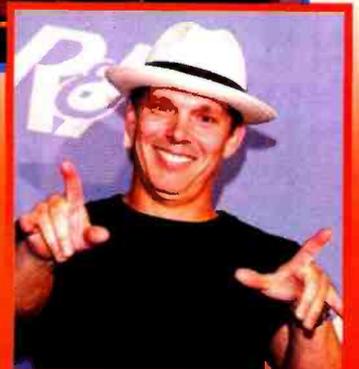
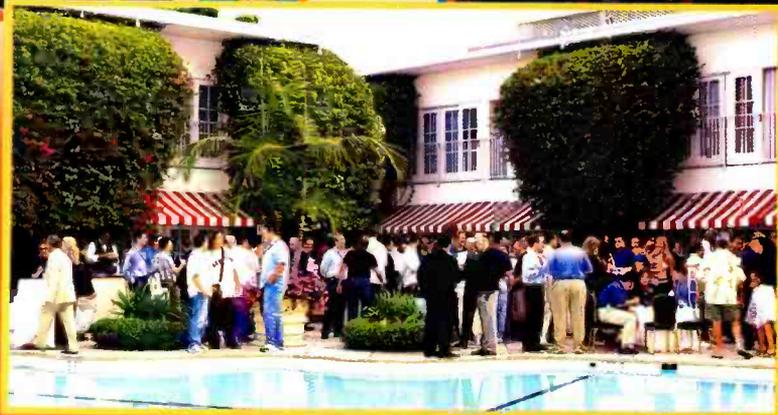
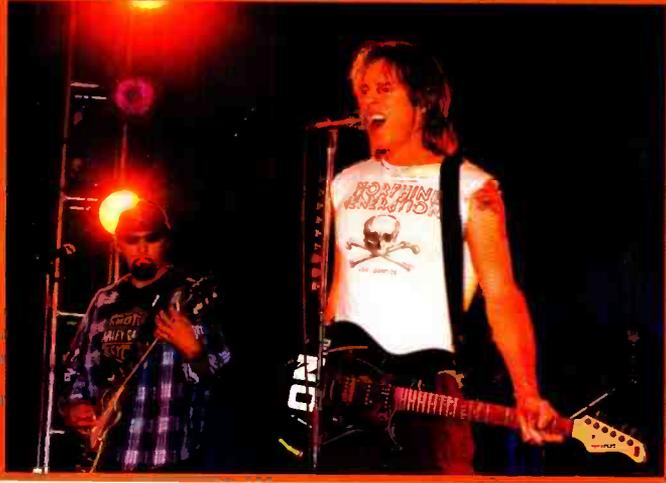
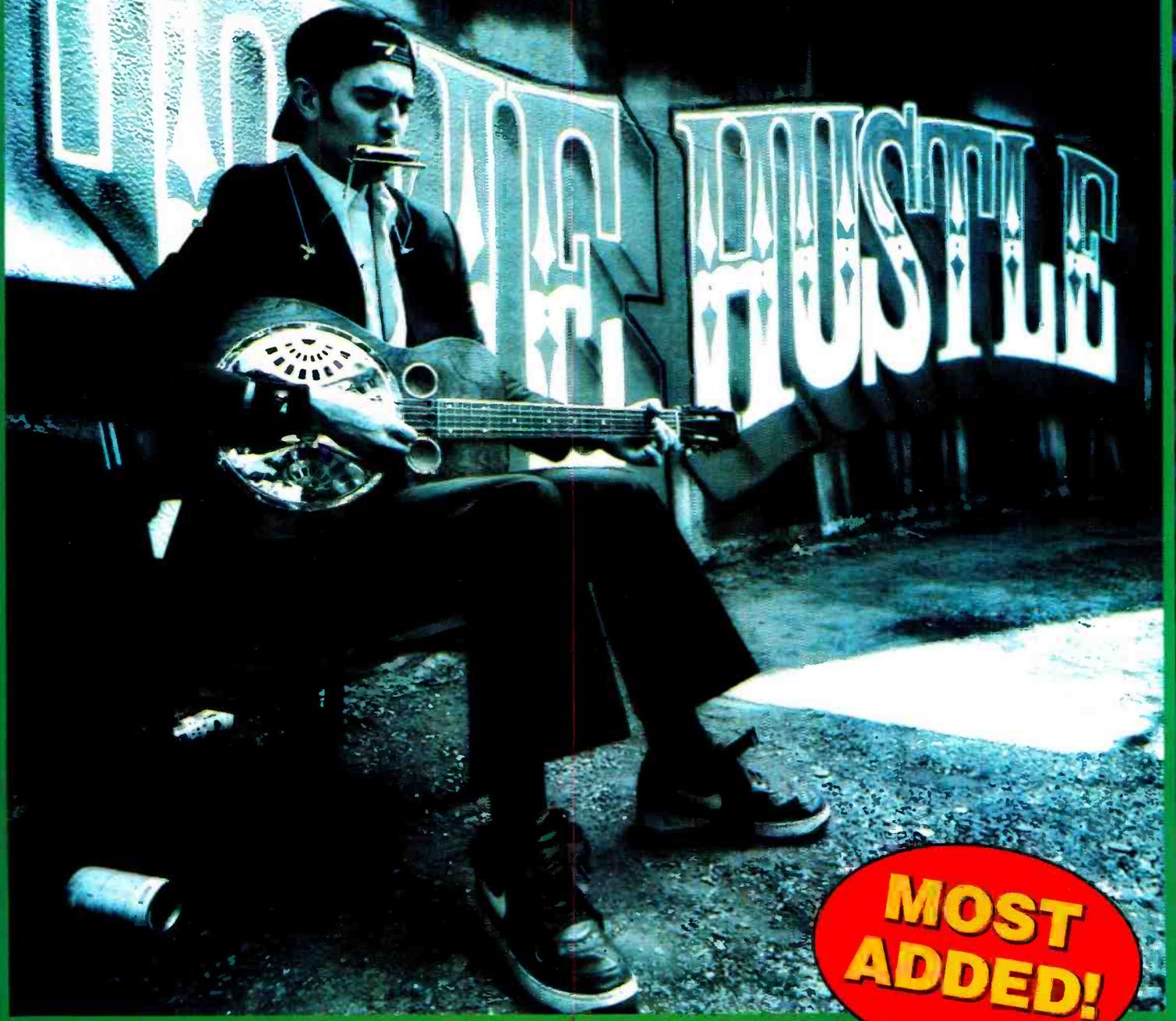


# R&R convention: 2004



**His first new music in 4 years**  
from his **Brushfire/Universal Records** debut The Hustle



# G. LOVE «Astronaut»

WXRK/NY

WFNX/Boston

91X/San Diego

WWCD/Columbus

WROX/Norfolk

WBUZ/Nashville

WPBZ/West Palm Beach

KUCD/Honolulu

WEQX/Albany

KMYZ/Tulsa

WKRL/Syracuse

WXTW/Ft. Wayne

WJSE/Atlantic City

WBTZ/Burlington

WCYY/Portland

KJEE/Santa Barbara

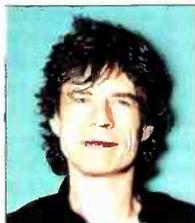
**CD IN STORES 7/27**



**UNIVERSAL**  
RECORDS

### Rock Makes Jagger Most Added

Virgin recording artist Mick Jagger made a triumphant return to radio last week with the Most Added record at



Rock and Triple A, "God Gave Me Everything." It's the debut single from Jagger's new solo effort, *Goddess in the Doorway*. Check out Steve Wonsiewicz's front-page interview with The Rolling Stones frontman.



**RADIO & RECORDS**

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

### Annual CMA Issue

With the Country Music Association awards show coming next week, **R&R's** Lon Helton and Calvin Gilbert sat down with Country's top brass to get their feelings about the genre. As always, we also have profiles on the year's CMA Broadcast Winners. It all begins on Page 63.



# EMERSON DRIVE



"THIS IS THE BEST BAND THAT I HAVE SEEN ALL YEAR!" — LINDA O'BRIAN • KSCS

"VERY IMPRESSIVE...GREAT HARMONIES...THESE GUYS HAVE A FRESH NEW SOUND. WE'RE ADDING IT!!" — MARK PHILLIPS • WWGR

"I WAS BLOWN AWAY BY EMERSON DRIVE!! THEY ARE REALLY, REALLY, GOOD!!" — MAC DANIELS • KASE / KVET

"THIS IS JUST WHAT COUNTRY RADIO NEEDS RIGHT NOW. THIS IS GOOD AND GOOD FOR THE FORMAT!" — CHRIS O'KELLEY • WYYD

"WOW...THESE GUYS ARE FABULOUS. FUN, FRESH COUNTRY, UFTEMPO...NEW ADD!" — RAY MASSIE • KFRG

"THIS IS THE FIRST DEBUT BY A NEW ARTIST THAT I HAVE GOTTEN EXCITED ABOUT IN A LONG TIME!" — LISA ALLEN • WFRE

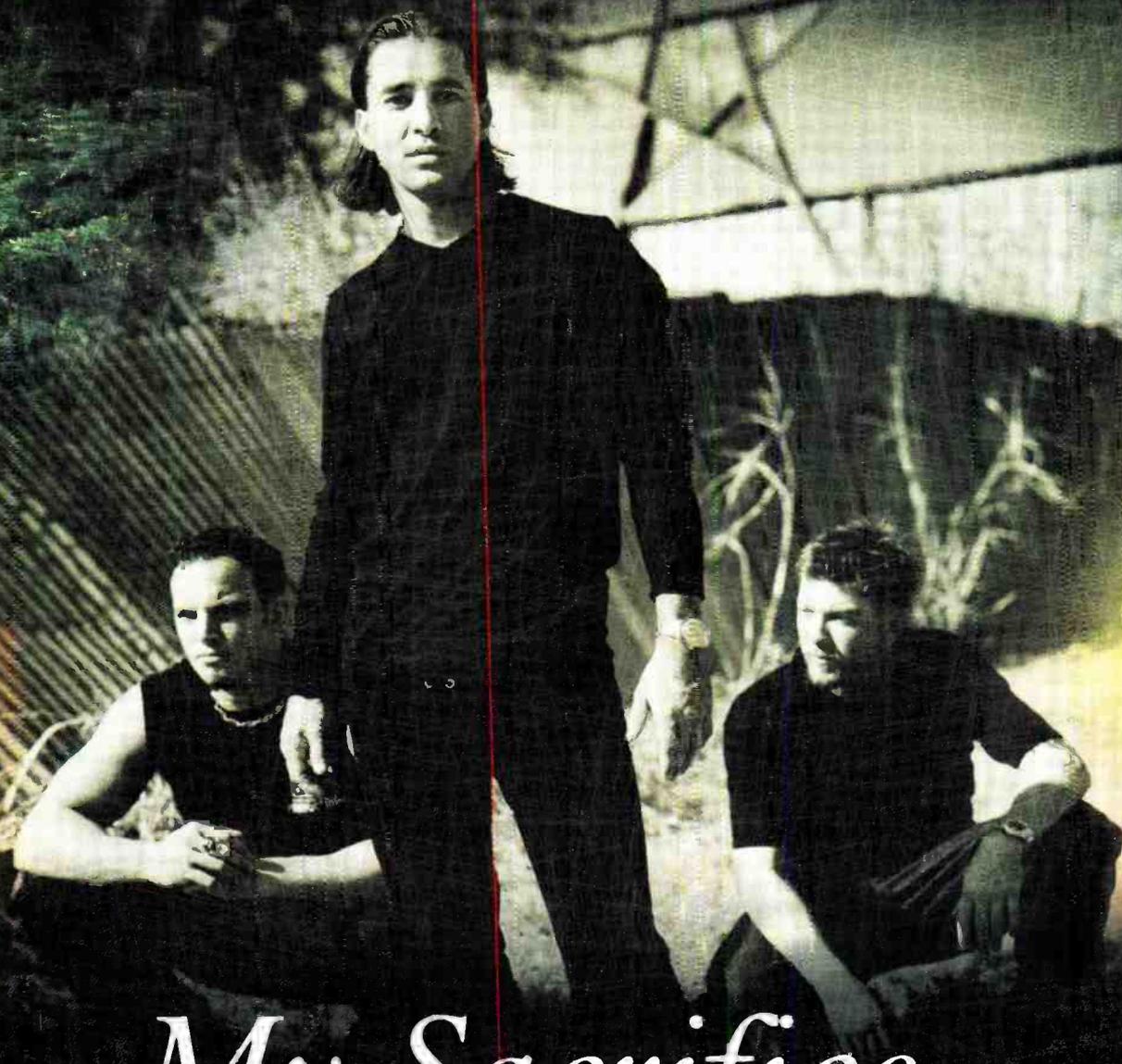
"LOVE IT! LOVE THEM! THEY'RE GONNA HELP KEEP COUNTRY COOL...." — MEL MCKENZIE • WWQM



THE DEBUT SINGLE *"I Should Be Sleeping"* IMPACTING NOW!



# CREED



## *My Sacrifice*

ADD DATE **NOV. 5-6**

**CHR/Pop Debut 43**

**Alternative 7**

**Rock 3**

**Hot A/C Debut 30**

**Active Rock 5**

**AAA 29**



©2001 V2 Music Group Entertainment, Inc. • Photo: Lisa Smith  
The first single from *weathered* - Out Nov. 20  
the follow-up to the Diamond-certified *Human Clay*  
Produced, Engineered & Mixed by John Kurzweg, Kirk Kelsey and Creed  
Management: Jeff Hanson and Jeff Cameron for



Developing Career Artists

If you've read R&R over the past months, you couldn't help but notice that virtually all departments in radio (except sales) are getting sliced — most recently programming and on-air positions. More than ever, managers are finding themselves in the position of having to fire people they wouldn't otherwise let go. Corporate consultants Linda Madonna and Karen Crystal discuss the many issues that surround corporate downsizing and offer suggestions to get through the painful process. This week's MMS section also features a 20-question checklist that helps you determine how secure your station is.

Pages 12-15

**ALL THINGS COUNTRY**

In addition to this year's insightful CMA special, two of R&R's columns feature celebrated Country figures: **Erica Farber's** Publisher's Profile shines the spotlight on *American Country Countdown* legend Bob Kingsley, while **Bob Shannon's** Legends features Rusty Walker, who helped put a contemporary shine on the enduring format.

**IN THE NEWS**

- **NAB** promotes Amber Plan to broadcasters
- **Joe Davis** becomes EVP/Radio for Salem
- **Michael Martin** becomes PD for KIOI/San Francisco, **Gary Schoenwetter** to program Clear Channel/San Jose

Page 3

**THIS #1 WEEK**

- CHR/POP**
  - JENNIFER LOPEZ I'm Real (Epic)
- CHR/RHYTHMIC**
  - MARY J. BLIGE Family Affair (MCA)
- URBAN**
  - USHER U Got It Bad (LaFace/Arista)
- URBAN AC**
  - MAXWELL Lifetime (Columbia)
- COUNTRY**
  - TIM MCGRAW Angry All The Time (Curb)
- AC**
  - MATCHBOX TWENTY If You're Gone (Lava/Atlantic)
- 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



**NAB Issues Guidelines For Handling Of Suspicious Mail**

The NAB has sent guidelines to its member broadcasters that detail the secure preparation of mailrooms and handling of suspicious letters and packages. The guidelines were prepared by Healthy Buildings International, a consulting firm specializing in

Here are excerpts from those guidelines:

The likelihood of any single person being exposed to these [bioterrorism] germs is very small. However, since we are dealing with such high-risk agents as anthrax, it is very important that we do all that we can to ensure that exposure to these biological agents does not deteriorate to infection. Pathways of infection include contact with broken skin tissue, such as cuts or abrasions, swallowing and inhalation via the mouth or nose. There are three levels of exposures that reflect impor-

tant distinctions between exposure and infection:

1. If there are microbes or spores in a room, anybody visiting that room is exposed to a risk. However, if a person does not physically come in contact with those spores, there is no chance of infection.

2. Even when physical contact with the microorganisms occurs, or when spores are inhaled via the nose, the body's defense mechanisms present another protective barrier against infection. These include the immune system and physical mechanisms, such as cilia in the respiratory tract. Small numbers of organisms may therefore not be able to cause an infection, though tests on the immune system or nasal swabs may show evidence of exposure.

3. Infection by microbes occurs when large numbers of

Since we are dealing with such high-risk agents as anthrax, it is very important that we do all that we can to ensure that exposure to these biological agents does not deteriorate to infection.

MAIL/See Page 26

**Economy Forces Strategic Media Research To Close**

Strategic Media Research, which for years was a leading radio and music-industry organization, suspended operations this week, the victim of a shaky economy further weakened by the Sept. 11 events.

"Due to the current economic trends and the events of Sept. 11, our board of directors has moved to suspend operations, effective immediately," said Amy Vokes, COO of the Chicago-based firm.

Strategic said it had counted on significant fourth-quarter revenues from its Touch Direct Marketing subsidiary, which sells contest-based at-work telemarketing campaigns. But Vokes said most radio stations canceled any such plans following the attacks on America, causing a cash shortfall.

STRATEGIC/See Page 26

**Jagger In The Doorway**

■ The time is right for straight-up rock 'n' roll

By STEVE WONSIEWICZ  
R&R MUSIC EDITOR  
swonz@rronline.com

Mick Jagger knows it's only rock 'n' roll, which probably explains why he's in a decidedly upbeat mood these days.

And rightly so. "God Gave Me Everything," the leadoff song from his new Virgin Records album, *Goddess in the Doorway*, was the Most Added song at Rock and Triple A last week. Correspondingly, the album, which hits retail Nov. 20, is drawing glowing reviews from programmers and critics across the country.

Jagger's new album and song couldn't have come at a better time in the rock and pop music cycles. Recent events have cooled radio's interest in sugarcoted pop

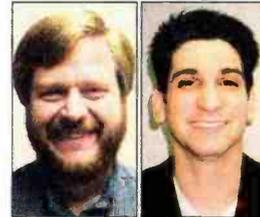
**R&R Promotes Key Staffers**

■ McCabe, Novia become Sr. VPs; Mowry to Dir./Sales; Acampora, Agnoletti rise in Chart Dept.

Several longtime R&R editorial and sales staffers have been given promotions: **Kevin McCabe** becomes Sr. VP/Music Operations, **Tony Novia** is named Sr. VP/CHR Editor, **Henry Mowry** rises to Director/Sales, **Anthony Acampora** is upped to Director/Charts, and **Rob Agnoletti** assumes the position of Charts & Music Manager.



McCabe Novia



Mowry Acampora

"It gives me a great deal of pleasure to announce these promotions," remarked R&R Publisher/CEO Erica Farber. "We are very fortunate, as a company, to have amazing talent who continue to grow and make significant contributions to our success. Kevin, Tony, Henry, Anthony and Rob bring unique strengths to our organization, and we are pleased to recognize their many contributions. We also look forward to their greater participation in the future."

As Sr. VP/Music Operations,

McCabe will oversee R&R's Information Services and Music Meeting products, as well as the

R&R/See Page 19

**Viacom Hit With \$190 Million Q3 Loss**

■ Higher costs, lost revenue plague radio firms

By JEFFREY YORKE  
R&R WASHINGTON BUREAU CHIEF  
yorke@rronline.com

Sometimes you get forced into participating in something that you want nothing to do with.

Take a recession, for instance. Back on Valentine's Day, Wall Street was awash in rumors that an economic downturn was on its way. **Viacom** President Mel Karmazin stood before an investor's teleconference, delivering the stunning results of **Infinity Broadcasting's** Q4 2000.

It was the last time the company would report as an independent group, and Karmazin was jubilant. He had also heard the rumors, but he would have nothing to do with that sort of thing. "Viacom won't participate in any recession," he roared.

But even America's super-salesman couldn't hold back the wave of economic disruption that hit in 2001's third quarter. The new mark of success

EARNINGS/See Page 6

**FCC Creates Group To Review Current Media Marketplace**

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

In just the past week, FCC Chairman Michael Powell has moved his review of the commission's media-ownership limits to the forefront of his administration.

The FCC hosted a roundtable discussion of media-ownership policies on Monday, with Powell delivering the opening statement. At the outset of the discussion, which featured a panel of media experts, Powell said he's been frustrated that debates over media-ownership policies have been "unsubstantiated and supported by either material or empirical evidence or review of past experiences."

To address the issue, Powell said a newly created working



Jagger

and aggro rap rock. Concurrently, aging boomers who grew up listening to The Rolling Stones have returned to the record stores en masse, snapping up records from such musically diverse artists as Nickelback, John Mellencamp, Enya and Diana Krall.

See Page 32

# LFO LIFE IS GOOD

The hot follow-up single to their top 10 smash "Every Other Time"  
The story of LFO continues...



"The trio's hot second album places them in the ranks of bands like Sugar Ray, Smash Mouth, and Blink 182. Rating: A!" *Entertainment Weekly*

"One of the top 50 albums of the entire year." *Blender Magazine*

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Produced by Sheppard and Kenny Gioia for Sheppard Music, Inc. Executive Producer Rich Cronin  
Management: Bruce Garfield, Jerry Goldstein, Glenn Stone, Avenue Management Group New York / Los Angeles



## Martin To Program KIOI; Schoenwetter To CC/San Jose PD

Clear Channel has restructured the duties of two Northern Califor-



Martin Schoenwetter

nia programmers: San Francisco OM Michael Martin adds day-to-day PD duties for KIOI (Star 101.3)/San Francisco, replacing Gary Schoenwetter, who returns to San Jose as PD of Clear Channel's KSJO Rock Network (which includes KSJO/San Jose and KFJO/Walnut Creek, CA), '80s KCNL-FM and Classic Rock KUFX-FM. Schoenwetter succeeds Greg Stevens, who will focus on other opportunities within Clear Channel's radio division.

CLEAR CHANNEL/See Page 26

## Fields Takes Over As KBFB/Dallas PD

Radio One Regional VP/Programming Tony Fields has added direct programming responsibilities for the company's Urban KBFB/Dallas. He replaces Darryl Johnson, who has been transferred to another Radio One property. Fields will retain his Regional VP duties and continue to oversee the programming of Radio One's stations in Minneapolis, Raleigh, Indianapolis, Louisville and Cincinnati, Dayton and Columbus, OH. He'll be based in Dallas and report to Market GM George Laughlin.



Fields

"Tony comes to us with a wealth of programming experience," Laughlin said. "I'm very happy to have Tony here in Dallas."

Radio One COO Mary Catherine Sneed said, "Tony is an incredible programmer, and I am ecstatic that I finally get to work with him. I think he has the ability to help us do great things with our programming efforts in Dallas."

Fields joined Radio One during the summer following the company's

FIELDS/See Page 18

## Nashville Shines With Country Freedom Concert



The Country Freedom concert held in Nashville Oct. 21 raised more than \$5.1 million for the Salvation Army's Disaster Relief Fund. Several rescue workers, military personnel and Salvation Army representatives were publicly recognized during the concert, which featured performances by a number of country artists. Pictured (l-r) backstage during the concert are Jimmy Borda, Montgomery Gentry's Troy Gentry and Eddie Montgomery and New York City police officer Stephen Borda.

## 'Amber Plan' Gets Nationwide Launch

Free program helps recover abducted children

By JEFFREY YORKE  
R&R WASHINGTON BUREAU CHIEF  
yorke@rronline.com

A listener to a Dallas Talk radio station probably never realized how powerful her 15-second phone call would be. During an on-air discussion of the kidnapping and brutal murder of 9-year-old Amber Hagerman in nearby Arlington, TX, she asked the broadcasters, "Why can't you guys do something?"

It was a good question during an extremely painful time for that community, and the broadcasters themselves asked the same question. That was the beginning of the "Amber Plan," which — with the backing of the NAB, the National Center for Missing & Exploited Children and the Department of Justice — was unveiled last week at a Washington, DC press conference.

The Amber Plan relies on a working partnership between local police departments and broadcasters.

After police determine that a child has been abducted and is in immediate danger, they issue descriptions of the child and the suspected kidnapper, a vehicle description if applicable and any other information that could help identify the child or the suspect.

The information is then sent to radio and TV stations through the area's Emergency Alert System in a procedure that mirrors that used for weather alerts. The plan, which is voluntary and free to broadcasters, has been used in several states, including Texas and Florida, and is credited with helping recover 16 children.

"It costs nothing, and it brings only positive results," said Tyler Cox, President of the Association of Radio Managers and Station Manager of KESN & KMEO/Dallas. "The program is voluntary and

AMBER PLAN/See Page 26

## Berardini Adds WZLX/Boston GM Duties

Tony Berardini, GM of Infinity's WBCN/Boston since 1981, has added similar duties at cross-town Classic Rock sister WZLX. He assumes duties previously held by Jerry Charm, who exits the company.

Infinity spokesperson Dana McClintock said of Berardini's promotion, "Obviously, he's been doing well at WBCN, and we thought he should be rewarded by being in charge of both stations."

Berardini told R&R that he's looking forward to working with

WZLX because many former WBCN staffers are now affiliated with WZLX. He says, "I'm happy to help them out in any way I can, including staying out of the way. WZLX seems to be running just fine and just had a great ratings book. I've worked with a lot of the employees before, since many were with WBCN and because we're all part of the same cluster."

Originally from the San Francisco Bay Area, Berardini joined WBCN in 1978 as PD. He began his radio career in 1975.

NOVEMBER 2, 2001

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AC RateTheMusic	91		
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## Davis Steps Up To EVP/Radio At Salem

Salem Communications has promoted Joe Davis from Sr. VP/Operations to Exec. VP/Radio. He will assume day-to-day executive oversight of the largest of Salem's five divisions, its 81 owned and operated radio stations. Davis will continue directing operations for Salem's Eastern radio markets, with the company's five other operations VPs reporting to him.

"Joe is a wonderful asset to Salem, and I believe he will assume his new position with great strength and continued dedication," Salem Pres-

ident/CEO Edward Atsinger said. "This promotion recognizes the great contributions made by Davis to Salem's growth and will strengthen the overall management structure of Salem."

A 38-year radio veteran, Davis joined Salem in 1989 as GM of WMCA-AM/New York and became GM at WWDJ-AM/New York in 1994. He was named VP/Operations in 1996 and was later promoted to Sr. VP/Operations.

DAVIS/See Page 18

## Darus Named 3 Artist Management GM

Artist-management company 3 Artist Management has tapped promotion veteran Dave Darus as GM. Based in Los Angeles, he will direct the marketing and promotion campaigns for all 3AM artists and work closely with record companies to facilitate optimum marketing exposure, airplay and sales.

"The addition of Dave to the 3AM team will enable us to preserve our artists on both a mar-



Darus

keting and a promotional level." 3AM owner/President Richard Bishop said. "I believe that Dave's long and broad experience working at major labels will prove invaluable in helping 3AM to establish new clients and further the careers of existing ones." Darus was most recently Sr. VP/Promotion at Restless Records, a post he had

DARUS/See Page 18

## HOW TO REACH US

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# RK YOU



WNY ★ CABLEVISION ★ MIRAMAX FILMS ★ AOL

## The Concert For New York City



# Report: 2000 Best Revenue Year In A Decade

## Local spots account for 77% of radio's ad revenue

By KYLA WILSON  
R&R WASHINGTON BUREAU  
kwilson@rronline.com

Despite an economic downturn in Q4 of 2000 that led to a decline in radio-advertising expenditures in December, last year was the best year for radio in a decade, according to **Veronis Suhler**, a New York merchant bank specializing in media acquisitions.

In its just-released 19th annual "Communications Industry Report," Veronis Suhler notes that total spending on radio advertising grew 12.6%, to \$19.1 billion, last year, led by an 18% gain in national spot advertising and an 11.5% surge in local advertising. Network-advertising expenditures grew 9.8% for the year. Additionally, radio was the medium that displayed the greatest growth in operating cash flow, followed by cable and satellite networks and newspaper publishers.

The report observes that local advertising continued to be radio's strong point in 2000, accounting for 76.8% of all advertising expenditures. Record spending on political ads and an influx of dot-com ad money contributed to the strong year

for radio broadcasters as well. Tops in revenue for 2000 were Infinity, which announced its merger with Viacom early in the year and had revenues of \$3.9 billion; Clear Channel Communications, with revenues of \$2.4 billion; Westwood One, with \$553.7 million; Cox Radio, with \$369 million; and Entercom Communications, with \$352 million.

The report also finds that there has been a consistent increase in national advertising in recent years — an indication that radio is emerging as a national-market medium. That development, says the report, is due to the consolidation that took place following the passage of the Telecommunications Act of 1996. Concentration of ownership across local and regional markets appeals to advertisers because it offers them the ability to

cover entire markets instead of negotiating on a station-by-station basis.

The report also finds that concentration of ownership has allowed radio broadcasters to centralize their back-office functions and cut costs and that radio groups have used their cost savings to build larger sales and marketing forces and to invest in innovative marketing campaigns. The ability of radio groups to contain costs will benefit them as the economy moves into a slower growth period.

Finally, the "Communications Industry Report" points out that the radio industry will face a number of challenges in the next five years, including the emergence of such new technologies as Internet radio and satellite radio. The slowdown in the economy, the absence of political ads and the drying up of dot-com dollars, the report predicts, will cause radio to decline in 2001 for the first time in 10 years.

## Earnings

Continued from Page 1

in business is not how much money was made, but how little was lost.

During the third quarter, which was significantly affected by the terrorism of Sept. 11, Infinity's revenues declined 11%, to \$910.3 million, and EBITDA dipped 20%, to \$373.1 million. On a pro forma basis, revenues fell 10%, to \$910 million, and EBITDA slid 18%, to \$373 million.

As a whole, Viacom was hit with a \$190 million Q3 loss. That's in stark contrast to the \$33.4 million net income the company posted in Q3 2000. Its Q3 2001 loss per share was 11 cents vs. a 2 cent per share gain last year. The company attributes the

loss to increased costs and lost revenue after Sept. 11.

Despite the loss, Viacom's revenues fell only 2%, to \$5.7 billion, but EBITDA plummeted 32%, to \$977 million. On a pro forma basis — excluding a noncash charge of \$353 million — the company posted revenues of \$5.7 billion and EBITDA of \$1.3 billion. Viacom reported a pro forma net loss of \$9 million, or 1 cent per share, which beat First Call analysts' forecast of a 3 cent per share loss.

UBS Warburg analyst Christopher Dixon noted that Infinity's cash flow was in line with expectations. He also theorized that Viacom's continued effort to pressure the FCC for further deregulation could result in additional

industry consolidation and help fuel external growth.

## HBC Stumbles

On Tuesday **Hispanic Broadcasting** reported that its Q3 net income dropped 35%, to \$8.5 million, as earnings per share fell from 12 cents to 8 cents. Net revenues improved 1%, to \$65.8 million, but broadcast cash flow suffered a 21% decline, to \$24 million, and EBITDA declined 23%, to \$21.7 million. After tax cash flow fell 11%, to \$21 million; per share, ATCF fell from 21 cents to 19 cents.

Excluding the impact of a one time charge of \$1.3 million, Q3 EBITDA would have fallen 19%, to \$23 million,

EARNINGS/See Page 10

## Bloomberg

BUSINESS BRIEFS

### FCC Suspends Public-Comment Rules

In light of anthrax concerns, the FCC has agreed to the NAB's request for a 60-day waiver of the rules that require radio and TV broadcasters to retain all public correspondence. The commission agreed with the NAB that stations may be unable to keep correspondence because of FBI and police guidelines directing them to return suspicious packages to the U.S. Postal Service. "The circumstances now prevailing are extraordinary, involving a biological attack of as-yet-uncertain dimensions, but certainly directed, in part, against U.S. media outlets," the FCC said in its order. "The concern outweighs the public-interest factors embodied in the rule."

### FCC Admits Errors, Grants CP Extension

In an order granting KRZB-FM/Archer City, TX a three-year extension of its construction permit, the FCC acknowledged that several errors were made by commission staff during the processing of the station's request to change its city of license from Olney, TX to Archer City. The errors, the commission said, contributed to KRZB permit-holder Texas Grace Communications' mistaken belief that it had additional time to complete construction of the station. Further, the FCC admitted that ambiguities in its rules may have led to confusion for Texas Grace. It wrote in the order, "Due to a possible previous lack of clarity in our policy with respect to changes of communities of license, we will waive our rules."

### EchoStar Buys XM Investor DirecTV

As part of a \$26 million deal for General Motors' Hughes Electronics unit, Dish Network parent **EchoStar** has purchased **DiracTV**, which owns a 6.5% share in **XM Satellite Radio**. Industry observers have long conjectured that DiracTV had plans to bundle XM's 100 channels with its own satellite-delivered programming, also speculating that XM rival Sirius Satellite Radio would forge a similar deal with Dish Network. XM Treasurer Greg Cole declined to comment on any possible bundling deal but told R&R, "If the opportunity did exist, it still exists now." The EchoStar-Hughes deal is still subject to Department of Justice approval.

### WorldSpace Acquires Radio Voyager

Satellite-radio company **WorldSpace** has purchased the **Radio Voyager** network, which currently beams its programming to 46 affiliates in Europe and Africa. Radio Voyager's Hot AC programming will be added as the ninth channel on WorldSpace's satellite system, which reaches approximately

Continued on Page 10

## R&R Stock Index

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

	10/26/00	10/19/01	10/26/01	Change Since	10/26/00-10/26/01
R&R Index	228.94	187.54	192.03	-16.1%	2.4%
Dow Industrials	10,380.12	9204.11	9545.17	8.9%	3.70%
S&P 500	1364.43	1671.31	1104.61	-19.0%	33.0%



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## DEAL OF THE WEEK

• **WAVF-FM/Hanahan (Charleston), SC**  
**\$6 million**

## 2001 DEALS TO DATE

**Dollars to Date: \$3,347,502,653**  
*(Last Year: \$24,930,429,133)*

**Dollars This Quarter: \$83,425,300**  
*(Last Year: \$855,884,133)*

**Stations Traded This Year: 920**  
*(Last Year: 1,779)*

**Stations Traded This Quarter: 84**  
*(Last Year: 203)*

## TRANSACTIONS AT A GLANCE

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

- WRMG-AM/Red Bay, AL \$42,300
- KHIL-AM & KWCX-FM/Willcox, AZ \$1.1 million
- KPOC-AM & FM/Pocahontas, AR \$410,000
- KAJZ-FM/North Fork (Fresno), CA \$5 million
- KPVM-FM/Aspen, CO \$57,500
- KOZX-FM/Cabool, MO \$110,000
- KFLW-FM/St. Robert, MO Undisclosed
- KXIT-AM & FM/Dalhart, TX \$325,000
- WRXT-FM/Roanoke, VA Undisclosed
- KGER-FM/Quincy, WA \$700,000

# Apex Doubles Up In Charleston, SC

☐ **Purchases WAVF from Maverick in \$6 million deal; Hispanic Broadcasting adds in Fresno**

### Deal Of The Week

#### South Carolina

#### WAVF-FM/Hanahan (Charleston)

**PRICE:** \$6 million  
**TERMS:** Asset sale for cash  
**BUYER:** Apex Broadcasting Inc., headed by President Dean Pearce. Phone: 601-693-2381. It owns six other stations, including WJZX-FM/Charleston, SC.  
**SELLER:** Maverick Media, headed by President/COO Gary Rozynek. Phone: 212-332-5800  
**FREQUENCY:** 96.1 MHz  
**POWER:** 100kw at 538 feet  
**FORMAT:** Alternative  
**BROKER:** Kalil & Co.  
**COMMENT:** The parties are asking the FCC to expedite the approval of the application so that they may enjoy the benefits of a tax-free exchange.

### Multistate Deal

#### Sutton-Sorenson Transaction

**PRICE:** \$1.4 million  
**TERMS:** Asset sale for cash

**BUYER:** Sutton Radiocasting Corp., headed by Chairman/CEO Douglas Sutton Jr. Phone: 706-297-7264. It owns six other stations. This represents its entry into the market.  
**SELLER:** Sorenson Broadcasting Corp., headed by President Dean Sorenson. Phone: 605-334-1117

#### Georgia

#### WGHC-AM & WRBN-FM/Clayton

**FREQUENCY:** 1370 kHz; 104.1 MHz  
**POWER:** 3kw; 190 watts at 1,296 feet  
**FORMAT:** Adult Standards; AC

#### North Carolina

#### WFSC-AM & WNCC-FM/Franklin

**FREQUENCY:** 1050 kHz; 96.7 MHz  
**POWER:** 1kw day/153 watts night; 6kw at -331 feet  
**FORMAT:** Country; Country

#### Alabama

#### WRMG-AM/Red Bay

**PRICE:** \$42,300

**TERMS:** Asset sale for cash  
**BUYER:** Jack Ivy Sr. No phone listed. He owns no other stations.  
**SELLER:** Jimmy Pyle. Phone: 256-356-4458  
**FREQUENCY:** 1430 kHz  
**POWER:** 1kw  
**FORMAT:** Country

#### Arizona

#### KHIL-AM & KWCX-FM/Willcox

**PRICE:** \$1.1 million  
**TERMS:** Asset sale for cash  
**BUYER:** Lakeshore Media LLC, headed by Chris Devine. No phone listed. It owns no other stations.  
**SELLER:** William Konopnicki. Phone: 520-384-4626  
**FREQUENCY:** 1250 kHz; 104.9 MHz  
**POWER:** 5kw day/196 watts night; 730 watts at 3,176 feet  
**FORMAT:** Country; AC  
**BROKER:** Kalil & Co.

#### Arkansas

#### KPOC-AM & FM/Pocahontas

**PRICE:** \$410,000

**TERMS:** Asset sale for cash  
**BUYER:** Bobby Caldwell. Phone: 870-238-8141. He owns six other stations. This represents Caldwell's entry into the market.  
**SELLER:** Scott Media Services, headed by President Tim Scott. Phone: 870-892-5234  
**FREQUENCY:** 1420 kHz; 103.9 MHz  
**POWER:** 1kw; 6kw at 144 feet  
**FORMAT:** Soft AC

#### California

#### KAJZ-FM/North Fork (Fresno)

**PRICE:** \$5 million  
**TERMS:** Asset sale for cash  
**BUYER:** Hispanic Broadcasting Corp., headed by President/CEO McHenry Tichenor Jr. Phone: 214-525-7700. It owns 53 other stations. This represents its entry into the market.  
**SELLER:** Merced Radio Partners, headed by President Edward Hoyt Jr. Phone: 209-723-2191  
**FREQUENCY:** 107.9 MHz  
**POWER:** 8kw at 600 feet  
**FORMAT:** Smooth Jazz  
**COMMENT:** An additional \$500,000

will be added to the purchase price if KAJZ acts on a construction permit that will move the station from the Merced, CA radio market to the Fresno market before closing.

#### Colorado

#### KPVM-FM/Aspen

**PRICE:** \$57,500  
**TERMS:** Asset sale for cash  
**BUYER:** Entravision Communications Co., headed by Chairman/CEO Walter Ulloa. Phone: 310-447-3870. It owns 51 other stations. This represents its entry into the market.  
**SELLER:** Aspen FM Inc., headed by Martha Tapias Mansfield. Phone: 619-503-6523  
**FREQUENCY:** 107.1 MHz  
**POWER:** 21kw at 361 feet  
**FORMAT:** N/A  
**COMMENT:** This station is currently represented as a construction permit.

#### Missouri

#### KOZX-FM/Cabool

**PRICE:** \$110,000

Continued on Page 10

# NEW!

*The Greatest Gift* is a 1-hour Christmas special hosted by John Tesh featuring a variety of Christmas favorites sung by popular artists Luther Vandross, Amy Grant, Lou Rawls, Michael Crawford, Kenny Loggins, Chicago, Martina McBride and many more.

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## Earnings

Continued from Page 6

and BCF would have dipped 17%, to \$25.3 million. On a same-station basis, revenue improved 2%, but BCF weakened 15%. When same-station results are broken out by band, revenue was up 5% for FMs but slid 15% for AMs; BCF fell 11% for FMs and a whopping 58% for AMs.

"All things considered," said HBC CEO Mac Tichenor, "we're satisfied with the results we achieved." Tichenor noted that both overall and same-station revenues improved at a time when the ad market is down and the company's expenses grew due, in part, to increased hiring of salespeople.

Looking ahead, Tichenor said, "The outlook remains very cloudy. Depending on whom you choose to talk to or listen to, you can find justification to be either pessimistic or optimistic about the fourth quarter and the beginning of next year." But one thing is clear: Advertisers are taking a wait-and-see approach to long-term commitments, Tichenor said. Still, he added, more advertisers are making a commitment to the Hispanic market.

CFO Jeff Henson said that HBC has moderated its Q4 outlook in the wake of the economic impact of the

Sept. 11 attacks and has also seen increased promotion and programming costs. The company now expects revenue will decline between 3%-5% and forecasts that BCF will range between \$19 million-\$20 million in Q4. Henson said the company expects EBITDA will be between \$16.8 million-\$17.8 million, and ATCF per share will be between 16 cents-17 cents.

Robert Stephens analyst James Marsh cut Hispanic Broadcasting from "buy" to "market perform" and shaved his target price on the issue from \$19 to \$18 because, he said, the shares' current valuation — trading at 17-times 2002 estimated BCF — "will make it hard for the shares to move much." Even though HBC's EPS of 19 cents per share beat Marsh's expectation of 16 cents and the consensus estimate of 18 cents, the group's Q4 guidance "was below our conservative estimates," Marsh said.

Salomon Smith Barney analyst Niraj Gupta also acknowledged that the company's revised Q4 guidance was "somewhat below our previously reduced expectations." Still, he predicts that HBC "will remain the dominant Spanish player" and that, with internal growth and acquisitions, Hispanic Broadcasting's free cash flow should see a compounded growth rate of 20% over the next five years.

## More Q3 Results

• **While Saga Communications'** net revenues grew 3%, to \$26.3 million, broadcast cash flow slipped 6%, to \$10 million. Net income declined from \$3.1 million to \$2.7 million, and ATCF dipped from \$5.7 million to \$5.4 million. Per share, earnings fell from 18 cents to 16 cents, and ATCF dipped from 34 cents to 32 cents. On a same-station basis, net revenues fell nearly 3%, and BCF fell 7%.

Saga expects net revenues of \$27.2 million, BCF of \$10.4 million and ATCF of \$5.7 million, or 34 cents per share, in Q4, with revenues of \$104.3 million, BCF of \$38.1 million and ATCF of \$20.3 million, or \$1.22 per share, for full-year 2001.

• **XM Satellite Radio** had only started bringing in revenue five days before the quarter ended, when it launched its satellite-radio service in Dallas and San Diego with 500 customers on Sept. 25. Total revenue for Q3 reached just \$1,000, but the net loss applicable to common shareholders improved from \$160.1 million, or \$3.26 per share, to \$70.8 million, or \$1.14.

• **Fisher Communications** is in default on some lender covenants. The company said the situation is due to its financial performance so far this year. Fisher noted that it is negotiating new lines of credit and asking current lenders to waive the default. The news came as Fisher announced that its Q3 net loss increased from \$847,000, or 10 cents per share, to \$3.6 million, or 43 cents per share. Broadcast revenues declined from \$46.4 million to \$33.4 million, while overall revenues — including Fisher's real-estate business — dropped from \$49.9 million to \$37.8 million.

• A difficult business environment due to the slow economy and the resulting impact on national advertising revenues were to blame as **Jefferson-Pilot Communications'** earnings fell from \$9.7 million to \$8.2 million, and BCF dropped from \$21.1 million to \$16.2 million. EPS for parent company Jefferson-Pilot Corp. rose from 83 cents to 87 cents.

## FCC

Continued from Page 1

group of FCC staff would conduct a thorough review of the media marketplace and be charged with gathering what he called a "legacy of data and analysis" on the media landscape. He said the group will accumulate information upon which a "meaningful debate on media ownership can be had."

Powell alluded to the creation of such a group when he hosted a press conference Oct. 25. There he described the FCC's current media rules as "dated and unsatisfactory" and said, "The basis and form of media regulation is in dire need of being reinitiated."

FCC Commissioners Kathleen Abernathy and Michael Copps both endorsed the creation of the working group. Abernathy called the group's creation timely, because the FCC is struggling with media-ownership rules and needs more information to craft policies. Copps said, "We need to get a better fix on these questions," adding that the

## Bloomberg

## BUSINESS BRIEFS

Continued from Page 6

5 billion people in Africa, the Middle East, Western Europe and Asia. WorldSpace spokesman Gene Reich told R&R that a new satellite, called "AmeriStar," is set to be launched early next year to cover Latin America and the Caribbean. WorldSpace spun off XM Satellite Radio as a separate entity in 1997 and now produces three XM channels.

## RTNDA Asks White House To Lift Flight Ban

RTNDA President Barbara Cochran has appealed to Director of Homeland Security Tom Ridge to allow news helicopters in the top 30 markets back in the air. In a letter dated Oct. 25, Cochran said that removing the ban would "bring another level of security to the people living in our 30 largest cities because they would have access to timely, accurate information about incidents in their communities." Cochran also noted that she has written two letters to the FCC and one to Transportation Secretary Norman Mineta and has testified before a House subcommittee as part of the RTNDA's efforts to get news helicopters back in the air. "At a time of heightened concern about public safety," she wrote, "these valuable news-gathering tools remain grounded."

## Cox Enterprises Sells Cable Shares

Cox Enterprises has sold 13.5 million shares of its Cox Communications business, worth approximately \$530 million, to two private investors.

In other company news, the Cox Interactive division laid off 70 of its 450 employees on Oct. 26, citing weak advertising sales. Cox Interactive operates more than 20 major-market "city sites"; at least two of those sites will reportedly be closed as part of the downsizing.

## Tribune Elects Board Members, Officers

Tribune Co. has elected Quaker Oats Chairman/President/CEO and PepsiCo Vice Chairman Robert Morrison and Northern Trust Co. Chairman/CEO William Osborn to its board of directors. Tribune has also appointed Steve Howell VP/Security Services and Patrick Shanahan VP/Tax.

Additionally, Tribune has declared a quarterly dividend of 11 cents per share of common stock, payable on Dec. 13 to shareholders of record as of Nov. 29.

## OnStar Adds CNN Radio News

OnStar, whose voice-activated Virtual Advisor service reaches more than 1.5 million subscribers, has added CNNR's news, business, sports and entertainment reports to its in-vehicle programming. The service is available in 2001-02 OnStar-equipped General Motors vehicles and in the Acura RL sedan.

• **TM Century** reported that net profits for the fiscal year ended Sept. 30 slipped from \$504,000 (excluding a onetime adjustment of \$441,000) to \$332,000. Revenues dipped from \$6.9 million to \$6 million, and EBITDA dropped from

\$825,000 (excluding the adjustment) to \$666,000.

R&R Associate Editor Joe Howard and News Editor Julie Gidlow contributed to this report.

## Transactions

Continued from Page 8

TERMS: Asset sale for cash.

**BUYER: Communications Works Inc.**, headed by owner R. William Jones. Phone: 417-926-4650. It owns two other stations. This represents its entry into the market.

**SELLER: Twin Cities Broadcasting Inc.**, headed by President Russell Wood. Phone: 417-962-4380

FREQUENCY: 98.1 MHz

POWER: 3kw at 220 feet

FORMAT: Country

## KFLW-FM/St. Robert

PRICE: Undisclosed

TERMS: Terms unavailable

**BUYER: Ozark Media**, headed by President Dalton Wright. Phone: 800-288-9924. It owns no other stations.

**SELLER: Crawford Media**, headed by President Jack Crawford. Phone: 573-336-5359

FREQUENCY: 98.9 MHz

POWER: 6kw at 328 feet

FORMAT: Classic Hits

## Texas

## KXIT-AM &amp; FM/Dalhart

PRICE: \$325,000

TERMS: Asset sale for cash. \$5,000 is in escrow. \$30,000 is due at closing, and an additional \$35,000 is to be paid within six months. The balance is to be paid in monthly installments.

**BUYER: Dalhart Radio Inc.**, headed by President George Chambers. Phone: 918-250-9162. It owns no other stations.

**SELLER: Dalhart Broadcasters**, headed by President Robert Beller. Phone: 806-249-4747

FREQUENCY: 1240 kHz; 95.9 MHz

POWER: 1kw; 3kw at 171 feet

FORMAT: Country; Country

**COMMENT: George Chambers** also has interests in Taft Broadcasting and Grace Broadcasting.

## Virginia

## WRXT-FM/Roanoke

PRICE: Undisclosed

TERMS: Unavailable

**BUYER: Baker Family Stations**, headed by President Vernon Baker. Phone: 540-552-4252. It owns 31 other stations, including WPAR-FM/Salem (Roanoke), VA.

**SELLER: Vision Communications Inc.**, headed by President Barry Armstrong. Phone: 434-237-9798

FREQUENCY: 90.3 MHz

POWER: 6kw at 1,112 feet

**FORMAT: Contemporary Christian**  
**COMMENT: WRXT** is being purchased by Baker under the licensee name Positive Alternative Radio, which is also the licensee of WPAR. Positive Alternative is 100% owned by Baker Family Stations.

## Washington

## KGER-FM/Quincy

PRICE: \$700,000

TERMS: Asset sale for cash

**BUYER: Butterfield Broadcasting Corp.**, headed by President/Director Mick Tacher. Phone: 425-885-3755. It owns seven other stations. This represents its entry into the market.

**SELLER: Quincy Community Radio**, headed by sole proprietor Thomas Read. Phone: 509-754-2000

FREQUENCY: 95.9 MHz

POWER: 3kw at 1,047 feet

FORMAT: Christian Talk



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- The RAB's Radio Gets Results, Page 15

# MMS

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"The average pencil is seven inches long, with just a half-inch eraser — in case you thought optimism was dead."

— Robert Brault

## DUCK, DUCK, DUCK — OOPS!

■ Prepare your managers for the firing lines

By Pam Baker

Sales & Marketing Editor  
pambaker@rronline.com



It's a whole new radio world. Radio groups, clusters and stations are becoming lean, mean, money-saving machines. If you think you're irreplaceable, think again. Imagine if someone told you five years ago that big-name local personalities were going to be eliminated and replaced by voicetracking. You would have laughed. Well, welcome to the new radio reality.

Over the past months you've been reading in R&R about corporate downsizing in all areas of the business, all across the country. GMs and PDs are finding themselves forced into situations where they need to eliminate air personalities not for a lack of performance, poor ratings or a bad attitude, but to make way for money-saving technology. "I feel like such a creep, such a hypocrite," confesses a major-market PD who recently fired an afternoon personality and longtime friend to make way for voicetracking. "I hate the direction the radio industry is going in. I can't believe how much has changed over a short period of time."

I asked Corporate Family Network co-founders Linda Madonna and Karen Crystal to give managers some advice on how to terminate employees during downsizing. For more than 25 years their privately owned employee-assistance program has helped thousands of companies make successful transitions after restructuring.

"Clearly, this situation is putting managers in a very compromising situation, because they're dealing with two things. They're dealing with the fact that layoffs must be done, and they're dealing with their own emotions," says Madonna. "They're asking themselves, 'How do I decide which person I let go? How do I make a decision in a timely manner? How can I deal with my feelings and my emotional ties with the employees I'm going to fire?' If the company you work for has an employee-assistance program, call the people there and ask them if they have any ideas on how to approach the layoffs."

If layoffs are imminent, on what day of the week should they take place? "We always tell managers not to fire employees on Fridays," says Madonna. "That is what people have typically done, but it's not a good idea. It stifles employees, because they get home and have to sit with the information over the weekend. If a company plans layoffs earlier in the week, it's allowing time for those employees to make phone calls during the business week to potential employers, employment agencies and the unemployment office — at least giving them time to do something positive and proactive in their situations instead of sitting around stewing over the entire weekend."

"What's really important is for managers to first get in touch with how they personally feel about the layoffs," says Crystal. "The way you feel about it will be the way you present it to that employee. If you're angry about it, it will come out in an angry way. If you're sad about it, it will come out in a sad way. You have to take the responsibility that this is part of your

job. Then you can present it in a way that is more palatable."

For the PD who was forced to fire a longtime employee and friend, one approach might be: "[Employee's name], I'm being put in a very difficult position, and it's very difficult for me to do this because you and I have had a relationship for many years. We've grown together, we're friends, we're colleagues, and I respect your abilities. But, unfortunately, the company is downsizing, and your position is being eliminated. Although we must part ways, I want you to know that I am here, as a friend, to help you find your next job."

Remember, honesty and sincerity work best in situations like this, but don't let your feelings of guilt or unhappiness take you down the road of saying negative things about the company.

"One of the things managers might want to do is do a little research and offer the employee any resources that are available at that time — like an employee-assistance program, outplacement services or information on job fairs and websites that have job listings," says Madonna. "If you give employees options, they won't feel so helpless and desolate, and you'll feel better about it too."

Crystal suggests that managers team with other managers within their organizations to create a support

***"We always tell managers not to fire employees on a Friday. It stifles employees, because they get home and have to sit with the information over the weekend."***

— Linda Madonna

group so they can talk about the changes, give themselves permission to experience the feelings that go along with carrying out terminations and share ideas. "Managers, although they have this difficult responsibility, also need to know that they must be kind to themselves at this time," says Crystal. "They should not take out their frustrations on family members or other people. They must be aware of what they're feeling, take responsibility for it and find ways to deal with those feelings the same way they deal with stress, by running, exercise, relaxation, hobbies — whatever it is that will reduce the anxiety and stress that they'll be under."

### THE MORNING AFTER

"Following a layoff, supervisors must be aware that employees need to be motivated differently during a downsizing period, as opposed to a growth or hiring period," advises Employer-Employee.com's Gary Vikesland, a licensed psychologist and certified employee-assistance counselor. "Survivors of a layoff are frequently left with as many negative emotions and beliefs as those who were laid off. Many supervisors have the mistaken belief that surviving employees should feel grateful that they didn't lose their jobs, but, in reality, just the opposite emotions occur. Surviving employees usually transition through a number of negative

emotions and negative beliefs about work, management and the company overall. Many employees start believing that their jobs are not secure, that the company has lost its direction and vision and that the organization does not care about its employees."

That age-old saying "Truth fears no questions" applies to these situations. The biggest mistake a manager can make is to lie (or hide the truth) about downsizing, restructuring or changes in management. "Imagine how you would feel following a downsizing if you questioned whether your employer was telling you the whole truth about its plans," says Vikesland. "Following a downsizing, supervisors should spend time focusing on rebuilding their employees' attitudes and emotions back to where they were during the last growth phase in the organization."

Vikesland suggests that the best way to correct negative beliefs is to provide employees with frequent, truthful and direct communication. Immediately after a downsizing has occurred, call a mandatory staff meeting to announce the changes and open up the room for questions and discussion. Don't just send a companywide voice-mail or e-mail announcing the changes. "Prior to a corporate downsizing, communications within an organization are usually secretive, restricted and minimal," explains Vikesland. "Therefore, after a downsizing has occurred, company communication should become more frequent and direct, in order to help employees recover from their suspicious beliefs and mistrustful emotions. If future layoffs may occur, it's best to be honest and tell the employees about it directly vs. letting them hear it through the rumor mill."

So how can a manager motivate the remaining employees after a downsizing? "The best way to correct negative emotions is with empathy and positive emotions," Vikesland recommends. "During the first two to three weeks following a downsizing, a supervisor should focus on being empathetic with his or her employees' emotions. Keep in mind that empathy is the ability to understand another's emotions without attempting to stop or alter those emotions. After two to three weeks of displaying empathy, it's time for the supervisor to start countering negative emotions with positive emotions and negative beliefs with truthful and hopeful beliefs."

What should you do if an employee says, "Why work hard when I will probably be laid off?" Vikesland suggests that the manager should counter that employee's hopelessness and negative attitude about the company by saying something like, "I believe that the company is not planning additional layoffs because I heard it directly from the GM himself," or, "I am feeling hopeful that, with this last round of layoffs, the company will be able to meet its goals."

Vikesland adds, "Other factors to focus on during the rebuilding stage following a downsizing should be rejuvenating the staff, developing a fair system to redistribute work and identifying new leaders within your organization who can be mentored."

Remember the Golden Rule: "Do unto others as you would have them do unto you." If you follow those words of wisdom, you'll do the right thing.

Linda Madonna and Karen Crystal may be reached through the Corporate Family Network website at [www.corporatefamilynetwork.com](http://www.corporatefamilynetwork.com). Gary Vikesland may be reached at [www.employer-employee.com](http://www.employer-employee.com)

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# R&R GM spotlight

**BOB BRUNO**  
VP/GM of WOR-AM/New York  
(Buckley Broadcasting)



## ■ I'm in the mood for New York, New York

This week's GM Spotlight pays tribute to 36-year radio veteran **Bob Bruno** of Buckley Broadcasting. "Bob's a friendly, professional, approachable guy with great experience, intelligence and compassion," e-mails an R&R reader. A staffer writes, "His passion for music, Talk radio and the city of New York are amazing." Congratulations!

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

"Primarily because of my affection for the late, great WNEW-AM/New York. Although I was just a young listener, I was blown away by its ability to capture the tempo, sophistication and lifestyle of the New York market. To this day I don't think I have ever heard a more perfectly balanced radio station."

### First job in broadcasting:

"My first job was as a midday jock at WCMC/Wildwood, NJ, where I received the princely sum of \$65 a week — which was only overshadowed by the magnificent Christmas bonus of \$10. The lure of the big bucks aside, it was 'Broadcasting 101,' which really appealed to me. It was a chance to learn virtually every aspect of a radio operation, which was exactly what I wanted. In addition to my daily show, I hosted a poolside interview show every week during the summer with stars like Bobby Rydell, Al Martino and The Four Aces, who came by to promote their club engagements. That was a lot of fun and made me a bit of a local celebrity."

### Career highlights:

"Being hired as PD at WNEW in 1975 tops the list. It was a dream come true. Coming to WOR as

PD in 1978 and being promoted to GM in 1988 is a very close second."

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

"After 22 years under the same roof, sometimes I find myself on autopilot. That's only natural, but it's a luxury I can't afford. I relight the fire in the belly with a self-reminder that failure is not an option. I don't want to fail myself, my bosses or those who depend on me for leadership. My personal challenge every day is to try to keep everyone, myself included, pumped, motivated and focused on achieving that day's business goals."

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

"There are so many, but I would have to say that my most unforgettable moment was the day I met Frank Sinatra. Arlene Francis introduced us when he came to WOR to make a rare radio appearance on her show. Afterward I rode alone in an elevator with my lifelong idol for 24 floors. We had a great chat. He could not have been nicer. Since Sinatra sang with my father's high school band as a kid in Hoboken, NJ, we had a number of names in common. He talked about his son and the difficulty Frank Jr. had in following him in the music game. He even fondly recalled his early days of crossing the Hudson from Hoboken to sing on WNEW and WOR. For a Jersey boy like me, who grew up on Sinatra's music and who faithfully followed his amazing career, it was a once-in-a-lifetime experience."

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

"Nothing compares to the morning of Sept. 11. I was at my desk when I heard our morning man, Ed Walsh, break into the business report, telling the producer to give him the mike. He then gave the initial sketchy details of what appeared to be 'some kind of explosion

at the World Trade Center.' From there, things escalated quickly. Ed, News Director Joe Bartlett and the entire WOR operation swung into action for the next several days with nonstop coverage. They did an incredible job. We watched the events unfolding live through our newsroom window with a clear view of the WTC, about 50 blocks south of us. It was almost like a surreal TV screen. We saw the towers burn and then implode like professional demolitionists had prepared them. I've been down to ground zero since, and, despite the searing reality of what's in front of you, it's still hard to mentally process the enormity of it."

### I'm most proud of...

"My family. I've been married for 36 years to my wonderful wife, Arlene. We have three terrific sons, Christopher, Matthew and Jonathan. Our beautiful daughter, Jill, and her husband, Danny, just made us first-time grandparents. I am thrilled to be Paige Elizabeth's grandpa. The Lord has blessed me in many ways. I'm also very proud of my WOR radio family. I work with some really talented and special people. I'm proud, too, to be working for one of the few privately held radio-only companies, Buckley Radio. Rick Buckley loves radio, and his passion for our business is contagious."

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

"I almost became a professional comedy writer. As a teenager I interned under two very gifted and talented writers, Jim Lehner and Earl Dowd, who eventually wrote one of the most successful comedy albums of all time, *The First Family*. Although I never received credit, one of my skits did make it onto *The Carol Burnett Show*. I was a kid, so I was just happy to be watching TV and laughing at my own stuff. Come to think of it, I was the only one laughing."

**WOR**  
RADIO 710 AM

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

# RADIO AMERICA



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## WHAT WE LEARNED IN SEPTEMBER

By John Lund & Dan Spice

Sept. 11 changed much of what we feel about America. We suffered an attack on our home soil, many thousands died, and our economy is hurting. But something good also occurred: Patriotism is suddenly "in" again, and a hidden spirit has emerged in our citizens. We see the American flag everywhere. From a very bad situation, a very positive thing has developed. But what does it mean for radio?

### IMMEDIACY

Radio provided an early view of events and eyewitness reports on what was happening in New York and Washington, DC. For the many who were driving to work and who weren't close to a television, radio took us to ground zero and described the scene. Radio also did what TV could not do: It allowed people to talk about the tragedy and share their feelings. Radio, in many cases, emerged as a fundraising giant to help rebuild lives, and it continues to be the touchstone for the latest news and events.

One of radio's greatest assets is its ability to turn on a dime, shift gears and cover a breaking story. There's no time needed to get the right light or put on makeup. We can beat TV at every turn on this kind of story if we try. But in these days of digital automation and reduced news commitments, some stations had no plan in place or person on the air to make that happen. Even if we're short on bodies, there should always be someone on call to handle news coverage when conditions warrant.

### LOCALISM AND RELATABILITY

These tragic events didn't happen only in New York, Washington or the hills of Pennsylvania. They happened to each of us. The reaction in cities with military bases was even more intense, and in Oklahoma City the collective pulse was off the scale. Once again, TV provides a national or world view, but it fails to touch the local reaction nearly as well as radio. We believe the best service radio offered to many people was the ability to share their angst and anger. Whether it was Ronn Owens at San Francisco's KGO or Jon Prell at Evansville, IN's WKDQ, the open

channel for listeners to talk and listen became a lifeline for recovery. These two hosts did what no TV station or newspaper could do: They caught the vibe of the audience and helped alleviate their tension and concern.

### WHAT HAS CHANGED?

People say the world is getting smaller. Now the biggest local story is what's happening in New York, Washington and Afghanistan. A local city council meeting pales in comparison. The leading news item is not necessarily the local story now, but the story that impacts the majority of local listeners. Your station's news coverage should reflect the changing public interest. Your website should include a map of a part of the world we didn't care about a year ago.

Your audience should know you'll cover breaking news, even if you're a music FM. An idea: Run an hourly liner that says you'll break away from regular programming for news bulletins. Information just became a hotter commodity. If you're a News/Talk station, you just got a sad "gift" for a great fall ratings period.

### NEXT TIME

Is your station ready to provide coverage of breaking news? It should be, regardless of format. Even MTV dropped videos and its regular programming to simulcast CBS's TV news. Every format and market is different in its needs. Your sister News/Talk may be the referral station for your airwaves; use cross-promotion effectively. The bottom line is to have a point person who is always on call to make the decision to break format. If that person is away, you should have a backup in place. You'll need an information source if you don't have one. You'll want to act, not react.

John Lund is President and Dan Spice is VP of The Lund Consultants to Broadcast Management, a full-service radio consulting and research firm in San Francisco. Contact Lund at [john@lundradio.com](mailto:john@lundradio.com) or Spice at [dan@lundradio.com](mailto:dan@lundradio.com), or call 650-592-7777. For more information, visit [www.lundradio.com](http://www.lundradio.com).

## HOW SECURE IS YOUR STATION?

Everyone is now more concerned about the security of buildings, from airports to stadiums to shopping malls. This is a good time to check the security at your station's facility. John Lund suggests that you consider these questions:

	YES	NO
1. Can anyone walk in and tour the building without an appointment?	<input type="checkbox"/>	<input type="checkbox"/>
2. Do you keep a list of those who come in?	<input type="checkbox"/>	<input type="checkbox"/>
3. Is your building really locked at night?	<input type="checkbox"/>	<input type="checkbox"/>
4. Are visitors to your building tightly controlled and always escorted?	<input type="checkbox"/>	<input type="checkbox"/>
5. Are sensitive station records backed up and stored in another location?	<input type="checkbox"/>	<input type="checkbox"/>
6. Is your website secure?	<input type="checkbox"/>	<input type="checkbox"/>
7. If an emergency occurs, do you know what to do?	<input type="checkbox"/>	<input type="checkbox"/>
8. Have your employees been instructed about what to do in an emergency?	<input type="checkbox"/>	<input type="checkbox"/>
9. Do you have a written memo with emergency instructions? Does it cover flood, power outage, fire, earthquake, weather-related emergencies and what to do if a staff member has an accident?	<input type="checkbox"/>	<input type="checkbox"/>
10. Are your building and automobile insurance coverage up to date? Are you covered for every situation?	<input type="checkbox"/>	<input type="checkbox"/>
11. Do you have control of station keys? Even better, do you have a card system that tracks who comes and goes?	<input type="checkbox"/>	<input type="checkbox"/>
12. Is your tower site secure?	<input type="checkbox"/>	<input type="checkbox"/>
13. Could someone be injured by a charged tower?	<input type="checkbox"/>	<input type="checkbox"/>
14. Could someone climb the tower? Is there a fence around it?	<input type="checkbox"/>	<input type="checkbox"/>
15. Are there warning signs around the tower and transmitter site?	<input type="checkbox"/>	<input type="checkbox"/>
16. Are station vehicles protected at night?	<input type="checkbox"/>	<input type="checkbox"/>
17. How are station vehicles protected from theft when they're taken to remotes?	<input type="checkbox"/>	<input type="checkbox"/>
18. Does the fire extinguisher in the studio work?	<input type="checkbox"/>	<input type="checkbox"/>
19. How about the smoke detectors?	<input type="checkbox"/>	<input type="checkbox"/>
20. Does the station have a written security plan that outlines the information above, lists the insurance agent and gives instructions for every possible situation?	<input type="checkbox"/>	<input type="checkbox"/>

## MARK YOUR CALENDARS

Important dates and events in the coming months



- **Oct. 28-30** — Canadian Association of Broadcasters 75th Annual Broadcasters Convention. Ottawa, Ontario, Canada; 613-233-4035
  - **Nov. 6-7** — Arbitron "PD Seminar: Arbitron 101." Arbitron University, Columbia, MD; contact Bob Michaels at 972-385-5357
  - **Nov. 11-13** — NAB European Radio Conference. Sofitel Paris Bercy, Paris; contact Mark Rebholz at 202-429-3191
- 2002**
- **Jan. 3-March 27** — Winter 2002 Arbitron
  - **Feb. 1-2** — Dan O'Day's PD Grad School. Los Angeles; [www.danoday.com/pgdgrad](http://www.danoday.com/pgdgrad)
  - **Feb. 7-10** — Radio Advertising Bureau 2002. Disney's Coronado Springs at the Walt Disney Resort in Orlando; 800-917-4269 or [www.rab.com](http://www.rab.com)

- **Feb. 21-23** — R&R Talk Radio Seminar. Marriott at Metro Center, Washington, DC; register online at [www.rronline.com](http://www.rronline.com)
- **March 14** — The 16th Annual Bayliss Radio Roast. The Pierre Hotel, New York; contact Kit Hunter Franke at 831-655-5229.
- **March 28 - June 19** — Spring 2002 Arbitron
- **April 6-11** — NAB 2001 Convention. Las Vegas; 202-429-5358 or [www.nab.org](http://www.nab.org)
- **June 13-15** — R&R Convention 2002. Century Plaza Hotel, Los Angeles.
- **July 27-Sept. 18** — Summer 2002 Arbitron
- **July 25-28** — The Conclave 2002. Minneapolis; [www.theconclave.com](http://www.theconclave.com)
- **Sept. 11-14** — NAB Radio Show. Seattle; 202-429-5358 or [www.nab.org](http://www.nab.org)
- **Sept. 19-Dec. 11** — Fall 2002 Arbitron



A NIGHT AT THE RADIO CIRCUS

More than 3,300 agency, client and radio executives and their families attended the Southern California Broadcasters Association's 12th annual Radiofest, on Oct. 2 at the Los Angeles Equestrian Center. "The goal of Radiofest is to bring the radio community together to help raise the profile and the image of radio among the L.A. advertising community," said SCBA President Mary Beth Garber. Thirty-five local radio stations participated and hosted various activities, including bumper-car rides, human bowling, psychic readings, "aura" photographs and a blackjack casino. Enjoying the festivities are (l-r) KLSX/Los Angeles LSM Pat Thomasson, KKB/T/Los Angeles AE Cindy Stern, Clear Channel/L.A. Market Manager Charlie Rahilly and Optimum Media's Cathy Karasawa.

## RADIO'S NEW PRINT PARTNER

By Rich Carr



RICH  
CARR

Have you ever been curious about why radio and the Internet seem to work so well together? Below are some of the basics about why they're such a great combination — and some ideas on how you can use their potential to benefit your station and its clients.

Radio's great advantage is that humans retain the information they

hear, even if they're not listening. Have you ever been in a crowded room, full of people all chatting at once, and all of a sudden you hear your name mentioned — across the room, in a conversation you weren't even listening to?

That's the magic of radio. It broadcasts simultaneously to the conscious and the subconscious minds. Take that same power and give it visuals, and that's the Internet. Specifically, that's the power of your radio station's website.

People usually don't see things unless they have a reason to look. For example, you buy a new car. You never really noticed there were so many Acuras on the road until you bought one, right? Then you began to see Acuras everywhere. The Internet gives radio something it's never had before: the power to make people look. What's more, we can make people see things they've never noticed before on our own websites.

Your listeners can see things like the advertise-

ment (not a banner) that you place on your site and call attention to with a corresponding radio schedule. Gone are the days of "Look for our ad in the Thursday paper." Now we welcome the days when a promotional announcement for your radio station's website says, "Log on to XYZ.com and save more than \$60 on your grocery bill!" Newspapers' lack of intrusiveness has never been so exposed.

Own the Internet in your hometown. Don't let your advertisers spend their dollars on a flat, non-intrusive, noninteractive advertising message with a frequency of one. (And it gets that one if, and only if, the reader actually goes to the bottom left-hand corner of page D14 and sees the advertiser's message.) Sell radio, then sell the advertiser a corresponding "interactive print" campaign to push your listeners to the advertiser's website. At the same time, the radio campaign will be pushing listeners to your client's brick-and-mortar stores and to its online store.

Your listener's response is not just a click-through; it's a visit to a second storefront, a window-shopping session, a further attachment of the listener to your advertiser and something other media just can't touch.

We've long had people's ears and, through that contact, their emotions. We now have their eyes. Let's give them something to see.

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).



## STREAMING IN THE OFFICE

The Internet ratings report from Nielsen/NetRatings reveals that nearly 56% of office workers consumed streaming media during the month of Sept. 2001. More than 21 million office workers streamed web media in September, compared to more than 17 million the year before — a jump of 21%!

"The Internet is clearly playing a larger role in the daily activities of office professionals, as high-speed connections have allowed workers to take advantage of streaming media," says NetRatings Sr. Internet Analyst Jarvis Mak. "With streaming media reaching critical mass at work, media-content players such as Real Networks, Windows Media and Quick Time are well-positioned to offer their services to a growing market."

Does your station website offer streaming media? "From Internet broadcasts of breaking news to music concerts and sporting events, streaming media delivers up-to-the-minute information and action directly to desktops," adds Mak. "More surfers are turning to the Internet to stream video broadcasts and view instant coverage of the news, particularly now as office workers keep track of developing national news."

How can you enhance your station's website with streaming? Here are a few ideas:

- Next time an artist or celebrity makes an in-studio visit, videotape the interview and make it available online.

### Streaming Media Audience Growth Sept. 2001 (U.S. Work)

9/00 Unique Audience (000)	9/01 Unique Audience (000)	Percent Change	9/01 Reach Percent
17,362	21,050	21	55.75

Source: Nielsen/NetRatings

- News stations: Videotape one of your anchors presenting a three-minute news update.

- To provide more in-depth information on a news story, conduct a live (or pre-taped) video broadcast of an interview with an expert or political figure.

- If one of your personalities is the spokesperson for a weight-loss advertiser, create a special video showing the "before and after" results.

- Other streaming opportunities include movie, CD and concert reviews, sports updates, listener restaurant reviews, cooking demonstrations and home-improvement tips. Use your imagination!

- Don't forget the most obvious: If your client has a 10-second television commercial, offer them an opportunity to have it available for download on your website. If a client is sponsoring one of your streaming features, run the client's 10-second ad immediately before the feature begins.

## RADIO GETS RESULTS

SUCCESS STORIES FROM THE RAB

### RADIO SPARKS PLUG SALES

We live in an age of time deprivation. With so many demands on their time, most people simply can't devote much attention to comparison shopping. Time-challenged Americans need to get their information on the go. What medium can deliver the data? Only radio. Radio reaches 63% of adults age 25-54 within one hour of their making their largest purchase of the day.

**Category:** Auto Parts

**Market:** Los Angeles

**Submitted by:** Interep

**Client:** Splitfire Spark Plugs

**Situation:** Old World Trading Co. took a very strong tack with a new product, Splitfire spark plugs. While most spark plugs sell for about \$1, Splitfires sell for \$6. These expensive plugs are more efficient, last longer and offer better performance. And they're not sold at mass merchandisers; they can be purchased only at auto-parts stores.

**Objective:** To find a way to reach men 18 to 49 who might be do-it-yourselfers and who would be interested in buying high-performance spark plugs.

**Campaign:** To test the product, CPM Media of Chicago went into Los Angeles and placed 100 spots per week on top-cumming radio stations. The 60-second spots were testimonials, created by Mac Churchill Creative, in which satisfied customers told listeners just how well their cars ran with Splitfire Plugs. CPM's other media choices were local and national cable television, along with some network sports programming. Radio provided the foundation of the buy, and it offered several different promotions, all designed to bring traffic into stores and increase sales.

**Results:** CPM President Michael Willner has told his client to expect a great fall. CPM just bought eight more weeks of radio in Los Angeles, in addition to the schedule it had already purchased. The first time Splitfire went on the air in L.A., sales increased 900%. "We're reaching people who have never seen a spark plug before," Willner says, "and we're doing it with radio. What a success."

## RAB TOOLBOX

More marketing information and resources from the RAB

Here you'll find more marketing information and resources from the RAB. For more information, call the RAB's Member Service Helpline at 800-232-3131, or log on to RadioLink at [www.rab.com](http://www.rab.com).

### INSTANT BACKGROUND — AUTO-PARTS STORES

The typical light automotive do-it-yourselfer is 49 years old, male or female (male 51%, female 49%) and married, with a college education, \$57,700 in household income and two vehicles he or she works on an average of 12 times per year. The typical medium or heavy do-it-yourselfer is a married male who works on his vehicle 16 to 20 times a year. (Automotive Aftermarket Industry Association, 2001)

Why do-it-yourself-inclined vehicle owners shop a particular store for maintenance and repair products: price, 40%; convenience or location, 25%; product selection, 20%; knowledgeable salespeople, 12%; recommended by friend or relative, 2%; other, 1%. (Aftermarket Business, 2000)

# Arbitron Rearranges The Webcast Ratings

■ Data-collection changes mean numbers will be more current

**By Brida Connolly**  
*bconnolly@ronline.com*

The Arbitron Webcast Ratings numbers re-released in August measured stream listening that took place in March, and that five-month delay has been typical of the ratings since Arbitron introduced the service in December of 1999. But the numbers just released — on Oct. 12 for individual webcasters and on Oct. 22 for networks — were for September, and Arbitron expects to continue to keep the Webcast Ratings up to date.



Arbitron VP/GM Bill Rose explained in a statement released with the September ratings why the numbers had been running behind: "In the past we worked to include all stations and channels in the Webcast Ratings, even if that meant delaying the results while we waited for data. Customers told us that they need the ratings soon after the end of the month. We are pleased that we have been able to work with our webcasters to get the data out in a timely manner."

Arbitron VP/Communications Thom Mocarsky tells R&R that Arbitron skipped releasing the measurements for April through August to get caught up and that there have been some policy changes regarding data collection from participating webcasters. "The guidelines have changed a bit, and they're being enforced," he says.

As Rose noted, Arbitron does not gather server data itself but relies on webcasters to provide their numbers. "The issue there is that there are some that will not put a plug-in on their servers, so we don't impose that on people," Mocarsky says. "It's different from what

Arbitron does on the radio side. Unless you participate, you don't get measured."

About a year ago Arbitron divided the webcast numbers into Webcast Ratings and Webcast Network Ratings. The network numbers include webcasts operated by broadcast-station owners, including streamed simulcasts, and online-programming aggregators such as Live365. Individual "Net-only" channels, some of which may also belong to networks, appear in the regular Webcast Ratings. Why the distinction? Mocarsky says, "People tend to look at a network and aggregator in its total, like people say, 'CBS won the spring ratings.' It's another way to look at it."

Here are the top five stations and networks for September, with their aggregate tuning hours.

### Arbitron Webcast Ratings

Channel	URL	ATH
1. Virgin Radio	<a href="http://www.virginradio.co.uk">www.virginradio.co.uk</a>	342,600
2. RadioWave* "Hits Happen"	<a href="http://www.radiowave.com">www.radiowave.com</a>	247,700
3. KPLU-FM	<a href="http://www.kplu.org">www.kplu.org</a>	212,500
4. WBUR-FM	<a href="http://www.wbur.org">www.wbur.org</a>	187,400
5. Tom Joyner Morning Show	<a href="http://www.tomjoyner.com">www.tomjoyner.com</a>	149,700

### Arbitron Webcast Network Ratings

Network	URL	ATH
1. Live365	<a href="http://www.live365.com">www.live365.com</a>	906,000
2. RadioWave*	<a href="http://www.radiowave.com">www.radiowave.com</a>	900,200
3. Public Interactive	<a href="http://www.publicinteractive.com">www.publicinteractive.com</a>	759,200
4. Cablemusic Networks	<a href="http://www.cablemusic.com">www.cablemusic.com</a>	500,600
5. Scottish Media Group	<a href="http://www.smg.plc.uk">www.smg.plc.uk</a>	342,600

\* RadioWave ceased operations on Oct. 26. See related story, Page 17.

## Site Of The Week

### Official Tim McGraw Site: Updates All The Time

Curb country star Tim McGraw's official website at [www.timmcgraw.com](http://www.timmcgraw.com) has most of its virtual house in order and one enormous point in its favor: The site appears to be updated nearly continually. Good-looking artist websites that alienate repeat visitors by neglecting daily updates are, unfortunately, more usual by far.

The McGraw website is offered in Flash and plain-html versions that share a number of pages. The Flash site's homepage is dedicated mainly to a Java-based news scroll of black text that runs continuously — over a black and red background. It's absurdly tough to read, but clicking on any item brings up a sensible white-on-black "News" page that covers everything in the scroll and more.

"Music" brings up a page highlighting McGraw's latest record, the Platinum-selling *Set This Circus Down*, with links to RealAudio clips and lyrics for every track. Info on McGraw's other albums is accessed by way of a curious line of moving cover art that runs across the bottom of the screen. Mousing over the line makes it quiver, change directions and speed up as you get closer to the edges. It's sort of fun trying to catch the covers as they race off-screen, but perhaps something that just sat there would be a bit less distracting and easier to use. Once caught, the covers link to track lists, clips and lyrics for a song or two per album and "Buy" links to CDNOW.

"Tour" opens with a Flash montage of performance photos set to a short clip of "Angel Boy," along with a big link to McGraw tour sponsor Bud Light. The page includes tour dates and TV appearances and is, like the "News" page, kept current to the minute. Also in the



"Tour" section is a road journal maintained by Jeff McMahon, keyboardist for McGraw's Dancehall Doctors touring band. Among the entries is a long piece on the reworking of one of the Doctors' five velvet Elvis paintings to look like fiddle player Dean Brown. McMahon's writing is fine, but the material is likely of interest to only the most devoted Doctors fans.

"Facts" leads to a fact sheet on McGraw, a brief Q&A ("Favorite female singer: Faith Hill") and a discography. It's nicely to the point, but there seem to be some problems with erratic page loads and the scrolling in that section of the site.

On the whole, Tim McGraw's is an admirably well-maintained website, and that's what's likely to matter most to the fans who use it. Some of the gimmicks would be better toned down (or done away with entirely), but the webmasters clearly have their priorities in order.

—Brida Connolly

# DIGITAL BITS

## NetRatings Partners With MeasureCast, Buys JMM

Webcast-ratings services MeasureCast and Nielsen NetRatings have formed an international partnership agreement to measure streaming from commercial websites. Under the deal Nielsen will market MeasureCast's services to its U.S. and international customers. Additionally, MeasureCast has secured \$8.5 million in second-round financing from the Nielsen companies, investment firm Trans Cosmos and FBR CoMotion Venture Capital. In other news, Nielsen NetRatings is purchasing research company Jupiter Media Metrix in a \$71 million deal expected to close next year. In a separate deal, NetRatings will purchase the 80% of ACNielsen eRatings it does not already own in an all-stock deal worth approximately \$16.4 million.

## Sonicnet Silences User Streams, Moves Programming

Viacom-owned Sonicnet.com has ceased offering streaming-radio service. A note on the service's website directs users to affiliates VH1.com, MTV.com and Country.com to hear former Sonicnet stations. User-created programming has been dropped entirely. According to the website, "Strategic decisions have led us to indefinitely deactivate all personal music stations on Sonicnet.com." Sonicnet execs could not be reached for comment by R&R's press time.

## Pressplay Expands Library

Upcoming subscription-music service pressplay has signed nonexclusive licensing agreements with independent labels Razor & Tie, Roadrunner, Rounder, Madacy, Navarre and OWIE. Pressplay is a joint venture of Sony Music Entertainment and Universal Music Group and is affiliated with Microsoft and Yahoo! It's set to launch this fall.

## CYBERSPACE

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

### 'Net-Chats

- Contemporary Christian singer-songwriter Jennifer Knapp chats about her upcoming album, *The Way I Am*, this Tuesday (11/6) at 9pm ET, 6pm PT ([www.musicforce.com](http://www.musicforce.com)).

### On The Web

- This Friday (11/2) the critically acclaimed Ryan Adams joins GetMusic's *A List* for an interview at 2pm ET, 11am PT ([www.getmusic.com](http://www.getmusic.com)).

- Also on Friday, HOB.com presents a recent *Disturbed* concert from Las Vegas' House of Blues. The 24-hour audio webcast begins at 3pm ET, noon PT ([www.hob.com](http://www.hob.com)).

- On Tuesday (11/6) HOB.com keeps rockin' with a 24-hour audio webcast of a *Buckcherry* show, starting at 3pm ET, noon PT ([www.hob.com](http://www.hob.com)).

- Catch a 24-hour webcast of a *Lucinda Williams* show this Wednesday (11/7), beginning at 3pm ET, noon PT ([www.hob.com](http://www.hob.com)).

- The *Beta Band* join GetMusic's *E\*Cooustic Sessions* for an interview and performance this Thursday (11/8) at 6pm ET, 3pm PT ([www.getmusic.com](http://www.getmusic.com)).

- Also on Thursday, catch a 24-hour audio webcast of *Stereomud*, beginning at 3pm ET, noon PT ([www.hob.com](http://www.hob.com)).

—Frank Correia

## Value Vs. Price

Last weekend the Department of Labor decided on a very important issue. It's an issue that applies to your station and one that boils down to the difference between the value of something and the price that item fetches on the open market. And, luckily, Labor is leaving AOL alone.

In 1996, during the season's first *Monday Night Football* game on ABC, America Online let the world know that, from then on, it would be available 24/7 for a flat fee of \$21.95. That was welcome news to the web surfers of the world, and it set off an explosion of growth that saw the service expand from 3.5 million users to, now, nearly 31 million. AOL clearly defines mass-market appeal in online access.



David Lawrence

The good news was that AOL had become a flat-rate service. The bad news was that AOL had become a flat-rate service. AOL was poised to become more of a utility, a must-have, not just some option that one might want to try.

Lost in the shuffle were a series of very dedicated, hard-working volunteers: the guides, chat hosts, message-board screeners and others who, in return for free AOL accounts, busily kept the service as friendly as they could. Here's the thing: When AOL cost \$2.95 an hour, doing the work was a pretty good deal. After all, users could rack up thousands of dollars in monthly fees if they really got hooked on online chatting. I know of more than one member of AOL who became a volunteer just to feed her AOL jones, rather than go bankrupt.

But once the service went flat-rate, the volunteers began to do some (pretty insane) math. At \$21.95 a month, the four hours a week they were volunteering online was looking more and more like sub-minimum-wage piecework, now that it wasn't so darn expensive to be online. Some complained. Some quit. Some revolted. Some of them went so far as to file suit asking for back pay for four years — plus overtime. And now the Department of Labor has declined to press charges.

It was a small minority who went litigious toward AOL. Most thanked the service for giving them a token of appreciation and for letting them wander behind the curtain of AOL's stage, no matter the price of an account. For the few, it became about the money: The price of what they were receiving dropped dramatically. For the rest, it remained about being part of the magic: The value of participating never changed.

So what about your radio station? Has the magic of radio evaporated for today's interns? Do you find the same starry-eyed people muttering "Cool!" when you show them the studios? Has the value of radio remained the same for your studio rats? Radio's still a free medium. Has the value continued to outstrip the price?



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™

## RadioWave Goes Down Swinging

Last week we lamented the passing of NetRadio. This week we note the passing of RadioWave.com, run by a great group of people and a reporter to the *Net Music Countdown* E-Charts, and a service with an important difference from NetRadio. NetRadio provided dozens of channels to its listeners and couldn't quite figure out how to turn its listeners into customers, but RadioWave's story is more far-reaching.

Where NetRadio was a sort of retailer, bringing streaming music directly to end users, RadioWave was a sort of wholesaler, designing and creating custom channels for its lineup of customers, which were all websites looking to enhance their audiences' experience by providing streaming music. Those sites included that of the WB Network, with its "Soundtrack of the WB" channel, incorporating hit music from such series as *Buffy the Vampire*

*Slayer* and *Dawson's Creek*; MSN Chat, where audio streaming and advertising were integrated into the Microsoft Network's chat environment; and ARTISTdirect.com, where RadioWave combined AD's native artist lineup with other content to create specialized shows for Blink-182 and the Ozzfest tour, among others.

These sites and others are now left to either leave the streaming space or find another supplier. We hope they find a new purveyor soon, with the same quality and attention to detail that RadioWave demonstrated. We also wish the staff at RadioWave, especially our reporter, Sean Smyth, a short stay on the beach. If you want a look at how the company handled its clients, pop over to <http://radiowave.com/customers/customerframes.html>.

— David Lawrence

## CHR/Pop

LW	TW	ARTIST	CD/Title
1	1	ALICIA KEYS	<i>Songs In A Minor</i> /"Fallin"
3	2	ENYA	<i>A Day Without Rain</i> /"Time"
2	3	STAINO	<i>Break The Cycle</i> /"Awhile"
5	4	JENNIFER LOPEZ	<i>J. Lo</i> /"Real"
8	5	USHER	<i>8701</i> /"Remind"
4	6	EVE	<i>Scorpion</i> /"Blow"
14	7	JAY-Z	<i>The Blackprint</i> /"Izzo"
6	8	UZ	<i>All That You Can't Leave Behind</i> /"Stuck"
17	9	NELLY FURTADO	<i>Whoa Nelly!</i> /"Light"
9	10	'N SYNC	<i>Celebrity</i> /"Gone"
7	11	BLU CANTRELL	<i>So Blu</i> /"Hit"
10	12	JANET	<i>All For You</i> /"Someone"
—	13	CRAIG DAVID	<i>Born To Do It</i> /"Fill"
16	14	TRAIN	<i>Drops Of Jupiter</i> /"Drops"
—	15	LIFEHOUSE	<i>No Name Face</i> /"Hanging"
15	16	MARY J. BLIGE	<i>No More Drama</i> /"Family"
—	17	3 DOORS DOWN	<i>The Better Life</i> /"Like"
12	18	GORILLAZ	<i>Gorillaz</i> /"Clint"
—	19	MICHELLE BRANCH	<i>The Spirit Room</i> /"Everywhere"
18	20	SUM 41	<i>All Killer No Filler</i> /"Fat"

## Urban

LW	TW	ARTIST	CD/Title
1	1	ALICIA KEYS	<i>Songs In A Minor</i> /"Fallin"
5	2	JAY-Z	<i>The Blackprint</i> /"Girls," "Izzo"
8	3	USHER	<i>8701</i> /"Bad," "Remind"
—	4	JARULE	<i>Pain Is Love</i> /"Livin'"
2	5	AALIYAH	<i>Aaliyah</i> /"Rock"
3	6	ISLEY BROTHERS	<i>Eternal</i> /"Contagious"
10	7	GINUVINE	<i>The Life</i> /"Differences"
4	8	JENNIFER LOPEZ	<i>J. Lo</i> /"Real"
7	9	MARY J. BLIGE	<i>No More Drama</i> /"Family"
9	10	DESTINY'S CHILD	<i>Survivor</i> /"Emotion"
6	11	MAXWELL	<i>Now</i> /"Lifetime"
14	12	R. KELLY	<i>TP-2.com</i> /"Feelin'"
11	13	MICHAEL JACKSON	<i>Invincible</i> /"Rock"
12	14	LUTHER VANDROSS	<i>Luther Vandross</i> /"Take"
13	15	BRIAN MCKNIGHT	<i>Superhero</i> /"Life"
15	16	MISSY ELLIOTT	<i>Miss E... So Addictive</i> /"Minute"
—	17	ERICK SERMON	<i>What's The Worst That Could Happen</i> /"Music"
17	18	JAHEIM	<i>Just In Case</i> /"Case"
18	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"
2	2	TOBY KEITH	<i>Pull My Chain</i> /"Wanna"
5	3	BROOKS & DUNN	<i>Steers &amp; Stripes</i> /"America"
4	4	TIM MCGRAW	<i>Set This Circus Down</i> /"Angry"
3	5	ALAN JACKSON	<i>When Somebody Loves You</i> /"Where"
7	6	TRISHA YEARWOOD	<i>Inside Out</i> /"Loved"
6	7	CYNDI THOMSON	<i>My World</i> /"Meant"
8	8	CAROLYN DAWN JOHNSON	<i>Room With A View</i> /"Complicated"
9	9	DIXIE CHICKS	<i>Fly</i> /"Dance"
12	10	JEFF CARSON	<i>Real Life</i> /"Real"
11	11	TRICK PONY	<i>Trick Pony</i> /"Night"
15	12	TRAVIS TRITT	<i>Down The Road I Go</i> /"Woman"
14	13	TAMMY COCHRAN	<i>Tammy Cochran</i> /"Wailing"
17	14	MARK WILLS	<i>Loving Every Minute</i> /"Minute"
16	15	REBA MCBENTIRE	<i>Vol. 3 Greatest Hits</i> /"Survivor"
13	16	BRAD PAISLEY	<i>Part II</i> /"Wrapped"
19	17	KENNY CHESNEY	<i>Greatest Hits</i> /"Tin"
—	18	GARY ALLAN	<i>Airight Guy</i> /"Man"
—	19	GEORGE JONES	<i>The Rock: Stone Cold Country 2001</i> /"Beer"
18	20	LONESTAR	<i>I'm Already There</i> /"With"

## 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> /"Awhile"
4	3	DAVE MATTHEWS BAND	<i>Everyday</i> /"Space"
3	4	LIFEHOUSE	<i>No Name Face</i> /"Hanging"
5	5	TRAIN	<i>Drops Of Jupiter</i> /"Drops," "More"
7	6	UZ	<i>All That You Can't Leave Behind</i> /"Stuck"
9	7	ALICIA KEYS	<i>Songs In A Minor</i> /"Fallin"
8	8	FIVE FDR FIGHTING	<i>America Town</i> /"Superman"
6	9	3 DOORS DOWN	<i>The Better Life</i> /"That"
12	10	MICHELLE BRANCH	<i>The Spirit</i> /"Everywhere"
10	11	SUGAR RAY	<i>Sugar Ray</i> /"Over"
11	12	MATCHBOX TWENTY	<i>Mad Season</i> /"Beautiful," "Gone"
13	13	NELLY FURTADO	<i>Whoa Nelly!</i> /"Light"
14	14	INCUBUS	<i>Make Yourself</i> /"Drive"
15	15	MACY GRAY	<i>The Id</i> /"Sweet"
16	16	FUEL	<i>Something Like Human</i> /"Bad"
—	17	VERVE PIPE	<i>Underneath</i> /"Never"
20	18	JANET	<i>All For You</i> /"Someone"
—	19	CALLING	<i>Camino Palmera</i> /"Wherever"
—	20	EVE	<i>Horrorscope</i> /"Night"

## Smooth Jazz

LW	TW	ARTIST	CD/Title
1	1	DIANA KRALL	<i>The Look Of Love</i> /"Look"
2	2	DIDD	<i>No Angel</i> /"Thankyou"
3	3	RICK BRAUN	<i>Kisses In The Rain</i> /"Use"
4	4	DAVE KOZ	<i>The Dance</i> /"Bright"
5	5	EUGE GROOVE	<i>Euge Groove</i> /"Sneak"
7	6	STEVE COLE	<i>Between Us</i> /"Start"
8	7	JEFF KASHIWA	<i>Another Door Opens</i> /"Around"
10	8	LEE RITENOUR & DAVE GRUSIN	<i>Twist Of Mayley</i> /"Stand"
11	9	FATTHURGER	<i>T.G.I.F.</i> /"Evil"
13	10	MARC ANTOINE	<i>Cruisin'</i> /"Mas"
14	11	RICHARD ELLIOT	<i>Crush</i> /"Crush"
9	12	JEFF LORBER	<i>Kickin' It</i> /"Nobody"
15	13	RUSS FREEMAN	<i>To Grover With Love</i> /"East"
—	14	PETER WHITE	<i>Glow</i> /"Turn"
12	15	JOYCE COOLING	<i>Third Wish</i> /"Good"
6	16	PIECES OF A DREAM	<i>Acquainted</i> /"Ready"
17	17	CHRIS BOTTI	<i>Night Sessions</i> /"Ahead"
18	18	WAYMAN TISOALE	<i>Face To Face</i> /"Hide"
19	19	BOZ SCAGGS	<i>Dig</i> /"Payday"
20	20	URBAN KNIGHTS	<i>Urban Knights IV</i> /"Heel"

## Alternative

LW	TW	ARTIST	CD/Title
1	1	NICKELBACK	<i>Silver Side Up</i> /"Remind"
2	2	STAINO	<i>Break The Cycle</i> /"Awhile," "Fade"
3	3	LINKIN PARK	<i>Hybrid Theory</i> /"Crawling," "End"
10	4	P.O.D.	<i>Satellite</i> /"Alive"
14	5	DISTURBED	<i>Sickness</i> /"Down"
4	6	GORILLAZ	<i>Gorillaz</i> /"Clint"
5	7	UZ	<i>All That You Can't Leave Behind</i> /"Stuck"
6	8	WEezer	<i>Weezer (2001)</i> /"Hash," "Island"
13	9	SYSTEM OF A DOWN	<i>Toxicity</i> /"Chop"
8	10	ALIEN ANT FARM	<i>Anthology</i> /"Smooth"
11	11	BLINK-182	<i>Take Off Your Pants And Jacket</i> /"Staying"
7	12	TOOL	<i>Lateralus</i> /"Schism"
15	13	PUDDLE OF MUDD	<i>Come Clean</i> /"Blurry," "Control"
9	14	SUM 41	<i>All Killer No Filler</i> /"Deep," "Fat"
16	15	INCUBUS	<i>Morning View</i> /"Wish"
12	16	LIVE	<i>W</i> /"Overcome"
19	17	ADEMA	<i>Adema</i> /"Giving"
17	18	SLIPKNOT	<i>Iowa</i> /"Left"
18	19	BEN FOLDS	<i>Rockin' The Suburbs</i> /"Rockin'"
—	20	LIT	<i>Atomic</i> /"Lipstick"

E-charts are based on weekly rankings of CD sales, downloads and streams of artists online compiled and tabulated directly from the logfiles of reporting websites. Reporters include 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, iWonRadio, Kinetic Radio, Lycos, MediAmuzing, MSN-Chat, MusicMatch, Musicplex, PEEL Radio, Radio.Benar.com, RadioCentral Network, Radioave.com, Radio Free Cash.com, Radio Free Virgin, Radio Juntos, Radio on bay 9, Rolling Stone.com, Scour Radio, Skateboard.com, Spinner.com, the jamz.com, The RadioAMP Network, The WB Radio, UBL.com, Voice Of America-Music Mix, and vvvv.com Radio. Data is weighted based on traffic reports by web traffic monitor MediaMetrix. 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.

## Evans To Direct Programming For Infinity/Sac'to



Evans

Mark Evans' success at Country KNCI/Sacramento has paid off for the programmer. After six years as the station's PD, Evans has been promoted to Director/Programming for all six Infinity properties in California's state capital.

In his expanded duties, Evans will now oversee the programming operations for KNCI, as well as Sports/Talk KHTK, CHR/Rhythmic KSFM, FM Talk KXOA, Soft AC KYMX and Hot AC KZZO. He will also retain his day-to-day programming duties for 'NCI.

Evans said he will work closely with the programmers of Infinity's five other Sacramento stations. "Hopefully, I can be a resource to those guys, but they know more about the individual formats than I do," he told R&R. "We are working on different projects as we move along. I love the Country format, but I'm a radio guy and enjoy learning. I've learned a heck of a lot about the Soft AC format in the last week."

Before joining KNCI in 1995 Evans served as PD of Country KXKT/Omaha. He has also programmed former CHR WKXX/Birmingham, and he launched KQKQ/Omaha as Top 40 "Sweet 98" in 1980.

## Bush Transfers To CC/Oklahoma City

Clear Channel has transferred Beaumont, TX Market Manager Randy Bush to a similar role in Oklahoma City, where he will oversee the company's five owned and two LMA'd radio stations. He replaces John Moen.

Bush will continue as Regional VP/Networks for Clear Channel's other Oklahoma City-based entities, including the Oklahoma News Networks, the Airborne Traffic Network and the Agriculture Network. Joe Jeldy will remain GM/Networks and continue to report to Bush.

"To work with all of the radio properties, networks and all the great people in a wonderful city like Oklahoma City is a terrific opportunity," Bush told R&R. "It's a perfect fit to incorporate the network-radio work I've been doing with the great radio cluster here. I couldn't be more thrilled. 2002 is going to be a very good year for us."

Bush has spent the last 14 months in Beaumont, where he oversaw Clear Channel's five stations there. Prior to that he was in Little Rock for 10 years. He spent six years as GM/NSM for GHB Radio/Oklahoma City, which sold its properties to Citadel in 1997. After the sale he became Director/

## Babbitt: Elektra Sr. Dir./Adult Promo

Elektra Entertainment Group has named Michelle Babbitt Sr. Director/Adult Promotion. Babbitt was previously Adult Format Editor for *Network 40* magazine.

"Michelle adds a great deal of depth to our already stellar department," Elektra Sr. VP/Promotion Dennis Reese said. "She has developed amazing promotion-related relationships and possesses a passion for music



Babbitt

that is second to none. We are very lucky to have someone who understands the promotion game in this increasingly complex time."

The appointment marks a return to Elektra for Babbitt. After beginning her music-industry career in 1995 as Research Director for *Network 40*, she worked for Elektra in National Adult Promotion until last year.

## Ballentine Becomes WBNS/Columbus PD

NextMedia/Decatur, IL OM Jeff Ballentine has been named to succeed Robert John as PD of WBNS-FM/Columbus, OH, effective Nov. 12. John will leave the Radio One Hot AC next week to launch a programming consultancy.

WBNS VP/GM Dave Van Stone told R&R, "Jeff brings an outstanding set of strategic skills that we look forward to utilizing to make us a bigger and better radio station. We were only in the format for 70 days of the summer book and debuted third 18-34, 18-49 and 25-54. We're very fired up about it and are still in the process of rolling it out. It's not what I would



Ballentine

call a finished product; it's still a work in progress."

Ballentine told R&R, "Ohio is home for me. I happened to call Dave, and things just fell into place. The experience in Decatur taught me that, when you work with smart people, you can learn a lot. This has been a terrific time for me. I really wouldn't want to leave here, except to be with Dave in Columbus."

Before joining NextMedia's Hot AC WSOY and Country WDZQ in Decatur about one year ago Ballentine programmed WSSS/Charlotte. He has also programmed WERQ/Baltimore and WMMX/Dayton and was a WHTZ/New York programming assistant.

## Rich Rises To GM, Radio One/Richmond

Bob Rich, who joined Radio One's WCDX, WJMO, WKJS & WRHH/Richmond last year as Director/Sales, has been promoted to GM for the four-station group. He reports to Radio One/Richmond VP/Regional Manager Pam Somers.

Somers said, "We needed someone with a proven ability to lead and whom we believe can continue the momentum in Richmond that we are experiencing right now. Bob has spent practically his entire radio career in and around the Richmond marketplace, and having someone with a vast understanding of Richmond's advertisers, listeners and community was a priority for

us. Given the fact that Bob is already doing a great job for us, I have every reason to believe that he will continue to do so in his new role."

Before joining Radio One in 2000 Rich served as VP/Sales & Marketing for Target Marketing, which he joined in 1997. Prior to that he spent 18 years in Richmond radio, highlighted by stints as VP/GM for properties once owned by Liberty Broadcasting, Edens Broadcasting and Four Seasons Communications. He's also been GM for Metro Networks/Richmond, GSM for EZ Communications' Richmond properties and GM of WAFX/Norfolk.

### Davis

Continued from Page 3

"I am energized by this opportunity to lead our radio operations at a time when our country faces so many challenges," Davis said. "What we do and how we do it has never been more important. Salem stands out in terms of its performance and its mission, and I am pleased to be a part of it."

Programming for Citadel's Oklahoma City music stations and served as Station Manager for the company's KURB, KVLO & KLIH. Bush also

### Fields

Continued from Page 3

acquired Blue Chip Broadcasting, where he had served as VP since 1996. From 1993-96 Fields served as VP/Broadcast Operations for Ragan Henry's UNC Media. He has also served as PD of WKV/Milwaukee and as National PD of Willis' radio properties.

spent 12 years as a Country programmer, including stints at WCHY/Savannah, GA; WKXC/Augusta, GA; and WCOS/Columbia, SC.

## EXECUTIVE ACTION

### Tilden Takes Entercom/Boston Marketing Posts

Former AMFM Sr. VP/Marketing Bev Tilden has been appointed to the newly created position of Integrated Marketing Director for Entercom's Boston cluster, working with Sports WEEI, Talk WRKO, Active Rock WAAF and Hot AC-CHR/Rhythmic hybrid WQSX, as well as the cluster's sports-marketing group. She will also serve as WQSX's Marketing Director. Tilden reports to VP/Market Manager Tom Baker and WAAF & WQSX VP/GM Julie Kahn.

"Bev brings tremendous experience to our company in a variety of areas, from product development to sales and marketing strategies," noted Baker. "Integration of our station capabilities is critical to the valuation of our properties, going forward. We're pleased to have her on our team."

Kahn said, "We're fortunate to have someone of Bev's talent join Entercom/Boston and help us create the best marketing solutions for our clients. Our business is to help advertisers deliver their messages in the most effective way possible. Bev's knowledge of the Boston radio landscape — combined with Entercom's strong brands — will strengthen our team."

Tilden's Boston-related resume includes stints as Marketing Director for WBZ-AM, WHDH-AM, WXKS-FM and WZOU-FM. She was also once WEEI's Station Manager.



Tilden

### Newman Named SVP/Music Sales For Movie Tunes

Joel Newman has been appointed Sr. VP/Music Sales for Movie Tunes. Movie Tunes is the world's largest in-theater music network, serving more than 15,000 movie theaters and reaching more than 1 billion music consumers annually.

"I am thrilled to have a salesperson of Joel's caliber," Movie Tunes President Robert Kardashian commented. "He is a tremendous asset for Movie Tunes."

Newman began his career at CBS Records, later rising to VP/Promotion of Epic Records. He has been with Movie Tunes for two years, previously as VP/Sales & Marketing.



Newman

### Meyrowitz Returns To Radio-Syndication Biz

Pioneering broadcaster Bob Meyrowitz — whose most recent venture was the now-defunct eYada.com — is returning to the traditional broadcast arena with the launch of Rex Broadcasting Corp. The new company marks Meyrowitz's return to the radio-syndication business, where he first found success as the founder of the landmark syndicated rock radio show *The King Biscuit Flower Hour*.

Rex's debut project will be the syndication of former WABC/New York morning host and Premiere Radio Networks syndicated talker Lionel, who was also part of eYada.com's lineup before the company folded last summer. Meyrowitz said that Rex plans to develop additional shows for syndication, including a variety of programs covering everything from health and fitness to sports and gossip.

"Current Talk radio is either geared toward a much older audience or panders to the lowest common denominator," said Meyrowitz. "Rex will be the place for many who are looking for intelligent, contemporary and funny Talk radio."

### Darus

Continued from Page 3

held since 1998. He began his music-industry career in 1984 at Rhino Records, where he was Promotion/Sales Director. In 1988 Darus segued to Island Records as National Director/Promotion and was later elevated to West Coast GM. Darus joined Interscope Records as National Director/Promotion in 1991 and was named Sr. VP/Promotion & Artist Development at Polydor Records four years later.

Darus noted, "Bishop has been a longtime inspiration as one of the best in the artist-development business. He really understands his

artists' vision and transforms that into strong core followings. This frees the artist up to explore new musical niches and deliver potent records that work well within the radio formats.

"With all of the consolidation and pressures on the label staff to deliver singles, management needs to keep the focus on the artists' long-term interests. Any management firm that is serious about artist development needs a seasoned record executive inside the company. The goal is to design and help govern the label's plans around an album's release, in conjunction with touring and all the other market drivers available today."

## National Radio

• **WESTWOOD ONE** presents the live radio simulcast of HBO's two-hour concert special *Britney Spears: Live From Las Vegas* Nov. 18. For more information, contact Abby McDorman at 212-641-2009; [amcdorman@westwoodone.com](mailto:amcdorman@westwoodone.com).

• **JONES RADIO NETWORKS** is providing the live radio simulcast of *A&E's Live by Request With Elton John* on Dec. 3. During the show John will perform listener requests, as well as songs from his new album, *Songs From the West Coast*. For more information, contact Liz Laud at 800-611-5663; [llaund@jonesradio.com](mailto:llaund@jonesradio.com).

• **ADAM WILBUR** launches the affiliate-relations and syndication company Wilbur Entertainment.

## Radio

• **STEVE ANDOLINO** rises to OM for WBEA & WEHM/Riverhead-Sag Harbor, NY. Brian Cosgrove takes

## PROS ON THE LOOSE

Beyond Southeast Regional Promotion Manager **Fred McFarlin**, 404-872-1939.

KVIL/Dallas Imaging Director/air talent **Tony Moreno**, 972-312-1755; [tonymoreno99@hotmail.com](mailto:tonymoreno99@hotmail.com).

Andolino's former duties as PD/MD of 'EHM.

• **JACK LAWSON** joins Premier Marketing Group, owner of seven Columbia, MO stations, as VP/Operations & Programming.

• **DAVE SULLIVAN** is named Arbitron Training Specialist for the Northeast region. He most recently worked at Arbitron's Customer Service and Support Center.

• **NIKKI STRONG** takes morning-drive duties for XM Satellite Radio's "The Flow," an Urban channel. She was most recently WILD/Boston's MD/afternoon host.

## Records

• **JON SIDEL** is named head of West Coast A&R for V2 Records. He was most recently head of A&R for JCOR Records.



Sidel

## Industry

• **KEN KRASNER** is appointed Managing Director/Media & Entertainment of Marketing Services Group. He most recently founded the media-marketing agency Electric-Artists.



Krasner

## R&R

Continued from Page 1

quality control of all music operations and other initiatives for the Company.

In addition to his ongoing duties as CHR Editor, Novia will work closely in strengthening R&R's relationships with the label community and help to maximize R&R's efforts for all products, including Music Meeting.

Mowry will assume full responsibility for all sales relating to the newspaper, daily and weekly fax products and the R&R ONLINE website. In addition to his management

responsibilities, he will continue to service a select list of advertisers.

Acampora will now oversee all R&R music charts and will be responsible for the information flow between R&R and its monitoring partner. Mediabase 24/7. Agnoletti will assist Acampora.

"I look forward to the increased responsibility and opportunity at R&R and Music Meeting," McCabe said. "It is an honor to be associated with a company that enjoys such a high level of credibility and respect and to work with an amazing team of absolute professionals. I'm very excited by the possibilities."

Novia noted, "It was Martin Luther King who said, 'The time is always right to do what is right.' For 28 years R&R has been the definitive voice for the radio and records community. In today's Wall Street-driven business environment, staying on top of the industry news and changes is vital to everyone's career and business, whether you work in radio or records. No one comes close to the 'industry news that you can use' coverage and services that R&R provides. From R&R Music Tracking to our new Music Meeting delivery system, I couldn't be prouder of the products and the dedicated staff that make me look good every week. Most of all, I would like to thank our subscribers and advertisers for their unwavering support. Without them, this promotion would not be possible."

McCabe joined R&R in 1994 as Director/Charts & Formats. Since then the R&R chart system has been enhanced significantly with several overhauls, including the conversion to monitored airplay. Before joining R&R McCabe worked as Director/Charts for *Billboard's Airplay Monitor*. Before that he spent 10 years in radio, serving as Asst. PD/MD for Emmis' CHR/Rhythmic WQHT/New York and working at Washington, DC stations WRQX, WCXR and WPKX.

Novia, a 24-year broadcasting veteran, began his professional radio career at WPRO-FM/Providence. He spent nine years at WHYI (Y100)/Miami and, as OM/MD, he successfully converted WSTR (Star 94)/Atlanta from AC to CHR. CHR Editor at R&R since 1994, Novia helped develop Callout America, the first weekly national callout research program in the country.

Mowry learned radio as a client, working with many stations on concert promotions and events as Sponsorship Manager for Six Flags Magic Mountain in Valencia, CA. He joined R&R in 1987 as an AE. In 1989 he

## Active Rock

**Steve Young/Craig Altmaier**  
KID ROCK Forever  
PUDDLE OF MUDD Blurry

## Heritage Rock

**Steve Young/Craig Altmaier**  
P.O.D. Alive

## Hot AC

**Steve Young/Josh Hosler**  
TRAIN Something More

## CHR

**Steve Young/Josh Hosler**  
JA RULE I/CASE Livin' It Up  
JEWEL Standing Still  
NO DOUBT Hey Baby

## Rhythmic CHR

**Steve Young/Josh Hosler**  
DR, DRE & DJ QUIK Put It On Me  
JANET Son Of A Gun (I Betcha...)  
NATE DODG I Got Love  
SHAKIRA Whenever, Wherever

## Soft AC

**Mike Bettelli**  
DESTINY'S CHILD Emotion

## Mainstream AC

**Mike Bettelli**  
DESTINY'S CHILD Emotion

## Deliiah

**Mike Bettelli**  
BACKSTREET B'DYS Drowning

## Dave Wingert Show

**Mike Bettelli**  
DESTINY'S CHILD Emotion

## 24 HOUR FORMATS

**Jon Holiday • 303-784-8700**

## Adult Hit Radio

**JJ McKay**  
TRAIN Something More

## Rock Classics

**Adam Fendrich**  
No Adds

## Adult Contemporary

**Rick Brady**  
TRAIN Drops of Jupiter

## RADIO ONE NETWORKS

**970-949-3339**

## Choice AC

**Yvonne Day**  
CRANBERRIES Analyse

## Rock Alternative

**Benji McPhail**  
GORILLAZ 19-2000  
JIMMY EAT WORLD The Middle  
KID ROCK Forever

## WESTWOOD ONE RADIO NETWORKS

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

## Adult Rock & Roll

**Jeff Gonzer**  
No Adds

## Soft AC

**Andy Fuller**  
No Adds

## Bright AC

**Jim Hays**  
No Adds

## NATIONAL RADIO FORMATS

ADDED THIS WEEK

### ABC RADIO NETWORKS

**Phil Hall • 972-991-9200**

#### Hot AC

**Steve Nichols**  
LENNY KRAVITZ Dig In

#### StarStation

**Peter Stewart**  
ENRIQUE IGLESIAS Hero

#### 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 • 800-231-2918**  
**Gary Knoll**

#### Rock

AERDSMITH Sunshine  
KID ROCK Forever  
INVERTIGO Chances Are

#### Alternative

KID ROCK Forever  
WEEZER Photograph

#### Triple A

ENYA Only Time  
MICK JAGGER God Gave Me Everything  
LUCINDA WILLIAMS Get Right With God

#### CHR

ALL STAR TRIBUTE What's Going On  
TRAIN Something More

#### Mainstream AC

NICKELBACK How You Remind Me

#### Lite AC

CELINE DION God Bless America

#### NAC

CHRIS BOTTI Streets Ahead  
LARRY CARLTON Deep Into It  
DOWN TO THE BONE Keep On Keepin' On  
ALICIA KEYS Fallin'  
SADE Lovers Rock  
KIRK WHALUM I Try

#### Christian AC

SHAUN GROVES After The Music Fedes  
WES KING What Matters Most

#### UC

INDIA.ARIE Strength, Courage & Wisdom  
JUVENILE From Her Mamma  
LIL' J It's The Weekend  
LUDACRIS Roll Out  
NATE DODG I Got Love

### JONES RADIO NETWORKS

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

#### Alternative

**Teresa Cook**  
GREEN DAY Poprocks & Coke  
JIMMY EAT WORLD The Middle  
KID ROCK Forever  
THE STROKES Last Nite



Artist/Title	Total Plays
'N SYNC Pop	77
JUMP5 God Bless The U.S.A.	74
SMASH MOUTH I'm A Believer	72
AARON CARTER Oh Aaron	72
DREAM STREET It Happens Every Time	71
KRYSTAL HARRIS Supergirl	71
LIL' ROMEO My Baby	70
AARON CARTER Not Too Young, Not Too Old	70
BAHA MEN Who Woke Snow White Up	39
BAHA MEN Who Let The Dogs Out	34
BACKSTREET B'DYS Drowning	33
CHRISTINA MILIAN AM To PM	33
MYRA Miracles Happen	28
DREAM He Loves U Not	28
NINE DAYS Absolutely (Story Of A Girl)	28
DESTINY'S CHILD Jumpin' Jumpin'	27
A*TEENS Bouncing Off The Ceiling	26
MANDY MOORE Crush	26
DESTINY'S CHILD Survivor	25
DREAM This Is Me	25



Playlist for the week ending October 28.

became Director/Marketing coordinating national radio promotions and events for many clients, including Reebok, Warner Home Video and The Discovery Channel. Mowry was appointed Sales Manager in 1991. Acampora started at R&R in 1990 as an Asst. Editor, and he became

Charts Manager in 1997. He has worked closely on the development of R&R's partnership with Mediabase, as well as on Callout America. Agnoletti began at R&R in 2000 in the accounting department. He has also interned at BMG/V2 Records in San Francisco.

## DATEBOOK

## MONDAY, NOVEMBER 12

- 1927/The Holland Tunnel, between New York City and Jersey City, NJ, officially opens.
- 1931/Maple Leaf Gardens — home to the National Hockey League's Toronto Maple Leafs — opens in Toronto, Canada.
- 1940/Walt Disney releases *Fantasia*.
- 1969/Director **Blake Edwards** weds actress **Julie Andrews**.
- 1980/More than three years after its launching, the *Voyager 1* satellite passes Saturn, sending pictures of the ringed planet 950 million miles back to earth.
- Born: **Grace Kelly** 1929-1982, **Charles Manson** 1934, **Sammy Sosa** 1968

## In Music History

- 1970/In New Orleans, **The Doors** make their last appearance as a quartet.
- 1984/**Madonna's** *Like a Virgin* is released.
- 1990/The IRS seizes all of **Willie Nelson's** holdings, including a golf course and a recording studio, to satisfy a \$6.5 million tax debt.



For all the tax I owed before.

- 1998/Singer **Laurn Hill** gives birth to her second child, a daughter, in New York.
- Born: **Neil Young** 1945, **Dave Eltonson** (Megadeth) 1964

## TUESDAY, NOVEMBER 13

- 1879/The New York Stock Exchange moves into the modern era, installing telegraph and phone lines.
- 1956/The United States Supreme Court rules that segregation by race on public transportation is unconstitutional.
- 1993/Producer **David E. Kelley** weds actress **Michelle Pfeiffer**.
- Born: **Whoopi Goldberg** 1955, **Steve Zahn** 1968

## In Music History

- 1968/Rolling Stones guitarist **Brian Jones** purchases Cotchford Farms in Sussex, England, where A.A. Milne wrote *Winnie the Pooh*.
- 1974/Highway star? An imposter posing as **Deep Purple** guitarist **Ritchie Blackmore** crashes a borrowed Porsche in Iowa City, IA. The real Blackmore was playing a San Francisco show at the time. The imposter is eventually charged with misrepresentation, a felony.
- 1988/Los Angeles Mayor **Tom Bradley** declares **Michael Jackson Month** as the self-professed King of Pop opens a six-night stand at the L.A. Sports Arena.
- Born: **Aldo Nova** 1956, **Nelly** 1975

## WEDNESDAY, NOVEMBER 14

- National Guacamole Day
- 1851/**Herman Melville's** *Moby Dick* is published.
- 1969/*Apollo 12*, the second manned mission to the moon, is launched

- from Cape Canaveral, FL.
- 1994/Microsoft CEO **Bill Gates** pays \$30.8 million for a 16th-century Leonardo da Vinci manuscript that depicts the motion of water and the principles of the steam engine.
- 1998/Basketball star-actor **Dennis Rodman** weds model-actress **Carmen Electra**.
- Born: **Prince Charles** 1948, **Patrick Warburton** 1964

## In Music History

- 1981/The Go-Go's are the musical guests on *Saturday Night Live*.
- 1990/*Newsweek* quotes Who guitarist **Pete Townshend** on his bisexuality: "I know how it feels to be a woman because I am a woman. And I won't be classified as just a man."
- 1991/**Michael Jackson** premieres his video for "Black and White" simultaneously on MTV, VH1 and BET. It also premieres on FOX, following *The Simpsons*.
- Born: **Yanni** 1954, **Joseph "Run" Simmons** (Run-DMC) 1964, **Travis Barker** (Blink-182) 1975

## THURSDAY, NOVEMBER 15

- National Clean Out Your Refrigerator Day 1876/The stock ticker is unveiled.
- 1926/The National Broadcasting Co. begins broadcasting on 24 radio stations across the country.
- Born: **Jerry Bruckheimer** 1945, **Beverly D'Angelo** 1954

## In Music History

- 1956/**Elvis Presley** makes his film debut as *Love Me Tender* opens in New York City. Despite mixed reviews, it grosses nearly \$4 million in two months.
- 1969/**Janis Joplin** is arrested in Tampa on charges of using vulgar and indecent language at a concert. When a policeman ordered the audience to sit down, Joplin responded, "Don't fuck with those people!"
- 1990/**Milli Vanilli** producer **Frank Farian** admits that **Rob Pilatus** and **Fab Morvan** never sang a note on the duo's seven-times-Platinum debut. NARAS subsequently announces that it may revoke the pair's Best New Artist Grammy. Two days later the duo announce they'll return the award.



Double trouble.

## FRIDAY, NOVEMBER 16

- National Fast Food Day
- 1907/Oklahoma officially becomes the 46th U.S. state.
- 1974/NBC-TV begins a two-night showing of *The Godfather*. NBC pays Paramount Pictures \$10 million to broadcast the award-winning film.
- 1982/The 57-day strike by players in the National Football League ends. It was the first regular-season strike in the history of the NFL.
- Born: **Lisa Bonet** 1967

## In Music History

- 1978/**Queen** play New York's Madison Square Garden. Several semi-

nude women bicycle onstage during "Fat Bottomed Girls."

- 1988/**Stephen Love** — former Beach Boys manager and younger brother of bandmember Mike Love — is sentenced to five years' probation and ordered to pay over \$500,000 in restitution for embezzling more than \$900,000 from the group.
- 2000/Kid Rock sidekick **Joe C.** dies at the age of 26 from celiac disease.

## SATURDAY, NOVEMBER 17

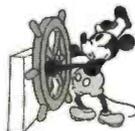
- 1966/**Woody Allen's** first play, *Don't Drink the Water*, opens on Broadway.
- 1968/While televising a football game between the New York Jets and Oakland Raiders, NBC-TV cuts the game short to start broadcasting the family film *Heidi*. The Audience misses Oakland's two touchdowns, scored in nine seconds, to win the game 43-32. A flood of calls introduces the concept of program delay to television networks.
- Born: **Rock Hudson** 1925-1985, **Martin Scorsese** 1942, **Lauren Hutton** 1943, **Danny DeVito** 1944, **Daisy Fuentes** 1966

## In Music History

- 1979/Former Jetro Tull bassist **John Glascock**, 26, dies of a heart attack in London. Glascock's long battle with heart disease had kept him from touring with the band.
- 1984/The Kinks kick off their *Word of Mouth* tour with an appearance on *Saturday Night Live*.
- 1987/Performing "People Get Ready" at the L.A. Coliseum, U2 pull an audience member onstage. He responds by handing the group his demo tape.
- Born: **Gordon Lightfoot** 1939, **RuPaul** 1960

## SUNDAY, NOVEMBER 18

- 1928/Walt Disney debuts his animated, talking cartoon *Steamboat Willie* at the Colony Theatre in New York. Originally named "Mortimer," the renamed star of *Steamboat Willie*, Mickey Mouse, becomes a cartoon icon.



Mortimer Mouse?

- Born: **Kevin Nealon** 1953, **Sinbad** 1956, **Chloe Sevigny** 1974

## In Music History

- 1970/**Jerry Lee Lewis** and his wife and cousin, **Myra Brown**, are divorced in Memphis.
- 1990/A 26-year-old college student pays \$18,000 for **Paul McCartney's** birth certificate.
- 1998/**Melissa Etheridge's** partner, **Julie Cypher**, gives birth to son **Beckett** in Los Angeles. It's later revealed in a *Rolling Stone* cover story that **David Crosby** was the sperm donor.
- Born: **Graham Parker** 1950, **Kim Wilde** 1960, **Kirk Hammett** (Metallica) 1962, **Duncan Sheik** 1969

— Frank Corraia

## Zinescene

## With A Little Help From His Friends



**A PURIST AT HEART** — **Luther Vandross** tells Savoy, "I never wanted to see R&B become a formula of canned licks where if you can sing 50 licks a minute, you're an R&B artist. Right now there are too many emulators who just riff but don't really feel. To me, R&B is the chicken my mother fried. It's running to the store to buy Jet magazine. It's dancing in the living room with my mother and grandmother while the Isley Brothers' 'Twist and Shout,' which was the first record I ever bought, blasts from the stereo. R&B is the lifestyle that makes you feel something."

Prior to Oct. 20's Concert for New York City, **Paul McCartney** told British tabloid *The Sun* that headlining the show — which he helped organize to aid the victims of the Sept. 11 terrorist attacks and to honor the rescue workers who lost their lives that day — would be one of the toughest gigs of his professional life: "I feel helpless, but singing is the only way I know how to help the people of New York. The only thing I can do is write songs and try to entertain people. I'm not a firefighter, so I couldn't help in that way. I had to do something."

Surely all the artists who performed at that show, as well as at two benefit shows held Oct. 21 — the **Michael Jackson**-headlined *United We Stand: What More Can I Give* concert in Washington, DC and the *Country Freedom* benefit in Nashville — felt the same way. The 'zines cover all three events: *People's* coverage is called "Good Vibrations," *Us Weekly's* article is called "A Rockin' Garden Party," and *Entertainment Weekly's* write-up is included in its "Hear & Now" section.

**Carole King** tells *People* that although she's taking the antibiotic Cipro because she was visiting the Hart Senate Office Building during the anthrax scare, she's not slowing down. She performed during the *United We Stand* concert. "I'm playing with **Rod Stewart's** band, and you know how they rock!" **Aerosmith** also performed at the concert. Their frontman, **Steven Tyler**, told *Entertainment Weekly*, "We've got something [terrorists] can't kill: freedom, love, God, liberty and the pursuit of rock 'n' roll!"

## Another Benefit

Third Eye Blind frontman **Stephan Jenkins** tells *Interview* why he organized BREATHE, a concert at Los Angeles' Greek Theatre to benefit breast-cancer research and education: "This really started from my mom's disease and my experience with it. My thought was that if you change the perception of who this matters to, you broaden the scope of fundraising. With my mom, I was in the role of saying, 'Everything is gonna be OK.' It made me think about how breast cancer is always seen as a woman's issue. But it's a son's issue, it's a family issue, and it's everyone's issue."

## A Family Affair

Children of rock stars tell *Vanity Fair* what growing up was like: **Rod Stewart's** daughter, **Kimberly Stewart**, says life at school sucked. "They'll say your dad is a fag, and your dad wears tight

clothing," she says. "I actually punched a kid across the face once because he said something about my dad, and I just went crazy. You question yourself. You're like, 'Wait, is it true?' Like, my dad wears tight clothes — that means he's a loser?"

**John Phillips's** daughter, **Mackenzie Phillips**, says a lot of '60s-era rock stars were her dad's friends. One day 18-year-old Mackenzie and her father were visiting **Mick Jagger**, and, she says, "Mick turned around and locked the door and looked at me and said, 'I've been waiting to do this since you were 10 years old.' My dad is banging on the door, shouting, 'Mick, be nice to her! Don't hurt her!' And I'm going, 'Dad, leave us alone. It's fine.' And we slept together."

**China Kantner**, daughter of **Paul Kantner** and **Grace Slick**, says, "If your parents aren't there a lot for the early years, you can feel like, as an adult, that maybe you're not necessarily loved. I don't blame my parents for anything, but I had to take this into consideration when I really spiraled downward."

**Marvin Gaye's** daughter, **Nona Gaye**, says her childhood living in the shadow of an icon helped her win the role of **Muhammad Ali's** wife, **Belinda**, in the upcoming movie about the boxer's life: "She had to deal with some of the same things. Not ever being able to get away from it, not ever having just a regular life, a regular marriage, a regular family."

— 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

Plays

JA RULE I/CASE Lwin' It Up	34
LINKIN PARK In The End	33
DMX Who We Be	32
AALIYAH Rock The Boat	30
SYSTEM OF A DOWN Chop Suey!	29
INCUBUS I Wish You Were Here	27
NICKEL BACK How You Remind Me	27
'N SYNC Gone	26
PETE PABLO Raise Up	26
BRITNEY SPEARS I'm A Slave 4 U	26
JAY-Z Girls, Girls, Girls	26
ENRIQUE IGLESIAS Hero	25
FABOLOUS I/NATE DDDG Can't Deny It	24
SHAKIRA Whenever Wherever	24
JANET Son Of A Gun (Betcha...)	24
P.O.D. Alive	22
STROKES Last Nite	22
MICHELLE BRANCH Everywhere	21
USHER U Got It Bad	21
MICHAEL JACKSON You Rock My World	19
BUBBA SPARXXX Ugly	19
CITY HIGH I/EVE Caramel	17
SUM 41 In Too Deep	17
FAITH EVANS You Gets No Love	17
GINUWINE Differences	16
NELLY #1	16
STAIN'D Fade	16
P. DIDDY & THE BAD BOY FAMILY Diddy	15
112 Dance With Me	14
COLDPLAY Trouble	14
PETE YORN For Nancy	13
MARY J. BLIGE Family Affair	13
PINK Get The Party Started	12
TENACIOUS D Wonderboy	11
D-TOWN We Fit Together	11
PUDDLE OF MUDD Control	10
DESTINY'S CHILD Emotion	10
ALIEN ANT FARM Smooth Criminal	9
LIT Lipstick And Bruises	9
FIVE FOR FIGHTING Superman (It's Not Easy)	8
U2 Stuck In A Moment You Can't Get Out Of	7
ADEMA Giving In	6
DR. DRE I/KNOG-TURN'AL Bad Intentions	6
JEWEL Standing Still	5
OZZY OSBOURNE Gets Me Through	5
MARAH CAREY Don't Stop	5
FAT JIDE We Thuggin'	5
SLIPKNOT Left Behind	5
ENYA Only Time	5
BUSH The People That We Love	4
DISTURBED Down With The Sickness	4
SUGAR RAY Answer The Phone	3
MYSTIC The Life	3
LIMP BIZKIT Nookie	3
BEASTIE BOYS Intergalactic	3
SUM 41 Fat Lip	3
NELLY FURTAO Turn Off The Light	2
PRESSURE 4-5 Beat The World	2
RYAN ADAMS New York, New York	2
DMX We Right Here	2
JERMAINE DUPRI Ballin' Out Of Control	2
ELTON JOHN I Want Love	2
ALICIA FALLIN'	2

Video playlist for the week ending November 30.

75 million households


 Paul Marszalek  
VP/Music Programming

ADDS

MADONNA Megamix	24
BACKSTREET BOYS Drowning	23
JAGGED EDGE Goodbye	23
SHAKIRA Whenever, Wherever	21
STAIN'D It's Been Awhile	24
ALICIA KEYS Fallin'	23
MICHAEL JACKSON You Rock My World	23
ALIEN ANT FARM Smooth Criminal	21
U2 Stuck In A Moment You Can't Get Out Of	21
ENRIQUE IGLESIAS Hero	21
JEWEL Standing Still	17
TRAIN Something More	17
NICKEL BACK How You Remind Me	16
AEROSMITH Sunshine	16
NELLY FURTAO Turn Off The Light	15
FIVE FOR FIGHTING Superman (It's Not Easy)	14
DESTINY'S CHILD Emotion	14
JOHN MELLENCAMP Peaceful World	13
3 DOORS DOWN Be Like That	13
ELTON JOHN I Want Love	13
RYAN ADAMS New York, New York	13
CRAIG DAVID Fill Me In	13
ENYA Only Time	13
WEEZER Island In The Sun	9
MARY J. BLIGE Family Affair	9
GARBAGE Androgyny	8
SUGAR RAY Answer The Phone	8
STING Fragile	7
MICHELLE BRANCH Everywhere	7
MACY GRAY Sweet Baby	7
CRANBERRIES Analyze	6
STEVIE NICKS Sorcerer	6
INCUBUS I Wish You Were Here	5
COLOPLAY Trouble	4
TORI AMOS Strange Little Girl	4
LDNIG BEACH DUB ALL STARS Sunny Hours	3
RES Golden Boys	3
BRIAN MCKNIGHT Love Of My Life	3
BUSH The People That We Love	3
BE FOLDS Rockin' The Suburbs	2
ANGIE STONE Brotha	2
GINUWINE Differences	1
GINUWINE Differences	1
THE ISLEY BROTHERS Contagious	1
MAWELL Lifetime	1
BABYFACE What If	1
P.O.D. Alive	1
STAIN'D Fade	1
ROB ZOMBIE Feel So Numb	1
OZZY OSBOURNE Gets Me Through	1
LENNY KRAVITZ Dig In	1
AALIYAH Rock The Boat	1
ALICIA KEYS A Woman's Worth	1
NATALIE MERCHANT Just Can't Last	1
SMASH MOUTH Pacific Coast Party	1
PUDDLE OF MUDD Control	1
USHER U Got It Bad	1

Video airplay for November 5-11.

55 million households


 Peter Cohen  
VP/Programming

Rap Adds

G. DEP Special Delivery	34
UNDA PRESHA I/C/D OF TRE +6 Girls Be Lovin' This	33
CITY HIGH I/EVE Caramel	32

Pop Adds

JEWEL Standing Still	34
BACKSTREET BOYS Drowning	33
ALL STAR TRIBUTE What's Going On	32

Urban Adds

ALICIA KEYS A Woman's Worth	34
ANGIE STONE Brotha	33
JIMMY COZIER So Much To Lose	32

Rhythmic Adds

No Adds

Rock Adds

ALIEN ANT FARM Movies (Version 1)	34
PUDDLE OF MUDD Blurry	33
SALIVA Saliva	32
TANTRIC Mourning	31

Adds for the week of November 5.

36 million households


 Cindy Mahmood  
VP/Music Programming & Entertainment

VIDEO PLAYLIST

JA RULE I/CASE Lwin' It Up	34
BRIAN MCKNIGHT Love Of My Life	33
USHER U Got It Bad	32
BUBBA SPARXXX Ugly	31
CITY HIGH I/EVE Caramel	30
GINUWINE Differences	29
MICHAEL JACKSON You Rock My World	28
FABOLOUS I/NATE DDDG Can't Deny It	27
MARKWELL Lifetime	26
FAITH EVANS You Gets No Love	25

RAP CITY

DR. DRE I/KNOG-TURN'AL Bad Intentions	34
BUSTA RHYMES Break Ya Neck	33
JAY-Z Girls, Girls, Girls	32
DMX Who We Be	31
JA RULE I/CASE Lwin' It Up	30
FUBU PRESENTS... Fatty Girl	29
BUBBA SPARXXX Ugly	28
NELLY #1	27
P. DIDDY & THE BAD BOY FAMILY Diddy	26
JUVENILE From Her Mama...	25

Video playlist for the week ending November 4.

72 million households


 David Cohn  
General Manager

2

ERICK SERMON I/MARVIN GAYE Music	34
ALICIA KEYS Fallin'	33
USHER U Got It Bad	32
PRU Aaroma	31
ALIEN ANT FARM Movies (Version 2)	30
FATBOY SLIM Weapon Of Choice	29
LIL' MO I/FABOLOUS Supervoman	28
ENRIQUE IGLESIAS Let Me Blow Ya Mind	27

Video playlist for the week of October 29 - November 4.

## TELEVISION

 TOP TEN SHOWS  
OCTOBER 22-28

Total Audience (95.9 million households)	
1	E.R.
2	Friends
3	CSI
4	World Series Game Two (New York vs. Arizona)
5	West Wing
6	Law & Order
7	Everybody Loves Raymond
8	Survivor: Africa
9	JAG
10	Judging Amy

Adults 25-28

1	E.R.
2	Friends
3	CSI
4	Law & Order
(tie)	West Wing
6	World Series Game Two (New York vs. Arizona)
7	Will & Grace
8	Everybody Loves Raymond
9	Survivor: Africa
10	Just Shoot Me

Source: Nielsen Media Research

### COMING NEXT WEEK

#### Tube Tops

Brooks & Dunn, Dixie Chicks, Sara Evans, Martina McBride, Tim McGraw, George Strait and Willie Nelson & Sheryl Crow, among others, are slated to perform when Vince Gill hosts the 35th Country Music Association Awards on CBS (Wednesday, 11/7, 8pm).

#### Friday, 11/2

- Enrique Iglesias, *The Tonight Show With Jay Leno* (NBC, check local listings for time).
- Train, *Late Show With Craig Kilborn* (CBS, check local listings for time).

#### Saturday, 11/3

- Ja Rule, *Saturday Night Live* (NBC, check local listings for time).
- Alicia Keys, *Showtime at the Apollo* (check local listings for time and channel).

#### Sunday, 11/4

- Ice-T is among the guests when Comedy Central presents the *New York Friars Club Roast of Hugh Hefner* (10pm).
- The first of five *VH1 Presents the '80s* episodes debuts with a look at rock and pop in the video era (10pm).

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  
OCT. 26-28

Title Distributor	Weekend (\$ To Date)
1 <i>K-Pax</i> Universal*	\$17.21 (\$17.21)
2 <i>13 Ghosts</i> WB*	\$15.16 (\$15.16)
3 <i>From Hell</i> FOX	\$6.02 (\$20.69)
4 <i>Riding In Cars With Boys</i> Sony	\$6.01 (\$19.10)
5 <i>Training Day</i> WB	\$5.13 (\$65.02)
6 <i>Bandits</i> MGM/UA	\$5.04 (\$32.13)
7 <i>Serendipity</i> Miramax	\$3.81 (\$40.03)
8 <i>The Last Castle</i> DreamWorks	\$3.62 (\$12.95)
9 <i>Corky Romano</i> Buena Vista	\$2.99 (\$20.24)
10 <i>Bones</i> New Line*	\$2.82 (\$3.56)

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

**COMING ATTRACTIONS:** This week's openers include *Focus*, starring William H. Macy and Laura Dern. Look sharp for recording artist Meat Loaf in a co-starring role.

Randy Newman composed the music for Disney's latest Pixar feature, *Monsters, Inc.*, which also opens this week. Included on the Walt Disney soundtrack are two versions of "If I Don't Have You," one sung by Newman, the other by cast members Billy Crystal and John Goodman.

— Julie Gidlow

## VIDEO

**CHOICES: THE MOVIE**  
(Loud/Columbia)

This feature film stars and was written by DJ Paul, Juicy J and Project Pat of recording act *Three 6 Mafia* and tells the story of an ex-convict and the choices he makes while trying to get his life on the right track. The accompanying soundtrack contains previously unreleased *Three 6 Mafia* cuts, including "2-Way Freak," as well as "Dis B\*\*ch, Dat H\*\*," featuring Ludacris.

— Julie Gidlow

100 million moviegoers



15,000 movie theaters

TOP FIVE SONGS PER REGION

#### WEST

1. LENNY KRAVITZ Dig In
2. SMASH MOUTH Pacific Coast Party
3. CRAIG DAVID 7 Days
4. BONEY JAMES Somethin' Inside
5. GARTH BROOKS Wrapped Up In You

#### MIDWEST

1. LENNY KRAVITZ Dig In
2. SMASH MOUTH Pacific Coast Party
3. GARTH BROOKS Wrapped Up In You
4. CRAIG DAVID 7 Days
5. JAEHEIM Anything

#### SOUTHWEST

1. SMASH MOUTH Pacific Coast Party
2. GARTH BROOKS Wrapped Up In You
3. LENNY KRAVITZ Dig In
4. CRAIG DAVID 7 Days
5. CLINT BLACK Easy For Me To Say

#### NORTHEAST

1. LENNY KRAVITZ Dig In
2. CRAIG DAVID 7 Days
3. SMASH MOUTH Pacific Coast Party
4. BONEY JAMES Somethin' Inside
5. PINK Get The Party Started

#### SOUTHEAST

1. SMASH MOUTH Pacific Coast Party
2. LENNY KRAVITZ Dig In
3. CRAIG DAVID 7 Days
4. GARTH BROOKS Wrapped Up In You
5. GORILLAZ Clint Eastwood

#### NOVEMBER

BONEY JAMES Let It Snow
BONEY JAMES Somethin' Inside
CLINT BLACK Easy For Me To Say

CRAIG DAVID 7 Days
GARTH BROOKS Wrapped Up In You
GORILLAZ Clint Eastwood
HARRY POTTER Hedwig's Theme
IRISH TENORS Medley
JAEHEIM Anything
JEFF STEEL Somethin' 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
RAYWON 2 Way
SMASHMOUTH Pacific Coast Party
STING Fragile
TEMPTATIONS Four Days
TIM MCGRAW Angel Boy
TONI BRAXTON Snowflakes Of Love



AL PETERSON  
alpeterson@rronline.com

## A Sentimental Journey

Michael Reagan marks 10 years of talking to America

If you ever decide to attach a theme song to Premiere Radio Networks' talk host **Michael Reagan**, Elton John's "I'm Still Standing" is one that might be appropriate. After more than a decade on the air, Reagan is still standing in the tough world of syndicated talk radio as he continues to broadcast his daily show to nearly 200 affiliates across the country.

Having celebrated the 10th anniversary of his nationally syndicated program in September, Reagan has managed to confound critics who initially dismissed the affable host as little more than a nice guy with a famous last name.

I was privileged recently to receive an invitation to join Reagan as he took a rather sentimental journey to Rancho del Cielo — President Ronald Reagan's "ranch in the sky." The 600-plus acre property, which served as the "Western White House" throughout both of Ronald Reagan's terms, is not presently open to the general public. However, it's being preserved as a national historic site by the Young America's Foundation, a group that purchased the property after the former president's declining health required him to move permanently to Los Angeles several years ago.

Premiere's Reagan was returning to the ranch for the first time in many years, to participate in a day of special events for invited guests sponsored by the foundation. The day included

a live broadcast of his daily talk show from the grounds.

After a harrowing half-hour ride in a four-wheel-drive Jeep up a long and winding single-lane road, we finally reached the ranch. I was then escorted on a fascinating trip through history as Reagan and several volunteers from the Young America's Foundation showed me around this remote hideaway nestled high in the mountains above Santa Barbara, CA.



Michael Reagan

Reagan fondly recalled many Thanksgiving holidays with family at the ranch during his father's White House years and confirmed that the surprisingly Spartan living conditions I saw throughout the small adobe main house are pretty much just the way things were when his dad and Nancy Reagan lived there.

A partially used tube of Head N' Shoulders shampoo remains on a shelf above a small aluminum stall shower that sports a showerhead shaped like the Liberty Bell. Next to a window overlooking the front yard, a dining room table is plainly, but properly, set for dinner. Even those

famous jelly beans favored by the former president — the candy now melted and fused together by the passage of time — remain in a glass jar on a small wooden table near a favorite reading chair.

In fact, everything at the Reagan ranch has been so well-preserved, while walking through the house I had the eerie sensation that I was intruding on private space to which the former president and first lady might return at any moment.

**"There have been a number of other shows that have come and gone since we started the program, but we're sort of like the Energizer bunny — we just keep going and going."**



POWER SEAT

Seated at the very table where then-President Ronald Reagan signed several pieces of historic legislation 20 years ago are (l-r) Executive Director of the Young America's Foundation Floyd Brown, Premiere Radio Networks talk host Mike Reagan and the former president's personal Secret Service agent, John Barletta.

With a cloudless, bright blue Southern California sky as our backdrop, Reagan and I talked about his reaching the 10-year milestone with his radio show and what it means to him. We also discussed the impact on him of the recent death of his sister Maureen and some of the pros and cons of growing up Reagan.

**R&R:** What does reaching the 10-year milestone with your radio show mean to you?

**MR:** It means that, despite all the critics, I've stayed true to my own gut feelings about the show and managed to do it right in the end. As I have grown personally, the show has grown too. It's gone from a show that was strictly political to a program where we still discuss politics but also talk about many other issues and subjects.

There have been a number of other shows that have come and gone since we started the program, but we're sort of like the Energizer bunny — we just keep going and going. To reach our 10th year is so exciting to me, because it shows that the program has staying power and that, as a host, I have some staying power in our industry too.

**R&R:** Sadly, your sister Maureen — with whom I know you were close — passed away recently after a battle with skin cancer. Her memorial service was filled with stories from so many individuals she had touched. What mark did your big sister leave on your life?

**MR:** Maureen left different marks on different people. For those who knew her politically, she left her mark on them for the tenacity she had and the passion she brought to the many good fights she fought in that arena. She was also, obviously, the smartest one of all of us, because she was actually the first Republican in the family, although Dad was only a couple of steps behind her.

For me, personally, her mark is that I am a Reagan because of her. Fifty-six years ago Maureen wanted a brother. One day, while at Schwab's Pharmacy in Hollywood with her mom and dad, she took 75 cents from her little purse, put it on the counter and asked the pharmacist if that would be enough money to buy her a little brother. That's when Dad and my mother [actress Jane Wyman] decided to adopt me and brought me

Continued on Page 24

## America's Love Doctor

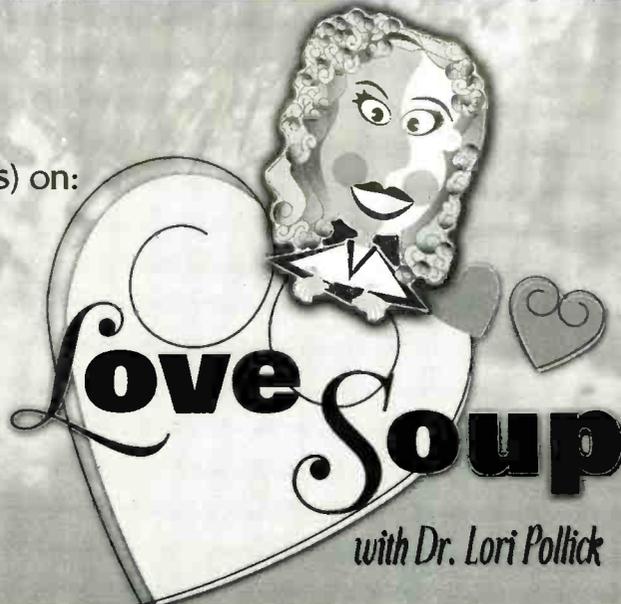
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with Dr. Lori Pollick

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## A Sentimental Journey

Continued from Page 22

home to become a member of the family. So it was Maureen who was responsible for my being a Reagan.

**R&R:** After your dad was diagnosed with Alzheimer's disease, Maureen became a passionate crusader for educating people about the need for more research into this life-shattering disease. Do you have any plans to pick up that mantle on her behalf?

**MR:** First of all, I don't think anyone could ever replace Maureen's passion and energy for that cause or whatever cause she was working for. But if I am called on to do something, I will certainly be willing to do whatever I can. Quite honestly, though, I'm torn. On the one hand there's Alzheimer's, which, of course, my dad has, and which is a terrible thing, but then there is the melanoma cancer that took my sister. If I can help to bring some awareness of that disease to the forefront, for me that is a very big cause.

While Alzheimer's is truly something that we must continue to research, at present there is no way to stop it — if it's in your gene pool, it's in your gene pool. All we can do right now is perhaps slow it down a bit. On the other hand, melanoma cancer is something you can actively do things about right now to prevent it or to ensure that it doesn't get to a point where it kills you, as it did with my sister.

You should have a complete head-to-toe skin exam from a dermatologist annually, just as you have your yearly physical from your family doctor. I've talked to dermatologists, and they tell me that the No. 1 reason that people don't get an annual skin exam is because they're afraid of hearing the "C" word. Too often, by the time they finally notice something is wrong and go to see a dermatologist, the melanoma has reached a point where it's much tougher to fight. It's that early detection that is so very, very important.

**R&R:** I know there has been, understandably, very little public information about him in recent years, but how is your dad doing these days?

**MR:** Well, Dad's still fighting at the age of 90, and God knows he just might outlast all of us. He's as well as can be expected, considering the disease he has. As you know, it's not a disease from which he will ever get better; rather, it is one where a little bit more gets taken away from you each and every day.

What is keeping him going is all that work building fences and chopping wood that he did in his younger years out here on the ranch. The doctors say it's his great physical conditioning that has kept him going even

**"I've always worked hard to try and achieve more than people expect from me, because I never wanted anyone to say, 'Hey, the only thing this guy's got going for him is who his dad is.'"**

as his mental condition has continued to deteriorate. So, for a guy who is 90 with Alzheimer's, I guess he's doing about as good as we can all expect.

**R&R:** Along with the benefits that come with being a Reagan, I assume it's safe to say that it's had its disadvantages at times, too, right?

**MR:** I have gone through different periods in my life where I have had anger about it. Sometimes it's made it hard to establish my own identity and to identify those who are really friends and those who aren't. We definitely had more friends prior to Jan. 20, 1989 than we did after that date.

It really hits you right in the gut when people you thought were your friends suddenly aren't there for you anymore. That kind of thing has always been tough to accept.

I'm well aware that in my life some doors have been opened to me because I was Ronald Reagan's son. But I also know that the only thing that has kept any of those doors open is the work that I do once I go through them. I've always worked hard to try to achieve more than people expect from me because I never wanted anyone to say, 'Hey, the only thing this guy's got going for him is who his dad is.' I've always wanted people to know that I am the hardest-working talk show host in America — I really do believe that.

**R&R:** Did you get that attitude from your dad?

**MR:** Honestly, as much credit as Dad gets for that philosophy, the main reason I don't know how to quit is my mother. All my life, she has never let me give up on anything. When I first started getting the national show up and running, I was driving 262 miles a day back and forth between my home in Los Angeles and a studio in Oceanside and getting paid mostly in trade merchandise. I got a lot of baseball caps back then.

One day as I was driving to work, I called Mom on the car phone, complaining about how difficult it all was and how I didn't think I could keep it up much longer. Her reply was, "Oh, Michael, just shut up and keep driving." It was good advice. I kept driving, and here I am telling you the story 10 years later.

**R&R:** How has doing a talk show every day for all these years changed you?

**MR:** I share a lot more of myself with people than I used to. In politics you go out there and tell your little personal stories, but there are areas where you stop because, politically, you just can't afford to go there. But on the radio I'm allowed to share my thoughts and my true feelings about issues honestly without worrying

**"I'm well aware that in my life some doors have been opened to me because I was Ronald Reagan's son. But I also know that the only thing that has kept any of those doors open is the work that I do once I go through them."**

about the political consequences.

For example, let's talk about the whole debate over stem-cell research. Politically speaking, I could go out there and recite the conservative line all day long — and I can truly understand where they're coming from. But, on the other hand, I have a dad with Alzheimer's. If you came to me and said, "Mike, we can find a cure for the disease that has ravaged your father and also help others in the future by doing this research," honestly, I'd say go ahead and do the research.

Similarly, I also deal with the abortion issue on the show. Although I am pro-life, during the last campaign I asked the question on my show, "How many abortions do conservative Christians cause by the way we act and react toward our children?" If we don't have a relationship with our children — our daughters — that goes beyond "If you ever get pregnant, I'm not allowing you in the house," how many of us will chase our daughters away from us to an abortion clinic instead of toward us to talk about their problems and how to best solve them together?

Frankly, I think a lot of abortions are caused by uppity, right-wing Christians who do not love their children as God loved us. It's that kind of honesty that has separated our show from some of the others that are out there, because, too often, conservatives will just take the standard conservative line. But when you actually live some-

thing instead of just talking about it, it can definitely change your point of view.

**R&R:** Is it still hard after all these years for people to accept that your ideas and politics may not necessarily reflect those of your famous dad?

**MR:** Ten years of being on the radio every day has taken care of that, for the most part. People have gotten to know me for who I am. They trust that I speak to them honestly about how I feel and think on issues. As long as I am able to explain why I feel the way I do about something, people now accept me more for what I am today instead of who I was. When I started on the radio, I was Ronald Reagan's son. Now I am Mike Reagan, and Ronald Reagan is my dad. That's been a big hurdle to overcome.

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## 12+ SUMMER 2001 ARBITRON RESULTS

### Tampa-St. Petersburg - #21

Station (Format)	Owner	Sp '01	Su '01
WDUV-FM (Soft AC)	Cox	8.6	10.0
WQYK-FM (Country)	Infinity	5.6	7.7
WLLD-FM (CHR/Rhy)	Infinity	6.3	6.3
WFLZ-FM (CHR/Pop)	Clear Chan.	6.4	6.1
WXTB-FM (Act. Rock)	Clear Chan.	5.5	5.2
WFLA-AM (N/T)	Clear Chan.	6.2	4.9
WSJT-FM (Sm. Jazz)	Infinity	4.4	4.3
WWRM-FM (AC)	Cox	4.0	3.9
WSSR-FM (Hot AC)	Clear Chan.	3.0	3.5
WTBT-FM (Cl. Rock)	Clear Chan.	3.1	3.5
WMTX-FM (Hot AC)	Clear Chan.	3.7	3.3
WBBY-FM (Rock AC)	Cox	3.2	3.1
WFJD-FM (Rhy/O)	Cox	2.7	3.1
WYUU-FM (Oldies)	Infinity	3.5	3.1
WGUL-A/F (Adult Std.)	WGUL Inc.	4.6	2.9
WRBQ-FM (Country)	Infinity	3.3	2.7
WSUN-FM (Alt.)	Cox	2.7	2.7
WHPT-FM (Cl. Rock)	Cox	2.3	2.2
WDAE-AM (Sports)	Clear Chan.	1.6	2.1
WTMP-AM (Urban)	Tampa Br.	1.3	2.0

### Cincinnati - #26

Station (Format)	Owner	Sp '01	Su '01
WLW-AM (Full Serv.)	Clear Chan.	10.1	11.1
WEBN-FM (Rock)	Clear Chan.	7.4	6.8
WRRM-FM (AC)	Susq'hanna	6.6	6.6
WKFS-FM (CHR/Pop)	Clear Chan.	5.2	6.2
WUBE-FM (Country)	Infinity	5.8	5.9
WIZF-FM (Urban)	Radio One	5.7	5.6
WYGY-FM (Country)	Clear Chan.	3.8	5.1
WGRR-FM (Oldies)	Infinity	5.1	4.8
WKRC-AM (Full Serv.)	Clear Chan.	4.4	4.5
WMDJ-FM (Rhy/O)	Susq'hanna	4.4	4.2
WVMX-FM (Hot AC)	Clear Chan.	3.7	3.8
WKRQ-FM (CHR/Pop)	Infinity	4.0	3.7
WOFX-FM (Cl. Rock)	Clear Chan.	4.0	3.5
WAQZ-FM (Alt.)	Infinity	3.4	2.9
WSAI-AM (Adult Std.)	Clear Chan.	2.9	2.9
WHKO-FM (Country)	Cox	0.7	1.2
WNLT-FM (Rel.)	Baldwin	0.8	1.2

### Sacramento - #27

Station (Format)	Owner	Sp '01	Su '01
KFBK-AM (N/T)	Clear Chan.	8.5	8.4
KNCI-FM (Country)	Infinity	6.1	5.4
KRXQ-FM (Act. Rock)	Entercom	4.7	5.1
KSEG-FM (Cl. Rock)	Entercom	4.2	5.0
KZZD-FM (Hot AC)	Infinity	3.7	4.5
KSSJ-FM (Sm. Jazz)	Entercom	4.0	4.3
KCCL-FM (Oldies)	Entravision	4.6	4.1
KYMX-FM (AC)	Infinity	2.9	3.9
KDND-FM (CHR/Pop)	Entercom	3.9	3.8
KSFM-FM (CHR/Rhy)	Infinity	4.5	3.8
KWOD-FM (Alt.)	Royce Int'l	3.2	3.8
KBMB-FM (CHR/Rhy)	Diamond	4.4	3.6
KHTK-AM (Sports)	Infinity	4.3	3.5
KHYL-FM (Rhy/O)	Clear Chan.	3.1	3.0
KSTE-AM (N/T)	Clear Chan.	2.4	3.0
KCTC-AM (Adult Std.)	Entercom	3.6	2.9
KGBY-FM (AC)	Clear Chan.	3.0	2.9
KKFS-FM (Christ.)*	Salem	0.8	1.7
KXOA-FM (Talk)**	Infinity	2.7	1.6
KNBR-AM (Sports)	Susq'hanna	0.9	1.5
KRCX-FM (Reg. Mex.)	Entravision	1.6	1.4
KRRE-FM (Span. AC)	Entravision	1.0	1.4

\*Was KLNA-FM (CHR/Rhythmic) until May 25  
\*\*Was Classic Rock until June 18

### Pittsburgh - #22

Station (Format)	Owner	Sp '01	Su '01
KDKA-AM (N/T)	Infinity	10.5	11.7
WDVE-FM (Rock)	Clear Chan.	7.9	8.9
WDSY-FM (Country)	Infinity	6.6	6.0
WJAS-AM (Adult Std.)	Renda	4.9	5.8
WBZZ-FM (CHR/Pop)	Infinity	6.0	5.4
WXDX-FM (Alt.)	Clear Chan.	4.9	5.1
WKST-FM (CHR/Pop)	Clear Chan.	5.1	4.9
WWSW-FM (Oldies)	Clear Chan.	5.9	4.9
WSSH-FM (AC)	Renda	4.4	4.8
WRRK-FM (Cl. Rock)	Steel City	4.0	4.2
WZPT-FM (Rock AC)	Infinity	2.7	3.2
WAMO-FM (Urban)	Sheridan	3.1	3.0
WJJJ-FM (Rhy/O)	Clear Chan.	3.3	2.7
WLTJ-FM (AC)	Steel City	3.3	2.6
WOGG/WOGI (Country)	Keymarket	2.0	2.5
WPIT-AM (Talk)	Renda	1.4	1.7
WEAE-AM (Sports)	ABC	1.3	1.3
WDRD-FM (Rel.)	Salem	1.4	1.3
KQV-AM (News)	Calvary	1.4	1.1

### Milwaukee-Racine - #31

Station (Format)	Owner	Sp '01	Su '01
WTMJ-AM (N/T)	Journal	10.3	11.0
WKKV-FM (Urban)	Clear Chan.	6.0	7.4
WXSS-FM (CHR/Pop)	Entercom	5.6	7.0
WMLL-FM (Country)	Clear Chan.	6.5	6.7
WKLH-FM (Cl. Hits)	Saga	5.9	5.8
WOKY-AM (Adult Std.)	Clear Chan.	5.1	5.6
WLZR-FM (Act. Rock)	Saga	5.9	5.4
WISN-AM (Talk)	Clear Chan.	4.7	5.2
WKTI-FM (Hot AC)	Journal	4.6	4.5
WMYX-FM (Hot AC)	Entercom	5.8	4.3
WRIT-FM (Oldies)	Clear Chan.	5.2	3.9
WLTO-FM (AC)	Clear Chan.	3.9	3.7
WJZI-FM (Sm. Jazz)	Milwaukee	3.4	2.5
WFMR-FM (Classical)	Saga	1.9	2.1
WLUM-FM (Rock)	Milwaukee	2.2	2.1
WJMR-FM (Rhy/O)	Saga	2.2	2.0
WMCS-AM (Urban AC)	Milwaukee	1.3	1.6
WTKM-A/F (Country)	Kettle Moraine	0.7	1.4
WNOV-AM (Urban)	Courier	1.3	1.3
WEXT-FM (Country)	NextMedia	0.5	1.0

### San Antonio - #32

Station (Format)	Owner	Sp '01	Su '01
KBBT-FM (CHR/Rhy)	Hispanic	8.6	8.2
KISS-FM (Act. Rock)	Cox	6.0	7.2
KONO-FM (Oldies)	Cox	5.5	6.1
KOXM-FM (CHR/Pop)	Clear Chan.	4.6	5.6
KXTN-FM (Tejano)	Hispanic	5.5	5.5
WDAI-AM (N/T)	Clear Chan.	4.9	5.1
KCYF-FM (Country)	Cox	4.8	4.3
KTFM-FM (CHR/Rhy)	Infinity	4.1	4.3
KZEP-FM (Cl. Rock)	Lotus	5.1	4.1
KAJA-FM (Country)	Clear Chan.	5.0	3.8
KSMG-FM (Hot AC)	Cox	3.3	3.8
KQXT-FM (AC)	Clear Chan.	4.0	3.4
KTSA-AM (N/T)	Infinity	3.5	3.4
KCOR-FM (Spanish/O)	Hispanic	2.0	3.3
KROM-FM (Reg. Mex.)	Hispanic	2.7	3.3
KCJZ-FM (CHR/Rhy)*	Cox	2.6	2.3
KLEY-FM (Reg. Mex.)	SBS	3.1	2.2
KSJL-A/F (Urban)	Clear Chan.	1.3	1.5
KLUP-AM (Adult Std.)	Cox	1.2	1.4
KCOR-AM (Span. N/T)	Hispanic	1.4	1.1
KKYX-AM (Country/O)	Cox	1.8	1.1
KEDA-AM (Conjunto)	D & E Br.	1.0	1.0

\*Was Rhythmic Oldies until August 24

### Denver-Boulder - #23

Station (Format)	Owner	Sp '01	Su '01
KYGO-FM (Country)	Jeff.-Pilot	7.2	7.6
KOA-AM (N/T)	Clear Chan.	6.1	6.2
KXKL-FM (Oldies)	Infinity	4.7	5.8
KBGO-FM (Triple A)	Clear Chan.	6.5	5.6
KQKS-FM (CHR/Rhy)	Jeff.-Pilot	4.3	5.3
KOSI-FM (AC)	Tribune	5.3	4.7
KBPI-FM (Act. Rock)	Clear Chan.	4.5	4.5
KRFX-FM (Cl. Rock)	Clear Chan.	4.8	4.0
KHOW-AM (N/T)	Clear Chan.	3.2	3.4
KALC-FM (Hot AC)	Emmis	3.3	3.3
KFMD-FM (CHR/Pop)	Clear Chan.	2.3	3.2
KIMN-FM (Hot AC)	Infinity	3.2	3.1
KJCD-FM (Sm. Jazz)	Jeff.-Pilot	4.1	3.1
KKHK-FM (Cl. Rock)	Tribune	2.5	3.0
KXPK-FM ('80s)	Emmis	2.1	2.5
KDJM-FM (Rhy/O)	Infinity	3.0	2.3
KEZW-AM (Adult Std.)	Tribune	2.3	2.3
KTCL-FM (Alt.)	Clear Chan.	2.0	2.1
KCKK-AM (Country)	Jeff.-Pilot	0.8	1.6
KKFN-AM (Sports)	Jeff.-Pilot	2.5	1.6
KXUU-FM (CHR/Rhy)	High Peak	1.1	1.2
KLZ-AM (Adult Std.)	Crawford	0.7	1.1
KBNO-AM (Reg. Mex.)	Latino Com.	0.7	1.0
KJMN-FM (Span. AC)	Entravision	1.0	1.0

### San Jose - #28

Station (Format)	Owner	Sp '01	Su '01
KGO-AM (N/T)	ABC	7.3	7.8
KYLD-FM (CHR/Rhy)	Clear Chan.	5.5	5.1
KSOL/KZOL (Reg. Mex.)	Hispanic	4.3	3.6
KOIT-A/F (AC)	Bonneville	3.3	3.5
KCBS-AM (News)	Infinity	3.4	3.4
KFRC-A/F (Oldies)	Infinity	3.6	3.4
KSFO-AM (Talk)	ABC	3.7	3.4
KUFY-FM (Cl. Rock)	Clear Chan.	2.3	3.4
KBRG-FM (Span. AC)	Entravision	4.4	3.3
KDFC-FM (Classical)	Bonneville	3.7	3.2
KARA-FM (AC)	Empire	2.9	3.0
KBAY-FM (AC)	Infinity	2.4	2.8
KSJO-FM (Rock)	Clear Chan.	3.5	2.8
KFFG/KFOG (Triple A)	Susq'hanna	2.4	2.7
KNBR-AM (Sports)	Susq'hanna	2.4	2.7
KZQZ-FM (CHR/Pop)	Bonneville	2.8	2.7
KLOK-AM (Reg. Mex.)	Entravision	2.5	2.6
KRTY-FM (Country)	Empire	2.6	2.6
KEZR-FM (Hot AC)	Infinity	1.9	2.5
KITS-FM (Alt.)	Infinity	2.0	2.2
KKSF-FM (Sm. Jazz)	Clear Chan.	2.0	2.2
KMEL-FM (CHR/Rhy)	Clear Chan.	1.7	2.2
KIDJ-FM ('80s)	Clear Chan.	1.7	2.0
KISQ-FM (Urban AC)	Clear Chan.	2.0	1.9
KABL-AM (Adult Std.)	Clear Chan.	1.9	1.3
KCNL-FM ('80s)	Chase Radio	1.1	1.1
KDON-FM (CHR/Rhy)	Clear Chan.	0.6	1.1
KYCY-FM (Country)	Infinity	0.8	1.1
KBLX-FM (Urban AC)	Inner City	1.8	1.0
KLLC-FM (Hot AC)	Infinity	0.9	1.0

### Format Abbreviations

AC-Adult Contemporary, Adult Std. - Adult Standards, B/EZ-Beautiful/Easy Listening, CHR/Pop-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.

**SAME-DAY RATINGS RESULTS**

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

### Portland, OR - #25

Station (Format)	Owner	Sp '01	Su '01
KKCW-FM (AC)	Clear Chan.	6.1	6.1
KKSN-FM (Oldies)	Entercom	6.0	5.9
KKJWJ-FM (Country)	Fisher	4.8	5.9
KEX-AM (Full Serv.)	Clear Chan.	6.0	5.6
KGON-FM (Cl. Rock)	Entercom	5.1	5.1
KKRZ-FM (CHR/Pop)	Clear Chan.	4.8	5.1
KINK-FM (Triple A)	Infinity	3.8	4.9
KUPL-FM (Country)	Infinity	5.7	4.9
KXJM-FM (CHR/Rhy)	Rose City	5.8	4.7
KUFO-FM (Act. Rock)	Infinity	4.3	4.5
KVMX-FM ('80s)	Infinity	3.7	4.1
KNRK-FM (Alt.)	Entercom	3.6	3.6
KKJZ-FM (Sm. Jazz)	Infinity	3.6	3.2
KXL-AM (N/T)	Rose City	3.2	3.2
KRSK-FM (Hot AC)	Entercom	2.9	3.1
KKSN-AM (Adult Std.)	Entercom	1.9	2.0
KSTE-FM (Hot AC)	Clear Chan.	1.8	2.0
KOTK-AM (Talk)	Fisher	1.2	1.3
KPDO-FM (Rel.)	Salem	1.4	1.2
KFOX-FM (Sports)	Entercom	1.1	1.1

### Kansas City - #30

Station (Format)	Owner	Sp '01	Su '01
KQRC-FM (Act. Rock)	Entercom	8.7	7.6
KPRS-FM (Urban)	Carter	6.8	7.0
KFKF-FM (Country)	Infinity	5.3	6.3
KMBZ-AM (N/T)	Entercom	5.9	5.9
WDAF-FM (Country)	Entercom	6.4	5.7
KMXV-FM (CHR/Pop)	Infinity	5.4	4.7
KCIY-FM (Sm. Jazz)	Entercom	4.5	4.6
KCFX-FM (Cl. Rock)	Susq'hanna	6.0	4.6
KBEO-FM (Country)	Infinity	4.2	4.3
KUDL-FM (AC)	Entercom	4.1	3.9
KCFX-FM (Cl. Rock)	Susq'hanna	3.4	3.7
KSRC-FM (AC)	Infinity	4.2	3.7
KRBZ-FM (Hot AC)	Entercom	4.4	3.5
KYYS-FM (Rock)	Entercom	3.8	3.4
KCHZ-FM (CHR/Pop)	Syncrom	3.5	3.3
KFME-FM ('80s)	Jesscom	0.0	2.5
WHB-AM (Sports)	Union	2.7	2.3
KCMO-AM (N/T)	Susq'hanna	1.9	2.2
KMKJ-FM (Urban AC)	Syncrom	2.1	2.0
KPRT-AM (Rel.)	Carter	1.0	1.3
KXTR-AM (Classical)	Entercom	1.1	1.2

### Middlesex-Somerset-Union, NJ - #33

Station (Format)	Owner	Sp '01	Su '01
WLTW-FM (AC)	Clear Chan.	6.1	6.2
WQXW-FM (Talk)	Press	5.6	5.2
WHTZ-FM (CHR/Pop)	Clear Chan.	4.4	5.0
WPLJ-FM (Hot AC)	ABC	3.7	5.0
WCSB-FM (Oldies)	Infinity	4.7	4.7
WXRK-FM (Alt.)	Infinity	4.1	4.4
WAXQ-FM (Cl. Rock)	Clear Chan.	4.1	4.2
WQHT-FM (CHR/Rhy)	Emmis	3.5	4.1
WMOG-FM (AC)	Greater Media	3.8	3.8
WBSB-AM (Talk)	ABC	4.2	3.5
WKTU-FM (CHR/Rhy)	Clear Chan.	4.0	3.2
WOR-AM (Talk)	Buckley	3.1	3.1
WPAT-FM (Span. AC)	SBS	2.5	2.9
WCSB-AM (News)	Infinity	2.7	2.8
WSKQ-FM (Tropical)	SBS	2.9	2.7
WQCD-FM (Sm. Jazz)	Emmis	2.7	2.6
WFAN-AM (Sports)	Infinity	2.3	2.4
WNWF-FM (Talk)	Infinity	2.7	2.3
WBLS-FM (Urban)	Inner City	2.7	2.1
WRKS-FM (Urban AC)	Emmis	1.4	2.0
WMTW/WWTR (Adult Std.)	NJ Br.	1.7	1.9
WTJM-FM (Urban AC)	Clear Chan.	1.7	1.9
WINS-AM (News)	Infinity	1.6	1.8
WWZY-FM (Country)	Big City	1.0	1.8
WAWZ-FM (Rel.)	Pillar of Fire	1.7	1.7
WQXR-FM (Classical)	NY Times	2.1	1.6
WCAA-FM (Tropical)	Hispanic	1.0	1.1
WDHA-FM (Rock)	NJ Br.	1.3	1.1
WPST-FM (CHR/Pop)	Nassau	0.8	1.1
WCTC-AM (N/T)	Gr. Media	2.1	1.0

## Mail

Continued from Page 1

these organisms invade body tissues. Only when the spores are inhaled in sufficient numbers can they overcome the natural defenses of a typical person, and only then can they establish themselves in the blood and cause a true infection. At this time, to prevent the infection from developing, the body needs help by way of antibiotics or other drugs to selectively kill the spores before they multiply.

### General Preparation

Remove all fans and other air-circulation devices from mailrooms unless such units are fitted with very high-efficiency HEPA-like air filters. Prepare a response kit in the mailroom that includes, at a minimum:

- Large zipper bags
- Latex gloves
- Large container of soapy water and a bowl
- Clear plastic sheeting to cover any powders, etc.
- Empty plastic boxes (with lids) for retaining suspect mail
- Several pairs of disposable (Tyvek) coveralls to use after disrobing
- DO NOT TOUCH signs

### Identifying Suspicious Mail

The U.S. Postal Service has guidelines for identifying suspicious mail. These include:

- Any letter or package with suspicious or threatening messages on it
- Stained or oily marks or powders on the packages
- Unexpected envelopes from foreign countries
- Packages emitting odors
- Mail with no return address
- Postmark that does not match return address
- Misspelled common words
- Uneven, loose or powdery con-

tents

- Excessively sealed with tape
- Heavy for their size
- Handwritten envelopes with child-ish writing or bad capitalization

### Handling Unopened Suspicious Mail

- Do not sniff packages.
- Do not shake packages.
- Place unopened suspicious mail in a zipper bag and seal.
- Carefully place the plastic bag in an empty plastic box.
- Wash your hands with plenty of soap and water.

Identify everyone who handled the package or was near the package, record their contact information, and provide the list to building management.

- Notify the building manager or building security officer.
- The building manager or security officer should then notify the police and health departments.

If powder spills or odors are emitted from unopened mail:

- Do not try to clean up the powder.
- Do not call others to view the spilled material.

Carefully cover the spilled contents using anything available, including newspapers, clothing, an inverted trash can, etc., and remember the location and nature of the spill.

- Advise anyone in the room to quietly leave the area and close the door.
- Immediately wash hands with plenty of soap and water.
- Notify building manager or security officer.

If traces of powder fall on clothing, do not brush them off. Carefully remove the clothing item and place it on floor. Cover the item with plastic sheeting, cloth or newspapers and leave the room. Wash thoroughly with soap and water, and notify authorities. Note: Soap and water is every bit as efficient as — and a lot safer than —

spraying yourself with disinfectants.

- List people in the area, record their contact numbers, and give the list to building management.

The building management should immediately shut down air-handling units serving the affected areas until cleared by authorities.

- The building manager or security officer should contact police and health departments.

If an area is suspected to have been contaminated by an aerosol (this situation could result from any small device that is triggered upon opening a parcel or letter or if the air-handling system has been contaminated or if a biological agent has been released into a public space):

- Advise all present to leave the area immediately.

- Close door to area.
- Notify a building manager or security officer immediately.

The building manager should shut down all air-handling systems in the building until cleared by authorities.

- Identify all people who were in the area and collect their contact numbers. Deliver the list to building management.

### Building-Management Preparedness

Your company should have a building-emergency-preparedness program to address these incidents. Elements of such a program include:

- Designating safety personnel
- Identifying suspicious packages or substances

Securing the area

- Notification of designated safety personnel
- Notification of authorities
- Practice drills and awareness training

In-house activities (how can you help safely?)

- Do's and don'ts (using any or all of the items listed above).

## Amber Plan

Continued from Page 3

works only if broadcasters want it to work."

America's Most Wanted host and National Center for Missing & Exploited Children founder John Walsh, whose son was abducted and murdered in 1981, said last week, "I can only speculate that, had the 'Amber Alert' been in effect in 1981, my son Adam would be alive today."

Walsh emphasized the importance of reaching the public within the first three hours after an abduction and urged, "To my colleagues in the media, please start using the Amber Alert."

Susan Eid, Legal Advisor to FCC Chairman Michael Powell, said that Powell is determined to have an abducted-child code included in the planned revision of the EAS. The revision had been scheduled for April 2002, but Eid said Powell is now shooting for January. An earlier FCC proposal had called for an EAS code for missing children, but the word *abducted*, Eid told R&R, focuses on seized children, as opposed to run-aways, and conveys a sense of urgency. Eid said she does not anticipate any

## Strategic

Continued from Page 1

Most company staffers were laid off with the announcement. Alex D. Moglia & Associates has been retained to sell the company's assets and to pay off creditors. A few management staffers have been retained to assist in the selling of assets.

Strategic entered the weak economy itself compromised by a Chapter 11 bankruptcy filing in January. Following an executive shuffle, company

founder Kurt Hanson was brought in as acting CEO. Hanson recruited an all-star lineup of six investors, who each received a 10% equity stake in Strategic to keep it going.

Those investors included former AMFM CEO Jim de Castro, Radio One CEO Alfred Liggin III, former AMFM Radio Networks head David Kantor, record promoter Jeff McClusky, radio-station owner Jeff Trumper and Gary Slight of Canada's Standard Radio.

## Clear Channel

Continued from Page 3

"We always considered that Gary was on loan to us from the South Bay cluster," commented San Francisco VP/Market Manager Ed Krampf. "Now that the need has arisen, we're fortunate to have a talented player in the Bay Area. Using Michael's extraordinary talents — and with Gary's help — we look forward to signifi-

obstacles when the commission considers the new code: "I cannot envision any reason why they would not support this. It's a voluntary system, and I cannot imagine why anyone would not use it."

cant audience growth for Star."

According to San Jose VP/Market Manager John Sutherland, "Gary has been an integral player in the region, with significant behind-the-scenes involvement with all the stations. We're thrilled to have him focusing on leading the charge with the KSJO Rock Network's growing share in the San Francisco market."

Sutherland told R&R, "Michael is expanding his purview. In addition to Star, he's OM over CHR/Rhythmic KYLD, CHR/Rhythmic KMEL, Smooth Jazz KKSJ, Urban AC KISQ and Adult Standards KABL-AM. He's also the key guy for KYLD and KMEL. We're all wearing a lot of hats these days."



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A Perry Capital Corporation

## Rusty Walker Loves His Country

*'He never lets science get in the way of the magic'*

Heading southeast into Florida from Florence, AL. Marginal motels, fast food palaces — not tons of them, not yet — and scores of sun-bleached billboards bragging about low-budget gas, which made the locals laugh because they knew it was a promise kept at both the pumps and the lunch counters.

Sam Darwin never stopped or took notice.

It was 1976, the year the South won the White House for the first time in decades, about the time that C.W. McCall's "Convoy" took the high road up the charts.

Darwin, in his seventh year in radio, had his foot to the floor and was barreling down the highway toward his first big-time radio job, mornings at WQYK / Tampa.

The PD at WQYK had told Sam to change his name ("Hey, your friend John agreed to change his last name..."), and when Sam suggested Pomegranate Jones ("If there can be a Rhubarb Jones," he joked), the PD's blood pressure went through the roof.

This meant that Sam and his wife were rocketing toward a nameless future. Except that Mrs. Sam was at the end of her rope. In exasperation, she told Sam to stop futzing around and come up with a name like the PD wanted.

They looked out the window for inspiration.

And so it was that, at 70 miles an hour, they grabbed a name out of the air — or, more precisely, off a billboard. "It was for Walker's Hardware and said something about rusty nails," Darwin recalls.

Hard Nails didn't pass the road test, but the name Rusty Walker did.

### MY LITTLE TOWN

Corinth, MS. Call it the middle of nowhere if you want, but if you were born there, it was the whole world — a world the rest of the world kinda sorta knew about only because it was close to Tupelo, Elvis' birthplace, and about 80-85 miles southeast of Memphis, where the blues were born and Sam Phillips helped rock 'n' roll go through labor.

"I spent my days listening to WHBQ and WMPG in Memphis," Walker remembers. And at night? "WLS/Chicago, when I could get it," he says. On nights when the atmosphere was right, he also picked up Buffalo's WKBW, so he could "listen to some Jackson Arm-strong."



Rusty Walker

In 1969 a jock named Ron Morgan was spinning records at WWTX/Corinth but aspired to do sports, and young Rusty Walker was flipping burgers at Byrd's Dixie Queen, dreaming of a future in music. No, not radio. Not yet. "I'm a percussionist and played string bass in high school," he explains. "I was going to be a junior college or community college band director. But Morgan knew I had an interest in radio and gave me the number of Doug King, the program director at WWTX."

That night Walker placed the call. The next day, after school, he showed up at the downtown studio, a combination sales office and studio equipped with a mike, a turntable and a cart machine. "You had to do all the spots live to cart," he laughs. "If you messed up, you had to take the cart out, bulk erase it, and start again."

He auditioned. "King had me read the front page of the newspaper, and apparently it must have gone OK, because by 5:00 I was sitting in a single-wide trailer, learning the board," Walker recalls.

### A LIFE-CHANGING DISCOVERY

Picture it: A trailer 15 miles outside of town, a big tower behind it. The middle of nowhere. Walker went on the air. "The first song I intro-ed was Nat Stuckey's 'Sweet Thang and Cisco,' and I called him Nat Stookey," he says. "You know that embarrassing feeling you get where your face flushes and feels hot? Well, for the rest of the time I was on the air that night, my face never felt cool again." He pauses, then adds, "The cool thing about it is that my mother and the other person listening that night didn't care."

WWTX was Country, but it was the jocking, not the music, that appealed to Walker. In fact, his next five jobs — at WTUP/Tupelo; WTIB/Iuka, MS; WJF/Decatur, AL; and WOWL and WQLT/Florence — were Top 40 gigs. But then, in 1975, while visiting his mother back home in Corinth, Walker discovered something that changed his life: "I realized that my mother and I had the same favorite song, Willie Nelson's 'Blue Eyes Crying in the Rain.'"

Walker was in his early 20s; his mom was — well, let's just say that she wasn't in her early 20s. It occurred to Walker that country music had a wide demographic appeal. "I thought it was weird that we'd like the same music, and I began to think there was something to this country thing," he says.

Back in Florence at WQLT, he and John St. John

began to talk about getting to a larger market and working for a contemporary Country station. They pored over the trades and found WQYK. St. John applied, got the job and recommended Walker to the PD, who was looking for a morning man.

Now we've come full circle, and we're back on the highway to Tampa, looking at billboards.

### ON A COUNTRY ROAD

After WQYK, Walker programmed WQIK/Jacksonville. "Marshall Roland [the owner of WQIK] bought a little station outside of Macon, GA and asked me to help out with it," Walker says. "And then Dick Ferguson recruited me to come up to Birmingham."

Ferguson, co-COO of Cox Broadcasting, remembers what Walker did for Park Cities Broadcasting — the company that would become Katz and then New City — at WZZK/Birmingham in 1980: "Rusty created, in effect, an AC station that played country music."

I know that sounds tame today, but twentysomething years ago there were many wise old radio guys who didn't believe that Country would transition to FM. They were convinced that it was an AM format. Really.

"WZZK debuted with a 13 share," recalls Ferguson. "And it went on to have 55 or 60 12+ or 18+ No. 1 Arbitrons. This was a fun, warm, exciting, vibrant, credible place on the radio dial."

"The station just went kaboom," recalls Walker.

### CONSULTING

In 1983 the phone rang.

Scornix Broadcasting wanted Walker to come to KFKF/Kansas City. "No thanks," he responded. "I'm happy here."

Scornix was persistent. Walker could continue to work with Ferguson and Katz, become a consultant. They signed an 18-month deal, and Rusty Walker Programming was born. Within a year it was a going concern.

Today Walker's fingerprints are on close to 5% of the Country stations in America. "He's a strategist, but he never lets the science and discipline get in the way of the magic," Ferguson says. "He's as honest as the day is long, a good, solid person; and I just love him."

As you go to work today, take these words with you: "I believe that the most important people in the world are program directors of radio stations," says Walker. "It's the most gallant position you can aspire to."

In these changing times, that's a refreshing thought.

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.

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## Street Talk®

### Clear Channel Slammed By Emmis Mag

**F**lip through the latest issue of *Texas Monthly*, and you'll find a cover story on how good your kid's school may be, a look at how South Padre Island has changed since a partial collapse of the Queen Isabella Causeway and a look at Prairie View A&M University. You'll also find a highly unflattering column about San Antonio-based **Clear Channel**. The scathing feature, authored by Joe Nick Patoski, discusses at length Clear Channel's "manic, multimedia shopping spree," which has given Lowry, Mark and Randall Mays — Patoski dubs "the iron triangle" — "control of the airwaves." The title of the piece sets the tone: "Distress Signal: How San Antonio's Clear Channel Communications is ruining radio in your town — and in the rest of the country." Patoski blames the Mays brothers for "the cookie-cutter state of radio" and criticizes the company for mass syndication, its methods of promoting its concert division and its post-Sept. 11 playlist suggestions. Mark Mays is given an opportunity to make the company's case, but Patoski notes that he "still [doesn't] buy Mays' argument that the company's approach is ultimately not bad for listeners."

Interestingly, *Texas Monthly* is owned by **Emmis**. Did Emmis President/CEO Jeff Smulyan read the article before it was published, offer ideas or give the author any direction or assistance? "Oh, God no!," he tells *ST*. "If I ever had that right with our publishing people, we'd have no publishing people. All of our magazines are independent." What did Smulyan think of the piece? "I did read the story, and I thought it was excellent."

Meanwhile, *Washingtonian* magazine reports that Radio One founder/Chairperson **Cathy Hughes** would like to buy Clear Channel! Hughes tells the publication, "Everybody just assumes [Clear Channel] will buy me. AOL bought Time-Warner — people just assumed it would be the other way around. One day, God willing, if the creek don't rise, and if we continue to work hard, we will buy out the Mays family and bring it here to Washington."



Cathy Hughes

One month ago (*ST* 9/28) we told you that **G. Gordon Liddy** was preparing to continue his daily talk program in syndication after Feb. 3, 2002, when his current deal with Westwood One ends. *ST* has now learned that Liddy has resigned with Westwood One. Or has he? While a WW1 representative confirms that Liddy has signed a deal with the company, Liddy Executive

Producer Diana Kalandros tells *ST*, "Mr. Liddy has not signed a deal with anyone." Liddy was dumped from the lineup at WJFK-FM/Washington in September despite his top ratings and now airs on Clear Channel's crosstown WTNT.

After nearly two decades at Columbia Records, Sr. VP/Promotion and rock promo veteran **Jim "Rocky" Del Balzo** is leaving the label to help run a family business. Del Balzo tells *ST* that he plans to stay involved in the music industry, however, and work on select projects in the future.

#### ST's Baby O' The Week

Last week *ST* told you that Live365.com Sr. VP **Alan Wallace** was laid off, along with 15 other employees. We now have happier news to report, as Wallace and his wife, Amy, have welcomed son William Ian to the world. William (pictured here) checks in at 9 lbs., 5 ounces.



#### Data Entry Error Causes Beat Bounce

A glitch in Los Angeles' summer 2001 ratings caused by "human error" has forced Arbitron to reissue its results for the market. The error gave diary credits that should have gone to Oldies **KRTH (K-Earth)** to Urban **KKBT (The Beat)**. How did the error happen? KKBT operates a translator in Lancaster-Palmdale, CA located at 100.1 MHz. An Arbitron employee accidentally keyed in the frequency as 101.1 MHz — KRTH's dial position. The mistake affects only the stations' 25-54 results: K-Earth moves from ninth place to sixth place, while The Beat shifts from sixth to ninth.

The *Los Angeles Times* reports that the National Academy of Recording Arts & Sciences has agreed to settle sexual assault and battery charges against its CEO, **Michael Greene**. The newspaper says NARAS approved an estimated \$650,000 payment to settle the case. The charges were filed by former Grammy executive Jill Geirmer, who earlier this year threatened to sue the organization over Greene's alleged actions. The *Times* also reports that NARAS plans to hire a private investigator to probe harassment allegations against Greene by Geirmer and two other former staffers.

Last week *ST* told you about the Oct. 24 exit of WJMN/Boston morning host **Baltazar**. *Boston Herald* radio columnist Dean Johnson asked GM

Continued on Page 30

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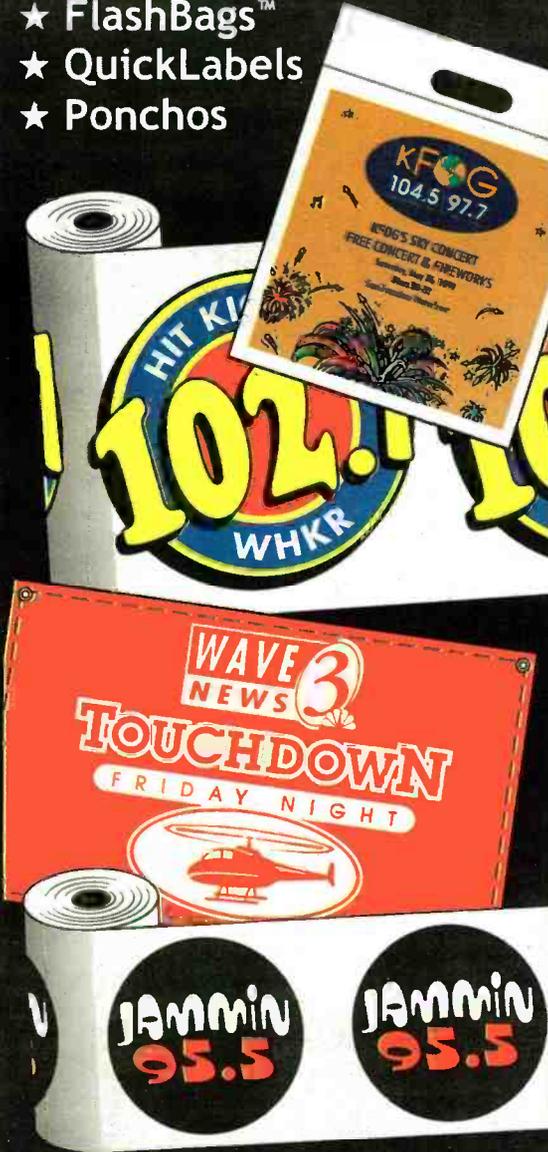
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## Street Talk®

Continued from Page 28

Jake Karger about Baltazar's exit. "His ratings are better than ever," Karger said. "The summer book was the best he's ever had. The guy's a talented, successful air personality." So why was he let go by JMN owner Clear Channel? Karger says it wasn't about money: "Our company is programming-driven. I can't imagine being asked to make a change in a talented morning show because of money." She explains the company's decision not to renew Baltazar's contract, which expires in February, by saying, "Sometimes, like *Seinfeld*, you make a change when things are going great. Most of the time people make changes when they're desperate and not thinking clearly. But after doing some long-range strategic thinking, it was clear this was the right thing to do now."

With Hispanic Broadcasting just moments away from assuming control of Phoenix-area Alternative trimulcast KDDJ, KEDJ & KBZR (Edge 106) from Big City Radio, ST has learned that New World Broadcasting has decided to hire the entire Edge 106 staff and "move" the station to KPTY/Phoenix. However, syndicated morning man Howard Stern is not expected to make the move. KPTY presently airs a CHR/Rhythmic format. Hispanic previously announced that it will flip KDDJ, KEDJ & KBZR to Spanish-language programming.

Mark Edwards succeeds Steve Weirsman as PD of Smooth Jazz KCIY/Kansas City.

Ian Punnett, weekend host of *Premiere's Coast to Coast AM With Art Bell*, is packing his bags and moving to Minneapolis. Effective Jan. 7, 2002, Punnett will host a live, local talk show on Hubbard's KSTP-AM. The program will also be offered in national syndication via the Hubbard Radio Network. *Premiere*-syndicated host Dr. Laura Schlessinger, who had been in that slot prior to the Sept. 11 terrorist attacks, is now airing 6-9pm Saturdays.

Dave Pratt, who departed Sandusky Active Rocker KUPD/Phoenix in August after 20 years of service with the station, signs a deal with Infinity's Phoenix cluster. His specific assignments are still in development.

WXYV/Baltimore will begin simulcasting WVEE/Atlanta morning man Frank Ski's wakeup show, effective Nov. 12. Before joining 'VEE earlier this year, Ski spent five years in mornings at Radio One's WERQ/Baltimore.

### KSEV Buys A Bomb For Bin Laden!

News/Talker KSEV (The Voice)/Houston decided to let its listeners help America's military response to the Sept. 11 terrorist attacks by asking them to contribute to its Buy a Bomb campaign. Since KSEV couldn't buy a bomb, it offered to raise enough money to cover the cost of one and donate it to the U.S. government. Listeners responded by buying \$20,000 worth of KSEV's *Bend Over Bin Laden* CD on Oct. 30 alone. One lucky CD purchaser will be flown to Washington, DC to sign the bomb before it's dispatched to the Middle East.

KLEC/Little Rock morning co-host Corey Deitz has inked a deal with Live365.com that will enable American military personnel overseas to listen to their hometown radio stations. The Homefront Radio Network, set to launch Nov. 15, will feature special segments from radio shows nationwide and will be accessible exclusively through the Live365 site.

RADIO RECORDS



1

- Pio Ferro appointed National PD at SBS.
- Jhani Kaye reassumes KOST/Los Angeles PD duties.
- Crys Quimby promoted to Director/News & Programming for KFWB/Los Angeles.
- Elroy Smith boosted to Operations Director for WGCI-AM & FM & WVAZ/Chicago.

5

- Kevin Weatherly elevated to VP/Programming at KRQQ/Los Angeles.
- Bob McNeill tapped as VP/Programming for Heritage Media.
- Steve Williams wins WQCD/New York PD post.
- Tony Miner golden as KVI/Seattle PD.

10

- Atlantic Records ups Val Az-zoli to Sr. VP/GM.
- Roy Lott boosted to Exec. VP/GM of Arista.
- Walt Wilson elevated to Sr. VP of MCA/Nashville.
- EZ Communications promotes Tim Murphy to VP/Programming.



Tim Murphy

15

- Norm Feuer ascends to Exec. VP/COO of Noble Broadcasting.
- Harvey Leeds advances to VP/AOR Promotion for E/P/A.
- Nationwide appoints Bill Richards and Guy Zapoleon to Directors/Programming Services.
- Bill Pugh rejoins Taft as PD of WKLS/Atlanta.
- Dick Krizman captures Exec. VP/GM post at R&R.

20

- Greater Media gives GMs VP stripes: Bob Moore (KHTZ/Los Angeles), Larry Wexler (WPEN & WMGK/Philadelphia), Chuck Borchard (WHND & WMJC/Detroit), Ted Dorf (WGAY-AM & FM/Washington) and Dick Scholem (WCTO & WGSM/Long Island).
- Frank Felix upped to VP/AOR Program Manager for Noble Broadcasting.



Frank Felix

25

- Chuck Buell joins KULF/Houston for afternoons.

KUPD/Phoenix morning show producer Brady helped score one lucky listener an all-expenses-paid trip to game four of the 2001 World Series in New York by getting bit by a diamondback — and we're not talking about ace pitcher Randy Johnson. On Oct. 30 Brady placed two bingo sheets on each of his pantlegs, and 200 lucky listeners hoped a rattlesnake named "Momo" would bite Brady at the precise spot where their lucky numbers were. Fittingly, the contest took place at the local branch of the NYPD — the New York Pizza Department.

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

A photograph of Mary J. Blige wearing a large, white fur coat and sunglasses. She is looking towards the camera. In the background, a man in a dark jacket is seen in silhouette, looking down. The image is split horizontally by a white banner.

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STEVE WONSIEWICZ

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# Jagger In The Doorway

Continued from Page 1

Jagger's brand of straight-up rock 'n' roll is tailor-made for that audience.

Additionally, the legendary frontman of the Stones brought in some of contemporary music's best songwriting and production talent (Matchbox Twenty's Rob Thomas and The Fugees' Wyclef Jean), as well as a few old friends (Lenny Kravitz, Joe Perry, Bono and Pete Townshend), to help him refine his songs. And while Jagger — who wrote the majority of the album — didn't go to the extreme that Santana did on his blockbuster *Supernatural*, the move could broaden his appeal to younger audiences.

In the publicity materials accompanying the album, Jagger calls *Godless in the Doorway* a collection of very personal songs that "stayed true, in a lot of ways, to the original concept." He adds, "If you want to, you could sing these songs in a kitchen more or less with an acoustic guitar."

The genesis of most of the songs, says Jagger, came when he would sit "in my house in France in a little recording room and just write the songs and put them down and then lay down the beats on the computer and play the guitar. That feeling — or the actual guitar — would end up on the finished record."

In a recent wide-ranging interview, Jagger took the time to explain in greater detail how he approached the new album, what it was like working with people like Rob Thomas and how he feels about the radio and record industries.

**R&R:** Was there any kind of theme or feeling you wanted to surface throughout the record?

**MJ:** There were several, really. I wanted to make the album very direct, in that there wasn't a curtain between the listener and myself. I wanted it to be very clear. I also wanted it to have as wide an emotional range as would be fitting and to touch upon different things without losing everyone, including myself. It was also important to have a pretty diverse mixture of musical styles.

**R&R:** "Gun" is a pretty harsh song lyrically, and there are a few other ones where you're searching for commitment, love and other things. But, overall, you seem to be in a good place on this album.

**MJ:** I am in a good place, and I allow the listener to go on a bit of ride. There are some angry songs, some funny ones, searching songs and some "in a good place" songs. But

it's not complacent, and I hope it's not indulgent in any way. It's accessible, in that the listener can get into the songs pretty easily.

**R&R:** Compared to your previous album, *Wandering Spirit*, this is a bit softer. Was that intentional?

**MJ:** Not really. It's more diverse. There are some hard things on it. I wouldn't say there are loads of soft things, but there's enough. It's not a hard rock album. I work with The Rolling Stones to make hard rock albums, and I didn't really want to make a hard rock album by myself.

**R&R:** You're recognized as one of the great rock 'n' roll songwriters of all time, but you've enlisted the help of some of today's best songwriters for this album. How did you decide whom you wanted to write with?

**"Radio is much more splintered in the States, and they're much more specialized and stereotyped along age groups and racial lines that we don't have in Europe."**

**MJ:** I wrote most of the stuff myself. The collaborations I did... Matt Clifford was the keyboard player on the Stones Steel Wheels tour, and he would constantly encourage me to do better, to come up with better lyrics and melodies. He helped me with writing.

**R&R:** What about the first single?

**MJ:** I did that one with Lenny [Kravitz] because we never wrote a song on the last album. We just did a cover song because we were too busy having fun and partying. We decided we had to do something for this album. With Rob Thomas, we had done shows with his band. He's a really sweet guy, and he has a very good sense of melody that is very different from mine.

**R&R:** So you didn't have a grocery list of people with whom you wanted to write.

**MJ:** Those were the only three collaborators, when it comes to songwriting. The rest I wrote myself, so I guess

you have to blame me for about 80% of the album. Most of the collaborators are people I know and who are friends of mine. I didn't have to go looking for people for the sake of it.

**R&R:** What was it like trying to strike a balance between your songwriting and the contributions of the other people?

**MJ:** It was pretty easy. With Pete Townshend, we sort of talked about his guitar parts in advance, and he just showed up and played them. With Bono, I had already done a lot of vocal work on the song, and I asked him to add his vocal melody. He has a very different sense of melody than myself, and he would take his parts to a different place.

**R&R:** Were you surprised by what those people did with their parts?

**MJ:** It's always interesting to watch another singer work when you give them your lines and melody. It's great watching them go off on their own, because that's what you really want. You don't want them to do exactly as you want and to sing like you sing. You want them to add something.

**R&R:** Was there any point during the recording of the album that you knew you had nailed it, that you were going in the right direction?

**MJ:** I think it was when we were recording "Every Get High," and everyone was really moving along. I was working with Marti Frederiksen, who produced that tune, and I remember telling him that we were really getting down. I like to get down the rock tracks because I get really happy when we get them right.

**R&R:** What about the ballads? When did it hit you that you were on track with those songs?

**MJ:** The tune "Don't Call Me Up" was really good before we started working on it in the studio. We were in Paris working on it, really just demoing it, when it started to take off during the second go-around of writing it. I really liked it before, but then we took it to another place with the chorus, and it started to happen. I am very pleased with that tune, because it's a really good romantic ballad that has a nice hook chorus.

**R&R:** I've heard great things about the first song, "Visions of Paradise," from people who have heard advance copies of the album.

**MJ:** I haven't done anything as pop as that in a long time. It's pop — it's romantic and very singable — but Rob and I and Matt worked hard to retain a certain hardness.

**"I work with The Rolling Stones to make hard rock albums, and I didn't really want to make a hard rock album by myself."**

**R&R:** Are there any other songs of which you're especially proud?

**MJ:** I like "Visions of Paradise" very much. I also like "Don't Call Me Up," which we already mentioned, and "Hideaway," which is another groove tune that has a good mood to it. I also like "Brand New Set of Rules," because it has a nice groove to it, plus it has more of a live feel and good emotive content.

**R&R:** What kind of music are you listening to, and was there anything you were listening to that had an impact on the album?

**MJ:** Like a lot of artists, I listen to a lot of different music, from classical to Middle Eastern and everything in between. I'm not slavish about listening to contemporary music, but I'm more or less listening to what's going on at the moment, and I buy a lot of what's on. Right now I'm listening a bit to Macy Gray, Bob Dylan and Ryan Adams.

**R&R:** It's been long time since you wrote "Under Assistant West Coast Promotion Man" for the Stones. What's it like promoting a record again?

**MJ:** You have to do some promotion. It's not something you want to do all the time. You have to spend a few weeks doing this stuff. It's inevitable, so you have to have as much fun and as many laughs as you can. I don't take it that seriously, because you can't. But I try to do my best, because we're all in this together.

**R&R:** You've been promoting your records across the world for de-

cadés, which gives you a very unique perspective. What do you think about the radio business in the U.S. these days?

**MJ:** Radio is much more splintered in the States, and they're much more specialized and stereotyped along age groups and racial lines that we don't have in Europe.

**R&R:** Do you think it's better for the artists?

**MJ:** I don't know if it's better. I hear a lot of people complaining that it's not better in the U.S. and that playlists are getting smaller and smaller. I don't know how much of that is true, but I believe there is a bit of room for more kinds of music. There are alternative forms of radio starting to creep in. In our society, we're always trumpeting how diverse we are, so if people want to listen to Internet stations, they'll end up surfacing.

**R&R:** What do you think about the music industry these days? And, since you continue to produce movies, how does it compare with the film industry?

**MJ:** They're very similar in a lot of ways. They both are very complex and people-oriented. Personal relationships are very important. I find I'm using a lot of the same techniques in both businesses. They're both fascinating.

**R&R:** How come you haven't started a record company that signs new artists?

**MJ:** I don't know if that's what I really want to do. It takes enough time to make and promote my own records.



MCA GETS DEEP IN SOUTH CAROLINA

MCA Records has inked a deal with South Carolina-based Never So Deep Records, co-owned by Robert Evans and Damon Jones. The first artist to be released under the deal will be 21-year-old Charleston, SC native Antwon Buie, whose new album, *Pain*, is set for release next summer. Pictured here (L-r) are MCA Director/A&R Naim Ali and President Jay Boberg, Never So Deep's DJ Bless, Jones, Evans and MCA Sr. VP/A&R Operations Steve Corbin.



blink-182

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## LAUNCHING PAD

## Custom Tailored To Fit

ARTISTdirect Chairman/CEO Ted Field promised he would be patient when it came to signing artists, releasing new music and building a new record company. Little did he know that multitalented New York-based singer-songwriter Custom, whom Field pursued more than two years ago, when Field was still at Interscope, would be the element that would jump-start the ARTISTdirect Records label.

Field's patience is paying off, as Custom's debut song, "Hey Mister," this week climbs from No. 50 to No. 44 at Active Rock and just misses returning at Alternative, where it debuted last week at No. 49.



Custom

Some of the country's leading stations have added "Hey Mister," including WZTA/Miami, KXXR/Minneapolis and WRIF/Detroit on the Active Rock side and WXRK/New York; WKQX/Chicago; XTRA/San Diego; KEDJ/Phoenix; KNRK/Portland, OR; and KXRK/Salt Lake City at Alternative.

Custom, who wrote, produced and played most of the instruments on his 13-song debut album, was the focus of an intense bidding war in 1999. Virgin ultimately won the signing derby, but, according to various press reports, it released Custom from his contract amid allegations of inappropriate behavior by recently departed label Vice Chairman Nancy Berry.

When Custom was looking for a new label, Field jumped at the chance. He remembers, "I wanted to sign him then because I truly loved his music, and he's one of the most gifted musicians I've seen in years. Even though we didn't win while I was at Interscope, I wished him luck and told him to please stay in touch. I had no idea he would become a free agent again. When he became available, we got back into the race again, and it was just as competitive this time around. There were a lot of companies that were bidding very aggressively."

In the end Field believes that Custom's desire to sign with ARTISTdirect came down to "personal attention and the fact that he knew I would be actively involved — as would the rest of ARTISTdirect — in making sure the record was handled properly."

"At the time we didn't even have a full staff, but Custom knew how much I respected his work and that we planned on working this album for a long, long time," Field says. "There are easily four or five songs on this album that we'll be working to radio. This single is just the beginning."

With Custom on board, Field stepped up plans for ARTISTdirect Records. "We hired people a couple of months earlier than we planned because we believe so much in him," he says.

Leading the charge at radio is ARTISTdirect VP/Pro-

motion (and former R&R Music Meeting Marketing Director) Dawn Hood, who began putting things in place immediately upon joining the company this summer. "When I walked into the building after leaving R&R, I had to hire a staff, build a department and come up with a game plan for Custom in about four weeks," she says.

Hood and her newly assembled team began working Alternative, Active Rock and Rock in late August and early September. Things were moving along nicely until the Sept. 11 terrorist attacks. "We just pulled the game plan up by its roots," Hood remembers. "With everything that was going on, we believed that we would be doing a disservice to Custom and his music if we kept working the record."

Fortunately, the layoff has worked to the label's advantage. "For the past month we've really been nurturing the record and working with radio in a more low-key way, which is a luxury for a promotion department," Hood says. "Things are progressing in a very organic way, and everything that's happening is based on the one song we've sent to radio. That's all programmers have had to hear. We've now shipped a three-song sampler to show people more sides of Custom, which we believe will also make a difference."

Hood, a longtime Virgin promo exec, compares Custom's growth with what happened to The Verve a couple of years ago, when "Bitter Sweet Symphony" became a huge hit. "We put it out kind of under the radar, and some key programmers stood up and started championing the song and group," she says. "There was nothing cosmetic about it. The same thing is happening with Custom at radio these days."

With more stations coming on board, Hood says the main focus now is "to have connected the dots at Active and Alternative by year's end while focusing on press and retail."

Interestingly, ARTISTdirect Records doesn't plan to release Custom's debut album until early 2002. "It's always difficult to release a new artist during the holidays, even during the best of times," Field says. "We believe it's better to wait until the radio picture develops. We also don't have a video completed yet. By early next year we'll have all of the pieces in place, so the timing should be ideal."

Custom's debut album, *Fast*, is tentatively scheduled for release in the first quarter of 2002.

## Ready For Takeoff

Fans of heavy music and hard rock should give a close listen to the Modesto, CA-based quartet **Built**, whose new song "Constraint" is receiving support from hometown Active Rock KMRQ. The station began playing the song on Oct. 26, according to Mediabase, and played it six times between Oct. 22-28, with two plays during afternoon drive, one in the evening and the others in over-night.

Built have won several area battles of the bands and music awards over the years, and they picked up critical acclaim for their self-released 2000 album, *Break the Silence*. Co-manager **Erin Hubbard** says the plan for the band remains pretty simple: "We're going to continue what we're doing, which is tour, tour, tour. Different labels have contacted us over the past year, so we've been through this before. We just want to keep playing and start getting airplay on some of the other stations in the area."

Contact Erin or Clark Hubbard at 209-545-4643 for more information, or visit the band's website at [www.builtmusic.com](http://www.builtmusic.com).

— Steve Wonsiewicz

## MUSIC NEWS &amp; VIEWS

## MCA Collars Snoop Dogg

MCA Records has landed one of hip-hop's best-selling artists, **Snoop Dogg**, who officially signed with the label last week. The deal includes a promotion and distribution deal with Snoop Dogg's imprint, Doggy Style Records, and its roster of artists, including Kokane, LaToiya Williams, Snoopafly and E-White. It also calls for the direct-to-video release of films produced by Snoop Dogg's company.



Snoop Dogg

MCA President Jay Boberg says, "Snoop is not just a legendary hip-hop artist; he's become a celebrity with his acting, relentless touring and discovery of new talent. We are extremely fortunate and thrilled to enter into this partnership with him and the Doggy Style family." Snoop says, "This partnership joins the highest caliber of creative talent and business ability. Doggy Style will change the face of urban music. We're ready to unleash the best artists I know with MCA. Doggy Style music will blow your mind."

## Foos Begin New Album

Rollingstone.com reports that Foo Fighters will begin working on their next album this month in frontman Dave Grohl's home. It also says that Grohl plans to release an album from his heavy metal side project, Probot, next spring.

*New-album news:* Members of hip-hop acts **OutKast**, **Goodie Mob** and **Organized Noize** have teamed under the moniker Dungeon Family and will release a new album, *Even in Darkness*, on Arista Records Nov. 20 ... Epic/Legacy Records is set to put out two previously unreleased live recordings from **Stevie Ray Vaughan & Double Trouble**. The recordings are culled from performances at the Montreux Jazz Festival in 1982 and 1985 ... Trent Reznor's nothing records will release **Nine Inch Nails'** new live album, *Nine Inch Nails Live: And All That Could Have Been*, on Jan. 22, 2002.

*This 'n' that:* Nothing's official yet, but, according to various published reports, **The Rolling Stones** will tour next year in celebration of the band's 40th anniversary ... Industrial rock band **Gravity Kills** have signed with Sanctuary Records ... Tim Booth, lead singer of the critically acclaimed U.K. band **James**, will leave the group after the end of their current tour ... **Veit Renn**, a writer-producer who has worked with **The Backstreet Boys** and **'N Sync**, has formed a new, Orlando FL-based urban label, Titanium Records. The first two acts signed are 14-year-old singer **Ambee** and female vocal quartet **Urbanesque** ... Indie Moonshine Music has signed widely acclaimed electronica act **Gusgus**, whose next album is slated to be released next year ... Lastly, congrats to the winners of influential British music magazine *Q's* annual music awards: **Radiohead** were named Best Band, **Travis** picked up Best Album for *The Invisible Band*, newcomers **Starsailor** were voted Best New Act, **Gorillaz** won Best Video for "Clint Eastwood," and **Ash's** "Burn Baby Burn" was voted Best Single.

POLSTAR  
CONCERT PULSE

Pos.	Artist	Avg. Gross (in 000s)	Among this week's new tours:
1	MADONNA	\$4,557.0	BELA FLECK & THE FLECKTONES EELS JUDAS PRIEST KEELHAUL NIKKA COSTA SMART BOMB
2	'N SYNC	\$1,936.0	
3	JANET JACKSON	\$1,073.0	
4	DAVE MATTHEWS BAND	\$992.3	
5	ERIC CLAPTON	\$885.7	
6	BACKSTREET BOYS	\$817.9	
7	AEROSMITH	\$785.3	
8	SADE	\$696.5	
9	TIM MCGRAW	\$549.9	
10	DEPECHE MODE	\$495.0	
11	ROD STEWART	\$475.4	
12	JAMES TAYLOR	\$406.0	
13	STEVIE NICKS	\$384.8	
14	JOHN MELLENCAMP	\$383.6	
15	TOOL	\$366.1	

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

## Pride In Our Country

In this week's issue, seven of Nashville's most powerful record-label executives offer their opinions of the current country climate in our special, "The State of Country." Here at Music Meeting, the climate is red-hot, with several new songs digitally delivered to your desktop.

Programmers looking to take pride in their country need look no further than **Hank Williams Jr.** and "America Will Survive." Williams delivered a rousing rendition of what he called "an old song made new again" at the CMT Country Freedom Concert. Music Meeting has two versions of this live track available, one with an introduction from Williams detailing how he was in Boston on Sept. 11, waiting for an American Airlines flight. While his number didn't come up that day, this number is the perfect addition to playlists.



Hank Williams Jr.

The legendary **Kenny Rogers** also raises the flag high with his new track, "Homeland." Rogers brings good old American values to the forefront, noting "Knock us right down/ We'll get up again." Words to live by.

**Tim McGraw** knows a thing or two about conflict with "Angry All the Time." Music Meeting has a special acoustic version of this No. 1 smash. It's a must-play track for listeners who propelled the original version to the top of the charts.

This country has seen its share of great duos over the years: Batman & Robin, Starsky & Hutch, Bill & Monica. And country music has enjoyed a string of hits from the duo known as **Brooks & Dunn**. Employing slick production and even some strings, this dynamic twosome offers an update on the tear-in-your-beer ballad with "Long Goodbye."



Brooks & Dunn

Listeners will be happy to make its acquaintance.

On a lighter note, **Alan Jackson** provides some backwoods fun with "It's Alright to Be a Redneck." Don't worry, comedian Jeff Foxworthy doesn't make a guest appearance. Hop in your pickup and blast this sucker.

When it comes to crossover success, **LeAnn Rimes** has made a successful leap from Country to Pop. Hot AC gets a dose with "Can't Fight the Moonlight" from Rimes' *I Need You* and the triple-Platinum *Coyote Ugly* soundtrack. Nothing ugly about this song; it's penned by Dianne Warren, whose track record speaks for itself.



Diana Krall

Another crossover success is Grammy-winning jazz artist **Diana Krall**. Her latest, *The Look of Love*, was just certified Gold by the RIAA. Here at Music Meeting, we're offering a special AC mix of the title track. This sultry number should find a home with the AC audience. Meanwhile, in Krall's old Smooth Jazz stomping ground, **Marc Antoine** uses digital delivery to follow up his No. 1 hit "Mas Que Nada." This gifted guitarist provides the perfect cruising song with "On the Strip," and Smooth Jazz listeners will be more than happy to go along for the ride.

— 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

CRANBERRIES *Analyse (MCA)*  
 KACI *Intervention Divine (London Sire/Curb)*  
 LEANN RIMES *Can't Fight The Moonlight (Curb)*  
 NELLY #1 *(Priority)*  
 ON THE LINE ALL STARS *On The Line (Jive)*  
 SARINA PARIS *Just About Enough (Playland/Priority)*

#### HOT AC

JETTINGHAM *Cheating (Republic/Universal)*  
 KACI *Intervention Divine (London Sire/Curb)*  
 LEANN RIMES *Can't Fight The Moonlight (Curb)*

#### SMOOTH JAZZ

HIL ST. SOUL *Paradise (Select-O-Hits/Dome)*  
 MARC ANTOINE *On The Strip (GRP/VMG)*

#### CHR/RHYTHMIC

AFROMAN *Crazy Rap (Republic/Universal)*  
 DR. DRE & SNOOP DOGG *The Wash (Interscope)*  
 DUNGEON FAMILY *Trans DF Express (Arista)*  
 JANET *Son Of A Gun... (Virgin)*  
 MARY J. BLIGE *No More Drama (MCA)*  
 PHARDAHE MONCH *Got You (Priority)*  
 SARINA PARIS *Just About Enough (Playland/Priority)*  
 WARREN G *Lookin' At You (Universal)*

#### ROCK

AFROMAN *Crazy Rap (Republic/Universal)*  
 LENNON *Brake Of Your Car (Arista)*  
 LIFER *Not Like You (Republic/Universal)*  
 STONE TEMPLE PILOTS *Revolution (Atlantic)*

#### URBAN

AFROMAN *Crazy Rap (Republic/Universal)*  
 LUDACRIS *Roll Out... (Def Jam South/IDJMG)*  
 WARREN G *Lookin' At You (Universal)*  
 YOLANDA ADAMS *Never Give Up (Elektra/EEG)*

#### ACTIVE ROCK

LENNON *Brake Of Your Car (Arista)*  
 LIFER *Not Like You (Republic/Universal)*  
 STONE TEMPLE PILOTS *Revolution (Atlantic)*

#### URBAN AC

JIMMY SOMMERS I/LES NUBIANS *Menage A Trois (Higher Octave)*  
 MARY J. BLIGE *No More Drama (MCA)*  
 YOLANDA ADAMS *Never Give Up (Elektra/EEG)*

#### ALTERNATIVE

311 *I'll Be Here Awhile (Volcano)*  
 BASEMENT JAXX *Where's Your Head At (Astralwerks/Virgin)*  
 GORILLAZ *19-2000 (Virgin)*  
 STONE TEMPLE PILOTS *Revolution (Atlantic)*

#### COUNTRY

ALAN JACKSON *It's Alright To Be A Redneck (Arista)*  
 CHARLIE DANIELS *This Ain't No Rag, It's A Flag (Audiium)*  
 KENNY ROGERS *Homeland (Dreamcatcher)*  
 TIM MCGRAW *Angry All The Time [Acoustic Version] (Curb)*  
 TRISHA YEARWOOD *Inside Out (MCA)*

#### AC

DIANA KRALL *The Look Of Love (Verve/VMG)*

#### TRIPLE A

SHANNON MCNALLY *Down And Dirty (Capitol)*  
 STONE TEMPLE PILOTS *Revolution (Atlantic)*

R&R's Music Meeting is a secure and password-protected Internet service for auditioning and/or downloading current music. Each week songs are posted online for participating radio programmers and record label executives.

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

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**TONY NOVIA**  
tnovia@rronline.com

PART TWO OF A TWO-PART SERIES

## Dear Internet: Show Me The Money!

Despite positive feelings for the Internet, revenue still eludes stations

Just about every CHR programmer appreciates and uses the Internet, but in overwhelming numbers they also freely admit that neither their stations nor their companies have figured out how to make money from it.

In part two of our look at the Internet in the wake of its economic turmoil, we asked a sampling of programmers about some of their views on the Internet. Here's what they had to say.

**R&R:** Do you believe more or less in the Internet today, and why?

**Jeff Scott, Dir./FM Operations, WEZB, WKZN, WLMG & WTKL/ New Orleans:** I'm not sure that, as an industry, we can accurately estimate the total long-term value and capabilities of the Internet at this stage. A couple of years ago there was tremendous hype about a myriad of possible broadcast applications of the Internet. Now, bandwidth and come limitations and streaming issues make the viability of Internet-only radio questionable for the immediate future.

However, our websites do give us a significant promotional tool that combines some very attractive attributes. They allow us to touch a significant and active portion of our cume with immediacy and cost-efficiency. So I guess it's not a question of believing in the Internet more or less as much as it is searching for the uses that can deliver the most value to radio.

**Tom Calococci, PD, KZZP/Phoenix:** I believe in it more today because it offers brand-expansion without losing the essence of what we are: a radio station that delivers music, entertainment and information. The website allows us to keep clutter off the air, conduct off-air surveys, have listeners sample new music and give listeners another way of giving the station feedback about the music, personalities and station events.

It also provides a visual for our listeners. We're able to post jock pictures, station-event pictures and other images that can help market the radio station or our clients. More and more people find their way to the Internet every day.

**Cat Thomas, PD, KLUC/Las Ve-**

gas: The Internet is still an unbelievable tool for sharing music, branding the station to your listeners and putting a visual element to the station. It's also great for listener interaction.

As far as competition, it's what I've been preaching to our staff all along: There is only so much bandwidth for listeners to plug into. Also, quality, mobility and accessibility are limited. I've also noticed that we, as a society, are using the Internet more as a tool than as entertainment.

How many times do you get frustrated because the 'Net moves too slowly? It's becoming like rush hour in Los Angeles. There is a finite amount of highway, so you end up getting stuck in traffic.

**Randy James, Sr. Program Manager, KTTB/Minneapolis-St. Paul:** I still believe in the Internet. It is another way for our listeners to communicate. Also, we can put visual representation to our audio product. It's a lot cheaper than buying a television station.

**Jojo Martinez, Asst. PD/MD, WXSS (Kiss-FM)/Milwaukee:** Kiss-FM believes in the Internet more today because it's just another way for our listeners to connect with us. Not only can they hear what we are doing, they can now see what we are doing by logging on to our website.

**Larry LeBlanc, Dir./Programming, KHTE & KLEC/ Little Rock:** The Internet is another way to reach out and touch and respond to your listener. It is today's request line. You and your station need a web page. In this day and age, your audience expects it.

**Tony Waitekus, PD, WHTS/Quad Cities, IA-IL:** I always thought everyone would believe in it more as time went by. We had to figure out how people were going to use the Internet. At first, some thought everyone would stay home and buy everything they needed on the Internet.

As the dot-coms that don't exist anymore know, that didn't happen. But people do use it to buy specialized things that are not widely available and to get information. They want information about the music we play. A simple page like a playlist ranked in order has replaced the music surveys that used to be found in record stores.

Listeners use this page to figure out the name or artist of songs we play. They can also request songs from the web, which is a feature that those who would otherwise have had to make a toll call especially like.

When people come to our web page for some of these features, that's when they can find information about our contests and promotions. But they won't see the promotion information or anything else unless they can find constantly updated information that they can refer to over and over.

**Steve Smith, PD, WMGI/Terre Haute, IN:** We continue to believe in the Internet, and we find more ways to use it all the time. For posting web polls, pictures of events, and items and pictures that we discuss on the air, our website is very useful to us.

We also created a special "Salute to Heroes" wallpaper full of images of firefighters, police officers and other rescue workers that listeners could download onto their computers from our website. It was very successful.

**Bill West, PD, WZYP/ Huntsville, AL:** We believe in the Internet more now. We use our web pages as points of contact for people looking for information. We include news updates and weather, fund-raising efforts (in the wake of Sept. 11) and contest information. As for making money on the web or from station web pages, the e-commerce problems in the country have put a damper on gaining NTR there.

**John Shomby, OM, WWCK/ Flint, MI:** We believe in it more in the area of show-prep information and industry news and less in the area of actual monitoring.

**Paul Kelly, PD, WAYV/Atlantic City, NJ:** We believe in the Internet less today than we did, say, 18 months



Cat Thomas



Tom Calococci



Tony Waitekus

"Simply put, if your cluster is taking 25% of the market dollars in spot revenue for a particular buy and adding the web-promotion component increases that to 40%, the website pays for itself very quickly."

Jim Radford

ago. WAYV was one of the last stations to go online, and, frankly, it's not a priority for us right now. We've seen no evidence that websites are linked to diarykeepers' behavior. That keeps it pretty low on the priority list in the grand scheme of things, **Nomadic Miller, MD, WNOU/Indianapolis:** From show prep to sound bytes, spots and music, the Internet is a tool that we have come to depend on on a daily basis. It helps us stay in touch in a more immediate way than before. Every station can benefit greatly from an actively monitored website.

**R&R:** Do you stream music, conduct research or download music for on-air use?

**Dale O'Brian, WBTS (95-5 The Beat)/Atlanta:** Our company (Cox) has a full Internet division. They have developed very specific plans and procedures for using the website, [www.thebeat.com](http://www.thebeat.com), as a multifunctional tool for the station.



**John Candelaria** We use it to communicate regularly with our PIs and to provide information that is demographically targeted to our audience—including, of course, station events. We sell advertising on the site, and we do not "throw it in." Advertising has to be purchased specifically for inclusion on the website.

**Bill Schulz, PD/MD, KWNZ/ Reno, NV:** We use the Internet to keep our jocks in touch with what is happening in the world at an instant. With sites like CNN's, *USA Today's* and MSNBC's, there is no excuse for your jocks not to be topical.

**John Candelaria, OM/MD, KPRR/ El Paso:** All my research is done through the Internet, and I download music daily.

**Billy Santiago, OM, KBFM/McAllen:** We use the Internet to do research and to download music. We wish we could stream.

**Jeff McHugh, PD, WKZL/Greensboro:** We are big-time Audiogalaxy and Morpheus fans! We usually download three to five songs during every music meeting. Our streaming is down right now, but we plan to have it up again soon.

**Jerry Padden, PD, WKRZ/ Wilkes Barre-Scranton:** The only thing we have is something we call a "new-music checkout line" that allows listeners to click on and check out a piece of a new song and possibly make it more familiar sooner. It's a great marketing tool for labels.

**Sydney Taylor, MD/middayer, KLAL/Little Rock:** We offer special downloads of songs on our website, which we promote on-air.

**Hoss Grigg, PD, KSAS-FM Boise, ID:** No, we don't currently stream. We use the web for a number of different things, including the transfer of music via MP3 or Wav files.

**Robb Royale, PD, KYLZ/Albuquerque:** We use the Internet mainly to conduct research.

**Brent McKay, PD, WFKS/Jacksonville:** We just started using [rate-themusic.com](http://rate-themusic.com), but it's too early to tell how useful it is.

**J.R. Reitz, PD, WFHN (FUN 107)/New Bedford-Fall River, MA:** We expect to be streaming again very soon. We also do daily listener polls, offer listeners unique opportunities to download special features and promote interaction with our personalities through e-mails.

**Harry Kozlowski, PD, WJYY/ Manchester, NH:** We stopped streaming until the questions over licensing fees are settled, but we plan to resume it soon. We take requests through our website, and we conduct a weekly music poll. We have begun downloading some of our music for airplay.

**Doughboy, PD, KFAT/Anchorage, AK:** Being in Alaska, it's sometimes hard to get music in a timely fashion, so I use the Internet to download music for on-air use. Damn, I miss Napster! I got most of my "OI' School" library from it.

**R&R:** Has the Internet helped your radio station gain awareness, increase ratings or increase revenue?

**Kid Curry, PD, WPOW/Miami:** The most effective part is how cool you sound to the audience when you



Kid Curry

Continued on Page 41

## EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES November 2, 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 7-13.

HP = Hit Potential

ARTIST TITLE LABEL(S)	CHR/POP 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 NICKELBACK How You Remind Me (Roadrunner)	3.92	3.96	3.95	3.88	61.3	11.0	4.01	4.02	3.68	3.73	4.06	4.10	3.81
HP LONESTAR I'm Already There (BNA)	3.83	3.98	3.76	—	40.7	8.6	3.84	3.84	3.77	3.38	3.78	4.00	3.96
USHER U Got It Bad (LaFace/Arista)	3.82	3.72	—	—	44.9	9.3	3.83	4.08	3.24	3.59	4.21	3.79	3.48
MARY J. BLIGE Family Affair (MCA)	3.76	3.66	—	—	71.1	15.9	3.99	3.63	3.50	3.65	3.78	3.67	3.94
ALICIA KEYS Fallin' (J)	3.73	3.75	3.94	3.87	84.1	31.6	3.88	3.68	3.61	3.61	3.89	3.65	3.78
HP MISSY ELLIOTT One Minute Man (Gold Mind/EastWest/EEG)	3.71	3.37	3.62	—	61.3	18.9	3.88	3.70	3.30	3.88	3.67	3.56	3.72
DESTINY'S CHILD Emotion (Columbia)	3.70	3.71	3.81	—	68.4	13.2	4.09	3.53	3.37	3.51	4.03	3.51	3.76
ENRIQUE IGLESIAS Hero (Interscope)	3.69	3.72	—	—	60.8	15.0	3.72	3.49	3.95	3.80	4.00	3.53	3.51
HP JA RULE Livin' It Up (Murder Inc./Def Jam/IDJMG)	3.69	3.63	3.77	3.71	61.5	13.5	4.05	3.56	3.17	3.70	3.75	3.64	3.66
EVE F/GWEN STEFANI Let Me Blow... (Ruff Ryders/Interscope)	3.67	3.53	3.69	3.66	84.3	29.2	3.76	3.65	3.56	3.60	3.72	3.74	3.60
STAINED It's Been Awhile (Flip/Elektra/EEG)	3.67	3.61	3.72	3.66	82.6	30.9	3.75	3.49	3.81	3.60	3.79	3.61	3.70
HP LEANN RIMES Can't Fight The Moonlight (Curb)	3.66	3.59	3.81	3.63	67.2	11.8	3.89	3.58	3.42	3.49	3.80	3.86	3.47
TOYA I Do (Arista)	3.65	3.50	3.62	3.72	61.3	15.2	3.69	3.70	3.49	3.49	3.85	3.74	3.54
ALIEN ANT FARM Smooth Criminal (DreamWorks)	3.64	3.77	3.66	3.82	78.7	21.8	4.02	3.53	3.24	3.33	3.52	3.75	3.92
ALL STAR TRIBUTE What's Going On (Columbia)	3.63	—	—	—	59.3	15.0	4.10	3.46	3.18	3.61	3.80	3.54	3.57
MICHELLE BRANCH Everywhere (Maverick)	3.62	3.66	3.63	3.66	69.1	19.4	3.96	3.47	3.32	3.48	3.75	3.60	3.69
CRAIG DAVID Fill Me In (Wildside/Atlantic)	3.61	3.51	3.57	3.68	63.5	20.1	3.60	3.75	3.34	3.61	3.77	3.54	3.53
'N SYNC Gone (Jive)	3.60	3.66	3.65	3.71	65.0	18.4	3.85	3.65	3.02	3.42	3.87	3.81	3.29
LIFHOUSE Hanging By A Moment (DreamWorks)	3.60	3.63	3.78	3.74	79.7	29.4	3.60	3.66	3.51	3.55	3.73	3.46	3.68
USHER U Remind Me (LaFace/Arista)	3.60	3.55	3.56	3.54	77.9	27.9	3.90	3.49	3.27	3.67	3.60	3.54	3.58
3 DOORS DOWN Be Like That (Republic/Universal)	3.59	3.50	3.66	3.57	63.0	15.9	3.78	3.44	3.47	3.31	3.68	3.73	3.63
JAGGED EDGE Where The Party At (So So Def/Columbia)	3.56	3.50	3.59	3.66	71.8	26.7	3.94	3.55	2.86	3.50	3.66	3.62	3.43
GINUWINE Differences (Epic)	3.55	3.69	3.60	3.66	59.1	17.2	3.79	3.51	3.10	3.39	3.99	3.29	3.44
JAY-Z Izzo (H.O.V.A.) (Roc-A-Fella/IDJMG)	3.52	3.55	3.59	3.56	70.3	25.2	3.86	3.43	2.95	3.31	3.61	3.58	3.59
TRAIN Drops Of Jupiter... (Columbia)	3.52	3.47	3.72	3.64	77.5	28.9	3.36	3.56	3.65	3.45	3.74	3.52	3.39
JENNIFER LOPEZ I'm Real (Epic)	3.51	3.44	3.31	3.43	51.7	13.7	3.73	3.40	3.20	3.39	3.58	3.48	3.61
NELLY FURTADO Turn Off The Light (DreamWorks)	3.50	3.45	3.52	3.41	74.0	22.5	3.49	3.62	3.35	3.21	3.86	3.51	3.43
ENYA Only Time (Reprise)	3.47	3.56	3.64	3.64	72.3	22.1	3.21	3.56	3.66	2.97	3.79	3.49	3.67
BLU CANTRELL Hit 'Em Up Style... (Arista)	3.41	3.34	3.48	3.58	84.6	37.3	3.40	3.36	3.47	3.21	3.57	3.47	3.37
JANET Someone To Call... (Virgin)	3.40	3.27	3.39	3.56	80.1	30.4	3.51	3.39	3.27	3.30	3.51	3.20	3.63
HP U2 Stuck In A Moment... (Interscope)	3.37	—	—	—	45.3	10.8	3.10	3.39	3.71	3.37	3.30	3.35	3.43
BACKSTREET BOYS Drowning (Jive)	3.33	3.36	—	—	53.2	13.5	3.53	3.32	3.04	3.47	3.21	3.42	3.18

### CALLOUT AMERICA® Hot Scores

By ANTHONY ACAMPORA

No one will dispute that the CHR/Pop chart has a rhythmic slant to it right now, and several songs toward the top of the Callout America survey were big Rhythmic and Urban hits. However, in this sea of rhythmic songs, it's interesting to note that the top two songs on Callout America are a current No. 1 Rock and Alternative hit and a former No. 1 Country song. It all demonstrates the diverse tastes of the listeners.

Nickelback return to the top spot with "How You Remind Me" (Roadrunner). "Remind" tests across the board, ranking fifth with teens and 25-34s and second 18-24. Lonestar come in a close second with "I'm Already There" (BNA). The track ranks third among both 18-24 and 25-34 women.

One song this week debuts with strong 25-34 results: U2's "Stuck In A Moment You Can't Get Out Of" (Interscope) ranks fourth out of the box in the 25-34 cell.

One final note on non-rhythmic songs: As they wind down their run, Lifhouse clearly has one of the all-time best-testing songs on Callout America with "Hanging By A Moment" (DreamWorks). The song has been on the survey for nine months — one of the longest runs ever — and still tests top 10 in the 18-24 and 25-34 cells.

Other notable data this week: Usher climbs to No. 3 this week with "U Got It Bad" (LaFace/Arista) and ranks first 25-34; Mary J. Blige climbs to No. 4 in her second week with "Family Affair" (MCA); Missy Elliott surges to No. 6 with "One Minute Man" (Gold Mind/EastWest/EEG), testing fifth among 18-24s; Enrique Iglesias ranks eighth overall and first 25-34 with "Hero" (Interscope); Destiny's Child spend a third week in the top 10 with "Emotion" (Columbia).

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

# LeAnn Rimes

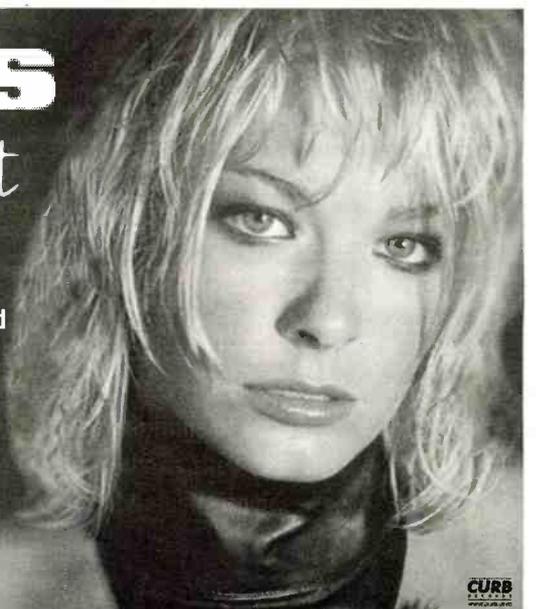
## Can't Fight The Moonlight

You know about the national research...now the LOCAL research stories are starting:  
 "Even with no market airplay, we put the LeAnn into research, and after two cycles, it came back 90% familiar with our core and showed high potential, therefore it's an add this week" — Jeff McCartney PD/KZHT

"LeAnn is a Top 10 song for Q93! She generates huge calls and the song came back very well in callout. I checked the local sales and discovered the "Coyote Ugly" soundtrack has been a Top 20 seller since it came out!" — Chris Callaway PD/KQID

Over 50 stations strong at Top 40 & Hot A/C  
 New this week: KZHT, KKRD, KLRS, WSKS, WWXM, WDBR, WVTI, WHYN & KNEV

Check out the Graham Stack version (cut 2 on Pro)...#1 in 12 countries



CURB

# R&R CHR/Pop Top 50

November 2, 2001

Powered By



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKSON CHART	TOTAL STATIONS/ADDS
2	1	JENNIFER LOPEZ I'm Real (Epic)	8733	+49	1046036	18	130/0
1	2	ALICIA KEYS Fallin' (J)	8669	-356	934476	14	134/0
3	3	BLU CANTRELL Hit 'Em Up Style (Oops!) (Arista)	6474	-707	651642	17	132/0
4	4	NELLY FURTADO Turn Off The Light (DreamWorks)	6473	+550	744439	15	137/0
9	5	ENRIQUE IGLESIAS Hero (Interscope)	6232	+1022	802491	8	132/1
11	6	MARY J. BLIGE Family Affair (MCA)	6110	+1221	803611	8	122/5
6	7	CRAIG DAVID Fill Me In (Wildside/Atlantic)	5425	+7	653423	19	125/0
5	8	STAINED It's Been Awhile (Flip/Elektra/EEG)	5407	-298	591625	21	128/0
7	9	MICHELLE BRANCH Everywhere (Maverick)	5392	+12	678555	16	131/0
12	10	'N SYNC Gone (Jive)	5091	+411	595793	11	128/2
8	11	EVE F/GWEN STEFANI Let Me Blow Ya Mind (Ruff Ryders/Interscope)	4794	-584	483189	20	123/0
10	12	USHER U Remind Me (LaFace/Arista)	4563	-516	484175	19	125/0
14	13	BACKSTREET BOYS Drowning (Jive)	4408	+310	505508	6	129/2
16	14	TOYA I Do (Arista)	4366	+365	497730	14	110/3
15	15	DESTINY'S CHILD Emotion (Columbia)	4323	+253	446420	8	127/2
13	16	ALIEN ANT FARM Smooth Criminal (DreamWorks)	4180	+36	509640	10	125/2
23	17	PINK Get The Party Started (Arista)	4040	+901	481513	3	128/2
19	18	ENYA Only Time (Reprise)	4039	+194	481779	17	125/4
20	19	3 DOORS DOWN Be Like That (Republic/Universal)	3849	+23	407372	22	115/0
17	20	JAGGED EDGE Where The Party At (So So Def/Columbia)	3562	-402	408363	16	114/0
22	21	BRITNEY SPEARS I'm A Slave 4 U (Jive)	3350	+182	383371	7	122/1
21	22	JAY-Z Izzo (H.O.V.A.) (Roc-A-Fella/IDJMG)	3306	+40	420156	9	111/1
29	23	NICKELBACK How You Remind Me (Roadrunner)	3215	+1086	366697	3	122/8
26	24	CHRISTINA MILIAN AM To PM (Def Soul/IDJMG)	3037	-79	336459	13	115/0
28	25	FIVE FOR FIGHTING Superman (It's Not Easy) (Aware/Columbia)	2732	+287	329666	13	100/4
27	26	ALL STAR TRIBUTE What's Going On (Columbia)	2564	-510	339727	5	73/1
30	27	O-TOWN We Fit Together (J)	2348	+295	267941	7	110/5
32	28	MISSY ELLIOTT One Minute Man (Gold Mind/EastWest/EEG)	2010	+134	304980	9	80/4
33	29	LENNY KRAVITZ Dig In (Virgin)	2003	+347	196210	5	118/14
31	30	U2 Stuck In A Moment... (Interscope)	1923	+17	218704	12	96/0
<b>Breaker</b>	31	JA RULE Livin' It Up (Murder Inc./Def Jam/IDJMG)	1646	+498	217412	3	86/11
<b>Breaker</b>	32	CALLING Wherever You Will Go (RCA)	1632	+282	140812	4	91/11
<b>Breaker</b>	33	GINUWINE Differences (Epic)	1542	+330	178267	3	87/10
<b>Breaker</b>	34	JEWEL Standing Still (Atlantic)	1285	+182	147639	4	83/9
<b>Breaker</b>	35	SHAKIRA Whenever Wherever (Epic)	1194	+339	136360	3	91/14
<b>Breaker</b>	36	SUGAR RAY Answer The Phone (Lava/Atlantic)	1157	+132	141737	4	84/4
	37	SMASH MOUTH Pacific Coast Party (Interscope)	1103	+190	123875	3	79/5
<b>Debut</b>	38	USHER U Got It Bad (LaFace/Arista)	880	+463	99139	1	80/38
	39	LIFEHOUSE Breathing (DreamWorks)	824	+31	115977	3	65/4
	40	NELLY #1 (Priority)	783	+165	65477	3	57/10
	41	BUBBA SPARXXX Ugly (Interscope)	754	+239	68027	2	63/15
	42	LINDSAY PAGANO Everything U R (Warner Bros.)	730	+45	65373	5	53/2
<b>Debut</b>	43	CREED My Sacrifice (Wind-up)	724	+295	89115	1	0/0
	44	TRAIN Something More (Columbia)	687	+78	63941	2	56/1
	45	MATCHBOX TWENTY Last Beautiful Girl (Lava/Atlantic)	681	-199	65875	7	51/0
	46	GIGI D'AGOSTINO I'll Fly With You (Arista)	647	-59	87073	13	28/0
	47	JESSICA SIMPSON A Little Bit (Columbia)	644	-374	72796	8	77/0
	48	DANTE THOMAS Fly (Rat Pack/EastWest/EEG)	588	+36	50208	2	50/1
	49	EVE Who's That Girl (Ruff Ryders/Interscope)	514	-39	52695	4	30/0
<b>Debut</b>	50	JAMIE-LYNN SIGLER Cry Baby (Edel)	456	+136	70273	1	47/4

137 CHR/Pop 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 10/21-Saturday 10/27. 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®

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
LFO Life Is Good (J)	48
USHER U Got It Bad (LaFace/Arista)	38
DAVE MATTHEWS BAND Everyday (RCA)	21
NO DOUBT Hey Baby (Interscope)	18
BUBBA SPARXXX Ugly (Interscope)	15
LENNY KRAVITZ Dig In (Virgin)	14
SHAKIRA Whenever Wherever (Epic)	14
EVAN AND JARON The Distance (Columbia)	13
JANET Son Of A Gun (I Betcha...) (Virgin)	13



**"LIVIN' IT UP"**  
**#3 SELLING ALBUM IN THE COUNTRY!**  
 R&R CHR/Pop 36 - 31 (+498)! Most Increased!  
 Top 40 Mainstream Monitor 40\* - 36\* (+487)!  
 Rhythm Monitor 5\* Crossover Monitor 3\*  
 New adds this week include:  
 WHYI/Miami WRVW/Nashville KKRZ/Portland

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
MARY J. BLIGE Family Affair (MCA)	+1221
NICKELBACK How You Remind Me (Roadrunner)	+1086
ENRIQUE IGLESIAS Hero (Interscope)	+1022
PINK Get The Party Started (Arista)	+901
NELLY FURTADO Turn Off The Light (DreamWorks)	+550
JA RULE Livin' It Up (Murder Inc./Def Jam/IDJMG)	+498
USHER U Got It Bad (LaFace/Arista)	+463
'N SYNC Gone (Jive)	+411
TOYA I Do (Arista)	+365
LENNY KRAVITZ Dig In (Virgin)	+347

## Breakers®

NOW PLAYING ON 60% OF THE REPORTING PANEL

<b>JA RULE</b> Livin' It Up (Murder Inc./Def Jam/IDJMG)	TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
	1646/498	86/11	31
<b>CALLING</b> Wherever You Will Go (RCA)	TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
	1632/282	91/11	32
<b>GINUWINE</b> Differences (Epic)	TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
	1542/330	87/10	33
<b>JEWEL</b> Standing Still (Atlantic)	TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
	1285/182	83/9	34
<b>SHAKIRA</b> Whenever Wherever (Epic)	TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
	1194/339	91/14	35
<b>SUGAR RAY</b> Answer The Phone (Lava/Atlantic)	TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
	1157/132	84/4	36

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.

**RESULTS MARKETING**  
 CREATIVE PROMOTIONS

*Kiss & Make-up!*

With these  
 {Trendy}  
 make-up bags  
 with custom  
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 \$1.75 (100 pc. minimum)  
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# Back II Back

didn't  
mean  
to make  
you cry

**New Adds:**

KKMG WSTO  
WMGI KKRK

**Already On:**

KSXY KZMG  
WRTS WHTF  
WWXM KZII  
WJYY KLRS  
WJMX

**Twin brothers** separated at an early age only to be reunited years later through their music. **"Didn't Mean to Make You Cry"** is the group's new single from their self titled debut album on Top Shelf Entertainment, the label created by Boston Celtic Eric Williams.

Be sure to catch them on numerous media outlets including:

**Inside Edition • Parade magazine • Launch Radio  
ABC News Radio • UPI Wire  
Seventeen.com** and more coming daily!

Check out **Fox/ABC Family Weekly Video Countdown** to see the "Didn't Mean to Make You Cry" video, as well as other video outlets nationally.

"The Group recently catered a lunch and performed for the entire R&R staff..." **It was our most impressive Club R&R yet** - nothing but the best service, respect and an outstanding performance. **You would've thought Back II Back were already topping the charts!**

*Renee Bell, Asst CHR Editor, R&R (Aug 24 issue)*

wea



**Promotion Information:** Randy Sadd (770) 993-6565 Protocolmusic@aol.com

**Executive Producer:** Eric Williams Top Shelf Entertainment. A Lightyear Entertainment Release. Distributed in the U.S. by wea  
E-mail us at: topshelfrecords@aol.com and/or visit the website at: **back2backonline.com**





**New & Active**

<p><b>CITY HIGH</b> Caramel (<i>Interscope</i>) Total Plays: 422, Total Stations: 26, Adds: 8</p> <p><b>AEROSMITH</b> Sunshine (<i>Columbia</i>) Total Plays: 415, Total Stations: 47, Adds: 7</p> <p><b>BARENAKED LADIES</b> Falling For... (<i>Reprise</i>) Total Plays: 411, Total Stations: 32, Adds: 2</p> <p><b>LEANN RIMES</b> Can't Fight The Moonlight (<i>Curb</i>) Total Plays: 362, Total Stations: 34, Adds: 3</p> <p><b>WILLA FORD</b> Did Ya'... (<i>Lava/Atlantic</i>) Total Plays: 339, Total Stations: 39, Adds: 7</p> <p><b>ON THE LINE ALL STARS</b> On The Line (<i>Jive</i>) Total Plays: 309, Total Stations: 36, Adds: 3</p> <p><b>LONESTAR</b> I'm Already There (<i>BNA</i>) Total Plays: 302, Total Stations: 26, Adds: 2</p> <p><b>FABOLOUS...</b> Can't... (<i>Desert Storm/Elektra/EEG</i>) Total Plays: 288, Total Stations: 20, Adds: 9</p> <p><b>TRICK DADDY</b> I'm A Thug (<i>Slip 'N Slide/Atlantic</i>) Total Plays: 282, Total Stations: 18, Adds: 0</p> <p><b>NATURAL</b> Put Your Arms... (<i>Transcontinental</i>) Total Plays: 276, Total Stations: 21, Adds: 1</p>	<p><b>ELTON JOHN</b> I Want Love (<i>Rocket/Universal</i>) Total Plays: 241, Total Stations: 28, Adds: 2</p> <p><b>CARLY HENNESSY</b> Beautiful You (<i>MCA</i>) Total Plays: 224, Total Stations: 29, Adds: 0</p> <p><b>EVAN AND JARON</b> The Distance (<i>Columbia</i>) Total Plays: 212, Total Stations: 40, Adds: 13</p> <p><b>MYRA</b> Miracles... (<i>Buena Vista/Hollywood</i>) Total Plays: 137, Total Stations: 16, Adds: 1</p> <p><b>ND DOUBT</b> Hey Baby (<i>Interscope</i>) Total Plays: 122, Total Stations: 18, Adds: 18</p> <p><b>NATALIE MERCHANT</b> Just Can't Last (<i>Elektra/EEG</i>) Total Plays: 102, Total Stations: 19, Adds: 6</p> <p><b>JANET</b> Son Of A Gun (I Betcha...) (<i>Virgin</i>) Total Plays: 100, Total Stations: 17, Adds: 13</p> <p><b>LFD</b> Life Is Good (<i>J</i>) Total Plays: 59, Total Stations: 48, Adds: 48</p> <p><b>DAVE MATTHEWS BAND</b> Everyday (<i>RCA</i>) Total Plays: 45, Total Stations: 22, Adds: 21</p>
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Songs ranked by total plays

**Show Me The Money**

Continued from Page 36

use the website correctly. When we started our Burn It Before You Can Buy It promotion, I loved getting calls from people who told me how cutting-edge it was. The 'Net and your website can help give your station credibility with the target audience. We've made some money with our website, and we are currently working to increase revenue.

**Jon Zellner**, OM, KMXV & KSRC/Kansas City and Infinity Top 40 Captain: Outside of selling banners, we haven't maximized the revenue potential for our website. As for ratings, I think it's just another way to make our listeners feel closer to the station, our jocks, our contests and events around Kansas City.

our station events, promotions and sales appearances. We're able to be more one-on-one with our core and convert some P2s to P1s at the same time. I'm sure in the process we've raised our awareness, affecting our ratings and revenue.

**Jim Radford**, Dir./Programming, WKFF (Kiss 100)/Ft. Myers-Naples: It's a great venue for off-the-air promotions that don't clutter the station, which helps get us on advertising buys that seek interesting value-added angles that our over-the-air signal might not be as conducive toward.

The revenue increases in a market size don't come from direct sales of banner ads, web content or flash features; rather, it is that value-added component that has been a tremendous benefit in taking certain buys away from our competitors.

Simply put, if your cluster is taking 25% of the market dollars in spot revenue for a particular buy and adding the web-promotion component increases that to 40%, the website pays for itself very quickly.

Our DOS, Sherri Carlson, just loves it when programming can say, "Yes, we'll do that promotion, but on the web only," as it avoids tying up the limited promo inventory available on-air.

**Jimmy Olsen**, Asst. PD/MD/middayer, WNTQ (93Q)/Syracuse: I think the best use we have right now for the Internet is for our listeners to be able to enter our Cash Call contest online. We have a form on our website that listeners can fill out, and it is immediately sent to our OM/PD, Tom Mitchell.

It's the easiest way to enter, and by having the form, it ensures that we have all the needed information from the listener. We are also able to post information and bits from our morning show almost immediately, which are popular and reinforce our brand. We also have a free e-mail service that allows users to send e-mail with a "93Q@gmail.com" domain.

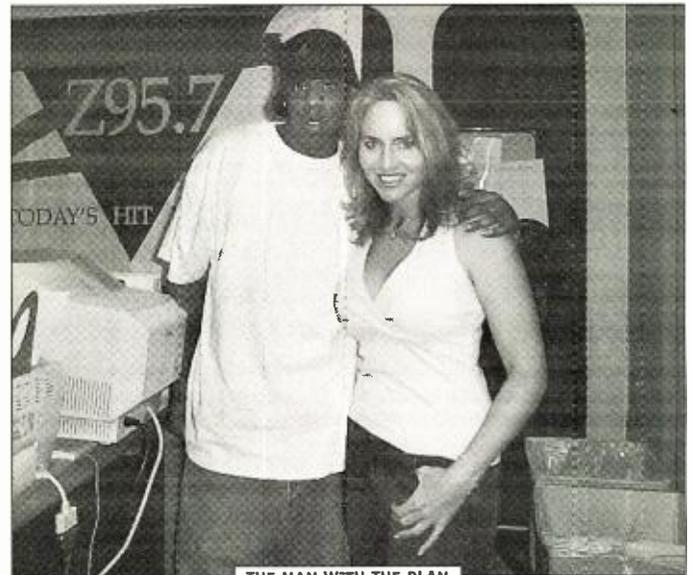
**Danny Ocean**, PD, WKCI (KC-101)/New Haven, CT: We use the Internet for promotion and for getting information regarding all aspects of station life to our listeners. The Internet has allowed stations' sites to be an extension of the stations themselves.

Our website's makeup reflects our overall stationality. It has introduced many different



UP CLOSE AND PERSONAL WITH ANGIE MARTINEZ

WQHT (Hot 97) air personality Angie Martinez has been pegged as New York's hip-hop voice for most of the '90s. The radio star recently landed a record deal, releasing her Elektra/EEG debut album, *Up Close and Personal*. She is pictured here with (l-r) KBBT (The Beat)/San Antonio personality Xavier "The Freakin' Rican" and Asst. PD Danny B. backstage at a recent station event.



THE MAN WITH THE PLAN

During his visit to San Francisco Roc-A-Fella/IDJMG recording artist Jay-Z hung out in the KZQZ (Z95.7) studios in support of his new album, *The Blueprint*, which has been scanning over 100,000 copies a week. Pictured are Jay-Z and Z95.7 afternoon host Diana Steele.

**"The Internet is another way to reach out and touch and respond to your listener. It is today's request line."**

Larry LeBlanc

Ratings success comes from doing a whole bunch of little things right. This is one of those little things that I think makes a difference with active fans of your radio station.

**Jimmy Steele**, PD, WNCI/Columbus, OH and Clear Channel CHR Brand Manager: Revenue continues to be tough to expand upon. Advertisers don't see it as a qualitative vehicle, and it is hard to quantify real reach and frequency. By adding on-air elements to web links through stopset liners and on-air contesting that involves the Internet, we have been able to build growth in this area.

**Tony Bristol**, PD, WPRO (92 PRO-FM)/Providence: The biggest benefit has been creating a database of loyal listeners who support

features and areas of interest for our listeners. Ratings and revenue are areas where the Internet has not yet had a direct impact, but there is room and opportunity for this.

**Bill Stewart**, PD, KGOT/Anchorage, AK: Several added-value packages have been written into client contracts. With more than 37,000 hits a week for a station in Alaska, it has its obvious benefits. Some of our competition now have websites, which tells me they're watching what we're doing and trying to catch up.

**Marc Spencer**, Asst. PD/morning driver, WMRV/Binghamton, NY: The Internet has continued awareness in the same way that van stops around town continue awareness. Cross-promoting the site with specific events and features is a vital cog in the machine. Revenue to your website is unlimited. We currently have an exclusive sponsor for the site, with on-air mentions and pop-ups until you puke. Hey, NTR is NTR!

Sonny Valentine, PD, and Larry Freeze,

Asst. PD, KFRX/Lincoln, NE: More than anything else, we've experienced an awareness gain outside the market. Revenue increase is minimal at best, as we are in a radio-heavy market, it's a challenge for our talented sales staff to keep up with broadcast sales, and we don't have an Internet-specific sales team.

We are pushing in that direction, but we don't want to sacrifice broadcast revenue opportunities that typically gross higher than Internet revenues. Giving the site away wouldn't make any sense either. We'll move deliberately in that direction, but we don't want to outrun the horses.

**Scotter B. Stevens**, PD, KJCE & KQBT/Austin: I've not necessarily seen the ratings needle move, but it has helped in the revenue department. With the website, many added-value buys that we wouldn't normally secure have a place for the client to promote its product or place a coupon. Also, our "Music Mall" has generated dollars from both the listeners and record companies.

November 2, 2001

**RateTheMusic.com**  
 BY MEDIABASE™

America's Best Testing CHR/Pop Songs 12+ For The Week Ending 11/2/01.

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
ALL STAR TRIBUTE What's Going On (Columbia)	4.00	4.17	83%	16%	3.99	84%	16%
MICHELLE BRANCH Everywhere (Maverick)	3.91	3.97	89%	22%	3.87	90%	24%
BACKSTREET BOYS Drowning (Jive)	3.90	4.04	79%	13%	4.03	78%	10%
ENRIQUE IGLESIAS Hero (Interscope)	3.90	3.86	88%	17%	3.96	92%	15%
NICKELBACK How You Remind Me (Roadrunner)	3.88	-	60%	0%	3.81	63%	11%
LIFEHOUSE Hanging By A Moment (DreamWorks)	3.86	3.83	95%	47%	3.88	94%	46%
ALICIA KEYS Fallin' (J)	3.84	3.87	96%	43%	3.85	97%	46%
MARY J. BLIGE Family Affair (MCA)	3.84	3.77	77%	16%	3.85	76%	16%
3 DOORS DOWN Be Like That (Republic/Universal)	3.83	3.85	80%	21%	3.82	82%	22%
ALIEN ANT FARM Smooth Criminal (DreamWorks)	3.82	3.89	92%	25%	3.79	92%	26%
FIVE FOR FIGHTING Superman (It's Not Easy) (Aware/Columbia)	3.78	3.75	74%	16%	3.77	76%	16%
TOYA I Do (Arista)	3.77	3.64	68%	15%	3.76	71%	17%
'N SYNC Gone (Jive)	3.75	3.88	93%	25%	3.80	94%	26%
DESTINY'S CHILD Emotion (Columbia)	3.73	3.75	89%	19%	3.70	90%	19%
CRAIG DAVID Fill Me In (Wildside/Atlantic)	3.73	3.85	83%	29%	3.75	84%	29%
PINK Get The Party Started (Arista)	3.68	-	53%	8%	3.68	58%	10%
O-TOWN We Fit Together (J)	3.66	3.63	62%	10%	3.61	61%	10%
CHRISTINA MILIAN AM to PM (Def Soul/IDJMG)	3.65	3.58	79%	19%	3.55	79%	21%
TRAIN Drops Of Jupiter (Tell Me) (Columbia)	3.65	3.63	94%	51%	3.70	94%	50%
JENNIFER LOPEZ I'm Real (Epic)	3.64	3.63	94%	38%	3.62	94%	39%
BLU CANTRELL Hit 'Em Up Style (Oops!) (Arista)	3.63	3.62	93%	49%	3.65	94%	50%
STAIN'D It's Been Awhile (Flip/Elektra/EEG)	3.62	3.64	94%	48%	3.63	94%	51%
EVE F/GWEN STEFANI Let Me Blow Ya Mind (Ruff Ryders/Interscope)	3.62	3.71	97%	51%	3.69	97%	53%
ENYA Only Time (Reprise)	3.60	3.67	85%	27%	3.60	88%	30%
NELLY FURTADO Turn Off The Light (DreamWorks)	3.58	3.47	93%	32%	3.57	94%	33%
USHER U Remind Me (LaFace/Arista)	3.55	3.69	92%	43%	3.52	93%	46%
JANET Someone To Call My Lover (Virgin)	3.53	3.52	94%	46%	3.52	94%	45%
JAGGED EDGE Where The Party At? (So So Def/Columbia)	3.49	3.52	86%	37%	3.49	87%	38%
JAY-Z Izzo (H.O.V.A.) (Roc-A-Fella/IDJMG)	3.36	3.39	82%	32%	3.31	83%	33%
BRITNEY SPEARS I'm A Slave 4 U (Jive)	3.29	3.36	90%	29%	3.26	91%	30%

Total sample size is 768 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.

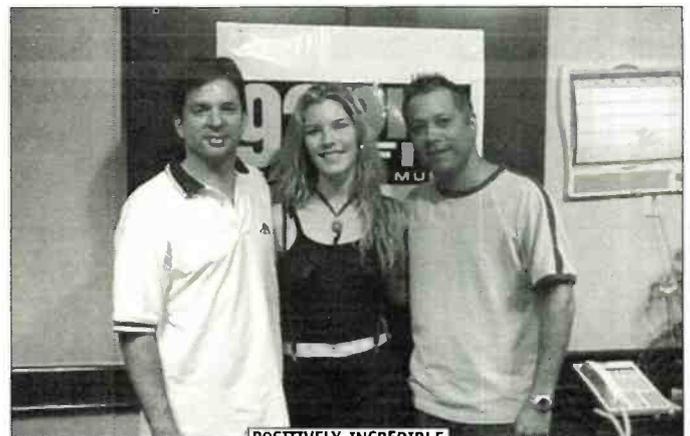
## Most Played Recurrents

ARTIST TITLE LABEL(S)	PLAY
LIFEHOUSE Hanging By A Moment (DreamWorks)	3533
TRAIN Drops Of Jupiter (Tell Me) (Columbia)	2925
JANET Someone To Call My Lover (Virgin)	2784
LFO Every Other Time (J)	2458
INCUBUS Drive (Immortal/Epic)	1927
SUGAR RAY When It's Over (Lava/Atlantic)	1876
CITY HIGH What Would You Do? (Interscope)	1814
NELLY Ride Wit Me (Fo' Reel/Universal)	1684
112 Peaches & Cream (Bad Boy/Arista)	1475
O-TOWN All Or Nothing (J)	1459
UNCLE KRACKER Follow Me (Top Dog/Lava/Atlantic)	1403
JANET All For You (Virgin)	1314
DAVE MATTHEWS BAND The Space Between (RCA)	1201
JESSICA SIMPSON Irresistible (Columbia)	1092
SHAGGY Angel (MCA)	1086
LENNY KRAVITZ Again (Virgin)	1054
WISEGUYS Start The Commotion (Mammoth/Hollywood)	1048
NELLY FURTADO I'm Like A Bird (DreamWorks)	1031
WILLA FORD I Wanna Be Bad (Lava/Atlantic)	994
MADONNA Music (Maverick/WB)	919

## CHR/POP Going For Adds 11/6/01

CRAIG DAVID 7 Days (Wildstar/Atlantic)  
 PAUL MCCARTNEY Freedom (Capitol)

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**MUSIC MEETING**


**POSITIVELY INCREDIBLE**

Atlanta native Jennifer Paige visited with staffers at WPRO (92 Pro-FM)/Providence in support of her Hollywood release *Positively Somewhere*. She is pictured with (l-r) Hollywood promo guy Jimmy Walorz and 92 Pro PD Tony Bristol.

Stations and their adds listed alphabetically by market

Table listing radio stations across various markets (e.g., Albany, NY; Albuquerque, NM; Alexandria, LA) with their respective programming and add details.

Monitored Reporters
189 Total Reporters
137 Total Monitored
52 Total Indicator
51 Current Indicator Playlists
KCPN/Corpus Christi, TX moves from Hot AC to CHR/Pop.
Reported Frozen Playlist (1):
WIFC/Wausau, WI
Note: WBLI/Nassau-Suffolk, NY returns to Monitor status.





# R&R CHR/Rhythmic Top 50

Powered By



November 2, 2001

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (G)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	MARY J. BLIGE Family Affair (MCA)	3851	+28	700775	15	67/1
2	2	GINUWINE Differences (Epic)	3846	+47	642237	16	66/2
4	3	USHER U Got It Bad (LaFace/Arista)	3710	+554	592391	6	68/3
3	4	JENNIFER LOPEZ I'm Real (Epic)	3295	-247	556367	19	66/0
5	5	JA RULE Livin' It Up (Murder Inc./Def Jam/IDJMG)	3249	+220	547939	13	63/1
7	6	FABOLOUS F/NATE DOGG Can't Deny It (Desert Storm/Elektra/EEG)	2720	-83	420820	15	62/0
6	7	BUBBA SPARXXX Ugly (Interscope)	2655	-169	441746	11	65/1
9	8	112 Dance With Me (Bad Boy/Arista)	2503	+114	370622	10	59/1
11	9	CITY HIGH Caramel (Interscope)	2369	+233	395354	8	62/3
8	10	ALICIA KEYS Fallin' (J)	2327	-390	380985	19	60/0
13	11	NELLY #1 (Priority)	2136	+193	302861	10	60/2
16	12	NELLY FURTADO Turn Off The Light (DreamWorks)	2123	+328	263683	5	54/5
17	13	PETEY PABLO Raise Up (Jive)	1920	+190	234277	12	55/5
14	14	JAGGED EDGE Where The Party At (So So Def/Columbia)	1784	-155	328881	25	63/0
10	15	JAY-Z Izzo (H.O.V.A.) (Roc-A-Fella/IDJMG)	1782	-442	278921	16	59/0
12	16	TRICK DADDY I'm A Thug (Slip 'N Slide/Atlantic)	1682	-273	286800	18	54/0
15	17	MISSY ELLIOTT One Minute Man (Gold Mind/EastWest/EEG)	1642	-220	272286	21	63/0
21	18	JAY-Z Girls, Girls, Girls (Roc-A-Fella/IDJMG)	1589	+372	295710	6	55/4
18	19	AALIYAH Rock The Boat (BlackGround)	1519	+92	311463	10	50/3
24	20	DESTINY'S CHILD Emotion (Columbia)	1312	+215	184626	13	40/2
25	21	R. KELLY Feelin' On Yo Booty (Jive)	1080	+80	235954	13	34/0
30	22	FAT JOE We Thuggin' (Terror Squad/Atlantic)	1025	+183	226553	3	51/5
36	23	CRAIG DAVID 7 Days (Wildside/Atlantic)	922	+289	102279	3	48/3
31	24	P. DIDDY & THE FAMILY Diddy (Bad Boy/Arista)	915	+141	205411	4	49/5
29	25	MAXWELL Lifetime (Columbia)	818	-30	123745	12	32/3
32	26	NATE DOGG I Got Love (Elektra/EEG)	804	+30	125457	4	43/1
33	27	JAGGED EDGE Goodbye (So So Def/Columbia)	779	+68	160348	7	37/2
35	28	FAITH EVANS You Gets No Love (Bad Boy/Arista)	760	+94	159379	5	31/3
28	29	DESTINY'S CHILD Brown Eyes (Columbia)	758	-100	89735	12	11/0
Breaker	30	DMX Who We Be (Ruff Ryders/IDJMG)	754	+157	164005	4	41/4
27	31	ALL STAR TRIBUTE What's Going On (Columbia)	750	-131	126147	5	20/0
37	32	BRITNEY SPEARS I'm A Slave 4 U (Jive)	698	+73	124849	4	22/1
38	33	'N SYNC Gone (Jive)	682	+72	118540	8	22/3
Breaker	34	ALICIA KEYS A Woman's Worth (J)	662	+105	97555	3	42/10
Debut	35	JANET Son Of A Gun (I Betcha...) (Virgin)	642	+405	93539	1	36/19
44	36	PINK Get The Party Started (Arista)	641	+154	104313	2	20/0
34	37	JERMAINE DUPRI Ballin' Out Of Control (So So Def/Columbia)	628	-62	106718	9	37/3
43	38	JUVENILE From Her Mamma (Mamma Got...) (Cash Money/Universal)	627	+109	63800	6	32/2
42	39	DR. DRE & DJ QUIK Put It On Me (Priority)	627	+107	130155	3	23/2
Breaker	40	DR. DRE & SNOOP DOGG The Wash (Interscope)	549	+275	141275	1	44/9
Breaker	41	BUSTA RHYMES Break Ya Neck (J)	535	+164	123497	2	43/7
45	42	BRIAN MCKNIGHT Love Of My Life (Motown)	491	+44	80403	8	29/3
Debut	43	TIMBALAND & MAGOO All Y'All (BlackGround)	487	+189	80467	1	25/2
46	44	LUDACRIS Fatty Girl (FB/Universal)	461	+42	109190	3	30/3
47	45	LUDACRIS Roll Out (My Business) (Def Jam South/IDJMG)	413	+18	75095	3	34/29
49	46	LIL' JON & THE EASTSIDE BOYZ Put Yo Hood Up (TVT)	367	+45	23114	2	24/1
Debut	47	NB RIDAZ Runaway (Nastyboy)	358	+155	37494	1	2/0
40	48	RUFF ENDZ Cash, Money, Cars, Clothes (Epic)	351	-222	77806	10	28/0
Debut	49	MR. CHEEKS Lights, Camera, Action (Universal)	337	+44	109240	1	22/6
Debut	50	BLAQUE Can't Get It Back (Columbia)	322	+21	29938	1	21/3

69 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 10/21-Saturday 10/27. 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
MISSY ELLIOTT Take Away (Gold Mind/EastWest/EEG)	32
LUDACRIS Roll Out (My Business) (Def Jam South/IDJMG)	29
MICHAEL JACKSON Butterflies (Epic)	26
JANET Son Of A Gun (I Betcha...) (Virgin)	19
WARREN G Lookin' At You (Universal)	19
ALICIA KEYS A Woman's Worth (J)	10
AFROMAN Crazy Rap (Universal)	10
DR. DRE & SNOOP DOGG The Wash (Interscope)	9
DRAMA Big Ball (Atlantic)	8
BUSTA RHYMES Break Ya Neck (J)	7

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
USHER U Got It Bad (LaFace/Arista)	+554
JANET Son Of A Gun (I Betcha...) (Virgin)	+405
JAY-Z Girls, Girls, Girls (Roc-A-Fella/IDJMG)	+372
NELLY FURTADO Turn Off The Light (DreamWorks)	+328
CRAIG DAVID 7 Days (Wildside/Atlantic)	+289
DR. DRE & SNOOP DOGG The Wash (Interscope)	+275
MISSY ELLIOTT Take Away (Gold Mind/EastWest/EEG)	+247
CITY HIGH Caramel (Interscope)	+233
JA RULE Livin' It Up (Murder Inc./Def Jam/IDJMG)	+220
DESTINY'S CHILD Emotion (Columbia)	+215

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### DMX

Who We Be (Ruff Ryders/IDJMG)

TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
754/157	41/4	30

### ALICIA KEYS

A Woman's Worth (J)

TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
662/105	42/10	34

### DR. DRE & SNOOP DOGG

The Wash (Interscope)

TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
549/275	44/9	40

### BUSTA RHYMES

Break Ya Neck (J)

TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
535/164	43/7	41

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 2, 2001



America's Best Testing CHR/Rhythmic Songs 12+ For The Week Ending 11/2/01.

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
USHER U Got It Bad (LaFace/Arista)	4.19	-	72%	8%	4.22	70%	8%
JA RULE Livin' It Up (Murder Inc./Def Jam/IDJMG)	4.18	4.15	89%	16%	4.19	89%	15%
112 Dance With Me (Bad Boy/Arista)	4.11	4.06	84%	13%	4.13	83%	13%
AALIYAH Rock The Boat (BlackGround)	4.08	4.11	75%	8%	4.13	73%	7%
MARY J. BLIGE Family Affair (MCA)	4.05	4.06	93%	23%	3.99	92%	24%
JENNIFER LOPEZ FJA RULE I'm Real (Epic)	4.05	4.14	99%	41%	4.04	98%	41%
NELLY#1 (Priority)	4.03	4.02	84%	11%	4.07	84%	12%
JAGGED EDGE Where The Party At? (So So Def/Columbia)	4.02	4.03	98%	40%	4.02	98%	40%
FABOLOUS F/NATE DOGG Can't Deny It (Desert Storm/Elektra/EEG)	4.01	4.01	85%	20%	4.05	84%	19%
GINUWINE Differences (Epic)	4.01	3.91	84%	18%	4.05	82%	17%
ALL STAR TRIBUTE What's Going On (Columbia)	4.01	4.13	84%	15%	4.02	83%	14%
PETEY PABLD Raise Up (Jive)	3.95	3.96	63%	13%	4.02	63%	12%
ALICIA KEYS Fallin' (J)	3.92	4.01	99%	49%	3.88	98%	51%
CITY HIGH Caramel (Interscope)	3.89	3.88	78%	13%	3.95	77%	12%
JAY-Z Izzo (H.O.V.A.) (Roc-A-Fella/IDJMG)	3.89	3.95	96%	32%	3.93	96%	31%
TRICK DADDY I'm A Thug (Slip 'N Slide/Atlantic)	3.85	3.90	90%	28%	3.90	91%	27%
112 Peaches & Cream (Bad Boy/Arista)	3.85	3.78	98%	47%	3.86	98%	47%
MISSY ELLIOTT One Minute Man (Gold Mind/EastWest/EEG)	3.83	3.83	96%	36%	3.84	96%	37%
DESTINY'S CHILD Emotion (Columbia)	3.81	3.80	89%	19%	3.92	88%	16%
NELLY FURTADD F/MS. JADE & TIMBALAND Turn Off The Light (DreamWorks)	3.81	3.72	84%	18%	3.83	85%	19%
USHER U Remind Me (LaFace/Arista)	3.79	3.77	98%	45%	3.77	98%	48%
BUBBA SPARXXX Ugly (Interscope)	3.75	3.82	80%	18%	3.73	80%	19%
RL SNOOP DOGG/LIL' KIM Do You Wanna Roll (J)	3.70	3.76	55%	11%	3.76	53%	9%
MAXWELL Lifetime (Columbia)	3.70	-	44%	9%	3.53	38%	9%
JAY-Z "Girls, Girls, Girls" (Roc-A-Fella/IDJMG)	3.68	3.71	73%	12%	3.71	71%	12%
MISSY ELLIOTT Get Ur Freak On (Gold Mind/EastWest/EEG)	3.67	3.65	98%	53%	3.62	98%	55%
EVE F/GWEN STEFANI Let Me Blow Ya Mind (Ruff Ryders/Interscope)	3.54	3.61	98%	61%	3.47	97%	64%
BLU CANTRELL Hit 'Em Up Style (Oops!) (Arista)	3.53	3.58	97%	57%	3.48	97%	58%
P. DIDDY & THE FAMILY Diddy (Bad Boy/Arista)	3.42	-	72%	17%	3.41	72%	17%
R. KELLY Feelin' On Yo Booty (Jive)	3.32	3.35	75%	27%	3.36	74%	25%

Total sample size is 669 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.

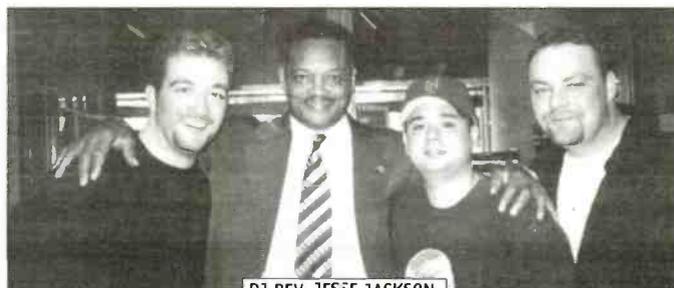
## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
EVE F/G. STEFANI Let Me Blow Ya Mind (Ruff Ryders/Interscope)	1273
112 Peaches & Cream (Bad Boy/Arista)	1115
MISSY ELLIOTT Get Ur Freak On (Gold Mind/EastWest/EEG)	953
USHER U Remind Me (LaFace/Arista)	937
BLU CANTRELL Hit 'Em Up Style (Oops!) (Arista)	922
RL/SNOOP DOGG/LIL' KIM Do U Wanna Roll (J)	892
TOYA I Do (Arista)	815
CRAIG DAVID Fill Me In (Wildside/Atlantic)	688
CITY HIGH What Would You Do? (Interscope)	676
LIL' MO Superwoman (Gold Mind/EastWest/EEG)	655
JA RULE F/LIL' MO AND VITA Put It On Me (Murder Inc./Def Jam/IDJMG)	601
NELLY Ride Wit Me (Fo' Reel/Universal)	593
MICHAEL JACKSON You Rock My World (Epic)	551
JOE F/MYSTIKAL Stutter (Jive)	519
TYRESE What Am I Gonna Do (RCA)	506
LUDACRIS Area Codes (Murder Inc./Def Jam/IDJMG)	487
OUTKAST Ms. Jackson (LaFace/Arista)	483
JUVENILE Set It Off (Cash Money/Universal)	462
ISLEY BROTHERS F/RONALD ISLEY Contagious (DreamWorks)	420
JA RULE F/C. MILIAN Between Me And You (Murder Inc./Def Jam/IDJMG)	418

## CHR/RHYTHMIC Going For Adds

- DILATED PEOPLES Worst Comes To Worst (Capitol) **11/6/01**
- FABOLOUS Young'n (Holla Back) (Desert Storm/Elektra/EEG)
- GLENN LEWIS Don't You Forget It (Epic)
- JAMIROQUAI You Give Me Something (Epic)
- JANET Son Of A Gun... (Virgin)
- JONELLE & METHOD MAN Round And Round (Def Jam/IDJMG)
- MACK 10 Hate In Yo Eyes (Cash Money/Universal)

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DJ REV. JESSE JACKSON

The Reverend Jesse Jackson recently stopped by WHZT (Hot 98.1)/Greenville, SC to inquire about the midday position. Talking about the station, staffers overheard the Rev. saying, "That shit's tight!" Pictured are (l-r) Hot 98.1 PD Fisher, Jackson and WHZT Asst. MD/night guy Murph Dawg and Promotions Director Lou Everling.

# CHR/Rhythmic Playlists

FIND COMPLETE PLAYLISTS FOR ALL CHR/RHYTHMIC REPORTERS ON R&R ONLINE MUSIC TRACKING

**MARKET #1**

**WKUT/New York**  
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PLAYS	LW	ARTIST/TITLE	GI (0000)
57	41	MARY J. BLIGE/Family Affair	87220
66	68	JENNIFFER LOPEZ/Im Real	84728
72	87	ENRIQUE ILESAS/Here	83482
82	52	DIMITRI ALIUS/Without You	84792
90	51	MISSY ELLIOTT/One Minute Man	83620
95	44	ALICIA KEYS/Fallen	84824
96	40	JAGGED EDGE/Where The Party At	84940
98	40	KEVIN CESSALL/One First Love	84940
99	34	SA-FRICE/Don't You Stand...	83620
34	34	ALL STAR TRIBUTE/What's Going On	42364
34	34	DEBORAH COX/Absolutely Hot	42364
43	33	CRAG DAVID/Fire Me In	41118
43	33	MISSY ELLIOTT/One Minute Man	41118
21	30	CHRISTINA MILANAM/To PM	37380
27	29	DA BUZZ/Let Me Love You	36134
27	29	IAN VAN DAMH/Listen In The Sky	36134
28	28	TOWNAID/Nothing	34988
28	28	DEBORAH COX/Never Knew	32398
28	28	PKW/Get The Party...	32398
28	28	BRITNEY SPEARS/In A Slave 4 U	32398
21	24	TAMARA/Don't You Stand...	29904
21	24	112/Peaches & Cream	29904
21	24	JESSICA FOLKNER/Let Me Blow Ya Mind	26186
21	24	ANITA/Baby	26186
20	23	BLU CANTRELL/Be 'Em Up Style...	23874
33	18	EVE FOWEN STEFANI/Let Me Blow Ya Mind	23674
33	18	USHERU/Get It Bad	23674
12	18	SHAKIRA/Whenever Whenever	19938
19	18	DR. DRE & SNOOP DOGG/Where The Party At	19938
19	18	MELANIE JACKSON/You Rock My World	19938
19	18	JAY-Z/03 (H.O.V.A.)	17444
19	18	DAFT PUNK/One More Time	17444
13	14	SARINA PARIS/Look At Me	16198
13	14	SAMANTHA MILES/Don't You Stand...	16198
11	13	MODJULY/Here I Am	13706
6	11	MVCA/Case Of The Ex...	13706
11	10	ALICE DEEJAY/Better Off Alone	12460
11	10	DESTINY'S CHILD/Independent Women...	12460

**MARKET #1**

**WKUT/New York**  
Emmis  
(212) 229-9737  
Coherty  
12+ Cume 2,861,300



PLAYS	LW	ARTIST/TITLE	GI (0000)
47	47	FABOLOUS/FATE DOGG/Can't Deny It	81841
38	45	JADAKISS/Knock Yourself Out	81335
38	42	GNAMWINE/Differences	75726
42	42	USHERU/Get It Bad	75726
42	42	R. KELLY/You're A Booby	72101
42	40	ALYHA/Rock The Boat	71200
36	38	JAY-Z/03 (H.O.V.A.)	68514
27	38	JAGGED EDGE/Goodbye	68514
37	37	RULE/Levin 'R Up	68718
36	35	ALICIA KEYS/Fallen	63105
29	34	C.D.P./Project/Remember	61902
20	33	N.D.R./Gimme	57696
32	32	BURBA SPARCOO/Ugly	57696
32	32	MARY J. BLIGE/Family Affair	57696
33	31	JADAKISS/We Got Meats It	55983
28	30	FATH EMMIS/You Gots No Love	54980
8	28	MELANIE JACKSON/You Rock My World	54464
21	27	BUSTA RHYMES/Break Ya Neck	49881
20	27	MOBB DEEP/Am I	48961
17	28	CRAG DAVID/Fire Me In	45878
8	28	ALICIA KEYS/Fallen	45878
22	25	RUFF ENOUGH/Cash, Money, Cars...	45075
30	26	DAVE/We Right Here	45075
14	24	MARY J. BLIGE/Family Affair	43272
14	24	P.DIDDY/Diddy	43272
25	24	ALICIA KEYS/Fallen	43272
12	24	DR. DRE & SNOOP DOGG/Where The Party At	43272
17	21	DMX/Who We Be	37883
15	21	MARSHALL MATTHEW/Don't Stop	36880
10	15	JAY-Z/03 (H.O.V.A.)	27045
10	15	BRITNEY SPEARS/In A Slave 4 U	27045
11	13	112/Peaches & Cream	23439
10	13	TIMBALAND & MAGOOOM/Yes I Am	23439
23	13	NATE DOGG/Get It Bad	23439
12	12	RAT-Y/What A Minute	21536

**MARKET #2**

**KPWR/Los Angeles**  
Emmis  
(818) 953-4200  
Stash/Young/E-Man  
12+ Cume 1,847,760



PLAYS	LW	ARTIST/TITLE	GI (0000)
87	87	JENNIFFER LOPEZ/Im Real	66575
59	75	DR. DRE & DJ QUINCY/It's On	66575
71	71	R. KELLY/You're A Booby	63119
66	66	BAGS/Don't Let Me Be Misunderstood	58874
37	37	LUDACRIS/Save Me	59007
78	54	BURBA SPARCOO/Ugly	49006
43	53	TRICK DADDY/Im A Thug	47117
44	48	GNAMWINE/Differences	42872
44	48	JAY-Z/03 (H.O.V.A.)	42872
44	48	CRAG DAVID/Fire Me In	42872
50	47	JAY-Z/03 (H.O.V.A.)	42872
48	48	MARY J. BLIGE/Family Affair	39116
46	43	ALYHA/Rock The Boat	34671
46	43	DESTINY'S CHILD/Emotion	34671
43	41	'N SYNC/Gone	32004
40	41	R. KELLY/You're A Booby	32004
37	37	NELLY/1	31115
37	37	DR. DRE & SNOOP DOGG/Where The Party At	30226
51	36	NELLY/1	28448
21	32	R. DIDDY/Diddy	24892
29	29	JAGGED EDGE/Where The Party At	24892
30	28	ALICIA KEYS/Fallen	24003
27	27	JAY-Z/03 (H.O.V.A.)	24003
18	29	R. KELLY/You're A Booby	23114
32	22	ENRIQUE ILESAS/Here	19556
31	21	SNOOP DOGG/Where The Party At	19556
8	21	BUSTA RHYMES/Break Ya Neck	18669
16	21	JAY-Z/03 (H.O.V.A.)	18669
13	21	CYRUS/Just a Little Bit	17780
13	21	PHAROS/Just a Little Bit	17780
3	19	DMX/Who We Be	13335
12	18	WARREN G/Blower	10668
4	18	JAY-Z/03 (H.O.V.A.)	8880
12	18	FATH EMMIS/You Gots No Love	8880
13	18	JOEY/My Way	8880
13	18	BUSTA RHYMES/Back In My Arms	8880
9	18	DR. DRE & SNOOP DOGG/Where The Party At	8001
9	18	JAY-Z/03 (H.O.V.A.)	8001
9	18	DMX/Who We Be	8001
9	18	LUDACRIS/Save Me	8001

**MARKET #3**

**WBWB/Chicago**  
Infinity  
(312) 944-6000  
Cavanaugh/Grady  
12+ Cume 1,360,680



PLAYS	LW	ARTIST/TITLE	GI (0000)
84	89	FABOLOUS/FATE DOGG/Can't Deny It	46725
47	88	MARY J. BLIGE/Family Affair	45150
79	83	GNAMWINE/Differences	43575
75	83	USHERU/Get It Bad	43575
75	83	DESTINY'S CHILD/Emotion	43575
78	78	TRICK DADDY/Im A Thug	41475
84	85	112/Dance With Me	28875
49	48	JAY-Z/03 (H.O.V.A.)	27525
49	48	CRAG DAVID/Fire Me In	27525
50	47	JAY-Z/03 (H.O.V.A.)	24675
48	48	MARY J. BLIGE/Family Affair	24150
46	43	ALYHA/Rock The Boat	22575
46	43	DESTINY'S CHILD/Emotion	22575
43	41	'N SYNC/Gone	21525
40	41	R. KELLY/You're A Booby	21525
37	37	NELLY/1	19425
38	38	DR. DRE & SNOOP DOGG/Where The Party At	18900
38	38	JAGGED EDGE/Where The Party At	18900
33	33	MISSY ELLIOTT/One Minute Man	17325
32	32	BLU CANTRELL/Be 'Em Up Style...	16800
32	32	JENNIFFER LOPEZ/Im Real	16800
32	32	ENRIQUE ILESAS/Here	14700
28	28	P.DIDDY/Diddy	14700
28	28	CRAG DAVID/Fire Me In	14700
17	24	BURBA SPARCOO/Ugly	12600
12	18	EVE FOWEN STEFANI/Let Me Blow Ya Mind	12600
11	18	DR. DRE & SNOOP DOGG/Where The Party At	7850
7	18	P.DIDDY/Diddy	7850
15	18	TRICK DADDY/Im A Thug	6300
13	12	ALICIA KEYS/Fallen	6300
13	12	DMX/Who We Be	6300
11	11	TOY/Da	5775
10	11	R. KELLY/You're A Booby	5250
10	11	MVCA/Case Of The Ex...	5250
13	10	PKW/Get The Party...	5250
9	10	ALYHA/Rock The Boat	4725
9	10	MONICA/Just Another Girl	4725
6	9	NELLY/1	4200

**MARKET #3**

**WKIC/Chicago**  
Big City  
(312) 573-9400  
Shebel/Logg  
12+ Cume 386,200



PLAYS	LW	ARTIST/TITLE	GI (0000)
45	45	KATE RYAN/Scream For Me	72005
46	54	DAFT PUNK/One More Time	7074
46	54	DEBORAH COX/Absolutely Hot	7074
52	51	AMBERLY	6681
51	51	NEW DOORS/Up	5502
47	47	JAY-Z/03 (H.O.V.A.)	6157
36	48	JENNIFFER LOPEZ/Im Real	6026
34	43	PAROLE/Get It Bad	5633
32	42	ATLANTA/Up	5523
33	40	DANCE MANAGER/Sunshine	5109
31	39	DR. DRE/Forever	5109
31	38	JESSICA FOLKNER/Let Me Blow Ya Mind	4978
31	38	ARSHIA/You Set Me Free	4847
34	34	DEBORAH COX/Absolutely Hot	4585
31	31	JENNIFFER LOPEZ/Im Real	4061
31	31	PKW/Get The Party...	3799
28	28	GROOVE ARCADE/Supernatural	3688
28	28	CRAG DAVID/Fire Me In	3523
28	28	MARY J. BLIGE/Family Affair	3408
25	24	ALYHA/Rock The Boat	3144
25	24	JAGGED EDGE/Where The Party At	2488
17	24	SHAKIRA/Whenever Whenever	2227
18	24	PKW/2000's Girls Come...	2096
14	18	BASMENT JAXX/When's Your Head At	1778
12	18	JAY-Z/03 (H.O.V.A.)	1572
12	18	SNOOP DOGG/Where The Party At	1572
10	11	MODJULY/Here I Am	1441
7	11	DEBORAH COX/Absolutely Hot	1310
6	11	DMX/Who We Be	1310
9	10	DR. DRE/Forever	1179
9	10	JAY-Z/03 (H.O.V.A.)	1179
9	10	CRAG DAVID/Fire Me In	1179
9	10	BASMENT JAXX/When's Your Head At	1179
7	9	CHINA DOLL\$/I Know How To...	1179

**MARKET #4**

**KMEL/San Francisco**  
Clear Channel  
(415) 538-1061  
Martin/Snyder  
12+ Cume 728,480



PLAYS	LW	ARTIST/TITLE	GI (0000)
61	58	ALYHA/Rock The Boat	22578
58	58	USHERU/Get It Bad	19568
58	58	MAXWELL/Let Me	19256
61	55	GNAMWINE/Differences	18260
61	55	R. KELLY/You're A Booby	17264
61	55	JILL SCOTT/It's On	17264
61	55	JAY-Z/03 (H.O.V.A.)	16832
61	55	FATH EMMIS/You Gots No Love	16832
61	55	FAITH EVANS/You Gots No Love	16832
40	47	ALICIA KEYS/Woman's World	15604
40	47	JAY-Z/03 (H.O.V.A.)	14940
40	47	CRAG DAVID/Fire Me In	13944
40	47	BURBA SPARCOO/Ugly	13944
38	38	R. KELLY/You're A Booby	12816
38	38	112/Dance With Me	11852
38	38	MARY J. BLIGE/Family Affair	11852
42	34	FABOLOUS/FATE DOGG/Can't Deny It	11288
34	34	DR. DRE & SNOOP DOGG/Where The Party At	7636
26	32	ISLEY BROS./At Last	7304
26	32	PETE PARLO/Remember	7304
24	21	MUSIQ/Lo	6972
18	28	LUTHER WOODROSS/Take You Out	6640
17	28	NATE DOGG/Get It Bad	5644
17	28	JAGGED EDGE/Where The Party At	5644
17	28	MISSY ELLIOTT/One Minute Man	5644
15	17	JAY-Z/03 (H.O.V.A.)	5644
15	17	JILL SCOTT/It's On	5644
14	17	ALICIA KEYS/Woman's World	5312
16	17	MARY J. BLIGE/Family Affair	5312
9	15	DMX/Who We Be	4980
14	14	DESTINY'S CHILD/Emotion	4648
14	14	CASE/Heating Up	4648
13	14	LI: MD/Superwoman	3984
13	14	CITY HIGH/Caramel	3652
17	13	WARREN G/Gladiator	2988
17	13	BUSTA RHYMES/Break Ya Neck	2988
16	13	NELLY FURTAO/Im On The Light	2988
7	13	MYSTICAL FAVNE/Danger (Been So...)	2656
13	8	DR. DRE & DJ QUINCY/It's On	2656

**MARKET #4**

**KYLD/San Francisco**  
Clear Channel  
(415) 356-0949  
Martin/Archer  
12+ Cume 952,000



PLAYS	LW	ARTIST/TITLE	GI (0000)
61	58	FABOLOUS/FATE DOGG/Can't Deny It	30981
53	58	USHERU/Get It Bad	30532
61	57	MARY J. BLIGE/Family Affair	30083
61	57	JAY-Z/03 (H.O.V.A.)	30083
61	57	ALICIA KEYS/Fallen	29624
61	57	FAITH EVANS/You Gots No Love	27838
42	54	NELLY FURTAO/Im On The Light	25144
42	54	JAY-Z/03 (H.O.V.A.)	19756
61	56	GNAMWINE/Differences	18409
39	40	FAT JOE/Wa Thuggin'	17860
39	40	WES GUY ORCHESTRA/Mambo Italiano	17860
39	40	JAY-Z/03 (H.O.V.A.)	17511
39	40	JAY-Z/03 (H.O.V.A.)	17082
38	38	112/Dance With Me	17082
38	38	JENNIFFER LOPEZ/Im Real	16164
38	38	NELLY/1	13021
38	38	MARY J. BLIGE/Family Affair	13021
38	38	JAY-Z/03 (H.O.V.A.)	12572
38	38	PETE PARLO/Remember	11674
38	38	C.D.P./Project/Remember	11674
38	38	ALYHA/Rock The Boat	9878
38	38	R. KELLY/You're A Booby	9878
16	19	R. KELLY/You're A Booby	8082
20	18	MISSY ELLIOTT/One Minute Man	8082
17	18	BURBA SPARCOO/Ugly	7934
17	18	CRAG DAVID/Fire Me In	7184
14	14	112/Peaches & Cream	6297
14	14	ALICIA KEYS/Woman's World	5838
31	13	DESTINY'S CHILD/Independent Women...	5287
4	11	DR. DRE & SNOOP DOGG/Where The Party At	4939
16	10	TRICK DADDY/Im A Thug	4480
16	10	DR. DRE & DJ QUINCY/It's On	4480
10	18	JAY-Z/03 (H.O.V.A.)	

## R&R Mix Show Top 30

© November 2, 2001

- 1 MARY J. BLIGE Family Affair (MCA)
- 2 FABOLOUS I/NATE DOGG Ya'll Can't Deny It (DS/Elektra/EEG)
- 3 BUBBA SPARXX Ugly (Interscope)
- 4 112 Dance With Me (Bad Boy/Arista)
- 5 JA RULE Livin' It Up (Murder Inc./Def Jam/IDJMG)
- 6 CITY HIGH Caramel (Interscope)
- 7 MISSY ELLIOTT One Minute Man (Gold Mind/EastWest/EEG)
- 8 NELLY FURTADO Turn Off The Light (DreamWorks)
- 9 JENNIFER LOPEZ I'm Real (Epic)
- 10 P. DIDDY & THE FAMILY Diddy (Bad Boy/Arista)
- 11 JAGGED EDGE Where The Party At? (So So Def/Columbia)
- 12 NELLY #1 (Priority)
- 13 ALICIA KEYS Fallin' (J)
- 14 FAT JOE We Thuggin' (Terror Squad/Atlantic)
- 15 JAY-Z Izzo (H.O.V.A.) (Roc-A-Fella/IDJMG)
- 16 USHER U Got It Bad (LaFace/Arista)
- 17 GINUWINE Differences (Epic)
- 18 DR. DRE & DJ QUIK Put It On Me (Priority)
- 19 RL/SNOOP DOGG/LIL' KIM Do U Wanna Roll (J)
- 20 FAITH EVANS You Gets No Love (Bad Boy/Arista)
- 21 JAY-Z Girls, Girls, Girls (Roc-A-Fella/IDJMG)
- 22 112 Peaches & Cream (Bad Boy/Arista)
- 23 JAY-Z I Just Wanna Love U (Give It To Me) (Roc-A-Fella/IDJMG)
- 24 MICHAEL JACKSON You Rock My World (Epic)
- 25 PETEY PABLO Raise Up (Jive)
- 26 EVE I/GWEN STEPHANI Let Me Blow Ya Mind (Ruff Ryders/Interscope)
- 27 USHER U Remind Me (LaFace/Arista)
- 28 JERMAINE DUPRI Ballin' Out Of Control (So So Def/Columbia)
- 29 DR. DRE Bad Intentions (Death Row/Interscope)
- 30 NATE DOGG I Got Love (Elektra/EEG)

37 CHR/Rhythmic Mix Show Reporters



### Contributing Stations

KQBT/Austin, TX	KSEQ/Fresno, CA	KDON/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	KOCH/Omaha, NE	XHTZ/San Diego, CA
WBBM/Chicago, IL	KLUC/Las Vegas, NV	WPYQ/Orlando, FL	KMEL/San Francisco, CA
KZFM/Corpus Christi, TX	KPWR/Los Angeles, CA	KCAQ/Oxnard-Ventura, CA	KYLD/San Francisco, CA
KPRR/El Paso, TX	KXHT/Memphis, TN	KKFR/Phoenix, AZ	KUBE/Seattle-Tacoma, WA
WJFX/Ft. Wayne, IN	WPDW/Miami, FL	KXJM/Portland, OR	WLLD/Tampa, FL
KBOS/Fresno, CA	KTTB/Minneapolis, MN	WWXX/Providence, RI	KOHT/Tucson, AZ
			WPGC/Washington, DC

## ARTIST BREAKDOWN

### MISSY ELLIOTT

Track: "Take Away"

 Label: Gold Mind/  
EastWest/EEG


Missy "Misdemeanor" Elliott is an exceptional performer, singer, songwriter, producer and rapper who has changed the face of hip-hop with her elusive vibe, captivating lyrics and unparalleled hooks that leave her audience waiting and wondering what's next for the star. The video for her single "Get Ur Freak On" baffled fans as she took viewers to a new level of creativity where the bizarre reigns over the common. Next came the classic women's anthem for 2001, "One Minute Man." And now Elliott continues her unpredictable warfare with "Take Away," which features Epic recording artist Ginuwine and newcomer Charlene "Tweet" Keys. This single has a classic Prince vibe to it (long before his symbol days). It could be the twang in the strings or the slight tap of the keys that reaches in between the sexy lyrics that grabs me, or it could be the seductive voice of R&B sex symbol Ginuwine. "Take Away" is sexy, sweet and smooth, and, unlike some R&B cuts that leave you exhausted, it's not too busy. After all, there's only so much hooting and hollering one can take. Elliott begins the track by declaring love for her partner, "You're so incredible/Ever since the day we became so personal/Ever day that I spend with you it gets unforgettable." Love confessions pour from the Timbaland production as Ginuwine and Elliott exchange verses backed by Keys' invigorating vocals. The trio unite in the ghetto love chorus, "Take away the gold platinum chains/Cause I'm gon' love, love you anyway/I'm not in it for the love of cash/Cause if you go broke, I gotta make it last." "Take Away" was sprouting branches at radio before Elektra was able to plant an official add date. The single is enjoying airplay at Urban outlets such as WYKS/Washington, WEDR/Miami and WPWX/Chicago. CHR/Rhythmic stations like KBMB (The Bomb)/Sacramento and KXJM (Jammin' 95.5)/Portland, OR have also hopped the bandwagon, while Greensboro, NC hip-hop station WJMH made it official with an early add. A respected composer, Elliott has worked beside the likes of MC Lyte, Jodeci, Timbaland, the late extraordinary talent Aaliyah, Busta Rhymes and Janet Jackson, to name only a few. She continues to outdo herself when it comes to imagination, creativity and talent with every product that she's released in her career. Elliott has been known to keep fans guessing as she zigzags across the imaginary lines between pop, urban, rhythm and alternative hip-hop music, re-creating and reinventing what should simply be called "Missy."

 —Renée Bell  
Assistant Editor

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## From Rap To Radio, It's All Kid's Stuff

□ Christopher 'Kid' Reid is ready for radio

Recently I talked with someone most of us have heard of as a result of his successful entertainment-industry career. Most of us know **Christopher Reid** as Kid & Play. I had the pleasure of spending about an hour with Reid a couple of weeks ago.

Reid grew up in New York, and he mentioned the positive influence of radio personalities from such stations as WWRL-AM, WBSL and WLJB-AM. I told him how much I enjoyed an aircheck I heard of him with a Kansas City Rock jock. I didn't know he had ever done radio, but he let me know that he had an interest in possibly working on the air someday.

### House Parties To House Party

Reid was born in the Bronx but raised in Queens, where he and Play grew up around the corner from each other. I asked how he and Play hooked up and decide to pursue music as a career. "I'm actually of an age where I can say that I was around when rap first started," he explained. "It was something that was taking hold of a lot of neighborhoods in New York, and the Bronx in particular. Then it kind of spread out to Queens.

**"Radio is quite interesting to me. The people who do it seem to have a lot of fun at what they do, which is my motivation to do a lot of the projects that I do."**

"We got together based on a natural love for hip-hop music, which was this new form of expression that everybody was going crazy about. Most of us couldn't sing, but this was a way for us to express ourselves and entertain people at the same time.

"That's how we got our start, doing house parties in our neighborhood. It actually started from that. So it's quite ironic that one of our most famous projects would be called *House Party*. We came full circle, so to speak."

This led me to ask about his involvement with the *House Party* movies. Reid noted that it was an affiliation with a man named Herbie "Love Bug" that led Kid & Play to the silver screen. "Herbie 'Love Bug' had created and brought Salt-N-Pepa to the forefront," he said. "He then took us under his wing, and our first album went Platinum, which gave us a lot of early success.

"Toward the end of that we were approached by Reginald Hudlin, who had written this script that he wanted to become a movie called *House Party*. We auditioned for the movie down at New Line Cinema, which used to be down at 14th Street and 8th Avenue in New York. Reggie Hudlin felt confident enough to make us the stars of his first movie vehicle. I mean, who knew? That says a lot."

### New Things

Reid then branched out to television as the host of *Your Big Break*. "Dick Clark and his people approached me about doing this show," he explained. "A gentleman named Larry Klein, who works with Dick Clark as an executive producer, talked with me about this show that would be the American version of this European show that has existed for about 15 years.

"I thought it would be an interesting thing to do at the time because 1) I would get to work with Dick Clark, a legend in the business, and 2) I'd have the opportunity for the public to see me in a different light. The whole host thing and wearing a suit and tie is really different for me, and I really got off on the difference.

"In doing that first season I found that I acquired a new set of fans and maybe some older fans who weren't familiar with the hip-hop music and movies that I had done. We reached them in this new way for me at the time, which was television. It was a pleasant working experience."

Presently, Reid is doing stand-up comedy performances throughout the country. That led to his appearance on KQRC/Kansas City, which was the aircheck I'd heard. "KQRC is a Rock station, and it's run by a guy named Johnny Dare," Reid said. "He's a big-wig out there. I was in Kansas City doing stand-up earlier this year, and

you make the rounds to all the radio stations to promo the gig.

"I've always liked doing that, and I've been fortunate that my demographics go across the different radio formats. The guys who ran KQRC and some of their listeners were familiar with some of the things I've done. I often give myself challenges like that. How can I make a conversation interesting to an audience that might not be considered my typical audience? Things went so well, they asked us back the very next day, which we appreciated."

**"I'm actually of an age where I can say that I was around when rap first started. Most of us couldn't sing, but this was a way for us to express ourselves and entertain people at the same time."**

### A Future In Radio?

"It was fun for me, and Johnny was very nice," Reid continued. "It was something special that's added to my life's work in the entertainment industry. When I came back to Kansas City several months later, they were nice enough to have us back again. Since I've been doing stand-up, I've become more intrigued about the possibility of doing radio simply because the radio people I'm interviewed by ask me, 'Have you ever considered doing radio?'"

"People continue to ask me if I'm going to try to do a morning or afternoon show where I can just be myself. I really don't know, because I don't have a lot of information about what it would take and who the players are on that side of the business. Radio is quite interesting to me. The people who do it seem to have a lot of fun at what they do, which is my



A LIL' OL' SCHOOL LOVE

DreamWorks recording artists Ron and Ernie Isley recently visited R&R Urban Editor Walt "Baby" Love at his show *The Countdown*. The brothers were promoting their CD *Eternal*, which contains the scorching debut single "Contagious," featuring R. Kelly and Chanté Moore. Showing off their pearly whites are (l-r) former DreamWorks West Coast Rep Amon Parker, *The Countdown* producer Jeff Axelrod, Ernie Isley, Love, Ron Isley and DreamWorks National Dir./Urban Promotions Chris Barry.

motivation to do a lot of the projects that I do."

Some comedic talents succeed at doing daily radio, while others fail to connect with the public over the long haul. I asked Reid if he felt that his comedic abilities and conversational skills could get the job done. "It's interesting to think about, and I think that what I do would work," he said.

"I'm kind of a unique combination almost by design, because I've tried to be affected by and touched by a lot of different elements, be it hip-hop music or being a college graduate with a bachelor's degree in English literature or being one of the few ex-rappers who gets to appear regularly on *Politically Incorrect*. I've tried to be as varied as I possibly can.

"The reason that I think that I could be on radio on a regular basis and be successful at it is because I'm already trying it out, on a grass-roots basis, in each city I visit. The people seem to be genuinely interested in and affected and entertained by my comedy, as well as by the local appearances I make in support of those comedy gigs. If it works on those scales in those locales, I feel pretty confident that it could work on a large-scale radio format.

"I've been fortunate to have been able to do a lot of different things, and I've been successful at almost every project I've ventured into. I would approach radio with the same kind of work ethic, if that's what I chose to do. I would make it something unique and interesting and really try to connect with people.

"You and I have talked about people succeeding and not succeeding. That has a lot to do with whether or not they connect with the audience, whether the audience likes them and gravitates toward them to spend part of their day with them. We try to do that. We try to put that energy out there all the time, and hopefully we do that in a radio sense."

### The Right Fit

I ended by asking Reid where he thought he'd fit on radio. Mornings? Afternoons? Where would he be most

effective for a radio station? "I honestly feel that it could work either in mornings or afternoons," Reid said. "From studying the landscape and doing a little bit of research, mornings appear to be quite crowded. If mornings are crowded, afternoons would be cool. Either one would work if I had the opportunity.

"That's really more the question: whether someone would give me a shot. I'm the guy people know from records and movies and television stuff and things like that. We'll just have to see what the future brings."

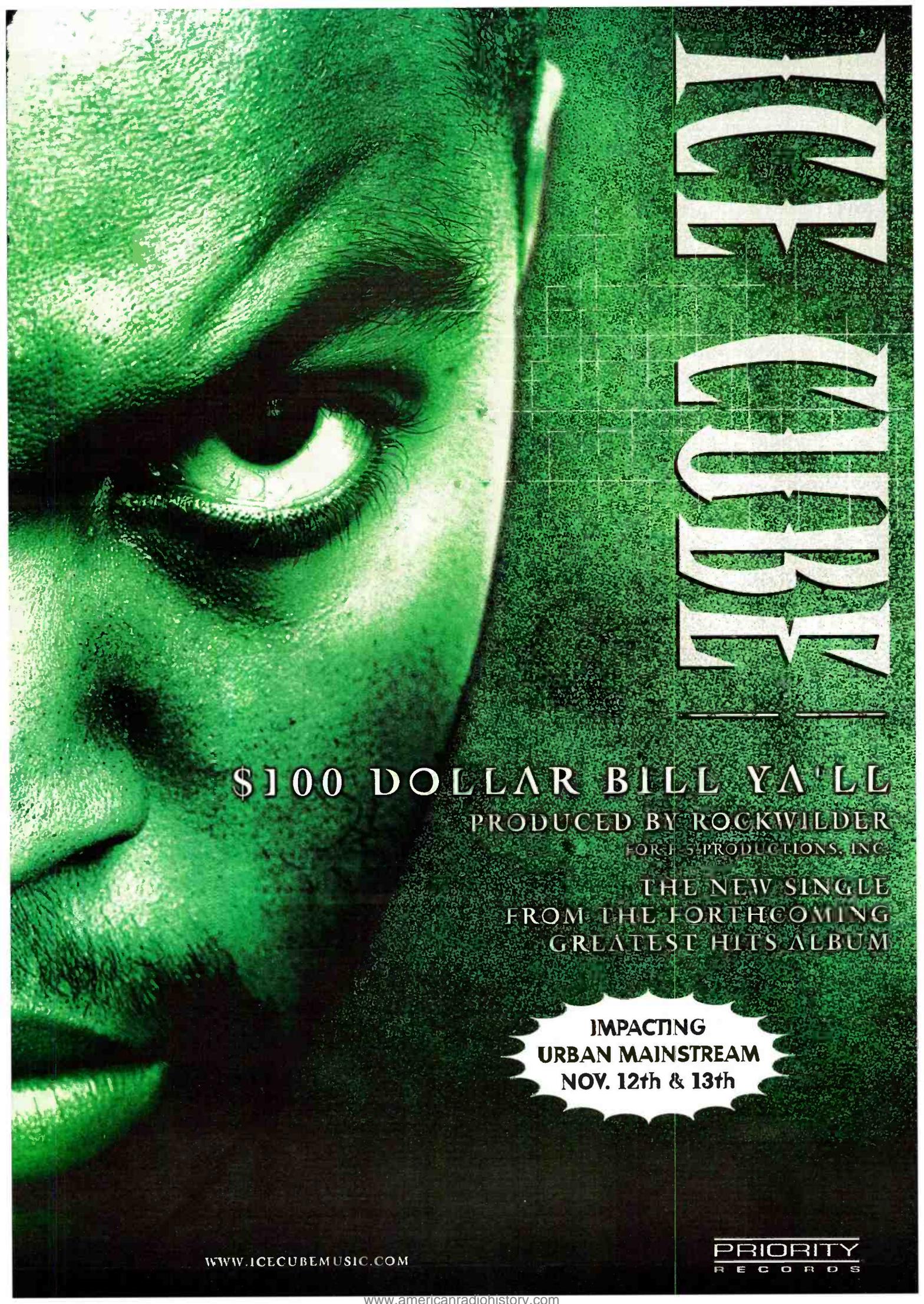
Reid left me with this: "I grew up on radio, and we've talked about the lack of identity in today's personality and the way radio personalities used to stand out back then. If personalities stand out now, it's sometimes for the wrong reasons.

"That's kind of a challenge. If this is something I'm lucky enough to undertake, I would like to hearken back to the good old days. I'd take some of the things I learned from those personalities and bring them to people with today's entertainment style."

**"When all else fails, be funny."**

Reid also had big props for Steve Harvey of KKBT (The Beat)/Los Angeles. "Because I know Steve, I think I know why he's successful," he said. "Even if I didn't know him, when you listen to him, you know there's a realness to him, and it feels like he stands for something.

"That's important. Being a comedian is but one aspect of it. It's really about knowing people, and Steve knows people. From touring all over the country, he knows what people like and enjoy. Besides all that, at the end of the day Steve is funny. When all else fails, be funny."



# ICE CUBE

\$100 DOLLAR BILL YA'LL

PRODUCED BY ROCKWILDER  
FOR J-5 PRODUCTIONS, INC.

THE NEW SINGLE  
FROM THE FORTHCOMING  
GREATEST HITS ALBUM

**IMPACTING  
URBAN MAINSTREAM  
NOV. 12th & 13th**

[WWW.ICECUBEMUSIC.COM](http://WWW.ICECUBEMUSIC.COM)

**PRIORITY  
RECORDS**

"Hot record...crafted in such a way that he strikes that universal chord, he says just enough for you to fill in the blanks and apply it to your personal situation! The makings of a HIT!!"

DORSEY FULLER PD, KKEZ - Los Angeles

"Glenn Lewis! An artist and style that is destined for success!"

JAMILLAH MUHAMMAD PD, WKVW-Milwaukee

"Glenn Lewis. A new voice with a classic sound."

TYRENE JACKSON PD, WMCN-Milwaukee

"Melodic...watch out now!! Cuz you'll get caught up in the rapture and the song's hook real quick!"

LAMONDA WILLIAMS PD, WCDX-Richmond

"Glenn Lewis is coming with the New Soul Flav!"

DOUG DAVIS PD, WJMZ-Greenville

"1st listen, it BLEW me away."

DERRICK BROWN PD, WQGT-Miami

"An absolute smash."

MICHAEL LONG PD, WZLW-Montgomery

"OH yeah, this is a HIT!"

MAGIC PD, WTTT-Chattanooga

"Radio has been waiting for a R&B Hit like this! For all my fellow PD's: DON'T SLEEP on this one!"

MINNESOTA FATTZ PD, WPRW-Augusta

"It's a GREAT record!! I am feeling his vibe - after one listen, I was singing it!!"

MICHELLE JOHNSON PD, WERO-Baltimore

"Don't sleep, this is a FIRE waiting to happen!!"

BIG ZD PD, WTKS-Washington DC

"Sounds like a WINNER to me!"

JOE JOE DAVIS PD, WCFB-Orlando

"This will go right on at both my AC and Mainstream stations."

KEITH LANDECKER PD, WFTT-Chattanooga

"Remember how Carl, Jill and Musiq moved you? Glenn Lewis is the next BIG THING!"

BILL BLACK PD, WJXT-Columbia

"It's a stone cold hit!"

JIM KENNEDY PD, WALR-Atlanta

"I've been waiting on Epic to let me play it!!"

GLENN COOPER PD, WUSL-Philadelphia

"Great vibe. great sounding song."

COKA PD, WUSL-Philadelphia

"There's not a better record that you could play or pull off your desk. Don't you forget it, put it in HEAVY now!"

BOB NEAL PD, WJZD-Biloxi

"Epic has once again raised the bar..first Jill Scott, now Glenn Lewis...like breakfast, R&B is back!!"

STEVE 'MIGGEDY' MAESTRO Mixshow Coord., WGCI/WVAZ

"Great phones...Glenn Lewis is so talented...he sounds like Stevie Wonder. He is hot!"

CARLA BOATNER PD, WGCI-Chicago

"An eye opener...it gives you the feeling of already knowing the song, sounds like but not like Stevie Wonder! It's really good and 'don't you forget it.'"

MARIE KELLY PD, KBFB-Dallas

"This is a Number One record with an unforgettable hook."

DARLENE PREJEAN PD, KPRC-Lafayette

"It's a smash! [Glenn] will be among the legends of music."

SPUDD PD, WDTJ-Detroit

"First impression - Star!"

JAY ALAN PD, WPMX-Chicago

"Off the hook, simply off the chain!"

MYRON FEARS PD/MD, KPRS-Kansas City

"Hottest R&B track on my desk... 'Don't You Forget It.'"

TERRI THOMAS PD, WJZZ-Chicago

"THE RECORD IS DEFINITELY A SMASH. LOVE IT!"

NATE BELL PD, WHR/KJMS-Memphis

"We really like this record. Aaron and I both like it a lot!"

GEEWIZ PD, WJBT-Jacksonville

"This record will be HUGE."

RON ANTHONY PD, WOLT-Mobile

"We all saw what Jill Scott did...I feel Glenn Lewis will do the same...BLOW UP!!!"

RAPHAEL GEORGE PD, WPHI-Philadelphia

"No doubt, this is some smooth, HOT Sh\*t!"

SKIP CHEATHAM PD, KKDA-Dallas

"Very nice...great record for both Mainstream and Urban AC."

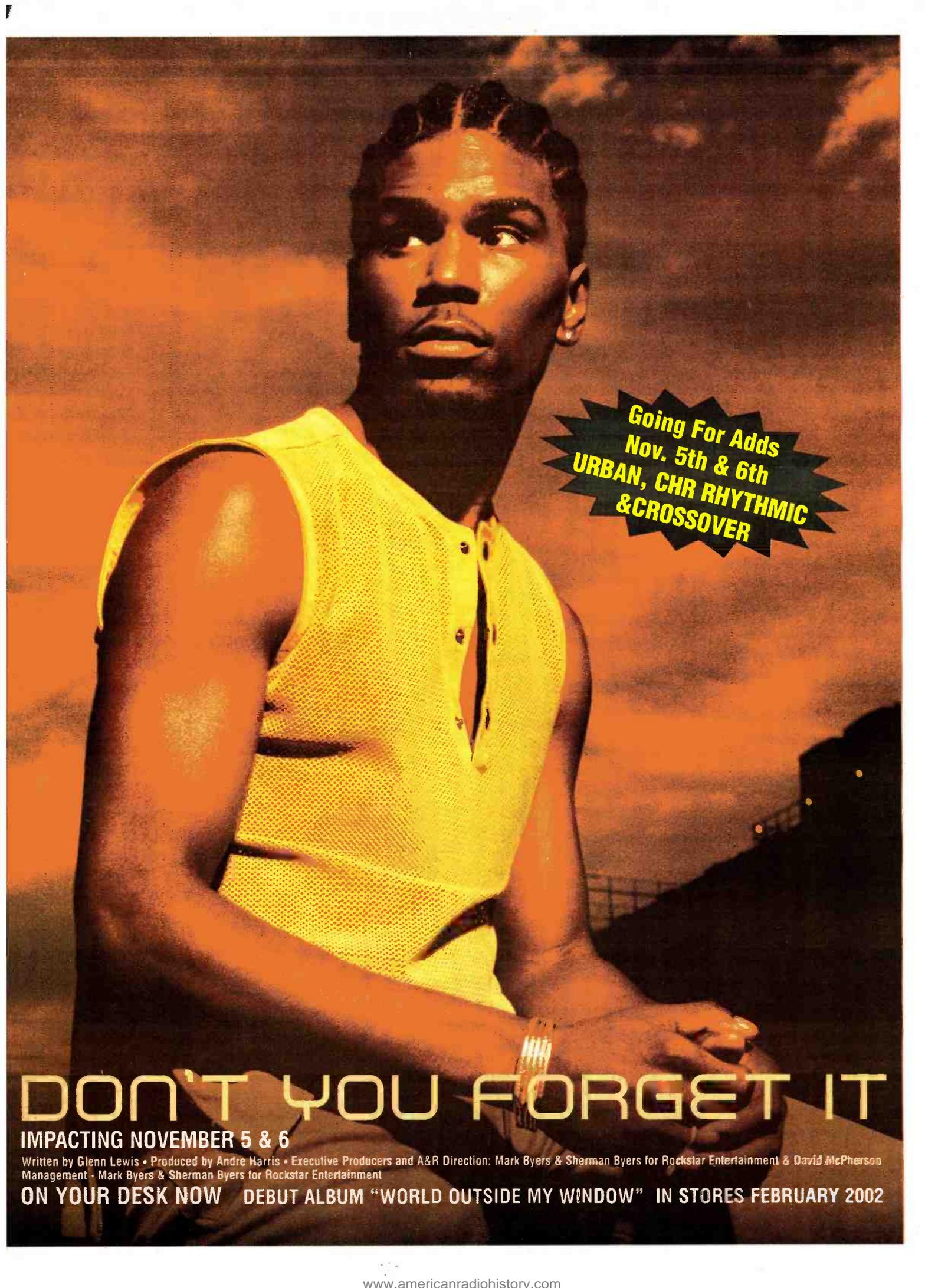
ANGELA WATSON PD, WOUE-New Orleans

# GLENN LEWIS



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**Going For Adds  
Nov. 5th & 6th  
URBAN, CHR RHYTHMIC  
& CROSSOVER**

# DON'T YOU FORGET IT

**IMPACTING NOVEMBER 5 & 6**

Written by Glenn Lewis • Produced by Andre Harris • Executive Producers and A&R Direction: Mark Byers & Sherman Byers for Rockstar Entertainment & David McPherson Management • Mark Byers & Sherman Byers for Rockstar Entertainment

**ON YOUR DESK NOW DEBUT ALBUM "WORLD OUTSIDE MY WINDOW" IN STORES FEBRUARY 2002**



# DR. DRE FEAT. KNOG-TURN'AL -- "BAD INTENTIONS"

**IMPACTING**  
Nov. 5<sup>th</sup> & 6<sup>th</sup>



## THE ORIGINAL MOTION PICTURE SOUNDTRACK

Featuring new music from Dr. Dre, Snoop Dogg, Xzibit, Busta Rhymes, Bubba Sparxxx and more

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

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

Keyword: The Wash

Soundtrack available in stores November 6th

IN THEATERS EVERYWHERE NOVEMBER 14TH



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# R&R Urban Top 50



November 2, 2001

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
2	1	USHER U Got It Bad (LaFace/Arista)	2855	+224	474182	10	62/0
1	2	AALIYAH Rock The Boat (BlackGround)	2777	+19	468830	12	63/0
3	3	GINUWINE Differences (Epic)	2359	-171	404638	20	64/0
5	4	JA RULE Livin' It Up (Murder Inc./Def Jam/IDJMG)	2262	+63	392564	13	64/0
6	5	MAXWELL Lifetime (Columbia)	2231	+45	360513	15	57/0
7	6	BUBBA SPARXXX Ugly (Interscope)	2090	-94	335483	10	62/0
4	7	MARY J. BLIGE Family Affair (MCA)	2005	-341	344076	16	65/0
8	8	FAITH EVANS You Gets No Love (Bad Boy/Arista)	1988	+86	291175	8	63/0
12	9	JAY-Z Girls, Girls, Girls (Roc-A-Fella/IDJMG)	1877	+271	289704	5	63/0
10	10	PETEY PABLO Raise Up (Jive)	1780	+55	257800	15	62/0
14	11	FABOLOUS F/NATE DOGG Can't Deny It (Desert Storm/Elektra/EEG)	1645	+80	245730	13	58/0
13	12	BRIAN MCKNIGHT Love Of My Life (Motown)	1585	+18	264682	15	58/0
9	13	MICHAEL JACKSON You Rock My World (Epic)	1522	-337	220459	10	62/0
18	14	CITY HIGH Caramel (Interscope)	1395	+141	196137	6	55/2
15	15	R. KELLY Feelin' On Yo Booty (Jive)	1345	-164	221055	17	61/0
11	16	JENNIFER LOPEZ I'm Real (Epic)	1338	-292	200422	19	61/0
20	17	OMX Who We Be (Ruff Ryders/IDJMG)	1206	+117	185591	6	61/0
27	18	MR. CHEEKS Lights, Camera, Action (Universal)	1189	+216	184088	10	47/3
25	19	ALICIA KEYS A Woman's Worth (J)	1101	+104	168596	4	58/1
17	20	JAY-Z Izzo (H.O.V.A.) (Roc-A-Fella/IDJMG)	1088	-266	175319	16	62/0
26	21	DESTINY'S CHILD Emotion (Columbia)	1083	+86	169390	7	51/0
24	22	TYRESE What Am I Gonna Do (RCA)	1060	+29	206005	12	51/0
28	23	P. DIDDY & THE FAMILY Diddy (Bad Boy/Arista)	1059	+111	164914	4	56/1
21	24	112 Dance With Me (Bad Boy/Arista)	1059	-2	179706	14	48/0
29	25	JAGGED EDGE Goodbye (So So Def/Columbia)	1032	+92	165430	6	59/0
16	26	TRICK DADDY I'm A Thug (Slip 'N Slide/Atlantic)	1025	-338	166181	17	57/0
31	27	NELLY #1 (Priority)	981	+92	116977	9	50/2
34	28	FAT JOE We Thuggin' (Terror Squad/Atlantic)	945	+177	163014	3	58/2
30	29	BABYFACE What If (Arista)	928	+14	145777	10	41/0
23	30	ISLEY BROTHERS F/RONALD ISLEY Contagious (DreamWorks)	855	-187	125849	19	63/0
35	31	JUVENILE From Her Mamma (Mamma Got...) (Cash Money/Universal)	822	+182	78320	3	47/1
32	32	RAY-J Formal Invite (Atlantic)	807	-71	93292	9	54/0
33	33	MARIAH CAREY Don't Stop (Virgin)	791	-32	97278	6	53/0
36	34	KEKE WYATT Nothing In This World (MCA)	718	+87	111349	5	45/1
37	35	ANGIE STONE Brotha (J)	629	+48	75651	8	45/1
39	36	ERICK SERMON I'm Hot (J)	616	+50	96749	4	47/0
38	37	LUDACRIS Fatty Girl (FB/Universal)	531	-46	65482	4	46/0
44	38	BUSTA RHYMES Break Ya Neck (J)	504	+99	60732	2	50/1
41	39	NATE DOGG I Got Love (Elektra/EEG)	478	+46	43729	3	34/1
Breaker	40	MICHAEL JACKSON Butterflies (Epic)	448	+391	102492	1	62/62
Breaker	41	EIGHTBALL Stop Playin' Games (8Ways/Jcor)	446	+55	44860	2	40/1
42	42	GHOSTFACE KILLAH Never Be The Same Again (Razor Sharp/Epic)	436	+6	71998	3	35/0
Breaker	43	LUDACRIS Roll Out (My Business) (Def Jam South/IDJMG)	425	+103	65263	2	50/50
43	44	LIL' JON & THE EASTSIDE BOYZ Put Yo Hood Up (TVT)	420	+7	43332	3	40/1
40	45	KENNY LATTIMORE Weekend (Arista)	400	-33	52112	4	22/0
46	46	GERALD LEVERT Made To Love Ya (EastWest/EEG)	375	-10	34299	4	21/1
Debut	47	JANET Son Of A Gun (I Betcha...) (Virgin)	353	+207	69378	1	1/0
Debut	48	TIMBALAND & MAGOO All Y'All (BlackGround)	337	+73	35706	1	27/2
Debut	49	B2K Uh Huh (Epic)	318	+177	29246	1	38/1
48	50	ROYCE DA 5'9" You Can't Touch Me (Columbia)	315	-13	44829	3	28/0

## Most Added

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
MICHAEL JACKSON Butterflies (Epic)	62
MISSY ELLIOTT Take Away (Gold Mind/EastWest/EEG)	54
ISLEY BROTHERS Secret Lover (DreamWorks)	50
LUDACRIS Roll Out (My Business) (Def Jam South/IDJMG)	50
WARREN G Lookin' At You (Universal)	29
'N SYNC Gone (Jive)	27
DRAMA Big Ball (Atlantic)	7
RAYVON 2-Way (MCA)	6
AFROMAN Crazy Rap (Universal)	6
TOO SHORT I Luv (Short/Jive)	5
LA CHAT You Ain't Mad Iz Ya (Independent)	5

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
MICHAEL JACKSON Butterflies (Epic)	+391
JAY-Z Girls, Girls, Girls (Roc-A-Fella/IDJMG)	+271
USHER U Got It Bad (LaFace/Arista)	+224
MR. CHEEKS Lights, Camera, Action (Universal)	+216
JANET Son Of A Gun (I Betcha...) (Virgin)	+207
JUVENILE From... (Mamma...) (Cash Money/Universal)	+182
FAT JOE We Thuggin' (Terror Squad/Atlantic)	+177
B2K Uh Huh (Epic)	+177
DR. DRE & SNOOP DOGG The Wash (Interscope)	+167
CITY HIGH Caramel (Interscope)	+141
INDIA.ARIE Strength, Courage & Wisdom (Motown)	+140

## Breakers

NOW PLAYING ON 60% OF THE REPORTING PANEL

### MICHAEL JACKSON Butterflies (Epic)

TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
448/391	62/62	40

### EIGHTBALL Stop Playin' Games (8Ways/Jcor)

TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
446/55	40/1	41

### LUDACRIS Roll Out (My Business) (Def Jam South/IDJMG)

TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
425/103	50/50	43

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.



# Ice Cube

Impacting Urban Mainstream  
11/12th & 13th

"\$100 Dollar Bill YA'LL" "IT'S BLAZIN'!" - Terry Base WWJZ Charleston  
 "He's back and in original form...sounds like Classic Cube!!!" - Terry Monday KVSP/KJMM Oklahoma City  
 "It's a hot club record. Vintage Ice Cube." - Nate Quick WPEG Charlotte, NC



Stations and their adds listed alphabetically by market

## Urban

**WALZ/Albany, NY \***  
 PD:MD: Sugar Beat  
 APD: Marie Cristal  
 4 DR. DEE & SNOOP DOGG "Wash"  
 3 ISLEY BROTHERS "Secret"  
 2 AFROMAN "Crazy"  
 2 MISSY ELLIOTT "Take"  
 1 LUDACRIS "Roll"  
 1 WARREN G "Lookin'"  
 1 EIGHTBALL "Playin'"  
 1 MISSY ELLIOTT "Take"

**KBCB/Alexandria, LA**  
 PD: Roger Moore  
 MD: R.J. Polk  
 10 USHER "Bad"

**KEDG/Alexandria, LA**  
 PD: Jay Stevens  
 MD: Wade Hampton  
 ISLEY BROTHERS "Secret"  
 LA CHAT "Ami"  
 MICHAEL JACKSON "Butter"  
 LUDACRIS "Roll"  
 MISSY ELLIOTT "Take"  
 UNDA PRESSHA "Ghis"  
 PHARAOHE MONCH "Got"

**WHTA/Atlanta, GA \***  
 PD: Jerry Smolin 'B  
 APD: Ryan Cameron  
 MD: Rhonda Debraux  
 25 LUDACRIS "Roll"  
 "NELLY #1"

**WVEE/Atlanta, GA \***  
 PD: Tony Brown  
 MD: Tasha Love  
 25 MICHAEL JACKSON "Butter"  
 7 TIMBALAND & MAGOO "All"  
 4 P. DIDDY "Diddy"  
 4 LUDACRIS "Roll"  
 "N SYNC" "Gone"  
 MISSY ELLIOTT "Take"  
 GERALD LEVERT "Made"

**WFXA/Augusta, GA \***  
 PD:MD: Kevin Fox  
 22 ISLEY BROTHERS "Secret"  
 7 LUDACRIS "Roll"  
 5 MICHAEL JACKSON "Butter"  
 5 DRAMA "Ball"  
 4 MISSY ELLIOTT "Take"  
 2 RAYON "2-Way"  
 2 "N SYNC" "Gone"  
 1 WARREN G "Lookin'"

**WJTT/Chattanooga, TN \***  
 PD: Keith Landecker  
 MD: Magic  
 19 MICHAEL JACKSON "Butter"  
 9 LUDACRIS "Roll"  
 8 ISLEY BROTHERS "Secret"  
 2 LA CHAT "Ami"  
 KURUPT "Sunshine"  
 DRAMA "Ball"  
 MISSY ELLIOTT "Take"  
 SASSEY PROJECT "Kiss"  
 1 MISSY ELLIOTT "Take"  
 1 LUDACRIS "Roll"  
 "N SYNC" "Gone"

**WPRW/Augusta, GA \***  
 PD: Tim Snell  
 MD: Nighttrain  
 8 MICHAEL JACKSON "Butter"  
 4 WARREN G "Lookin'"  
 1 ISLEY BROTHERS "Secret"  
 1 MISSY ELLIOTT "Take"  
 1 LUDACRIS "Roll"  
 "N SYNC" "Gone"

**WEMX/Baton Rouge, LA \***  
 MD: James Alexander  
 PD:MD: Adrian Long  
 21 LUDACRIS "Roll"  
 MISSY ELLIOTT "Take"  
 ISLEY BROTHERS "Secret"  
 MICHAEL JACKSON "Butter"

**KTCX/Beaumont, TX \***  
 PD:MD: Chns Clay  
 20 MICHAEL JACKSON "Butter"  
 3 LUDACRIS "Roll"  
 MISSY ELLIOTT "Take"  
 ISLEY BROTHERS "Secret"  
 WARREN G "Lookin'"

**WGGC/Chicago, IL \***  
 MD:PD: Troy Smith  
 APD: Chad Beutler  
 24 MICHAEL JACKSON "Butter"  
 9 "N SYNC" "Gone"  
 2 DR. DEE & SNOOP DOGG "Wash"

**WEMX/Baton Rouge, LA \***  
 MD: James Alexander  
 PD:MD: Adrian Long  
 21 LUDACRIS "Roll"  
 MISSY ELLIOTT "Take"  
 ISLEY BROTHERS "Secret"  
 MICHAEL JACKSON "Butter"

**WPKX/Chicago, IL \***  
 PD: Jay Alan  
 MD: Traci Reynolds  
 29 ISLEY BROTHERS "Secret"  
 21 MISSY ELLIOTT "Take"  
 8 MR. CHEEKS "Lights"  
 3 LUDACRIS "Roll"  
 3 MICHAEL JACKSON "Butter"  
 8 BLAQUE "Can't"

**WBAV/Charlotte, NC \***  
 PD: Terry Avery  
 MD: DC  
 7 MICHAEL JACKSON "Butter"  
 4 TEMPTATIONS "Four"  
 12 REGINA BELLE "Boy"  
 "PAM & DODI" "Wrong"

**WVAA/Chicago, IL \***  
 PD: Eroy Smith  
 APD: Armando Rivera  
 10 LUTHER VANDROSS "Wash"  
 2 JILL SCOTT "Loves"

**WZAK/Cleveland, OH \***  
 PD:MD: Lance Pantan  
 No Adds

**WLXC/Columbia, SC \***  
 Int. PD: Doug Williams  
 MD: Tre Taylor  
 YOLANDA ADAMS "Give"  
 WAGH/Columbus, GA  
 MD: Ed Lewis  
 24 TEMPTATIONS "Four"  
 TONY & TAMM "Breath"

**WRNB/Dallas-Ft. Worth, TX \***  
 PD: Al Payne  
 MD: Rudy Vli  
 10 PATTI AUSTIN "Make"  
 7 ISLEY BROTHERS "Secret"

**WBRK/Birmingham, AL \***  
 PD: Jay Dixon  
 MD: Barry Johnson  
 4 USHER "Bad"

**WILD/Boston, MA**  
 PD: Steve Gousby  
 MD: Nick Harris  
 5 ISLEY BROTHERS "Secret"  
 MICHAEL JACKSON "Butter"

**WMGL/Charleston, SC \***  
 PD: Terry Base  
 APD:MD: Belinda Parker  
 9 YOLANDA ADAMS "Give"  
 1 KIM BURRELL "Special"  
 KELLY BACK "Real"  
 "PAM & DODI" "Wrong"  
 TEMPTATIONS "Four"

**WJZZ/Biloxi-Gulfport, MS \***  
 PD: Bob Neal  
 MD: Tabani Daniels  
 5 ISLEY BROTHERS "Secret"  
 2 AFROMAN "Crazy"  
 2 MISSY ELLIOTT "Take"  
 1 LUDACRIS "Roll"  
 MICHAEL JACKSON "Butter"  
 LA CHAT "Ami"  
 UNDA PRESSHA "Ghis"  
 WARREN G "Lookin'"

**WBOT/Boston, MA \***  
 PD: Steve Gousby  
 APD: Lamar Robinson  
 MD: T. Clark  
 19 LUDACRIS "Roll"  
 7 MICHAEL JACKSON "Butter"  
 2 ISLEY BROTHERS "Secret"  
 "N SYNC" "Gone"

**WBLK/Bufalo, NY \***  
 PD:MD: Skip Dillard  
 7 LUDACRIS "Roll"  
 3 MICHAEL JACKSON "Butter"  
 MISSY ELLIOTT "Take"  
 ISLEY BROTHERS "Secret"  
 PHARAOHE MONCH "Got"

**WWWZ/Charleston, SC \***  
 MD:PD: Terry Base  
 MD: Ron Spilackaville  
 5 LUDACRIS "Roll"  
 4 MICHAEL JACKSON "Butter"  
 1 MISSY ELLIOTT "Take"  
 "N SYNC" "Gone"  
 DRAMA "Ball"  
 C-MURDER "Gonna"  
 WARREN G "Lookin'"  
 ISLEY BROTHERS "Secret"

**WPEP/Charlotte, NC \***  
 PD: Andre Gouck  
 MD: Nate Quirk  
 26 LUDACRIS "Roll"  
 11 "N SYNC" "Gone"  
 1 DRAMA "Ball"  
 MISSY ELLIOTT "Take"  
 ISLEY BROTHERS "Secret"  
 MICHAEL JACKSON "Butter"

**WFXE/Columbus, GA**  
 PD: Michael Soul  
 MD: Alvin  
 15 LUDACRIS "Roll"  
 9 ISLEY BROTHERS "Secret"  
 3 DRAMA "Ball"  
 3 MICHAEL JACKSON "Butter"  
 3 MISSY ELLIOTT "Take"  
 3 WARREN G "Lookin'"  
 3 AFROMAN "Crazy"

**WCKX/Columbus, OH \***  
 VP:Prog.: Tony Fields  
 PD: Paul Strong  
 6 LUDACRIS "Roll"  
 1 MICHAEL JACKSON "Butter"  
 DRAMA "Ball"  
 MISSY ELLIOTT "Take"  
 ISLEY BROTHERS "Secret"  
 KURUPT "Sunshine"  
 WARREN G "Lookin'"

**KBBF/Dallas-Ft. Worth, TX \***  
 PD: Tony Fields  
 MD: Mane Kelly  
 5 MICHAEL JACKSON "Butter"  
 8 "N SYNC" "Gone"  
 2 DR. DEE & SNOOP DOGG "Wash"  
 1 LUDACRIS "Roll"  
 1 WARREN G "Lookin'"

**KKDA/Dallas-Ft. Worth, TX \***  
 PD:MD: Skip Chestnut  
 22 LUDACRIS "Roll"  
 MISSY ELLIOTT "Take"  
 ISLEY BROTHERS "Secret"  
 MICHAEL JACKSON "Butter"  
 UGK "Money"

**WIKS/Greenville, NC \***  
 PD:MD: B.K. Kirkland  
 1 FAT JOE "Thuggin'"  
 MISSY ELLIOTT "Take"  
 ISLEY BROTHERS "Secret"  
 MICHAEL JACKSON "Butter"

**WJMJ/Greenville, SC \***  
 PD:MD: Doug Davis  
 10 MICHAEL JACKSON "Butter"  
 YOLANDA ADAMS "Give"  
 JIMMY COZIER "Lose"  
 ISLEY BROTHERS "Secret"

**WJMJ/Jackson, MS \***  
 PD:MD: Stan Branson  
 MD: Theo Smith  
 2 LUDACRIS "Roll"  
 12 MISSY ELLIOTT "Take"  
 8 LUDACRIS "Roll"  
 2 "N SYNC" "Gone"  
 MICHAEL JACKSON "Butter"  
 OLIVIA "You"

**WJZZ/Biloxi-Gulfport, MS \***  
 PD: Bob Neal  
 MD: Tabani Daniels  
 5 ISLEY BROTHERS "Secret"  
 2 AFROMAN "Crazy"  
 2 MISSY ELLIOTT "Take"  
 1 LUDACRIS "Roll"  
 MICHAEL JACKSON "Butter"  
 LA CHAT "Ami"  
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 WARREN G "Lookin'"

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 WARREN G "Lookin'"

**WROU/Oayton, OH \***  
 PD: Marco Simmons  
 MD: Theo Smith  
 2 LUDACRIS "Roll"  
 12 MISSY ELLIOTT "Take"  
 8 LUDACRIS "Roll"  
 2 "N SYNC" "Gone"  
 MICHAEL JACKSON "Butter"  
 OLIVIA "You"

**WDTJ/Detroit, MI \***  
 DM: Monica Sparr  
 PD:MD: Sparr  
 27 LUDACRIS "Roll"  
 2 MICHAEL JACKSON "Butter"  
 1 "N SYNC" "Gone"

**WJLB/Detroit, MI \***  
 PD: PJ Holliday  
 APD:MD: Kris Kelley  
 31 MICHAEL JACKSON "Butter"  
 10 LUDACRIS "Roll"  
 3 COO COO CAL "How"  
 "N SYNC" "Gone"  
 MISSY ELLIOTT "Take"  
 ISLEY BROTHERS "Secret"

**WHXT/Columbia, SC \***  
 PD: Chrs Conner  
 MD: Bill Black  
 24 MICHAEL JACKSON "Butter"  
 8 LUDACRIS "Roll"  
 5 MISSY ELLIOTT "Take"  
 4 "N SYNC" "Gone"  
 ISLEY BROTHERS "Secret"  
 WARREN G "Lookin'"

**WJWM/Columbia, SC \***  
 PD:MD: Mike Lee  
 APD: Vanessa Pendegrass  
 2 MICHAEL JACKSON "Butter"  
 2 UNDA PRESSHA "Ghis"  
 2 LUDACRIS "Roll"  
 2 M.D.R.E. "Glamy"  
 1 WARREN G "Lookin'"  
 1 CCO COO CAL "How"  
 "N SYNC" "Gone"  
 DRAMA "Ball"  
 MISSY ELLIOTT "Take"  
 ISLEY BROTHERS "Secret"  
 RAYON "2-Way"

**WJZZ/Biloxi-Gulfport, MS \***  
 PD: Bob Neal  
 MD: Tabani Daniels  
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 1 LUDACRIS "Roll"  
 MICHAEL JACKSON "Butter"  
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MARKET #1 WBLS/Philadelphia Clear Channel (215) 884-1000 Ice/George 12+ Cum 1,773,788

MARKET #2 WKBT/Los Angeles Radio One (323) 524-1800 Scorpio/Felix 12+ Cum 1,394,290

MARKET #3 WGGC/Chicago Clear Channel (312) 933-4455 Alan/Reynolds 12+ Cum 917,300

MARKET #4 WWPX/Chicago Crawford (312) 933-4455 Alan/Reynolds 12+ Cum 417,690

MARKET #5 WPHI/Philadelphia Radio One (215) 884-1000 Ice/George 12+ Cum 413,630

MARKET #6 WKBF/Dallas-Ft. Worth Radio One (214) 521-4661 Summers/Kelly 12+ Cum 398,400

MARKET #7 WDTJ/Detroit Radio One (313) 259-2000 Spudd 12+ Cum 335,000

MARKET #8 WJLB/Detroit Clear Channel (313) 259-2000 Holiday/Kelley 12+ Cum 610,800

MARKET #9 WKDA/Dallas-Ft. Worth Service (972) 233-9911 Chatham 12+ Cum 325,400

MARKET #10 WDTJ/Detroit Radio One (313) 259-2000 Spudd 12+ Cum 335,000

MARKET #11 WVEE/Atlanta Infinity (404) 988-8900 Brown/Love 12+ Cum 668,360

MARKET #12 WEDR/Miami Cox (305) 623-7711 Hollywood 12+ Cum 612,200

MARKET #13 WBDT/Boston Radio One (617) 422-2222 Spudd/Clark 12+ Cum 216,860

MARKET #14 WKYS/Washington, DC Radio One (301) 306-1111 Hollywood/Clark 12+ Cum 653,700

MARKET #15 WHTA/Atlanta Radio One (404) 765-9750 Cameron/Debraux 12+ Cum 417,800

MARKET #16 WVEE/Atlanta Infinity (404) 988-8900 Brown/Love 12+ Cum 668,360

MARKET #17 WWPX/Chicago Crawford (312) 933-4455 Alan/Reynolds 12+ Cum 417,690

MARKET #18 WJLB/Detroit Clear Channel (313) 259-2000 Holiday/Kelley 12+ Cum 610,800

MARKET #19 WBDT/Boston Radio One (617) 422-2222 Spudd/Clark 12+ Cum 216,860

MARKET #20 WKYS/Washington, DC Radio One (301) 306-1111 Hollywood/Clark 12+ Cum 653,700

MARKET #21 KATZ/St. Louis Clear Channel (314) 682-5105 Mychals 12+ Cum 220,800

MARKET #22 WFUN/St. Louis Radio One (314) 960-9550 McShay/Kos Thal 12+ Cum 178,780

MARKET #23 WAMO/Pittsburgh Chevrolet (412) 371-2151 Michaels/Le/DJ Boogie 12+ Cum 178,780

MARKET #24 WENZ/Cleveland Radio One (216) 573-1111 Pantov/Sky 12+ Cum 358,400

MARKET #25 WJZ/Cincinnati Blue Chip (513) 761-1111 Davis/Thomas 12+ Cum 161,400

**MARKET #30**  
**KPRC/Kansas City**  
 Clear Channel  
 (816) 763-2000  
 Wafar/Flare  
 12+ Cum 195,400

**HOT 103 JAMZ!**  
*More Continuous Music*

PLAYS	LW	TW	ARTIST/TITLE	GI (800)
34	36	34	FATHI EVANS/You Gets No Love	5616
35	35	35	MARY J. BLIGE/Family Affair	5616
36	33	33	GNINWINE/Differences	5148
37	33	33	MAXWELL/Lifetime	5148
38	33	33	USHER/You Got It Bad	5148
39	33	33	JAY-Z/Bits, Girls, Gigs	5148
40	31	31	JENNIFER LOPEZ/In A Past	5148
41	30	30	MICHAEL JACKSON/You Rock My World	4680
42	30	30	FABOLUS/FATE DOGG/Cant Deny It	4680
43	29	29	DESTINY'S CHILD/Emotion	4524
44	29	29	JAY-Z/Real Hip	4524
45	27	27	JAGGED EDGE/Goodbye	4212
46	27	27	BUBBA SPAROOX/Up	3900
47	25	25	JAGGED EDGE/Where The Party At	3900
48	24	24	ALYVAH/Real The Boat	3744
49	24	24	TYRESA/What Am I Gonna Do	3744
50	24	24	ODD DAD/All My Projects	3744
51	23	23	BRIAN MCKNIGHT/Love Of My Life	3588
52	23	23	R. KELLY/Freakin' On Ya Booby	3588
53	22	22	JAYEM/Just In Case	3432
54	22	22	PETE PABLO/Raise Up	3276
55	21	21	ALICIA KEYS/From Her Mama...	3276
56	21	21	ALICIA KEYS/Get It Off	3276
57	21	21	JUNIE B/Just In Case	3276
58	20	20	MICHAEL JACKSON/Butterflies	3120
59	20	20	CITY HIGH/Caramel	3120
60	19	19	112/Dance With Me	2964
61	19	19	GLENN LEWIS/Don't You Forget It	2908
62	18	18	ALICIA KEYS/A Woman's Worth	2808
63	17	17	PHROPHET JONES/Lifetime	2652

**MARKET #31**  
**WKVJ/Milwaukee**  
 Clear Channel  
 (414) 321-2000  
 Multi-Platform  
 12+ Cum 214,300

**VIDEO JAMS!**

PLAYS	LW	TW	ARTIST/TITLE	GI (800)
51	64	64	GNINWINE/Differences	3664
52	61	61	MARY J. BLIGE/Family Affair	3664
53	61	61	BRUCE WOODS/You Got It Bad	3664
54	53	53	BABYFACE/What If	3003
55	50	50	BRIAN MCKNIGHT/Love Of My Life	2708
56	47	47	USHER/You Got It Bad	2708
57	46	46	FABOLUS/FATE DOGG/Cant Deny It	2642
58	46	46	ALYVAH/Real The Boat	2642
59	45	45	JAY-Z/Real Hip	2642
60	41	41	MICHAEL JACKSON/You Rock My World	2160
61	41	41	ALYVAH/Real The Boat	2160
62	41	41	JAY-Z/Real Hip	2160
63	39	39	BUBBA SPAROOX/Up	1919
64	38	38	ALYVAH/Real The Boat	1919
65	38	38	FATHI EVANS/You Gets No Love	1919
66	38	38	MAXWELL/Lifetime	1919
67	38	38	BUBBA SPAROOX/Up	1919
68	38	38	ALYVAH/Real The Boat	1919
69	34	34	JULIE/Real The Boat	1534
70	31	31	JILL SCOTT/The Way	1307
71	29	29	ALICIA KEYS/From Her Mama...	1162
72	28	28	112/Dance With Me	1162
73	25	25	ERICK SERMON/Hot	3715
74	23	23	RAY-J/Formal Invis	3322
75	23	23	BRIAN MCKNIGHT/Love Of My Life	3322
76	20	20	JENNIFER LOPEZ/In A Past	3320
77	19	19	KENNY LATTIMORE/Weekend	3320
78	19	19	ALYVAH/Real The Boat	3320
79	18	18	ALYVAH/Real The Boat	3320
80	18	18	MISSY ELLIOTT/Get Ur Freak On	3320
81	18	18	ALYVAH/Real The Boat	3320
82	18	18	ALYVAH/Real The Boat	3320
83	18	18	ALYVAH/Real The Boat	3320
84	18	18	ALYVAH/Real The Boat	3320
85	18	18	ALYVAH/Real The Boat	3320
86	18	18	ALYVAH/Real The Boat	3320
87	18	18	ALYVAH/Real The Boat	3320
88	18	18	ALYVAH/Real The Boat	3320
89	18	18	ALYVAH/Real The Boat	3320
90	18	18	ALYVAH/Real The Boat	3320

**MARKET #32**  
**WRKS/New York**  
 Clear Channel  
 (212) 242-5870  
 Multi-Platform  
 12+ Cum 1,593,200

**KISS 98.7**

PLAYS	LW	TW	ARTIST/TITLE	GI (800)
32	38	38	MICHAEL JACKSON/You Rock My World	37582
33	38	38	FATHI EVANS/You Gets No Love	35615
34	38	38	BRUCE WOODS/You Got It Bad	31163
35	27	27	MONTELL JORDAN/You Must Have Been	28730
36	25	25	MAXWELL/Lifetime	26703
37	24	24	MARY J. BLIGE/Family Affair	23736
38	22	22	BABYFACE/What If	21758
39	22	22	ALICIA KEYS/From Her Mama...	20769
40	21	21	JAYEM/Just In Case	20769
41	20	20	O'JAYS/Lets Ride	19780
42	20	20	USHER/You Got It Bad	19780
43	19	19	GERALD LEVERT/Made To Love Ya	18791
44	19	19	ANGIE STONE/Brotha	18791
45	16	16	JILL SCOTT/The Way	15824
46	16	16	ALYVAH/Real The Boat	15824
47	14	14	KENNY LATTIMORE/Weekend	15846
48	12	12	ISLEY BROS./ISLEY/Contagious	11868
49	12	12	MICHAEL JACKSON/Butterflies	11868
50	11	11	JIMMY COOPER/So Much To Lose	10879
51	11	11	CRAGG DAVENPORT	10879
52	11	11	TYRESA/What Am I Gonna Do	10879
53	11	11	KEKE WYATT/Nothing In This...	9890
54	10	10	MUSIQ/Love	7912
55	10	10	ALYVAH/Real The Boat	7912
56	10	10	JESSE POWELL/Something In...	7912
57	8	8	ALLURE/Enjoy Yourself	7912
58	7	7	MARY J. BLIGE/From Her Mama...	6923
59	7	7	GLENN LEWIS/Don't You Forget It	6923

**MARKET #33**  
**KJLH/Los Angeles**  
 Taziri  
 (310) 360-5550  
 Wafar/Flare  
 12+ Cum 421,400

**KJLA 107.5**

PLAYS	LW	TW	ARTIST/TITLE	GI (800)
34	34	34	GERALD LEVERT/Made To Love Ya	9758
35	31	31	MAXWELL/Lifetime	8887
36	29	29	BRIAN MCKNIGHT/Love Of My Life	7749
37	29	29	GNINWINE/Differences	7749
38	28	28	SADE/Somebody's Always	7175
39	28	28	JILL SCOTT/The Way	6314
40	27	27	BRIAN MCKNIGHT/Love Of My Life	5453
41	18	18	MARY J. BLIGE/Family Affair	4582
42	18	18	ALYVAH/Real The Boat	4018
43	18	18	ALYVAH/Real The Boat	4018
44	18	18	ALYVAH/Real The Boat	4018
45	18	18	ALYVAH/Real The Boat	4018
46	18	18	ALYVAH/Real The Boat	4018
47	18	18	ALYVAH/Real The Boat	4018
48	18	18	ALYVAH/Real The Boat	4018
49	18	18	ALYVAH/Real The Boat	4018
50	18	18	ALYVAH/Real The Boat	4018
51	18	18	ALYVAH/Real The Boat	4018
52	18	18	ALYVAH/Real The Boat	4018
53	18	18	ALYVAH/Real The Boat	4018
54	18	18	ALYVAH/Real The Boat	4018
55	18	18	ALYVAH/Real The Boat	4018
56	18	18	ALYVAH/Real The Boat	4018
57	18	18	ALYVAH/Real The Boat	4018
58	18	18	ALYVAH/Real The Boat	4018
59	18	18	ALYVAH/Real The Boat	4018
60	18	18	ALYVAH/Real The Boat	4018

**MARKET #34**  
**WVZZ/Chicago**  
 Clear Channel  
 (312) 390-9000  
 Wafar/Flare  
 12+ Cum 595,700

**WVZ 107.5**

PLAYS	LW	TW	ARTIST/TITLE	GI (800)
22	25	25	ALICIA KEYS/Fallin'	12275
23	25	25	JILL SCOTT/Long Walk	11293
24	25	25	BRUCE WOODS/You Got It Bad	11293
25	22	22	JAYEM/Just In Case	10802
26	22	22	MAXWELL/Lifetime	10802
27	22	22	ERICK SERMON/Hot	10802
28	22	22	ALYVAH/Real The Boat	10802
29	19	19	ALICIA KEYS/Fallin'	8838
30	22	22	JESSE POWELL/Something In...	8838
31	22	22	BRIAN MCKNIGHT/Love Of My Life	8347
32	22	22	ERIK BENTON/Don't Let Me Be Misled	8347
33	22	22	YOLANDA ADAMS/She's A Good Woman	8347
34	22	22	THE-Notorious B.I.B./The Notorious B.I.B.	8347
35	22	22	THE-Notorious B.I.B./The Notorious B.I.B.	8347
36	22	22	THE-Notorious B.I.B./The Notorious B.I.B.	8347
37	22	22	THE-Notorious B.I.B./The Notorious B.I.B.	8347
38	22	22	THE-Notorious B.I.B./The Notorious B.I.B.	8347
39	22	22	THE-Notorious B.I.B./The Notorious B.I.B.	8347
40	22	22	THE-Notorious B.I.B./The Notorious B.I.B.	8347
41	22	22	THE-Notorious B.I.B./The Notorious B.I.B.	8347
42	22	22	THE-Notorious B.I.B./The Notorious B.I.B.	8347
43	22	22	THE-Notorious B.I.B./The Notorious B.I.B.	8347
44	22	22	THE-Notorious B.I.B./The Notorious B.I.B.	8347
45	22	22	THE-Notorious B.I.B./The Notorious B.I.B.	8347
46	22	22	THE-Notorious B.I.B./The Notorious B.I.B.	8347
47	22	22	THE-Notorious B.I.B./The Notorious B.I.B.	8347
48	22	22	THE-Notorious B.I.B./The Notorious B.I.B.	8347
49	22	22	THE-Notorious B.I.B./The Notorious B.I.B.	8347
50	22	22	THE-Notorious B.I.B./The Notorious B.I.B.	8347

**MARKET #34**  
**WKYC/Columbus, OH**  
 Blue Chip  
 (614) 487-1444  
 Strong/Stevens  
 12+ Cum 175,000

**107.5**

PLAYS	LW	TW	ARTIST/TITLE	GI (800)
47	48	48	USHER/You Got It Bad	6466
48	48	48	ALYVAH/Real The Boat	6466
49	43	43	MICHAEL JACKSON/You Rock My World	6063
50	43	43	MAXWELL/Lifetime	6063
51	43	43	FABOLUS/FATE DOGG/Cant Deny It	5640
52	43	43	BRIAN MCKNIGHT/Love Of My Life	5499
53	37	37	BABYFACE/What If	5217
54	37	37	ALICIA KEYS/From Her Mama...	5078
55	37	37	CITY HIGH/Caramel	4835
56	34	34	JAGGED EDGE/Goodbye	4794
57	34	34	JAY-Z/Bits, Girls, Gigs	4794
58	34	34	ANGIE STONE/Brotha	4794
59	34	34	JAY-Z/Real Hip	4653
60	33	33	112/Dance With Me	4653
61	33	33	FATHI EVANS/You Gets No Love	3948
62	33	33	BUBBA SPAROOX/Up	3948
63	33	33	R. KELLY/Freakin' On Ya Booby	3666
64	33	33	JIMMY COOPER/So Much To Lose	3243
65	33	33	ANGIE STONE/Brotha	3102
66	21	21	MR. CHEESA/Lights, Camera...	2961
67	21	21	PETE PABLO/Raise Up	2961
68	19	19	ERICK SERMON/Hot	2820
69	19	19	R. KELLY/Freakin' On Ya Booby	2820
70	19	19	DMX/Who Ya Think I Am	2679
71	19	19	PHROPHET JONES/Lifetime	2538
72	19	19	KEKE WYATT/Nothing In This...	2538
73	19	19	MEL B/Just In Case	2538
74	19	19	112/Dance With Me	2387
75	17	17	KENNY LATTIMORE/Weekend	2397

**MARKET #37**  
**WPEG/Charlotte**  
 Infinity  
 (704) 342-2644  
 Carson/Quick  
 12+ Cum 200,000

**Power 107.5**

PLAYS	LW	TW	ARTIST/TITLE	GI (800)
47	48	48	CITY HIGH/Caramel	5148
48	53	53	USHER/You Got It Bad	4851
49	49	49	JAY-Z/Bits, Girls, Gigs	4851
50	44	44	BRIAN MCKNIGHT/Love Of My Life	4680
51	44	44	ALYVAH/Real The Boat	4554
52	44	44	JAY-Z/Real Hip	4356
53	42	42	JUNIE B/Just In Case	4158
54	42	42	FATHI EVANS/You Gets No Love	3871
55	38	38	BUBBA SPAROOX/Up	3564
56	38	38	MARY J. BLIGE/Family Affair	3564
57	34	34	PUBLIC ENEMY/Bring The Noise	3495
58	34	34	WILLOW/Nobody Knows My Name	2475
59	33	33	MR. CHEESA/Lights, Camera...	3287
60	33	33	MAXWELL/Lifetime	3287
61	31	31	JENNIFER LOPEZ/In A Past	3079
62	29	29	HOLLYWOOD/Who Ya Think I Am	2871
63	28	28	LUDWIG/Real The Boat	2772
64	32	32	MICHAEL JACKSON/You Rock My World	2673
65	32	32	ALYVAH/Real The Boat	2673
66	32	32	JAGGED EDGE/Goodbye	2574
67	28	28	GIORGIO ARMANI/Never Be The Same...	2475
68	25	25	RAY-J/Formal Invis	2475
69	25	25	ALYVAH/Real The Boat	2475
70	24	24	JAGGED EDGE/Goodbye	2376
71	24	24	BRIAN MCKNIGHT/Love Of My Life	2376
72	23	23	FABOLUS/FATE DOGG/Cant Deny It	2277
73	23	23	ALICIA KEYS/From Her Mama...	2178
74	21	21	PHROPHET JONES/Lifetime	2079
75	18	18	PETE PABLO/Raise Up	1980
76	18	18	MISSY ELLIOTT/Get Ur Freak On	1980

**MARKET #35**  
**WDAS/Philadelphia**  
 Clear Channel  
 (610) 617-8500  
 Williams/Davis/Gamble  
 12+ Cum 515,500

**WDAZ 106.3 FM**

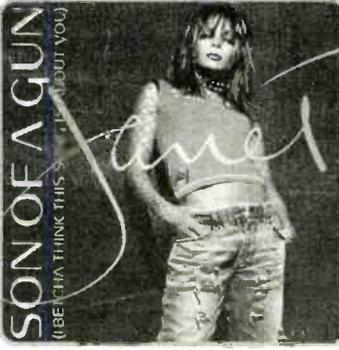
PLAYS	LW	TW	ARTIST/TITLE	GI (800)
42	40	40	MAXWELL/Lifetime	18000
43	37	37	GNINWINE/Differences	18130
44	34	34	INDIA ARIE/Strength, Courage...	16690
45	33	33	BRIAN MCKNIGHT/Love Of My Life	16170
46	35	35	JILL SCOTT/The Way	16170
47	29	29	LUTHER VANDROSS/Take You Out	14210
48	23	23	MUSIQ/Just In Case	1274

**ARTIST  
BREAKDOWN**

ARTIST: **JANET JACKSON**  
SINGLE: **"SON OF A GUN..."**  
LABEL: **VIRGIN**

OK, so can I tell ya'll how excited I am? I know it's very late, but I refused to buy my own copy of *All for You*. Consequently, I only heard the tracks "All for You" and "Someone to Call My Lover." While everyone ranted (and some raved) over a sex song Janet Jackson has on her joint, all I could do was imagine something to the tune of "'70s Love Groove" or "Anytime, Anyplace."

Out of nowhere, Virgin executive Mark Boyd called me for some info and gave me an add date on Janet's third single, "Son of a Gun (I Betcha Think This Song Is About You)." I told him that I didn't know how the song sounded 'cause I didn't have the CD, and he said I'd have it the next day. Whoa! I did.



This may have been the only truth Boyd has told me in the four years I've known him, but he's cool in my book. "Son of a Gun..." is a great song! Though I like the album version, I love the remixes, especially the P. Diddy remix featuring P. Diddy and Missy Elliott. Singing about a no-good man, Janet lays it all out for the money-hungry gigolo. And, as you listen to the joint, you begin to wonder if she's singing about a past love.

"Ha ha, hoo hoo, thought you'd get the money too/Greedy mutherf\*\*kers try to have your cake and eat it too." Hmm, could the target of this loaded Glock be R.E.? Or does the inclusion of the chorus ("I betcha think this song is about you") free Janet from all legal repercussions? "Sharpshooter into breakin' hearts/A

baby gigolo, sex pistol/Hollerin' at everything that walks/No substance, just small talk," expresses Janet as she breaks down dude and his cheap-a\*\* game.

What I gather is that babyboy is fine as hell and can lay it down rather well. However, the gray matter upstairs just occupies space and has mass. His intelligence level seems to be low, while his arrogance, assertion and conceit rise off the board. "Know why you feelin' on that girl's behind/You gotta sleazy one-track mind/Workin' your work until you think you find/Who's goin' home with you tonight." (If he's willing to drop me off in Compton, I'll roll with him.)

On the remix I chose to break down, Missy Elliott tells the story from the victimized sista's point of view while P. Diddy enlightens us on the thought process of a gigolo (in the song only, of course). "I changed all the credit cards/And switched the locks on all my doors/You thought my heart would be destroyed/Look around, 'cause I'm chillin', boy," discloses Missy while showing invincible feminine strength.

"What made you think I'd keep you 'round/While I worked my ass off, and you just loungeed?/You slum bum son of a gun/How much you worth?/I think negative none." (Damn, talk about in the red.)

Whereas homegirl is full of "I am woman hear me roar" attitude, P. Diddy lets us know that this dramatic scene has been played out before. Trying to shed light on the misunderstanding, he responds: "It wasn't me/What you talking 'bout lawyers for?/It wasn't me/Why you wanna change locks and doors?/It wasn't me/Well, maybe it was me, sure/But you know tomorrow you'll love me some more/Another Visa, another set of keys/We did this last week. Ma/Don't get amnesia." (Well, now, the lioness may not be as strong as she wishes to be.) But as all things have their limits, so does Janet as she confesses, "Not me, sucker, I'll never be your lover/I'm gonna make you suffer, you stupid mutherf\*\*ker." (Yep, she's mad.)

"Son of a Gun (I Betcha...)" has an infectious beat, and Missy's and P. Diddy's rhymes complete Janet's candid summary of dude's pathetic and superficial life. Carly Simon even contributes to the joint with elements from her song "You're So Vain" — which, by the way, fits this song perfectly!

Though I haven't gotten into the album yet, I will go out on a limb and say "Son of a Gun..." has to be one of my favorite cuts on the CD. The P. Diddy remix gets a thumbs-up, though the album version is cool too. However, I feel more conviction when P. Diddy and Missy Elliott join the team of Janet Jackson and Carly Simon. Peace.

— Tanya O'Quinn  
Assistant Editor

**Urban New & Active**

- INDIA.ARIE** Strength, Courage & Wisdom (*Motown*)  
Total Plays: 311, Total Stations: 34, Adds: 1
- IMX** The First Time (*New Line*)  
Total Plays: 306, Total Stations: 27, Adds: 0
- DR. DRE & SNOOP DOGG** The Wash (*Interscope*)  
Total Plays: 291, Total Stations: 35, Adds: 2
- ISLEY BROTHERS** Secret Lover (*DreamWorks*)  
Total Plays: 269, Total Stations: 52, Adds: 50
- THREE 6 MAFIA** Two-Way Freak (*Universal*)  
Total Plays: 269, Total Stations: 20, Adds: 0
- G. DEP** Special Delivery (*Arista*)  
Total Plays: 253, Total Stations: 23, Adds: 0
- HI TEK** Round & Round (*Rawkus/Priority*)  
Total Plays: 251, Total Stations: 10, Adds: 0
- LUTHER VANDROSS** Can Heaven Wait (*J*)  
Total Plays: 240, Total Stations: 26, Adds: 0
- CRAIG DAVID** 7 Days (*Wildside/Atlantic*)  
Total Plays: 237, Total Stations: 27, Adds: 1
- JIMMY COZIER** So Much To Lose (*J*)  
Total Plays: 228, Total Stations: 21, Adds: 2
- BLAQUE** Can't Get It Back (*Columbia*)  
Total Plays: 216, Total Stations: 29, Adds: 3
- TOO SHORT** I Luv (*Short/Jive*)  
Total Plays: 197, Total Stations: 25, Adds: 5
- 'N SYNC** Gone (*Jive*)  
Total Plays: 193, Total Stations: 27, Adds: 27
- N.O.R.E.** Grimey (*Violator/IDJMG*)  
Total Plays: 167, Total Stations: 25, Adds: 1

Songs ranked by total plays

**URBAN Indicator**

**Most Added**

<b>LUDACRIS</b> Roll Out (My Business) ( <i>Def Jam South/IDJMG</i> )	5
<b>MICHAEL JACKSON</b> Butterflies ( <i>Epic</i> )	5
<b>MISSY "MISDEMEANOR" ELLIOTT</b> Take Away ( <i>Gold Mind/EastWest/EEG</i> )	4
<b>ISLEY BROTHERS</b> Secret Lover ( <i>DreamWorks</i> )	4
<b>PHARAOHE MONCH</b> Got You ( <i>Priority</i> )	3
<b>DRAMA</b> Big Ball ( <i>Atlantic</i> )	3
<b>LIL J</b> It's The Weekend ( <i>Hollywood</i> )	2
<b>WARREN G</b> Lookin' At You ( <i>Universal</i> )	2
<b>LA CHAT</b> You Ain't Mad Iz Ya ( <i>Independent</i> )	2
<b>PETEY PABLO</b> Raise Up ( <i>Jive</i> )	1
<b>USHER</b> U Got It Bad ( <i>LaFace/Arista</i> )	1
<b>ERICK SERMON</b> I'm Hot ( <i>J</i> )	1
<b>LIL' JON &amp; THE EASTSIDE BOYZ</b> Put Yo Hood Up ( <i>TVT</i> )	1
<b>EIGHTBALL</b> Stop Playin' Games ( <i>8Ways/Jcor</i> )	1
<b>C-MURDER</b> What U Gonna Do ( <i>No Limit/Priority</i> )	1
<b>KEKE WYATT</b> Nothing In This World ( <i>MCA</i> )	1
<b>UNOA PRESSHA</b> Girls Be Lovin' This ( <i>Independent</i> )	1
<b>RAYVON</b> 2-Way ( <i>MCA</i> )	1
<b>AFROMAN</b> Crazy Rap ( <i>Universal</i> )	1
<b>JOE</b> Let's Stay Home Tonight ( <i>Jive</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> )	978
<b>ALICIA KEYS</b> Fallin' ( <i>J</i> )	936
<b>JUVENILE</b> Set It Off ( <i>Cash Money/Universal</i> )	811
<b>MISSY ELLIOTT</b> One Minute Man ( <i>Gold Mind/EastWest/EEG</i> )	664
<b>JAHEIM</b> Just In Case ( <i>Divine Mill/WB</i> )	638
<b>USHER</b> U Remind Me ( <i>LaFace/Arista</i> )	633

**URBAN Going For Adds 11/6/01**

- DIALATED PEOPLES** Worst Comes To Worst (*Capitol*)
- GLENN LEWIS** Don't You Forget (*Epic*)
- JAHEIM** 1/NEXT Anything (*Warner Bros.*)
- JANET** Son Of A Gun... (*Virgin*)
- JONELLE** 1/METHOD MAN Round And Round (*Def Jam/IDJMG*)
- MACK 10** Hate In Yo Eyes (*Cash Money/Universal*)
- MARY J. BLIGE** No More Drama (*MCA*)
- MOE-P** Lost Inside (*MoSound*)

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**URBAN AC Going For Adds 11/6/01**

- JOE** Let's Stay Home Tonight (*Jive*)
- MOE-P** Lost Inside (*MoSound*)

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# R&R Urban AC Top 30

Powered By



November 2, 2001

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
	1	MAXWELL Lifetime (Columbia)	1102	+2	175646	15	37/0
	2	BRIAN MCKNIGHT Love Of My Life (Motown)	993	+47	152502	16	36/0
	3	GERALD LEVERT Made To Love Ya (EastWest/EEG)	825	-8	128451	17	35/0
	4	BABYFACE What If (Arista)	772	+128	115540	13	36/0
	5	GINUWINE Differences (Epic)	732	-12	116351	13	30/0
	6	LUTHER VANDROSS Take You Out (J)	605	-10	117827	27	37/0
	7	JILL SCOTT The Way (Hidden Beach/Epic)	590	-7	110734	23	36/0
	8	LUTHER VANDROSS Can Heaven Wait (J)	500	+22	60732	9	35/2
	9	O'JAYS Let's Ride (MCA)	485	+22	72707	13	34/1
	10	ANGIE STONE Brotha (J)	479	+109	79966	8	29/0
	11	JAHEIM Just In Case (Divine Mill/WB)	467	-22	95553	25	33/0
	12	MICHAEL JACKSON You Rock My World (Epic)	465	-69	92215	10	35/0
	13	ISLEY BROTHERS F/RONALD ISLEY Contagious (DreamWorks)	446	-94	76782	20	36/0
	14	ALICIA KEYS Fallin' (J)	444	-34	90962	27	33/0
	15	KENNY LATTIMORE Weekend (Arista)	388	+9	61706	13	25/0
	16	ALICIA KEYS A Woman's Worth (J)	370	+109	52582	3	31/3
	17	AALIYAH Rock The Boat (BlackGround)	313	+62	43133	5	13/0
	18	REGINA BELLE Ooh Boy (Peak/Concord)	303	+42	47106	4	27/3
	19	ERICK SERMON Music (Interscope)	284	-39	60886	20	26/0
	20	MARY J. BLIGE Family Affair (MCA)	279	+12	57901	12	13/0
	21	USHER U Got It Bad (LaFace/Arista)	276	+53	55128	2	20/1
	22	BONEY JAMES Something Inside (Warner Bros.)	264	+121	34959	2	29/2
	23	MARIAH CAREY Never Too Far (Virgin)	241	-10	40999	10	24/0
	24	BLU CANTRELL I'll Find A Way (Arista)	219	+9	30194	8	21/0
	25	ATHENA CAGE Until You Come Back To Me (Priority)	211	-2	14938	7	18/0
	26	SILK Ebony Eyes (Elektra/EEG)	187	-22	24090	8	13/0
Debut	27	INDIA.ARIE Strength, Courage & Wisdom (Motown)	179	+61	23337	1	24/0
Debut	28	MICHAEL JACKSON Butterflies (Epic)	166	+114	41257	1	18/18
	29	PATTI AUSTIN Make It Right (Qwest/WB)	155	-3	21670	3	20/1
	30	PRU Aaroma (Capitol)	150	+11	11357	4	18/0

## Most Added®

www.radds.com

ARTIST TITLE LABEL(S)	ADDS
TEMPTATIONS Four Days (Motown)	19
MICHAEL JACKSON Butterflies (Epic)	18
ISLEY BROTHERS Secret Lover (DreamWorks)	12
YOLANDA ADAMS Never Give Up (Elektra/EEG)	9
PAM & DODI What's Wrong (D.E.G./MCA)	8
KIM BURRELL Special Place (Bad Boy/Arista)	4
ALICIA KEYS A Woman's Worth (J)	3
REGINA BELLE Ooh Boy (Peak/Concord)	3
LUTHER VANDROSS Can Heaven Wait (J)	2
BONEY JAMES Something Inside (Warner Bros.)	2
LOVE DOCTOR Slow Roll It (Universal)	2
J. SOMMERS F.L. NUBIANS Menage A Trois (Higher Octave)	2
'N SYNC Gone (Jive)	2

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
BABYFACE What If (Arista)	+128
BONEY JAMES Something Inside (Warner Bros.)	+121
MICHAEL JACKSON Butterflies (Epic)	+114
ALICIA KEYS A Woman's Worth (J)	+109
ANGIE STONE Brotha (J)	+109
YOLANDA ADAMS Never Give Up (Elektra/EEG)	+71
ISLEY BROTHERS Secret Lover (DreamWorks)	+71
AALIYAH Rock The Boat (BlackGround)	+62
INDIA.ARIE Strength, Courage & Wisdom (Motown)	+61
USHER U Got It Bad (LaFace/Arista)	+53

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 10/21-Saturday 10/27. 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

YOLANDA ADAMS Never Give Up (Elektra/EEG)  
Total Plays: 140, Total Stations: 25, Adds: 9

LOVE DOCTOR Slow Roll It (Universal)  
Total Plays: 125, Total Stations: 10, Adds: 2

ISLEY BROTHERS Secret Lover (DreamWorks)  
Total Plays: 122, Total Stations: 14, Adds: 12

KEKE WYATT Nothing In This World (MCA)  
Total Plays: 114, Total Stations: 14, Adds: 0

JIMMY COZIER So Much To Lose (J)  
Total Plays: 113, Total Stations: 8, Adds: 0

SUE ANN CARWELL/RICHARD ELLIOT Brand New Love Affair (GRP/VMG)  
Total Plays: 105, Total Stations: 14, Adds: 1

FAITH EVANS F/CARL THOMAS Can't Believe (Bad Boy/Arista)  
Total Plays: 101, Total Stations: 6, Adds: 0

MANHATTANS Nites Like This (Orchard)  
Total Plays: 83, Total Stations: 8, Adds: 0

JAGGED EDGE Goodbye (So So Def/Columbia)  
Total Plays: 80, Total Stations: 5, Adds: 0

QAZZ BAND You Are My Starship (Major Hits)  
Total Plays: 64, Total Stations: 7, Adds: 0

MAURICE J Say You Will (Phoenix/Orpheus)  
Total Plays: 61, Total Stations: 5, Adds: 0

Songs ranked by total plays

## 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.

CAN  
HEAVEN  
WAIT  
LUTHER  
VANDROSS

Going #1  
With Your Support!

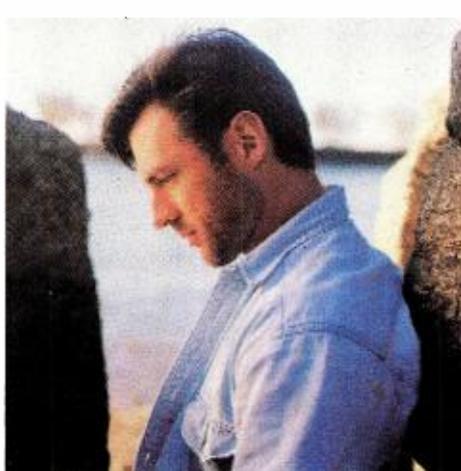
8 R&R Urban AC  
10+ spins needed  
from your stations



Play It More!

## Stations and their adds listed alphabetically by market

<b>WQMG/Akron, OH *</b> DK: Kevin Mason MD: Tom Fox BROOKS & DUNN "Goodbye" EMERSON DRIVE "Sleeping" PHIL VASSAR "When"	<b>KIZN/Boise, ID *</b> DK: Rich Summers PDMO: Spencer Bault 4 BROOKS & DUNN "Goodbye" KENNY ROGERS "Homeland" CYNDI THOMSON "Always"	<b>KPLX/Dallas-Ft. Worth, TX *</b> PD: Brian Phillips APD: Smokey Rivers MD: Cody Allen 20 BROOKS & DUNN "Goodbye" EMERSON DRIVE "Sleeping"	<b>WRKS/Greenville, NC *</b> PD: Wayne Carlyle APD: Mike Farley MD: Boomer Lee 5 PHIL VASSAR "When" 4 CYNDI THOMSON "Always" 2 MARTINA MCBRIDE "Blessed"	<b>WHTZ/Johnstown, PA</b> PD: Steve Walker MD: Lisa Mosley STEVE AZAR "Don't"	<b>WDEM/Raleigh, NC</b> PD: Gary Mitchell APDMD: Laura Sterling 11 MARK MCGUINN "Dance" 1 BLACKHAWK "Days" 5 VALERIE DE LA CRUZ "Why" 5 GENE WATSON "Nothin" 5 CYNDI THOMSON "Always" 5 TAMMY COCHRAN "Cry" 5 LEE ANN WOMACK "Ring" 5 WILD HORSES "Survive" 5 LYDIA MILLER "Next" 5 EMERSON DRIVE "Sleeping"	<b>WCMS/Norfolk, VA *</b> DMP/MD: Randy Brooks No Adds	<b>WLLR/Casid Cities, IA-IL *</b> PD: Jim Evans MD: Ron O'Hara 3 BLACKHARTMAN BLACK "Easy" 1 BLAKE SHELTON "Over"	<b>WCQT/Sarasota, FL *</b> PDMO: Mark Wilson 11 DIXIE CHICKS "Days" CHRIS CAGLE "Breathe" BLAKE SHELTON "Over"	<b>KIMN/Tucson, AZ *</b> PD: Buzz Jackson MD: John Collins SHANNON BROWN "Lead" KENNY ROGERS "Homeland"
<b>WGNA/Albany, NY *</b> PD: Bruce Bizzell MD: Bill Earler 2 TRACY BYRD "Just"	<b>WKLB/Boston, MA *</b> PD: Mike Dreyfus APDMD: Emily Rogers 14 SARA EVANS "Sants" 13 PHIL VASSAR "When" 12 JAMIE O'NEAL "Silver" 12 MARTINA MCBRIDE "Blessed" 6 BLAKE SHELTON "Over" 7 BROOKS & DUNN "Goodbye" 6 BRIAN MCCOMAS "Night" 2 CYNDI THOMSON "Always" 2 BLACKHARTMAN BLACK "Easy" RASCAL FLATS "Movin" KENNY ROGERS "Homeland"	<b>WGNE/Daytona Beach, FL *</b> PDMO: Bill Kramer LEE ANN WOMACK "Ring"	<b>WSSS/Greenville, SC *</b> DMP/MD: Bruce Logan APDMD: John Landrum 6 MESSINA WAGGRAW "Bring" 6 STEVE HOLY "Morning" 6 TRACY BYRD "Just"	<b>KBEQ/Kansas City, MO *</b> PD: Mike Kennedy MD: T.J. McEntire BRIAN MCCOMAS "Night" BROOKS & DUNN "Goodbye" CYNDI THOMSON "Always"	<b>WQOM/Madison, WI *</b> PD: Mark Granin MD: Mel Nichols 1 DIXIE CHICKS "Days" MARTINA MCBRIDE "Blessed" MARK MCGUINN "Dance"	<b>WGEE/Oessa-Midland, TX</b> PDMO: Boomer Kingston BROOKS & DUNN "Goodbye" LEE ANN WOMACK "Ring" PHIL VASSAR "When" MARK MCGUINN "Dance" BLAKE SHELTON "Over"	<b>WDRR/Raleigh-Durham, NC *</b> PD: Brent Curtis APDMD: Robin O'Brian 1 DAVID BALL "Riding" 1 DAVID BALL "Riding"	<b>KNPS/Seattle-Tacoma, WA *</b> PD: Becky Brenner MD: Tony Thomas 5 G. JONES & G. BROOKS "Beer" 4 STEVE HOLY "Morning"	<b>KVOD/Tulsa, OK *</b> DMP/MD: Dave Black MD: Scott Woodson 1 STEVE HOLY "Morning"
<b>KBQI/Albuquerque, NM *</b> MD: Sammy Cruise KRISTIN GARNER "Sugarc" No Adds	<b>WYRK/Buffalo, NY *</b> PD: John Paul APDMD: Chris Keyzer 14 PHIL VASSAR "When" KENNY ROGERS "Homeland"	<b>KHKK/Des Moines, IA *</b> PD: Jack O'Brien APDMD: Jim Olsen 2 CYNDI THOMSON "Always" 1 JEFFREY STEELE "Something" MARK MCGUINN "Dance"	<b>WSSS/Greenville, SC *</b> PD: Bruce Logan APDMD: Kgr Layton 8 MARTINA MCBRIDE "Blessed" 5 BROOKS & DUNN "Goodbye"	<b>WDAF/Kansas City, MO *</b> PDMO: Ted Cramer No Adds	<b>KTEX/McAllen, TX *</b> PD: Jojo MD: Pacheco 7 GARTH BROOKS "Wrapped" TAMMY COCHRAN "Cry" BRIAN MCCOMAS "Night"	<b>KTST/Oklahoma City, OK *</b> DMP/MD: Ted Stecker APDMD: Craig No Adds	<b>WTKR/Richmond, VA *</b> PD: Jim Tice 7 GARY ALLAN "Man" 1 KENNY ROGERS "Homeland" 2 JEFFREY STEELE "Something"	<b>KRMW/Shreveport, LA *</b> DMP/MD: Greg Cole MD: James Anthony 2 CHARLIE DANIELS "Rag" BROOKS & DUNN "Goodbye" CYNDI THOMSON "Always" RANDY TRAVIS "America"	<b>WWOZ/Tupelo, MS</b> DMP/MD: Tom Freeman APDMD: Matt Chatham 9 GARTH BROOKS "Wrapped"
<b>KRST/Albuquerque, NM *</b> PD: John Richards MD: Ben Walker No Adds	<b>WKHA/Cedar Rapids, IA</b> PD: Jill Winfield MD: Dawn Johnson 5 BLAKE SHELTON "Over" 1 PHIL VASSAR "When" 3 DIXIE CHICKS "Days"	<b>KLJY/Des Moines, IA *</b> PD: Jack O'Brien MD: Eddie Halford 1 AARON TIPPIN "Stars" 1 STEVE AZAR "Don't" DIXIE CHICKS "Days" MARK MCGUINN "Dance"	<b>WRBT/Harrisburg, PA *</b> PD: Renee Hughson 29 PAT GREEN "Cary" 21 CHRIS CAGLE "Breathe" 21 PHIL VASSAR "When" 21 DIAMOND RIO "That's" 14 CONFEDERATE RIFLE "Boots" 14 EMERSON DRIVE "Sleeping"	<b>WVOK/Knoxville, TN *</b> DMP/MD: Michael Hammond MD: Colleen Addair MD: Colleen Addair MARTINA MCBRIDE "Blessed" TAMMY COCHRAN "Cry"	<b>WQIC/Memphis, TN *</b> PD: Greg Mizingo MD: Mark Bilinggally No Adds	<b>KOXY/Oklahoma City, OK *</b> DMP/MD: Bill Reed No Adds	<b>KFRG/Riverside, CA *</b> DMP/MD: Ray Masie MD: Don Jeffrey EMERSON DRIVE "Sleeping" KENNY ROGERS "Homeland"	<b>WBYT/South Bend, IN</b> PD: Tom Oates APDMD: Lisa Kosti 24 JOE DIFFE "Another" 24 MARTINA MCBRIDE "Blessed"	<b>KJUG/Visalia, CA *</b> PDMO: Dave Daniels 1 BROOKS & DUNN "Goodbye" 1 MARK MCGUINN "Dance" BLACKHAWK "Days" MARTINA MCBRIDE "Blessed" CYNDI THOMSON "Always" LEE ANN WOMACK "Ring"
<b>PD: Chuck Geiger APDMD: Bobby Knight 1 LEE ANN WOMACK "Ring"</b>	<b>WKXW/Charleston, SC *</b> PD: T.J. Phillips MD: Gary Griffin 7 CHARLIE DANIELS "Rag" 2 CYNDI THOMSON "Always"	<b>WYCD/Detroit, MI *</b> PD: Leo Ruzicki APDMD: Ron Chairman No Adds	<b>WRHZ/Harrisburg, PA *</b> PD: Sam McCall MD: Dandelion 11 BR5-49 "Lies" 10 BILLY RAY CYRUS "People" 1 BROOKS & DUNN "Goodbye" 1 MARK MCGUINN "Dance" 1 LEE ANN WOMACK "Ring" CYNDI THOMSON "Always"	<b>KOKK/Lafayette, LA *</b> PD: Sean Revell MD: Sean Riley 5 LEE ANN WOMACK "Ring" 5 BROOKS & DUNN "Goodbye" 5 MARK MCGUINN "Dance" 3 MARTINA MCBRIDE "Blessed"	<b>WIGS/Miami, FL *</b> PD: Robert Walker APD: R.J. McCoy MD: Darlene Evans 21 LEE ANN WOMACK "Ring" 7 BROOKS & DUNN "Goodbye"	<b>KCKY/Omaha, NE *</b> PD: Tom Goodwin MD: John Glenn 7 DIAMOND RIO "That's" 4 WILD HORSES "Survive"	<b>WBEE/Rochester, NY *</b> DMP/MD: Dave Symonds APDMD: Coyote Collins 4 DIAMOND RIO "That's" BROOKS & DUNN "Goodbye" CLARK FAMILY "Quote" EMERSON DRIVE "Sleeping" CYNDI THOMSON "Always" PHIL VASSAR "When"	<b>WYWD/Roanoke-Lynchburg, VA *</b> PD: Chris O'Kalley 18 DAVID BALL "Riding" TAMMY COCHRAN "Cry" DAISY DERN "Back"	<b>WACO/Waco, TX</b> PDMO: Zack Owen APDMD: Jennifer Allen 10 GARTH BROOKS "Wrapped" 10 DIXIE CHICKS "Days"
<b>WGNC/Amarillo, TX</b> PD: Tim Butler APDMD: Patrick Clark 14 PHIL VASSAR "When"	<b>WNCY/Appleton, WI *</b> DK: Mike Zecher PD: Randy Shearon MD: Nancy Braun 2 BLACKHAWK "Days" BROOKS & DUNN "Goodbye" DAISY DERN "Back"	<b>WKYT/Charleston, SC *</b> PD: Lloyd Ford MD: Marking 3 STEVE AZAR "Don't"	<b>WRKZ/Harrisburg, PA *</b> MD: Dandelion 11 BR5-49 "Lies" 10 BILLY RAY CYRUS "People" 1 BROOKS & DUNN "Goodbye" 1 MARK MCGUINN "Dance" 1 LEE ANN WOMACK "Ring" CYNDI THOMSON "Always"	<b>KKND/Lafayette, LA *</b> PD: Bruce Mills APD: Woody B. MD: T.D. Smith 2 CYNDI THOMSON "Always" 2 MARTINA MCBRIDE "Blessed" CLARK FAMILY "Quote"	<b>WIGS/Miami, FL *</b> PD: Robert Walker APD: R.J. McCoy MD: Darlene Evans 21 LEE ANN WOMACK "Ring" 7 BROOKS & DUNN "Goodbye"	<b>KXDM/Omaha, NE *</b> DK: Tom Land PD: Beverlee Bramigan 3 CLAY WALKER "Feel"	<b>WYWD/Roanoke-Lynchburg, VA *</b> PD: Chris O'Kalley 18 DAVID BALL "Riding" TAMMY COCHRAN "Cry" DAISY DERN "Back"	<b>WBCF/Rochester, NY *</b> DMP/MD: Dave Symonds APDMD: Coyote Collins 4 DIAMOND RIO "That's" BROOKS & DUNN "Goodbye" CLARK FAMILY "Quote" EMERSON DRIVE "Sleeping" CYNDI THOMSON "Always" PHIL VASSAR "When"	<b>WAZO/Washington, DC *</b> DMP/MD: Jeff Wyatt APDMD: Jon Anthony 5 SARA EVANS "Sants" 4 STEVE HOLY "Morning" 3 BROOKS & DUNN "Goodbye"
<b>WVNY/Appleton, WI *</b> DK: Mike Zecher PD: Randy Shearon MD: Nancy Braun 2 BLACKHAWK "Days" BROOKS & DUNN "Goodbye" DAISY DERN "Back"	<b>WZLX/Charleston, SC *</b> PD: T.J. Phillips MD: Gary Griffin 7 CHARLIE DANIELS "Rag" 2 CYNDI THOMSON "Always"	<b>WJDR/Dothan, AL</b> PDMO: David Sommers 10 BROOKS & DUNN "Goodbye" 9 LEE ANN WOMACK "Ring" 5 DIAMOND RIO "That's" 4 PHIL VASSAR "When" 3 MARTINA MCBRIDE "Blessed"	<b>WVNY/Hartford, CT *</b> PD: Jay McCarthy MD: Jay Thomas 1 JOE DIFFE "Another" EMERSON DRIVE "Sleeping" MARK MCGUINN "Dance"	<b>WPCV/Lafayette, LA *</b> MD: Steve Howard PD: Dave Wright MD: Jeni Taylor CYNDI THOMSON "Always"	<b>KEYY/Minneapolis, MN *</b> DMP/MD: Greg Svedberg APDMD: Travis Moon 2 RASCAL FLATS "Movin" 2 CYNDI THOMSON "Always" DIAMOND RIO "That's" STEVE HOLY "Morning" TRACY POBY "Evry"	<b>WVWA/Orlando, FL *</b> DMP/MD: Mark Hill 2 CYNDI THOMSON "Always" 2 LEE ANN WOMACK "Ring" 1 BROOKS & DUNN "Goodbye" BLACKHAWK "Days" CHARLIE DANIELS "Rag"	<b>WYWD/Roanoke-Lynchburg, VA *</b> PD: Chris O'Kalley 18 DAVID BALL "Riding" TAMMY COCHRAN "Cry" DAISY DERN "Back"	<b>WVBC/Rochester, NY *</b> DMP/MD: Dave Symonds APDMD: Coyote Collins 4 DIAMOND RIO "That's" BROOKS & DUNN "Goodbye" CLARK FAMILY "Quote" EMERSON DRIVE "Sleeping" CYNDI THOMSON "Always" PHIL VASSAR "When"	<b>WPKO/Springfield, MA *</b> PDMO: Chip Miller 7 STEVE AZAR "Don't" DARRYL WORLEY "Sideswys" CYNDI THOMSON "Always" CLARK FAMILY "Quote"
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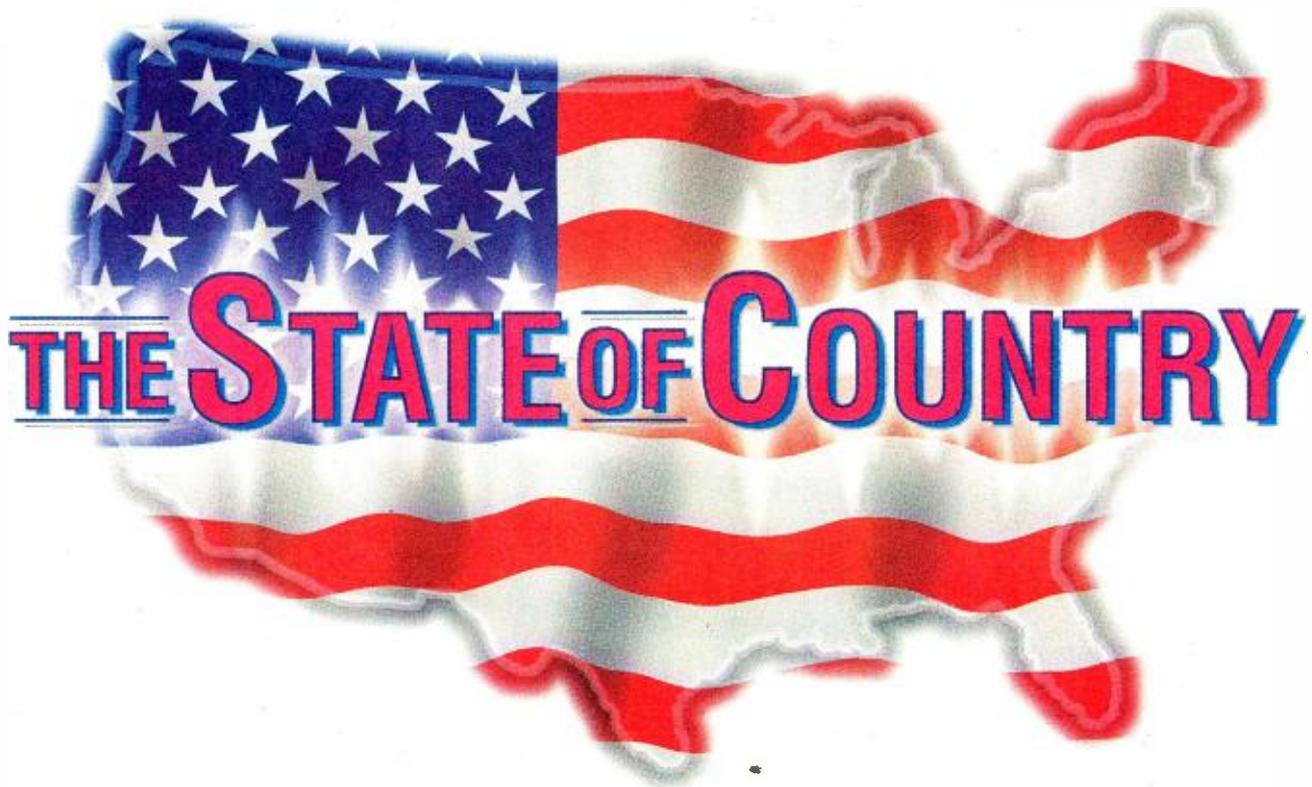


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## MUSIC ROW PRESIDENTS SPEAK OUT

**M**ost of the questions have been asked before. However, it's the answers that matter — and many of those have changed in recent years as Nashville has adjusted to an overall decline in country album sales. ■ Where is country music heading, both as an art form and industry? Nobody claims the ability to predict that with 100% accuracy, but seven of Nashville's most powerful record-label executives offer their candid opinions in this special, "The State of Country." Along the way, we also highlight the winners of the Country Music Association's 2001 Broadcast Awards. These winners will be recognized Nov. 7 during the 35th annual CMA Awards show. Taking place at the Grand Ole Opry House, the three-hour show will be broadcast live by CBS-TV. ■ In seeking answers to some basic questions, we talked to Curb Records Chairman Mike Curb, Capitol/Nashville President Mike Dungan, RCA Label Group/Nashville Chairman Joe Galante, MCA/Nashville Chairman Bruce Hinton, Mercury/Nashville Chairman Luke Lewis, Warner Bros./Nashville President Jim Ed Norman and



LON HELTON



CALVIN GILBERT

DreamWorks' James Stroud. ■ Among the questions posed to each of them: • What is country's current business climate? • Has Nashville endured the worst of the business slump, or will we continue to see additional cutbacks, personnel reductions and offers of early retirement packages? • What are your business priorities for the next 12 months? • What direction is the music taking? • How has the Sept. 11 tragedy affected the way you do business? ■ In talking to the label executives, some common themes materialized, such as the plight of artists who aren't racking up multi-Platinum sales and how country's total sales are dependent upon just a handful of superstar acts. It's also becoming increasingly clear that the song itself is more vital than ever, for newcomers and established acts alike. If there's one thing everyone agrees on, it's the fact that the Nashville music community is committed to a resurgence in the music and the business. Future growth will involve a lot of hard work by a lot of people. As you can tell from their comments, these are seven executives who are in no way afraid of the challenge.

# MIKE DUNGAN

Chances must be taken to ensure country's success

**"I think we've already hit the bottom and are starting to inch back up," says Capitol/Nashville President Mike Dungan. Pointing to sales figures for several new acts, including Capitol's own Cyndi Thomson, he notes, "For the first time in several years the consumers are saying, 'Yeah, we're into this — we dig it.'"**

"The best news is that we're not just having big radio hits with minimal sales, which, to me, is a good sign. The biggest problem is that the economics of this business are such that it's not very attractive to take risks, which makes it really difficult to effect change. In order to have a real shot at a home run, you have to take some serious chances."

Dungan emphasizes that he tries to be careful, but not conservative, in signing acts. "The problem is that while getting conservative in our signings may be a really smart way to do business, there's also not a great chance that our business is going to grow," he says. "The mode of the future is that you still take chances, but you take fewer of them, and you put a little more behind them."

Noting that the economics of doing business have changed at every level, Dungan says, "It's very difficult to do business when your break-even point is about 400,000 units. It

wasn't too long ago that 250,000 meant you were making some money. And if you went Gold on a project, you were high-fivin' down the hall."

Cutbacks and consolidation have been familiar visitors to Music Row in recent years. "I don't know how we can cut back and remain effective, to tell you the truth," Dungan says. "This company is cut back to the bone."

"The fact is, no matter what kind of success you're having, you have certain responsibilities and certain functions that have to operate — and operate effectively — to even have a chance. Whether you release one record a year or 40, whether you sell 100 or 100 million, there are certain things that just flat out need to be done. I look at my own label, and I look at the other labels around Nashville, and I don't see much fat out there."

## Costs Higher Than Ever

Is it radio or the sales side of the equation that causes Dungan to operate with caution? "Both, although I honestly feel that radio is beginning to loosen up," he says. "There are enough individuals out there in radioland who realize that we can't keep doing the same thing and hang on to the audience we have, much less build it. There are guys who are starting to adopt projects that they feel are real, and they are really supporting them, whether the chart justifies that support or not."

The costs of breaking an act are higher than ever, due in large part to the labels' attention to Country radio. "We're investing more and more in the one-on-one relationship with radio, whether it's door-to-door promo visits, expensive showcases or this game called giving away free shows," Dungan says.



Mike Dungan

"A number of programmers do their lists, then sit on 'em and try to see what they can get out of the deal. That, unfortunately, is a response to the fact that they have no promotion budgets, but it's still a huge cost to us."

Superstar releases are counted on by all labels to buoy the entire marketplace. And there's no bigger superstar than Capitol's Garth Brooks, who, in two weeks, will release his first new country CD in more than four years. Does Dungan get the sense that other companies are hoping that Brooks' coattails are as long now as they have been in the past?

"Absolutely," he says. "I've never seen the industry pull for an artist whom they have no direct bottom-line interest in. I've had a lot of my counterparts at the other labels come up to me and say, 'Man, I hope this is a great record. We need this really bad.'"

Dungan is getting the same response from retail. "They're very excited about this," he

says. "Several of them are counting on this to make their Christmas season, especially at the mass-merchant level. I don't think we've lost any confidence at that level whatsoever. It is a great record, and I hope to have the same kind of success that we've had before."

## New Music

As the newest label chief on Music Row, Dungan has immersed himself in new music and artists during the first year of his tenure. "I've looked at hundreds of acts in the last year, and I've signed two," he says. "It's really hard to find talent that is backed up by that undefined quality of 'stardom.' There are lots of great-looking great singers, but what makes them stand apart from the rest of the singers out there?"

"A lot of this has to do with the fact that we are now of the television generation, where kids are growing up watching stars and trying to emulate certain people. They come to town with real talent, but it's real talent that centers around copying stars. You hear, 'I'm a cross between Trisha Yearwood and Jo Dee Messina.' Well, I don't feel that's particularly compelling, and I don't feel that's what the answer is, that the world really needs that. It's hard to find originality."

Capitol has enjoyed significant success this past year with Cyndi Thomson. Asked what he's hearing from female artists that he's been listening to, Dungan sighs, "A lot of sameness — probably more sameness from women than anyplace else. Make no mistake, though, there's a lot of real talent."

"There have been a lot of times where I've auditioned people here and thought, Continued on Page 78

# MIKE CURB

Midlevel sales are a key to country's future

**As Chairman of country music's most successful independent label, Mike Curb is in an enviable position among Nashville record executives. While most label chiefs operate under the eye of corporate offices in New York, Los Angeles or beyond, he is in total control of Curb Records' destiny.**

When it's pointed out that he doesn't have to answer to anyone when country record sales decline, Curb jokes, "No, I just have to hit my head against the wall."

However, he admits that he has adapted his business as the times demand. "We've signed very few artists in the last couple of years," he says. "We're trying to concentrate on the artists we have because it takes so much longer now to set up an act and break an artist."

Describing today's business landscape, Curb says, "Sales are a lot tighter than they've been in the past. I don't think we'll see super-

star artists selling in the same quantities that they have in the past, but we're developing more artists who can achieve midlevel sales. It



Mike Curb

seemed like a couple of years ago we lost the middle."

Curb characterizes midlevel sales as being in the 200,000-700,000 range, noting that the figures are dependent upon hit singles.

## The Next 12 Months

Although Curb feels that Nashville has already experienced the worst of the sales slump,

he notes, "Next year is going to be a very important year to watch. We're all going to have to work really hard next year to keep our sales at the projected levels." He's referring to overall country sales, of course, but it's also Curb's personal goal for his label. "If we could achieve the same sales levels that we achieved this year, we will be very happy," he says.

"For us, more of our artists are going to have to generate a sales total equal to what a lesser number of them achieved this year. Our promotion staffs are going to have to work more artists. We're going to have to recognize that a lot of the sales are going to be midlevel sales and that a lot of those sales are going to be based upon achieving hit singles."

When asked whether Nashville has spent too much time looking for superstar acts, Curb replies, "We've spent too much time hoping for superstars and forgetting the fact that artists who are achieving midlevel sales are very important to us."

"We're definitely seeing a situation where an unknown artist with a hit single can sell more records than a known artist with a moderate hit single. A big hit single by an unknown artist can give you substantially more volume than a moderate hit single by a known artist. That's a very interesting dynamic."

## A Base Of Artists

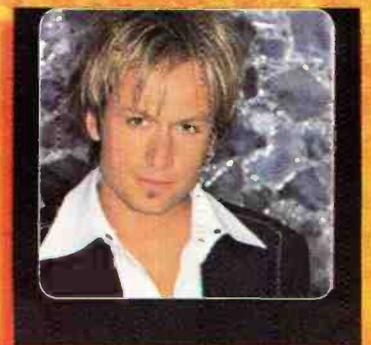
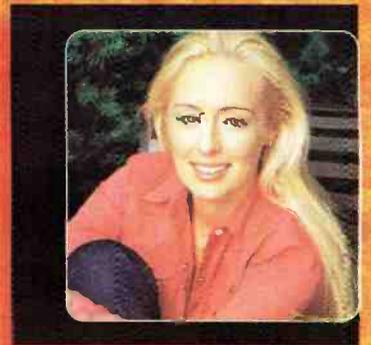
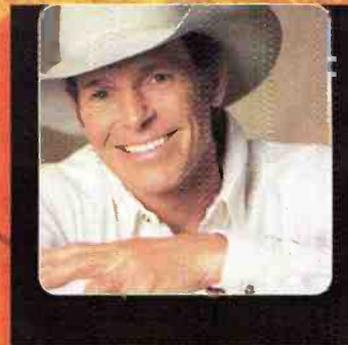
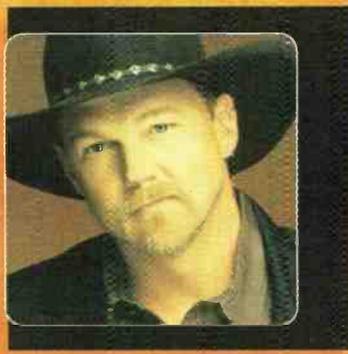
As the new year arrives, Curb is looking to the January arrival of Hank Williams Jr.'s new album and the March delivery of Sawyer Brown's latest. The first single from Williams' project is "America Will Survive," an update of his hit "A Country Boy Can Survive," which elicited a huge crowd response at the recent Country Freedom Concert in Nashville.

Pointing to Williams and Sawyer Brown, Curb says, "There's an example of two artists with enormous catalogs. I'm talking about artists who have 15-20 albums. We're doing a huge catalog promotion on both of those artists to coincide with their new album releases."

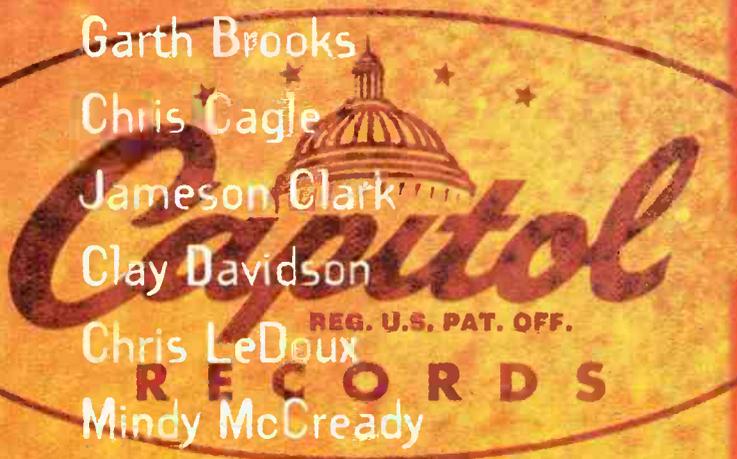
The label's 2002 release schedule could include a new album from Tim McGraw. "His album was out during the first quarter of this year, so he's considering a November release," Curb says. Curb is also counting on sizable sales next year from Jeff Carson, Steve Holy, Jo Dee Messina, The Clark Family Experience and LeAnn Rimes.

"It's been a goal of ours to keep our sales over a larger artist base," Curb says. "The thing that's very hard for all of us is when we're dependent upon one or two artists for Continued on Page 78

# IT'S ALL GOOD



Trace Adkins  
Susan Ashton  
Garth Brooks  
Chris Cagle  
Jameson Clark  
Clay Davidson  
Chris LeDoux  
Mindy McCready  
Cyndi Thomson  
keith urban





# JAMES STROUD

DreamWorks emerges as major country force

**"We always have hills and valleys — and we always have cycles," says DreamWorks/Nashville chief James Stroud. "But that last cycle going up was the biggest we've ever seen."**

Stroud is referring to country music's boom during the early '90s, although he's convinced that Nashville has seen the worst of the hangover that set in as country's market share declined. "We had nine or 10 years of some real growth, and the last couple or three years have been pretty tough," he says.

"But it's leveling out now. We're not going to have any more huge drops, as far as our market share. If you look at where we were 10 or 11 years ago, we're actually in much better shape now than we were then. We just had that huge spike of the '90s that set a standard that I don't know if we'll ever get back to."

## Founded On Creativity

Stroud says that DreamWorks founders Steven Spielberg, Jeffrey Katzenberg and David Geffen knew that country music sales were already taking a downturn when they enlisted him to open the Nashville office in 1998. "They were well aware of it," he says.

"If you look at what's happening now, just

four years after we opened, we've become a pretty nice entity because of the success we're having with Toby Keith, Jessica Andrews and the other artists we have on the label. We always felt like we were important to the company because of the way they've treated us."

The Nashville division's label and publishing company work closely with DreamWorks' film and TV production divisions in Los Angeles. "If you look at the DreamWorks structure, every division fits together really well," Stroud says.

He points to *The Prince of Egypt*, a full-length animated motion picture that spawned several soundtrack CDs, including one featuring country artists. "It worked great for us as a company," Stroud says. "Because of the size of DreamWorks and the way it's structured, we feel like we can get a lot of things done in Nashville that other companies can't."

When asked about the country division's priorities for the next year, Stroud responds, "It's the same as the last 12 months: hit records and paying attention to our artists. This company — and I mean DreamWorks as a whole — is founded on creativity. Mr. Spielberg, Mr. Katzenberg and Mr. Geffen didn't need a job when they created our company. They did it for one specific reason, and that was creativity. That's what the company is founded on, and that's our charge here."



James Stroud

"Of course, we have to adjust to what's happening within our market, and we're doing that like any other label. The roster size may go up and down. Our staff is the same size that it's been for years, and it's not going to change. We feel like we're doing well enough that we foresee a growth that seems to be comfortable for everyone."

## Looking Ahead

Describing country's current business climate, Stroud says, "We're in a cycle right now that is similar to when we had our big resurgence. We really didn't know where we were

in the market. I think now, though, with the way we do our research and the way we react with our partners at radio and retail, we're able to react a little quicker to respond to what the market needs.

"It's going to be a little easier to get this next resurgence of growth because we're spending a lot more time talking to the family of the entertainment industry. What I mean by that is that the labels are talking to managers, artists, radio and retail. We're getting together to say, 'What can we do to not only keep the fans we have, but to build the fan base again?'"

"The way to do this is through communication. This town is certainly capable of growing its market again. We just need to make sure that we communicate enough to make that happen."

When asked to predict the future of the music itself, Stroud says, "From what I can see, it's definitely going back to the song. If you look at some of the artists who are working right now, the song is driving their careers. For the past few years we had other things happening. It might have been a look or it might have been a marketing plan or it might have been some other way to make that artist successful."

"But it goes back to what Nashville does best, and that's the song. Yes, we have to have

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# BRUCE HINTON

Sept. 11 changed everything

**MCA/Nashville Chairman Bruce Hinton has been in the music business for over 35 years, which certainly gives him a unique historical perspective on the current business climate. But it's his feeling that recent events throw history out the window.**

"As much as we all like to speak to things from a historical perspective and to try to use that as an overlay for the present and for the future, I don't know if that's really appropriate at this point in time, because the events of Sept. 11 simply changed everything about our economy and our business," he explains.

"I don't know how far we will have to get down the road to be able to look back and have an accurate perspective on it, but the economic climate has most certainly changed."

"My philosophy is to be proactive about the things I can change and not worry about the things I can't. As a label, we're in individual-artist-development mode — maxing out the artist opportunity with each release, doing the maximum setup."

"Our company had always been very good about setup — highly focused, very methodical — but the times call for our efforts to be more maxed out than ever. We're in that mode as a culture. Recently, we've had best-ever first-

week sales by Gary Allan and Chely Wright and Lee Ann Womack's *I Hope You Dance* spent over 70 weeks in the top 10.

"It's not just about the initial splash anymore, but about what we can do on an ongoing basis to maintain artist visibility and sales. Those are things that we can manage and con-



Bruce Hinton

trol. The variable of how many people are going to walk into a store and buy it and with what frequency, that's something that is really kind of out of our hands. The bottom line for us, my goal, is to get more than our fair share of the pie. The problem today is, it is very hard to calculate what the pie is."

## Looking Ahead To 2002

Hinton, like a number of his counterparts, believes that the country-music business in

Nashville will be going through even more downsizing in the coming year. "The industry may be as far down the consolidation road as we're going to be for a bit," he says. "But, from the standpoint of personnel reductions, I have no doubt that there's going to be a retrenchment in the coming year."

"Business plans and return on investment are going to dictate that, because, ultimately, it's all about the net-profit trickle-down to the most efficient use of capital. And the retrenchment isn't coming just in the record business, but across Music Row. It will affect the whole array of people who make their livings from country music."

MCA/Nashville has been R&R's Country Label of the Year for the past 10 years. That kind of chart share leads to a lot of sales over a long period of time, something that a parent company gets used to and enjoys putting into its overall plan. It's also something the company comes to expect year to year.

As for UMG's view of its country label, Hinton says, "Because of the success that this company has enjoyed year-in and year-out, UMG really looks to our maintaining our leadership role. On the other hand, in terms of the overall market sales, UMG understands what is happening with country's market share, and it's also understood that the entire country-music industry has to grow."

Does Hinton think that country is ready for another growth spurt? "I think so," he says. "And I say that from the standpoint of knowing the new music that we are bringing to the market next year. We have a couple of extremely excit-

ing artists. If the other labels have some new music next year that is equivalent to what we're expecting, the turnaround is here."

Hinton adds, however, that MCA/Nashville, at least, is looking to other areas to beef

**"My philosophy is to be proactive about the things I can change and not worry about the things I can't."**

up the bottom line. "As this industry looks to get its volume back up, it really behooves us to be looking at opportunities that aren't radio-driven. Last week we financed a documentary film and a concert album called *Live at Brushy Mountain*, which is not a radio-driven project but will truly be an event opportunity. I can't get into details now — it's way early in the game — but that's the kind of thing we're doing."

## More Eclectic Than Ever

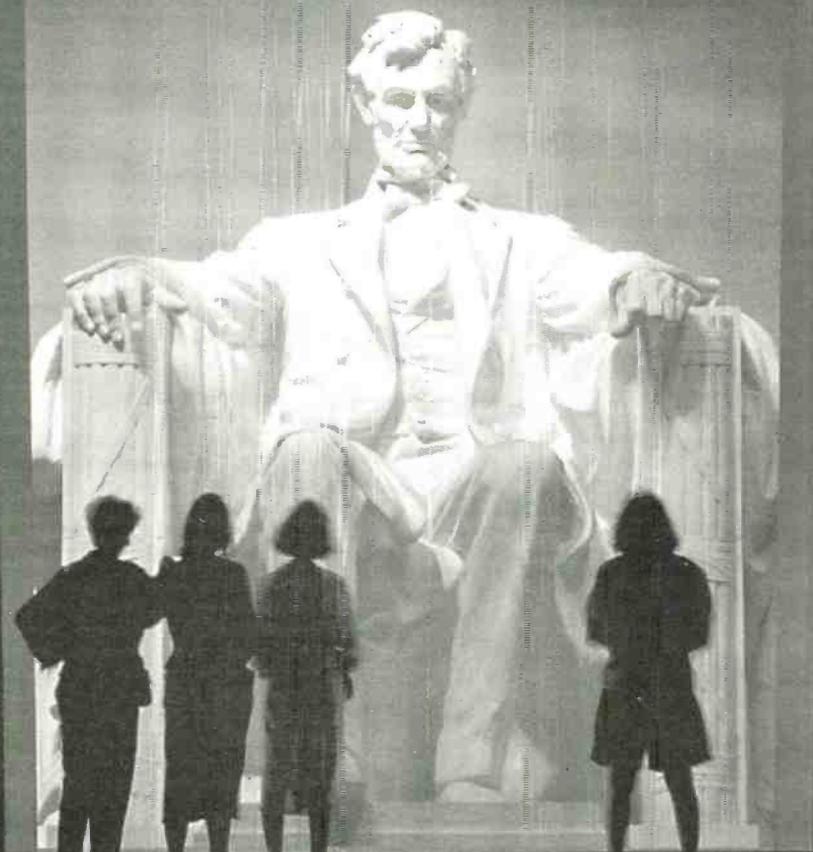
One of the keys to getting record sales back to where they need to be is releasing compelling music. Asked about the types of artists and music he's coming in contact with, Hinton says, "Their musical tastes are more

Continued on Page 79

IN THIS EMPLE  
AS IN THE HEARTS OF THE PEOPLE  
FOR WHOM HE SAVED THE UNION  
THE MEMORY OF ABRAHAM LINCOLN  
IS ENSHRINED FOREVER

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# LUKE LEWIS

## Hard times could revitalize country music

**With the events of Sept. 11 transforming America's outlook, Mercury/Nashville Chairman Luke Lewis expects country music to assume a more serious tone in the months to come.**

Commenting on the current business environment, Lewis says, "I think it's promising. I don't like to speculate on the question of whether or not we've bottomed out. Who knows? The fact is that there's some vital new talent emerging.

"As grim as the industry and the economy generally are right now — and as much as I

**"I hope our music is accepted by as many people and as many formats as possible, forever. Anybody who takes issue with that has got their head in the sand."**

hate that — it has a way of revitalizing country music, if you study history. It's probably going to make everybody's job harder, but the

public and the artists will probably change their tastes and their output. As much as none of us want to go through hard times, hunger is a great motivator."

Citing rising unemployment and the overall economy, Lewis says that he could see the nation's attitude changing even before Sept. 11. "A lot of people kind of look for pain outside themselves when they're listening to music," he says. "At the moment, my guess is that tolerance for fluff is going to go down a bit.

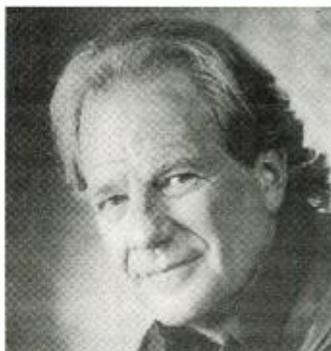
"We've always been known for having some substance in dealing with human issues, but we've just gone through 10 years of 'la la land.' Everything was wonderful. People wanted it to stay the same and be happy, and suddenly it's not. Country music probably speaks to the hard times that people fall upon more than any other genre. I see us benefiting from that."

### No Middle

Mercury's flagship act — Shania Twain — is expected to release a new album by the end of next summer, but Lewis acknowledges that there has been a lack of new releases from superstars this year. "Although country's aggregate numbers aren't down that much in terms of record sales, they're top heavy," he says.

"Fewer artists are involved in generating the billing. Our big guns are not firing right now. We're waiting on a Shania record and a Dixie Chicks record. The Garth record, hopefully, will revitalize things on the top end."

With fewer artists being responsible for the vast majority of country sales, Lewis feels that the middle went away. "The artists who were going along as Gold and occasional Platinum acts are really struggling right now," he says. "That's a business environment that none of us are accustomed to."



Luke Lewis

While Lewis admits that he can't fully explain why this has happened, he speculates that it's market forces, more than anything else. "Everybody can quickly point a finger at consolidation at radio and changing playlists, but I don't really see that," he says.

"It's a combination of factors. The format changed from an artist-driven format to a song-driven format. A brand-new young artist with a big, giant song can have a huge album. A superstar without a big, giant song isn't going to sell as many records anymore — half as many.

"The people in the middle who weren't able to make their way to the top 10 or 12 in sales became completely reliant on having a really big hit song to sustain the sales levels they were at five or six years ago. I don't know that it's anybody's fault. The question is whether you have more upside potential with a brand-new, fresh face than you do with somebody who's been having Gold records and is suddenly only selling 200,000 or 300,000 records. Those

people have had it hard during the past year."

Does that mean that today's acts shouldn't expect the sort of career longevity that has long been associated with country music? "Notoriously, country artists put out more albums than pop artists because they put them out more frequently," Lewis says. "After you own half a dozen albums by one particular artist, you're going to need something pretty strong to compel you to buy another one, unless you're a complete fanatic.

"You might use somebody like George Strait as an example of someone whose sales were waning just a bit from his peak years. Now, all of a sudden, he's got a monstrous song. I wouldn't be surprised at all to see him back at the level he was at prior to the slump."

### Crossing Over

Mercury and its sister label MCA operate autonomously, although both are accountable to their parent company, Universal Music & Video Distribution. As far as UMVD's expectations these days, Lewis says, "They're looking for increased profits. That's the nature of a publicly-held company.

"That's been difficult for all of us when we haven't been in a great environment, but I always expect my bosses to look at my numbers in a hard way. I don't think there's any unusual pressure. We all feel it ourselves; we don't need anybody else to tell us."

Regarding Mercury's primary objectives for 2002, Lewis says, "It's simple: I want to break some more acts. I look forward to the new Shania record — and, hopefully, something that we don't even expect. Surprises are wonderful in this industry."

Continued on Page 79

# JOE GALANTE

## Finding success in uncertain times

**RCA Label Group/Nashville Chairman Joe Galante, who's responsible for the RCA, BNA and Arista/Nashville imprints, says that today's business climate is extremely difficult, but that the conditions are different from anything Nashville has experienced in the past.**

"It's difficult because nobody understands what to expect for the fourth quarter," he says. "Everybody is confused about whether people will stay home and not shop because they're worried about unemployment, other economic issues or anthrax. Are people going to fly, or are they not going to fly? All those issues affect the economy.

"Plus, everybody is putting out a tremendous amount of product without really knowing if the demand will be there. We still know who the customers are. We know what to do. But we don't know what the demand will be. With costs going up across the board and a flat marketplace, it's tough at best."

### A Group Of Superstars

One of the biggest changes during the past decade has been the escalating cost of doing business. "The cost of making records, the deals for the artists, the deals for the producers, the copyright costs, salaries, T&E — I can't think of anything that has gone down," Galante says. "The expenses are probably double what we spent 10 years ago.

"Promotion costs have gone up exponentially. Comparing the costs to launch Martina McBride and Carolyn Dawn Johnson, for instance, we're probably looking at six or seven times what we spent on Martina for CDJ's promotion costs alone. If your costs are a lot higher and your volume's the same, it doesn't work out to be a great economic proposition."

Labels have also always depended on the release of new albums by superstars to drive people into the record stores, where they may make additional purchases. "The superstar product is always important to raise the visibility — not just of the level of business, but to raise the visibility of the format and give it another kick," Galante says.

"But that alone is not going to turn the tide for us. We need a group of superstars coming through, or a group of new stars selling a mil-



Joe Galante

lion or more units like we had four or five years ago. We need a bunch of those folks — not just one or two, but four or five — coming through to make the format healthy."

### The Business Of Nashville

Just as radio has gone through consolidation, country labels have undergone their own downsizing and cutbacks as the record business compressed into fewer companies and labels. "Some companies have been built on getting superstar albums, which cover your costs

and give you a profit," Galante says. "But what we're seeing now is the lengthening of the superstar cycles. Today's superstars don't release albums every 12-18 months like they used to."

Will there be more cuts at Nashville labels? "My guess is there is still some tightening to come," Galante says. "I don't believe it will be as dramatic as it has been in the past, with a number of people being let go in a burst, but we are not done."

RLG is owned by BMG, a German company. Explaining country's place in BMG's overall structure, Galante says, "We're one of their brighter stars, to be quite honest. Over the course of the last several years we've made — in fact, beat — our plans. We've picked up market share and grown acts."

Pointing to the success of Sara Evans, Martina McBride, Brad Paisley, Alan Jackson, Brooks & Dunn, Kenny Chesney, Brad Paisley and Lonestar, Galante says, "We're not dependant on one act. We've got a really broad business portfolio of artists that is very, very deep. And, we have a bunch of people coming up below, like Phil Vassar, Andy Griggs and Carolyn Dawn Johnson.

Continued on Page 78

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# JIM ED NORMAN

Guiding Warner Bros./Nashville for 12 years

**Warner Bros./Nashville President Jim Ed Norman is a self-described optimist — and he remains optimistic about the future of country music as an industry and an art form.**

That's not to say that Norman is naive or that he denies that these aren't hard days in Nashville, but his optimism remains strong after withstanding the ebbs and flows that he's witnessed during three decades in the music business. After a successful career as an independent producer and music publisher, Norman became VP/A&R at Warner-Reprise in 1984 and has headed the company's Nashville operations for the past 12 years.

"There's no question, business is tough," he says. "There's intense competition for shelf space, column space in the print media and airtime on television. In this overall cycle that's going on, it's difficult for country to find avenues of exposure."

One artist who hasn't had any problems getting attention is Warner Bros. flagship artist Faith Hill. All four of her Warner Bros. albums have been certified multi-Platinum. Her 1998 project, *Faith*, has sold more than 5 million copies, and her 1999 followup, *Breathe*, has now surpassed the 7-million-sales mark. Hill is set to deliver an album for third-quarter release next year.

## More Responsibility

Norman's job has become more complicated during the past year because of downsizing within the Warner Music Group. With the closure of Giant and Asylum in Nashville, artists from those two labels were moved to Warner Bros. Atlantic retains a country roster that includes John Michael Montgomery and Tracy Lawrence, but Warner Bros. assumed that label's marketing and promotion responsibilities after Atlantic closed its Nashville office.

Rumors of additional cutbacks on Music Row persist, but Norman says that his company has already seen the worst of them. "Those of us at the Warner Music Group have already gone through some substantial changes," he says. "I don't foresee other changes with regard to us and our operation."

Indicating that changes are coming sooner or later for virtually all labels, Norman says, "As an overall industry, if people haven't contended with early retirement packages and what have you, then those things might be coming."

About absorbing Giant, Asylum and Atlantic's country division, Norman says, "It's been incredibly hectic over the past six months to a year, trying to organize a system that can continue to act — and be effective — with the artists and the music they're making."

Country music goes through cycles of popularity, but Norman says those cycles also exist within the entertainment business. "You have the big broad cycles of an industry," he explains. "You also have cycles within each individual company. I feel great right now about the work that's been done to coalesce the energies of our company and get people focused on this additional responsibility."

## Keep Plugging

Norman credits the arrival of Warner Bros. Records Chairman/CEO Tom Whalley with

creating an even stronger relationship between Nashville and the company's California headquarters. "Tom Whalley is really dedicated to fully integrating the country division into the day-to-day discussions that go on in Burbank," he says. "Our records are part of priority discussions in the overall company. And it isn't just when a record is seen as a crossover. We've got records that could be thought of as decidedly country that are being talked about in the overall context of the company."

The other dynamic at work is the Nashville division's relationship with the Warner Music Group. "In addition to our work with Atlantic, Clay Walker is still out on the Giant logo," Norman says. "We have a responsibility, as the Warner Music Group country operation, to represent all of the Warner Music Group's activities, so we fit in substantially. We get the support we need from the Warner Music Group."

"Our motto is 'Work hard, have fun, be nice.' My other motto is 'You can't lose 'em all.' You keep plugging, you keep going. In the context of trying to manage all of these changes, a lot of this will settle in, and we'll be imminently comfortable with what appears to be — in the throes of working on it — unmanageable at times or incredibly difficult."

When asked if the Nashville operation's bottom line has come under increasing scrutiny in recent years, Norman replies, "I've worked at a publicly held corporation here for 20 years now, and the bottom line has always been under scrutiny."

However, Norman claims that the tighter market hasn't necessarily affected which artists find their way to the roster. "The tighter market has certainly created a situation where we're prepared to articulate and defend the nuances and the expectations associated with marketing our records, but the signings have always been a function of the passion for the artistry and the music," he says.

"There are some things that are very specific to our industry. While the current climate

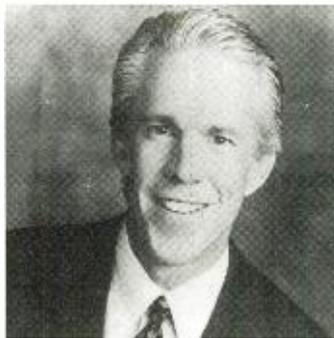
**"Our motto is 'Work hard, have fun, be nice.' My other motto is 'You can't lose 'em all.' You keep plugging, you keep going."**

doesn't make us more conservative, it certainly does force us to be prepared to articulate our expectations in a whole new way to financial people."

Norman sees this preparation as a plus. "It has forged a better working relationship within the corporation," he says. "If anything, it actually gets you talking about the nuances of your business when there isn't normally that concern. From my view, it's better when the dialogue is fostered internally and there's a greater understanding on the part of people throughout the entire corporation of the business we're in."

## History Repeats Itself

When it comes to the future direction of the music, Norman looks at things within



Jim Ed Norman

roughly 15-year cycles. "Harlan Howard said that country music is three chords and the truth," he says. "What happens is that we move from three chords and the truth to four chords and the truth — and then we have five or six chords."

"You see these cycles where music goes through a metamorphosis and becomes a little more intricate in its structure. Sometimes, within that backdrop, something begins to resonate with people once again about the art form and its simplicity. It will move back to a simple structure, and then it will start all over again."

Norman contends that the current circumstances are almost identical to what has happened in the past. However, he adds, "We've had a revolution during this last 15-year cycle that was quite dramatic on many fronts. It wasn't just the form of the genre and the music itself, but even the format changed, as far as moving from cassettes to CDs and, now, downloading."

In the current landscape of country music, Norman points to the success of traditional and pop-leaning albums. "I've been around the business for 30 years, and it's an ongoing question," he says. "To me, it's always been reduced to 'Is the format at any given time going to be determined by and defined by the artists, or is it going to be defined by the Greek chorus that stands on the periphery and passes judgment about what's going on?' I certainly hope it's going to be defined by the artists and the music they bring to the marketplace."

Norman was at Warner Bros. when Randy Travis was embraced by the media as one of the saviors of traditional country music. "Fifteen years ago Randy's success built and bred confidence within the creative community that you could do traditional country music successfully," he says.

"All of a sudden, there was a plethora of signings and people doing traditional country music. That hadn't been the case just 18 months prior to that. That confidence brought in a lot of fresh talent and ideas that were built on over the course of five, seven or 10 years. During that time the music began to mature again. Along with that maturity, a more pop cast came to some of the artists."

"The discussion of pop vs. country seems to be driven more by a dialogue that goes on within the industry than by the people. The people just buy the music, listen to it and love it."

## Younger Signings

With labels apparently intent on signing younger and younger acts, Norman jokes, "We've been working on DNA cloning, fertil-

ity studies and all kinds of things to stay ahead of the competition." From his standpoint, an artist's age shouldn't be an underlying reason for that artist to be offered a record deal. "If we're going to be successful, those decisions should be made on the quality of the music and the artistry, not age," he says.

With the exception of a few acts, such as Tanya Tucker, the country record industry has never shown a strong history of signing teens as artists in the past. "It was always the exception, because country music dealt thematically with more adult-oriented subjects," Norman explains. "If you were going to talk about drinking and divorce, you were typically an older person who could put that into context."

Asked whether labels have signed younger acts for the sheer sake of signing younger acts, Norman replies, "I don't think so, but wouldn't that same type of question extend to, 'Did everybody sign people wearing hats just because they wore hats?' Or, 'Did everybody sign people wearing sequined suits?'"

"If you go back 20 years, it was less likely for a young artist to be thought of as credible in country music. Today, it is eminently credible for a young person to be thought of as having potential. Now when you listen to or think of signing a young artist, you can think of this artist as having a forum for their music to be heard. It won't be rejected just on general principle."

## A New World

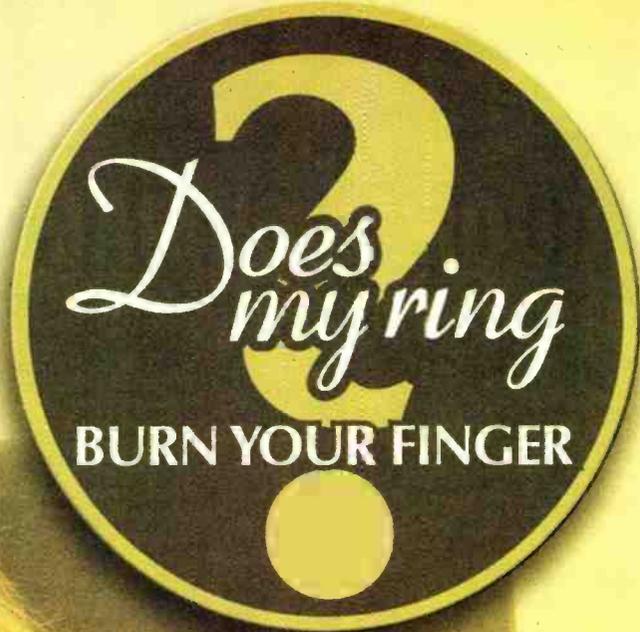
The Sept. 11 attacks have already had an effect on the way business is being conducted at record labels. "Clearly, one of the devices we had available to us prior to then were fly-aways," Norman says. "Now people are more reluctant to go on trips on airplanes."

Many artists are also changing their mode of travel. "I've been on several planes since Sept. 11," Norman says. "There used to be this timeline where, if it's a three-hour drive, I'll take the drive, because it's one hour to the airport, an hour on the flight and an hour drive once I get the car. Now that window has been moved up. If it's a six-hour drive, I might as well drive it because of the time that it takes to go through the added security."

"Our whole economy has been so dependent upon airline traffic, but my sense is that now all the other forms of transportation — trains, buses, cars — will begin to be used in a whole new kind of way. My guess is that regionality may come back to many businesses, including ours."

Another likelihood, Norman says, is for increased "cocooning" among Americans as they choose to work and shop from home. "Certainly, the events of Sept. 11 may have a dramatic impact on that," he says. "All of a sudden, broadband takes on a whole new light."

"With the potentials of broadband come difficulties in how we will manage our businesses. How do we successfully get over the hump with some of the other more dramatic issues that we confront as an industry? Not just the record business, but as a creative industry working with songwriters, publishers and artists — all the people who work together and depend on each other for the success of our business."



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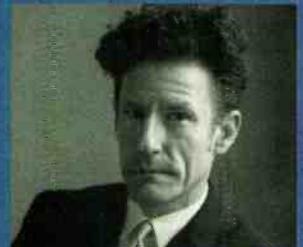
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• **Slogans/Positioning Statements:** "Tampa Bay's Country Station," and, recently, "Tampa Bay's Patriotic Country station"

• **Frequency/Power:** 99.5/100kw

• **Country Sign-On Date:** September 1971 (WQYK is celebrating its 30th anniversary)

• **Ratings:** (Arbitron, last five books; 12+ share and market rank, followed by 25-54 share and market rank)

12+: 6.9 (3), 6.4 (5), 6.5 (3), 5.6 (5), 7.7 (2)

25-54: 6.1 (3), 6.4 (2), 6.1 (3), 5.6 (3), 7.8 (1)

**Other Awards/Honors**

• Tom Rivers: 1996 CMA Personality of the Year, 1997 ACM Personality of the Year and 1997 *Billboard* OM of the Year

• Skip Mahaffey: 1996 CMA Large Market Personality of the Year and 2001 CMA Major Market Personality of the Year

• Eric Logan: 2000 and 2001 *Gavin* OM of the Year.

• Jay Roberts: 1999 *Billboard* MD of the Year and 2001 *Gavin* MD of the Year

• Mike Culotta: 1998 Promotion Director of the Year

**VP/GM Tom Rivers:** "First, we must thank the CMA and those who voted for us. I am happy to report that we are no longer the Susan Lucci of the CMA Awards (being a finalist seven of the past 10 years), and to have it happen on our 30th anniversary is extraordinary.

"We have been owned by Infinity Broadcasting since 1986 and take pride in being one of Mel Karmazin's original 13 colonies, one of the first 13 stations Infinity Broadcasting owned. WQYK not only plays an array of country songs (we are proud of our heritage), we were also one of the first stations in the nation to put NFL football on FM, and we have done so for the past 11 years. Our ties to the Tampa Bay community run very deep, and I believe our

Continued on Page 76

**LARGE MARKET  
STATION OF THE YEAR**



**WFMS/INDIANAPOLIS**

**Owner:** Susquehanna Radio Corp.  
**VP/GM:** Charlie Morgan  
**GSM:** Julie Reyburn  
**OM:** David Wood  
**PD:** Bob Richards  
**MD:** J.D. Cannon



• **Airstaff:** (beginning with mornings; years at station in parentheses) Jim Denny (13), Trapper John (John Q. Morris) (2), Deborah Honeycutt (2) and Mimi Pearce (15); Vicki Murphy (2); C.K. Webb (7); J.D. Cannon (22); Darren Tandy (8); Terry Fullen (16); Steve Stuart (8); Mike Orr (3); Tim Bonnell (2); Gwen Scott (1); Ann Richards (1); Joe Michaels (1). Also key to the station's sound: Image Director Johnny George (4) and News Director Kevin Freeman (11).

• **Slogans/Positioning Statements:** "Today's Hot Country on the Country Station"

• **Frequency/Power:** 95.5/50kw

• **Country Sign-On Date:** August 1976 — "We're celebrating our 25th anniversary."

• **Ratings:** (Arbitron, last five books; 12+ share and market rank, followed by 25-54 share and market rank)

12+: 10.7 (1), 12.0 (1), 11.8 (1), 12.6 (1), 11.4 (1)

25-54: 11.1 (2), 12.8 (1), 12.2 (2), 11.6 (2), 10.3 (2)

**Other Awards/Honors**

• 1997 CMA Large Market Station of the Year

• 2000 CMA Large Market Station of the Year

• Indiana Broadcasters Association 2001 Spectrum Award.

**VP/GM Charlie Morgan:** "There's no better way to conclude our yearlong 25th anniversary celebration than by winning the industry's highest honor, the CMA Award. To be a back-to-back winner is an even more generous tribute to the many talented people who have poured their hearts and souls into making WFMS such a special radio station."

**MEDIUM MARKET  
STATION OF THE YEAR**



**WIVK/KNOXVILLE**

**Owner:** Citadel Communications  
**VP/GM:** Bobby Denton  
**GSM:** Ed Brantley  
**OM/PD:** Mike Hammond  
**MD:** Colleen Addair

• **Airstaff:** (beginning with mornings; years at station in parentheses) Andy and Alison (4); Colleen Addair (11); Gunner (3); Kim Kavanaw (2); Terry Womack (35); Ed Rupp, traffic reporter (17); Channing Smith, News Director (16). Weekends: Tom Miller (2); Hoss Jordan (5); Kevin Miller (1); Jack Ryan (1); Ben Butler (1); Jon Knowles (1).

• **Slogans/Positioning Statements:** "Today's Best Country and the All-Time Country Legends"

• **Frequency/Power:** 107.7, 100kw

• **Country Sign-On Date:** 1964

• **Ratings:** (Arbitron, last five books; 12+ share and market rank, followed by 25-54 share and market rank) WIVK has been No. 1 12+ and 25-54 in each of the last five ratings sweeps.

12+: 19.5, 19.3, 22.0, 23.1, 20.2

25-54: 19.7, 19.0, 21.0, 22.6, 20.2

**Other Awards/Honors**

• This is the fourth time that WIVK has won the CMA's top honor as Station of the Year.

• Finalist, 1998 ACM Station of the Year

• Finalist for NAB Crystal Award

• Finalist for NAB Marconi Award for Medium Market Station of the Year and Country Station of the Year

• Edward R. Murrow Award, 1998

• Country Radio Broadcasters' Humanitarian Award

• Colleen Addair was a finalist for CMA Medium Market Personality of the Year.

**VP/GM/Bobby Denton:** (Denton recently announced that he would be retiring at the end of this year.) "WIVK has been part of the Knoxville community since 1953 with a simple message: service to the listeners and the community. It is our people who make the difference. From Mike Hammond's leadership to all our full-time and part-time employees, we have continued to provide a product of excellence to the community. We are fortunate to have won this award four times. It is a tribute to our great staff and their hard work. This award means more than anyone can ever imagine, since it is the highest honor a station in country music can achieve. Thank you, CMA!"

**SMALL MARKET  
STATION OF THE YEAR**



**WUSY/CHATTANOOGA, TN**

**Owner:** Clear Channel  
**VP/GM:** Sammy George  
**OM/PD:** Clay Hunnicutt  
**MD:** Bill "Dex" Poindexter

• **Airstaff:** (beginning with mornings; years at station in parentheses) Bearman (13) & Ken Hicks (16), Lynn Sharpe (3), David Hughes (8) & Dexter (6), Big Zak Evans (4), Ric Allan (6 months). Weekends: Jim Beam, Greg Rambin, Vickie Hazelwood, Randy Ray, Johnny Mac and Samantha Stevens.

• **Slogans/Positioning Statements:** "US-101, Chattanooga's Hot Country Favorite"

• **Frequency/Power:** 100.7/100kw

• **Country Sign-On Date:** May 1983

• **Ratings:** (Arbitron, last five books; 12+ share and market rank, followed by 25-54 share and market rank) WUSY has been No. 1 12+ and 25-54 in each of the last five Arbitrons.

12+: 21.2, 19.6, 22.1, 19.6, 18.8

25-54: 20.8, 18.4, 21.0, 18.5, 19.9

**Other Awards/Honors**

• CMA Station of the Year for 1995, 1996, 1997, 1998, 1999, 2000 and 2001

• Lynn Sharpe, 2000 CMA Personality of the Year

• David & Dex, 1999 CMA Personality of the Year

• NAB Crystal Award, 1998

• Chattanooga's Best Radio Station, 2001

• *Gavin* Small Market Station of the Year, 2000

• Clay Hunnicutt, 2001 *Gavin* Country Small Market OM/PD of the Year

**VP/GM Sammy George:** "We just can't believe we've been lucky enough to win seven straight CMA Awards. It's a complete team effort, from the front office to everyone on the air. Our listeners always support us through good and bad, and everyone at US-101 makes sure they are our No. 1 priority. US-101 is a very close family, and they always make me proud to say I work for US-101."

# 2001 CMA Broadcast Winners

## NATIONAL PERSONALITY OF THE YEAR

### BOB KINGSLEY

#### AMERICAN COUNTRY COUNTDOWN

- **Personal:** Bob Kingsley was born in San Francisco on March 19. He's been married to Nan for 12 years.
- **First Radio Job:** "My first job was with the Armed Forces Radio Station TFK in Keflavic, Iceland. The first time I cued up a record and watched it play, I knew what I wanted to do."
- **Radio History:** "Following TFK was Las Vegas, NV and Tijuana, Mexico. I worked at several stations in Southern California, including KFOX/Long Beach, KGBS/Los Angeles and KFI/Los Angeles, and as PD of KLAC/Los Angeles."
- **On-Air Philosophy/Advice For Air Talent:** "Love the music, be yourself, persevere."
- **Something About You That Would Surprise Our Readers:** "I show cutting horses, and I love to team rope."
- **Hobbies:** "Cutting horses, roping and counting backward."
- **Best Radio Memory:** "One of my best memories was when I worked at KFOX/Long Beach in the '60s with some of the greats in this format, including Biff Collie and Hugh Cherry."
- **Worst Radio Memory:** "My last two months at KLAC."
- **Short-Term Goal:** "To continue what I'm doing."
- **Long-Term Goal:** "To continue what I'm doing."
- **Favorite Song:** "Sooo many."
- **Fantasy Job:** "Currently doing it."
- **People I'd Like To Thank:** "The entire ACC staff; my wife, Nan; ABC Radio Networks; all of the program directors and general managers who run the program every week; all of the performers; and, particularly, the songwriters, without whom none of us would be here. I'm not able to articulate what an incredible honor this is."



## MAJOR MARKET PERSONALITY OF THE YEAR

### SKIP MAHAFFEY, WQYK/TAMPA

- **Personal:** Mahaffey was born in Shreveport, LA on 9/6/61. He and Denise just celebrated their 20th anniversary. They have three children — Sean (18), Carleigh (14) and Meagan (7).
- **First Radio Job:** KWPR/Claremore, OK, 1983. "I sold in the morning, did the 3pm-sunset shift (for those of you who remember daytimers). Part of my job was mowing the grounds around the transmitter site between records on Sundays with a push mower. It was five acres — I had huge forearms!"
- **Radio History:** KWPR/Claremore, OK; KVOO-AM/Tulsa ("A very cool 50,000-watt flamethrower; Billy Parker gave me my break on my 22nd birthday"); K11M-FM & KCUB-AM/Tucson; KYKY/St. Louis; KSON/San Diego; KYSR (Star 98.7)/Los Angeles; WCOL/Columbus, OH; and WQYK/Tampa.
- **On-Air Team:** "I've been blessed with a great group of people in front of and behind the mikes. Les McDowell has been doing traffic here for nine years; Rita Ciccarello has been with the station for 23 years; and Braden Gunn, my sports guy, has been with the station since he was a teenager. Kevin Ebel is the producer, Joe DeMay is our traffic guy in the air, Dick Fletcher is our meteorologist, and "Charlie" is our Hollywood reporter. Al Wyntor hangs out



Continued on Page 76

## LARGE MARKET PERSONALITY OF THE YEAR

### KAREN DALESSANDRO AND SCOTT DOLPHIN WMIL/MILWAUKEE

- **Personal:** Karen Dalessandro was born May 11 in Detroit. She and Doug have been married for 16 years. No kids, but they do have a pet cockatoo named Oscar. Scott Dolphin was born in Cascade, IA on 9/11/63. He's married to JaDee and is father to Kylie (7) and Sam (3).
- **First Radio Job:** KD: 1980, WSDS/Ypsilanti, MI. "The studio was literally located in a cow pasture. I can remember the cows outside the window as I was taking transmitter readings. My first artist interview was with the then-unknown band Alabama, who drove 25 miles from their concert venue to this tiny AM radio station in a cow field." SD: WHBF/Rock Island, IL, 1984. "I was always interested in radio



Continued on Page 76

## MEDIUM MARKET PERSONALITY OF THE YEAR

### PAUL KOFFY WSSL/GREENVILLE, SC

- **Personal:** Paul Koffy was born in Osceola, WI on March 8, 1973. He is currently engaged to be married.
- **First Radio Job:** WXCE (AM1260)/Amery, WI: "Wixxey 12-60, a 5,000-watt AM in the heart of Dairy Land. Grain futures, hog reports, the swap shop and obituaries. Lots of Swedes, Fins, Germans and Danes. I screwed up a lot of dead people's names."
- **Radio History:** 1992, evenings at WXCE-AM/Amery, WI; 1992, overnights at WKSM (99 Rock)/Ft. Walton Beach, FL; 1993-95, mornings at WIXK/New Richmond, WI; 1995-97, afternoons at WXBW/Pensacola, FL; 1997-98, afternoons at WSSL/Greenville, SC; 1998-99, middays at KPLX (The Wolf)/Dallas; and 1999-present, afternoons at WSSL/Greenville, SC.
- **On-Air Team:** "It's just me, the listener and 12 songs in a row. How cool is that? And, I got a CMA!"
- **On-Air Philosophy/Advice For Air Talent:** "Be creative. Make the listener the star. Be concise. Edit. Don't be mean."
- **Something About You That Would Surprise Our Readers:** "I don't use a show-prep service. I write for myself — and steal a lot from people funnier than me."
- **Hobbies:** "I sell Royal Jelly; I have a couple of stands of bees. I love cutting wood, I love to read, and I pray or meditate at least two hours a day. Oh, and I have four dogs and a cat."
- **Best Radio Memory:** "Smilin' Tom Fridley from WBOB/Minneapolis called me out of the blue while I was working at WIXK. He said I had a lot of raw talent (I really sucked then). I never got a part-time gig at 'BOB, and I annoyed the crap out of Tom and PD Bob Wood, but I was literally starving (yes, physically starving) at the time, and that phone call gave me much-needed happiness. Around the same time [KEEV/Minneapolis PD] Gregg Swedberg gave me a tour of his station, and he took over a half hour to talk to me and give me some starting-out advice. Thanks, guys, it meant more than you will ever, ever know."
- **Worst Radio Memory:** "Having someone in Human Resources tell me that I negotiated a crappy deal and that the guy before me was making way more than I was by tens of thousands. I hadn't even hit the air yet! I lived with it for nine months, and when the R&R Annual Salary Survey came out, it confirmed it. If really hurt my tummy bad."
- **Short-Term Goal:** "Have a good show tomorrow, get a decent raise."
- **Long-Term Goal:** "Repeat short-term goal over and over."
- **Favorite Songs:** "My favorites are 'No Time to Kill,' 'Dreaming With My Eyes Wide Open,' 'But for the Grace of God,' just about everything by George Strait and 'Only in America.' I love



Continued on Page 76

## SMALL MARKET PERSONALITY OF THE YEAR

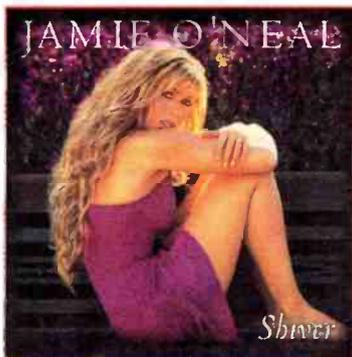
### WILHITE & WALL KKIX/FAYETTEVILLE, AR

- **Name:** Tim Wall was born in St. Louis, MO on 1/6/57. He's been married to Kimberley since 7/11/92. They have one son, Thomas Choi Wall, born 7/8/98. Darren Wilhite was born in Lincoln, AR on 12/13/62. He's been married to Cara for 14 years. Their children are Ariel, Mallory and Rhiannon.
- **First radio job:** TW: February 1984, KURM/Rogers, AR. "We did everything from pee-wee and high school ballgames, graduations, farmer interviews, obits, a trading show and city council meetings to gospel, pop and country music — not to mention the preachers broadcasting live and off cassette tapes on Sundays." DW: 1983, KSST/Sulphur Springs, TX. "The station had a TV studio that broadcast noon and 6pm news live. The rest of the time was just PSAs with the station audio. Bored one night, I watched *The Empire Strikes Back* and broadcast it to all of Hopkins County. Sorry, Mr. Lucas."



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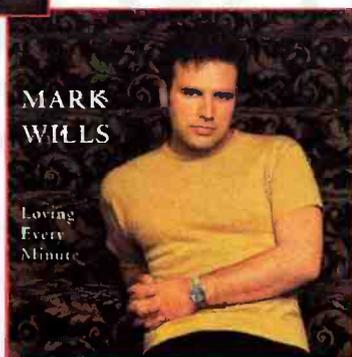
# Give the gift of music!!!



## Jamie O'Neal *Shiver*

**ACM "Top New Female Vocalist"**

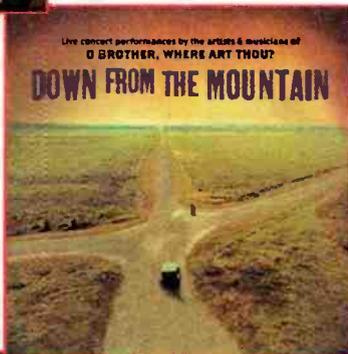
Jamie O'Neal's *Shiver* features "There Is No Arizona," "When I Think About Angels," and "Shiver"



## Mark Wills *Loving Every Minute*

**The artist who brought you the hit singles: "Back At One," "I Do (Cherish You)," "Don't Laugh At Me," "Wish You Were Here," & "Jacob's Ladder"**

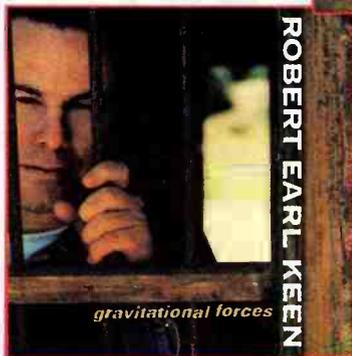
The new album featuring the title track "Loving Every Minute" & "I'm Not Gonna Do Anything Without You" (duet with Jamie O'Neal)



## Down From The Mountain

**More songs, performed live, from the artists of "O Brother, Where Art Thou?"**

Recorded in May 2000 at the historic Ryman Auditorium



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Features "Walkin' Cane" and a studio version of his signature anthem "The Road Goes On Forever"

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LOST HIGHWAY

## SKIP MAHAFFEY

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with us too. We have a cast of thousands that makes my job very easy. In fact, I'm not exactly sure that I contribute to the program at all!"

- **On-Air Philosophy/Advice For Air Talent:** "You've got to be true to yourself and your audience. The greatest compliment you can receive is when people say, 'You're the same in person as you are on the radio.' When all is said and done in this business, the only thing we leave behind is our integrity. My advice: Be passionate about what you do, and when people talk about you, hopefully they'll say, 'He wasn't such a bad guy.'"
- **Something About You that Would Surprise Our Readers:** "I'm Batman."
- **Hobbies:** "Sleeping. No really, that's about it. I'm a really bad guitar player."
- **Best Radio Memory:** "That's a tossup. My youngest daughter was born on the air; that was incredible. The first time I opened a mike on the air in Los Angeles, the market I grew up listening to, was cool. In Columbus, Stan Gill — Vince's Dad — used to come in and spend some mornings with Dixie Lee and me. Those were great times. I miss the Judge."
- **Worst Radio Memory:** "Trying to describe the tragedy at the World Trade Center while watching a second plane slam into the building."
- **Short-Term Goal:** "Beat Scott Borchetta's Porsche into the pavement — with pedal to spare!"
- **Long-Term Goal:** "I'm gonna die in the WQYK control-room chair."
- **Favorite Song:** "Just about anything Ed Bruce ever did (one of the greatest voices ever), 'Streets of Bakersfield' by Dwight and Buck, 'El Paso,' anything by The Mavericks."
- **Fantasy Job:** "I honestly don't know. I'm hoping Betty Ford comes up with a treatment for radio. Maybe a roadie for Lonestar."
- **Four People I'd Invite To A Fantasy Dinner:** "John Lennon, Groucho Marx, Bugs Bunny and Wayne Fontes (private joke)."
- **People I'd Like To Thank:** "God, Dee Dee, Sean, Carl, Meg, Tommy Rivers, Eric Logan, Mike Culotta, Tampa Bay, my entire WQYK family, George Achaves, Big John Dave Boy, Meesh and the poor slobs who have served as my producer, Mom, Jay, Beetcher, Dave Nicholson, Billy Parker, Michael Cruise, Dave Van Stone, Chapin, Richie, Mike, Keetch, Dean, Tracy, Lon, Maggie and Sharla."

"Every fan of country music who has turned on a radio. Lisa for having faith in me, Shep for firing me, Larry Daniels for interviewing me six times and never giving me a job, and Steve, who suggested to me in '87 that I really should look into getting out of radio. Shane, Bill, Brady, Lester, Rita, Dave and my brothers and sisters in radio who have given me material and inspiration over the years. And, most of all, those who write and make the music; I would not be here without you. (I know the minute I send this, I'll forget somebody ... sorry!)"

## WILHITE & WALL

Continued from Page 74

- **Radio History:** TW: KURM/Rogers, AR, 2/84-11/84; KKIX/Fayetteville, AR, 11/84-10/90; WFMB/Springfield, IL, 10/90-4/91; WIVK/Knoxville, TN, 4/91-7/97; KKIX, 7/97-present. DW: KSST/Sulphur Springs, TX; KKEG/Fayetteville, AR; KMCK/Siloam Springs, AR; KKIX/Fayetteville, AR; WFMB/Springfield, IL; WIVK/Knoxville, TN; KKIX/Fayetteville, AR
- **On-Air Team:** Sally Kaucher (news) and Curt Campbell (sidekick)
- **On-Air Philosophy/Advice For Air Talent:** TW: "Be yourself, and treat your co-workers and listeners with the respect they deserve. Use your position to do what you can to make a positive difference in the community." DW: "Be dependable and available."
- **Something About You That Would Surprise Our Readers:** TW: "I know who the real father of Shania's baby is." DW: "I'm the real father of Shania's baby."
- **Hobbies:** TW: "Pre-1998: Guitar, golf, watersports and reading. Post-1988: Anything I can do to keep my 3-year-old son entertained." DW: "Vinyl LP collecting, traveling and comedy writing."
- **Best Radio Memory:** TW: "Broadcasting our show from places like Russia, England and Germany." DW: "Getting revenge on Roy Mercer (vol. 2, cut 9) and being on two of his CDs."
- **Worst Radio Memory:** TW: "Being on the air live describing what we were watching on CNN as the second plane came into the picture and hit the World Trade Center Tower." DW: "Hearing myself say 'shit' in my headphones at a remote when the board operator forgot to put us down."
- **Short-Term Goal:** TW: "To finish filling out this form." DW: "To prove that I'm really Shania's baby's father."
- **Long-Term Goal:** TW: "To raise my son so he realizes that he can accomplish anything if he is dedicated and works hard." DW: "Launching a unique syndicated two-hour weekend show. Call us, and we'll tell you what it is."
- **Favorite Songs:** TW: Steve Wariner's "Some Fools Never Learn," The Beatles' "Here Comes the Sun," Vince Gill's "Whenever You Come Around," Garth Brooks' "The River." DW: Clint Black's "Nobody's Home," Garth Brooks' "We Shall Be Free," Tim McGraw's "Whatever You Say."
- **Fantasy Job:** TW: "Oh, yeah, like I'm really going to tell you so you can print it and blow my cover." DW: "To be a regular on *Whose Line Is It Anyway?*"
- **Four People I'd Invite To A Fantasy Dinner:** TW: "Tom Hanks, Paul McCartney, Johnny Cash and Homer Simpson." DW: "Merle Haggard, Shania Twain (plus highchair for baby), Hank Hill and Austin Powers."
- **People I'd Like To Thank:** TW: "My wife, Kimberley; Tommy; Les Acree; Jay Phillips; Moon Mullins; John Cullen; Zeb; and all the great people we work with every day." DW: "My wife, Cara; Jay Phillips; Les Acree; John Cullen; Moon Mullins; Roy D. Mercer; Phil & Brent at KMOD/Tulsa; Tim Wilson; Sean Morey; Wal-Mart for a great trip; and Charlie Fox."

## KAREN DALESSANDRO AND SCOTT DOLPHIN

Continued from Page 74

because my oldest brother, Gary, was already doing it when I was in elementary school. He's currently the play-by-play guy for the Iowa Hawkeyes."

- **Radio History:** KD: 1980-81, WSDS/Ypsilanti, MI; 1981-84, WILS/Lansing, MI; 1984-85, WMYT/Detroit; 1985-91, WDTX & WDFX/Detroit; 1992-93, WKQX/Chicago; 1993-95, WYCD-FM/Detroit; 1995-97, WWWW/Detroit; 1998-present, WMIL/Milwaukee. SD: WHBF/Rock Island, IL; KTOM/Salinas, CA; KXXX/San Francisco; KFRC-FM/San Francisco; WYZM/Madison; and WMIL/Milwaukee.
- **On-Air Team:** Joining Dalessandro and Dolphin are producer Tony "Radar" Hess, Bucky Albright with traffic, Alan Jackson with Weather Channel weather and Al Wyntor with "The Nitty Gritty From Music City."
- **On-Air Philosophy/Advice For Air Talent:** KD: "Leave the big 'radio' voice and production bits to the production director. Local, relatable, compelling conversation will carry you farther than another round of 'Battle of the Sexes.' Be real, have fun, and don't ever 'read' a liner card." SD: "Have fun! When it seems like you're working for a living, it's time to move on. Learn early how to take constructive criticism, because there will be a bunch of it in morning radio."
- **Something About You That Would Surprise Our Readers:** KD: "If I'm not having a good show, it's because I'm wearing shoes. I cannot perform on the radio without wearing sock booties and no shoes!" SD: "I worked the sidelines for Fox and NBC, getting TV timeouts during NFL games for three years at Soldier Field in Chicago."
- **Hobbies:** KD: "Collecting shoes to wear when I'm not on the air. I'm a fitness freak — cardio, weightlifting, yoga and anything else that relieves the stress of radio." SD: "I'm a huge sports fan and love attending college and pro sporting events. I also love vacationing with my wife and kids. We love Disney World."
- **Best Radio Memory:** KD: "Ambushing Garth Brooks on a Nashville golf course and snagging an exclusive interview." SD: "Doing the show from three Super Bowls and interviewing the players."
- **Worst Radio Memory:** KD: "After years in Detroit as Karen Dalessandro, a new PD, in his infinite wisdom, ordered me to use the name 'Janet From Another Planet.' After I refused this request and took myself off the air — citing his ignorance as the reason — the story made Detroit headlines. He was gone in a week. I stayed three more years as Karen Dalessandro." SD: "Not realizing that my mike was on and blurring out the good mother of all swear words on the air. Oops!"
- **Short-Term Goal:** KD: "To get a nap today." SD: "We'd love to go to No. 1 25-54. We've been close over the years but have never been able to get over the hump because Milwaukee is such a great morning-show town."
- **Long-Term Goal:** KD: "To work my way up to 6 1/2 hours sleep a night." SD: "Make lots of money and retire someplace warm."
- **Favorite Song:** KD: "Usually, whatever doesn't test well." SD: "Doug Supernaw's 'Honky Tonkin' Foot."
- **Fantasy Job:** KD: "Working for the FBI or CIA. It's always been my second career choice, but especially now." SD: "Roller coaster tester at any major theme park."
- **Four People I'd Invite To A Fantasy Dinner:** KD: "Oprah Winfrey, Tom Hanks, Lance Armstrong and Jimmy Carter." SD: "Meg Ryan, Vince Lombardi, Johnny Cash and Tom Brokaw."
- **People I'd Like To Thank:** KD: "The rock of my life, my husband, Doug, whose never-ending patience and understanding are such a big part of my success. The best PD I've ever worked for, Kerry Wolfe, whose incredible support and belief in me are the difference between a great radio job and just another radio job. My loving parents, who once said, 'Girls don't do radio,' for giving me a reason to prove them wrong." SD: "Karen, Radar and assistant Melody, who did all the hard work on the CMA presentation. My wife and kids have also backed me no matter what I've decided to do in this crazy business."

## PAUL KOFFY

Continued from Page 74.

- that song. Thank you, Kix, for writing it. 'We all get a chance/Everybody gets to dance!'"
- **Fantasy Job:** "Hey, if it's a fantasy ... to teach people where they are leaking and how to stop it so they can heal themselves."
- **Four People I'd Invite To A Fantasy Dinner:** "St. Germain, AnnaLee Skarin, Babaji and Chris Farley."
- **People I'd Like To Thank:** "In chronological order: The judges of the CMA! Also, Donna Valentine; Gregg Swedberg; Bob Wood; Smilin' Tom; Adam Abrams; Donuts; the entire staff at WXB; Danny Somers; Phil Hunt; my radio twin from Mobile, Amy Bishop; Brian Phillips; Smokey; Cody; Tim Closson and Patti Marshal; Tex Carter; Trey Cooler; and my PD, Bruce Logan, who trusts me to do the right thing, respects my talent, is putting in for a big pay increase — no, I'm serious — and doesn't micromanage. Thank you, Bruce."

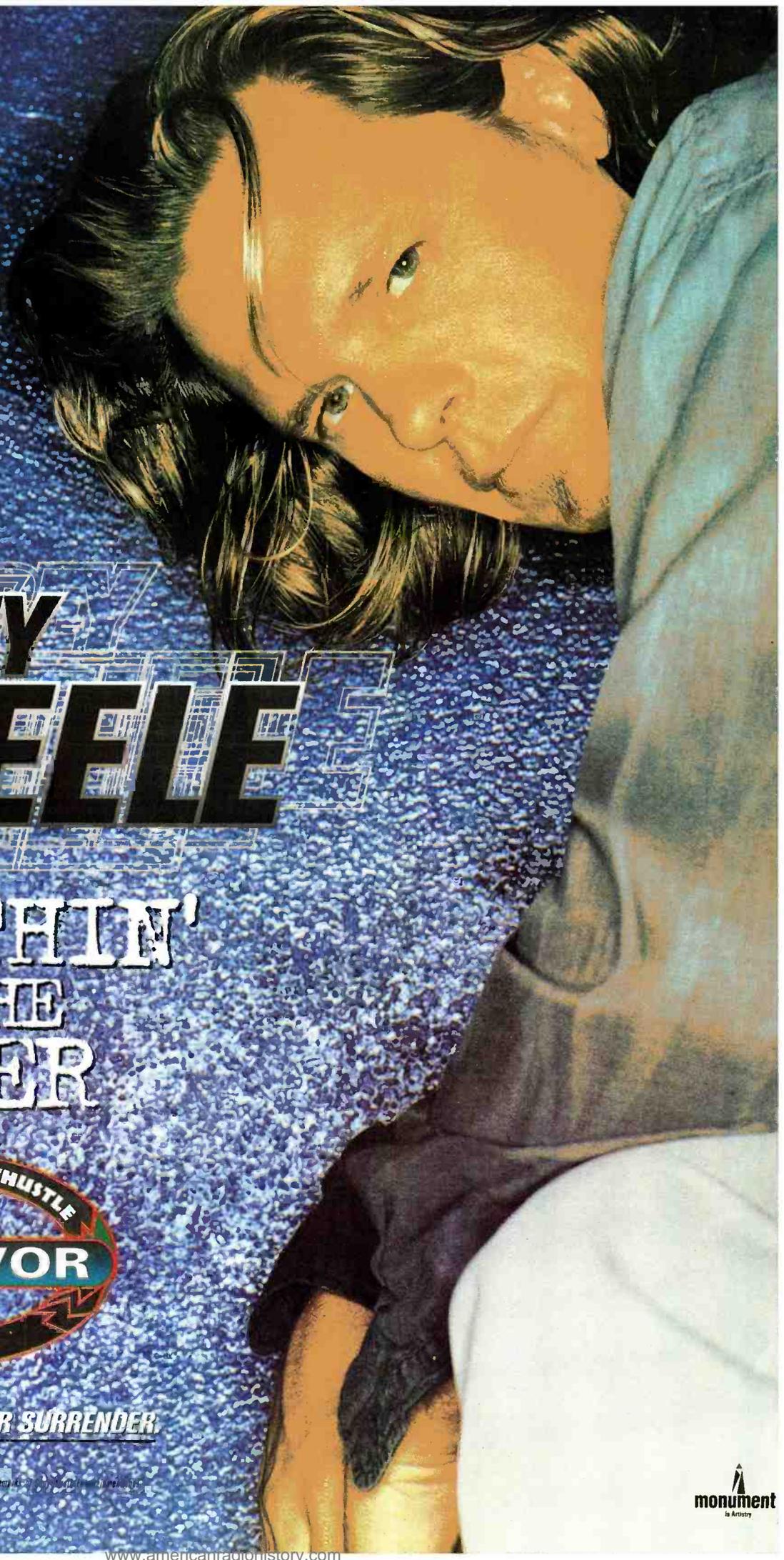
## WQYK/TAMPA

Continued from Page 73

listeners know and respect that.

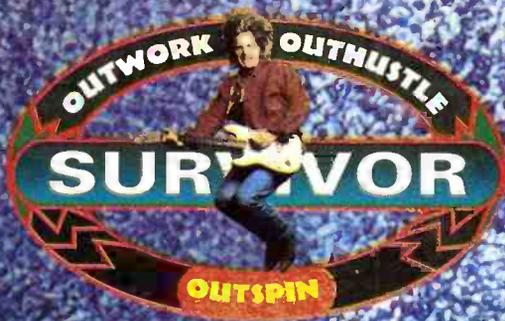
"There are many people who could make a legitimate claim to a portion of this award; however, I would be remiss not to mention the Herculean efforts of Director/Marketing Mike Culotta, OM Eric Logan, Internet Services Heidi Heinz, MD Jay Roberts and PD Beecher Martin (who created our aircheck and all of our promos). Also worth noting are our truly talented air, promotions, engineering, business and, of course, sales staffs. After all, great programming that doesn't generate even greater revenue would be a tragic waste.

"To all the artists, managers and record executives who have helped us over the years, thank you. To the writers, we all live in awe of your ability, and thank you most for your contribution to WQYK's first-ever Major Market Station of the Year Award. We never forget that it all starts with a great song."



# JEFFREY STEELE

SOMETHIN'  
IN THE  
WATER



NEVER GIVE UP, NEVER SURRENDER.

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

**monument**  
A History



## MIKE DUNGAN

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"This person is going to get a deal in this town. Not here, but somewhere, because they're really good." What makes us a little bit different is that we're really, truly looking for something unique."

Noting that much of today's music has become too polished, Dungan says, "Music sounds best when it has an edge to it. We need to get back to that point. That said, I have to admit that every once in a while I'll hear a really great, highly polished record, and I just stand up and salute it. I love production, but sometimes it just makes it a little too sterile."

Dungan is all in favor of seeking airplay at

other formats when the conditions are right. "But as soon as we start trying to make music for that express purpose, we're bastardizing the format," he says. "And, as I've often said, I'm a vocal critic of this format's AC direction. I understand why people do it. When you see incremental sales gains, it becomes difficult to resist the temptation. But, in the end, it waters us down and tears at our brand."

### Remaining On Course

When it comes to A&R decisions, Dungan has tried to maintain business as usual following the Sept. 11 attacks. "I don't want to run out and start cutting a bunch of patriotic songs, or even an overload of very serious songs, because that's not what people want," he says.

"I don't think they wanted it before, and I don't think they want it now. We need to keep doing what we're doing and making great music

without worrying about what people want. Make great music, and try to make it work. That's the problem with music anyway: We're always trying to make what we think people want.

"But, as an example, I think the smartest thing Garth has done is to go with 'Wrapped Up in You' [instead of "Beer Run"]. It's an uptempo, lightweight, fun song. He never said, 'I think this is what I need to do.' He just said, 'This is the single I want to go with.'

"At that point I hadn't even heard it; he hadn't even mixed it yet. When I heard it, at first I was a little taken aback. It was so different from him. But by the second time I heard it, I couldn't get it out of my head."

Dungan feels that, in recent years, music has had less importance in peoples' lives. "Certainly, we've lived through a period where music was important, not just for those of us in the industry, but for almost everyone," he

says. "I don't know what it takes to get back to that point.

"The same goes for radio. There were many years of my life where I couldn't live without

**"What makes us a little bit different is that we're really, truly looking for something unique."**

the radio. I had to hear every bit of it. I hung on every word. I don't feel that way now, and I know my kids don't feel that way. We're distracted by way too many things."

## MIKE CURB

Continued from Page 64

volume. What we've been trying to do at Curb Records is build a base of artists so our sales can come from a larger base of artists. I'd rather have 10 artists each selling 1 million than to have one artist selling 10 million. You build a better base that way."

Adding to Curb's bottom line in recent years has been the release of film soundtracks, most notably for *Coyote Ugly* and the Sylvester Stallone film *Driven*. Although no new soundtracks are in the works, Curb says, "We're looking. If you see any more, let me know. We'd like another *Coyote Ugly*."

### The Middle Ground

Curb was just 20 years old when he founded his company in 1964. He's witnessed almost four decades of musical trends — and he doesn't seem too concerned about the "pop vs. country" question. "As long as I've been in the record business, there have been records that lean more country, and there have been records that lean more pop," he says.

"Every once in a while one of them crosses over — whether it's 'Sixteen Tons' by Tennes-

see Ernie Ford in 1955 or 'How Do I Live' by LeAnn Rimes in 1997 or 'Breathe' by Faith Hill in 2000. There are always crossover records. Sometimes the crossover records are very country, but a lot of the records that cross over tend to be more pop. As long as we're in Nashville, and as long as we have a country

**"My attitude has always been that if Country radio plays it, it's country; if they don't, it isn't."**

business, there's going to be this debate.

"The real key is going to be where the middle is, and the middle is what radio plays. Radio tends to find a middle ground. Sometimes a record that's too pop for the format at the time won't get played, and sometimes a record that's too country for the format won't get played. But radio strikes a balance.

"My attitude has always been that if Country radio plays it, it's country; if they don't, it

isn't. Our company is very, very radio-driven. For 35 years we've been blessed with hit records. We just had the No. 1 record [McGraw's "Angry All the Time"] on your chart. We're trying to get Jeff Carson to the top 10. We've got two records just about to go top 20 — one by Steve Holy and another by Jo Dee Messina. Then we've got The Clark Family Experience coming out with a new single."

### Nothing Sells Like A Hit Record

As far as Curb is concerned, a hit single is always the primary fuel to fire record sales. "We've got to remember that we've seen recently that artists who don't get radio play aren't really selling a lot of albums," he says. "There are exceptions. If an artist has a lot of video play or critical acclaim, some of them are selling without radio. We've had that with Hank Williams III. His album is near 150,000 units without radio play. But there are a number of other artists who are not being played on radio, and those albums are not selling as well.

"We're a radio-driven format, which I like. To me, it's fun to make records that radio plays. But there's a big difference between a record that struggles to the top 10 and a record that's a real No. 1 record. Whether it's a new artist or a superstar artist or an artist who's getting

midlevel sales, getting that big hit single is still the most important thing.

"I haven't seen anyone figure out a way, over the long run, to successfully market artists who do not have hit records. We've got to have hit records. And that's also going to be the answer to artists who have sold over 10 million: They better have five or six monster hit singles if they want to do that again. They're not going to do it just because of their name."

Curb isn't sure how the Sept. 11 tragedy will ultimately affect the country music business, but he says, "I think it has changed our outlook on life a little bit. In that way, maybe it's changed our outlook on business. It's made me a lot more thankful for what we have. All of us need to spend a lot more time preserving what we have, being thankful for what we have and maximizing what we have and a lot less time worrying about the things we don't have.

"The music has been affected. Records that are angry or protest-type records have been hurt, and records that are uplifting and patriotic are certainly in greater demand. Over the next year, I think records that have uplifting thoughts will have a much better chance than records that are downers or negative. People are going to want records that are up."

## JOE GALANTE

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"Strategically, for BMG, country is an important part of the business. The issue that we have with BMG is what can we do internationally. So far, there have been very few acts that have cracked over there. I just read that Lenny Kravitz did 3.1 million units on his last album here and another 5 million outside the U.S.: We here in Nashville — with a few exceptions, like Shania, The Dixie Chicks and Faith Hill — continue to forget about the world outside the U.S. and how important that is. But, until we get a healthier format, it's going to be really hard to break some of these acts overseas."

### Future Priorities

Outlining his business priorities for the next 12 months, Galante says, "Our biggest issues are to continue increasing our market share and holding on to the level of profitability we have. Next is breaking artists through."

As for pursuing airplay for RLG's artists in other formats, Galante acknowledges, "If we get a big enough record, we'll chase Hot AC, AC and CHR/Pop to reach another marketplace and hopefully expand our sales. I'm being forced to do that more than I would like to just because we're static in terms of sales. It's not something that you venture into unless you really think

there's an upside to it. It's not a play to disenfranchise Country radio or to leave home. We're looking for more sales. It's that simple."

Galante admits that crossover play may not result in commensurately higher sales, but it does yield other benefits. "A big crossover record gives you residual benefits like extra TV exposure on the mainstream programs and additional visibility," he says. "But you have to make sure that it works musically. The act has to be willing to work on the musical alterations to make it fit those other formats. Honestly, we could take more songs outside the format than we do, but we don't think it's worth the investment in time and money. The upside is not that great."

As for his take on the age-old pop vs. traditional conundrum, Galante says, "I don't find a lot of artists steeped in true traditional music. I think that has to do with the way people are raised today, especially with the huge exposure everybody has to lots of media. People aren't growing up in a rural setting anymore, so you don't find strict traditionalists. People may talk about being traditional, but when you hear what they're singing and what they are playing, they're very contemporary — which is not necessarily pop, it's just mainstream."

### The Aftermath Of 9/11

The events of Sept. 11 have dramatically changed just about everything in America. When it comes to country, there have been both

artistic and business ramifications for the industry. "For the first time in my career, I really feel like I'm flying blind and that I just have to go by gut," Galante says.

"There's really nothing that tells you if you have a hit. We're not getting enough plays to know if we have a hot record or not. You have to have the patience to trust that it's going to

**"We could take more songs outside the format than we do, but we don't think it's worth the investment in time and money. The upside is not that great."**

work out and that there will be tomorrow and there'll be next year and that these things will work. But, when you're trying to run a business and forecasting what's going to happen in November and December, it's nutty right now.

"Over the long run, we all have to work on increasing the value of country as an economic

value throughout the entire process — not just on the record side, but on the talent side and on the radio side. We're not in different businesses in that sense. Anytime the genre suffers, we all suffer — the record companies, the broadcasters, the publishers and the personal-appearance industry."

The changing Country radio climate since Sept. 11 will certainly impact record labels' future business plans. "Since Sept. 11, the value of a current record on a radio station is next to nothing. Country radio now is about patriotic songs, news and gold — and just a very few current records. That's slowed down the entire process. If you were planning on putting out 2 1/2 acts a year, you may be getting one out over the next 12 months."

Just weeks after the attacks, it's difficult to know which changes will be long-lasting. "If we get into next spring and it's still the same, you'll really have some major implications in terms of the dynamics of the business," Galante says. "We are probably at the bottom of our cycle. How quickly will we rise? That comes down to how hard we really try and how much we really want it.

"If we're all content to sit here, this thing could last two or three years. If we really pull for it and we're all willing to take the chances to get out there, we can turn this around a lot quicker. But we have to take some risks."

## JAMES STROUD

Continued from Page 66

great artists, but you still have to have that unbelievable song. Our writers and publishers are coming back around and saying, 'The quality of the song is important for us artists, not a quantity of a certain style.'

In addition to reigniting Toby Keith's career, DreamWorks has also enjoyed formidable success with Jessica Andrews, 17, who was 14 when Stroud signed her. Stroud predicts a trend among Nashville labels of signing younger acts. "If you look at what's been happening during the past four or five years, the young artist has become a real savior for what we do," he says.

"Jessica, LeAnn Rimes and Billy Gilman have been very successful, but they've also

made a statement. It's going to be interesting to see where these young artists go in eight years. I think you're going to have the LeAnn and Jessicas in our market, and they'll be getting better and better."

### Response To Sept. 11

Stroud watched country record sales decrease immediately following the Sept. 11 terrorist attacks. "It's something we're going to have to live with for a little while," he says. "Again, this town is real smart, and we adjust to what fans want from us. It doesn't mean that we stop what we've been doing, but it does mean adjusting how we do our business. You look at the mechanics of it — security, how artists travel now and how we, as a business, have to protect ourselves.

"The entertainment industry has been threatened by these terrorists, so even those of us in Nashville have to be aware of exactly what

**"We had nine or 10 years of some real growth, and the last couple or three years have been pretty tough. But it's leveling out now."**

is going on. The American public is certainly supporting us. We're sort of saying to our fans, 'We're with you. You be with us. Don't let them get to us. Let's keep growing, and let's keep going.'"

At least one DreamWorks artist was inspired to write a song following the events of

Sept. 11, and Stroud says they'll work together to determine if and when that music will be released. "We, as a community, have to be careful," he explains. "You don't want to have a glut of mediocre product out there. We're not going to take advantage and try to make money off a real bad situation. It's not going to happen.

"Sept. 11 had quite an effect on the entertainment industry as a whole. If nothing else, I think it has solidified the nation in certain ways that will actually make the entertainment industry a little bit better. What we have to do as an industry is adjust to what's getting ready to happen, and that is a sustained effort by the nation to do things we haven't done in years. We're going to have to make adjustments, but one thing always happens in times of crisis: People turn to entertainment to take their mind off troubling issues."

## BRUCE HINTON

Continued from Page 66

eclectic than ever. The prior generation of artists might cite James Taylor as quickly as Merle Haggard as an influence, but now young artists talk from bluegrass to Marvin Gaye — it all makes musical sense to them. More than ever, they seem to be coming from the standpoint "Is the music good?"

"As to how Country radio is going to deal with this, I look at it in a very positive way, in the sense that Country radio, as a mass-appeal medium, doesn't have various hybrid Country formats out there. There's one door. To me, the closer Country radio gets to being a little more eclectic in its musical choices — going from something that may seem fairly AC to something that harkens back to roots or bluegrass-oriented picking and sensibility — the better.

"The pop world has all these formats and all these doors. Artists serve their niche first and, eventually, go through enough doors to

impact the mass market. My sense is that Country radio, as a matter of survival, will be looking to get past the same-old same-old routine of doing things."

As for seeking crossover airplay to bolster sales, Hinton says his plan for 2002 will be

**"The bottom line for us, my goal, is to get more than our fair share of the pie."**

the same as it's been for the past few years. "We had phenomenal success in the AC world with 'I Hope You Dance,' but that was never about chasing it," he says. "We had that great piece of music and Lee Ann's performance that allowed us to go there.

"But that was not an 'on purpose' kind of thing, and that's not the approach we want to take in the future either. I really want to superserve the country-music world we're in.

When that music is so right that it's going to be embraced by a mass audience, I'll chase it like crazy, but I'm not looking for an artist whom I think can go to that world."

### The Music, Post 9/11

The events of Sept. 11 won't dramatically change the way that MCA/Nashville does business, according to Hinton. "In my mind, it doesn't and shouldn't change anything," he says. "It still comes down to the need to have great music; you need to please the consumer. If we're not serving them, we are simply missing the boat.

"What the consumer wants can be a compelling, heart-tugging piece of music, or it can be a flat-out novelty. There's plenty of room for both. We can't go down a certain road musically just because of those events; that would really be taking our eye off the ball."

As for the pop vs. country question, Hinton wonders if next year will bring another change of opinion. "It will be interesting to see what happens next year, since it seems like some segments of the pop world have cooled off or flattened out a bit," he says. "That could be the precursor for the younger demo being ready to try something new or different, rather than

the CHR/Pop station or the boy band of the moment. That is the opportunity.

"Of course, even if they're ready to move to something, that doesn't mean they are

**"My philosophy is to be proactive about the things I can change and not worry about the things I can't."**

ready to move to country music. They have more than one option and can go in a variety of directions.

"It's up to the labels and to Country radio to provide compelling music and radio that will capture them. But, for next year, the tea leaves I'm reading look like we do have that opportunity; we must be set up for it. If the opportunity presents itself and we don't take advantage of it, shame on us."

## LUKE LEWIS

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Twain is a perfect example of an artist who has benefited from crossover airplay. From Lewis' standpoint, crossover success has been a key factor in sustaining sales levels. "Some

**"As grim as the industry and the economy generally are right now — and as much as I hate that — it has a way of revitalizing country music, if you study history."**

people in town take exception to it creatively," he says. "At radio, I think there is some concern. But if you look back at the history of this genre and this town, there have been pop records coming out of here forever, starting with Hank Williams.

"I hope our music is accepted by as many

people and as many formats as possible, forever. Anybody who takes issue with that has got their head in the sand. It's silly to want to constrict your audience in any way.

"There have been instrumentation changes over the years. Before The Dixie Chicks, no one put a banjo on a record, because you couldn't get it played. Things like that are ridiculous. They're preconceived notions that some gatekeepers involved in the industry have about what's too country or what's too pop or what's too middle of the road."

Does Nashville worry too much about those gatekeepers? "I'm sure we do, because we have to contend with it every day," Lewis says. "The people who save us from ourselves are always the artists. The artists, if they're smart, probably give very little consideration to the gatekeepers. They just make great, compelling music, and we try to find a way to get it exposed.

"But everyone involved concerns themselves at some time with whether they're reaching their core audience or whether they may be alienating some of them by getting too far out on the fringe, whether it's too country or too pop. It's the nature of the beast."

### Moving Forward

Following the terrorist attacks in September, Mercury did an assessment of the music it was planning to service to radio. "We wanted to make sure that we weren't being insensitive about song content," Lewis says. "We were

affected like most people in America were. We've all been rocked back on our heels for a minute. It's probably been difficult for a lot of people to focus on business because of the impact of the event."

Lewis says he's been pitched several new songs written in the aftermath of the attacks. "They're good songs," he says. "A couple of them are great. But it's not anything I want to be a part of. I'm very averse to putting out any records that play off it in any way. Not to be self-righteous, but I think that's just fundamental common decency.

"We've been more impacted by the fact that people haven't been going out much. The restaurant industry is hurting. The movie industry is hurting. The live concert business is hurting. The record business hasn't been hurt that badly — probably because you can take it

home. A lot of people have been staying at home more than they usually do. And there are an awful lot of people out of work. That's going to affect all of us as it trickles down."

Mercury is already introducing two of its new acts, Daisy Dem and Steve Azar. Three other acts are working on albums set for release next year. "We're not going to be shy here about introducing new talent," Lewis says. "The encouraging thing to me is that, over the past year, I've seen more talented people come through the door with fresh music.

"In order to survive, we can't afford to be risk-averse. Maybe that's part of the reason we all got in a little bit of trouble with being too formulaic about things. Then we had the lifestyle issue, where it wasn't quite so fashionable to be wearing faux cowboy outfits."

## ACKNOWLEDGMENTS

R&R would like to thank those label chiefs who took time out of their hectic schedules to field our questions — Mika Curb, Mike Dungan, Joe Galante, Bruce Hinton, Luke Lewis, Jim Ed Norman and James Stroud. R&R/Nashville also owes a huge debt of gratitude to our L.A. office, especially Managing Editor Richard Lange and the entire production department.

# R&R Country Top 50

November 2, 2001



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (W)	WEEKS ON CHART	TOTAL STATIONS ADDS
1	1	TIM MCGRAW Angry All The Time (Curb)	5302	-278	566514	17	150/0
2	2	BROOKS & DUNN Only In America (Arista)	5277	-270	583434	20	150/0
5	3	TRAVIS TRITT Love Of A Woman (Columbia)	4994	+507	546459	21	149/0
4	4	TRICK PONY On A Night Like This (H2E/WB)	4970	+99	512129	27	143/0
8	5	TOBY KEITH I Wanna Talk About Me (DreamWorks)	4447	+476	491776	12	149/1
6	6	REBA MCENTIRE I'm A Survivor (MCA)	4443	+92	482534	16	149/0
7	7	CAROLYN DAWN JOHNSON Complicated (Arista)	3854	-494	398368	29	147/0
11	8	DAVID BALL Riding With Private Malone (Dualtone)	3822	+441	419019	9	145/2
10	9	GEORGE STRAIT Run (MCA)	3783	+322	428448	5	149/0
12	10	TRACE ADKINS I'm Tryin' (Capitol)	3450	+104	369717	17	145/0
15	11	AARON TIPPIN Where Stars And Stripes... (Lyric Street)	3415	+390	366128	6	145/4
17	12	GARTH BROOKS Wrapped Up In You (Capitol)	3295	+471	371151	3	145/3
14	13	LONESTAR With Me (BNA)	3259	+135	357840	12	144/0
16	14	JEFF CARSON Real Life (I Never Was...) (Curb)	3116	+104	318006	25	147/0
9	15	MARTINA MCBRIDE When God Fearin' Women Get... (RCA)	3034	-807	325671	20	146/0
18	16	BRAD PAISLEY Wrapped Around (Arista)	2875	+138	307072	10	138/1
21	17	GARY ALLAN Man Of Me (MCA)	2418	+165	255270	19	137/1
22	18	STEVE HOLY Good Morning Beautiful (Curb)	2379	+354	250178	15	139/10
19	19	KENNY CHESNEY The Tin Man (BNA)	2292	-268	235710	14	137/0
23	20	JO DEE MESSINA W/TIM MCGRAW Bring On The Rain (Curb)	2286	+267	261834	9	135/3
24	21	TRACY BYRD Just Let Me Be In Love (RCA)	1826	+101	185361	12	122/4
25	22	GEORGE JONES & GARTH BROOKS Beer Run (Bandit/BNA)	1494	-34	170043	5	89/7
28	23	JAMIE O'NEAL Shiver (Mercury)	1384	+226	143090	9	116/3
29	24	SARA EVANS Saints & Angels (RCA)	1375	+238	133550	9	108/10
26	25	CLAY WALKER If You Ever Feel Like Lovin' (Giant/WB)	1357	-8	150036	18	95/1
27	26	JOE DIFFIE In Another World (Monument)	1285	+102	114879	16	103/3
30	27	MONTGOMERY GENTRY Cold One Comin' On (Columbia)	1180	+95	111605	12	98/0
33	28	CLINT BLACK W/LISA H. BLACK Easy For Me To Say (RCA)	1006	+186	106701	6	88/9
34	29	CHRIS CAGLE I Breathe In, I Breathe Out (Capitol)	768	+134	64471	6	79/6
37	30	PAT GREEN Carry On (Republic/Universal)	715	+142	68812	9	74/2
35	31	RASCAL FLATTS I'm Movin' On (Lyric Street)	696	+96	70219	5	80/9
39	32	DIXIE CHICKS Some Days You Gotta Dance (Monument)	688	+158	77436	6	61/10
40	33	BLAKE SHELTON All Over Me (Warner Bros.)	676	+158	67580	3	81/8
36	34	BRIAN MCCOMAS Night Disappear With You (Lyric Street)	631	+49	61816	12	75/4
41	35	TRACY LAWRENCE Life Don't Have To Be So Hard (Atlantic)	574	+71	63836	9	54/0
38	36	JEFFREY STEELE Something In The Water (Monument)	569	+10	49711	9	75/3
43	37	STEVE AZAR I Don't Have To Be (Till...) (Mercury)	546	+53	46132	5	65/6
42	38	SHANNON BROWN Baby I Lied (BNA)	536	+34	52481	9	70/6
45	39	DARRYL WORLEY Sideways (DreamWorks)	503	+90	47525	4	58/5
47	40	DIAMOND RIO That's Just That (Arista)	490	+212	42818	2	46/4
—	41	BROOKS & DUNN Long Goodbye (Arista)	436	+245	59331	2	59/40
44	42	CONFEDERATE RAILROAD That's What Brothers Do (Audium)	419	-22	36951	8	48/1
46	43	WILD HORSES I Will Survive (Epic)	391	+14	30330	3	60/2
Debut	44	MARTINA MCBRIDE Blessed (RCA)	359	+276	44526	1	39/23
Debut	45	PHIL VASSAR That's When I Love You (Arista)	338	+131	33070	2	45/11
Debut	46	CYNDI THOMSON I Always Liked That Best (Capitol)	329	+181	34266	1	50/30
Debut	47	HANK WILLIAMS JR. America Will Survive (Curb)	323	+323	43486	1	4/4
Debut	48	CLARK FAMILY EXPERIENCE To Quote Shakespeare (Curb)	256	+116	27588	1	36/7
Debut	49	CHARLIE DANIELS This Ain't No Rag, It's A Flag (Audium)	239	+239	21556	1	8/8
49	50	DAISY DERN Gettin' Back To You (Mercury)	237	+23	19733	2	40/5

## Most Added

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
BROOKS & DUNN Long Goodbye (Arista)	40
CYNDI THOMSON I Always Liked That Best (Capitol)	30
MARTINA MCBRIDE Blessed (RCA)	23
LEE ANN WOMACK Does My Ring Burn Your Finger (MCA)	22
MARK MCGUINN She Doesn't Dance (VFR)	18
KENNY ROGERS Homeland (Dreamcatcher)	12
PHIL VASSAR That's When I Love You (Arista)	11
EMERSON DRIVE I Should Be Sleeping (DreamWorks)	11
STEVE HOLY Good Morning Beautiful (Curb)	10
SARA EVANS Saints & Angels (RCA)	10
DIXIE CHICKS Some Days You Gotta Dance (Monument)	10

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
TRAVIS TRITT Love Of A Woman (Columbia)	+507
TOBY KEITH I Wanna Talk About Me (DreamWorks)	+476
GARTH BROOKS Wrapped Up In You (Capitol)	+471
DAVID BALL Riding With Private Malone (Dualtone)	+441
AARON TIPPIN Where Stars And Stripes... (Lyric Street)	+390
STEVE HOLY Good Morning Beautiful (Curb)	+354
HANK WILLIAMS JR. America Will Survive (Curb)	+323
GEORGE STRAIT Run (MCA)	+322
MARTINA MCBRIDE Blessed (RCA)	+276
JO DEE MESSINA W/TIM MCGRAW Bring On... (Curb)	+267

## 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.

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 10/21-Saturday 10/27. 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.



ALREADY ON OVER 100 RADIO STATIONS

# PAT GREEN

## CARRY ON

R&R  
37-30

SOUNSCAN  
ALBUM DEBUT 7

13x  
CMT

44x #1 Most Played!

UNIVERSAL RECORDS Republic

November 2, 2001

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

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS ('00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	TRICK PONY On A Night Like This (H2E/WB)	1171	+46	42925	14	33/0
4	2	TRAVIS TRITT Love Of A Woman (Columbia)	1159	+98	43473	14	33/0
3	3	REBA MCENTIRE I'm A Survivor (MCA)	1158	+90	43304	14	33/0
6	4	TIM MCGRAW Angry All The Time (Curb)	1096	+39	39682	14	32/0
9	5	TOBY KEITH I Wanna Talk About Me (DreamWorks)	1044	+89	38910	9	33/0
7	6	MARTINA MCBRIDE When God Fearin' Women Get... (RCA)	1039	-11	38522	14	33/0
5	7	BROOKS & DUNN Only In America (Arista)	1003	-55	35830	14	30/0
8	8	CARDLYN DAWN JOHNSON Complicated (Arista)	961	-86	36708	14	29/0
13	9	DAVID BALL Riding With Private Malone (Dualtone)	944	+152	35503	8	33/0
12	10	GEORGE STRAIT Run (MCA)	917	+123	34535	5	33/0
10	11	TRACE ADKINS I'm Tryin' (Capitol)	898	+34	34634	14	33/0
11	12	LONESTAR With Me (BNA)	876	+34	33793	14	33/0
16	13	AARON TIPPIN Where Stars And Stripes... (Lyric Street)	795	+135	28749	6	31/0
14	14	BRAO PAISLEY Wrapped Around (Arista)	774	+42	29536	13	33/0
15	15	JEFF CARSON Real Life (I Never Was...) (Curb)	749	+18	27944	14	32/0
19	16	GARTH BROOKS Wrapped Up In You (Capitol)	731	+117	26935	3	33/2
18	17	GARY ALLAN Man Of Me (MCA)	691	+68	26619	14	33/0
20	18	JO DEE MESSINA W/TIM MCGRAW Bring On The Rain (Curb)	646	+38	24622	8	32/0
21	19	TRACY BYRD Just Let Me Be In Love (RCA)	585	-11	22111	13	29/0
27	20	STEVE HOLY Good Morning Beautiful (Curb)	473	+87	18324	14	28/5
24	21	GEORGE JONES & GARTH BROOKS Beer Run (Bandit/BNA)	472	+77	18234	5	27/0
22	22	KENNY CHESNEY The Tin Man (BNA)	444	-34	16576	14	23/0
26	23	SARA EVANS Saints & Angels (RCA)	442	+51	16511	8	27/0
28	24	CLAY WALKER If You Ever Feel Like Lovin' (Giant/WB)	414	+69	16313	14	23/1
25	25	MONTGOMERY GENTRY Cold One Comin' On (Columbia)	411	+19	15378	10	28/0
31	26	JOE DIFFIE In Another World (Monument)	378	+61	14709	14	25/1
29	27	CLINT BLACK W/LISA H. BLACK Easy For Me To Say (RCA)	349	+22	12779	6	25/2
36	28	DIXIE CHICKS Some Days You Gotta Dance (Monument)	324	+150	12491	4	22/6
30	29	JAMIE O'NEAL Shiver (Mercury)	321	-2	11730	10	25/0
33	30	CHRIS CAGLE I Breathe In, I Breathe Out (Capitol)	259	+51	9289	7	20/1
35	31	RASCAL FLATTS I'm Movin' On (Lyric Street)	249	+63	10119	6	18/1
38	32	BLAKE SHELTON All Over Me (Warner Bros.)	236	+83	8592	4	20/4
41	33	DIAMOND RIO That's Just That (Arista)	196	+55	7153	3	17/3
46	34	BROOKS & DUNN Long Goodbye (Arista)	193	+118	7178	2	21/8
45	35	PHIL VASSAR That's When I Love You (Arista)	193	+110	7090	3	17/8
37	36	CONFEDERATE RAILROAD That's What Brothers Do (Audium)	178	+19	6801	13	16/1
43	37	PAT GREEN Carry On (Republic/Universal)	172	+63	7538	9	12/2
40	38	DARRYL WORLEY Sideways (DreamWorks)	151	+8	5952	5	14/2
38	39	TRACY LAWRENCE Life Don't Have To Be So Hard (Atlantic)	140	-10	5537	8	11/0
42	40	JEFFREY STEELE Something In The Water (Monument)	126	+6	4339	7	11/0
44	41	BRIAN MCCOMAS Night Disappear With You (Lyric Street)	96	+1	3635	8	10/0
47	42	STEVE AZAR I Don't Have To Be (Till...) (Mercury)	88	+22	3119	3	11/3
Debut	43	LEE ANN WOMACK Does My Ring Burn Your Finger (MCA)	85	+75	3775	1	12/9
Debut	44	MARTINA MCBRIDE Blessed (RCA)	70	+70	2372	1	8/6
Debut	45	EMERSON DRIVE I Should Be Sleeping (DreamWorks)	68	+53	2487	1	9/3
48	46	SHANNON BROWN Baby I Lied (BNA)	62	+2	2539	7	6/0
Debut	47	CYNDI THOMSON I Always Liked That Best (Capitol)	59	+40	2320	1	7/5
Debut	48	BLACKHAWK Days Of America (Columbia)	45	+42	1508	1	3/1
50	49	ALISON KRAUSS The Lucky One (Rounder)	45	+6	1764	3	3/0
49	50	CLARK FAMILY EXPERIENCE To Quote Shakespeare (Curb)	44	+1	1420	3	4/0

33 Country Indicator reporters in markets 144-205. Songs ranked by total plays for the airplay week of Sunday 10/21-Saturday 10/27. ©2001, R&amp;R Inc.

**Most Added**

ARTIST TITLE LABEL(S)	ADDS
LEE ANN WOMACK Does My Ring Burn... (MCA)	9
BROOKS & DUNN Long Goodbye (Arista)	8
PHIL VASSAR That's When I Love You (Arista)	8
DIXIE CHICKS Some Days You Gotta Dance (Monument)	6
MARTINA MCBRIDE Blessed (RCA)	6
STEVE HOLY Good Morning Beautiful (Curb)	5
CYNDI THOMSON I Always Liked That Best (Capitol)	5
BLAKE SHELTON All Over Me (Warner Bros.)	4
DIAMOND RIO That's Just That (Arista)	3
STEVE AZAR I Don't Have To Be (Till...) (Mercury)	3
EMERSON DRIVE I Should Be Sleeping (DreamWorks)	3
MARK MCGUINN She Doesn't Dance (VFR)	3
GARTH BROOKS Wrapped Up In You (Capitol)	2
C. BLACK W/LISA H. BLACK Easy For Me To Say (RCA)	2
DARRYL WORLEY Sideways (DreamWorks)	2
PAT GREEN Carry On (Republic/Universal)	2
ALAN JACKSON It's Alright To Be A Redneck (Arista)	2
JOE DIFFIE In Another World (Monument)	1
CLAY WALKER If You Ever Feel Like Lovin' (Giant/WB)	1
CHRIS CAGLE I Breathe In, I Breathe Out (Capitol)	1

**Most Increased Plays**

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
DAVID BALL Riding With Private Malone (Dualtone)	+152
DIXIE CHICKS Some Days You Gotta Dance (Monument)	+150
AARON TIPPIN Where Stars... (Lyric Street)	+135
GEORGE STRAIT Run (MCA)	+123
BROOKS & DUNN Long Goodbye (Arista)	+118
GARTH BROOKS Wrapped Up In You (Capitol)	+117
PHIL VASSAR That's When I Love You (Arista)	+110
TRAVIS TRITT Love Of A Woman (Columbia)	+98
REBA MCENTIRE I'm A Survivor (MCA)	+90
TOBY KEITH I Wanna Talk About Me (DreamWorks)	+89
STEVE HOLY Good Morning Beautiful (Curb)	+87
BLAKE SHELTON All Over Me (Warner Bros.)	+83
G. JONES & G. BROOKS Beer Run (Bandit/BNA)	+77
LEE ANN WOMACK Does My Ring Burn... (MCA)	+75
MARTINA MCBRIDE Blessed (RCA)	+70
CLAY WALKER If You Ever Feel Like Lovin' (Giant/WB)	+69
GARY ALLAN Man Of Me (MCA)	+68
RASCAL FLATTS I'm Movin' On (Lyric Street)	+63
PAT GREEN Carry On (Republic/Universal)	+63
JOE DIFFIE In Another World (Monument)	+61
DIAMOND RIO That's Just That (Arista)	+55
EMERSON DRIVE I Should Be Sleeping (DreamWorks)	+53
SARA EVANS Saints & Angels (RCA)	+51
CHRIS CAGLE I Breathe In, I Breathe Out (Capitol)	+51
TRICK PONY On A Night Like This (H2E/WB)	+46
BRAD PAISLEY Wrapped Around (Arista)	+42
BLACKHAWK Days Of America (Columbia)	+42
CYNDI THOMSON I Always Liked That Best (Capitol)	+40
TIM MCGRAW Angry All The Time (Curb)	+39
JO DEE MESSINA W/T. MCGRAW Bring On... (Curb)	+38



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# R&R Bullseye Country Callout

**EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES November 2, 2001**

BULLSEYE® song selection is based on the top 35 titles from the R&R Country chart for the airplay week of October 7-13.



## Password of the Week:

**Moberly**  
Question of the Week: From the following nominees, which do you think should be named the Country Music Association's "Male Vocalist" winner?

### Total

Alan Jackson: 21%  
Toby Keith: 18%  
Brad Paisley: 16%  
Tim McGraw: 24%  
George Strait: 21%

### P1

Alan Jackson: 23%  
Toby Keith: 18%  
Brad Paisley: 16%  
Tim McGraw: 23%  
George Strait: 20%

### P2+

Alan Jackson: 14%  
Toby Keith: 18%  
Brad Paisley: 18%  
Tim McGraw: 24%  
George Strait: 26%

### Men

Alan Jackson: 28%  
Toby Keith: 17%  
Brad Paisley: 17%  
Tim McGraw: 17%  
George Strait: 21%

### Women

Alan Jackson: 13%  
Toby Keith: 20%  
Brad Paisley: 16%  
Tim McGraw: 31%  
George Strait: 20%

### 25-34

Alan Jackson: 14%  
Toby Keith: 15%  
Brad Paisley: 14%  
Tim McGraw: 36%  
George Strait: 21%

### 35-44

Alan Jackson: 18%  
Toby Keith: 16%  
Brad Paisley: 24%  
Tim McGraw: 23%  
George Strait: 19%

### 45-54

Alan Jackson: 31%  
Toby Keith: 24%  
Brad Paisley: 11%  
Tim McGraw: 14%  
George Strait: 20%

ARTIST Title (Label)	LIKE A LOT	TOTAL POSITIVE	NEUTRAL	FAMILIARITY	DISLIKE	BURN
KENNY CHESNEY The Tin Man (BNA)	31.3%	71.8%	18.5%	95.0%	4.0%	0.8%
TAMMY COCHRAN Angels In Waiting (Epic)	39.5%	71.5%	19.5%	97.8%	3.0%	3.8%
BROOKS & DUNN Only In America (Arista)	40.0%	70.5%	17.5%	96.0%	5.0%	3.0%
TIM MCGRAW Angry All The Time (Curb)	34.3%	70.3%	19.0%	96.0%	5.5%	1.3%
ALAN JACKSON Where I Come From (Arista)	31.3%	68.0%	18.8%	97.3%	7.3%	3.3%
TRICK PONY On A Night Like This (H2E/WB)	30.3%	67.3%	19.8%	96.8%	6.8%	3.0%
AARON TIPPIN Where The Stars And Stripes... (Lyric Street)	31.3%	67.0%	20.0%	92.0%	4.0%	1.0%
TRAVIS TRITT Love Of A Woman (Columbia)	28.5%	66.5%	24.5%	98.3%	6.0%	1.3%
TRACE ADKINS I'm Tryin' (Capitol)	20.5%	63.8%	23.8%	96.0%	6.8%	1.8%
JOE DIFFIE In Another World (Monument)	21.5%	63.5%	24.3%	93.0%	4.3%	1.0%
STEVE HOLY Good Morning Beautiful (Curb)	25.8%	63.3%	22.3%	89.8%	4.0%	0.3%
REBA MCENTIRE I'm A Survivor (MCA)	29.5%	62.8%	26.5%	96.5%	4.8%	2.5%
TOBY KEITH I Wanna Talk About Me (DreamWorks)	30.8%	62.0%	23.0%	93.5%	7.8%	0.8%
CAROLYN DAWN JOHNSON Complicated (Arista)	26.0%	60.5%	28.0%	98.0%	4.5%	5.0%
BRAO PAISLEY Wrapped Around (Arista)	27.0%	60.0%	23.5%	90.3%	6.0%	0.8%
JEFF CARSON Real Life... (Curb)	23.3%	59.5%	23.3%	87.8%	4.8%	0.3%
GARY ALLAN Man Of Me (MCA)	21.3%	59.5%	28.3%	97.8%	8.8%	1.3%
JO DEE MESSINA/TIM MCGRAW Bring On The Rain (Curb)	26.0%	59.0%	23.3%	88.8%	5.3%	1.3%
MONTGOMERY GENTRY Cold One Comin' On (Columbia)	19.5%	58.8%	27.0%	92.3%	5.5%	1.0%
MARK WILLS Loving Every Minute (Mercury)	20.0%	58.5%	25.3%	92.8%	6.5%	2.5%
CLAY WALKER If You Ever Feel Like Lovin' Me Again (Giant/WB)	19.5%	57.8%	27.8%	91.3%	5.5%	0.3%
LONESTAR With Me (BNA)	18.0%	57.5%	29.3%	91.5%	3.5%	1.3%
DAVID BALL Riding With Private Malone (Dualtone)	26.8%	57.0%	24.5%	89.8%	7.3%	1.0%
SARA EVANS Saints & Angels (RCA)	17.8%	54.8%	20.5%	81.8%	6.3%	0.3%
JEFFREY STEELE Something In The Water (Monument)	21.3%	52.5%	23.8%	88.3%	10.8%	1.3%
CHRIS CAGLE I Breathe In, I Breathe Out (Capitol)	20.5%	52.0%	29.0%	85.3%	3.5%	0.8%
TRACY BYRD Just Let Me Be In Love (RCA)	18.5%	50.3%	31.8%	86.8%	4.3%	0.5%
MARTINA MCBRIDE When God Fearin' Women Get... (RCA)	23.0%	49.5%	35.8%	95.5%	6.8%	3.5%
GEORGE STRAIT Run (MCA)	16.0%	49.5%	28.3%	80.8%	2.3%	0.8%
BRIAN MCCOMAS Night Disappear With You (Lyric Street)	17.3%	49.0%	34.0%	90.5%	6.8%	0.8%
GEORGE JONES/GARTH BROOKS Beer Run (BNA)	17.5%	48.8%	22.3%	79.5%	7.5%	1.0%
RASCAL FLATTS I'm Movin' On (Lyric Street)	16.0%	44.3%	18.0%	69.8%	7.5%	0.0%
CLINT BLACK/LISA-H. BLACK Easy For Me To Say (RCA)	16.0%	42.8%	28.5%	79.3%	7.0%	1.0%
JAMIE O'NEAL Shiver (Mercury)	15.0%	41.5%	26.3%	77.8%	9.5%	0.5%
GARTH BROOKS Wrapped Up In You (Capitol)	12.3%	39.0%	25.3%	70.5%	6.3%	0.0%

Total sample size is 400 persons weekly with a +/- 5% margin of error. Scoring is done each week using live interviewers conducting the interview with each respondent. Scores are: a) I Like It A Lot, In Fact It's One Of My Favorites b) I Like It c) It's Okay...Just So-So d) I Don't Like It e) I'm Tired Of Hearing It On The Radio f) I Don't Recognize It. To be included in the weekly callout songs must enter the top 40 positions on R&R's Country airplay chart. The sample is composed of 400 25-54 year-old persons who identify Country as their favorite music and who listen daily to competitive country radio in the sample markets. The sample is 50% male/female ... 1/3 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



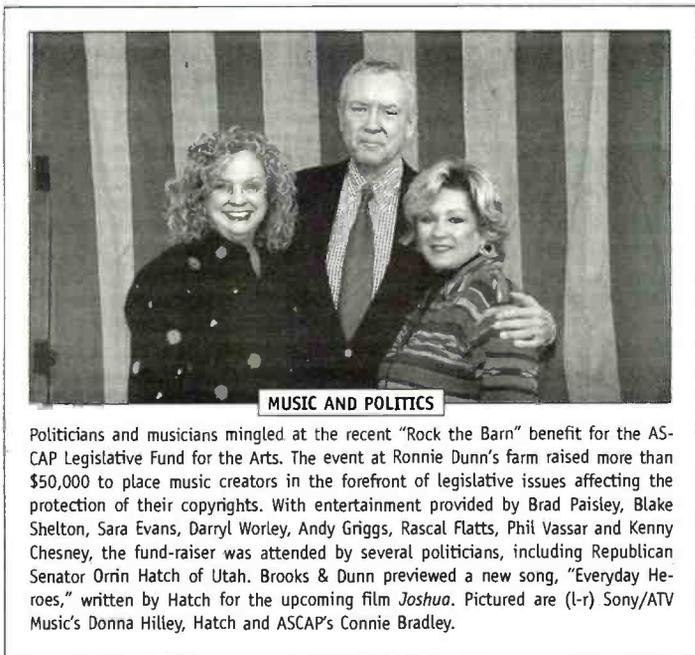
## Danni Leigh *Divide and Conquer* (Audium)

Danni Leigh is hoping that the third time is the charm. After all, *Divide and Conquer* is her third album — on her third label. Her first label, Decca, folded around the time her debut album hit the streets. Later signed to Monument, Leigh quietly released *A Shot of Whiskey and a Prayer* earlier this year. Subsequently signed to Audium, she went to work on her new album, which was produced by Pete Anderson, who is best-known for his work with one of Leigh's prime influences, Dwight Yoakam. "Finally, I got to make the album I always dreamed of making," Leigh says. "This album is more me than anything I have ever done. Working with Pete was a wonderful experience. He cares about the Country format, and he cares about artists who love country music. I can't wait until my fans and radio can hear this album." Leigh co-wrote two songs for *Divide and Conquer* and selected the rest of the songs from other songwriters, including three from Jim Lauderdale. "Songwriting is a very important form of expression for me, no doubt about it," Leigh says. "But what drives me, what burns my soul, is performing live." Of her new label home, she notes, "Creative freedom, integrity and individuality are not scary words at Audium. I feel I am about to embark on the most honest music-making process of my life."



## George Strait *The Road Less Traveled* (MCA)

George Strait didn't find his comfort zone in the studio until he began his constant string of hits. "When I first started making records, it was really exciting, but there was also a lot of anxiety attached to it," Strait says. "I wasn't sure what I was doing or how much I could contribute. I just wanted to make a hit record. Recording now, as opposed to then, is night and day. I'm a lot more relaxed and in control, and that whole intimidation factor is gone. I consider all these guys to be friends, and it's great to see them again, spend time together and kid around with each other. When we get together, it's a lot of fun." Strait has demonstrated a knack for choosing great songs, and he continues that on *The Road Less Traveled*. "Melody is the first thing I hear in a song," he says. "If I like the melody, I'll pay a little closer attention to the lyric. And then, if everything measures up, I'll do it." Among the songs that measured up this time are the title track (written by longtime Strait ally Dean Dillon) and "Run" (which jumps to No. 9 on this week's R&R Country chart). Strait also picked some interesting cover tunes, such as Rodney Crowell's "Stars on the Water." He reached back even further for "Good Time Charley's" (a 1969 hit for Grand Ole Opry member Del Reeves) and "The Real Thing" (written by Chip Taylor and recorded in the late '70s by O.B. McClinton and Stoney Edwards). The album closes with "My Life's Been Grand." "It had been in the back of my mind to record it for a long time, but it wasn't until I started doing it live that I began to feel comfortable with it and committed myself to recording it," Strait says. "It was written by the great Merle Haggard, who has always been such a strong influence on me. And this song has so much truth in it about me. For me, the title says it all."



MUSIC AND POLITICS

Politicians and musicians mingled at the recent "Rock the Barn" benefit for the ASCAP Legislative Fund for the Arts. The event at Ronnie Dunn's farm raised more than \$50,000 to place music creators in the forefront of legislative issues affecting the protection of their copyrights. With entertainment provided by Brad Paisley, Blake Shelton, Sara Evans, Darryl Worley, Andy Griggs, Rascal Flatts, Phil Vassar and Kenny Chesney, the fund-raiser was attended by several politicians, including Republican Senator Orrin Hatch of Utah. Brooks & Dunn previewed a new song, "Everyday Heroes," written by Hatch for the upcoming film *Joshua*. Pictured are (l-r) Sony/ATV Music's Donna Hilley, Hatch and ASCAP's Connie Bradley.

## C O U N T R Y FLASHBACK

- 1 YEAR AGO
  - No. 1: "The Little Girl" — John Michael Montgomery (third week)
- 5 YEARS AGO
  - No. 1: "More Than You'll Ever Know" — Travis Tritt
- 10 YEARS AGO
  - No. 1: "Brotherly Love" — Keith Whitley & Earl Thomas Conley
- 15 YEARS AGO
  - No. 1: "Touch Me When We're Dancin'" — Alabama
- 20 YEARS AGO
  - No. 1: "Fancy Free" — Oak Ridge Boys (second week)
- 25 YEARS AGO
  - No. 1: "Cherokee Maiden" — Merle Haggard

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## New &amp; Active

**BLACKHAWK** Days Of America (Columbia)

Total Plays: 214, Total Stations: 18, Adds: 7

**LEE ANN WOMACK** Does My Ring Burn Your Finger (MCA)

Total Plays: 187, Total Stations: 28, Adds: 22

**KENNY ROGERS** Homeland (Dreamcatcher)

Total Plays: 177, Total Stations: 40, Adds: 12

**EMERSON DRIVE** I Should Be Sleeping (DreamWorks)

Total Plays: 160, Total Stations: 36, Adds: 11

**ROBIN ENGLISH** Girl In Love (Columbia)

Total Plays: 140, Total Stations: 28, Adds: 1

**RANDY TRAVIS** America Will... (Relentless)

Total Plays: 129, Total Stations: 12, Adds: 3

**TAMMY COCHRAN** I Cry (Epic)

Total Plays: 84, Total Stations: 25, Adds: 9

**MARK MCGUINN** She Doesn't Dance (VFR)

Total Plays: 50, Total Stations: 21, Adds: 18

Songs ranked by total points.

## 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:****KENNY ROGERS** Homeland**Hottest:**

**GEORGE STRAIT** Run  
**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:**

**JAMIE O'NEAL** Shiver  
**MARTINA MCBRIDE** Blessed  
**GARY ALLAN** Man Of Me

**Hots:**

**TOBY KEITH** I Wanna Talk About Me  
**TIM MCGRAW** Angry All The Time  
**TRAVIS TRITT** Love Of A Woman  
**REBA MCENTIRE** I'm A Survivor

**New Country****L.J. Smith/Hank Aaron****Adds:**

**JAMIE O'NEAL** Shiver  
**MARTINA MCBRIDE** Blessed

**Hots:**

**TOBY KEITH** I Wanna Talk About Me  
**TIM MCGRAW** Angry All The Time  
**TRAVIS TRITT** Love Of A Woman  
**REBA MCENTIRE** I'm A Survivor

**Lia****Ken Moultrie/Hank Aaron****Adds:****STEVE HOLY** Good Morning Beautiful**Hottest:**

**TOBY KEITH** I Wanna Talk About Me  
**TIM MCGRAW** Angry All The Time  
**TRAVIS TRITT** Love Of A Woman  
**REBA MCENTIRE** I'm A Survivor

**CD COUNTRY****Rick Morgan** • 303-784-8758**Adds:**

No Adds

**Hottest:**

**ALAN JACKSON** Where I Come From  
**CYNDI THOMPSON** What I Really Meant To Say  
**TOBY KEITH** I Wanna Talk About Me  
**TAMMY COCHRAN** Angels In Waiting

**24 HOUR FORMATS****Jim Murphy** • 303-784-8700**US COUNTRY****Penny Mitchell****Adds:**

**RASCAL FLATTS** I'm Movin' On  
**WILD HORSES** I Will Survive  
**LEE ANN WOMACK** Does My Ring Burn Your Finger

**Hottest:****BROOKS & DUNN** Only In America

## US COUNTRY CONTINUED

**TRICK PONY** On A Night Like This  
**CAROLYN DAWN JOHNSON** Complicated  
**TIM MCGRAW** Angry All The Time  
**TRAVIS TRITT** Love Of A Woman

**GREAT AMERICAN COUNTRY****John Hendricks****Adds:**

**EMERSON DRIVE** I Should Be Sleeping  
**AARON TIPPIN** Where The Stars And Striped...

**Elite:**

**BROOKS & DUNN** Only In America  
**JEFF CARSON** Real Life  
**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 Striped...  
**TRICK PONY** On A Night Like This  
**TRAVIS TRITT** Love Of A Woman

**PREMIERE RADIO NETWORKS****After Midnite****KELLY ERICKSON** • 818-461-5435**Adds:**

**BROOKS & DUNN** The Long Goodbye  
**DIXIE CHICKS** Some Days You Gotta Dance  
**JOE DIFFIE** In Another World  
**MARTINA MCBRIDE** Blessed

**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:**

No Adds

**Hottest:**

**TRICKPONY** On A Night Like This  
**ALAN JACKSON** Where I Come From  
**TOBY KEITH** I Wanna Talk About Me

**WESTWOOD ONE RADIO NETWORKS****Charlie Cook** • 661-294-9000**Mainstream Country****David Felker****Adds:****STEVE HOLY** Good Morning Beautiful**Hottest:**

**ALAN JACKSON** Where I Come From  
**TIM MCGRAW** Angry All The Time  
**BROOKS & DUNN** Only In America  
**REBA MCENTIRE** I'm A Survivor  
**TRAVIS TRITT** Love Of A Woman

**Hot Country****Jim Hays****Adds:**

**GARY ALLAN** Man Of Me  
**BLACK w/HARTMAN BLACK** Easy For Me To Say  
**DIXIE CHICKS** Some Days You Gotta Dance

**Hottest:**

**BROOKS & DUNN** Only In America  
**TIM MCGRAW** Angry All The Time  
**ALAN JACKSON** Where I Come From  
**TOBY KEITH** I Wanna Talk About Me  
**TRAVIS TRITT** Love Of A Woman

**Young & Elder****David Felker****Adds:****STEVE HOLY** Good Morning Beautiful**Hottest:**

**TOBY KEITH** I Wanna Talk About Me  
**BROOKS & DUNN** Only In America  
**TIM MCGRAW** Angry All The Time  
**TRAVIS TRITT** Love Of A Woman  
**TRICK PONY** On A Night Like This



14.3 million households

**ADDS****AARON TIPPIN** Where The Stars & Stripes...**EMERSON DRIVE** I Should Be Sleeping**TOP 10****TRICK PONY** On A Night Like This**TOBY KEITH** I Wanna Talk About Me**BLAKE SHELTON** Austin**TRACE ADKINS** I'm Tryin'**ALAN JACKSON** It's Alright To Be A Redneck**BROOKS & DUNN** Only In America**CHRIS CAGLE** I Breathe In, I Breathe Out**MARTINA MCBRIDE** When God Fearin' Women...**CHELY WRIGHT** Never Love You Enough**DAVID BALL** Riding With Private Malone

Information current as of November 2, 2001



48.3 million households  
 Paul Hastings, Sr. VP/GM  
 Chris Parr, VP/Music & Talent

**ADDS****AARON TIPPIN** Where The Stars & Stripes...**EMERSON DRIVE** I Should Be Sleeping**WILD HORSES** I Will Survive**CASH BROTHERS** Take A Little Time**TOP 12****MARTINA MCBRIDE** When God Fearin' Women...**GARY ALLAN** Man Of Me**MARK WILLIS** Loving Every Minute**TRAVIS TRITT** Love Of A Woman**JESSICA ANDREWS** Helplessly, Hopelessly**CHELY WRIGHT** Never Love You Enough**ALISON KRAUSS & UNION STATION** The Lucky One**MONTGOMERY GENTRY** Cold One Comin' On**TRACE ADKINS** I'm Tryin'**CAROLYN DAWN JOHNSON** Complicated**BILLY GILMAN** Elisabeth**BROOKS & DUNN** Only In America**HEAVY****ALISON KRAUSS & UNION STATION** The Lucky One**BROOKS & DUNN** Only In America**GARY ALLAN** Man Of Me**MARK WILLIS** Loving Every Minute**TOBY KEITH** I Wanna Talk About Me**TRACE ADKINS** I'm Tryin'**TRAVIS TRITT** Love Of A Woman**MARTINA MCBRIDE** When God Fearin' Women Get The Blues**HOT SHOTS****AARON TIPPIN** Where The Stars & Stripes...**JAMIE O'NEAL** Shiver**PAT GREEN** Carry On**TRISHA YEARWOOD** Inside Out

Heavy rotation songs receive 28 plays per week.

Hot Shots receive 21 plays per week.

Information current as of October 31, 2001

**TEN-YEAR ACHE**

It seems dreams do come true. After waiting 10 years to meet MCA recording artist Trisha Yearwood, WPCV/Lake-land evening talent Sara Michaels finally got the chance. Pictured (l-r) backstage at Yearwood's show in Clearwater, FL Oct. 19 are Yearwood and Michaels.

**BIG PRIDE**

KNIX/Phoenix gets loud and proud on the world's largest billboard, which is located right in the heart of the city.

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R&R c/o Heidi Van Alstyne:  
 10100 Santa Monica Blvd., 5th Floor,  
 Los Angeles, CA 90067



America's Best Testing Country Songs 12+ For The Week Ending 11/2/01.

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
AARON TIPPIN Where Stars And Stripes And Eagles Fly(Lyric Street)	4.14	4.21	84%	9%	4.22	87%	8%
BLAKE SHELTON Austin(Warner Bros.)	4.10	4.05	100%	36%	4.21	99%	34%
TOBY KEITH I Wanna Talk About Me(DreamWorks)	4.06	4.05	98%	18%	4.11	97%	19%
BRAD PAISLEY Wrapped Around(Arista)	4.06	4.03	91%	11%	4.12	90%	9%
TIM MCGRAW Angry All The Time(Curb)	4.03	3.98	99%	24%	4.04	99%	24%
JO DEE MESSINA W/TIM MCGRAW Bring On The Rain(Curb)	4.02	3.99	87%	11%	3.99	89%	12%
BROOKS & DUNN Only In America(Arista)	4.02	4.09	100%	29%	4.13	100%	26%
DAVID BALL Riding With Private Malone(Dualtone)	4.01	4.04	89%	14%	4.07	90%	12%
GEORGE STRAIT Run(MCA)	3.96	3.87	75%	7%	3.91	77%	7%
STEVE HOLY Good Morning Beautiful(Curb)	3.95	3.99	71%	7%	3.92	71%	5%
LONESTAR With Me(BNA)	3.95	3.96	90%	14%	3.91	92%	14%
TRICK PONY On A Night Like This(H2E/WB)	3.94	3.95	98%	27%	4.00	98%	23%
TRACE ADKINS I'm Trying(Capitol)	3.92	3.95	94%	15%	4.07	95%	11%
CLAY WALKER If You Ever Feel Like Lovin' Me Again(Giant/WB)	3.91	3.89	75%	8%	3.99	76%	6%
ALAN JACKSON Where I Come From(Arista)	3.91	3.93	99%	29%	4.02	99%	27%
GARY ALLAN Man Of Me(MCA)	3.90	3.89	89%	15%	3.85	88%	16%
JEFF CARSON Real Life (I Never Was The Same Again)(Curb)	3.90	3.89	88%	19%	3.96	86%	15%
TRACY BYRD Just Let Me Be In Love(RCA)	3.89	3.89	70%	7%	3.94	74%	6%
TRAVIS TRITT Love Of A Woman(Columbia)	3.89	3.89	96%	23%	4.00	97%	21%
CAROLYN DAWN JOHNSON Complicated(Arista)	3.86	3.85	98%	31%	3.85	98%	29%
MONTGOMERY GENTRY Cold One Comin' On(Columbia)	3.84	3.80	78%	10%	3.87	76%	8%
KENNY CHESNEY The Tin Man(BNA)	3.84	3.84	94%	19%	3.85	95%	19%
SARA EVANS Saints & Angels(RCA)	3.83	-	56%	6%	3.80	59%	5%
JOE DIFFIE In Another World(Monument)	3.79	-	67%	7%	3.83	73%	6%
MARTINA MCBRIDE When God-Fearin' Women Get The Blues(RCA)	3.73	3.72	99%	34%	3.74	99%	32%
GEORGE JONES W/GARTH BROOKS Beer Run(Bandit/BNA)	3.70	3.63	75%	13%	3.68	77%	15%
TAMMY COCHRAN Angels In Waiting(Epic)	3.68	3.76	98%	41%	3.81	97%	37%
JAMIE O'NEAL Shiver(Mercury)	3.68	-	80%	13%	3.61	77%	13%
GARTH BROOKS Wrapped Up In You(Capitol)	3.65	-	73%	12%	3.53	79%	14%
REBA MCENTIRE I'm A Survivor(MCA)	3.53	3.61	98%	33%	3.54	99%	32%

Total sample size is 804 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)	5172
CYNDI THOMSON What I Really Meant To Say (Capitol)	2919
BLAKE SHELTON Austin (Warner Bros.)	2660
TAMMY COCHRAN Angels In Waiting (Epic)	2224
TRISHA YEARWOOD I Would've Loved You Anyway (MCA)	2194
TOBY KEITH I'm Just Talkin' About Tonight (DreamWorks)	2102
JAMIE O'NEAL When I Think About Angels (Mercury)	2049
LONESTAR I'm Already There (BNA)	1798
BROOKS & DUNN Ain't Nothing 'Bout You (Arista)	1694
DIAMOND RIO One More Day (Arista)	1671
MONTGOMERY GENTRY She Couldn't Change Me (Columbia)	1631
KEITH URBAN Where The Blacktop Ends (Capitol)	1621
TRAVIS TRITT It's A Great Day To Be Alive (Columbia)	1530
SARA EVANS I Could Not Ask For More (RCA)	1487
KENNY CHESNEY Don't Happen Twice (BNA)	1450
MARK WILLS Loving Every Minute (Mercury)	1401
JESSICA ANDREWS Who I Am (DreamWorks)	1294
TIM MCGRAW Grown Men Don't Cry (Curb)	1247
KEITH URBAN But For The Grace Of God (Capitol)	1175
PHIL VASSAR Just Another Day In Paradise (Arista)	1085

## COUNTRY Going For Adds 11/5/01

- DERYL DODD One Ride In Vegas (Lucky Dog)
- KRISTIN GARNER Singing To The Scarecrow (Atlantic/WB)
- LEN DOOLIN There Ain't No Yellow In The Red White And Blue (Sunbird)

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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







**MIKE KINOSHIAN**  
mkinosox@rronline.com

## Déjà Vu All Over Again

### AC holds steady in the top 100 markets

The Adult Contemporary spring scoreboard featured here is a companion piece to the Hot AC review that ran two weeks ago (R&R 10/19). We noticed in that summary that Hot AC had suffered some year-to-year erosion. Adult Contemporary's spring claim to fame is, conversely, that the format has held its ground at last year's levels.

The stats below reflect my tracking of 125 top-100-market ACs. There was a minuscule amount of growth in the format's primary target demo, women 35-64, as 51% of the stations notched spring-spring gains, 46% slipped, and 3% remained steady with last year. Among women 25-54, 50% of the ACs I looked at were down, 47% displayed spring-spring growth, and the remaining 3% were flat.

And consider these other significant tidbits: When all 125 stations in my sample are taken into consideration, this spring's av-

erage women 25-54 share, 8.7, exactly mirrors that of last spring. The typical women 35-64 share, 9.4, is identical to what those stations logged a year ago. It's usual for top-100-market ACs to rank third in each demo.

Since directly comparing market No. 1 New York's numbers to those registered in the 99th-largest metro, Johnson City, would be unrealistic, I've grouped like-sized markets in capsules, beginning with a look at the top 10 markets.

#### Markets 1-10

	W 25-54 Rank	W 35-64 Rank
1 WLTW/New York	No. 1	No. 1
2 KOST/Los Angeles	No. 4	No. 4
3 WLIT/Chicago	No. 5	No. 7
3 WNND/Chicago	No. 6	No. 9
4 KOIT-FM/San Francisco	No. 1	No. 2
5 WBEB/Philadelphia	No. 2	No. 1
6 KMEO/Dallas	No. 17	No. 13
6 KVIL/Dallas	No. 9	No. 5
7 CIDR/Detroit	No. 14	No. 12
7 WNIC/Detroit	No. 1	No. 1
8 WMJX/Boston	No. 1	No. 1
8 WPLM/Boston	No. 25	No. 13
9 WASH/Washington	No. 4	No. 6
10 KODA/Houston	No. 1	No. 1

- Average spring 2000 25-54 share: 6.3
- Average spring 2001 25-54 share: 6.0
- Average spring 2001 25-54 market rank: No. 6
- Average spring 2000 35-64 share: 7.0
- Average spring 2001 35-64 share: 6.5
- Average spring 2001 35-64 market rank: No. 5
- Thirty-six percent performed better among women 35-64 than among females 25-54, 36% ranked the same in both demos, and 28% scored higher among women 25-54 than females 35-64.
- Fifty-seven percent had spring-spring decreases among women 25-54, and 43% improved. Compared to last spring, 65% were down in the older female demo, 28% were up, and the remaining 7% were flat.
- Jerry Lee's WBEB/Philadelphia (10.0-11.6) enjoyed the largest women 25-54 spring-spring increase and also holds that demo's largest share (11.6).
- CIDR/Detroit experienced the largest year-to-year boost among females 35-64 (0.7-2.2). WBEB and Clear Channel's WNIC/Detroit boast top share honors in this grouping; both are at 12.7.
- Forty-three percent ranked first, second or third among women 25-54, and 43% did the same among females 35-64. (Stations that did both: WLTW, KOIT-FM, WBEB, WNIC, WMJX and KODA).

#### Markets 11-25

	W 25-54 Rank	W 35-64 Rank
11 WPCH/Atlanta	No. 7	No. 3
11 WSB-FM/Atlanta	No. 3	No. 2
12 WLYF/Miami	No. 2	No. 1
14 KLSY/Seattle	No. 3	No. 5
14 KRWM/Seattle	No. 6	No. 4
15 KESZ/Phoenix	No. 1	No. 1
15 KKLT/Phoenix	No. 3	No. 4
16 KYXY/San Diego	No. 2	No. 1
17 WLTE/Minneapolis	No. 1	No. 1
18 WALK/Long Island	No. 1	No. 1

18 WKJY/Long Island	No. 5	No. 2
19 KEZK/St. Louis	No. 1	No. 1
20 WLIF/Baltimore	No. 4	No. 3
21 WDUV/Tampa	No. 10	No. 3
21 WWRM/Tampa	No. 5	No. 5
22 WLTJ/Pittsburgh	No. 4	No. 5
22 WSHH/Pittsburgh	No. 7	No. 2
23 KOSI/Denver	No. 3	No. 2
24 WDOK/Cleveland	No. 1	No. 1
25 KKCW/Portland, OR	No. 1	No. 1

- Average spring 2000 25-54 share: 7.9
- Average spring 2001 25-54 share: 7.5
- Average spring 2001 25-54 market rank: No. 3
- Average spring 2000 35-64 share: 8.9
- Average spring 2001 35-64 share: 8.6
- Average spring 2001 35-64 market rank: No. 2
- Fifty percent performed better among women 35-64 than among females 25-54, 35% ranked the same in both demos, and 15% scored higher among women 25-54 than females 35-64.
- Sixty percent had spring-spring decreases among women 25-54, 35% improved, and 5% were flat. Compared to last spring in the older female demo, exactly 50% were up, and 50% had erosion.
- Infinity Soft AC WDOK/Cleveland (9.5-13.3) notched the largest women 25-54 spring-spring increase and also holds that demo's largest share (13.3).
- WDOK also posted the largest year-to-year boost among females 35-64 (11.0-15.3) and claims this grouping's top share honors (15.3).
- Three of every four stations (75%) ranked first, second or third among women 35-64, and 60% did the same among females 25-54.

#### Markets 26-50

	W 25-54 Rank	W 35-64 Rank
26 WRRM/Cincinnati	No. 1	No. 1
27 KGBY/Sacramento	No. 3	No. 6
27 KYMX/Sacramento	No. 2	No. 5
28 KARA/San Jose	No. 2	No. 2
28 KBAY/San Jose	No. 6	No. 6
29 KELT/Riverside	No. 12	No. 16
30 KSRC/Kansas City	No. 5	No. 5
30 KUDL/Kansas City	No. 3	No. 3
31 WLTQ/Milwaukee	No. 3	No. 2
32 KQXT/San Antonio	No. 3	No. 4
33 WMGQ/Middlesex	No. 2	No. 2
34 WSNY/Columbus, OH	No. 1	No. 1
35 WWLI/Providence	No. 1	No. 1
36 KOSY/Salt Lake City	No. 8	No. 5
36 KSFJ/Salt Lake City	No. 1	No. 1
37 WLYT/Charlotte	No. 2	No. 1
38 WWDE/Norfolk	No. 1	No. 1
39 KMZQ/Las Vegas	No. 6	No. 4
39 KSNE/Las Vegas	No. 3	No. 2

40 WTPJ/Indianapolis	No. 5	No. 2
40 WYXB/Indianapolis	No. 2	No. 4
41 WMGF/Orlando	No. 2	No. 2
42 WLMG/New Orleans	No. 2	No. 1
43 WMAG/Greensboro	No. 1	No. 3
44 WJXA/Nashville	No. 1	No. 1
45 WRVR/Memphis	No. 4	No. 2
46 WRCH/Hartford	No. 1	No. 1
47 KKMJ/Austin	No. 1	No. 1
48 WRSN/Raleigh	No. 1	No. 1
49 WOBM-FM/Monmouth	No. 1	No. 1
50 WJYE/Buffalo	No. 1	No. 1

- Average spring 2000 25-54 share: 8.7
- Average spring 2001 25-54 share: 8.7
- Average spring 2001 25-54 market rank: No. 3
- Average spring 2000 35-64 share: 9.4
- Average spring 2001 35-64 share: 9.6
- Average spring 2001 35-64 market rank: No. 3
- Fifty-five percent ranked the same in both adult female demos, 26% performed better among women 35-64 than among females 25-54, and 19% scored higher among women 25-54 than females 35-64.
- Forty-eight percent had spring-spring increases among women 25-54, 48% declined, and 4% were unchanged. The same book-to-book percentages also applied for women 35-64.
- Simmons Media's KSFI/Salt Lake City (9.5-13.2) enjoyed the largest women 25-54 spring-spring increase, while Infinity Lite AC WRCH/Hartford (17.0) notches the grouping's highest women 25-54 share.
- Infinity Soft AC KKMJ/Austin witnessed the largest year-to-year female 35-64 gain (7.8-12.0), and WRCH (19.1) scores top share honors.
- Seventy-seven percent ranked first, second or third among women 25-54, and 71% did the same among females 35-64.

#### Markets 51-75

	W 25-54 Rank	W 35-64 Rank
51 WEAT/West Palm Beach	No. 1	No. 1
52 WEJZ/Jacksonville	No. 1	No. 1
53 WRMM/Rochester, NY	No. 2	No. 2
54 WULV/Louisville	No. 7	No. 8
54 WVEZ/Louisville	No. 2	No. 2
55 KMGL/Oklahoma City	No. 1	No. 2
55 KQSR/Oklahoma City	No. 2	No. 5
56 WLGT/Dayton	No. 1	No. 1
57 WYSF/Birmingham	No. 3	No. 5
58 WTRV-FM/Richmond	No. 1	No. 1
59 WFAS/Westchester	No. 1	No. 1
59 WHUD/Westchester	No. 2	No. 2
60 WMYI/Greenville, SC	No. 2	No. 2
60 WSPA-FM/Greenville, SC	No. 6	No. 5
61 WYJB/Albany, NY	No. 1	No. 1
62 KMXX/Tucson	No. 1	No. 1
63 KRTR-FM/Honolulu	No. 2	No. 2
63 KSSK-FM/Honolulu	No. 1	No. 1
63 KUMU-FM/Honolulu	No. 3	No. 2
64 KBEZ/Tulsa	No. 6	No. 3
65 KLYL/McAllen	No. 2	No. 2
66 WLHT/Grand Rapids	No. 2	No. 2
66 WOOD-FM/Grand Rapids	No. 4	No. 3
66 WTRV/Grand Rapids	No. 10	No. 6
67 KSOJ/Fresno	No. 1	No. 2
68 WMGS/Wilkes Barre	No. 1	No. 1
69 WLEV/Allentown	No. 2	No. 2
70 WJXB/Knoxville	No. 2	No. 2
72 WTLT/Ft. Myers	No. 4	No. 3
73 KTSM-FM/EI Paso	No. 1	No. 1
74 KMGA/Albuquerque	No. 1	No. 1
75 KEFM/Omaha	No. 2	No. 2

- Average spring 2000 25-54 share: 9.8
- Average spring 2001 25-54 share: 10.3
- Average spring 2001 25-54 market rank: No. 2
- Average spring 2000 35-64 share: 10.7
- Average spring 2001 35-64 share: 10.9
- Average spring 2001 35-64 market rank: No. 2
- Sixty-six percent ranked the same in both demos, 19% scored better among women 35-64 than among females 25-54, and 15% scored higher among women 25-54 than females 35-64.
- Fifty-seven percent had spring-spring increases

Continued on Page 91

# laura dawn i would



**new adds!**

WWMX- Baltimore  
WJLK - Monmouth  
WCGQ - Columbus  
KTOZ - Springfield

The first single from Laura Dawn's powerful debut album Believer, on Extasy Records International

Produced by Yoshiki, Co-produced by Laura Dawn and Simeon Spiegel / Management: Jessica Harley for DAS Communications, Ltd  
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**R&R MEDIABASE - Hot A/C** (41) - (39)

**R&R MEDIABASE - Modern Adult** (43) - (39)

**BDS Adult Top 40** - 263 Spins(+40) Audience 6.5 MILLION

### **Most Requested:**

**KMXN - Los Angeles**

**KLCA - Reno**

**WKDD - Akron**

**WCPT - Albany**

**KMXN - LOS ANGELES Craig Powers, VP of Programming**

"After only 4 weeks on the air, 'I Would' is already one of the Most Requested!!  
This song is a HIT!!"

November 2, 2001

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	<b>MATCHBOX TWENTY</b> If You're Gone (Lava/Atlantic)	2038	-20	260374	46	103/1
2	2	<b>DIDO</b> Thankyou (Arista)	2024	+30	231299	35	105/1
3	3	<b>ENYA</b> Only Time (Reprise)	2024	+23	241073	39	108/1
4	4	<b>FAITH HILL</b> There You'll Be (Warner Bros.)	1960	+53	243892	24	109/1
6	5	<b>O-TOWN</b> All Or Nothing (J)	1853	+110	248512	19	99/3
5	6	<b>LEE ANN WOMACK</b> I Hope You Dance (MCA/Universal)	1831	-55	220965	49	110/1
8	7	<b>ELTON JOHN</b> I Want Love (Rocket/Universal)	1706	+193	204681	10	108/2
7	8	<b>DIAMOND RIO</b> One More Day (Arista)	1597	+64	142091	28	99/1
11	9	<b>LONESTAR</b> I'm Already There (BNA)	1504	+224	165563	10	99/3
9	10	<b>UNCLE KRACKER</b> Follow Me (Top Dog/Lava/Atlantic)	1394	+5	197240	27	78/2
10	11	<b>S CLUB 7</b> Never Had A Dream Come True (A&M/Interscope)	1372	-9	177524	21	83/1
13	12	<b>'N SYNC</b> This I Promise You (Jive)	1131	+125	135399	55	101/1
15	13	<b>JIM BRICKMAN/REBECCA L. HOWARD</b> Simple Things (Windham Hill)	1122	+169	113512	12	97/5
12	14	<b>BACKSTREET BOYS</b> More Than That (Jive)	1037	-227	132685	28	95/2
14	15	<b>CELINE DION</b> God Bless America (Epic/Columbia)	1007	+35	136309	5	77/6
16	16	<b>LEANN RIMES</b> Soon (Curb)	925	+186	101718	9	95/3
20	17	<b>ENRIQUE IGLESIAS</b> Hero (Interscope)	888	+228	154244	4	64/13
17	18	<b>TRAIN</b> Drops Of Jupiter (Tell Me) (Columbia)	872	+121	146586	17	50/1
16	19	<b>MARIAH CAREY</b> Never Too Far (Virgin)	715	-86	107956	12	85/0
<b>Breaker</b>	20	<b>BACKSTREET BOYS</b> Drowning (Jive)	671	+136	99928	5	70/8
<b>Breaker</b>	21	<b>PAUL MCCARTNEY</b> From A Lover To A Friend (Capitol)	449	+23	50373	3	69/5
<b>Breaker</b>	22	<b>STEVIE NICKS</b> Sorcerer (Reprise)	427	+67	40948	4	67/9
	23	<b>'N SYNC</b> Gone (Jive)	279	+37	26912	4	46/4
24	24	<b>ALICIA KEYS</b> Fallin' (J)	274	+43	66118	3	20/5
26	25	<b>MARC ANTHONY</b> Tragedy (Columbia)	263	+29	25307	4	36/2
27	26	<b>SHELBY LYNNE</b> Wall In Your Heart (Island/IDJMG)	257	+40	55433	3	35/4
<b>Debut</b>	27	<b>DESTINY'S CHILD</b> Emotion (Columbia)	233	+72	33189	1	38/7
29	28	<b>JEWEL</b> Standing Still (Atlantic)	215	+43	21968	2	32/6
28	29	<b>JOHN MELLENCAMP</b> Peaceful World (Columbia)	214	+16	14606	6	33/3
30	30	<b>SUGAR RAY</b> When It's Over (Lava/Atlantic)	177	+6	14257	5	10/0

109 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 10/21-Saturday 10/27. 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**

**FIVE FOR FIGHTING** Superman (It's Not Easy) (Aware/Columbia)  
Total Plays: 138, Total Stations: 16, Adds: 4

**JOHN WAITE** Fly (Gold Circle)  
Total Plays: 135, Total Stations: 28, Adds: 2

**CAROLE KING** Love Makes The World (Rockingale/Koch)  
Total Plays: 134, Total Stations: 28, Adds: 6

**LUTHER VANDROSS** Can Heaven Wait (J)  
Total Plays: 129, Total Stations: 28, Adds: 1

**PETER CETERA** Just Like Love (DDE)  
Total Plays: 88, Total Stations: 18, Adds: 2

**DAVE KOZ** Beneath The Moonlit Sky (Capitol)  
Total Plays: 73, Total Stations: 20, Adds: 1

**TONY BENNETT/BILLY JOEL** New York State Of Mind (Columbia)  
Total Plays: 55, Total Stations: 13, Adds: 3

**DIANA KRALL** The Look Of Love (Verve/VMG)  
Total Plays: 41, Total Stations: 29, Adds: 23

**BARRY MANILOW** Turn The Radio Up (Concord)  
Total Plays: 20, Total Stations: 19, Adds: 19

**HUEY LEWIS & THE NEWS** I'm Not In Love Yet (Silvertone)  
Total Plays: 1, Total Stations: 11, Adds: 11

Songs ranked by total plays

**Most Added**

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ARTIST TITLE LABEL(S)	ADDS
<b>DIANA KRALL</b> The Look Of Love (Verve/VMG)	23
<b>BARRY MANILOW</b> Turn The Radio Up (Concord)	19
<b>ENRIQUE IGLESIAS</b> Hero (Interscope)	13
<b>HUEY LEWIS &amp; THE NEWS</b> I'm Not In Love Yet (Silvertone)	11
<b>STEVIE NICKS</b> Sorcerer (Reprise)	9
<b>BACKSTREET BOYS</b> Drowning (Jive)	8
<b>DESTINY'S CHILD</b> Emotion (Columbia)	7
<b>CELINE DION</b> God Bless America (Epic/Columbia)	6
<b>JEWEL</b> Standing Still (Atlantic)	6
<b>CAROLE KING</b> Love Makes The World (Rockingale/Koch)	6

**Most Increased Plays**

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
<b>ENRIQUE IGLESIAS</b> Hero (Interscope)	+228
<b>LONESTAR</b> I'm Already There (BNA)	+224
<b>ELTON JOHN</b> I Want Love (Rocket/Universal)	+193
<b>LEANN RIMES</b> Soon (Curb)	+186
<b>BBMAK</b> Back Here (Hollywood)	+173
<b>J. BRICKMAN/R. L. HOWARD</b> Simple... (Windham Hill)	+169
<b>BACKSTREET BOYS</b> Show Me The Meaning Of... (Jive)	+158
<b>PHIL COLLINS</b> You'll Be In My Heart (Hollywood)	+148
<b>BACKSTREET BOYS</b> Drowning (Jive)	+136
<b>MARC ANTHONY</b> My Baby You (Columbia)	+131

**Breakers**

NOW PLAYING ON 60% OF THE REPORTING PANEL

**BACKSTREET BOYS**  
Drowning (Jive)

TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
671/136	70/8	20

**PAUL MCCARTNEY**  
From A Lover To A Friend (Capitol)

TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
449/23	69/5	21

**STEVIE NICKS**  
Sorcerer (Reprise)

TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
427/67	67/9	22

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.

**STEVIE NICKS**



**& SHERYL CROW "SORCERER"**



R&R: 23 - 22 Breaker

Monitor Mainstream AC: 27\* - 25\*

9 new this week, including:

**WBEB KLSY WMGQ WWDE WMGF WLMG WHUD KKLI WGYL**

Already on these majors:

**KVIL WMJX KESZ KKLT WLTE WSHH WLTJ KOSI WRRM KBAY WLTQ KQXT**



APPEARED RECENTLY ON: RADIO MUSIC AWARDS, 20/20 DOWNTOWN, LENO, ROSIE, LETTERMAN



America's Best Testing AC Songs 12+ For The Week Ending 11/2/01.

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
CELINE DION God Bless America (Epic/Columbia)	4.23	4.23	94%	17%	4.29	97%	17%
MATCHBOX TWENTY If You're Gone (Lava/Atlantic)	4.03	3.95	95%	27%	4.14	94%	23%
FAITH HILL There You'll Be (Warner Bros.)	4.00	3.99	96%	22%	4.06	97%	22%
LONESTAR I'm Already There (BNA)	3.98	4.01	83%	16%	4.12	82%	12%
DIAMOND RIO One More Day (Arista)	3.94	3.96	85%	21%	4.09	87%	18%
ENYA Only Time (Reprise)	3.89	3.92	93%	25%	3.92	92%	26%
LEE ANN WOMACK I Hope You Dance (MCA/Universal)	3.88	3.82	98%	36%	3.96	98%	36%
JIM BRICKMAN F/REBECCA L. HOWARD Simple Things (Windham Hill)	3.88	3.94	64%	8%	3.86	67%	7%
BACKSTREET BOYS More Than That (Jive)	3.84	3.80	91%	29%	3.97	92%	27%
FAITH HILL There Will Come A Day (Warner Bros.)	3.84	3.88	63%	9%	3.87	62%	7%
S CLUB 7 Never Had A Dream Come True (A&M/Interscope)	3.80	3.77	76%	21%	3.96	73%	15%
BACKSTREET BOYS Drowning (Jive)	3.79	3.70	62%	11%	3.94	59%	8%
ENRIQUE IGLESIAS Hero (Interscope)	3.78	3.75	72%	12%	3.87	72%	9%
O-TOWN All Or Nothing (J)	3.76	3.66	84%	25%	3.91	85%	22%
'N SYNC This I Promise You (Jive)	3.75	3.69	98%	37%	3.93	98%	34%
BBMAK Back Here (Hollywood)	3.73	3.77	86%	27%	3.81	85%	25%
MARC ANTHONY Tragedy (Columbia)	3.73	3.58	48%	6%	3.98	49%	4%
JOHN MELLENCAMP Peaceful World (Columbia)	3.71	3.60	61%	10%	3.72	63%	11%
ELTON JOHN I Want Love (Rocket/Universal)	3.69	3.74	78%	13%	3.65	79%	13%
UNCLE KRACKER Follow Me (Top Dog/Lava/Atlantic)	3.62	3.47	87%	31%	3.83	84%	23%
LEANN RIMES Soon (Curb)	3.61	3.58	62%	12%	3.66	62%	12%
SUGAR RAY When It's Over (Lava/Atlantic)	3.59	-	79%	24%	3.64	75%	22%
TRAIN Drops Of Jupiter (Tell Me) (Columbia)	3.58	3.58	85%	28%	3.65	81%	27%
DIDO Thankyou (Arista)	3.56	3.44	95%	42%	3.58	94%	44%
PAUL MCCARTNEY From A Lover To A Friend (Capitol)	3.55	3.58	48%	6%	3.59	50%	6%
ALICIA KEYS Fallin' (J)	3.45	3.54	69%	23%	3.52	66%	19%
JEWEL Standing Still (Atlantic)	3.44	-	40%	8%	3.53	35%	7%
'N SYNC Gone (Jive)	3.43	3.38	64%	18%	3.58	64%	15%
STEVIE NICKS Sorcerer (Reprise)	3.41	-	44%	9%	3.42	43%	9%
MARIAH CAREY Never Too Far (Virgin)	3.15	3.08	73%	26%	3.08	74%	29%

Total sample size is 301 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)	PLAYS
SAVAGE GARDEN I Knew I Loved You (Columbia)	986
FAITH HILL Breathe (Warner Bros.)	931
HUEY LEWIS & GWYNETH PALTROW Cruisin' (Hollywood)	910

### AC Going For Adds 11/5/01

**DAKOTA MOON** Looking For A Place To Land (Elektra/EEG)

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Continued from Page 88

among women 25-54, 40% declined, and 3% were flat. Compared to last spring, 54% were up in the older female demo, 43% were down, and the remaining 3% were steady.

- Clear Channel Lite AC WLQT/Dayton (10.1-14.1) notched the largest women 25-54 spring-spring increase, while South Central Communications' WJXB/Knoxville (17.4) holds that demo's largest share.
- El Paso's KISM-FM experienced the largest year-to-year boost among females 35-64 (11.4-17.5) and also boasts this grouping's top share honors (17.5).
- 84% ranked first, second or third among women 35-64, and 81% did the same among females 25-54.

#### Markets 76-100

	W 25-54 Rank	W 35-64 Rank
76 WJBR-FM/Wilmington, DE	No. 1	No. 1
77 KWAV/Monterey	No. 1	No. 1
78 WLTI/Syracuse	No. 4	No. 5
78 WYYY/Syracuse	No. 3	No. 3
81 WRVF/Toledo	No. 3	No. 2
82 WMAS-FM/Springfield, MA	No. 1	No. 1
83 WMGV/Greenville, NC	No. 3	No. 4

84 KRVE/Baton Rouge	No. 3	No. 3
84 WBBE/Baton Rouge	No. 2	No. 2
85 KVLO/Little Rock	No. 4	No. 4
86 WSUY/Charleston, SC	No. 1	No. 1
87 KJOY/Stockton	No. 3	No. 3
88 KRBB/Wichita	No. 1	No. 1
88 KTLI/Wichita	No. 8	No. 8
89 WKTK/Gainesville	No. 1	No. 1
89 WMFQ/Gainesville	No. 3	No. 4
91 KGFM/Bakersfield	No. 3	No. 2
91 KKDJ/Bakersfield	No. 4	No. 3
92 KLTI/Des Moines	No. 5	No. 4
93 WLTY/Columbia, SC	No. 7	No. 8
93 WTCB/Columbia, SC	No. 3	No. 2
94 KISC/Spokane	No. 3	No. 3
94 KXLY-FM/Spokane	No. 1	No. 1
96 KKKI/Colorado Springs	No. 3	No. 3
96 KRDO-FM/Colorado Springs	No. 6	No. 8
97 WLRQ/Melbourne	No. 3	No. 1
98 WWRZ/Lakeland	No. 13	No. 7
99 WTFM/Johnson City	No. 2	No. 2

- Average spring 2000 25-54 share: 9.4
- Average spring 2001 25-54 share: 8.9
- Average spring 2001 25-54 market rank: No. 3

- Average spring 2000 35-64 share: 9.6
- Average spring 2001 35-64 share: 9.3
- Average spring 2001 35-64 market rank: No. 3
- Fifty-seven percent ranked the same in both demos, 25% scored better among women 35-64 than among females 25-54, and 18% scored higher among women 25-54 than females 35-64.
- Fifty-percent had spring-spring declines among women 25-54, 42% improved, and 4% were flat. Compared to last spring, 65% were up in the older female demo and 35% were down.
- WMFQ/Gainesville (1.9-6.2) posted the largest women 25-54 spring-spring increase. Not only did WMAS-FM/Springfield, MA nab largest women 25-54 demo share for this grouping, the Lappin station's 17.6 is the best among all top-100-market ACs.
- WTCB/Columbia, SC witnessed the largest year-to-year boost among females 35-64 (7.3-11.0). Next Media's WJBR-FM/Wilmington, DE has bragging rights for women 35-64's highest demo share (20.6) in the top 100 markets.
- Seventy-one percent ranked first, second or third among women 25-54, and 68% did the same among females 35-64.



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Shelby

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11/12	New York, NY	Supper Club
11/15	Philadelphia, PA	TLA
11/16	Washington, DC	9:30 Club
11/17	Amaganset, NY	Stephen Talkhouse
11/19	Boston, MA	Paradise Rock Club
11/30	Seattle, WA	Paramount Theatre

Produced by Glen Ballard for Aerowave, Inc  
Mixed by Bob Clearmountain

Management: Elizabeth Jordan for She Knows Management

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# R&R Hot AC Top 30

Powered By



November 2, 2001

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (01)	WEEKS ON CHART	TOTAL STATIONS/ADDS
	<b>1</b>	ENYA Only Time (Reprise)	3155	+150	311928	13	82/1
3	<b>2</b>	TRAIN Drops Of Jupiter (Tell Me) (Columbia)	2943	+5	297347	36	84/1
2	3	LIFHOUSE Hanging By A Moment (DreamWorks)	2826	-150	299915	37	85/1
5	<b>4</b>	FIVE FOR FIGHTING Superman (It's Not Easy) (Aware/Columbia)	2655	+52	268385	22	80/1
6	<b>5</b>	3 DOORS DOWN Be Like That (Republic/Universal)	2645	+64	250090	19	82/2
4	6	SUGAR RAY When It's Over (Lava/Atlantic)	2564	-81	264424	24	83/1
7	7	STAIN'D It's Been Awhile (Flip/Elektra/EEG)	2368	-2	226611	18	62/4
8	8	DAVE MATTHEWS BAND The Space Between (RCA)	2187	-109	224244	28	80/1
9	9	INCUBUS Drive (Immortal/Epic)	2131	-71	197831	33	78/1
10	10	MICHELLE BRANCH Everywhere (Maverick)	2063	-20	209554	19	72/1
14	<b>11</b>	CALLING Wherever You Will Go (RCA)	1821	+262	188226	8	77/5
16	<b>12</b>	JEWEL Standing Still (Atlantic)	1693	+212	181969	4	80/5
11	13	SMASH MOUTH I'm A Believer (Interscope)	1671	-190	177769	19	73/1
12	14	UNCLE KRACKER Follow Me (Top Dog/Lava/Atlantic)	1653	-105	155603	38	77/1
13	<b>15</b>	U2 Stuck In A Moment... (Interscope)	1603	+31	207665	11	71/0
15	<b>16</b>	NELLY FURTADO Turn Off The Light (DreamWorks)	1587	+56	144463	14	63/2
18	<b>17</b>	ALICIA KEYS Fallin' (J)	1463	+148	173166	5	49/2
19	18	MATCHBOX TWENTY Last Beautiful Girl (Lava/Atlantic)	1282	-25	123738	7	62/0
<b>Breaker</b>	<b>19</b>	LENNY KRAVITZ Dig In (Virgin)	1047	+82	101704	4	52/3
22	<b>20</b>	TRAIN Something More (Columbia)	967	+133	74347	5	64/7
21	<b>21</b>	FUEL Bad Day (Epic)	954	+38	70322	15	30/1
23	<b>22</b>	JOHN MELLENCAMP Peaceful World (Columbia)	937	+120	123097	6	51/4
24	<b>23</b>	NICKELBACK How You Remind Me (Roadrunner)	876	+215	68810	2	43/13
<b>Breaker</b>	<b>24</b>	SMASH MOUTH Pacific Coast Party (Interscope)	756	+136	72018	2	56/12
27	<b>25</b>	ENRIQUE IGLESIAS Hero (Interscope)	702	+128	113612	3	35/7
28	<b>26</b>	ELTON JOHN I Want Love (Rocket/Universal)	607	+50	75510	3	48/3
25	<b>27</b>	CRANBERRIES Analyse (MCA)	551	-70	47954	8	38/1
30	<b>28</b>	COLDPLAY Trouble (Nettwerk/Capitol)	515	+80	50500	6	34/1
<b>Debut</b>	<b>29</b>	EAGLE-EYE CHERRY Feels So Right (MCA)	447	+50	36819	1	36/4
<b>Debut</b>	<b>30</b>	CREED My Sacrifice (Wind-up)	440	+120	46082	1	0/0

88 Monitored 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 10/22-Saturday 10/27. 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: 438, Total Stations: 32, Adds: 1

**NATALIE MERCHANT** Just Can't Last (Elektra/EEG)  
Total Plays: 417, Total Stations: 32, Adds: 1

**LIFHOUSE** Breathing (DreamWorks)  
Total Plays: 367, Total Stations: 28, Adds: 4

**ALIEN ANT FARM** Smooth Criminal (DreamWorks)  
Total Plays: 352, Total Stations: 15, Adds: 1

**LONESTAR** I'm Already There (BNA)  
Total Plays: 320, Total Stations: 16, Adds: 1

**CAKE** Short Skirt/Long Jacket (Columbia)  
Total Plays: 297, Total Stations: 13, Adds: 1

**Laura Dawn** I Would (Exstasy)  
Total Plays: 277, Total Stations: 23, Adds: 2

**STEREOPHONICS** Have A Nice Day (V2)  
Total Plays: 265, Total Stations: 31, Adds: 8

**TRAVIS** Side (Epic)  
Total Plays: 209, Total Stations: 20, Adds: 6

**BACKSTREET BOYS** Drowning (Jive)  
Total Plays: 161, Total Stations: 11, Adds: 2

**LEANN RIMES** Can't Fight The Moonlight (Curb)  
Total Plays: 128, Total Stations: 13, Adds: 2

**EVAN AND JARON** The Distance (Columbia)  
Total Plays: 109, Total Stations: 12, Adds: 3

**SHELBY LYNNE** Wall In Your Heart (Island/IDJMG)  
Total Plays: 107, Total Stations: 9, Adds: 0

**INVERTIGO** Chances Are (Atlantic)  
Total Plays: 94, Total Stations: 10, Adds: 1

**JOSH JOPLIN GROUP** I've Changed (Artemis)  
Total Plays: 92, Total Stations: 10, Adds: 2

**DAVE MATTHEWS BAND** Everyday (RCA)  
Total Plays: 58, Total Stations: 26, Adds: 24

Songs ranked by total plays

## Most Added®

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ARTIST TITLE LABEL(S)	ADDS
DAVE MATTHEWS BAND Everyday (RCA)	24
NICKELBACK How You Remind Me (Roadrunner)	13
SMASH MOUTH Pacific Coast Party (Interscope)	12
STEREOPHONICS Have A Nice Day (V2)	8
TRAIN Something More (Columbia)	7
ENRIQUE IGLESIAS Hero (Interscope)	7
TRAVIS Side (Epic)	6
JEWEL Standing Still (Atlantic)	5
CALLING Wherever You Will Go (RCA)	5

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
CALLING Wherever You Will Go (RCA)	+262
NICKELBACK How You Remind Me (Roadrunner)	+215
JEWEL Standing Still (Atlantic)	+212
ENYA Only Time (Reprise)	+150
ALICIA KEYS Fallin' (J)	+148
SMASH MOUTH Pacific Coast Party (Interscope)	+136
TRAIN Something More (Columbia)	+133
ENRIQUE IGLESIAS Hero (Interscope)	+128
JOHN MELLENCAMP Peaceful World (Columbia)	+120
CREED My Sacrifice (Wind-up)	+120

## Breakers®

NOW PLAYING ON 60% OF THE REPORTING PANEL

**LENNY KRAVITZ**  
Dig In (Virgin)

TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
1047/82	52/3	19

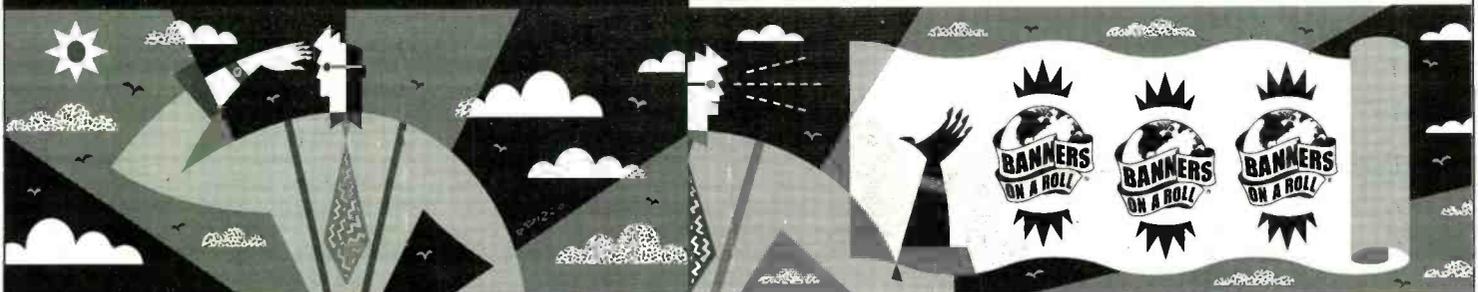
**SMASH MOUTH**  
Pacific Coast Party (Interscope)

TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
756/136	56/12	24

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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**1**  
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BLOWTORCH ROTATION

November 2, 2001

America's Best Testing Hot AC Songs 12+ For The Week Ending 11/2/01.

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
NICKELBACK How You Remind Me (Roadrunner)	4.34	4.29	70%	7%	4.43	69%	5%
CALLING Wherever You Will Go (RCA)	4.15	4.15	58%	4%	4.16	63%	5%
3 DOORS DOWN Be Like That (Republic/Universal)	4.13	4.18	91%	22%	4.14	92%	22%
FUEL Bad Day (Epic)	4.05	4.09	86%	21%	4.12	86%	19%
LIFEHOUSE Hanging By A Moment (DreamWorks)	4.03	4.02	98%	47%	4.12	98%	46%
MATCHBOX TWENTY Last Beautiful Girl (Lava/Atlantic)	4.02	4.05	69%	8%	4.15	74%	8%
FIVE FOR FIGHTING Superman (It's Not Easy) (Aware/Columbia)	4.02	3.99	88%	20%	4.07	91%	23%
TRAIN Something More (Columbia)	3.95	3.98	58%	5%	4.09	62%	4%
TRAIN Drops Of Jupiter (Tell Me) (Columbia)	3.94	3.92	98%	48%	4.09	99%	45%
INCUBUS Drive (Immortal/Epic)	3.90	3.92	95%	44%	3.92	97%	41%
DAVE MATTHEWS BAND The Space Between (RCA)	3.87	3.80	97%	37%	3.96	98%	35%
STAINO It's Been Awhile (Flip/Elektra/EEG)	3.84	3.90	97%	46%	3.90	98%	45%
MATCHBOX TWENTY If You're Gone (Lava/Atlantic)	3.81	3.80	97%	46%	3.99	97%	43%
MICHELLE BRANCH Everywhere (Maverick)	3.80	3.90	89%	23%	3.76	90%	28%
EVE 6 Here's To The Night (RCA)	3.80	3.90	95%	37%	3.83	95%	37%
U2 Stuck In A Moment You Can't Get Out Of (Interscope)	3.79	3.76	86%	21%	3.85	88%	19%
COLOPLAY Trouble (Nettwerk/Capitol)	3.76	-	64%	10%	3.81	68%	10%
SUGAR RAY Answer The Phone (Lava/Atlantic)	3.72	3.73	52%	7%	3.67	49%	8%
JOHN MELLENCAMP Peaceful World (Columbia)	3.71	3.75	55%	8%	3.74	61%	11%
ALICIA KEYS Fallin' (J)	3.64	3.70	85%	34%	3.85	85%	33%
ENYA Only Time (Reprise)	3.61	3.62	80%	24%	3.68	87%	26%
SUGAR RAY When It's Over (Lava/Atlantic)	3.55	3.59	97%	49%	3.53	98%	51%
JEWEL Standing Still (Atlantic)	3.51	3.54	51%	9%	3.50	56%	10%
ENRIQUE IGLESIAS Hero (Interscope)	3.50	3.52	74%	21%	3.68	72%	20%
SMASH MOUTH I'm A Believer (Interscope)	3.43	3.46	96%	40%	3.51	97%	36%
LENNY KRAVITZ Dig In (Virgin)	3.37	3.36	58%	13%	3.45	60%	13%
CRANBERRIES Analyse (MCA)	3.35	3.33	48%	11%	3.27	53%	12%
ELTON JOHN I Want Love (Rocket/Universal)	3.34	-	54%	13%	3.46	56%	11%
NELLY FURTADO Turn Off The Light (DreamWorks)	3.31	3.40	88%	35%	3.31	87%	35%
UNCLE KRACKER Follow Me (Top Dog/Lava/Atlantic)	3.05	3.04	98%	68%	3.17	99%	66%

Total sample size is 863 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.

## HOT AC

## Indicator

## Most Added®

JOHN MELLENCAMP Peaceful World (Columbia)

DAVE MATTHEWS BAND Everyday (RCA)

ELTON JOHN I Want Love (Rocket/Universal)

CALLING Wherever You Will Go (RCA)

EAGLE-EYE CHERRY Feels So Right (MCA)

ENRIQUE IGLESIAS Hero (Interscope)

LENNY KRAVITZ Dig In (Virgin)

NICKELBACK How You Remind Me (Roadrunner)

EVAN AND JARON The Distance (Columbia)

INVERTIGO Chances Are (Atlantic)

LIFEHOUSE Breathing (DreamWorks)

LONESTAR I'm Already There (BNA)

SHELBY LYNNE Wall In Your Heart (Island/IDJMG)

CREED My Sacrifice (Wind-up)

LAURA DAWN I Would (Extasy)

IFFY Double Dutch (Lightyear)

## Most Played Recurrents

ARTIST TITLE (LABEL/S)	TOTAL PLAYS
DIDO Thankyou (Arista)	1338
MATCHBOX TWENTY If You're Gone (Lava/Atlantic)	1282
EVE 6 Here's To The Night (RCA)	1165
LENNY KRAVITZ Again (Virgin)	1073
MOBY F/GWEN STEFANI Southside (V2)	981
NELLY FURTADO I'm Like A Bird (DreamWorks)	939
CREED With Arms Wide Open (Wind-up)	853
MADONNA Don't Tell Me (Maverick/WB)	832
BETTER THAN EZRA Extra Ordinary (Beyond)	832
U2 Beautiful Day (Interscope)	779
BARENAKED LADIES Pinch Me (Reprise)	760
VERTICAL HORIZON Everything You Want (RCA)	725

## HOT AC

## Going For Adds 11/5/01

DAKOTA MOON Looking For A Place To Land (Elektra/EEG)  
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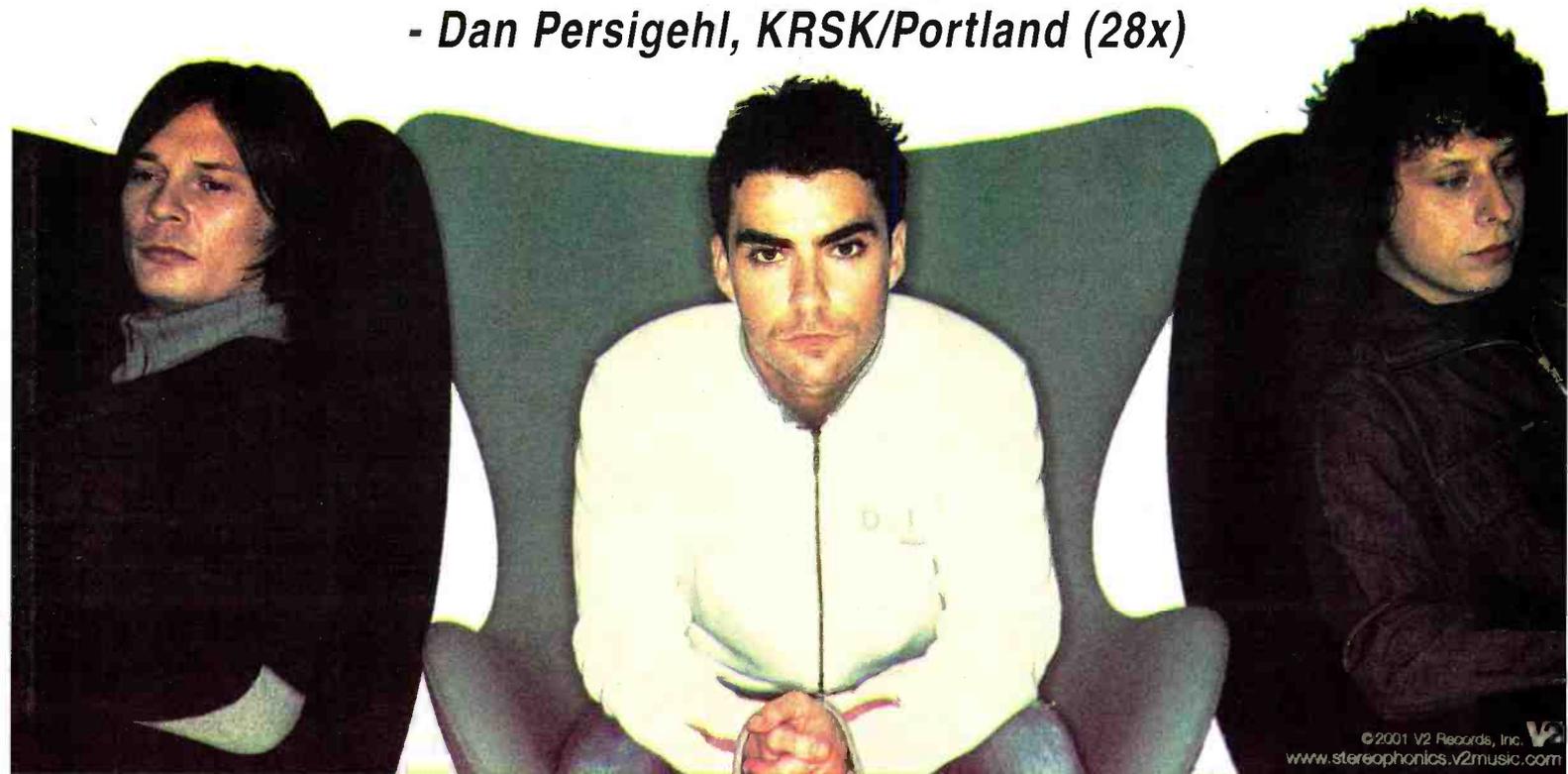
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*- Dan Persigehl, KRSK/Portland (28x)*



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## A Wave Of Peace Strikes A Chord

□ Thoughts on KTWV/L.A.'s benefit from those who organized it

**W**hen KTWV (The Wave)/Los Angeles launched *Dave Koz in the Morning* about six months ago, saxophonist **Dave Koz** and co-host **Pat Prescott** identified their goal as being to unite diverse communities through inspiring music and thoughtful, upbeat commentary.

Sadly, the catastrophic events of Sept. 11 provided a unique opportunity to further that goal on a level previously unimagined by the Smooth Jazz family. A Wave of Peace, a benefit concert spearheaded by Koz, united L.A. by giving people a forum to express their many emotions.

### A Family Affair

"First and foremost, this concert was about The Wave family of listeners," Koz says. "Pat and I were thrust into speaking about what this tragedy meant for us — not as news, but on a human level. The community was looking to us to put a positive foot forward through the right words and music when it's almost impossible to find the right words for an experience like this one. A Wave of Peace was less about putting on a show than giving people a place they could bring their families and interact with others."

Prescott recalls, "We wanted to do something to help — not only to raise money, but to provide a venue where people could come together to further the healing process. Dave and I get to meet and talk with a lot of the wonderful people who listen to us, but how often do they have a chance to

interact with one another in a meaningful way? The Wave family is just that, and this was a chance for everyone to meet their brothers and sisters."

Koz got out his organizer and started calling fellow artists. It wasn't long before an impressive lineup began to take shape. Everyone involved felt the project's significance and threw themselves wholeheartedly into making it a success. Most had never experienced in Smooth Jazz an energy level like the force field surrounding A Wave of Peace.

Koz comments, "Seeing all those people come together for the sole purpose of giving was incredible, and it wasn't just giving to the audience; artists were there to nurture each other and, just as importantly, themselves. I know I needed it. I had no idea how much I had held inside since the horrors of Sept. 11.

"After the attacks David Benoit told me that he, like many of us in the creative community, was aching to work out his feelings the best way he knew how — through music. People came not just for a concert, but to experience transformation. The fact that 12,000 people showed up, with fresh warnings of attacks and the anthrax scare looming, shows they were in

need of the inspiration that only music provides.

"There was just the right mix of contemplative, emotional pieces and grooves that rocked the house. It was beautiful, and credit goes not just to the artists, but to the support people and **Jeff Lorber** and his awesome band, who learned all that music in only one day."

### What We're Made Of

"Many people have preconceived notions about the Smooth Jazz format," Koz continues. "With A Wave of Peace, we showed the world what we're made of, what we can do. I felt united with a community of artists, listeners, co-workers — all special, caring human beings. Unity was our focus, and unity is what we got. If we could pull off a concert event like that, anything is possible.

"A Wave of Peace represented the best in us all — united, strong, committed, loving, spiritual and of service to the greater good. Judging by the feedback, e-mails, faxes and calls, we struck a chord with Southern California. I am more proud than ever to be part of this community.

"The Wave of Peace is just starting. My hope is that what happened at the concert will continue to reverberate throughout the land and that the goodness, kindness, unity and love that we experienced that day is the beginning of what we can accomplish in the years to come."

KTWV VP/GM **Tim Pohlman** says, "When I came offstage after the news video and the shots of the kids with Sting's and Ramsey Lewis' 'Fragile' — and having my own daughter there — I thought a lot about how many kids lost their moms, dads, aunts and uncles in the catastrophe. That was one of the most emotional parts for me, along with **Brenda Russell's** unbelievable 'Get Here.'

"Another high was being in the finale, standing next to **Wayman Tisdale** while looking over at **Stevie Wonder** banging away on piano. It seemed surreal, like I was in a bubble. I promise you, I've never been hugged as much as I was that day. But I'll never stand next to **Frank Cody** for a concert like that one, because he's a big crybaby. Every time I



THE FOUR TENORS

One of the many highlights of KTWV/Los Angeles' benefit extravaganza A Wave of Peace was a tenor saxophone jam on **Boney James'** "See What I'm Sayin'." Seen here are saxmen (l-r) **Euge Groove**, **Dave Koz**, **Kirk Whalum** and **James**.



SOME GUYS HAVE ALL THE LUCK

Can you imagine the burden KTWV (The Wave)/Los Angeles Asst. PD/MD **Ralph Stewart** bears as he tackles his many responsibilities? (His expression above is a clue.) Here he is surrounded by adoring women at Beverly Hills' **Crustacean** after a dinner hosted by **Warner Bros.** and **Atlantic**. Seen here (l-r) are R&R Smooth Jazz Editor **Carol Archer**, **Warner Bros.' Deborah Lewow**, Wave PD **Chris Brodie**, **Stewart**, **Atlantic's Erica Linderholm** and **Coast to Coast's Laura Sanano**.

looked at him, tears were streaming down his face. The whole thing was inspirational, healing and spiritual. It will live with me forever. I'm very proud to have been a part of A Wave of Peace.

"As a broadcaster, I feel a real sense of responsibility that our station and our group of stations not let this go. We can't let this die. They are still picking up arms and legs, even if they're ashes, in New York. We're 3,000 miles away, so it may be easier to get back to what we were doing before, but if you gave a dollar on Day One, don't forget to give another on Day 50, on Day 200 and a year from now."

### Pull Out The Stops

Wave of Peace Musical Director **Jeff Lorber** adds, "I was very glad to participate in the Wave of Peace concert, because it was a way I could personally make a difference to address

the terrible events of Sept. 11. Dave and I worked closely on both Smooth Jazz Awards shows, so we had a frame of reference for this concert. However, this one had twice as many artists — many of them vocalists with backup singers involved.

"Also, the venue was much bigger, so we knew we had to pull out all the stops. Everyone contributed effectively to pulling the charts and audio together. The band did its homework, and, with just one rehearsal and one run-through, we managed to bring it off successfully.

"Everyone was determined to create an event that would not only include smooth jazz stars playing their hits but also provide some very special moments relating to its meaning. We wanted to inspire, bring people together and, of course, entertain. The performances were amazing, and the addition of **Stevie Wonder** certainly took it to another level."

"People came not just for a concert, but to experience transformation. The fact that 12,000 people showed up, with fresh warnings of attacks and the anthrax scare looming, shows they were in need of the inspiration that only music provides."

Dave Koz

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November 2, 2001

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
	1	RICHARD ELLIOT Crush (GRP/VMG)	969	+33	119833	13	46/0
4	2	JEFF LORBER Ain't Nobody (Samson/Gold Circle)	899	+69	118065	15	45/0
5	3	URBAN KNIGHTS High Heel Sneakers (Narada)	863	+35	107777	15	42/0
3	4	EUGE GROOVE Sneak A Peek (Warner Bros.)	861	+26	110069	23	42/0
2	5	STEVE COLE From The Start (Atlantic)	843	-6	122998	21	42/0
6	6	DAVE KOZ The Bright Side (Capitol)	784	-27	81770	21	38/0
7	7	PETER WHITE Turn It Out (Columbia)	641	+25	76294	11	45/0
8	8	FATBURGER Evil Ways (Shanachie)	587	+26	80719	21	37/2
9	9	RUSS FREEMAN East River Drive (Q/Atlantic)	586	+59	69792	14	45/1
12	10	BONEY JAMES See What I'm Sayin' (Warner Bros.)	540	+30	87289	5	46/0
11	11	KIM WATERS Until Dawn (Shanachie)	528	+17	77215	15	39/0
13	12	JOYCE COOLING Mm-Mm Good (GRP/VMG)	527	+40	77323	9	43/0
14	13	DIANA KRALL The Look Of Love (Verve/VMG)	522	+46	54663	6	38/0
18	14	BOZ SCAGGS Payday (Virgin)	499	+72	48588	6	37/2
17	15	CHRIS BOTTI Streets Ahead (Columbia)	460	+17	47270	8	42/2
15	16	WILL DOWNING Is This Love (GRP/VMG)	425	-22	27561	12	28/0
16	17	RICK BRAUN Use Me (Warner Bros.)	424	-21	47800	13	38/0
19	18	JIMMY SOMMERS 360 Groove (Higher Octave)	355	-36	47159	18	33/0
24	19	BRIAN CULBERTSON All About You (Atlantic)	336	+103	42347	2	34/2
26	20	CHUCK LOEB Pocket Change (Shanachie)	285	+80	36416	2	30/4
22	21	GERALD VEASLEY Do I Do (Heads Up)	262	+13	40437	10	23/1
23	22	ERIC MARIENTHAL One Day In Venice (Peak/Concord)	250	+15	24573	18	21/0
27	23	ACOUSTIC ALCHEMY Wish You Were Near (Higher Octave)	235	+35	27513	5	21/0
25	24	SPECIAL EFX Everyone's A Star (Shanachie)	218	-12	26902	13	20/0
21	25	DIDO Thankyou (Arista)	200	-67	15674	13	16/0
28	26	PAUL TAYLOR Hypnotic (Peak/Concord)	182	+32	16630	3	18/0
Debut	27	SADE Lovers Rock (Epic)	162	+61	30509	1	15/3
30	28	RANDY CRAWFORD Permanent (Warner Bros.)	147	+9	5555	4	9/0
29	29	ERIC CLAPTON Believe In Life (Duck/Reprise)	146	0	3806	11	10/0
Debut	30	ALICIA KEYS Fallin' (J)	131	+38	24817	1	9/0

46 Smooth Jazz reporters. Songs ranked by total plays for the airplay week of Sunday 10/21-Saturday 10/27. 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

MARILYN SCOTT Don't Let Love Get Away (Prana)  
Total Plays: 118, Total Stations: 8, Adds: 1

LARRY CARLTON Deep Into It (Warner Bros.)  
Total Plays: 116, Total Stations: 17, Adds: 6

KEVIN TONEY Strut (Shanachie)  
Total Plays: 116, Total Stations: 10, Adds: 0

JIM BRICKMAN Serenade (Windham Hill)  
Total Plays: 109, Total Stations: 11, Adds: 1

ENYA Only Time (Reprise)  
Total Plays: 99, Total Stations: 7, Adds: 0

BRENDA RUSSELL Walkin' In New York (Hidden Beach/Epic)  
Total Plays: 81, Total Stations: 8, Adds: 0

MARIAH CAREY Never Too Far (Virgin)  
Total Plays: 77, Total Stations: 6, Adds: 0

WAYMAN TISDALE Love Play (Atlantic)  
Total Plays: 64, Total Stations: 8, Adds: 3

PIECES OF A DREAM Night Vision (Heads Up)  
Total Plays: 54, Total Stations: 8, Adds: 2

MICHAEL BRECKER FJAMES TAYLOR Don't Let Me Be Lonely Tonight (Verve/VMG)  
Total Plays: 53, Total Stations: 5, Adds: 0

ALFONZO BLACKWELL Funky Shuffle (Shanachie)  
Total Plays: 45, Total Stations: 7, Adds: 2

Songs ranked by total plays

## Most Added®

ARTIST TITLE LABEL(S)	ADDS
MICHAEL McDONALD To Make A Miracle (MCA)	10
LARRY CARLTON Deep Into It (Warner Bros.)	6
CHUCK LOEB Pocket Change (Shanachie)	4
BDB JAMES Brighton By The Sea (Warner Bros.)	4
SADE Lovers Rock (Epic)	3
WAYMAN TISDALE Love Play (Atlantic)	3
DOWN TO THE BONE Bridgeport Boogie (Q/Atlantic)	3
CHRIS BOTTI Streets Ahead (Columbia)	2
FATBURGER Evil Ways (Shanachie)	2
BOZ SCAGGS Payday (Virgin)	2
BRIAN CULBERTSON All About You (Atlantic)	2
PIECES OF A DREAM Night Vision (Heads Up)	2
ALFONZO BLACKWELL Funky Shuffle (Shanachie)	2
HIL ST. SOUL Paradise (Dome/Select-O-Hits)	2

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
MARILYN SCOTT Don't Let Love Get Away (Prana)	+105
BRIAN CULBERTSON All About You (Atlantic)	+103
CHUCK LOEB Pocket Change (Shanachie)	+80
BOZ SCAGGS Payday (Virgin)	+72
JEFF LORBER Ain't Nobody (Samson/Gold Circle)	+69
SADE Lovers Rock (Epic)	+61
RUSS FREEMAN East River Drive (Q/Atlantic)	+59
LARRY CARLTON Deep Into It (Warner Bros.)	+56
DIANA KRALL The Look Of Love (Verve/VMG)	+46
JOYCE COOLING Mm-Mm Good (GRP/VMG)	+40

## Breakers®

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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.

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## smooth Jazz notes with Carol Archer

**R**ichard Elliot's "Crush" (GRP/VMG) dominates No. 1 by 70 plays, while Jeff Lorber's "Ain't Nobody" (Samson/Gold Circle) surges persuasively, 4-2\*. And, with a move from 5-3\*, **Urban Knights'** "High Heel Sneakers" (Narada) joins Lorber as a prime contender for No. 1 in the weeks to come.

**Boney James'** "See What I'm Sayin'" (Warner Bros.) enters the top 10, and **Boz Scaggs'** "Payday" (Virgin) climbs impressively, 18-14\*, on the basis of an increase of 128 plays. At 20\* and No. 2 Most Increased with a gain of 103 plays, **Brian Culbertson's** "All About You" (Atlantic) also moves up four positions.

Top Most Added is **Michael McDonald's** "To Make a Miracle" (MCA/Nash-

ville), with 10 new adds, including WLOQ/Orlando with 14 plays. JRN and KMGQ/Santa Barbara, CA. This is a good tune with great vibes, and McDonald's voice is beloved — a touchstone for our generation. It's never mattered a whit that his lyrics are so hard to understand.

**Larry Carlton's** "Deep Into It" (Warner Bros.) is second Most Added with six new adds, including WQCD/New York. In only its second week of airplay, Carlton's latest is getting 13 plays on KKSF/San Francisco and 14 on KYOT/Phoenix.

Also among the Most Added, **Chuck Loeb's** "Pocket Change" (Shanachie) picks up four adds, among them WSJT/Tampa. Rotations on the track add credibility too — it's got 18 plays at WNUA/Chicago.

**Down To The Bone's** latest, "Bridgeport Boogie" (Q/Atlantic), and **Wayman Tisdale's** "Love Play" tie with three adds each. DTTB net WNUA; WEIB/Springfield, MA; and KWSJ/Wichita; Tisdale picks up WQCD; KMGQ; and KUJZ/Eugene, OR.

**Marilyn Scott's** "Don't Let Love Get Away" (Prana) is Most Increased at +105 on the strength of such moves as +24 on

KMGQ, +25 on KUJZ, +20 on WJZA/Columbus, OH and a new add on WLVE/Miami with 12 plays.

**Alicia Keys'** "Fallin'" (J) debuts at 30\* without consensus airplay but with notable rotations, such as 19 plays on WJZZ/Philadelphia, 16 on WNUA and 16 on WJZW/Washington. Conspicuously nonurban markets, such as Portland, OR; Wichita; and Al-

buquerque are giving the track solid play as well.

**Jimmy Sommers'** "Lowdown" (Higher Octave) is in power on WJZZ with 28 plays, which should qualify the track for reconsideration. KTWV/Los Angeles adds **Eric Marienthal's** excellent "Lefty's Lounge" (Peak/Concord), and WNUA adds **Steve Cole's** "So Into You" (Atlantic).

The concluding day of this year's Catalina JazzTrax Festival industry weekend kicked off with guitarist **Tommy Emmanuel**, whose work is so eclectic that it defies categorization. But his chops are simply wicked, and he gets more

sound from his instrument than seems possible. His set met with cheers of approval. ■ Keyboardist **Brian Culbertson** closed that afternoon's performance, and he kicked out all the jams. The crowd roared its appreciation for each tune in his set, a fact that reflects how deeply embedded in the collective consciousness his work is at this point in his career. Onstage Culbertson is more in command than ever. He strutted and preened as he directed attention to his band's solos, then swayed, bent-kneed, behind his keyboard as he rolled out one blistering tune after another, several featuring him on trombone, his first instrument. By Culbertson's finale a group of female audience members were up and dancing, snaking their way like a conga line through the crowd. ■ Almost exactly two years after he played his last gig at Catalina with his own band before setting off on Sting's world tour, trumpeter **Chris Botti** opened the evening show with a set that featured songs from his new release, *Night Sessions* (Columbia). The extent to which working as a featured soloist with Sting has deepened Botti's playing was instantly apparent, from the opening strains of "Lisa" through "Miami Overnight" and "Easter Parade," a tune that brings tears to my eyes. Botti establishes a deep connection with audiences in live performance, but he never monopolizes the stage. Instead, he gives his formidable band — including keyboardist Harvey Jones, Israeli drummer Karen Teperberg and guitarist Shane Fontaine — plenty of room to breathe. ■ Jeff Jimenez, Sr., Inventory Analyst for Minneapolis-based retailer Musicland, submits these comments about headliner **Peter White**: "What better way to end the year's premier jazz festival than with acoustic guitarist Peter White? Having seen him before, on the Guitars and Saxes tour, I knew the crowd in the Casino Ballroom on Catalina Island was in for an evening of great music. And that's what they got! ■ "Supporting his latest release, *Glow*, White covered all the bases by playing a few songs from the current record, as well as songs from previous albums *Caravan of Dreams* and *Perfect Moment*, which are two of my personal favorites. ■ "A true gentleman, professional and master of the acoustic guitar, Peter White is always a pleasure to see in performance. Not only did he entertain the audience; his accompanying band also had time in the spotlight to show off their extraordinary talents. When I witnessed the people standing in line to receive White's autograph, I saw looks of anticipation and pleasure. This is what a great jazz show should do for an audience, and White's performance exceeded that expectation."

## UNDER THE RADAR

R&R'S EXCLUSIVE BAROMETER FOR NEW MUSIC

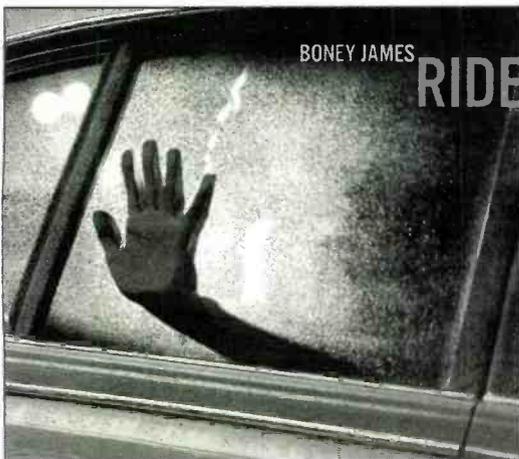


Chris Botti

## Heads

**Kirk Whalum**  
*The Christmas Message*  
Warner Bros.

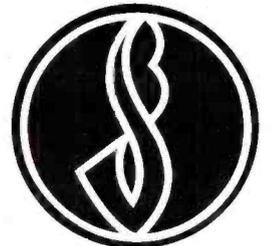
Maybe the cumulative weight of grade-school Christmas pageants, high school glee-club holiday recitals, church-choir holiday programs, then years of preparing Christmas programming in radio (not to mention my humiliation as a mediocre jock forced to fill in a holiday airshift or two) accounts for my Christmas-music burnout. Whatever the reason, auditioning seasonal records today is a challenge I must push myself to complete. It's an unexpected joy to discover a Christmas record I enjoy, as in the case of **Kirk Whalum's** *The Christmas Message* (Warner Bros.). Whalum is an extraordinary player — technically advanced and highly emotional. Those qualities characterize this release too. He's tender, confident and supremely expressive. With seeming effortlessness, Whalum brings a hip, contemporary sensibility to many of the collection's best-known carols, including "The First Noel," "Amazing Grace" and a swinging "Carol in Bethlehem." Wonderfully imaginative arrangements transform others, such as the delightfully surprising "The Little (Ghetto) Drummer Boy." Among my favorites on this album is newly signed Warner Bros. vocalist **John Stoddart's** striking composition "Love From a Star."



# BONEY JAMES

## See What I'm Sayin'?

R&R Smooth Jazz 10



## Stations and their adds listed alphabetically by market

<b>WZMR/Albany, NY</b> PD: Patrick Ryan MD: Pete Logan No Adds	<b>WJZA/Columbus, OH</b> OM/PD/MD: Bill Harman APD: Gary Wolter LARRY CARLTON "Deep" PIECES OF A DREAM "Night" MICHAEL McDONALD "Miracle" LUTHER VANDROSS "Well" BRUNSON BROTHERS "Beyond"	<b>WYJZ/Indianapolis, IN</b> PD/MD: Carl Frye No Adds	<b>KSBR/Mission Viejo, CA</b> OM/PD: Terry Wedel MD: Logan Parris RUSS FREEMAN "East" ALFONZO BLACKWELL "Shuttle" KARL DENSON "Lesson"	<b>WJJP/Philadelphia, PA</b> OM: Anne Gress PD: Michael Tozzi MD: Joe Proke No Adds	<b>KKSF/San Francisco, CA</b> PD: Paul Goldstein APD/MD: Samantha Wiedman No Adds	<b>WSSM/St. Louis, MO</b> PD: Mike Waterman No Adds
<b>KRQS/Albuquerque, NM</b> PD: Paul Lavoie MD: Jeff Young BOB JAMES "Sea" MICHAEL McDONALD "Miracle"	<b>KDAI/Dallas-Ft. Worth, TX</b> PD: Maxine Todd APD/MD: Bret Michael No Adds	<b>WSMJ/Knoxville, TN</b> PD/MD: Tom Miller 5 SADE "Lovers"	<b>KRVR/Modesto, CA</b> PD: Jim Bryan MD: Doug Wulff MICHAEL McDONALD "Miracle" SHILTS "Place" BOB JAMES "Sea"	<b>KYDT/Phoenix, AZ</b> PD: Shaun Holly APD/MD: Greg Morgan No Adds	<b>KMGQ/Santa Barbara, CA</b> PD: Mark De Anda APD/MD: Steve Bauer WAYMAN TISDALE "Play" LARRY CARLTON "Deep" MICHAEL McDONALD "Miracle"	<b>WSJT/Tampa, FL</b> OM/PD: Ross Block MD: Kathy Curtis BOB SCAGGS "Playday" CHUCK LOEB "Pocket" BRIAN CULBERTSON "About"
<b>KNIK/Anchorage, AK</b> DM: Aaron Wallender PD: J.J. Michaels MD: Jennifer Summers SADE "Lovers"	<b>KJCD/Denver-Boulder, CO</b> PD: John St. John MD: Marty Lenz No Adds	<b>KOAS/Las Vegas, NV</b> PD/MD: Erik Foxx CHUCK LOEB "Pocket" LARRY CARLTON "Deep"	<b>WQCD/New York, NY</b> DM: John Mullen PD/MD: Charley Connolly WAYMAN TISDALE "Play" LARRY CARLTON "Deep"	<b>KKJZ/Portland, OR</b> PD: Chris Miller MD: David Shull No Adds	<b>KWJZ/Seattle-Tacoma, WA</b> PD: Carol Handley MD: Dianna Rose CHRIS BOTTI "Streets" LARRY CARLTON "Deep"	<b>KWSJ/Wichita, KS</b> PD: Ron Allen MD: Patrick Murphy MICHAEL McDONALD "Miracle" DOWN TO THE BONE "Boogie" BOB JAMES "Sea" RIPPINGTONS "Cool"
<b>WJZZ/Atlanta, GA</b> PD/MD: Nick Francis No Adds	<b>KVJZ/Des Moines, IA</b> PD: Mike Blakemore MD: Becky Taylor CHRIS BOTTI "Streets" CHUCK LOEB "Pocket"	<b>KTWV/Los Angeles, CA</b> PD: John Brodie APD/MD: Ralph Stewart ERIC MARIENTHAL "Lefty's"	<b>WJZJ/New Orleans, LA</b> PD: Jeff Trepagnier No Adds	<b>KJZS/Reno, NV</b> PD: Jay Davis MD: LouAnn Travers 11 FATBURGER "Eat"	<b>WJZV/Richmond, VA</b> OM/PD: Tommy Fleming No Adds	<b>JRN/(Jones NAC)/National</b> PD: Steve Hibbard MD: Cheri Marquart MICHAEL McDONALD "Miracle" HIL ST. SOUL "Paradise"
<b>KSMJ/Bakersfield, CA</b> PD/MD: Chris Townshend 12 BRIAN CULBERTSON "About" CHUCK LOEB "Pocket"	<b>WWMV/Detroit, MI</b> PD: Tom Steeker MD: Sandy Kovach 9 FATBURGER "Eat" BOB SCAGGS "Playday"	<b>WJZN/Memphis, TN</b> PD: David Gingold No Adds	<b>WJWC/Norfolk, VA</b> MD: Larry Hollowell GERALD VEASLEY "Do"	<b>KSSJ/Sacramento, CA</b> PD: Lee Hanson APD: Ken Jones SADE "Lovers"	<b>WEIB/Springfield, MA</b> PD: Ben Casey MD: Darrel Cutting 9 MICHAEL McDONALD "Miracle" 9 BRADLEY YOUNG "Journey" HIL ST. SOUL "Paradise" BOB JAMES "Sea" DOWN TO THE BONE "Boogie"	<b>46 Total Reporters</b>
<b>WNUA/Chicago, IL</b> PD: Bob Kaake APD/MD: Carl Anderson DOWN TO THE BONE "Boogie" STEVE COLE "Who"	<b>KUJZ/Eugene, OR</b> PD: Chris Crowley JIM BRIDGMAN "Serenade" WAYMAN TISDALE "Play" LARRY CARLTON "Deep"	<b>WLVE/Miami, FL</b> PD: Rich McMillan 14 MICHAEL McDONALD "Miracle" 12 MARILYN SCOTT "Don't"	<b>WLDQ/Driando, FL</b> PD: Dave Kosh MD: Patricia James No Adds	<b>KBZN/Salt Lake City, UT</b> PD/MD: Rob Riesen No Adds	<b>KIFM/San Diego, CA</b> PD: Mike Vasquez APD/MD: Kelly Cole ALFONZO BLACKWELL "Shuttle" JEFF GOLUB "Sun"	<b>46 Total Indicator</b> <b>45 Current Indicator Playlists</b>
<b>WNWW/Cleveland, OH</b> PD/MD: Bernie Kimble MICHAEL McDONALD "Miracle"	<b>KEZL/Fresno, CA</b> PD/MD: J. Weidenheimer 2 MICHAEL McDONALD "Miracle"	<b>WJZI/Milwaukee, WI</b> OM/PD/MD: Chris Moreau PIECES OF A DREAM "Night"		<b>46 Total Indicator</b> <b>45 Current Indicator Playlists</b>	<b>Did Not Report, Playlist Frozen (1):</b> KJZY/Santa Rosa, CA	

## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
LEE RITENOUR F/DAVE GRUSIN Get Up Stand Up(GRP/VMG)	443
SPYRO GYRA Open Door(Heads Up)	328
JEFF KASHIWA Around The World(Native Language)	324
HIL ST. SOUL Until You Come Back To Me(Dome/Select-O-Hits)	318
PIECES OF A DREAM R U Ready(Heads Up)	245
MARC ANTOINE Mas Que Nada(GRP/VMG)	240
WAYMAN TISDALE Can't Hide Love(Atlantic)	191
BRIAN CULBERTSON Get It On(Atlantic)	165
FREDDIE RAVEL Sunny Side Up(GRP/VMG)	129
AL JARREAU It's How You Say It(GRP/VMG)	117
LUTHER VANDROSS Take You Out(J)	109
RIPPINGTONS Caribbean Breeze(Peak/Concord)	108
SADE King Of Sorrow(Epic)	105
GERALD ALBRIGHT Winelight(Q/Atlantic)	104
KIRK WHALUM Now Til Forever(Warner Bros.)	90
RIPPINGTONS Club Paradiso(Peak/Concord)	89
BONA FIDE X-Ray Hip(N-Coded)	84
JEFF GOLUB Droptop(GRP/VMG)	81
RICK BRAUN Kisses In The Rain(Warner Bros.)	72
WALTER BEASLEY Comin' At Cha(Shanachie)	60

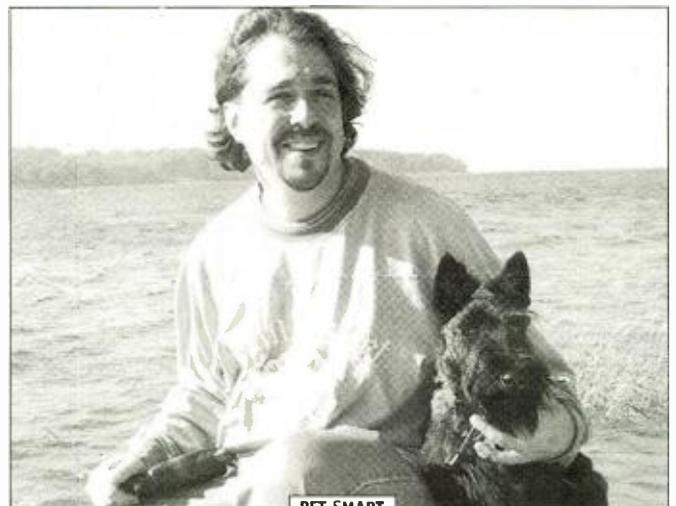
## National Programming

### Art Good's JazzTrax

**UNITED STATIONS**  
 212-869-1111  
 No Adds

### Dave Koz Radio Show

**Renee DePuy**  
 reneeradio@rronline.com  
 No Adds



PET SMART

Otis (r), a Scottish terrier with a flair for success, began his broadcasting career as a cast member of the cable access show, "Dog Obedience." Next Otis hosted "All About Scotties" on a suburban Long Island radio station, where he soon rose to PD. Recently Otis purchased the station and has applied for new call letters, WOTS. A future format change is rumored, although Otis will neither confirm or deny widespread speculation WOTS will flip to All Pets. He's seen here with his human, Shanachie's Bill Cason.

## SMOOTH JAZZ Going For Adds

**ALEX BUGNON** Changes (Narada)  
**BRADLEY YOUNG** Journey of Spirits (Omnibus)  
**DAVE KOZ** Beneath The Moonlit Sky (Capitol)  
**ERIC MARIENTHAL** Lefty's Lounge (Peak/Concord)  
**FREDDIE RAVEL** Conversations (GRP/VMG)  
**GREGG KARUKUS** Night Shift (N-Coded)  
**MARCUS JOHNSON** 18<sup>th</sup> Street Loungin' (Marimeli)  
**MAX GROOVE** This I Promise You (Orpheus)  
**SPYRO GYRA** Feelin' Fine.(Heads Up)

11/5/01

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# Smooth Jazz Playlists

**MARKET #1**

**WDCD New York**  
Clear Channel  
(212) 352-1019  
Connelly  
12+ Cumc 1,818,200

*Smooth Jazz*  
**CD 101.9**  
10th ANNIVERSARY

PLAYS	LW	TW	ARTIST/TITLE	GI (888)
21	25	URBAN NIGHTS/High Heat Sneakers	24373	
24	24	RUSS FREEMAN/See What I'm Sayin'	23400	
24	24	FATBURGER/It's About That Way	23400	
24	24	ELUGE GROOVE/Sneak A Peak	22425	
24	24	STEVE COLE/From The Start	22425	
24	24	RICHARD ELLIOT/Crush	22425	
22	22	JEFF LOBERMAN/NoBODY	21450	
17	17	ACUSTIC ALCHEMY/Wish You Were Near	16575	
17	17	BONEY JAMES/See What I'm Sayin'	16575	
17	17	JOYCE COOLING/Min-Min Good	16575	
17	17	SPECIAL FX/Everyone's A Star	15000	
16	15	KEVIN TONEY/Strut	14625	
7	7	CHUCK LOEB/Pocket Change	8825	
7	7	PAUL TAYLOR/Hypnotic	8825	
7	7	FOUR 80 EAST/Drive Time	8825	
6	7	PAUL JACKSON Jr./Rock Steady	8825	
6	7	RICK BRAUN/Use Me	8825	
6	7	ANDREW WALKER/In The Groove	8825	
6	7	ALONZO BLACKWELL/3rd Street	8825	
6	7	JIMMY SOMMERS/960 Groove	8825	
6	7	CHRIS BOTTI/Strata Ahead	8825	
6	7	DIANA KRALL/The Look Of Love	5850	
5	5	MARINA CAREY/Rever Too Far	4875	
4	4	RUSS FREEMAN/See What I'm Sayin'	3900	
4	4	WAYMAN TISDALE/Can't Hide Love	3900	
4	4	LARRY CARLTON/Deep Into It	0	

**MARKET #2**

**KTWV Los Angeles**  
Infinity  
(310) 847-1180  
Brooks/Reid  
12+ Cumc 868,100

*The Wave*  
**107.7**  
94.7 KTWV

PLAYS	LW	TW	ARTIST/TITLE	GI (888)
22	26	BONEY JAMES/See What I'm Sayin'	15782	
24	24	STEVE COLE/From The Start	15782	
24	24	MARC ANTONIO/See What I'm Sayin'	15782	
24	24	ELUGE GROOVE/Sneak A Peak	15782	
24	24	STEVE COLE/From The Start	15175	
24	24	RICHARD ELLIOT/Crush	15175	
18	20	JEFF LOBERMAN/NoBODY	12140	
18	18	ACUSTIC ALCHEMY/Wish You Were Near	11533	
18	18	BONEY JAMES/See What I'm Sayin'	10526	
14	14	STEVE COLE/From The Start	10526	
14	14	JIMMY SOMMERS/960 Groove	10526	
14	14	WAYMAN TISDALE/Can't Hide Love	10319	
14	14	JOYCE COOLING/Min-Min Good	10319	
14	14	PETER WHITE/Turn It Out	9712	
14	14	RICHARD ELLIOT/Crush	9712	
15	15	KIRK WALKER/Try	9105	
14	15	GERALD VESLEY/Do I Do	8105	
14	14	BRIAN CULBERTSON/About You	8105	
14	14	RUSS FREEMAN/See What I'm Sayin'	8105	
14	14	BOZ SCAGGS/Payday	8105	
14	14	INDIA KRALL/Video	8105	
14	14	PIECES OF A DREAM/Up Stand Up	8105	
14	14	RICK BRAUN/Use Me	8105	
14	14	CHRIS BOTTI/Strata Ahead	8105	
14	14	DIANA KRALL/The Look Of Love	8105	
14	14	RICK BRAUN/Use Me	8105	
14	14	SADE/Lovers Rock	8105	
14	14	DIANA KRALL/The Look Of Love	8105	
14	14	ERIC MARIENTHAL/Lady's Lounge	8105	

**MARKET #3**

**WHUA Chicago**  
Clear Channel  
(312) 645-9550  
Kasler/Wiedman  
12+ Cumc 800,380

*Smooth Jazz*  
**WVUA 95.5**

PLAYS	LW	TW	ARTIST/TITLE	GI (888)
20	26	JOYCE COOLING/Min-Min Good	13822	
21	23	PETER WHITE/Turn It Out	13300	
21	23	JEFF LOBERMAN/NoBODY	12736	
21	23	BONEY JAMES/See What I'm Sayin'	12736	
20	20	URBAN NIGHTS/High Heat Sneakers	10840	
20	20	RICHARD ELLIOT/Crush	10840	
20	20	WARREN HILL/See In The City	10108	
9	9	BRIAN CULBERTSON/About You	10108	
8	8	CHUCK LOEB/Pocket Change	8576	
8	8	RICK BRAUN/Use Me	8576	
13	13	ALICIA KEYS/Fallin'	8916	
10	10	KIM WATERS/Use Me	5852	
11	11	WILL DOWNING/It's About That Way	5852	
9	9	DIANA KRALL/The Look Of Love	5852	
10	10	GERALD VESLEY/Do I Do	5320	
12	12	SADE/Lovers Rock	5320	
12	12	STEVE COLE/From The Start	5320	
12	12	RUSS FREEMAN/See What I'm Sayin'	4788	
8	8	JIMMY SOMMERS/960 Groove	4256	
9	9	RICK BRAUN/Use Me	4256	
8	8	CHRIS BOTTI/Strata Ahead	4256	
8	8	PIECES OF A DREAM/Up Stand Up	3724	
8	8	DOWN TO THE BONE/It's About That Way	3724	
8	8	STEVE COLE/From The Start	0	
8	8	ALICIA KEYS/Fallin'	0	

**MARKET #4**

**KKSF San Francisco**  
Clear Channel  
(415) 975-5555  
Goldstein/Wiedman  
12+ Cumc 587,900

*Smooth Jazz*  
**KKSF 103.7**

PLAYS	LW	TW	ARTIST/TITLE	GI (888)
20	20	WAYMAN TISDALE/Can't Hide Love	8165	
23	23	RUSS FREEMAN/See What I'm Sayin'	8165	
22	22	KIRK WALKER/Try	6165	
22	22	STEVE COLE/From The Start	6165	
22	22	PETER WHITE/Turn It Out	7810	
22	22	KIM WATERS/Use Me	7810	
22	22	WARREN HILL/See In The City	7810	
13	13	JOYCE COOLING/Min-Min Good	5325	
13	13	CHRIS BOTTI/Strata Ahead	5325	
11	11	STEVE COLE/From The Start	4970	
11	11	PAUL JACKSON Jr./Rock Steady	4970	
13	13	RICK BRAUN/Use Me	4615	
13	13	MARC ANTONIO/See What I'm Sayin'	4615	
13	13	BOZ SCAGGS/Payday	4615	
13	13	DIANA KRALL/The Look Of Love	4615	
13	13	GERALD VESLEY/Do I Do	4615	
13	13	LARRY CARLTON/Deep Into It	4615	
12	12	RICHARD ELLIOT/Crush	4280	
11	11	BOZ SCAGGS/Payday	4280	
11	11	BONEY JAMES/See What I'm Sayin'	3905	
10	10	JEFF LOBERMAN/NoBODY	3905	
10	10	FATBURGER/It's About That Way	3550	
9	9	PIECES OF A DREAM/Up Stand Up	3550	
9	9	ERIC CLAPTON/Pagala	3195	
10	10	BOZ SCAGGS/Payday	3195	
10	10	DAVE KOLB/It's About That Way	2640	
7	7	DIANA KRALL/The Look Of Love	2485	
6	7	BOZ SCAGGS/Payday	2485	
7	7	BRENDA RUSSELL/Walkin' In New York	2485	
7	7	DIDD/Thankyou	2130	

**MARKET #5**

**WJZZ Philadelphia**  
Clear Channel  
(215) 586-1200  
Tozzi/Frota  
12+ Cumc 600,400

*Smooth Jazz*  
**wjzz 106.1**

PLAYS	LW	TW	ARTIST/TITLE	GI (888)
28	28	ERIC MARIENTHAL/One Day In Venice	11060	
28	28	GERALD VESLEY/Do I Do	11060	
28	28	JEFF LOBERMAN/NoBODY	11060	
28	28	BRIAN CULBERTSON/About You	11060	
28	28	SADE/Lovers Rock	7900	
16	16	ALICIA KEYS/Fallin'	7505	
21	18	HIL ST. SOUL/Unlil You Come...	7100	
14	14	KIM WATERS/Use Me	5500	
13	13	BONEY JAMES/See What I'm Sayin'	5135	
13	13	BRIAN CULBERTSON/About You	5135	
13	13	PETER WHITE/Turn It Out	5135	
13	13	DAVE KOLB/It's About That Way	5135	
13	13	RUSS FREEMAN/See What I'm Sayin'	4740	
12	12	CHRIS BOTTI/Strata Ahead	4740	
12	12	CHUCK LOEB/Pocket Change	4740	
12	12	KIM WATERS/Use Me	4740	
12	12	ELUGE GROOVE/Sneak A Peak	4740	
12	12	RICHARD ELLIOT/Crush	4740	
12	12	RITENOUR FERGUSON/Get Up Stand Up	4740	
12	12	PIECES OF A DREAM/Up Stand Up	4740	

**MARKET #6**

**KOAI/Dallas-Ft. Worth**  
Infinity  
(214) 630-3011  
Todd/Michael  
12+ Cumc 356,500

*Smooth Jazz*  
**107.5**

PLAYS	LW	TW	ARTIST/TITLE	GI (888)
22	22	WAYMAN TISDALE/Can't Hide Love	6132	
22	22	STEVE COLE/From The Start	6132	
22	22	ELUGE GROOVE/Sneak A Peak	6132	
22	22	PIECES OF A DREAM/Up Stand Up	6132	
11	11	CHRIS BOTTI/Strata Ahead	3078	
23	23	RICHARD ELLIOT/Crush	5913	
10	10	DIANA KRALL/The Look Of Love	3947	
10	10	HIL ST. SOUL/Unlil You Come...	3947	
11	11	RITENOUR FERGUSON/Get Up Stand Up	3947	
9	9	GERALD VESLEY/Do I Do	2028	
12	12	FATBURGER/It's About That Way	2028	
12	12	JEFF LOBERMAN/NoBODY	2028	
12	12	CHRIS BOTTI/Strata Ahead	2028	
12	12	BONEY JAMES/See What I'm Sayin'	2028	
12	12	RICK BRAUN/Use Me	2028	
12	12	URBAN NIGHTS/High Heat Sneakers	2028	
12	12	JARROLD/Coolin' In The Groove	2028	
12	12	DAVID MANN/See Groove	2028	
12	12	JAMES & BRAUN/Strata Ahead	2028	
12	12	MARC ANTONIO/See What I'm Sayin'	2028	
12	12	PETER WHITE/Turn It Out	219	
1	1	BRIAN CULBERTSON/About You	219	
1	1	SADE/Lovers Rock	219	

**MARKET #7**

**WVTV/Detroit**  
Infinity  
(248) 855-5100  
Steiner/Kovach  
12+ Cumc 484,900

*Smooth Jazz*  
**98.7**

PLAYS	LW	TW	ARTIST/TITLE	GI (888)
22	22	DAVE KOZ/The Bright Side	7378	
22	22	URBAN NIGHTS/High Heat Sneakers	6980	
13	13	KIM WATERS/Use Me	6980	
13	13	JEFF LOBERMAN/NoBODY	6521	
13	13	RICK BRAUN/Use Me	6521	
22	22	ELUGE GROOVE/Sneak A Peak	6282	
22	22	JIMMY SOMMERS/960 Groove	6282	
12	12	KEVIN TONEY/Strata Ahead	4886	
12	12	PIECES OF A DREAM/Up Stand Up	4886	
12	12	DAVE KOZ/The Bright Side	4537	
12	12	WAYMAN TISDALE/Can't Hide Love	4537	
12	12	MARC ANTONIO/See What I'm Sayin'	4537	
12	12	BOZ SCAGGS/Payday	4537	
12	12	JEFF KASPER/See What I'm Sayin'	4188	
10	10	JOYCE COOLING/Min-Min Good	4188	
10	10	ALEXANDER ZOLICOFF/Too Late	4188	
10	10	SPYRO GYRA/Open Door	4188	
10	10	RICHARD ELLIOT/Crush	4188	
11	11	GERALD VESLEY/Do I Do	3839	
12	12	RUSS FREEMAN/See What I'm Sayin'	3839	
12	12	ANDREW WALKER/In The Groove	3839	
12	12	DIANA KRALL/The Look Of Love	3490	
9	9	HIL ST. SOUL/Unlil You Come...	3490	
12	12	BONEY JAMES/See What I'm Sayin'	3490	
12	12	BRIAN CULBERTSON/About You	3490	
6	6	ALICIA KEYS/Fallin'	3141	
6	6	FATBURGER/It's About That Way	3141	
6	6	BOZ SCAGGS/Payday	3141	

**MARKET #8**

**WJZZ/Washington, DC**  
ABC  
(202) 856-2300  
Kong  
12+ Cumc 364,100

*Smooth Jazz*  
**105.8**

PLAYS	LW	TW	ARTIST/TITLE	GI (888)
22	22	RICHARD ELLIOT/Crush	6188	
22	22	STEVE COLE/From The Start	6188	
22	22	DAVE KOZ/The Bright Side	6188	
22	22	JEFF LOBERMAN/NoBODY	6188	
22	22	RICK BRAUN/Use Me	6188	
22	22	ELUGE GROOVE/Sneak A Peak	6188	
16	16	DIANA KRALL/The Look Of Love	3536	
16	16	BOZ SCAGGS/Payday	3536	
16	16	ALICIA KEYS/Fallin'	3536	
16	16	SADE/Lovers Rock	3536	
10	10	CHUCK LOEB/Pocket Change	2652	
12	12	JEFF KASHMAN/About The World	2652	
10	10	PIECES OF A DREAM/Up Stand Up	2652	
12	12	GERALD VESLEY/Do I Do	2431	
10	10	JEFF KASHMAN/About The World	2431	
6	6	RITENOUR FERGUSON/Get Up Stand Up	2210	
12	12	KIM WATERS/Use Me	2210	
10	10	PETER WHITE/Turn It Out	2210	
10	10	KIRK WALKER/Try	2210	
10	10	RANDY CRAWFORD/Paradise	2210	
10	10	BOZ SCAGGS/Payday	2210	
10	10	BONEY JAMES/See What I'm Sayin'	2210	
10	10	JOYCE COOLING/Min-Min Good	2210	
10	10	FATBURGER/It's About That Way	1889	
10	10	BRIAN CULBERTSON/About You	1889	
6	6	WALTER BEASLEY/Comin' At Cha	1989	
7	7	WILL DOWNING/It's About That Way	1768	
11	11	MICHAEL MCDONALD/Opn The Door	1768	
7	7	PAUL TAYLOR/Hypnotic	1547	

**MARKET #9**

**WJZZ/Atlanta**  
Radio One  
(404) 765-9750  
McMillan  
12+ Cumc N/A

*Smooth Jazz*  
**107.5**

PLAYS	LW	TW	ARTIST/TITLE	GI (888)
22	22	SPYRO GYRA/Open Door	6188	
22	22	STEVE COLE/From The Start	6188	
22	22	FATBURGER/It's About That Way	6188	
22	22	ELUGE GROOVE/Sneak A Peak	6188	
22	22	CHRIS BOTTI/Strata Ahead	6188	
22	22	DAVE KOZ/The Bright Side	6188	
15	17	HIL ST. SOUL/Unlil You Come...	3536	
17	17	SADE/Lovers Rock	3536	
15	15	LUTHER WINDROSS/Take You Out	3536	
15	15	WILL DOWNING/It's About That Way	2652	
11	11	BRIAN CULBERTSON/About You	2652	
11	11	PIECES OF A DREAM/Up Stand Up	2652	
11	11	BOZ SCAGGS/Payday	2652	
11	11	BONEY JAMES/See What I'm Sayin'	2652	
11	11	JOYCE COOLING/Min-Min Good	2652	
11	11	CHRIS BOTTI/Strata Ahead	2652	
11	11	PIECES OF A DREAM/Up Stand Up	2210	
11	11	GERALD VESLEY/Do I Do	2210	
11	11	STEVE COLE/From The Start	2210	
8	8	CHRIS BOTTI/Str		





CYNDEE MAXWELL  
max@rronline.com

PART TWO OF A TWO-PART SERIES

## The Internet and Streaming: What Consumers Want Next

Arbitron/Edison Media Research's latest consumer study

Last week we presented the first half of the Arbitron/Edison Media Research report on streaming media, which summarized many significant highlights from the study and detailed the current state of Internet use and streaming. In this column, the study outlines what consumers want from the streaming experience then concludes with some recommendations for the industry. Edison's Larry Rosin and Arbitron's Bill Rose presented this study at the recent NAB Radio Show. The full report is available at [www.edisonresearch.com](http://www.edisonresearch.com).

### What Consumers Want

• People still want to hear radio stations streamed over the Internet. Two-thirds of those who encountered a discontinued radio station webcast say that they are "very" or "somewhat" upset that the radio station they listen to online stopped streaming. There is risk in losing these online-radio-station listeners to other Internet audio sources, with over half (55%) of all online-radio-station listeners and seven in ten (71%) monthly online-radio-station listeners saying they have found other sources of Internet audio to listen to in its place.

Among those who listen to radio stations on the Internet and did not encounter stations that have stopped webcasting, 58% of audio Streamies and 71% of monthly audio Streamies say they would search for other types of Internet audio if the radio stations they listen to online were no longer available.

• The more habitual the streaming-audio user, the more they enjoy webcast audio. The proportion who say they either "love" or "like" streaming audio increases from 26% among all Streamies to 36% among monthly audio Streamies to 44% among weekly audio Streamies.

• With such a large proportion of the streaming-media audience being new to the experience, many Streamies rate Internet audio and video as being "new and fresh." Fifty-six percent of audio Streamies agree with the statement that they "enjoy listening to streaming audio because it's new and fresh." An even higher percentage of video Streamies (65%) indicate that they enjoy "viewing video over the Internet because it's new and fresh." Conversely, just over a quarter of the streaming-media audience say that online audio and video have become "stale and boring."

• Audio Streamies are equally split in their interest in "program

your own" channels and preprogrammed Internet audio channels. Forty-four percent of audio Streamies prefer an Internet audio channel that asks them to indicate the artists they enjoy listening to and that plays songs according to their indicated taste. Forty-six percent prefer a preprogrammed channel that plays the general music they might enjoy listening to but does not ask specific artist preferences. Younger listeners find the "program your own" Internet audio channels more appealing, with 59% of teens and 52% of 18-to-24-year-olds choosing the "program your own" channel vs. the preprogrammed option.

• Online listeners are equally split between preferences for online audio channels that play continuous music without disc jockeys and those online audio channels that have personalities. Forty-seven percent prefer the "no DJ" format, and an equal proportion (46%) prefer "with DJ" programming. Interestingly, 12-to-24-year-olds are more likely to prefer online audio channels "with DJs" (53%) to those with "no DJs" (43%), while those age 25 and older are more likely to prefer Internet audio channels with "no DJ."

• Audio Streamies are more interested in programming audio channels by music genres and artists as opposed to by tempo and era. Thirty-five percent of audio Streamies say they are "very interested" in programming Internet audio channels by selecting genres of music and specific artists and groups. A smaller number of Streamies (25%) indicated that they are "very interested" in customizing Internet audio channels by music tempo and era or year of the songs.

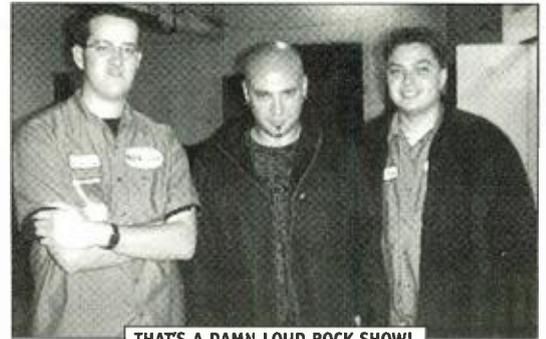
• Songs and albums from favorite artists, as well as concerts, are some of the most-popular Internet audio subscription models among consumers. Audio Streamies were read a list of possible online audio subscription services to gauge their

interest. Twenty-seven percent say they are "very interested" in a service that would play songs and albums from their favorite artists for a small fee, and 24% say they are "very interested" in a concert-subscription service. Five percent to 10% say they are "very interested" in an assortment of sports-subscription offerings.

• Nearly one in five monthly Streamies say they are "very" or "somewhat" interested in a Major League Baseball Internet audio subscription package. Eighteen percent of monthly audio Streamies say they are "very" or "somewhat" interested in being able to listen to next season's Major League Baseball games over the Internet. It appears that there is significant interest among audio Streamies for subscription-based sports programming, much like the interest in sports packages that has driven the successful business models of several pay cable channels and satellite-television companies.

• Concerts top the list of potential streaming-video subscription services. Nineteen percent of video Streamies say they are "very interested" in paying a small subscription fee to watch concerts. Next, 11% say they would pay a small subscription fee to watch NFL football games online. Three percent to 7% indicate being "very interested" in other online video sports offerings.

• Audio Streamies say they will listen more to Internet audio if they can get the programming they desire on demand, if it were easier to find content they want, and if they had a device to listen to webcasts that was as easy to use as a radio. Internet-audio Streamies were read a list of items that might cause them to spend more time listening to Internet audio. Nearly eight out of ten audio Streamies indicate that they would listen more if they had the ability to get on-demand programming and if it were easier to find the types of content they were looking for. Nearly



THAT'S A DAMN LOUD ROCK SHOW!

WGBF/Evansville, IN's Damn Loud Rock Show on Oct. 13 featured Disturbed, Drowning Pool, Adema, Stereomud and Systematic. Hanging with the band is a must for any self-respecting Rock station, and 'GBF does not disappoint. Standing backstage are (l-r) WGBF night jock Slick Nick, Disturbed's David Drainman and WGBF Asst. PD/middayer Fatboy.

three-quarters of audio Streamies say they would listen more if they were able to listen on a device that was as easy to use as a regular radio.

• The ability to listen while doing other things, the variety of choices online, the lack of static and control over what they hear top the list of what Streamies like most about Internet audio. The consumer's ability to listen to audio while working or doing other things is also one of radio's greatest strengths. Webcasting can help protect radio's at-work franchise by reaching consumers in locations where they may have difficulty hearing the station clearly. Those stations that are not streaming and those that have stopped may be vulnerable to new competition at work from Internet-only audio sources. Variety, choice and the ability to get content that cannot easily be found elsewhere are also significant reasons why Streamies like the Internet audio and video experience.

• Poor sound and video quality and slow downloads are the items that consumers dislike about streaming media. Poor sound and video quality frustrates Streamies and is a significant reason for the limited use of streaming media on a monthly and weekly basis. Higher broadband adoption will help, but improved compression technology will be needed to keep up with the demand and high consumer expectations.

• Video game marketers should seriously consider using streaming media to reach their target market. The more often consumers use streaming media, the more likely they are to be frequent video game players. Overall, 21% of Americans aged 12 and older indicate that they play video games at least once a week. Twenty-five percent of Internet users play video games at least once a week, while those who have streamed Internet audio or video (31%) and those who have streamed Internet audio or video in the past month (35%) are more likely to be video game players.

Among the most habitual streaming-media users (those who have listened or watched in the past week), 38% have played video games in the past week. Thus, weekly Streamies

are 81% more likely to play video games on a frequent basis. With a large number of new video game platforms launching in the next six months, marketers would be wise to allocate advertising dollars for streaming media, since Streamies are far more likely to be regular video game users.

• The more involved with streaming media they are, the more interested consumers are in a *Big Brother 2* video subscription service. Forty percent of weekly Streamies show interest in the RealNetworks/CBS *Big Brother 2* subscription service. This study was conducted in July 2001, when the CBS television program *Big Brother 2* was making its debut. A remarkable 57% of all Americans were aware of the program. The awareness was even higher among Streamies (65%). Those who have access to the Internet and had watched *Big Brother 2* were probed for their interest in a subscription to a live 24-hour feed of *Big Brother 2* video on the Internet. Twenty-seven percent (27%) of those online who had watched the show indicated that they are "very" or "somewhat" interested in this online video feed. Additionally, 29% of all Streamies, 31% of monthly Streamies and 40% of weekly Streamies are "very" or "somewhat" interested.

Based upon these data, it is clear that streaming media can find profitable niche subscription businesses keyed to events and programs that have passionate consumer interest.

### Recommendations

• Webcasters need to find and provide entertainment content that is compelling enough to cause consumers to get the streaming habit. While the number of Americans who have used streaming media has grown rapidly, it has not yet become a regular habit among consumers. The Internet is succeeding tremendously as a source of information and a means of communication. Streaming media is the means by which it can realize its potential as an entertainment medium.

History shows that hit content drives the growth of mass media. Radio needed *Jack Benny* and *The Lone*

Continued on Page 109

# MICK JAGGER GOD GAVE ME EVERYTHING

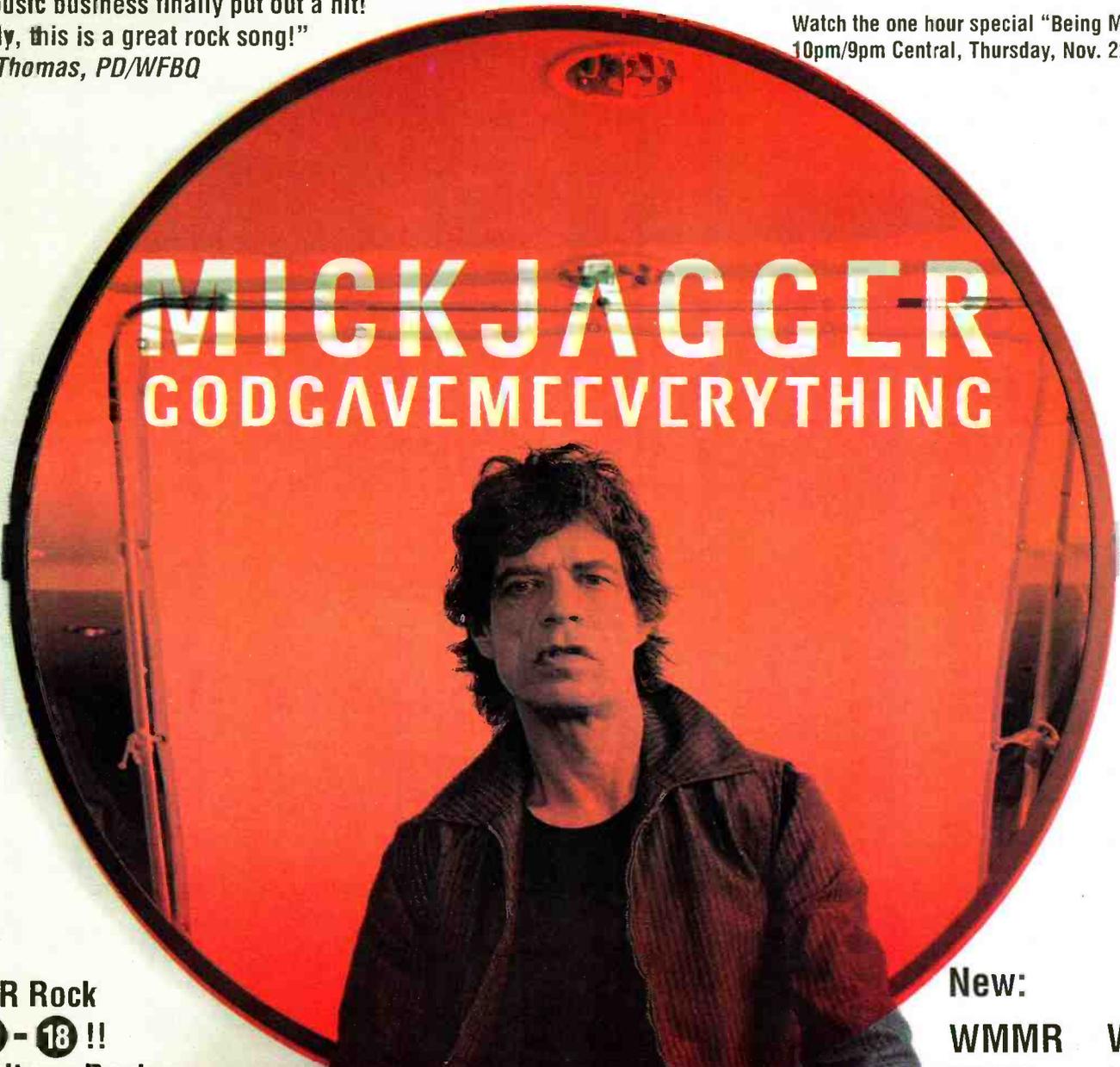
THE FIRST SONG FROM THE FORTHCOMING ALBUM **GODDESS IN THE DOORWAY**

“Nice to see a guy that hasn’t had much success  
in the music business finally put out a hit!  
Seriously, this is a great rock song!”  
– *Mike Thomas, PD/WFBQ*



11/14 Video Premiere TRL

Watch the one hour special “Being Mick”  
10pm/9pm Central, Thursday, Nov. 22 on



## MICK JAGGER GOD GAVE ME EVERYTHING

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KBCO    WKOC  
WBBB    WOKI  
WHEB

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November 2, 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)	1183	+63	107196	16	45/1
2	2	DZZY DSBORNE Gets Me Through (Epic)	1029	+16	89875	9	47/1
3	3	CREED My Sacrifice (Wind-up)	1014	+148	84350	3	47/1
6	4	STAINO Fade (Flip/Elektra/EEG)	776	+89	59742	12	42/1
5	5	INCUBUS I Wish You Were Here (Immortal/Epic)	753	+64	58608	12	39/1
4	6	PUDDLE OF MUDD Control (Flawless/Geffen/Interscope)	744	+15	58706	19	38/1
8	7	LENNY KRAVITZ Dig In (Virgin)	652	+48	54546	7	41/1
7	8	STAINO It's Been Awhile (Flip/Elektra/EEG)	628	-3	62955	32	45/1
11	9	P.D.D. Alive (Atlantic)	524	+89	35505	13	33/3
9	10	BUSH The People That We Love (Atlantic)	497	-6	40449	9	32/1
10	11	TOOL Schism (Volcano)	486	+6	44348	26	28/1
13	12	DISTURBED Down With The Sickness (Giant/Reprise)	419	+72	32351	21	25/2
12	13	DEFAULT Wasting My Time (TVT)	409	+56	30665	9	35/3
23	14	AEROSMITH Sunshine (Columbia)	341	+89	29779	3	33/3
14	15	FUEL Hemorrhage (In My Hands) (Epic)	328	+5	27845	62	31/1
16	16	3 DOORS DOWN Be Like That (Republic/Universal)	323	+12	30244	23	20/1
Breaker	17	ROB ZOMBIE Feel So Numb (Geffen/Interscope)	317	+23	22821	5	28/3
28	18	MICK JAGGER God Gave Me Everything (Virgin)	317	+120	29553	3	27/4
21	19	LINKIN PARK In The End (Warner Bros.)	308	+46	24485	6	23/1
24	20	TANTRIC Mourning (Maverick)	305	+61	20194	3	32/2
17	21	GODSMACK Bad Magick (Republic/Universal)	298	-10	20894	9	27/1
35	22	COLLECTIVE SOUL Next Homecoming (Atlantic)	199	+37	12240	3	20/1
Debut	23	KID ROCK Forever (Top Dog/Lava/Atlantic)	196	+142	13545	1	21/6
30	24	SALIVA Click Click Boom (Island/IDJMG)	190	+6	11117	13	17/1
47	25	PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	183	+90	13478	2	22/3
25	26	DAYS OF THE NEW Hang On To This (Outpost/Interscope)	173	-56	15123	14	16/0
33	27	ALIEN ANT FARM Smooth Criminal (DreamWorks)	172	0	10438	13	9/0
34	28	SYSTEM OF A DOWN Chop Suey (American/Columbia)	170	+7	11800	14	17/3
36	29	LIVE Overcome (Radioactive/MCA)	163	+4	14293	5	15/1
29	30	LIT Lipstick And Bruises (RCA)	158	-28	10047	10	19/0
38	31	SEVENDUST Praise (TVT)	157	+20	8747	3	17/0
40	32	ADEMA Giving In (Arista)	144	+15	6829	17	12/1
37	33	TRAIN Something More (Columbia)	140	-15	9499	6	15/0
41	34	DOPE Now Or Never (Flip/Epic)	137	+13	10718	4	21/2
42	35	STEREOMUD Steppin Away (Loud/Columbia)	136	+14	7155	5	16/1
39	36	DAVE NAVARRO Hungry (Capitol)	131	-5	10641	8	13/0
45	37	SOIL Halo (J)	114	+17	8609	13	11/1
44	38	FLAW Payback (Republic/Universal)	111	+13	7523	3	17/0
49	39	HOOBASTANK Crawling In The Dark (Island/IDJMG)	108	+31	5776	2	15/3
43	40	MESH STL Maybe Tomorrow (Label)	102	-3	6231	8	13/0
Debut	41	COLD Thirteen (Flip/Geffen/Interscope)	93	+23	7303	1	12/1
46	42	BREAKING POINT Coming Of Age (Wind-up)	85	-11	4367	9	10/0
—	43	PRESSURE 4-5 Beat The World (DreamWorks)	70	-1	3740	2	9/0
50	44	TRANSMATIC Come (Immortal/Virgin)	68	-9	4521	8	11/0
48	45	JOE BONAMASSA Miss You, Hate You (Okeh/Epic)	65	-14	4338	11	8/0
Debut	46	STONE TEMPLE PILOTS Revolution (Atlantic)	64	+58	8341	1	16/15
Debut	47	TABITHA'S SECRET And Around (Pyramid)	64	-3	3734	1	8/0
Debut	48	STATIC-X Black And White (Warner Bros.)	61	+7	3001	1	9/1
—	49	3 DOORS DOWN Life Of My Own (Republic/Universal)	60	+3	7275	3	2/0
Debut	50	NORTH MISSISSIPPI ALLSTARS Snakes In My Bushes (Tone-Cool)	55	+11	3523	1	6/0

## Most Added

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
FUEL Last Time (Epic)	22
TOOL Lateralus (Volcano)	17
STONE TEMPLE PILOTS Revolution (Atlantic)	15
KID ROCK Forever (Top Dog/Lava/Atlantic)	6
DROWNING POOL Sinner (Wind-up)	5
MICK JAGGER God Gave Me Everything (Virgin)	4
DEFAULT Wasting My Time (TVT)	3
AEROSMITH Sunshine (Columbia)	3
P.O.D. Alive (Atlantic)	3
ROB ZOMBIE Feel So Numb (Geffen/Interscope)	3
PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	3
SYSTEM OF A DOWN Chop Suey (American/Columbia)	3
HOOBASTANK Crawling In The Dark (Island/IDJMG)	3

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
CREED My Sacrifice (Wind-up)	+148
KID ROCK Forever (Top Dog/Lava/Atlantic)	+142
MICK JAGGER God Gave Me Everything (Virgin)	+120
PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	+90
STAINO Fade (Flip/Elektra/EEG)	+89
AEROSMITH Sunshine (Columbia)	+89
P.D.D. Alive (Atlantic)	+89
DISTURBED Down With The Sickness (Giant/Reprise)	+72
INCUBUS I Wish You Were Here (Immortal/Epic)	+64
NICKELBACK How You Remind Me (Roadrunner)	+63

## Breakers

NOW PLAYING ON 60% OF THE REPORTING PANEL

### ROB ZOMBIE

Feel So Numb (Geffen/Interscope)

TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
317/23	28/3	17

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 10/21-Saturday 10/27. 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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## The Internet and Streaming....

Continued from Page 106

Ranger to spark its growth; TV needed *I Love Lucy* and *The Ed Sullivan Show*; and cable needed CNN and MTV. The streaming-media industry needs entertainment content that is just as compelling to cause consumers to get the streaming habit.

• **Webcasters should promote the benefits of streaming media to consumers and brand their content.** The vast majority of consumers who have tried webcasting began streaming in the last year. Only half of those who have streamed could name a single provider of Internet audio, and most identified well-known Internet brands such as "RealPlayer," "Windows Media Player" and "AOL" rather than brands associated with streaming-media content. Only 23% of those who have tried streaming media have watched or listened online in the past week.

For these reasons, webcasters must begin advertising and promoting the benefits of webcasting and their channels to consumers. Articulating the benefits of webcasting to consumers will help convert occasional trial usage into regular monthly and weekly usage of streaming media. In the early days of cable, compelling and unique content such as MTV, CNN and ESPN were promoted to consumers to enhance regular viewership of cable channels. It is time for streaming media to invent its own version of the highly successful "I Want My MTV" campaign.

One in five online Americans are not aware that it is possible to view video on the Internet. The same number of online consumers are not aware that it is possible to listen to audio online. Webcasters need to explain streaming to the millions of Internet users who still do not know about webcasting.

With the advent of ad-insertion technologies, it is now far easier for webcasters to run promos for their content and channels. The streaming-media industry should assemble consumer-benefit advertisements to run on all forms of Internet audio and video. For example, the cable industry banded together to create commercials over the last 20 years to promote the overall benefits of the cable TV experience. The streaming-media industry should consider the same industrywide initiative to sell the consumer benefits of streaming media in a clear and plain-spoken manner.

• **Now is the ideal time for advertisers and agencies to begin using streaming-media advertising.** Today, Streamies represent more than half of those online and continue to have a highly compelling and attractive profile for advertisers. The time is ripe for advertisers to begin using streaming-media advertising. Within the last year, ad-insertion technologies have come to the market, making it far easier for advertisers to use the medium and achieve accountability for their expenditures. As the value and impact of banner ads have eroded and consumer irritation with pop-up and pop-under advertisements has grown, streaming media is the most compelling online advertising solution.

Those who consume streaming media spend far more time online, are more affluent and are more likely to purchase products and services on the Internet. Additionally, audio and video messages have greater creative ability to build brands and images for an advertiser's products or services. Finally, streaming media is an uncluttered online environment where advertisements are more likely to stand out and be noticed by consumers.

• **Traditional broadcasters should resume streaming as soon as possible.** This research

clearly indicates that those consumers who experienced discontinued streams are very upset and have quickly found other alternatives. Stations that have ceased streaming have lost online listening to Internet-only audio channels. Existing ad-insertion technologies can overcome issues concerning digital-rights management and commercial-advertising performance. Traditional media should consider streaming to be an important element of their overall brand strategy and ensure that webcasting is part of their overall marketing plans.

• **Broadcasters who stream should aggressively promote their online brands.** In study after study conducted by Arbitron and Edison Media Research, the item consumers want most from a radio-station website is the ability to listen to that station online. Streaming makes websites "supersticky" and compelling. The vast majority of the people who visit a radio-station website are the core, or "First Preference" (P1), listeners of that station. Americans spend 70% of all their radio-listening time with the one radio station they listen to most. Today, there is little risk of cannibalizing a radio station's over-the-air audience with its online webcast because most listeners say the time they spend listening to radio stations online is in addition to the time they spend with that station over the air.

• **Webcasters should consider both video and audio streaming to enhance their sites and increase time spent tuning to their channels.** Audio webcasters should consider providing streaming video, and video webcasters should consider adding audio streams as supplements to their existing webcast experience. Data from this study suggest continued growth in the number of consumers who are using video streaming. Whether it's music videos, concerts or movie trailers, webcasters should experiment with different types of audio and video content.

• **Media companies should continually track broadband adoption among their consumers and plan their programming and marketing accordingly.** Streaming behavior differs dramatically among those who have dial-up access at home vs. those with superfast broadband Internet connections. Consumers with broadband spend far more time using streaming media, especially streaming video. The proportion of Americans with broadband access at home surged from 12% in January 2001 to 16% in July 2001. As the number of American homes with broadband grows, so will streaming-media usage. Traditional broadcasters and Internet webcasters should monitor the proportion of their audiences with broadband and adjust their business plans to reflect that growth.

• **Traditional broadcasters should improve the conversion of trial use into habitual use of their websites.** Some media websites do a good job of converting trial use into regular use. For example, 31% of those who have visited a newspaper website have also visited that site in the last week. Radio stations need to improve weekly visits to their websites because a smaller proportion (18%) of those who have visited a radio-station website have visited in the last week. This is crucial, because radio-station websites are visited most often by the station's most valuable (P1) listeners.

• **Webcasters should explore the "customization" vs. the "sit back" entertainment models.** An equal number of Streamies favor the "program your own content" model as prefer the "sit back and entertain me" model. Younger consumers (12-to-24-year-olds) favor more control over their entertainment experience compared to those age 25 and older. Consumers indicate that the most

## ROCK

## Indicator

### Most Added.

STONE TEMPLE PILOTS <i>Revolution (Atlantic)</i>	10
FUEL <i>Last Time (Epic)</i>	9
KID ROCK <i>Forever (Top Dog/Lava/Atlantic)</i>	4
TOOL <i>Lateralus (Volcano)</i>	4
MICK JAGGER <i>God Gave Me Everything (Virgin)</i>	3
AEROSMITH <i>Sunshine (Columbia)</i>	2
SYSTEM OF A DOWN <i>Chop Suey (American/Columbia)</i>	2
CUSTOM <i>Hey Mister (Artist Direct)</i>	2
DROWNING POOL <i>Sinner (Wind-up)</i>	2
DEFAULT <i>Wasting My Time (TVT)</i>	1
PUDDLE OF MUDD <i>Blurry (Flawless/Geffen/Interscope)</i>	1
TANTRIC <i>Mourning (Maverick)</i>	1
3 DOORS DOWN <i>Be Like That (Republic/Universal)</i>	1
MESH STL <i>Maybe Tomorrow (Label)</i>	1
TABITHA'S SECRET <i>And Around (Pyramid)</i>	1
CRAVING THEO <i>Alone (Independent)</i>	1
CROSSBREED <i>Seasons (Artemis)</i>	1
GOV'T MULE <i>Life On The Outside (ATO/RCA)</i>	1
SYSTEMATIC <i>Glass Jaw (Music Company/Elektra/EEG)</i>	1

## ROCK

## Going For Adds

11/6/01

CAKE *Love You Madly (Columbia)*  
 CRAVING THEO *Alone (No More) (Columbia)*  
 LIFER *Not Like You (Republic/Universal)*

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)

compelling aspect of "program your own" webcasts is selecting their preferred genres of music and artists rather than the tempo and era of the music. Audio listeners, especially younger consumers, prefer DJs and personalities as opposed to "music machine" programming.

• **Give consumers the items they say will increase their use of streaming media: ease of use, on-demand functionality, variety of choice and devices that are as easy to use as radios.** Consumers are quite clear about the things that will increase their streaming-media usage. Improved ease of use will help close the gap between the 52% of those online who have tried streaming media and the 25% who have consumed streaming media in the past month. The streaming-media market would be well-served to study the "ease of use" strategy of America Online. Every aspect of AOL's service has been focused on the ease of the consumer's experience. Webcasters would be wise to continually make the process of consuming stream-

ing media easier and to spread the message loud and clear.

• **Targeted streaming subscription models have consumer value, and the streaming sector should explore a mix of both subscription and ad-supported revenue.** There are numerous examples of streamed content that consumers are willing to pay for, which represent significant subscription potential. Some of these include Major League Baseball audio packages and the *Big Brother 2* online video feed, as well as streamed audio concerts and streamed video concerts. There is a willingness to pay for unique and compelling streamed content, as there has been in the past and continues to be for cable pay channels and pay-per-view.

Edison's Jason Hollins collaborated on this study, and he can be contacted at 908-707-4707 or [jhollins@edisonresearch.com](mailto:jhollins@edisonresearch.com) if you have any questions.

Stations and their adds listed alphabetically by market

## Rock

**WONE/Akron, OH \***  
 PD: T.K. O'Grady  
 APD: Tim Daugherty  
 STONE TEMPLE PILOTS "Revolution"

**WPYX/Albany, NY \***  
 OM/Str Mgr: John Cooper  
 APD: Mando Terry O'Donnell  
 No Adds

**KZRR/Albuquerque, NM \***  
 Dir/Prog: Bill May  
 PD: Phil Mahoney  
 MD: Rob Brothers  
 No Adds

**KZMZ/Alexandria, LA**  
 PD: Terry Manning  
 MC: Pat Cloud  
 DROWNING POOL "Sinner"  
 FUEL "Last"

**WZZO/Allentown, PA \***  
 PD: Robin Lee  
 MD: Keith Moyer  
 1 FUEL "Last"  
 1 PUDDLE OF MUDD "Blurry"

**KWHL/Anchorage, AK**  
 PD: Larry Snider  
 MD: Kathy Mitchell  
 STONE TEMPLE PILOTS "Revolution"  
 SYSTEM OF A DOWN "Chop"

**WAPL/Appleton, WI \***  
 PD: Joe Cagaro  
 APD/MD: Cramer  
 2 STONE TEMPLE PILOTS "Revolution"

**KLBJ/Austin, TX \***  
 OM: Jeff Carroll  
 MD: Lars Lowe  
 FUEL "Last"

**KIOC/Beaumont, TX \***  
 Dir/Prog: Debbie Wyde  
 PD/MD: Mike Davis  
 1 PUDDLE OF MUDD "Blurry"  
 1 FUEL "Last"  
 DROWNING POOL "Sinner"

**WKGB/Binghamton, NY**  
 PD: Jim Free  
 MD: Tim Boland  
 STONE TEMPLE PILOTS "Revolution"  
 KID ROCK "Forever"

**WRQK/Canton, OH \***  
 PD/MD: Todd Downer  
 3 SYSTEM OF A DOWN "Chop"  
 FUEL "Last"  
 STONE TEMPLE PILOTS "Revolution"

**WPXC/Cape Cod, MA**  
 OM: Steve McVie  
 PD: Suzanne Tonaire  
 MD: Nick Rivers  
 15 MICK JAGGER "God"  
 10 KID ROCK "Forever"  
 FUEL "Last"  
 TOOL "Lateralus"

**WKQA/Charleston, WV**  
 PD/MD: Mike Rappaport  
 STONE TEMPLE PILOTS "Revolution"  
 FUEL "Last"  
 TOOL "Lateralus"

**WYBB/Charleston, WV**  
 PD/MD: Mike Allen  
 FUEL "Last"  
 TOOL "Lateralus"

**WKLC/Charleston, WV**  
 PD/MD: Mike Rappaport  
 STONE TEMPLE PILOTS "Revolution"  
 FUEL "Last"  
 TOOL "Lateralus"

**WEBN/Cincinnati, OH \***  
 OM: Scott Reinhart  
 PD: Michael Walter  
 MD: Rick "The Dude" Vaske  
 7 HOBBASTANK "Crawling"  
 6 ROB ZOMBIE "Nums"  
 5 KID ROCK "Forever"

**WMMS/Cleveland, OH \***  
 OM: Greg Ausham  
 MD: Mark Pennington  
 STONE TEMPLE PILOTS "Revolution"  
 TOOL "Lateralus"

**WVWR/Columbus, GA**  
 OM: Brian Waters  
 FUEL "Last"  
 TOOL "Lateralus"

**KNCN/Corpus Christi, TX \***  
 PD: Paula Newell  
 8 DISTURBED "Down"  
 2 P.O.D. "Alive"  
 TOOL "Lateralus"

**WTUE/Dayton, OH \***  
 PD: Tony Tilford  
 APD/MD: John Beauville  
 No Adds

**KLAQ/EI Paso, TX \***  
 PD: Magic Mike Ramsey  
 APD/MD: Glenn Garza  
 CUSTOM "Mister"  
 FUEL "Last"  
 PUDDLE OF MUDD "Blurry"  
 TOOL "Lateralus"

**WPHO/Elmira-Corning, NY**  
 OM: George Harris  
 MD: Jay Wurtl  
 CROSSBREED "Seasons"  
 GOVT MULE "Outside"

**WRKT/Erie, PA**  
 VP/Prog: Ron Kline  
 MD: Sammy Stone  
 No Adds

**WXKE/FL Wayne, IN \***  
 PD/MD: Doc West  
 FUEL "Last"  
 TOOL "Lateralus"

**KLOL/Houston, TX \***  
 Dir/Prog: Jim Trapp  
 OM: Vince Richards  
 MD: Steve Ritz  
 No Adds

**WRTT/Huntsville, AL \***  
 OM: Rob Harder  
 PD/MD: Jimbo Wood  
 13 STONE TEMPLE PILOTS "Revolution"  
 FUEL "Last"  
 LIVE "Overcome"  
 TOOL "Lateralus"

**WRKR/Kalamazoo, MI**  
 APD/MD: Jay Deacon  
 2 STONE TEMPLE PILOTS "Revolution"

**KOMP/Las Vegas, NV \***  
 PD: John Griffin  
 MD: Big Marty  
 No Adds

**WKQA/Lexington, KY \***  
 PD/MD: Dennis Dillon  
 No Adds

**WTFX/Louisville, KY \***  
 OM: Michael Lee  
 Intern: MD: Frank Webb  
 No Adds

**WQBZ/Macon, GA**  
 PD: Chris Ryder  
 MD: Sarina Scott  
 7 KID ROCK "Forever"  
 2 MICK JAGGER "God"  
 FUEL "Last"  
 TOOL "Lateralus"

**KFRQ/McAllen, TX \***  
 PD: Alex Duran  
 MD: Keith West  
 FUEL "Last"  
 SPIRITUALIZED "Crying"  
 STATION "Black"  
 TOOL "Lateralus"  
 KID ROCK "Forever"

**WMMR/Philadelphia, PA \***  
 PD: Sam Milkman  
 APD/MD: Ken Zepeto  
 4 MICK JAGGER "God"  
 DOPE "Never"

**WHEB/Portsmouth, NH \***  
 PD/MD: Russ Morris  
 1 AEROSMITH "Sunshine"  
 1 DEFAULT "Wasting"  
 FUEL "Last"  
 MICK JAGGER "God"  
 TANTRIC "Mourning"

**KDKB/Phoenix, AZ \***  
 PD: Joe Bonadonna  
 MD: Doug Liss  
 STONE TEMPLE PILOTS "Revolution"

**WHBY/Providence, RI \***  
 PD: Joe Bevilacqua  
 APD: Doug Palmieri  
 MD: John Laurent  
 PAUL MCCARTNEY "From"  
 STONE TEMPLE PILOTS "Revolution"  
 TOOL "Lateralus"

**WBWB/Raleigh-Durham, NC \***  
 OM: Andy Meyer  
 18 (R. TOD JONES "Juliana"  
 12 BROWN "Ten"  
 11 MICK JAGGER "God"  
 10 P.O.D. "Alive"  
 7 KID ROCK "Forever"  
 LIFEHOUSE "Breathin'"  
 STONE TEMPLE PILOTS "Revolution"

**WCLG/Morgantown, WV**  
 PD: Jeff Miller  
 MD: Dave Murdoch  
 3 DOORS DOWN "Be"  
 FUEL "Last"  
 STONE TEMPLE PILOTS "Revolution"  
 CRAVING THEO "Alone"

**WVHA/Morristown, NJ \***  
 PD/MD: Terrie Can  
 19 STONE TEMPLE PILOTS "Revolution"  
 1 KID ROCK "Forever"  
 1 ROB ZOMBIE "Nums"  
 FUEL "Last"  
 GOVT MULE "Outside"

**WBAB/Nassau-Suffolk, NY \***  
 APD: Ralph Tortora  
 MD: John Panse  
 18 MICK JAGGER "God"  
 9 DEFAULT "Wasting"  
 STONE TEMPLE PILOTS "Revolution"

**WPLR/New Haven, CT \***  
 PD: John Griffin  
 MD: Pam Landry  
 No Adds

**KFYZ/Odessa-Midland, TX**  
 PD/MD: Steve Driscoll  
 FUEL "Last"  
 SYSTEM OF A DOWN "Chop"  
 TOOL "Lateralus"  
 STONE TEMPLE PILOTS "Revolution"

**WKQZ/Saginaw, MI \***  
 PD: Hunter Scott  
 APD/MD: Robert Scott James  
 7 COLD "Thirteen"  
 1 DROWNING POOL "Sinner"  
 FUEL "Last"  
 STONE TEMPLE PILOTS "Revolution"  
 TOOL "Lateralus"

**KBER/Salt Lake City, UT \***  
 OM: Bruce Jones  
 APD/MD: Helen Powers  
 TOOL "Lateralus"

**KSJO/San Francisco, CA \***  
 OM: Gary Schoenwetter  
 MD: Sarah Berg  
 FUEL "Last"

**KZQZ/San Luis Obispo, CA**  
 PD: Boner  
 MD: Bruce Wayne  
 No Adds

**KXFX/Santa Rosa, CA \***  
 PD: Don Harrison  
 MD: Howard Frede  
 1 TOOL "Lateralus"  
 1 FUEL "Last"  
 DROWNING POOL "Sinner"

**KTXU/Shevport, LA \***  
 APD/MD: Paul Canell  
 3 STONE TEMPLE PILOTS "Revolution"  
 DROWNING POOL "Sinner"  
 FUEL "Last"  
 TOOL "Lateralus"

**KXUS/Springfield, MO**  
 PD: Tony Mattia  
 MD: Mark McCain  
 1 STONE TEMPLE PILOTS "Revolution"

**WAOX/Syracuse, NY \***  
 PD/MD: Bob O'Dell  
 APD: Dave Frisina  
 1 STONE TEMPLE PILOTS "Revolution"  
 FUEL "Last"

**WIOT/Toledo, OH \***  
 PD/MD: Don Davis  
 KID ROCK "Forever"

**KLPX/Tucson, AZ \***  
 PD/MD: Jonas Hunter  
 FUEL "Last"

**KMOD/Tulsa, OK \***  
 PD/MD: Rob Hart  
 FUEL "Last"  
 HOBBASTANK "Crawling"

**WMZK/Wausau, WI**  
 PD/MD: Nick Summers  
 MESH STL "Maybe"  
 CUSTOM "Mister"  
 FUEL "Last"

**WROR/Wilmington, NC**  
 OM: John Stevens  
 APD/MD: Gregg Stepp  
 STONE TEMPLE PILOTS "Revolution"  
 DEFAULT "Wasting"

**KATS/Yakima, WA**  
 PD/MD: Ron Harris  
 8 MICK JAGGER "God"  
 8 AEROSMITH "Sunshine"  
 8 KID ROCK "Forever"  
 STONE TEMPLE PILOTS "Revolution"

**WNCO/Youngstown, OH \***  
 PD: Chris Patrick  
 No Adds

**WRXL/Richmond, VA \***  
 PD: John Lassman  
 MD: Casey Krukowicz  
 FUEL "Last"  
 SPIRITUALIZED "Crying"  
 TOOL "Lateralus"

**KCAL/Riverside, CA \***  
 PD: Steve Hoffman  
 MD: M.J. Matthews  
 No Adds

**WROV/Roanoke-Lynchburg, VA \***  
 OM: Buzz Carey  
 MD: Heidi Krummert  
 FUEL "Last"

**WCMF/Rochester, NY \***  
 PD: John McCree  
 MD: Dave Kane  
 CRAVING THEO "Alone"  
 FUEL "Last"  
 TOOL "Lateralus"

**WXXR/Rockford, IL**  
 PD: Jim Stone  
 STONE TEMPLE PILOTS "Revolution"  
 DROWNING POOL "Sinner"

**WYTY/Baltimore, MD \***  
 PD: Rick Strass  
 APD/MD: Rob Heckman  
 No Adds

**WYCP/Biloxi-Gulfport, MS \***  
 OM: Kenny Vest  
 PD: Scott For  
 APD: Wayne Watkins  
 MD: A.J. Fantastic  
 1 DROWNING POOL "Sinner"  
 CONSIDERED "Order"  
 FUEL "Last"  
 STONE TEMPLE PILOTS "Revolution"  
 TOOL "Lateralus"

**WAAR/Boston, MA \***  
 PD: Dave Douglas  
 MD: Mike Bringsforth  
 No Adds

**WRXR/Chattanooga, TN \***  
 MD: Dave Spain  
 6 KITTIE "Wanted"  
 TOOL "Lateralus"

**KFMF/Chico, CA**  
 PD: Marty Griffin  
 MD: Tim Buc Moore  
 4 TOOL "Lateralus"  
 STONE TEMPLE PILOTS "Revolution"  
 TANTRIC "Mourning"  
 MESH STL "Maybe"

**KACQ/Chico, CA**  
 PD/MD: Dan Sandoval  
 5 FLAW "Payback"

**KILO/Colorado Springs, CO \***  
 PD: Ross Ford  
 APD: Matt Gentry  
 MD: Hill Jordan  
 5 MARILYN MANSON "Tainted"  
 3 DROWNING POOL "Sinner"  
 PRESSURE 4-5 "Beat"

**WAZU/Columbus, OH \***  
 OM: Charley Lee  
 PD: Joe Pasternak  
 DEFAULT "Wasting"  
 KID ROCK "Forever"  
 PUDDLE OF MUDD "Blurry"  
 TANTRIC "Mourning"

**WBZX/Columbus, OH \***  
 PD: Hal Fair  
 APD/MD: Ronni Hunter  
 TOOL "Lateralus"

**KEGL/Dallas-Ft. Worth, TX \***  
 PD: Duane Dewery  
 APD: Chris Ryan  
 MD: Cindy Scull  
 1 DOPE "Never"  
 1 TOOL "Lateralus"

**KBPI/Denver-Boulder, CO \***  
 PD: Bob Richards  
 APD/MD: Wino B.  
 5 HOBBASTANK "Crawling"

**KAZR/Des Moines, IA \***  
 PD: Sean Elliott  
 MD: Jo Michaels  
 CUSTOM "Mister"  
 FUEL "Last"  
 TOOL "Lateralus"

**WRIE/Detroit, MI \***  
 OM: Doug Podell  
 APD/MD: Troy Hanson  
 12 HOWLING DIABLOS "Wine"  
 3 STONE TEMPLE PILOTS "Revolution"  
 2 BI-POLAR "Real"  
 HOBBASTANK "Crawling"  
 NICKELBACK "Too"

**WGBF/Evansville, IN**  
 OM/MD: Mike Sanders  
 APD/MD: Fatboy  
 2 KID ROCK "Forever"  
 TOOL "Lateralus"

**WRCQ/Fayetteville, NC \***  
 PD/MD: Sydney Scott  
 FUEL "Last"  
 STONE TEMPLE PILOTS "Revolution"

## Active Rock

**WQBK/Albany, NY \***  
 PD: Marilyn Manson "Tainted"  
 FUEL "Last"  
 SPIRITUALIZED "Crying"  
 TOOL "Lateralus"

**KZKR/Amarillo, TX**  
 PD/MD: Eric Slayter  
 8 KID ROCK "Forever"  
 5 STONE TEMPLE PILOTS "Revolution"  
 FUEL "Last"  
 MARILYN MANSON "Tainted"

**WWWX-WXWX/Appleton-Green Bay, WI \***  
 PD: Keith Hucan  
 MD: AJ  
 STONE TEMPLE PILOTS "Revolution"

**WCHZ/Augusta, GA \***  
 OM: Harley Dew  
 PD/MD: Chuck Williams  
 FLAW "Payback"  
 FUEL "Last"  
 TOOL "Lateralus"

**KRAB/Bakersfield, CA \***  
 PD/MD: Danny Sparks  
 No Adds

**WYUF/Gainesville-Ocala, FL \***  
 PD: Harry Gogan  
 MD: Ryan North  
 1 DROWNING POOL "Sinner"  
 KITTIE "Wanted"  
 STONE TEMPLE PILOTS "Revolution"  
 FUEL "Last"

**WVOR/Green Bay, WI**  
 PD: Joe Calogro  
 APD/MD: Roxanne Steele  
 KITTIE "Wanted"

**WXQR/Greenville, NC \***  
 PD: Brian Friedman  
 MD: Wes Adams  
 10 TANTRIC "Mourning"  
 8 LINXIN PARK "Crawling"  
 6 SALVA "Dissast"  
 7 LENNON "Brake"  
 7 COLLECTIVE SOUL "Homecoming"  
 5 TOOL "Schism"  
 1 TOOL "Lateralus"

**WRWR/Orlando, FL \***  
 PD: Pat Lynch  
 MD: Dickerman  
 PUDDLE OF MUDD "Blurry"  
 TANTRIC "Mourning"  
 TOOL "Lateralus"

**WTKO/Pensacola, FL \***  
 Dir/Prog: Joel Sampson  
 APD/MD: Mark "The Shark" Dye  
 FUEL "Last"  
 STONE TEMPLE PILOTS "Revolution"

**WQXA/Harrisburg, PA \***  
 PD: Claudine DeLorenzo  
 MD: Nison  
 2 DROWNING POOL "Sinner"  
 TOOL "Lateralus"

**WCCC/Hartford, CT \***  
 PD: Michael Picozzi  
 APD/MD: Mike Karolyi  
 40 BELOW SUMMER "Falling"  
 DUST TO DUST "Submission"  
 FUEL "Last"  
 TOOL "Lateralus"

**WAMX/Huntington, WV**  
 PD/MD: Paul Oslund  
 TOOL "Lateralus"  
 HOBBASTANK "Crawling"

**KQRC/Kansas City, MO \***  
 PD: Dave Hummel  
 APD/MD: Don Jantzen  
 STONE TEMPLE PILOTS "Revolution"  
 HOBBASTANK "Crawling"

**KLFX/Killeen-Temple, TX**  
 PD/MD: Bob Fonda  
 CUSTOM "Mister"  
 TOOL "Lateralus"  
 FUEL "Last"  
 40 BELOW SUMMER "Falling"  
 KITTIE "Wanted"

**WJXQ/Lansing, MI \***  
 OM: Bob Olson  
 MD: Kevin Conrad  
 No Adds

**KIBZ/Lincoln, NE**  
 PD: E.J. Marshall  
 APD: Sparky  
 MD: Samantha Knight  
 HEDDER "Save"

**KFMX/Lubbock, TX**  
 OM: Mike Nessman  
 8 STATION "Black"  
 CUSTOM "Mister"  
 BI-POLAR "Real"

**WJWO/Madison, WI \***  
 OM: Glen Gardner  
 APD/MD: Steve Petron  
 1 TOOL "Lateralus"

**WGR/Manchester, NH**  
 PD: Russ Motter  
 MD: Megan Collie  
 STONE TEMPLE PILOTS "Revolution"  
 TOOL "Lateralus"

**WZTA/Miami, FL \***  
 OM: Gregg Steink  
 APD/MD: Les Daniels  
 13 P.O.D. "Alive"  
 FUEL "Last"  
 MARILYN MANSON "Tainted"  
 STROKES "Nite"  
 TOOL "Lateralus"

**WRCQ/Fayetteville, NC \***  
 PD/MD: Sydney Scott  
 FUEL "Last"  
 STONE TEMPLE PILOTS "Revolution"

**WVBN/Flint, MI \***  
 OM: Dave Hamilton  
 MD: Chilli Walker  
 FUEL "Last"  
 PRESSURE 4-5 "Beat"  
 TOOL "Lateralus"

**KRZR/Fresno, CA \***  
 OM: E. Curtis Johnson  
 MD: Steve Linder  
 MD: Pablo  
 7 TOOL "Lateralus"  
 7 LENNY KRAVITZ "Dig"

**WRQC/FL Myers, FL \***  
 PD/MD: Kyle Brooks  
 1 SLIPKNOT "Heretic"  
 CLUTCH "Immortal"  
 HOBBASTANK "Crawling"  
 KID ROCK "Forever"

**WBYY/FL Wayne, IN \***  
 OM: Jim Fox  
 MD: Shannon Norris  
 8 TOOL "Lateralus"  
 5 DROWNING POOL "Sinner"  
 2 CLUTCH "Immortal"  
 2 STONE TEMPLE PILOTS "Revolution"  
 1 PRESSURE 4-5 "Beat"

**WRUF/Gainesville-Ocala, FL \***  
 PD: Harry Gogan  
 MD: Ryan North  
 1 DROWNING POOL "Sinner"  
 KITTIE "Wanted"  
 STONE TEMPLE PILOTS "Revolution"  
 FUEL "Last"

**WVOR/Green Bay, WI**  
 PD: Joe Calogro  
 APD/MD: Roxanne Steele  
 KITTIE "Wanted"

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 PD: Joe Calogro  
 APD/MD: Roxanne Steele  
 KITTIE "Wanted"

**WVOR/Green Bay, WI**  
 PD: Joe Calogro  
 APD/MD: Roxanne Steele  
 KITTIE "Wanted"

**WLRZ/Milwaukee, WI \***  
 PD: Keith Hastings  
 MD: Marilyn Wee  
 7 TOOL "Lateralus"  
 1 CTOE "Whale"  
 1 DROWNING POOL "Sinner"

**KXXR/Minneapolis, MN \***  
 OM: Dave Hamilton  
 MD: Steve Linder  
 MD: Pablo  
 7 TOOL "Lateralus"  
 7 LENNY KRAVITZ "Dig"

**KMRQ/Modesto, CA \***  
 PD/MD: Jack Paper  
 APD: Matt Foley  
 TANTRIC "Mourning"  
 TOOL "Lateralus"

**WRAT/Monmouth-Ocean, NJ \***  
 PD: Carl Craft  
 APD/MD: Robyn Lane  
 20 STONE TEMPLE PILOTS "Revolution"  
 7 OZZY OSBOURNE "Overman"  
 TANTRIC "Mourning"

**WKZO/Myrle Beach, SC**  
 OM: Eric Hart  
 MD: Harry Gogan  
 11 KID ROCK "Forever"  
 HOBBASTANK "Crawling"

**WNPL/Nashville, TN \***  
 FLAW "Payback"  
 STONE TEMPLE PILOTS "Revolution"

**WNOR/Norfolk, VA \***  
 PD: Harvey Kogan  
 APD/MD: Tim Parker  
 DROWNING POOL "Sinner"  
 TOOL "Lateralus"

**KRQC/Omaha, NE \***  
 PD: Tim Sheridan  
 MD: Jon Terry  
 1 DROWNING POOL "Sinner"  
 40 BELOW SUMMER "Falling"  
 TOOL "Lateralus"

**KHTQ/Spokane, WA \***  
 OM: Brew Michaels  
 PD: Ken Richards  
 MD: Barry Bennett  
 1 TOOL "Lateralus"  
 1 KID ROCK "Forever"  
 FUEL "Last"

**WRRR/Spokane, WA \***  
 OM: Brew Michaels

# R&R Active Rock Top 50

Powered By



November 2, 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)	1831	-7	172289	16	55/0
3	2	DISTURBED Down With The Sickness (Giant/Reprise)	1554	+62	136892	23	55/1
2	3	PUDDLE OF MUDD Control (Flawless/Geffen/Interscope)	1474	-74	127398	19	55/0
4	4	STAIN D Fade (Flip/Elektra/EEG)	1450	-7	124569	13	55/0
6	5	CREED My Sacrifice (Wind-up)	1420	+47	133807	3	54/0
7	6	INCUBUS I Wish You Were Here (Immortal/Epic)	1384	+50	108785	12	54/0
5	7	OZZY OSBOURNE Gets Me Through (Epic)	1304	-78	110095	9	55/0
8	8	P.D.D. Alive (Atlantic)	1258	+26	112274	14	53/1
10	9	SYSTEM OF A DOWN Chop Suey (American/Columbia)	1067	+17	92240	16	51/0
9	10	TOOL Schism (Volcano)	1037	-47	112941	26	55/1
13	11	LINKIN PARK In The End (Warner Bros.)	1025	+107	83254	10	54/0
11	12	LINKIN PARK Crawling (Warner Bros.)	951	-60	102211	31	52/1
12	13	ADEMA Giving In (Arista)	901	-87	63508	18	52/0
15	14	ROB ZOMBIE Feel So Numb (Geffen/Interscope)	886	+67	79259	5	55/0
14	15	BUSH The People That We Love (Atlantic)	822	-67	60288	9	47/0
16	16	GODSMACK Bad Magick (Republic/Universal)	787	-20	66762	10	54/0
19	17	SEVENDUST Praise (TVT)	786	+79	70329	5	51/1
17	18	ALIEN ANT FARM Smooth Criminal (DreamWorks)	713	-29	58450	18	37/0
18	19	SOIL Halo (J)	668	-41	55779	18	46/0
21	20	DEFAULT Wasting My Time (TVT)	593	+27	47295	9	46/1
25	21	STEREOMUD Steppin Away (Loud/Columbia)	576	+37	40698	6	45/1
29	22	PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	564	+191	56682	4	50/2
39	23	KID ROCK Forever (Top Dog/Lava/Atlantic)	543	+345	55176	2	49/5
26	24	LENNY KRAVITZ Dig In (Virgin)	519	-1	36173	8	34/1
27	25	SALIVA Click Click Boom (Island/IDJMG)	486	+21	40242	15	32/0
32	26	TANTRIC Mourning (Maverick)	402	+71	29629	3	38/5
<b>Breaker</b>	27	MESH STL Maybe Tomorrow (Label)	391	+29	36639	11	34/2
28	28	STATIC-X Black And White (Warner Bros.)	389	+6	30000	10	41/0
34	29	HOOBASTANK Crawling In The Dark (Island/IDJMG)	368	+91	28405	3	44/5
<b>Breaker</b>	30	DOPE Now Or Never (Flip/Epic)	311	+27	31422	5	33/1
31	31	SLIPKNOT Left Behind (Roadrunner)	284	-61	24203	12	38/0
<b>Breaker</b>	32	FLAW Payback (Republic/Universal)	280	+40	21658	5	35/3
38	33	PRESSURE 4-5 Beat The World (DreamWorks)	251	+37	18245	7	29/5
40	34	COLLECTIVE SOUL Next Homecoming (Atlantic)	209	+11	10929	4	16/1
42	35	KITTIE What I Always Wanted (Oracle/Artemis)	192	+33	17610	2	22/2
37	36	COLD Thirteen (Flip/Geffen/Interscope)	192	-25	11559	7	17/0
41	37	AEROSMITH Sunshine (Columbia)	176	-19	19852	3	14/0
<b>Breaker</b>	38	TOOL Lateralus (Volcano)	156	+50	18858	2	39/30
44	39	BLINK-182 Stay Together For The Kids (MCA)	148	0	10455	4	8/0
35	40	DAYS OF THE NEW Hang On To This (Outpost/Interscope)	139	-94	17680	13	16/0
46	41	DAVE NAVARRO Hungry (Capitol)	125	-17	10557	7	13/0
43	42	PRIMER 55 This Life (Island/IDJMG)	120	-38	16301	12	17/0
49	43	40 BELOW SUMMER Falling Down (London Sire)	118	+29	11985	2	18/2
50	44	CUSTOM Hey Mister (Artist Direct)	116	+28	10749	2	11/0
47	45	ONESIDEZERO New World Order (Maverick)	111	-12	9841	8	12/1
46	46	BREAKING POINT Coming Of Age (Wind-up)	86	-41	5350	9	13/0
<b>Debut</b>	47	STONE TEMPLE PILOTS Revolution (Atlantic)	84	+70	12171	1	16/15
<b>Debut</b>	48	DROWNING POOL Sinner (Wind-up)	77	+39	6494	1	9/9
-	49	ROLLINS BAND Your Number Is One (Sanctuary/SRG)	69	-10	3007	4	9/0
<b>Debut</b>	50	DUST TO DUST Submission (Sanctuary/SRG)	60	+17	4695	1	11/1

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 10/21-Saturday 10/27. 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®

www.rdds.com

ARTIST TITLE LABEL(S)	ADDS
TOOL Lateralus (Volcano)	30
STONE TEMPLE PILOTS Revolution (Atlantic)	15
FUEL Last Time (Epic)	14
DROWNING POOL Sinner (Wind-up)	9
KID ROCK Forever (Top Dog/Lava/Atlantic)	5
HOOBASTANK Crawling In The Dark (Island/IDJMG)	5
TANTRIC Mourning (Maverick)	5
PRESSURE 4-5 Beat The World (DreamWorks)	5
MARILYN MANSON Tainted Love (Nothing/Interscope)	4
FLAW Payback (Republic/Universal)	3
CLUTCH Immortal (Atlantic)	3

**"ECHOES"**  
**THE BEST OF**  
**PINK FLOYD**  
**IN STORES NOV. 6th**

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
KID ROCK Forever (Top Dog/Lava/Atlantic)	+345
PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	+191
LINKIN PARK In The End (Warner Bros.)	+107
HOOBASTANK Crawling In The Dark (Island/IDJMG)	+91
SEVENDUST Praise (TVT)	+79
TANTRIC Mourning (Maverick)	+71
STONE TEMPLE PILOTS Revolution (Atlantic)	+70
ROB ZOMBIE Feel So Numb (Geffen/Interscope)	+67
DISTURBED Down With The Sickness (Giant/Reprise)	+62
INCUBUS I Wish You Were Here (Immortal/Epic)	+50
LINKIN PARK One Step Closer (Warner Bros.)	+50
TOOL Lateralus (Volcano)	+50

## Breakers®

NOW PLAYING ON 60% OF THE REPORTING PANEL

**MESH STL**  
 Maybe Tomorrow (Label)

TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
391/29	34/2	27

**DOPE**  
 Now Or Never (Flip/Epic)

TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
311/27	33/1	30

**FLAW**  
 Payback (Republic/Universal)

TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
280/40	35/3	32

**TOOL**  
 Lateralus (Volcano)

TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
156/50	39/30	38

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.

**mesh** stl  
**"MAYBE TOMORROW"**  
 from the forthcoming album **lowercase**  
 in stores 11/20!

Produced by Malcolm Springer & MESH  
 Mixed by Tom Lord Alge  
 Additional Production & Arrangements by Paul David Hager

**ACTIVE ROCK:**  
**30 - 27 R&R**  
**25\* - 24\* BDS Monitor**

**ON OVER 75 STATIONS...**  
 New Adds... KDOT, KRZR, KFMF, WMZKI

**Also On:** KRXQ, KUFO, KISS, KBPI, WAAF, WRIF, 93X, KQRC, KUPD, WZTA, WXTB, WLZR, KSJO, WNOR, WNVE, WQBK and more!

**ALTERNATIVE:**  
**ON OVER 35 STATIONS...**  
 New Adds... WMFS

**Also On:** WXRK, LIVE 105, KNDD, WBCN, KDGE, WXTM, KPNT, WXDX, KEDJ, KWOD, WMRQ, WAQZ, WZPC, KKND, WEDG, KXRK

**On Tour With Puddle Of Mudd**  
 Video Added to

November 2, 2001

**RateTheMusic.com**  
 BY MEDIABASE™

 America's Best Testing Active Rock Songs  
 12+ For The Week Ending 11/2/01.

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
NICKELBACK How You Remind Me (Roadrunner)	4.11	4.18	96%	23%	4.02	96%	25%
DISTURBED Down With The Sick (Giant/Reprise)	4.09	4.06	94%	26%	4.07	96%	28%
OZZY OSBOURNE Gets Me Through (Epic)	4.09	4.01	88%	12%	4.02	93%	14%
SYSTEM OF A DOWN Chop Suey (American/Columbia)	4.05	4.03	91%	17%	3.89	93%	21%
ROB ZOMBIE Feel So Numb (Geffen/Interscope)	4.02	3.94	71%	6%	3.96	76%	8%
SEVENDUST Praise (TVT)	3.99	3.92	58%	4%	4.02	64%	5%
GODSMACK Bad Magick (Republic/Universal)	3.94	3.90	84%	16%	3.89	90%	19%
TOOL Schism (Volcano)	3.94	3.94	95%	38%	3.95	97%	41%
LINKIN PARK In The End (Warner Bros.)	3.91	3.90	92%	22%	3.73	91%	28%
ADEMA Giving In (Arista)	3.90	3.86	81%	15%	3.69	82%	19%
GODSMACK Greed (Republic/Universal)	3.89	3.86	94%	30%	3.88	96%	33%
STATIC-X Black And White (Warner Bros.)	3.85	3.72	64%	9%	3.78	68%	11%
P.O.D. Alive (Atlantic)	3.83	3.79	93%	23%	3.74	94%	25%
STAIN'D Fade (Flip/Elektra/EEG)	3.83	3.86	94%	27%	3.75	94%	28%
SOIL Halo (J)	3.76	3.75	67%	11%	3.65	71%	14%
PUDDLE... Control (Flawless/Geffen/Interscope)	3.73	3.77	94%	35%	3.65	95%	39%
LINKIN PARK Crawling (Warner Bros.)	3.71	3.74	97%	44%	3.60	97%	49%
LINKIN PARK One Step Closer (Warner Bros.)	3.71	3.74	97%	48%	3.63	98%	52%
DEFAULT Wasting My Time (TVT)	3.71	3.66	49%	6%	3.57	51%	8%
INCUBUS I Wish You Were Here (Immortal/Epic)	3.68	3.71	89%	20%	3.47	89%	25%
STAIN'D It's Been Awhile (Flip/Elektra/EEG)	3.67	3.71	99%	61%	3.62	99%	61%
DROWNING POOL Bodies (Wind-up)	3.66	3.72	95%	37%	3.64	97%	37%
STEREOMUD Steppin Away (Loud/Columbia)	3.63	3.67	48%	7%	3.59	54%	11%
SALIVA Your Disease (Island/IDJMG)	3.59	3.62	92%	37%	3.60	94%	41%
BUSH The People That We Love (Atlantic)	3.57	3.50	72%	14%	3.36	73%	19%
SALIVA Click Click Boom (Island/IDJMG)	3.54	3.51	87%	25%	3.60	91%	25%
ALIEN ANT FARM Smooth Criminal (DreamWorks)	3.53	3.58	98%	47%	3.49	99%	48%
PUDDLE... Blurry (Flawless/Geffen/Interscope)	3.50	-	46%	9%	3.34	51%	13%
CREED My Sacrifice (Wind-Up)	3.25	-	69%	21%	3.09	71%	24%
LENNY KRAVITZ Dig In (Virgin)	2.85	2.74	63%	27%	2.90	67%	27%

Total sample size is 867 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.com 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®

ARTIST TITLE LABEL(S)	ADDS
TOOL Lateralus (Volcano)	10
FUEL Last Time (Epic)	9
KID ROCK Forever (Top Dog/Lava/Atlantic)	6
STONE TEMPLE PILOTS Revolution (Atlantic)	5
CUSTOM Hey Mister (Artist Direct)	4
DROWNING POOL Sinner (Wind-up)	4
HOOBASTANK Crawling In The Dark (Island/IDJMG)	3
KITTIE What I Always Wanted (Oracle/Artemis)	3
40 BELOW SUMMER Falling Down (London Sire)	2
PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	1
FLAW Payback (Republic/Universal)	1
STEREOMUD Steppin Away (Loud/Columbia)	1
STATIC-X Black And White (Warner Bros.)	1
TANTRIC Mourning (Maverick)	1
MESH STL Maybe Tomorrow (Label)	1
DUST TO DUST Submission (Sanctuary/SRG)	1
BI-POLAR Nothing Is Real (Liquid 8)	1
HEDDER Save Your Face (Independent)	1
MARILYN MANSON Tainted Love (Maverick/WB)	1
MUSHROOMHEAD Solitaire/Unraveling (Eclipse)	1

## ACTIVE ROCK Going For Adds

CAKE Love You Madly (Columbia)	11/5/01
CRAVING THEO Alone (No More) (Columbia)	
CULT True Believers (Atlantic)	
LIFER Not Like You (Republic/Universal)	

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**MUSIC MEETING**

## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
DROWNING POOL Bodies (Wind-up)	584
STAIN'D It's Been Awhile (Flip/Elektra/EEG)	530
SALIVA Your Disease (Island/IDJMG)	525
LINKIN PARK One Step Closer (Warner Bros.)	525
GODSMACK Greed (Republic/Universal)	506
PAPA ROACH Last Resort (DreamWorks)	433
GODSMACK Awake (Republic/Universal)	424
FUEL Hemorrhage (In My Hands) (Epic)	389
DISTURBED Voices (Giant/Reprise)	387
DISTURBED Stupify (Giant/Reprise)	385
A PERFECT CIRCLE Judith (Virgin)	357
LIMP BIZKIT My Way (Flip/Interscope)	347
TANTRIC Breakdown (Maverick)	337

## New & Active

**CLUTCH** Immortal (Atlantic)  
 Total Plays: 59, Total Stations: 10, Adds: 3

**FUEL** Last Time (Epic)  
 Total Plays: 52, Total Stations: 21, Adds: 14

Songs ranked by total plays


**THAT'S A DAMN LOUD ROCK SHOW!**

WGBF/Evansville, IN's Damn Loud Rock Show on Oct. 13 featured Disturbed, Drowning Pool, Adema, Stereomud and Systematic. Hanging with the band is a must for any self-respecting Rock station, and 'GBF does not disappoint. Standing backstage are (l-r) WGBF night jock Slick Nick, Disturbed's David Draiman and WGBF APD/middayer Fatboy.



active  
INSIGHT

By  
**Frank Correia**  
Rock Specialty Show Editor

# Omniblank Spread Their Wings

While *Birth of a Firefly* may sound like some Animal Planet special for "Insect Week," Rochester, NY's **Omniblank** have spawned quite the monster with their full-length debut for Summa Entertainment. Like a firefly, the six-piece are casting a small but alluring light that is likely to attract larger creatures. Major labels have been eyeing the band, and their new record is causing quite a buzz on rock specialty shows, as well as at Alternative outlet KMBY/Monterey, where the lead single, "Circles," is currently hovering around 30 spins a week. Not bad for an indie band on an indie label.



omniblank

The story begins back in 1994, when singer Jed Seaver hooked up with guitarist Scott Maynard. Lineup changes abounded thereafter, and second guitarist Al Dettori eventually joined the fold. Originally called Hate Machine, the group built up a following through independent releases. Hard rock website Loudside.com bestowed Underground Band of the Year honors on the group, and they were the first hard rockers to win their hometown's Made in Rochester competition in the event's 20-year history.

Hate Machine made a sizable dent in the underground rock scene with 1999's *Destination 2KH8*. The album became a specialty-show mainstay, and the group soon found themselves

signed to QED Entertainment, which would eventually become Summa. Hate Machine also played the name game for a while, changing their moniker to Minus 9 before becoming Omniblank.

With their name set, Omniblank stabilized their lineup with bassist Jay Chaffee, keyboardist-sampler Donny "Death" Weissinger and (how's this for a rock name?) drummer John Paul Jones. On *Firefly* the group really spread their wings with a sound that pulls rap rock's baggy pants to the ground and kicks its ass with a more educated approach.

Seaver is a charismatic frontman who's more at home reading poetry than *Maxim*, and *Firefly* showcases his sense of melody while exhibiting the guttural growl that Disturbed's David Draiman has become known for — just keep in mind that Seaver's been doing it since '94. Dettori and Maynard are a lethal combination on guitars, underscoring their riffing with Middle Eastern flavors and classical flair. Tracks like "Dogmatic" and "Stereo Outcast" provide the snarl, while Pink Floyd's ethereal atmosphere is stained by contemporary influences on "Empty Blue."

Best of all, Omniblank are ripe for the plucking. Summa is shopping the band around, and, with the right backing, *Firefly* could set playlists aflame. For more info on the group, contact Summa's Brian Landau at 310-860-8950 or [qed67@aol.com](mailto:qed67@aol.com). Check out MP3s of the group at [www.omniblank.com](http://www.omniblank.com), or phone me at 310-788-1658 for a copy of the full-length.

R&R **Top 20 Specialty Artists**  
November 2, 2001

1. **KITTIE** (*Ng/Artemis*) "Pain," "What I've Always Wanted," "No Name"
2. **ROB ZOMBIE** (*Geffen/Interscope*) "Feel So Numb," "Dead Girl Superstar"
3. **OZZY OSBOURNE** (*Epic*) "Gets Me Through," "Facing Hell," "No Easy..."
4. **SYSTEM OF A DOWN** (*American/Columbia*) "Chop Suey!," "Prison Song," "Forest"
5. **40 BELOW SUMMER** (*London Sire*) "Falling Down," "Step...", "Rope"
6. **SEVENDUST** (*TVT*) "Praise," "T.O.A.B.," "Shine"
7. **GODFLESH** (*Koch*) "Anthem," "Tyrant," "Defeated"
8. **SLAYER** (*Island/IDJMG*) "God Send Death," "Disciple," "Payback"
9. **TESTAMENT** (*Spitfire*) "First Strike...", "Into The Pit," "Burnt..."
10. **SLIPKNOT** (*Roadrunner*) "Heretic Song," "Left Behind," "I Am Hated"
11. **DOPE** (*Flip/Elektra/EEG*) "Now Or Never," "Die MF Die"
12. **AMERICAN HEAD CHARGE** (*American/IDJMG*) "A Violent...", "Pushing...", "Seamless"
13. **OMNIBLANK** (*Summa*) "Circles," "Stereo Outcast," "Respir8"
14. **MACHINE HEAD** (*Roadrunner*) "Crashing Around You," "Trepination"
15. **SWITCHED** (*Immortal*) "Spread," "Inside," "10 Dead Fingers"
16. **CHIMAIRA** (*Roadrunner*) "Dead Inside," "Let Go," "Rizzo"
17. **P.O.D.** (*Atlantic*) "Set It Off," "Alive," "Portrait"
18. **BRAINSTORM** (*Metal Blade*) "Metus Mortis," "Blind Suffering," "Resurrection"
19. **SOIL** (*J*) "Need To Feel," "Halo"
20. **GWAR** (*Metal Blade*) "Battle-Lust," "Immortal Corrupter," "Bloody Mary"

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

<p><b>MJI</b> Piedriver Various Cory Malco/Mark Razz Incubus "I Wish You Were Here" Godsmack "Bad Magick" P.O.D. "Alive" Ozzy Osbourne "Gets Me Through" Puddle Of Mudd "Control"</p>	<p><b>WKGB/Binghamton, NY</b> Incoming Monday 10-11:30pm Tim Boland Mushy "Death Blooms" Dope "Now Or Never" Slipknot "Left Behind" Jimmy Eat World "Bleed American" From Zero "The Other Side"</p>	<p><b>WKLR/Grand Rapids, MI</b> Metal@Midnight Thursday midnight-1am Tom "Miz" Stavrou Meshuggah "Concateration (Remix)" Sayer "God Send Death" Slipknot "Heretic Song" Lead Earth "Frankenstein" System Of A Down "Prison Song"</p>	<p><b>KIBZ/Lincoln, NE</b> Sunday Night Buzz Sunday 10pm-midnight Samantha Knight Soil "Need To Feel" Sevendust "T.O.A.B." Omniblank "Circles" Turbo A.C.'s "Want It Now" It's Me Margaret "So Sorry" Switched "Spread"</p>	<p><b>KATT/Oklahoma City, OK</b> Launch Pad Thursday midnight-1am Joe Mitchell Omniblank "Circles" Godflesh "Anthem" Turbo A.C.'s "Want It Now" It's Me Margaret "So Sorry" Switched "Spread"</p>	<p><b>WHEB/Portsmouth, NH</b> Whiplash Saturday midnight-1am Roadkill Grave Digger "Son Of Evil" American Head Charge "A Violent Reaction" Kittie "No Name" Vision Of Disorder "Southbound" Chimaira "Let Go"</p>	<p><b>KIOZ/San Diego, CA</b> Another State Of Mind Sunday 11pm-midnight Jack "The Ripper" Grave Digger "Son Of Evil" Kreator "Violent Revolution" Sodom "Among The..." Destruction "Ruled To The Cross" Slayer "Payback"</p>
<p><b>Tour Bus, Inc.</b> Tour Bus Saturday 8pm-9pm Ralph Sotolon/Matt Murray Megadeth "Dead And Alive" Steel Dragon "Stand Up" Beautiful Creatures "Wasted" Queensryche "Revolution... (Live)" Yest! "Little Suzie (Live)"</p>	<p><b>WPXC/Cape Cod, MA</b> To The Extreme Saturday 10pm-midnight Erik Slatford Linkin Park "In The End" Sevendust "Praise" Drowning Pool "Sinner" Primer 55 "This Life" Dust To Dust "Submission"</p>	<p><b>WXQR/Greenville, NC</b> Pure Adrenaline M-F 9-10pm Meal Sayer "Disciple" Rob Zombie "Dead Girl Superstar" System Of A Down "Chop Suey" Slipknot "Left Behind" Lead Earth "Jack"</p>	<p><b>WTFX/Louisville, KY</b> Detroit Sunday 8-10pm Chris Allman It's Me Margaret "Capitalism Stole..." New Order "Someone Like You" Crystal Method "You Know It's Hard" Mad Capsule Marzies "Pulse" Bunhole Surfers "Discula From Houston"</p>	<p><b>WJRR/Orlando, FL</b> Midnight Metal Saturday midnight-3am Vegas Karma To Burn "Thirty Five" War Machine "Break Point" Converge "Folk And Fracture" System Of A Down "Heretics" Destroyed By Angels "Withdrawal Of..."</p>	<p><b>WHJY/Providence, RI</b> The Metal Zone Saturday midnight-2am Dr. Metal Saxon "Rock Is Our Life" Ozzy Osbourne "Guns Me Through" Dry Kill Logic "Nightmare" Machine Head "Crashing Around You" System Of A Down "Chop Suey"</p>	<p><b>KXFX/Santa Rosa, CA</b> The New Music Show Sunday 8-10pm Hojo System Of A Down "Forest" P.O.D. "Set It Off" Rob Zombie "Feel So Numb" Clutch "Immortal" Gadys Patches "Naniting"</p>
<p><b>United Stations</b> Hardrive Various Rory Myzal/Lou Brusas Ozzy Osbourne "Facing Hell" Ozzy Osbourne "No Easy Way Out" Rob Zombie "Dead Girl Superstar" Rob Zombie "Feel So Numb" Ramstein "Tch W!"</p>	<p><b>KLAQ/E Paso, TX</b> The 10:00 News Tues.-Sat. 10-11pm Scott Ronson Detail "Wasting My Time" Dope "Now Or Never" Transmatic "Come" Pressure 4-5 "Beat The World" Dave Navarro "Hungry"</p>	<p><b>WQXA/Harrisburg, PA</b> The Sunday News Sunday 9-10am Bill Hanson Joe Strummer &amp; The Meters "Johnny Appleseed" Fader "Back Rogers" Nihil "Discipline" Cranberries "Analysis" Spiritualized "Stop Your Crying"</p>	<p><b>KXKR/Minneapolis, MN</b> X-trame Metal Shop Friday 1-4am Nick Davis Scar Culture "Vision" Kittie "Drack" Bent "Feel Like A King" System Of A Down "X" American Head Charge "Stunt Down"</p>	<p><b>KUPD/Phoenix, AZ</b> Red Radio Underground Sunday 7-9pm Larry Mac Oysterhead "Pseudo Suicide" Tanzous D "Fuck Her Gently" New Order "Prinbibe Notion" Blonic Live "I Shot Lucifer" Nihil "The Only One"</p>	<p><b>KRXQ/Sacramento, CA</b> Ear Whacks Sunday 8-9:30pm Che Brooks, Paul Wilbur Bigwig "Sink Or Swim" Abandoned Peak "The Remedy" Arch Enemy "Shadows &amp; Dust" Deafheaven "Curl It Loose" Kittie "Pain"</p>	<p><b>KLPX/Tucson, AZ</b> Area 51 Friday 10pm-midnight Bob Bitchie Ozzy Osbourne "Gets Me Through" P.O.D. "Backstreet" Mushy "Death Blooms" Rob Zombie "Feel So Numb" Anthrax "Cowboy Song"</p>
<p><b>KWHL/Anchorage, AK</b> In The Pit M-F midnight-1am Bearded Jon Bronze Casket Co. "Jesus Doesn't..." Lullaby "Trust" Kittie "Pain" Switched "10 Dead Fingers" Embodiment "Heaven is All..."</p>	<p><b>WRQC/Ft. Myers, FL</b> The Pit Sunday 8:30-9:30pm Vince Parletto Nonpoint "Back Up" Fysanor "Cavay" System Of A Down "Prison Song" Me First &amp; The "Country Road" Vision Of Disorder "Element"</p>	<p><b>WCCC/Hartford, CT</b> Sunday Night Blues Sunday 6-10pm Beef Slew Eric Sardinas "Devil's Train" Debern MacIntyre "All There is Of Me" Jeff Pritchard &amp; "I Ain't Got No..." Michelle Wilson "Wake Up Call" Papa Chubby "Carrying On The..."</p>	<p><b>WBAW/Nassau-Suffolk, NY</b> Fingers Metal Shop Sunday 10pm-1am Fingers Testament "Into The Pit" P.O.D. "Portrait" Brandsauce "Resurrection" Godflesh "Paralyzed" 40 Below Summer "Falling Down"</p>	<p><b>KUPD/Phoenix, AZ</b> Into The Pit Sunday 10pm-midnight Larry Mac &amp; The Berzerker Drip "Possession" Six Feet Under "Knife Gun Axe" 40 Below Summer "Step Into The..." Machine Head "Crashing Around You" Dope "Die MF Die"</p>	<p><b>KBER/Salt Lake City, UT</b> Radio Kaks Sunday 9-11pm Darby Slipknot "Heretic Song" 40 Below Summer "Rope" From Ashes To Ashes "Take Her To..." Crowbar "The Lasting Desec" American Head Charge "All Wrapped Up"</p>	

27 total reporters from the Active Rock and Rock panels.

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## Stations and their adds listed alphabetically by market

### New & Active

**CUSTOM** Hey Mister (Artist Direct)  
Total Plays: 241, Total Stations: 18, Adds: 4

**TENACIOUS D** Wonderboy (Epic)  
Total Plays: 236, Total Stations: 15, Adds: 1

**STEREOMUD** Steppin' Away (Loud/Columbia)  
Total Plays: 222, Total Stations: 21, Adds: 0

**TOOL** Lateralus (Volcano)  
Total Plays: 221, Total Stations: 44, Adds: 33

**MEST** Cadillac (Maverick)  
Total Plays: 194, Total Stations: 20, Adds: 2

**CYPRESS HILL** Trouble (Ruffhouse/Columbia)  
Total Plays: 162, Total Stations: 12, Adds: 0

**GREEN DAY** Poprocks & Coke (Reprise)  
Total Plays: 157, Total Stations: 10, Adds: 3

**TANTRIC** Mourning (Maverick)  
Total Plays: 154, Total Stations: 11, Adds: 3

**FLAW** Payback (Republic/Universal)  
Total Plays: 146, Total Stations: 11, Adds: 0

**CRYSTAL METHDD** You Know It's Hard (Outpost/Geffen/Interscope)  
Total Plays: 131, Total Stations: 19, Adds: 4

**BASEMENT JAXX** Where's Your Head At (Astralwerks/Virgin)  
Total Plays: 111, Total Stations: 8, Adds: 0

**STONE TEMPLE PILOTS** Revolution (Atlantic)  
Total Plays: 102, Total Stations: 16, Adds: 15

**KITITE** What I Always Wanted (Oracle/Artemis)  
Total Plays: 82, Total Stations: 9, Adds: 1

**FUEL** Last Time (Epic)  
Total Plays: 73, Total Stations: 26, Adds: 24

Songs ranked by total plays

### Reporters

**WHRL/Albany, NY \***  
DM/PD: Susan Groves  
APD/M: Lisa Biello  
FUEL "Last"  
4 SCOTTS BROTHERS "Houston"  
NEW ORDER "Crystal"  
STONE TEMPLE PILOTS "Revolution"  
TOOL "Lateralus"  
WEEZER "Photograph"

**KTEG/Albuquerque, NM \***  
PD: Ellen Flaherty  
CROWNING POOL "Sinner"  
WEEZER "Photograph"

**WNNX/Atlanta, GA \***  
DM: Brian Phillips  
APD/M: Chris Williams  
STEREOMUD "Steppin' Away"  
STONE TEMPLE PILOTS "Revolution"  
TOOL "Lateralus"

**WJSE/Atlantic City, NJ \***  
PD: Ai Parinello  
MD: Jason Ulanet  
4 "Last"  
1 STONE TEMPLE PILOTS "Revolution"  
TOOL "Lateralus"

**KRDX/Austin, TX \***  
PD: Heidi Lee  
MD: Toby Ryan  
No Adds

**WRAX/Birmingham, AL \***  
PD: Dave Rossi  
APD: Hurricane Shane  
MD: Mark Lindsey  
NEW ORDER "Crystal"

**KOXR/Boise, ID \***  
PD/M: Jacqui Jackson  
SHANE EAT WORLD "Moose"  
TANTRIC "Mourning"  
TOOL "Lateralus"  
WEEZER "Photograph"

**WBCN/Boston, MA \***  
VP/Programming: Octopus  
APD/M: Steven Sfrick  
16 STONE TEMPLE PILOTS "Revolution"  
MARILYN MANSON "Fame"  
3 PUDDLE OF MUDD "Blurry"  
11 "Last"  
ADEMA "Last"  
TOOL "Lateralus"

**WFNX/Boston, MA \***  
APD/M: Kevin Mays  
1 CROWNING POOL "Sinner"  
4 SHANE EAT WORLD "Moose"  
11 "Last"  
TOOL "Lateralus"  
WEEZER "Photograph"

**WEDG/Buffalo, NY \***  
PD: Lenny Diana  
MD: Ryan Patrick  
1 SAVES THE DAY "Forever"  
1 STONE TEMPLE PILOTS "Revolution"  
TOOL "Lateralus"

**WAVF/Charleston, SC \***  
APD/M: Danny Villalobos  
No Adds

**WEND/Charlotte, NC \***  
PD: Jack Daniel  
APD/M: Kristen Honeycutt  
1 LIZ SICK "Tender"  
2 WEEZER "Photograph"  
3 GREEN DAY "Poprocks"  
REMY ZERO "Save"

**WKOX/Chicago, IL \***  
PD: Dave Richards  
APD/M: Mary Shummons  
TOOL "Lateralus"  
WEEZER "Photograph"

**WAQZ/Cincinnati, OH \***  
PD/M: Rick Jamie  
FUEL "Last"

**WXTM/Cleveland, OH \***  
PD: Kim Monroe  
16 ADEMA "Last"  
CRYSTAL METHDD "Knew"  
STAND "Yes"

**WARQ/Columbia, SC \***  
DM/PD: Gina Juliano  
FUEL "Last"  
TOOL "Lateralus"

**WWCD/Columbus, OH \***  
PD: Andy Davis  
MD: Jack DeVoss  
WEEZER "Photograph"

**KDGE/Dallas-Ft. Worth, TX \***  
PD: Duane Doherty  
APD/M: Alan Aya  
No Adds

**WXEG/Dayton, OH \***  
PD: Steve Kramer  
MD: Steve Kramer  
1 "Last"  
1 PUDDLE OF MUDD "Blurry"

**KTCL/Denver-Boulder, CO \***  
PD: Mike D'Connor  
MD: Sabrina Saunders  
42 "Last"  
28 SLINK-182 "Stay"  
MD: Matt Franklin

**CIMX/Detroit, MI \***  
PD: Murray Brookshaw  
APD: Vince Cannova  
MD: Matt Franklin  
11 311 "Anthrax"  
1 SHANE EAT WORLD "Moose"  
TENACIOUS D "Wonderboy"

**KNRQ/Eugene-Springfield, OR**  
PD/M: Stu Allen  
AM: EJ  
4 "Last"  
3 STONE TEMPLE PILOTS "Revolution"  
TOOL "Lateralus"  
PETE YORK "Nancy"  
STROKES "Nite"

**KXNA/Fayetteville, AR**  
PD: Margot Smith  
MD: Nick Thomas  
STONE TEMPLE PILOTS "Revolution"  
BUTTHOLE SURFERS "Houston"  
STROKES "Nite"  
CUSTOM "Moose"

**WJWX/Ft. Myers, FL \***  
PD: John Rozz  
MD: Lance  
FUEL "Last"  
TOOL "Lateralus"

**WXTW/Ft. Wayne, IN \***  
PD/M: JJ Fabini  
1 WEEZER "Photograph"  
FUEL "Last"  
PRESSURE 4.5 "Real"  
STONE TEMPLE PILOTS "Revolution"  
TOOL "Lateralus"

**KFRR/Fresno, CA \***  
PD: Chris Squires  
MD: Reverend  
TOOL "Lateralus"  
STONE TEMPLE PILOTS "Revolution"

**WGRD/Grand Rapids, MI \***  
PD: Dan Clark  
MD: Tim Eronson  
11 WEEZER "Photograph"  
6 STONE TEMPLE PILOTS "Revolution"  
FUEL "Last"

**WXNR/Greenville, NC \***  
PD: Jeff Sanders  
APD: Tamer Watson  
1 "Last"  
TOOL "Lateralus"

**WEEH/Hagerstown, MD**  
PD/M: Austin Davis  
1 "Last"  
CRYSTAL METHDD "Knew"  
RIVER ADAMS "Nite"  
FUEL "Last"  
STROKES "Nite"

**WMRO/Hartford, CT \***  
PD: Todd Thomas  
MD: Chad Kelly  
DROWNING POOL "Sinner"  
STONE TEMPLE PILOTS "Revolution"  
STROKES "Nite"  
TOOL "Lateralus"

**KPOI/Honolulu, HI \***  
PD/M: Nikki Bassage  
42 ALEX ANDERSON "Everyday"  
40 "Last"  
BUCKLEUP "Remedy"  
40 STAND "Yes"  
39 Soul 41 "Real"  
17 LINCOLN PARK "Crawling"  
17 "Last"  
14 LIZ SICK "Tender"  
13 PUDDLE OF MUDD "Blurry"  
13 WEEZER "Nite"  
13 SALIVA "Crash"  
21 ADEMA "Crash"  
20 DYSTOPIAN "Shave"  
20 P.O.D. "Nite"  
18 SYSTEM OF A DOWN "Drop"  
18 SUGAR RAY "Nite"  
18 "Last"  
17 FUEL "Last"  
16 DAVE MATTHEWS BAND "Everyday"  
16 CRELO "Sacrifice"  
15 "Last"  
14 LEMMY KEMMOT "Dig"  
12 LINCOLN PARK "End"  
12 SUGAR RAY "Nite"  
12 KID ROCK "Tender"  
12 DROWNING POOL "Kicker"  
8 MESH STYL "Nite"  
8 SHANE EAT WORLD "Moose"  
8 P.O.D. "Nite"  
7 "Last"  
7 HOOKS & CROOKS "Crawling"  
6 JAY-Z "Mentory"  
6 311 "Anthrax"  
6 SEVEN STUDS "Prize"  
6 PUDDLE OF MUDD "Blurry"  
6 ABANDONED POOLS "Merry"  
5 STROKES "Nite"  
5 CUSTOM "Moose"  
5 "Last"  
TOOL "Lateralus"

**KTZB/Houston-Galveston, TX \***  
DM: Jim Trapp  
PD/M: Steve Robison  
COLDPLAY "Trouble"

**WRXZ/Indianapolis, IN \***  
PD: Scott Jameson  
MD: Michael Young  
4 AID ROCK "Tender"  
3 STONE TEMPLE PILOTS "Revolution"  
PUDDLE OF MUDD "Blurry"  
TOOL "Lateralus"

**WPLA/Jacksonville, FL \***  
PD: Scott Pellone  
APD/M: Chad Chumley  
FUEL "Last"

**WRXZ/Johnson City, TN \***  
PD/M: Mark E. McKinney  
SHANE EAT WORLD "Moose"  
PETE YORK "Nancy"

**WNFZ/Knoxville, TN \***  
PD: Dan Boya  
APD/M: Borer  
SLINK-182 "Stay"

**KTFE/Lafayette, LA \***  
PD: Rob Summers  
MD: Scott Ferrin  
1 SHANE EAT WORLD "Moose"

**WWDX/Lansing, MI \***  
Inten/PD: Chilli Walker  
MD: Guy Day  
1 PRESSURE 4.5 "Real"  
1 HOBASITAM "Crawling"  
1 FRENZIES "Crash"  
WEEZER "Photograph"  
ABANDONED POOLS "Merry"

**KXTE/Las Vegas, NV \***  
PD: Dave Wellington  
APD/M: Chris Ripley  
FUEL "Last"

**WXZZ/Lexington-Fayette, KY \***  
PD: B.J. Kinard  
MD: Guy Day  
FUEL "Last"  
MARILYN MANSON "Fame"  
STONE TEMPLE PILOTS "Revolution"  
TOOL "Lateralus"  
PETE YORK "Nancy"

**KLEC/Little Rock, AR \***  
Dir./Prog.: Larry Leblanc  
MD: Peter Gunn  
24 "Last"  
1 AID ROCK "Tender"  
1 FRENZIES "Crash"  
FUEL "Last"  
GORILLAZ "19-2000"

**KROQ/Los Angeles, CA \***  
VP/Prog.: Kevin Weatherly  
APD: Gene Sandtloom  
MD: Lisa Worden  
1 SHANE EAT WORLD "Moose"  
ONE TRICK "Nite"  
BAD RELIGION "Sinner"

**WLRS/Louisville, KY \***  
PD: Shane Collins  
APD/M: Biscuithead  
FUEL "Last"  
AID ROCK "Tender"  
WEEZER "Photograph"

**WMAD/Madison, WI \***  
PD: Pat Frawley  
MD: Amy Hudson  
No Adds

**WMFS/Memphis, TN \***  
PD: Rob Cressman  
MD: Mike Ribicrew  
MESH STYL "Nite"  
TOOL "Lateralus"

**WHTG/Monmouth-Ocean, NJ \***  
PD: Darrin Smith  
MD: Brian Zampor  
No Adds

**KMBY/Monterey-Salinas, CA \***  
PD: Chris White  
MD: Ogie Taylor  
BUTTHOLE SURFERS "Houston"  
CUSTOM "Moose"  
EVERLAST "Real"  
FUEL "Last"  
GREEN DAY "Poprocks"  
MARILYN MANSON "Fame"  
TOOL "Lateralus"

**WBWZ/Nashville, TN \***  
DM: Brian Kryst  
PD: Russ Schenk  
CRYSTAL METHDD "Knew"  
CUSTOM "Moose"  
FUEL "Last"  
GORILLAZ "19-2000"  
STONE TEMPLE PILOTS "Revolution"

**WRRV/Newburgh, NY**  
PD: Andrew Boris  
16 EVERLAST "Real"  
BUTTHOLE SURFERS "Houston"  
WEEZER "Photograph"

**KKND/New Orleans, LA \***  
DM/PD: Dave Stewart  
MD: Sid  
No Adds

**WXRK/New York, NY \***  
PD: Steve Kingston  
MD: Mike Per  
1 STONE TEMPLE PILOTS "Revolution"  
1 GORILLAZ "19-2000"  
4 ADEMA "Last"

**WRDX/Norfolk, VA \***  
PD: Michele Diamond  
MD: Mike Powers  
1 STONE TEMPLE PILOTS "Revolution"  
1 ARI "Phonax"  
TOOL "Lateralus"

**KORX/Odesa-Midland, TX**  
PD/M: Michael Todd Moley  
AFROMAN "Crash"  
STONE TEMPLE PILOTS "Revolution"  
TOOL "Lateralus"  
FUEL "Last"  
BUTTHOLE SURFERS "Houston"  
WEEZER "Photograph"

**WOCI/Oriando, FL \***  
PD: Alan Smith  
MD: Bobby Smith  
No Adds

**WPLY/Philadelphia, PA \***  
PD: Jim McGuinn  
APD: Suzie Gunn  
MD: Dan Fein  
10 WEEZER "Photograph"  
1 KID ROCK "Nite"  
1 PUDDLE OF MUDD "Blurry"  
1 STROKES "Nite"

**KEDJ/Phoenix, AZ \***  
PD: Nancy Stevens  
APD: Deas Art Dave  
MD: Robin Nash  
No Adds

**KZON/Phoenix, AZ \***  
PD: Tim Maranzville  
MD: Kevin Mannion  
EVERLAST "Real"  
HOBASITAM "Crash"

**WYXQ/Pittsburgh, PA \***  
PD: John Moschitta  
APD/M: Lenny Diana  
TOOL "Lateralus"

**XNRK/Portland, OR \***  
PD: Mark Hamilton  
APD: Jaym  
1 "Last"  
1 WEEZER "Photograph"  
SEVEN STUDS "Prize"

**WBRU/Providence, RI \***  
PD: Tim Schiavelli  
MD: Anne Shapiro  
3 PUDDLE OF MUDD "Blurry"  
2 "Last"  
1 TANTRIC "Mourning"  
1 FUEL "Last"  
NO "Last"  
"Last"

**KRZQ/Reno, NV \***  
PD: Wendy Rollins  
APD/M: Scott Sanford  
7 FUEL "Last"  
1 "Last"  
1 "Last"  
1 "Last"  
1 "Last"  
1 "Last"  
1 "Last"

**WOLY/Richmond, VA \***  
PD: Mike Murphy  
MD: Keith Dakin  
14 WEEZER "Photograph"  
10 GREEN DAY "Poprocks"  
6 TOOL "Lateralus"  
1 STROKES "Nite"

**KCCX/Riverside, CA \***  
DM/PD: Kelli Clague  
APD: John DeSantis  
MD: Daryl James  
1 "Last"  
1 STONE TEMPLE PILOTS "Revolution"  
HOBASITAM "Crash"

**WZZI/Roanoke-Lynchburg, VA \***  
PD: Don Walker  
MD: Greg Travis  
1 BUTTHOLE SURFERS "Houston"  
EVERLAST "Real"  
CUSTOM "Moose"  
GLAY'S PATCHES "Nite"  
FUEL "Last"  
STONE TEMPLE PILOTS "Revolution"  
TOOL "Lateralus"

**WZNE/Rochester, NY \***  
PD: Mike Dargatz  
APD/M: Norm On The Barstool  
1 POP ZOMBIE "Nite"  
CRYSTAL METHDD "Knew"  
FUEL "Last"

**KWOD/Sacramento, CA \***  
PD: Ron Busch  
APD: Bomber Barbosa  
PD: Shark  
FUEL "Last"  
RIVER ADAMS "Nite"  
TOOL "Lateralus"  
BUTTHOLE SURFERS "Houston"

**KPNT/St. Louis, MO \***  
PD: Tommy Mattem  
APD: Donny Mutterler  
MD: Eric Schmitt  
2 SAUL WILLIAMS "Merry"  
1 SAVES THE DAY "Forever"

**KXKR/Salt Lake City, UT \***  
VP/DS: & Prog.: Mike Summers  
APD/M: Todd Noker  
1 WEEZER "Photograph"  
2 REMY ZERO "Save"  
3 WEEZER "Photograph"

**KFSO/San Diego, CA \***  
PD: Mike Hailston  
MD: Marco Collins  
APD: Randy Dewitt  
AFROMAN "Crash"  
DAVE MATTHEWS BAND "Everyday"  
EVERLAST "Real"  
DAVE MATTHEWS BAND "Everyday"  
SPIRITUALIZED "Crash"  
STEREOMUD "Steppin' Away"  
WHITE STRIPES "Nite"

**XTRA/San Diego, CA \***  
PD: Bryan Schock  
MD: Chris Medley  
6 GORILLAZ "19-2000"  
1 REMY ZERO "Save"  
1 "Last"  
DAVE MATTHEWS BAND "Everyday"

**KITS/San Francisco, CA \***  
PD: Jay Taylor  
MD: Aaron Aletzen  
7 ALEX ANDERSON "Everyday"  
3 ARI "Phonax"

**KJEE/Santa Barbara, CA**  
DM/PD: Eddie Gutierrez  
MD: Dakota  
10 GORILLAZ "19-2000"  
1 CRYSTAL METHDD "Knew"  
1 SAVES THE DAY "Forever"  
PETE YORK "Nancy"

**WWSV/Savannah, GA**  
DM: Phil Conn  
21 EVERLAST "Real"  
11 SEVEN STUDS "Prize"  
1 SHANE EAT WORLD "Moose"  
311 "Anthrax"

**WBSX/Washington, DC \***  
PD: Buddy Rizer  
MD: Leslain Curtis  
No Adds

**WPBZ/West Palm Beach, FL \***  
DM: John O'Connell  
APD/M: Dan O'Brian  
1 "Last"  
STROKES "Nite"  
TOOL "Lateralus"

**WBSX/Wilkes-Barre, PA \***  
PD: Chris Lloyd  
MD: Freddie  
5 DROWNING POOL "Sinner"  
FUEL "Last"  
MESH STYL "Nite"  
TOOL "Lateralus"

**WFSM/Wilmington, NC**  
PD: Chris Scharf  
MD: Janice Suttler  
EVERLAST "Real"  
WEEZER "Photograph"  
SAVES THE DAY "Forever"  
SHANE EAT WORLD "Moose"  
LUXEM PARK "End"

### Monitored Reporters

86 Total Reporters

76 Total Monitored

10 Total Indicator

9 Current Indicator Playlists

New Monitored Reporter (1):

KPOI/Honolulu, HI

Did Not Report, Playlist Frozen (1):

WCYY/Portland, ME





JIM KERR

jimkerr@ronline.com

## Kittie And Radio

■ Vocalist-guitarist Morgan Lander on women, radio and rock

As Alternative radio has embraced the harder rock that our listeners have demanded over the past few years, it seems that the appeal and exposure of female artists has dried up.

For female singer-songwriters, this wasn't unexpected — male singer-songwriters have been having a tough time getting airplay too. But harder-edged female acts are also finding it difficult to break through at Alternative. One of the few to make inroads have been Kittie. Their song "Brackish" helped win the band new fans in 1999.

Two years later Kittie have evolved and grown quite a bit, thanks to relentless touring and a spot on Ozzfest 2000. The band's latest album, *Oracle*, will be released Nov. 13; the single "What I Always Wanted" is already at radio.

While it's too soon to tell what to expect from radio, I was curious about how the bandmembers perceive radio and its role in their career, especially in light of the recent lack of success for female artists at Alternative radio. R&R Editorial Assistant Katy Stephan recently talked with Kittie vocalist-guitarist **Morgan Lander** about this subject.

**R&R:** When you were dealing with radio people for your first album, *Spit*, how did they treat you?

**ML:** Our first record came out in 1999. That was almost three years ago. Since then radio has changed. It's taken a turn toward a heavier style of music. Now it's easier for us to get played. There are bands like Disturbed, who are a heavy band and have radio hits, and Drowning Pool and System Of A Down. It's sort of taken a turn for the better if you're in a hard rock band.

When we started, things were

just starting to turn in that direction, but it wasn't as prominent as it is now. So, for any band with a single like "Brackish," it was a little more difficult to get on the radio. The format hadn't shifted toward a heavier style yet. We were grateful for the fact that there were people who did play us.

**R&R:** Did you sense any resistance because you're all girls?

**ML:** There were a couple of weird instances I heard about where people said, "We don't like the sound of a female voice on the radio, so we won't play your song." Unfortunately, that still happens.



**MORGAN LANDER ROCKS OUT** — "I enjoy singing, I enjoy melody, I enjoy screaming, I enjoy riffing and just rocking out."

For the most part, everyone at radio has been really cool. Stations that have hard rock in their formats have been willing to support us. There are only a few

strange instances where people get like that. I'm sure they're a little older and sort of living with ancient views. It is a little unfortunate.

**R&R:** Did you feel that your age factored into people's treatment of you?

**ML:** When we first came out, there wasn't a lot of press about us. Then, all of a sudden — pow! Some people were like, "How old are you?" They didn't really even know or care about our ages until we started to get a little bit more coverage.

Regardless of how old we were, a lot of people liked the song, and, personally, I don't think your age should matter. A lot of people have been impressed with the fact that we are so committed now and that we were so committed when we were even younger.

**R&R:** What do you think of radio festivals?

**ML:** They're always really great. If the station is excited to have us, we're happy to play. We enjoy it. We get to meet a lot of different bands. You make new friends, and sometimes there are people there you've known for a long time.

It's kind of neat when stations have a bunch of different bands that play different styles of music at a festival. They'll have us with Spacehog. It's great. It's always a good variety. I think people who go to radio shows and who listen to radio have open minds. Otherwise, they wouldn't be enjoying that varied format.

**R&R:** What would you change about Alternative radio?

**ML:** It would be nice to hear more heavy bands. I'd love to hear more metal on the radio. At the same time, there are certain heavy metal acts that are very underground. So even playing bands that are doing really well and that are considered "nu metal" or hard rock or whatever helps a lot of underground bands as well.

It's sort of the gateway: If people like this, they might search for more. They usually end up going



HERE KITTIE, KITTIE  
Kittie features (l-r) Talena Atfield, Morgan Lander and Mercedes Lander.

more and more extreme. At the same time, it's sort of a sacred club. If radio embraced hard music, people might go elsewhere to find something that they feel is pure and true. In general, radio does represent what's on top.

**R&R:** How is *Oracle* different from your first album? Did you feel that you had to make it edgier and heavier in order to avoid being too "girly"?

**ML:** This album is a natural progression and evolution for the



**AN EVOLUTION** — *Oracle*, Kittie's sophomore release, is due in stores Nov. 13. "This album is a natural progression and evolution for the band," Lander says.

band. It could have gone a million different ways. A lot of different factors influenced us — we did so much touring; we played a lot of metal festivals. The music we listen to has evolved and changed as well. We've grown up and matured. For us, it was just a natural progression. We're better players. Because there is that technical element, it is a lot heavier.

We're capable of doing so much. It's important to represent the whole spectrum. I enjoy singing, I enjoy melody, I enjoy screaming, I

enjoy riffing and just rocking out. We're a multipurpose band. We're not one-dimensional. There are so many different tracks, and they each have a personality. But it still sounds like us.

**R&R:** Why are there so few women being played on Alternative radio?

**ML:** There are a lot of different factors. There's no shortage of excellent female musicians. Maybe they just get overlooked. As unfortunate as it may seem, there are still people out there who think it's a novelty. People think it's novel that we play heavy metal music. They're like, "Oh, that's so cute." That baffles me.

**R&R:** Is there any hope for girls who rock and are looking for success at radio?

**ML:** I don't know if things will change, but now it seems like there are already a lot of guys out there in rock and heavy metal. It seems to me that the chicks are going to have to try twice as hard. There are a lot of good bands on the radio, but there are also a lot of bands that emulate something that's already out there. Bands with females have to try twice as hard and be twice as good and twice as original.

### TALK BACK TO R&R!

Do you have questions, comments or feedback regarding this column or other issues?

Call me at 214-370-5544 or e-mail: [jimkerr@ronline.com](mailto:jimkerr@ronline.com)

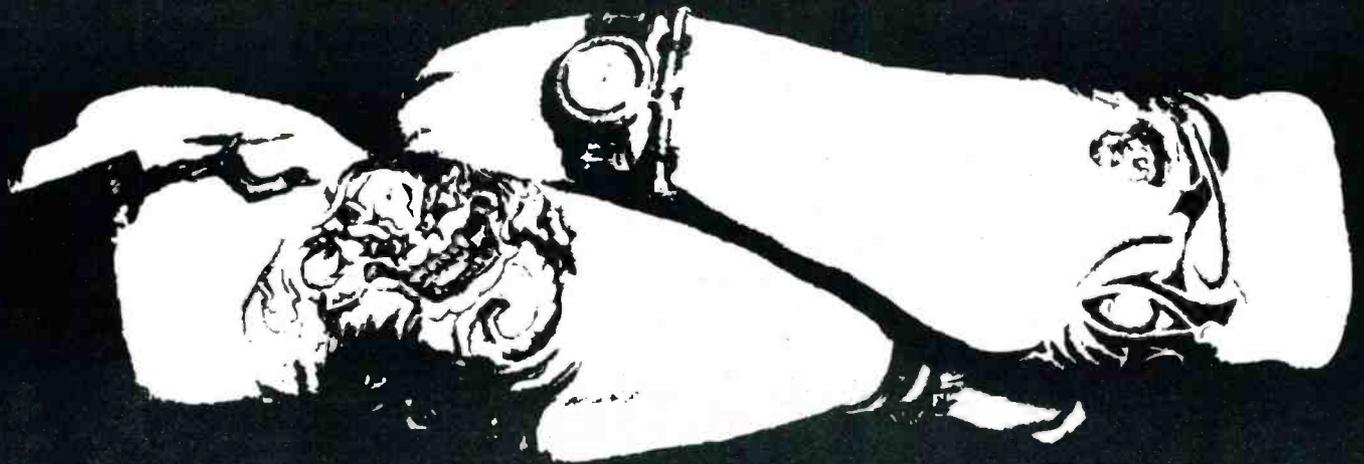
"People think it's novel that we play heavy metal music. They're like, 'Oh, that's so cute.' That baffles me."

"Bands with females have to try twice as hard and be twice as good and twice as original."



# EVERLAST

MOVE FOR REAL (REMIX)  
FEATURING N'DEA DAVENPORT



## #5 MOST ADDED

OUT-OF-THE-BOX AT:

WZZN	KFSD	WLUM	KZON	KAEP	WKRL
KFMA	WWV	KMBY	WSFM	WXTW	KAHA
WJSE	WRRV	WZZI	KLEC	KACV	

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ENTERTAINMENT



# hey mister

**Top 5 phones at**  
**WZTA 10x KILO 13x KXRK 35x**  
**WHRL 20x KXXR 12x KNRQ 20x**  
**WXQR WJZJ**

Still #1 phones at KEDJ and Top 10 phones at Q101

Also reacting at  
WXRK KNRK 91X WZNE WKRL KMYZ

New!  
KEGL KLAQ KPOI WBUZ WZZI  
KAHA KMBY KFMX WWCT KLFX  
WRBR WMZK KXNA WJJO WLUM  
WCMF

KPOI (#1 phones at night after 4 spins!)



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# R&R Alternative Top 50

Powered by



November 2, 2001

| LAST WEEK | THIS WEEK | ARTIST TITLE LABEL(S)                               | TOTAL PLAYS | +/- PLAYS | GROSS IMPRESSIONS (M) | WEEKS ON CHART | TOTAL STATIONS ADDS |
|-----------|-----------|-----------------------------------------------------|-------------|-----------|-----------------------|----------------|---------------------|
| 1         | 1         | NICKELBACK How You Remind Me (Roadrunner)           | 3091        | -31       | 332560                | 15             | 74/1                |
| 2         | 2         | INCUBUS I Wish You Were Here (Immortal/Epic)        | 2752        | +114      | 303578                | 12             | 76/1                |
| 3         | 3         | P.O.D. Alive (Atlantic)                             | 2654        | +144      | 289455                | 13             | 72/1                |
| 6         | 4         | LINKIN PARK In The End (Warner Bros.)               | 2414        | +130      | 268727                | 17             | 74/1                |
| 5         | 5         | STAINED Fade (Flip/Elektra/EEG)                     | 2373        | +70       | 253975                | 13             | 73/1                |
| 4         | 6         | PUDDLE OF MUDD Control (Flawless/Geffen/Interscope) | 2344        | -23       | 230545                | 19             | 69/1                |
| 7         | 7         | CREED My Sacrifice (Wind-up)                        | 2278        | +271      | 262526                | 3              | 71/1                |
| 9         | 8         | DISTURBED Down With The Sickness (Giant/Reprise)    | 1926        | +63       | 176449                | 21             | 64/1                |
| 10        | 9         | BLINK-182 Stay Together For The Kids (MCA)          | 1839        | +121      | 196948                | 13             | 71/2                |
| 8         | 10        | ALIEN ANT FARM Smooth Criminal (DreamWorks)         | 1812        | -110      | 202637                | 23             | 75/1                |
| 14        | 11        | SYSTEM OF A DOWN Chop Suey (American/Columbia)      | 1665        | +113      | 208585                | 15             | 63/1                |
| 12        | 12        | BUSH The People That We Love (Atlantic)             | 1629        | +5        | 165277                | 9              | 70/1                |
| 11        | 13        | TOOL Schism (Volcano)                               | 1544        | -108      | 176312                | 26             | 69/1                |
| 15        | 14        | SUM 41 In Too Deep (Island/IDJMG)                   | 1519        | +142      | 153949                | 7              | 69/1                |
| 13        | 15        | LIT Lipstick And Bruises (RCA)                      | 1404        | -195      | 122084                | 10             | 73/1                |
| 16        | 16        | LENNY KRAVITZ Dig In (Virgin)                       | 1369        | +24       | 119716                | 8              | 65/1                |
| 18        | 17        | DEFAULT Wasting My Time (TVT)                       | 1275        | +88       | 92580                 | 9              | 58/4                |
| 25        | 18        | HOOBASTANK Crawling In The Dark (Island/IDJMG)      | 1147        | +199      | 135954                | 4              | 64/4                |
| 22        | 19        | 311 I'll Be Here Awhile (Volcano)                   | 1140        | +115      | 121799                | 7              | 62/5                |
| 19        | 20        | LINKIN PARK Crawling (Warner Bros.)                 | 1104        | -79       | 134908                | 34             | 64/1                |
| 20        | 21        | ADEMA Giving In (Arista)                            | 1008        | -143      | 77018                 | 19             | 57/1                |
| 21        | 22        | GORILLAZ Clint Eastwood (Virgin)                    | 956         | -185      | 102441                | 20             | 59/0                |
| 32        | 23        | PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)  | 888         | +269      | 122925                | 4              | 61/8                |
| 26        | 24        | ROB ZOMBIE Feel So Numb (Geffen/Interscope)         | 852         | +39       | 92462                 | 5              | 60/2                |
| 27        | 25        | SALIVA Click Click Boom (Island/IDJMG)              | 846         | +50       | 58029                 | 12             | 38/1                |
| 29        | 26        | SEVENDUST Praise (TVT)                              | 785         | +52       | 63798                 | 4              | 52/2                |
| Breaker   | 27        | KID ROCK Forever (Top Dog/Lava/Atlantic)            | 759         | +369      | 64408                 | 2              | 49/6                |
| 33        | 28        | PETE YORN For Nancy (Columbia)                      | 650         | +38       | 78597                 | 10             | 44/2                |
| Breaker   | 29        | REMY ZERO Save Me (Elektra/EEG)                     | 643         | -1        | 59999                 | 8              | 47/3                |
| 28        | 30        | DAVE NAVARRO Hungry (Capitol)                       | 637         | -144      | 32516                 | 9              | 47/0                |
| 30        | 31        | GODSMACK Bad Magick (Republic/Universal)            | 592         | -79       | 54599                 | 9              | 43/0                |
| 37        | 32        | FLICKERSTICK Beautiful (Epic)                       | 582         | +124      | 44860                 | 4              | 41/0                |
| 34        | 33        | DROWNING POOL Bodies (Wind-up)                      | 546         | -2        | 55661                 | 18             | 19/1                |
| 48        | 34        | STROKES Last Nite (RCA)                             | 530         | +247      | 87007                 | 2              | 43/6                |
| 36        | 35        | COLD Thirteen (Flip/Geffen/Interscope)              | 472         | -11       | 26019                 | 5              | 36/0                |
| 40        | 36        | COLDPLAY Trouble (Nettwerk/Capitol)                 | 464         | +95       | 58592                 | 9              | 30/1                |
| 35        | 37        | LIVE Overcome (Radioactive/MCA)                     | 444         | -78       | 49209                 | 6              | 27/0                |
| Debut     | 38        | JIMMY EAT WORLD The Middle (DreamWorks)             | 436         | +172      | 28641                 | 1              | 36/9                |
| 47        | 39        | WEEZER Photograph (Geffen/Interscope)               | 397         | +109      | 52702                 | 2              | 40/20               |
| 39        | 40        | SUGARCULT Stuck In America (Ultimatum/Artemis)      | 380         | -9        | 27464                 | 11             | 25/1                |
| Debut     | 41        | DAVE MATTHEWS BAND Everyday (RCA)                   | 364         | +147      | 27773                 | 1              | 27/3                |
| 44        | 42        | ABANDONED POOLS Mercy Kiss (Extasy)                 | 331         | +12       | 13993                 | 5              | 29/2                |
| 46        | 43        | PRESSURE 4-5 Beat The World (DreamWorks)            | 327         | +14       | 19946                 | 3              | 28/2                |
| 50        | 44        | SAVES THE DAY At Your Funeral (Vagrant/TVT)         | 309         | +38       | 33200                 | 2              | 27/4                |
| 41        | 45        | NEW ORDER Crystal (Reprise)                         | 308         | -15       | 18886                 | 4              | 21/2                |
| 49        | 46        | PENNYWISE Divine Intervention (Epitaph)             | 302         | +19       | 41268                 | 3              | 18/1                |
| 47        | 47        | SEVEN CHANNELS Breathe (Palm Pictures)              | 301         | -20       | 27397                 | 9              | 15/0                |
| 48        | 48        | CRASHPALACE Evolution (Trauma)                      | 300         | +42       | 13523                 | 2              | 21/1                |
| Debut     | 49        | GORILLAZ 19-2000 (Virgin)                           | 295         | +143      | 43224                 | 1              | 26/4                |
| 50        | 50        | MESH STL Maybe Tomorrow (Label)                     | 292         | +23       | 27054                 | 7              | 25/2                |

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 10/21-Saturday 10/27. 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

www.radds.com

| ARTIST TITLE LABEL(S)                              | ADDS |
|----------------------------------------------------|------|
| TOOL Lateralus (Volcano)                           | 33   |
| FUEL Last Time (Epic)                              | 24   |
| WEEZER Photograph (Geffen/Interscope)              | 20   |
| STONE TEMPLE PILOTS Revolution (Atlantic)          | 15   |
| EVERLAST Love For Real (Tommy Boy)                 | 10   |
| JIMMY EAT WORLD The Middle (DreamWorks)            | 9    |
| PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope) | 8    |
| KID ROCK Forever (Top Dog/Lava/Atlantic)           | 6    |
| STROKES Last Nite (RCA)                            | 6    |
| 311 I'll Be Here Awhile (Volcano)                  | 5    |

**SUM 41**  
**"IN TOO DEEP"**  
 GREAT Early Research!  
 KNRK: Top 5 Call Out  
 R&R: 15 - 14 1519x (+142)  
 BDS: 15\* - 13\* 1508x (+150)  
 The Highest Scanning Debut Album From  
 a Rock Band Released This Year!!!  
 On TRL!  
 Island Def Jam Music Group A Universal Music Company

## Most Increased Plays

| ARTIST TITLE LABEL(S)                              | TOTAL PLAY INCREASE |
|----------------------------------------------------|---------------------|
| KID ROCK Forever (Top Dog/Lava/Atlantic)           | +369                |
| CREED My Sacrifice (Wind-up)                       | +271                |
| PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope) | +269                |
| STROKES Last Nite (RCA)                            | +247                |
| HOOBASTANK Crawling In The Dark (Island/IDJMG)     | +199                |
| JIMMY EAT WORLD The Middle (DreamWorks)            | +172                |
| DAVE MATTHEWS BAND Everyday (RCA)                  | +147                |
| P.O.D. Alive (Atlantic)                            | +144                |
| GORILLAZ 19-2000 (Virgin)                          | +143                |
| SUM 41 In Too Deep (Island/IDJMG)                  | +142                |

## Breakers

NOW PLAYING ON 60% OF THE REPORTING PANEL

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

|                      |                     |       |
|----------------------|---------------------|-------|
| TOTAL PLAYS/INCREASE | TOTAL STATIONS/ADDS | CHART |
| 759/369              | 49/6                | 27    |

**REMY ZERO**  
 Save Me (Elektra/EEG)

|                      |                     |       |
|----------------------|---------------------|-------|
| TOTAL PLAYS/INCREASE | TOTAL STATIONS/ADDS | CHART |
| 643/-1               | 47/3                | 29    |

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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28,675 scanned first week, #41 on the top 200!

New This Week: **WHRL WRAX!**

WLIR/New York 18x #1 PHONES! 3035 Scanned, #33!  
 WWCD/Columbus 16x #5 PHONES! 227 scanned, #48!  
 KFSD/San Diego 34x #10 PHONES! 672 scanned, #20!

Trend setting retail accounts

#5 Tower Records Chainwide #6 Newbury Comics  
 #3 CD World #3 Amoeba #1 Easy Street  
 #5 Ear X-tacy #2 Twist & Shout #3 Vintage Vinyl  
 #5 LINC'S #6 Crow's Nest #3 Orpheum

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Top 10 Markets out selling  
the national average:

New York-3035 scanned, #33  
 Los Angeles-2239 scanned, #34  
 Chicago-2297 scanned, #19 (WZZN-11x!)  
 Philadelphia-1010 scanned, #37  
 San Francisco-1678 scanned #23  
 Dallas-781 scanned, #28 (KDGE-22x!)  
 Washington, DC-1052 scanned, #27  
 Detroit-599 scanned, #32  
 Houston-462 scanned, #39 (KTBB-8x!)  
 Seattle-1008 scanned, #20

# Break Through Artist

**SAVES THE DAY**

Track: "AT YOUR FUNERAL"

LP: *STAY WHAT YOU ARE*

Label: VAGRANT

By **Katy Stephan**

## Saves The Day: Some Questions, Some Answers

**Q:** Who are these Saves The Day guys, anyway?

**A:** Singer Chris Conley, bassist Eben D'Amico, guitarists Ted Alexander and David Soloway and drummer Bryan Newman are Saves The Day. That's the current lineup, anyway. Before they signed with their current label, Vagrant, they released two full-lengths on Equal Vision Records.

In those early days there was a different bass player. His name was Sean, and evidently he just showed up at the band's first recording session, so he ended up on the demo and in the band. There were also two different guitar players in the original lineup, so the only original members are Chris and Bryan. They've been playing together since eighth grade.

**Q:** Did they just spring up overnight or something?

**A:** No. See Question 1.

**Q:** But aren't they just 20 years old or so?

**A:** Yup.

**Q:** Is their song "At Your Funeral" spinning all over the country — WFNX/

Boston; WHRL/Albany, NY; WXDX/Pittsburgh; KEDJ/Phoenix; KNDD/Seattle; and tons more?

**A:** Duh.

**Q:** They're suddenly everywhere... are they somehow affiliated with Starbucks?

**A:** While they may inspire toe-tapping, knee-bouncing and head-bobbing, Saves The Day are caffeine-free.

**Q:** What does STD stand for?

**A:** Ummm ... Saves The Day.

**Q:** Other than their lyrics, are there any words of wisdom that Saves The Day can offer?

**A:** Bryan Newman, drummer: "I'm only going to live life once, so I'm taking lots of chances. If opportunities arise, go with them. Don't worry about what your parents will think or what it means in the long run. And enjoy your youth — don't always wish you were older."



*Saves The Day*

**Lynn Barstow**  
PD/MD, KMYZ/Tulsa

## ON THE RECORD

Remy Zero are a great band. "Save Me" is such a beautiful record, it's difficult to keep it off the air. The exposure that the song is getting through its inclusion in the title sequence of the TV show *Smallville* is really going to be a plus. It's a record that people respond to here. ■ What's really working for me right now is the Custom record, "Hey, Mister." After seven or eight spins, it's already bubbling into that top-10-request-getter category. It's the kind of novelty record we probably won't be hearing in six months, but right now people are loving it. ■ I love the Pete Yorn track "For Nancy." We're really a loud radio station, but we were early with that record, because I think it's one of those quality things that we did well to associate ourselves with.

You have to respect a band that puts their music out and says, "Take it or leave it." That's exactly what Tool did on "Lateralus," and radio decided to take it in large quantities — 33 adds and 44 stations out of the box to be exact ... "Last Time" is Fuels latest, and it gathers 24 adds its first week out ... Weezer also hit the 20-add mark with "Photograph," while Stone Temple Pilots' "Revolution" and Everlast's "Love for Real" close out the songs with double-digit adds ... **Gave Matthews Band** debuts on the chart with "Everyday" behind some very healthy rotation increases ... I've loved **Remy Zero** for a long time, and it's great to see **Elektra** bringing "Save Me" home at the format. It's a breaker this week and enters the top 30 ... Behind some very strong callout, the re-adds begin for **Seven Channels** and "Breathe" ... **Sugarcult** pick up **WEAX**/Birmingham behind their very catchy "Stuck in America" ... **TVT** has to be happy: **Sevendust** are doing extremely well "Praise" is on 52 stations, is top 30, etc., etc.), but also take a look at **Default**, who are heading to the top 10 behind "Wasting My Time" ... Two cool records thankfully continue to make headway at the format: Pete Yorn's "For Nancy" enters the top 30 behind some nice rotation increases, while **Abandoned Pools**' "Mercy Kiss" is a hair from the top 40, with new supporters on board each week ... **RECORD OF THE WEEK:** Omniblank "Circles"

## ON THE RADIO

by Jim Kerr

# GORILLAZ

The follow-up to the super hit "19-2000"  
**"CLINT EASTWOOD"**

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Q101 89X WBRU KNRK KPNT  
KKND WMRQ WBTZ WHRL and many more!!!



RateTheMusic.com  
BY MEDIABASE™

America's Best Testing Alternative Songs  
12+ For The Week Ending 11/2/01.

| Artist Title (Label)                             | TW   | LW   | Familiarity | Burn | TD   | Familiarity | Burn |
|--------------------------------------------------|------|------|-------------|------|------|-------------|------|
| NICKELBACK How You Remind Me (Roadrunner)        | 4.34 | 4.36 | 92%         | 16%  | 4.30 | 93%         | 17%  |
| LINKIN PARK In The End (Warner Bros.)            | 4.27 | 4.24 | 91%         | 10%  | 4.23 | 91%         | 12%  |
| INCUBUS I Wish You Were Here (Immortal/Epic)     | 4.13 | 4.15 | 88%         | 13%  | 4.11 | 89%         | 13%  |
| LINKIN PARK Crawling (Warner Bros.)              | 4.10 | 4.08 | 97%         | 32%  | 4.08 | 98%         | 35%  |
| P.O.D. Alive (Atlantic)                          | 4.03 | 4.08 | 91%         | 17%  | 4.01 | 91%         | 18%  |
| STAIN'D Fade (Flip/Elektra/EEG)                  | 4.03 | 4.09 | 91%         | 19%  | 4.02 | 93%         | 21%  |
| ADEMA Giving In (Arista)                         | 3.98 | 3.98 | 73%         | 11%  | 3.91 | 76%         | 12%  |
| INCUBUS Drive (Immortal/Epic)                    | 3.92 | 3.99 | 98%         | 47%  | 3.96 | 98%         | 47%  |
| SYSTEM OF A DOWN Chop Suey (American/Columbia)   | 3.90 | 3.95 | 84%         | 16%  | 3.86 | 86%         | 16%  |
| DEFAULT Wasting My Time (TVT)                    | 3.88 | 3.84 | 45%         | 5%   | 3.88 | 48%         | 5%   |
| PUDDLE... Control (Flawless/Geffen/Interscope)   | 3.86 | 3.92 | 89%         | 26%  | 3.85 | 90%         | 28%  |
| STAIN'D It's Been Awhile (Flip/Elektra/EEG)      | 3.86 | 3.95 | 99%         | 58%  | 3.90 | 99%         | 60%  |
| ALIEN ANT FARM Smooth Criminal (DreamWorks)      | 3.82 | 3.90 | 99%         | 44%  | 3.76 | 99%         | 45%  |
| SUM 41 Fat Lip (Island/IDJMG)                    | 3.80 | 3.88 | 92%         | 35%  | 3.76 | 92%         | 35%  |
| DISTURBED Down With The Sickness (Giant/Reprise) | 3.79 | 3.86 | 89%         | 27%  | 3.80 | 92%         | 31%  |
| SUM 41 In Too Deep (Island/IDJMG)                | 3.77 | 3.83 | 81%         | 13%  | 3.65 | 81%         | 16%  |
| TOOL Schism (Volcano)                            | 3.77 | 3.82 | 89%         | 34%  | 3.78 | 93%         | 37%  |
| BLINK-182 Stay Together For The Kids (MCA)       | 3.76 | 3.77 | 71%         | 13%  | 3.63 | 69%         | 14%  |
| WEEZER Hash Pipe (Geffen/Interscope)             | 3.73 | 3.63 | 92%         | 37%  | 3.74 | 93%         | 39%  |
| SEVENDUST Praise (TVT)                           | 3.71 | 3.71 | 38%         | 4%   | 3.69 | 41%         | 6%   |
| BUSH The People That We Love (Atlantic)          | 3.69 | 3.76 | 70%         | 11%  | 3.62 | 73%         | 13%  |
| GOODSMACK Bad Magick (Republic/Universal)        | 3.63 | 3.72 | 63%         | 12%  | 3.64 | 67%         | 14%  |
| 311 I'll Be Here Awhile (Volcano)                | 3.63 | 3.68 | 51%         | 9%   | 3.64 | 54%         | 9%   |
| SALIVA Click Click Boom (Island/IDJMG)           | 3.61 | 3.64 | 80%         | 19%  | 3.62 | 84%         | 20%  |
| RDB ZOMBIE Feel So Numb (Geffen/Interscope)      | 3.61 | 3.61 | 49%         | 7%   | 3.59 | 55%         | 8%   |
| LIT Lipstick And Bruises (RCA)                   | 3.57 | 3.59 | 65%         | 11%  | 3.53 | 67%         | 12%  |
| GORILLAZ Clint Eastwood (Virgin)                 | 3.53 | 3.59 | 93%         | 40%  | 3.51 | 94%         | 40%  |
| CREED My Sacrifice (Wind-up)                     | 3.44 | -    | 69%         | 15%  | 3.43 | 73%         | 16%  |
| DAVE NAVARRO Hungry (Capitol)                    | 3.26 | 3.38 | 45%         | 10%  | 3.23 | 50%         | 12%  |
| LENNY KRAVITZ Dig In (Virgin)                    | 3.18 | 3.13 | 68%         | 21%  | 3.25 | 71%         | 20%  |

Total sample size is 831 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®

- WEEZER Photograph (Geffen/Interscope)
- FUEL Last Time (Epic)
- STROKES Last Nite (RCA)
- BUTTHOLE SURFERS Dracula From Houston (Surfdog/Hollywood)
- EVERLAST Love For Real (Tommy Boy)
- STONE TEMPLE PILOTS Revolution (Atlantic)
- TOOL Lateralus (Volcano)
- PETE YORN For Nancy (Columbia)
- CRYSTAL METHOD You Know It's Hard (Outpost/Geffen/Interscope)
- SAVES THE DAY At Your Funeral (Vagrant/TVT)
- 311 I'll Be Here Awhile (Volcano)
- LINKIN PARK In The End (Warner Bros.)
- JIMMY EAT WORLD The Middle (DreamWorks)
- SEVENDUST Praise (TVT)
- GORILLAZ 19-2000 (Virgin)
- CUSTOM Hey Mister (Artist Direct)
- BETTER THAN EZRA Misunderstood (Beyond)
- RYAN ADAMS New York, New York (Lost Highway/IDJMG)
- AFROMAN Crazy Rap (Universal)
- BUILT TO SPILL Trimmed & Burning (Warner Bros.)

## ALTERNATIVE Going For Adds

11/6/01

- ALIEN ANT FARM Movies (DreamWorks)
- CAKE Love You Madly (Columbia)
- CRAVING THEO Alone (No More) (Columbia)
- RADIOHEAD Live (Capitol)

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)



# ALF

## ALIEN ANT FARM "MOVIES"

THE FOLLOW-UP SINGLE TO THE #1 SONG "SMOOTH CRIMINAL"

### GOING FOR ADDS 11/6

COULDN'T WAIT: **LIVE 105**

BE SURE TO CATCH THE VIDEO PREMIERE ON **TRL 11/5**

AGM: RYAN HANDELMAN • PRODUCED AND MIXED BY: JAY BAUDIGARONER  
 VIDEO DIRECTED BY: MARC KLASFELD  
 MANAGEMENT: BORMAN/MOIR/BOYLE ENTERTAINMENT  
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[WWW.DREAMWORKSRECORDS.COM](http://WWW.DREAMWORKSRECORDS.COM) [WWW.ALIENANTFARM.COM](http://WWW.ALIENANTFARM.COM)

# Alternative Playlists

**MARKET #1**

**WKXJ/New York**  
Infinity  
(212) 314-9230  
Kingston/Woody/Fair  
12+ Cum 2,463,380



| PLAYS | LW | TW | ARTIST/TITLE                    | GI (899) |
|-------|----|----|---------------------------------|----------|
| 34    | 36 | 38 | SYSTEM OF A DOWN/Chop Suey      | 4811     |
| 37    | 37 | 37 | STAND/Fade                      | 47138    |
| 37    | 37 | 37 | INCUBUS/Wish You Were Here      | 47138    |
| 37    | 37 | 37 | NICKELBACK/How You Remind Me    | 47138    |
| 37    | 38 | 38 | CREDIOnly Sacrifice             | 45864    |
| 34    | 38 | 38 | LINON PARK/In The End           | 45864    |
| 28    | 38 | 38 | P.O.D./Alive                    | 42042    |
| 24    | 28 | 28 | STAND/Fade                      | 35672    |
| 24    | 28 | 28 | PUDDLE OF MUDD/Control          | 31850    |
| 23    | 23 | 23 | HOBBASTANK/Crawling In The Dark | 29032    |
| 22    | 22 | 22 | BUSH/The People That...         | 29032    |
| 4     | 21 | 21 | MARILYN MANSON/Faded Love       | 26754    |
| 20    | 20 | 20 | PUDDLE OF MUDD/Blurry           | 25480    |
| 5     | 19 | 19 | STROKES/Last Mile               | 22952    |
| 17    | 14 | 14 | SEVEN CHANNELS/Breathe          | 21658    |
| 11    | 18 | 18 | FUEL/Hemorrhage...              | 20384    |
| 11    | 18 | 18 | DISTURBED/Down With...          | 20384    |
| 23    | 16 | 16 | TOOL/Schlam                     | 20384    |
| 23    | 16 | 16 | WEZZER/Wash Pipe                | 20384    |
| 12    | 14 | 14 | PAPA ROACH/Last Resort          | 17836    |
| 12    | 14 | 14 | OZZY OSBOURNE/Bate Me Through   | 17836    |
| 17    | 14 | 14 | ALIEN ANT FARM/Smooth Criminal  | 17836    |
| 15    | 14 | 14 | TOOL/Arise                      | 17836    |
| 15    | 14 | 14 | GOODSMACK/Keep Away             | 17836    |
| 9     | 13 | 13 | DROWNING POOL/Bodies            | 16582    |
| 13    | 13 | 13 | INCUBUS/Pardon Me               | 16582    |
| 9     | 13 | 13 | U2/Beautiful Day                | 16582    |
| 9     | 12 | 12 | NE.R.D./Apocalypse              | 15288    |
| 10    | 12 | 12 | GOODSMACK/Keep Away             | 15288    |
| 15    | 12 | 12 | LINON PARK/Crawling             | 15288    |

**MARKET #2**

**KROQ/Los Angeles**  
Infinity  
(818) 567-1067  
Wishniewski/Sandblom/Worden  
12+ Cum 1,550,800



| PLAYS | LW | TW | ARTIST/TITLE                    | GI (899) |
|-------|----|----|---------------------------------|----------|
| 35    | 48 | 48 | INCUBUS/Wish You Were Here      | 37802    |
| 41    | 39 | 39 | NICKELBACK/How You Remind Me    | 36153    |
| 43    | 39 | 39 | P.O.D./Alive                    | 36153    |
| 37    | 38 | 38 | SYSTEM OF A DOWN/Chop Suey      | 34298    |
| 37    | 36 | 36 | CREDIOnly Sacrifice             | 33372    |
| 24    | 33 | 33 | BLINK-182/Stay Together For...  | 30561    |
| 34    | 34 | 34 | ALIEN ANT FARM/Smooth Criminal  | 29664    |
| 29    | 28 | 28 | PUDDLE OF MUDD/Control          | 27610    |
| 27    | 28 | 28 | 311/7/Be Here Awake             | 27610    |
| 26    | 27 | 27 | ADAM/Giving In The Dark         | 25029    |
| 24    | 26 | 26 | TOOL/Schlam                     | 24102    |
| 26    | 26 | 26 | HOBBASTANK/Crawling In The Dark | 24102    |
| 26    | 26 | 26 | LINON PARK/In The End           | 24102    |
| 24    | 25 | 25 | WEZZER/Wash Pipe                | 23175    |
| 24    | 25 | 25 | STAND/Fade                      | 22248    |
| 24    | 24 | 24 | DISTURBED/Down With...          | 22248    |
| 21    | 22 | 22 | LINON PARK/Crawling             | 20094    |
| 17    | 22 | 22 | AFV/The Days Of The Week        | 20094    |
| 17    | 22 | 22 | CLOUTIER/Play/Noisy             | 19492    |
| 22    | 21 | 21 | SUM 41/In Too Deep              | 19467    |
| 21    | 21 | 21 | PUDDLE OF MUDD/Control          | 19467    |
| 15    | 14 | 14 | BUSH/The People That...         | 18473    |
| 4     | 19 | 19 | STROKES/Last Mile               | 17836    |
| 18    | 18 | 18 | STAND/Fade                      | 16636    |
| 18    | 18 | 18 | WEZZER/Wash Pipe                | 16636    |
| 20    | 17 | 17 | PAPA ROACH/Last Resort          | 15759    |
| 14    | 16 | 16 | LIT/Lit & Kick And Brains       | 14832    |
| 18    | 16 | 16 | LINON PARK/Runway               | 14832    |
| 18    | 16 | 16 | FEWNYSS/Divers Intervention     | 14832    |

**MARKET #3**

**WKQX/Chicago**  
Emmis  
(312) 527-8348  
Russo/Shumlin  
12+ Cum 766,800



| PLAYS | LW | TW | ARTIST/TITLE                   | GI (899) |
|-------|----|----|--------------------------------|----------|
| 43    | 44 | 44 | INCUBUS/Wish You Were Here     | 14344    |
| 41    | 43 | 43 | INCUBUS/Wish You Were Here     | 14018    |
| 34    | 43 | 43 | BLINK-182/Stay Together For... | 13665    |
| 42    | 42 | 42 | P.O.D./Alive                   | 13662    |
| 38    | 39 | 39 | NICKELBACK/How You Remind Me   | 13388    |
| 38    | 39 | 39 | BLINK-182/Stay Together For... | 12714    |
| 31    | 31 | 31 | CREDIOnly Sacrifice            | 10106    |
| 24    | 26 | 26 | PETE DORNER/Wacey              | 9478     |
| 24    | 26 | 26 | DEFAULT/Wasting My Time        | 9126     |
| 26    | 26 | 26 | DISTURBED/Down With...         | 8476     |
| 24    | 26 | 26 | STONE TEMPLE PILOTS/Revolution | 8476     |
| 22    | 22 | 22 | SUM 41/In Too Deep             | 7172     |
| 16    | 22 | 22 | 311/7/Be Here Awake            | 7172     |
| 20    | 22 | 22 | SUGARPLUM/Back In America      | 7172     |
| 21    | 21 | 21 | TOOL/Schlam                    | 6846     |
| 17    | 20 | 20 | LIVE/Overcome                  | 6520     |
| 17    | 20 | 20 | PUDDLE OF MUDD/Control         | 6520     |
| 16    | 19 | 19 | LINON PARK/Crawling            | 5886     |
| 16    | 19 | 19 | CLOUTIER/Play/Noisy            | 5886     |
| 14    | 15 | 15 | BUSH/The People That...        | 4465     |
| 14    | 15 | 15 | REMY ZERZO/She Me              | 4564     |
| 15    | 14 | 14 | ALIEN ANT FARM/Smooth Criminal | 4564     |
| 14    | 14 | 14 | STROKES/Last Mile              | 4564     |
| 14    | 14 | 14 | MEST/Catholic                  | 4564     |
| 2     | 13 | 13 | KID ROCK/Forever               | 4208     |
| 12    | 13 | 13 | STAND/Fade                     | 4208     |
| 2     | 13 | 13 | PUDDLE OF MUDD/Control         | 3912     |
| 15    | 12 | 12 | LIT/Lit & Kick And Brains      | 3912     |
| 14    | 12 | 12 | ADAM/Giving In The Dark        | 3912     |
| 14    | 12 | 12 | ALIEN ANT FARM/Smooth Criminal | 3912     |

**MARKET #4**

**KITS/San Francisco**  
Infinity  
(415) 512-053  
Taylor/Austin  
12+ Cum 611,180



| PLAYS | LW | TW | ARTIST/TITLE                      | GI (899) |
|-------|----|----|-----------------------------------|----------|
| 37    | 48 | 48 | LINON PARK/In The End             | 9894     |
| 46    | 43 | 43 | ALIEN ANT FARM/Smooth Criminal    | 9116     |
| 44    | 43 | 43 | WEZZER/Wash Pipe                  | 8568     |
| 37    | 38 | 38 | CREDIOnly Sacrifice               | 8225     |
| 37    | 38 | 38 | SYSTEM OF A DOWN/Chop Suey        | 8225     |
| 37    | 38 | 38 | BLINK-182/Stay Together For...    | 8225     |
| 37    | 38 | 38 | INCUBUS/Wish You Were Here        | 8225     |
| 37    | 38 | 38 | PUDDLE OF MUDD/Control            | 8225     |
| 25    | 26 | 26 | WEZZER/Wash Pipe                  | 6110     |
| 25    | 26 | 26 | DEFAULT/Wasting My Time           | 6110     |
| 25    | 26 | 26 | INCUBUS/Pardon Me                 | 5875     |
| 25    | 26 | 26 | STONE TEMPLE PILOTS/Revolution    | 5875     |
| 23    | 23 | 23 | WEZZER/Wash Pipe                  | 5840     |
| 21    | 21 | 21 | FADE AGAIN/.../Hemorrhage Of Funk | 4935     |
| 21    | 21 | 21 | REM ZERZO/She Me                  | 4935     |
| 21    | 21 | 21 | PUDDLE OF MUDD/Control            | 4935     |
| 13    | 21 | 21 | BUSH/The People That...           | 4935     |
| 21    | 21 | 21 | ALIEN ANT FARM/Smooth Criminal    | 4935     |
| 18    | 20 | 20 | SEVEN CHANNELS/Breathe            | 4465     |
| 18    | 20 | 20 | TOOL/Schlam                       | 4230     |
| 19    | 17 | 17 | STROKES/Last Mile                 | 4230     |
| 19    | 17 | 17 | HOBBASTANK/Crawling In The Dark   | 3995     |
| 14    | 16 | 16 | DISTURBED/Down With...            | 3780     |
| 16    | 16 | 16 | SUM 41/In Too Deep                | 3780     |
| 16    | 16 | 16 | PUDDLE OF MUDD/Control            | 3780     |
| 17    | 15 | 15 | LINON PARK/One Step Closer        | 3525     |
| 17    | 15 | 15 | LINON PARK/Crawling               | 3525     |
| 16    | 12 | 12 | FEWNYSS/Divers Intervention       | 2620     |

**MARKET #5**

**WPLY/Philadelphia**  
Radio One  
(610) 565-8900  
McQuinn/Dunn/Fair  
12+ Cum 584,380



| PLAYS | LW | TW | ARTIST/TITLE                      | GI (899) |
|-------|----|----|-----------------------------------|----------|
| 37    | 48 | 48 | NICKELBACK/How You Remind Me      | 9894     |
| 46    | 43 | 43 | ALIEN ANT FARM/Smooth Criminal    | 9116     |
| 44    | 43 | 43 | WEZZER/Wash Pipe                  | 8568     |
| 37    | 38 | 38 | CREDIOnly Sacrifice               | 8225     |
| 37    | 38 | 38 | SYSTEM OF A DOWN/Chop Suey        | 8225     |
| 37    | 38 | 38 | BLINK-182/Stay Together For...    | 8225     |
| 37    | 38 | 38 | INCUBUS/Wish You Were Here        | 8225     |
| 37    | 38 | 38 | PUDDLE OF MUDD/Control            | 8225     |
| 25    | 26 | 26 | WEZZER/Wash Pipe                  | 6110     |
| 25    | 26 | 26 | DEFAULT/Wasting My Time           | 6110     |
| 25    | 26 | 26 | INCUBUS/Pardon Me                 | 5875     |
| 25    | 26 | 26 | STONE TEMPLE PILOTS/Revolution    | 5875     |
| 23    | 23 | 23 | WEZZER/Wash Pipe                  | 5840     |
| 21    | 21 | 21 | FADE AGAIN/.../Hemorrhage Of Funk | 4935     |
| 21    | 21 | 21 | REM ZERZO/She Me                  | 4935     |
| 21    | 21 | 21 | PUDDLE OF MUDD/Control            | 4935     |
| 13    | 21 | 21 | BUSH/The People That...           | 4935     |
| 21    | 21 | 21 | ALIEN ANT FARM/Smooth Criminal    | 4935     |
| 18    | 20 | 20 | SEVEN CHANNELS/Breathe            | 4465     |
| 18    | 20 | 20 | TOOL/Schlam                       | 4230     |
| 19    | 17 | 17 | STROKES/Last Mile                 | 4230     |
| 19    | 17 | 17 | HOBBASTANK/Crawling In The Dark   | 3995     |
| 14    | 16 | 16 | DISTURBED/Down With...            | 3780     |
| 16    | 16 | 16 | SUM 41/In Too Deep                | 3780     |
| 16    | 16 | 16 | PUDDLE OF MUDD/Control            | 3780     |
| 17    | 15 | 15 | LINON PARK/One Step Closer        | 3525     |
| 17    | 15 | 15 | LINON PARK/Crawling               | 3525     |
| 16    | 12 | 12 | FEWNYSS/Divers Intervention       | 2620     |

**MARKET #6**

**KDGE/Dallas-Ft. Worth**  
Clear Channel  
(972) 770-7777  
Doherty/No  
12+ Cum 465,180



| PLAYS | LW | TW | ARTIST/TITLE                          | GI (899) |
|-------|----|----|---------------------------------------|----------|
| 49    | 59 | 59 | ALIEN ANT FARM/Smooth Criminal        | 11329    |
| 55    | 55 | 55 | TOOL/Schlam                           | 10560    |
| 55    | 55 | 55 | NICKELBACK/How You Remind Me          | 10560    |
| 55    | 55 | 55 | SEVEN CHANNELS/Breathe                | 10560    |
| 42    | 58 | 58 | INCUBUS/Wish You Were Here            | 9800     |
| 41    | 58 | 58 | LINON PARK/In The End                 | 7872     |
| 35    | 39 | 39 | FLICKERSTICK/Beautiful                | 7486     |
| 37    | 39 | 39 | CURE/Out Here                         | 7104     |
| 37    | 39 | 39 | P.O.D./Alive                          | 7104     |
| 33    | 34 | 34 | SUM 41/In Too Deep                    | 6528     |
| 34    | 34 | 34 | STAND/Fade                            | 6528     |
| 27    | 32 | 32 | BLINK-182/Stay Together For...        | 6226     |
| 27    | 32 | 32 | 3 DOORS DOWNS/We Like This            | 5184     |
| 18    | 25 | 25 | NEW ORDER/Crystal                     | 4910     |
| 16    | 23 | 23 | CREDIOnly Sacrifice                   | 4466     |
| 16    | 23 | 23 | DEFAULT/Wasting My Time               | 4416     |
| 24    | 21 | 21 | BUSH/The People That...               | 4032     |
| 21    | 17 | 17 | LIFEHOUSE/Hanging By A Moment         | 4032     |
| 21    | 17 | 17 | WEZZER/Wash Pipe                      | 4032     |
| 22    | 19 | 19 | DAVE MATTHEWS BANDO/The Space Between | 3840     |
| 22    | 19 | 19 | LENNY KRAMITZ/Dig In                  | 3840     |
| 17    | 18 | 18 | LIT/Lit & Kick And Brains             | 3456     |
| 18    | 18 | 18 | FUEL/Bed Day                          | 3456     |
| 19    | 17 | 17 | BLINK-182/Adam's Song                 | 3264     |
| 17    | 17 | 17 | U2/Elevation                          | 3264     |
| 13    | 17 | 17 | TANTRO/Right In The Heart             | 3264     |
| 13    | 17 | 17 | U2/Beautiful Day                      | 3264     |
| 20    | 16 | 16 | SUGARPLUM/Back In America             | 3072     |
| 17    | 16 | 16 | BLINK-182/The Rock Show               | 3072     |
| 8     | 15 | 15 | 311/7/Be Here Awake                   | 2880     |

**MARKET #7**

**CIMX/Detroit**  
Clear Channel  
(313) 961-6397  
Brooks/Canova/Franklin  
12+ Cum 419,798



| PLAYS | LW | TW | ARTIST/TITLE                      | GI (899) |
|-------|----|----|-----------------------------------|----------|
| 37    | 38 | 38 | KID ROCK/Forever                  | 7488     |
| 36    | 38 | 38 | BLINK-182/Stay Together For...    | 7488     |
| 29    | 39 | 39 | CREDIOnly Sacrifice               | 7104     |
| 29    | 39 | 39 | NICKELBACK/How You Remind Me      | 7104     |
| 26    | 27 | 27 | P.O.D./Alive                      | 6528     |
| 37    | 34 | 34 | INCUBUS/Wish You Were Here        | 5780     |
| 37    | 34 | 34 | PUDDLE OF MUDD/Control            | 5780     |
| 37    | 34 | 34 | SUM 41/In Too Deep                | 5780     |
| 30    | 30 | 30 | P.O.D./Alive                      | 5780     |
| 31    | 28 | 28 | INCUBUS/Wish You Were Here        | 5588     |
| 20    | 26 | 26 | BASMENT JAMM/Where's Your Head At | 4800     |
| 26    | 26 | 26 | SYSTEM OF A DOWN/Chop Suey        | 4800     |
| 18    | 25 | 25 | STROKES/Last Mile                 | 4800     |
| 24    | 24 | 24 | DEFAULT/Wasting My Time           | 4608     |
| 25    | 24 | 24 | ALIEN ANT FARM/Smooth Criminal    | 4416     |
| 21    | 22 | 22 | REMY ZERZO/She Me                 | 4224     |
| 21    | 22 | 22 | PRESSURE 4-5/Beat The World       | 4032     |
| 38    | 21 | 21 | TOOL/Schlam                       | 4032     |
| 21    | 21 | 21 | WEZZER/Wash Pipe                  | 4032     |
| 21    | 21 | 21 | JAYDOR/Sometimes Wanna Die        | 4032     |
| 21    | 21 | 21 | ADAM/Giving In The Dark           | 4032     |
| 22    | 20 | 20 | SUM 41/In Too Deep                | 3840     |
| 20    | 20 | 20 | SEVEN CHANNELS/Breathe            | 3840     |
| 19    | 20 | 20 | OUR LADY PEACE/Right Behind You   | 3840     |
| 23    | 18 | 18 | FRIGER ELEVATION/Don't Join Us    | 3840     |
| 21    | 18 | 18 | TANTRO/Right In The Heart         | 3840     |
| 17    | 18 | 18 | U2/Beautiful Day                  | 3840     |
| 14    | 16 | 16 | GORILLAZ/21st Century Robots      | 3456     |
| 14    | 16 | 16 | LIMP BIZKIT/My Way                | 3456     |
| 23    | 14 | 14 | DROWNING POOL/Bodies              | 2880     |

**MARKET #8**

**WBEN/Boston**  
Infinity  
(617) 266-1111  
Oedipus/Strick  
12+ Cum 594,188



| PLAYS | LW | TW | ARTIST/TITLE                      | GI (899) |
|-------|----|----|-----------------------------------|----------|
| 37    | 41 | 41 | INCUBUS/Wish You Were Here        | 10456    |
| 40    | 38 | 38 | STAND/Fade                        | 9728     |
| 37    | 38 | 38 | NICKELBACK/How You Remind Me      | 9728     |
| 37    | 38 | 38 | ALIEN ANT FARM/Smooth Criminal    | 9728     |
| 34    | 34 | 34 | LINON PARK/In The End             | 8704     |
| 19    | 23 | 23 | P.O.D./Alive                      | 5888     |
| 19    | 23 | 23 | KID ROCK/Forever                  | 5888     |
| 17    | 22 | 22 | WEZZER/Wash Pipe                  | 5628     |
| 17    | 22 | 22 | INCUBUS/Pardon Me                 | 5628     |
| 21    | 21 | 21 | SYSTEM OF A DOWN/Chop Suey        | 5376     |
| 22    | 20 | 20 | LENNY KRAMITZ/Dig In              | 6120     |
| 17    | 17 | 17 | SUM 41/In Too Deep                | 4352     |
| 14    | 15 | 15 | STONE TEMPLE PILOTS/Revolution    | 4352     |
| 15    | 15 | 15 | PETE VORVOR/Wacey                 | 3840     |
| 14    | 15 | 15 | CRYSTAL METHOD/You Know It's Hard | 3840     |
| 14    | 15 | 15 | LIT/Lit & Kick And Brains         | 3840     |
| 14    | 15 | 15 | BLINK-182/Stay Together For...    | 3840     |
| 14    | 15 | 15 | REMY ZERZO/She Me                 | 3584     |
| 13    | 14 | 14 | SEVEN CHANNELS/Breathe            | 3328     |
| 11    | 13 |    |                                   |          |

## New Music Specialty Shows

R&R's Exclusive Look At The Cutting Edge Of Alternative

### Chill Out

By  
**Katy Stephan**

When the weather turns cold, there are a few steps that must be taken. Sweaters must be scrounged up from the floor of the closet, under all your unused sports equipment. Cocoa must be purchased. And, of course, it's time for cold-weather music.

It's all well and good to listen to jolly, sunny, rocking tracks when the weather is warm. But, come November, you want to bundle up in front of the fire and nurse your symptoms of Seasonal Affective Disorder with hot brandy and moody music. I recommend a heavy dose of the following records.

**Death Cab For Cutie's *The Photo Album*** opens with a shiver — a plaintive vocal and a guitar with the vibrato turned up all the way. The tempo picks up along the way, but even the tracks that settle into solid rocking grooves maintain a certain chill. "I Was a Kaleidoscope" opens with a line about putting on an overcoat and walking into winter with chattering teeth, for God's sake. This is cold-weather music, my friend. Ron Brown or Puckett at McGathy Promotions will hook you up (800-448-7625).

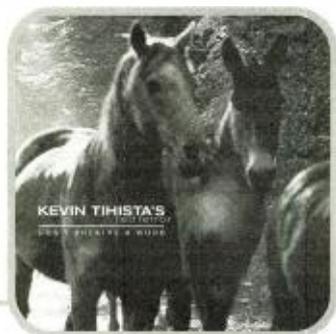
If there really is a Toshiack Highway, it must be in the North Country somewhere. Swervedriver Adam Franklin's four-song EP, *Every Day, Rock n' Roll Is Saving My Life*, sticks to a dark, blurry landscape. Call Garret Vandermolen at Catapult (617-426-2737, ext. 230).

The iciest album on the pile is **Black Box Recorder's** collection of rereleases, cleverly titled *The Worst of Black Box Recorder*.

Sarah Nixey's vocals are frosty as always, but the covers of "Seasons in the Sun" and "Rock 'n' Roll Suicide" will actually brighten your mood, and "The Facts of Life" should raise your temperature. Get it from Brendan Flynn at Jetset (212-625-0202).

The debut album from **Kevin Tihista's Red Terror** is a standout, and it's perfect for listening to while staying in on a gray day. This might sound crazy, but the genius of *Don't Breathe a Word* is really in the mixing. Tinkly vibraphone, breathy synths, violin and Hammond B3 melt together beautifully. "Outta Site, Outta Mind" features a cool, disco-style drum loop complete with clap. When's the last time you heard a clap track? "Jack & Diane"? Call Anthony Delia at Atlantic to get a copy (212-707-2086).

Curl up with some of these records and enjoy the weather. I'm gonna go get me some of those fuzzy pajamas with feet. Brrrr!



Kevin Tihista

## R&R Top 20 Artists

November 2, 2001

1. **CRYSTAL METHOD** (*Outpost/Geffen/Interscope*) "You Know It's Hard"
2. **FEEDER** (*Echo*) "Buck Rogers"
3. **MAD CAPSULE MARKETS** (*Palm Pictures*) "Pulse"
4. **CYPRESS HILL** (*Ruff/Columbia*) "Trouble"
5. **AVALANCHES** (*Modular/London Sire*) "Frontier Psychiatrist"
6. **SPIRITUALIZED** (*Arista*) "Stop Your Crying"
7. **TENACIOUS D** (*Epic*) "Wonderboy"
8. **GORILLAZ** (*Virgin*) "19-2000"
9. **BASEMENT JAXX** (*Astralwerks*) "Where's Your Head At"
10. **STROKES** (*MCA*) "Last Nite"
11. **JIMMY EAT WORLD** (*DreamWorks*) "The Middle"
12. **APEX THEORY** (*DreamWorks*) "Shhh..."
13. **DEATH CAB FOR CUTIE** (*Barsuk*) "Movie Script Ending"
14. **WEEZER** (*Geffen*) "Photograph"
15. **CUSTOM** (*Artist Direct*) "Hey, Mister"
16. **CURE** (*Fiction/Elektra/EEG*) "Cut Here"
17. **INTERNATIONAL NOISE** (*Epitaph*) "Capitalism..."
18. **DISCONTENT** (*Sha La*) "Time Bomb"
19. **NEW END ORIGINAL** (*Jade Tree*) "Lukewarm"
20. **PUDDLE OF MUDD** (*Flawless/Geffen/Interscope*) "Blurry"

Ranked by total number of shows reporting artist.

## Record Of The Week

**Record of the Week: Tilt**  
**Album: *Been Where? Did What?***  
**Label: Fat Wreck**

Some people turn to punk rock after buying a guitar and finding out how boring it is to actually learn how to play. Taking lessons is not very punk. And practicing? There's something about going over and over that riff from "Anarchy in the U.K.," that really sucks the rebellion out of you.

But when people who have the skills to play anything choose to play punk, look out. Tilt deliver the ballsy, fuck-everybody attitude of a great punk band with the chops of conservatory-trained musicians.

Of course, you probably already knew that. Tilt have been around for years, and *Been Where? Did What?* is a collection of their rarities and demos. Lead singer Cinder Block puts other girl singers to shame with her hard, steely vocals and artful delivery. Can punk be artful? Hell, yes!

If all that didn't convince you that this album is rad, how about a cover of the theme song from *Dukes of Hazzard*? I rest my case. Call Jason at Fat Wreck Chords for info (415-284-1790).



## Specialty Show Reporters

Shows and their Top 5 songs listed alphabetically by market

|                                                                                                                                                                                                                                                         |                                                                                                                                                                                                                                                                                                                          |                                                                                                                                                                                                                                                                                  |                                                                                                                                                                                                                                                                         |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>WEQX/Albany, NY</b><br>Download<br>Sunday 9pm-11pm<br>Alex Taylor<br>Slits "It Feels Good..."<br>Feeder "Buck Rogers"<br>New Order "10 Miles Hour"<br>Deftones "One Last Night"<br>Remy Zero "Over The Rail..."                                      | <b>WXEG/Dayton, OH</b><br>The X Spin Cycle<br>Sunday 9-10:30pm<br>Vinnie<br>Kid Rock "Forever"<br>Mosh "Maybe Tomorrow"<br>Fuel "Last Time"<br>Weezer "Photograph"<br>Ianic "Mourning"                                                                                                                                   | <b>KXTE/Las Vegas, NV</b><br>It Hurts When I Pee<br>Sunday 10pm-midnight<br>El Diablo<br>New End Original "Lukewarm"<br>No Motiv "Give Me Strength"<br>Lovin' Spoon "Up All Night"<br>Strokes "Some"<br>Mad Capsule Markets "Pulse"                                              | <b>KFSD/San Diego, CA</b><br>3P Radio 1<br>Wednesday 10pm-midnight<br>Tary<br>Foghat "Cash Out"<br>Sarsfield "Save Yourself"<br>Faith "Angels Suckin'<br>Justice Theory "This Is The End..."<br>Yellowcard "Drinking"                                                   |
| <b>WNNX/Atlanta, GA</b><br>Sunday School<br>Sunday 9pm-10pm<br>Jay Harrison<br>Crystal Method "You Know It's Hard"<br>Feeder "Fun"<br>Spiritualized "Stop Your Crying"<br>Jimmy Eat World "The Middle"<br>Seven Gardens "Breath"                        | <b>KTCL/Denver, CO</b><br>Adventure University<br>Sunday 7:30-8:30pm<br>Professor Kat<br>Death Cab For Cutie "Information..."<br>Discontent "Time Bomb"<br>Badly Drawn Boy "Everybody's Talking"<br>Basement Jaxx "Where's Your Head At"<br>They Might Be Giants "Mr. Cadenhead"<br>They Might Be Giants "Mr. Cadenhead" | <b>KROQ/Los Angeles, CA</b><br>Rodney On The RQZ<br>Sunday midnight-3am<br>Rodney Bingenheimer<br>Super Furry Animals "Rings Around..."<br>Mylon LeFay "Sister Sam"<br>Paul McCartney "About You"<br>Ash "Chaos Theory"<br>Ivy "Edge Of The Ocean"                               | <b>XTRA/San Diego, CA</b><br>The Lab<br>Sunday 7pm-9pm<br>Tim Pines<br>Crystal Method "You Know It's Hard"<br>Saves The Day "Your Funeral"<br>Tenacious D "Wonder Boy"<br>White Stripes "Hotel Yorba"<br>Spiritualized "Stop Your Crying"                               |
| <b>WRAX/Birmingham, AL</b><br>Reg's Coffeehouse<br>Sunday 10am-1pm<br>Scott Register<br>Jingo, Little "Words Of Wisdom"<br>Archies "Where's Your Head At"<br>Matthew Ryan "Imagined"<br>Lucy Kapris "Broken Things"<br>Miranda Lee Richards "Right Now" | <b>WXTW/Ft Wayne, NJ</b><br>The Living Room<br>Sunday 8pm-9pm<br>Matt Jericho<br>Anabanches "Frontier Psychiatrist"<br>Feeder "Buck Rogers"<br>Five Iron Frenzy "Karamazov"<br>Mad Capsule Markets "Sunny Beach"<br>Green Day "Punks & Coles"                                                                            | <b>KNRK/Portland, OR</b><br>Scamthing Cool<br>Sunday 9pm-10pm<br>Jaime Cooley<br>Basement Jaxx "Where's Your Head At"<br>Feeder "Buck Rogers"<br>Preston School "White Bones"<br>Starliner "Good Souls"<br>White Stripes "Feel to Love..."                                       | <b>KNDD/Seattle, WA</b><br>Loudspeaker<br>Sunday 11:30pm-midnight<br>Bill Reid<br>Anabanches "Frontier Psychiatrist"<br>Scamthing Cool "Where's Your Head At"<br>International Noise "Capitalism State..."<br>Bees "Punchbag"<br>Spiritualized "Stop Your Crying"       |
| <b>WBCN/Boston, MA</b><br>Nocturnal Emissions<br>Sunday 8-10pm<br>Oedipus/Albert O<br>Cypress Hill "Trouble"<br>Puddle Of Mud "Blurry"<br>CP "Everywhere"<br>Healers "Last Ride"<br>Black Box Recorder "Seasons In The Sun"                             | <b>WJXB/Ft. Myers, FL</b><br>95 Xtreme<br>Sunday 8-10pm<br>Lancer<br>Testament "Into The Pit"<br>M-16 "Febrew"<br>Jackie "Quintana"<br>Mushroomhead "Sulfate Unraveling"<br>Custom "Hey Mister"                                                                                                                          | <b>WCYY/Portland, ME</b><br>Signal<br>Thursday 7-9pm<br>Shawn Jeffrey<br>Swinger "Lips And Smiles"<br>American Head Charge "Violent Reaction"<br>Ramones "13 Ways"<br>System Of A Down "Prison Song"<br>Slightly "Heretic Song"                                                  | <b>KPNT/Si. Louis, MO</b><br>New Music Sunday<br>Sunday 7-9:30pm<br>Les Arnie<br>Herd "Lapdance"<br>Max Linn "Soulshaker"<br>Joy Kilmer "Joy Meets Herse"<br>Tenacious D "Wonder Boy"<br>Desert "Let's Ya Mend Go"                                                      |
| <b>WFNX/Boston, MA</b><br>The First Contact<br>Sunday 8pm-9:30pm<br>Zach Brock<br>Strokes "Good Souls"<br>Jimmy Eat World "The Middle"<br>Dated Peoples "Docwork"<br>Anabanches "Frontier Psychiatrist"<br>Pulp "Sunrise"                               | <b>WEOO/Hagerstown, MD</b><br>New Hear This<br>Sunday 10pm-midnight<br>Austin Davis<br>Tenacious D "Wonder Boy"<br>Penrywasa "Divine Intervention"<br>Custom "Hey Mister"<br>"Shredder" "Pulse"<br>Bush "Sussexman"                                                                                                      | <b>WBRU/Providence, RI</b><br>Breaking And Entering<br>Wednesday 10pm-2am<br>Alesia Shapiro<br>Dashboard Confession "Screaming..."<br>AFI "Days Of The Phoenix"<br>Penrywasa "Divine Intervention"<br>Custom "Hey Mister"<br>"Shredder" "Pulse"<br>Deftones "Smear Thel I Smear" | <b>WXSX/Tallahassee, FL</b><br>Underground Lounge<br>Sunday 8-10pm<br>Headliner<br>Basement Jaxx "Where's Your Head At"<br>Discontent "Time Bomb"<br>Anabanches "Frontier Psychiatrist"<br>Scamthing Cool "Where's Your Head At"<br>Chrislike UK "It's In You"          |
| <b>WAVF/Charleston, SC</b><br>Cutting Edge<br>Sunday 8:30-10pm<br>Bryant Stone<br>Plug Spaz "Sunny Neighbor"<br>Anabanches "Frontier Psychiatrist"<br>Dredg "Penguins..."<br>Basement Jaxx "Where's Your Head At"<br>Jucifer "Lamb"                     | <b>WMRO/Hartford, CT</b><br>Spin/ing Unrest<br>Sunday 10pm-midnight<br>Coesia Chris<br>Strokes "Take It Or Leave It"<br>Crystal Method "You Know It's Hard"<br>Gorillaz "19-2000"<br>Dated Peoples "Worst Comes To Worst"<br>Cypress Hill "Trouble"                                                                      | <b>WDYL/Richmond, VA</b><br>Under Exposed<br>Sunday 10pm-11pm<br>Charis Padgett<br>New End Original "It's In You"<br>Anabanches "Frontier Psychiatrist"<br>Hippo Samvel And... "Suzanna"<br>Saul Williams "Coded Language"<br>Mad Capsule Markets "Pulse"                        | <b>KMYZ/Tulsa, OK</b><br>New From The Edge<br>Tuesday midnight-1:00am<br>Lynn Barstow<br>Kat Rock "Forever"<br>Lanson "Babe Of Your Car"<br>Cypress Hill "Trouble"<br>Custom "Hey Mister"<br>Crystal Method "You Know It's Hard"                                        |
| <b>WAQZ/Cincinnati, OH</b><br>Le Cal Sunday<br>Sunday 10pm-midnight<br>Hogan<br>Mad Capsule Markets "Pulse"<br>Offspring "All Writ"<br>Stated "You're"<br>Pearl Jam "Kids Are Alright"<br>Goldfinger "I'm Down"                                         | <b>WRZX/Indianapolis, IN</b><br>Hangover Cafe<br>Sunday 10pm-midnight<br>Dave Oregon<br>Revolution/Hydra "Damen...Gowly Ugr"<br>Beach "Crash Minor Change"<br>Grant Lee Phillips "Spring Rehearsal"<br>Little Champions "Pillow Ace"<br>New Order "Crystal"                                                              | <b>WDRW/Sacramento, CA</b><br>Alternative Beat<br>Sunday 10pm-2am<br>DJ David X<br>New End Original "It's In You"<br>Powerman 5000 "Pulse"<br>Gorillaz "19-2000"<br>Chrislike UK "It's In You"<br>Ivy "Edge Of The Ocean"                                                        | <b>WPBZ/W. Palm Beach, FL</b><br>Electronic Jazz<br>Sunday midnight-3am<br>DJ Jitterbug<br>Crystal Method "You Know It's Hard"<br>Way Out West "Fall"<br>Chemical Brothers "1 Beggs In Africa"<br>Crystal Method "Where Of The Game"<br>Dub Pistols "Official Chemical" |
| <b>WARQ/Columbia, SC</b><br>7200 Seconds<br>Sunday 8-10<br>Catillo<br>Anabanches "Frontier Psychiatrist"<br>Basement Jaxx "Where's Your Head At"<br>Open Theory "Shhh..."<br>Cypress Hill "Trouble"<br>PuffyYumi "Brand New Days"                       | <b>WPLA/Jacksonville, FL</b><br>Forbidden Planet<br>Saturday 8pm-1am<br>Robert Goodfman<br>AFI "Days Of The Phoenix"<br>Therapy? "Give Me Back My Brain"<br>L7 "Pretend We're Dead"<br>Feeder "Buck Rogers"<br>Goldfrapp "Lipsa"                                                                                         | <b>KCCX/San Bernardino, CA</b><br>Xtreme X<br>Saturday 9pm-3am<br>Dave Diersey/Darryl James<br>Dope "The Me"<br>Slightly "The Shape"<br>System of a Down "Bounce"<br>American Head Charge "Violent Reaction"<br>Mudwings "Death Bumps"                                           | <b>33 Total Reporters</b>                                                                                                                                                                                                                                               |
| <b>KDGE/Dallas, TX</b><br>Adventure Club<br>Sunday 8-9pm<br>Jesh Venable<br>Helix "Alan Bean"<br>Grant Lee Phillips "Spring Rehearsal"<br>Lucy Loves Schroeder "The Story"<br>Feeder "Seven Days In The Sun"<br>Remy Zero "Save Me"                     | <b>KFTE/Lafayette, LA</b><br>New Hear This<br>Sunday 9pm-11pm<br>Dave Habbell<br>Custom "Hey Mister"<br>Thelz "Zoo "Discontent"<br>Healers "Last Ride"<br>Foghat "Strangle Light"<br>Shelby Lynne "Well In Your Heart"                                                                                                   |                                                                                                                                                                                                                                                                                  |                                                                                                                                                                                                                                                                         |



JOHN SCHOENBERGER

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## Sowing The Seeds Of Peace

Groundwork concert series and CD support grass-roots projects to uproot hunger

By Peter Petro, Assistant Editor

In 1996 the U.N. Food and Agriculture Organization held a World Food Summit on hunger. At the meeting, participating world leaders committed to a deliberate and ambitious goal: to cut the number of malnourished persons in the world in half by 2015.

The meeting also led to the creation of a new public-awareness initiative for the FAO, an annual globally broadcast concert event known as Telefood. The first Telefood concert was held near the FAO's home base in Rome and featured opera singers Luciano Pavarotti and Jose Carreras and was hosted by Sophia Loren. The following year Youssou N'Dour (the project's current "musical ambassador") produced a concert in Senegal. Last year's show at Chris Blackwell's Jamaican estate included Jimmy Cliff, Miriam Makeba, Gilberto Gil and Sly & Robbie.

In Telefood's five-year history, over 500 million people have tuned into the broadcasts. Despite the increasing success of the campaign, this year's event, which coincided with World Food Day on Oct. 16, was certainly unprecedented. It arrived in North America for the first time, taking place at various local venues in Seattle, including the new Experience Music Project facilities.

### Growth And Success

While previous events involved one evening of performances, this year's offered six, from Oct. 14-22. The roster included international stars R.E.M., Pearl Jam, Dave Matthews, Alanis Morissette, Femi Kuti, Emmylou Harris, Joe Strummer, The Wallflowers, Heart, Joe Henry, Mana, Michael Franti & Spearhead and others. The Telefood benefit series was dubbed Groundwork 2001 to better connect it to the anti-hunger programs it was supporting.

The Groundwork 2001 concerts were broadcast live on the Internet and via satellite and will be the subject of a VH1 special to air around Thanksgiving. There will also be a satellite rebroadcast to over 80 countries in mid-December.

Groundwork 2001 was galvanized by the participation of powerful new allies: Adobe Systems was the event's primary financial supporter, but Starbucks also ponied up almost half a million dollars to support upcoming FAO initiatives. In addition, the Warner Music Group, Interscope, ASCAP, Sony Pictures and ARTISTdirect made contributions.



Melanie Ciconne

There is also an accompanying CD, produced by music-industry veteran Melanie Ciconne and featuring material donated by Madonna, Tom Waits, Moby, David Gray, Sheryl Crow and many others. The CD was released online in October and is available at all Hear Music and Starbucks locations in North America. Net proceeds (over \$10 per disc) will go directly to worldwide Telefood farming projects.

### Telefood: Philosophy And Initiatives

While this year's Groundwork event took things to a higher level, what makes the Telefood projects so special is their back-to-basics approach to resolving hunger issues worldwide, an approach that has changed little since the FAO was founded in 1945.

In the aftermath of World War II's devastation, the organization defined its mission of raising the levels of nutrition and standards of living of rural populations throughout the world, improving their agricultural productivity and bettering their conditions. Roughly translated, the FAO has been involved in small-scale farming projects in more than 100 countries from Samoa to Sudan.

FAO projects focus on establishing long-term increases in food, income, sustainability and economic independence in rural communities, and over half the projects are designed specifically for women. To ensure sustainability, programs are based around existing local cooperatives. They are developed at the village level, are self-sustaining and generally cost between \$5,000-\$10,000 to implement.

Rather than offer food or temporary assistance, these programs are designed to improve the capacity of hungry people to produce more food for themselves. Thus, in addition to addressing human poverty and hunger, they also deal with the intimately correlated issues of agricultural productivity and environmental sustainability.

A new FAO project brought a silo and a grain mill to a 15-member women's cooperative in the Bolivi-

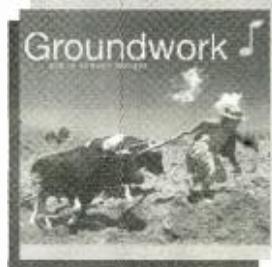
an *atiplano*. Every item was delivered, constructed and demonstrated by a four-person team. Telefood funds paid for the raw materials, while the locals saved up to cover the costs of the labor — \$9 for a silo and \$125 for a grain mill.

The miracle of the mill was immediately evident: Whereas grinding corn and maize by hand required three hours from each of the women, the mill can produce enough flour in 15 minutes to feed the entire cooperative. The silo allows for long-term storage, which ensures not only nourishment for the community, but also a dependable source of income.

The almost \$8 million collected by Telefood to date has funded over 900 similar self-sustaining projects, from fish-smoking in Mali to schoolyard gardens in Uganda.

### A Decision To Go Ahead

Telefood decided to go ahead with Groundwork 2001 in the face of the terrorist attacks of Sept. 11. In fact, the events of that day created an even greater sense of urgency among the Telefood participants. The organizers feel that programs like the ones Telefood supports are long-term proactive steps toward preventing the desperation that foments extremism and violence.



"What better way to stand up to acts of terror and violence than to reach beyond our borders in an effort to take away two of terrorism's favorite recruitment tools: poverty and hunger," says Groundwork's principal organizer, Jack Healey.

A five-year followup to 1996's World Food Summit was scheduled for early November, but the uncertain aftermath of the Sept. 11 attacks have forced a postponement. Nevertheless, the need to support efforts to reduce

"I was really moved by what the FAO did to address sustainable solutions to hunger, instead of giving out free bags of rice. It seems so logical."

Melanie Ciconne

inhuman conditions in all forms burns ever stronger in our current troubled climate.

"I knew about the FAO when I was in college, and I was really moved by what they did to address sustainable solutions to hunger, instead of giving out free bags of rice," says Ciconne, who produced the Groundwork CD and co-produced the concert events. "It seems so logical: Teach them how to plant it, give them irrigation systems, let them stand alone, give them hope, give them a future. It's a no-brainer."

A 15-year music-industry veteran, Ciconne is the wife of avant rocker Joe Henry and the sister of pop superstar Madonna. A former Warner Bros. employee who now manages Daniel Lanois, Ciconne admits to being able to call on "a really terrific cross section of contacts."

"It's our job to connect the dots to show how these things relate," says Ciconne of Groundwork's mission. "Fear, hunger and poverty impact the world political stage. Some of it's about social justice; some of it's about leveraging. It's a complex playing field, there's no doubt about it. But poverty and human rights are at the core of what's being played out right now. The media was really focusing their attention on terrorism to help people try to unfold what's going on, but folks really need to see how these things are connected."

"Aid in a vacuum is not the answer. In fact, it can be to the detriment of everyone. I wish we could get some larger media platform looking at that — not to point a finger, but just to look at the significant differences between responses to the issues. Food aid is really important in a situation where you have 1 million refugees starving at a country's border. Once the political unrest dies down, though, aid needs to take the shape of development to help people plant new roots."

### Music As The Messenger

Ciconne sees the Groundwork performances as an important opportunity to engage in dialogue. FAO representatives were on site at the event to talk about the programs the concerts support, and a panel of women knowledgeable on the particular plights of women in the Middle East and Africa were also on hand to talk.

Ciconne says, "The questions that emerged were: What does freedom mean to you? What does poverty

mean? Do you think poverty is connected to terrorism? How do you see yourself being involved in this? This is great, because as long as we are asking questions, we're going to be fine. When we stop asking questions, we're going to get in trouble. I think we're in a healthy place right now."

Sept. 11 was a harsh reminder of the value of human life and the desire we all have to live in peace and prosperity. As we reach within ourselves and extend beyond the borders of our everyday experiences to move toward a sustainable peace, we will certainly be confronted with innumerable opportunities and decisions as to

"Aid in a vacuum is not the answer. In fact, it can be to the detriment of everyone. I wish we could get some larger media platform looking at that."

Melanie Ciconne

the wisest way to progress.

Perhaps we can find insight in the words of Albert Einstein, who witnessed both World Wars and received harsh criticism not only for his revolutionary ideas in theoretical physics, but also for his commitment to pacifism. He once said, "I am firmly convinced that the passionate will for justice and truth has done more to improve [the human condition] than calculating, political shrewdness, which, in the long run, only breeds general mistrust."

With Thanksgiving close at hand, there seems to be no better time to reflect on how to direct the deep thirst for justice and peace many now feel.

See [www.groundwork2001.com](http://www.groundwork2001.com) for information on this year's concert series and [www.fao.org/food](http://www.fao.org/food) for information on that organization's worldwide farming projects. For additional information, contact the PR offices of Nicole Vandenberg at 206-324-1501 or [nicolevandenberg@aol.com](mailto:nicolevandenberg@aol.com).

# R&R Triple A Top 30

Powered By



November 2, 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)                        | 575         | +45       | 33884                  | 12             | 26/0                 |
| 2         | 2         | JOHN MELLENCAMP Peaceful World (Columbia)                   | 521         | +1        | 41084                  | 10             | 23/0                 |
| 3         | 3         | TRAIN Something More (Columbia)                             | 431         | +41       | 26195                  | 13             | 24/0                 |
| 5         | 4         | JOHN MAYER No Such Thing (Aware/Columbia)                   | 379         | +2        | 30585                  | 11             | 23/1                 |
| 4         | 5         | FIVE FOR FIGHTING Superman (It's Not Easy) (Aware/Columbia) | 373         | -12       | 24327                  | 23             | 20/0                 |
| 11        | 6         | LENNY KRAVITZ Dig In (Virgin)                               | 366         | +84       | 25405                  | 8              | 23/0                 |
| 7         | 7         | NATALIE MERCHANT Just Can't Last (Elektra/EEG)              | 365         | +19       | 30308                  | 6              | 24/1                 |
| 6         | 8         | RYAN ADAMS New York, New York (Lost Highway/IDJMG)          | 362         | +4        | 25516                  | 10             | 23/2                 |
| 8         | 9         | DAVID GRAY Sail Away (ATO/RCA)                              | 320         | +6        | 21629                  | 14             | 20/0                 |
| 12        | 10        | CRANBERRIES Analyse (MCA)                                   | 295         | +14       | 16476                  | 9              | 20/0                 |
| 9         | 11        | PETE YORN Life On A Chain (Columbia)                        | 284         | -11       | 22423                  | 28             | 21/0                 |
| 10        | 12        | BLUES TRAVELER Back In The Day (A&M/Interscope)             | 274         | -20       | 23144                  | 17             | 17/0                 |
| 18        | 13        | 3 DOORS DOWN Be Like That (Republic/Universal)              | 273         | +25       | 18233                  | 14             | 12/1                 |
| 13        | 14        | SUZANNE VEGA Widow's Walk (A&M/Interscope)                  | 272         | 0         | 19180                  | 10             | 19/0                 |
| 19        | 15        | STAIN'D It's Been Awhile (Flip/Elektra/EEG)                 | 267         | +39       | 27229                  | 13             | 10/1                 |
| 15        | 16        | JOHN HIATT My Old Friend (Vanguard)                         | 265         | -1        | 13752                  | 13             | 20/0                 |
| Breaker   | 17        | WEEZER Island In The Sun (Geffen/Interscope)                | 253         | +25       | 19797                  | 12             | 17/1                 |
| 28        | 18        | DAVE MATTHEWS BAND Everyday (RCA)                           | 249         | +108      | 18200                  | 2              | 24/4                 |
| 16        | 19        | BETTER THAN EZRA Extra Ordinary (Beyond)                    | 231         | -27       | 13014                  | 18             | 17/0                 |
| 14        | 20        | R.E.M. All The Way To Reno... (Warner Bros.)                | 225         | -44       | 16322                  | 11             | 20/0                 |
| 23        | 21        | EAGLE-EYE CHERRY Feels So Right (MCA)                       | 221         | +26       | 15669                  | 4              | 18/0                 |
| 22        | 22        | CAKE Short Skirt/Long Jacket (Columbia)                     | 216         | +5        | 22231                  | 19             | 15/1                 |
| 21        | 23        | BOZ SCAGGS Payday (Virgin)                                  | 215         | +16       | 16152                  | 9              | 18/0                 |
| 24        | 24        | COLDPLAY Trouble (Nettwerk/Capitol)                         | 212         | +33       | 11603                  | 3              | 19/0                 |
| 25        | 25        | JOSH JOPLIN GROUP I've Changed (Artemis)                    | 190         | +15       | 10367                  | 6              | 16/0                 |
| 29        | 26        | CALLING Wherever You Will Go (RCA)                          | 188         | +50       | 11734                  | 6              | 9/1                  |
| Breaker   | 27        | JEWEL Standing Still (Atlantic)                             | 185         | +26       | 16264                  | 4              | 17/2                 |
| 27        | 28        | ENYA Only Time (Reprise)                                    | 176         | +32       | 15264                  | 2              | 11/2                 |
| Debut     | 29        | CREED My Sacrifice (Wind-up)                                | 172         | +64       | 9697                   | 1              | 9/2                  |
| Debut     | 30        | NICKELBACK How You Remind Me (Roadrunner)                   | 152         | +34       | 6990                   | 1              | 7/0                  |

26 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 10/21-Saturday 10/27. 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

**MICK JAGGER** God Gave Me Everything (Virgin)  
Total Plays: 142, Total Stations: 17, Adds: 3

**LIVE** Overcome (Radioactive/MCA)  
Total Plays: 139, Total Stations: 9, Adds: 0

**GARBAGE** Androgyny (Almo Sounds/Interscope)  
Total Plays: 133, Total Stations: 9, Adds: 0

**LUCINDA WILLIAMS** Get Right With God (Lost Highway/IDJMG)  
Total Plays: 131, Total Stations: 12, Adds: 0

**CURE** Cut Here (Fiction/Elektra/EEG)  
Total Plays: 122, Total Stations: 11, Adds: 0

**BOB SCHNEIDER** Bullets (Universal)  
Total Plays: 112, Total Stations: 12, Adds: 0

**FUEL** Bad Day (Epic)  
Total Plays: 84, Total Stations: 6, Adds: 0

**TRAVIS** Side (Epic)  
Total Plays: 83, Total Stations: 12, Adds: 3

**JOHNNY A.** Oh Yeah (Favored Nations/Red Ink)  
Total Plays: 79, Total Stations: 10, Adds: 2

**RDLAND ORZABAL** Low Life (Gold Circle)  
Total Plays: 77, Total Stations: 8, Adds: 0

Songs ranked by total plays

## Most Added®

www.rradds.com

| ARTIST TITLE LABEL(S)                               | ADDS |
|-----------------------------------------------------|------|
| SHANNON MCNALLY Down And Dirty (Capitol)            | 8    |
| LYLE LOVETT San Antonio Girl (MCA)                  | 5    |
| DAVE MATTHEWS BAND Everyday (RCA)                   | 4    |
| MICK JAGGER God Gave Me Everything (Virgin)         | 3    |
| TRAVIS Side (Epic)                                  | 3    |
| RYAN ADAMS New York, New... (Lost Highway/IDJMG)    | 2    |
| JEWEL Standing Still (Atlantic)                     | 2    |
| ENYA Only Time (Reprise)                            | 2    |
| JOHNNY A. Oh Yeah (Favored Nations/Red Ink)         | 2    |
| CREED My Sacrifice (Wind-up)                        | 2    |
| ELTON JOHN Birds (Rocket/Universal)                 | 2    |
| IAN HUNTER No One (Fuel 2000)                       | 2    |
| MELISSA ETHERIDGE Lover Please (Island/IDJMG)       | 2    |
| LYLE LOVETT The Truck Song (MCA)                    | 2    |
| REMY ZERO Save Me (Elektra/EEG)                     | 2    |
| VARNALINE Indian Summer Take... (E-Squared/Artemis) | 2    |

## Most Increased Plays

| ARTIST TITLE LABEL(S)                       | TOTAL PLAY INCREASE |
|---------------------------------------------|---------------------|
| DAVE MATTHEWS BAND Everyday (RCA)           | +108                |
| LENNY KRAVITZ Dig In (Virgin)               | +84                 |
| CREED My Sacrifice (Wind-up)                | +64                 |
| CALLING Wherever You Will Go (RCA)          | +50                 |
| MICK JAGGER God Gave Me Everything (Virgin) | +49                 |
| TRAVIS Side (Epic)                          | +48                 |
| U2 Stuck In A Moment... (Interscope)        | +45                 |
| TRAIN Something More (Columbia)             | +41                 |
| STAIN'D It's Been Awhile (Flip/Elektra/EEG) | +39                 |
| NICKELBACK How You Remind Me (Roadrunner)   | +34                 |

## Breakers®

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### WEEZER

Island In The Sun (Geffen/Interscope)

| TOTAL PLAYS/INCREASE | TOTAL STATIONS/ADDS | CHART |
|----------------------|---------------------|-------|
| 253/25               | 17/1                | 17    |

### JEWEL

Standing Still (Atlantic)

| TOTAL PLAYS/INCREASE | TOTAL STATIONS/ADDS | CHART |
|----------------------|---------------------|-------|
| 185/26               | 17/2                | 27    |

Most Added is the total number of new adds officially reported to R&R by each reporting station. Some stations report adds as does 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 2, 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         | U2 Stuck In A Moment... (Interscope)                        | 714         | +30       | 36329                  | 13             | 37/0                 |
| 1         | 2         | JOHN MELLENCAMP Peaceful World (Columbia)                   | 697         | -2        | 45142                  | 12             | 38/0                 |
| 3         | 3         | RYAN ADAMS New York, New York (Lost Highway/IDJMG)          | 599         | +15       | 32642                  | 12             | 40/2                 |
| 4         | 4         | NATALIE MERCHANT Just Can't Last (Elektra/EEG)              | 568         | +40       | 36032                  | 6              | 40/1                 |
| 6         | 5         | TRAIN Something More (Columbia)                             | 510         | +27       | 27835                  | 14             | 31/0                 |
| 5         | 6         | JOHN MAYER No Such Thing (Aware/Columbia)                   | 508         | +11       | 35817                  | 14             | 35/1                 |
| 7         | 7         | FIVE FOR FIGHTING Superman (It's Not Easy) (Aware/Columbia) | 453         | -17       | 25703                  | 14             | 26/0                 |
| 12        | 8         | LENNY KRAVITZ Dig In (Virgin)                               | 449         | +50       | 27382                  | 7              | 31/1                 |
| 8         | 9         | SUZANNE VEGA Widow's Walk (A&M/Interscope)                  | 444         | -6        | 25727                  | 12             | 33/0                 |
| 9         | 10        | JOHN HIATT My Old Friend (Vanguard)                         | 425         | -12       | 19419                  | 14             | 35/0                 |
| 10        | 11        | DAVID GRAY Sail Away (ATO/RCA)                              | 420         | +2        | 24313                  | 14             | 28/0                 |
| 16        | 12        | BOZ SCAGGS Payday (Virgin)                                  | 391         | +35       | 23257                  | 11             | 32/0                 |
| 11        | 13        | BLUES TRAVELER Back In The Day (A&M/Interscope)             | 380         | -21       | 23803                  | 14             | 26/0                 |
| 14        | 14        | CRANBERRIES Analyse (MCA)                                   | 379         | +5        | 18653                  | 11             | 29/0                 |
| 29        | 15        | DAVE MATTHEWS BAND Everyday (RCA)                           | 350         | +141      | 19047                  | 2              | 33/5                 |
| 13        | 16        | PETE YORN Life On A Chain (Columbia)                        | 342         | -33       | 24324                  | 14             | 27/0                 |
| 15        | 17        | R.E.M. All The Way To Reno... (Warner Bros.)                | 312         | -51       | 19429                  | 14             | 30/0                 |
| 23        | 18        | COLDPLAY Trouble (Nettwerk/Capitol)                         | 302         | +42       | 14413                  | 4              | 29/0                 |
| 18        | 19        | 3 DOORS DOWN Be Like That (Republic/Universal)              | 300         | -17       | 18285                  | 14             | 14/1                 |
| 19        | 20        | WEEZER Island In The Sun (Geffen/Interscope)                | 297         | -13       | 19997                  | 14             | 20/1                 |
| 24        | 21        | LUCINDA WILLIAMS Get Right With God (Lost Highway/IDJMG)    | 286         | +27       | 13010                  | 4              | 28/0                 |
| 17        | 22        | BETTER THAN EZRA Extra Ordinary (Beyond)                    | 286         | -48       | 13320                  | 14             | 22/0                 |
| 20        | 23        | CAKE Short Skirt/Long Jacket (Columbia)                     | 285         | -7        | 22514                  | 14             | 20/1                 |
| 26        | 24        | EAGLE-EYE CHERRY Feels So Right (MCA)                       | 280         | +24       | 17342                  | 5              | 24/0                 |
| 25        | 25        | STAINED It's Been Awhile (Flip/Elektra/EEG)                 | 278         | +21       | 27229                  | 14             | 11/1                 |
| 38        | 26        | MICK JAGGER God Gave Me Everything (Virgin)                 | 243         | +86       | 16734                  | 2              | 29/3                 |
| 30        | 27        | JEWEL Standing Still (Atlantic)                             | 242         | +38       | 18198                  | 4              | 22/2                 |
| 22        | 28        | TORI AMOS Strange Little Girl (Atlantic)                    | 241         | -28       | 8470                   | 13             | 23/0                 |
| 26        | 29        | JOSH JOPLIN GROUP I've Changed (Artemis)                    | 236         | +13       | 10636                  | 6              | 22/0                 |
| 27        | 30        | CURE Cut Here (Fiction/Elektra/EEG)                         | 232         | -3        | 10051                  | 3              | 21/0                 |
| 34        | 31        | CALLING Wherever You Will Go (RCA)                          | 200         | +30       | 11734                  | 12             | 10/1                 |
| 31        | 32        | BOB DYLAN Summer Days (Columbia)                            | 199         | +2        | 8749                   | 6              | 16/0                 |
| 39        | 33        | ENYA Only Time (Reprise)                                    | 194         | +40       | 15570                  | 2              | 13/3                 |
| 33        | 34        | GARBAGE Androgyny (Almo Sounds/Interscope)                  | 184         | +7        | 10228                  | 11             | 14/1                 |
| 32        | 35        | LIVE Overcome (Radioactive/MCA)                             | 181         | +1        | 9210                   | 4              | 14/0                 |
| 35        | 36        | BOB SCHNEIDER Bullets (Universal)                           | 174         | +9        | 7232                   | 7              | 19/0                 |
| 40        | 37        | CREED My Sacrifice (Wind-up)                                | 172         | +30       | 9697                   | 2              | 9/2                  |
| 36        | 38        | ELTON JOHN Birds (Rocket/Universal)                         | 161         | -2        | 8684                   | 5              | 14/2                 |
| 37        | 39        | JAY FARRAR Voodoo Candle (Artemis)                          | 156         | -4        | 5369                   | 4              | 17/1                 |
| 43        | 40        | NICKELBACK How You Remind Me (Roadrunner)                   | 152         | +16       | 6990                   | 3              | 7/0                  |
| 41        | 41        | TRAVIS Side (Epic)                                          | 142         | +30       | 5608                   | 1              | 20/5                 |
| 42        | 42        | ROBERT CRAY BAND Love Sicknes (Rykodisc)                    | 139         | +42       | 3330                   | 1              | 19/1                 |
| 43        | 43        | CHRIS WHITLEY Radar (ATO/RCA)                               | 134         | +34       | 7528                   | 1              | 17/2                 |
| 41        | 44        | JOHNNY A. Oh Yeah (Favored Nations/Red Ink)                 | 132         | -6        | 9682                   | 6              | 17/2                 |
| 45        | 45        | PAUL MCCARTNEY From A Lover To A Friend (Capitol)           | 131         | +35       | 4960                   | 1              | 16/0                 |
| 46        | 46        | COUSTEAU Last Good Day Of The Year (Palm Pictures)          | 127         | +8        | 8723                   | 14             | 15/2                 |
| 50        | 47        | SHELBY LYNNE Wall In Your Heart (Island/IDJMG)              | 127         | +14       | 7143                   | 7              | 14/1                 |
| 44        | 48        | CATIE CURTIS Kiss That Counted (Rykodisc)                   | 124         | -9        | 4222                   | 8              | 16/0                 |
| 48        | 49        | BOB DYLAN Honest With Me (Columbia)                         | 122         | +4        | 3335                   | 6              | 9/0                  |
| 50        | 50        | ROLAND ORZABAL Low Life (Gold Circle)                       | 119         | +30       | 3296                   | 1              | 12/0                 |

44 Triple A Reports - 27 Monitored and 17 Indicator. By total plays for the airplay week of Sunday 10/21-Saturday 10/27.  
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## Most Added®

| ARTIST TITLE LABEL(S)                                  | ADDS |
|--------------------------------------------------------|------|
| SHANNON MCNALLY Down And Dirty (Capitol)               | 14   |
| LYLE LOVETT San Antonio Girl (MCA)                     | 12   |
| DAVE MATTHEWS BAND Everyday (RCA)                      | 5    |
| TRAVIS Side (Epic)                                     | 5    |
| RAUL MALO Every Little Thing About You (Higher Octave) | 5    |
| LYLE LOVETT The Truck Song (MCA)                       | 4    |
| VARNALINE Indian Summer... (E-Squared/Artemis)         | 4    |
| MICK JAGGER God Gave Me Everything (Virgin)            | 3    |
| ENYA Only Time (Reprise)                               | 3    |
| V. MORRISON/C. PERKINS Sittin On Top... (London Sire)  | 3    |
| RYAN ADAMS New York... (Lost Highway/IDJMG)            | 2    |
| JEWEL Standing Still (Atlantic)                        | 2    |
| JOHNNY A. Oh Yeah (Favored Nations/Red Ink)            | 2    |
| CHRIS WHITLEY Radar (ATO/RCA)                          | 2    |
| COUSTEAU Last Good Day Of The Year (Palm Pictures)     | 2    |
| ELTON JOHN Birds (Rocket/Universal)                    | 2    |
| RUFUS WAINRIGHT Cigarettes... (DreamWorks)             | 2    |
| CREED My Sacrifice (Wind-up)                           | 2    |
| JACK JOHNSON Bubble Toes (Enjoy)                       | 2    |
| IAN HUNTER No One (Fuel 2000)                          | 2    |

## Most Increased Plays

| ARTIST TITLE LABEL(S)                                 | TOTAL PLAY INCREASE |
|-------------------------------------------------------|---------------------|
| DAVE MATTHEWS BAND Everyday (RCA)                     | +141                |
| MICK JAGGER God Gave Me Everything (Virgin)           | +86                 |
| LYLE LOVETT San Antonio Girl (MCA)                    | +57                 |
| LENNY KRAVITZ Dig In (Virgin)                         | +50                 |
| COLDPLAY Trouble (Nettwerk/Capitol)                   | +42                 |
| ROBERT CRAY BAND Love Sicknes (Rykodisc)              | +42                 |
| NATALIE MERCHANT Just Can't Last (Elektra/EEG)        | +40                 |
| ENYA Only Time (Reprise)                              | +40                 |
| JEWEL Standing Still (Atlantic)                       | +38                 |
| BOZ SCAGGS Payday (Virgin)                            | +35                 |
| PAUL MCCARTNEY From A Lover To A Friend (Capitol)     | +35                 |
| CHRIS WHITLEY Radar (ATO/RCA)                         | +34                 |
| V. MORRISON/C. PERKINS Sittin On Top... (London Sire) | +32                 |
| U2 Stuck In A Moment... (Interscope)                  | +30                 |
| TRAVIS Side (Epic)                                    | +30                 |
| ROLAND ORZABAL Low Life (Gold Circle)                 | +30                 |
| CALLING Wherever You Will Go (RCA)                    | +30                 |
| CREED My Sacrifice (Wind-up)                          | +30                 |
| DR. JOHN You Swore (Blue Note)                        | +29                 |
| RAUL MALO Every Little Thing... (Higher Octave)       | +28                 |
| TRAIN Something More (Columbia)                       | +27                 |
| LUCINDA WILLIAMS Get Right... (Lost Highway/IDJMG)    | +27                 |
| RED HOT CHILI PEPPERS Scar Tissue (Warner Bros.)      | +26                 |
| SPIRITUALIZED Stop Your Crying (Arista)               | +26                 |
| EAGLE-EYE CHERRY Feels So Right (MCA)                 | +24                 |
| FOO FIGHTERS Learn To Fly (Roswell/RCA)               | +22                 |
| STAINED It's Been Awhile (Flip/Elektra/EEG)           | +21                 |
| GREEN DAY Warning (Reprise)                           | +19                 |
| 3 DOORS DOWN Kryptonite (Republic/Universal)          | +18                 |
| BUTTERFLY JONES Winds Of Change... (Vanguard)         | +18                 |

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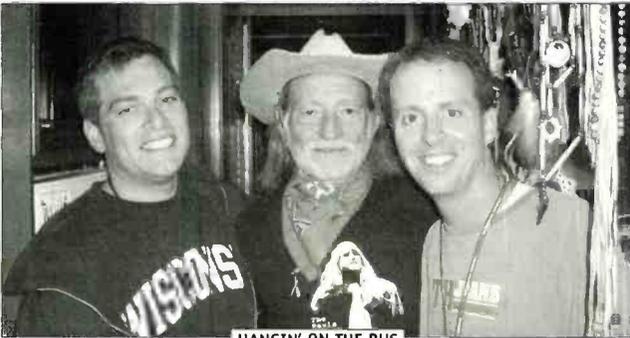


Stations and their adds listed alphabetically by market

|                                                                                                                                                                                   |                                                                                                                                                                                                                                                                   |                                                                                                                                                                                                   |                                                                                                                                                                                                                                                                                                   |                                                                                                                                                                                                              |                                                                                                                                                                                                                                                                       |                                                                                                                                                                                                       |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>WAPS/Akron, OH</b><br>PD/MD: Bill Gruber<br>1 SUZANNE VEIGA "Last"<br>1 VARNALINE "Indian"<br>1 CHRIS WHITLEY "Radar"<br>1 CHANBERLAIN "Crying"<br>1 MIKE PLUME "Rome"         | <b>WNCS/Burlington, VT</b><br>PD: Judy Paterson<br>APD: Eric Thomas<br>MD: Mark Abuzzahab<br>7 COLUSTEAU "Last"<br>6 MELISSA ETHERIDGE "Waking"<br>5 MATTHEW JAY "Shoulder"<br>4 LYLE LOVETT "Truck"<br>4 RANDALL BRAMBLETT "Dream"<br>4 LUCY KAPLANSKY "Written" | <b>WOET/Detroit, MI</b><br>PD: Judy Adams<br>MD: Martin Baneky<br>AMD: Chuck Horn<br>3 LYLE LOVETT "Grt"<br>3 SPIRITUALIZED "Crying"<br>3 SHANNON MCNALLY "Down"<br>3 MORRISON & PERKINS "Sittin" | <b>WMPS/Memphis, TN</b><br>PD/MD: Alexandra Izner<br>RAUL MALO "Every"<br>RUFUS VAINRIGHT "Mik"                                                                                                                                                                                                   | <b>KCTY/Omaha, NE *</b><br>PD: Max Bumgardner<br>MD: Christopher Dean<br>STONE TEMPLE PILOTS "Revolution"                                                                                                    | <b>KXST/San Diego, CA *</b><br>PD/MD: Dona Shaleb<br>2 DAVE MATTHEWS BAND "Everyday"                                                                                                                                                                                  | <b>KRSH/Santa Rosa, CA *</b><br>PD: Bill Bowker<br>MD: Pam Long<br>6 LUCE "Good"<br>1 SHANNON MCNALLY "Down"<br>1 IAN HUNTER "No"<br>1 JOHNNY A "Yeah"<br>1 LYLE LOVETT "Grt"<br>1 VARNALINE "Indian" |
| <b>KTZO/Albuquerque, NM *</b><br>PD: Scott Sautraba<br>MD: Don Kelley<br>No Adds                                                                                                  | <b>WMMY/Cape Cod, MA</b><br>PD/MD: Barbara Dacey<br>1 GILLIAN WELCH "Blues"<br>1 LYLE LOVETT "Grt"<br>1 DAVE MATTHEWS BAND "Everyday"<br>1 JAY FARRAR "Woodoo"<br>1 DELBERT MCCLINTON "Gotta"                                                                     | <b>WNCW/Greenville-Spartanburg, NC</b><br>PD: Kim Clark<br>JIMMIE VAUGHAN "Deep"<br>SHANNON MCNALLY "Down"<br>COLUSTEAU "Last"<br>BETH WOOD "Mouth"<br>PAT HANEY "Ghost"                          | <b>KTCZ/Minneapolis, MN *</b><br>PD: Lauren MacLash<br>APD/MD: Mike Wolf<br>TRAVIS "Side"                                                                                                                                                                                                         | <b>WXPN/Philadelphia, PA</b><br>PD: Bruce Warren<br>APD/MD: Helen Letch<br>WILL HOGE "Foot"<br>SHANNON MCNALLY "Down"<br>TRAVIS "Side"<br>BELA FLECK "Prelude"<br>RAUL MALO "Every"                          | <b>KFOG/San Francisco, CA *</b><br>PD: Dave Benson<br>APD/MD: Haley Jones<br>6 RYAN ADAMS "Yes"                                                                                                                                                                       | <b>KOTR/San Luis Obispo, CA</b><br>PD: Drew Ross<br>MD: Rick Williams<br>4 LYLE LOVETT "Grt"<br>4 JUNIOR BROWN "Guitar"<br>4 MORRISON & PERKINS "Sittin"                                              |
| <b>KGSR/Austin, TX *</b><br>PD: Judy Denberg<br>MD: Susan Castle<br>8 MORRISON & PERKINS "Sittin"<br>6 TONI PRICE "Heart"<br>6 LEONARD COHEN "Secret"<br>1 NO MISSISSIPPI "Storm" | <b>WOOO/Chattanooga, TN *</b><br>DM/MD: Danny Howard<br>1 DAVE MATTHEWS BAND "Everyday"<br>TRAVIS "Side"<br>PETE YORN "Nancy"                                                                                                                                     | <b>WTIS/Indianapolis, IN *</b><br>PD: Jim Ziegler<br>APD/MD: Marie McCallister<br>2 CREED "Sacrifice"                                                                                             | <b>WZEW/Mobile, AL *</b><br>PD: Brian Hart<br>MD: Linda Woodworth<br>REMY ZERO "Save"                                                                                                                                                                                                             | <b>WYEP/Pittsburgh, PA</b><br>PD: Rosemary Welch<br>APD/MD: Chris Griffin<br>5 RAUL MALO "Every"<br>5 SHANNON MCNALLY "Down"<br>5 WORD "Joyful"<br>4 VOICES ON THE VERGE "House"<br>4 FRANCIS GUNNERY "Love" | <b>KBAC/Santa Fe, NM</b><br>GM/MD: Ira Gordon<br>VARNALINE "Indian"<br>LENNY KRAMTZ "Dog"<br>DIANA KRALL "Every"                                                                                                                                                      | <b>KMTT/Seattle-Tacoma, WA *</b><br>GM/MD: Chris Mays<br>APD/MD: Shawn Stewart<br>4 JEWEL "Standing"<br>2 ELTON JOHN "Birds"                                                                          |
| <b>WRNR/Baltimore, MD *</b><br>OM: Jon Paterson<br>PD: Alex Corfright<br>MD: Damian Einstein<br>KEEB "MO" "Everybody"<br>PAUL MCCARTNEY "Right"<br>NO MISSISSIPPI "Ship"          | <b>WXRT/Chicago, IL *</b><br>PD: Norm Winer<br>APD/MD: John Farreda<br>9 MELISSA ETHERIDGE "Please"<br>1 ELTON JOHN "Whole"                                                                                                                                       | <b>WKXI/Knoxville, TN *</b><br>PD: Shaw Cox<br>MD: Sarah McClune<br>MICK JAGGER "God"<br>SHANNON MCNALLY "Down"                                                                                   | <b>WZLW/Nashville, TN *</b><br>OM/MD: David Hall<br>APD/MD: Keith Coos<br>14 PAUL MCCARTNEY "Freedom"<br>3 WEEZER "Sun"<br>JEWEL "Standing"<br>SHANNON MCNALLY "Down"<br>TABITHA'S SECRET "Around"                                                                                                | <b>KINK/Portland, OR *</b><br>PD: Dennis Constantine<br>MD: Dennis Welch<br>2 MELISSA ETHERIDGE "Please"                                                                                                     | <b>KTAQ/Santa Fe, NM</b><br>PD: Nicole Sandler<br>MD: Michael Dean<br>9 ENYA "Only"<br>5 RAUL MALO "Every"<br>3 SHANNON MCNALLY "Down"<br>3 LYLE LOVETT "Grt"<br>3 SPIRITUALIZED "Crying"<br>3 GARAGE "Androgyny"<br>3 JACK JOHNSON "Bubble"<br>2 LYLE LOVETT "Truck" | <b>WRNX/Springfield, MA *</b><br>GM/MD: Tom Davis<br>MD: Dennis Moorhouse<br>LYLE LOVETT "Grt"<br>SHANNON MCNALLY "Down"<br>VARNALINE "Indian"<br>ENYA "Only"                                         |
| <b>KRVB/Boston, ID *</b><br>PD/MD: Brandon Dawson<br>1 DAVE MATTHEWS BAND "Everyday"                                                                                              | <b>KBXR/Columbia, MO</b><br>PD/MD: Lana Trezise<br>WILCO "Man"                                                                                                                                                                                                    | <b>KMTN/Jackson, WY</b><br>PD/MD: Mark Fishman<br>LYLE LOVETT "Grt"<br>CHRIS WHITLEY "Radar"<br>RAUL MALO "Every"<br>TRAVIS "Side"<br>BUTTERFLY JONES "Woods"                                     | <b>WFUV/New York, NY</b><br>PD: Chuck Singleton<br>MD: Rita Houston<br>AMD: Russ Barris<br>5 SHELBY LYNNE "Heart"                                                                                                                                                                                 | <b>WDST/Poughkeepsie, NY</b><br>PD: Greg Gattine<br>APD: Christine Martinez<br>MD: Roger Menall<br>ROBERT GRAY BAND "Slideshow"                                                                              | <b>* Monitored Reporters</b><br>44 Total Reporters<br>27 Total Monitored<br>17 Total Indicator<br>KTZO/Albuquerque, NM moves from Indicator to Monitor status.                                                                                                        |                                                                                                                    |
| <b>WBOS/Boston, MA *</b><br>PD: Chip Herrmann<br>MD: Amy Brooks<br>ENYA "Only"<br>JOHN MAYER "Such"                                                                               | <b>KKMR/Dallas-Ft. Worth, TX *</b><br>PD: Scott Strong<br>MD: Jeff K<br>RYAN ADAMS "New"<br>NEW ORDER "Crystal"<br>REMY ZERO "Save"                                                                                                                               | <b>WFPK/Louisville, KY</b><br>PD: Dan Reed<br>APD: Stacy Owen<br>TORI AMOS "Real"<br>JOHN HATT "Kopar"<br>LYLE LOVETT "Grt"<br>SHANNON MCNALLY "Down"<br>JIMMIE VAUGHAN "Shadows"                 | <b>WKOC/Norfolk, VA *</b><br>PD: Paul Shugrue<br>MD: Kristen Croot<br>3 DODDS DOWN "Be"<br>CALLING "Wherever"<br>MICK JAGGER "God"<br>ELTON JOHN "Birds"<br>JOHNNY A "Yeah"<br>LYLE LOVETT "Grt"<br>MATCHBOX TWENTY "Last"<br>SHANNON MCNALLY "Down"<br>STANND "Avalike"<br>RUFUS VAINRIGHT "Mik" | <b>KTHX/Reno, NV *</b><br>PD: Harry Reynolds<br>MD: Dave Herold<br>4 JACK JOHNSON "Bubble"<br>3 LYLE LOVETT "Grt"<br>1 IAN HUNTER "No"<br>1 LYLE LOVETT "Truck"<br>1 SHANNON MCNALLY "Down"<br>TRAVIS "Side" |                                                                                                                                                                                                                                                                       |                                                                                                                                                                                                       |
| <b>WXRV/Boston, MA *</b><br>PD: Joanne Oaddy<br>MD: Dana Marshall<br>1 LYLE LOVETT "Truck"<br>SHANNON MCNALLY "Down"<br>GLENN TILBROOK "Paralel"                                  | <b>KBCO/Denver-Boulder, CO *</b><br>PD: Scott Abrough<br>MD: Keifer<br>19 CAKE "Short"<br>3 MICK JAGGER "God"<br>DAVE MATTHEWS BAND "Everyday"                                                                                                                    | <b>WMMM/Madison, WI *</b><br>PD/MD: Tom Teuber<br>8 LYLE LOVETT "Grt"<br>3 WIDESPREAD PANIC "Liber"<br>1 SHANNON MCNALLY "Down"                                                                   |                                                                                                                                                                                                                                                                                                   |                                                                                                                                                                                                              |                                                                                                                                                                                                                                                                       |                                                                                                                                                                                                       |
| <b>CKEY/Buffalo, NY *</b><br>PD/MD: Rob White<br>20 DAVID USHER "Black"<br>7 JAWI ARDEN "Nevermind"<br>SMASH MOUTH "Pacific"                                                      |                                                                                                                                                                                                                                                                   |                                                                                                                                                                                                   |                                                                                                                                                                                                                                                                                                   |                                                                                                                                                                                                              |                                                                                                                                                                                                                                                                       |                                                                                                                                                                                                       |

## Most Played Recurrents

| ARTIST TITLE LABEL(S)                                                | TOTAL PLAYS |
|----------------------------------------------------------------------|-------------|
| TRAIN Drops Of Jupiter (Tell Me) (Columbia)                          | 260         |
| AFRO-CELT... F/PETER GABRIEL When You're Falling (Real World/Virgin) | 260         |
| INCUBUS Drive (Immortal/Epic)                                        | 252         |
| LIFEHOUSE Hanging By A Moment (DreamWorks)                           | 243         |
| DAVE MATTHEWS BAND The Space Between (RCA)                           | 225         |



HANGIN' ON THE BUS

Farm Aid 2001 rolled into Verizon Wireless Music Center in Indianapolis, IN not long ago, and WTIS PD Jim Ziegler (r) and Island's John Rosenfelder had a chance to hang with Willie Nelson on his tour bus.

## National Programming

Added This Week


**World Cafe** Ali Castelinni 215-898-6677

DAN BERN Alaska Highway  
 THE AVALANCHES Frontier Psychiatrist


**Acoustic Cafe** Rob Reinhart 734-761-2043

ALANA DAVIS How Many Of Us ... (Friends)  
 NICK LOWE She's Got Soul  
 THE DEVIL AND BUNNY SHOW Crossing Muddy Waters

## TRIPLE A Going For Adds 11/5/01

DELBERT MCCLINTON Gotta Get It Worked On (New West/Red Ink)  
 GILLIAN WELCH Elvis Presley Blues (Acony)  
 MELISSA ETHERIDGE Lover Please (Island/IDJMG)  
 THEY MIGHT BE GIANTS Man It's So Loud In Here (Restless)  
 WIDESPREAD PANIC Little Lilly (Widespread/SRG)  
 WILLIAM TOPLEY Back To Believing (Lost Highway/IDJMG)

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RICK WELKE

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## The State Of Christian Radio

□ GMA President Frank Breeden looks at 2001 and beyond

The Christian section has graced the pages of R&R for just over six months, but this week I'll take a look back at the year 2001 with a man in the hot seat: **Frank Breeden**, President of the Gospel Music Assn. Breeden captures the sights, sounds and statistics of the previous year while looking to the future with grand buoyancy.

Christian-music sales are up almost 10% over last year, while the rest of the music business is down across the board. Breeden has a few explanations for this. "First, 2001 sales are up over 2000 because most of our Gold- and Platinum-selling artists have released studio albums this year," he says. "2000 was almost void of any major studio albums from these artists. Second, and most important, is the trend we've seen for the past 10 years. In that time we've gone from \$83 million in annual sales to around \$850 million.

"I see four reasons for this. First, we're making better records. Second, American culture is more tolerant of religious subject matter in entertainment. Third is SoundScan. The Christian Music Trade Assn. has been investing in SoundScan since 1995. This multimillion-dollar investment put our sales on everybody's radar screen. Once the numbers were known, media coverage, retail presence, radio presence and key acquisitions all converged to drive our sales higher. SoundScan is, in my opinion, the single most important development in our industry's history.

"Fourth is youth appeal. Our largest format, Adult Contemporary, has appealed to a core demographic of 30+ females. Without alienating that demographic, we've seen retail growth in the 12-24 age group, male and female. A private study conducted by the Barna research organization in 2000 revealed that one in five teenagers say they purchase Christian music. Since the current teenage generation is reportedly the largest generation in U.S. history, even larger than the baby boomers, we are well positioned for more growth if we maintain 20% share of the teenage population as customers. P.O.D.'s *Satellite* album debuting as the sixth-best-selling record in the country a few weeks ago illustrates this point perfectly."

Even with the economic issues facing the U.S. at present, Breeden is convinced that the Christian-mu-

sic industry will continue to develop into a formidable player for mainstream success. "A near-10% growth rate is respectable in any economy," he says. "However, in the present music-business and overall economies, any growth is outstanding. Besides the sales growth, the production and talent values continue to compete well with other formats.

"Genre growth is also one of our most important assets. Because our format is defined by its lyrical content and covers all styles of music, we have a diversified business portfolio. This mutual-fund approach makes our format less volatile than the individual stock approach."

### A Programming Shift

Christian radio has gone through a metamorphosis over the last half-decade, and Breeden has witnessed some of the successes and downfalls of the past few years. "More emphasis has been placed on quality programming among Christian radio executives than ever before," he says. "The GMA has jointly sponsored a production school in Colorado for the past two years to assist professionals with production techniques and gear. A core of stations in our format continues to strive for excellence in management, production, promotion and revenue-generation.

"In the acquisition frenzy of the past few years, caused by higher station-ownership caps, we've seen our share of important and strategic signals being introduced. California-based Salem Communications has been responsible for signing on the most new Christian-music FM frequencies in the last year or so. We've seen a direct correlation between radio and increased retail sales in markets where new stations have begun broadcasting. The K-LOVE Network has grown incredibly as well. Since Jan. 1, it has added 13 new stations.

"Perhaps the most obvious setback in Christian radio was the recent conversion of Clear Channel's Christian WZTO (101.1 The One)/

Nashville to an Urban format. To my knowledge, this was Clear Channel's lone experiment with Christian AC music, and it didn't perform to expectations. The Nashville market is already crowded with Religious radio, and WZTO never produced the results Clear Channel was looking for. We tried to work very closely with station management from the outset to help them make a successful go of it.

"As far as gaining more listeners nationally, it's really more a question for radio than for the record industry. The music is there and getting better all the time. Radio has the never-ending challenge of attracting and keeping listeners. To that end, the GMA has partnered with a quality Christian-radio consultant to run our annual 'Super Tuesday' programming track at

**"We want to emphasize the value of our music to the culture, especially during these turbulent times of fear and uncertainty. Making music that speaks to people's spiritual needs is what we do best."**

Gospel Music Week for the next two years. The GMA will also continue to co-sponsor the annual weeklong production school in Colorado Springs each summer.

"Perhaps the best piece of advice I can give to Christian radio is to borrow ideas that work from successful stations. I know that KSBJ/Houston has a desire to help other Christian radio stations, and it has certainly has the credentials."

### Looking To The Future

The GMA is the public ambassa-



KINDRED 3 HELP DISASTER FUND

WONU/Chicago and Pamplin recording artists Kindred 3 presented a free concert at the Fox Valley Mall in Aurora, IL. Attendees donated over \$10,000 that went towards the Chicago Tribune Disaster relief Fund. Seen here are Kindred 3 with WONU staffers Paul Goldsmith (second from l) and Maria Bar (second from r).

dor for the Christian-music industry. Breeden sees the challenges ahead and is working on strategies to deal with them. "We will continue to be aggressive with publicity about our format's growth," he says. "We will also seek a larger platform for our highest-profile event, the Dove Awards. Our partnership with Dick Clark Productions and the William Morris Agency has started some important conversations and processes to accomplish this goal.

"Through our trade association, we will continue to be aggressive in building retail campaigns for mainstream and Christian retail so that sales increase. We are also working with artist management to find ways to build the brand equity of our top artists. Making our artists household names will involve imaging them beyond the music environment. We want to emphasize the value of our music to the culture, especially during these turbulent times of fear and uncertainty. Making music that speaks to people's spiritual needs is what we do best."

With the events of Sept. 11 in the forefront of all we do as a nation, Breeden notes the spike in spiritual awareness and wonders about the effect it will have on retail sales. "After talking to radio and retail, we have confirmed an increase in listener calls and store traffic," he says.

"According to a poll published by *USA Today* a few weeks ago, people have reordered their priorities since Sept. 11. Family and God now top priority lists that used to be topped by career and money. The products that echo these values are the books, Bibles and music in stores and the programming on Christian radio. People want materials that complement their spirit. They're reaching out to God like never before, and our music is a natural soundtrack for their lives."

### Christian Vs. Gospel

"There has never been better cooperation between the white- and black-music industries within Christian music," Breeden says. "Last year's Dove Awards had the most diversity of any show I've ever produced or seen. We're also reaching out to our friends in Latin Christian music. Our diversity is our best business asset and the most important symbol of our faith in action. Unity through diversity is

one of the most important goals Jesus identified for his followers.

"Specifically, we're planning some targeted seminar programming at our annual convention to help the black-music community know how to work effectively with the Christian Booksellers Assn. member-store base. Conversely, we will work with CBA retailers at the convention to know how to identify and develop a customer base for urban Gospel music. We've been a cheerleader for this concept for a few years. Now it's time to do something specific, since everyone wants to work together.

"The CBA left a lot of sales on the table last year by not effectively stocking the top-selling black artists. This year we want to show them how to capture those sales. We also believe there is some room for airplay of artists outside of their home formats. We're seeing some of that already and want to encourage radio to explore this further. Debunking the myth that people only purchase and listen to music by members of their own race is an important step in this direction."

The sales of and high-exposure appearances by P.O.D., Yolanda Adams, Lifehouse, Mary Mary and others have begun to disprove the fable that Christian-influenced music doesn't work with the population at large. "What we're seeing now is somewhat of a breakthrough," Breeden says. "It makes us appear like an overnight success when, in reality, the growth has been slow and steady.

"The opposition to our growth has been two-fold — at least. First, there has been a polite, passive resistance when people in positions of influence have taken a pass on our involvement because of the religious nature of the music. Second, people in the same positions, who follow a different religious tradition, have felt strange helping us.

"Those unnecessary barriers are slowly coming down as gatekeepers realize that this is a viable market as much as it is a movement. The challenge is to work with this market and not offend its sensitivities or cheapen its religion. We tell advertisers, for instance, that they are not endorsing religion when they sponsor a Christian concert tour. Rather, they are endorsing the way that certain religious people entertain themselves."

**CHR Top 30**

| LAST WEEK | THIS WEEK | ARTIST TITLE LABEL(S)                         | TOTAL PLAYS | +/- PLAYS | WEEKS ON CHART |
|-----------|-----------|-----------------------------------------------|-------------|-----------|----------------|
| 2         | 1         | REBECCA ST. JAMES-Wait For Me (Forefront)     | 835         | +34       | 17             |
| 3         | 2         | SKILLET You Are My Hope (Ardent)              | 822         | +27       | 12             |
| 1         | 3         | STEVEN CURTIS CHAPMAN Live Out Loud (Sparrow) | 819         | -67       | 16             |
| 5         | 4         | THIRD DAY Come Together (Essential)           | 797         | +72       | 8              |
| 4         | 5         | AUDIO ADRENALINE Beautiful (Forefront)        | 760         | +4        | 11             |
| 7         | 6         | TRUE VIBE Jump, Jump, Jump (Essential)        | 722         | +41       | 9              |
| 6         | 7         | RACHAEL LAMPA You Lift Me Up (Word)           | 701         | -15       | 15             |
| 8         | 8         | PAUL ALAN She's The Reason (Aluminum)         | 611         | -21       | 12             |
| 9         | 9         | CAEDMON'S CALL Who You Are (Essential)        | 595         | +14       | 10             |
| 10        | 10        | MATT BOUWER Sanity (Reunion)                  | 519         | -29       | 9              |
| 11        | 11        | AVALON Wonder Why (Sparrow)                   | 467         | +1        | 8              |
| 13        | 12        | KEVIN MAX Existence (Forefront)               | 417         | +9        | 5              |
| 12        | 13        | PLUS ONE Soul Tattoo (143/Atlantic)           | 399         | -22       | 17             |
| 15        | 14        | STACIE ORRICO Stay True (Forefront)           | 391         | +24       | 6              |
| 16        | 15        | TAIT Loss For Words (Forefront)               | 378         | +11       | 6              |
| 21        | 16        | ZOEGIRL With All Of My Heart (Sparrow)        | 344         | +36       | 5              |
| 19        | 17        | TEN SHEKEL SHIRT Sweet Embrace (Vertical)     | 333         | +15       | 7              |
| 25        | 18        | JENNIFER KNAPP Breathe On Me (Gotee)          | 332         | +73       | 2              |
| 23        | 19        | KINDBED 3 Away (Red Hill)                     | 318         | +27       | 8              |
| 18        | 20        | JUMP 5 Spinnin' Around (Sparrow)              | 315         | -4        | 11             |
| 17        | 21        | TOBY MAC Somebody's Watching Me (Forefront)   | 307         | -16       | 11             |
| 22        | 22        | PHAT CHANCE Sunshine Daylight (Flicker)       | 302         | +1        | 7              |
| 14        | 23        | NEWSBOYS Who? (Sparrow)                       | 298         | -88       | 21             |
| 20        | 24        | SMALLTOWN POETS Firefly (Ardent/Forefront)    | 274         | -41       | 13             |
| Debut     | 25        | BENJAMIN GATE How Long (Forefront)            | 274         | +70       | 1              |
| 27        | 26        | MICHAEL W. SMITH Above All (Reunion)          | 255         | +8        | 4              |
| 28        | 27        | LINCOLN BREWSTER You Alone (Vertical)         | 238         | +11       | 2              |
| Debut     | 28        | MICHELLE TUMES Dream (Sparrow)                | 220         | +24       | 1              |
| 24        | 29        | SARA GROVES How It Is Between Us (iNO)        | 219         | -52       | 9              |
| 30        | 30        | SWITCHFOOT Innocence Again (Sparrow)          | 210         | +4        | 2              |

29 CHR reporters. Songs ranked by total plays for the airplay week of Sunday 10/21-Saturday 10/27. ©2001 Radio & Records.

**Rock Top 30**

| LAST WEEK | THIS WEEK | ARTIST TITLE LABEL(S)                           | TOTAL PLAYS | +/- PLAYS | WEEKS ON CHART |
|-----------|-----------|-------------------------------------------------|-------------|-----------|----------------|
| 1         | 1         | P.O.D. Alive (Atlantic)                         | 348         | -34       | 14             |
| 3         | 2         | THIRD DAY Come Together (Essential)             | 312         | +12       | 7              |
| 2         | 3         | BENJAMIN GATE How Long (Forefront)              | 310         | +7        | 12             |
| 4         | 4         | TREE63 1*0*1 (Inpop)                            | 297         | +5        | 14             |
| 5         | 5         | JUSTIFIDE 9 Out Of 10 (Culdesac/Ardent)         | 248         | +10       | 10             |
| 6         | 6         | PILLAR Original Superman (Flicker)              | 227         | +13       | 3              |
| 7         | 7         | BY THE TREE There For Me (Fervent)              | 215         | +8        | 9              |
| 8         | 8         | ELMS Who Got The Meaning (Sparrow)              | 203         | +6        | 6              |
| 10        | 9         | SUPERCHICK Big Star Machine (Inpop)             | 191         | +13       | 4              |
| 9         | 10        | RELIENT K Pressing On (Gotee)                   | 181         | -4        | 13             |
| 12        | 11        | BEANBAG Slipstream (Inpop)                      | 158         | -3        | 11             |
| 13        | 12        | THOUSAND FOOT KRUTCH Unbelievable (OGE)         | 142         | -9        | 17             |
| 16        | 13        | JOHN COX 80 Yrs (Grace Alone)                   | 142         | +4        | 5              |
| 22        | 14        | TAIT Loss For Words (Forefront)                 | 140         | +15       | 5              |
| 20        | 15        | BRIDE Beginning Of The End (Absolute)           | 139         | +11       | 2              |
| 15        | 16        | STEVE Divine Design (Forefront)                 | 138         | -1        | 12             |
| 19        | 17        | COMMON CHILDREN Entertaining Angels (Galaxy 21) | 137         | +7        | 5              |
| 14        | 18        | HANGNAIL Wrong Is Wrong (Tooth & Nail)          | 135         | -4        | 19             |
| 11        | 19        | SKILLET Alien Youth (Ardent)                    | 133         | -42       | 19             |
| 17        | 20        | LIFEHOUSE Sick Cycle Carousel (DreamWorks)      | 132         | -4        | 11             |
| 18        | 21        | DOGWOOD Do Or Die (BEC)                         | 129         | -3        | 11             |
| 24        | 22        | STAVESACRE Sad Parade (Tooth & Nail)            | 122         | +6        | 7              |
| 23        | 23        | SPINAROUND Boy Meets Girl (Pamplin)             | 121         | +1        | 7              |
| 28        | 24        | FIVE IRON FRENZY Far Far Away (5 Minute Walk)   | 113         | +21       | 2              |
| 21        | 25        | JAMIE ROWE We're Taking Over (Forefront)        | 108         | -18       | 10             |
| 25        | 26        | CRASH RICKSHAW Angry Sunset (Tooth & Nail)      | 106         | +11       | 4              |
| 27        | 27        | AMONG THORNS No Rock (Worship Extreme)          | 101         | +11       | 2              |
| 30        | 28        | DISCIPLE Coal (Rugged)                          | 92          | +10       | 2              |
| 28        | 29        | BUCK ENTERTAINMENT Silent Ruin (Galaxy 21)      | 89          | +2        | 3              |
| Debut     | 30        | ROD LAVER The Kind That Could (BEC)             | 85          | +34       | 1              |

46 Rock reporters. Songs ranked by total plays for the airplay week of Sunday 10/21-Saturday 10/27. ©2001 Radio & Records.

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## AC Top 30

| LAST WEEK | THIS WEEK | ARTIST TITLE LABEL(S)                               | TOTAL PLAYS | +/- PLAYS | WEEKS ON CHART |
|-----------|-----------|-----------------------------------------------------|-------------|-----------|----------------|
| 1         | 1         | MICHAEL W. SMITH Above All (Reunion)                | 1080        | -11       | 13             |
| 3         | 2         | AVALON Wonder Why (Sparrow)                         | 1033        | +44       | 13             |
| 4         | 3         | POINT OF GRACE Praise Forevermore (Word)            | 992         | +29       | 11             |
| 2         | 4         | NICOLE C. MULLEN Call On Jesus (Word)               | 952         | -84       | 15             |
| 5         | 5         | STEVEN CURTIS CHAPMAN Live Out Loud (Sparrow)       | 852         | -88       | 18             |
| 7         | 6         | THIRD DAY Show Me Your Glory (Essential)            | 844         | +97       | 7              |
| 6         | 7         | CAEDMON'S CALL Who You Are (Essential)              | 831         | +6        | 12             |
| 8         | 8         | MARK SCHULTZ I Have Been There (Word)               | 749         | +19       | 9              |
| 9         | 9         | 4HIM Psalm 112 (Word)                               | 748         | +28       | 5              |
| 10        | 10        | SONICFLOOD Resonate (INO)                           | 738         | +51       | 9              |
| 11        | 11        | NEWSONG Defining Moment (Benson)                    | 681         | +11       | 12             |
| 12        | 12        | REBECCA ST. JAMES Wait For Me (Forefront)           | 593         | -33       | 15             |
| 13        | 13        | SARA GROVES How It Is Between Us (INO)              | 573         | -14       | 14             |
| 14        | 14        | TRUE VIBE You Found Me (Essential)                  | 490         | -1        | 11             |
| 16        | 15        | NATALIE GRANT w/PLUS ONE Whenever... (Pamplin)      | 479         | +39       | 7              |
| 15        | 16        | CHRIS RICE The Face Of Christ (Rockettown)          | 473         | -11       | 14             |
| 18        | 17        | MICHELLE TUMES Dream (Sparrow)                      | 448         | +16       | 7              |
| 17        | 18        | NIKKI LEONTI Letting Go (Pamplin)                   | 440         | +5        | 11             |
| 20        | 19        | SCOTT KRIPPAYNE Deeper Still (Spring Hill)          | 381         | +4        | 9              |
| 23        | 20        | ZOEGIRL With All Of My Heart (Sparrow)              | 380         | +64       | 3              |
| 24        | 21        | KATINAS You Are (Gotee)                             | 352         | +49       | 2              |
| 19        | 22        | RACHAEL LAMPA You Lift Me Up (Word)                 | 351         | -52       | 17             |
| 25        | 23        | TAIT Loss For Words (Forefront)                     | 327         | +25       | 5              |
| 21        | 24        | OUT OF THE GREY Shine Like Crazy (Rockettown)       | 272         | -76       | 16             |
| 28        | 25        | SKILLET You Are My Hope (Ardent)                    | 254         | +52       | 2              |
| 26        | 26        | WES KING What Matters Most (Word)                   | 250         | +13       | 3              |
| 27        | 27        | ANDREW PETERSON Isn't It Love (Watershed/Essential) | 237         | +12       | 9              |
| Debut     | 28        | MERCY ME I Can Only Imagine (INO)                   | 230         | +43       | 1              |
| 22        | 29        | CECE WINANS Say A Prayer (WellSpring/Sparrow)       | 229         | -92       | 19             |
| Debut     | 30        | JOY WILLIAMS Touch Of Faith (Reunion)               | 211         | +62       | 1              |

56 AC reporters. Songs ranked by total plays for the airplay week of Sunday 10/21-Saturday 10/27. ©2001 Radio & Records.

## Specialty Programming

### Rhythmic

| RANK | ARTIST TITLE LABEL(S)                        |
|------|----------------------------------------------|
| 1    | DJ MAJ I/PIGEON JOHN Deception (Gotee)       |
| 2    | TOBY MAC Somebody's Watching Me (Forefront)  |
| 3    | UNITY KLAN Rida (Eternal Funk)               |
| 4    | PEACE 586 The Difference (Uprok/BEC)         |
| 5    | TRUE VIBE Jump, Jump, Jump (Essential)       |
| 6    | KINDRED 3 Away (Red Hill)                    |
| 7    | BENJAMIN GATE All Over Me (Forefront)        |
| 8    | RACHAEL LAMPA You Lift Me Up (Word)          |
| 9    | STACIE ORRICO Stay True (Forefront)          |
| 10   | LONDA LARMOND Once (Sparrow/EMI Gospel)      |
| 11   | PRIESTHOOD Luv For My Thugs (Metro One)      |
| 12   | TUNNEL RATS Bow Down (Uprok/BEC)             |
| 13   | DJ MAJ I/NEW BREED What's My Name (Gotee)    |
| 14   | K2S Weight Of The World (Metro One)          |
| 15   | TRIN-I-TEE 5:7 It's Alright (B-Rite)         |
| 16   | TOBY MAC w/KIRK FRANKLIN J-Train (Forefront) |
| 17   | APT. CORE Life Inverted (Rockettown)         |
| 18   | JUMP 5 Spinnin' Around (Sparrow)             |
| 19   | VIRTUE He's Been Good (Verity)               |
| 20   | SMOOTH Get Your Praise On (Metro One)        |

## Reporters

### CHR

KLYT/Albuquerque, NM  
WHM/Bangor, ME  
KWOF/Cedar Rapids, IA  
WCFL/Chicago, IL  
KYIX/Chico, CA  
WUFM/Columbus, OH  
KZZQ/Des Moines, IA  
WJLF/Gainesville, FL  
WORQ/Green Bay, WI  
KAHM/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  
KTSL/Spokane, WA  
KAOI/Springfield, MO  
WBVM/Tampa, FL

WYSZ/Toledo, OH  
KTWY/Tri-Cities, WA  
KMRX/Tulsa, OK  
KOUV/Visalia, CA  
WCLQ/Wausau, WI

AIR1/Network  
KNMI/Network

29 Reporters

### Rock

WDCD/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  
WDM/LMarion, 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  
KWNO/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  
WCLQ/Wasau, WI  
WAYF/West Palm Beach, FL  
KZZO/Wichita, KS  
WPAO/Youngstown, OH

KNMI/Network

46 Reporters

### AC

KAEZ/Amarillo, TX  
KAFC/Anchorage, AK  
WFSW/Atlanta, GA  
WVFJ/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  
KBID/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  
KSBJ/Houston-Galveston, TX  
WQME/Indianapolis, IN  
WBGJ/Jacksonville, FL  
WCDR/Johnson City, TN  
KQBC/Joplin, MO  
KFSH/Los Angeles, CA  
WJIE/Louisville, KY  
KOFR/Lubbock, TX  
WMCU/Miami, FL  
WZTO/Nashville, TN  
WPOZ/Orlando, FL  
WZZD/Philadelphia, PA  
KBVM/Portland, OR  
KSLT/Rapid City, SD  
WPAR/Roanoke, VA

WRXT/Roanoke, VA  
WXPZ/Salisbury, DE  
WJIS/Sarasota, FL  
WHPZ/South Bend, IN  
WIBI/Springfield, IL  
KWND/Springfield, MO  
WBGL/Terre Haute, IN  
KTLI/Wichita, KS  
WGRC/Williamsport, PA  
WXHL/Wilmington, DE  
WPER/Winchester, VA

HIS RADIO/Network  
SALEM/Network  
KLOVE/Network  
KJIL/Network

56 Reporters

## Specialty Programming

### Loud

| RANK | ARTIST TITLE LABEL(S)                  |
|------|----------------------------------------|
| 1    | THESE 5 OOWN Revelation War (Absolute) |
| 2    | BRIDE Beginning Of The End (Absolute)  |
| 3    | P.O.D. Alive (Atlantic)                |
| 4    | SPOKEN This Path (Metro Vox)           |
| 5    | BEANBAG Slipstream (Inpop)             |
| 6    | EDL Jetstream (Fashion Pop)            |
| 7    | BROKEN Stand (Mercy Street)            |
| 8    | PSYCOMA What Lurks Within (Rowe)       |
| 9    | EAST WEST Closure (Independent)        |
| 10   | BIOGENESIS Fat Man From China (Rowe)   |

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**Talented freshmen seeking** starting position in producing, promotions, production, sales, or on-air. Contact PAUL: (405) 737-4478 /JOHNIEVEGAS@AOL.COM. (11/02)

**Bill Elliott Hot new format** available. 3DSJ Request & Dedication Radio. Listen: www.3DSJ.com BILL ELLIOTT: (813) 920-7102, billelliott@3DSJ.com. (11/02)

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## JOBS!

http://onairjobtipsheet.com

## MIDWEST

**PD wanted!** WLRS, Louisville. Send composite packages to: J.D. Kunes, Radio One-Dayton, 717 E. David Rd., Dayton, OH 45429. EOE (11/02)

### Creative & Production Director

Michigan group needs Production Director. Experience with Cool Edit Pro, copy writing skills, creativity + on-air. Health, disability, 401-k. T&R: O.M., Jackson Radio Works, Inc, 1700 Glenshire Dr., Jackson MI 49201; or email to bigdog@k1053.com. EOE/MF

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### Deadline

To appear in the following week's issue, your ad must be received by Thursday noon (PDT) eight days prior to issue date. Address all ads to: R&R Opportunities, 10100 Santa Monica Blvd., Third Floor, Los Angeles, CA 90067.

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10100 Santa Monica Blvd., Third Floor, Los Angeles, CA 90067

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## Monitored Airplay Overview: November 2, 2001

### CHR/POP

| LW | TW | ARTIST             | SON                      | Label                    |
|----|----|--------------------|--------------------------|--------------------------|
| 1  | 1  | JENNIFER LOPEZ     | I'm Real                 | (Epic)                   |
| 2  | 2  | ALICIA KEYS        | Fallin' (J)              |                          |
| 3  | 3  | BLU CANTRELL       | Hit 'Em Up Style (Oops!) | (Arista)                 |
| 4  | 4  | NELLY FURTADO      | Turn Off The Light       | (DreamWorks)             |
| 5  | 5  | ENRIQUE IGLESIAS   | Hero                     | (Interscope)             |
| 9  | 6  | MARY J. BLIGE      | Family Affair            | (MCA)                    |
| 6  | 7  | CRAIG DAVID        | Fill Me In               | (Wildside/Atlantic)      |
| 5  | 8  | STAINED            | It's Been Awhile         | (Flip/Elektra/EEG)       |
| 7  | 9  | MICHELLE BRANCH    | Everywhere               | (Maverick)               |
| 12 | 10 | 'N SYNC            | Gone (Jive)              |                          |
| 8  | 11 | EVE F/GWEN STEFANI | Let Me Blow...           | (Ruff Ryders/Interscope) |
| 10 | 12 | USHER              | U Remind Me              | (LaFace/Arista)          |
| 14 | 13 | BACKSTREET BOYS    | Drowning                 | (Jive)                   |
| 16 | 14 | TOYA               | I Do                     | (Arista)                 |
| 15 | 15 | DESTINY'S CHILD    | Emotion                  | (Columbia)               |
| 13 | 16 | ALIEN ANT FARM     | Smooth Criminal          | (DreamWorks)             |
| 23 | 17 | PINK               | Get The Party Started    | (Arista)                 |
| 19 | 18 | ENYA               | Only Time                | (Reprise)                |
| 20 | 19 | 3 DOORS DOWN       | Be Like That             | (Republic/Universal)     |
| 17 | 20 | JAGGED EDGE        | Where The Party At       | (So So Def/Columbia)     |
| 22 | 21 | BRITNEY SPEARS     | I'm A Slave 4 U          | (Jive)                   |
| 21 | 22 | JAY-Z              | Izzo (H.O.V.A.)          | (Roc-A-Fella/IDJMG)      |
| 23 | 23 | NICKELBACK         | How You Remind Me        | (Roadrunner)             |
| 26 | 24 | CHRISTINA MILIAN   | AM To PM                 | (Def Soul/IDJMG)         |
| 28 | 25 | FIVE FOR FIGHTING  | Superman (It's Not Easy) | (Aware/Columbia)         |
| 27 | 26 | ALL STAR TRIBUTE   | What's Going On          | (Columbia)               |
| 30 | 27 | O-TOWN             | We Fit Together (J)      |                          |
| 32 | 28 | MISSY ELLIOTT      | One Minute Man           | (Gold Mind/EastWest/EEG) |
| 32 | 29 | LENNY KRAVITZ      | Dig In                   | (Virgin)                 |
| 31 | 30 | U2                 | Stuck In A Moment...     | (Interscope)             |

**#1 MOST ADDED**  
LFO Life Is Good (J)

**#1 MOST INCREASED PLAYS**  
MARY J. BLIGE Family Affair (MCA)

**TOP 5 NEW & ACTIVE**  
CITY HIGH Caramel (Interscope)  
AEROSMITH Sunshine (Columbia)

BARENAKED LADIES Falling For The First Time (Reprise)  
LEANN RIMES Can't Fight The Moonlight (Curb)  
WILLA FORD Did Ya' Understand That (Lava/Atlantic)

CHR begins on Page 36.

### AC

| LW | TW | ARTIST                        | SON                         | Label                   |
|----|----|-------------------------------|-----------------------------|-------------------------|
| 1  | 1  | MATCHBOX TWENTY               | If You're Gone              | (Lava/Atlantic)         |
| 2  | 2  | ENYA                          | Only Time                   | (Reprise)               |
| 3  | 3  | DIDD                          | Thankyou                    | (Arista)                |
| 4  | 4  | FAITH HILL                    | There You'll Be             | (Warner Bros.)          |
| 5  | 5  | O-TOWN                        | All Or Nothing (J)          |                         |
| 5  | 6  | LEE ANN WOMACK                | I Hope You Dance            | (MCA/Universal)         |
| 8  | 7  | ELTON JOHN                    | I Want Love                 | (Rocket/Universal)      |
| 7  | 8  | DIAMOND RIO                   | One More Day                | (Arista)                |
| 11 | 9  | LONESTAR                      | I'm Already There           | (BNA)                   |
| 9  | 10 | UNCLE KRACKER                 | Follow Me                   | (Top Dog/Lava/Atlantic) |
| 10 | 11 | S CLUB 7                      | Never Had A Dream Come True | (A&M/Interscope)        |
| 13 | 12 | 'N SYNC                       | This I Promise You          | (Jive)                  |
| 12 | 13 | J. BRICKMAN/REBECCA L. HOWARD | Simple Things               | (Windham Hill)          |
| 15 | 14 | BACKSTREET BOYS               | More Than That              | (Jive)                  |
| 14 | 15 | CELINE DION                   | God Bless America           | (Epic/Columbia)         |
| 18 | 16 | LEANN RIMES                   | Soon                        | (Curb)                  |
| 20 | 17 | ENRIQUE IGLESIAS              | Hero                        | (Interscope)            |
| 17 | 18 | TRAIN                         | Drops Of Jupiter (Tell Me)  | (Columbia)              |
| 16 | 19 | MARIAH CAREY                  | Never Too Far               | (Virgin)                |
| 21 | 20 | BACKSTREET BOYS               | Drowning                    | (Jive)                  |
| 22 | 21 | PAUL MCCARTNEY                | From A Lover To A Friend    | (Capitol)               |
| 23 | 22 | STEVIE NICKS                  | Sorcerer                    | (Reprise)               |
| 24 | 23 | 'N SYNC                       | Gone (Jive)                 |                         |
| 26 | 24 | ALICIA KEYS                   | Fallin' (J)                 |                         |
| 25 | 25 | MARC ANTHONY                  | Tragedy                     | (Columbia)              |
| 27 | 26 | SHELBY LYNNE                  | Wall In Your Heart          | (Island/IDJMG)          |
| —  | 27 | DESTINY'S CHILD               | Emotion                     | (Columbia)              |
| 29 | 28 | JEWEL                         | Standing Still              | (Atlantic)              |
| 28 | 29 | JOHN MELLENCAMP               | Peaceful World              | (Columbia)              |
| 30 | 30 | SUGAR RAY                     | When It's Over              | (Lava/Atlantic)         |

**#1 MOST ADDED**  
DIANA KRALL The Look Of Love (Verve/VMG)

**#1 MOST INCREASED PLAYS**  
ENRIQUE IGLESIAS Hero (Interscope)

**TOP 5 NEW & ACTIVE**  
FIVE FOR FIGHTING Superman (It's Not Easy) (Aware/Columbia)  
JOHN WAITE Fly (Gold Circle)  
CAROLE KING Love Makes The World (Rockingale/Koch)  
LUTHER VANDROSS Can Heaven Wait (J)  
PETER CETERA Just Like Love (DDE)

AC begins on Page 88.

### CHR/RHYTHMIC

| LW | TW | ARTIST                | SON                 | Label                       |
|----|----|-----------------------|---------------------|-----------------------------|
| 1  | 1  | MARY J. BLIGE         | Family Affair       | (MCA)                       |
| 2  | 2  | GINUWINE              | Differences         | (Epic)                      |
| 4  | 3  | USHER                 | U Got It Bad        | (LaFace/Arista)             |
| 3  | 4  | JENNIFER LOPEZ        | I'm Real            | (Epic)                      |
| 5  | 5  | JA RULE               | Livin' It Up        | (Murder Inc./Def Jam/IDJMG) |
| 7  | 6  | FABOLOUS F/MATE DOGG  | Can't Demy It       | (Desert Storm/Elektra/EEG)  |
| 6  | 7  | BUBBA SPARXXX         | Ugly                | (Interscope)                |
| 9  | 8  | 112                   | Dance With Me       | (Bad Boy/Arista)            |
| 11 | 9  | CITY HIGH             | Caramel             | (Interscope)                |
| 8  | 10 | ALICIA KEYS           | Fallin' (J)         |                             |
| 13 | 11 | NELLY                 | #1 (Priority)       |                             |
| 16 | 12 | NELLY FURTADO         | Turn Off The Light  | (DreamWorks)                |
| 17 | 13 | PETEY PABLO           | Raise Up            | (Jive)                      |
| 14 | 14 | JAGGED EDGE           | Where The Party At  | (So So Def/Columbia)        |
| 10 | 15 | JAY-Z                 | Izzo (H.O.V.A.)     | (Roc-A-Fella/IDJMG)         |
| 12 | 16 | TRICK DADDY           | I'm A Thug          | (Slip 'N Slide/Atlantic)    |
| 15 | 17 | MISSY ELLIOTT         | One Minute Man      | (Gold Mind/EastWest/EEG)    |
| 21 | 18 | JAY-Z                 | Girls, Girls, Girls | (Roc-A-Fella/IDJMG)         |
| 18 | 19 | AALIYAH               | Rock The Boat       | (BlackGround)               |
| 24 | 20 | DESTINY'S CHILD       | Emotion             | (Columbia)                  |
| 25 | 21 | R. KELLY              | Feelin' On Yo Booty | (Jive)                      |
| 30 | 22 | FAT JOE               | We Thuggin'         | (Terror Squad/Atlantic)     |
| 36 | 23 | CRAIG DAVID           | 7 Days              | (Wildside/Atlantic)         |
| 31 | 24 | P. DIDDY & THE FAMILY | Diddy               | (Bad Boy/Arista)            |
| 29 | 25 | MAXWELL               | Lifetime            | (Columbia)                  |
| 32 | 26 | NATE DOGG             | I Got Love          | (Elektra/EEG)               |
| 33 | 27 | JAGGED EDGE           | Goodbye             | (So So Def/Columbia)        |
| 35 | 28 | FAITH EVANS           | You Gets No Love    | (Bad Boy/Arista)            |
| 28 | 29 | DESTINY'S CHILD       | Brown Eyes          | (Columbia)                  |
| 39 | 30 | DMX                   | Who We Be           | (Ruff Ryders/IDJMG)         |

**#1 MOST ADDED**

MISSY ELLIOTT Take Away (Gold Mind/EastWest/EEG)

**#1 MOST INCREASED PLAYS**  
USHER U Got It Bad (LaFace/Arista)

**TOP 5 NEW & ACTIVE**  
MISSY ELLIOTT Take Away (Gold Mind/EastWest/EEG)  
ENRIQUE IGLESIAS Hero (Interscope)  
MARIAH CAREY Don't Stop (Virgin)  
SHAKIRA Whenever Wherever (Epic)  
AFROMAN Crazy Rap (Universal)

CHR begins on Page 36.

### HOT AC

| LW | TW | ARTIST             | SON                        | Label                   |
|----|----|--------------------|----------------------------|-------------------------|
| 1  | 1  | ENYA               | Only Time                  | (Reprise)               |
| 3  | 2  | TRAIN              | Drops Of Jupiter (Tell Me) | (Columbia)              |
| 2  | 3  | LIFHOUSE           | Hanging By A Moment        | (DreamWorks)            |
| 5  | 4  | FIVE FOR FIGHTING  | Superman...                | (Aware/Columbia)        |
| 6  | 5  | 3 DOORS DOWN       | Be Like That               | (Republic/Universal)    |
| 4  | 6  | SUGAR RAY          | When It's Over             | (Lava/Atlantic)         |
| 7  | 7  | ELTON JOHN         | I Want Love                | (Flip/Elektra/EEG)      |
| 8  | 8  | DAVE MATTHEWS BAND | The Space Between          | (RCA)                   |
| 9  | 9  | INCUBUS            | Drive                      | (Immortal/Epic)         |
| 10 | 10 | MICHELLE BRANCH    | Everywhere                 | (Maverick)              |
| 14 | 11 | CALLING            | Wherever You Will Go       | (RCA)                   |
| 16 | 12 | JEWEL              | Standing Still             | (Atlantic)              |
| 11 | 13 | SMASH MOUTH        | I'm A Believer             | (Interscope)            |
| 12 | 14 | UNCLE KRACKER      | Follow Me                  | (Top Dog/Lava/Atlantic) |
| 13 | 15 | U2                 | Stuck In A Moment...       | (Interscope)            |
| 15 | 16 | NELLY FURTADO      | Turn Off The Light         | (DreamWorks)            |
| 17 | 17 | ALICIA KEYS        | Fallin' (J)                |                         |
| 19 | 18 | MATCHBOX TWENTY    | Last Beautiful Girl        | (Lava/Atlantic)         |
| 20 | 19 | LENNY KRAVITZ      | Dig In                     | (Virgin)                |
| 22 | 20 | TRAIN              | Something More             | (Columbia)              |
| 21 | 21 | FUEL               | Bad Day                    | (Epic)                  |
| 23 | 22 | JOHN MELLENCAMP    | Peaceful World             | (Columbia)              |
| 24 | 23 | NICKELBACK         | How You Remind Me          | (Roadrunner)            |
| 26 | 24 | SMASH MOUTH        | Pacific Coast Party        | (Interscope)            |
| 27 | 25 | ENRIQUE IGLESIAS   | Hero                       | (Interscope)            |
| 28 | 26 | ELTON JOHN         | I Want Love                | (Rocket/Universal)      |
| 25 | 27 | CRANBERRIES        | Analyse                    | (MCA)                   |
| 30 | 28 | COLDPLAY           | Trouble                    | (Nattwerk/Capitol)      |
| —  | 29 | EAGLE-EYE CHERRY   | Feels So Right             | (MCA)                   |
| —  | 30 | CREED              | My Sacrifice               | (Wind-up)               |

**#1 MOST ADDED**

DAVE MATTHEWS BAND Everyday (RCA)

**#1 MOST INCREASED PLAYS**  
CALLING Wherever You Will Go (RCA)

**TOP 5 NEW & ACTIVE**  
SUGAR RAY Answer The Phone (Lava/Atlantic)  
NATALIE MERCHANT Just Can't Last (Elektra/EEG)  
LIFHOUSE Breathing (DreamWorks)  
ALIEN ANT FARM Smooth Criminal (DreamWorks)  
LONESTAR I'm Already There (BNA)

AC begins on Page 88.

### URBAN

| LW | TW | ARTIST                        | SON                    | Label                       |
|----|----|-------------------------------|------------------------|-----------------------------|
| 2  | 1  | USHER                         | U Got It Bad           | (LaFace/Arista)             |
| 1  | 2  | AALIYAH                       | Rock The Boat          | (BlackGround)               |
| 3  | 3  | GINUWINE                      | Differences            | (Epic)                      |
| 5  | 4  | JA RULE                       | Livin' It Up           | (Murder Inc./Def Jam/IDJMG) |
| 6  | 5  | MAXWELL                       | Lifetime               | (Columbia)                  |
| 7  | 6  | BUBBA SPARXXX                 | Ugly                   | (Interscope)                |
| 4  | 7  | MARY J. BLIGE                 | Family Affair          | (MCA)                       |
| 8  | 8  | FAITH EVANS                   | You Gets No Love       | (Bad Boy/Arista)            |
| 12 | 9  | JAY-Z                         | Girls, Girls, Girls    | (Roc-A-Fella/IDJMG)         |
| 10 | 10 | PETEY PABLO                   | Raise Up               | (Jive)                      |
| 14 | 11 | FABOLOUS F/MATE DOGG          | Can't Demy It          | (Desert Storm/Elektra/EEG)  |
| 13 | 12 | BRIAN MCKNIGHT                | Love Of My Life        | (Motown)                    |
| 9  | 13 | MICHAEL JACKSON               | You Rock My World      | (Epic)                      |
| 18 | 14 | CITY HIGH                     | Caramel                | (Interscope)                |
| 15 | 15 | R. KELLY                      | Feelin' On Yo Booty    | (Jive)                      |
| 11 | 16 | JENNIFER LOPEZ                | I'm Real               | (Epic)                      |
| 20 | 17 | DMX                           | Who We Be              | (Ruff Ryders/IDJMG)         |
| 27 | 18 | MR. CHEEKS                    | Lights, Camera, Action | (Universal)                 |
| 25 | 19 | ALICIA KEYS                   | A Woman's Worth (J)    |                             |
| 17 | 20 | JAY-Z                         | Izzo (H.O.V.A.)        | (Roc-A-Fella/IDJMG)         |
| 26 | 21 | DESTINY'S CHILD               | Emotion                | (Columbia)                  |
| 24 | 22 | TYRESE                        | What Am I Gonna Do     | (RCA)                       |
| 28 | 23 | P. DIDDY & THE FAMILY         | Diddy                  | (Bad Boy/Arista)            |
| 21 | 24 | 112                           | Dance With Me          | (Bad Boy/Arista)            |
| 29 | 25 | JAGGED EDGE                   | Goodbye                | (So So Def/Columbia)        |
| 16 | 26 | TRICK DADDY                   | I'm A Thug             | (Slip 'N Slide/Atlantic)    |
| 31 | 27 | NELLY                         | #1 (Priority)          |                             |
| 30 | 28 | FAT JOE                       | We Thuggin'            | (Terror Squad/Atlantic)     |
| 34 | 29 | BABYFACE                      | What If (Arista)       |                             |
| 23 | 30 | ISLEY BROTHERS F/RONALD ISLEY | Contagious             | (DreamWorks)                |

**#1 MOST ADDED**

MICHAEL JACKSON Butterflies (Epic)

**#1 MOST INCREASED PLAYS**  
MICHAEL JACKSON Butterflies (Epic)

**TOP 5 NEW & ACTIVE**  
INDIA.ARIE Strength, Courage & Wisdom (Motown)  
IMX The First Time (New Line)  
DR. DRE & SNOOP DOGG The Wash (Interscope)  
ISLEY BROTHERS Secret Lover (DreamWorks)  
THREE 6 MAFIA Two-Way Freak (Universal)

URBAN begins on Page 50.

### ROCK

| LW | TW | ARTIST               | SON                     | Label                        |
|----|----|----------------------|-------------------------|------------------------------|
| 1  | 1  | NICKELBACK           | How You Remind Me       | (Roadrunner)                 |
| 2  | 2  | OZZY OSBOURNE        | Gets Me Through         | (Epic)                       |
| 3  | 3  | CREED                | My Sacrifice            | (Wind-up)                    |
| 6  | 4  | STAINED              | Fade                    | (Flip/Elektra/EEG)           |
| 5  | 5  | INCUBUS              | I Wish You Were Here    | (Immortal/Epic)              |
| 4  | 6  | PUDDLE OF MUDD       | Control                 | (Flawless/Geffen/Interscope) |
| 8  | 7  | LENNY KRAVITZ        | Dig In                  | (Virgin)                     |
| 7  | 8  | STAINED              | It's Been Awhile        | (Flip/Elektra/EEG)           |
| 11 | 9  | P. D. D.             | Alive                   | (Atlantic)                   |
| 9  | 10 | BUSH                 | The People That We Love | (Atlantic)                   |
| 10 | 11 | TOOL                 | Schism                  | (Volcano)                    |
| 13 | 12 | DISTURBED            | Down With The Sickness  | (Giant/Reprise)              |
| 12 | 13 | DEFAULT              | Wasting My Time         | (TVT)                        |
| 23 | 14 | AEROSMITH            | Sunshine                | (Columbia)                   |
| 14 | 15 | FUEL                 | Hemorrhage              | (In My Hands) (Epic)         |
| 16 | 16 | 3 DOORS DOWN         | Be Like That            | (Republic/Universal)         |
| 19 | 17 | ROB ZOMBIE           | Feel So Numb            | (Geffen/Interscope)          |
| 28 | 18 | MICK JAGGER          | God Gave Me Everything  | (Virgin)                     |
| 21 | 19 | LINKIN PARK          | In The End              | (Warner Bros.)               |
| 24 | 20 | TANTRIC              | Mourning                | (Maverick)                   |
| 17 | 21 | GOOSMACK             | Bad Magick              | (Republic/Universal)         |
| 35 | 22 | COLLECTIVE SOUL      | Next Homecoming         | (Atlantic)                   |
| —  | 23 | KID ROCK             | Forever                 | (Top Dog/Lava/Atlantic)      |
| 30 | 24 | SALIVA               | Click Click Boom        | (Island/IDJMG)               |
| 47 | 25 | PUDDLE OF MUDD       | Blurry                  | (Flawless/Geffen/Interscope) |
| 25 | 26 | DAYS OF THE NEW HANG | On To This              | (Outpost/Interscope)         |
| 33 | 27 | ALIEN ANT FARM       | Smooth Criminal         | (DreamWorks)                 |
| 34 | 28 | SYSTEM OF A DOWN     | Chop Suey               | (American/Columbia)          |
| 36 | 29 | LIVE                 | Overcome                | (Radioactive/MCA)            |
| 29 | 30 | LIT                  | Lipstick And Bruises    | (RCA)                        |

**#1 MOST ADDED**

FUEL Last Time (Epic)

**#1 MOST INCREASED PLAYS**  
CREED My Sacrifice (Wind-up)

**TOP 5 NEW & ACTIVE**  
40 BELOW SUMMER Falling Down (London Sire)  
DUST TO DUST Submission (Sanctuary/SRG)  
TOOL Lateralus (Volcano)  
CUSTOM Hey Mister (Artist Direct)  
FUEL Last Time (Epic)

ROCK begins on Page 105.



## Monitored Airplay Overview: November 2, 2001

### URBAN AC

| LW | TW | ARTIST                        | SON                        | LABEL             |
|----|----|-------------------------------|----------------------------|-------------------|
| 1  | 1  | MAXWELL                       | Lifetime                   | Columbia          |
| 2  | 2  | BRIAN MCKNIGHT                | Love Of My Life            | Motown            |
| 3  | 3  | GERALD LEVERT                 | Made To Love Ya            | EastWest/EEG      |
| 4  | 4  | BABYFACE                      | What If                    | Arista            |
| 5  | 5  | GINUWINE                      | Differences                | Epic              |
| 6  | 6  | LUTHER VANDROSS               | Take You Out               | J                 |
| 7  | 7  | JILL SCOTT                    | The Way                    | Hidden Beach/Epic |
| 12 | 8  | LUTHER VANDROSS               | Can Heaven Wait            | J                 |
| 13 | 9  | O'JAYS                        | Let's Ride                 | MCA               |
| 15 | 10 | ANGIE STONE                   | Brotha                     | J                 |
| 10 | 11 | JAHEIM                        | Just In Case               | Divine Mill/WB    |
| 9  | 12 | MICHAEL JACKSON               | You Rock My World          | Epic              |
| 8  | 13 | ISLEY BROTHERS F/RONALD ISLEY | Contagious                 | DreamWorks        |
| 11 | 14 | ALICIA KEYS                   | Fallin'                    | J                 |
| 14 | 15 | KENNY LATTIMORE               | Weekend                    | Arista            |
| 18 | 16 | ALICIA KEYS                   | A Woman's Worth            | J                 |
| 20 | 17 | AALIYAH                       | Rock The Boat              | BlackGround       |
| 19 | 18 | REGINA BELLE                  | Ooh Boy                    | Peak/Concord      |
| 16 | 19 | ERICK SERMON                  | Music                      | Interscope        |
| 22 | 20 | MARY J. BLIGE                 | Family Affair              | MCA               |
| 17 | 21 | USHER U                       | Got It Bad                 | LaFace/Arista     |
| 21 | 22 | BONEY JAMES                   | Something Inside           | Warner Bros.      |
| 27 | 23 | MARIAH CAREY                  | Never Too Far              | Virgin            |
| 24 | 24 | BLU CANTRELL                  | I'll Find A Way            | Arista            |
| 23 | 25 | ATHENA CAGE                   | Until You Come Back To Me  | Priority          |
| 25 | 26 | SILK Eboni Eyes               |                            | Elektra/EEG       |
| —  | 27 | INDIA.ARIE                    | Strength, Courage & Wisdom | Motown            |
| —  | 28 | MICHAEL JACKSON               | Butterflies                | Epic              |
| 26 | 29 | PATTI AUSTIN                  | Make It Right              | Qwest/WB          |
| 28 | 30 | PRU Aaroma                    |                            | Capitol           |

#### #1 MOST ADDED

TEMPTATIONS Four Days (Motown)

#### #1 MOST INCREASED PLAYS

BABYFACE What If (Arista)

#### TOP 5 NEW & ACTIVE

YOLANDA ADAMS Never Give Up (Elektra/EEG)

LOVE DOCTOR Slow Roll It (Universal)

ISLEY BROTHERS Secret Lover (DreamWorks)

KEKE WYATT Nothing In This World (MCA)

JIMMY COZIER So Much To Lose (J)

URBAN begins on Page 50.

### ACTIVE ROCK

| LW | TW | ARTIST           | SON                     | LABEL                      |
|----|----|------------------|-------------------------|----------------------------|
| 1  | 1  | NICKELBACK       | How You Remind Me       | Roadrunner                 |
| 3  | 2  | DISTURBED        | Down With The Sickness  | Giant/Reprise              |
| 2  | 3  | PUDDLE OF MUDD   | Control                 | Flawless/Geffen/Interscope |
| 4  | 4  | STAIN'D Fade     |                         | Flip/Elektra/EEG           |
| 6  | 5  | CREED            | My Sacrifice            | Wind-up                    |
| 7  | 6  | INCUBUS          | I Wish You Were Here    | Immortal/Epic              |
| 5  | 7  | OZZY OSBOURNE    | Gets Me Through         | Epic                       |
| 8  | 8  | P.O.D.           | Alive                   | Atlantic                   |
| 10 | 9  | SYSTEM OF A DOWN | Chop Suey               | American/Columbia          |
| 9  | 10 | TOOL             | Schism                  | Volcano                    |
| 13 | 11 | LINKIN PARK      | In The End              | Warner Bros.               |
| 11 | 12 | LINKIN PARK      | Crawling                | Warner Bros.               |
| 12 | 13 | ADEMA            | Giving In               | Arista                     |
| 15 | 14 | ROB ZOMBIE       | Feel So Numb            | Geffen/Interscope          |
| 14 | 15 | BUSH             | The People That We Love | Atlantic                   |
| 16 | 16 | GODSMACK         | Bad Magick              | Republic/Universal         |
| 19 | 17 | SEVENDUST        | Praise                  | TVT                        |
| 17 | 18 | ALIEN ANT FARM   | Smooth Criminal         | DreamWorks                 |
| 18 | 19 | SDIL Halo        |                         | J                          |
| 21 | 20 | DEFAULT          | Wasting My Time         | TVT                        |
| 25 | 21 | STEREOMUD        | Steppin Away            | Loud/Columbia              |
| 29 | 22 | PUDDLE OF MUDD   | Blurry                  | Flawless/Geffen/Interscope |
| 39 | 23 | KID ROCK         | Forever                 | Top Dog/Lava/Atlantic      |
| 26 | 24 | LENNY KRAVITZ    | Dig In                  | Virgin                     |
| 27 | 25 | SALIVA           | Click Click Boom        | Island/IDJMG               |
| 32 | 26 | TANTRIC          | Mourning                | Maverick                   |
| 30 | 27 | MESH STL         | Maybe Tomorrow          | Label                      |
| 28 | 28 | STATIC-X         | Black And White         | Warner Bros.               |
| 24 | 29 | HOOBASTANK       | Crawling In The Dark    | Island/IDJMG               |
| 33 | 30 | DOPE             | Now Or Never            | Flip/Epic                  |

#### #1 MOST ADDED

TOOL Lateralus (Volcano)

#### #1 MOST INCREASED PLAYS

KID ROCK Forever (Top Dog/Lava/Atlantic)

#### TOP NEW & ACTIVE

CLUTCH Immortal (Atlantic)

FUEL Last Time (Epic)

ROCK begins on Page 105.

### COUNTRY

| LW | TW | ARTIST                      | SON                           | LABEL              |
|----|----|-----------------------------|-------------------------------|--------------------|
| 1  | 1  | TIM MCGRAW                  | Angry All The Time            | Curb               |
| 2  | 2  | BROOKS & DUNN               | Only In America               | Arista             |
| 5  | 3  | TRAVIS TRITT                | Love Of A Woman               | Columbia           |
| 4  | 4  | TRICK PONY                  | On A Night Like This          | H2E/WB             |
| 8  | 5  | TOBY KEITH                  | I Wanna Talk About Me         | DreamWorks         |
| 6  | 6  | REBA MCENTIRE               | I'm A Survivor                | MCA                |
| 7  | 7  | CAROLYN DAWN JOHNSON        | Complicated                   | Arista             |
| 11 | 8  | DAVID BALL                  | Riding With Private Malone    | Dualtone           |
| 10 | 9  | GEORGE STRAIT               | Run                           | MCA                |
| 12 | 10 | TRACE ADKINS                | I'm Tryin'                    | Capitol            |
| 15 | 11 | AARON TIPPIN                | Where Stars And Stripes...    | Lyric Street       |
| 17 | 12 | GARTH BROOKS                | Wrapped Up In You             | Capitol            |
| 14 | 13 | LONESTAR                    | With Me                       | BNA                |
| 16 | 14 | JEFF CARSON                 | Real Life (I Never Was...)    | Curb               |
| 9  | 15 | MARTINA MCBRIDE             | When God Fearin' Women Get... | RCA                |
| 18 | 16 | BRAD PAISLEY                | Wrapped Around                | Arista             |
| 21 | 17 | GARY ALLAN                  | Man Of Me                     | MCA                |
| 22 | 18 | STEVE HOLY                  | Good Morning Beautiful        | Curb               |
| 19 | 19 | KENNY CHESNEY               | The Tin Man                   | BNA                |
| 23 | 20 | JO DEE MESSINA W/TIM MCGRAW | Bring On The Rain             | Curb               |
| 24 | 21 | TRACY BYRD                  | Just Let Me Be In Love        | RCA                |
| 25 | 22 | GEORGE JONES & GARTH BROOKS | Beer Run                      | Bandit/BNA         |
| 28 | 23 | JAMIE O'NEAL                | Shiver                        | Mercury            |
| 29 | 24 | SARA EVANS                  | Saints & Angels               | RCA                |
| 26 | 25 | CLAY WALKER                 | If You Ever Feel Like Lovin'  | Giant/WB           |
| 27 | 26 | JOE DIFFIE                  | In Another World              | Monument           |
| 30 | 27 | MONTGOMERY GENTRY           | Cold One Comin' On            | Columbia           |
| 32 | 28 | CLINT BLACK W/LISA H. BLACK | Easy For Me To Say            | RCA                |
| 34 | 29 | CHRIS CAGLE                 | I Breathe In, I Breathe Out   | Capitol            |
| 37 | 30 | PAT GREEN                   | Carry On                      | Republic/Universal |

#### #1 MOST ADDED

BROOKS & DUNN Long Goodbye (Arista)

#### #1 MOST INCREASED PLAYS

TRAVIS TRITT Love Of A Woman (Columbia)

#### TOP 5 NEW & ACTIVE

BLACKHAWK Days Of America (Columbia)

LEE ANN WDMACK Does My Ring Burn Your Fingers (MCA)

KENNY ROGERS Homeland (Dreamcatcher)

EMERSON DRIVE I Should Be Sleeping (DreamWorks)

ROBIN ENGLISH Girl In Love (Columbia)

COUNTRY begins on Page 61.

### ALTERNATIVE

| LW | TW | ARTIST           | SON                        | LABEL                      |
|----|----|------------------|----------------------------|----------------------------|
| 1  | 1  | NICKELBACK       | How You Remind Me          | Roadrunner                 |
| 2  | 2  | INCUBUS          | I Wish You Were Here       | Immortal/Epic              |
| 3  | 3  | P.O.D.           | Alive                      | Atlantic                   |
| 6  | 4  | LINKIN PARK      | In The End                 | Warner Bros.               |
| 5  | 5  | STAIN'D Fade     |                            | Flip/Elektra/EEG           |
| 4  | 6  | PUDDLE OF MUDD   | Control                    | Flawless/Geffen/Interscope |
| 7  | 7  | CREED            | My Sacrifice               | Wind-up                    |
| 9  | 8  | DISTURBED        | Down With The Sickness     | Giant/Reprise              |
| 10 | 9  | BLINK-182        | Stay Together For The Kids | MCA                        |
| 8  | 10 | ALIEN ANT FARM   | Smooth Criminal            | DreamWorks                 |
| 14 | 11 | SYSTEM OF A DOWN | Chop Suey                  | American/Columbia          |
| 12 | 12 | BUSH             | The People That We Love    | Atlantic                   |
| 11 | 13 | TOOL             | Schism                     | Volcano                    |
| 15 | 14 | SUM 41           | In Too Deep                | Island/IDJMG               |
| 13 | 15 | LIT              | Lipstick And Bruises       | RCA                        |
| 16 | 16 | LENNY KRAVITZ    | Dig In                     | Virgin                     |
| 18 | 17 | DEFAULT          | Wasting My Time            | TVT                        |
| 25 | 18 | HOOBASTANK       | Crawling In The Dark       | Island/IDJMG               |
| 22 | 19 | 311              | I'll Be Here Awhile        | Volcano                    |
| 19 | 20 | LINKIN PARK      | Crawling                   | Warner Bros.               |
| 20 | 21 | ADEMA            | Giving In                  | Arista                     |
| 21 | 22 | GORILLAZ         | Clint Eastwood             | Virgin                     |
| 32 | 23 | PUDDLE OF MUDD   | Blurry                     | Flawless/Geffen/Interscope |
| 26 | 24 | ROB ZOMBIE       | Feel So Numb               | Geffen/Interscope          |
| 27 | 25 | SALIVA           | Click Click Boom           | Island/IDJMG               |
| 29 | 26 | SEVENDUST        | Praise                     | TVT                        |
| 38 | 27 | KID ROCK         | Forever                    | Top Dog/Lava/Atlantic      |
| 33 | 28 | PETE YORN        | For Nancy                  | Columbia                   |
| 31 | 29 | REMY ZERO        | Save Me                    | Elektra/EEG                |
| 28 | 30 | DAVE NAVARRD     | Hungry                     | Capitol                    |

#### #1 MOST ADDED

TOOL Lateralus (Volcano)

#### #1 MOST INCREASED PLAYS

KID ROCK Forever (Top Dog/Lava/Atlantic)

#### TOP 5 NEW & ACTIVE

CUSTOM Hey Mister (Artist Direct)

TENACIOUS D Wonderboy (Epic)

STEREOMUD Steppin Away (Loud/Columbia)

TOOL Lateralus (Volcano)

MEST Cadillac (Maverick)

ALTERNATIVE begins on Page 115.

### SMOOTH JAZZ

| LW | TW | ARTIST           | SON                 | LABEL              |
|----|----|------------------|---------------------|--------------------|
| 1  | 1  | RICHARD ELLIOT   | Crush               | GRP/VMG            |
| 4  | 2  | JEFF LORBER      | Ain't Nobody        | Samson/Gold Circle |
| 5  | 3  | URBAN KNIGHTS    | High Heel Sneakers  | Narada             |
| 3  | 4  | EUGE GROOVE      | Sneak A Peek        | Warner Bros.       |
| 2  | 5  | STEVE COLE       | From The Start      | Atlantic           |
| 6  | 6  | DAVE KOZ         | The Bright Side     | Capitol            |
| 7  | 7  | PETER WHITE      | Turn It Out         | Columbia           |
| 8  | 8  | FATBURGER        | Evil Ways           | Shanachie          |
| 9  | 9  | RUSS FREEMAN     | East River Drive    | Q/Atlantic         |
| 12 | 10 | BONEY JAMES      | See What I'm Sayin' | Warner Bros.       |
| 11 | 11 | KIM WATERS       | Until Dawn          | Shanachie          |
| 13 | 12 | JOYCE COOLING    | Mm-Mm Good          | GRP/VMG            |
| 14 | 13 | DIANA KRALL      | The Look Of Love    | Verve/VMG          |
| 18 | 14 | BOZ SCAGGS       | Payday              | Virgin             |
| 17 | 15 | CHRIS BOTTI      | Streets Ahead       | Columbia           |
| 15 | 16 | WILL DOWNING     | Is This Love        | GRP/VMG            |
| 16 | 17 | RICK BRAUN       | Use Me              | Warner Bros.       |
| 19 | 18 | JIMMY SOMMERS    | 360 Grooves         | Higher Octave      |
| 24 | 19 | BRIAN CULBERTSON | All About You       | Atlantic           |
| 26 | 20 | CHUCK LOEB       | Pocket Change       | Shanachie          |
| 22 | 21 | GERALD VEASLEY   | Do I Do             | Heads Up           |
| 23 | 22 | ERIC MARIENHANT  | One Day In Venice   | Peak/Concord       |
| 27 | 23 | ACOUSTIC ALCHEMY | Wish You Were Near  | Higher Octave      |
| 25 | 24 | SPECIAL FX       | Everyone's A Star   | Shanachie          |
| 21 | 25 | DIDD             | Thankyou            | Arista             |
| 28 | 26 | PAUL TAYLOR      | Hypnotic            | Peak/Concord       |
| —  | 27 | SADE             | Lovers Rock         | Epic               |
| 30 | 28 | RANDY CRAWFORD   | Permanent           | Warner Bros.       |
| 29 | 29 | ERIC CLAPTON     | Believe In Life     | Duck/Reprise       |
| —  | 30 | ALICIA KEYS      | Fallin' (J)         |                    |

#### #1 MOST ADDED

MICHAEL McDONALD To Make A Miracle (MCA)

#### #1 MOST INCREASED PLAYS

MARILYN SCOTT Don't Let Love Get Away (Prana)

#### TOP 5 NEW & ACTIVE

MARILYN SCOTT Don't Let Love Get Away (Prana)

LARRY CARLTON Deep Into It (Warner Bros.)

KEVIN TONEY Strut (Shanachie)

JIM BRICKMAN Serenade (Windham Hill)

ENYA Only Time (Reprise)

Smooth Jazz begins on Page 100.

### TRIPLE A

| LW | TW | ARTIST             | SON                     | LABEL               |
|----|----|--------------------|-------------------------|---------------------|
| 1  | 1  | U2                 | Stuck In A Moment...    | Interscope          |
| 2  | 2  | JOHN MELLENCAMP    | Peaceful World          | Columbia            |
| 3  | 3  | TRAIN              | Something More          | Columbia            |
| 5  | 4  | SUZANNE MAYER      | No Such Thing           | Aware/Columbia      |
| 4  | 5  | FIVE FOR FIGHTING  | Superman...             | Aware/Columbia      |
| 11 | 6  | LENNY KRAVITZ      | Dig In                  | Virgin              |
| 7  | 7  | NATALIE MERCHANT   | Just Can't Last         | Elektra/EEG         |
| 6  | 8  | RYAN ADAMS         | New York, New York      | Lost Highway/IDJMG  |
| 8  | 9  | DAVID GRAY         | Sail Away               | ATO/RCA             |
| 12 | 10 | CRANBERRIES        | Analyse                 | MCA                 |
| 9  | 11 | PETE YORN          | Life On A Chain         | Columbia            |
| 10 | 12 | BLUES TRAVELER     | Back In The Day         | A&M/Interscope      |
| 18 | 13 | 3 DOORS DOWN       | Be Like That            | Republic/Interscope |
| 13 | 14 | SUZANNE VEGA       | Widow's Walk            | A&M/Universal       |
| 19 | 15 | STAIN'D            | It's Been Awhile        | Flip/Elektra/EEG    |
| 15 | 16 | JOHN HIATT         | My Old Friend           | Vanguard            |
| 20 | 17 | WEEZER             | Island In The Sun       | Geffen/Interscope   |
| 28 | 18 | DAVE MATTHEWS BAND | Everyday                | RCA                 |
| 16 | 19 | BETTER THAN EZRA   | Extra Ordinary          | Beyond              |
| 14 | 20 | R.E.M.             | All The Way To Reno...  | Warner Bros.        |
| 23 | 21 | EAGLE-EYE CHERRY   | Feels So Right          | MCA                 |
| 21 | 22 | CAKE               | Short Skirt/Long Jacket | Columbia            |
| 22 | 23 | BOZ SCAGGS         | Payday                  | Virgin              |
| 24 | 24 | COLDPLAY           | Trouble                 | Netwerk/Capitol     |
| 25 | 25 | JOSH JOPLIN GROUP  | I've Changed            | Artemis             |
| 29 | 26 | CALLING            | Wherever You Will Go    | RCA                 |
| 26 | 27 | JEWEL              | Standing Still          | Atlantic            |
| 27 | 28 | ENYA               | Only Time               | Reprise             |
| —  | 29 | CREED              | My Sacrifice            | Wind-up             |
| —  | 30 | NICKELBACK         | How You Remind Me       | Roadrunner          |

#### #1 MOST ADDED

SHANNON MCNALLY Down And Dirty (Capitol)

#### #1 MOST INCREASED PLAYS

DAVE MATTHEWS BAND Everyday (RCA)

#### TOP 5 NEW & ACTIVE

MICK JAGGER God Gave Me Everything (Virgin)

LIVE Overcome (Radioactive/MCA)

GARBAGE Androgyny (Almo Sounds/Interscope)

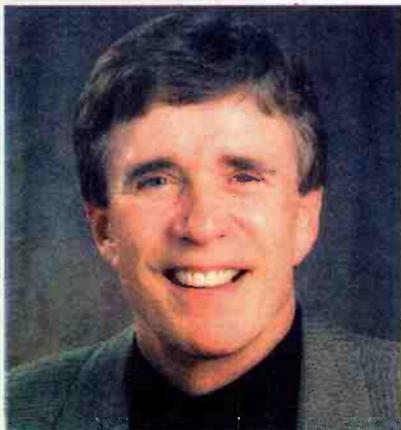
LUCINDA WILLIAMS Get Right With God (Lost Highway/IDJMG)

CURE Cut Here (Fiction/Elektra/EEG)

TRIPLE A begins on Page 124.

# Publisher's Profile

By Erica Farber



## BOB KINGSLEY

Producer and host, *American Country Countdown*

**W**hen the subject of Country radio is discussed, the name Bob Kingsley invariably comes up. For over 23 years Kingsley has been heard 52 weeks a year on more than 1,000 radio stations, reaching millions of listeners around the world as producer and host of ABC Radio Networks' *American Country Countdown*.

Having already been inducted into the Country Disc Jockey Hall of Fame and the recipient of many awards and honors, Kingsley enters the record books again: He is the first person to receive the Country Music Association's newest award, for National Broadcast Personality of the Year. Full of youthful energy, Kingsley always has a smile on his face and in his voice.

**Getting into the business:** "I joined the Air Force. They put me in the motor pool, and I was able to drive those 2 1/2-ton trucks. I even got a license for an M7 tank. At 17 you're fearless. They eventually promoted me to driving the colonel around the base. One day this sergeant, who was cleaning great big coffee urns, said he'd heard that one of the Armed Forces stations was looking for an announcer and that I ought to go over and give it a shot. I tore over there, and they gave me some AP copy, which I distinctly remember murdering. About three or four days later they told me I was in Special Services and to report immediately to the Media Center.

"Unfortunately, I was so bad that I only lasted about two weeks, but the first time I played a record, I knew it was what I wanted to do. I got transferred back to the States and met a very sympathetic major who knew I had another year left. He gave me an early out of the Air Force. I ran and roared for a couple of months, living out of my car. I wasn't sure what I was going to do, but this radio thing was really interesting to me. I got my first gig in Palmdale, CA. I was in sales. I think I sold one account, and they didn't pay. I wanted to be on the air, so I quit, got in the car and drove to Vegas and got hired at KORK. That was where it all started to come together."

**How *American Country Countdown* began:** "In 1974 I got a call from Tom Rounds. A year or two prior to that they were thinking about producing a country version of *American Top 40*. They called me in with any number of other people. Tom Rounds had talked to some record-promotion guy, asking if he knew of anyone who knew anything about country. We met, and Tom said he was going to turn this concept of *American Country Countdown* into a reality and wanted to see what I could

do with it. Four years later, while continuing as producer, I became the show's host."

**On the show's success:** "It's strictly about the music and the artists, and I think people like that. It's certainly not about me; it's about the radio program."

**The staff of the show:** "There are about 14, with five centrally involved people. They are the reason you and I are having this conversation. With this kind of program, which eats up so much information every week, these people are putting in seven days a week. I do interviews in Texas, Mark Humphrey does them in L.A., and Rob Simbeck does them in Nashville. If it weren't for the staff, I don't think we'd have a program."

**What motivates him:** "I'm inspired by horses and have been for most of my life. Now, living in Texas, I have the chance to spend time around them and learn about breeding, raising babies and the whole process. That's inspirational to me. Also, the trades and listening to new music motivate me. The music drives me. It makes me like to talk. Like this Derailers album. They've been around a while, but I'm looking forward to talking to them. I enjoy doing the interviews. I feel fortunate that, a couple of weeks ago, finally, after years of trying, I was able to sit down and spend three hours with George Strait."

**The state of country music:** "I think it's great, I really do. If you're waiting for Ray Price to come back, that's not going to happen, but there are some people showing an awful lot of reverence for the traditional aspect. It's roots music. It's going to go through cycles. It always has and always will. Somebody puts a bunch of strings on something and ends up selling a bunch of records. Well, that's not a new concept; it goes back farther than I can remember."

"When I went to work at KFOX/Long Beach, CA in 1964, Biff Colley was on the air blasting Ray Price for putting strings on records. Ray called him and said, 'Why are you taking my name in vain?' He just wanted to try something different. I was recently listening to the Keith Urban album again. This is a great example of how a fiddle and a guitar can work together with a good voice and songs. The Dixie Chicks were one of the best things that ever happened to us, at least in the last couple of years. There are now people who want to try new and different things."

**Thoughts on Country radio:** "It's fun to listen here in Texas. I was just in Nashville, and I thought WSM-FM sounded great. Gerry House is wonderful on WSIX. It's what's between the records. Bill Drake made that point ever so clear. When you've got good music and somebody who's really interesting, it's spellbinding."

"I get concerned when people say the format's in the toilet. I want to know what they're talking about when they say that. There's some great new music out there. I can see the pendulum swinging back now. I'm hearing more country music. It doesn't all have to sound like 40 years ago. There are people making it very hip and fun to listen to. We need to stay with that and find new ways to present lyrics that are meaningful and melodies that touch your soul."

**State of radio:** "Right now there are some problems. I'm looking at stocks, compared to six months ago, and I have to run home and hug my bonds. It's not a whole lot different from the traditional business world. It's going to go up and down. These are pretty spooky times."

**Most influential individual:** "The first one would be Roy Schwartz at KGBS/Los Angeles, who said to me, 'Do you always want to be a jock?' No, I replied. 'I'd kind of like to do some other thing, but right now I'm having a good time.' Well, he said, 'If you ever want to program, you better learn it.' Then he walked me through every step, and it was one of the best things I ever did. Working with Bill Dalton and Mickey Luckoff at KLAC/Los Angeles was the next step. That showed me the way sales, general managers and programmers should be able to work together, with everybody kicking out ideas. It was a wonderful experience. It was also a horrible experience, but, in the beginning, it was great."

**Career highlight:** "I'm proud of the people I work with, including my wife. To be this deep into this thing and have everybody still into it and have the conversations we have on a daily basis is pretty damned interesting. Everybody feels like a part of this belongs to them. It makes me smile every time I think about it."

**Career disappointment:** "Probably KLAC. The last two months were two of the worst months of my life. It was over, but I didn't know it. The handwriting was all over the wall, but I was just plodding along, having a big time. Everything we were doing didn't mean a thing. When it was over, I realized that, and I stayed pissed off for about two years. The July-August book came out, and it was wonderful. It was the best ratings KLAC ever had. I knew that at any moment I was going to get a call: 'Bob, big mistake. We are so sorry.' Of course, the call never came. They stayed Country but took a different direction."

**Favorite radio format:** "Country. I listen all the time. It's fun to go back and forth between KSCS/Dallas and KPLX/Dallas. They still manage to do that one-on-one thing. They're talking to me, not by me."

**Favorite television show:** "*Band of Brothers* on HBO."

**Favorite song:** "There are so many. It depends on what kind of mood I'm in."

**Favorite artist:** "I'm really affected by the music a guitar makes. Probably Merle Travis."

**Favorite movie:** "*Schindler's List*."

**Favorite book:** "Tom McGuane's *Some Horses*. One of the best books I've read in a long time."

**Favorite restaurant:** "In Los Angeles, La Fondue Bourguignonne."

**Beverage of choice:** "Coffee in the morning, iced tea in the afternoon and occasionally a little Skyy vodka and 7-Up."

**Hobbies:** "Performance horses. I love cutting horses and team roping."

**E-mail address:** "bkingsley@bluestemstudios.com."

**Advice for broadcasters:** "Every once in a while I'll hear someone, and I'll think to myself, 'If they just get the shot...' It's up to those inside the stations to develop talent. You don't just walk in and become a personality overnight. You need help with it. First, you have to love the music. Eventually, if you have some ability, by virtue of emulating whoever your favorites are, you're going to end up being yourself. Then, just hang in there."

"Where are these people going to come from? There can be all kinds of politics going on inside a station, but someone listening to the radio, they don't care; they care about hearing music they want to hear and having it presented to them in a way that makes them smile. And about having someone to relate to. Take the time to work with talent."



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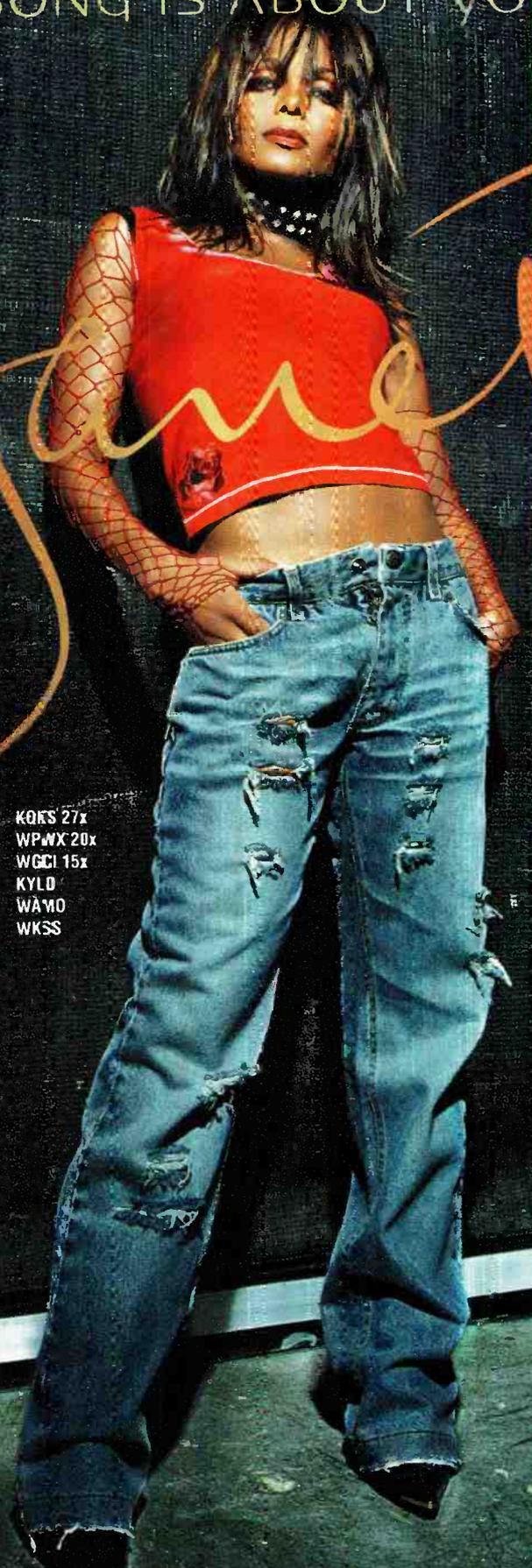
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