

### 'Cowboy' Lassos Top Spot



Curb Records' Tim McGraw climbs onto the top of R&R's Country chart this week. "The Cowboy in Me" is Tim's 17th chart-topping Country hit — and it follows labelmate Steve Holy to the top by one week.

# R&R

## RADIO & RECORDS

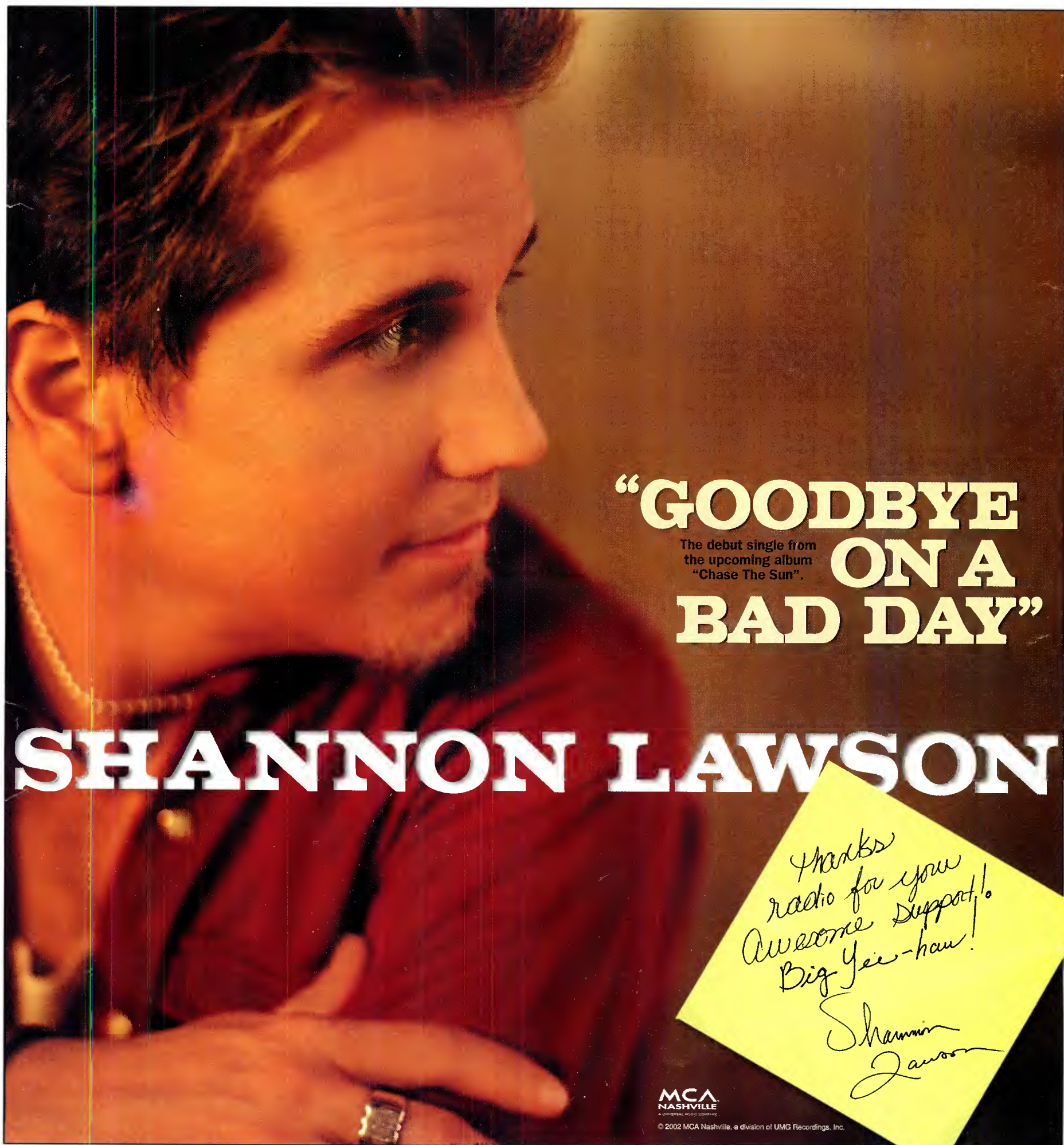
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MARCH 1, 2002

COUNTRY  
**FOCUS**  
ON SUCCESS

### Country Radio Seminar Special

Nashville is a-buzzin' this week as Country radio's elite converge at the annual CRS. In conjunction with the seminar, R&R's Lon Helton has gathered some great articles from top names in the business. Of course, he also presents the R&R 2002 Country Readers' Poll.



# "GOODBYE ON A BAD DAY"

The debut single from the upcoming album "Chase The Sun".


# SHANNON LAWSON

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*Shannon  
Lawson*

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**MMS**  
management ♦ marketing ♦ sales

These days it's hard to find a radio station that has a substantial marketing budget, and what marketing does occur is usually tied to sales and doesn't promote the product. So what's a marketing director or PD to do? R&R's resident media guru, John Parikh, says the answer to that dilemma is simple ... and you can find it in this week's Management, Marketing & Sales section. This week's MMS also features an essay by our friend Judy Carlough, who suggests that radio take a hard look at how it attracts and nurtures its listeners and apply the same TLC to its advertisers. Maureen Bulley lists 10 categories of business that you can pitch in these tough times, and you'll find Infinity/Tampa's Tom Rivers in this week's GM Spotlight.

Pages 8-14

**THE POWER OF URBAN**

Interp recently kicked off Black History Month by sponsoring an advertising symposium in New York called "The Power of Urban Radio." Some 300 media executives from around the country attended the event, which included discussions about the \$572 billion spent by African Americans on goods and services last year. **Walt Love** has the complete report.

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**IN THE NEWS**

- **Jay Coffey** becomes PD at KRTH/Los Angeles
- **Mitch Mills** appointed VP/Promo for Artemis
- **Dave Richards** named KISW/Seattle PD
- **Joe Cunningham** adds GM duties for KSJO/San Francisco and KUFJ/San Jose

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**THIS #1 WEEK**

- CHR/POP**
  - **LINKIN PARK** In The End (Warner Bros.)
- CHR/RHYTHMIC**
  - **JENNIFER LOPEZ** Ain't It Funny (Epic)
- URBAN**
  - **TWEET** Oops (Oh My) (Gold Mind/Elektra/EEG)
- URBAN AC**
  - **MICHAEL JACKSON** Butterflies (Epic)
- COUNTRY**
  - **TIM MCGRAW** The Cowboy In Me (Curb)
- AC**
  - **ENRIQUE IGLESIAS** Hero (Interscope)
- HOT AC**
  - **CALLING** Wherever You Will Go (RCA)
- SMOOTH JAZZ**
  - **CHUCK LOEB** Pocket Change (Shanachie)
- ROCK**
  - **PUDDLE OF MUDD** Blurry (Flawless/Geffen/Interscope)
- ACTIVE ROCK**
  - **PUDDLE OF MUDD** Blurry (Flawless/Geffen/Interscope)
- ALTERNATIVE**
  - **PUDDLE OF MUDD** Blurry (Flawless/Geffen/Interscope)
- TRIPLE A**
  - **ALANIS MORISSETTE** Hands Clean (Maverick/Reprise)



**Suleman Named Citadel CEO**

■ Karmazin assumes Infinity duties in interim

Just when talk of personnel shake-ups at Viacom finally calmed down — with Chairman/CEO Sumner Redstone and President/COO Mel Karmazin insisting during a recent investors' teleconference that their relationship is fine — Infinity President/CEO **Farid Suleman** on Feb. 20 announced his resignation from the company. But his departure wasn't the result of any boardroom power struggle or clashing of egos: Suleman was hired by Citadel to take over as that company's CEO.

Suleman, who, prior to being named to Infinity's

**SULEMAN/See Page 19**



Suleman

**Terrorism: The Talk Of R&R's Talk Radio Seminar 2002**

■ N/T radio must plan for 'the unthinkable'

BY JEFFREY YORKE AND JOE HOWARD  
R&R WASHINGTON BUREAU  
rrdc@rronline.com

WASHINGTON, DC — The Enron scandal and the recession can't hold a candle to terrorism when it comes to what America's talk hosts talk about when they talk among themselves.

And, unlike Whitewater, Monica and other Clinton-era scandals that fueled Talk radio over the past decade — now all seemingly meaningless issues that separated Talkers and listeners by party line — the subject of terrorism is one that more or less unites people, blurring the lines of the old-fashioned talk host identity: Conservatives, middle-of-the-roaders and liberals all sound like hawks, and there are simply no doves when it comes to America's war on terrorism.

It was crystal-clear last week that there is no better reflection of what America's frame of mind is than to listen in on what the 350 talk hosts, producers and executives meeting here for

TRS/See Page 26



Top: Sam Donaldson quizzes Asst. Secretary of Defense for Public Affairs Victoria Clarke. Middle, from left: Lifetime Achievement Award winner Charles Osgood, keynoters Nick Michaels and John Parikh. Below: CNN's Wolf Blitzer moderates the "Talk Radio Roundtable."

**And The Industry Achievement Award Winners Are....**

Along with the presentation of the Lifetime Achievement Award to Charles Osgood (see story, this page), the closing lunch at TRS



From left, R&R N/T/S Editor Al Peterson, KGO & KSFO/San Francisco's Jack Swanson and Mickey Luckoff and R&R Publisher/CEO Erica Farber.

2002 featured the announcement of this year's R&R News/Talk Industry Achievement Award winners:

- **News/Talk Executive of the Year:** **Chris Berry**, ABC News Radio/New York
- **News/Talk GM of the Year:** **Mickey Luckoff**, KGO & KSFO/San Francisco
- **News/Talk Programmer of the Year:** **Jack Swanson**, KGO & KSFO

AWARDS/See Page 3

**Pough Rises To MCA Sr. VP/Promo**

MCA Records has elevated VP/R&B Promotion **Benny Pough** to Sr. VP/Promotion. Based in Los Angeles and reporting to MCA President Jay Boberg, Pough will continue overseeing promotion for the label's urban music department.



Pough

"Benny Pough has become a major player in our industry and on the MCA team," Boberg said. "He is a terrific leader and a driving force behind the breaking of many MCA artists. His future is bright, and his contributions to

POUGH/See Page 26

**Piracy Hurts Music Sales In 2001**

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

Stung by illegal online copying, a recessionary economy and a lack of blockbuster hits, sales of recorded music in the U.S. fell for the second consecutive year, according to data recently released

by the Recording Industry Assn. of America.

Total unit shipments in 2001 slumped 10%, to 989 million copies. The total was worth \$13.7 billion, a 4% dip from 2000's dollar value. Total

RIAA/See Page 19

**2001 Recorded Music Sales**  
(Unit Shipments In Millions)

Format	2000	2001	Change
CD	942.5	881.9	-6%
CD Single	34.2	17.3	-49%
Cassette	76	45	-41%
Cassette Single	1.3	-1.5	-215%
LP/EP	2.2	2.3	+4.5%
Vinyl Single	4.8	5.5	+15%
Music Video	18.2	17.7	-2.7%
DVD Audio	n/a	0.3	n/a
DVD Video	3.3	7.9	+139%

Source: RIAA

**Clear Channel Q4 Losses Expand In 'Challenging Year'**

When Clear Channel Chairman Lowry Mays told an investors' teleconference Tuesday evening that "2001 was a very challenging year," he had to know that he was bucking for the Understatement of the Year award. But Mays and his sons, along with the company's massive staff, did manage to report strong numbers, considering what the company was up against.

Clear Channel's Q4 net loss expanded from \$192 million, or 33 cents a share, to \$365.6 million, or 61 cents. Radio-division revenue dipped 7%, to \$890.6 million, while EBITDA slumped 32%, to \$299.1 million. On a pro

EARNINGS/See Page 20

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## Artemis Records Elevates Mills To VP/Promotion

Artemis Records has promoted Northeast Regional Promotion Representative **Mitch Mills** to VP/Promotion. Based in New York and reporting to Artemis President Daniel Glass, Mills will oversee the label's field staff and direct its promotion efforts at all formats.



Mills

"I give Mitch the highest compliment: He is a 'record man,'" Glass said. "His low-key honesty is refreshing in today's hyped-up climate. He is building a strong team for the future of Artemis."

In addition to his Artemis experience, Mills was Director/Promotion at Glass' label, GlassNote Records, and also helped manage remix producer Jonathan Peters. He began his music-industry career as a Promotion Coordinator/Department Manager at Universal Records.

"I want to thank [Artemis founder] Danny Goldberg and Daniel Glass for giving me this opportunity," Mills said. "I am so excited to work with the artists on the Artemis roster. I especially look forward to the new Marah album, as well as the debut from Lollipop Lust Kill. I have a feeling people will be talking a lot about these bands in a few months."

## Richards Returns To Seattle As PD Of Rocker KISW

Dave Richards has accepted the PD position at **KISW/Seattle**, effective March 4. He replaces John Sebastian, who exited two weeks ago. KISW has been a Classic Rock station for nearly a year, but a look at Mediabase confirms that currents are now back in the mix.



Richards

"Getting Dave Richards to join us as PD is a huge step toward rebuilding KISW as Seattle's dominant Rock station," Entercom/Seattle VP/GM Clark Ryan told R&R. "Dave is one of the best when it comes to creating a bigger-than-life radio station, and he fits perfectly with our strategy."

RICHARDS/See Page 26

## Talkin' The Talk



Westwood One talk personalities Laura Ingraham, G. Gordon Liddy and Jim Bohannon were joined by a bunch of Talk radio executives for dinner in Washington, DC last week during the R&R Talk Radio Seminar. Pictured are (front, l-r) Clear Channel VP, News/Talk Gabe Hobbs; Ingraham; (middle row, l-r) WINS/New York VP/GM Scott Herman; KABC/Los Angeles PD Erik Braverman; Liddy; WW1 VP/Affiliate Sales Dennis Green; Clear Channel/Washington, DC VP/GM Bennett Zier; (back row, l-r) Citadel VP, News/Talk Brian Jennings; Entercom VP, News/Talk Ken Beck; WW1 VP, News/Talk Programming Bart Tessler, and Bohannon.

## K-Earth Ups Coffey To PD

Infinity's Oldies **KRTH (K-Earth 101)/Los Angeles** has promoted Asst. PD/MD **Jay Coffey** to PD. Coffey fills the vacancy created by the recent retirement of longtime PD Mike Phillips.

"Jay has really earned this promotion and is the person who will take K-Earth 101 to the next level," VP/GM Pat Duffy noted. "I am thrilled for both K-Earth and Jay."

Coffey told R&R, "This is an overwhelming radio station. The opportunity to attempt to take Mike Phillips' place is a dream come true



Coffey

for anyone. He did a fabulous job, and working for him was the best learning experience a person could ever have."

Coffey arrived at K-Earth in 1985 as an air talent and only relinquished his 6-10pm shift following Phillips' departure. He became MD in 1993 and added Asst. PD duties in 1998.

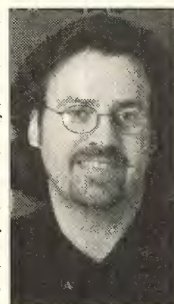
Coffey began his 25-year radio career at KFIV/Modesto, CA and later worked at KKIQ/Livermore, CA and KMBY/Monterey before moving to Los Angeles at Bill Drake's KIQQ (K100).

## KMYI/San Diego Picks Payton As PD

Duncan Payton has been named PD of Clear Channel's Hot AC **KMYI (My 94.1)/San Diego**. Payton was previously OM/PD of KMXB & KMZQ/Las Vegas.

"We couldn't be more excited to add Duncan to our team as KMYI PD," said Clear Channel/San Diego VP/Market Manager Mike Glickenhau. "I am confident that he shares our vision for the success of the station."

Payton said, "San Diego is a very competitive marketplace, and I'm ex-



Payton

cited and ready to accept the challenge and looking forward to building My 94.1 into a great San Diego franchise. I'm also thrilled to be joining an incredible team of award-winning programmers and managers, including Jack Evans, Jim Richards and Mike Glickenhau."

Payton's background includes a programming stint at KRUZ/Santa Barbara, CA and the Marketing Director post at KOST/Los Angeles. He has also been Promotions Director at KPWR/L.A. and KGGI/Riverside.

## Awards

Continued from Page 1

- News/Talk Radio Station of the Year: **KGO**
- Personality of the Year: **Neal Boortz**, WSB/Atlanta

• Syndicated Personality of the Year: **Rush Limbaugh**, *The Rush Limbaugh Show*, Premiere Radio Networks.

Luckoff, Swanson, Limbaugh and KGO won their respective categories last year as well.

MARCH 1, 2002

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## CC Adds To Cunningham's Bay Area Job

Joe Cunningham has added GM duties for Clear Channel's Rock **KSJO/San Francisco** and Classic Rock **KUFX/San Jose**, replacing John Sutherland. Cunningham retains his GM responsibilities at Clear Channel's CHR/Rhythmic stations **KMEL & KYLD/San Francisco**.

"Joe is a very hard-working, forward-thinking executive," Clear Channel Radio Regional VP Ed Krampf said. "His long career in

Bay Area radio management serves him and the company well in taking the San Jose market to the next level. We at Clear Channel Radio see the nine-county Bay Area as a single, concentrated, powerhouse market, and Joe is uniquely qualified to drive our group efforts."

Cunningham said, "I grew up in San Jose as a radio listener, cut my teeth careerwise in this market

CUNNINGHAM/See Page 19

## Kidd Readies Move To WKST/Pittsburgh

Jason Kidd has been named PD at Clear Channel's CHR/Pop **WKST/Pittsburgh**. He replaces Michael Hayes, who recently transferred to KKRZ/Portland, OR's PD post. Kidd is currently PD/afternoon driver at Clear Channel's **WWHT (Hot 107.9)/Syracuse** and is expected to join 'KST in a few weeks.

"WKST has taken-[crosstown] heritage CHR **WBZZ** down from nine shares to the fives over the past 14 months," said Clear Channel Re-

gional Sr. VP/Programming Gene Romano. "Jason has the DNA, nonstop motor and evil look in his eye to continue the mission."

Kidd told R&R, "With the great team that Hot 107.9 VP/GM Joel Demonico has assembled, we finally beat crosstown competitor **WNTQ (93Q)**, and, after three years, it's time to move on. I am very grateful to Clear Channel for this

KIDD/See Page 19

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## Lott Says He's 'Disturbed About The FCC'

By MOLLIE ZIEGLER  
R&R WASHINGTON BUREAU CHIEF  
mailroom@rronline.com

Senate Minority Leader Trent Lott said Monday at the NAB's State Leadership Conference in Washington, DC that he has been "disturbed about the FCC for a very long time." Lott continued, "The FCC takes laws and just explodes them. They distort laws, they are slow to act, and, lately, when they do act, they act wrongly."

Lott also expressed his concern that FCC Chairman Michael Powell does not support the 35% TV ownership cap; that's the same cap a federal appeals court called "capricious and arbitrary" when it sent it back to the FCC for review early last week.

Lott also said that the Senate will likely revisit the Telecommunications Act of 1996 with an eye to the effects of consolidation, particularly in radio. "There may have been too much consolidation," he said. "We wanted more competition. I'm not sure that's what we got. I'm worried about the small broadcasters getting run over one by one. I like local ownership."

On the hot topic of campaign-finance reform, Lott told the assembled broadcasters that Congress' reform approach is all wrong. "They want federally funded campaigns," the senator complained, "but somebody always pays." Lott said he'd like a federal plan similar to the plan used in Virginia, which places no restrictions on campaign contributions but requires full disclosure of contributors.

"The best way is to get the govern-

ment out of this as much as possible," Lott said. "Sure, I don't like the price I have to pay for TV [advertising]. That's why I like radio. I still think you get more bang for your buck on radio." The House voted last month to remove the reform-bill provision that would have required broadcasters to sell political candidates ads at discounted rates.

### Tauzin: 'FCC Has To Change'

House Energy & Commerce Committee Chairman Billy Tauzin addressed the crowd of mostly local broadcasters and said he supports the court's ruling that the TV ownership caps be reconsidered. Tauzin also expressed his support for Chairman Powell and said, "The FCC has to change. We are right to continue to push the FCC to re-examine their rules, to constantly push to have them reinvigorate speech and competition."

Regarding the FCC's treatment of broadcast license-holders, Tauzin said, "We have to stand vigilant and say, 'No, that's not how it works in America.' If you're entitled to have a license renewed, you ought to get it renewed. If you're entitled to have your merger

approved, you ought to get it approved. If you're entitled to have an acquisition approved, you ought to get your acquisition approved."

### Excessive Ownership?

"Excessive levels of ownership" have raised congressional eyebrows and could spark across-the-board scrutiny by several Capitol Hill committees. That's according to Seth Bloom, an antitrust lawyer with the Senate Courts & Intellectual Property Subcommittee who also spoke at the NAB gathering. Bloom said that if the TV industry begins to consolidate like the radio industry — particularly in the wake of last week's court decision regarding TV caps — "We will be monitoring it carefully, and we will be holding hearings."

Legislative counsel Johanna Mikes, who works for the House Judiciary Committee, said, "We're hearing an awful lot about radio consolidation and concert promotions." A ranking member of that same committee, Rep. Howard Berman, last month sent a letter to the Department of Justice and to the FCC asking that Clear Channel Communications' concert-promotion activities be investigated.

### EEO Outreach, FCC Concerns

FCC officials at the conference said that the commission will consider  
**NAB See Page 6**

## BUSINESS BRIEFS

### ABC Radio/L.A.: A 'Return To Realistic Budgeting'

**K**ABC, KLOS & KSPN/Los Angeles VP/GM John Davison said that the sales slowdown at his stations following the terrorist attacks of Sept. 11, 2001 caused a "return to realistic budgeting." The slowdown, he said, was further compounded by the big dot-com year seen in 2000 and the fast-paced economy of the late '90s. Davison made the comments at a panel discussion held at **American Women in Radio & Television's** L.A. Radio 2002 luncheon last week. He went on to say that every U.S. company is seeking 20% growth rates, but these companies "will now have to be realistic about how we do life." Among the other topics discussed by the panel: the rapidly changing roles of GMs and the effects of consolidation on the relationship between programming and sales. "It's not a war anymore," KKB/T/Los Angeles PD Robert Scorpio said of the latter topic.

### Prime 66 Sells Sirius Stake, Love Sells Radio One Shares

**T**exas billionaire Sid Richardson Bass' Prime 66 has sold the last of its 5 million shares of **Sirius Satellite Radio**. Prime 66 bought the stock in November 1998 and reduced its Sirius holdings to 3.4 million shares in June 2001. Bass and members of his family sold \$2 billion of their holdings in Disney last September.

**Ross Love**, who built Blue Chip Broadcasting into a significant acquisition for **Radio One**, sold 94,927 Radio One class D nonvoting common shares at between \$17.54 and \$17.95 each between Dec. 13 and Dec. 20, 2001. Love, a Radio One director, still holds 1.8 million Radio One shares, worth about \$36 million.

### Sirius, XM Strike Deal With ASCAP

**S**irius Satellite Radio and XM Satellite Radio have agreed to a five-year deal to pay **ASCAP** royalties for the public performance of copyrighted music in the ASCAP repertory. Details of the agreement were not disclosed, but in a joint statement, all parties described the terms as "equitable."

Continued on Page 20

## R&R Stock Index

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

	Change Since				
	2/22/02	2/15/02	2/22/02	2/15/02	2/15/02-2/22/02
R&R Index	239.03	240.99	250.09	-4.4%	-8%
Dow Industrials	9968.15	9903.04	10,526.81	-5.3%	.7%
S&P 500	1089.84	1104.18	1252.82	-13%	-1.3%

## FCC Adds 'AMBER Plan' To EAS Rules

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

On Tuesday the FCC adopted a new child-abduction emergency EAS code that can be used to activate the AMBER Plan, a partnership between media and law-enforcement agencies that alerts citizens to abduction cases where authorities fear a child is in danger of bodily harm or death. The change is part of the commission's revision of the EAS rules.

Under the AMBER Plan, radio and television stations interrupt their programming to disseminate information regarding abducted children via the Emergency Alert System. Late last

year FCC Chairman Michael Powell endorsed the inclusion of some sort of abducted-child code in the planned EAS rules revision. In November 2001 Powell Mass Media Advisor

Susan Eid told R&R that the rule review was slated for April 2002 but that Powell hoped to have it done by January. So, while the agency came up short of the chairman's goal, it did beat its earlier target date.

The new EAS rules do not require LPFM stations to install EAS decoder equipment because the agency hasn't certified any such equipment. The rules do stipulate that LPFMs will have one year from the time the FCC

certifies equipment to have it installed; there is no target date for the certification.

The commission also improved the codes through which broadcasters and cable operators can alert the public

about state and local emergencies and exempted broadcast satellite and repeater stations that rebroadcast 100% of the programming of their hub stations from installing EAS equipment.

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country music television

\* Source: Nielsen coverage ratings among ad-supported cable networks. 8-9pm, 2/17/07.

## DEAL OF THE WEEK

- **KBMR-AM, KXMR-AM, KQDY-FM & KSSS-FM/Bismarck, ND \$4.2 million**

## 2002 DEALS TO DATE

**Dollars to Date: \$267,326,911**  
(Last Year: \$3,860,248,556)

**Dollars This Quarter: \$267,326,911**  
(Last Year: \$2,202,699,600)

**Stations Traded This Year: 101**  
(Last Year: 1,054)

**Stations Traded This Quarter: 101**  
(Last Year: 343)

## TRANSACTIONS AT A GLANCE

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

- WZNN-AM/Lexington (Florence), AL \$100,000
- WBLV-AM/Springfield (Dayton), OH \$250,000
- WGVC-FM/Newberry (Columbia), SC \$4 million
- KONA-AM & FM/Kennewick (Richland-Pasco), WA \$4.13 million

## James Ingstad Buys In Bismarck

▣ Gets Anderson quartet for \$4.2 million; Commonwealth gets Washington combo

## Deal Of The Week

## North Dakota

KBMR-AM, KXMR-AM,  
KQDY-FM & KSSS-FM/  
Bismarck

PRICE: \$4.2 million

TERMS: Asset sale for cash

BUYER: James Ingstad. Phone: 701-237-3775. He owns three other stations. This represents Ingstad's entry into the market.

SELLER: Anderson Broadcasting Co. Inc., headed by President Dennis Anderson. Phone: 701-255-1235

FREQUENCY: 1130 kHz; 710 kHz; 94.5 MHz; 101.5 MHz  
POWER: 10kw; 50kw day/4kw night; 100kw at 1,119 feet; 100kw at 988 feet  
FORMAT: Country; News/Talk; Country; Classic Rock

## Alabama

WZNN-AM/Lexington  
(Florence)

PRICE: \$100,000

TERMS: Asset sale for cash

BUYER: Manuel Huerta. Phone: 205-943-5591. He owns no other stations.

SELLER: Richard Dabney. Phone: 256-544-1473  
FREQUENCY: 620 kHz  
POWER: 5kw day/99 watts night  
FORMAT: Sports

## Ohio

WBLV-AM/Springfield  
(Dayton)

PRICE: \$250,000

TERMS: Asset sale for cash

BUYER: Urban Light Ministries Inc., headed by President Eli Williams. Phone: 937-328-0122. It owns no other stations.

SELLER: Ronald Yontz. Phone: 937-399-4955  
FREQUENCY: 1600 kHz  
POWER: 1kw day/34 watts night  
FORMAT: Talk

## South Carolina

WGVC-FM/Newberry  
(Columbia)

PRICE: \$4 million

TERMS: Asset sale for cash

BUYER: Barnstable Broadcasting Inc., headed by President/COO Michael Kaneb. Phone: 617-527-0062. It owns 17 other stations. This represents its entry into the market.

SELLER: Sutton Radiocasting Corp., headed by Chairman/CEO Douglas Sutton Jr. Phone: 706-297-7264

FREQUENCY: 106.3 MHz  
POWER: 6kw at 328 feet  
FORMAT: Rhythmic Oldies

COMMENT: This sale is conditional, based on FCC approval of a request by Sutton to improve WGVC's signal from a Class A to a Class C3. The upgrade would change the station's city of license to Simpsonville, SC.

## Washington

KONA-AM & FM/  
Kennewick (Richland-  
Pasco)

PRICE: \$4.13 million

TERMS: Asset sale for cash

BUYER: Commonwealth Communications LLC, headed by President Dex Allen. Phone: 619-233-3515. It owns 21 other stations. This represents its entry into the market.

SELLER: Dean-Mitchell Inc., headed by President Dean Mitchell. Phone: 509-547-1618

FREQUENCY: 610 kHz; 105.3 MHz  
POWER: 5kw; 100kw at 1,139 feet  
FORMAT: News/Talk; B/EZ

## NAB

Continued from Page 4

radio's EEO outreach by way of the Internet. Susan Eid, Mass Media Advisor to Chairman Michael Powell, encouraged attendees to outline their efforts to recruit minority applicants online. FCC Chief of Broadcast License Policy Roy Stewart agreed, saying, "The commission is much more receptive to the use of the Internet." He added that the FCC wants to strike a balance with its EEO efforts.

FCC Enforcement Bureau Chief David Solomon told the assembly that the bureau is focusing on stations' Emergency Alert Systems, tower lighting and tower painting and is monitoring radio groups for "a pattern of problems, particularly the safety concerns."

## Who Regulates Car Radios?

Kyle Bauer, GM of KFRM-AM/Clay Center, KS, caught a congressional panel at the conference off-guard with his question. If XM backer General Motors purposely produced poor-quality AM & FM car receivers, he asked, who on Capitol Hill would watch out for broadcasters and the American consumer?

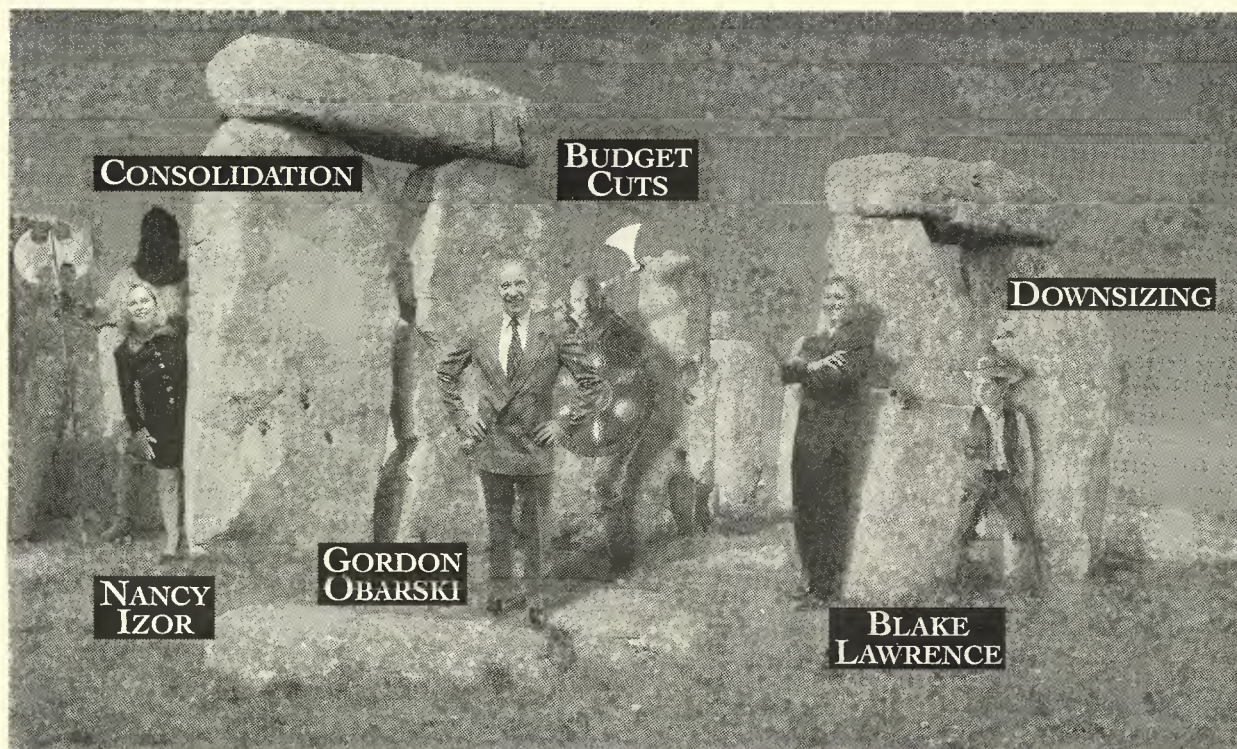
Bauer went on to say that he's amazed at the poor quality of AM

receivers currently being installed in \$40,000 and \$50,000 automobiles and asked, "Who regulates that?" Speaking to R&R, Bauer asked, if automakers benefit from increased subscriptions to either satellite service, "What's their economic incentive not to [install poor-quality radios]?"

Onstar/XM spokesperson Michael Merrick told R&R, "We have no intention of reducing the quality of our sound systems for AM and FM. GM is offering XM as an option to our customers who are seeking diverse programming and the ability to travel from coast to coast without changing a channel. For now, XM is only offered with a free-flow option, meaning the customer has the option to purchase the radio with or without the XM option in it."

Merrick said that, for example, the Bose system that is put in new Cadillac models offers AM and FM, and the buyer may purchase XM if desired. Either way, it's the same Bose radio unit, with or without an optional chip that deciphers XM. Merrick said, "We do not offer radios with XM only, so it goes against our business plan to degrade our radio."

Washington Bureau Chief Jeffrey Yorke contributed to this report.



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# MMS

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"Creativity flourishes when we have a sense of safety and self-acceptance."  
— Julie Cameron

## KEEP BUILDING REVENUE, EVEN IN CHALLENGING TIMES

■ *Tapping into the interests of 'fort builders' can generate new advertising and accounts*

By **Maureen Bulley**



MAUREEN  
BULLEY

To sell radio advertising in these challenging economic times, you'll need to explain to businesses the reasons they should advertise. Sure, you can point out your efficiencies and formative strengths. But you stand to gain a real advantage in selling and, more important, in generating results if you understand the mind-set of the consumer, what kinds of products consumers are buying now and how those products should be positioned to listeners.

### APPEAL TO THE FORT BUILDERS

The most important concept to embrace is how the consumer has changed. Trendspotter Shirley Roberts describes today's consumer as a "fort builder," focused on protecting his or her health, home, job and investments. Those who build forts are not the same as those who "cocooned" in the late '80s and early '90s. Cocooning was an effort to escape the cruel world by simply staying home. Fort builders seek control and comfort. They are risk-averse individuals with a back-to-basics mentality who will continue to build their forts until such time as we gain a strong upper hand over terrorism and the economy recovers.

Fort builders will continue to spend money, but they'll make their purchase decisions differently. They will avoid any purchase that involves a degree of risk, so their first choices will be brands and companies they are comfortable with. So, for the first time in a long time, it's relevant for your clients to mention that they have been in business for 25 years or that they have won their industry's award for customer satisfaction for 10 years running.

Consumers will also become astute bargain hunters. They would rather have airlines eliminate complimentary food on short flights if it means a lower price; they'll bring their own snacks. And they want to be in control. Make them feel like they're in charge of the purchase decision, and they'll be more inclined to part with their cash.

Your client may have been able to accept customer orders via telephone, the Internet or a retail location all along, and now is the time to promote that flexibility. People want to be in control of when and how they buy things. The more options you give them, the more control they have.

And remember, fort builders are comfort-driven. They will buy things that make them feel better. Comfort and feeling good will be strong motivators, and they'll be just as important to sell as the more tangible benefits of a product.

### WHAT YOU SHOULD BE PITCHING

Consumer behavior overall has changed. We're buying different things, and we're buying things for different reasons. Some businesses will fade in tough economic times, but others will thrive. Here's a summary of products that will sell well in slower economic times:

Lingerie, lipstick, L'Oreal and Lay's. Lingerie, lipstick and L'Oreal will survive tough times, and for essentially the same reasons. Economic history has proven that lingerie is recession-proof; inexpensive frilly things that make women feel good will continue to sell. Lipstick sales will rise. If people can't afford a big-

ticket item, they yearn for smaller luxuries instead. As for L'Oreal, people may go to lower-maintenance hairstyles, but they'll never stop coloring, streaking or highlighting their hair, presumably because "they're worth it!"

As for Lay's snack food: Asked by Larry King in a recent interview how she lives her life differently since Sept. 11, 2001, Barbara Walters replied, "I eat the cookie." All over America, people are, literally or figuratively, eating the cookies. Why? Because it's a small, affordable treat, and because, right now, people have the need to live in the moment. Watch for junk-food sales to soar and for dessert sales in restaurants, cafes and bakeries to increase. Dessert sales increased during the Gulf War, and they are on the rise now. In addition to desserts, survivors in the restaurant category will serve familiar foods, like macaroni and meatloaf, along with big helpings of camaraderie over style or attitude.

Security, safety, savings, stilettos and *The Simpsons*. The next group of survivors will sell the intangible, like security, safety or savings, or the irresistible, like sweets, stilettos and *The Simpsons*.

**All over America, people are, literally or figuratively, eating the cookies. Why? Because it's a small, affordable treat, and because, right now, people have the need to live in the moment.**

Any product or service offering home security or financial security will prosper. A recent *New York Times* article told the story of Academic Management Services, whose business was up 25% over the year before. Its core business is to help institutions manage their billing, and the company expanded its role by offering parents extensions on tuition bills and even low-interest loans to help middle- or upper-class families having difficulty keeping up with tuition payments.

Personal safety is increasingly important and has probably contributed to the huge increase in truck sales. Big vehicles like SUVs are selling well in spite of their high price and poor fuel efficiency. However, anything positioned in such a way that it saves consumers money will also sell. Case in point: the growth of the automotive industry as a whole, fueled by 0% financing and manufacturers' rebates. Daimler-Chrysler is well behind GM's growth, a problem it attributes partly to the fact that it eliminated manufacturer's rebates as its competition continued to offer them.

And the essential romantic, sexy and necessary indulgence? Stiletto heels. Their allure is the same in good times and in bad. Fashion mavens say the high-end high-heel is a must, and one brand consultant even says women will always buy shoes, recession or no recession.

Finally, look to *The Simpsons* for proof that tough economic times are periods of invention. Creativity springs from *not* having it all. *The Simpsons* was a byproduct of hard times when it went on the air in December of 1989. The game of Monopoly was invented by Charles Darrow during the Depression. Darrow was inspired by dreams of the fame and fortune that had eluded him, and Monopoly remains the world's best-selling board game. The moral of the story? Look for

increased sales of products that help people express or stimulate their creativity: science stores, gadget stores, hobby and game stores and outlets for motivational or New Age books or tapes will do well.

### KNOW YOUR EIGHT R'S

Who else do you need to add to your client list? Here are categories — the eight R's — you should investigate.

**Repair.** Look into anything that helps people repair. It's a good category for three reasons: 1) bargain hunters are out in full force, and they'd rather repair than replace, 2) we're building our forts, and 3) we like the familiar and don't want to change, so we'll repair everything from shoes to appliances.

And get those "recycling" clients advertising! The need to be careful with money has us buying second-hand goods we might not otherwise think twice about buying new. Sell advertising to the local newspaper to promote its classified ads as a great way for consumers to generate extra cash from items they no longer use. Restored-clothing shops turn other people's castoff fashions into clothes that are "new to you."

**Renovate.** Give fort builders a way to renovate, and they'll buy it. All home-improvement categories, including paint, design services, general contracting and do-it-yourself, are looking for good sales this year.

**Recreation.** Items that promote family recreation will also fare well. Everyone is craving the familiarity and security of more time with loved ones. Now we need something to keep us busy, like board games, feel-good videos and projects we can work on as a group, such as scrapbooking and home-video editing.

**Rent.** If you can't buy it, rent it for a thrill. People might rent a high-end automobile or rent things like power tools that they'll use only once. They can even rent artwork, jewelry and clothing; that's a real alternative for people who want or need a particular look, but don't want the expense.

**Rebirth.** Churches experience growth in bad economic times, so this is a boom time for Christian broadcasters and those who sell Christian books, music or other products that help people practice their faith.

**Regroup.** New Age gurus prosper in tough times as people realize that their seemingly successful careers were no guarantee of long-term inner peace and security. Bank on the popularity of yoga, books on tape, relaxation aids, tranquility tanks and day spas or retreats that allow time for reflection.

**Re-evaluation.** Counseling services, particularly marriage counselors and psychiatrists, do well in tough economic times. A recession hits people where they live. A reduction in the availability of money means that they cannot do what they want to do. People feel their freedom has been impinged upon, and they tend to go to extremes in attempting to deal with that. Find a compassionate way to help health care providers generate awareness among people in need.

If you want to succeed in challenging economic times, help your clients sell what people want, everything from lipstick to couch time. Do it with advertising that is safe, secure and predictable, and fort builders will open their wallets.

Maureen Bulley is a broadcast creative consultant and President of The Radio Store. She can be reached at 1-888-DO RADIO (367-7234) or [doradio@total.net](mailto:doradio@total.net).



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## R&R GM spotlight

**TOM RIVERS**  
 VP/GM, WQYK-AM & FM, WRBQ-FM & Tampa Bay Buccaneers Radio Network/Tampa (Infinity)



### ■ Having risen through the ranks, this GM is a top dog in Tampa

Tom Rivers, VP/GM of Infinity WQYK-AM & FM, WRBQ-FM and the Tampa Bay Buccaneers Radio Network, was known at one time as the "Boy Wonder" of radio — a nickname he earned by advancing to PD of 'QYK-AM at the ripe old age of 23. Today he is a CRB board member and stays connected to Nashville through his love and appreciation for country artists and songwriters. Congratulations!



**Career highlights:**

"Winning the CMA award for Broadcast Personality of the Year in 1996 and the ACM award for Personality of the Year in 1997. But the biggest thrill, really, is that WQYK-FM is the CMA's 2001 Major Market Station of the Year. The *Prime Time Country* guest shots for TNN and the work on TNN *Motor Sports* were a lot of fun too."

**The most challenging aspect of being a GM is....**

"The most important part of the GM's job is to identify, recruit and keep the best talent on all levels, because you can't do it all by yourself. I've been very blessed; we have some really excellent people in this organization."



"And, it's been interesting to go from being an air talent, where everyone wants to compliment or thank you all day long for what you do or say, to having to come to grips with myself and decide whether or not I did a good job that day."

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

"In 1991 WQYK-FM took part in what was dubbed 'the world's largest indoor country concert.' Roger Miller, who was going to be the MC, opened the show, but he wasn't about to hawk T-shirts and promote concessions. So [late ACM executive] Bill Boyd, who was stage manager, appointed me MC. At one point they rolled out a birthday cake for Naomi Judd, and I was standing with Garth Brooks onstage and kept trying to get him to take the microphone from me [to acknowledge Judd]. But Garth wouldn't do it, and so I ended up standing with him, leading the huge crowd in singing 'Happy Birthday' to Naomi. That's



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

"I grew up in Philadelphia, and there were a lot of great Top 40 radio stations and great personalities then. I was 5 years old, and in the car one day I heard the DJ introducing The Hues Corporation's 'Rock the Boat.' I looked at the radio, pointed to the speaker and said, 'I want to do that.' I wanted to be a lawyer and a politician, among other things, but, eventually, I headed back to radio."

**My first job in broadcasting was....**

"At WSGL-FM/Naples, FL. I did a lot of original oratory in high school, competing for scholarship money. One project required going to a local station to record a speech, and you were judged solely on your recording and delivery. I talked to the PD at the station and told him I'd always been interested in radio. In my senior year I was hired to do Friday and Saturday nights from 6pm-2am, out in the proverbial trailer in the woods. I was paid \$5 an hour but made extra money mowing the grass around the guy wires."

one of my most memorable moments."

**My mentors have been....**

"An amalgamation of several, including [Former WQYK-FM GM] Charlie Ochs and [former PD] Jay Miller, who hired me here in 1987. I was very fortunate, in my early years, to have a lot of direct access to learn from Mel Karmazin, as WQYK-FM is one of Mel's 'original 13 colonies.' [Infinity Sr. VP] Bill Figenshu and [Infinity President] Dan Mason have been mentors too."

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

"Mac McAnally's *Simple Life* and, as a close second, Beth Nielsen Chapman's first album."

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

"Doing something in law. I've always had a healthy respect for the political and legal world. Outside of radio, it would definitely be music publishing."

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

"All the properties are very important to me, but I'd say WQYK-FM, for its 30-year heritage and the amazing things it does, year in and year out, for the community."

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

"Take your job very seriously, but don't take yourself so seriously."

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

"I am deeply devoted to my shar-pei dogs, Winston and Dudley. They're the most important things in the world to me. It's wonderful to have something that loves you unconditionally — unlike being a GM, where it's all conditional!"

The GM Spotlight is selected by your nominations. Acknowledge the GM who made a difference in your career! E-mail nominations to [jgreen@rronline.com](mailto:jgreen@rronline.com).

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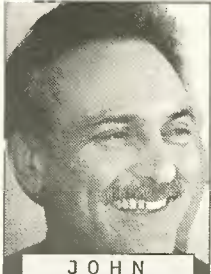
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## THE COMPETITIVE EDGE

## DEVELOP PROMOTIONS THAT REALLY WORK

By John Parikhal

These days, as I travel across the country, I hear the same story over and over: "Our marketing budget has been cut. We have no money for advertising. Promotions are all tied into sales and don't support our product. What can we do?" The answer is simple: Give listeners the programming they want, and make sure they know where you are on the dial, what you stand for and that they'll have a great experience every time they tune in.

JOHN  
PARIKHAL

Stations often use the word *marketing* as a catchall for just about everything they do to promote or sell their products. But marketing is only one part of the process of building the product, attracting listeners, creating excitement and connecting with the community.

An ad-agency friend gives a great illustration: "You do some research and determine that a town will come out to see a circus, then figure out what kind of circus they want and create it. That's marketing. Then you put some posters up all over town telling people about how exciting, thrilling and awe-inspiring the circus will be on Saturday. That's advertising. Then you bring an elephant into town with a clown on its back. That's promotion. And when the elephant stomps the flower bed in front of city hall, and the mayor comes out to complain, then you get him up on the elephant and he declares Saturday 'Circus Day,' that's public relations."

**'WIN-WIN' FOR IMAGING AND REVENUE**

Of those four elements — marketing, advertising, promotion and public relations — promotion is the one that will, when it's done right, generate revenue and be great for the station's image. I recently spoke with marketing guru Beau Phillips, and he told me about a radio promotion he created recently that turned out to be a classic "win-win."

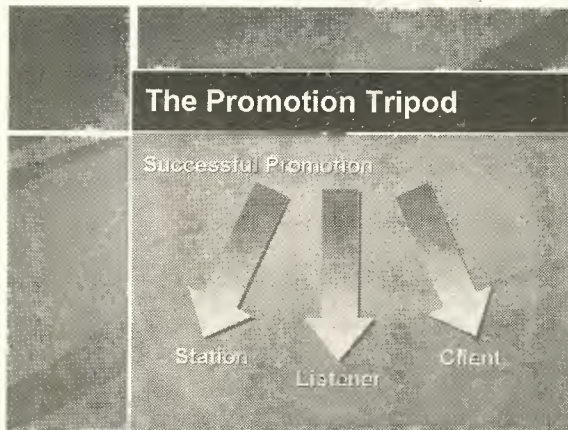
Sea-Doo is the leader in recreational personal watercraft. The company knew that its target consumers, 30-40-year-olds, were likely to buy a Sea-Doo if they tried one — the sell-through rate for people who try Sea-Doos can run as high as 50% — so the company wanted to give radio listeners the opportunity to take a Sea-Doo for a spin.

Phillips created a promotion, Get Caught Doing It on a Sea-Doo, that allowed participating radio stations to give away a Sea-Doo in their own markets. But the promotion also gave the stations an opportunity to make a lot of money. Sea-Doo didn't want to hog all the revenue; all it wanted was to get people to sample its products.

One of the stations that took part in the promotion was KLOL/Houston. Realizing that the best way to get people out to try a Sea-Doo was an enormous beach party, Phillips went to KLOL and asked the staffers to pick a beach. He suggested that the station bring a band to the party and tie in as many sponsors as it could — food vendors, beverages, etc. Then he told KLOL it could keep any money it made from the event.

Then Phillips introduced another brilliant promotional tactic: He brought KLOL's employees out to the beach a couple of days before the party weekend for a "pre-party" at which the air talent and other staffers got to ride Sea-Doos, eat great food and experience the party the same way the listeners would. Naturally, the airstaff wanted to talk about their own experiences riding Sea-Doos when they promoted the upcoming public event.

Phillips did the same things with all the parti-



cipating stations, and the Sea-Doo weekends were a huge success. The folks at Sea-Doo sold more boats than they'd ever imagined, but KLOL/Houston's party was the standout: Seadoo sold almost 50 boats in one weekend. That was the best sales weekend in the history of the company.

**THE THREE LEGS OF A SUCCESSFUL PROMOTION**

As Phillips reminded me, "Every promotion you do is an investment in the total perception of your radio station." He believes that all effective radio promotions are built as a tripod, and the three "legs" are the client, the station and the listener.

To illustrate that, Phillips described another successful promotion he created, the KISW *Miss Rock* hydroplane. Ad agencies are moving more of their spot budgets into promotions, so radio is leaving a great deal on the table. The KISW hydroplane demonstrates how much money a station can make by working with an agency that wants to create a great promotion, rather just than a "value-added" sales gimmick.

Seafair is one of the biggest events in Seattle. Hydroplane races are the major event, and the racers take them seriously. KISW entered the race as an underdog, with the heaviest, slowest boat in the race. The station named its boat *Miss Rock* — and named a very attractive, bikini-clad Miss Rock to ride on it. To make the event really huge, the station took the boat around town, parked it in front of different retailers and asked listeners to come out and sign the *Miss Rock* for luck. Each retailer paid a major premium to participate, and listeners never regarded the *Miss Rock* as a promotion; they thought coming out to see it and sign it was just a fun way to support their radio station. The boat eventually had 10,000 signatures on it.

All the local TV stations did stories on *Miss Rock*, and KISW created a parody song to support their boat's underdog image. With all the TV attention, huge listener awareness and great retailer participation, *Miss Rock* was the star of the race (even though it was soundly beaten by a lot of other boats). The station scored a lot of attention and made money. The advertisers received a lot of attention and felt fabulous. The listeners had a great experience.

So even now, in the age of tight budgets and time crunches, there are still ways to create win-win promotions that work for the station, the advertisers and the listeners. As Phillips observes, "Every promotion you do is an investment in the total perception of your station, and every great promotion creates an emotional connection with your station."

John Parikhal, CEO of Joint Communications, is a global leader in media strategy and implementation. His company specializes in identifying, capturing and keeping audiences. He can be reached at 203-656-4680 or [parikhal@aol.com](mailto:parikhal@aol.com).

## RADIOVOODOO OFFERS INTERACTIVE LISTENER SERVICE

You say your request lines are always tied up? Your jocks aren't available to answer listener calls? You want to manage listener input and develop audience relationships?

RadioVoodoo's new PhoneRescue service gives stations an always-open line and a management system for song requests, contest participation and listener database development, and it creates interesting potential NTR opportunities. The system sports three main features:

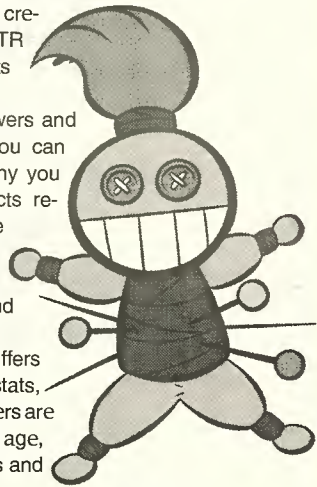
1. A listener line that answers and records listener calls, which you can then browse online to select any you want to air. The service collects requests, offers the name of the song currently being played and can also feature custom services, such as weather, traffic and concert information.

2. A "reporter" feature that offers secure, detailed online caller stats, including the areas of town listeners are calling from and each caller's age, phone number, requested songs and related info.

3. A contest manager that allows you to run contests automatically over your listener line. Stations can choose from a library of contests and publish winners on the web automatically.

The service, which requires only an existing phone line to forward listener calls and an in-studio computer with Internet access, is available for barter at a rate of one minute per day.

RadioVoodoo is marketed in partnership with Jones Broadcasting and Marketing Services Group. For more info, contact CEO J. Scott Hamilton at [jsh@radiovoodoo.com](mailto:jsh@radiovoodoo.com) or 413-458-1222.



## PROMOTIONS

• **CHILDREN'S STORIES FOR CHARITY:** KBKS (Kiss 106.1 FM)/Seattle raised more than \$550,000 for Children's Hospital and Regional Medical Center during its first-ever four-day radiothon, held Feb. 7-10. Radio personalities Jackie and Bender, along with Amy and Jake and other Kiss staffers, told the stories of Children's Hospital patients, families, staff and volunteers to listeners, who responded with donations. For the grand finale, Bender submitted to a buzz cut after listeners met his final fund-raising challenge.

• **HEALING HANDS OF RADIO:** Four Entercom/Sacramento stations teamed up Feb. 15-17 for their second annual radiothon, and they ended up raising \$316,000 for U.C. Davis Children's Hospital — a whopping 36% more than they raised in 2001. CHR/Pop KDND (The End) broadcast live and collected donations at the center court of Arden Fair Mall and hosted free live concerts featuring Eagle-Eye Cherry and Evan And Jaron. Active Rock KRXQ's Pay For Play promotion and Classic Rock KSEG's Request-A-Thon both gave listeners the chance to make a minimum "12 by 12 Donation" (\$12 a month for 12 months) to hear any song they wanted; the more money pledged, the sooner the song went on the air. Smooth Jazz KSSJ/Sacramento solicited donations on the air, interviewed hospital staff and encouraged listeners to call and share their experiences involving the hospital.

• **DOING TIME FOR THE DIME:** Liggett's Full Service WPHM-AM/Port Huron, MI's 45th annual Jail and Bail event raised a record \$210,000 for the Southeast Michigan and Thumb chapter of the March of Dimes. The event, which puts local celebrities in "jail" to be bailed out by contributions, was hosted by WPHM's John Hill and co-owned WBTI-FM/Lexington, MI's Jerry Noble and Sean Michaels and simulcast on Comcast Cable.

• **HOLY SMOKES:** In partnership with local TV station WJZ, WPOC/Baltimore sponsored a concert by chart-topping Curb/Nashville artist Steve Holy as part of its fourth annual Harbor Daze fund-raiser to support Harbor Hospital. A sellout crowd of more than 1,000 helped WPOC raise over \$62,000, its most successful effort yet.

*and the winner is....*

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**The Radio and Records Industries' No. 1 Event!**



## KEEP YOUR ACCOUNTS WITH CUSTOMER SERVICE

**By Judy Carlough** When it comes to listeners,



JUDY  
CARLOUGH

no one is better at taking care of its customer base than radio. One could write a book about all the skills radio stations have for gaining and retaining listeners: identifying prospective customers, assessing market conditions, finding niche opportunities and competitive weaknesses, researching the product and establishing multiple points of contact with our listening customer via promotions, listener lines, TV ads, billboards, telemarketing, direct mail, websites and loyal-listener programs.

When it comes to listeners, radio doesn't miss a trick. We are like the wise and kindly Dr. Jekyll, carefully listening to our "patients," then dispensing our news, sports, music and entertainment to keep them healthy and happy.

But what about radio's other customers, the advertisers? Do we treat them well? No, we don't. All too often, we seem to turn into the evil Mr. Hyde when it comes to our account relationships.

Consider, for your own station or group, these questions:

1. What are my points of contact with my advertisers?
2. What am I doing to make sure they're satisfied?
3. When was the last time I said thank you?

### MULTIPLE POINTS OF CONTACT

Most stations have minimal (even solo!) points of contact with their advertisers. They rely exclusively on account executives to link the station to its source of revenue. And, no matter how good an AE may be, that's a "weakest link" proposition. Even if your sales managers have some contact with clients, you're probably relying on AEs to create and convey most of your brand identity to the folks who bring dollars to your business.

That's dangerous: AEs have been known to depart for greener pastures, and that's not the time to find out that the client has a stronger tie to the AE than to your format. Few successful businesses rely on such limited exposure to their own customers.

You may be thinking, "Yeah, but the advertisers also listen to my station and see my TV ads, and they develop brand awareness from that exposure." Maybe, maybe not. You can't count on it. You must acknowledge that your sales team may be the only contact advertisers have with your product. Are you comfortable with so much business riding on such limited contact?

The solution is a system that parallels what radio does for its listeners: multiple points of contact, applied regularly and consistently, with varying levels of intensity. In simpler terms, touch advertisers often, and talk to them in many ways.

### MAKE SURE CUSTOMERS ARE SATISFIED

Have you ever asked your advertisers if they are satisfied? Oh, no! Often, that's the last thing we want to do. We fear customer feedback, because we anticipate whining, complaining — even outrage. It's common for us to feel powerless to help advertisers figure out what's most effective or why they didn't get any response.

Radio has a historical tendency to keep customers at a distance. Except, of course, when we take clients on that luxury trip or do a remote at a store. Then we get to know them and find out we can build bridges, structures that serve us well when things go wrong

(which they inevitably will). Why aren't we more proactive with *all* our advertisers?

With listeners, we constantly take their pulse with music research and listener-line questions, asking them what they like or don't like. We don't wait for them to tune out and *then* ask what went wrong. (Well, usually we don't.) We are in touch constantly, making sure listeners are satisfied. It's important to use similar thinking and systems for our advertisers.

### SAY THE MAGIC WORDS

*Thank you* are two magic words. We use them often to our listeners, making sure announcers and air talents say, "Thanks for listening." We do listener-appreciation contests and stage concerts. But how often do you say thanks to your advertisers? Never? Only on the invoice, where a computer prints out "Thank You for Your Business"? That message carries all the warmth and sincerity of an automated telemarketing message on your answering machine.

Does every first-time advertiser get a call, before the schedule starts, from the GSM or GM? Do you have a database of your top 10, 20 or 100 advertisers, whom you thank in writing or, better yet, with plaques or certificates or gifts?

**Have you ever asked your advertisers if they are satisfied? Oh, no! Often that's the last thing we want to do.**

It's not enough to count on the AE to do the thanking. Develop systems that will allow you to convey your appreciation quickly, easily and inexpensively, without relying on a busy AE. In a tough economy, most AEs would love to take clients out to lunch or write thank-you notes, but they're too busy working on new business development to even eat lunch themselves. So who's saying thank you?

Radio is indeed perplexing, in that we have highly successful programs for reaching and retaining listeners, but we have minimal programs for reaching and retaining advertisers. *Retaining* is the key word here, because our advertiser attrition rate can be hellacious. What other industry sees 25%, 30% or 40% customer turnover and doesn't bat an eye? Many stations don't even analyze their turnover rates. Can you imagine a program director not knowing how fast he's churning listeners?

Why are customer-service programs for advertisers critical to radio? Because they're good business. If you keep customers satisfied, they will 1) come back and 2) spend more. When that happens, your revenues grow faster. Your cost of business will also decrease, because it's much less expensive to keep your existing accounts than to find, solicit and sign new ones.

So take the pledge: Start acting like Dr. Jekyll with your advertisers. Take care of them, and make them as happy as your listeners. That sound you'll be hearing will be the ka-ching of the cash register.

Judy Carlough is a 20-year radio veteran who has served as an LSM, GSM and VP/GM for companies including ABC, RKO and Infinity. As Exec. VP/National Marketing for the RAB, she has earned a reputation as radio's goodwill ambassador. Carlough has also worked for Arbitron in advertiser services and has just launched Big RadiO Initiatives (Big ROI), a company that creates and executes innovative sales, marketing and client retention programs for radio groups. You can reach her at [jcarlough@att.net](mailto:jcarlough@att.net) or 508-791-5949.

## RADIO GETS RESULTS

SUCCESS STORIES FROM THE RAB

### RADIO DOES THE JOB FOR CONTRACTOR SUPPLY

A 2001 report by Harvard University's Joint Center for Housing Studies concluded that approximately 26 million homeowners a year make some sort of improvements to their residences. That's a lot of work — and much of it is being done by professional contractors. This week's Radio Gets Results highlights a no-nonsense campaign designed to appeal to those hard-working consumers.

**Category:** Hardware  
**Market:** Missouri  
**Submitted by:** KBEQ & KFKF/Kansas City  
**Client:** Contractor Supply

**Situation:** The working men of Kansas City don't have a lot of time to worry about where to find workplace supplies and clothing, so when the managers of Contractor Supply wanted to advertise their selection of contracting equipment, supplies and apparel, they got straight to the point.

**Objective:** Contractor Supply has sold construction tools and supplies in Kansas City for 20 years. The store's target demographic is working men ages 24-49. In the past, Contractor Supply has used print and radio to reach the blue-collar audience it needs to appeal to. When Contractor Supply wanted to broaden the company's market reach, it considered all forms of media and decided that radio would be the most effective way to get its common-sense message to its designated demographic.

**Campaign:** Infinity Country sister stations KBEQ & KFKF/Kansas City formulated a campaign that leveraged the store's co-op funds to bring new customers through the doors. The station set up a number of promotional approaches, including giveaways of lunches and Contractor Supply gift certificates. The station-produced spots were direct and product-oriented, and they highlighted the store's American-made products.

**Results:** Contractor Supply was very pleased with the campaign's results and with the feedback it received from its customers. The home-grown radio campaign brought in serious business to the store: Short-term sales increased dramatically when the spots were running. Store managers also credit the KBEQ & KFKF campaign for increasing awareness of the store among the area's contracting community. When this retail store needed results, radio got the job done.

## 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 — HOME IMPROVEMENT

Monthly sales in building material and supply stores and hardware stores (three-year average, 1998-2000): January, 6.2%; February, 6.4%; March, 8.1%; April, 8.8%; May, 9.5%; June, 9.4%; July, 9.2%; August, 8.9%; September, 8.6%; October, 8.9%; November, 8.2%; December, 7.8%. (U.S. Department of Commerce, 2001)

Spending on improvements and repairs made to all types of residential properties, by quarter (three-year average, 1997-99): first quarter, 17.8%; second quarter, 27.2%; third quarter, 28.9%; fourth quarter, 26.1%. (U.S. Census Bureau, 2001)



# BRUCE SPRINGSTEEN & BONO



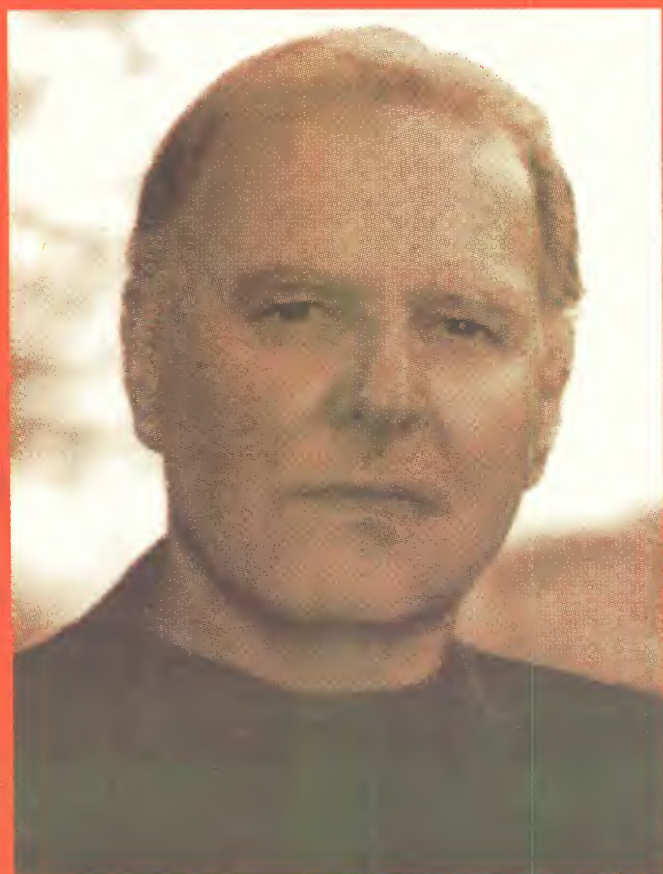
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FIVE STAR  
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OF THE WEEK



<b>AC</b>		<b>Michael Bolton</b> "ONLY A WOMAN LIKE YOU"	<b>Jive Records</b>
<b>Rhythmic</b>		<b>Jay Z/R. Kelly</b> "TAKE YOU HOME"	<b>Roc-A-Fella/IDJMG</b>
<b>Alternative</b>		<b>Jack Johnson</b> "FLAKE"	<b>Enjoy/Universal</b>
<b>Hot AC</b>		<b>Marc Anthony</b> "I NEED YOU"	<b>Columbia Records</b>
<b>Urban</b>		<b>Nappy Roots</b> "AWNAW"	<b>Atlantic Records</b>
<b>Urban AC</b>		<b>Sol</b> "CRAZAY"	<b>Jive Records</b>
<b>Rock</b>		<b>Familiar 48</b> "THE QUESTION"	<b>MCA Records</b>
<b>Active Rock</b>		<b>Flaw</b> "WHOLE"	<b>Republic/Universal</b>
<b>Country</b>		<b>Sara Evans</b> "I KEEP LOOKING"	<b>RCA Records</b>
<b>CHR/Top 40</b>		<b>Default</b> "WASTING MY TIME"	<b>TVT Records</b>



FOR MORE INFORMATION CALL JOHN FAGOT 818.461.8072

# Copyright Office Panel Proposes Webcast Performance Royalties

■ No, it's not the end of webcasting

**By Brida Connolly** bconnolly@rronline.com Back in June of 2001 the Digital Media Association proposed to the U.S. Copyright Office's Copyright Arbitration Royalty Panel a performance royalty of .0015 per webcast listener hour. The RIAA wanted webcasters to pay \$.004 per streamed performance. Last week the CARP went with the RIAA's approach and proposed a per-performance rate of \$.0007 for commercial AM and FM signals streamed over the web and \$.0014 for Internet-only streams.

There's a \$500 minimum fee for each licensee, along with an added charge of 9% of performance fees for an "ephemeral license" that covers temporary copies of material made to enable a webcast. Most noncommercial broadcasters will pay a .0002 per performance for their radio streams and either .0005 cents or .0014 cents per performance for any 'Net-only side channels, depending on whether the programming is "consistent with the station's public mission."

## Who Pays These Rates

The CARP's numbers are only a proposal and must be accepted, rejected or adjusted by the Copyright Office by May 21. If they're ultimately adopted, they'll apply to eligible nonsubscription transmissions — that is, to webcasts that qualify for DMCA-required statutory licenses. These licenses can't be denied to webcasters that qualify, but the rules are strict. Among the central provisions: The webcast must be free and not regularly in violation of the DMCA's sound recording performance complement. The complement restricts a stream, during any three-hour period, to no more than three selections from a single album (and no more than two in a row) and to no more than four songs by the same artist or from the same compilation.

A webcaster must also publish no advance playlists or otherwise let listeners know when a particular song will be played — though it can provide examples of the kinds of artists it plays, or an air talent may say that an artist will be played sometime in the unspecified future. If a webcaster has the technical capability, it must display the artist, song title and album title information for each track on its player. The streamer must use only legal recordings, disable copying by listeners if it's technologically possible and generally cooperate with anti-copying measures put in place by copyright owners.

## The Interactivity Issue

Any webcast that wants to qualify for a statutory license must also be "noninteractive," but, as of right now, it's not clear exactly what that means. And the issue is critical: Any webcaster that doesn't qualify for a statutory license must negotiate a separate deal with each copyright owner whose work it wants to stream.

The Digital Performance Right in Sound Recordings Act of 1995 first defined an interactive transmission as one that "enables a member of the public to receive, on request, a transmission of a particular sound recording chosen by or on behalf of the recipient." The DMCA says that an interactive service is one that "enables a member of the public to receive a transmission of a program specially created for the recipient or, on request, a transmission of a particular sound recording, whether or not as part of a program, which is selected by or on behalf of the recipient."

So, any kind of songs-on-demand streaming is obviously out. But still in dispute is whether services that offer a choice of genres of music, provide "Skip" buttons or otherwise let listeners influence what they hear in any way can qualify as noninteractive. In 2000 the DiMA

requested a rulemaking from the Copyright Office that stated explicitly that consumer influence doesn't, in itself, make a service interactive, but the Copyright Office denied that petition. The DiMA sued for clarification, and, as of now, the definition of *interactivity* for webcasting purposes is still working its way through the courts.

## What Is A Performance?

For the purposes of calculating webcast royalties, a song is performed not only when it originates, but when it's heard. If a station streams a song to 1,000 computers, that's 1,000 performances. Playing by the online rules: If you sing a tune to yourself alone in your car, that's one performance. If your mom is in the car and hears you, that's two performances (or four, if she sings along). Get an agent and sing your song one evening at a club, and that's a couple of hundred performances. (For more about the math, see story, Page 18).

For any webcaster that hasn't been keeping track, the CARP proposal includes rules for estimating the number of performances streamed. For an Internet-only, the station's aggregate tuning hours are multiplied by 15 performances. For a music broadcast station, the estimate is 12 performances per hour, and for Talk, Sports and other nonmusic streams, it's one performance per hour.

## The Effect On Radio Streams

While AM and FM rebroadcast streams should easily qualify as noninteractive (in fact, "traditional" requests to play songs on the air are specifically mentioned in the DPRA as *not* making a station interactive), it's not clear whether they'll otherwise qualify for statutory licenses. The performance complement and the rules regarding front-announcements may prove unworkable for broadcast radio.

That said, these proposed royalties can't supersede any privately negotiated rates. So, whether broadcast streams qualify for statutory licenses or not, the RIAA and radio groups are free to negotiate their own deals. In fact, it's already happened: A few months ago the RIAA and some major radio groups, including Clear Channel, Entercom and Salem, told the CARP that they'd worked out tentative royalty rates among themselves and asked the panel not to propose royalties for AM and FM streams.

Because the parties wouldn't tell the panel what their rates were, the CARP rejected the proposition, but the request shows that radio and the RIAA can come to an agreement. (The radio industry's position all along has been that radio rebroadcasts should be exempted from performance royalties, and that position hasn't changed, but the Copyright Office has thus far ruled against the industry.)

## It's Not The End Of Webcasting

A little more than a week after the numbers were released, webcasting is rolling along much as it always has. Some major-name multicasters, including Yahoo!, MusicMatch and RadioMOI, already have arrangements in place with the RIAA, that won't be affected even if these rates are adopted. Some streaming providers have RIAA licenses, which they offer to their affiliates. Some content providers have made a point of keeping their services well within the DMCA rules so they would be certain to qualify for statutory licenses.

Some smaller webcasters may very well leave the field if these rates are adopted — particularly streamers that were betting that the rates would be based on a percentage of revenue. But this development shouldn't shock, much less destroy, the industry. Everyone who has begun webcasting since the DMCA became law in October of 1998 knew that this day would come.

## Arbitron, Edison Debut 'Internet VIII'

Pointing out that it's only appropriate that a streaming-media study should be presented in a virtual venue, on Feb. 26 Arbitron Webcast Services VP/GM Bill Rose and Edison Media Research President Larry Rosin hosted a live webcast to present findings and recommendations from the new "Internet VIII: Advertising Vs. Subscription — Which Streaming Model Will Win?" study.

The study was based on random calls placed in January to 2,508 fall 2001 Arbitron diarykeepers ages 12 and over. Among the key results: Seventy-two percent of Americans now have access to the Internet from any location, up from 31% in August of 1998. Sixty percent of Americans now go online from their homes, up from 53% in January of 2001.

The study finds that 35% of all Americans — about 80 million people — have tried some form of streaming media, and 39% of Americans with Internet access have listened to streaming audio. And those who listen are listening more: Monthly and weekly listening to online radio have both doubled since 1999.

In good news for streamers, broadband access in the home is growing rapidly, rising from 12% last year to 24% in January 2002. According to the study, 14% of those who have dial-up connections say they plan to get broadband hookups in the coming year.

Streaming-audio listeners still listen to local radio stations' web simulcasts the most, but listening to out-of-market stations is catching up: The number who listen most to local signals has dropped from 52% to 45%, and stations from other parts of the U.S. are now the top choice of 41%, up from 37%. Nine percent say an international station is their favorite, up from 7%. Because digital-rights and other issues have caused many U.S. stations to stop streaming, the study says some listeners "may have tuned to out-of-town radio stations instead to satisfy their listening needs."

## The Subscription Model

Fourteen percent of those who have listened to streaming audio would be willing to pay a small fee to listen to their favorite online station, but that rises to 24% among those who have listened to online audio in the past week. When asked what would make them willing to pay a fee for 'Net audio, 43% of streaming listeners said they'd pay for content they couldn't hear elsewhere, and 41% would pay for commercial-free streams.

## Recommendations

Because most streaming listeners go online for content they can't find elsewhere, the study recommends that webcasters emphasize programming that's different from that available in other media. To make consumers willing to pay, the study says that streamers must provide "something extra to the consumer." The recommendation continues, "In essence, webcasters must bring the HBO model for cable broadcasting to the Internet."

As they have in earlier studies, Arbitron and Edison recommend that — despite digital-rights and other issues — webcasters should stay online. Earlier reports showed that consumers are upset when their favorite 'Net entertainment goes off-line, and the study recommends, "Webcasters with the most compelling content and strongest brands should maintain their streaming efforts, because they will be most capable of weathering the short-term obstacles and be best-positioned for success when the market matures."

The study recommends that online advertising be part of advertisers' media mix, because streaming listeners are early technology adopters and make more purchases online. But 52% of consumers find banner ads more annoying than online audio ads, compared to 30% who are more irritated by audio spots. The study suggests that webcasters pursue advertisers that have used banners in the past and position streaming ads as "better than banners" to those clients.

The full study is available online at [www.arbitron.com](http://www.arbitron.com) and [www.edisonmediaresearch.com](http://www.edisonmediaresearch.com).

— Brida Connolly

United States  
Copyright Office  
The Library of Congress

# Doing The Royalties Math

Not that there won't be litigation, yammering, whining, crying, cajoling, backroom dealing and more over the fees that webcasters are expected to pay the record labels (see story, Page 19). But let's assume that none of that happens. Let's assume that the numbers are final.



David Lawrence

Someone in Washington, DC has never streamed content for the web and isn't aware of the realities of the broadcast and advertising industries. Or, at the very least, someone can't use a calculator. If they had, they'd have seen what John Jeffries saw the moment the numbers were released. The lawyer and head of webcasting enabler Live365 took an average number of listener hours for one of his channels, ran them against the royalties schedule and looked at the results on the screen of his Bowmar Brain. Not pretty.

Let's look at a typical radio station that has its signal on the 'Net, along with a side channel designed to steal psychographically adjacent listeners from an on-air competitor. Let's assume, for math purposes, 1,000 listeners at any moment on each channel. If you're playing 10 songs an hour (you'll need to drop to 10 from the 15 songs you've been playing commercial-free on your side channel so you can play ... commercials), that's 10,000 song "performances" per channel.

Ten thousand of those performances will cost you \$.0014 each, and the broadcast stream's 10,000 will cost you \$.0007 each. For that single hour, it will cost you \$21 in RIAA royalties. Go 24/7 with those numbers, and you're looking at \$183,456 per year. Plus a 9% premium for the "ephemeral license." Most of you are already paying ASCAP and BMI royalties for the broadcast streams, and this calculation doesn't account for your bandwidth costs.

Industry commentator Thomas Edwards points out a way you could break even with these proposed fees. Suppose you're able to find an advertiser gullible enough to pay \$10 CPM. You have that theoretical 1,000 side-channel listeners. (Any of you consistently have that many listeners to your webcast at once? I didn't think so.) What revenues will you need to offset your licensing fees? Edwards figures that \$10 CPM, at \$.01 per ad impression, would do it.

But real prices are about 1/100 of that amount. At .14 cents per song, Edwards points out that, for your side channel, "You'd need 14 ads per song just to break even."

Question: How any of those theoretical 1,000 listeners are going to stick around if you play any commercials on your side channel at all?

That's not going to work, and neither is this proposal. This proposal will certainly send some webcasters to the showers prematurely.

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

## Here Come The Waiver Requests

The announcement of CARP panel's proposed webcasting fees will drive some webcasters away from streaming the hottest major-label pop, rock, jazz and country music in favor of Talk or original music just to avoid paying up. • Web audio guru Jeff Pulver owns his own label and can write himself a waiver for those artists: "I guess I'll just go Talk, with the music I own in between. That'll get old real fast." • But it will be an awful lot of work getting together all the information you need to be compliant, no matter which route you take: The Copyright Office not only released the fee structure, it also released the data requirements. If you thought BMI week in the old days was onerous, wait until you face this. • Your other option is to approach the record labels individually and ask for a blanket license. The labels are free to provide them, and it would seem natural that the promotion departments of the majors would be meeting right now with their legal departments to request the ability to make exceptions for stations and syndicated radio programming. • It may take an effort on your part to ask the labels for individual licenses to play certain songs or certain artists, but there's money in those promo funds, right? • If your web streaming is important enough to you, perhaps you'll be pressuring the labels to give you a waiver. Pull that out the next time a label promo person is hocking you to add a cut (and then e-mail me with the response).

— David Lawrence

### CHR/Pop

LW	TW	ARTIST	CD/Title
1	1	NICKELBACK	Silver Side Up/"Remind"
2	2	CREED	Weathered/"Sacrifice"
3	3	LINKIN PARK	Hybrid Theory/"End"
4	4	SHAKIRA	Laundry Service/"Whenever"
5	5	USHER	8701/"Bad"
6	6	NO DOUBT	Rock Steady/"Baby"
7	7	PINK	Missundaztood/"Party"
8	8	ALICIA KEYS	Songs In A Minor/"Worth"
9	9	JA RULE	Pain Is Love/"Livin'," "Time"
12	10	PUDDLE OF MUDD	Come Clean/"Blurry"
18	11	JENNIFER LOPEZ	J. Lo/"Funny"
16	12	CRAIG DAVID	Born To Do It/"7"
14	13	BRITNEY SPEARS	Britney/"Girl"
13	14	CALLING	Carnino Palmero/"Wherever"
15	15	P.O.D.	Satellite/"Alive"
10	16	ENRIQUE IGLESIAS	Escape/"Hero," "Escape"
11	17	JEWEL	This Way/"Standing"
19	18	'N SYNC	Celebrity/"Girlfriend"
—	19	LUDACRIS	Word Of Mouf/"Roll"
20	20	LEANN RIMES	Coyote Ugly/"Fight"

### Urban

LW	TW	ARTIST	CD/Title
1	1	ALICIA KEYS	Songs In A Minor/"Worth"
4	2	LUDACRIS	Word Of Mouf/"Roll"
2	3	USHER	8701/"Bad," "Call"
5	4	JA RULE	Pain Is Love/"Time"
6	5	MICHAEL JACKSON	Invincible/"Butterflies"
16	6	JENNIFER LOPEZ	J. Lo/"Funny"
7	7	MARY J. BLIGE	No More Drama/"Drama"
3	8	AALIYAH	Aaliyah/"Boat," "Woman"
9	9	CRAIG OAVIO	Born To Do It/"7"
10	10	BRIAN MCKNIGHT	Superhero/"Life"
11	11	ANGIE STONE	Mahogany Soul/"Brotha"
12	12	JILL SCOTT	Experience: Jill Scott/"Loves"
—	13	BONEY JAMES	Ride/"Inside"
B	14	FAITH EVANS	Faithfully/"Love"
15	15	MAXWELL	Now/"Lifetime," "Work"
—	16	FABOLOUS	Ghetto Fabulous/"Young'n"
—	17	'N SYNC	Celebrity/"Gone"
20	18	BUSTA RHYMES	Genesis/"Break"
18	19	JOE	Better Days/"Home"
19	20	OUTKAST	Big Boi And Dre...OutKast/"Whole"

### Country

LW	TW	ARTIST	CD/Title
1	1	ALAN JACKSON	When Somebody.../"Where," "Drive"
6	2	BROOKS & DUNN	Steers & Stripes/"Goodbye"
5	3	TIM MCGRAW	Set This Circus Down/"Cowboy"
2	4	GARTH BROOKS	Scarecrow/"Wrapped," "Squeeze"
9	5	LEE ANN WOMACK	I Hope You Dance/"Ring"
11	6	JO OEE MESSINA	Burn/"Bring"
14	7	MARTINA MCBRIDE	Greatest Hits/"Blessed"
B	8	STEVE HOLY	Blue Moon/"Morning"
18	9	DIXIE CHICKS	Fly/"Dance"
10	10	CYNDI THOMSON	My World/"Always"
3	11	GEORGE STRAIT	The Road Less Traveled/"Run"
4	12	BRAD PAISLEY	Part II/"Around"
12	13	WILLIE NELSON	Great Divide/"Mendocino"
20	14	CHRIS CAGLE	Play It Loud/"Breathe"
—	15	JOE OIFFIE	In Another World/"World"
—	16	RASCAL FLATTS	Rascal Flatts/"Movin'"
—	17	CAROLYN DAWN JOHNSON	Room With.../"Don't"
16	18	TRACY BYRD	Ten Rounds/"Just"
—	19	TRAVIS TRITT	Down The Road I Go/"Modern"
19	20	BLAKE SHELTON	Blake Shelton/"All"

### Smooth Jazz

LW	TW	ARTIST	CD/Title
1	1	ALICIA KEYS	Songs In A Minor/"Fallin'"
3	2	MARC ANTOINE	Cruisin'/"Strip"
2	3	STING	All This Time/"Fragile"
4	4	BRIAN CULBERTSON	Nice And Slow/"About"
5	5	RUSS FREEMAN	To Grover With Love/"East"
6	6	RICHARD ELLIOT	Crush/"Crush"
7	7	DIANA KRALL	The Look Of Love/"Look"
9	8	KIM WATERS	From The Heart/"Dawn"
10	9	RICK BRAUN	Kisses In The Rain/"Use"
13	10	BONEY JAMES	Ride/"See"
12	11	CHRIS BOTTI	Night Sessions/"Streets"
14	12	DAVID BENOIT	Fuzzy Logic/"Snap"
—	13	LEE RITENOUR	Twist Of Marley/"Jammin'"
15	14	BONA FIDE	The Poe House/"Charles"
—	15	PETER WHITE	Glow/"Turn"
16	16	EUGE GROOVE	Euge Groove/"Sneak"
18	17	WAYMAN TISDALE	Face To Face/"Hide"
20	18	LARRY CARLTON	Deep Into It/"Deep"
19	19	RIPPINGTONS	Life In The Tropics/"Caribbean"
B	20	JEFF LORBER	Kickin' It/"Nobody"

### Hot AC

LW	TW	ARTIST	CD/Title
2	1	NICKELBACK	Silver Side Up/"Remind"
1	2	ENYA	A Day Without Rain/"Time"
3	3	CREED	Weathered/"Sacrifice"
13	4	PUDDLE OF MUDD	Come Clean/"Blurry"
5	5	NO DOUBT	Rock Steady/"Baby"
4	6	DAVE MATTHEWS BAND	Everyday/"Everyday"
6	7	JEWEL	This Way/"Standing"
10	8	GOLDPLAY	Parachutes/"Trouble"
8	9	ALICIA KEYS	Songs In A Minor/"Fallin'"
12	10	ENRIQUE IGLESIAS	Escape/"Hero"
9	11	U2	All That You Can't Leave Behind/"Stuck"
17	12	ALANIS MORISSETTE	Under Rug Swept/"Hands"
15	13	INCUBUS	Morning View/"Wish"
16	14	CALLING	Carnino Palmero/"Wherever"
14	15	PINK	Missundaztood/"Party"
7	16	STAINO	Break The Cycle/"Awhile"
19	17	MICHELLE BRANCH	The Spirit Room/"Wanted"
18	18	LEANN RIMES	Coyote Ugly/"Fight"
—	19	CHRIS ISAAK	Always Got Tonight/"Easy"
20	20	RYAN ADAMS	Gold/"New York"

### Alternative

LW	TW	ARTIST	CD/Title
1	1	LINKIN PARK	Hybrid Theory/"End," "Papercut"
3	2	NICKELBACK	Silver Side Up/"Bad," "Remind"
2	3	CREED	Weathered/"Sacrifice," "Bullets"
4	4	PUDDLE OF MUDD	Come Clean/"Blurry"
5	5	P.O.O.	Satellite/"Youth"
7	6	INCUBUS	Morning View/"Nice," "Wish"
6	7	STRDKES	Is This It/"Last"
8	8	STAINO	Break The Cycle/"You"
9	9	HOOBASTANK	Hoobastank/"Crawling"
10	10	JIMMY EAT WORLD	Bleed American/"Middle"
11	11	SYSTEM OF A DOWN	Toxicity/"Toxicity," "Chop"
14	12	BLINK-182	Take Off Your Pants And Jacket/"First"
12	13	DEFAULT	The Fallout/"Wasting"
13	14	OFFSPRING	Orange County/"Defy"
15	15	ALIEN ANT FARM	Anthology/"Movies"
17	16	EDDIE VEDDER	I Am Sam/"Hide"
18	17	ADEMA	Adema/"Way"
20	18	DISTURBED	Sickness/"Game"
19	19	FOO FIGHTERS	Orange County/"One"
—	20	TOOL	Lateralus/"Lateralus"

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, Alfie Radio, Amazon.com, B&N Radio, BarnesandNoble.com, BellSouth Radio, bolt Radio, CDNow.com, ChoiceRadio.com, City Internet Radio, Denver 93.3 Radio, DMX Music, Earthlink Radio, Gracenote.com, iWonRadio, Lycos, MediAmazng, Music Choice, MusicMatch, Radio.Beonair.Com, RadioCentral Network, Radio Free Virgin, RealOne, Scour Radio, Spinner.com, and The RadioAMP Network. Voice Of America-Music Mix is weighted based on traffic reports by web traffic monitor MediaMetric. Charts are ranked with a 50/50 methodology of sales data and streaming/airplay data for the six reporting formats. © 2002 R&R Inc. © 2002 Online Today, Net Music Countdown.



Hugo Cole  
General Manager/Data Services  
[www.gracenote.com](http://www.gracenote.com)  
[charts@gracenote.com](mailto:charts@gracenote.com)

Gracenote has well over 1 million unique daily users of the CDDB Music Recognition Service. Each time a consumer inserts an audio CD into a computer with a CDDB-enabled Internet connection, track information for that CD is displayed on the user's computer or device, and the data is anonymously aggregated by CDDB. Here are the 50-most-played CDs last week:

## DIGITAL TOP 50

LW	TW	ARTIST	Album Title	Weeks On
1	1	LINKIN PARK	Hybrid Theory	65
2	2	CREED	Weathered	14
4	3	U2	All That You Can't Leave Behind	71
3	4	ENYA	A Day Without Rain	51
5	5	NICKELBACK	Silver Side Up	24
6	6	ALICIA KEYS	Songs In A Minor	35
7	7	EMINEM	Marshall Mathers LP	72
8	8	SYSTEM OF A DOWN	Toxicity	25
13	9	BRITNEY SPEARS	Britney	16
11	10	SHAKIRA	Laundry Service	15
9	11	LIMP BIZKIT	The Chocolate Starfish and...	72
12	12	PUDDLE OF MUDD	Come Clean	12
15	13	BLINK-182	Take Off Your Pants & Jacket	37
17	14	NELLY	Country Grammar	69
14	15	STAINO	Break The Cycle	40
16	16	LUDACRIS	Word Of Mouf	13
10	17	PINK FLOYD	Echoes (The Best of Pink Floyd)	16
20	18	JA RULE	Pain Is Love	21
21	19	BEATLES	One	58
22	20	P.O.D.	Satellite	10
24	21	USHER	8701	20
29	22	PINK	Missundaztood	8
19	23	DISTURBED	The Sickness	29
23	24	DAVE MATTHEWS BAND	Everyday	50
27	25	LENNY KRAVITZ	Greatest Hits	72
18	26	MICHAEL JACKSON	Invincible	17
31	27	SOUNDTRACK	O Brother, Where Art Thou?	11
26	28	SOUNDTRACK	Moulin Rouge	17
33	29	MADDNNA	Music	72
30	30	JENNIFER LOPEZ	J-Lo	34
39	31	INCUBUS	Morning View	13
32	32	ENRIQUE IGLESIAS	Hero	8
36	33	SOUNDTRACK	Coyote Ugly	42
34	34	3 DDRS	DOWN Better Life	70
28	35	SOUNDTRACK	The Lord Of The Rings	9
35	36	'N SYNC	Celebrity	31
45	37	'N SYNC	No Strings Attached	62
41	38	GDRILLAZ	Gorillaz	35
37	39	NAS	Stillmatic	10
49	40	SADE	Lover's Rock	30
40	41	SUM 41	All Killer No Filler	11
38	42	TDDL	Lateralus	36
25	43	ALAN JACKSON	Drive	6
44	44	THE STROKES	This Is It	4
—	45	WEEZER	The Green Album	25
48	46	PAPA RDACH	Infest	61
46	47	NO DOUBT	Rock Steady	10
—	48	RADIDHEAD	Kid A	20
43	49	AALIYAH	Aaliyah	18
47	50	CRAIG DAVID	Born To Do It	17

## Roadrunner Names Chios To Alt. Post

Roadrunner Records has upped Northeast Regional Promotion Manager **Elias Chios** to Sr. Director/Alternative Radio & Video Promotion. Based in New York, he reports to Sr. VP/Promotion Dave Loncao.

"I've worked with Elias for six years now and have watched him grow through the ranks from an assistant to a talented regional promotion manager," Loncao said. "He has all that it takes to become a great leader, and it is my pleasure to give him that chance."

Chios joined Roadrunner in 1999 as Northeast Radio Regional Promotion Representative. Prior to that he was head of college promotion at RCA Records.

## Taylor Tapped As Genesis/Tampa OM

**Jeff Taylor** has been named OM for Genesis Communications' Business Talk WLVU and Talk WWBA in Tampa. He comes from WNDA & WNDB/Daytona Beach and replaces Lee Wolff, who has exited the broadcast business.

WLVU & WWBA also name **Keith Leach** Production Director to replace Jonathan Torres, who exited recently. Leach has worked on-air and in production at WMCA/New York; WTEM, WWRC & WTNT in Washington, DC; and WCRV/Memphis.

## Kidd

Continued from Page 3 promotion. I look forward to working closely with Gene Romano, whom I respect a great deal, along with WKST VP/GM John Rohm and the entire staff at WKST. I'd also like to thank Clear Channel Regional Sr. VP/Programming Jack Taddeo and KHKS/Dallas PD Todd Shannon for their help and support these last three years."

Prior to joining WWHT Kidd was Music Coordinator/nighttimer at WXYV/Baltimore and afternoon driver at WYCR/York, PA. He began his radio career in 1989 at former CHR/Pop WBSB (B104)/Baltimore.

## Cunningham

Continued from Page 3 and am thrilled to still be here. It's all the better with the legendary, incredibly talented group of radio professionals we enjoy here in the Bay Area. Historically, these South Bay stations have written the book on leading innovation and thinking outside of the box."

Cunningham has enjoyed over a dozen years in Bay Area radio management, including several years as a GSM in San Jose.

## Abaroa Appointed Crescent Moon Pres.

**Crescent Moon Records**, the label founded by Emilio Estefan Jr., has promoted Sr. VP/GM **Mauricio Abaroa** to President. Based in Miami and reporting to Estefan, Abaroa will oversee the label's daily operations and work closely with Estefan on the overall strategy of the company.

"I have known and admired Mauricio for many years," Estefan said. "Our paths have crossed professionally on several occasions, and I've always been impressed by his abilities and range of experience. He has represented, written for, arranged and produced artists,

and he has served in a senior executive role with the Latin Recording Academy. I can think of no one better suited to make Crescent Moon Records a leading global label."

Abaroa joined Crescent Moon in May 2001. He previously served as Sr. VP/Exec. Director of the Latin Academy of Recording Arts & Sciences and before that was GM of BMG Latin and President of Aries Productions, Luis Miguel's management company. Abaroa began his career in 1985 as a songwriter and in 1989 co-founded a production company, Claps Producciones.



Chios



Abaroa

## Thomas Now OM For Infinity/Vegas Trio

**Cat Thomas** has been named OM for Infinity's CHR/Rhythmic KLUC, Hot AC KMXB and AC KMZQ in Las Vegas. He remains KLUC's PD.

"Cat knows our stations and business model inside and out," KMXB & KMZQ VP/GM Tom Humm said. "His reputation precedes him in a tremendously positive way as a team player and a model employee. He's a great example of the Infinity culture."

Thomas said, "My immediate

goal is to not screw things up. I'll also see to it that every station in our Las Vegas cluster is targeted to its proper audience by making sure the right music and promotions are targeted to the proper stations, overseeing the individual stations' visions and big pictures and being a cheerleader and coach for the staff."

Thomas is a 14-year veteran of KLUC, where he's also been MD and an air talent. Thomas previously worked at WNCI/Columbus, OH and the former WHLY/Orlando.

## Williams To PD At WKSI/Greensboro

Entercom/Greenville, SC Marketing Director **Steve Williams** has been appointed PD for Hot AC sister **WKSI/Greensboro**. Williams replaces J.T. Bosch, who will continue to host the WKSI morning program.

"We're thrilled to have Steve in place," Entercom/Greensboro OM Brian Douglas commented. "He's very versatile, creative and talented. With him on board, we're poised for greatness."

## RIAA

Continued from Page 1 album deliveries (full-length CD, cassette and LP/EP shipments) dipped 9%, to 929 million units. That total was worth \$13.3 billion, off 3% from 2000. It's the first time since 1997 that full-length album shipments have dropped below the 1 billion mark. Single sales, meanwhile, continued to hit new lows, plummeting 47%, to 21.3 million units. Those singles were worth \$106 million, a 39% decline from 2000.

Not surprisingly, the RIAA pointed the finger directly at illegal online file-copying services as a major contributor to the sales declines. The RIAA cited a Peter Hart Research Associates study that found that 23% of music consumers didn't buy music last year be-

cause they copied it for free from the Internet.

"This past year was a difficult year in the recording industry, and there is no simple explanation for the decrease in sales," RIAA President/CEO Hilary Rosen said. "The economy was slow, and Sept. 11 interrupted the fourth-quarter plans, but a large factor contributing to the decrease in overall shipments last year is online piracy and CD-burning.

"When 23% of surveyed music consumers say they are not buying more music because they are downloading or copying their music for free, we cannot ignore the impact on the marketplace."

Here are the sales highlights for the major configurations:

- Full-length CD shipments slumped 6%, to 882 million copies. Those were worth \$12.9 billion, a 2% decline. The configuration represented 91% of all recorded music

## EXECUTIVE ACTION

### Latham Moves To CC/Melbourne As Market Manager

Clear Channel has promoted radio sales veteran **Barbara Latham** to the newly created position of VP/Market Manager for the company's four-station Melbourne cluster, which includes **WMMB**, **WMMV**, **WBVD** and **WLRQ**. Latham moves into the position after spending the last 16 years at Clear Channel's Jacksonville cluster, where she most recently completed a two-year run as Director/Sales.

"It will be great to work with Barb, and I am happy to be able to give her this opportunity," said Clear Channel Radio Regional VP Lynda Byrd. "She will bring strong leadership to the Melbourne cluster and will be a terrific resource within my trading zone."

Latham will report to Byrd, who hired Latham right out of college and worked with her for 14 years in Jacksonville.

### Hale Hired As PD At WLR/Louisville

Radio One has appointed **Lance "Lancer" Hale** PD of Alternative **WLR/Louisville**. Hale is currently MD/midday host at Beasley's Alternative **WJTBX/Ft. Myers**.

Hale's last day at WJTBX is set for March 8, and he is slated to start at WLR on March 18. He will replace Adam Fendrich, who exited the station over a year ago.

"For a young person, Lance brings a lot of experience with the [Alternative] format to the station," Radio One/Louisville VP/GM Dale Schaefer told R&R. "We're excited to have him, and he will bring energy and enthusiasm to the staff."

### Smith To Program O.K.C. Country Combo

**L.J. Smith** has officially added PD duties for Country **KTST & KXXY/Oklahoma City**. He continues as Director/Programming for Clear Channel/Oklahoma City — which also includes Sports **KEBC**, News/Talk **KTOK**, Talk **WKY**, CHR/Pop **KJYO** and AC **KQSR** — and succeeds **Ted Stecker**, who exited last week.

Smith joined the cluster in mid-January, after seven years at Broad-



Smith

cast Programming (now Jones Radio Networks), where he was Director/Consulting when he left. Prior to joining BP in May 1995 Smith was VP/Programming for **WWFG & WOSC/Salisbury, MD**. His background includes stints as OM, PD, Promotion Manager and air talent at **KAYD & KAYC/Beaumont, TX**; **KKQV & KNIN/Wichita Falls, TX**; **WDXY/Sumter, SC**; and **WPUB/Camden, SC**.

### Suleman

Continued from Page 1 top post served as its Exec. VP/CFO, Treasurer and Director, will also become a Special Limited Partner for Citadel parent **Forstmann Little**. Citadel said that **Larry Wilson** will continue to serve as Chairman and will turn his attention to acquisition opportunities and away from operations.

While Suleman's departure comes less than a month after rumors of tension between **Redstone** and **Karmazin** began to swirl — along with speculation that **Karmazin** might depart the company — Suleman told **Bloomberg** last week that those rumors didn't

affect his decision to leave. "It was time to make a change," he said. "This was a great opportunity to take everything that I had been doing and do something different and do more." **Karmazin** will assume Suleman's duties at **Infinity** until a successor is named.

Suleman's exit could prove harmful to the company's stock value, as well as to its image with investors and Wall Street analysts. One analyst told Reuters last week that investors who were comfortable with Suleman may lament his departure: "He was very hands-on in terms of the numbers, and he was somebody investors knew and trusted."

— Joe Howard

shipped last year and 94% of the value of those deliveries.

- DVD video purchasing surged 139%, to 7.9 million copies. Those were worth \$191 million, a 138% increase. Last year was the first time the RIAA also tracked DVD audio deliveries, with 300,000 copies worth \$6 million being shipped to retail. (DVD video is included in total music-video sales.)

- Cassette demand continued to

nose dive. Full-length cassette shipments fell 41%, to 45 million units. Those were worth \$363 million, a 42% decline. Cassette singles deliveries, which in the early '90s totaled nearly 300 million units, actually showed negative growth as more units were returned than shipped.

- The vinyl LP/EP stuck around for another year, with 2.3 million units shipped last year, up 4.5%, worth \$27 million, down 1%.

# Newsbreakers

## Earnings

Continued from Page 1

forma basis, radio revenue was down 9.5% and EBITDA dropped 32.5%. For full-year 2001, the company saw a net loss of \$1.1 billion, or \$1.93 per diluted share, compared to earnings of \$248.8 million, or 57 cents, in 2000. The radio segment saw full-year revenue jump 42%, to \$3.5 billion, and EBITDA increase 29%, to \$1.35 billion. Pro forma radio results included an 8% radio revenue gain but an 18.5% EBITDA decline. Companywide in Q4, Clear Channel's revenues dipped 8%, to \$1.86 billion, and cash flow fell 46%, to \$345 million. 2001 saw \$8 billion in revenue, a 49% jump, and \$1.9 billion in cash flow, an 11% gain.

"We had struggles with the post-Sept. 11 environment, which was very difficult for everyone, both emotionally and financially," the senior Mays told the teleconference. But he believes that Clear Channel has "come through it all as a stronger company, well-positioned for the future."

Mays said that the company is on the right track after integrating its divisions and that it is working hard to develop ways for its customers to benefit from its varied assets. "Clear Channel has a very bright and promising future," he stressed.

Clear Channel also said it will take a one-time, tax-free impairment charge of \$15 million to \$25 million due to a rule change in accounting for goodwill and intangible assets. The process has not been completed, and won't be until the Financial Accounting Standards Board finalizes its implementation guidelines. In any event, the company will no longer amortize its goodwill or indefinite-lived intangibles.

CFO Randall Mays said that the noncash charge "does not affect EBITDA or free cash flow in the past or in the future." His brother, Exec. VP Mark Mays, noted that the company "did eliminate a lot of jobs in radio, and it did make [the radio division] a lot more effective" during the last quarter. The company, which saw the highest proportion of layoffs in its radio division, will take an \$80 million, one-time Q4 write-off to cover the Internet-division shutdown cost, severance pay and the cost of realignment of the company's divisions.

To a lesser extent, the costs are also related to the hiring of some 600 new sales representatives in the radio division. News of the mark-downs and the company's overall performance went over like a lead balloon on Wall Street, sending CCU shares down as much as \$4.50 in after-market trading, according to CBS MarketWatch.

Meanwhile, Randall Mays reported that 2002 has started off strong for Clear Channel. He told investors that pacings are looking "significantly stronger as we enter 2002," reminding them that the radio division accounts for 70% of the company's cash flow. He said that radio is currently per-

forming better than at any point in 2001 and that he expects to see a 1%-3% increase in cash flow for Q1. "While 1%-3% isn't a lot, we are excited about being in positive territory," he said. Although the company has "limited visibility," Mays said that, based on the current economic and advertising environment, Q1 2002 EBITDA will be in the range of \$340 million-\$360 million.

• Radio One saw a 16% rise in net broadcast revenue, to \$67.4 million. BCF increased 10%, and after-tax cash flow reached \$9 million, or 10 cents per share. On a same-station basis, Radio One's net broadcast revenue jumped 4%, to \$58.8 million, and BCF increased 5%. For 2001, net broadcast revenue climbed 57%, to \$243.8 million, while BCF also surged 57%.

During a conference call with investors, Exec. VP/CFO Scott Royster said, "In absolute terms, this was a disappointing quarter, but, on a relative basis, we managed to continue to post growth rates well in excess of the industry and above our previously issued guidance."

When he said Q4 was disappointing, Royster may have been referring to the company's increased net losses — Radio One's Q4 net loss jumped to \$15.4 million, compared to \$7.9 million in Q4 2000. For 2001, Radio One's net loss increased to about \$55.2 million, compared to \$4.3 million for 2000 — a jump of 1,184%.

Radio One said the increases were due in part to an extraordinary charge incurred in connection with the company's refinancing of its 12% senior subordinated notes with a new offering of 8 7/8% senior subordinated notes in May 2001. Royster said that Radio One's current debt ratio is outside the group's bank loan covenants and that it intends to renegotiate its loan requirements with its lenders. The company also took Q4 losses related to start-up costs for its programming partnership with XM Satellite Radio.

While Radio One President/CEO Alfred Liggins said he's not taking anything for granted, he told investors that he expects to see strong growth over the next year and that he thinks radio's recession has bottomed out. "There are signs of life out there, and it doesn't seem like a false start," he said, adding that the re-signing of comedian and KKBT/L.A. morning host Steve Harvey to a four-year deal and the recent hiring of Motor City morning veteran John Mason at the company's WDTJ/Detroit are both starting to pay dividends for the company.

Liggins also said his group is continuing to shop for deals that will enable the company to add markets to its portfolio while taking advantage of fill-in opportunities. That includes the big urban markets, such as New York, Chicago and Los Angeles.

"We are light in Minneapolis and would like to grow there, as well as in Philadelphia and Charlotte," he said. "We'd like to grow in Dallas and in Houston. We've got a lot of opportunity if the assets come up.

We've got to do it for the right price."

But Liggins emphasized the need for the group to keep focused on proper growth and on the bottom line. "In the end it is not about building a platform, it's about buying great assets that you can grow," he said. "If you use that as your premise and then build a platform along with that, you get the proper result."

• Cox Radio's Q4 earnings improved to \$13.6 million, or 14 cents per share, up from \$4.7 million, or 5 cents, in Q4 2001. The results included a \$10.9 million, or 11 cents-per-share, deferred tax benefit. At the same time, Cox's Q4 revenue slipped 1%, to \$101.7 million, which Cox attributed to a weakness in national advertising. BCF declined 12%, and after-tax cash flow slid 8%, to \$20.1 million, or 20 cents per diluted share. On a pro forma basis, net revenue declined 2%, to \$101.5 million, and BCF fell 14%. On a same-station basis, net revenue declined 2%, to \$100.1 million, and BCF fell 13%.

For the year, Cox's net revenues improved 7%, to \$395.3 million, but BCF was essentially flat at \$148.9 million. Net income fell 93%, to \$20.7 million — a figure that includes the \$10.9 million tax benefit, along with a \$1.4 million after-tax gain from the sale of WHOO-FM/Orlando and an \$800,000 loss due to an accounting change.

The steep fall is attributed to more than \$272.5 million in after-tax gains from stations sales in 2000. Looking ahead, Cox forecasts Q1 earnings per share of 6 cents — a penny less than Thomson Financial/First Call's estimate of 7 cents.

• While Hispanic Broadcasting posted a loss in Q4, the company's results were better than anticipated as the broadcaster offset slow political-ad sales with Q4 revenue of \$61.3 million — a figure almost identical to Q4 2000's results. The company predicted Q4 revenue of approximately \$59 million in December. BCF decreased 9%, while EBITDA decreased 11%, to \$21 million. For 2001, net revenue decreased 1%, to \$240.8 million; BCF fell 12%; and EBITDA was off 14%, to \$81 million.

On Monday Hispanic said that incorrect EBITDA guidance data was contained in its Feb. 22 earnings statement and corrected the data to state that projected EBITDA is in the range of \$80 million to \$85 million. The company expects revenue growth of between 4%-6%, BCF of between \$90 million and \$95 million, earnings per share in the range of 37 cents to 40 cents and after-tax cash flow per share of between 67 cents to 71 cents.

• Susquehanna's Q4 revenue declined 18%, to \$50.1 million, while adjusted EBITDA was down 26%, to \$17.9 million, and BCF fell 26%. On a same-station basis, revenue fell 20% and BCF fell 24%. The company said that most of the Q4 declines occurred in its San Francisco cluster, where revenue fell 34%, to \$12.5 million. For the year, Susquehanna revenue fell 10%, to

**EARNINGS/See Page 26**



10100 Santa Monica Blvd, Third Floor • Los Angeles CA 90067-4004  
Tel (310) 553-4330 • Fax (310) 203-9763  
www.ronline.com

EDITOR-IN-CHIEF	RON RODRIGUES • ronnrr@rronline.com
EXECUTIVE EDITOR	JEFF GREEN • jgreen@rronline.com
MANAGING EDITOR	RICHARD LANGE • rlange@rronline.com
MUSIC EDITOR	STEVE WONSIEWICZ • swonz@rronline.com
NEWS EDITOR	JULIE GIDLOW • jgidlow@rronline.com
RADIO EDITOR	ADAM JACOBSON • jacobson@rronline.com
RESEARCH DIRECTOR	HURRICANE HEERAN • ratings@rronline.com
ASSISTANT MANAGING EDITOR	BRIDA CONNOLLY • brida@rronline.com
SENIOR ASSOCIATE EDITOR/MUSIC	FRANK CORREIA • fcorreia@rronline.com
<b>CHARTS &amp; FORMATS</b>	
DIRECTOR/CHARTS	ANTHONY ACAMPORA • anthony1@rronline.com
CHARTS & MUSIC MANAGER	ROB AGNOLETTI • rob@rronline.com
<b>FORMAT EDITORS</b>	
AC EDITOR	KID KELLY • kkelly@rronline.com
ALTERNATIVE EDITOR	JIM KERR • jimkerr@rronline.com
SR. VP/CHR EDITOR	TONY NOVIA • tnovia@rronline.com
CHRISTIAN EDITOR	RICK WELKE • rvelke@rronline.com
CHR/RHYTHMIC EDITOR	DONTAY THOMPSON • dthompson@rronline.com
COUNTRY EDITOR	LON HELTON • lhelton@rronline.com
NEWS/TALK/SPORTS EDITOR	AL PETERSON • alpeterson@rronline.com
ROCK EDITOR	CYNDEE MAXWELL • max@rronline.com
SMOOTH JAZZ EDITOR	CAROL ARCHER • archer@rronline.com
STREET TALK DAILY EDITOR	KEVIN CARTER • kcarter@rronline.com
TRIPLE A EDITOR	JOHN SCHOENBERGER • jschoenberger@rronline.com
URBAN EDITOR	WALT LOVE • babylove@rronline.com
ASST. EDITOR	RENEE BELL • rbell@rronline.com
ASST. EDITOR	MIKE DAVIS • mdavis@rronline.com
ASST. EDITOR	TANYA O'QUINN • oquinn@rronline.com
ASST. EDITOR	MARK BROWER • mbrower@rronline.com
ASST. EDITOR	PETER PETRO • petro@rronline.com
ASST. EDITOR	KATY STEPHAN • kstephan@rronline.com
ASST. EDITOR	HEIDI VAN ALSTYNE • heidiv@rronline.com
<b>BUREAUS</b>	
888 17th Street NW • Washington, DC 20006 • Tel (202) 463-0500 • Fax (202) 463-0432	
BUREAU CHIEF	JEFFREY YORKE • yorke@rronline.com
ASSOCIATE EDITOR	JOE HOWARD • jhoward@rronline.com
1106 16th Avenue South • Nashville, TN 37212 • Tel (615) 244-8822 • Fax (615) 248-6655	
BUREAU CHIEF	LON HELTON • lhelton@rronline.com
ASSOCIATE EDITOR	CALVIN GILBERT • gilbert@rronline.com
OFFICE MANAGER	CHRISTINA BULLOCK • cbullock@rronline.com
<b>INFORMATION SERVICES</b>	
MANAGER	JILL BAUHS • jill@rronline.com
TECHNICAL SUPPORT	JOSHUA BENNETT • jbennett@rronline.com
TECHNICAL SUPPORT	MARY KUBOTA • mkubota@rronline.com
<b>CIRCULATION</b>	
FULFILLMENT MANAGER	KELLEY SCHIEFFELIN • moreinfo@rronline.com
CIRCULATION COORDINATOR	JIM HANSON • jhanson@rronline.com
CIRCULATION COORDINATOR	AMANDA CIMMARRUSTI • acimmarrusti@rronline.com
<b>MIS</b>	
DIRECTOR	SAEID IRVANI • sirvani@rronline.com
SYSTEM ADMIN	JOSE DE LEON • delleon@rronline.com
COMPUTER SERVICES	AMIT GUPTA • agupta@rronline.com
COMPUTER SERVICES	HAMID IRVANI • hirvani@rronline.com
COMPUTER SERVICES	ABHIJIT JOGLEKAR • ajoglekar@rronline.com
COMPUTER SERVICES	PUNEET PARASHAR • pparashar@rronline.com
COMPUTER SERVICES	CECIL PHILLIPS • phillips@rronline.com
NETWORK ADMIN	DAVID PUCKETT • dpuckett@rronline.com
COMPUTER SERVICES	MARJON SHABANPOUR • mshabanpour@rronline.com
COMPUTER SERVICES	CARLOS REYES • creyes@rronline.com
COMPUTER SERVICES	RICK ZABLAN • rzablan@rronline.com
<b>PRODUCTION</b>	
DIRECTOR	KENT THOMAS • kthomas@rronline.com
MANAGER	ROGER ZUMWALT • roger@rronline.com
GRAPHICS	ANDREW CHIZOV • achizov@rronline.com
GRAPHICS	FRANK LOPEZ • flopez@rronline.com
GRAPHICS	DELIA RUBIO • drubio@rronline.com
<b>DESIGN</b>	
DIRECTOR	GARY VAN DER STEUR • vdsteur@rronline.com
DESIGN	MIKE GARCIA • mgarcia@rronline.com
ELECTRONIC Pubs DESIGN	CARL HARMON • cjdesign@rronline.com
DESIGN	TIM KUMMEROW • kummerow@rronline.com
DESIGN	JULIE LEE • jlee@rronline.com
AD DESIGN MANAGER	EULALAE C. NARRIDO II • bnarrido@rronline.com
DESIGN	JEFF STEIMAN • voodoo@rronline.com
<b>ADVERTISING</b>	
DIRECTOR/SALES	HENRY MOWRY • hmowry@rronline.com
ADVERTISING COORDINATOR	NANCY HOFF • nhoff@rronline.com
SALES REPRESENTATIVE	PAUL COLBERT • pcolbert@rronline.com
SALES REPRESENTATIVE	MISSY HAFFLEY • mhaffley@rronline.com
SALES REPRESENTATIVE	JESSICA HARRELL • jessica@rronline.com
NTR SALES REPRESENTATIVE	GARY NUELLE • gnuelle@rronline.com
SALES REPRESENTATIVE	KAREN MUMAW • kmumaw@rronline.com
SALES REPRESENTATIVE	KRISTY REEVES • kreesves@rronline.com
SALES REPRESENTATIVE	STEVE RESNIK • sresnik@rronline.com
SALES REPRESENTATIVE	MICHELLE RICH • mrich@rronline.com
SALES REPRESENTATIVE	ROBERT TAYLOR • rtaylor@rronline.com
SALES REPRESENTATIVE	BROOKE WILLIAMS • bwilliams@rronline.com
SALES REPRESENTATIVE	STEPHANIE HEYSER • sheyser@rronline.com
<b>MUSIC MEETING</b>	
OPERATIONS MANAGER	AL MACHERA • almachera@rrmusicmeeting.com
E-COMMERCE ADMIN.	DIANE RAMOS • dramos@rrmusicmeeting.com
ENCODING COORDINATOR	MICHAEL TRIAS • mtrias@rrmusicmeeting.com
<b>ACCOUNTING</b>	
CHIEF FINANCIAL OFFICER	JOE RAKAUSKAS • jrakauskas@rronline.com
ACCOUNTING MANAGER	MARIA ABUIYSA • maria@rronline.com
ACCOUNTING	MAGDA LIZARDO • magda@rronline.com
ACCOUNTING	WHITNEY MOLLAHAN • whitney@rronline.com
ACCOUNTING	ERNESTINA RUBIO • erubio@rronline.com
ACCOUNTING	GLENDIA VICTORES • glenda@rronline.com
ACCOUNTING ASSISTANT	SUSANNA PEDRAZA • spedraza@rronline.com
<b>ADMINISTRATION</b>	
PUBLISHER/CEO	ERICA FARBER • efarber@rronline.com
SR. VP/MUSIC OPERATIONS	KEVIN MCCABE • kmccabe@rronline.com
OPERATIONS MANAGER	PAGE BEAVER • pbeaver@rronline.com
LEGAL COUNSEL	LISE DEARY • lise@rronline.com
DIRECTOR OF CONVENTIONS	JACQUELINE LENNON • lennon@rronline.com
DIRECTOR HUMAN RESOURCES	LIZ GARRETT • lgarrett@rronline.com
EXECUTIVE ASSISTANT	TED KOZLOWSKI • tkozlow@rronline.com
EXECUTIVE ASSISTANT	KAT CARRIDO • kcarrido@rronline.com
RECEPTIONIST	JUANITA NEWTON • jnewton@rronline.com
MAILROOM	ROB SPARAGO • rsparago@rronline.com

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## DATEBOOK

## MONDAY, MARCH 11

1818/*Frankenstein*, by 21-year-old author **Mary Shelley**, is first published.

1989/The reality-based TV show *Cops* is broadcast nationally for the first time, on the FOX network.

Born: **Joey Buttafuoco** 1956, **Johnny Knoxville** 1971, **Thora Birch** 1982

## In Music History

1968/**Otis Redding** receives his only Gold record, three months after his death, for "(Sittin' on) The Dock of the Bay."

1989/Organizers of an AIDS benefit in New York oust headlining act **Guns N' Roses** over their controversial song "One in a Million," which contains the line, "Immigrants and faggots, they make no sense to me."

1991/**Janet Jackson** signs a \$30 million deal with Virgin Records.

1993/**Tupac Shakur** is arrested in Los Angeles for carrying a concealed weapon.

Born: **Lawrence Welk** 1903-1992, **Bobby McFerrin** 1950, **Lisa Loeb** 1968

## TUESDAY, MARCH 12

1933/Eight days after his inauguration, President **Franklin D. Roosevelt** gives his first national radio address. His frequent radio broadcasts later become known as "fireside chats."

1992/Actor **Warren Beatty** weds actress **Annette Bening**.

Born: **Jack Kerouac** 1922-1969, **Liza Minnelli** 1946, **Ron Jeremy** 1953

## In Music History

1955/Jazz saxophonist **Charlie "Bird" Parker**, 34, dies in New York City of heart failure.

1969/**Simon & Garfunkel's** "Mrs. Robinson" wins the Grammy for Record of the Year. **Jose Feliciano** is named Best New Artist.

1980/**Abba** begin a 12-date tour of Japan.

1983/**U2's** *War* enters the British album charts at No. 1.

Born: **Al Jarreau** 1940, **James Taylor** 1948, **Steve Harris** (Iron Maiden) 1957

## WEDNESDAY, MARCH 13

1969/Walt Disney Studios releases *The Love Bug*, starring **Buddy Hackett** and "Herbie," a Volkswagen bug with a personality.



A car with a mind of its own.

Born: **L. Ron Hubbard** 1911-1986, **Charo** 1941, **William H. Macy** 1950

## In Music History

1969/In London, **George Harrison** and wife **Patti** are arrested for marijuana possession after po-

lice find 120 joints in their apartment.

1971/**The Allman Brothers Band** record *Live at Fillmore East*.

1987/**Bob Seger & The Silver Bullet Band** receive a star on the Hollywood Walk of Fame.

1995/**Diana Ross** is presented with a lifetime-achievement award at the Soul Train Awards. **Snoop Doggy Dogg** wins Best Rap Album for *Doggystyle*.

Born: **Adam Clayton** (U2) 1960

## THURSDAY, MARCH 14

1935/Six-year-old actress **Shirley Temple** leaves her handprints in cement outside Grauman's Chinese Theater in Hollywood.

1950/The FBI institutes its 10 Most Wanted Fugitives list in an effort to publicize particularly dangerous criminals.

1964/**Jack Ruby** — the Dallas nightclub owner who killed Lee Harvey Oswald, the accused assassin of President John F. Kennedy — is sentenced to die in the electric chair. The decision is reversed in 1966, and Ruby dies of lung cancer in 1967 while in jail awaiting a new trial.

1986/Microsoft completes a successful initial public offering, closing the day at \$28 a share, up \$7 from the offering price.

Born: **Billy Crystal** 1947, **Rick Dees** 1950, **Dave Holmes** 1971, **Chris Klein** 1979

## In Music History

1981/**Eric Clapton** is hospitalized in St. Paul, MN for bleeding ulcers and is forced to cancel a six-city U.S. tour.

1990/**Quincy Jones** accepts the Soul Train Heritage Award for lifetime achievements in producing, composing and performing.

1992/**Willie Nelson** hosts Farm Aid V in Irving, TX. Performers include **John Mellencamp**, **Neil Young** and **Paul Simon**.

Born: **Quincy Jones** 1933

## FRIDAY, MARCH 15

Ides of March

1964/Actor **Richard Burton** weds actress **Elizabeth Taylor**.

1972/**Francis Ford Coppola's** *The Godfather* opens. The film later sweeps the Academy Awards, winning Best Picture, Best Actor (Marlon Brando) and Best Screenplay.



The Godfather makes our acquaintance.

Born: **Fabio** 1959

## In Music History

1956/**Elvis Presley** signs a managerial deal with **Colonel Tom Parker**, who previously managed country stars **Hank Snow**, **Gene Autry** and **Eddy Arnold**.

1966/**Herb Albert & The Tijuana Brass** win the Grammy for Record of the Year for "A Taste of Honey." Album of the Year is **Frank Sinatra's** *September of My Years*.

1975/T-Rex disband.

Born: **Sly Stone** 1944, **Phil Lesh** (ex-Grateful Dead) 1940, **Dee Snider** (Twisted Sister) 1955, **Bret Michaels** (Poison) 1965, **Mark McGrath** (Sugar Ray) 1968, **Mark Hoppus** (Blink-182) 1972

## SATURDAY, MARCH 16

1850/**Nathaniel Hawthorne's** novel *The Scarlet Letter* is published for the first time.

Born: **Jerry Lewis** 1926, **Chuck Woolery** 1941, **Erik Estrada** 1949, **Todd McFarlane** 1961

## In Music History

1964/Capitol releases **The Beatles'** "Can't Buy Me Love." The label reports over 1.5 million advance orders for the single.

1971/**Simon & Garfunkel** win big at the 13th annual Grammy Awards. "Bridge Over Troubled Water" wins Record of the Year and Song of the Year, while the duo's album of the same name picks up the Grammy for Album of the Year. **The Carpenters** are named Best New Artist.

1991/**Eddie Van Halen** and wife **Valerie Bertinelli** become parents to their first child, Wolfgang.

2001/*Exit Wounds*, starring **Steven Seagal** and rapper **DMX**, opens.

Born: **Nancy Wilson** (Heart) 1954, **Flavor Flav** 1959

## SUNDAY, MARCH 17

St. Patrick's Day

1762/In New York City, Irish soldiers serving in the British army hold the first St. Patrick's Day parade.

1949/The first Porsche automobile, a prototype named the 356, is introduced at the 19th International Automobile Show in Geneva.

1985/**Richard Ramirez**, known as the "Night Stalker," kills two women in Los Angeles in separate attacks, starting a murder spree that panics the entire city.

Born: **Patrick Duffy** 1949, **Kurt Russell** 1951, **Gary Sinise** 1955, **Rob Lowe** 1964

## In Music History

1968/**The Bee Gees** make their U.S. television debut, on *The Ed Sullivan Show*.

1971/**Credence Clearwater Revival** receive a Gold record for "Have You Ever Seen the Rain."

1995/**Madonna** throws "the world's biggest pajama party" for the premiere of her new "Bedtime Story" video as 1,500 attendees are invited to the one-hour MTV broadcast.



Madonna beds 1,500 partygoers.

Born: **Nat King Cole** 1917-1965, **Billy Corgan** (ex-Smashing Pumpkins) 1968

— Frank Correia

## Zinescene

## Can Bono Save The World?

That's what *Time* magazine asks in its cover story on the politically active frontman for U2. Inside, the magazine details **Bono's** political activism, particularly his efforts in world debt relief. "U2 is about the impossible," says the singer. "Politics is the art of the possible. They're very different, and I'm resigned to that now. Music's the thing that stopped me from falling asleep in the comfort of my freedom. I learned about South America from listening to The Clash. I learned about Situationism from The Sex Pistols. But that's a long way from budget caps and dealing with a Congress that is suspicious of aid because it has been so misused."

"I refused to meet him at first," says Treasury Secretary **Paul O'Neill** about Bono. "I thought he was just some pop star who wanted to use me." But O'Neill was swayed after meeting the singer. "He's a serious person. He cares deeply about these issues, and you know what? He knows a lot about them."

Bono's activism is also covered in *Rolling Stone*, and *People* does a profile of the rocker. "I love the din of argument," Bono tells *People* of his flair for debate. "We Irish go insane if there is accord." He also fondly recalls the group's Super Bowl performance: "It was like taking a big bite out of a giant apple pie. To feel the full embrace of America was the pinnacle."

## Can The Strokes Save Rock?

Although world politics is important and stuff, *Interview* tackles the real question — can **The Strokes** revitalize traditional rock 'n' roll? Blondie singer **Debbie Harry** interviews Strokes frontman **Julian Casablancas**, who's just looking for some personal satisfaction. "As long as I'm satisfied, and I think we're getting better with every song compared to the last, then I'm satisfied and that's all I want," he says. "But if I think that we're still doing stuff that's good, and we're not popular anymore, or people don't write about us, I'd be just as happy."

## Can Britney Save Herself?

Apparently not, according to the *Star*. In a cover story, the tabloid claims that the "virgin" Spears was caught in bed with her 'N Sync beau, **Justin Timberlake**, and Britney's mom is furious that the young singer is "living in sin."

Speaking of trouble in the bedroom, **Kid Rock's** current flame, **Pamela Anderson**, isn't too hot on his nighttime rituals, which include listening to Mozart and wearing flannel pajamas to bed. (*Star*)

— Frank Correia



**ANT RANT** — "We've never gone to a government rally and spoken against anybody. We're about getting laid" — *Alien Ant Farm's* **Mike Cosgrove** shatters stereotypes about his band's strong ethical and political stances. (*Rolling Stone*)

## Can Reznor Save Lives?

"I didn't realize that I'd saved that many people's lives," **Trent Reznor** tells *Rolling Stone* about **Nine Inch Nails'** first-ever record signing. "They told me, 'I was going to kill myself if it wasn't for your music.' It's kind of a cool thing to hear, but after about the 10th one in a row, it's like, 'Jesus Christ.' I probably would have killed myself if it wasn't for my music."

## Can Waters Save Pink Floyd?

"I feel as though, at age 58, I'm ready to let go of my end of the bone. Because it takes two terriers to tug on a bone," admits original **Pink Floyd** bassist **Roger Waters**, who hasn't recorded with the group since 1983.

But that doesn't mean he's ready to tour with **Floyd** again. "In the case of **The Eagles**, I doubt that 'hell froze over' because of a huge outpouring of brotherly love — I suppose cash had something to do with it. And **Dave [Gilmour]** recently was quoted as saying he's got far too much money. If I was on my uppers, it's possible that we might have a reunion tour. But I'm not, thank God." (*Rolling Stone*)

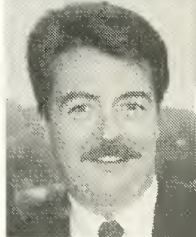
## Can Barry Save The Sharks?

In what has to be the weirdest item of the week, British scientists will use **Barry White's** music in an effort to help sharks mate. Inspired by a study done by Cambridge, MA's Rowland Institute for Science that showed that music induces mating in koi carp, England's National Sea Life Center is trying to get sharks into that lovin' mood by blasting some great White tunes, including "Can't Get Enough of Your Love, Babe." "We all need love in our lives," says **White**, an aquarium enthusiast. "If my low-frequency voice can help keep a beautiful species going, I'm for it. All I ask in return is that one of the babies be named after me." (*People*, *Entertainment Weekly*)

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.







**AL PETERSON**  
alpeterson@rronline.com

# TRS 2002: A Picture Review

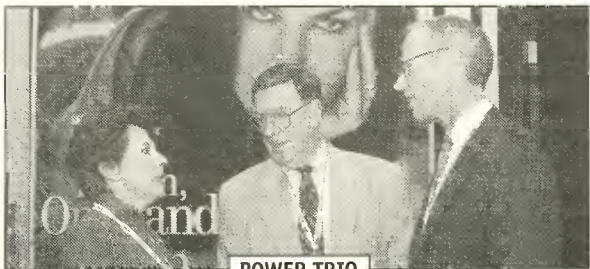
Seventh annual R&R Talk Radio Seminar attracts Talk's best and brightest

As News/Talk executives, programmers and talents from across the country gathered for R&R's Talk Radio Seminar in Washington, DC last week, two words summed up the mood: cautious confidence. But increased cumes and a whopping 17.6 overall format share in the fall 2001 Arbitron survey gave TRS 2002 participants good reasons to feel optimistic about the year ahead. As these photos show, attendees were also in the mood for some much-needed post-Sept. 11 camaraderie while they debated the challenges and opportunities facing all of us in 2002.



2002 TALK RADIO ROUNDTABLE

CNN's Wolf Blitzer (at podium) led a spirited discussion of current events with a panel of hosts that included (bottom row, l-r) Glenn Beck, Jim Bohannon, Neal Boortz, Dr. Joy Browne, Curtis Sliwa, Ron Kuby, Mike Gallagher, Laura Ingraham, (top row, l-r) Lionel, G. Gordon Liddy, Alan Nathan, Dave Ramsey and Doug Stephan.



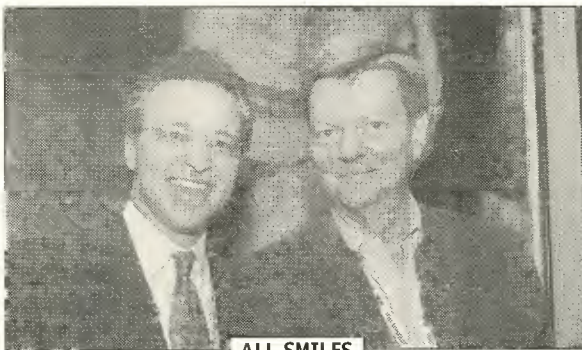
POWER TRIO

Obviously discussing some weighty issues at TRS 2002 are (l-r) WOR/New York personality Daria Dolan, Buckley Broadcasting President Rick Buckley and WOR Radio Network President Kirk Stirland.



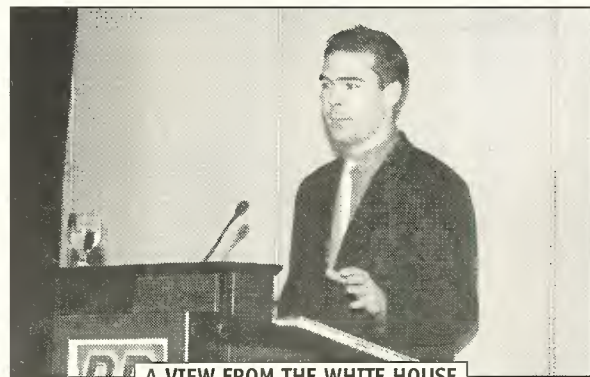
WE'LL HAVE THESE MOMENTS TO REMEMBER

Enjoying the opening-night festivities hosted by PARADE Radio Fax at TRS-2002 are (l-r) Sabo Media President/CEO Walter Sabo, Chief Correspondent to PARADE Radio Fax Service Sandy Kenyon and WINS/New York VP/GM Scott Herman.



ALL SMILES

Pausing for a Kodak moment at TRS 2002 are (l-r) Premiere Radio Networks President/COO Kraig Kitchin and Clear Channel VP of News/Talk/Sports Gabe Hobbs.



A VIEW FROM THE WHITE HOUSE

White House Director/Radio Media Taylor Gross told TRS 2002 attendees to call him directly about setting up interviews and call-ins with a number of Talk-friendly Bush administration officials.



PLANNING FOR THE UNTHINKABLE

Discussing how to be better prepared for catastrophic breaking news events are (l-r) session moderator and RTNDA President Barbara Cochran, Ken Beck (Entercom), Phil Boyce (WABC/New York), Paul Bell (Wall Street Journal Radio Network), Jim Farley (WTOP AM & FM/Washington) and Tom Langmyer (KMOX/St. Louis).



THE BEST IN THE BUSINESS

An all-star panel of Talk radio GMs told attendees to tell it like it is during a Friday-morning session that included (l-r) Mickey Luckoff (KGO & KSFO/San Francisco), Suzanne Mowbray (WSVA/Harrisonburg, VA), Kevin McCarthy (KOGO/San Diego), Dan Bennett (KLIF & KTCK/Dallas), Karen Carroll (KMOX/St. Louis) and moderator Walter Sabo (Sabo Media/New York).

## The Wall Street Journal Makes Sense

"Radio is an industry that touches people's lives and makes a difference. And when it comes to helping helping make sense of business and money news, no one does it better than The Wall Street Journal."

— Jeff Smulyan

Chairman, Emmis Communications

THE WALL STREET JOURNAL

RADIO NETWORK

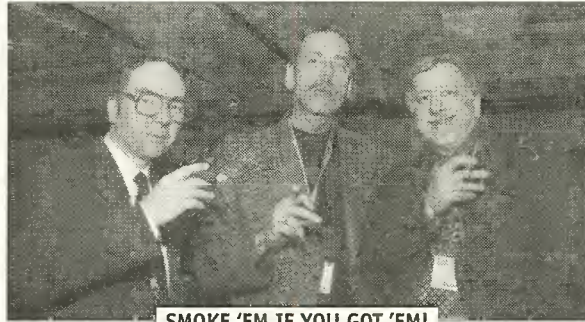
DOW JONES

Win new cume, longer TSL with money news from The Wall Street Journal. Call Nancy Abramson immediately at 914.244.0655



**A QUESTION OF BALANCE**

Keeping both listeners and advertisers happy was the subject of a session that included (l-r) panel moderator Red Pitcher (WJBC/Bloomington, IL), David Bernstein (WOR/New York), John Butler (WMAL/Washington), Jay Clark (WRKO/Boston), Robert Garcia (CNN Radio News) and Gabe Hobbs (Clear Channel Radio).



**SMOKE 'EM IF YOU GOT 'EM!**

Enjoying the annual Friday night TRS Cigar Smoker, hosted by Premiere Radio Networks, are (l-r) ABC Radio Networks' David Gibson, WBAP/Dallas PD Bob Shomper and ABC Radio's Tom Evans.



**LIVE FROM WASHINGTON, DC**

Caught in deep discussion with a guest on his show during a live broadcast from TRS 2002 is Radio America host Oliver North.



**IS THERE ENOUGH NEWS ON YOUR TALK STATION?**

Seeking answers to that question at TRS 2002 were (l-r) session moderator Ken Kohl (KFBK & KSTE/Sacramento), Cliff Albert (KOGO/San Diego), Chris Berry (ABC News Radio), Brian Jennings (Citadel Communications), Greg Mocerri (Mocerri Media) and Jack Swanson (KGO & KSFO/San Francisco).



**AND THE WINNER IS....**

Shown doing the job that earned him this year's honors as R&R's News/Talk Personality of the Year is WSB/Atlanta's Neal Boortz, who also broadcast his Cox Radio/Jones Radio Networks-syndicated show live from TRS 2002.



**A MATTER OF DEFENSE**

ABC News' Sam Donaldson listens as Assistant Secretary of Defense for Public Affairs Victoria Clarke answers some tough questions from the veteran newsman and Talk radio host during a special Saturday-morning one-on-one interview.



**SHOW PREP IN A CAN**

Discussing how to be ready in advance when breaking events occur are (l-r) Kipper McGee (WDBO/Orlando), Thom Callahan (AP Radio), Harvey Nagler (CBS News), Michael Packer (Packer TalkRadio), Darryl Parks (WLW/Cincinnati) and moderator Tom Zarecki (RCS Inc.).



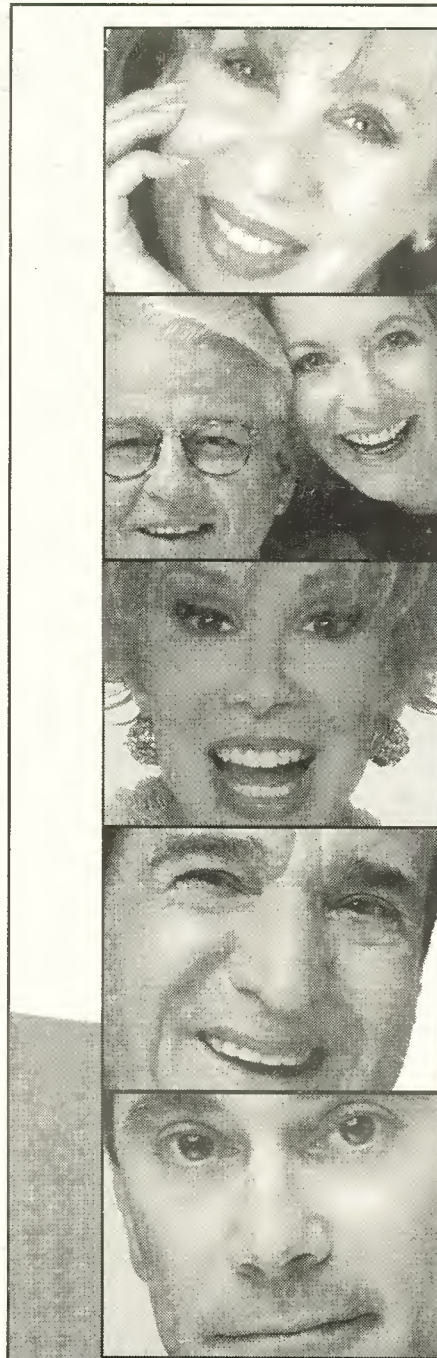
**THE NEW RULES OF MARKETING**

Discussing what's new and what's not when it comes to marketing News/Talk stations in the post-Sept. 11 world are (l-r) John McConnell (ABC Radio), Holland Cooke (McVay Media Alliance), Nancy Izor (Creative Media Direct), Kevin Straley (XM Satellite Radio) and moderator Marty Raab (Premiere Radio Networks).



**THE WINNERS' CIRCLE**

Taking a look behind the numbers at this year's "Secrets Behind Talk Radio's Winners" panel are (l-r) Red Pitcher (WJBC/Bloomington, IL), Bob Shomper (WBAP/Dallas) Scott Herman (WINS/New York) and moderator Bob Michaels (Arbitron VP).



## GO WITH WHO YOU KNOW

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## TRS

Continued from Page 1

R&R's seventh annual Talk Radio Seminar had to say. It is an industry concerned about the future — and angry as hell.

Westwood One's G. Gordon Liddy lived up to his bombastic reputation when he sparked a lively discussion during Feb. 21's opening talk Radio Roundtable, featuring 13 seasoned talk hosts.

"Two rules of war," said Liddy. "Rule No. 1: Do anything necessary to win." And, quoting Winston Churchill, "Rule No. 2: Truth is surrounded by a bodyguard of lies."

That last comment fueled talk about the government's tactics in waging a war against terrorism and what the government and talk hosts should tell the public. "Can we lie? Yes, if it means [saving] American lives," offered Westwood One's Laura Ingraham. Most on the panel appeared to agree, but Talk America's Doug Stephan asked, "Whatever happened to truth, justice and the American way?"

"War happened," Liddy fired back, and Jones Radio Networks host Neal Boortz added, "We are allowed to [lie]. Everywhere you turn, people bend, twist and manipulate the truth." Turning to moderator and CNN anchor Wolf Blitzer, Boortz said, "It's you people who are supposed to be objective all the time. I'll flat-out lie to you if there's entertainment value in it."

But WOR Network's Dr. Joy Browne argued that Americans aren't nearly as naive as hosts think they are, suggesting, "I don't think the American people believe us." She then said to Blitzer, "I don't think they believe you, and I don't think they believe Bush. But it doesn't mean they don't have faith in him." Stephan added, "We want to believe the government is telling us the truth."

The war has also produced some surprise sex symbols. At one point, Ingraham blurted out: "Let's go back to [Secretary of Defense Donald] Rumsfeld — the stud muffin of the war! I'm sorry. That's so shallow of me, but I like him so much." By that time she was blushing, and her fellow talkers were giggling.

Halfway through the session a solemn-looking man walked to the podium and handed Blitzer a piece of paper. Blitzer removed his glasses, quickly read the note and whipped out his cell phone to call his office. His demeanor suddenly changed. After a brief conversation, he put his phone away and told the hosts and attendees, "I have some very sad news. CBS News is reporting, and the *Wall Street Journal* has confirmed, that [kidnapped] *Wall Street Journal* reporter Daniel Pearl is dead."

There were gasps from all corners of the room as the hosts struggled to resume their conversation. After a short period the floor was yielded to White House correspondent and WCBM/Baltimore talk host Les Kinsolving, who suggested that 30 seconds of silence be observed in Pearl's memory before the discussion resumed.

### A View From Inside The White House

The war on terrorism has fostered a new way of thinking for Department of Defense officials, Asst. Secretary of Defense Victoria Clarke told ABC Radio News' Sam Donaldson during a Saturday-morning Q&A session. "It's less about the bombs and bullets and more about a new way of thinking," she said, describing the Bush administration's approach to fighting global terrorism.

Donaldson peppered Clarke with a series of questions, ranging from U.S. plans to strike Iraq to why Defense Secretary Rumsfeld is reluctant to admit fault when the U.S. military makes errors resulting in innocent lives lost. Clarke skillfully addressed Donaldson's pointed questioning, less with direct answers than with observations about why she and her colleagues in Washington choose their words carefully. She said that, while the government tries to provide as many details as possible to the American people, it can't do so at the expense of putting military lives at risk.

She also said that, while pressure from the media can sometimes be

office experienced "multiple system failures" and was out of communication for hours.

"When something like this happens, we are all reporters, not just anchors, hosts or editors," said WABC/New York PD Phil Boyce, who pointed out how crosstown WINS sales rep Joan Fleischer called her station's newsroom from the street as soon as she saw the first airplane hit the World Trade Center on Sept. 11. For several hours, Fleischer impressed colleagues and competitors alike with her crisp reports that provided listeners with a window on a developing tragedy.

WTOP-AM & FM/Washington News Director Jim Farley stressed the need for a backup plan that includes satellite and mobile phones and redundancy plans.

Sometimes dreadful events present opportunities to showcase stations. During a session titled "Is There Enough News in Your News/Talk Station," KFBK & KSTE/Sacramento News Director Ken Kohl said that the events of Sept. 11 have changed the dynamics of news, including "war updates" at the bottom of the hour that are now heard on stations of all formats.



A military honor guard opened this year's Talk Radio Seminar.

intense, ultimately, she believes that pressure is beneficial and results in the support of Americans for the war effort. "I happen to think it's a healthy competition," she said. "One of the things we have to do every single day is communicate."

Meanwhile, White House Director/Radio Media Taylor Gross invited the radio industry to contact him about interviews and call-ins with Bush administration officials who wish to reach out to radio audiences. "Vice President Dick Cheney is a big fan of radio," Gross said. "Homeland Security Director Gov. Tom Ridge also is." Gross can be reached at 202-456-6238 or via e-mail at [taylor\\_gross@who.eop.gov](mailto:taylor_gross@who.eop.gov).

#### 'We Are All Reporters'

"Radio created a connection for a community that was just horror-struck." That was the observation of RTNDA President Barbara Cochran as she opened a TRS discussion called "Planning for the Unthinkable." The panel of veteran news experts concluded that radio as a community emotional conduit works best with a little preparation. *Wall Street Journal* Radio Networks' Paul Bell, whose operation was less than 200 yards from the World Trade Center, said that his

Consultant Greg Mocerri noted that, while the big winners are News/Talk stations, the even bigger winners are heritage stations, because people are "looking for something familiar."

Citadel's Brian Jennings agreed. "Heritage news departments won on Sept. 11," he said. "Radio must deliver what the audience expects — or die."

KGO & KSFO/San Francisco News Director Jack Swanson said that News stations have been propelled since Sept. 11 by the "Oh, f\*\*\*! factor": when the news itself causes the jaws of the audience and the news staff to drop. He recalled how, for three days beginning Sept. 11, KSFO's audience disappeared, but then, from Sept. 14 through Sept. 19 the station dominated the market when listeners wanted to talk about terrorism. But Swanson stressed that "it takes more than news to make great News stations" and lamented that, even in these times, "No CEO is increasing news budgets."

There are two kinds of News/Talk stations: the quick and the dead. That's how competitive it is out there, according to WDBO/Orlando PD Kipper McGee. He recalled how, on Sept. 11,

his station immediately went to live wall-to-wall news coverage while one of his competitors was still running a syndicated talk show.

"You have to be proactive," he told a "Show Prep in a Can" panel. "Preparation is key to helping you respond." McGee said that it's important to always have phone numbers of experts handy in case of emergencies, and it's crucial that station staff know what's expected of them in times of crisis.

#### Depend On Your Network

CBS Radio News VP Harvey Nagler encouraged programmers to depend on their networks during a national crisis. During the "Show Prep in a Can" session Nagler said that stations should feel like their networks are behind them, and he implored affiliates to call if they need something.

He reminded attendees that networks can supply affiliates with names and phone numbers of experts on any number of subjects and have general content, like quotes and obituaries, that stations can use. "Let us know if you're not getting what you want," he said. "The world is shrinking so much, worldwide resources are going to help you."

Timing really is everything, and some clusters have been slow to cross-pollinate. Even though Clear Channel Radio President Randy Michaels said at last year's Talk Radio Seminar that stations in clusters should cross-promote their formats, McVay Media's Holland Cooke pointed out this year that "the message has not gone down internally." ABC Sr. VP/Programming John McConnell added, "Generally, we are still afraid of each other, and we may be more concerned about the downside [of cross-marketing] than the upside."

Nick Michaels had something worth shouting about — but he didn't do so because he wanted to get the message out. The renowned image crafter told the TRS crowd that it's whispers that will be heard in the overcommunicated world, while "screams fall on deaf ears." He added, "Anyone with enough money can send a message, but how do you

make your message get received?" The answer? Reconsider your approach.

Michaels suggests that, instead of constantly telling the audience what your station does and why your station is so wonderful, understand and reflect the audience's needs and emotions. Michaels added that radio has too often forgotten its human touch, and that humor helps clear the way for a message to be delivered.

#### Charles Osgood: 'I Love Radio'

"I can't imagine being in a field that's as much fun as radio," CBS News anchor Charles Osgood said during the annual News/Talk Industry Achievement Awards luncheon, where he was honored with the Lifetime Achievement Award. Osgood showed off his singing and banjo-playing chops during his acceptance speech with a musical rendition of the Pledge of Allegiance that he persuaded the audience to join him in singing.

He said that radio is the medium people turn to "when they want to hear more, when they want to hear what other people think," and he added that the ability of News/Talk hosts to present hours of programming every day is awe-inspiring for him. He noted that radio hosts have a unique advantage over their television counterparts: "We can whisper in the listeners' ear and take them anywhere."

*R&R Editor-In-Chief Ron Rodrigues and staff writers Walt Starling and Mollie Ziegler contributed to this report.*

### Richards

Continued from Page 3

Richards served as PD of Alternativa WKQX/Chicago from 1999-2001. He programmed Active Rock WRCX/Chicago from 1994-99 and was PD of Classic Rock KZOK/Seattle from 1992-94.

"I'm absolutely thrilled to be going back to Seattle and joining the Entercom team," Richards said. "The KISW franchise once again rocks Seattle!"

### Earnings

Continued from Page 20

\$198 million; EBITDA declined 26%, to \$61.3 million; and BCF decreased 25%. On a same-station basis, 2001 revenue fell 13%, and BCF fell 20%.

• **NextMedia** lost \$3.3 million in Q4 2001, compared to a loss of \$400,000 in Q4 2000, while EBITDA decreased 15%, to \$3.9 million. Net revenue increased 23%, to \$21.2 million, and BCF increased 3%. On a pro forma basis, net revenue for the quarter decreased 9%, to \$21.6 million, and BCF decreased 22%. For the full year, net revenue increased 75%, to \$73.3 million, and BCF increased 70%. But net loss for 2001 increased from \$2.8 million a year ago to \$10.9 million. On a pro forma basis, FY 2001 net revenue was flat at \$86.2 million, while BCF decreased 8%.

— **Julie Gidlow, Jeffrey Yorke, Joe Howard & Mollie Ziegler**

### Pough

Continued from Page 1

our future success will be huge."

Pough said, "The faith the company has shown in me since I came aboard has been very gratifying, with Jay and I forging an excellent relationship. He's given me the freedom to strive here, having had the opportunity to break so many acts. We gave The Roots and Common their first No. 1 singles and have enjoyed much success with artists like Avant, Jesse Powell and Chanté Moore. We've put together a strong, talented staff that will lead the way toward even greater successes in the future."

Pough joined MCA in 1996, after an 18-month stint at Arista Records as Mid-Atlantic Director/Promotion. Prior to that he served in various senior marketing and promotion posts at Motown Records and Perspective Records.

— **Steve Wonsiewicz**

## Waylon Jennings: A Remembrance

*'I've always felt that blues, rock 'n' roll and country are just about a beat apart'*

Waylon Jennings died on Feb. 13.

Marty Stuart, according to something I read in the paper, cried, and the truth is, I didn't feel too good myself. I jumped on the ferry and headed for Seattle.

"Waylon Jennings? Try aisle four," said the kid at Tower Records. "Hey, didn't something just happen to him?"

"He died," I said.

"Oh."

"Know his music?"

"Nope," the kid replied. "He was before my time. Besides, I'm not much into country."

"So I guess that means you won't miss him."

He stared, then muttered, "No, guess not. You?"

"Yeah," I said. "More than I expected."

"Why? Did you know him?"

"No," I said. "But there are times when you have to stop and remember."

### 'LET'S GO TO LITTLEFIELD, TX....'

Lubbock, TX. Flat and laid out in a grid, for years it was hard to get lost there or to find a beer inside the city limits. Lubbock's claim to fame — and this is not a complete list — includes Buddy Holly, The Red Raiders (Texas Tech's team) and Waylon Jennings.

Thirty-five to 40 miles northwest of Lubbock is Littlefield. Surf to Littlefield's calendar of events today, and there's not much happening — just like there wasn't much happening in the early '50s. "Littlefield didn't want kids congregating for fear they'd get in trouble," Jennings wrote in his autobiography, *Waylon*. "It had the opposite effect. With nothing to keep us busy, we just roamed the area, looking for ways to get our kicks."

Jennings, by the time he was 12, landed a job at KVOW/Littlefield. He played records, like you'd expect, read live spots and, get this, took requests and sang songs live on the air. It didn't seem to matter that he didn't own his own guitar or that every song sounded the same.

By 1955 — about the same time that Decca's Eddie Crandall sent a telegram to Buddy Holly, c/o Pappy Dave Stone at KDAV/Lubbock, TX — Jennings was eager to get on with things, so, when KVOW fired him, he quickly signed on with another station in nearby Levelland, TX, KLVV.

There, he made up station songs. "I'd do imitations of Hank Snow," he wrote. And even though the jingles

sounded like Jennings doing a poor imitation of Snow, they got him noticed — and a new job at KLLL/Lubbock, where he did afternoons.

"No matter how successful I was on the air, being a disc jockey was still a steppingstone," Jennings wrote. "I was pretty funny on the air, but all I ever wanted to be was a singer."

### BUDDY LENDS A HAND

Buddy Holly was becoming a star, but in Lubbock he was still just one of guys. When he came home, he hung out at KLLL. In September of 1958 Holly took Jennings under his wing and drove him to Norman Petty's studio in Clovis, NM to record.

A month or so later Holly walked into the station, threw a bass guitar at Jennings and said, "You've got two weeks to learn how to play that thing."

They went on tour. On Monday, Feb. 3, Holly and The Crickets were playing the Surf Ballroom in Clear Water, IA. After the show Holly decided to charter a plane to get to the next day's gig in Moorhead, MN. You know what

happened: Jennings gave up his seat on the plane to The Big Bopper. You don't know what Holly said.

"You're not going with me tonight, huh?" he asked Jennings. "Did you chicken out?"

Jennings said no, he wasn't scared. "The Big Bopper wanted to go."

"Well," said Holly, grinning, "I hope your damned bus freezes up again."

And Jennings, in the spirit of the conversation, replied, "Well, I hope your ol' plane crashes."

It wasn't his fault, of course, but that didn't make it any easier. The survivors finished the tour but never got paid. God love the music business.



Waylon Jennings

### IN THE DESERT

Jennings returned to Lubbock and KLLL, but, in his words, was "useless." He crossed town to KDAV, but never fit it. Then it was on to Odessa and KOYL. In 1960 he left for Arizona.

Fast-forward.

KCKY/Coolidge, AZ. "Radio was the only thing I knew, besides picking cotton," Jennings wrote, but music was where his heart was. He gigged all over Arizona and Utah and, finally, landed in clubs in Phoenix. By 1963 things started coming together.

J.D.'s was going to be built on Rural Road in Tempe, right across from the KNIX studios. Downstairs would hold about 300 people, but upstairs was designed for

over a thousand, which is one reason Jennings signed a long-term contract. A grand a week didn't hurt either.

"It seems everyone in Phoenix knew that's where Waylon had appeared," says consultant Larry Daniels, who arrived in Phoenix after Jennings had moved on to Nashville but was well aware of the noise the band had made.

J.D.'s was to Waylon what the Cavern was to The Beatles. He added drums and did country, rock 'n' roll and even folk tunes. It was mostly covers, but the act was getting hot. In November of 1964 singer Bobby Bare placed a call to Chet Atkins at RCA on Jennings' behalf. "I've just seen Waylon," Bare told Atkins. "He's the best thing since Elvis."

### THE RISE OF REDNECK ROCK

Jennings signed to RCA in 1965 and began to chart. His first top 10 record, "That's What You Get for Lovin' Me," came the next year, and between then and 1974 he hit the top 10 12 more times.

Then came "outlaw music." Progressive country.

Cowboys and hippies, beer and bongos — the lines were getting blurred. Maybe the whole thing started with the Willie Nelson Fourth of July picnics. According to Jennings, Nelson saw two streams of country music moving parallel, sometimes farther apart, sometimes closer. Each was just a little afraid of the other, and Nelson wanted to bring them together.

What better way than to have a picnic?

Nelson's Fourth of July picnics were like mini-Woodstocks. Sweltering heat had little effect, except to increase beer sales. Hours turned to days, and, still, the bands played on. "We were all melted into the same comet," said songwriter Billy Joe Shaver.

Nashville — more specifically, record-company marketers — caught on. In 1976 RCA released *Wanted: The Outlaws*, and it became the first country album to sell over a million copies. It even hit the Pop charts, despite Jennings' comment, "I couldn't go pop with a mouthful of firecrackers."

### WHY WAYLON JENNINGS?

Jennings was never a great jock or programmer, and his contributions to radio come mostly from his recordings, so you may wonder why I chose to write about him.

Here's why: His music — sometimes brilliant, sometimes not — showed a willingness to take risks, and he stayed true to himself. And, more times than not, he nailed it. If you don't believe me, listen to 1975's *Dreaming My Dreams*.

On that album, his personal favorite, Jennings honored Hank Williams and Bob Wills. I think it was his way of saying that the circle will be unbroken.

If you're reading this at the CRS, or wherever you are today, take a moment to honor Jennings' memory. That's why I took the ferry to Seattle.

And I think that's why Marty Stuart cried.

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## Street Talk®

### Animal-Cruelty Trial Begins For Bubba

Exactly one year after setting off a firestorm by castrating and slaughtering a wild boar in the Clear Channel/Tampa parking lot as part of a WXTB (98 Rock) morning show stunt, **Todd Clem** — known to radio listeners as **Bubba The Love Sponge** — is on trial with three others this week for allegedly violating state animal-cruelty laws during the Feb. 27, 2001 exploit. Asst. State Attorney Darrell Dirks claims "Andy The Pig" suffered unnecessary pain and suffering when he died. But the *Tampa Tribune* reports that defense attorneys representing Clem, WXTB producer Lee Hatley and listeners Paul Lauterburg and Daniel Brooks claim the hog was killed in a manner consistent with the techniques used by those who hunt and kill the wild animals. A feral-hog expert was expected to testify on the foursome's behalf, and defense attorneys also plan to show that police officers who arrived at the scene following the porcine slaying found no violations, even after reviewing their statute books.



Bubba's Official Mug Shot

Opening arguments in the case began Feb. 26, after a jury was selected the day before. But Judge Ronald Ficarrotta put a halt to the proceedings after determining that portions of an audiotape could not be played for the jury because they are irrelevant — a decision that could jeopardize the prosecution's case. Prosecuting attorneys were given until Feb. 27 to submit an edited version of the aircheck. According to WTVT-TV/Tampa, prosecutors will not call any witnesses to the stand, but Clem will take the stand in his own defense. If found guilty, Clem and the others could spend up to five years in prison and receive fines of up to \$10,000. VoyeurCourt.com is offering a live feed of the entire trial, and updates on this story can be found at [www.rronline.com](http://www.rronline.com).

In other legal news involving Clear Channel/Tampa wakeup hosts, it appears that three-foot, two-inch **Dave Flood** — otherwise known as WFLZ morning show associate **Dave The Dwarf** — has won his fight against Florida's ban on dwarf tossing (**ST 12/7/01**). U.S. District Judge Steve Merryday said at a hearing Feb. 25 that he'll likely grant a defense motion to dismiss the case, since the state's 1989 law banning dwarf tossing isn't being enforced. Flood tells AP he plans to



hold a dwarf-tossing event in the Sunshine State upon his return from a talk-show appearance in New York and calls the exposure he's received from the case "a nice blessing in disguise."

### Clear Channel Goes Under The Media Microscope

The little broadcaster known as Clear Channel Communications was featured in two high-profile articles on Feb. 25. The *Los Angeles Times* explores the spread of the company's "Kiss" name, while the *Wall Street Journal* offers a lengthy piece on the megalithic media conglomerate, in which the newspaper reveals that an in-studio interview with Evan And Jaron on KSAS (Kiss)/Boise, ID conducted by DJ **Cabana Boy Geoff** was actually prerecorded at Clear

Channel's San Diego operation a few weeks earlier. In fact, the Cabana Boy has never been to Boise — he's been voicetracking middays for KSAS and also holds shifts at Kiss stations in Medford, OR and Santa Barbara, CA, as well as at KHTS/San Diego, where he's based. The *Journal* article also focuses on the 47 Clear Channel CHR/Pop stations using the Kiss name by interviewing Radio CEO **Randy Michaels**, who likens the Kiss brand to McDonald's. "A McDonald's manager may get his arms around the local community, but there are certain elements of the product that are constant," he says. "You may in some parts of the country get pizza and in some parts of the country get chicken, but the Big Mac is the Big Mac. How we apply those principles to radio, we're still figuring out."

One year ago **Mark Schwartz** exited the GM post at Cox Radio's Jacksonville cluster and found himself out of the radio industry for the first time in 30 years. According to the *Florida Times-Union*, "Schwartz realized his management style no longer worked in the radio business. He was the kind of boss who liked to hire talented people and treat them well." As he was losing his \$250,000-per-year radio gig, Schwartz's 25-year marriage was concurrently ending in divorce. One year later Schwartz is back on his feet and operating his own advertising firm, which specializes in media strategy. According to the *Times-Union*, Schwartz enjoys being back in a competitive business where the goal is excellence. "That's what the radio business used to be like," Schwartz says.

The talk of the annual Gavin Seminar, held last week in San Francisco, wasn't so much the hottest new music trends or the state of the industry. Rather, it was the state of Gavin. An article in the Feb. 22 *San Francisco Chronicle* went so far as to say that Gavin is folding its trade publication and that convention attendance is off by almost 2,000 since 2000. Other reports put the 2002 attendee total at a slightly higher number and stressed that Gavin would continue its ancillary fax publications, which remain profitable. **ST** hears the principals behind Gavin are shopping "a streamlined version of the company" to unnamed potential suitors. *The Gavin Report* was founded in 1958 by the late Bill Gavin.

**Tim Kelly** steps down from his role as Exec VP/GM of Premiere Radio Networks. Kelly helped found Premiere in 1987, and he plans to continue to work with the Clear Channel-owned program supplier in a consulting role.

Continued on Page 30

### Records

- Frankfurt, Germany-based media company IN-Motion has sold back its 51% stake in **Trauma Records** to founders Rob Kahane and Paul Palmer. The duo will buy 26.1% of IN-Motion this year and the remaining 24.9% in 2003 for a total of \$6 million — the same amount IN-Motion paid for the equity investment. IN-Motion will retain back-catalog and new-release marketing rights throughout Europe.

- MCA lures former Universal/Farmclub.com A&R pro **Marc Nathan** as VP/A&R.

- TVT Midwest Regional **Sharon Doheny** depart the label part.

R&R Hot AC: **19**

R&R AC: Debut **30**

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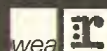
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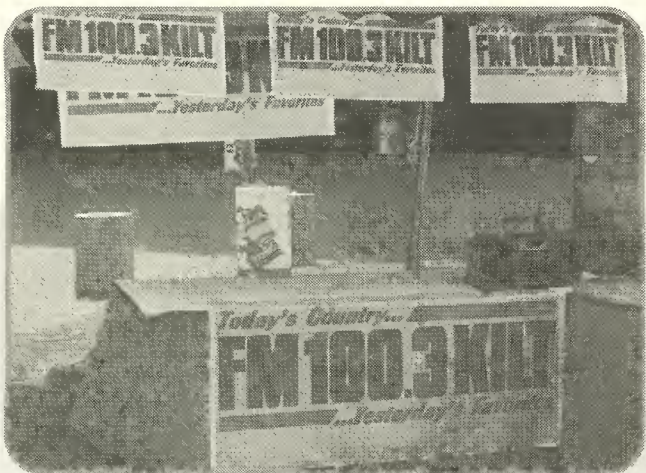
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## Street Talk®

Continued from Page 28

Consumer crusader **Clark Howard**, whose syndicated show was dropped last month by Jones Radio Networks following a contract dispute, signs a new deal with JRN that continues its partnership with Cox Radio Syndication. The timing couldn't be better for Howard: He was featured on the Feb. 27 episode of ABC-TV's *20/20*.

WDMK/Detroit PD **Monica Starr** departs the Urban AC. Radio One Regional VP and Detroit Director/Programming **Lance Pantan** assumes her former duties on an interim basis.

**Bob Roof** joins Cumulus to serve as Market Manager of its Youngstown and Canton, OH properties. Roof previously served as Sr. VP/OM of Clear Channel/Pittsburgh.

Radio America Director/Programming **Steve Ray** departs the syndicated talk programming provider. He joined the company in September 2001.

### Radio One Leaders Given Golden Mike

Radio One founder and Chairperson **Cathy Hughes** and her son, Radio One President/CEO **Alfred Liggins**, were feted at a gala reception Feb. 25 in New York as the two were honored with the 2002 Golden Mike Award, presented by the Broadcasters' Foundation. ABC Radio Networks syndicated morning host **Tom Joyner** MC'd the event and wisecracked about Hughes, saying, "She practically raised Alfred in a radio station. Sometimes he could talk to her only if he was the 20th caller!" Music producer Quincy Jones thanked Hughes in a video message for "paving the way for others," while R&R Publisher/CEO **Erica Farber** commended Hughes for her courage in sticking to her programming and creating a media empire based on a desire to serve the under-represented African-American community. In one of the evening's funnier moments, KKBT/Los Angeles morning man **Steve Harvey** took to the mike after Clear Channel Chairman/CEO **Lowry Mays** and joked, "This dude is talking so slow, and ain't no one saying anything about it. I figure I better not either. He scares me."

In July 2001 AC **WBEB/Philadelphia** held a promotion that involved the giveaway of a brand-new Lincoln Mercury Mountaineer. It seems Vineland, NJ resident **Thomas Maturo** wanted to win the contest so badly that he hacked into the station's database and made himself the winner! WBEB VP/GM **Blaise Howard** says Web & Promotion Events Assistant **Elizabeth Morrison** noticed Maturo's name listed as the recipient of the SUV, but other key station personnel had yet to arrive for the day and select a winner. The FBI has been contacted by 'BEB concerning Maturo's actions, which are potential federal offenses because state lines were crossed.

The Friars Club of California will roast ABC/Los Angeles talk host **Larry Elder** at a star-studded event set for March 15 in Beverly Hills, CA. Those scheduled to participate include **Drew Carey**, **D.L. Hughley**, **Buddy Hackett**, Rep. **David Dreier** and *South Park* creators **Trey Parker** and **Matt Stone**.

Congrats to Buckley's **WOR/New York**, which celebrated 80 years of broadcasting on Feb. 22. WOR shared special highlights and moments from its eight-decade history with listeners throughout the day. During radio's Golden Age, WOR was home to such legendary

RADIO & RECORDS



1

- **Ron Fair** named President of A&M Records.
- **Jeff Kapugi** picked as OM of WFLZ & WSSR/Tampa.
- **Rich McMillan** returns to WLVE/Miami as PD.
- **Christie Banks** orbits into KPLN (The Planet)/San Diego as PD.



Jeff Kapugi

5

- **John Beck** bumped up to Sr. VP for Emmis/St. Louis; **David Kelley** crowned KSHE GM.
- **Doug Sterne** set as KKSF/San Francisco VP/GM.
- **Joe Armao** appointed GM of WYCD/Detroit.

10

- **Phil Costello** advances to Sr. Director/Promotion at Virgin Records.
- **Steve Rivers** rises to PD of WGH-FM/Norfolk.
- **John Roberts** named PD of WAFX/Norfolk.

15



Steve Kingston

- **Charlie Ochs** tapped as GM of WQYK/Tampa.
- **Steve Kingston** crowned OM of WHTZ (Z100)/New York.
- **Tom Tradup** chosen as OM of KRLD/Dallas.
- **Rick Candea** promoted to OM of KILT-AM & FM/Houston.

20

- **Trip Reeb** becomes WMET/Chicago's PD.
- **Don Benson** returns to WQXI-AM & FM/Atlanta as OM.
- **Gary Wall** set as WMC-FM/Memphis PD.
- **John Blair & Co.** buys **WFLA-AM & FM/Tampa** for \$14 million.



Don Benson

25

- **KNAC/Long Beach, CA** PD **Paul Sullivan** takes similar duties at **KWST/Los Angeles**.
- **Al Bandiero** dances up to MD of **WIFI/Philadelphia**.
- **Beau Raines** reins in **WPEZ/Pittsburgh MD** duties.

shows as *Superman*, *The Green Hornet* and *The Lone Ranger*.

**Kevin Tincher**, known to WFMS/Indianapolis listeners as **C.K. Webb — The Duckman**, died Feb. 23 after collapsing at the funeral of a friend's mother. Tincher held the 1-3pm shift at 'FMS and joined the Susquehanna Country station in 1994. Tincher, who was 37, is survived by his wife, **Chris**. WFMS is accepting donations in Tincher's name to be used for an annual fund for a community group. Contributions can be sent to WFMS, C.K. Webb Fund, 6810 N. Shadeland Ave., Indianapolis, IN 46220.

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



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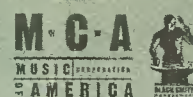
-Time Out NY

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| KFMD-Denver          | WDRQ-Detroit      |
| WKQI-Detroit         | KSLZ-St. Louis    |
| KCHZ-Kansas City     | B97-New Orleans   |
| B94-Pittsburgh       | WQZQ-Nashville    |
| WWWQ-Atlanta         | KDWB-Minneapolis  |
| WNCI-Columbus        | WPRO-Providence   |
| WLDI-West Palm Beach |                   |

Stellar Reviews in:

*Time, Life, Bazaar, USA Today, Vibe, Entertainment Weekly, Playboy, Jane, Elle, Marie Claire, Honey, Essence, Billboard, and more.*



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**STEVE WONSIEWICZ**  
swonz@ronline.com

## Los Angeles Vs. New York

■ A trio of music-industry execs discusses which city wields the most clout

Is the Big Apple about to become the big cheese when it comes to the music industry? It certainly seems that way, based on corporate restructurings over the past several years that are, many people believe, tilting the balance of power in the record business in favor of New York.

EMI Group's recently announced plan to relocate Virgin Records from Los Angeles to New York (Capitol Records will remain based in Los Angeles) is just the latest in a long series of changes I've noticed since joining R&R in the summer of '95.

The industry has witnessed the consolidation of L.A.-based record companies A&M and Geffen into Interscope, the emergence of Zomba (and Jive) as a record company that rivals most major-label groups and the dramatic rise of Universal and J. Additionally, such New York-based labels as IDJMG, Columbia and Arista have gained enormous clout and influence in the urban and hip-hop worlds.

True, the Big Apple has also seen its fair share of changes. EMI Records was shuttered in the mid-'90s, and Island and Mercury were folded into the Island Def Jam Music Group. Meanwhile, on the other side of the country, DreamWorks Records was slowly but surely becoming a force to be reckoned with.

Most major record-company groups, including Universal Music Group, BMG Entertainment and Sony Music Entertainment, have had their music divisions' headquarters in New York for many years. That said, a quick look at R&R's annual year-end airplay tallies demonstrates how the landscape has changed since 1995.

In the Urban format in 1995, seven of the top 10 labels (ranked by chart share) were based in New York. In 2001, nine of 10 were headquartered in the Big Apple. In Rock, seven of the top 10 labels were based in Los Angeles in 1995. In 2001, in Active Rock (in '95 Rock and Active Rock were still combined), the labels were split evenly between the cities. Over at Alternative, 1995's airplay was divided equally between labels in both cities. Last year, six of the top 10 labels were based in New York.

### New York Equals Business

Motown Records President/CEO **Kedar Massenburg** is among the execs who believe that New York has emerged as the music industry's power center. "You can discover talent anywhere, but when you talk about business and where the deals are be-

ing made, it's obvious: It's New York," he says.

"And with so many mergers going on and a majority of those deals happening right here — and I'm talking about big conglomerates and corporations — companies want to be at the center of what's happening."

On the creative side, Massenburg says that New York-based labels have, at the expense of their L.A. brethren, taken advantage of the burgeoning regional urban music scenes that have sprung up east of the Mississippi River. "It's not just New York, but the East Coast and Southeast in general," he says. "A lot of the sounds are coming out of these areas, and the labels have embraced them."

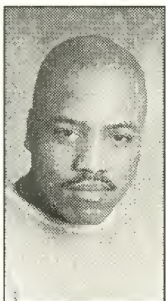
"But the change in the urban music world with regard to the move toward substantive lyrics and intricate melodies means that artists want to be in a place or have close ties to a city that has a variety of cultures. And New York certainly is a melting pot. So, if you're an artist, why would you not want to be here?"

But could the music business become, like the fashion industry, too closely associated with New York? Massenburg doesn't think so. "That's not really a concern," he says. "Just because you're based in New York doesn't mean you'll acquire a New Yorker's attitude."

"Also, music — whether it's hip-hop, grunge, rap or neo-soul — generates a lot of styles and attitudes that influence today's kids. Hollywood always has and always will pick up on that, incorporate it into movies and TV shows and spread it across the country."

### An Even Split

Not everyone agrees with Massenburg. **Jim Zumwalt**, the founding partner of Nashville-based entertainment law firm Zumwalt, Almon & Hayes, contends that, for the first time in years, the balance of power is evenly split between the East and West Coasts.



**Kedar Massenburg**

"New York has always held the financial power within the music industry, because most of the financial and CEO- and COO-type decisions are made there," Zumwalt says. "And L.A., because it's the hub of the entertainment industry, was more dominant than New York as a creative center."

"Even though I never favor L.A. over New York, or vice versa, because I look at the individual companies, right now it's a coin toss as to where I would end up doing business. There was a time in the '90s when I was doing nearly all of my business in L.A. Then I noticed a shift, around 1997-98, where it was definitely about 50-50."

"Throughout the '90s and the Seattle grunge era and the California gangsta rap, the industry definitely favored L.A. But then, when the whole pop culture emerged, about five years ago, and acts like The Backstreet Boys, Britney Spears, Christina Aguilera and

**"There was a time in the '90s when I was doing nearly all of my business in L.A. Then I noticed a shift, around 1997-98, where it was definitely about 50-50."**

**Jim Zumwalt**

Destiny's Child broke through, things shifted toward New York."

Zumwalt agrees with Massenburg that New York has become the urban music center. "When you're trying to get an artist signed, you always have to look at which labels are the strongest in that particular genre. Clearly, if I were representing a hip-hop act, I would seriously consider one of the Universal labels, because it is a pow-



**A FIRM MIX OF POP, POWER AND POLITICS**

A recent fund-raiser held by The Firm founders Jeff Kwatinetz and David Baram raised over \$300,000 for House Democratic leader Richard Gephardt and Michigan Congressman John Conyers Jr., the Ranking Democrat on the House Judiciary Committee. The event turned into an artists' rights forum and included some of the music industry's biggest stars and executives. Pictured (l-r) are Rep. Conyers, artist Sheryl Crow, Sen. Gephardt and Offspring frontman Dexter Holland.

erhouse in that genre, and that culture has a very strong presence within that company.

"If I were representing a rock band, I would look closely at other labels. But I have signed three rock bands to Island Def Jam, and I don't regret the moves one bit, because the label broke Saliva and did very well for Sum 41."

### Much Ado About Nothing

Veteran Los Angeles-based artist manager **Gary Borman** cautions against reading too much into corporate changes. "I don't see any city as having a dominant influence over the music business," he says. "This has nothing to do with New York's being the center of rap and hip-hop or whatever. Look at [alternative band] Vendetta Red. Nearly every major label wanted to sign them, and they're a Seattle band who eventually signed with Epic Records, a New York-based label."

"What's been happening is a matter of what works efficiently for each company. For the companies that are European-owned — like BMG, Universal Vivendi and EMI — it makes sense to have their music operations based in New York because of the proximity to their corporate headquarters. And AOL Time Warner happens to be based in New York, but it hasn't moved the Warner Music Group to New York."

"These days the business continues to get smaller. There are fewer people who can get things done, and those who can are equally suited to doing business in either city."

As further evidence, Borman points to how well New York-based labels do when it comes to licensing songs to movies and TV. "Could that change?" he asks. "Possibly. After all, this is a relationship business. Living next door to, having lunch with or

going out for dinner or drinks gives you the advantage of proximity and familiarity. But, to that end, most of the New York companies have soundtrack divisions on the West Coast. There's no lack of presence for the New York labels in Los Angeles."

Nevertheless, Borman admits that many artists have a Los Angeles bias. "I continually meet artists who would prefer to have West Coast manage-

**"You can discover talent anywhere, but, when you talk about business and where the deals are being made, it's obvious: It's New York."**

**Kedar Massenburg**

ment, either because their label is based in New York, and they want a West Coast presence — and they want access to Hollywood — or because their label is based in Los Angeles, and they want to be close to their label."

Most execs say that it's a safe bet that the face of the music business will continue to change in the years ahead. Zumwalt sums up with, "It seems that every year you have to rethink your strategy in terms of placing an act, and that's based on what management structure is in place and how well the company is situated. That seems to change every few years."



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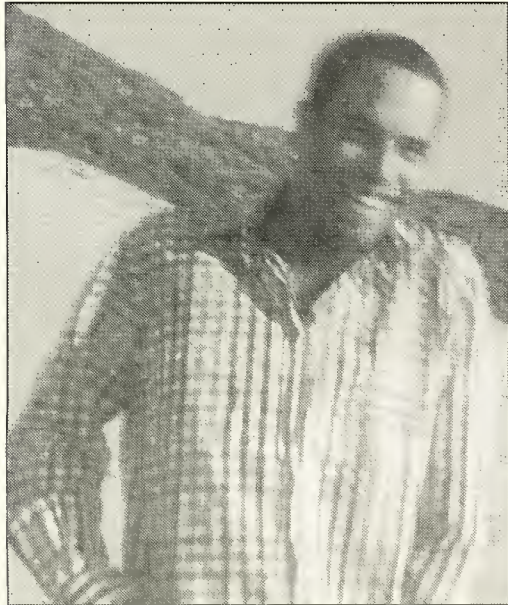
LAUNCHING PAD

MUSIC NEWS & VIEWS

# Johnson's Success Proves He's No 'Flake'

Surf's up when it comes to **Jack Johnson's** music career, thanks to the enthusiastic response at Alternative and Triple A to the song "Flake." The track, taken from Johnson's Universal/Enjoy Records debut album, *Brushfire Fairytales*, last week entered the Alternative top 50 chart at No. 48 and the Triple A top 30 at No. 22.

Key Alternatives supporting "Flake" include XTRA/San Diego; KROQ/Los Angeles; WZZN/Chicago; KZON/Phoenix; KTCL/Denver; WRAX/Birmingham; WAVF/Charleston, SC; KWOD/Sacramento; and WZZI/Roanoke, VA. Triple A fans include KXST/San Diego; WXRT/Chicago; KBCO/Denver; KMTT/Seattle; KINK/Portland, OR; KTCZ/Minneapolis; KENZ/Salt Lake City; and WTTS/Indianapolis.



Jack Johnson

Johnson's surging music career marks a new chapter in the 26-year-old's life. Born and raised in Hawaii, he is the son of surfing pioneer Jeff Johnson. By the age of 14 he was surfing Hawaii's biggest waves, and three years later he became the youngest invitee ever to compete in the world-renowned Pipe Trials (named after Hawaii's famed Pipeline).

While a near-fatal crash soon ended his professional surfing career, Johnson remained devoted to the sport. Armed with a film degree from the University of California, Santa Barbara, Johnson went on to direct such critically acclaimed surf movies as *All for One*, *The Show* and *Thicker Than Water*. The last won *Surfer* magazine's Video of the Year honor, and its followup, *The September Sessions*, picked up an award at the ESPN Film Festival.

*Thicker Than Water* marked the first time that Johnson, who played in a band during college, contributed substantially as a singer and songwriter to the musical side of one of his films. In an April 22, 2001, interview with the *Honolulu Star-Bulletin*, Johnson observed, "We were a fairly decent band — we opened shows for Sublime and The Dave Matthews Band before they got big. It was then that I started writing my own songs — not singing them, because I didn't have any confidence in my voice at all at that time."

About three years ago Johnson's movie and music career caught the attention of Enjoy Records co-founder **Andy Factor**, who was doing A&R for Virgin Records at the time and tried to sign Johnson to that label. At

around the same period Johnson also hooked up with artist manager and producer J.P. Plunier, a fellow surfer who was repping Virgin artist Ben Harper (who was signed to Virgin by Factor).

When Factor and Plunier decided to form Enjoy Records, they asked Johnson to be the first artist they signed. "Our intention was never to record an album, put it out and hope Jack got picked up by a major," Factor says. "Jack has had tremendous success as a filmmaker and has a virtually built-in audience for his movies. We just figured we could sell his music to those fans. Last January we basically pressed 5,000 copies of the album, began selling it on various websites and then gave Jack a bunch of records and sent him on a tour with Ben Harper."

Within months regional demand for the album jumped at retail, courtesy of airplay at XTRA, which, according to Mediabase, began playing "Flake" in late March 2001. Additionally, Johnson's music was played by Mike Halloran, then PD of now-defunct Alternative KLYY/Los Angeles. Halloran went on to MP3.com, where he also supported Johnson. With the airplay future looking bright, Enjoy hired an influential Triple A consultant and an independent promotion firm to help spread the word nationally.

Along the way, success begat success, and the major labels came calling. Still, Enjoy and Johnson opted to remain independent throughout the summer and fall of last year. "Jack was still feeling his way around," Factor says. "We had access to good tours and agents, and Jack wanted to remain involved in his other ventures. He wasn't ready to make the commitment that would be required of him if he signed with a major that was going to invest a lot of money in his career."

"But, at some point, because of our limited resources, we decided we were underselling Jack's radio and retail potential. And Universal was the label that offered us the best arrangement."

The deal with Universal was finalized early this year. Universal, however, began talking up Johnson's music late in 2001. Sr. VP/Promotion **Steve Leeds** comments, "Enjoy and its team did an excellent job of laying the groundwork, but we knew that [Universal President] Monte Lipman had been trying to sign Jack for nearly a year, so our staff started playing 'Flake' for people at Triple A and Alternative and gauging their reaction."

Initially, it proved a tough sell, with Universal being told that the song didn't fit the format or that Johnson's music was too linked to California. "But as soon as programmers put it on, their listeners started calling," Leeds says. "They soon realized how Jack's music and lifestyle dovetail with their listeners, and they want to be aligned with that. When WAVF picked it up and it became its top-requesting record, it proved that Jack wasn't just a West Coast phenomenon."

Going forward, Universal will continue superserving Alternative and Triple A. "Jack is an ideal lifestyle artist for Alternative, and his music is right up Triple A's alley," says Leeds. "Even though other formats are expressing interest in 'Flake,' our job is to capitalize on the momentum Enjoy created at the two formats. Jack is going to have a long career in the music industry, but we want to establish a firm base at those formats before we start crossing it over."

Johnson recently finished a string of West Coast concerts. He'll tour Australia in March before returning for another round of dates in the U.S. in the spring.

— Steve Wonsiewicz

## Linkin Park To Drop Remix Disc

Rollingstone.com reports that rap rock band **Linkin Park** plan to release a remix album this summer, as well as possibly dropping a new studio album. The band's debut release, *Hybrid Theory*, was the best-selling album of last year, according to SoundScan. Linkin Park guitarist Brad Delson says the remix disc is "basically reinterpreting all of the songs" from *Hybrid Theory*, using producers from multiple genres. The goal, he tells Rollingstone.com, is to create "all new songs for pretty much our hard-core fan base that wants new music." Slated to lend a remixing hand are Marilyn Manson, Orgy's Jay Gordon, Evidence of Dilated Peoples and Canada's Humble Brothers.



Linkin Park

## Stewart Inks With J Records

J Records has signed veteran recording artist **Rod Stewart**. Stewart, who has sold more than 120 million albums as a solo artist and as part of The Faces, is already working on his new album, which is slated for release in October. Commenting on the deal, J Records Chairman/CEO Clive Davis — who helped revive the career of Carlos Santana when Davis was at Arista Records — says, "The soundtrack to our lives would be totally incomplete without Rod Stewart. I am thrilled to welcome him to J Records and to begin working with him on an album that will show his one-of-a-kind vocal talent as no one has heard him before."

Tour update: **System Of A Down** have re-upped to co-headline this year's Pledge of Allegiance tour. The other headliner is expected to be announced soon ... **Garbage** begin their headlining tour on April 19 in Toronto, Ontario, Canada ... **The Chemical Brothers** bow their first U.S. national tour in more than two years on April 15 in Washington, DC ... **Starsailor** kick off their American tour on March 2 in Philadelphia.

This 'n' that: Some of multi-Platinum urban artist **Usher's** earliest recordings, made with the vocal quintet Nubeginning, will be released by Hip-O Records on April 16 ... The Island Def Jam Music Group has signed one of Japan's premier singer-songwriters, **Hikaru Utada** ... ARTISTdirect Records has signed a licensing deal with U.K.-based label XL Recordings for the 2000 Mercury Prize winner for Best New Album, **Badly Drawn Boy** ... Atlantic Records has set March 5 as the release date for Norwegian pop duo M2M's new album, *The Big Room* ... Associated Press reports that Riverhead Books, a subsidiary of Penguin Putnam, this fall will publish a journal of writings, lyrics and drawings by late Nirvana frontman **Kurt Cobain** ... **Crosby, Stills, Nash & Young** will donate a portion of the proceeds from their forthcoming national tour to the Nuclear Information and Resource Center and to the wildlife group the Buffalo Field Campaign.

## POLLSTAR CONCERT PULSE

Pos.	Artist	Avg. Gross (in 000s)	Among this week's new tours:
1	U2	\$1,729.9	
2	NEIL DIAMOND	\$951.7	
3	BRITNEY SPEARS	\$806.8	BLAKE SHELTON
4	AEROSMITH	\$635.9	DAMIAN MARLEY f/GHETTO
5	BARRY MANILOW	\$633.4	YOUTH CREW
6	CREED	\$564.5	DILATED PEOPLES
7	OZZY OSBOURNE	\$397.0	INCUBUS
8	AMY GRANT/VINCE GILL	\$393.5	INDIA.ARIE
9	MANNHEIM STEAMROLLER	\$354.7	UNWRITTEN LAW
10	JERRY SEINFELD	\$327.9	
11	WIDESPREAD PANIC	\$301.2	
12	BOB DYLAN	\$295.9	
13	PHIL LESH & FRIENDS	\$238.1	
14	BARENAKED LADIES	\$221.9	
15	WEEZER	\$213.1	

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

March 1, 2002

## Down For Life

Way back in 1995 hard rock fans were frothing at the mouth over a collaboration between COC's Pepper Keenan and Pantera's Phil Anselmo. Calling themselves **Down**, the native Louisiana boys hooked up with members of Crowbar and Eyehategod for a hard



Down

rock classic called *Nola*, which quickly spawned a cult following. Now, after holing up in a barn for 28 days, the group re-emerge with their long-awaited followup, *Down II*. The first single is "Beautifully Depressed," which features a dirty

Sabbath groove basted with a little Southern flavor. The rock underground is buzzing again over the new Down album, and the track is already New and Active at Active Rock. Check it out today in both Rock formats.

Most Added honors at Active Rock go to Warner Bros. upstarts **Earshot** with "Get Away." Hints of Tool can be found within Earshot, and the young group show a mature sense of dynamics on their lead single. Some Active Rock heavyweights are throwing their support behind the new band, including WAAF/Boston, KUPD/Phoenix, WXTB/Tampa and KUFO/Portland, OR. Head over to Active Rock and Alternative to find out what these programmers already know.

**Jimmy Eat World** is one of those bands that both listeners and critics seem to agree on. "The Middle" is the group's second single from their acclaimed DreamWorks debut, *Bleed American*. The song is already rock solid at Alternative, and DreamWorks is successfully beginning to cross it to the Pop realms. Already New and Active at Hot AC, "The Middle" has what it takes to go to the top — make Jimmy's acquaintance in the Pop and Hot AC sections.

Speaking of critical darlings, Detroit's underground heroes **The White Stripes** are finally being noticed by the mainstream via Third Man/V2 Records. All the hip kids have been rocking out to the duo's excellent new album, *White Blood Cells*, for a while, and now "Fell in Love With a Girl" is getting spins at Alternative tastemakers like KROQ/Los Angeles, WHFS/Washington and Boston alt-outlets WBCN and WFNX. With all of the buzz surrounding The Strokes, The White Stripes are a no-brainer. Check them out now in the Alternative section.



The White Stripes

**Elbow**, another V2 group, are creating a buzz in the alt-rock underground with their ethereal single "Newborn." Featured on last week's Alternative Action page, the group have been clicking with alternative specialty shows and recently cracked the top five on the Alternative Specialty Show chart. If Coldplay, Travis and the like worked for you, give a listen to "Newborn" in the Alternative and Triple A sections.

From Barney the Dinosaur to McDonald's Grimace, the world is full of purple stuff to freak the kids out. Somehow, I don't think that's what Priority/Capitol rapper **Big Moe** is singing about on "Purple Stuff." This rising star from the Lone Star State knows how to have a good time with this light-hearted jam, so "Throw your hands out, wave 'em side to side" for Big Moe.

We move from Moe to **Joe**, whose latest effort, "What If a Woman," recently topped the Most Added column at Urban and Urban AC. This number is sure to hit with your female demos. Speaking of which, the ever-smooth **Raphael Saadiq** is back

with "Be Here," the first track from his solo album, *Instant Vintage*. Listen to it in the Rhythmic section.

Picking up steam at Urban is **Mack 10** with his latest, "Do Tha Damn Thing." Originally discovered by Ice Cube, this Inglewood, CA rapper pays honor to his hood with the second track from *Bang or Ball*. Just play tha damn thing.

— Frank Correia

# R&R Going For Adds™

Week Of 3-4-02

## CHR/POP

- IMX f/SMOOTH First Time (New Line)
- JIMMY EAT WORLO The Middle (DreamWorks)
- LENNY KRAVITZ Stillness Of Heart (Virgin)
- TINA NOVAK Been Around The World (Spere/Arista)
- TWEET Oops (Oh My) (Gold Mind/Elektra/EEG)

## HOT AC

- FIVE FOR FIGHTING Easy Tonight (Aware/Columbia)
- JIMMY EAT WORLO The Middle (DreamWorks)
- LENNY KRAVITZ Stillness Of Heart (Virgin)

## SMOOTH JAZZ

- KEN NAVARRO So Fine (Shanachie)
- LISA LAUREN A Shame (Planet Jazz)
- PETER WHITE Buena Funk (Columbia)
- SUNNIE PAXSON Do It Til Your Satisfied (Liquid 8)
- TAKE 6 Takin' It To The Streets (Warner Bros.)

## CHR/RHYTHMIC

- ALI f/MURPHY LEE Boughetto (Universal)
- AVANT Makin' Good Love (MCA)
- BIG TYMERS Still Fly (Cash Money/Universal)
- COO5 What's Ur Name Girl (Elektra/EEG)
- LATRELLE House Party (Arista)
- MARY J. BLIGE F/JA RULE Rainy Dayz (MCA)

## ROCK

- EARSHOT Get Away (Warner Bros.)
- FLYING TIGERS Maybe (Atlantic)
- QUARASHI Stick 'Em Up (Columbia)

## URBAN

- COO5 What's Ur Name Girl (Elektra/EEG)
- LATRELLE House Party (Arista)
- MUSIQ Half Crazy (Def Soul/IDJMG)
- NAS One Mic (Columbia)
- WOODY ROCK No Matter What (Gospo Centric/Jive)

## ACTIVE ROCK

- EARSHOT Get Away (Warner Bros.)
- FLYING TIGERS Maybe (Atlantic)
- QUARASHI Stick 'Em Up (Columbia)

## URBAN AC

- TEMPTATIONS Lady (Motown)
- WOODY ROCK No Matter What (Gospo Centric/Jive)

## ALTERNATIVE

- AVALANCHES Frontier Psychiatrist (Elektra/EEG)
- OISHWALLA Somewhere In The Middle (Immergent)
- FLYING TIGERS Maybe (Atlantic)
- 2 SKINNEE J'S Grown Up (Volcano)

## COUNTRY

- GEORGE JONES 50,000 Names (Bandit/BNA)
- MONTGOMERY GENTRY Didn't I (Columbia)

## TRIPLE A

- BETH NIELSEN CHAPMAN World Of Hurt (Artemis)
- BOB MOULD Soundonsound (Granary/United Musicians/Red Ink)
- OISHWALLA Somewhere In The Middle (Immergent)
- JIMMIE VAUGHAN In The Middle Of The Night (Tone-Cool/Artemis)
- PATTI SMITH When Doves Cry (Arista)
- SHEILA NICHOLLS Faith (Hollywood)
- VARIOUS ARTISTS This Is What I Believe: Songs Of Ray Davies (Rykodisc)
- WILLIE NELSON Maria (Shut Up And Kiss Me) (Lost Highway/IDJMG)

## AC

- LENNY KRAVITZ Stillness Of Heart (Virgin)

Going For Adds™ is based on information provided by record labels, which is subject to change without notice. R&R's Music Meeting is a secure and password-protected Internet service auditioning and/or downloading current music. Each week songs are posted online for participating radio programmers and record label executives. Not every title appearing in Going For Adds is available on Music Meeting.

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# FOCUS

## ON SUCCESS

# How To SUCCEED IN COUNTRY



LON HELTON

**S**uccess. Describing how you attained it can be harder than achieving it.

Why are some Country stations able to outperform others and remain market leaders even during times of general format malaise? All programmers have access to the same elements — music, personalities, consultants, imaging, research, etc. — yet some are more successful than others.



CALVIN GILBERT

Even in this technological age, when programmers are easily able to hear what successful stations around the nation are doing and have almost unlimited access to the most important building blocks — the exact current rotations and gold libraries of the most highly researched Country stations — the question remains: Why do some outlets succeed and others flounder?

Perhaps the answer for radio is similar to the answer many chefs offer when asked why their dishes taste better than their peers' do: It's the "magic." And the programming magic is what we are in search of in this "Focus on Success."

For Country programmers, achieving success at a time when the format isn't exactly top-of-mind for most people is no easy task. Complicating the task of winning today is the myriad of external factors over which the programmer has little or no control. Certainly, the business climate is much different these days. We have changing marketplace environments as cluster

considerations determine the role of individual stations. And the aftermath of Sept. 11, 2001 has changed everyone. Our listeners may want or need something different from a radio station than they did before.

But, through it all, some stations are still winning. Why? What is it that sets them apart? And, while we're at it, what sets winning PDs apart? To find some answers, we talked to a number of consultants who, with their national overview, offered perspectives on the common traits exhibited by winning stations and programmers. We also talked with a number of programmers, all of whom either have stations that are No. 1 or have the highest ratings in their history.

For most of these people, defining their keys to success was a difficult task. Perhaps it's a matter of reading between the lines, examining what winners do instead of analyzing what they say. Toward that end, in this special we focus on programmers' magic to see if we can discern the ingredient that makes them — and their stations — successful.

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# FOCUS ON SUCCESS FOR FALL 2001

## Ratings case studies; thoughts for winning in the future

By Jaye Albright

It just so happens that I was on the air on 107.9 FM in Cleveland, OH the day Lee Harvey Oswald shot JFK ... on the scene reporting on the radio about major earthquakes in the '80s at 1370 AM/San Jose and in the '70s at 94.3 FM/Anaheim ... stationed at the Armed Forces Thailand Network during the late '60s, when Viet Cong mortar fire hit one of our broadcast trailers, killing everyone inside.

These, I thought, had been the most horrific and challenging days of my broadcast career.

Until 9/11 and its aftermath.

Tracking the rating outcomes, it's safe to say that we may go through other incredible and moving events, but we will likely (and hopefully) never again experience anything quite like the fall 2001 survey period.

National format trends are inadequate for illuminating what happened to radio listening between Sept. 20 and Dec. 12, 2001. Each market was different in many respects, and, as a result, the tactics it took to win shares differed greatly from locale to locale. Overall, it now looks like Country radio listening in the average market was fairly flat throughout 2001. In the top 200 Arbitron metros, with the exception of still unreleased embargoed markets, Country radio's share trends from winter to spring to summer to fall were 10.8-11.2-10.9-10.8.

Thus, as of this writing, the spring 2001 average 12+ market share for Country radio overall was up an estimated 4.2% from winter to spring and then back down 3.8% from spring to fall.

Very few individual markets mirrored that national average. Local events appear to have had a greater effect on format trends than ever. Here are some possible reasons why.

### Use Of 2000 Census

The 2000 census data for black and Hispanic populations was factored into this survey, while nonethnic age and sex data that had been statistically updated using estimates based on 1990 information was still being used.

For example, cities like San Antonio experienced across-the-board up trends in Country listening, perhaps assisted by changes in weighting that will change yet again with the release of the next trend. Describing what happened in San Antonio's fall ratings, KAJA PD Keith Montgomery says, "KJ had double-digit growth in every cell 25-54 except women 35-44 (down 33%) and men 35-44 (down 67%). There were triple-digit increases in 50-54, 55-64 and 65+."

"All in all, women remained static, and men in our target fell slightly. [Cox crosstown competitor] KCYY had double-digit increases in every cell, with a whopping 394% gain 50-54, going from a 1.8 to an 8.9. Among men 45-49, KCYY went up 3.8 to a 13.6. This, at a time when men should have been switching to News/Talk, seems off.

There were big gains for Country across the board, so I guess we should be pleased."

I'd suggest that Montgomery, KCYY PD Steve Giuttari and others in similar markets hold off on the celebrations until census 2000-based age and sex info is also incorporated into Arbitron weighting during the winter 2002 books.

### Helping Your Talker May Have Hurt You

Allowing listeners to vent while cross-promoting a co-owned News/Talk station by putting a talk show on in midday for a few days after 9/11 may have helped the Talker, but it clearly hurt FM music stations' at-work listening and overall time spent listening.

Kerry Wolfe, OM at Clear Channel's WMIL (FM106)/Milwaukee, says that WMIL certainly held its own with a three-book 12+ trend of 6.5-6.7-6.4. However, the station would have had a really great fall book if it hadn't been for two decisions he made.

Wolfe reveals that he opted to simulcast legendary Wisconsin conservative WISN-

AM talker Mark Belling on 9/11 and for a few days thereafter and decided to go all Christmas music on Nostalgia WOKY-AM



Jaye Albright

before Thanksgiving. The negative impact these decisions had on WMIL's average quarter-hours is evident in the October and December month-by-month trends.

Many stations did the same with other local talk hosts or Rush Limbaugh, and I have yet to see a place where it didn't harm the at-work listening of music FMs. The Country stations that took this approach may have pushed away their audiences to a station (often an AC) with a more music approach, especially in the first phase, and were never able to recover from it.

### Defending AC's Christmas Tactics

Stations that anticipated AC's widespread Christmas-music tactic and defended against it often had great fall 2001 books.

An excellent defense was mounted last fall by KMPS/Seattle PD Becky Brenner and MD Tony Thomas. KMPS didn't go solid Christmas music until after the fall survey ended, but it upped the station's hourly percentage of country Christmas tunes starting on Thanksgiving. It also aggressively promoted that the station would go all Christmas music for the 12 days before the holiday each time it played a Christmas song from Thanksgiving to the beginning of its 12 Days of Christmas.

In spite of solid Christmas music on crosstown AC KWRM — which seemed to hurt every adult station in Seattle — and Mariner-mania right after 9/11's come hit for Entercom's KIRO-AM, KMPS held onto a solid No. 2 12+ (trending 6.1-6.0 from summer to fall) and 25-54.

KMPS responded to 9/11 by immediately adding Westwood One's hourly CNN news updates, which were branded strongly during each report.

### Solid Mornings Key

Many Country stations did well by being solid morning radio competitors in their markets with some of the strongest morning shows of any format. They then held onto that audience by stressing foreground content as well as music quantity throughout the day.

These stations' powerful morning shows dominated their target audiences' radio listening with compelling, topical and relatable responses and handed that audience off to equally strong content-driven performers in all dayparts.

### Oid 9/11 Make NPR A Player?

National Public Radio came into its own, as did AM News/Talk, as listeners looked to radio for safety, security and comfort. If "average persons using radio" was up in your market and yet the total average quarter-hour shares of commercial radio were down, it's safe to assume that you have a city where NPR's post-9/11 coverage grabbed share.

Using Arbitron's Programmer's Package in Maximiser, it is possible to see the trend of noncommercial and foreign stations, and here is what it looks like to me: AM News and Talkers generally did well in more conservative cities, while FM NPR stations performed strongly in more liberal metros. NPR also did very well among younger info-seekers in almost every Arbitron market I have studied, compared to past surveys.

Will fall 2001 be a watershed event for NPR as the Gulf War was for CNN? If having a strong information and service image is important to you, track your local NPR affiliate for the next few books until you know the answer to that question. It's possible that you have acquired a new competitor in that area in the wake of 9/11.

### The Elusive Younger Demos

Consolidated cluster strategy is affecting Country's ability to compete for 18-44-year-olds. One major group's VP/Programming recently complained to me that he's beginning to think that it's impossible to defend a Country station that happens to show strength in 18-34 or 25-34 because it overlaps the cluster's strong CHR.

"To make matters more challenging, the aging of America has the biggest format cell available for Country to be older," he said. "Also, more competition for 18-34 and 25-34 makes it damned impossible, in my opinion, to replicate the success of our format from 1990-94."

Add to that the reality that today's Country listeners have been less open to trying new things due to the changed mood of the

Continued on Page 61

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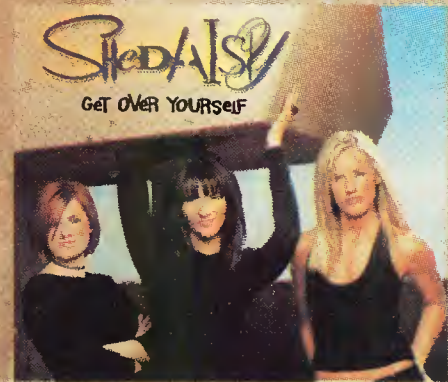
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# TRAITS OF SUCCESSFUL PROGRAMMERS

## PDs must go beyond 'Music and Motivation'

By Charlie Cook

Years ago I wrote an article for R&R saying that programmers needed to know the M&Ms — Music and Motivation — to be successful. Those were the old days.

Today, the music is being dictated more and more by corporate deals and input from Nashville. Motivating an air talent who does his or her show via ISDN from 1,500 miles away isn't an easy task.

So, when thinking about the elements of successful programming today, I looked outside the station to see if there was a clue to be found anywhere. I also wanted to determine whether what works on the outside can be brought into the station and made to work even better on the radio.

### Create A Vision

There are fewer and fewer single-station PDs today. Everybody seems to have two, three or even four stations. Many are OMs with PDs who do airshifts on multiple stations. My point is, managing time, budgets and people is becoming more important than "Current A follows power recurrent follows medium gold." Here are some of the qualities of a successful program director/operations manager/manager:

**> Vision.** Have a vision of what your station should be. This includes an idea of how it should sound. And, with so many clusters in place today, you need to know where your station fits in the hierarchy.

Is the station going to have forefront announcers? Does the morning show need to be in the marketplace every day? Is the music the star of the station, and do the jocks just do calls and slogans (like Los Angeles radio after 10am)? If that is your vision, then each time you tune to the station, it should be delivering that vision. Knowing what to expect from your station makes it easy to stay the course.

**> Strategy.** A programmer needs to have a strategy for the station. Ask yourself some hard questions about what you want your station to be. Among them: "How do I get to the vision?" "If I want the music to be the star, can I just voicetrack after morning drive?" "If I want to keep a higher profile, should I look to a satellite service that can deliver top talent and researched music with little or no overhead?" "What is my tactic for delivering on the vision of the station?"

Being strategic has become an overused phrase in our business. How many of us are really strategic? How many of us can really take a vision and outline a game plan for delivering the final product? It sounds a heck of lot easier than it really is, a fact that has kept consultants in business for decades now. Seriously, if you want to find the answers, read *The Fifth Discipline* by Peter Senge. If you can understand it (I took a 10-week class on the book, and I still don't), your questions will be answered.

**> Focus.** Managers underestimate the importance of focus. It is tough to stay focused when your office is on fire. And

while your office is probably not going to burn down in the immediate future, it may seem like it's on fire every day.



Charlie Cook

When I was on the road for 15 years, consulting stations, staying focused was my biggest challenge. Consultants often find themselves, all at once, trying to solve a problem for the GM without throwing the PD under a train (pretty violent section here, with fires and decapitations, huh?), helping to baby-sit a prima donna morning show that is only good enough to follow very specific guidelines for keeping the station's license safe while wondering where they're going to eat lunch, and trying to find the 30 minutes needed to call another client whose office really is on fire.

Most people can't focus on more than one thing at a time. So, finish the first project, move on to the next, and then the next, and so on. You'll find that you have accomplished much more at the end of each day.

### Take Care Of Your People

Years ago I learned from a PD I worked for that his people were the most important part of his day. He didn't have a lot of staff meetings, but he made sure that he took a tour of the station each day to check in with the jocks. He spent just a minute or two with each of the announcers to get caught up on what was new in their lives, what was working on the air — and what wasn't — and what songs were eliciting the most response.

The one-on-one nature of a meeting like that makes an impact on the staffer and leads to a more open dialogue. I schedule individual meetings each week with every programmer here in Valencia, CA, and call a full programmers' staff meeting every other week, which is chaired by Format Manager Rob Edwards. This way I'm not surprised by anything that comes up, and we can all work to solve problems. The individual meetings allow the staff meeting to be more open and freewheeling.

You don't have to be friends with your

charges, but you should at least be friendly. I would rather have my staff pulling for our success than trying to find ways to sabotage the station's potential.

One last thing regarding your staff: It may not sound like much, but I always respond to another Westwood One employee's needs first. Some people might say, "Call the client first," but I believe that helping a fellow employee solve his or her problem, or simply answering a question, keeps the company moving on a productive course.

Earlier I mentioned *The Fifth Discipline*. Mr. Senge lays it out on the first page, where he writes, "The tools and ideas presented in this book are for destroying the illusion that the world is created of separate, unrelated forces." Everything that Employee A does in the company will, at some time, affect Employee B. You might as well help at the start. You can only understand your workday by seeing how it interacts with everyone else's.

### Know Your Audience

It's important to live the lifestyle of and to understand the audience. Try attending concerts as a fan, not as a VIP guest.

I have always contended that the local mall is a museum of current history. You should hang out there and watch the audience. How are your listeners dressing and acting? What are they having for lunch? How do mothers interact with their children today?

Don't you think that you should be able to relate to the family that dines, shops and travels together? These are all things that

management consultants reported that fewer than 10% of effectively formulated strategies were successfully implemented."

Many managers believe that bad execution accounts for the failure of over 60% of projects. We used to map a morning show after it had aired each day to determine what had worked and what hadn't. Almost invariably a bit would fail because it wasn't executed correctly, not because it was a bad bit.

How many times have you heard a jock say, "I didn't get any good calls"? I would always remind them that, of the two people on the phone, only one was being paid to deliver an entertaining performance, and it was their responsibility to make the call entertaining.

Teaching air talent how to bring your vision to life is becoming a lost art, because programmers lack the time — and, often, the expertise — to train their personalities and staffers how to capture the excitement that the station needs. I contend that in 90% of cases a great morning show has less to do with the programmer's ability than it does with the talent's personal motivation. However, in 100% of cases a bad morning show can be laid squarely at the PD's feet.

Execution is a critical step in every aspect of the programmer's job. I don't want to downplay the ability to schedule the right music, but I have heard stations where the machine obviously scheduled the log without the programmer going back and correcting the 30% of the process that needs personal attention. The music plan was there, but there was no execution.

Executing your vision and plan requires you to be proactive. Staying on top of promotional opportunities in your market makes you a better programmer. Say yes to the things that translate into exciting radio and continue to say no to things that don't benefit the client, the station and the listener. Remember that all three need to be pleased.

You can have the vision. You can develop a strategy. You can keep your workday focused, interact with your staff and make sure they know that you appreciate them. But you must execute the plan.

It might be something as simple as saying, "I heard the new Andy Griggs song in the record store at the mall this weekend, and I couldn't wait to get to work Monday to play it," to cut through the clutter and give the listener the feeling that you're one of them.

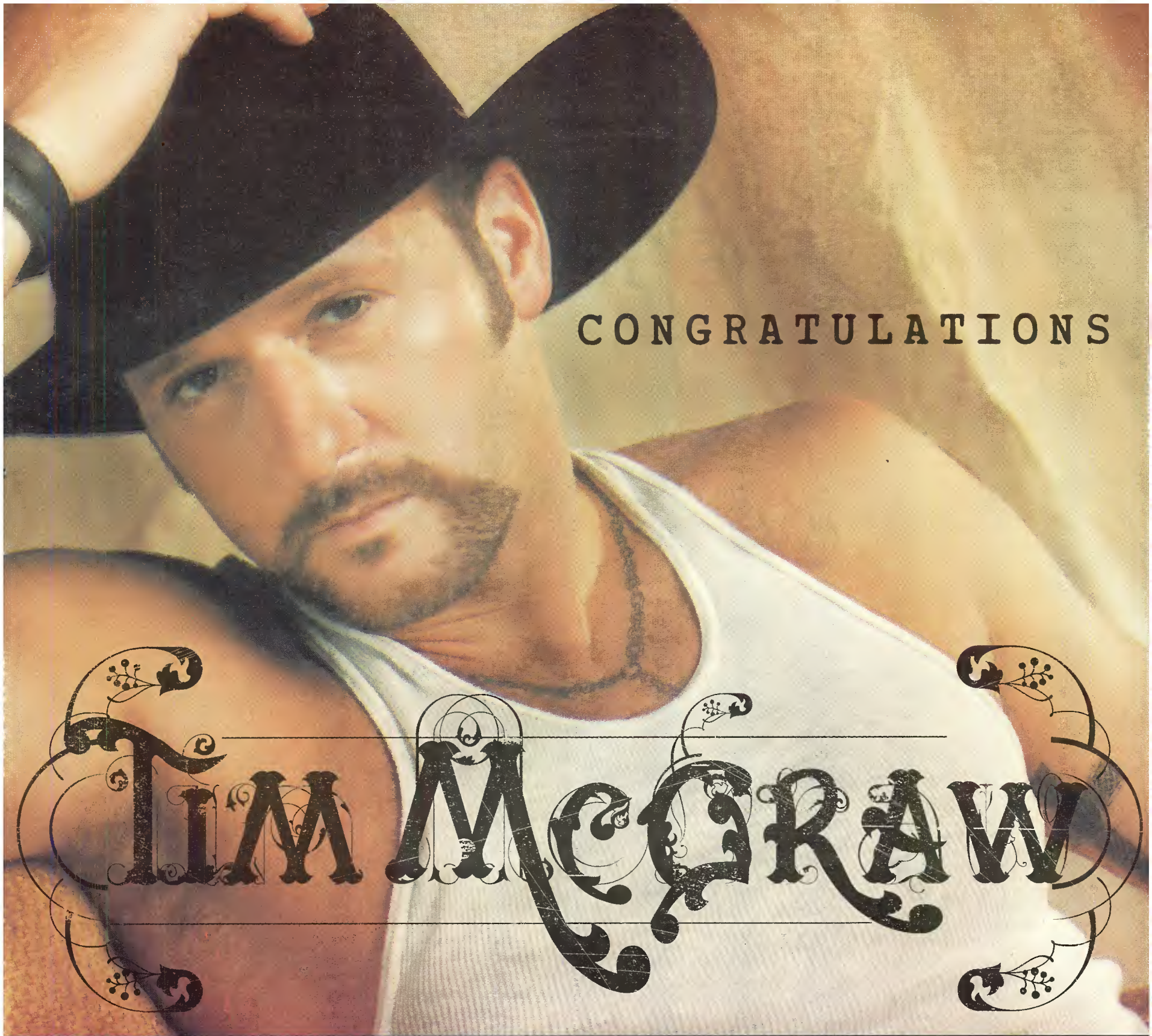
**I have always contended that the local mall is a museum of current history. You should hang out there and watch the audience.**

should make it onto your radio station as promotions, promos, marketing tools and jock bits. You want to mirror the listener.

### Execute The Plan

All of the above — vision, strategy, focus, taking care of your people, knowing your audience — are steps to success. But they all fall flat unless you can execute. In the new book *Strategy Focused Organization*, Robert Kaplan and David Norton contend that the "ability to execute strategy [is] more important than the strategy itself." They go on to say, "In the early '80s a survey of

Charlie Cook is VP/GM of Westwood One's Valencia Operations. In that role he oversees programmers for eight separate 24-hour satellite music networks. He is also the company's VP/Country. He can be reached at 661-294-9000 or charlie\_cook@westwoodone.com.

A close-up photograph of Tim McGraw wearing a black cowboy hat and a white tank top. He is looking slightly to the left of the camera with a serious expression. The background is a warm, textured, light-colored surface.

CONGRATULATIONS

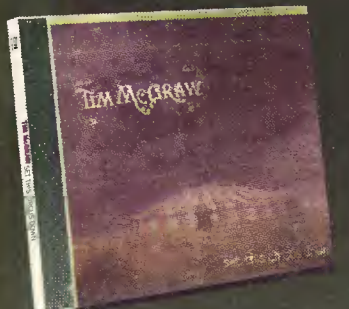
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# UNDERSTAND THE CHANGES

## The challenges PDs face on the way to winning

By Keith Hill

We all look at Country ratings from around the USA, and in many markets Country is doing ... well ... so-so. There are many markets where, in the mid-'90s, Country stations were on top. Now they have slipped to second, third and fourth place. There are many factors in the ratings downturn, just as there are many reasons why Country gained several shares in the early '90s.

In 1990 our music was changing and improving in the minds of large numbers of radio listeners. Pop music stations that played rap repelled listeners, and some of them came to Country. We were adding the first Garth Brooks, Alan Jackson, Clint Black, Brooks & Dunn and Diamond Rio records. Our production values shed some twang, and with the birth of the New Traditionalist movement came new stars with terrific songs.

Legions of young white women left CHR and liked the songs they were hearing on Country radio. They could understand the lyrics, and those words spoke to them in a meaningful and relatable way. Country radio also stepped up the packaging and staging of its stations.

So what has happened? Well, part of it is that country music has changed, the American population has changed (and continues to change), and Arbitron is reflecting those changes.

### New Census Impacts Country

I believe that the most significant change affecting Country ratings is the 2000 census. Between 1990 and 2000 America became more ethnic. The African-American population has grown by more than 15%. The Hispanic population has grown by nearly 60%.

We now live in an America that is 12.9% African American and 12.6% Hispanic. The white population of America has dropped from 76% to 69%. Country is often the format that has the highest percentage of white listeners, so a more ethnic population has been unfavorable to Country ratings.

In markets where HDBAs and HDHAs have been implemented, the effect on Country radio ratings has often been pronounced. High-Density Hispanic Areas have dramatically changed ratings in San Antonio, El Paso, McAllen and other Texas markets. In Los Angeles, not only the Hispanic market, but also the Asian-American population has had significant influences on radio ratings. A less white population has made for a more difficult road for Country.

Arbitron is not at fault. The company has simply implemented the changes that the census shows in the development of its sample targets. However, Arbitron faces a significant challenge in gathering ratings information. While the People Meter will end ascription and eliminate the issues of bad handwriting and application of credit to truly

impossible radio listening, a phone call remains the Achilles' heel of the process.

Every single Arbitron book that has ever been printed started with every diarykeeper being contacted by phone. The caller has to agree to take the call and to receive a diary. Nationally, less than 15% of the population can now be reached at home by phone and is willing to participate in a call long enough to become a survey respondent. Think about what you do when you get a telemarketing call. How many of you say, "Please remove me from your telemarketing list"? Arbitron is like an election where only 15% of the population votes, or even goes to the polls.

### The Changing Sound Of Country

Country music continues to develop in ways that blur the definition of the genre. Country music used to mean twang — nasal, Southern-accented vocals with fiddles, banjos and steel guitars. Lots of twang was shed in 1989. In the mid-1990s more pop-sounding, slickly produced and polished music was added to the pool of music that still strictly fits the definition of country.

I'm not making a qualitative statement about any of our current music. What I am

**Be perfect for your local market. The more you can be an orange in Florida, a cheese steak in Philadelphia and an arch in St. Louis, the better off you will be.**

saying is that there is now a much broader spectrum of music being purveyed by Nashville and, in turn, played by Country radio. Some will disagree with me, but, in my opinion, that is another significant factor in the atrophy of country record sales and Country radio ratings.

In any product category, the narrower the focus, the wider the appeal. The success of

Starbucks Coffee, Toys 'R' Us and other narrowly focused companies proves this. Country still enjoys the nameplate "Country." What is an AC station? Is that soft AC, mainstream AC, oldies-based AC, Hot AC or Hot Hot Hot AC? Does your AC station play Air Supply or Third Eye Blind?

Country used to mean Garth Brooks and Alan Jackson records and, generally, still



Keith Hill

does. However, the wider the spectrum of sound on Country radio, the more reasons we give even our loyal P1 users to turn us off. Some older demos think that we have added rock music. They object to edgy, more raucous stuff by Travis Tritt, as well as to Rascal Flatts, who sound uncomfortably similar to the 'N Sync that their tattooed and body-pierced daughters are listening to.

Some younger demos enjoy SHeDAISY, The Dixie Chicks and Trick Pony, while some older core Country listeners call the station and complain that we haven't played a Waylon Jennings record in seven years. Country is walking a demographic high wire.

Thirty years ago Country was a format that originated in the South and that had its strongest appeal there. With the loss of some twang, we boomed 10 years ago. In 2002, even the South has lost much of its twang. National media and the migration of Americans have blurred the regionalism that was much more prominent just 10 to 15 years ago. America is becoming less rural and less country as the population grows and migrates.

### Steps To Programming Prominence

What can we do to make sure that we grow Country audiences? Great programmers know their markets. They get out of their radio stations and talk to people about radio and music. They observe folks in clubs, at

concerts and in record stores. They build morning shows that are meaningful to their markets.

Programmers who succeed today are not doing great cookie-cutter radio. Instead, they have to be perfect for their local markets. The more you can be an orange in Florida, a cheese steak in Philadelphia and an arch in St. Louis, the better off you will be. To be distinctively meaningful to your market and to the people who live there is of the highest importance.

Folks who are students of Arbitron policies and procedures program successful Country radio stations. If you don't know that Arbitron diaries are delivered in a cardboard box, you are not going to achieve all that you can. If you haven't engaged in specific marketing efforts — be they street-level, telemarketing or direct mail to boost at-work listening — you are not optimizing your audience shares.

I once saw an ESPN interview with Hal McRae, who had just been named the new coach of the Florida Marlins. He was asked what his team needed to do to improve its performance. I'll never forget his refreshing answer. He said, "Hit better, field better, run better and pitch better." What can you do to improve your station's ratings performance? Here's a checklist:

1. Have an excellent morning show for your market. (Have a better morning show.)
2. Have a music mix that is specific for your market. (Have better music.)
3. Engage in street-level promotions that are big, bold and meaningful in your market. Create a "radio circus" appropriate for your market on and off the air. (Have better promotions.)
4. Find out about and then *know* your market.

We can't affect the changing demographics of America. We can't change people's phone behavior when Arbitron calls. We in Country radio can't change what the country record-producing community in Nashville creates.

What I would advise Nashville's record community to do is to build brand loyalty by focusing on the development of fewer but stronger stars. Narrow the focus of the sound spectrum. Make sure that more music is clearly "country" in its sound. With a more clearly focused and consistent effort, labels will sell more records by narrowing the scope of what they offer as country music.

Consultant Keith Hill can be reached at 914-235-1111 or unconsult@aol.com.

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# YOU HOLD THE KEYS TO YOUR STATION'S SUCCESS

## Traits of winning Country stations

By Joel Raab

Too pop? Too Country? Too many commercials? Wearing too many hats these days? Too many people looking over your shoulder? Too little research or marketing money? Welcome to 2002!

No matter what your circumstances, *you* hold the keys to unlocking an incredibly successful Country radio station. As a programming consultant for 16 years, I've worked with great programmers, smart managers and successful companies. Here are some of the winning traits I've observed that make a radio station successful in the Country format.

### The Vibe In The Hall

From the time I enter a radio station, I can tell immediately when there's a winning attitude: People are smiling and talking with each other, doors are mostly open. There's lots of movement from office to office. People are working together on projects. The atmosphere is loose. There's good-natured teasing to break tension. Air talent kid around on the air with — and about — each other. On the other side of the scale, at a losing station, it's very quiet, doors are closed, and people look scared. So, the question is, how do you foster a winning vibe?

> Nurture great work relationships. Sure, we all have our lives outside of the station, particularly as we get older. However, the staff that hangs out together and gets to know one another on a more personal (yet still professional) level is usually the staff of a winning radio station. Do not underestimate the value of staff "hanging out" time.

> Delegate. Your staff has more ownership of the product as they get more involved. Let them contribute, from writing and imaging to participating in music meetings and



Joel Raab

marketing and promotion brainstorming sessions. Program directors are notoriously poor at sharing and delegating responsibility. Break the mold.

> Don't bury yourself behind the computer and the phone. Walk the halls. Check in on your air talent. Tell them what they're doing right. Take an interest in everything going on outside your door. Be encouraging while keeping your folks accountable.

## Focus On What You *Can* Control

Consultant Joel Raab says there are lots of things under a programmer's control that are the difference between winning and losing. Among them:

- Create a vibe in the hallways.
- Nurture great work relationships.
- Delegate.
- Don't bury yourself behind the computer and the phone.
- Hire people with a great passion for the format.
- Hire those whose strengths complement your weaknesses.
- You can teach radio basics; you can't teach talent.
- Avoid checkered resumes.
- Avoid cronyism.
- Your jock lounge is the green room; your control room is the stage.
- Dress up the stage.
- Find out what people are good at and have them do more of it.
- Put air talents' pictures on the walls, along with Tim, Faith and The Dixie Chicks.
- Give your audience access.
- Send air talent to improv or stand-up comedy classes.
- Be famous for something (or several things) beyond being a Country station.
- Take full advantage of resources you *do* have.

### The Right Mix Of People

This is where it all starts. A winning radio station is a mixture of those on their way up (some using your station as a steppingstone to bigger things) and those who make your market home for a lifetime. Don't be afraid of ambitious people. One to three years of contributions from a future superstar benefits everyone on your team. Ultimately, they'll make you look better and contribute greatly to a winning radio station. It takes confidence to hire the absolute best people.

#### Some tips on hiring winners:

> Hire people with a great passion for the format. They don't need to have Country experience; they do need to have a willingness to learn while sharing your love for radio and our format specifically. Keep your bs radar up for someone just looking for any job.

> Hire those whose strengths complement your weaknesses. If you're a PD who's strong with music and coaching talent, make sure you hire folks who are great at stationality, writing, imaging, promotional ideas, etc. As a programmer, do more of what you're good at and delegate the other tasks where you can.

> You can teach radio basics; you can't teach talent. The most talented people aren't always those with long radio resumes. Find bright people with great, fun personalities who can learn radio. These folks also tend to be less jaded by the changes in our industry.

> Avoid checkered resumes. If candidates spent a year or two here and there, that's a red flag.

> Avoid cronyism. Hiring friends is OK if they are really the most qualified. However, people at winning stations bring in new blood to challenge existing paradigms.

### The Tools And Atmosphere To Win

Now you've got the staff. Here are some can-do tips for winning Country radio stations:

> Your jock lounge is the green room; your control room is the stage. We're putting on a show every day. Always keep the mindset that this is showbiz.

> Dress up the stage. Make it feel like a party. Give this project to those on the airstaff who can make that room feel like the entertainment capital of your building.

> Winning radio stations find out what people are good at and have them do more of it. If you have an air talent who does incredible imaging, have him or her do more of it and get someone else to schedule the music logs.

> Put air talents' pictures on the walls, along with Tim, Faith and The Dixie Chicks. Your air talent are stars to the audience, and

**Give your audience access — to your talent, to the stars, to the coolest things going on in your market. Your winning radio station brings listeners closer to all of these things.**

this small touch will make them feel like it.

> Give your audience access — to your talent, to the stars, to the coolest things going on in your market. Your winning radio station brings listeners closer to all of these things. For example, don't just give away a CD; give away an autographed CD along with an autographed poster. Arrange a phone call with an artist as a grand prize.

> Consider sending air talent to improv or stand-up comedy classes. Your morning folks, in particular, are creative people, and being around other creative people can get their juices flowing.

> Make sure your station is famous for something (or several things) beyond being a Country station. In the case of KMLE (The Camel)/Phoenix, "Grab a hump and hang on" sums up the uniquely fun Camel attitude. KSCS/Dallas is famous for morning personality Terry Dorsey. WYAY/Atlanta now plays "The Greatest Country Hits of All-Time."

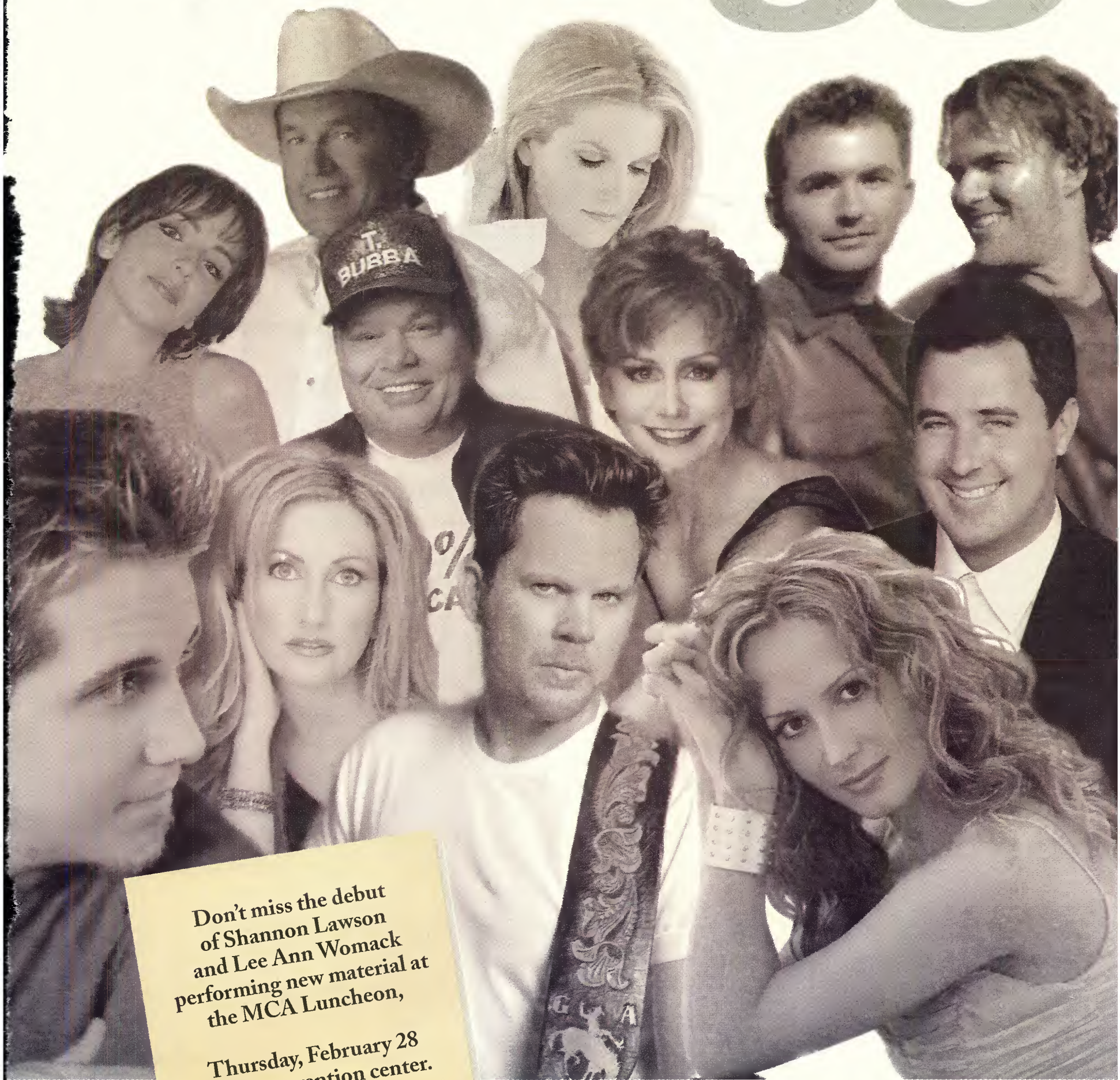
### Seek Experts and Advice

Finally, take full advantage of resources you *do* have. Don't leave anything on the table. Corporate people, peers within your company and consultants (OK, I have to give consultants a plug) have a lot of experience that you can draw upon. Don't follow their guidance blindly, but do use them. Winners don't operate in a vacuum. They collaborate and use every resource they have to make their stations runaway winners. And you can too.

*Joel Raab is a nationally known programming and marketing consultant specializing in the Country format. His clients include stations owned by most of the major broadcast groups. He can be reached at 215-750-6868 or joelraab@aol.com.*

# Welcome to CRS

# 33



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## Thanks Radio

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# PORTRAITS OF WINNING STATIONS

Programmers offer a palette of successful traits

By Larry Daniels

What are the rules for success in the entertainment world? Radio is entertainment to the general public. It's also an information source. It's much easier to determine specific rules in the accounting industry, where "1" is one and "2" is two. Always. Radio, however, does not deal in absolutes. Radio listening is not required by law; therefore, anyone who listens to radio does so because he or she wants to or feels the need to.

I know what you're thinking: "Come on, Larry, we all know that. It's a given!" Sorry, I just like to get back on the ground floor before stepping out the door.

If all of us in the radio business — and, specifically, the Country format — know what qualities make winners, why aren't we all winning? Does anyone really have a handle on what makes a winning radio station?

Winning, of course, means hard work, connecting with the listeners, playing the right music, having the right airstaff and exercising good judgment. All of those elements are inherent in winning radio. But I'd like to add another one: love. More often than not, true winners love what they're doing. They have a passion for and focus on what makes great radio.

As for all of the other elements it takes to win, well, none of us has all the answers. Least of all me. So, I discussed winning with some outstanding programmers to get their opinions about the qualities of winning programmers and stations.

## Les' List Of Winning Traits

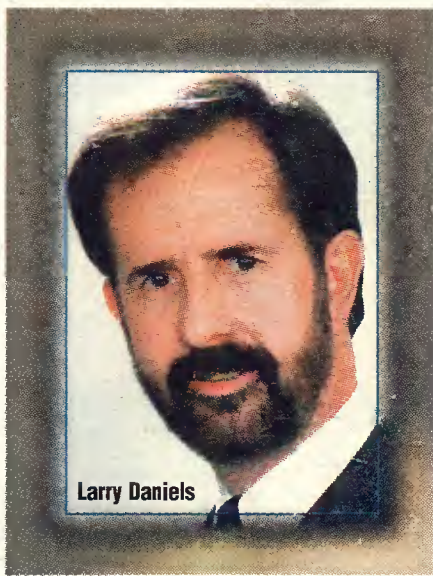
Les Acree, a legendary programmer at WNOE/New Orleans, gave me a long list of keys to success. He told me that a winning radio station is one that:

**Winning radio stations connect with their listeners, and winning PDs connect with their airstaffs.**

- > Plays music the listener is familiar with.
- > Has personalities who sound like they have a passion for the music and the radio station and who relate to the music and the audience in a brief, enthusiastic, conversational manner.

- > Sounds local. ("That is not a knock on voicetracking, which can sound local," Acree said. "I hear some stations that could be anywhere in the U.S., and they are live.")
- > Reflects the market both musically and in-between the songs.

- > Has imaging and stationality that reflect the market and present a menu of what the station is all about.



Larry Daniels

- > Is uncluttered and moves with forward momentum.

- > Has time-specific features, contests or bits that are yet to come.

- > Tells the listener what that great song they just heard was or has a way for them to quickly find out.

- > Truly cares about the community and its target audience and proves it over and over, not just once a year.

- > Can be depended upon to be there in a time of crisis; keeps listeners informed.

- > Plays the songs at the same speed as the listeners' CD players do at home and is not so overprocessed that it pumps so much that it wears listeners out.

- > Is involved in what's going on and knows other things are going on around the area that fit listeners' lifestyle — so much so that, if the station went away, listeners would feel like they had lost a friend or a member of the family.

Thanks, Les. The goose bumps are back! You know, when I was a child in the seventh grade in Hanford, CA, my teacher's birthday was coming up. I wrote a letter to Johnny Banks, a Country DJ with a one-hour radio show every afternoon. I asked him to say happy birthday to my teacher.

He did, but he didn't just say, "Happy birthday," and move on. He read my letter and said, "So, happy birthday, Mr. Plank. Boy, I'll bet his students get bored [board] with him!" Do you think I'd even remember the jock's name after all these years had he just driveled through a birthday list, hit the button and moved on? He became my favorite.

## It Takes Passion ... And A Village

Donna James programs a cluster of stations in San Luis Obispo, CA, including

Country KKJG. When I asked her what makes a successful station, she said, "Most important is the passion. I don't think radio creates an environment that allows this anymore. If you don't take the time to aircheck the personalities, include them in discussions and make them feel important to the success of the radio station, the passion won't be there."

Donna lists some "passion-killing" statements:

1. "If you don't like it, there are 20 people behind you who will do it — and for less money."

2. "Remember, you're not here for what I can do for you; it's what you can do for me."

3. "Don't say anything but title, artist and calls. No one wants to hear what you have to say."

4. "Don't ask why, just do it."

5. "Voicetracking sounds just as good as live."

In addition to passion, James told me it takes something else to win. "It takes a village to run a radio station," she said. "Every Monday we, as an entire on-air staff, have a roundtable discussion. We talk about promotions and station events, and together we come up with great ideas. To most people's surprise, the part-timers come up with a lot of the ideas.

"It drives me crazy to think that PDs think they alone should decide what's best for the station. If you look at the combined experience of your staff, it's probably well over 50 years. If you don't think they know what's best for the station, why did you hire them?"

**More often than not, true winners love what they're doing. They have a passion for and focus on what makes great radio.**

"Great PDs don't have great ideas, they have great people. I have found that the more they help in the creation of a promotion, the better the execution. And if the jocks don't believe in a promotion, neither will your listeners. You have to sell it to them first, and it's easier to sell the jocks on an idea they helped create."

## Make A Commitment

WGNE/Daytona Beach, FL PD Bill Kramer believes in commitment. "PDs play a vital role, but one that is ultimately small

compared to the commitment of the entire staff," he said. "A PD is a leader, but if the army doesn't follow, there is no army. Winning radio stations have staffs that are self-motivated, team-spirited, tireless and committed to understanding and following the game plan.

"They are selfless in setting their priorities, and their goals are compatible with the goals of the station overall. Their contributions to the team are always constructive, even when they question the directions through proper channels. Just as in a sports franchise, where there may be 'impact' players, it's the combined, coordinated, compatible efforts of the team that wins championships.

"Winning PDs have the ability to strategize the strengths of the radio station, the staff and the resources of the station to coordinate a tactical plan of attack in the market that emphasizes the strengths and minimizes the weaknesses of the team. A winning PD can effectively communicate the game plan, lead and motivate the team to exceed even beyond their own expectations. One thing I've seen in every winning PD is the ability to bring out the best in an individual, emphasize it and direct it to its best, most effective usage within the 'team' concept and to the betterment of the station's overall strategies."

Kramer also said that winning radio stations "create excellence" in the product and sales areas and asked, "What good is a great-sounding station that cannot generate revenue? How long will revenue last without a quality sound that generates ratings?"

Renee Revett, who programs KXKC/Lafayette, LA, believes that quality radio stations, no matter the format, need to be connected to their markets. "Winning radio is serving the listeners, the advertisers and the community at large," she said. "Only stations that truly get to know the needs, wants, lifestyles and habits of their listeners can communicate with them to build loyalty."

## Be Creative, Be Different

There is a sign in the lobby of an auto dealership in Chandler, AZ that states, "If we don't serve our customers, somebody else will." There are different cultures in most markets, but winning radio stations connect with their listeners, and winning PDs connect with their airstaffs. Radio people who are sincerely interested in doing a better job are good listeners themselves, who execute the plans laid before them in creative ways.

Please look into the word "creative." Be that word. Your station can't make a difference by being the same as every other station.

*Larry Daniels is President of Daniels Country Radio Resources. He can be reached at 480-491-9952 or dcr@ix.netcom.com.*

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# MUSIC, MARKETING, MORNINGS & MAGIC

## Thoughts on winning from Rusty, Bob, Phil and Scott

It can be argued that no person or team of consultants has had more influence on the Country format in the last 15 years than Rusty Walker and his group of Iuka, MS-based consultants. With a client list exceeding 100 stations, they have worked with some of this format's brightest people and many of our best stations.

If anybody in this business knows what it takes to be a successful programmer or the elements of creating a winning station, it's the foursome of Rusty Walker, Bob Glasco, Phil Hunt and Scott Huskey.

### Rusty Walker

#### Concentrate On The Three M's

Having been a student of radio all my life,



I realize I've now observed (analyzed, listened to, envied, copied and worshiped) winning radio stations during six different decades. And ya know what? The characteristics of a winning Country radio

station haven't really changed over the years — all the way from the late '50s to the early '00s.

There are, I believe, three major common threads that are present in all winning music stations.

**Music:** They all have a unique, credible and desirable music position. Some base their music position on quality, some on quantity and many on a combination of these attributes, but all winning Country stations are known to their listeners not just by their music, but also by the "specialness" of their music.

**Mornings:** All winning stations are known in their markets for their morning shows. Once again, the type of morning show you have doesn't really matter, as long as it is perceived to be informative, entertaining or adorable by the listeners.

**Marketing:** Winning stations understand the power and necessity of reminding their target audiences, both partisans and prospects, exactly what it is that they (the stations) offer and exactly why their offering is valuable and cannot be acquired, in its purest and most desirable form, anywhere else.

True, there are many other desirable characteristics of winning radio stations, but all are subordinate to, and extensions of, the Three M's. If you own just one of these threads, there's a good chance that you're doing OK. Own two of them, and it's a safe bet that you're doing just fine.

It's the folks who own all three, however, those who are capable of defending them against all encroachment and who aren't willing to give them up — no matter, no how

— that are sitting comfortably at the top of the winning heap.

I hate to oversimplify, but in truth the formula for winning is simple: Identify or create a valuable piece of music real estate. Build or acquire a great morning show. Market the hell out of it in whatever manner you find pleasing and effective. Then just wait as long as it takes. The final ingredient in the mixture, by the way, is perseverance, and this is by far the hardest characteristic for broadcasters to get their arms around.

### Bob Glasco

#### People Are Key; Show Biz Is The Fuel

Winning in today's compacted media environment takes a different skill set than we all grew up in radio trying to learn. For that matter, winning today in your market could very well have a different meaning than it did pre-Telecom.

Let's talk about what winning means in today's world. Assume that you're in a cluster of stations (aren't we all?). Which one of your stations can convert rating points to dollars the most efficiently? Sorry, but in many markets it won't be the Country station. That means we usually come second (or worse) when it comes to allocating resources to fight the battle. For a Country station, this can mean trouble.

Too many people in our business think that just because they own the Country station(s) in the market, they don't have to invest in things like marketing and research to maintain their audience share. Wrong! If there is one thing responsible for our soft ratings over the past few years, it's the prevalence of this attitude.

We've all heard the old saying "A terrible thing happens when you don't advertise ... *nothing!*" This certainly applies to a radio station. Yet there are some stations that have managed, through it all, to have what qualifies as success in not only their clusters, but in our industry as well. We're privileged to be involved with some of these great radio stations. There is one common thread that runs through them all: They are heavily invested in their people. Not necessarily with big salaries, but with an emotional investment.



People in our business are a bit more sensitive than folks you might meet working for IBM or Xerox. They put a lot more of themselves into what they do for a living. Because they are baring themselves on the air and on the street, they are often more emotionally tied to their place of employment. They like to feel that management has their best interests at heart. It takes a special kind of management to deal with folks on this level.

They all know it's a business, and they all know that we're in business to make a profit. That doesn't stop them from being more emotionally driven than most people in the work force. The companies that realize this and invest in their people will always come out on top.

It's certainly possible to have short-term gains with a scorched-earth management style. If you're a slave to Wall Street, as some companies have made themselves, that may be the only way that you can run your company. Shame on you if that's the case. You have to wonder how long companies like that can continue to be viable. It's hard to invest in a company whose business model is built in monthly increments.

While people are the key, good, old-fashioned show biz is the fuel. Every station that we've ever been aware of that was built solely on its music image has failed — or you can hear the clock ticking on them.

We work with stations that are in markets where researchers have told us that the Country share index was, say, a 4.5, yet our station has an 8. How does this happen? It happens because of good people who understand that their job is to entertain the listeners. That may mean playing their favorite songs, but it *always* means more than that.

We know when we have a station that's working. The local team talks about the listeners taking ownership of the station. The listeners have adopted the station as part of their circles of friends and, sometimes, as part of their families. How would you like to come into a market and wage an offensive battle against that kind of radio station?

That's also the time when a station can transcend, at least on a local level, what traditional time buys would set as a cost per point. We work with one station that routinely gets more than twice the market price for its units due to the station's personality and place in the market.

It all boils down to what we all know but have, for one reason or another, had to ignore for the past few years: Good people and entertaining radio go together to form a bond with the listener. I don't mean to oversimplify. There are any number of other elements

that go into the recipe, but those are the basics you must have to begin.

### Phil Hunt

#### Habits Of Success

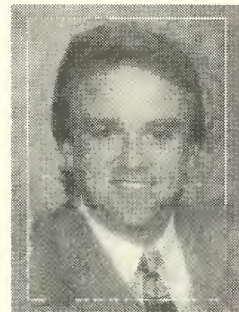
It seems, in 2001, that the radio ratings game has been more like a round of *The Weakest Link*. After every Arbitron ratings period there are one or more legendary radio stations that say goodbye to the top-of-the-heap position. Yet there are also a handful of stations in various-size markets that hang on.

What is it about these stations that makes them so sticky with their No. 1 ranks? Is it luck, legendary call letters or divine dial positions? Honestly, it may be one or all of these. But, after much consideration, I've narrowed it down to a handful of traits that *all* survivor stations have in common. So here, with great respect to Stephen R. Covey, are my Seven Habits of Highly Successful Radio Stations.

**Integrate The Future With The Past.** We've all read the *Cheese* book, and we know things are different now. But that doesn't mean that you have to completely abandon what made radio great. Technology is a wonderful thing. Voicetracking, for instance, has been a liberating, cost-saving tool for many stations. However, if we forget that we're in the entertainment business, and if we don't monitor how our station sounds day to day, we're guilty of putting out product that sounds good technically but is sterile to the ear.

Do you know what magic sounds like? I do. I still hear it on the successful stations of today. But, sadly, I hear and see more stations trying to rely on technology rather than magic to get them to the ratings promised land. It still boils down to magic. How much of it is on your radio station?

**Have The Courage Of A Strategist.** Great radio stations understand their "advantage point" — their true point of differentiation. They home in with laser-beam focus and sell this to their listeners again and again on the air. When their product is challenged on this point, they will defend it to the death. The competition is almost always rendered weak, because the successful station knows when to react. This is because the successful station understands the strategy behind its success.



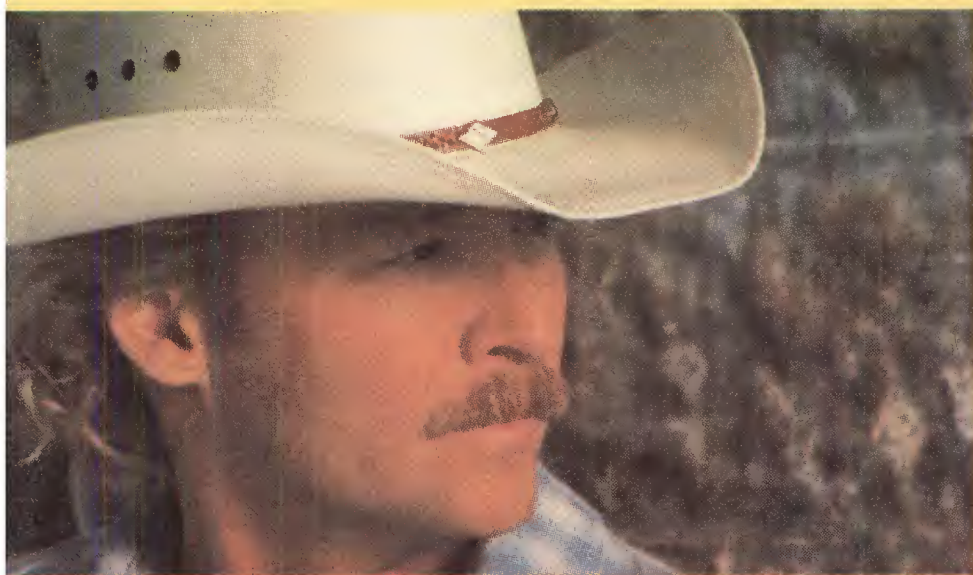
Continued on Page 61



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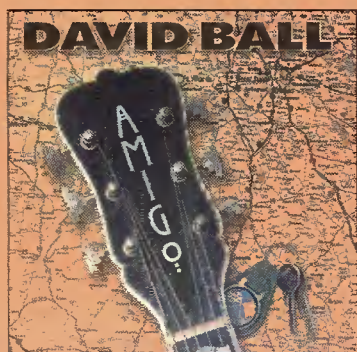
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# A SENSE OF COMMUNITY

## Buzz Brindle comments on professionalism, voicetracking and changing expectations

When it comes to research, the common approach is to determine what listeners want and then give it to them. "That's part of it," says WGNA/Albany, NY PD Buzz Brindle, "but you have to give them more than that. You have to give them a sense of community and family."

"People seek out certain radio stations to accomplish certain things," Brindle continues. "Especially in this day and age, when everything is changing so rapidly and moving so rapidly, local radio has the benefit of being able to create a family connectedness. Ten in a row is nice, but it doesn't mean anything. Everyone can do 10 in a row. It's what comes between that — the people and humanity — that really sets you apart."

### A Solid Bond

Once that familial bond is there, it's solid. But how can the airstaff create that sense of community in the first place? "To a certain extent, I encourage them to be themselves on the air," Brindle says. "I understand where John Sebastian was coming from back in the '70s, when he was trying to reduce the negatives, but I think you can't be afraid to make mistakes. To err is human, and it's OK to make mistakes — as long as you learn from them."

"Because I come from a background as an air talent, I always found that I responded best when my management trusted me, when they presumed that I had competence, when they presumed that I had commitment and presumed that I had intelligence. Frequently, I screwed up, but I learned from it. I also learned that some people are better than others."

"You have to encourage the airstaff to have fun and to share their humanity on the air. That's one thing I've always tried to do. It's hard to be real on the air. Somebody sent me an aircheck of myself from 30 years ago, and with it one of those things that I'd sent to somebody working for us where I'm telling them to be real. When I listened to myself on that tape, I sounded so stilted, but I thought I was being real at that point."

"It's a learning process. It's really hard to be Bob Kingsley or Gerry House. It takes a while to become them. Some of us will never become them, but it can be a goal."

Research and observation are other important elements in creating a feeling of community. "You're constantly learning," Brindle says. "Whether it's Alternative, Country or CHR/Rhythmic, the people who listen to those formats share a very similar lifestyle. The nuances make them different, but they're very similar."

Brindle suggests that air talent can make a personal connection with listeners by telling anecdotes or sharing letters, e-mails and newspaper stories. Still, it is becoming increasingly difficult to achieve local celebrity status.

"Especially in this day and age, when it's obvious that we've all become subcontractors, you can't take it for granted that you're going to be a part of a radio station for a long time," Brindle says. "To a certain extent, we've been lucky enough to know that jobs are frequently short-lived in this business. If you're at a radio station for a long period of time, that's a blessing, but it is unusual."

### Professionalism

"You've got to recruit and maintain a strong, competent, competitive, committed airstaff," Brindle continues. "That's really important. But you also need a promotions director who understands marketing, programming and sales. There seem to be a lot of promotions folks out there who think that being a promotions director is hanging banners at remotes and going out and partying."

"I still find, to my frustration, that those of us in programming have to convince management that this is a profession, that we are professional craftspeople and that this is not a sandbox. Unfortunately, there are times when the airstaff reinforces that."

"The fact of the matter is that the salespeople are viewed as valuable because they bring in revenue and something tangible and that people who are in programming are viewed as disposable because what they do is not viewed as a craft. The way we compensate people for doing voicetracking says that."

"My position, which doesn't make me particularly popular with corporate management, is that if I've got a jock voicetracking a five-hour show, they should be paid for five hours, not for the hour or two hours it takes to do the show. By comparison, you have two account executives working on 10% commission. It takes one two hours to close a \$10,000 deal and another five hours to close a \$10,000 deal. They both get 10% commission. The one who works two hours doesn't get less."

"When you're on the air, you're basically making a sales pitch. You're trying to encourage your clients, the listeners, to expend their capital — their time and attention — on your radio station in order to rent that space to the advertising clients so they can encourage those people to spend their discretionary income on their products."

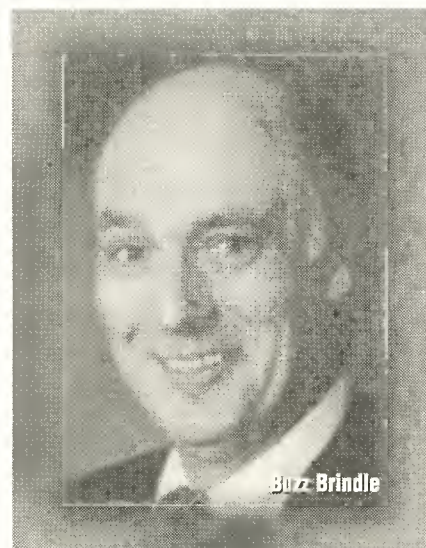
### Great Expectations

It comes as no surprise that listeners are more specific than ever about what they expect to hear on their favorite stations. "After Reagan deregulated radio in the mid-'80s and all these new FMs came on, listeners

essentially became the program directors," Brindle says. "What they expected from radio changed."

"That's why we've become more narrow in the product we offer. It's not because we're narrower or that we want to be narrower — like the music industry seems to think — it's because of the listener expectations. You see that in terms of the sharing. If my particular taste is country, hip-hop or alternative, I know where to go to hear that. And when I turn it on, I expect to hear it."

"When I turn on WGNA, I expect to hear country music that reflects today's tastes. I don't expect to hear the legends on this radio



station because that's not what I'm looking for at this point in time. Because there are so many radio stations, it forces us to become more like a boutique, and it gives power to the listener. That's been the biggest change in terms of what they expect from us. Other than that, I don't think it's changed that much."

Regarding a station's music, Brindle says, "I tend to think of it as a marketing tool, in terms of describing to the audience what you are and what they should expect of you. Your music mix serves that function in many ways. If you think of it in terms of a 30-second commercial, when you watch or listen to that commercial, you know what you're going to expect from the product. Music does that, in many ways, for radio stations. Then it comes down to the essentials of which specific songs."

Brindle credits former consultant Bob Moody and current WGNA MD Bill Earley for making the right musical choices for the Albany market. "Bill Earley has been our MD for years, and he brings a lot to the table, in terms of history, that I don't have," Brindle says. "I've only been doing this in a Country format for five years. I can always rely on Bill, and most of our airstaff have been here for 10 years."

Even at a time when life as a radio personality has become more nomadic than ever, Brindle contends that the stability of the airstaff is essential to a station's long-term success. "I've always thought it was important," he says.

"Perhaps I'm just sentimental about this, but it goes back to the relationship between the radio station and the listener. If you're a CHR station, maybe they don't notice the changes as much; but if you're a Country station, people notice."

### Performance

As far as suggestions for other Country programmers, Brindle says, "I love to hear unique radio stations with characters. I miss that. In terms of voicetracking, obviously, Clear Channel is very committed to that. I've done voicetracking, and I don't really have a problem with it, per se."

"It reinforces the fact that when you're on the air, it's an acting gig. People who are in the acting profession have to deal with whatever venue they're in. If they're working onstage, they have to project their voice to the back seats. If they're working in film, they have to keep things relatively subtle because of that big screen. If they're working in TV, they have to be a little less subtle because of the smaller screen."

"You have to create your performance in the context of the delivery mechanism. The same thing is true for radio. When you're voicetracking, the challenge is to create the illusion that you're live. How to do that is up to the individual, but that is the real challenge."

"When I was doing voicetracking, I had to chuckle when I'd hear guys brag about how they could do a six-hour show in 40 minutes. I knew how long it took me to voicetrack a four-hour show. Maybe I was being more of a perfectionist, but it was telling me that they weren't working very hard at it and probably weren't being successful at communicating what they would have in a live performance."

Brindle says programmers must be ready for change, although he's quick to point out, "Anticipating change is tough. We've learned that we've maybe become a little too AC. I came here from programming an AC station, and I was rather surprised at how quickly we turned over the music. Then Larry Rosin presented his study at CRS, and we slowed down the turnover."

What is the map to a station's success? "It's attitude, confidence and luck," Brindle says. "Just look at this year's Super Bowl. To a certain extent, it comes down to being committed. And it comes down to attitude as well."

# DON'T FORGET THE PASSION

## Mike Hammond matches passion for the music to passion for WIVK

For WIVK/Knoxville PD Michael Hammond, one of the biggest keys to success can be summed up in one word — passion. “From a music standpoint, Country is the most passionate format in radio,” he explains. “You can listen to songs and the passion that comes from the music, but we at Country radio often fail to match that passion with our people on the air, our imaging or our promotions.”

Hammond admits that it's not necessarily easy for air talent to match the passion of the music, but he says that's exactly what listeners hope to hear. “With voicetracking and consolidation, it's getting more and more difficult to do,” he says. “Even in our morning shows, sometimes you don't hear that passion, that magic that comes through the speakers. People are still looking to radio for that magic. They want to hear that magic coming through those speakers.”

“My slogan and philosophy is that there are three kinds of people: those who make things happen, those who watch things happen and those who say, ‘What happened?’ If we sit back and watch our shares erode and see our sales go down, we say, ‘What happened?’”

“At WIVK, we choose to be proactive. We want to match the passion that's in the lyrics of the songs. We want to make it a passionate radio station and to put that magic back through the speakers.”

Identifying passion is one thing, but creating it on the air is another matter. Explaining his approach, Hammond says, “I try to unleash brain power from our staff. I want them to be creative and not to do things the way we've always done them. I encourage them to do what FOX has done against CNN.”

“CNN became a very boring network. Then, all of a sudden, FOX came on, and they're doing some new things. They're edgy, and they're paying attention to their presentation. When CNN was sitting back and doing things the same old way, some young upstart came in and took its audience.”

“We want to be the FOX of radio. We want to be cutting-edge, we want to be creative, and we want to do fun things. I remember listening to radio growing up. Radio was fun to listen to then. The announcers were doing fun things on the air with listeners and contesting. The imaging of the radio station was key then, and it's key today. We should let our imaging people have fun with our production elements. It's basically about having fun on the radio.”

### Personalities Or Voices?

Is your station's airstaff filled with personalities or just voices? Hammond shares a great explanation of the difference between the two used by one of the greatest personalities of all time, the late Wolfman Jack: “I said, ‘You're a star. Tell me the difference between a personality and a voice on the



radio.’ He said, ‘If you're in demand, you're a personality. If you ain't in demand, you ain't a personality.’ I tell this story to people and say, ‘If the car dealers don't want you to do their remotes and the schools don't want you at their fairs, you're not a personality; you're a voice on the radio.’”

When Hammond asked Wolfman Jack how to become a personality, the radio veteran responded, “Boy, the minute you don't give a damn is the minute you become a personality.”

“What he was saying is that, if we sit around and are scared to death to do anything because we're going to get a phone call from the GM, the PD or a listener, we're never going to be personalities,” Hammond explains. “Your big personalities are those who get on the radio and just let it fly.”

“I wouldn't have Howard Stern on my radio station, but Howard Stern is successful. A lot of times we handcuff our people. We won't let them be themselves, and we won't let them have fun on the radio.”

Defining the term *fun*, Hammond says, “Fun and funny are not necessarily the same thing. Everybody strives to be funny, and it's extremely difficult to be truly funny. But you can be fun and have a fun atmosphere without telling jokes and one-liners. It's a matter of letting people be themselves. We hire people as talents on the radio, but we put liner cards in there for them to read, and they get bored. I try to create an environment in the control room where they have a lot of creative freedom.”

Aside from inspiring the air talent, what are some other ways to create a sense of fun? “Through the imaging, getting a good pro-

duction director,” Hammond says. “The production director is the unsung hero at radio stations.”

“When you have a production person who is really creative, they're usually spending most of their time on spots, which is a revenue generator. But having somebody who's really fun, who can write creative commercials and promos — that can create the sound of a fun radio station.”

### Audience Expectations

Over the years Hammond has seen changes in what listeners expect from WIVK. “We've had to change, especially in our news and information services,” he says. “Five years ago we'd do longer stories in our newscasts, and most of them would be local stories. We didn't really worry about what was going on nationally.”

“Now, because of national events, what happens in New York directly affects the people in Knoxville. We're having to take a look at our news content and what stories we choose to air. Do we want to spend time talking about the local city council meeting when they've had a routine session, or do we

**“We want to match the passion that's in the lyrics of the songs.”**

want to talk about the firefighters in New York or about John Walker being arraigned? These are stories that affect everybody.”

At WIVK, one of the goals is for listeners to spend quality time with the station. “We're looking at the whole notion of making appointments with our listeners,” Hammond says. “There was a time when you could say that if you got them listening for five minutes longer, you could change your TSL.”

“Now we're finding that if you've got to pick up your kids from daycare at 5:00, and you're going to have to pay a penalty for every minute you're late, you may listen to the radio station for just five minutes, no matter what the station does, because you've got to pick up that kid. We're learning, as an industry, to set appointments with our listeners, like saying in the morning, ‘Join us again this afternoon,’ or, ‘Join us today at lunchtime.’”

“We're getting smarter in terms of matching our programming to people's lifestyles. It's unrealistic to expect someone to sit and listen for an hour or two hours to win a pair of tickets to something. But if you can make appointments with your listener through your con-

testing and special programs, you can recycle those people.”

“When thinking about the old adage of trying to get them to listen for five more minutes, you need to realize that their schedule is much more important. They're just not going to do it.”

WIVK is a Country station, but it has maintained a solid image as a community-oriented radio station. “When 9/11 happened, we went solid to ABC News and our local newspeople,” Hammond says. “For 24 or 36 hours we didn't play a record. In the aftermath we were constantly doing updates.”

“As stations have dismantled their news departments and just had the morning co-host reading a few news headlines, Country radio has given up its news and information image. That's the reason News/Talk stations have done so well. In our case, we chose not to do that over the years. We try to keep that local flair and local news image.”

### The Music

Explaining his optimism about country music's future, Hammond says, “I always take what Nashville gives me. If Nashville is in a slump and the music sucks, then I'm going to be more gold-oriented than recurrent-oriented. But I don't think the music sucks right now. We've got some great new artists and good songs, so I'm more aggressive on the new songs than I have been in the past year or so.”

“When you've got Blake Shelton and Cyndi Thomson and Trick Pony with great records, I feel like I'm getting product that's going to help the station. I think the music coming out of Nashville is the best it's been in two or three years.”

Hammond is also making listeners aware of promising new acts. “We have special imaging for new records,” he says. “When Shannon Lawson was here, we had him do a promo that we're using before we play his single. We're really highlighting the fact that these are new artists with new songs. We do a whole imaging campaign around new songs to identify who the artist is.”

“A lot of stations make a big mistake when they don't highlight new songs. There seems to be something in the backs of their minds that says that if they play songs by unfamiliar artists, people are going to go where they can hear more familiar songs. So they play an old Garth or a 1990s George Strait single, as opposed to something else.”

“I had that mentality, but I changed it, because I think the product is good. Stations make a mistake by not playing good passion records that are good songs and then having their people on the air telling listeners that this is a hot new artist and that they think their record is pretty good.”



**In a world of consolidation, shrinking playlists,  
corporate control, and a stagnated format...**

**take heart.**



**BRAD MARTIN**

**"Before I Knew Better"**



**TAMMY COCHRAN**

**"I Cry"**



**TY HERNDON**

**"Heather's Wall"**

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**THE MUSIC. THE PASSION.**



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# READERS' POLL

R&R's annual Country Radio Readers' Poll, now in its 26th year, features the only slate of award winners selected solely by PDs, MDs and their choices in eight categories of excellence. They were asked to list their personalities at our Country reporting stations. They were asked to list their choices in eight categories of excellence.

## PERFORMER OF THE YEAR

## BEST ALBUM

## SET THIS CIRCUS DOWN

### TIM MCGRAW



R&R readers voted Tim McGraw Male Vocalist of the Year for the past three years, but this marks his first win as Performer of the Year. It's not surprising, considering that he had the top-grossing country tour of 2001 — and one of the highest-grossing tours overall. As the eighth highest-grossing solo artist on tour last year, McGraw found himself listed alongside some of the world's biggest names, including Madonna, Eric Clapton and Janet Jackson.

- Released in April, *Set This Circus Down* was the

top-selling country album of 2001, moving almost 2 million copies. It won Country Album of the Year at the American Music Awards and was nominated for a Grammy. The Curb recording artist's career sales now total more than 25 million since his debut in 1993.

- Two of the album's tracks topped the R&R Country chart — "Grown Men Don't Cry" (a two-week No. 1) and "Angry All the Time" (a three-week No. 1 that included harmony vocals by his wife, Faith Hill).
- McGraw added to the collection on his mantle again last year, winning a Grammy, two American Music Award trophies and the CMA's coveted Entertainer of the Year award.
- He was in Los Angeles last week to film his sixth television ad for his tour sponsor, Bud Light.
- McGraw's new album, due in November, is expected to be a collection of remakes of some of his favorite songs from the past. He's also planning a duet album with Hill.

## MALE VOCALIST OF THE YEAR

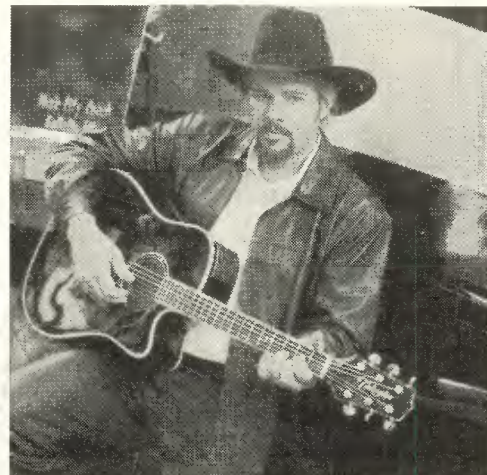
### TOBY KEITH

After Keith won Male Vocalist of the Year trophies at last year's CMA and ACM awards shows and sold more than 2 million albums in 2001, R&R readers acknowledged his stellar year by naming him their Male Vocalist of the Year. With the release of last year's *Pull My Chain*, Keith proved he is a force to be reckoned with: The album nears double-Platinum status and is his biggest- and fastest-selling album to date.

- Keith's first awards came last spring at the ACMs, where he also received Album of the Year for his previous DreamWorks project, *How Do You Like Me Now?!*
- Keith began last year enjoying a four-week stay at No. 1 with "You Shouldn't Kiss Me Like This," the final single from *How Do You Like Me Now?!* Upon the release of *Pull My Chain* he scored another chart-topper with "I'm Just Talkin' About Tonight" and landed at No. 1 for three weeks with "I Wanna Talk About Me."
- A respected songwriter, Keith won BMI's prestigious Songwriter/Artist of the Year award last year.
- A major concert draw last year during Brooks & Dunn's Neon Circus and Wild West Show tour, Keith kicks off his own Unleashed tour on March 14 in Evansville, IN.
- Keith has become popular as a pitchman for the 10-10-220 long-distance service alongside football legend Terry Bradshaw and baseball great Mike Piazza. He has appeared in six national and cable TV

commercials for the company. One of those spots recently ranked as the second highest-rated commercial on TV.

- Along with his TV commercials, Keith also guested last year on *Hollywood Squares*. His guest appearance on CBS-TV's *Touched by an Angel* garnered the show's largest viewership of the season. Keith also performed on the recent NBC-TV Olympic tribute, *Allstate Presents an All-Star Olympic Salute: Countdown to Salt Lake City*, performing his latest single, "My List."
- The opinionated singer will get another national forum in a Q&A feature appearing in the April issue of *Penthouse* magazine.



## FEMALE VOCALIST OF THE YEAR

### MARTINA MCBRIDE



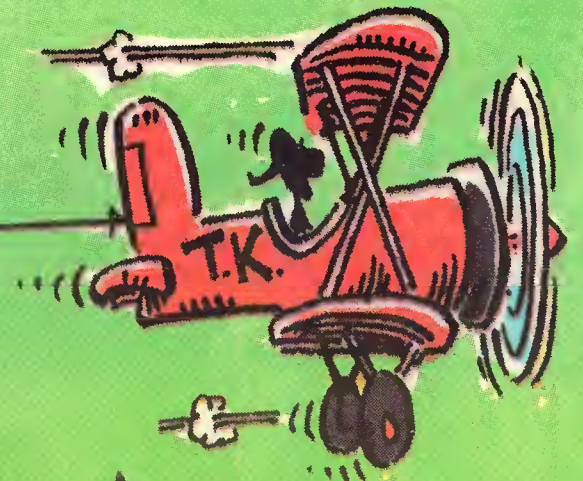
Martina McBride's latest single, "Blessed," is an appropriate statement to make as she celebrates her 10th anniversary as an RCA recording artist. As a milestone of her accomplishments, McBride's *Greatest Hits* CD was released in September and received Gold certification within 30 days.

- McBride took to the road last summer with one of her idols, Reba McEntire, and Sara Evans, Jamie O'Neal and Carolyn Dawn Johnson for the adventurous and highly successful Girls Night Out tour.

- An avid supporter of anti-domestic violence causes since the release of her stirring song "Independence Day," which addresses the issue, McBride became the national celebrity spokesperson for the National Network to End Domestic Violence last year. She distributes material about the problem at every one of her concerts.
- McBride performed her first ever pay-per-view concert last year at the Orpheum Theatre in Minneapolis, where she was joined onstage by good friend Tim McGraw. *Martina McBride's Greatest: Live in Concert* was seen throughout North America.
- McBride will be featured in the April issue of *Ladies Home Journal*, the June issue of *Rosie* magazine and is currently featured in a campaign for Easy Spirit shoes in both magazines and retail stores.
- Her touring plans for the year are still being finalized, but she will tour this summer and is putting together a Christmas tour as well.

Continued on Page 58

Time Sure Flies When You're Having Fun...



### ACM NOMINATIONS!

- ✓ ENTERTAINER OF THE YEAR
- ✓ TOP MALE VOCALIST
- ✓ VIDEO OF THE YEAR  
"I Wanna Talk About Me"
- ✓ ALBUM OF THE YEAR  
PULL MY CHAIN
- ✓ SINGLE RECORD OF THE YEAR  
"I Wanna Talk About Me"
- ✓ SONG OF THE YEAR  
"I Wanna Talk About Me"

**PULL MY CHAIN**  
approaching  
double platinum

#### FEATURING

The #1 single  
"I'm Just Talkin'  
About Tonight"

The 5 week #1  
"I Wanna Talk About Me"

And the current hit  
"My List"

**HEADLINING TOUR**  
"Unleashed"

AND STAR OF  
THIS YEAR'S  
CRS SUPER FACE SHOW!



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## READERS' POLL

## GROUP OF THE YEAR

Continued from Page 56

## LONESTAR

The members of Lonestar definitely know a thing or two about momentum. After all, the Texas foursome last year managed to top the mega-hit success of the crossover ballad "Amazed" with an even bigger blockbuster, "I'm Already There." Taking on special meaning in the wake of the Sept. 11 tragedy, "I'm Already There" became a theme song for many military personnel serving overseas.

- The BNA track spent six weeks at No. 1 on the R&R Country chart and garnered Lonestar two Grammy nominations, for Best Country Performance by a Duo or Group and Best Country Song. They performed the song, their seventh No. 1 single, on *Good Morning America* recently, as a surprise for a Naval officer and his family.

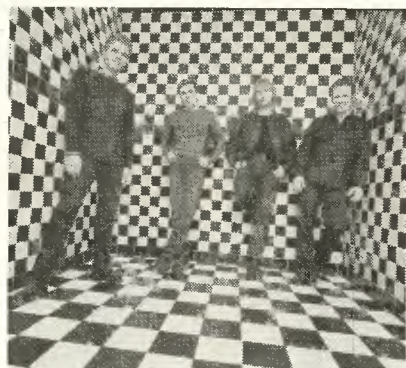
- Lonestar's album, *I'm Already There*, reached Gold status in less than one month and is currently approaching Platinum. The group's total album sales are nearing 6 million units.

- The band were named CMA's Vocal Group of the Year in 2001 and also won the organization's International Artist Achievement Award, which recognizes outstanding achievement by an artist or group outside the U.S.

- Lonestar work tirelessly on behalf of the American Red Cross, helping raise money for the organization, and were recently appointed to the first-ever National Celebrity Cabinet for the Red Cross, along with several other celebrities.

- The quartet recently performed for President Bush, Secretary of State Colin Powell and other dignitaries at a reception hosted by Utah Gov. Michael Leavitt preceding the Winter Olympics opening in Salt Lake.

- The group are expected to perform "I'm Already There" when they take part in a Memorial Day TV special with several other artists and celebrities.



## VOCAL DUO OF THE YEAR

## BROOKS &amp; DUNN



Brooks & Dunn proved they are still one of the hottest acts in country music in 2001 with the release of Arista's *Steers and Stripes* album, which yielded two No. 1 singles — "There Ain't Nothin' 'Bout You" and the patriotic "Only in America."

- The album's first single, "There Ain't Nothin' 'Bout You," spent five weeks at the top of the charts. The song's video was also featured in national commercials for Brooks & Dunn's tour sponsor, Coors beer.

- Sales totals for *Steers and Stripes* have pushed the duo's career total to more than 20 million,

making them one of the top 10-selling country acts of all time.

- Last year's Neon Circus and Wild West Show tour with Toby Keith, Montgomery Gentry and Keith Urban blazed a trail across the nation and grossed more than \$17 million.

- The Neon Circus and Wild West Show was nominated by *Pollstar* as one of the Most Creative Tours of 2001, alongside such other tours as Elton John & Billy Joel and Tony Bennett & kd lang. The second Neon Circus tour kicks off in April with Dwight Yoakam, Gary Allan, Trick Pony, Chris Cagle and Cledus T. Judd. The tour is slated to run through the fall.

- Brooks & Dunn's popularity as a team continued throughout 2001 with wins as the CMA's Vocal Duo of the Year and the Academy of Country Music's Duo of the Year.

- The duo recently performed in Salt Lake City at the Olympic Medal Plaza during the Winter Olympics. Their performance was broadcast as part of NBC-TV's evening wrap-up coverage.

- This Sunday Brooks & Dunn team up with ZZ Top at the Grand Ole Opry House to tape an episode of *CMT Crossroads*, a series that features country and rock acts sharing stories and performing together.

## BEST NEW ARTIST

## BLAKE SHELTON

Blake Shelton got the attention of country fans in 2001 with an answering-machine message attached to a career song. That song, "Austin," helped Shelton break out of the newcomers' pack to launch a career that shows no signs of slowing in 2002.

- The Oklahoma native had an amazing freshman year, with his self-titled Warner Bros. debut becoming the second best-selling release by a new country artist in 2001. "Austin" became a favorite among fans, staying atop the charts for a remarkable five weeks.

- Shelton's latest single, "All Over Me," was co-written by one of his all-time idols, Earl Thomas Conley. Another of his idols, the late Hoyt Axton, took him under his wing when Shelton first came to Nashville after Shelton met Axton's mother, songwriter Mae Boren Axton, at an Oklahoma show.

- As the celebrity spokesperson for the Ford Motor Company's "Country Rough and Built Ford Tough" campaign, Shelton recently filmed a commercial for a local dealership in Dallas and received a reward for his hard work — a Ford F-150 King Ranch edition pickup.

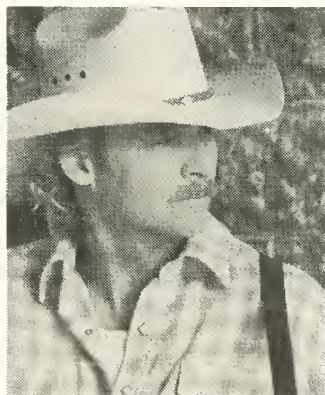
- The success of Shelton's debut single also garnered him a nomination as Favorite New Country Artist at this year's American Music Awards.



## BEST SINGLE

"WHERE WERE YOU  
(WHEN THE WORLD STOPPED TURNING)"

## ALAN JACKSON



No one captured the breathlessness of watching the horror and aftermath of the Sept. 11 tragedy more succinctly than Alan Jackson in his heartfelt, emotional ballad "Where Were You (When the World Stopped Turning)." The song united the country in its grief and helped put words and a melody to the feelings stirring within the hearts of all Americans at our most difficult hour. Proving the healing power of music, the song instantly struck a chord with fans when Jackson debuted it on the CMA Awards in November.

- Within 24 hours of the broadcast hundreds of radio stations had downloaded Jackson's live version of the song and added it to their playlists. The song consequently went to No. 1 faster than any other Country single in the past four years and

propelled Jackson's Arista album, *Drive*, into record-breaking sales of over 420,000 units in its first week of release.

- The song became Jackson's 29th career No. 1 and his 21st as a writer — an unprecedented feat that places him at the top of ASCAP's No. 1 Club. The lyrics of the song were entered into the U.S. Congressional Record late in 2001.

- Earlier this month *Drive* was certified double-Platinum by the RIAA for shipments of more than 2 million copies. Jackson has sold over 36 million albums worldwide since his 1990 debut, "Here in the Real World."

- In an ongoing effort to give back to his hometown and community, Jackson performed a benefit concert and donated a Corvette for auction to help raise money to build the Newnan-Coweta Children's Shelter in Newnan, GA in October. Over 200 children whose lives are in turmoil due to violence or neglect will benefit from Jackson's generosity.

- His album's title track, "Drive," is a tribute to his late father, a mechanic who worked in the Ford plant near Newnan for many years.

# BLAKE SHEMION



**Best New Artist**  
**R&R 2001 Readers Poll**

**Thank you country radio!**

*Blake  
Shelton*

**"Ol' Red"** (itchin' to have a little fun)

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On your desk now

# MICHAEL MASON

and his debut single

# Cape Lonely



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On Guitar or  
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Craig Fletcher

Executive Producer:  
David W. Mahon

Written by:  
Paul Evans Pedersen, Jr.  
& Mary Lynn Hodges



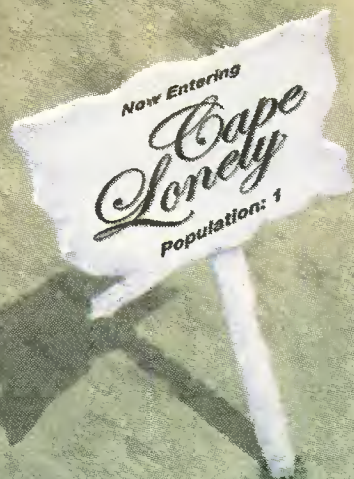
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**"No man's an island  
'til the love he has is gone...  
alone and so deserted,  
your memory's all I've got to live on,  
...and I miss you more each day,  
in every way, out here on Cape Lonely"**

*"There's something special happening here." Ron Brooks/PD-WCOS*

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It's not just a song, ...it's an anthem and a place that everyone on earth has been to and continues to go to, when their heart feels marooned in life. Whether you've known it's name or not, that place we all go to is really "Cape Lonely". Listen & discover for yourself why this song and Michael's voice is captivating audiences everywhere, including those that don't even like country music.



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### Promotion Contacts:

Anne Weaver: (615) 367-2399

Sam Cerami: (800) 964-6912

Jack Pride: (800) 300-2728

Young/Olsen: (615) 321-4433

Diane Richey: (615) 320-7618

Dick Watson: (480) 464-9069

Debbie Gibson-Palmer: (800) 925-3123

Preview the album @ [www.capelonely.com](http://www.capelonely.com)

## FOCUS ON SUCCESS FOR FALL 2001

Continued from Page 38

country in the face of terrorism. They are now expressing a growing need for the familiar and safe, making it harder than ever to find a way to successfully expose new songs by unfamiliar artists, which is the format's best hope for drawing interest from younger listeners.

### Cume Up, TSL Off In Fall

Adding to the problem of exposing new music: Country's cume was up, but the format's time spent listening was down. Twenty-eight McVay Media Country clients did weekly callout during the fall, and I asked the research companies that fielded it to tabulate the 12+ cume rating (the percentage of all respondents they reached who reported that they listened to Country radio at least once a week) for all Country stations in their research for the four months starting in August. Among the findings:

> 12+ weekly Country radio cume appears to have been up. October posted a 7.5% increase from August. November's cume continued to increase, up 9.9% from August.

Unfortunately, the data isn't as positive when it comes to the incidence rate of people who qualify for Country callout (those who say they listen to a Country station "the most" or claim that they at least "listen more than an hour a day" to Country).

> 12+ Country PIs were down 19.2% from pre-9/11 levels. This may explain why songs overall have tended to take much longer to test as familiar, even in the case of major artists like Garth, Reba and George Strait.

The fact that Arbitron's national summer 2001 data had been showing a slight resurgence of younger demos (even 25-34 men) for Country is possibly a very positive sign. New, younger listeners coming to Country might also play a role in the length of time it has been taking for new music to test.

So, is the glass half full or half empty? Hopefully, the 2002 ratings will show that new cume converting to heavier users.

My approach to dealing with this potentially and, hopefully, very positive climate for growth in 2002 (more P2s and higher cume overall) — a climate that is also potentially dangerous (declining "station most listened to" averages in the wake of 9/11) — has been to expose more familiar superstar music.

### Things Have Changed — Forever

Many things have changed, at least for the immediate future, as a result of 9/11; the war on terrorism; airline, Olympic and Super Bowl security concerns; and anthrax scares. In nonmusical elements, it appears that our audience is responding to foreground material and marketing that are honest, kind-spirited, informative, warm-hearted, secu-

city-based, family-oriented and, of course, occasionally funny.

Arbitron's own November 2001 study reinforces this and examines how the radio marketing landscape has changed since the Sept. 11 attacks. It offers recommendations on how radio can respond most effectively as the nation moves forward.

> **Listeners Praise Radio's Crisis Coverage:** Over one-third of all Americans report that they are listening to radio more now than they did before the attacks, and almost half of black and Hispanic listeners say that they have increased their listening since Sept. 11. Interestingly, however, the attacks have not changed listener preferences, and the vast majority of listeners are still tuning in to their favorite stations.

> **Changing Times Call For New Marketing Messages:** One area that has changed dramatically is the way listeners feel about messages in advertising and programming. Forty percent of listeners say that they are more likely to patronize companies whose advertising mentions their contributions to a relief fund for victims. Somewhat surprising is the fact that relief-fund donation messages motivate younger listeners most strongly.

> **New Outlook On What's Funny:** Not surprisingly, one out of four Americans report that their perception of "funny" has changed somewhat. With humor playing such a large role in advertising and programming copy, this is a very crucial issue for radio to consider as we move through these uncertain times.

Offering his take on the report, Arbitron

Manager/National Radio Sales John Snyder says, "Overall, it provides some welcome news for radio. Listeners have always had a close relationship with their favorite radio station. In stressful times like today, radio provides an important escape from the problems of the world.

"With proper care, that relationship can become even closer as people look to radio for both stress relief and timely information."

The complete study is available in the "Free Studies & Reports" section of the Arbitron website at [www.arbitron.com/radio\\_stations/studies1.htm](http://www.arbitron.com/radio_stations/studies1.htm).

### Follow TV's Comedy Lead

As we navigate these unfamiliar waters, talent need to study the comedy of Bob Hope, Red Skelton and Johnny Carson during earlier troubled times. People crave humor in these difficult times, but what is considered funny has clearly changed. When in doubt, follow the lead of the likes of Craig Kilborn, David Letterman and Jay Leno. Today's best late-night TV comedy, as with everything we do right now on the radio, needs to comfort a country in crisis.

Having gone through this incredible period of history with our listeners will make all of us better, more informed and more sensitive communicators, not just music stations, and will strengthen our format's already strong psychographic bond with its listeners.

*Jaye Albright is President/Country, McVay Media. She can be reached at 440-892-1910 or [albright@usa.net](mailto:albright@usa.net).*

## MUSIC, MARKETING, MORNINGS & MAGIC

Continued from Page 50

**Reintroduce Your Greatness.** Just because you did something great for your listeners 10 years ago doesn't guarantee that anyone will remember it today. In other words, continued success means reintroducing your audience to the quality that made you great. That means you should advertise on the air and off. When is the last time you did an advertising campaign for your station? When is the last time you did something for your listeners that made them say "Wow"? Great stations do this consistently.

**Focus On The Listener.** Radio isn't rocket science. That's why I'm constantly amazed at its focus on everything except the listener. The station that's closest to the listener's wants, desires, needs and emotions is the station that wins. How do you find these things out? You must ask. Successful radio stations become lifelong voyeurs of their listener's world.

**Have The Patience To Train.** One of the hardest things to do is find the time to invest in a person. For the most part, I've spent my professional career teaching people about radio. Great radio stations do the same thing with their employees. When someone is given the ability to grow professionally, their attention and commitment levels double. The motivation of people has changed. They

have to see the benefit to them of giving you their blood, sweat and tears. Great stations produce great future GMs, PDs and MDs.

**Have A Passion For Winning.** I like being around competitive people. Once you've been a part of the Number One Club, nothing else will do. Stations that are highly successful are those filled with people who are proud of their positions and who will make a sacrifice of time, talent and resources to keep their stations' positions. As they say, if you're not the lead dog, the view in front of you is always the same.

**Have Respect For Human Dignity.** This is the one habit most apparent in the halls of a winning radio station. With all this talk about passion and courage, you must have respect for each other's human dignity. Rules without a relationship never last. Winning radio stations understand that the employees must feel like there is someone who genuinely cares about their well-being. I'm not advocating "soft management," I'm advocating motivation with class, not with a stick. This is the secret weapon of a successful station. It will manifest itself through low employee turnover.

### Scott Huskey Some Things Stay The Same

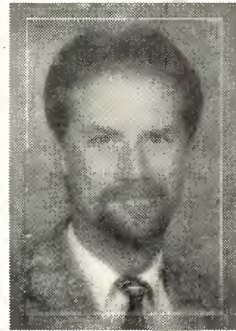
Our world changed on Sept. 11, 2001. Many things that seemed important before don't seem as important now. But, through it all, some

things remain the same — like the need to be able to count on something. That's where radio succeeded in many cases over the past few months. The local radio station was there just as it always had been for the listeners. Only now, in addition to playing their favorite music, it was telling them information they wanted to know.

Radio has always been a friend when you needed one. Those stations that have remembered that are the ones that have seen success. I believe, as I always have, that the stations that block and tackle the best will always be successful. The stations that play the right music, give the services adequate to the target and have content that appeals to the listener are the ones that are winning.

When we become too self-indulgent and focused on ourselves, we become less appealing to the listener, especially in times of need. The stations that understand being human and reflecting emotion without pandering to it will continue to be the winners.

That said, stations need to be effectively marketed. We can't forget that fact. Those stations that consistently win consistently market themselves. Sept. 11 didn't change that. We still need to tell people our story and help them make a choice.



The PDs who will be successful will be the ones who get out of the office once in a while to see and hear what their listeners are doing and talking about. While the business is getting more and

more corporate, we need to maintain more of a connection to the street. It's the old high-tech/high-touch idea. The more managing that PDs are asked to do, the more they need to maintain a connection to the listener. Don't be a prisoner in your office.

Bottom line: Successful stations now and always have played the right music, have had focused and targeted marketing and have had a clear idea of the people they are talking to.

*Walker, Hunt and Huskey can be reached at 662-427-9504. Glasco's phone number in Scottsdale, AZ is 480-607-7149.*

### Acknowledgments

Country radio and country music are special to all of us who are privileged to be in this business. While we go through the ups and downs of business cycles, we are constantly driven in pursuit of audience and excellence to produce the best radio and music possible. Striving for that goal with that intention will always lead to success.

I want to express my gratitude to the radio consultants and programmers who, in this special, as they do every week in the Country section, offer their thoughts and experience so that others may learn from their expertise. Thanks, too, to the artist and label publicists who helped us salute the stars in our Readers' Poll.

Sincerest appreciation goes to everyone at R&R who made this special a reality. On the editorial side, it's Calvin Gilbert and Christina Bullock in the Nashville office. In L.A. editorial, the thanks go to Brida Connelly, Frank Correia, Adam Jacobson, Katy Stephan and Managing Editor Richard Lange for making us all sound so good. Thanks, too, to Design Director Gary Van Der Steur and his team for their continuing efforts to make us look good. And this amount of content wouldn't even be possible without the dedicated efforts of Nashville Account Executive Jessica Harrell and the support of our advertisers.

Finally, thanks to you, the reader, for your continuing support of R&R Country. None of us would be here without you.

March 1, 2002

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS	± POINTS	TOTAL PLAYS	± PLAYS	WEEKS ON CHART	TOTAL STATIONS/ ADDS
3	①	TIM MCGRAW The Cowboy In Me (Curb)	15362	+856	5464	+235	13	153/0
4	②	BROOKS & DUNN Long Goodbye (Arista)	14877	+507	5430	+175	17	153/0
5	③	JO DEE MESSINA W/TIM MCGRAW Bring On The Rain (Curb)	14808	+815	5553	+316	24	152/0
6	④	MARTINA MCBRIDE Blessed (RCA)	14264	+1195	5197	+469	16	153/0
2	5	BRAD PAISLEY Wrapped Around (Arista)	13997	-713	5026	-378	25	152/0
1	6	STEVE HOLY Good Morning Beautiful (Curb)	13398	-2127	4824	-756	30	153/0
8	⑦	KENNY CHESNEY Young (BNA)	12024	+1234	4407	+450	10	153/0
9	⑧	CHRIS CAGLE I Breathe In, I Breathe Out (Capitol)	11890	+1312	4459	+493	21	152/0
7	⑨	DIXIE CHICKS Some Days You Gotta Dance (Monument)	11030	+55	4237	+62	21	146/1
10	⑩	RASCAL FLATTS I'm Movin' On (Lyric Street)	10527	+788	3843	+255	20	150/3
13	⑪	TOBY KEITH My List (DreamWorks)	10269	+948	3648	+356	8	153/1
14	⑫	PHIL VASSAR That's When I Love You (Arista)	9325	+470	3434	+186	17	148/0
15	⑬	TOMMY SHANE STEINER What If She's An Angel (RCA)	9161	+659	3377	+298	10	148/1
11	14	JOE DIFFIE In Another World (Monument)	9049	-664	3553	-306	31	147/0
17	⑮	TRAVIS TRITT Modern Day Bonnie And Clyde (Columbia)	7266	+1367	2704	+451	8	144/8
16	16	BLAKE SHELTON All Over Me (Warner Bros.)	6754	-227	2688	-61	18	144/0
20	⑰	GARTH BROOKS & TRISHA YEARWOOD Squeeze Me In (Capitol)	6591	+1329	2467	+509	6	142/4
18	⑱	EMERSON DRIVE I Should Be Sleeping (DreamWorks)	6583	+749	2471	+295	14	146/3
22	⑲	STEVE AZAR I Don't Have To Be (Till...) (Mercury)	5647	+533	2292	+226	20	133/4
21	20	CAROLYN DAWN JOHNSON I Don't Want You To Go (Arista)	5572	+390	2179	+156	10	140/1
19	21	CYNDI THOMSON I Always Liked That Best (Capitol)	5469	-343	2175	-133	16	139/2
27	22	ALAN JACKSON Drive (For Daddy Gene) (Arista)	5420	+1609	1941	+684	6	138/14
24	23	KEVIN DENNEY That's Just Jessie (Lyric Street)	5253	+795	1975	+287	11	134/4
25	24	TAMMY COCHRAN I Cry (Epic)	4738	+644	1888	+235	13	125/1
26	25	CHELY WRIGHT Jezebel (MCA)	4538	+725	1704	+304	10	113/6
23	26	LEE ANN WOMACK Does My Ring Burn Your Finger (MCA)	3954	-1084	1622	-454	14	129/2
28	27	TRICK PONY Just What I Do (H2E/WB)	3348	+411	1292	+141	7	113/5
31	28	LONESTAR Not A Day Goes By (BNA)	3258	+587	1327	+239	6	105/10
29	29	KELLIE COFFEY When You Lie Next To Me (BNA)	3150	+221	1294	+101	9	121/7
30	30	MARK WILLS W/JAMIE O'NEAL I'm Not Gonna Do ... (Mercury)	2976	+241	1266	+98	12	106/1
32	31	MARK MCGUINN She Doesn't Dance (VFR)	2505	-98	1168	-3	12	100/3
33	32	GARY ALLAN The One (MCA)	2267	+318	975	+132	7	85/4
34	33	ANDY GRIGGS Tonight I Wanna Be Your Man (RCA)	2128	+312	881	+134	6	97/8
36	34	REBA MCENTIRE Sweet Music Man (MCA)	1914	+298	733	+121	6	66/2
44	35	GEORGE STRAIT Living And Living Well (MCA)	1817	+1017	637	+362	3	88/56
37	36	W. NELSON/L. A. WOMACK Mendocino ... (Lost Highway/Mercury)	1777	+292	560	+107	8	68/22
38	37	SHANNON LAWSON Goodbye On A Bad Day (MCA)	1629	+202	605	+76	4	82/9
35	38	TY HERNDON Heather's Wall (Epic)	1562	-82	663	-30	9	83/5
40	39	BRAD MARTIN Before I Knew Better (Epic)	1323	+237	610	+104	4	87/8
47	40	TRACE ADKINS Help Me Understand (Capitol)	1135	+631	464	+231	2	69/8
43	41	PAT GREEN Three Days (Republic/Universal)	1039	+165	358	+111	8	49/10
42	42	SAWYER BROWN Circles (Curb)	892	+10	320	-1	5	44/3
41	43	JESSICA ANDREWS Karma (DreamWorks)	885	-24	298	-12	4	43/0
46	44	MARK CHESNUTT She Was (Columbia)	783	+228	284	+92	5	37/7
<i>Debut</i>	45	CLINT BLACK Money Or Love (RCA)	740	+267	241	+103	1	25/2
<i>Debut</i>	46	SHEDAISY Get Over Yourself (Lyric Street)	684	+479	208	+163	1	7/7
48	47	BRIAN MCCOMAS I Could Never Love You Enough (Lyric Street)	588	+100	281	+47	3	44/3
<i>Debut</i>	48	BRAD PAISLEY I'm Gonna Miss Her (Arista)	564	+179	205	+67	1	43/33
-	49	ALAN JACKSON/GEORGE STRAIT Designated Drinker (Arista)	562	+91	138	+14	5	36/0
45	50	DIXIE CHICKS Travelin' Soldier (Monument)	494	-105	106	-27	6	3/0

153 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 2/17/02-2/23/02. Bullets appear on songs gaining in points or remaining flat from previous week. If two songs are tied in total points, the song with the larger increase in points is placed first. Songs below No. 1 and down in points for three consecutive weeks are moved to recurrent. 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 Points lists the songs with the greatest week-to-week increases in total points. Breaker status is awarded to songs reported by 60% of the panel for the first time. Station Weight = AQH Persons + (Market rank X 10) divided by 4180. 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 2002, The Arbitron Company). (C) 2002, R&R, Inc.

## Most Added®

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

ARTIST TITLE LABEL(S)	ADDS
GEORGE STRAIT Living And Living Well (MCA)	56
BRAD PAISLEY I'm Gonna Miss Her (Arista)	33
SARA EVANS I Keep Looking (RCA)	26
W. NELSON/L. A. WOMACK Mendocino... (Lost Highway/Mercury)	22
ALAN JACKSON Drive (For Daddy Gene) (Arista)	14
JOANNA JANE'T Since I've Seen You Last (DreamWorks)	13
LONESTAR Not A Day Goes By (BNA)	10
PAT GREEN Three Days (Republic/Universal)	10
LITTLE BIG TOWN Don't Waste My Time (Monument)	10
SHANNON LAWSON Goodbye On A Bad Day (MCA)	9

## Most Increased Points

ARTIST TITLE LABEL(S)	POINT INCREASE
ALAN JACKSON Drive (For Daddy Gene) (Arista)	+1609
TRAVIS TRITT Modern Day Bonnie And Clyde (Columbia)	+1367
G. BROOKS & T. YEARWOOD Squeeze Me In (Capitol)	+1329
CHRIS CAGLE I Breathe In, I Breathe Out (Capitol)	+1312
KENNY CHESNEY Young (BNA)	+1234
MARTINA MCBRIDE Blessed (RCA)	+1195
GEORGE STRAIT Living And Living Well (MCA)	+1017
TOBY KEITH My List (DreamWorks)	+948
TIM MCGRAW The Cowboy In Me (Curb)	+856
JO DEE MESSINA W/TIM MCGRAW Bring On... (Curb)	+815

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
ALAN JACKSON Drive (For Daddy Gene) (Arista)	+684
G. BROOKS & T. YEARWOOD Squeeze Me In (Capitol)	+509
CHRIS CAGLE I Breathe In, I Breathe Out (Capitol)	+493
MARTINA MCBRIDE Blessed (RCA)	+469
TRAVIS TRITT Modern Day Bonnie And Clyde (Columbia)	+451
KENNY CHESNEY Young (BNA)	+450
GEORGE STRAIT Living And Living Well (MCA)	+362
TOBY KEITH My List (DreamWorks)	+356
JO DEE MESSINA W/TIM MCGRAW Bring On... (Curb)	+316
CHELY WRIGHT Jezebel (MCA)	+304

## Breakers®

No Songs Qualified For Breaker Status This Week

Songs ranked by total plays

# PAT GREEN "Three Days"

NEW THIS WEEK:

WRBQ/Tampa      KWJJ/Portland      WKDF/Nashville      WPKX/Springfield      WWQM/Madison  
 WXBQ/Johnson City      WGTY/York      WKML/Fayetteville      WNCY/Appleton      ..... and many more!

ALREADY BREAKING AT:

KZLA KASE      KPLX WSM      KSCS WSIX      KIKK WIRK      KILT WGKX      KBEQ WWYZ      KAJA ...and many more!  
 KUBL

R&R/Mediabase 41  
 Billboard Monitor 46\*



ON TOUR NOW

CRS New Faces Showcase 3/2

Video World Premiere on  
 CMT's "On The Verge" 3/24

OVER 100,000 SOLD





March 1, 2002

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

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
2	1	TIM MCGRAW The Cowboy In Me (Curb)	1327	+27	48863	14	36/0
1	2	BROOKS & DUNN Long Goodbye (Arista)	1308	-21	47598	18	36/0
3	3	MARTINA MCBRIDE Blessed (RCA)	1307	+38	47685	17	36/0
4	4	JO DEE MESSINA W/TIM MCGRAW Bring On The Rain (Curb)	1214	-50	44109	24	34/1
7	5	CHRIS CAGLE I Breathe In, I Breathe Out (Capitol)	1190	+59	44185	23	36/0
10	6	KENNY CHESNEY Young (BNA)	1110	+100	40660	9	36/0
8	7	DIXIE CHICKS Some Days You Gotta Dance (Monument)	1081	+30	40543	20	35/0
6	8	STEVE HOLY Good Morning Beautiful (Curb)	1050	-122	37488	30	34/0
13	9	TOBY KEITH My List (DreamWorks)	1039	+104	38614	8	36/1
5	10	BRAD PAISLEY Wrapped Around (Arista)	1004	-194	35263	29	30/0
12	11	RASCAL FLATTS I'm Movin' On (Lyric Street)	978	+40	37412	22	34/0
11	12	PHIL VASSAR That's When I Love You (Arista)	958	+2	35900	19	36/0
14	13	TOMMY SHANE STEINER What If She's An Angel (RCA)	952	+43	35228	9	36/0
9	14	JOE DIFFIE In Another World (Monument)	832	-210	31813	30	27/0
20	15	GARTH BROOKS & TRISHA YEARWOOD Squeeze Me In (Capitol)	757	+67	28837	6	36/2
21	16	EMERSON DRIVE I Should Be Sleeping (DreamWorks)	741	+55	27975	17	35/0
18	17	TRAVIS TRITT Modern Day Bonnie And Clyde (Columbia)	741	+35	27660	9	34/0
16	18	BLAKE SHELTON All Over Me (Warner Bros.)	722	-24	25787	20	32/0
17	19	CYNDI THOMSON I Always Liked That Best (Capitol)	660	-62	23800	17	30/1
22	20	CAROLYN DAWN JOHNSON I Don't Want You To Go (Arista)	657	+57	24130	11	32/0
27	21	ALAN JACKSON Drive (For Daddy Gene) (Arista)	629	+137	24496	4	35/2
24	22	KEVIN DENNEY That's Just Jessie (Lyric Street)	595	+41	22576	12	32/1
23	23	CHELY WRIGHT Jezebel (MCA)	575	+10	21440	11	32/0
25	24	STEVE AZAR I Don't Have To Be (Till...) (Mercury)	531	+21	20002	19	30/2
29	25	TAMMY COCHRAN I Cry (Epic)	507	+59	19085	12	31/0
26	26	TRICK PONY Just What I Do (H2E/WB)	496	+2	19034	8	31/0
28	27	LONESTAR Not A Day Goes By (BNA)	488	+31	18376	7	32/0
19	28	LEE ANN WOMACK Does My Ring Burn Your Finger (MCA)	457	-248	17017	17	22/0
30	29	GARY ALLAN The One (MCA)	426	+4	16210	7	32/1
31	30	MARK WILLS W/JAMIE O'NEAL I'm Not Gonna Do... (Mercury)	408	-13	15449	14	23/0
33	31	KELLIE COFFEY When You Lie Next To Me (BNA)	361	+54	13989	10	24/1
35	32	ANDY GRIGGS Tonight I Wanna Be Your Man (RCA)	338	+45	12789	6	24/1
32	33	MARK MCGUINN She Doesn't Dance (VFR)	337	-3	13289	15	21/0
36	34	SHANNON LAWSON Goodbye On A Bad Day (MCA)	306	+56	11151	5	27/0
34	35	REBA MCENTIRE Sweet Music Man (MCA)	302	+6	11981	7	21/0
48	36	GEORGE STRAIT Living And Living Well (MCA)	231	+177	9500	2	28/21
38	37	W. NELSON/LEE ANN WOMACK Mendocino... (Lost Highway/Mercury)	214	+60	7957	5	22/9
40	38	TRACE ADKINS Help Me Understand (Capitol)	160	+54	5995	3	19/3
37	39	TY HERNDON Heather's Wall (Epic)	157	-14	6340	10	12/1
43	40	PAT GREEN Three Days (Republic/Universal)	140	+61	5414	2	13/3
39	41	MARK CHESNUTT She Was (Columbia)	111	+3	4054	5	13/2
41	42	BRIAN MCCOMAS I Could Never Love You Enough (Lyric Street)	95	0	2912	4	11/1
42	43	SAWYER BROWN Circles (Curb)	87	+7	3370	4	7/0
47	44	BRAD MARTIN Before I Knew Better (Epic)	82	+13	3244	3	9/1
49	45	CLINT BLACK Money Or Love (RCA)	80	+37	2583	2	9/3
45	46	TRACY LAWRENCE What A Memory (Atlantic/WB)	76	+4	3198	4	8/1
46	47	MINDY MCCREADY Maybe, Maybe Not (Capitol)	73	+3	2517	4	8/0
Debut	48	EARL THOMAS CONLEY Love's The Only Voice (I'm...) (Sunbird)	71	+45	3423	1	7/3
Debut	49	BRAD PAISLEY I'm Gonna Miss Her (Arista)	53	+43	1988	1	10/8
Debut	50	SARA EVANS I Keep Looking (RCA)	52	+35	2037	1	7/4

36 Country Indicator reports. Songs ranked by total plays for the airplay week of Sunday 2/17-Saturday 2/23.

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**Most Added**

ARTIST TITLE LABEL(S)	ADD
GEORGE STRAIT Living And Living Well (MCA)	21
W. NELSON/LEE ANN WOMACK Mendocino... (Lost Highway/Mercury)	9
BRAD PAISLEY I'm Gonna Miss Her (Arista)	8
SARA EVANS I Keep Looking (RCA)	4
MONTGOMERY GENTRY Didn't I (Columbia)	4
TRACE ADKINS Help Me Understand (Capitol)	3
PAT GREEN Three Days (Republic/Universal)	3
CLINT BLACK Money Or Love (RCA)	3
EARL THOMAS CONLEY Love's The Only Voice... (Sunbird)	3
JAMIE O'NEAL Frantic (Mercury)	3
SHEDAISY Get Over Yourself (Lyric Street)	3
G. BROOKS & T. YEARWOOD Squeeze Me In (Capitol)	2
ALAN JACKSON Drive (For Daddy Gene) (Arista)	2
STEVE AZAR I Don't Have To Be (Till...) (Mercury)	2
MARK CHESNUTT She Was (Columbia)	2
ELBERT WEST (This One's Gonna)... (Broken Bow)	2
JOANNA JANE'T Since I've Seen You Last (DreamWorks)	2
NICKEL CREEK The Lighthouse's... (Sugar Hill/Vanguard)	2
JEFF CARSON Until We Fall Back In Love... (Curb)	2
TOBY KEITH My List (DreamWorks)	1

**Most Increased Plays**

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
GEORGE STRAIT Living And Living Well (MCA)	+177
ALAN JACKSON Drive (For Daddy Gene) (Arista)	+137
TOBY KEITH My List (DreamWorks)	+104
KENNY CHESNEY Young (BNA)	+100
G. BROOKS & T. YEARWOOD Squeeze Me In (Capitol)	+67
PAT GREEN Three Days (Republic/Universal)	+61
W. NELSON/LEE ANN WOMACK Mendocino... (Lost Highway/Mercury)	+60
CHRIS CAGLE I Breathe In, I Breathe Out (Capitol)	+59
TAMMY COCHRAN I Cry (Epic)	+59
CAROLYN DAWN JOHNSON I Don't Want... (Arista)	+57
SHANNON LAWSON Goodbye On A Bad Day (MCA)	+56
EMERSON DRIVE I Should Be Sleeping (DreamWorks)	+55
KELLIE COFFEY When You Lie Next To Me (BNA)	+54
TRACE ADKINS Help Me Understand (Capitol)	+54
ANDY GRIGGS Tonight I Wanna Be Your Man (RCA)	+45
EARL THOMAS CONLEY Love's The Only Voice... (Sunbird)	+45
TOMMY SHANE STEINER What If She's An Angel (RCA)	+43
BRAD PAISLEY I'm Gonna Miss Her (Arista)	+43
KEVIN DENNEY That's Just Jessie (Lyric Street)	+41
RASCAL FLATTS I'm Movin' On (Lyric Street)	+40
MARTINA MCBRIDE Blessed (RCA)	+38
CLINT BLACK Money Or Love (RCA)	+37
JAMIE O'NEAL When I Think About Angels (Mercury)	+36
TRAVIS TRITT Modern Day Bonnie And Clyde (Columbia)	+35
SARA EVANS I Keep Looking (RCA)	+35
LONESTAR Not A Day Goes By (BNA)	+31
DIXIE CHICKS Some Days You Gotta Dance (Monument)	+30
TIM MCGRAW The Cowboy In Me (Curb)	+27
TRACE ADKINS I'm Tryin' (Capitol)	+22
STEVE AZAR I Don't Have To Be (Till...) (Mercury)	+21



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# R&R Bullseye Country Callout®

**EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES March 1, 2002**

BULLSEYE® song selection is based on the top 35 titles from the R&R Country chart for the airplay week of January 27-February 2.

ARTIST Title (Label)	LIKE A LOT	TOTAL POSITIVE	NEUTRAL	FAMILIARITY	DISLIKE	BURN
STEVE HOLY Good Morning Beautiful (Curb)	53.5%	74.0%	15.3%	98.8%	4.8%	4.8%
CHRIS CAGLE I Breathe In, I Breathe Out (Capitol)	36.8%	72.5%	16.3%	97.3%	6.0%	2.5%
JO DEE MESSINA/TIM MCGRAW Bring On The Rain (Curb)	46.0%	69.3%	19.0%	98.5%	5.8%	4.5%
BRAD PAISLEY Wrapped Around (Arista)	41.5%	69.3%	17.8%	98.3%	5.5%	5.8%
TIM MCGRAW Cowboy In Me (Curb)	32.5%	67.5%	20.8%	96.0%	4.8%	3.0%
BROOKS & DUNN Long Goodbye (Arista)	38.0%	66.3%	21.0%	99.0%	7.3%	4.5%
PHIL VASSAR That's When I Love You (Arista)	28.5%	65.3%	23.8%	97.0%	4.5%	3.5%
JOE OIFFIE In Another World (Monument)	38.5%	65.0%	23.5%	97.8%	3.3%	6.0%
OIXIE CHICKS Some Days You Gotta Dance (Monument)	32.0%	63.5%	21.8%	95.8%	7.0%	3.5%
TOBY KEITH My List (DreamWorks)	30.8%	61.5%	26.8%	95.8%	6.5%	1.0%
CAROLYN DAWN JOHNSON I Don't Want You To Go (Arista)	31.5%	61.3%	23.8%	96.8%	9.5%	2.3%
STEVE AZAR I Don't Have To Be Me... (Mercury)	28.8%	61.0%	24.8%	96.0%	7.5%	2.8%
MARTINA MCBRIDE Blessed (RCA)	34.0%	60.8%	22.8%	97.3%	10.3%	3.5%
KENNY CHESNEY Young (BNA)	30.5%	60.8%	26.0%	94.3%	6.0%	1.5%
TRAVIS TRITT Modern Day Bonnie And Clyde (Columbia)	32.5%	59.3%	22.8%	95.8%	10.3%	3.5%
TOMMY SHANE STEINER What If She's An Angel (RCA)	27.3%	59.0%	28.8%	95.0%	5.5%	1.8%
EMERSON DRIVE I Should Be Sleeping (DreamWorks)	29.8%	58.3%	24.5%	96.5%	8.5%	5.3%
TAMMY COCHRAN I Cry (Epic)	22.5%	56.0%	29.5%	94.5%	7.5%	1.5%
LONESTAR Not A Day Goes By (BNA)	27.0%	54.0%	26.0%	89.0%	7.3%	1.8%
KEVIN OENNEY That's Just Jessie (Lyric Street)	20.5%	52.3%	28.8%	94.3%	10.3%	3.0%
RASCAL FLATTS I'm Movin' On (Lyric Street)	25.5%	51.8%	30.8%	93.8%	9.5%	1.8%
CYNDI THOMSON I Always Liked That Best (Capitol)	26.0%	50.8%	24.0%	94.8%	15.3%	4.8%
CHELY WRIGHT Jezebel (MCA)	22.8%	50.8%	30.5%	94.0%	10.8%	2.0%
GARTH BROOKS / TRISHA YEARWOOD Squeeze Me In (Capitol)	22.3%	49.5%	26.0%	91.5%	10.3%	5.8%
TY HERNDON Heather's Wall (Epic)	23.3%	48.5%	31.5%	90.8%	9.5%	1.3%
GARY ALLAN The One (MCA)	20.5%	48.3%	30.8%	90.3%	8.5%	2.8%
KELLIE COFFEY When You Lie Next To Me (BNA)	24.0%	48.0%	31.0%	91.8%	9.3%	3.5%
ANDY GRIGGS Tonight I Wanna Be Your Man (RCA)	22.0%	48.0%	27.8%	88.8%	9.5%	3.5%
M. WILLS/J. ONEAL I'm Not Gonna Do Anything... (Mercury)	18.0%	48.0%	33.5%	95.3%	12.0%	1.8%
ALAN JACKSON Drive (Arista)	21.5%	47.8%	24.0%	81.8%	8.3%	1.8%
BLAKE SHELTON All Over Me (Warner Bros.)	20.3%	47.5%	30.0%	93.5%	11.3%	4.8%
MARK MCGUINN She Doesn't Dance (VFR)	20.0%	47.3%	32.8%	87.8%	6.5%	1.3%
LEE ANN WOMACK Does My Ring Burn Your Finger (MCA)	21.5%	46.0%	28.0%	90.0%	12.5%	3.5%
REBA MCENTIRE Sweet Music Man (MCA)	16.5%	38.8%	30.8%	82.8%	10.0%	3.3%
TRICK PONY Just What I Do (Warner Bros.)	12.5%	36.5%	31.3%	84.5%	13.0%	3.8%



## Password of the Week:

**Risser**  
**Question of the Week:** Think about how you listen and when you listen to your favorite Country station. Now, think about how you have been listening to that station since the 9/11 tragedy. On a scale of 1 to 5 — with 1 meaning you are listening "a lot less" and 5 meaning you are listening "a lot more" — how would you rate your listening habits since 9/11? (Note: This brings the total sample to 400 persons.)

**Total**  
 A lot more: 17%  
 A little more: 23%  
 About the same: 45%  
 A little less: 10%  
 A lot less: 5%

**P1**  
 A lot more: 17%  
 A little more: 23%  
 About the same: 47%  
 A little less: 9%  
 A lot less: 4%

**P2**  
 A lot more: 15%  
 A little more: 25%  
 About the same: 40%  
 A little less: 11%  
 A lot less: 9%

**Men**  
 A lot more: 16%  
 A little more: 23%  
 About the same: 47%  
 A little less: 12%  
 A lot less: 5%

**Women**  
 A lot more: 17%  
 A little more: 26%  
 About the same: 43%  
 A little less: 7%  
 A lot less: 5%

**25-34**  
 A lot more: 14%  
 A little more: 29%  
 About the same: 46%  
 A little less: 8%  
 A lot less: 3%

**35-44**  
 A lot more: 21%  
 A little more: 19%  
 About the same: 40%  
 A little less: 13%  
 A lot less: 7%

Total sample size is 400 persons weekly with a +/- 5% margin of error. Scoring is done each week using live interviewers conducting the interview with each respondent. Scores are: a) I Like It A Lot, In Fact It's One Of My Favorites b) I Like It c) It's Okay...Just So-So d) I Don't Like It e) I'm Tired Of Hearing It On The Radio f) I Don't Recognize It. To be included in the weekly callout songs must enter the top 40 positions on R&R's Country airplay chart. The sample is composed of 400 25-54 year-old persons who identify Country as their favorite music and who listen daily to competitive country radio in the sample markets. The sample is 50% male/female ... 1/3<sup>rd</sup> each in the 25-34, 35-44, and 45-54 demos. The sample is balanced by region, and markets within that region. Bullseye Callout is conducted in these regions and markets. Market selection is determined by Bullseye. NORTHEAST: Washington, DC., Harrisburg, PA., Providence, Rochester, NY., Springfield, MA., Hartford, Portland, ME., Portsmouth, NH. SOUTHEAST: Charlotte, Atlanta, Tampa, Nashville, Chattanooga, Mobile, AL., Charleston, SC., Jackson, MS., MIDWEST: Milwaukee, Cincinnati, Cleveland, Kansas City, Lansing, MI., Ft Wayne, IN., Rockford, IL., Indianapolis. SOUTHWEST: Dallas-Ft. Worth, Tucson, Albuquerque, Oklahoma City, Houston-Galveston, Phoenix, Lafayette LA., San Antonio. WEST: Portland, OR., Salt Lake City, Fresno, Bakersfield, Spokane, WA., Riverside-San Bernardino, Boise, Denver, Monterey-Salinas. © 2002 R&R Inc. © 2002 Bullseye Marketing Research Inc.

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With **Robynn Jaymes**  
MD, WSLC/Roanoke, VA

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winner for five consecutive nights on our listener-rated "Star Wars." And the stories the listeners have shared about this song have been nothing less than touching. Our audience not only relates to, but feels the power and passion of the song. Someone used to use the advertising slogan "Feel the music." Let yourself feel it; the listeners sure do!

C O U N T R Y  
**FLASHBACK**

**1 YEAR AGO**

• No. 1: "You Shouldn't Kiss Me Like This" — Toby Keith

**5 YEARS AGO**

• No. 1: "Me Too" — Toby Keith

**10 YEARS AGO**

• No. 1: "Straight Tequila Night" — John Anderson

**15 YEARS AGO**

• No. 1: "Twenty Years Ago" — Kenny Rogers

**20 YEARS AGO**

• No. 1: "Mountain Of Love" — Charley Pride (second week)

**25 YEARS AGO**

• No. 1: "Moody Blue/She Thinks..." — Elvis Presley (third week)

**PLEASE SEND YOUR PHOTOS**

R&R wants your best snapshots (color or black & white).

Please include the names and titles of all pictured and send them to:

R&R, c/o Mike Davis:

10100 Santa Monica Blvd., 3rd Floor, Los Angeles, CA 90067

e-mail: mdavis@rronline.com

**The New Artist Gallery**



**Shannon Lawson**  
MCA/Nashville

Shannon Lawson got his deal with MCA/Nashville after he closed a showcase with a bluegrass arrangement of Marvin Gaye's R&B classic "Let's Get It On." To this day Lawson isn't sure which MCA exec said to others at the label, "He's either really crazy or really good." When that showcase took place last year, Lawson had already spent years working in bluegrass, country, rock and blues bands. He tells R&R, "A lot of acts get nervous before they do a showcase for a label, and they stop being spontaneous. I didn't want that to happen to me." Lawson grew up in Taylorsville, KY, a small town near Louisville. As a child he worked on the family's tobacco farm, where he realized that cutting and hanging tobacco with his father and four uncles wasn't the easiest way to make a living. He began playing guitar at the age of 4 and was soon playing bluegrass and country music with his family's band at community gatherings. Lawson went on to form a high school band that mixed country with rock — a mix that ranged from Led Zeppelin and Ozzy Osbourne to John Anderson and Gene Watson. In college Lawson began playing guitar in a blues band that made the rounds of an often-rough regional club and roadhouse circuit. Lawson was the only white musician in an all-black band, and that was an education. He says, "It was just an incredible experience. It not only taught me how to be a musician, but how to survive." By 1993 Lawson had formed another band, The Galoots, who melded bluegrass, country, rock and blues. A popular club act in Louisville, The Galoots prompted Lawson to begin writing original material. The group released two independent albums of their own material, and the records caught the attention of Mandy Snider, a Louisville radio host who invited Lawson to appear on her show. Snider and Lawson later married, and they moved to Nashville in 1999. In Nashville Lawson landed a publishing deal and began singing his own demos. His unique voice was heard by producers throughout Music Row. Among those he impressed was MCA exec Mark Wright, who produced Lawson's debut album. Wright says, "This is a kid who played in a bluegrass band in Kentucky and a blues band in Chicago. He can sing country and R&B. I wanted to give him the freedom to experiment with all those different styles." With the exception of "Let's Get It On," Lawson wrote all the tracks for his upcoming album, *Chase the Sun*, set for June 25 release. With the first single, "Goodbye on a Bad Day," Lawson delves into two of country music's richest subjects — divorce and regret. He says, "It's about the worst thing that could happen to you and the fact that your whole life can change in one day."

**Country Crossroads**

Top country hits and artist interviews along with Grammy winner Bill Mack's comments about living.

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America's Best Testing Country Song Among Persons 25-54  
For The Week Ending 3/1/02.

Artist Title (Label)	TW	LW	Familiarity	Burn	12+	Familiarity	Burn
ALAN JACKSON Where Were You (When...)(Arista)	4.61	4.53	98%	36%	4.35	99%	45%
TOBY KEITH My List(DreamWorks)	4.41	4.34	89%	6%	4.28	89%	7%
BROOKS & DUNN The Long Goodbye(Arista)	4.29	4.27	96%	16%	4.19	96%	19%
BRAD PAISLEY Wrapped Around(Arista)	4.28	4.27	97%	29%	4.14	98%	32%
ALAN JACKSON Drive (For Daddy Gene)(Arista)	4.27	-	62%	3%	4.21	56%	4%
STEVE HDLY Good Morning Beautiful(Curb)	4.27	4.20	99%	28%	4.22	99%	29%
RASCAL FLATTS I'm Movin' On(Lyric Street)	4.23	4.17	95%	16%	4.20	96%	17%
TRACY BYRD Just Let Me Be In Love(RCA)	4.22	4.19	95%	16%	4.04	94%	20%
JOE DIFFIE In Another World(Monument)	4.21	4.06	92%	13%	4.05	90%	17%
MARTINA MCBRIDE Blessed(RCA)	4.20	4.21	95%	23%	4.12	96%	24%
CHRIS CAGLE I Breathe In, I Breathe Out(Capitol)	4.20	4.11	96%	19%	4.16	97%	21%
TIM MCGRAW The Cowboy In Me(Curb)	4.20	4.16	98%	22%	4.21	98%	22%
JO DEE MESSINA W/TIM MCGRAW Bring On The Rain(Curb)	4.18	4.18	98%	29%	4.08	99%	32%
KENNY CHESNEY Young(BNA)	4.10	4.15	87%	13%	4.19	89%	11%
TOMMY SHANE STEINER What If She's An Angel(RCA)	4.09	4.07	81%	11%	4.10	82%	11%
PHIL VASSAR That's When I Love You(Arista)	4.03	4.14	86%	15%	4.06	85%	14%
STEVE AZAR I Don't Have To Be Me Til Monday(Mercury)	4.00	3.92	86%	11%	4.00	85%	11%
EMERSON DRIVE I Should Be Sleeping(DreamWorks)	3.99	3.97	85%	14%	4.08	85%	12%
MARK WILLS W/JAMIE O'NEAL I'm Not Going To Do... (Mercury)	3.98	4.02	70%	7%	4.00	70%	8%
TRICK PDNY Just What I Do(H2E/WB)	3.95	3.79	75%	12%	3.92	72%	11%
CAROLYN DAWN JOHNSON I Don't Want You To Go(Arista)	3.91	3.90	81%	12%	3.99	78%	11%
DIXIE CHICKS Some Days You Gotta Dance(Monument)	3.86	3.88	96%	29%	3.80	97%	32%
TRAVIS TRITT Modern Day Bonnie And Clyde(Columbia)	3.85	3.88	85%	14%	3.78	82%	15%
BLAKE SHELTON All Over Me(Warner Bros.)	3.83	3.70	92%	23%	3.79	91%	23%
TAMMY COCHRAN I Cry(Epic)	3.83	3.80	77%	11%	3.83	76%	12%
KEVIN DENNEY That's Just Jessie(Lyric Street)	3.78	3.68	71%	11%	3.84	71%	10%
CHELY WRIGHT Jezebel(MCA)	3.77	3.77	86%	20%	3.86	86%	18%
LEE ANN WDMACK Does My Ring Burn Your Finger(MCA)	3.70	3.71	91%	22%	3.61	89%	24%
CYNDI THOMSON I Always Liked That Best(Capitol)	3.62	3.46	88%	26%	3.76	88%	22%
GARTH BROOKS W/TRISHA YEARWOOD Squeeze Me In(Capitol)	3.61	3.73	80%	19%	3.66	77%	17%

Total sample size is 873 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Songs are ranked by favorability among 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 818/377-5300. 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 Were You (When...) (Arista)	3045
GEORGE STRAIT Run (MCA)	2986
TOBY KEITH I Wanna Talk About Me (DreamWorks)	2588
TRACY BYRD Just Let Me Be In Love (RCA)	2494
AARON TIPPIN Where Stars And Stripes... (Lyric Street)	2446
BROOKS & DUNN Only In America (Arista)	2098
ALAN JACKSON Where I Come From (Arista)	1692
GARTH BROOKS Wrapped Up In You (Capitol)	1598
TRAVIS TRITT Love Of A Woman (Columbia)	1592
TRACE ADKINS I'm Tryin' (Capitol)	1570
TRICK PDNY On A Night Like This (H2E/WB)	1552
DAVID BALL Riding With Private Malone (Dualtone)	1431
BLAKE SHELTON Austin (Warner Bros.)	1429
DIAMOND RIO One More Day (Arista)	1355

## New & Active

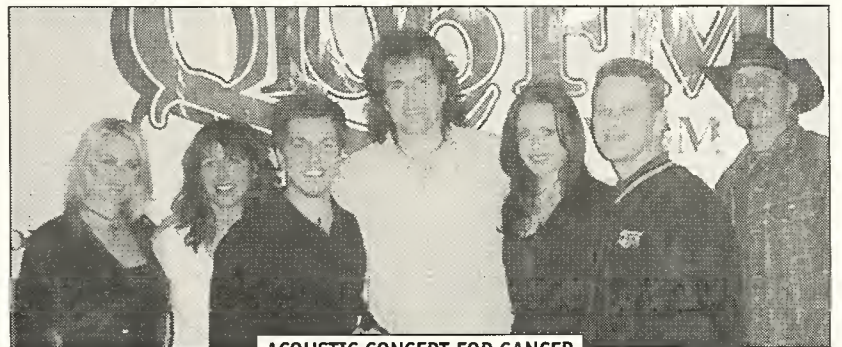
MINDY MCCREADY Maybe, Maybe Not (Capitol) Total Plays: 204, Total Stations: 25, Adds: 0
TRACY LAWRENCE What A Memory (Atlantic/WB) Total Plays: 173, Total Stations: 30, Adds: 4
NICKEL CREEK The Lighthouse's Tale (Sugar Hill/Vanguard) Total Plays: 107, Total Stations: 11, Adds: 1
LITTLE BIG TOWN Don't Waste My Time (Monument) Total Plays: 100, Total Stations: 20, Adds: 10
JAMIE O'NEAL Frantic (Mercury) Total Plays: 95, Total Stations: 11, Adds: 7
SARA EVANS I Keep Looking (RCA) Total Plays: 89, Total Stations: 33, Adds: 26
SHANNON BROWN Untangle My Heart (BNA) Total Plays: 78, Total Stations: 12, Adds: 6
DAVID BALL She Always Talked About... (Dualtone) Total Plays: 73, Total Stations: 15, Adds: 3
JOANNA JANE'T Since I've Seen... (DreamWorks) Total Plays: 30, Total Stations: 13, Adds: 13

Songs ranked by total points.



HOW COOL IS THIS

RCA artist Andy Griggs stopped by KWJJ/Portland, OR to promote his latest release. Andy autographed a Martin & Co. guitar for KWJJ's Doernbecher Children's Hospital Auction and Radiothon. Last year the station raised more than \$310,000 for the children's research hospital. Pictured here (l-r) are RCA Western Regional Director Sam Harrel, Griggs, KWJJ PD Ken Boesen and RCA VP/Promotions Mike Wilson.



ACOUSTIC CONCERT FOR CANCER

WWQM (Q106)/Madison recently held Q106 St. Jude's Jam IV. The acoustic concert, featuring Arista's Blackhawk and Carolyn Dawn Johnson, Capitol's Cyndi Thomson and MCA's Shannon Lawson, raised \$12,000. Pictured backstage are (l-r) Johnson, WWQM MD Mel McKenzie, Lawson, Blackhawk's Henry Paul, Thomson, WWQM PD Mark Grantin and Blackhawk's Dave Robbins.





Country Playlists

MARKET #14 KMP5/Seattle-Tacoma. Infinity (206) 805-0941. Brenner/Thomas. 12+ Cumc 361,100. PLAYS LW TW ARTIST/TITLE GI (000)

MARKET #15 KMLF/Phoenix. Infinity (602) 258-8181. Garrison/Loss. 12+ Cumc 342,900. PLAYS LW TW ARTIST/TITLE GI (000)

MARKET #15 KPIX/Phoenix. Clear Channel (480) 966-6236. King/Foster. 12+ Cumc 383,600. PLAYS LW TW ARTIST/TITLE GI (000)

MARKET #16 KEFY/Minneapolis. Clear Channel (952) 820-4200. Swedberg/Moon. 12+ Cumc 393,600. Today's BEST COUNTRY 102. PLAYS LW TW ARTIST/TITLE GI (000)

MARKET #17 KSON/San Diego. Jefferson-Pilot (619) 291-9797. Dimick/Frey. 12+ Cumc 255,300. PLAYS LW TW ARTIST/TITLE GI (000)

MARKET #19 KSO/St. Louis. Clear Channel (314) 436-9370. Langston. 12+ Cumc N/A. 93.7 THE BULL. PLAYS LW TW ARTIST/TITLE GI (000)

MARKET #19 WIL/St. Louis. Bonneville (314) 761-9600. Schell/Montana. 12+ Cumc 304,700. 93.7 THE BULL. PLAYS LW TW ARTIST/TITLE GI (000)

MARKET #20 WPOG/Baltimore. Clear Channel (410) 366-3693. Lindsey/Fox. 12+ Cumc 395,100. 93.1 WPOG. Baltimore's Country Station. PLAYS LW TW ARTIST/TITLE GI (000)

MARKET #21 WQYK/Tampa. Infinity (813) 287-0995. Martin/Roberts. 12+ Cumc 275,000. 99.5 FM WQYK. PLAYS LW TW ARTIST/TITLE GI (000)

MARKET #21 WRBO/Tampa. Infinity (813) 287-1047. Logan/Roberts. 12+ Cumc 167,800. 103.5 Q103. PLAYS LW TW ARTIST/TITLE GI (000)

MARKET #22 KYGO/Denver-Boulder. Jefferson-Pilot (303) 321-0950. Burke/Svendsen. 12+ Cumc 335,800. 98.5 KYGO. PLAYS LW TW ARTIST/TITLE GI (000)

MARKET #23 WOSY/Pittsburgh. Infinity (412) 920-9400. Clark/Richards. 12+ Cumc 293,300. 108 THE BULL. PLAYS LW TW ARTIST/TITLE GI (000)

MARKET #24 KUPJ/Portland, OR. Infinity (503) 223-0300. Rolle/Taylor. 12+ Cumc 214,400. 98.7 KUPJ. PLAYS LW TW ARTIST/TITLE GI (000)

MARKET #24 KWJL/Portland, OR. Fisher (503) 228-4393. Boesen/Lockwood. 12+ Cumc 225,700. 99.5 KWJL. PLAYS LW TW ARTIST/TITLE GI (000)

MARKET #25 WGAR/Cleveland. Clear Channel (216) 520-2600. Stevens/Collier. 12+ Cumc 314,800. 99.5 WGAR. PLAYS LW TW ARTIST/TITLE GI (000)

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**Top 5 Most Played at:**

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WZMX 75x	WLLD 50x
KMEL 50x	KBMB 40x
WERQ 50x	WXYV 70x
WKYS 50x	WPWX 55x
KQBT 50x	KXHT 60x

**Already #1 Phones at:**

WDBT 43x WWHT 48x

**Early Top 40 Airplay at:**

KKRZ 21x	WKST 13x
WKGS 18x	WPXY 14x
WDKF 14x	

**Urban Mainstream Monitor 1\*-1\* +362**  
**Crossover Monitor 5\*-3\* +434**  
**Rhythmic Top 40 Monitor 17\*-13\* +259**

TOP 10 at

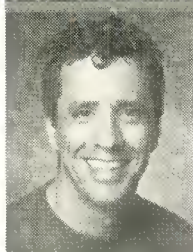


 CHRIS SMITH

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**TONY NOVIA**  
tnovia@rronline.com

# Who's Playing What?

■ A close-up examination of station playlists from Mediabase

It's a new day and time in the age of monitored airplay. Rich Meyer and his team at Mediabase continue to take music information to new levels, and there's not much that can be hidden any more. With callout research; Internet research; continuous daily music logs; the ability to build format charts; and tuned-in monitors that capture everything from music, promos, sweepers and positioning statements to commercials and more, winning comes down to great programming, great people and a careful balance of art and science.

To further the science of radio, Meyer and his crew have developed a new Mediabase snapshot of station content tendencies, format by format. This format saturation report breaks down each station's playlist into the percentage of songs it is playing from each format.

For competitors or stations that you may closely monitor for music, the Mediabase study allows for closer examination of their weekly playlist titles and music genres. For record labels, the study offers a more scientific look at which stations to consider when crossing over songs previously determined to be format-specific.

## Dissecting Power Playlists

Let's begin with a look at one of the most listened-to radio stations in America, WHTZ (Z100)/New York. The station is definitely CHR/Pop, with 85% of its current music coming from the CHR/Pop chart. But, like any true CHR station, Z100 draws from many music formats.

The station is playing 20 of the top 25 songs on R&R's CHR/Pop chart. The next largest genre of music on Z100 comes from the Hot AC chart: Z100 is playing 14 of the top 25 songs from (or 56% of) that one. Z100's next two largest music genres are CHR/Rhythmic — it's playing 10 of the current top 25 songs from (or 40% of) the Rhythmic chart — and Urban. Z100 is currently playing 32% of the Urban top 25, or 32% of the chart.

KIIS/Los Angeles, which deals with a large Hispanic audience, is currently playing 24 of the top 25 songs on the CHR/Pop chart. As at Z100, next up is Hot AC: KIIS is playing 16 of the top 25 songs on that chart. After that, though, KIIS and Z100 begin to differ.

Where Z100 draws its third-largest chunk of music from the Rhythmic chart, KIIS leans towards AC, playing 10 of the top 25 songs (40%) on that chart. Given the Los Angeles market dynamic, with KPWR (Power 106) and KKBK (The Beat) across the street, banging hip-hop and R&B, KIIS is playing just eight songs from the CHR/Rhythmic top 25.

On the flip side, Alternative KROQ is the top-ranked station in Los Angeles, and KIIS is playing seven of the top 25 songs on the Alternative chart.

Urban music plays an even lesser role on KIIS, with just five of the top 25 songs on the current Urban chart receiving airplay on the CHR/Pop station.

## An Adult Lean For Pop

Due to market dynamics, heritage and other factors, a handful of stations on the R&R CHR/Pop reporting panel lean adult and are a target for record labels looking to cross and break acts such as Lifehouse and Train. These stations tend to play a limited amount of titles from the Rhythmic and Urban charts.

At KZQZ/San Francisco, a shift has recently occurred under new PD Allan Hotlen. The station is playing 18 of the top 25 songs (72%) from both the CHR/Pop and Hot AC charts. Its next-largest format is AC: KZQZ is playing nine (36%) of the top 25 songs from that chart.

Adult-leaning WSTR (Star 94)/Atlanta is one of a few Pop reporters that plays more current titles from a format other than its own: Star 94 plays 76% of the top 25 songs on the Hot AC chart while playing 12 of the 25 titles (48%) from the Pop chart. The third-largest genre of music on 'STR is AC. The station is playing 10 of the top 25 (40%) of the titles on that chart.

WDCG (G105)/Raleigh is airing 19 of the top 25 songs (76%) on the Hot AC chart. The station is also playing 18 of the top 25 songs on the CHR/Pop chart and pulls almost equal amounts of music from the AC, CHR/Rhythmic, Triple A, Rock, Active Rock and Alternative charts.

Like G105, WSTW/Wilmington, DE is playing 22 of the top 25 songs from the Hot AC chart. But the station is also playing 84% of the titles from the current CHR/Pop top 25.

WNTQ/Syracuse steps into the Hot AC arena by playing 18 of the top 25 songs from that chart. The second-largest body of music on 'NTQ comes from the Pop chart: Fourteen of the top 25 titles there air on the station. WNTQ also draws heavily from AC: The station is playing 13 of the top 25 (52%) AC titles.

## New Music Alternative?

With no Alternative station in its market, WXSS/Milwaukee is the R&R CHR/Pop reporter that plays the greatest amount of titles from the

Alternative top 25. WXSS is playing 10 of the top 25 (40%) songs on the Alternative chart. The next closest stations are KRQQ/Tucson; WERO/Greenville, NC; WIOG/Saginaw, MI; WKRZ/Wilkes Barre; and WNOU/Indianapolis. Each of these stations is playing 32% of the top 25 titles on the Alternative chart.

It should also be noted that the aforementioned stations play a wide variety of music. KRQQ also plays 52% of the top 25 songs on the Rhythmic chart, 60% of the top 25 on the Hot AC chart and 36% of the top 25 on the Urban chart. WERO plays 76% of the songs on the Hot AC chart, 40% of the AC top 25 and 2% of the Rock top 25.

KIIS/Los Angeles, KJYO/Oklahoma City, WBBO/Monmouth-Ocean, WDCG/Raleigh-Durham and WFBC/Greenville, SC are the next five CHR/Pop reporters playing the highest concentration of Alternative music. Each of these stations is playing seven of the top 25 Alternative songs.

## Vibing Urban

Bet you can't guess which CHR/Pop reporter is playing the most titles from the R&R Urban top 25? Talk about an interesting radio station: With an African-American population in its market of 41% and top-ranked Urban and Urban AC competitors, WDBT/Jackson, MS not only plays 96% of the CHR/Pop top 25, it's also playing 64% of the titles on the Urban chart.

On the flip side, in Syracuse — with less than a 6% African-American population — CHR/Pop reporter WWHT (Hot 107.9) is currently playing 21 of the top 25 songs on the R&R CHR/Pop chart, a remarkable 56% of the top 25 songs on the Urban chart and 64% of the top 25 on the Rhythmic chart.

The CHR/Pop reporter playing the third-highest concentration of songs from the Urban chart is KKSS/Albuquerque. KKSS is currently playing 92% of the top 25 songs on the CHR/Pop chart and 13 of the top 25 songs currently on the Urban chart.

If you'd like to receive a copy of this report, e-mail me at [tnovia@rronline.com](mailto:tnovia@rronline.com). Radio stations seeking more information about Mediabase 24/7 data should call 818-377-5300.

## CHR/Pop Crossover Music Leaders

Which current CHR/Pop reporting stations lean Hot AC, Rhythmic, Urban or Alternative? Who's out in front on titles crossing over from other formats?

Here's a glance at the saturation of other formats on R&R's CHR/Pop panel. (How to read: WDBT/Jackson, MS, a CHR/Pop reporter, is playing 76% of the top 25 titles on the CHR/Rhythmic chart.)

### CHR/Pop Reporters Playing Highest Percentages of Top 25

#### CHR/Rhythmic Chart

WDBT/Jackson, MS	76%
KKSS/Albuquerque	72%
KSXY/Santa Rosa, CA	64%
WEZB/New Orleans	64%
WKSE/Buffalo	64%
WWHT/Syracuse	64%
KBFM/McAllen-Brownsville	60%
KKMG/Colorado Springs	60%
WDKF/Dayton	60%
WDRQ/Detroit	60%
WHYI/Miami	60%
WKSC/Chicago	60%
WKSZ/Appleton, WI	60%
WXSS/Milwaukee	60%
WXYK/Biloxi-Gulfport, MS	60%

If you had to guess, you might say that the majority of CHR/Pop stations that also play a hefty dose of songs from the CHR/Rhythmic chart would be on the West Coast, which has a heavy Hispanic base. Ironically, the West Coast is only represented by KSXY/Santa Rosa, CA, where new PD Crash Kelly has already taken a more pop and less rhythmic direction.

The R&R CHR/Pop reporters that also play more than 60% of the top 25 songs on the Rhythmic chart are located in New York (Buffalo and Syracuse) and major Midwest centers (Milwaukee, Chicago and Detroit).

### CHR/Pop Reporters Playing Highest Percentages of Songs From Top 25

#### Alternative Chart

WXSS/Milwaukee	40%
KROQ/Tucson	32%
WERO/Greenville	32%
WIOG/Saginaw, MI	32%
WKRZ/Wilkes-Barre	32%
WNOU/Indianapolis	32%
KIIS/Los Angeles	28%
KJYO/Oklahoma City	28%
WBBO/Monmouth-Ocean	28%
WDCG/Raleigh-Durham	28%
WFBC/Greenville, SC	28%

KIIS, a station that for years has leaned Rhythmic, has taken a turn toward rock and alternative product under PD John Ivey. WXSS leads the Pop charge for alternative music, which is interesting, considering that there is no Alternative station in the marketplace. Many of the other markets where alternative music is represented big at CHR/Pop do not have Alternative outlets: Saginaw, MI; Oklahoma City; Monmouth-Ocean; Raleigh; and Greenville, SC.

### CHR/Pop Reporters Playing Highest Percentages of Songs From Top 25

#### Hot AC Chart

WIXX/Appleton, WI	92%
WSTW/Wilmington, DE	88%
WADA/Melbourne	84%
WHZZ/Lansing, MI	84%
WOSM/Fayetteville, NC	84%
WBBO/Monmouth-Ocean	80%
WERZ/Portsmouth, NH	80%
WJLO/Pensacola, FL	80%
WLAN/Lancaster, PA	80%
WPRO-FM/Providence	80%

In addition to playing the majority of songs on the current CHR/Pop chart, medium and smaller markets (Appleton, WI; Lansing, MI; Melbourne) are also playing a majority of songs from Hot AC's top 25. The largest market here is Providence, where 'PRO-FM has decades of heritage with this music.

### CHR/Pop Reporters Playing Highest Percentages of Songs From Top 25

#### Urban Chart

WDBT/Jackson, MS	64%
WWHT/Syracuse	56%
KKSS/Albuquerque	52%
WKSC/Chicago	48%
KHKS/Dallas	44%
WDRQ/Detroit	44%
WWWQ/Atlanta	44%
WXSS/Milwaukee	44%
WFHN/New Bedford, MA	44%

WKSC/Chicago is playing 92% of the titles on the CHR/Pop top 25 chart, 60% of the titles from the CHR/Rhythmic chart, 48% of the songs from the Urban chart and 48% of the top 25 songs on the Hot AC chart. KHKS/Dallas is playing 100% of the titles on the CHR/Pop chart, 56% of the CHR/Rhythmic top 25, 48% of the top 25 songs on the current Urban chart and 60% of the top 25 from the Hot AC chart.

## EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES March 1, 2002

CALLOUT AMERICA® song selection is based on the top 25 titles from the R&R CHR/Pop chart for the airplay week of February 3-9.

HP = Hit Potential

ARTIST TITLE LABEL(S)	TOTAL AVERAGE FAVORABILITY ESTIMATE (1-5)				TOTAL % FAMILIARITY	TOTAL % BURN	DEMOGRAPHICS			REGIONS			
	TW	LW	3W	4W			WOMEN 12-17	WOMEN 18-24	WOMEN 25-34	EAST	SOUTH	MID-WEST	WEST
LINKIN PARK In The End (Warner Bros.)	4.00	3.85	4.06	3.99	80.1	21.9	4.17	4.04	3.69	3.89	4.10	4.00	4.01
NICKELBACK How You Remind Me (Roadrunner/IDJMG)	3.96	3.91	4.01	3.98	89.7	26.8	3.95	3.95	3.96	3.74	4.16	3.97	3.97
PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	3.94	3.81	3.76	3.89	56.0	8.8	3.96	4.17	3.60	3.68	4.21	3.88	4.05
HP JIMMY EAT WORLD The Middle (DreamWorks)	3.87	3.88	—	—	41.3	5.4	4.03	3.88	3.53	3.58	4.03	3.76	4.14
CREED My Sacrifice (Wind-up)	3.80	3.69	3.76	3.71	84.8	25.1	3.77	3.73	3.90	3.50	4.16	3.89	3.68
HP FAT JOE F/ASHANTI What's Luv? (Terror Squad/Atlantic)	3.79	—	—	—	46.7	11.1	3.98	4.00	2.91	3.86	3.93	3.68	3.70
CALLING Wherever You Will Go (RCA)	3.78	3.67	3.74	3.81	88.7	23.8	3.80	3.79	3.75	3.70	3.89	3.90	3.67
HP ALAN JACKSON Where Were You... (Arista)	3.77	3.70	—	—	40.6	9.8	3.76	3.73	3.83	3.86	3.93	3.61	3.72
USHER U Got It Bad (LaFace/Arista)	3.77	3.70	3.78	3.73	82.6	30.2	4.01	3.76	3.38	3.61	3.74	3.88	3.84
HP DEFAULT Wasting My Time (TVT)	3.74	3.58	3.62	—	44.5	11.1	3.88	3.85	3.38	3.55	3.88	3.96	3.58
JENNIFER LOPEZ Ain't It Funny (Epic)	3.72	3.60	3.66	3.61	72.5	20.4	3.94	3.66	3.31	3.78	3.77	3.64	3.68
CITY HIGH Caramel (Interscope)	3.66	3.72	3.70	3.64	65.8	18.2	3.83	3.67	3.17	3.62	3.80	3.72	3.49
JA RULE F/ASHANTI Always On Time (Murder Inc./Def Jam/IDJMG)	3.66	3.59	3.73	3.70	80.6	23.3	3.91	3.75	3.14	3.45	3.73	3.80	3.67
HP LUDACRIS Roll Out... (Def Jam South/IDJMG)	3.66	3.59	3.68	3.62	66.3	19.2	3.94	3.56	3.02	3.59	3.88	3.54	3.63
HP BUSTA RHYMES Break Ya Neck (J)	3.65	3.52	3.71	3.55	54.8	13.5	3.80	3.76	2.91	3.18	3.60	3.89	3.90
'N SYNC Girlfriend (Jive)	3.64	3.55	3.73	3.51	59.5	16.0	3.78	3.83	2.76	3.48	3.64	3.86	3.56
HP FABDLUDS Young'n (Holla Back) (Desert Storm/Elektra/EEG)	3.63	3.58	3.71	—	55.3	13.0	3.79	3.57	3.21	3.63	3.53	3.85	3.52
NELLY #1 (Priority/Capitol)	3.62	3.51	3.45	3.58	69.8	24.1	3.95	3.46	3.13	3.48	3.61	3.87	3.49
CRAIG OAVIO 7 Days (Wildstar/Atlantic)	3.61	3.53	3.58	3.56	73.7	22.6	3.84	3.59	3.21	3.46	3.49	3.83	3.65
HP OUTKAST The Whole World (LaFace/Arista)	3.61	3.63	3.57	3.52	66.3	17.4	3.77	3.48	3.49	3.45	3.72	3.49	3.74
LEANN RIMES Can't Fight... (Curb)	3.60	3.57	3.64	3.68	78.9	22.1	3.80	3.70	3.26	3.34	3.79	3.72	3.61
TDYA I Do (Arista)	3.54	3.28	3.27	3.44	76.2	27.5	3.66	3.45	3.45	3.31	3.60	3.80	3.44
PINK Get The Party... (Arista)	3.53	3.43	3.44	3.46	90.2	38.1	3.50	3.42	3.68	3.43	3.70	3.47	3.53
R. KELLY The World's Greatest (Interscope/Jive)	3.50	3.75	3.77	3.59	63.4	17.9	3.85	3.22	3.29	3.36	3.64	3.59	3.41
ALICIA KEYS A Woman's Worth (J)	3.49	3.62	3.52	3.43	70.3	26.0	3.54	3.62	3.17	3.27	3.47	3.47	3.71
ND DDUBT Hey Baby (Interscope)	3.49	3.46	3.42	3.65	86.0	33.4	3.48	3.44	3.54	3.40	3.57	3.40	3.57
JA RULE Livin' It Up (Murder Inc./Def Jam/IDJMG)	3.46	3.38	3.41	3.48	82.8	32.9	3.61	3.32	3.40	3.19	3.47	3.65	3.52
MARY J. BLIGE No More Drama (MCA)	3.40	3.34	—	—	57.0	16.7	3.44	3.39	3.31	3.53	3.70	3.20	3.19
SHAKIRA Whenever Wherever (Epic)	3.40	3.53	3.50	3.44	81.6	31.4	3.39	3.41	3.41	3.48	3.32	3.42	3.38
MARY J. BLIGE Family Affair (MCA)	3.39	3.41	3.45	3.50	83.0	37.3	3.39	3.23	3.58	3.21	3.48	3.41	3.43
KYLIE MINOGUE Can't Get You... (Capitol)	3.38	3.35	3.31	3.23	58.7	17.4	3.31	3.34	3.56	3.37	3.67	3.24	3.28
ALANIS MORISSETTE Hands Clean (Maverick/Reprise)	3.20	—	—	—	48.9	13.8	3.03	3.33	3.25	3.03	3.31	3.32	3.20
BRITNEY SPEARS I'm Not A Girl... (Jive)	2.96	3.04	2.95	3.01	81.6	31.2	3.01	2.91	2.96	2.80	3.10	2.95	3.01

## CALLOUT AMERICA® Hot Scores

By ANTHONY ACAMPORA

This week's Callout America survey has a lot of testosterone: Male performers and/or male-led groups take the top 10 positions on this week's survey, as well as 19 of the top 20. The only female artist in the top 20 is Jennifer Lopez, with "Ain't It Funny" (Epic), a song that prominently features Ja Rule. One female artist, however, is featured on two of the top 20 songs, and that's Ashanti, who appears on Fat Joe's "What's Luv?" (Terror Squad/Atlantic) and Ja Rule's "Always On Time" (Murder Inc./Def Jam/IDJMG).

Speaking of "What's Luv?" the song debuts at an impressive No. 6 overall this week with a 3.79 total favorability score. It ranks fourth with teens and third 18-24 and is the No. 1 testing rhythmic song.

The top five still leans heavily toward the rock and alternative tip: Linkin Park (Warner Bros.), Nickelback (Roadrunner/IDJMG) and Puddle Of Mudd (Flawless/Geffen/Interscope) grab the top three spots. They are followed by Jimmy Eat World, whose "The Middle" debuted at No. 2 last week and ranks a solid fourth this week with a 3.87. It's second with teens, fifth 18-24 and 11th 25-34.

Alan Jackson is off to a solid start with "Where Were You (When The World Stopped Turning)" (Arista). The track ranks eighth overall and third with women 25-34.

Some key demo results: Kylie Minogue ranks ninth in the 25-34 cell with "Can't Get You Out Of My Head" (Capitol) ... Busta Rhymes ranks seventh 18-24 with "Break Ya Neck" (J) ... Default rank 10th overall and sixth 18-24 with "Wasting My Time" (TVT).

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: Boston, Nassau-Suffolk, 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: Denver, Los Angeles, Portland, Sacramento, Salt Lake City, San Diego, San Francisco, Seattle. © 2002, R&R Inc.

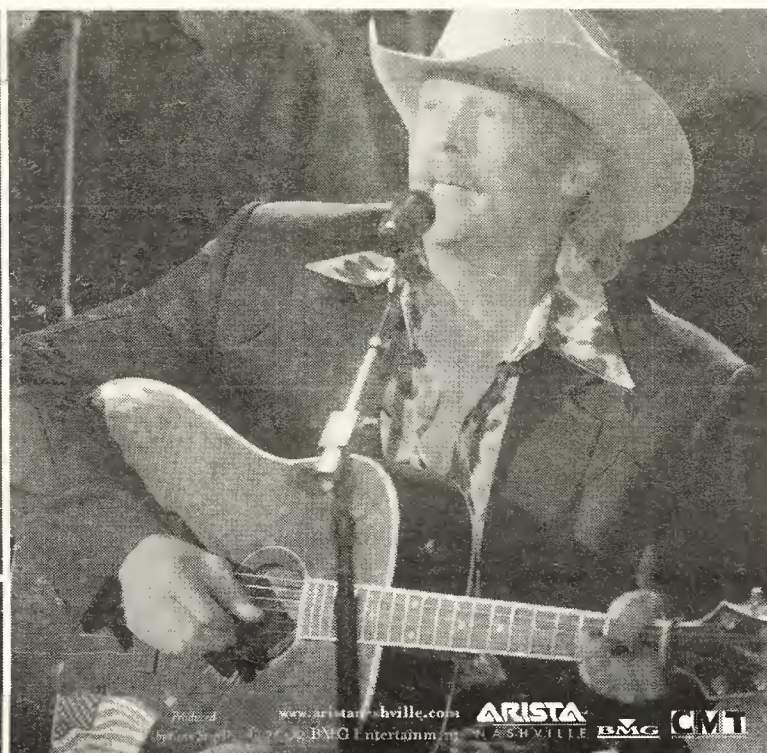
# ALAN JACKSON *Drive*

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CALLOUT AMERICA - "Where Were You (When The World Stopped Turning)"

- ★ Debuted #1 BEST TESTING song with women 25-34 (3.95)
- ★ Second week score increases with teens, 18-24 and overall



# R&R CHR/Pop Top 50

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March 1, 2002

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
3	1	LINKIN PARK In The End (Warner Bros.)	8446	+364	1056502	11	107/0
2	2	NICKELBACK How You Remind Me (Roadrunner/IDJMG)	8245	-106	1007840	18	131/0
1	3	NO DOUBT Hey Baby (Interscope)	8140	-415	909629	15	132/0
8	4	KYLIE MINOGUE Can't Get You Out Of My Head (Capitol)	6824	+575	810148	8	132/0
5	5	CRAIG DAVID 7 Days (Wildstar/Atlantic)	6786	+309	814678	14	129/0
6	6	CALLING Wherever You Will Go (RCA)	6544	+68	830174	19	125/0
11	7	JENNIFER LOPEZ Ain't It Funny (Epic)	6481	+835	802565	8	127/0
4	8	USHER U Got It Bad (LaFace/Arista)	6445	-582	713460	16	128/0
9	9	JA RULE F/ASHANTI Always On Time (Murder Inc./Def Jam/IDJMG)	6360	+275	778909	9	122/1
12	10	LEANN RIMES Can't Fight The Moonlight (Curb)	5825	+200	787539	17	129/0
7	11	PINK Get The Party Started (Arista)	5625	-766	573119	18	132/0
10	12	CREED My Sacrifice (Wind-up)	5516	-324	587296	16	128/0
14	13	'N SYNC Girlfriend (Jive)	4975	+416	593467	7	128/1
13	14	SHAKIRA Whenever Wherever (Epic)	4660	-457	570356	18	130/0
17	15	PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	4290	+777	450522	6	125/0
16	16	MARY J. BLIGE Family Affair (MCA)	3982	-255	414147	23	125/0
15	17	CITY HIGH Caramel (Interscope)	3758	-548	428521	15	122/0
23	18	ENRIQUE IGLESIAS Escape (Interscope)	3690	+929	448826	4	129/3
19	19	MARY J. BLIGE No More Drama (MCA)	3470	+113	372270	7	120/1
20	20	ALANIS MORISSETTE Hands Clean (Maverick/Reprise)	3309	+186	376180	6	115/0
28	21	BRANDY What About Us? (Atlantic)	2953	+491	338826	6	108/3
27	22	MICHELLE BRANCH All You Wanted (Maverick/WB)	2866	+229	328196	7	116/6
29	23	IIO Rapture (Tastes So Sweet) (Universal)	2544	+684	329483	4	116/7
22	24	NELLY #1 (Priority/Capitol)	2381	-439	210233	18	118/0
40	25	PINK Don't Let Me Get Me (Arista)	2333	+1220	335887	3	126/11
26	26	JA RULE Livin' It Up (Murder Inc./Def Jam/IDJMG)	2295	-347	296011	18	119/0
24	27	R. KELLY The World's Greatest (Interscope/Jive)	2258	-500	200596	10	104/0
21	28	BRITNEY SPEARS I'm Not A Girl, Not Yet... (Jive)	2211	-701	208386	7	128/0
34	29	LUDACRIS Roll Out (My Business) (Def Jam South/IDJMG)	2043	+602	194632	5	90/11
30	30	NATALIE IMBRUGLIA Wrong Impression (RCA)	1978	+176	200378	6	90/2
31	31	DARREN HAYES Insatiable (Columbia)	1956	+233	208208	5	100/4
25	32	ALICIA KEYS A Woman's Worth (J)	1689	-1005	132396	12	123/0
36	33	OUTKAST The Whole World (LaFace/Arista)	1629	+349	194591	4	74/6
32	34	JEWEL Standing Still (Atlantic)	1527	-185	208575	19	92/0
35	35	GORILLAZ 19-2000 (Virgin)	1504	+181	171025	5	91/4
45	36	SHAKIRA Underneath Your Clothes (Epic)	1420	+658	223356	2	107/18
39	37	NELLY FURTADO ...On The Radio (Remember...) (DreamWorks)	1252	+119	110233	3	91/1
43	38	P.O.D. Youth Of The Nation (Atlantic)	1241	+412	148462	2	95/10
48	39	VANESSA CARLTON A Thousand Miles (A&M/Interscope)	1218	+589	156412	2	98/18
42	40	FABOLOUS Young'n (Holla Back) (Desert Storm/Elektra/EEG)	1148	+210	143757	4	68/9
37	41	GINUWINE Differences (Epic)	1140	-106	103306	18	110/0
41	42	BUSTA RHYMES Break Ya Neck (J)	1094	+99	97067	4	65/0
50	43	TOYA No Matta What (Party All...) (Arista)	999	+394	138215	2	72/6
38	44	CHER Song For The Lonely (Warner Bros.)	990	-198	108775	5	66/0
46	45	GLENN LEWIS Don't You Forget It (Epic)	908	+163	79528	3	78/6
44	46	BLINK-182 First Date (MCA)	833	+43	78858	3	56/2
33	47	BRIAN MCKNIGHT Still (Motown/Universal)	806	-672	81338	11	97/0
Debut	48	DEFAULT Wasting My Time (TVT)	725	+205	66856	1	53/16
Debut	49	CELINE DION A New Day Has Come (Epic)	691	+326	87663	1	74/14
Debut	50	INDIA.ARIE Video (Motown/Universal)	659	+140	78512	1	69/10

132 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 2/17/02-2/23/02. 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. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. 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. 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 2002, The Arbitron Company). (C) 2002, R&R, Inc.

## Most Added®

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ARTIST TITLE LABEL(S)	ADDS
RES They-Say Vision (MCA)	34
FAT JOE F/ASHANTI What's Luv? (Terror Squad/Atlantic)	22
SHAKIRA Underneath Your Clothes (Epic)	18
VANESSA CARLTON A Thousand Miles (A&M/Interscope)	18
DEFAULT Wasting My Time (TVT)	16
CELINE DION A New Day Has Come (Epic)	14
PINK Don't Let Me Get Me (Arista)	11
LUDACRIS Roll Out (My Business) (Def Jam South/IDJMG)	11
P.O.D. Youth Of The Nation (Atlantic)	10
INDIA.ARIE Video (Motown/Universal)	10

**LUDACRIS ROLLOUT!** (My Business)

**R&R CHR/Pop: 34 - 29 !!**  
**Top 40 Monitor: 34\* - 28\* !!!**  
**Rhythm Monitor: 4!**  
**Crossover Monitor: 8!**

## Most Increased Plays

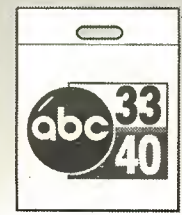
ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
PINK Don't Let Me Get Me (Arista)	+1220
ENRIQUE IGLESIAS Escape (Interscope)	+929
JENNIFER LOPEZ Ain't It Funny (Epic)	+835
PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	+777
IIO Rapture (Tastes So Sweet) (Universal)	+684
SHAKIRA Underneath Your Clothes (Epic)	+658
LUDACRIS Roll Out (My...) (Def Jam South/IDJMG)	+602
VANESSA CARLTON A Thousand Miles (A&M/Interscope)	+589
KYLIE MINDGUE Can't Get You Out Of My Head (Capitol)	+575
BRANDY What About Us? (Atlantic)	+491

## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
TOYA I Do (Arista)	3205
NELLY FURTADD Turn Off The Light (DreamWorks)	1999
ENRIQUE IGLESIAS Hero (Interscope)	1988
STAINED It's Been Awhile (Flip/Elektra/EEG)	1875
LIFEHOUSE Hanging By A Moment (DreamWorks)	1751
ALICIA KEYS Fallin' (J)	1596
JENNIFER LOPEZ I'm Real (Epic)	1468
'N SYNC Gone (Jive)	1414
EVE F/G. STEFANI Let Me... (Ruff Ryders/Interscope)	1411
BLU CANTRELL Hit 'Em Up Style (Oops!) (Arista)	1373
FIVE FOR FIGHTING Superman (It's...) (Aware/Columbia)	1369
TRAIN Drops Of Jupiter (Tell Me) (Columbia)	1257
JAGGED EDGE Where The Party At (So So Def/Columbia)	1254
CRAIG DAVID Fill Me In (Wildstar/Atlantic)	1163
3 DOORS DOWN Be Like That (Republic/Universal)	1129

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# R&R CHR/Pop Top 50 Indicator

March 1, 2002

## 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	NO DOUBT Hey Baby (Interscope)	2954	-71	88282	14	53/0
2	2	CALLING Wherever You Will Go (RCA)	2801	+70	86330	20	50/0
4	3	LINKIN PARK In The End (Warner Bros.)	2770	+203	86791	10	50/1
7	4	KYLIE MINOGUE Can't Get You Out Of My Head (Capitol)	2671	+324	82773	8	53/0
3	5	CRAIG DAVID 7 Days (Wildstar/Atlantic)	2642	+24	78012	14	52/1
5	6	NICKELBACK How You Remind Me (Roadrunner/IDJMG)	2531	-4	79915	18	49/0
10	7	LEANN RIMES Can't Fight The Moonlight (Curb)	2118	+163	68485	17	50/1
11	8	JENNIFER LOPEZ Ain't It Funny (Epic)	2047	+129	61473	10	52/0
6	9	USHER U Got It Bad (LaFace/Arista)	2022	-381	63383	16	47/0
13	10	JA RULE F/ASHANTI Always On Time (Murder Inc./Def Jam/IDJMG)	2013	+270	59061	9	51/0
8	11	CREED My Sacrifice (Wind-up)	1979	-328	64222	15	44/0
9	12	PINK Get The Party Started (Arista)	1876	-269	57981	18	44/0
15	13	'N SYNC Girlfriend (Jive)	1698	+178	50938	6	50/1
16	14	PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	1682	+202	55272	7	50/0
14	15	ALANIS MORISSETTE Hands Clean (Maverick/Reprise)	1628	+91	50468	6	51/0
12	16	SHAKIRA Whenever Wherever (Epic)	1589	-199	50048	17	41/0
21	17	ENRIQUE IGLESIAS Escape (Interscope)	1519	+376	47542	4	53/1
18	18	MICHELLE BRANCH All You Wanted (Maverick/WB)	1370	+78	43465	7	50/1
20	19	MARY J. BLIGE No More Drama (MCA)	1190	-29	37142	7	44/1
27	20	IIO Rapture (Tastes So Sweet) (Universal)	1097	+199	33234	4	46/2
26	21	BRANDY What About Us? (Atlantic)	1064	+132	32009	6	44/1
17	22	CITY HIGH Caramel (Interscope)	1036	-288	33696	13	34/1
25	23	NATALIE IMBRUGLIA Wrong Impression (RCA)	1009	+33	33741	6	42/0
23	24	MARY J. BLIGE Family Affair (MCA)	989	-31	30311	21	30/0
28	25	NELLY FURTADO ...On The Radio (Remember...) (DreamWorks)	931	+63	28048	5	45/0
29	26	DARREN HAYES Insatiable (Columbia)	879	+63	27746	6	44/1
24	27	R. KELLY The World's Greatest (Interscope/Jive)	775	-217	25349	12	28/0
22	28	BRITNEY SPEARS I'm Not A Girl, Not Yet... (Jive)	672	-393	20966	7	29/0
19	29	ALICIA KEYS A Woman's Worth (J)	668	-585	19503	12	20/0
43	30	PINK Don't Let Me Get Me (Arista)	647	+395	20998	2	42/10
36	31	LUDACRIS Roll Out (My Business) (Def Jam South/IDJMG)	550	+120	14608	5	34/2
34	32	GORILLAZ 19-2000 (Virgin)	547	+80	16956	4	35/1
37	33	P.O.D. Youth Of The Nation (Atlantic)	532	+181	17687	3	38/4
32	34	CHER Song For The Lonely (Warner Bros.)	528	-149	16463	6	31/1
33	35	NELLY #1 (Priority/Capitol)	525	-72	13176	17	21/1
31	36	JEWEL Standing Still (Atlantic)	523	-189	16325	20	21/0
50	37	VANESSA CARLTON A Thousand Miles (A&M/Interscope)	507	+318	16976	2	45/13
Debut	38	SHAKIRA Underneath Your Clothes (Epic)	486	+297	14310	1	37/6
40	39	FABOLOUS Young'n (Holla Back) (Desert Storm/Elektra/EEG)	376	+49	10876	5	22/2
39	40	SMASH MOUTH Holiday In My Head (Hollywood/Interscope)	345	+14	10759	3	29/2
41	41	OUTKAST The Whole World (LaFace/Arista)	336	+9	7971	4	20/3
35	42	JA RULE Livin' It Up (Murder Inc./Def Jam/IDJMG)	317	-119	7210	18	13/1
Debut	43	INDIA.ARIE Video (Motown/Universal)	294	+123	9204	1	17/2
44	44	AMANDA PEREZ Never (Universal)	272	+26	6467	8	11/1
Debut	45	CELINE DION A New Day Has Come (Epic)	250	+161	8480	1	17/3
49	46	DEFAULT Wasting My Time (TVT)	246	+56	6819	2	21/8
45	47	BLINK-182 First Date (MCA)	237	-6	7336	3	19/0
-	48	TOYA No Matta What (Party All...) (Arista)	236	+56	9953	2	17/3
Debut	49	FAT JOE F/ASHANTI What's Luv? (Terror Squad/Atlantic)	229	+70	5226	1	13/5
47	50	REMY ZERO Save Me (Elektra/EEG)	224	+32	7375	3	19/1

53 CHR/Pop Indicator reports. Songs ranked by total plays for the airplay week of Sunday 2/17-Saturday 2/23.

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## Most Added®

ARTIST TITLE LABEL(S)	ADOS
KID ROCK Lonely Road Of... (Top Dog/Lava/Atlantic)	15
VANESSA CARLTON A Thousand... (A&M/Interscope)	13
RES They-Say Vision (MCA)	12
PINK Don't Let Me Get Me (Arista)	10
DEFAULT Wasting My Time (TVT)	8
M2M Everything (Atlantic)	7
SHAKIRA Underneath Your Clothes (Epic)	6
FAT JOE F/ASHANTI What's Luv? (Terror Squad/Atlantic)	5
P.O.D. Youth Of The Nation (Atlantic)	4
TANTRIC Mourning (Maverick/Reprise)	4
SHERYL CROW Soak Up The Sun (A&M/Interscope)	4
SOLUNA For All Time (DreamWorks)	3
OUTKAST The Whole World (LaFace/Arista)	3
CELINE DIDN A New Day Has Come (Epic)	3
TDYA No Matta What (Party All...) (Arista)	3
BAHA MEN Move It Like This (S-Curve/Capitol)	3
X-ECUTIONERS It's Goin' Down (Loud/Columbia)	3
IIO Rapture (Tastes So Sweet) (Universal)	2
LUDACRIS Roll Out... (Def Jam South/IDJMG)	2
SMASH MOUTH Holiday In... (Hollywood/Interscope)	2

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
PINK Don't Let Me Get Me (Arista)	+395
ENRIQUE IGLESIAS Escape (Interscope)	+376
KYLIE MINOGUE Can't Get You Out... Head (Capitol)	+324
VANESSA CARLTON A Thousand... (A&M/Interscope)	+318
SHAKIRA Underneath Your Clothes (Epic)	+297
JA RULE F/ASHANTI Always... (Murder Inc./Def Jam/IDJMG)	+270
LINKIN PARK In The End (Warner Bros.)	+203
PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	+202
IIO Rapture (Tastes So Sweet) (Universal)	+199
P.O.D. Youth Of The Nation (Atlantic)	+181
'N SYNC Girlfriend (Jive)	+178
LEANN RIMES Can't Fight The Moonlight (Curb)	+163
CELINE DION A New Day Has Come (Epic)	+161
BRANDY What About Us? (Atlantic)	+132
JENNIFER LOPEZ Ain't It Funny (Epic)	+129
INDIA.ARIE Video (Motown/Universal)	+123
LUDACRIS Roll Out... (Def Jam South/IDJMG)	+120
ALANIS MORISSETTE Hands Clean (Maverick/Reprise)	+91
KID ROCK Lonely Road Of... (Top Dog/Lava/Atlantic)	+87
TANTRIC Mourning (Maverick/Reprise)	+85
GORILLAZ 19-2000 (Virgin)	+80
MICHELLE BRANCH All You Wanted (Maverick/WB)	+78
CALLING Wherever You Will Go (RCA)	+70
FAT JOE F/ASHANTI What's... (Terror Squad/Atlantic)	+70
NELLY FURTADO ...On The Radio... (DreamWorks)	+63
DARREN HAYES Insatiable (Columbia)	+63
CITY HIGH What Would You Do? (Interscope)	+58
DEFAULT Wasting My Time (TVT)	+56
TDYA No Matta What (Party All...) (Arista)	+56
NELLY Ride Wit Me (Fo' Reel/Universal)	+51

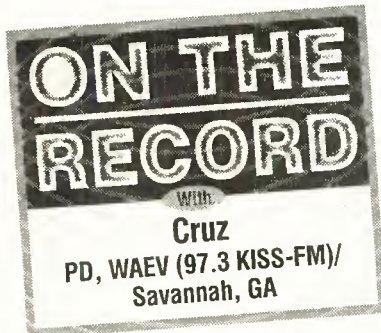
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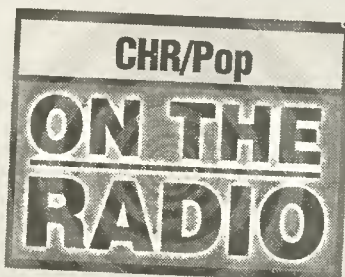
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Right now we are diggin' on DJ Encore's "I See Right Through to You" and Iio's "Rapture" in the Coastal Empire. Every time we play these two records, women come unglued! The phones start ringing, and they can't get enough. • Along those lines, Kylie Minogue's "Can't Get

You Out of My Head" had great early phones and is heading to power rotation. • Ludacris' "Roll Out" has been on the air here since two weeks before Christmas, and the phones just don't stop. • I love Vanessa Carlton's "Thousand Miles." I hope she takes off this year. Great video, great talent, great record.

How about those **Linkin Park** guys? They move into the top spot this week with "In the End" (Warner Bros.) ... **Kylie Minogue** is sizzling. The international hit "Can't Get You Out of My Head" (Capitol) vaults 8-4\* ... **Jennifer Lopez** is back in the top 10 with "Ain't It Funny" (Epic), moving 11-7\* ... Persistence pays off: Eighteen months after the song's initial release, **LeAnn Rimes** moves into the top 10 with "Can't Fight the Moonlight" (Curb). A terrific job has been done by Bob Catania and his staff ... **Pink** surges 40-25\* with "Don't Let Me Get Me" (Arista) ... **Res** takes Most Added honors, with 34 for "They-Say Vision" (MCA), while **Fat Joe** rakes in 22 for "What's Luv?" (Terror Squad/Atlantic). "What's Luv?" also debuts at No. 6 on **Callout America** this week, making it the best testing rhythmic song on a survey loaded with rock- and alternative-slanted hits ... **Default** (TVT) continue to make solid gains with another double-digit add week, a top 10 **Callout America** performance and a chart debut at No. 48 ... **Michelle Branch** follows "Everywhere" with "All You Wanted" (Maverick/WB), which moves 27-22\*. **Record of the week: Ashanti's "Foolish"** (Murder Inc./Def Jam/IDJMG)



— Anthony Acampora, Director/Charts

# ON THE RISE

ARTIST: **Res**  
LABEL: **MCA**

By **RENEE BELL** / ASSISTANT EDITOR



Res

Shareese Renee Ballard is a 23-year-old classically trained artist. Though her collection of listening material included Stevie Wonder, Marvin Gaye and Teddy Pendergrass, the efforts of The Eurythmics and Pearl Jam also caught her attention while she was a student at the Academy of Notre Dame. During her sophomore year at Temple University Ballard called Santi White, a family friend and Epic A&R assistant in New York. Since White was beginning to embark on a songwriting career, she asked Ballard to sing over the phone. White was impressed with Ballard's vocal abilities and invited the singer to her house to begin collaborating on some music.

Epic's executives felt that Ballard's vocals would complement the duo of Amel Larrieux and Bryce Wilson, known as Groove Theory. However, that wasn't what Ballard wanted at the time, and she rejected the offer. After shopping her demo to various labels, Ballard signed with MCA, and now the world knows this versatile, unique and gifted artist as **Res**.

Before releasing her debut joint, *How I Do*, Res sang the hook on the title track of labelmate GZA's sophomore solo album, *Beneath the Surface*. She was also a guest vocalist on "Too Late," a song on Talib Kweli's & Hi Tek's *Reflection Eternal*. Though these projects were appreciated, Res felt there was something missing. When a friend turned her on to Esthero's "Breathe From Another," she knew what her sound lacked. "I just thought that record was dope, and I knew he [record producer Martin "Doc" McKinney] was the one I needed to work with in order to do what I wanted to do," Res explains.

Res realized that McKinney's blend of

string arrangements, guitar and various musical sounds would help breathe life into the sound she envisioned. And his having that hip-hop edge and appeal made Doc an even more sought-after partner. Once Res relocated to Manhattan, she and Doc began working on her debut album. Together the two creatively and harmoniously combined self-described "elements of soul, hip-hop, alternative, rock, roots reggae, acid jazz, folk, drum 'n' bass and psychedelic influences."

In "They-Say Vision," Res encourages the listener to see what is not apparent and to hear what is not spoken. Deep huh? "Golden Boy" pits illusion against reality, and the lethargic "Sittin' Back" is beyond chillin' — it dives smack down into the middle of apathy. Of course, the many facets of love have to be explored on everyone's CD. Love and loss are the topics of discussion in "I've Known the Garden," and love's unpredictable and emotionally charged twists and turns are spotlighted in "Tsunami."

For someone who began singing Italian arias at age 14, *How Do I* seems to showcase only some of Res' musical attributes; stay tuned for more.



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Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
LINKIN PARK In The End (Warner Bros.)	4.25	4.27	92%	24%	4.25	92%	24%
CALLING Wherever You Will Go (RCA)	4.15	4.17	92%	26%	4.22	92%	25%
LEANN RIMES Can't Fight The Moonlight (Curb)	4.13	4.08	93%	25%	4.13	97%	27%
NICKELBACK How You Remind Me (Roadrunner/IDJMG)	4.07	4.03	97%	41%	4.10	98%	41%
MICHELLE BRANCH All You Wanted (Maverick/WB)	4.04	4.05	72%	10%	3.96	72%	12%
PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	3.97	3.91	66%	12%	4.02	67%	11%
SHAKIRA Whenever Wherever (Epic)	3.87	3.97	98%	41%	3.82	99%	43%
PINK Get The Party Started (Arista)	3.85	3.93	98%	50%	3.85	99%	50%
NO DOUBT Hey Baby (Interscope)	3.84	3.89	98%	42%	3.91	98%	40%
JENNIFER LOPEZ Ain't It Funny (Epic)	3.83	3.86	90%	19%	3.82	90%	19%
CREED My Sacrifice (Wind-up)	3.83	3.85	96%	39%	3.81	97%	41%
USHER U Got It Bad (LaFace/Arista)	3.80	3.78	95%	44%	3.79	96%	46%
ENRIQUE IGLESIAS Escape (Interscope)	3.75	3.70	68%	12%	3.80	66%	13%
CRAIG DAVID 7 Days (Wildstar/Atlantic)	3.74	3.83	88%	32%	3.71	88%	34%
KYLIE MINOGUE Can't Get You Out Of My Head (Capitol)	3.74	3.83	77%	21%	3.61	80%	26%
R. KELLY The World's Greatest (Interscope/Jive)	3.70	3.70	81%	22%	3.66	81%	25%
CITY HIGH Caramel (Interscope)	3.68	3.70	83%	30%	3.56	85%	34%
NATALIE IMBRUGLIA Wrong Impression (RCA)	3.68	-	50%	7%	3.64	48%	8%
MARY J. BLIGE No More Drama (MCA)	3.64	3.57	83%	24%	3.56	85%	29%
JA RULE Always On Time (Murder Inc./Def Jam/IDJMG)	3.63	3.67	86%	33%	3.67	89%	31%
ENRIQUE IGLESIAS Hero (Interscope)	3.61	3.60	99%	56%	3.62	99%	56%
NELLY #1 (Priority/Capitol)	3.59	3.52	88%	35%	3.50	85%	37%
'N SYNC Girlfriend (Jive)	3.58	3.62	93%	28%	3.78	94%	23%
ALANIS MORISSETTE Hands Clean (Maverick/Reprise)	3.51	3.43	71%	17%	3.58	72%	15%
JA RULE Livin' It Up (Murder Inc./Def Jam/IDJMG)	3.50	3.56	93%	45%	3.57	94%	43%
TOYA I Do (Arista)	3.49	3.56	86%	44%	3.55	87%	45%
BRANDY What About Us? (Atlantic)	3.48	3.46	74%	18%	3.40	74%	19%
ALICIA KEYS A Woman's Worth (J)	3.42	3.52	91%	38%	3.42	92%	42%
BRITNEY SPEARS I'm Not A Girl, Not Yet A Woman (Jive)	3.41	3.40	97%	33%	3.35	98%	37%
LUDACRIS Roll Out (My Business) (Def Jam South/IDJMG)	3.38	-	67%	24%	3.44	67%	25%

Total sample size is 893 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 818/377-5300. RateTheMusic.com data is provided by Mediabase Research, A Division of Premiere Radio Networks.

## New & Active

**DJ ENCORE** I See Right Through To You (MCA)  
Total Plays: 597, Total Stations: 36, Adds: 6

**PETEY PABLO** Raise Up (Jive)  
Total Plays: 564, Total Stations: 21, Adds: 0

**FAT JOE F/ASHANTI** What's Luv? (Terror Squad/Atlantic)  
Total Plays: 512, Total Stations: 47, Adds: 22

**BAHA MEN** Move It Like This (S-Curve/Capitol)  
Total Plays: 385, Total Stations: 37, Adds: 6

**REMY ZERO** Save Me (Elektra/EEG)  
Total Plays: 351, Total Stations: 36, Adds: 5

**SMASH MOUTH** Holiday In... (Hollywood/Interscope)  
Total Plays: 336, Total Stations: 28, Adds: 0

**AARON CARTER** I'm All About You (Jive)  
Total Plays: 323, Total Stations: 41, Adds: 9

**TANTRIC** Mourning (Maverick/Reprise)  
Total Plays: 309, Total Stations: 31, Adds: 6

**M2M** Everything (Atlantic)  
Total Plays: 301, Total Stations: 30, Adds: 0

**AMANDA PEREZ** Never (Universal)  
Total Plays: 278, Total Stations: 29, Adds: 4

Songs ranked by total plays



### FOOTY GIRLS

WHYI (Y-100)/Miami air personalities Kenny Walker and Footy made their way overseas ... kind of. Kenny's wife, Dory, Dir./Cheerleaders for the Miami Dolphins, took a few of the ladies wearing the "Kenny & Footy" trademark tees overseas to entertain the troops during a USO tour. Pictured here are: U.S. Troops smiling behind the Lady Dolphins.

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E-mail: mdavis@rroonline.com

## Stations and their adds listed alphabetically by market

<b>WFLY/Albany, NY *</b> VP/Prog: Michael Morgan PD: Dennis Michaels MD: Ellen Rockwell 6 AMBER "Yes" 6 NICOLE MCCLOUD "Reason" 6 FAT JOE FASHANTI "Luv" RES "Visor"	<b>WKXS/Boston, MA *</b> VP/Prog./PD: Cadillac Jack APD/MD: Kid David Corey No Adds	<b>WVYB/Daytona Beach, FL *</b> PD: Kotter VANESSA CARLTON "Miles" AARON CARTER "About" FAT JOE FASHANTI "Luv"	<b>WKZL/Greensboro, NC *</b> PD: Jeff McHugh APD: Terrie Knight MD: Wendy Gallin 6 FABOLOUS "Young'n" 6 BLINK 182 "First" X-ECLIPSONERS "Goin'"	<b>WLAN/Lancaster, PA *</b> PD: Michael McCoy 1 DEFAULT "Wasting" 4 SHERYL CROW "Snak" INDIA ARIE "Video" BAMA MEN "Move" SHAQIRA "Underneath"	<b>WBBO/Monmouth-Ocean, NJ *</b> PD: Gregg Thomas MD: Jody Michaels MD: Wendy Gallin 2 LUDACRIS "Rat" DEFAULT "Wasting" RES "Visor"	<b>KKRZ/Portland, OR *</b> PD: Michael Hayes APD: Rick Vaughn No Adds	<b>KHTS/San Diego, CA *</b> PD: Diana Laird APD: Rick Vaughn MD: Hifman Haze 2 MAXWELL "Women's" ASHANTI "Footloose" B2K "Huh" GLENN LEWIS "Forget" THREAT "Oops" AARON CARTER "About"	<b>WPST/Trenton, NJ *</b> PD: Diana Laird APD/MD: Chris Pflum 1 LUDACRIS "Rat" BLINK 182 "First"	<b>WRZ/Portsmouth, NH *</b> DM/MD: Mike D. Donnell APD: Di. Doug MD: Sarah Sullivan No Adds	<b>KROQ/Tucson, AZ *</b> PD: Mark Medina APD/MD: Ken Carr 5 LENNY KRAVITZ "Heart" 1 ELTON JOHN "Fast" 1 INDIA ARIE "Video" 1 KID ROCK "Faith" RES "Visor"	<b>KZOO/San Francisco, CA *</b> PD: Alan Holton MD: Neil Tujiro 2 IO "Rapture" 1 SHAKIRA "Underneath" CELINE DION "Day" JIMMY EAT WORLD "Middle"	<b>KHHT/Tulsa, OK *</b> DM: Tod Tucker PD: Carly Rush APD/MD: Chris Hayes 19 N. SYNC "Gettin' On" 17 D'ENCORE "Right"	<b>KSLY/San Luis Obispo, CA</b> PD: Adam Burnes MD: Craig Marshall LUDACRIS "Rat"	<b>KHST/Tulsa, OK *</b> PD: C.C. Matthews MD: Kim Gover DEFAULT "Wasting" FABOLOUS "Young'n" FAT JOE FASHANTI "Luv" X-ECLIPSONERS "Goin'"	<b>WAEV/Savannah, GA</b> APD/MD: Chris Alan SHAKIRA "Underneath" GORILLAZ "19-2000"	<b>WWKZ/Tupelo, MS</b> PD/MD: Rick Stevens KID ROCK "Faith" DARREN HAYES "Invisible"	<b>KISX/Tyler-Longview, TX</b> DM: Larry Kent PD/MD: Josh Reno DEFAULT "Wasting" VANESSA CARLTON "Miles" SHAQIRA "Underneath" RES "Visor"	<b>WZAT/Savannah, GA</b> DM/MD: John Thomas MD: Dylan CELINE DION "Day"	<b>KBKS/Seattle-Tacoma, WA *</b> PD: Mike Preston MD: Marcus D. 1 CELINE DION "Day" 1 AARON CARTER "About"	<b>KRUF/Shreveport, LA *</b> OM/MD: Tony Waitekus MD: Kevin Walker 4 IO "Rapture" 4 BRANDY "About" 1 SHAKIRA "Underneath" AARON CARTER "About" X-ECLIPSONERS "Goin'"	<b>KWTX/Waco, TX</b> PD: Jay Charles MD: John Oakes IO "Rapture" VANESSA CARLTON "Miles"	<b>WNDV/South Bend, IN</b> DM/MD: Casey Daniels MD: Beau Derek SHAQIRA "Underneath" RES "Visor"	<b>WHT/Washington, DC *</b> PD: Jeff Wyatt MD: Abbie Dee No Adds	<b>KZZU/Spartanburg, WA *</b> PD: Ken Hopkins 19 IOVA "Matta" 1 VANESSA CARLTON "Miles" RES "Visor"	<b>WIFC/Wausau, WI</b> PD: Robb Rose APD/MD: Tony Bruski 16 VANESSA CARLTON "Miles" 17 CELINE DION "Day" 15 MARC ANTHONY "Sweet" 9 TANTRIC "Morning" 8 PINK "Don't"	<b>WLDI/West Palm Beach, FL *</b> APD: Dave Vigna 3 NELY FURTADO "Radio" 1 DARRIN HAYES "Invisible" RES "Visor"	<b>KKRG/Colorado Springs, CO *</b> DM: Bobby Irwin Interim PD/MD: Rob Ryan APD: Valerie Hari 4 VANESSA CARLTON "Miles" 3 IB RIDEZ FRANGELINA "Runaway" 2 BAMA MEN "Move" 1 PINK "Don't"	<b>WQSM/Fayetteville, NC *</b> PD: Scott Free APD: Susanna James MD: Kid Carter 1 SHAKIRA "Underneath" 1 PINK "Don't" 1 KID ROCK "Faith" 2 DEFAULT "Wasting" 1 OUTKAST "World"	<b>WYDY/Jackson, MS *</b> PD: Nick Vance APD: Jason Williams MD: Kris Fisher 1 SHAKIRA "Underneath" 1 PINK "Don't" 1 KID ROCK "Faith" REMY ZERO "Save" RES "Visor"	<b>WZEE/Madison, WI *</b> PD: Tommy Beaman MD: Jonathan Reed 3 LUDACRIS "Rat" INDIA ARIE "Video" TANTRIC "Morning" TOVA "Matta"	<b>WJYY/Manchester, NH</b> PD: Harry Kozlowski APD/MD: A.J. Dukette DEFAULT "Wasting" CELINE DION "Day" KID ROCK "Faith" SMASH MOUTH "Head"	<b>WJLQ/Pensacola, FL *</b> DM: Dan McClintock PD: Jonathan Lund 1 VANESSA CARLTON "Miles" DEFAULT "Wasting" CELINE DION "Day"	<b>WJXX/Milwaukee, WI *</b> PD: Brian Kelly APD/MD: Jolo Martinez 3 JIMMY EAT WORLD "Middle" 2 SHAKIRA "Underneath" VANESSA CARLTON "Miles" FAT JOE FASHANTI "Luv" RES "Visor"	<b>WJLQ/Philadelphia, PA *</b> PD: Brian Bridgman APD/MD: Marian Newsome 2 MICHELLE BRANCH "Wanted" FAT JOE FASHANTI "Luv" RES "Visor"	<b>WJSS/Milwaukee, WI *</b> PD: Brian Kelly APD/MD: Jolo Martinez 3 JIMMY EAT WORLD "Middle" 2 SHAKIRA "Underneath" VANESSA CARLTON "Miles" FAT JOE FASHANTI "Luv" RES "Visor"	<b>WJLQ/Portland, ME</b> PD: Tim Moore MD: Rob Steele 2 M2M "Everything" 19 GLENN LEWIS "Forget" 13 DEFAULT "Wasting" 13 FAT JOE FASHANTI "Luv" 9 TWEET "Oops"	<b>KZHT/Salt Lake City, UT *</b> PD: Jeff McCartney MD: Jaeger 10 JIMMY EAT WORLD "Middle" 10 AARON CARTER "About"	<b>KXXM/San Antonio, TX *</b> PD: Krash Kelly MD: Napia Canales 1 LUDACRIS "Rat" BAMA MEN "Move"
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**\* Monitored Reporters**  
185 Total Reporters  
132 Total Monitored  
53 Total Indicator



# CHR/Pop Playlists

**MARKET #1**


**WHTZ/New York**  
Clear Channel  
(212) 239-2300  
Polerman/Bryant  
12+ Cumc 3,401,200



PLAYS	LW	TW	ARTIST/TITLE	GI (000)
92	94	94	LINIKIN PARK/In The End	138932
86	90	90	JA RULE F/ASHANTI/Always On Time	133020
83	89	89	LEANN RIMES/Can't Fight...	131542
65	88	88	JENNIFER LOPEZ/Ain't It Funny	130664
83	85	85	NICKELBACK/How You Remind Me	125630
86	67	67	CALLING/Wherever You Will Go	99026
61	64	64	KYLIE MINOIGUE/Can't Get You...	94592
55	63	63	CRAIG DAVID/7 Days	93114
54	56	56	NO DOUBT/Hey Baby	82768
54	55	55	USHER/U Got It Bad	81290
62	45	45	CITY HIGH/Caramel	66510
42	44	44	SHAKIRA/Whenever Wherever	65032
44	38	38	'N SYNC/Girlfriend	61624
31	35	35	PINK/Don't Let Me Get Me	51730
35	36	36	STAIN'D/It's Been Awhile	51730
26	34	34	ENRIQUE IGLESIA/Escape	50252
38	34	34	BRANDY/What About Us?	50252
21	32	32	MICHELLE BRANCH/All You Wanted	47296
23	27	27	TOY/Do	39906
19	27	27	JAGGED EDGE/Where The Party At	39906
20	27	27	INCUBUS/Drive	39906
24	27	27	DEBRAH CUMMINGS/Never Knew	39906
34	26	26	ALANIS MORISSETTE/Hands Clean	38428
17	26	26	EVE F/GWEN STEFANI/Let Me Blow Ya Mind	38428
11	24	24	SHAKIRA/Underneath Your...	35472
19	23	23	USHER/U Got It Bad	33994
38	23	23	MARY J. BLIGE/No More Drama	33294
34	21	21	CREED/My Sacrifice	31038
12	21	21	DUTKAST/The Whole World	31038
13	21	21	IO/Rapture (Tastes...)	31038
14	19	19	GORILLAZ/19-2000	28082
17	17	17	DARREN HAYES/Insatiable	25126
15	17	17	FABLOUS/Young'n (Holla Back)	25126
14	16	16	JA RULE/Livin' It Up	23648
10	16	16	P.O.D./Youth Of The Nation	23648
10	16	16	FABLOUS/Young'n (Holla Back)	23648
15	12	12	JA RULE/F/ASHANTI/Always On Time	22710
12	14	14	TRAIN/Drops Of Jupiter...	20692
11	13	13	AALIYAH/Try Again	19214
9	11	11	MELANIE C/1 Turn To You	16258

**MARKET #2**

**KIIS/Los Angeles**  
Clear Channel  
(818) 945-1027  
Ivy/Steel  
12+ Cumc 1,937,200



PLAYS	LW	TW	ARTIST/TITLE	GI (000)
82	78	78	LINIKIN PARK/In The End	65208
74	75	75	NICKELBACK/How You Remind Me	62700
71	74	74	USHER/U Got It Bad	61864
31	65	65	CITY HIGH/Caramel	55946
48	64	64	LEANN RIMES/Can't Fight...	53674
53	58	58	CRAIG DAVID/7 Days	48488
44	53	53	'N SYNC/Girlfriend	44308
44	50	50	KYLIE MINOIGUE/Can't Get You...	41800
47	44	44	TOY/Do	36784
60	42	42	NO DOUBT/Hey Baby	35112
20	41	41	JA RULE F/ASHANTI/Always On Time	34276
56	39	39	CALLING/Wherever You Will Go	32604
46	38	38	CREED/My Sacrifice	31768
33	38	38	SHAKIRA/Underneath Your...	31768
33	33	33	SHAKIRA/Whenever Wherever	27588
30	30	30	PUDDLE OF MUDD/Blurry	25080
39	29	29	PINK/Get The Party...	24244
27	29	29	ALANIS MORISSETTE/Hands Clean	24244
26	26	26	JENNIFER LOPEZ/Ain't It Funny	21736
23	25	25	'N SYNC/Gone	20900
9	24	24	VANESSA CARLTON/A Thousand Miles	20064
23	24	24	MICHELLE BRANCH/All You Wanted	20064
8	24	24	IO/Rapture (Tastes...)	19028
28	23	23	MARY J. BLIGE/No More Drama	19264
12	22	22	PINK/Don't Let Me Get Me	18392
20	22	22	MARY J. BLIGE/Family Affair	18392
31	22	22	INDIA.ARIE/Video	18392
15	20	20	JEWEL/Standing Still	16720
18	19	19	P.O.D./Youth Of The Nation	15884
14	18	18	LIFEHOUSE/Hanging By A Moment	15048
4	18	18	SHERYL CROW/Soak Up The Sun	15048
16	17	17	CHER/Song For The Lonely	14212
14	17	17	X-CUTIONERS/It's Goin' Down	14212
2	16	16	GORILLAZ/19-2000	13376
14	16	16	ENRIQUE IGLESIA/Escape	13376
16	15	15	NELLY FURTAO/Turn Off The Light	12540
19	15	15	BRITNEY SPEARS/I'm Not A Girl...	12540
15	15	15	CITY HIGH/Caramel	12540
14	14	14	AARDI CARTER/It's All About You	11704
20	14	14	BLINK-182/First Date	11704

**MARKET #3**


**WKSC/Chicago**  
Clear Channel  
(312) 255-5100  
Phillips/Murray  
12+ Cumc 873,200



PLAYS	LW	TW	ARTIST/TITLE	GI (000)
94	99	99	CRAIG DAVID/7 Days	30492
87	94	94	JENNIFER LOPEZ/Ain't It Funny	28952
96	92	92	LINIKIN PARK/In The End	28336
90	89	89	NICKELBACK/How You Remind Me	27412
55	86	86	SHAKIRA/Whenever Wherever	25564
49	78	78	JA RULE F/ASHANTI/Always On Time	24024
92	77	77	KYLIE MINOIGUE/Can't Get You...	23716
87	74	74	CALLING/Wherever You Will Go	22792
85	67	67	LEANN RIMES/Can't Fight...	20636
59	62	62	'N SYNC/Girlfriend	19096
49	61	61	PUDDLE OF MUDD/Blurry	18788
54	58	58	BRANDY/What About Us?	17864
57	53	53	CITY HIGH/Caramel	16232
47	52	52	ENRIQUE IGLESIA/Escape	16016
49	52	52	LUDACRIS/Roll Out...	16016
50	45	45	NO DOUBT/Hey Baby	13660
39	42	42	TOY/Do	12936
38	42	42	PINK/Get The Party...	12936
39	40	40	R. KELLY/The World's Greatest	12320
32	34	34	USHER/U Got It Bad	10472
50	34	34	CREED/My Sacrifice	10472
34	32	32	JA RULE/Livin' It Up	9856
26	32	32	NELLY FURTAO/Turn Off The Light	9856
25	29	29	'N SYNC/Gone	8932
4	28	28	NELLY/1	8624
23	27	27	CRAIG DAVID/7 Days	8316
26	26	26	3 DODRS DOWN/Be Like That	8008
23	26	26	ENRIQUE IGLESIA/Hero	8008
2	22	22	IO/Rapture (Tastes...)	6776
22	22	22	FAT JOE F/ASHANTI/What's Luv?	6776
21	20	20	SHAKIRA/Whenever Wherever	6168
22	18	18	MARY J. BLIGE/Family Affair	5544
17	17	17	PINK/Don't Let Me Get Me	5236
21	17	17	FABLOUS/Young'n (Holla Back)	5236
15	17	17	MICHELLE BRANCH/All You Wanted	5236
20	16	16	JAGGED EDGE/Where The Party At	4928
35	15	15	USHER/U Remind Me	4620
22	13	13	BUSTA RHYMES/Break Ya Neck	4004
11	13	13	BAHA MEN/Move It Like This	4004

**MARKET #4**

**KZQZ/San Francisco**  
Bonneville  
(415) 957-0957  
Hotell/Trijillo  
12+ Cumc 792,500



PLAYS	LW	TW	ARTIST/TITLE	GI (000)
82	83	83	LEANN RIMES/Can't Fight...	24153
66	78	78	NICKELBACK/How You Remind Me	22698
70	70	70	CALLING/Wherever You Will Go	20370
52	70	70	KYLIE MINOIGUE/Can't Get You...	20370
65	69	69	SHAKIRA/Whenever Wherever	20079
78	82	82	NO DOUBT/Hey Baby	16042
50	61	61	CRAIG DAVID/7 Days	17751
60	59	59	JENNIFER LOPEZ/Ain't It Funny	17169
53	59	59	NATALIE IMBRUGLIA/Wrong Impression	17169
44	55	55	JANET/Son Of A Gun...	16005
51	55	55	MARY J. BLIGE/Family Affair	16005
54	54	54	FIVE FOR FIGHTING/Superman (It's...)	15714
39	53	53	PUDDLE OF MUDD/Blurry	15423
44	48	48	MICHELLE BRANCH/All You Wanted	13968
45	44	44	ALANIS MORISSETTE/Hands Clean	12804
35	43	43	DARREN HAYES/Insatiable	12513
19	36	36	VANESSA CARLTON/A Thousand Miles	10476
39	35	35	LINIKIN PARK/In The End	10185
16	34	34	PINK/Don't Let Me Get Me	9894
45	33	33	MARY J. BLIGE/No More Drama	9603
27	30	30	BLINK-182/First Date	8730
20	30	30	INDIA.ARIE/Video	8730
31	29	29	ENRIQUE IGLESIA/Escape	8439
31	29	29	BRITNEY SPEARS/I'm Not A Girl...	8439
17	21	21	NELLY FURTAO/Turn Off The Light	6111
36	20	20	JEWEL/Standing Still	5820
23	19	19	AARDI CARTER/It's All About You	5529
15	19	19	MATCHBOX TWENTY/Just Beautiful...	5529
18	19	19	TRAIN/Drops Of Jupiter...	5529
18	18	18	ALL STAR TRIBUTE/What's Going On	5238
32	18	18	USHER/U Got It Bad	5238
20	17	17	LIFEHOUSE/Hanging By A Moment	4947
11	16	16	MATCHBOX TWENTY/Bent	4656
17	16	16	ALICIA KEYS/Fallin'	4656
23	15	15	STAIN'D/It's Been Awhile	4365
15	15	15	LENNY KRAVITZ/Dig In	4365
14	14	14	BLU CANTELL/It's Em Up Style...	4074
19	14	14	ENRIQUE IGLESIA/Hero	4074
17	14	14	NELLY FURTAO/It's Like A Bird	4074

**MARKET #5**


**KHKS/Dallas-Ft. Worth**  
Clear Channel  
(214) 891-9400  
Shannon/Morales  
12+ Cumc 725,600



PLAYS	LW	TW	ARTIST/TITLE	GI (000)
66	84	84	JENNIFER LOPEZ/Ain't It Funny	26964
87	84	84	NO DOUBT/Hey Baby	26964
78	82	82	PINK/Get The Party...	26322
72	82	82	CRAIG DAVID/7 Days	23112
67	69	69	CALLING/Wherever You Will Go	22149
64	68	68	NICKELBACK/How You Remind Me	20544
64	64	64	CREED/My Sacrifice	20544
58	55	55	LINIKIN PARK/In The End	17655
49	48	48	CITY HIGH/Caramel	15408
28	48	48	'N SYNC/Girlfriend	15408
56	47	47	JA RULE F/ASHANTI/Always On Time	15087
44	47	47	BRANDY/What About Us?	15087
26	46	46	IO/Rapture (Tastes...)	14766
44	46	46	KYLIE MINOIGUE/Can't Get You...	14766
41	39	39	PUDDLE OF MUDD/Blurry	12519
37	38	38	LEANN RIMES/Can't Fight...	12198
54	38	38	SHAKIRA/Whenever Wherever	12198
52	37	37	NELLY/1	11877
36	36	36	MARY J. BLIGE/Family Affair	11556
31	36	36	NELLY FURTAO/Turn Off The Light	11556
37	35	35	TOY/Do	11235
29	30	30	USHER/U Got It Bad	9630
25	30	30	ENRIQUE IGLESIA/Escape	9630
25	28	28	ALANIS MORISSETTE/Hands Clean	8988
30	27	27	DESTINY'S CHILD/Emotion	8667
21	26	26	JA RULE/Livin' It Up	8346
25	26	26	MICHELLE BRANCH/All You Wanted	8346
25	26	26	MARY J. BLIGE/No More Drama	8025
22	24	24	INCUBUS/Drive	7704
19	24	24	ALICIA KEYS/Fallin'	7704
18	23	23	3 DODRS DOWN/Be Like That	7383
19	19	19	LIFEHOUSE/Hanging By A Moment	6099
17	17	17	TRAIN/Drops Of Jupiter...	5457
17	17	17	LUDACRIS/Roll Out...	5457
16	17	17	STAIN'D/It's Been Awhile	5136
15	16	16	PINK/Don't Let Me Get Me	4815
9	15	15	SHAGGY/Wass'me	4815
13	14	14	AGUIERVA/It's My Marmalade	4494
14	14	14	TOY/No Matia What...	4494
6	13	13	MICHELLE BRANCH/All You Wanted	4173

**MARKET #5**

**KRBB/Dallas-Ft. Worth**  
Infinity  
(214) 630-3011  
Cook/Valentine  
12+ Cumc 485,200



PLAYS	LW	TW	ARTIST/TITLE	GI (000)
77	77	77	NICKELBACK/How You Remind Me	12320
73	73	73	LINIKIN PARK/In The End	11680
56	69	69	NO DOUBT/Hey Baby	11040
51	69	69	SHAKIRA/Whenever Wherever	11040
39	65	65	CALLING/Wherever You Will Go	10400
60	60	60	LEANN RIMES/Can't Fight...	9600
63	57	57	JA RULE F/ASHANTI/Always On Time	9120
55	55	55	KYLIE MINOIGUE/Can't Get You...	8800
71	52	52	ENRIQUE IGLESIA/Hero	8320
40	49	49	JENNIFER LOPEZ/Ain't It Funny	7840
40	48	48	AMANDA PEREZ/Never	7680
48	48	48	'N SYNC/Girlfriend	7680
45	47	47	IO/Rapture (Tastes...)	7520
47	47	47	CREED/My Sacrifice	7520
38	43	43	3 DODRS DOWN/Be Like That	6880
52	39	39	STAIN'D/It's Been Awhile	6240
39	38	38	VANESSA CARLTON/A Thousand Miles	6080
47	38	38	AB/Most Beautiful Girl	6080
17	33	33	SHAKIRA/Underneath Your...	5280
49	30	30	NELLY FURTAO/Turn Off The Light	4800
23	29	29	PINK/Don't Let Me Get Me	4640
15	23	23	PUDDLE OF MUDD/Blurry	3680
15	22	22	LUDACRIS/Roll Out...	3520
19	20	20	ALANIS MORISSETTE/Hands Clean	3200
13	18	18	MISSY ELLIOTT/Get Ur Freak On	2880
21	18	18	DUTKAST/Ms. Jackson	2880
18	18	18	MARY J. BLIGE/Family Affair	2880
21	17	17	JAGGED EDGE/Where The Party At	2720
16	17	17	BRANDY/What About Us?	2720
16	1			



# CHR/Pop Playlists

March 1, 2002 R&R • 79

MARKET #14		
KBKS/Seattle-Tacoma		
Infinity (206) 805-1061 Preston/Marcus D.		
<b>12+</b> Cumulative <b>436,400</b>		
PLAYS	ARTIST/TITLE	GI (000)
69	74 CALLING/Wherever You Will Go	12728
69	74 NICKELBACK/How You Remind Me	12728
64	73 LINKIN PARK/In The End	12556
39	69 JENNIFER LOPEZ/Ain't It Funny	11868
44	62 SHAKIRA/Whenever Wherever	10664
62	62 USHER/U Got It Bad	10664
29	60 PUDDLE OF MUDD/Blurry	10320
56	56 CREED/My Sacrifice	9804
55	55 JARULE/Livin' It Up	9632
55	75 JARULE/FASHANTI/Always On Time	9600
26	50 'N SYNC/Girlfriend	8460
76	47 MARY J. BLIGE/Family Affair	8094
44	47 KYLIE MINOUGIE/Can't Get You...	8084
38	45 BRANDY/What About Us?	7740
54	43 CRAIG DAVID/7 Days	7396
37	42 PINK/Don't Let Me Get Me	7224
36	37 LEANN RIMES/Can't Fight...	6364
33	37 JA RYLE/Livin' It Up	6364
26	35 ENRIQUE IGLESIAS/Hero	6020
32	35 MICHELLE BRANCH/All You Wanted	6020
31	31 NELLY FURTADO/Turn Off The Light	5332
39	31 P.O./Alive	5332
29	29 ALANIS MORISSETTE/Hands Clean	4988
18	26 FAT JOE/FASHANTI/What's Lovin'?	4472
11	25 DARRIN HAYES/Innsatiable	4300
29	29 JANTZEN/For You	4300
26	25 DART PUNK/One More Time	4200
19	19 GORILLAZ/19-2000	3368
21	19 JAGGED EDGE/Where The Party At	3268
19	19 ALIEN ANT FARM/Smooth Criminal	3096
18	18 NELLY FURTADO/...On The Radio...	3096
18	18 BLU CANTRELL/Hit 'Em Up Style...	3096
18	18 IIO/Rapture (Tastes...)	3096
13	17 STAIN'D/It's Been Awhile	2924
17	17 MARY J. BLIGE/No More Drama	2924
14	17 ENRIQUE IGLESIAS/Escapa	2924
17	17 LIFEHOUSE/Hanging By A Moment	2924
16	16 CRAIG DAVID/Fill Me In	2752
16	16 USHER/U Remind Me	2752
14	15 INCUBUS/Drive	2580

MARKET #16		
KDWB/Minneapolis		
Clear Channel (612) 340-9000 Morris/Moran		
<b>12+</b> Cumulative <b>547,000</b>		
PLAYS	ARTIST/TITLE	GI (000)
77	78 LINKIN PARK/In The End	21372
77	78 NICKELBACK/How You Remind Me	21372
72	72 CITY HIGH/Caramel	19728
67	71 NO DOUBT/Hey Baby	19454
79	66 JA RYLE/FASHANTI/Always On Time	18084
71	64 CRAIG DAVID/7 Days	17536
50	62 CALLING/Wherever You Will Go	16898
51	51 USHER/U Got It Bad	13974
40	48 '112/Gone With Me	13152
40	48 JAGGED EDGE/Let's Get Married	13152
40	48 JENNIFER LOPEZ/Ain't It Funny	13152
41	41 LEANN RIMES/Can't Fight...	11234
52	39 R. KELLY/The World's Greatest	10686
29	38 MARY J. BLIGE/Family Affair	10412
42	38 CREED/My Sacrifice	9864
36	36 KYLIE MINOUGIE/Can't Get You...	9864
34	34 BRANDY/What About Us?	9316
24	33 PUDDLE OF MUDD/Blurry	9042
30	33 BRIAN MCKNIGHT/Still	9042
31	'N SYNC/Girlfriend	8494
27	30 PINK/Get The Party...	8220
28	29 SHAKIRA/Whenever Wherever	7946
24	29 LUOACRIS/Roll Out...	7946
22	28 ENRIQUE IGLESIAS/Escapa	7672
26	27 MARY J. BLIGE/No More Drama	7398
27	26 FABOLOUS/Young'n (Holla Back)	7124
20	24 JA RYLE/Livin' It Up	6576
15	23 OUTKAST/The Whole World	6302
37	22 JEWEL/Standing Still	6028
16	19 IIO/Rapture (Tastes...)	5276
16	16 ALANIS MORISSETTE/Hands Clean	4932
13	13 GORILLAZ/19-2000	3582
13	13 BUSTA RHYMES/Break Ya Neck	3288
10	12 CRAIG DAVID/Fill Me In	3288
9	12 USHER/U Remind Me	3288
12	12 SOUL DECISION/Faded	3288
10	12 'N SYNC/Gone	3288
7	11 FIVE FOR FIGHTING/Superman (It's...)	3014
8	11 CHRISTINA MILIAN/Am I To Go	3014
11	10 TOY/Alone	2740

MARKET #17		
KHTS/San Diego		
Clear Channel (619) 292-2000 Laird/Vaughn/Haze		
<b>12+</b> Cumulative <b>459,300</b>		
PLAYS	ARTIST/TITLE	GI (000)
85	88 JA RYLE/FASHANTI/Always On Time	15136
84	83 NICKELBACK/How You Remind Me	14276
52	76 CRAIG DAVID/7 Days	13072
43	74 'N SYNC/Gone	12728
47	53 LINKIN PARK/In The End	9116
40	51 CITY HIGH/Caramel	8772
67	48 JA RYLE/Livin' It Up	8256
49	41 R. KELLY/The World's Greatest	7052
38	41 KYLIE MINOUGIE/Can't Get You...	7052
30	40 'N SYNC/Girlfriend	6880
14	37 SHAKIRA/Underneath Your...	6364
16	36 ENRIQUE IGLESIAS/Escapa	6192
25	34 BRIAN MCKNIGHT/Still	5848
36	33 NO DOUBT/Hey Baby	5676
12	31 PINK/Don't Let Me Get Me	5332
34	31 GINUNINE/Differences	5332
31	27 GORILLAZ/19-2000	4644
28	27 LEANN RIMES/Can't Fight...	4644
19	25 IIO/Rapture (Tastes...)	4300
24	24 LUOACRIS/Roll Out...	4128
25	23 VANESSA CARLTON/A Thousand Miles	3956
23	23 JENNIFER LOPEZ/Ain't It Funny	3956
16	22 BAHIA MEN/Move It Like This	3784
25	22 MARY J. BLIGE/No More Drama	3784
20	22 DARRIN HAYES/Innsatiable	3784
16	22 NELLY FURTADO/...On The Radio...	3784
23	21 BRITNEY SPEARS/I'm Not A Girl...	3612
10	21 SOUL/Alone For The Whole World	3612
58	21 USHER/U Got It Bad	3612
16	20 INDIA ARIE/Video	3440
26	19 SHAKIRA/Whenever Wherever	3268
19	19 OUTKAST/The Whole World	3268
20	19 FABOLOUS/Young'n (Holla Back)	3268
9	18 P.O./Youth Of The Nation	3096
17	18 BUSTA RHYMES/Break Ya Neck	3096
18	18 FAT JOE/FASHANTI/What's Lovin'?	3096
26	17 TOY/Alone	2924
57	17 PINK/Get The Party...	2924
23	16 TOY/Alone	2752
23	16 AMANDA PEREZ/Never	2752

MARKET #18		
WBLI/Nassau-Suffolk		
Cox (631) 669-9254 Rice/Lewine		
<b>12+</b> Cumulative <b>859,900</b>		
PLAYS	ARTIST/TITLE	GI (000)
93	91 KYLIE MINOUGIE/Can't Get You...	33124
82	82 LEANN RIMES/Can't Fight...	29848
77	75 NICKELBACK/How You Remind Me	27300
95	72 NO DOUBT/Hey Baby	26208
58	69 LINKIN PARK/In The End	25116
46	64 JENNIFER LOPEZ/Ain't It Funny	23296
57	57 USHER/U Got It Bad	20748
55	55 CALLING/Wherever You Will Go	20384
42	54 PINK/Don't Let Me Get Me	19656
53	51 SHAKIRA/Underneath Your...	18564
47	50 'N SYNC/Girlfriend	18200
35	48 ENRIQUE IGLESIAS/Escapa	17472
46	46 VANESSA CARLTON/A Thousand Miles	16744
44	42 SHAKIRA/Whenever Wherever	15288
45	42 CRAIG DAVID/7 Days	15288
38	42 JA RYLE/FASHANTI/Always On Time	15288
17	37 IIO/Rapture (Tastes...)	13468
22	27 AMBER/Yes	9828
14	26 CHER/Song For The Lonely	9464
15	25 DARRIN HAYES/Innsatiable	9100
21	24 MARY J. BLIGE/No More Drama	8736
31	24 PINK/Get The Party...	8736
24	24 MARY J. BLIGE/Family Affair	8736
20	23 MO'JO/Lady (Heart...)	8372
21	21 PUDDLE OF MUDD/Blurry	7644
20	20 NELLY FURTADO/...On The Radio...	7280
14	20 NELLY FURTADO/Turn Off The Light	7280
19	20 CITY HIGH/What Would You Do?	7280
17	19 LIFEHOUSE/Hanging By A Moment	6916
21	19 OAT PUNK/One More Time	6916
85	95 BRANDY/What About Us?	6916
10	19 JENNIFER LOPEZ/Play	6916
6	18 TOY/Alone	6552
18	18 NATALIE IMBRUGLIA/Wrong Impression	6552
13	16 ALICIA KEYS/Fallin'	5824
15	15 AARON CARTER/I'm Not A Girl...	5460
14	15 NELLY FURTADO/I'm Like A Bird	5460
7	14 FABOLOUS/Young'n (Holla Back)	5096
12	14 MADONNA/Don't Tell Me	5096
10	14 MADISON AVENUE/Don't Call Me Baby	5096

MARKET #19		
KSLZ/St. Louis		
Clear Channel (314) 692-5100 Wheeler/Boomer		
<b>12+</b> Cumulative <b>374,700</b>		
PLAYS	ARTIST/TITLE	GI (000)
82	84 JA RYLE/Livin' It Up	16044
80	84 NICKELBACK/How You Remind Me	16044
81	84 CRAIG DAVID/7 Days	16044
82	84 USHER/U Got It Bad	16044
85	83 NELLY/Alone	15853
84	83 LINKIN PARK/In The End	15853
54	78 CREED/My Sacrifice	14898
40	50 KYLIE MINOUGIE/Can't Get You...	9550
58	49 'N SYNC/Girlfriend	9359
47	47 MARY J. BLIGE/No More Drama	9168
37	47 LEANN RIMES/Can't Fight...	8977
50	46 JENNIFER LOPEZ/Ain't It Funny	8786
28	45 ENRIQUE IGLESIAS/Escapa	8595
64	43 NO DOUBT/Hey Baby	8213
34	43 GORILLAZ/19-2000	8213
32	41 ALANIS MORISSETTE/Hands Clean	7831
35	41 TOY/Alone	7831
39	37 BLU CANTRELL/Hit 'Em Up Style...	7087
40	37 NELLY FURTADO/Turn Off The Light	7087
40	35 SHAKIRA/Whenever Wherever	6685
42	33 PINK/Get The Party...	6303
33	33 PINK/Get The Party...	6303
33	29 'N SYNC/Gone	5539
30	27 JA RYLE/FASHANTI/Always On Time	5157
20	25 FIVE FOR FIGHTING/Superman (It's...)	4775
22	24 JAGGED EDGE/Where The Party At	4584
17	24 MICHELLE BRANCH/All You Wanted	4584
22	24 BRANDY/What About Us?	4584
11	24 IIO/Rapture (Tastes...)	4584
11	22 TOY/Alone	4202
18	22 PINK/Get The Party...	3808
10	19 PUDDLE OF MUDD/Blurry	3629
15	19 NATALIE IMBRUGLIA/Wrong Impression	3629
14	18 R. KELLY/The World's Greatest	3438
14	14 LUOACRIS/Roll Out...	2674
3	11 BRITNEY SPEARS/I'm Not A Girl...	2101
5	11 DARRIN HAYES/Innsatiable	2101
9	11 OUTKAST/The Whole World	2101
10	10 NELLY FURTADO/...On The Radio...	1910
6	10 AALIYAH/Try Again	1910

MARKET #21		
WFLZ/Tampa		
Clear Channel (813) 839-3393 Kapup/Knapp/Priest		
<b>12+</b> Cumulative <b>663,500</b>		
PLAYS	ARTIST/TITLE	GI (000)
78	79 LINKIN PARK/In The End	25201
70	78 NICKELBACK/How You Remind Me	24892
48	77 CRAIG DAVID/7 Days	24563
77	77 NO DOUBT/Hey Baby	24563
74	76 JA RYLE/FASHANTI/Always On Time	24244
58	74 JENNIFER LOPEZ/Ain't It Funny	23606
66	66 'N SYNC/Girlfriend	21054
42	52 KYLIE MINOUGIE/Can't Get You...	16588
46	46 MARY J. BLIGE/Family Affair	14674
37	43 MARY J. BLIGE/No More Drama	13717
62	41 USHER/U Got It Bad	13079
40	41 TOY/Alone	13079
23	41 ENRIQUE IGLESIAS/Escapa	13079
58	38 PINK/Don't Let Me Get Me	12122
58	36 PINK/Get The Party...	11484
11	35 IIO/Rapture (Tastes...)	11165
48	33 SHAKIRA/Whenever Wherever	10527
31	41 ENRIQUE IGLESIAS/Escapa	9889
31	31 LEANN RIMES/Can't Fight...	9889
33	31 CREED/My Sacrifice	9889
19	23 JA RYLE/Livin' It Up	7337
23	23 PUDDLE OF MUDD/Blurry	7337
16	22 LUOACRIS/Roll Out...	7018
28	22 CRAIG DAVID/Fill Me In	7018
20	'N SYNC/Gone	6380
18	20 ALICIA KEYS/Fallin'	6380
12	19 IMPRESS/Maybe	6061
5	19 MICHELLE BRANCH/All You Wanted	6061
18	CITY HIGH/Caramel	5742
15	18 OUTKAST/The Whole World	5742
17	17 NELLY FURTADO/...On The Radio...	5423
10	16 BLU CANTRELL/Hit 'Em Up Style...	5104
30	16 GINUNINE/Differences	5104
17	15 ALANIS MORISSETTE/Hands Clean	4785
8	14 SHAKIRA/Underneath Your...	4466
8	13 SHAKIRA/Whenever Wherever	4147
10	13 FABOLOUS/Young'n (Holla Back)	3920
10	10 DJ ENCOREE/See Right	3190
12	10 FAT JOE/FASHANTI/What's Lovin'?	3190
11	10 DARRIN HAYES/Innsatiable	3190

MARKET #22		
KFMD/Denver-Boulder		
Clear Channel (303) 713-8000 Nason/Pickett		
<b>12+</b> Cumulative <b>194,500</b>		
PLAYS	ARTIST/TITLE	GI (000)
81	81 LINKIN PARK/In The End	5670
82	80 JA RYLE/FASHANTI/Always On Time	5600
77	78 SHAKIRA/Whenever Wherever	5460
83	78 NO DOUBT/Hey Baby	5460
78	77 PINK/Get The Party...	5390
67	77 CRAIG DAVID/7 Days	5390
39	53 JENNIFER LOPEZ/Ain't It Funny	3710
49	52 KYLIE MINOUGIE/Can't Get You...	3640
44	'N SYNC/Girlfriend	3360
39	48 PUDDLE OF MUDD/Blurry	3360
46	47 LEANN RIMES/Can't Fight...	3290
43	45 TOY/Alone	3150
40	43 MARY J. BLIGE/No More Drama	3010
2	38 CITY HIGH/Caramel	2660
47	32 USHER/U Got It Bad	2240
37	31 MICHELLE BRANCH/All You Wanted	2170
29	29 DARUDE/Sandstorm	2030
7	28 LUOACRIS/Roll Out...	1960
27	27 BRANDY/What About Us?	1890
26	26 ENRIQUE IGLESIAS/Escapa	1820
19	25 ALANIS MORISSETTE/Hands Clean	1750
19	24 PINK/Don't Let Me Get Me	1680
33	23 CALLING/Wherever You Will Go	1610
20	22 A.T.C./Round The World	1540
32	22 MARY J. BLIGE/Family Affair	1540
6	21 DARRIN HAYES/Innsatiable	1470
19	20 BLU CANTRELL/Hit 'Em Up Style...	1400
16	18 STAIN'D/It's Been Awhile	1260
24	17 JA RYLE/Livin' It Up	1190
19	17 ENRIQUE IGLESIAS/Hero	1190
16	16 CRAZY TOWN/Butterfly	1120
16	16 OESTIN/Y'S CHILD/Emotion	1120
3	16 SHAKIRA/Underneath Your...	1120
16	16 MR. CHEEKS/Lights, Camera...	1120
13	14 3 DOORS DOWN/Be Like That	980
17	14 EVE/Forever/Stephanie/Let Me Blow Ya Mind	980
14	14 ALICIA KEYS/Fallin'	980
42	13 ALICIA KEYS/Woman's World	910
13	13 FIVE FOR FIGHTING/Superman (It's...)	910

MARKET #23		
WBZZ/Pittsburgh		
Infinity (412) 920-9400 Clark/Mill		
<b>12+</b> Cumulative <b>411,900</b>		
PLAYS	ARTIST/TITLE	GI (000)
87	88 LINKIN PARK/In The End	16368
81	81 CALLING/Wherever You Will Go	15006
78	78 'N SYNC/Gone	14820
78	78 USHER/U Got It Bad	10044
51	51 NO DOUBT/Hey Baby	9486
48	50 PETER DINKLAGE/Raise Up	9300
49	49 NICKELBACK/How You Remind Me	9114
45	47 CRAIG DAVID/7 Days	8740
45	45 KYLIE MINOUGIE/Can't Get You...	8472
34	43 DEFAULT/Wasting My Time	7998
55	42 NELLY/Alone	7812
38	42 JENNIFER LOPEZ/Ain't It Funny	7812
31	41 OUTKAST/The Whole World	7626
42	37 PUDDLE OF MUDD/Blurry	6882
12	37 BRITNEY SPEARS/I'm Not A Girl...	6882
24	34 VANESSA CARLTON/A Thousand Miles	6324
22	33 LUOACRIS/Roll Out...	6138
35	31 ENRIQUE IGLESIAS/Escapa	6138
23	29 R. KELLY/The World's Greatest	5994
23	29 P.O./Alive	5022
28	26 GORILLAZ/19-2000	4836
35	26 CREED/My Sacrifice	4836
51	25 CITY HIGH/Caramel	4650
29	23 BRANDY/What About Us?	4278
45	22 JA RYLE/FASHANTI/Always On Time	4092
17	22 MARY J. BLIGE/Family Affair	4092
23	21 PINK/Get The Party...	3906
18	19 LEANN RIMES/Can't Fight...	3534
5	X-ECLUTIONERS/It's Goin' Down	



DONTAY THOMPSON

dthompson@rronline.com

## PART TWO OF A TWO-PART SERIES

# Rhythmic Vs. Urban: The Labels Have Their Say

## Promotion execs debate the differences from a recording-industry standpoint

In last week's column I talked to several radio programmers and addressed a very touchy subject: the reporting status of CHR/Rhythmic and Urban stations. With both formats playing similar records, how do you distinguish one from the other?

This week I've reached out to those on the record side of the industry to gauge their thoughts on the difference between CHR/Rhythmic and Urban.

**Lisa Ellis**
**Sr. VP/R&B & Rhythm Crossover Promotion, Columbia**

Musical trends fluctuate so drastically. Dance music is sometimes hot, R&B music is hot, hip-hop music is also hot — it goes in trends, just like anything else. The difference between Urban and CHR/Pop stations is that CHR/Pop stations will target a white female 18-34 or 25-34, and it's very specific. Urban stations typically target African Americans and are very culturally and community-oriented.

The crossover stations — CHR/Rhythmic reporters — typically target 12+ or the 18-34 demo, and their demographics could include whites, blacks, Hispanics or Asians. They typically look for records that test in all ethnic genres and demographics. That's why they are more lifestyle-oriented, as opposed to programming to a certain ethnic orientation.

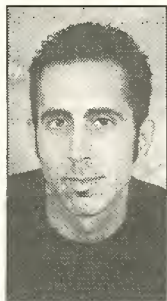
These stations are usually on the cutting edge of music and set many of the music trends. If dance music becomes hot, crossover stations would begin playing dance music. If hip-hop and R&B music are hot, they'll play that.

If you look at the Top 40 chart, there are more R&B and hip-hop records on the chart now than at any point in the past 10 years. When looking at some of the stations reporting to that chart, the argument can be made that those stations are Rhythmic. A lot of it is also digging deeper than just the current 30 records and dayparting the music.

When you look at CHR/Rhythmic stations, you also have to take the jocks and presentation into



Lisa Ellis



Rick Sackheim



Joe Hecht

consideration. Many of the crossover stations have a Top 40 presentation. For instance, it's Black History Month, and here in Los Angeles KKBK (The Beat) is promoting an African-American cultural event that's been going on at the convention center. It's talking about Louis Farrakhan speaking Sunday afternoon, an African history children's cultural event on Sunday morning and a gospel event on Sunday afternoon.

**"To a little white kid in suburbia, Ja Rule is a pop artist. He's just as big a pop artist as Creed to him. It's just popular music."**

Lisa Ellis

On the flip side, Hispanic-leaning KPWR (Power 106), which also plays hip-hop and R&B, was promoting its "In the Mix" weekend. Big Boy may have done some Black History Month events, since he is so plugged into the community, but one would expect to see Power 106 promoting Hispanic Heritage Week in downtown L.A.

These two very successful radio stations research and know who their audiences are and target them

not only with music, but also with promotions, contests and personalities. These are things you can't see in a playlist. These are some of the differences that many people in our business don't pay attention to when trying to define or categorize a station by its 30-song playlist.

To confuse matters even more, 10 or more of the 30 songs that are CHR/Rhythmics might be on the CHR/Pop chart.

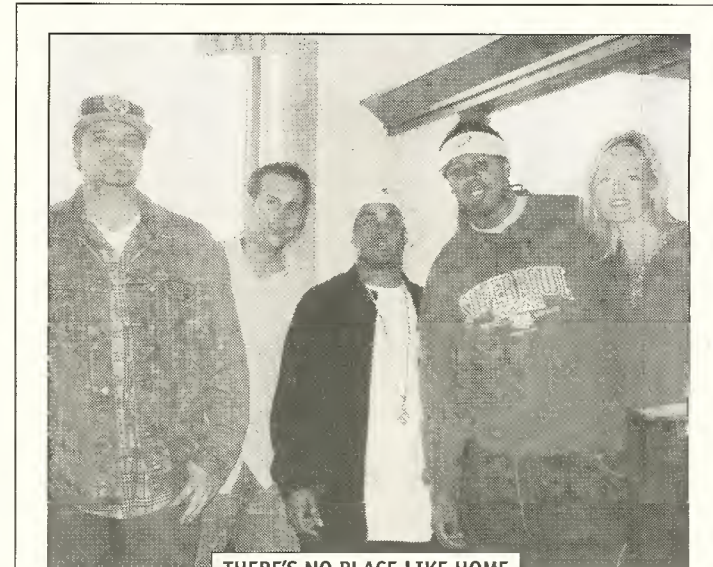
I was going through the airport the other day, and Ja Rule was getting on the same plane as I was. A 10-year-old white kid ran up to Ja Rule, whipped out his dad's cell phone and called a friend. The friend asked, "What's Ja Rule doing?" and the kid replied, "Yo, he's chillin' on his two-way!" That's today's pop culture. Pop culture is not about a bunch 45-year-old white men defining what a chart should be. They're not living in the reality of what kids think pop culture is. To a little white kid in suburbia, Ja Rule is a pop artist. He's just as big a pop artist as Creed to him. It's just popular music.

**Rick Sackheim**
**VP/Crossover Promotion, Arista**

A big difference between the two formats is the recurrent and gold categories. Another way to determine a difference seems to be the presentation. i.e., syndicated shows like Doug Banks, Russ Parr and Sunday specialty programming (gospel, reggae or rap rock). Depending on the marketplace, each station targets a different demo.

**Joe Hecht**
**VP/Crossover Promotion, Elektra**

The difference between a Rhythmic station and an Urban station is three-fold. The first difference is in



THERE'S NO PLACE LIKE HOME

St. Louis-bred rap phenomenon Pretty Willie and No Limit CEO/rapper Master P recently hung out with their new family at Universal Records to celebrate their new ventures and discuss promotional tactics. Pictured here (l-r) are Universal reps Warren Gesin and Gary Marella, Willie, Master P and Universal crossover queen Valerie DeLong.

the rotations. A Rhythmic station has hotter rotations than an Urban station. For example, CHR/Rhythmic WBBM-FM (B96)/Chicago plays its powers more than 90 times a week. Crosstown Urban WGCI-FM plays its powers 60 times a week, and Urban WPWX plays its powers about 50 times a week.

**"The way that I look at this industry is this: We all need to be looking to be partners at some point."**

John Strazza

In Atlanta, CHR/Rhythmic WBTS plays its powers more than 100 times a week. Crosstown Urbans WVEE (V103) and WHTA play their top-rotated songs about 50 times per week. For the most part, Rhythmic and crossover stations are more aggressive with their rotations.

The second thing you have to consider when you look at CHR/Rhythmics vs. Urbans is the presentation. Most Rhythmic stations' presentations are very much like that of a CHR/Pop. In fact, many of the core Rhythmic stations that make up R&R's panel were originally crossover stations, like KUBE/Seattle, KMEL/San Francisco and KBXX/Houston.

Smart programmers like Jerry Clifton, Keith Naftaly and Jay Stevens, to name a few, realized they could win in their markets by playing rhythmic music and using many of the primary principles of Top 40, including presentation, rotation and the use of research.

The third thing I believe you have to take into consideration when defining a CHR/Rhythmic or Urban is the amount of recurrent and gold product. Overall, Urban stations tend to rely on a much deeper and older catalog of gold records. Some Urban stations go back as far as 1982, whereas many of the Rhythmic stations only go back as far as 1990.

With Rhythmic stations typically playing less gold than Urban stations, one might be able to make the argument that Rhythmic stations skew to a younger demo than Urban stations.

**John Strazza**
**VP/Crossover Promotion, Jive**

My feeling is this: Who cares about who classifies you as what? It's small-minded to think that I may be working a station, and if they get reclassified, I can no longer work them because they report to a certain chart. That's the way it is in some of the bigger corporate structures, but the way I look at this industry is this: We all need to be looking to be partners at some point. "Partners in success" is what I always say.

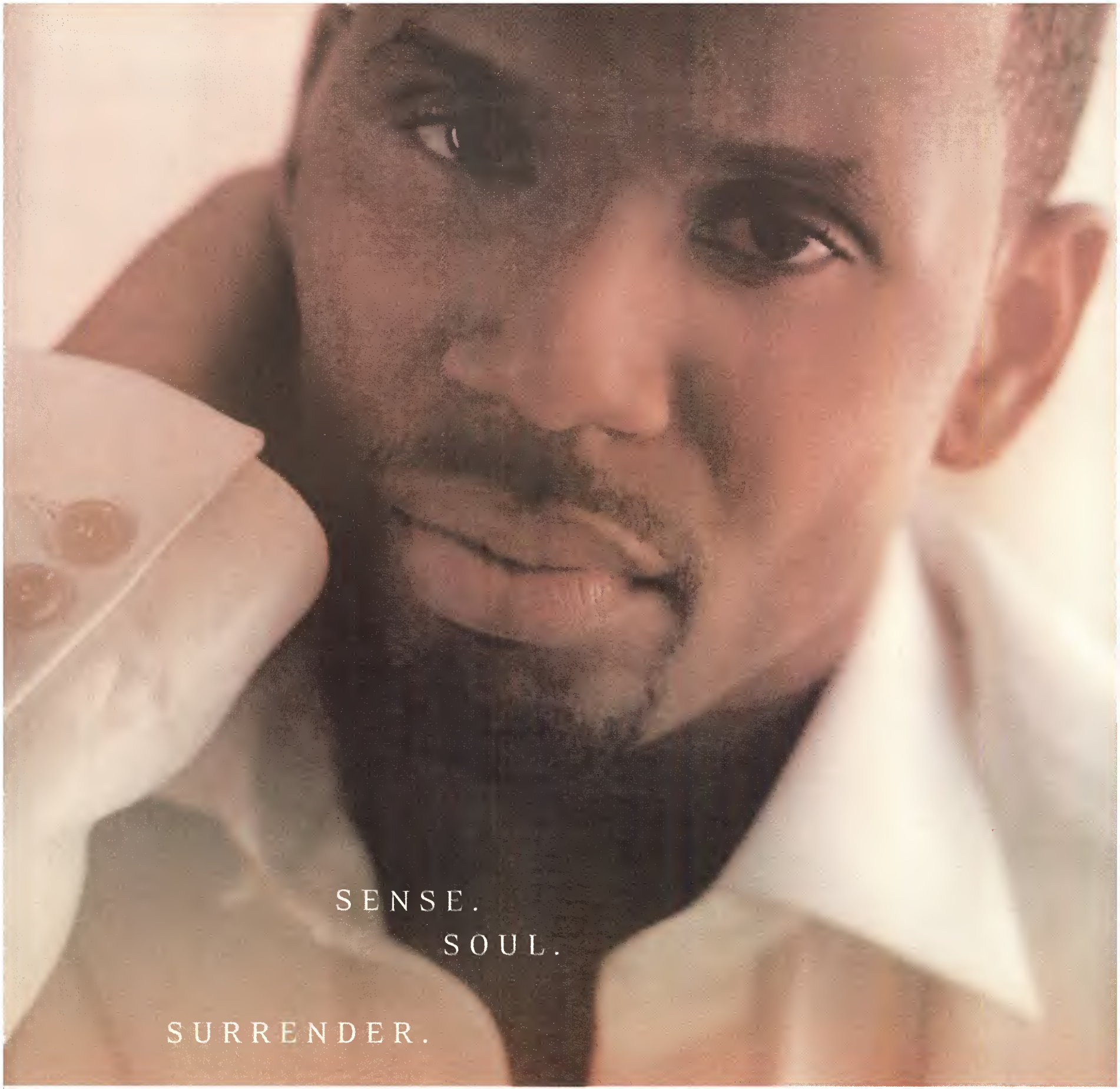
If I'm going to establish a relationship with a programmer for 10 years, and then all of a sudden a trade publication says that his station is something else, that doesn't mean I'm going to lose that relationship because he may have to deal with another department.

**TALK BACK TO R&R!**

Do you have questions, comments or feedback regarding this column or other issues?

Call me at 310-788-1677 or e-mail:

dthompson@rronline.com



SENSE.  
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**Crossover Monitor Chart Debut 39\***

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KMEL	WPGC	WERQ	KBXX	Z90
KKBT	WHHH	KSFM	KBMB	KQBT
KHTE	KKWD	WBHJ	WCHH	KDGS
KIKI	KTFM	WBTJ	WJWZ	WDHT
KXME	KBLZ	KHTN	WWBZ	KKUU

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March 1, 2002

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
2	1	JENNIFER LOPEZ Ain't It Funny (Epic)	4321	+359	668286	11	71/1
1	2	JA RULE F/ASHANTI Always On Time (Murder Inc./Def Jam/IDJMG)	4169	-194	685012	15	74/1
6	3	FAT JOE F/ASHANTI What's Luv? (Terror Squad/Atlantic)	3534	+677	597560	6	72/3
3	4	LUDACRIS Roll Out (My Business) (Def Jam South/IDJMG)	3029	-68	400141	18	69/1
5	5	BRANDY What About Us? (Atlantic)	3015	-4	425009	7	72/1
4	6	OUTKAST The Whole World (LaFace/Arista)	3007	-46	363770	12	72/1
10	7	TWEET Oops (Oh My) (Gold Mind/Elektra/EEG)	2663	+433	403896	6	73/1
7	8	USHER U Got It Bad (LaFace/Arista)	2517	-263	339224	21	74/1
11	9	JERMAINE DUPRI F/LUDACRIS Welcome To Atlanta (So So Def/Columbia)	2363	+309	338575	13	59/3
14	10	USHER U Don't Have To Call (LaFace/Arista)	2304	+426	306032	5	69/2
8	11	BUSTA RHYMES Break Ya Neck (J)	2265	-283	321712	17	60/1
19	12	ASHANTI Foolish (Murder Inc./Def Jam/IDJMG)	2251	+738	357932	5	67/3
9	13	FABOLOUS Young'n (Holla Back) (Desert Storm/Elektra/EEG)	2207	-65	274633	13	65/0
13	14	NO DOUBT Hey Baby (Interscope)	1853	-108	216541	8	45/0
15	15	FAT JOE We Thuggin' (Terror Squad/Atlantic)	1696	-120	266143	18	68/1
17	16	MOBB DEEP F/112 Hey Luv (Anything) (Loud/Columbia)	1670	-83	284415	11	55/0
16	17	MR. CHEEKS Lights, Camera, Action (Universal)	1642	-145	283923	16	57/0
12	18	ALICIA KEYS A Woman's Worth (J)	1571	-438	237283	18	59/0
27	19	'N SYNC Girlfriend (Jive)	1535	+389	238304	3	47/4
21	20	AMANDA PEREZ Never (Universal)	1528	+157	161694	8	34/1
24	21	AALIYAH More Than A Woman (BlackGround)	1410	+183	254661	7	17/1
25	22	FAITH EVANS I Love You (Bad Boy/Arista)	1373	+186	229314	4	56/2
28	23	GLENN LEWIS Don't You Forget It (Epic)	1336	+202	155015	6	54/1
26	24	KYLIE MINOGUE Can't Get You Out Of My Head (Capitol)	1327	+164	232836	7	32/0
29	25	CRAIG DAVID 7 Days (Wildstar/Atlantic)	1216	+116	185367	18	41/0
23	26	MYSTIKAL Bouncin' Back (Bumpin' Me...) (Jive)	1191	-55	108468	11	55/0
22	27	MARY J. BLIGE No More Drama (MCA)	1173	-92	246157	13	52/0
30	28	KEKE WYATT Nothing In This World (MCA)	1121	+89	173168	6	45/4
20	29	PINK Get The Party Started (Arista)	1059	-341	109147	17	36/0
31	30	MASTER P Ooohhwee (No Limit/Universal)	984	-41	112230	9	50/2
38	31	KNOC-TURN'AL Knoc (LA Confidential/Elektra/EEG)	941	+192	98987	4	49/4
40	32	LUDACRIS Saturday (Oooh! Oooh!) (Def Jam South/IDJMG)	912	+220	157194	3	50/45
32	33	NB RIDAZ F/ANGELINA Runaway (Upstairs)	895	+27	73211	15	22/1
34	34	NELLY FURTADO Turn Off The Light (DreamWorks)	837	+22	94901	20	42/0
<b>Debut</b>	35	BUSTA RHYMES Pass The Courvoisier (Part II) (J)	787	+425	162799	1	46/4
41	36	BEANIE SIGEL & FREEWAY Roc The Mic (Roc-A-Fella/IDJMG)	778	+98	179480	4	25/2
35	37	DMX F/FAITH EVANS I Miss You (Ruff Ryders/IDJMG)	748	-40	115055	6	38/0
33	38	R. KELLY The World's Greatest (Interscope/Jive)	742	-119	112666	12	33/0
37	39	MISSY "MISDEMEANOR" ELLIOTT Take Away (Gold Mind/EastWest/EEG)	668	-92	101263	15	30/0
39	40	MICHAEL JACKSON Butterflies (Epic)	658	-64	103044	13	29/0
43	41	NAPPY ROOTS Awnaw (Atlantic)	650	+102	49890	3	31/1
42	42	TOYA No Matta What (Party All...) (Arista)	644	-34	47539	4	35/0
36	43	JAY-Z Jigga (Roc-A-Fella/IDJMG)	630	-148	88002	8	54/0
<b>Debut</b>	44	P. DIDDY F/USHER & LOON I Need A Girl (Part One) (Bad Boy/Arista)	605	+280	103480	1	49/46
47	45	LIL BOW WOW Take Ya Home (So So Def/Columbia)	587	+103	66988	2	35/2
44	46	JAHEIM Anything (Divine Mill/WB)	583	+64	85288	3	26/4
49	47	METHOD MAN & REDMAN Part II (Def Jam/IDJMG)	467	-2	138449	10	29/0
<b>Debut</b>	48	JAGGED EDGE I Got It 2 (So So Def/Columbia)	452	+145	128553	1	37/25
<b>Debut</b>	49	IIO Rapture (Tastes So Sweet) (Universal)	426	+62	106970	1	16/1
<b>Debut</b>	50	PRETTY WILLIE Roll Wit Me (Republic/Universal)	410	+91	27645	1	32/2

75 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 2/17/02-2/23/02. 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. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. 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. 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 2002, The Arbitron Company). (C) 2002, R&R, Inc.

## Most Added

www.rradds.com

ARTIST TITLE LABEL(S)	TOTAL PLAYS
P. DIDDY F/USHER & LOON I Need... (Part One) (Bad Boy/Arista)	46
LUDACRIS Saturday (Oooh!...) (Def Jam South/IDJMG)	45
JAGGED EDGE I Got It 2 (So So Def/Columbia)	25
CODE 5 What's Ur Name Girl? (Elektra/EEG)	17
CITY HIGH City High Anthem (Interscope)	13
BIG MOE Purple Stuff (Priority/Capitol)	6
AVANT Makin' Good Love (Magic Johnson/MCA)	5
NAS One Mic (Columbia/Def Jam/IDJMG)	5
SASSEY F/GHETTO ROMEO Kiss You (Universal)	5

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
ASHANTI Foolish (Murder Inc./Def Jam/IDJMG)	+738
FAT JOE F/ASHANTI What's Luv? (Terror Squad/Atlantic)	+677
TWEET Oops (Oh My) (Gold Mind/Elektra/EEG)	+433
USHER U Don't Have To Call (LaFace/Arista)	+426
BUSTA RHYMES Pass The Courvoisier (Part II) (J)	+425
'N SYNC Girlfriend (Jive)	+389
JENNIFER LOPEZ Ain't It Funny (Epic)	+359
JERMAINE DUPRI F/LUDACRIS Welcome... (So So Def/Columbia)	+309
P. DIDDY F/USHER & LOON I Need... (Part One) (Bad Boy/Arista)	+280
LUDACRIS Saturday (Oooh!...) (Def Jam South/IDJMG)	+220

## New & Active

**COREY F/LIL' ROMEO Hush Lil' Lady (Motown/Universal)**  
Total Plays: 396, Total Stations: 26, Adds: 1

**B2K Uh Huh (Epic)**  
Total Plays: 382, Total Stations: 10, Adds: 2

**RL F/ERICK SERMON Got Me A Model (J)**  
Total Plays: 381, Total Stations: 30, Adds: 3

**RUFF ENDZ Someone To Love You (Epic)**  
Total Plays: 378, Total Stations: 30, Adds: 1

**MAXWELL This Woman's Work (Columbia)**  
Total Plays: 358, Total Stations: 27, Adds: 2

**CITY HIGH City High Anthem (Interscope)**  
Total Plays: 349, Total Stations: 31, Adds: 13

**TANTO METRO & DEVONTE Give It To Her (VP)**  
Total Plays: 272, Total Stations: 12, Adds: 1

**AVANT Makin' Good Love (Magic Johnson/MCA)**  
Total Plays: 247, Total Stations: 24, Adds: 5

**LIL J It's The Weekend (Hollywood)**  
Total Plays: 240, Total Stations: 28, Adds: 2

**KOSHEEN Hide U (Arista)**  
Total Plays: 229, Total Stations: 11, Adds: 1

Songs ranked by total plays

### WHO IS THE T-MAN?

## First Book\*

9.7 to 11.3 AQH Share Persons 12+, #1  
6.5 to 14.0 AQH Share Men 18-34



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March 1, 2002

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America's Best Testing CHR/Rhythmic Songs 12+  
For The Week Ending 3/1/02.

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
<b>JA RULE</b> Always On Time (Murder Inc./Def Jam/IDJMG)	4.26	4.29	97%	31%	4.26	98%	31%
<b>AALIYAH</b> More Than A Woman (BlackGround)	4.26	-	63%	9%	4.30	61%	8%
<b>LUDACRIS</b> Roll Out (My Business) (Def Jam South/IDJMG)	4.15	4.14	92%	21%	4.20	92%	21%
<b>MOBB DEEP</b> F/112 Hey Luv (Anything) (Loud/Columbia)	4.11	4.12	59%	7%	4.14	59%	7%
<b>FABOLOUS</b> Young'n (Holla Back) (Desert Storm/Elektra/EEG)	4.08	4.04	83%	19%	4.13	84%	18%
<b>ASHANTI</b> Foolish (Murder Inc./Def Jam/IDJMG)	4.06	-	38%	3%	4.10	33%	2%
<b>USHER</b> U Got It Bad (LaFace/Arista)	4.05	4.13	99%	47%	4.00	99%	48%
<b>USHER</b> U Don't Have To Call (LaFace/Arista)	4.04	3.94	66%	7%	4.05	65%	7%
<b>FAT JOE</b> What's Luv? (Terror Squad/Atlantic)	4.04	4.07	56%	7%	4.12	53%	7%
<b>JERMAINE DUPRI &amp; LUDACRIS</b> Welcome To Atlanta (So So Def/Columbia)	4.03	4.07	79%	15%	4.12	79%	14%
<b>OUTKAST</b> The Whole World (LaFace/Arista)	4.01	3.94	87%	20%	4.00	88%	20%
<b>GINUWINE</b> Differences (Epic)	3.93	3.97	91%	41%	3.93	91%	42%
<b>AALIYAH</b> Rock The Boat (BlackGround)	3.91	3.92	92%	33%	3.92	92%	34%
<b>FAITH EVANS</b> I Love You (Bad Boy/Arista)	3.88	3.87	56%	7%	3.86	54%	7%
<b>JENNIFER LOPEZ</b> Ain't It Funny (Epic)	3.87	3.86	95%	23%	3.90	95%	21%
<b>FAT JOE</b> We Thuggin' (Terror Squad/Atlantic)	3.85	3.95	80%	24%	3.89	80%	23%
<b>BUSTA RHYMES</b> Break Ya Neck (J)	3.84	3.88	85%	25%	3.89	86%	25%
<b>KYLIE MINOGUE</b> Can't Get You Out Of My Head (Capitol)	3.84	3.79	72%	17%	3.80	71%	17%
<b>BRANDY</b> What About Us? (Atlantic)	3.81	3.84	87%	20%	3.76	87%	22%
<b>ALICIA KEYS</b> A Woman's Worth (J)	3.76	3.82	97%	40%	3.74	97%	41%
<b>MYSTIKAL</b> Bouncin' Back (Bumpin' Me) (Jive)	3.72	3.73	77%	20%	3.74	77%	19%
<b>MR. CHEEKS</b> Lights, Camera, Action (Universal)	3.71	3.78	72%	23%	3.68	71%	24%
<b>MASTER P</b> Ooohhhwee (No Limit/Universal)	3.67	3.73	68%	15%	3.76	68%	15%
<b>MARY J. BLIGE</b> No More Drama (MCA)	3.66	3.67	92%	30%	3.61	91%	31%
<b>GLENN LEWIS</b> Don't You Forget It (Epic)	3.65	3.81	46%	9%	3.63	44%	8%
<b>MARY J. BLIGE</b> Family Affair (MCA)	3.65	3.72	97%	56%	3.56	97%	58%
<b>TWEET</b> Oops (Oh My) (Gold Mind/EastWest/EEG)	3.65	3.69	49%	9%	3.66	47%	9%
<b>NO DOUBT</b> Hey Baby (Interscope)	3.60	3.64	98%	49%	3.59	98%	51%
<b>PINK</b> Get The Party Started (Arista)	3.48	3.51	98%	55%	3.41	98%	57%
<b>'N SYNC</b> Girlfriend (Jive)	3.43	-	90%	32%	3.42	90%	33%

Total sample size is 619 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+. TO = 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 818/377-5300. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.

## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
<b>MARY J. BLIGE</b> Family Affair (MCA)	1364
<b>AALIYAH</b> Rock The Boat (BlackGround)	1353
<b>GINUWINE</b> Differences (Epic)	1218
<b>CITY HIGH</b> Caramel (Interscope)	1105
<b>PETEY PABLO</b> Raise Up (Jive)	1004
<b>JAGGED EDGE</b> Where The Party At (So So Def/Columbia)	875
<b>112 Peaches &amp; Cream</b> (Bad Boy/Arista)	864
<b>EVE F/GWEN STEFANI</b> Let Me Blow Ya Mind (Ruff Ryders/Interscope)	789
<b>NELLY #1</b> (Priority/Capitol)	788
<b>JENNIFER LOPEZ</b> I'm Real (Epic)	778
<b>'N SYNC</b> Gone (Jive)	759
<b>FABOLOUS F/NATE DOGG</b> Can't Deny It (Desert Storm/Elektra/EEG)	674
<b>112 Dance With Me</b> (Bad Boy/Arista)	666
<b>JAGGED EDGE</b> Goodbye (So So Def/Columbia)	657
<b>JA RULE</b> Livin' It Up (Murder Inc./Def Jam/IDJMG)	635
<b>MISSY ELLIOTT</b> Get Ur Freak On (Gold Mind/EastWest/EEG)	608
<b>ALICIA KEYS</b> Fallin' (J)	553
<b>JUVENILE</b> From Her Mamma (Mamma Got...) (Cash Money/Universal)	504
<b>USHER</b> U Remind Me (LaFace/Arista)	496
<b>NELLY</b> Ride Wit Me (Fo' Reel/Universal)	462

## Reporters

<b>KYLZ/Albuquerque, NM *</b> PD: Robb Royce MD: D. Lepaz AP/D: Mr. Clear 1 JAGGED EDGE "Got" 2 JAGGED EDGE "Got" 3 RI FERRICK SERMON "Mode" 4 P. DIDDY "Need" 5 LUDACRIS "Saturday" 6 NO GOOD "Ballin" 7 "CITY HIGH" Anthem 8 "KNOCK"	<b>WVXZ/Charleston, SC *</b> PD: George Cook MD: Liz Dixon AP/D: M. Lutz 29 IMX "First" 7 KNOX "Knock"	<b>WJFX/Ft. Wayne, IN *</b> PD: Phil Becker MD: Liz Dixon 29 IMX "First" 7 KNOX "Knock"	<b>WHHH/Indianapolis, IN *</b> OMP/D: Brian Wallace MD: Liz Dixon 29 IMX "First" 7 KNOX "Knock"	<b>WUW/Montgomery, AL</b> PD/M/D: D-Rose 33 NAS "Mic" 3 P. DIDDY "Need" 5 P. DIDDY "Need"	P. DIDDY "Need" <b>KZZP/Phoenix, AZ *</b> PD: Tom Colocotron MD: Corina No Adds	<b>KJMM/Portland, OR *</b> PD: Larry McKenna MD: Marco Devoe MD: Mike Smith 42 P. DIDDY "Need" 26 LUDACRIS "Saturday" 6 JAGGED EDGE "Got" 6 BIG MDE "Purple"	<b>KBBT/San Antonio, TX *</b> PD: Danny B MD: Romeo No Adds	<b>KTSM/San Antonio, TX *</b> PD: Mark T. Jackson 3 BIG MDE "Purple" 2 LUDACRIS "Saturday" 1 P. DIDDY "Need" CODE 5 "Name" EYRA GAIL "Heaven"	<b>WJGX/Providence, RI *</b> PD: Jerry McKenna MD: Bradley Ryan 11 P. DIDDY "Need" 4 Travis Loughran 1 CODE 5 "Name" 1 LUDACRIS "Saturday" CITY HIGH "Anthem"	<b>WLLQ/Tampa, FL *</b> PD: Orlando AP/D: Scamman MD: Beata 59 LUDACRIS "Saturday" 12 MASTER P "Doohiwhee" CITY HIGH "Anthem" P. DIDDY "Need"	<b>WVZ/Atlanta, GA *</b> PD: Sean Phillips AP/D: Matt Miles NAUGHTY BY "3LW" Feels" CITY HIGH "Anthem" KNOX "Knock"	<b>WKIE/Chicago, IL *</b> PD: Chris Sheela ANDREA BROWN "Trippin'"	<b>WHYY/Greensboro, NC *</b> DM/PD: Brian Douglas MD: Tap Manney No Adds	<b>WVZ/Atlanta, GA *</b> PD: Rob Garcia 13 FAT JOE F/ASHANTI "Luv" 13 KNOX "Knock"	<b>WVZ/Atlanta, GA *</b> PD: Rob Garcia 13 FAT JOE F/ASHANTI "Luv" 13 KNOX "Knock"	<b>KBQZ/Austin, TX *</b> PD: Scott B. Stevens AP/D: Mark McCray 22 'N SYNC "Girlfriend" 2 KNOX "Knock" 1 ASHANTI "Foolish" P. DIDDY "Need" RUFF ENOZ "Somethin'"	<b>KNOA/Corpus Christi, TX *</b> PD: Richard Leal MD: Eddie Moreno 21 AALIYAH "Woman" CITY HIGH "Anthem" CODE 5 "Name" LUDACRIS "Saturday" P. DIDDY "Need" FREEMO "Here" SASSEVGHETTO ROMEO "Kiss"	<b>WQSL/Greenville, NC *</b> PD: Jack Sprue 23 P. DIDDY "Need" 5 LUDACRIS "Saturday" CHODONAKA "Feeling" CELE-LO "Close" JAKEIM "Anything"	<b>KZFM/Corpus Christi, TX *</b> PD: Ed Deane MD: Adam Madell 13 AB "Beautiful" 1 LUDACRIS "Saturday" CITY HIGH "Anthem" CODE 5 "Name" P. DIDDY "Need"	<b>WZMX/Hartford, CT *</b> DM: Steve Salthay PD: Victor Starr AP/D: David Simpson 41 P. DIDDY "Need" 4 LUDACRIS "Saturday" P. DIDDY "Need"	<b>WVJZ/Dayton, OH *</b> DM/PD: Marcel Thornton AP/D: M. Howard NO GOOD "Ballin" KNOX "Knock"	<b>KXKS/Corpus Christi, TX *</b> PD: Cal Collins MD: John E. Kage 43 P. DIDDY "Need" 31 LUDACRIS "Saturday" 14 "Weekend"	<b>KIKI/Honolulu, HI *</b> PD: Fred Rico MD: Paolo Sato 6 JAGGED EDGE "Got" 4 P. DIDDY "Need" AVANT "Makin" LUDACRIS "Saturday" SASSEVGHETTO ROMEO "Kiss"	<b>KXME/Honolulu, HI *</b> PD: Kevin Aitaka 76 CITY HIGH "Anthem" 21 LUDACRIS "Saturday" 21 LUDACRIS "Saturday" JAGGED EDGE "Got" P. DIDDY "Need"	<b>KBHU/Birmingham, AL *</b> PD: Mickey Johnson AP/D: Mary Kay 40 LUDACRIS "Saturday" AVANT "Makin" CODE 5 "Name" JAKEIM "Anything" KOOL G RAP "Ride"	<b>KXUU/Corpus Christi, TX *</b> PD: Brian Michal MD: Billy Chiang 19 GINUWINE "Tribute" P. DIDDY "Need"	<b>KPRR/El Paso, TX *</b> OMP/D: John Candalaria AP/D: Patricia Diaz MD: Gina Lee Fuentes 10 NAS "Got" EYRA GAIL "Heaven"	<b>WBTL/Myers, FL *</b> PD: Be Matthews MD: Bruce The Messa 5 P. DIDDY "Need" 4 JAGGED EDGE "Got" JAGGED EDGE "Got" COREY RAL "Romeo" LUDACRIS "Saturday"	<b>KXHT/Houston-Galveston, TX *</b> DM: Diana H. Jones 5 FAITH EVANS "Love" LUDACRIS "Saturday" P. DIDDY "Need"	<b>KXON/Modesto, CA *</b> AP/D: Rane Roberts MD: Devin Sison 18 LUDACRIS "Saturday" 1 JAGGED EDGE "Got" JAGGED EDGE "Got"	<b>KBTU/Monterey-Salinas, CA *</b> MD: Diamond Davis OMP/D: Tony H. "Give" 12 RI FERRICK SERMON "Mode" 1 KDSHEEN "Hole" 4 CODE 5 "Name" 2 LUDACRIS "Saturday" 1 JAGGED EDGE "Got" P. DIDDY "Need"	<b>KXON/Modesto, CA *</b> MD: Kevin Aitaka 76 CITY HIGH "Anthem" 21 LUDACRIS "Saturday" 21 LUDACRIS "Saturday" JAGGED EDGE "Got" P. DIDDY "Need"	<b>KXHT/Houston-Galveston, TX *</b> DM: Diana H. Jones 5 FAITH EVANS "Love" LUDACRIS "Saturday" P. DIDDY "Need"	<b>KXON/Modesto, CA *</b> PD: Dennis Martinez MD: Busta Rhymes BUSTA RHYMES "Pass" JAGGED EDGE "Got" RL BOW WOW "Take" RES "Vision"	<b>KKFR/Phoenix, AZ *</b> PD: Bruce St. James AP/D: Jennifer Duarte MD: J. Phillip MD: Joey Boy 9 BEANIE SIGEL/FREEMO "Mic" 6 LUDACRIS "Saturday"	<b>WVYV/Baltimore, MD *</b> PD: Dan Summers AP/D: Mike At Night 2 RUPHELS SADIQ "Here" JAGGED EDGE "Got" P. DIDDY "Need" ANGIE STONE "Wish"	<b>WVYV/Baltimore, MD *</b> PD: Dan Summers AP/D: Mike At Night 2 RUPHELS SADIQ "Here" JAGGED EDGE "Got" P. DIDDY "Need" ANGIE STONE "Wish"	<b>WVYV/Baltimore, MD *</b> PD: Dan Summers AP/D: Mike At Night 2 RUPHELS SADIQ "Here" JAGGED EDGE "Got" P. DIDDY "Need" ANGIE STONE "Wish"	<b>WVYV/Baltimore, MD *</b> PD: Dan Summers AP/D: Mike At Night 2 RUPHELS SADIQ "Here" JAGGED EDGE "Got" P. DIDDY "Need" ANGIE STONE "Wish"	<b>WBHU/Birmingham, AL *</b> PD: Mickey Johnson AP/D: Mary Kay 40 LUDACRIS "Saturday" AVANT "Makin" CODE 5 "Name" JAKEIM "Anything" KOOL G RAP "Ride"	<b>WVYV/Baltimore, MD *</b> PD: Dan Summers AP/D: Mike At Night 2 RUPHELS SADIQ "Here" JAGGED EDGE "Got" P. DIDDY "Need" ANGIE STONE "Wish"	<b>WVYV/Baltimore, MD *</b> PD: Dan Summers AP/D: Mike At Night 2 RUPHELS SADIQ "Here" JAGGED EDGE "Got" P. DIDDY "Need" ANGIE STONE "Wish"	<b>WVYV/Baltimore, MD *</b> PD: Dan Summers AP/D: Mike At Night 2 RUPHELS SADIQ "Here" JAGGED EDGE "Got" P. DIDDY "Need" ANGIE STONE "Wish"	<b>WVYV/Baltimore, MD *</b> PD: Dan Summers AP/D: Mike At Night 2 RUPHELS SADIQ "Here" JAGGED EDGE "Got" P. DIDDY "Need" ANGIE STONE "Wish"	<b>WVYV/Baltimore, MD *</b> PD: Dan Summers AP/D: Mike At Night 2 RUPHELS SADIQ "Here" JAGGED EDGE "Got" P. DIDDY "Need" ANGIE STONE "Wish"	<b>WVYV/Baltimore, MD *</b> PD: Dan Summers AP/D: Mike At Night 2 RUPHELS SADIQ "Here" JAGGED EDGE "Got" P. DIDDY "Need" ANGIE STONE "Wish"	<b>WVYV/Baltimore, MD *</b> PD: Dan Summers AP/D: Mike At Night 2 RUPHELS SADIQ "Here" JAGGED EDGE "Got" P. DIDDY "Need" ANGIE STONE "Wish"	<b>WVYV/Baltimore, MD *</b> PD: Dan Summers AP/D: Mike At Night 2 RUPHELS SADIQ "Here" JAGGED EDGE "Got" P. DIDDY "Need" ANGIE STONE "Wish"	<b>WVYV/Baltimore, MD *</b> PD: Dan Summers AP/D: Mike At Night 2 RUPHELS SADIQ "Here" JAGGED EDGE "Got" P. DIDDY "Need" ANGIE STONE "Wish"	<b>WVYV/Baltimore, MD *</b> PD: Dan Summers AP/D: Mike At Night 2 RUPHELS SADIQ "Here" JAGGED EDGE "Got" P. DIDDY "Need" ANGIE STONE "Wish"	<b>WVYV/Baltimore, MD *</b> PD: Dan Summers AP/D: Mike At Night 2 RUPHELS SADIQ "Here" JAGGED EDGE "Got" P. DIDDY "Need" ANGIE STONE "Wish"	<b>WVYV/Baltimore, MD *</b> PD: Dan Summers AP/D: Mike At Night 2 RUPHELS SADIQ "Here" JAGGED EDGE "Got" P. DIDDY "Need" ANGIE STONE "Wish"	<b>WVYV/Baltimore, MD *</b> PD: Dan Summers AP/D: Mike At Night 2 RUPHELS SADIQ "Here" JAGGED EDGE "Got" P. DIDDY "Need" ANGIE STONE "Wish"	<b>WVYV/Baltimore, MD *</b> PD: Dan Summers AP/D: Mike At Night 2 RUPHELS SADIQ "Here" JAGGED EDGE "Got" P. DIDDY "Need" ANGIE STONE "Wish"	<b>WVYV/Baltimore, MD *</b> PD: Dan Summers AP/D: Mike At Night 2 RUPHELS SADIQ "Here" JAGGED EDGE "Got" P. DIDDY "Need" ANGIE STONE "Wish"	<b>WVYV/Baltimore, MD *</b> PD: Dan Summers AP/D: Mike At Night 2 RUPHELS SADIQ "Here" JAGGED EDGE "Got" P. DIDDY "Need" ANGIE STONE "Wish"	<b>WVYV/Baltimore, MD *</b> PD: Dan Summers AP/D: Mike At Night 2 RUPHELS SADIQ "Here" JAGGED EDGE "Got" P. DIDDY "Need" ANGIE STONE "Wish"	<b>WVYV/Baltimore, MD *</b> PD: Dan Summers AP/D: Mike At Night 2 RUPHELS SADIQ "Here" JAGGED EDGE "Got" P. DIDDY "Need" ANGIE STONE "Wish"	<b>WVYV/Baltimore, MD *</b> PD: Dan Summers AP/D: Mike At Night 2 RUPHELS SADIQ "Here" JAGGED EDGE "Got" P. DIDDY "Need" ANGIE STONE "Wish"	<b>WVYV/Baltimore, MD *</b> PD: Dan Summers AP/D: Mike At Night 2 RUPHELS SADIQ "Here" JAGGED EDGE "Got" P. DIDDY "Need" ANGIE STONE "Wish"	<b>WVYV/Baltimore, MD *</b> PD: Dan Summers AP/D: Mike At Night 2 RUPHELS SADIQ "Here" JAGGED EDGE "Got" P. DIDDY "Need" ANGIE STONE "Wish"	<b>WVYV/Baltimore, MD *</b> PD: Dan Summers AP/D: Mike At Night 2 RUPHELS SADIQ "Here" JAGGED EDGE "Got" P. DIDDY "Need" ANGIE STONE "Wish"	<b>WVYV/Baltimore, MD *</b> PD: Dan Summers AP/D: Mike At Night 2 RUPHELS SADIQ "Here" JAGGED EDGE "Got" P. DIDDY "Need" ANGIE STONE "Wish"	<b>WVYV/Baltimore, MD *</b> PD: Dan Summers AP/D: Mike At Night 2 RUPHELS SADIQ "Here" JAGGED EDGE "Got" P. 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DIDDY "Need" ANGIE STONE "Wish"	<b>WVYV/Baltimore, MD *</b> PD: Dan Summers AP/D: Mike At Night 2 RUPHELS SADIQ "Here" JAGGED EDGE "Got" P. DIDDY "Need" ANGIE STONE "Wish"	<b>WVYV/Baltimore, MD *</b> PD: Dan Summers AP/D: Mike At Night 2 RUPHELS SADIQ "Here" JAGGED EDGE "Got" P. DIDDY "Need" ANGIE STONE "Wish"	<b>WVYV/Baltimore, MD *</b> PD: Dan Summers AP/D: Mike At Night 2 RUPHELS SADIQ "Here" JAGGED EDGE "Got" P. DIDDY "Need" ANGIE STONE "Wish"	<b>WVYV/Baltimore, MD *</b> PD: Dan Summers AP/D: Mike At Night 2 RUPHELS SADIQ "Here" JAGGED EDGE "Got" P. DIDDY "Need" ANGIE STONE "Wish"	<b>WVYV/Baltimore, MD *</b> PD: Dan Summers AP/D: Mike At Night 2 RUPHELS SADIQ "Here" JAGGED EDGE "Got" P. DIDDY "Need" ANGIE STONE "Wish"	<b>WVYV/Baltimore, MD *</b> PD: Dan Summers AP/D: Mike At Night 2 RUPHELS SADIQ "Here" JAGGED EDGE "Got" P. DIDDY "Need" ANGIE STONE "Wish"	<b>WVYV/Baltimore, MD *</b> PD: Dan Summers AP/D: Mike At Night 2 RUPHELS SADIQ "Here" JAGGED EDGE "Got" P. 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# CHR/Rhythmic Playlists

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

**MARKET #1**

WKTU/New York  
Clear Channel  
(201) 420-3700  
BluzZ  
12+ Cume 2,619,900

PLAYS	LTW	ARTIST/TITLE	GI (000)
71	73	KYLIE MINOQUE/Can't Get You...	90358
53	72	JARULE F/ASHANTI/Always On Time	89712
70	67	SHAKIRA/Whenever Wherever	83482
66	66	MARY J. BLIGE/No More Drama	82236
63	63	ENRIQUE IGLESIAS/Escape	78498
41	53	NO DOUBT/Hey Baby	66028
35	34	AMBER/Yes	62300
33	30	JENNIFER LOPEZ/Ain't It Funny	42364
30	30	TOYAMI/Do	37380
33	30	MARY J. BLIGE/Family Affair	37380
47	29	USHER/U Got It Bad	36134
36	29	NO DOUBT/Hey Baby	36134
27	27	NICOLE MCCLOUD/One Good Reason	33642
29	26	ANGIE STONE/Wish I Didn't...	32396
11	26	'N SYNC/Girlfriend	32396
42	24	ALICIA KEYS/A Woman's Worth	29804
46	23	AUBREY/Stand Still	28558
26	23	PINK/Get The Party...	27412
21	21	TAMIA/Stranger In My House	26166
26	21	IAN VAN DALH/Castles In The Sky	26166
23	21	DA BUZZ/Let Me Love You	26166
25	20	GREEN VELVET/La La Land	24920
14	20	KIM ENGLISH/Everyday	24920
17	20	MOMIJO/Lady (Hear...)	24920
20	19	GIGI D'AGOSTINO/If I Fly With You	24920
20	19	JENNIFER LOPEZ/In Real	22428
3	17	MARC ANTHONY/I Need You	21182
25	17	BRANDY/What About Us?	21182
12	16	DAT PUNK/One More Time	19386
12	15	TINA ARNIN/In My Dreams	18890
12	15	MASTERS AT WORK/Work	18890
5	14	USHER/U Remind Me	17444
18	14	ENRIQUE IGLESIAS/Here	17444
3	14	PINK/Don't Let Me Get Me	17444
9	14	MICHAEL JACKSON/You Rock My World	17444
12	13	DEBORAH COX/I Never Knew	16198
12	13	MARY/JAY-Z/Just Wanna Love...	16198
11	13	PINK/Most Girls	16198
2	11	DJ ENCHERI/See Right...	13706
6	11	JENNIFER LOPEZ/Love Don't Cost...	13706

**MARKET #1**

WOHT/New York  
Emmis  
(212) 229-9797  
Clarity  
12+ Cume 2,561,300

PLAYS	LTW	ARTIST/TITLE	GI (000)
41	42	BEANIE SIGEL/FREEWAY/Roc The Mic	75726
41	39	JARULE F/ASHANTI/Always On Time	70317
51	38	BRANDY/What About Us?	68514
39	37	ASHANTI/Foolish	68514
39	37	FAT JOE F/ASHANTI/What's Luv?	66711
39	36	NAS/Got Ur Self A...	64908
33	36	MR. CHEEKS/Lights, Camera...	64908
34	35	JAGGED EDGE/Got It 2	63105
40	35	NAS/One Mic	63105
26	33	FAITH EVANS/I Love You	59489
19	29	CAM'RON/Ooh Boy	52287
35	29	METHOD MAN & REDMAN/Part II	52287
30	28	BUSTA RHYMES/Pass The Courvoisier	50484
25	28	LUDACRIS/Roll Out...	50484
26	27	CAM'RON/The Roc	48381
29	25	TANTO METRO... Give It To Her	45075
20	24	MARY J. BLIGE/Rainy Days	43272
20	24	R. KELLY & JAY-Z/Get This Money	43272
34	24	OUTKAST/The Whole World	43272
32	22	LUDACRIS/Saturday (Ooooh...)	39666
26	22	JARULE/Never Again	39666
26	21	AALIYAH/More Than A Woman	37863
18	20	KEKE WYATT/Nothing In This...	36060
12	20	G. DEP/Special Delivery	35060
11	19	R. KELLY & JAY-Z/Best Of Both...	34257
19	19	MOBB DEEP F/12/Hey Luv (Anything)	34257
11	19	R. KELLY & JAY-Z/Take You Home...	34257
16	19	EVE/I, Me & She	32454
17	17	GLENN LEWIS/Don't You Forget It	30651
17	17	DMX F/FAITH EVANS/I Miss You	30651
17	17	MR. CHEEKS/Lights, Camera...	28848
4	16	FABOLOUS/FNATE DOGG/Can't Deny It	27045
1	13	BUSTA RHYMES/Break Ya Neck	23439
9	13	MARY J. BLIGE/Family Affair	23439
21	12	LUDACRIS/Ratly Girl	21636
23	11	R. KELLY/The World's Greatest	19833
23	10	MISSY ELLIOTT/Take Away	18030
7	10	R. KELLY/Fiesta	18030
-	10	R. KELLY & JAY-Z/Honey	18030

**MARKET #2**

KPWR/Los Angeles  
Emmis  
(818) 953-4200  
Steal/Young/E-Man  
12+ Cume 1,847,700

PLAYS	LTW	ARTIST/TITLE	GI (000)
66	76	FAT JOE F/ASHANTI/What's Luv?	67564
76	76	FAT JOE F/ASHANTI/What's Luv?	67564
75	75	J. DUPRI F/LUDACRIS/Welcome To Atlanta	66675
73	74	DR. DRE & DJ QUIK/Put It On Me	64897
70	73	JENNIFER LOPEZ/Ain't It Funny	64897
61	71	JARULE F/ASHANTI/Always On Time	63119
74	69	DR. DRE & DJ QUIK/Put It On Me	61941
31	50	NAS/Got Ur Self A...	44450
58	49	METHOD MAN & REDMAN/Part II	43561
46	48	MOBB DEEP F/12/Hey Luv (Anything)	42672
44	47	FABOLOUS/Young'n (Holla Back)	41783
37	36	LUDACRIS/Roll Out...	32004
24	27	MR. CHEEKS/Lights, Camera...	24003
27	27	BUSTA RHYMES/Break Ya Neck	24003
28	26	TWEET/Oops (Oh My)	23114
23	24	JERMAINE DUPRI/Ballin' Out Of...	23136
23	24	JAY-Z/Jigga	21336
21	23	OUTLAWZ/Worldwide	20447
12	22	INX/The First Time	19558
24	22	OUTKAST/The Whole World	19558
25	22	WARREN G/Ghetto Village	19558
17	20	KNOX-TURN/AL/Knoc	17780
23	20	LIL BOW WOW/Take Ya Home	17880
21	19	R. KELLY & JAY-Z/Best Of Both...	16791
19	18	JARULE/Livin' It Up	16002
31	18	JAY-Z/Just Wanna Love...	16002
17	17	BELL BIV/DVOPES/Scandalous	15113
17	17	USHER/U Got It Bad	15113
21	16	ALICIA KEYS/A Woman's Worth	14224
12	14	BUSTA RHYMES/Pass The Courvoisier	14246
15	13	GINUNWINE/Differences	12557
16	13	ASHANTI/Foolish	11557
18	12	DJ QUIK/Trouble	10668
11	11	EVE/I, Me & She	9779
12	9	NAUGHTY BY.../3W/Feels Good...	8001
7	9	BEANIE SIGEL/FREEWAY/Roc The Mic	8001
7	9	LUDACRIS/Saturday (Ooooh...)	8001
6	7	MARY J. BLIGE/No More Drama	6223
6	6	DILATED PORTALS/Where's My Party At	5334
9	6	JAY-Z/Just Wanna Love...	5334

**MARKET #3**

WBBM/Chicago  
Infinity  
(312) 944-6000  
Cavanah/Bradley  
12+ Cume 1,360,600

PLAYS	LTW	ARTIST/TITLE	GI (000)
91	93	JENNIFER LOPEZ/Ain't It Funny	48825
78	87	CHAIG DAVID/7 Days	46675
68	87	JENNIFER LOPEZ/In Real	45671
82	82	BRIAN MCKNIGHT/Smile	43050
92	78	FAT JOE F/ASHANTI/What's Luv?	40950
75	69	R. KELLY/The World's Greatest	36225
53	67	BRANDY/What About Us?	35175
52	63	PETEY PABLO/Raise Up	33075
56	50	CITY HIGH/Caramel	26250
45	48	FAT JOE F/ASHANTI/What's Luv?	24675
44	47	KYLIE MINOQUE/Can't Get You...	24675
47	46	AALIYAH/More Than A Woman	21400
43	40	ALICIA KEYS/A Woman's Worth	21400
45	39	NO DOUBT/Hey Baby	20475
28	38	NELLY FURTAO/Turn Off The Light	19950
52	36	BUSTA RHYMES/Break Ya Neck	18900
30	35	USHER/Don't Have To Call	18375
39	34	LUDACRIS/Roll Out...	17850
45	31	USHER/U Got It Bad	16275
29	29	MOBB DEEP F/12/Hey Luv (Anything)	15225
11	28	PINK/Don't Let Me Get Me	14700
30	27	GINUNWINE/Differences	14175
34	27	MARY J. BLIGE/Family Affair	14175
37	25	'N SYNC/Girlfriend	13125
44	24	JARULE F/ASHANTI/Always On Time	12600
24	23	MR. CHEEKS/Lights, Camera...	12075
7	21	J. DUPRI F/LUDACRIS/Welcome To Atlanta	11025
27	21	MARY J. BLIGE/No More Drama	11025
24	20	JARULE/Livin' It Up	10500
18	20	MAXWELL/This Woman's Work	10500
24	15	FABOLOUS/Young'n (Holla Back)	7875
16	14	OUTKAST/The Whole World	7350
11	14	NELLY/1	6825
9	12	TOYAMI/Do	6300
13	12	TWEET/Oops (Oh My)	6300
7	11	NELLY/Ride Wit Me	5775
7	11	MISSY ELLIOTT/Get Ur Freak On	5250
10	10	NELLY/Just Wanna Love...	5250
9	10	JAGGED EDGE/Where The Party At	5250
11	9	JANET/Someone To Call...	4725

**MARKET #3**

WKIE/Chicago  
Big City  
(312) 573-9400  
Stebel  
12+ Cume 306,200

PLAYS	LTW	ARTIST/TITLE	GI (000)
54	57	ERIKA/Relations	7467
51	55	NICOLE MCCLOUD/One Good Reason	7205
50	52	CHER/Song For The Lonely	6812
52	52	WENDY PHILLIPS/Stay	6812
53	50	KOSHEEN/Hide U	6550
35	48	DR. ENCORE/Walking In The Sky	6288
54	47	KYLIE MINOQUE/Can't Get You...	6157
53	46	KIM ENGLISH/Everyday	6026
47	46	LAUT SPRECHER/Omnibus	6026
43	43	BARTHEZZ/On The Move	5633
38	39	FUNKY GREEN DOGS/You Got Me Burning U	5109
35	39	SYLVER (EU)/Turn The Tide	5109
40	37	ABSOLOM/Stars	4847
25	35	IAN VAN DALH/WI I	4585
35	35	AUBREY/Stand Still	4585
33	33	GEORGIE POAG/Love Is Gonna...	4323
28	33	CATER/Blinded	4323
25	27	COLLABORATION/Break 4 Love	3537
23	23	DA BUZZ/Wanna Be With Me	3013
9	23	MASTERS AT WORK/Work	3013
37	21	IID/Rapture (Tastes...)	2882
21	21	TERRA SKYE/E In This Love	2751
24	21	BAHA MEN/Me Like This	2158
28	21	USHER/U Got It Bad	2358
10	13	NO DOUBT/Hey Baby	1703
11	13	PINK/Get The Party...	1703
2	12	DJ SAMMY & YANU/Heaven	1703
6	12	MARY J. BLIGE/Family Affair	1572
11	11	CHEMICAL BROTHERS/Star Guitar	1441
9	11	SAFRI DUD/Bongo Song	1441
12	11	GIGI D'AGOSTINO/If I Fly With You	1441
11	11	DARUDE/Sands Of Time	1441
12	11	8ROCKLYN BOUNCEE/Club Bizare	1441
9	10	ABIGAIL/You Set Me Free	1310
8	10	DELEHUM/FEM/LAGHANA/Silence	1310
10	10	DEBRAH CHALL/Absolutely Not	1310
10	10	MADISON AVENUE/Where The Hell Are You	1310
10	10	BEK/Make Up	1310
10	10	AMBER/Yes	1310
9	9	DJ SPILLER/Groove Jet...	1179

**MARKET #4**

KMEL/San Francisco  
Clear Channel  
(415) 538-1061  
Martin/Archer  
12+ Cume 728,400

PLAYS	LTW	ARTIST/TITLE	GI (000)
55	55	GLENN LEWIS/Don't You Forget It	18260
45	54	USHER/U Don't Have To Call	17928
53	53	JARULE/Always On Time	17596
38	52	FAT JOE F/ASHANTI/What's Luv?	17624
52	51	ANGIE STONE/Brotha	16236
37	48	ASHANTI/Foolish	15936
41	46	TWEET/Oops (Oh My)	15272
51	44	MARY J. BLIGE/No More Drama	14608
44	44	MICHAEL JACKSON/Butterflies	14608
36	43	MONTELL JORDAN/You Must Have Been	14276
39	43	OUTKAST/The Whole World	14276
46	39	KEKE WYATT/Nothing In This...	12948
25	38	AALIYAH/More Than A Woman	12616
29	38	SHARISSA/Any Other Night	12616
50	38	MAXWELL/This Woman's Work	12616
34	38	FAITH EVANS/I Love You	12616
23	37	J/O Missing You	12284
38	37	J. DUPRI F/LUDACRIS/Welcome To Atlanta	12284
39	37	MR. CHEEKS/Lights, Camera...	12284
37	37	MYSTIKAL/Bouncin' Back...	12284
36	36	BUSTA RHYMES/Break Ya Neck	11952
35	35	JILL SCOTT/Gimme	11620
33	30	JARULE F/ASHANTI/Always On Time	9960
24	30	MISSY ELLIOTT/Take Away	9860
5	30	INDIARIE/Video	9950
28	29	JENNIFER LOPEZ/Ain't It Funny	9628
16	27	JARULE/Just In Case	8964
18	23	BUSTA RHYMES/Pass The Courvoisier	7636
15	20	JAGGED EDGE/Got It 2	6640
9	20	RAPHAEL SAADQI/...Here	6640
19	19	BANIE SIGEL/FREEWAY/Roc The Mic	6308
10	19	B2K/Uh Huh	6308
23	18	LUTHER VANDROSS/Take You Out	5976
14	18	AVANT/Makin' Good Lov	5976
5	18	MOBB DEEP F/12/Hey Luv (Anything)	5976
15	18	FAITH EVANS/One More Love	5644
23	16	BRANDY/What About Us?	5312
10	12	RL FRERICK SERMON/Got Me A Model	3984
17	11	JILL SCOTT/The Way	3652
9	11	BABYFACE/I Keep Callin'	3652

**MARKET #4**

KYLD/San Francisco  
Clear Channel  
(415) 356-0949  
Martin/Archer  
12+ Cume 952,000

PLAYS	LTW	ARTIST/TITLE	GI (000)
47	60	FAT JOE F/ASHANTI/What's Luv?	30532
39	58	ASHANTI/Foolish	26042
56	56	AMANDA PEREZ/Never	25144
53	55	FABOLOUS/Young'n (Holla Back)	24696
53	54	JARULE F/ASHANTI/Always On Time	24246
48	51	NO DOUBT/Hey Baby	22899
53	50	LINKIN PARK/In The End	22450
38	45	J. DUPRI F/LUDACRIS/Welcome To Atlanta	20205
42	43	JENNIFER LOPEZ/Ain't It Funny	19307
18	48	P. DIDDY/FUSHER...I Need A Girl...	17960
36	35	'N SYNC/Girlfriend	15715
13	34	NE RIDAZ/Janna Love You	15286
26	33	KYLIE MINOQUE/Can't Get You...	14817
23	32	USHER/U Don't Have To Call	14368
31	31	A/Peace Of Heaven	13919
46	29	BUSTA RHYMES/Break Ya Neck	13021
28	29	MOBB DEEP F/12/Hey Luv (Anything)	13021
45	26	AALIYAH/Rock The Boat	11674
29	22	OUTKAST/The Whole World	9878
20	22	TWEET/Oops (Oh My)	9878
22	22	FAT JOE F/ASHANTI/What's Luv?	9878
18	22	USHER/U Got It Bad	9878
16	18	LAUT SPRECHER/Omnibus	8980
1			

**ON THE RECORD**  
with  
**J-Tweezy**  
Nights, KTHT  
(Hot 97.1)/Houston

One of the records that has definitely worked really well for us is Busta Rhymes' "Break Ya Neck." We've been getting a lot of calls from females on that. We just put in Fat Joe f/Ashanti's "What's Luv," and it's blowing up immediately. It's worked hard for our Hispanic females 18-26 and is a direct hit for the station. • Of course, Ludacris, being from the South, has continued to have great success with "Roll Out (My Business)" on our station. Also, DJ Encore's "I See Right Through to You." I



think its success is largely due to his recent performance in Houston. His record is doing extremely well with our Asian listeners and is really jumping off in the clubs. • We're also playing Kylie Minogue's "Can't Get You Out of My Head" and Tweet's "Oops (Oh My)." I can talk for hours about the Tweet record. I

think more women need to be liberated like that. • I think the new Usher will do well for us; we've been getting calls on it. And Master P's "Ooohhhweee" is hot at night. Master P is back. I love the way he reinvented himself and jumped into the New Orleans bounce world, which is very reminiscent of DJ Jubilee and local artists from New Orleans. It's good to see him take it nationwide and open the door for others to come through it.

**Jennifer Lopez** continues to be huge as her current single, "Ain't It Funny" (Epic), climbs to No. 1. Props to her, Ja Rule and Irv Gotti ... **Fat Joe's** "What's Luv?" (Terror Squad/Atlantic) continues to have huge growth at the format. Expect this song to eventually knock J. Lo out of the No. 1 spot ... **P. Diddy** does the damn thang by getting 46 adds this week with his new single, "I Need a Girl" (Bad Boy/Arista). He also debuts at No. 44 ... How about Marthe Reynolds and the team at IDJMG? They pick up 45 adds for **Ludacris'** "Saturday (Oooh! Oooh!)" (Def Jam South/IDJMG) ... Will somebody please pass me the Courvoisier? I can't get that song out of my head! You can't go wrong with **Busta Rhymes'** "Pass the Courvoisier Part II" (J). It debuts on the chart, holding down the No. 35 position ... **'N Sync** are on fire. They move 27-19\* on the strength of The Neptunes' remix of "Girlfriend" (Jive) ... Lisa, Andrea and the Columbia troops pull 28 adds in on **Jagged Edge's** "I Got It 2" (So So Def/Columbia).

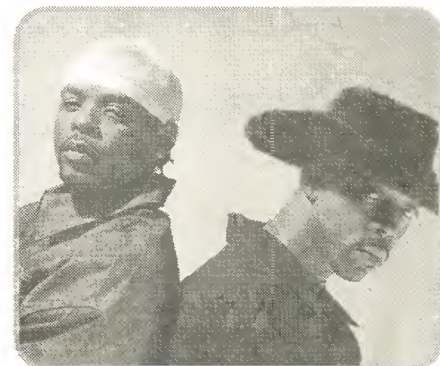
CHR/Rhythmic  
**ON THE RADIO**

— Dontay Thompson, CHR/Rhythmic Editor

**HEAD RUSH**

ARTIST: **No Good**  
LABEL: **ARTISTDirect**

By **RENEE BELL** / ASSISTANT EDITOR



No Good

**ARTISTdirect** makes its hip-hop debut with Miami-based rap duo No Good. "Ballin' Boy" is the first radio track from their debut, tentatively titled *Game Day PBB* and scheduled to be released later this year.

Derrick Hill and Tracy Lattimer can boast an impressive background, having opened for the late Notorious B.I.G. and shared stage time with Junior Mafia and Lil' Kim. The guys have also worked with R&B trio Next and fab foursome Jagged Edge, as well as with Goodie Mob, who was featured on their 1998 independent project *Lizard Lizard*. No Good describe their sound as "straight-up Southern party music," and they're thrilled about their new venture.

The proverb "opposites attract" could not be any truer than in the case of No Good. Hill grew up in Miami and attended its public schools, and his father, who has been described as one of the hood's infamous playas, was a strong influence in his life. While Hill was fully engaged in the hustle, his partner was busy playing ball.

Lattimer, son of a minister and a working mom, was reared in a Christian household. He

was an accomplished baseball player in high school and was even considered a prospect for the New York Yankees before he succumbed to his passion for rhyming.

No Good began their rap career in '92 as hype men and dancers for the controversial 2 Live Crew, under the guidance of renegade rapper Luther Campbell. Lattimer's brother was a member of the Crew, and Hill was a dancer with the band under the name Mr. Fatal. Hill met Tracy Lattimer at one of the group's shows, and, awed by how the women reacted to the dancers, Lattimer wanted to get in on the action fast. The following day he showed up at a rehearsal and joined the group, becoming known as T-Nasty.

During their successful stint with the notorious Crew, the duo were known as the wildest hype men in Miami, and Mr. Fatal and T-Nasty collectively came to be called No Good. The two eventually decided to channel their energetic stage antics, street knowledge and performing experience toward their own project. "Ballin' Boy" captures the agility and essence of No Good and confirms their ability to rouse the crowds.

**TELL US WHAT YOU THINK!**

Share your opinion about this column — go to [www.ronline.com](http://www.ronline.com) and click the Message Boards button.

From the entire Lawman Promotions family... Congratulations to all of the 44th Annual GRAMMY Award RHYTHMIC nominees and recipients. Thank you for representing our format with such pride and sharing your talent with us all.

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WALT LOVE

babylove@rronline.com

## The Power Of Urban Radio

### ■ A wrap-up of Interep's New York symposium

Several weeks ago (R&R 1/18) we shared the comments of Interep Director/Urban Marketing Sherman Kizart about Interep's "Power of Urban Radio" symposium. The event kicked off Black History Month Feb. 1 at New York's Grand Hyatt Hotel, and it was a resounding smash for those in Urban radio and advertising and for potential clients wanting to reach African-American consumers.

Those consumers spend \$572 billion on goods and services in the U.S. annually, and it was pointed out at the symposium that if the U.S. African-American population were a country, that country would have the 11th-largest gross national product in the world. The following is some important information gleaned from the "Power of Urban Radio."

#### Tremendous Power

More than 300 advertisers, media decisionmakers and ethnic marketers attended the event, which focused on the African-American marketplace and Urban radio's powerful role in marketing to that community.

The conference's themes included the tremendous power of African-American consumers, the growth potential for companies that actively embrace ethnic marketing and the competitive disadvantages for companies that continue to ignore the growing ethnic market. Most speakers agreed that, while ethnic-marketing budgets have increased significantly in recent years, spending is still not on a par with the consumer power of the population.

The symposium included a mix of speakers, panel discussions, Urban radio personalities and live musical entertainment. Featured speakers included Inner City Broadcasting President/COO Charles Warfield, Uniworld Group Sr. VP Chuck Morrison, ABC Radio Networks Exec. Director/Marketing & Special Events Brenda Freeman, American Urban Radio Networks President Jay Williams and NABOB Exec. Director James Winston.

During Morrison's keynote address he stressed that ethnic marketing can no longer be an afterthought, nor can it be dabbled in as a politically correct gesture. Rather, it must be viewed as a key opportunity for market expansion. While ethnic-marketing budgets usually include both Hispanic and Urban programs, Morrison said that the two markets should not compete for the relatively small slice of ethnically targeted ad dollars but should fight for a greater share of the overall marketing pie.

The Rev. Al Sharpton made a surprise appearance at the gathering and took the opportunity to express his view that the federal government is not honoring its commitment to minority media and advertising agencies.

#### Back-To-Back Advertising Panels

Target Market News President Ken Smikle hosted back-to-back panels, the first with advertisers and the second with agencies that have successfully used Urban radio to reach their marketing objectives. Smikle opened his first session by suggesting that "NUDs," which stands for "No Urban Dictates," should be redefined to mean "New, Untapped Dollars" or "Need for Understanding and Direction."

Toyota's recent commitment of \$150 million to ethnic marketing is the largest advertising account ever directed to African Americans. Toyota Motor Sales National Manager/Car Advertising Steve Jett appeared on the advertisers' panel, and he said that the African-American automotive market is burgeoning, with a 22%-25% increase in spending since 1998.

He added that he hopes other auto manufacturers will follow Toyota's lead in speaking to the African-American community and quoted one of Interep's own statistics — that 96% of African Americans listen to radio each week — as a key reason for advertisers to add radio to their media mix.

Hewlett-Packard Urban Marketing Manager Lamont Swittenberg addressed the issue of the so-called "digital divide" between African Americans and other consumers, and he and Smikle agreed that, in reality, that divide doesn't exist. Instead, any discrepancies in computer ownership are related to income.

Swittenberg said that African-American households in the middle income ranges actually index higher for computer ownership than white households with similar incomes. He added that Hewlett-Packard is one of the few computer companies targeting that market and said he hopes HP will emerge as the

"go-to" brand for African Americans.

On the agency panel, Burrell Communications Group Media Director Linda Jefferson said that she is a strong proponent of Urban radio, stating that her agency has tracked measurable sales results for clients using Urban radio in given markets. She added that Burrell uses spot radio to augment national campaigns, thus taking advantage of the strong connection African-American listeners often have with local stations.

Jefferson also said that media buyers should think about the quality of an audience and not focus on CPMs alone when they're buying Urban stations — a comment that drew applause from the crowd. Smikle then elaborated on her point, saying that the African-American market outperforms the general market in a variety of consumer categories, including clothing sales, but is seldom rewarded accordingly with revenue.

#### Arbitron Consumer Study

Arbitron Director/Urban Radio Marketing Julian Davis and Radio One VP/Corporate Sales Tony Washington presented the new "Arbitron Black Consumer Study" for 2002. The study provides a number of important statistics about the African-American market, including information about home ownership, consumer spending power and use of upscale shopping venues. The full study is available at [www.arbitron.com](http://www.arbitron.com).

For more information about the "Power of Urban Radio" symposium, visit Interep's website at [www.interep.com](http://www.interep.com). But for now, take a look at these photos from this historic event.

#### TALK BACK TO R&R!

Do you have questions, comments or feedback regarding this column or other issues?

Call me at 310-788-1667

or e-mail:

[babylove@rronline.com](mailto:babylove@rronline.com)



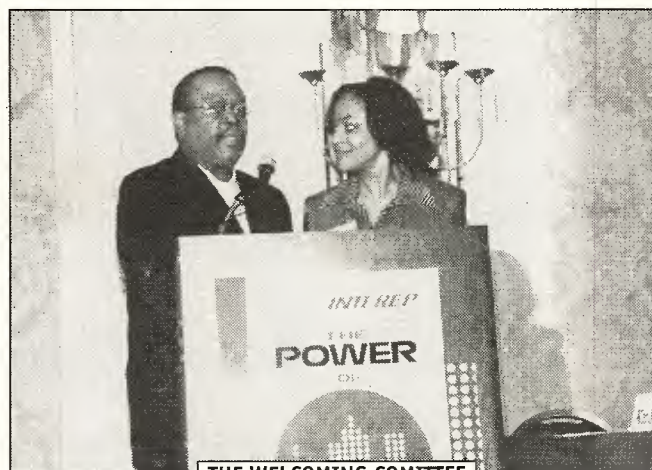
A PANEL OF POWER

Pictured here during the Interep "Power of Urban Radio" symposium in New York are (l-r) R&R Urban Editor and nationally syndicated radio host Walt "Baby" Love, D. Blackmon Broadcasting CEO/President Diane Blackmon, Babysitter Productions nationally syndicated radio personality Brad Sanders, BRE magazine Publisher Sidney Miller and Superadio Networks President Gary Bernstein.



THE GANG'S ALL HERE!

Seen here are (l-r) Interep VP Sherman Kizart, Trust Marketing CEO Howard Robertson, MOBE President/CEO Yvette Moyo, Griffin Productions President/CEO Carla Griffin, Interep Marketing Division President Marc Guild, Don Coleman Advertising VP/Strategic Planning Kendra Hatcher, Mediacom Director/Network Radio Services Matthew Warnecke, Footsteps Group President Verdiana Johnson, Anderson Communications Chairman Al Anderson, Target Market President Ken Smikle.



THE WELCOMING COMMITTEE

Interep symposium co-hosts Lee Bailey Communications President Lee Bailey (l) and Superadio Networks National Syndicated Personality Wendy Wheaton entertain attendees at the New York City event.



BREAK TIME

Pictured here engaged in stimulating conversation are Interep Marketing Division President Marc Guild (l) and the Reverend Al Sharpton.



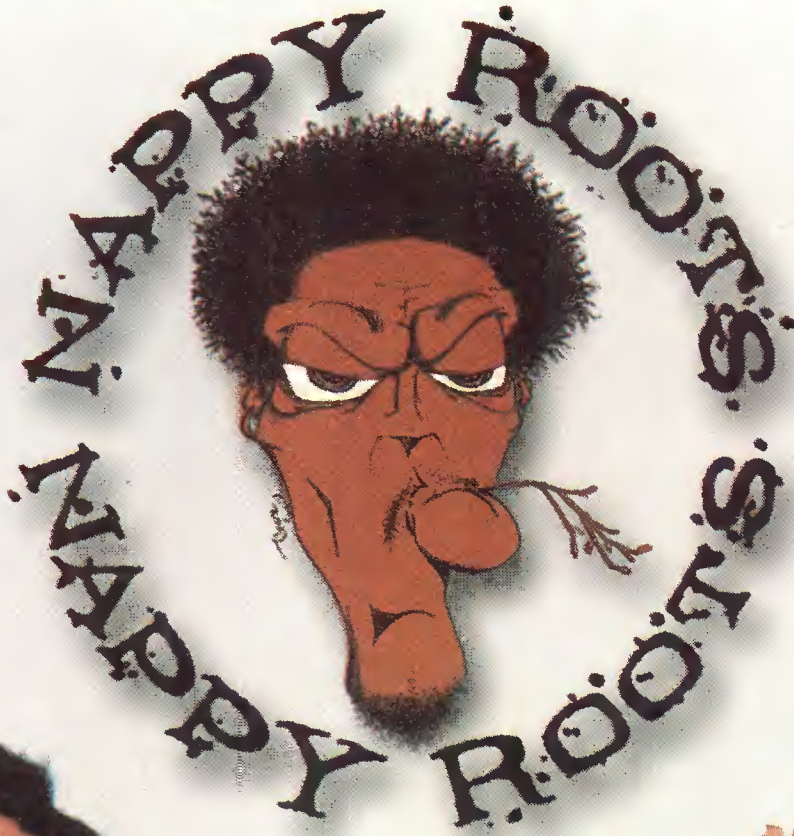
**"BAND TO WATCH"** - Spin

**"INTRODUCING THE BRIGHTEST STARS OF 2002"** - The Source

**"EXCEPTIONAL" ★★★★★ rating!!!** - Vibe

**"Best thing out of Kentucky since the Colonel" ★★★★★ 1/2 rating!!!**

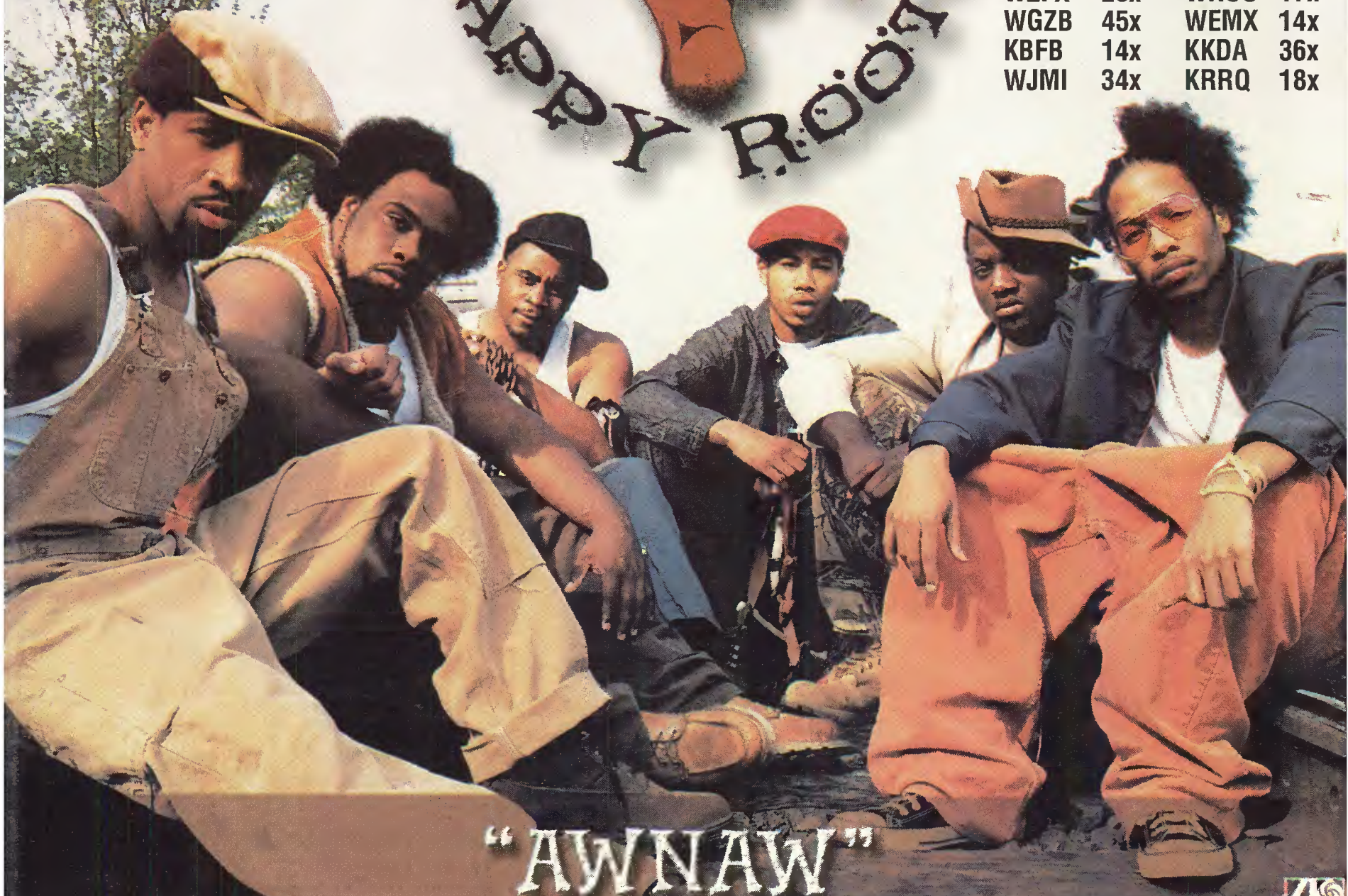
- Rolling Stone



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WCDX	27x	WKYS	17x
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WEUP	66x	WZHT	22x
WWWZ	21x	WCHH	36x
WPEG	34x	WHXT	24x
WQSL	35x	KIPR	37x
WZFX	23x	WROU	17x
WGZB	45x	WEMX	14x
KBFB	14x	KKDA	36x
WJMI	34x	KRRQ	18x



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SERVICE

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**HARRIS**

# R&R Urban Top 50

Powered By



March 1, 2002

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
4	1	TWEET Oops (Oh My) (Gold Mind/Elektra/EEG)	2579	+277	391298	6	66/0
1	2	BRANDY What About Us? (Atlantic)	2553	+105	363325	7	66/0
2	3	KEKE WYATT Nothing In This World (MCA)	2439	+19	392428	20	59/0
9	4	FAITH EVANS I Love You (Bad Boy/Arista)	2309	+286	391577	8	59/1
3	5	JA RULE F/ASHANTI Always On Time (Murder Inc./Def Jam/IDJMG)	2191	-169	350472	14	65/0
8	6	JENNIFER LOPEZ Ain't It Funny (Epic)	2171	+116	325211	8	55/1
5	7	MR. CHEEKS Lights, Camera, Action (Universal)	2134	-53	320728	25	56/0
12	8	USHER U Don't Have To Call (LaFace/Arista)	2059	+346	326137	6	61/0
6	9	MICHAEL JACKSON Butterflies (Epic)	1997	-190	337332	16	63/0
10	10	OUTKAST The Whole World (LaFace/Arista)	1988	-35	288690	11	62/0
7	11	MYSTIKAL Bouncin' Back (Bumpin' Me...) (Jive)	1927	-189	247128	12	65/0
11	12	GLENN LEWIS Don't You Forget It (Epic)	1889	+109	285982	14	61/0
18	13	AALIYAH More Than A Woman (BlackGround)	1613	+224	283602	6	11/0
15	14	JAHEIM Anything (Divine Mill/WB)	1607	+69	253784	14	61/0
13	15	MISSY "MISDEMEANOR" ELLIOTT Take Away (Gold Mind/EastWest/EEG)	1512	-119	275281	15	62/0
14	16	MARY J. BLIGE No More Drama (MCA)	1436	-133	188783	14	59/0
30	17	ASHANTI Foolish (Murder Inc./Def Jam/IDJMG)	1427	+470	201274	3	48/1
20	18	JERMAINE DUPRI F/LUDACRIS Welcome To Atlanta (So So Def/Columbia)	1400	+70	220878	12	57/0
17	19	USHER U Got It Bad (LaFace/Arista)	1353	-68	196957	25	67/0
19	20	FABOLOUS Young'n (Holla Back) (Desert Storm/Elektra/EEG)	1288	-92	154814	12	59/0
29	21	FAT JOE F/ASHANTI What's Luv? (Terror Squad/Atlantic)	1249	+275	192488	3	58/1
16	22	ALICIA KEYS A Woman's Worth (J)	1238	-203	180631	19	66/0
22	23	SHARISSA Any Other Night (Motown)	1222	+45	151173	9	55/0
28	24	BEANIE SIGEL & FREEWAY Roc The Mic (Roc-A-Fella/IDJMG)	1135	+138	187957	5	48/1
21	25	LUDACRIS Roll Out (My Business) (Def Jam South/IDJMG)	1120	-155	158681	17	56/0
26	26	AVANT Makin' Good Love (Magic Johnson/MCA)	1106	+74	145898	5	62/0
23	27	FAT JOE We Thuggin' (Terror Squad/Atlantic)	1039	-131	193260	18	60/0
27	28	'N SYNC Gone (Jive)	968	-47	177361	15	49/0
24	29	JAY-Z Jigga (Roc-A-Fella/IDJMG)	962	-167	125604	8	56/0
32	30	MAXWELL This Woman's Work (Columbia)	943	+68	119813	4	50/1
25	31	BUSTA RHYMES Break Ya Neck (J)	943	-107	119779	17	54/0
34	32	LIL BOW WOW Take Ya Home (So So Def/Columbia)	903	+117	127146	4	56/2
35	33	RUFF ENDZ Someone To Love You (Epic)	881	+156	121287	3	52/1
31	34	DMX F/FAITH EVANS I Miss You (Ruff Ryders/IDJMG)	881	-25	108680	6	52/0
37	35	LUDACRIS Saturday (Oooh! Oooh!) (Def Jam South/IDJMG)	856	+190	132296	3	45/43
36	36	NAPPY ROOTS Awnaw (Atlantic)	789	+110	77416	4	46/1
Debut	37	BUSTA RHYMES Pass The Courvoisier (Part II) (J)	785	+392	119078	1	46/14
33	38	MOBB DEEP F/112 Hey Luv (Anything) (Loud/Columbia)	750	-119	94873	10	36/0
46	39	MUSIQ Half Crazy (Def Soul/IDJMG)	606	+88	141718	2	1/0
39	40	MONTELL JORDAN You Must Have Been (Def Soul/IDJMG)	604	-35	93750	10	36/0
41	41	GINUWINE Tribute To A Woman (Epic)	565	-41	76382	5	44/0
42	42	PROPHET JONES Cry Together (University/Motown)	559	-21	66516	4	41/3
38	43	JOE Let's Stay Home Tonight (Jive)	539	-109	74501	14	42/0
Debut	44	CEE-LO Closet Freak (LaFace/Arista)	492	+75	59933	1	36/5
44	45	CRAIG DAVID 7 Days (Wildstar/Atlantic)	473	-54	31316	11	28/0
40	46	MASTER P Ooohhwee (No Limit/Universal)	472	-162	51120	11	35/0
Debut	47	CHOOBAKKA She's Feeling Me (Big Daddy)	467	+62	39888	1	34/0
45	48	R. KELLY & JAY-Z Best Of Both Worlds (Intro) (Roc-A-Fella/Jive/IDJMG)	467	-56	87560	2	0/0
43	49	R. KELLY The World's Greatest (Interscope/Jive)	443	-104	46603	13	32/0
Debut	50	RL F/ERICK SERMON Got Me A Model (J)	422	+127	32497	1	31/1

## Most Added

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
LUDACRIS Saturday (Oooh!...) (Def Jam South/IDJMG)	43
JAGGED EDGE I Got It 2 (So So Def/Columbia)	43
P. DIODY F/USHER & LOON I Need... (Part One) (Bad Boy/Arista)	43
ANGIE STONE Wish I Didn't Miss You (J)	27
YING YANG TWINS Say I Yi Yi (Koch)	19
ALI F/MURPHY LEE Boughtetto (Universal)	15
BUSTA RHYMES Pass The Courvoisier (Part II) (J)	14
SASSEY F/GHETTO ROMEO Kiss You (Universal)	9
JOE What If A Woman (Jive)	8
NAUGHTY BY NATURE F/3LW Feels Good (Don't...) (TVT)	6

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
ASHANTI Foolish (Murder Inc./Def Jam/IDJMG)	+470
BUSTA RHYMES Pass The Courvoisier (Part II) (J)	+392
USHER U Don't Have To Call (LaFace/Arista)	+346
FAITH EVANS I Love You (Bad Boy/Arista)	+286
TWEET Oops (Oh My) (Gold Mind/Elektra/EEG)	+277
FAT JOE F/ASHANTI What's Luv? (Terror Squad/Atlantic)	+275
AALIYAH More Than A Woman (BlackGround)	+224
JOE What If A Woman (Jive)	+207
LUDACRIS Saturday (Oooh!...) (Def Jam South/IDJMG)	+190
RUFF ENDZ Someone To Love You (Epic)	+156

## New & Active

JONELL & METHOD MAN Round & Round (Def Jam/IDJMG)	Total Plays: 417, Total Stations: 28, Adds: 0
B2K Uh Huh (Epic)	Total Plays: 417, Total Stations: 17, Adds: 0
JOE What If A Woman (Jive)	Total Plays: 412, Total Stations: 43, Adds: 8
CHEROKEE I Swear (Arista)	Total Plays: 373, Total Stations: 31, Adds: 0
YING YANG TWINS Say I Yi Yi (Koch)	Total Plays: 357, Total Stations: 20, Adds: 19
IMX The First Time (New Line)	Total Plays: 357, Total Stations: 18, Adds: 2
KNOC-TURN'AL Knoc (LA Confidential/Elektra/EEG)	Total Plays: 349, Total Stations: 32, Adds: 1
REMY SHAND Take A Message (Motown)	Total Plays: 316, Total Stations: 28, Adds: 0
JAGGED EDGE I Got It 2 (So So Def/Columbia)	Total Plays: 312, Total Stations: 43, Adds: 43
ROYCE DA 5' 9" F/EMINEM Rock City (Columbia)	Total Plays: 275, Total Stations: 23, Adds: 0

Songs ranked by total plays

68 Urban reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 2/17/02-2/23/02. 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. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. 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. 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 2002, The Arbitron Company). (C) 2002, R&R, Inc.

**IMPACTING MARCH 5TH & 6TH**

# ms. jade

HER DEBUT ALBUM

## IN STORES SOON!

**GIRL INTERRUPTED**

PRODUCED BY TIMBALAND

WWW.BEATCLUBRECORDS.COM WWW.INTERSCOPE.COM

Stations and their adds listed alphabetically by market

## Reporters

<b>WAJZ/Albany, NY *</b> PD: Sugar Bear APD: Marie Cristat 18 LUDACRIS "Saturday" 1 P. DIDDY... "Need" ANGIE STONE "Wish" JAGGED EDGE "Got"	<b>WBOT/Boston, MA *</b> PD: Steve Gousby APD: Lamar Robinson MD: T. Clark No Adds	<b>WHXT/Columbia, SC *</b> PD: Chris Conner MD: Bill Black 21 LUDACRIS "Saturday" 19 JAGGED EDGE "Got" 14 NO GOOD "Ballin" 1 P. DIDDY... "Need" ALI F/MURPHY LEE "Boughtto" ANGIE STONE "Wish"	<b>WZFX/Fayetteville, NC *</b> PD: Rod Cruise APD: Myron Fears MD: Taylor Morgan 21 LUDACRIS "Saturday" 1 JAGGED EDGE "Got" 1 P. DIDDY... "Need" 1 ALI F/MURPHY LEE "Boughtto" SASSEY/GHETTO ROMEO "Kiss" ANGIE STONE "Wish" YING YANG TWINS "Say"	<b>KPRS/Kansas City, MO *</b> PD: Sam Weaver APD: Myron Fears MD: Myron Fears 21 LUDACRIS "Saturday" 1 JAGGED EDGE "Got" 1 P. DIDDY... "Need" 1 ALI F/MURPHY LEE "Boughtto" SASSEY/GHETTO ROMEO "Kiss" ANGIE STONE "Wish" YING YANG TWINS "Say"	<b>WGZB/Louisville, KY *</b> PD: Mark Gunn MD: Gerald Harrison No Adds	<b>WOUF/New Orleans, LA *</b> DM/PD: Marvin Hankston APD: Angela Watson JAGGED EDGE "Got" NINE20 "Would" P. DIDDY... "Need"	<b>WDKX/Rochester, NY *</b> PD: Andre Marcell MD: Kate D'Neat 11 JAGGED EDGE "Got" 2 LUDACRIS "Saturday" 1 P. DIDDY... "Need" 1 ANGIE STONE "Wish"	<b>WPHR/Syracuse, NY *</b> PD: Bulch Charles MD: Kenny Dees 6 NAS "Mic" 2 P. DIDDY... "Need" 2 LUDACRIS "Saturday" JAGGED EDGE "Got" NAPPY ROOTS "Awww" ANGIE STONE "Wish"
<b>KBCE/Alexandria, LA</b> PD: Penny Smoov MD: R.J. Polk No Adds	<b>WBLK/Buffalo, NY *</b> PD/MD: Skip Dillard 14 JAGGED EDGE "Got" 11 LUDACRIS "Saturday" 5 BUSTA RHYMES "Pass" 2 NAS "Mic" 1 P. DIDDY... "Need" JOE "Woman"	<b>WWDM/Columbia, SC *</b> PD/MD: Mike Love APD: Vemessa Pendergrass 19 LUDACRIS "Saturday" 4 YING YANG TWINS "Say" 3 ALI F/MURPHY LEE "Boughtto" 1 P. DIDDY... "Need" JAGGED EDGE "Got" ANGIE STONE "Wish"	<b>WDZZ/Flint, MI *</b> PD/MD: Chris Reynolds 5 LUDACRIS "Saturday" 15 MAXWELL "Women's" 7 P. DIDDY... "Need" JOE "Woman" P. DIDDY... "Need"	<b>KIIZ/Killeen-Temple, TX</b> PD/MD: Mychal Maguire 18 AALIYAH "Woman" 16 ASHANTI "Foolish" 15 BEANIE SIGEL/FREEWAY "Mic"	<b>WIBB/Macon, GA</b> PD: Mike Williams APD: Ava Blakk 17 JOE "Woman" 13 EXHALE "Still" LUDACRIS "Saturday"	<b>WBLS/New York, NY *</b> PD: Vinny Brown MD: Deneen Womack 6 BUSTA RHYMES "Pass" 1 LUDACRIS "Saturday" JAGGED EDGE "Got"	<b>WTLZ/Saginaw, MI *</b> PD: Eugene Brown 1 LUDACRIS "Saturday" 1 CEE-LG "Closest" 1 LUDACRIS "Saturday" JAGGED EDGE "Got" P. DIDDY... "Need"	<b>WTMP/Tampa, FL</b> Interim PD: Big Money Ced Interim MD: Eriq Storm 5 EXHALE "Still" 5 PRETTY WILLIE "Roll" S ALI F/MURPHY LEE "Boughtto" S MACK 10 "Damn" 5 SASSEY/GHETTO ROMEO "Kiss"
<b>KEDG/Alexandria, LA</b> PD: Jay Stevens MD: Wade Hampton 30 LUDACRIS "Saturday" IMX "First" BUSTA RHYMES "Pass" P. DIDDY... "Need"	<b>WWVZ/Charleston, SC *</b> DM/PD: Terry Base MD: Ron Spackavellie 33 LUDACRIS "Saturday" 20 P. DIDDY... "Need" 11 YING YANG TWINS "Say" 7 JAGGED EDGE "Got" 2 SASSEY/GHETTO ROMEO "Kiss" ANGIE STONE "Wish"	<b>WFXX/Columbus, GA</b> PD: Michael Soul 16 YING YANG TWINS "Say" 10 LUDACRIS "Saturday" 10 JAGGED EDGE "Got" 7 ANGIE STONE "Wish" S JOE "Woman" 5 P. DIDDY... "Need"	<b>WTMG/Gainesville-Ocala, FL *</b> PD/MD: Quincy 17 JAGGED EDGE "Got" 15 MAXWELL "Women's" 7 P. DIDDY... "Need" 1 ANGIE STONE "Wish" ALI F/MURPHY LEE "Boughtto" LUDACRIS "Saturday" NAUGHTY BY..3LW "Feels" SASSEY/GHETTO ROMEO "Kiss"	<b>KRRQ/Lafayette, LA *</b> DM: James Alexander PD/MD: Darlene Prejean 17 LUDACRIS "Saturday" 11 IMX "First" 4 P. DIDDY... "Need" JAGGED EDGE "Got" ANGIE STONE "Wish"	<b>WIBB/Macon, GA</b> PD: Mike Williams APD: Ava Blakk 17 JOE "Woman" 13 EXHALE "Still" LUDACRIS "Saturday"	<b>WBHH/Norfolk, VA *</b> PD/MD: Heart Attack No Adds	<b>WEAS/Savannah, GA</b> PD: Sam Nelson MD: Jewel Carter 16 JAGGED EDGE "Got" 10 LUDACRIS "Saturday" 11 BUSTA RHYMES "Pass" JOE "Woman" ROYCE DA 5' 9" "Rock" P. DIDDY... "Need"	<b>WJUC/Toledo, OH *</b> PD: Charlie Mack MD: Nikki G. 24 LUDACRIS "Saturday" 1 P. DIDDY... "Need" ALI F/MURPHY LEE "Boughtto" JAGGED EDGE "Got" ANGIE STONE "Wish" YING YANG TWINS "Say"
<b>WHTA/Atlanta, GA *</b> PD: Jerry Smokin' B APD: Ryan Cameron MD: Ramona Debraux No Adds	<b>WPEP/Charlotte, NC *</b> PD: Terri Avery MD: Nate Duick 38 YING YANG TWINS "Say" 28 LUDACRIS "Saturday" 26 JAGGED EDGE "Got" 14 P. DIDDY... "Need" 1 CEE-LO "Closest"	<b>WCKX/Columbus, OH *</b> PD: Paul Strong MD: Warren Stevens No Adds	<b>WIKS/Greenville, NC *</b> PD/MD: B.K. Kirkland 4 LUDACRIS "Saturday" BUSTA RHYMES "Pass"	<b>WOHH/Lansing, MI *</b> PD/MD: Brant Johnson 10 LUDACRIS "Saturday" 5 P. DIDDY... "Need" 2 JOE "Woman" 1 JAGGED EDGE "Got" ALI F/MURPHY LEE "Boughtto" SASSEY/GHETTO ROMEO "Kiss"	<b>WEDR/Miami, FL *</b> DM/PD/MD: Cedric Hollywood 17 JAGGED EDGE "Got" 17 KHIA "Back" 14 LUDACRIS "Saturday" S P. DIDDY... "Need" S YING YANG TWINS "Say"	<b>WOWI/Norfolk, VA *</b> DM/PD: Daisy Davis APD/MD: Michael Maunzone 26 LUDACRIS "Saturday" 19 JAGGED EDGE "Got" 6 CEE-LO "Closest" ANGIE STONE "Wish" P. DIDDY... "Need"	<b>KDKS/Shreveport, LA *</b> PD/MD: Duenn Echols 10 JOE "Woman" 5 ANGIE STONE "Wish" BUSTA RHYMES "Pass" JAGGED EDGE "Got" LUDACRIS "Saturday" P. DIDDY... "Need" SASSEY/GHETTO ROMEO "Kiss" YING YANG TWINS "Say" ALI F/MURPHY LEE "Boughtto"	<b>KJMM/Tulsa, OK *</b> PD: Terry Monday APD: Aaron Bernard 12 ANGIE STONE "Wish" 9 JAGGED EDGE "Got" 6 LUDACRIS "Saturday" S ALI F/MURPHY LEE "Boughtto" NAUGHTY BY..3LW "Feels" P. DIDDY... "Need"
<b>WVEE/Atlanta, GA *</b> PD: Tony Brown MD: Tosha Lowe 30 JAGGED EDGE "Got" 25 YING YANG TWINS "Say" 9 LUDACRIS "Saturday" 6 BUSTA RHYMES "Pass"	<b>WJTT/Chattanooga, TN *</b> PD: Keith Landecker MD: Magic 19 ANGIE STONE "Wish" 1 JAGGED EDGE "Got" ALI F/MURPHY LEE "Boughtto" LUDACRIS "Saturday" P. DIDDY... "Need" YING YANG TWINS "Say"	<b>KBFB/Dallas-Ft. Worth, TX *</b> PD: Tony Fields MD: Marie Kelly No Adds	<b>WJMJ/Greenville, SC *</b> PD/MD: Doug Davis 8 GERALD LEVERT "Makes" 1 JAGGED EDGE "Got" 1 ANGIE STONE "Wish"	<b>WOHH/Lansing, MI *</b> PD/MD: Brant Johnson 10 LUDACRIS "Saturday" 5 P. DIDDY... "Need" 2 JOE "Woman" 1 JAGGED EDGE "Got" ALI F/MURPHY LEE "Boughtto" SASSEY/GHETTO ROMEO "Kiss"	<b>WWRM/Memphis, TN *</b> APD/MD: Devin Steet 1 BEANIE SIGEL/FREEWAY "Mic" BUSTA RHYMES "Pass" JAGGED EDGE "Got" LIL BOW WOW "Take" YING YANG TWINS "Say"	<b>KVSP/Oklahoma City, OK *</b> PD: Eddie Brasso AMD: Eddie Brasso 4 JAGGED EDGE "Got" 3 ANGIE STONE "Wish" 2 LUDACRIS "Saturday" 2 ALI F/MURPHY LEE "Boughtto" 1 P. DIDDY... "Need" NAUGHTY BY..3LW "Feels"	<b>KJMM/Tulsa, OK *</b> PD: Terry Monday APD: Aaron Bernard 12 ANGIE STONE "Wish" 9 JAGGED EDGE "Got" 6 LUDACRIS "Saturday" S ALI F/MURPHY LEE "Boughtto" NAUGHTY BY..3LW "Feels" P. DIDDY... "Need"	
<b>WFAX/Augusta, GA *</b> DM: Ron Thomas No Adds	<b>WJXX/Chattanooga, TN *</b> PD: Keith Landecker MD: Magic 19 ANGIE STONE "Wish" 1 JAGGED EDGE "Got" ALI F/MURPHY LEE "Boughtto" LUDACRIS "Saturday" P. DIDDY... "Need" YING YANG TWINS "Say"	<b>KKDA/Dallas-Ft. Worth, TX *</b> PD/MD: Skip Cheatham 28 LUDACRIS "Saturday" 20 YING YANG TWINS "Say" JAGGED EDGE "Got" MS. JADE "Grr" P. DIDDY... "Need" ANGIE STONE "Wish"	<b>WEUP/Huntsville, AL *</b> PD/MD: Steve Murry 67 YING YANG TWINS "Say" 58 FAITH EVANS "Love" P. DIDDY... "Need"	<b>WWRM/Memphis, TN *</b> APD/MD: Devin Steet 1 BEANIE SIGEL/FREEWAY "Mic" BUSTA RHYMES "Pass" JAGGED EDGE "Got" LIL BOW WOW "Take" YING YANG TWINS "Say"	<b>WBLX/Mobile, AL *</b> PD/MD: Myron Reuben 7 LUDACRIS "Saturday" 5 BUSTA RHYMES "Pass" 1 P. DIDDY... "Need" 1 JAGGED EDGE "Got" JOE "Woman"	<b>WPHI/Philadelphia, PA *</b> PD: Luscious Ice MD: Raphael "Rafi" George No Adds	<b>KJMM/Tulsa, OK *</b> PD: Terry Monday APD: Aaron Bernard 12 ANGIE STONE "Wish" 9 JAGGED EDGE "Got" 6 LUDACRIS "Saturday" S ALI F/MURPHY LEE "Boughtto" NAUGHTY BY..3LW "Feels" P. DIDDY... "Need"	
<b>WPRW/Augusta, GA *</b> PD: Tim Snell MD: Nightrain 27 LUDACRIS "Saturday" 19 P. DIDDY... "Need" 10 YING YANG TWINS "Say" 1 NAUGHTY BY..3LW "Feels" ANGIE STONE "Wish"	<b>WGGI/Chicago, IL *</b> DM/PD: Elroy Smith APD/MD: Carla Boalner 4 DONELL JONES "Know" ANGIE STONE "Wish"	<b>WJXX/Dallas-Ft. Worth, TX *</b> PD: Tony Fields MD: Marie Kelly No Adds	<b>WJMI/Jackson, MS *</b> PD/MD: Stan Branson 16 LUDACRIS "Saturday" 1 YING YANG TWINS "Say" ALI F/MURPHY LEE "Boughtto" JAGGED EDGE "Got" SASSEY/GHETTO ROMEO "Kiss" P. DIDDY... "Need" ANGIE STONE "Wish"	<b>WWRM/Memphis, TN *</b> APD/MD: Devin Steet 1 BEANIE SIGEL/FREEWAY "Mic" BUSTA RHYMES "Pass" JAGGED EDGE "Got" LIL BOW WOW "Take" YING YANG TWINS "Say"	<b>WBLX/Mobile, AL *</b> PD/MD: Myron Reuben 7 LUDACRIS "Saturday" 5 BUSTA RHYMES "Pass" 1 P. DIDDY... "Need" 1 JAGGED EDGE "Got" JOE "Woman"	<b>WPHI/Philadelphia, PA *</b> PD: Luscious Ice MD: Raphael "Rafi" George No Adds	<b>WJXX/Dallas-Ft. Worth, TX *</b> PD: Tony Fields MD: Marie Kelly No Adds	
<b>WEMX/Baton Rouge, LA *</b> DM: James Alexander PD/MD: Adrian Long 40 P. DIDDY... "Need" 23 LUDACRIS "Saturday" 1 IMX "First" JAGGED EDGE "Got" ANGIE STONE "Wish"	<b>WPWX/Chicago, IL *</b> PD: Jay Alan MD: Traci Reynolds 13 LUDACRIS "Saturday" 6 MS. JADE "Grr" S P. DIDDY... "Need" 4 FAT JOE FASHANTI "Liv"	<b>WRJH/Jackson, MS *</b> PD: Steve Poston MD: Lil Hornie 41 LUDACRIS "Saturday" 4 YING YANG TWINS "Say" 1 BUSTA RHYMES "Pass" JAGGED EDGE "Got" P. DIDDY... "Need" RL FERICK SERMON "Model" SASSEY/GHETTO ROMEO "Kiss"	<b>WJMI/Jackson, MS *</b> PD/MD: Stan Branson 16 LUDACRIS "Saturday" 1 YING YANG TWINS "Say" ALI F/MURPHY LEE "Boughtto" JAGGED EDGE "Got" SASSEY/GHETTO ROMEO "Kiss" P. DIDDY... "Need" ANGIE STONE "Wish"	<b>WWRM/Memphis, TN *</b> APD/MD: Devin Steet 1 BEANIE SIGEL/FREEWAY "Mic" BUSTA RHYMES "Pass" JAGGED EDGE "Got" LIL BOW WOW "Take" YING YANG TWINS "Say"	<b>WBLX/Mobile, AL *</b> PD/MD: Myron Reuben 7 LUDACRIS "Saturday" 5 BUSTA RHYMES "Pass" 1 P. DIDDY... "Need" 1 JAGGED EDGE "Got" JOE "Woman"	<b>WPHI/Philadelphia, PA *</b> PD: Luscious Ice MD: Raphael "Rafi" George No Adds	<b>WJXX/Dallas-Ft. Worth, TX *</b> PD: Tony Fields MD: Marie Kelly No Adds	
<b>WJZD/Biloxi-Gulfport, MS *</b> PD: Rob Neat MD: Tabari Daniels 11 JAGGED EDGE "Got" 8 LUDACRIS "Saturday" 2 P. DIDDY... "Need" ALI F/MURPHY LEE "Boughtto" SASSEY/GHETTO ROMEO "Kiss" ANGIE STONE "Wish"	<b>WIZF/Cincinnati, OH *</b> PD: Hurricane Dave APD/MD: Terri Thomas No Adds	<b>WRJH/Jackson, MS *</b> PD: Steve Poston MD: Lil Hornie 41 LUDACRIS "Saturday" 4 YING YANG TWINS "Say" 1 BUSTA RHYMES "Pass" JAGGED EDGE "Got" P. DIDDY... "Need" RL FERICK SERMON "Model" SASSEY/GHETTO ROMEO "Kiss"	<b>WJMI/Jackson, MS *</b> PD/MD: Stan Branson 16 LUDACRIS "Saturday" 1 YING YANG TWINS "Say" ALI F/MURPHY LEE "Boughtto" JAGGED EDGE "Got" SASSEY/GHETTO ROMEO "Kiss" P. DIDDY... "Need" ANGIE STONE "Wish"	<b>WWRM/Memphis, TN *</b> APD/MD: Devin Steet 1 BEANIE SIGEL/FREEWAY "Mic" BUSTA RHYMES "Pass" JAGGED EDGE "Got" LIL BOW WOW "Take" YING YANG TWINS "Say"	<b>WBLX/Mobile, AL *</b> PD/MD: Myron Reuben 7 LUDACRIS "Saturday" 5 BUSTA RHYMES "Pass" 1 P. DIDDY... "Need" 1 JAGGED EDGE "Got" JOE "Woman"	<b>WPHI/Philadelphia, PA *</b> PD: Luscious Ice MD: Raphael "Rafi" George No Adds	<b>WJXX/Dallas-Ft. Worth, TX *</b> PD: Tony Fields MD: Marie Kelly No Adds	
<b>WJZD/Biloxi-Gulfport, MS *</b> PD: Rob Neat MD: Tabari Daniels 11 JAGGED EDGE "Got" 8 LUDACRIS "Saturday" 2 P. DIDDY... "Need" ALI F/MURPHY LEE "Boughtto" SASSEY/GHETTO ROMEO "Kiss" ANGIE STONE "Wish"	<b>WIZF/Cincinnati, OH *</b> PD: Hurricane Dave APD/MD: Terri Thomas No Adds	<b>WRJH/Jackson, MS *</b> PD: Steve Poston MD: Lil Hornie 41 LUDACRIS "Saturday" 4 YING YANG TWINS "Say" 1 BUSTA RHYMES "Pass" JAGGED EDGE "Got" P. DIDDY... "Need" RL FERICK SERMON "Model" SASSEY/GHETTO ROMEO "Kiss"	<b>WJMI/Jackson, MS *</b> PD/MD: Stan Branson 16 LUDACRIS "Saturday" 1 YING YANG TWINS "Say" ALI F/MURPHY LEE "Boughtto" JAGGED EDGE "Got" SASSEY/GHETTO ROMEO "Kiss" P. DIDDY... "Need" ANGIE STONE "Wish"	<b>WWRM/Memphis, TN *</b> APD/MD: Devin Steet 1 BEANIE SIGEL/FREEWAY "Mic" BUSTA RHYMES "Pass" JAGGED EDGE "Got" LIL BOW WOW "Take" YING YANG TWINS "Say"	<b>WBLX/Mobile, AL *</b> PD/MD: Myron Reuben 7 LUDACRIS "Saturday" 5 BUSTA RHYMES "Pass" 1 P. DIDDY... "Need" 1 JAGGED EDGE "Got" JOE "Woman"	<b>WPHI/Philadelphia, PA *</b> PD: Luscious Ice MD: Raphael "Rafi" George No Adds	<b>WJXX/Dallas-Ft. Worth, TX *</b> PD: Tony Fields MD: Marie Kelly No Adds	

\*Monitored Reporters  
79 Total Reporters  
68 Total Monitored  
11 Total Indicator



## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
AALIYAH Rock The Boat (BlackGround)	1226
GINUWINE Differences (Epic)	719
MARY J. BLIGE Family Affair (MCA)	599
ANGIE STONE Brotha (J)	566
MAXWELL Lifetime (Columbia)	515
JA RULE Livin' It Up (Murder Inc./Def Jam/IDJMG)	480
JAGGED EDGE Where The Party At (So So Def/Columbia)	462
CITY HIGH Caramel (Interscope)	459
FAITH EVANS You Gets No Love (Bad Boy/Arista)	442
JUVENILE From Her Mamma (Mamma Got...) (Cash Money/Universal)	412
PETEY PABLO Raise Up (Jive)	401
ALICIA KEYS Fallin' (J)	360
JENNIFER LOPEZ I'm Real (Epic)	305
TYRESE What Am I Gonna Do (RCA)	294
JAY-Z Izzo (H.O.V.A.) (Roc-A-Fella/IDJMG)	285
JAY-Z Girls, Girls, Girls (Roc-A-Fella/IDJMG)	282
R. KELLY Feelin' On Yo Booty (Jive)	275
JUVENILE Set It Off (Cash Money/Universal)	274
NELLY #1 (Priority/Capitol)	266
112 Peaches & Cream (Bad Boy/Arista)	262

## Indicator

Most Added®
P. DIDDY F/USHER & LOON I Need A Girl (Part One) (Bad Boy/Arista)
LUDACRIS Saturday (Oooh! Oooh!) (Def Jam South/IDJMG)
JOE What If A Woman (Jive)
BUSTA RHYMES Pass The Courvoisier (Part II) (J)
YING YANG TWINS Say I Yi Yi (Koch)
AALIYAH More Than A Woman (BlackGround)
EXHALE Still Not Over You (Real Deal)
IMX The First Time (New Line)
NAUGHTY BY NATURE F/3LW Feels Good (Don't Worry...) (TVT)
ALI F/MURPHY LEE Boughtto (Universal)
JAGGED EDGE I Got It 2 (So So Def/Columbia)
USHER U Don't Have To Call (LaFace/Arista)
ASHANTI Foolish (Murder Inc./Def Jam/IDJMG)
NO GOOD Ballin' Boy (ARTIST Direct)
PRETTY WILLIE Roll Wit Me (Republic/Universal)
COREY F/LIL' ROMEO Hush Lil' Lady (Motown)
ROYCE DA 5' 9" F/EMINEM Rock City (Columbia)
BEANIE SIGEL & FREEWAY Roc The Mic (Roc-A-Fella/IDJMG)
B2K Gots Ta Be (Epic)
LIL' JON & THE EASTSIDE BOYZ Nothing's Free (TVT)

MARKET #1 WBLS/New York Inner City (212) 447-1000 Brown/Womack 12+ Cume 1,773,700

MARKET #2 KKBt/Los Angeles Radio One (323) 986-6000 Scorpio/Feller 12+ Cume 1,394,200

MARKET #3 WGCI/Chicago Clear Channel (312) 986-6000 Smith/Boatner 12+ Cume 917,300

MARKET #3 WPWV/Chicago Crawford (219) 933-4455 Alan/Reynolds 12+ Cume 447,900

MARKET #5 KBFB/Dallas-Ft. Worth Radio One (214) 521-4661 Fields/Kelly 12+ Cume 398,400

MARKET #6 KKDA/Dallas-Ft. Worth Service (972) 263-9911 Cheatham 12+ Cume 525,400

MARKET #6 WPH/Philadelphia Radio One (215) 894-9400 Ge/George 12+ Cume 413,600

MARKET #6 WUSL/Philadelphia Clear Channel (215) 483-8900 Cooper/Tyner/Lani 12+ Cume 744,900

MARKET #7 WKYS/Washington, DC Radio One (301) 306-1111 Huckaby/P-Slew 12+ Cume 653,700

MARKET #8 WBOT/Boston Radio One (617) 427-2222 Gousby/Robinson/Clark 12+ Cume 216,600

MARKET #10 WDTJ/Detroit Radio One (313) 259-2000 Spudd 12+ Cume 535,000

MARKET #10 WJLB/Detroit Clear Channel (313) 955-2000 Holiday/Kelley 12+ Cume 610,800

MARKET #11 WHTA/Atlanta Radio One (404) 765-9750 Cameron/Debraux 12+ Cume 417,800

MARKET #23 WVEE/Atlanta Infinity (404) 898-8900 Brown/Love 12+ Cume 660,300

MARKET #12 WEDR/Miami Cox (305) 623-7711 Hollywood 12+ Cume 612,200

MARKET #19 KATZ/St. Louis Clear Channel (314) 692-5108 Mychals 12+ Cume 220,800

MARKET #19 WFUN/St. Louis Radio One (314) 989-9550 Shickland/Black/Thai 12+ Cume 178,900

MARKET #23 WAMO/Pittsburgh Sheridan (412) 471-2181 DJ Boogie 12+ Cume 170,700

MARKET #25 WENZ/Cleveland Radio One (216) 579-1111 Sytk 12+ Cume 356,400

MARKET #26 WIZF/Cincinnati Blue Chip (513) 679-6000 Dave/Thomas 12+ Cume 161,400

Reporters Stations and their adds listed alphabetically by market

WALR/Atlanta, GA \* No Adds

WWIN/Baltimore, MD \* VP/Prog.: Kathy Brown PD: Tim Watts MC: Keith Fisher No Adds

KOXL/Baton Rouge, LA \* DM: James Alexander PD/MD: Mya Vernon ANGIE STONE "Wish"

WBHK/Birmingham, AL \* PD: Jay Dixon MD: Darryl Johnson No Adds

WMGL/Charleston, SC \* PD: Terry Base APD/MD: Belinda Parker LATHUN "Fortunate" RUFF ENOZ "Someone" ANGIE STONE "Wish"

WBVA/Charlotte, NC \* PD/MD: Terri Avery 7 BEBE WINANS "Know" 3 JOE "Woman" RUFF ENOZ "Someone" ANGIE STONE "Wish"

WVAZ/Chicago, IL \* PD: Eroy Smith APD: Armando Rivera 5 JOE "Woman" 2 BETTY WRIGHT "Away"

WZAK/Cleveland, OH \* PD: Kim Johnson No Adds

WLXC/Columbia, SC \* Int. PD: Doug Williams MD: Tre Taylor 3 ANGIE STONE "Wish" RUFF ENOZ "Someone" BEBE WINANS "Know"

WAGH/Columbus, GA PD: Ed Lewis No Adds

KRNB/Dallas-Ft. Worth, TX \* PD: Al Payne MD: Rudy "V" 7 ANGIE STONE "Wish" 6 AALIYAH "Woman"

KTXX/Dallas-Ft. Worth, TX \* PD: Gary Leigh No Adds

WDMK/Detroit, MI \* VP/Prog.: Lance Patton DM/MD: Monica Starr APD: Benita "Lady B" Gray MD: Sunny Anderson No Adds

WMXD/Detroit, MI \* PD: Janet G. APD: Dnell Stevens MD: Shella Little ANGIE STONE "Wish"

WUKS/Fayetteville, NC \* PD: Rod Cruise APD: Garrett Davis MD: Calvin Pee 8 ANN NESBY F/AL GREEN "Paper" JOE "Woman" PROPHEX JONES "Cry" ANGIE STONE "Wish"

WFLM/Ft. Pierce, FL \* PD/MD: Michael James 2 ANGIE STONE "Wish" 1 SIR CHARLES JONES "Lonely"

WOMG/Greensboro, NC \* PD: Alvin Stowe No Adds

KMJQ/Houston-Galveston, TX \* PD: Carl Conner MD: Sam Choice No Adds

WTLC/Indianapolis, IN \* DM/MD: Brian Wallace MD: Garth Adams No Adds

WKXI/Jackson, MS \* PD/MD: Stan Branson JOE "Woman" ANGIE STONE "Wish"

WSOL/Jacksonville, FL \* PD: Aaron Maxwell APO/MD: K.J. 5 ANN NESBY F/AL GREEN "Paper"

WKYK/Little Rock, AR \* PD: Mark Dylan MD: Jamal Quarles 5 ANGIE STONE "Wish"

KHHT/Los Angeles, CA \* PD: Michelle Santosusso No Adds

KJLH/Los Angeles, CA \* PD/MD: Cliff Winston ANN NESBY F/AL GREEN "Paper" ANGIE STONE "Wish" BEBE WINANS "Know"

WRWB/Macon, GA PD/MD: Lisa Charles No Adds

KJMS/Memphis, TN \* PD: Nate Bell MD: Eileen Nathaniel 9 ANN NESBY F/AL GREEN "Paper" PHIL PERRY "Wait" ANGIE STONE "Wish"

WHOT/Miami, FL \* PD: Derrick Brown APD/MD: Karen Vaughn 3 ANGIE STONE "Wish"

WMCMS/Milwaukee, WI PD/MD: Tyrene Jackson 5 BEBE WINANS "Know" ANGIE STONE "Wish" ANN NESBY F/AL GREEN "Paper"

WDLT/Mobile, AL \* PD: Ron Anthony MC: Kathy Barlow 4 BEBE WINANS "Know"

WYBC/New Haven, CT \* DM: Wayne Schmidt PD: Juan Castillo APD: Steven Richardson MC: Doc-P 2 ANGIE STONE "Wish"

WYLD/New Orleans, LA \* DM/MD: Marvin Hankston APD/MD: Aaron "A.J." Appleber 19 SADE "Somebody" 6 MAXWELL "Woman's" JOE "Woman" PHIL PERRY "Wait"

WRKS/New York, NY \* PD: Toya Beasley MD: Julie Gustines No Adds

WSVY/Norfolk, VA \* PD/MD: Michael Mauzone ANGIE STONE "Wish" RUFF ENOZ "Someone" JOE "Woman"

WVKL/Norfolk, VA \* PD: DC MD: Sunny Andre 2 ANGIE STONE "Wish"

WCFB/Orlando, FL \* PD: Steve Holbrook MC: Joe Davis No Adds

WDAS/Philadelphia, PA \* Stn. Mgr./PD: Joe Tamburo MD: Joann Gamble 22 YOLANDA ADAMS "Battle" ANGIE STONE "Wish"

WFXC/Raleigh-Durham, NC \* DM/MD: Cy Young APD/MD: Joel Berry No Adds

WKJS/Richmond, VA \* PD/MD: Kevin Kofax No Adds

KMJM/St. Louis, MD \* DM/MD: Chuck Atkins MD: Brian Anthony 19 DRAMATICS "Rain" PHIL PERRY "Wait"

WLWH/Savannah, GA PD: Roshan Vance 15 ANGIE STONE "Wish" 5 JOE "Woman"

WHUR/Washington, DC \* PD/MD: David A. Dickinson 9 ANGIE STONE "Wish" 7 MAXWELL "Woman's" JAZZYFATNASTIES "Face"

WMMJ/Washington, DC \* VP/Prog./PD: Kathy Brown MD: Mike Chase AM/D: James Pair No Adds

\*Monitored Reporters 43 Total Reporters

38 Total Monitored

5 Total Indicator 4 Current Indicator Playlists

Did Not Report For Three Consecutive Weeks; Data Not Used (1): WILD/Boston, MA



MARKET #1 WKRS/New York Emmis (212) 242-9870 Beasley/Gustines 12+ Cum 1,593,200 Kiss 98.7

MARKET #2 KHHT/Los Angeles Clear Channel (818) 845-1027 Santosusso 12+ Cum N/A Hot 97.3

MARKET #2 KJLH/Los Angeles Taxi (310) 330-5550 Winston 12+ Cum 421,400 KJLH 102.5FM

MARKET #3 WVAZ/Chicago Clear Channel (312) 360-9000 Smith/Rivera 12+ Cum 585,700 V103

MARKET #5 KRNB/Dallas-Ft. Worth Service (972) 263-9911 Payne/V 12+ Cum 176,900 105.7FM

MARKET #5 KTXQ/Dallas-Ft. Worth Radio One (214) 521-4661 Leigh 12+ Cum 123,300 MAGIC 94.5

MARKET #6 WDAS/Philadelphia Clear Channel (610) 617-8500 Tamburo/Gamble 12+ Cum 515,500 WDAS 105.3 FM

MARKET #7 WHUR/Washington, DC Howard University (202) 806-3500 Dickinson 12+ Cum 510,700 WHUR 96.3

MARKET #7 WMMJ/Washington, DC Radio One (301) 305-1111 Brown/Chase 12+ Cum 411,100 WMMJ-FM 102.3

MARKET #9 KMJQ/Houston-Galveston Radio One (713) 623-2108 Conner/Choice 12+ Cum 406,700 MAJIC102

MARKET #10 WDMK/Detroit (313) 259-2000 Starr/Grey/Anderson 12+ Cum 139,500 kiss 102.7

MARKET #10 WMXD/Detroit Clear Channel (313) 955-2000 G.Stevens/Little 12+ Cum 360,600 MIX 92.3

**ON THE RECORD**  
With Magic  
MD, WJTT.Cjattanooga, TN



Even though he now resides in Atlanta, Usher is still Chattanooga's hometown favorite, and "U Don't Have to Call" is one of our top five songs. • The phones are still blazing for Michael Jackson's "Butterflies," and Brandy is hot with "What About Us?" What can I say about Faith Evans? With her smooth, soulful voice, "I Love You" is getting great phone action. Glenn Lewis is definitely rising to the top with "Don't You Forget It," Angie Stone keeps the hits coming with "Wish I Didn't Miss You," and India.Arie has awakened all of the sleepers. Her next hot jam is "Simple." Tweet is blowing up the phones with "Oops (Oh My)." • Representing for the dirty South are OutKast with "The Whole World," Cee-lo with "Closet Freak" (which has a whole new flava of funk), Lil Bow Wow with "Take Ya Home," Nappy Roots with "Awnaw" and Mystikal with "Bouncin' Back..." • What do you really know about them boys from Tennessee, Three 6 Mafia and Project Pat? Watch out for "Gel and Weave." • On that note, I'm about to "Roll Out" and wait for the next hot track from Ludacris, so I'll catch you on "Saturday Night (Ooooh)!"

So did ya think it wouldn't happen? The "Southern hummingbird" has soared her way to No. 1 on the Urban chart with a total of 2,579 plays, increasing by 277 and being played on 66 of our 68 stations, with the remaining two monitored stations not reporting the track. (Umm, guys, it's a No. 1 record — you can add it now.) Gold Mind/Elektra/EEG's **Tweet** has made a perceived taboo a widely celebrated event with "Oops! (Oh My)" ... Two J Records artists debut on the chart this week: **RL** featuring **Erick Sermon** with "Got Me a Model" at 50\* and **Busta Rhymes** featuring **P. Diddy** and **Pharrell** with "Pass the Courvoisier" at 37\* ... Via **The Goodie Mob**, **Cee-lo's** "Closet Freak" (LaFace/Arista) comes out of New & Active status to rest temporarily at 44\*, and it seems that more and more folks are diggin' **Choobakka**: His single "She's Feeling Me" lands this Big Daddy artist at 47\* ... For the "Where Ya Going?" section, four artists remain in last week's positions. Epic's **Ginuwine** and Motown's **Prophet Jones** hang for a second week at 41 and 42, respectively, with their tender tunes "A Tribute to a Woman" and "Cry Together." Magic Johnson Music/MCA artist **Avant** rests at 26\* with "Makin' Good Love," while Atlantic's own **Nappy Roots** wait at 36\* ... As for adult entertainment, moving up to 6\* at Urban AC and increasing by 170 plays, **Ann Nesby** and **Al Green** definitely have proof positive that their duet "Put It on Paper" (Universal) is legit!

**Urban ON THE RADIO**

— Tanya O'Quinn, Assistant Editor

PHUNDAMENTALLY  
**phat**

ARTIST: **Cooly's Hot-Box**  
LABEL: **Higher Octave**

By **TANYA O'QUINN** / ASSISTANT EDITOR

Four talented Brooklyn natives combined their individual skills to form one soulfully funky, jazzy dance band. Did I lose ya? I'm talking about **Cooly's Hot-Box!** On their debut CD, *Take It*, the quartet deliver material showcasing their unique and successful combination of soul, jazz, funk and dance. Vocalist-drummer Christian "Cooly" Ulrich, vocalist-keyboardist Angela Johnson, keyboardist Victor Axelrod and percussionist Ernesto Abreu are the scorching components that deliver a sound comparable to that of The Brand New Heavies.

I wonder if Ulrich had any idea that he would meet his lead singer at school? To improve upon his melodic outlet for self-expression, Ulrich enrolled in a songwriting class at SUNY Purchase College in New York. There he met and bonded with Johnson, a songwriter with a voice that was truly mesmerizing. Consequently, the SUNY campus became the site where the seeds of the dynamic group now known as **Cooly's Hot-Box** began to sprout. "We both liked what the other person was about," says Ulrich. "We started out working on some songs, and that's when the band came to be." Once Axelrod and Abreu were found, the box had the four sides it needed to be complete.

"The material on this album is almost a compilation of a lot of stuff that we've done over the past few years," Ulrich explains. "The part that we're most excited about is that this first



Cooly's Hot-Box

album is finally done." *Take It* is somewhat of a self-portrait. It's a self-created image of who **Cooly's Hot-Box** really are. Proud of their finished product, the group were going to release the CD independently, but their managers passed it on to the bigwigs at Higher Octave, who loved it. "We just wanted an outlet for our music," Johnson says. "We wanted people other than those in the U.S and the U. K. to hear it." And so they shall.

The debut single, "Make Me Happy," contains a slightly animated melody on which Johnson's velvety vocals sing of the glee that her man instills. The dance feel of its rhythm works well with the lyrics (or even create) the buoyant mood that Johnson displays. The first track, "It's Alright," is the perfect backdrop for driving down the coast in the convertible with the top down and the mind set to chill mode, and "I'm In Love With You" highlights Johnson's magnetic vocals as the melody seems to follow her dictates. The musical blend of the various sounds in *Take It* is so smooth and complementary that each track gently fuses with the next.

"We've done a lot of singles and remixes in the past," explains Ulrich. "But this will give everyone the biggest picture of what the group is all about."

**TELL US WHAT YOU THINK!**

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# R&R Urban AC Top 30



March 1, 2002

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS ('00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	MICHAEL JACKSON Butterflies (Epic)	825	-20	126365	20	34/0
3	2	MAXWELL Lifetime (Columbia)	800	+82	130910	34	37/0
2	3	ALICIA KEYS A Woman's Worth (J)	766	-14	105718	22	37/0
4	4	USHER U Got It Bad (LaFace/Arista)	641	-27	76256	21	32/0
7	5	GLENN LEWIS Don't You Forget It (Epic)	635	+38	105007	17	31/0
9	6	ANN NESBY F/AL GREEN Put It On Paper (Universal)	628	+170	95185	7	17/4
5	7	ANGIE STONE Brotha (J)	611	-28	102408	27	36/0
6	8	BONEY JAMES Something Inside (Warner Bros.)	556	-53	63742	21	31/0
12	9	LUTHER VANDROSS I'd Rather (J)	545	+105	77864	7	37/0
14	10	MAXWELL This Woman's Work (Columbia)	468	+71	82714	7	37/2
11	11	GINUWINE Differences (Epic)	458	+5	73220	31	27/0
8	12	JOE Let's Stay Home Tonight (Jive)	419	-81	48895	18	31/0
13	13	JILL SCOTT He Loves Me (Hidden Beach/Epic)	410	+5	64130	16	26/0
20	14	GERALD LEVERT What Makes It Good To You... (EastWest/EEG)	376	+72	45661	7	31/0
10	15	REGINA BELLE Ooh Boy (Peak)	370	-84	44280	22	34/0
15	16	KEKE WYATT Nothing In This World (MCA)	362	-5	53467	17	24/0
21	17	FAITH EVANS I Love You (Bad Boy/Arista)	345	+58	53985	8	23/0
19	18	JAHEIM Anything (Divine Mill/WB)	341	+36	53068	12	14/0
22	19	BABYFACE I Keep Callin' (Arista)	330	+50	34211	7	25/0
18	20	ISLEY BROTHERS Secret Lover (DreamWorks)	329	+22	43416	17	25/0
16	21	MONTELL JORDAN You Must Have Been (Def Soul/IDJMG)	315	-42	39259	10	20/0
24	22	REMY SHAND Take A Message (Motown)	311	+58	38765	5	21/0
17	23	SHARISSA Any Other Night (Motown)	310	-11	35612	9	19/0
<b>Debut</b>	24	BRIAN MCKNIGHT What's It Gonna Be (Motown)	262	+126	32761	1	25/0
25	25	PROPHET JONES Cry Together (University/Motown)	250	-2	31084	10	18/1
28	26	AALIYAH Rock The Boat (BlackGround)	244	+56	30200	22	9/0
29	27	SADE Somebody Already Broke My... (Epic)	206	+25	27655	3	20/1
26	28	KIRK FRANKLIN 911 (Gospo Centric/Jive)	205	-17	26228	8	16/0
23	29	YOLANDA ADAMS Never Give Up (Elektra/EEG)	202	-65	23370	17	22/0
30	30	R. KELLY The World's Greatest (Interscope/Jive)	191	+11	64134	3	9/0

38 Urban AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 2/17/02-2/23/02. 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. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. 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. 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 2002, The Arbitron Company). (C) 2002, R&R, Inc.

## New & Active

**LATHUN** Fortunate (Motown)  
Total Plays: 124, Total Stations: 14, Adds: 1

**PHIL PERRY** I Can't Wait (Til Morning...) (Peak)  
Total Plays: 98, Total Stations: 14, Adds: 3

**JOE** What If A Woman (Jive)  
Total Plays: 97, Total Stations: 20, Adds: 6

**JAGGED EDGE** Goodbye (So So Def/Columbia)  
Total Plays: 75, Total Stations: 4, Adds: 0

**COOLY'S HOT BOX** Make Me Happy (Higher Octave)  
Total Plays: 69, Total Stations: 7, Adds: 0

**WALTER BEASLEY** Things I Do For Love (Shanachie)  
Total Plays: 68, Total Stations: 10, Adds: 0

**ANGIE STONE** Wish I Didn't Miss You (J)  
Total Plays: 64, Total Stations: 20, Adds: 18

**RUFF ENDZ** Someone To Love You (Epic)  
Total Plays: 56, Total Stations: 10, Adds: 4

**CHEROKEE** I Swear (Arista)  
Total Plays: 56, Total Stations: 6, Adds: 0

**JIMMY SOMMERS F/LES NUBIANS** Menage A Trois (Higher Octave)  
Total Plays: 54, Total Stations: 6, Adds: 0

Songs ranked by total plays

## Most Added

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
ANGIE STONE Wish I Didn't Miss You (J)	18
JOE What If A Woman (Jive)	6
ANN NESBY F/AL GREEN Put It On Paper (Universal)	4
RUFF ENDZ Someone To Love You (Epic)	4
BEBE WINANS Do You Know Him (Motown)	4
PHIL PERRY I Can't Wait (Til Morning...) (Peak)	3
MAXWELL This Woman's Work (Columbia)	2

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
ANN NESBY F/AL GREEN Put It On Paper (Universal)	+170
BRIAN MCKNIGHT What's It Gonna Be (Motown)	+126
LUTHER VANDROSS I'd Rather (J)	+105
NEXT Wifey (Arista)	+84
MAXWELL Lifetime (Columbia)	+82
JOE What If A Woman (Jive)	+73
GERALD LEVERT What Makes It... (EastWest/EEG)	+72
MAXWELL This Woman's Work (Columbia)	+71
MARY MARY Shackles (Praise You) (Columbia)	+62
FAITH EVANS I Love You (Bad Boy/Arista)	+58
REMY SHAND Take A Message (Motown)	+58

## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
LUTHER VANOROSS Take You Out (J)	442
JILL SCOTT The Way (Hidden Beach/Epic)	355
GERALD LEVERT Made To Love Ya (EastWest/EEG)	354
BRIAN MCKNIGHT Love Of My Life (Motown)	317
YOLANDA ADAMS Open My Heart (Elektra/EEG)	217
JILL SCOTT A Long Walk (Hidden Beach/Epic)	215
BABYFACE What If (Arista)	215
ALICIA KEYS Fallin' (J)	210
MUSIQ Love (Def Soul/IDJMG)	182
DDNIE MCCLURKIN We Fall Down (Verity)	177
ISLEY BROTHERS F/R. ISLEY Contagious (DreamWorks)	176
JAHEIM Just In Case (Divine Mill/WB)	171
INDIA.ARIE Brown Skin (Motown)	169
AVANT My First Love (Magic Johnson/MCA)	162
INDIA.ARIE Video (Motown)	148
MARY J. BLIGE Family Affair (MCA)	142
LUTHER VANDROSS Can Heaven Wait (J)	139
NEXT Wifey (Arista)	133
MARY MARY Shackles (Praise You) (Columbia)	132
TYRESE What Am I Gonna Do (RCA)	128

# Cooly's Hot-Box

## "Make Me Happy"

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KOKY WLXC WMGL WYBC  
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### MARKET #1

**WLTW/New York**  
Clear Channel  
(312) 693-4600  
Ryan  
12+ Cum 2,976,400



**PLAYS**

LW	TW	ARTIST/TITLE	GI (000)
24	25	FIVE FOR FIGHTING/Superman (It's...)	48825
25	24	LONESTAR/Already There	46872
26	24	ENRIQUE IGLESIAS/Hero	42436
27	24	CELINE DION/New Day Has Come	46872
28	24	MARC ANTHONY/Need You	46872
15	19	ELTON JOHN/This Train Don't...	37107
20	19	UNCLE KRACKER/Follow Me	37107
14	16	ALICIA KEYS/Fallin'	31248
11	14	JOHN MELLENCAMP/Peaceful World	29295
14	15	CHER/Song For The Lonely	27342
17	13	DARREN HAYES/Insatiable	25389
11	12	FAITH HILL/The Way You Love Me	23436
17	12	CHRIS ISAK/Let Me Down Easy	23436
10	12	LEE ANN WOMACK/Hope You Dance	21483
8	9	ENVA/Only Time	21483
11	11	PHIL COLLINS/You'll Be In My...	21483
10	11	DON HENLEY/Taking You Home	21483
11	11	LIONEL RICHE/Angel	21483
10	11	TRAIN/Drops Of Jupiter...	19530
9	10	BACKSTREET BOYS/More Than That	19530
9	10	O-TOWN/All Or Nothing	19530
10	10	MATCHBOX TWENTY/If You're Gone	19530
5	10	DIANA KRALL/The Look Of Love	19530
8	10	MARC ANTHONY/You Sang To Me	19530
1	9	ENVA/Behind	17577
9	9	NELLY FURTADO/I'm Like A Bird	17577
7	9	DANIEL DEBOURG/Find An Angel	17577
12	6	LEANN RIMES/Can't Fight...	11718
6	6	FAITH HILL/There You'll Be	11718
6	6	CELINE DION/That's The Way It Is	11718

### MARKET #2

**KOST/Los Angeles**  
Clear Channel  
(818) 546-1035  
Kaye/Schwartz  
12+ Cum 1,263,100



**PLAYS**

LW	TW	ARTIST/TITLE	GI (000)
24	24	ENRIQUE IGLESIAS/Hero	14736
25	24	ENVA/Only Time	14736
26	24	MATCHBOX TWENTY/If You're Gone	14736
27	24	LEE ANN WOMACK/Hope You Dance	14736
28	24	DIDO/Thankyou	14736
24	23	LONESTAR/Already There	14122
22	23	CELINE DION/New Day Has Come	14122
19	17	BARRY MANLOW/Turn The Radio Up	10438
12	14	'N SYNC/This I Promise You	8596
10	12	EVAN AND JARON/Crazy For This Girl	7368
13	12	PHIL COLLINS/You'll Be In My...	7368
11	11	SAVAGE GARDEN/I Knew I Loved You	6754
4	11	FAITH HILL/There You'll Be	6754
8	11	MARC ANTHONY/You Sang To Me	6754
9	11	LEANN RIMES/Need You	6140
9	10	BACKSTREET BOYS/More Than That	6140
10	10	DAVID GRAY/Babyloo	6140
10	10	CELINE DION/That's The Way It Is	5526
8	9	FAITH HILL/The Way You Love Me	5526
12	8	98 DEGREES/My Everything	4942
1	3	BACKSTREET BOYS/Drowning	1812
5	3	BRICKMAN/HOWARD/Simple Things	1812
2	2	MARC ANTHONY/Need You	1228
-	2	EVAN AND JARON/The Distance	1228
-	2	JIM BRICKMAN/The Love I Found In	1228
1	1	O-TOWN/All Or Nothing	614
1	1	BRIAN MCKNIGHT/Still	614
-	1	JOHN WAITE/Fly	614
-	1	CHER/Song For The Lonely	614
-	1	'N SYNC/Bye Bye Bye	614

### MARKET #3

**WLIT/Chicago**  
Clear Channel  
(312) 329-9002  
Kaale  
12+ Cum 593,600



**PLAYS**

LW	TW	ARTIST/TITLE	GI (000)
27	32	ENRIQUE IGLESIAS/Hero	9824
29	29	ENVA/Only Time	8903
31	27	DIDO/Thankyou	8289
32	27	CELINE DION/New Day Has Come	7382
8	25	UNCLE KRACKER/Follow Me	7675
30	18	MATCHBOX TWENTY/If You're Gone	5526
30	14	LEE ANN WOMACK/Hope You Dance	4298
10	13	BACKSTREET BOYS/Shape Of My Heart	3991
12	12	MARC ANTHONY/You Sang To Me	3684
11	12	EVAN AND JARON/Nothing	3377
13	9	LEWIS & PALTRROW/Cruisin'	2763
10	9	LONESTAR/Already There	2763
12	9	BBMAK/Back Here	2763
11	9	'N SYNC/This I Promise You	2763
9	9	BACKSTREET BOYS/Drowning	2455
10	8	S CLUB 7/Never Had A Dream...	2456
8	8	LEANN RIMES/Need You	2456
11	7	SAVAGE GARDEN/I Knew I Loved You	2149
4	7	DARREN HAYES/Insatiable	2149
3	7	PHIL COLLINS/You'll Be In My...	2149
6	7	FAITH HILL/There You'll Be	1842
5	5	FIVE FOR FIGHTING/Superman (It's...)	1535
4	5	BRICKMAN/HOWARD/Simple Things	1535
6	5	CELINE DION/That's The Way It Is	1535
6	4	CELINE DION/Good Bless America	1228
6	4	FAITH HILL/There You'll Be	1228
4	4	LEANN RIMES/Soon	614
2	2	DIAMOND RIO/One More Day	614
1	2	LIONEL RICHE/Angel	614
1	2	CHRISTINA AGUILERA/Turn To You	614

### MARKET #3

**WNNC/Chicago**  
Bonneville  
(312) 297-5100  
Hartlin/Johns  
12+ Cum 543,300



**PLAYS**

LW	TW	ARTIST/TITLE	GI (000)
33	32	CELINE DION/New Day Has Come	8288
33	32	ENRIQUE IGLESIAS/Hero	8288
33	31	LONESTAR/Already There	8288
33	31	BACKSTREET BOYS/Drowning	8029
13	30	ENVA/Only Time	7772
14	30	MATCHBOX TWENTY/If You're Gone	4660
11	17	SAVAGE GARDEN/I Knew I Loved You	4403
15	17	'N SYNC/This I Promise You	4403
14	16	BRIAN MCKNIGHT/Still	4144
14	16	FAITH HILL/There You'll Be	4144
7	16	LEWIS & PALTRROW/Cruisin'	4144
14	15	LEANN RIMES/Need You	3885
15	15	LEE ANN WOMACK/Hope You Dance	3885
15	14	MICHAEL BOLTON/Only A Woman Like...	3885
13	14	MARC ANTHONY/Need You	3828
14	14	DARREN HAYES/Insatiable	3828
15	12	ELTON JOHN/This Train Don't...	3108
13	10	FIVE FOR FIGHTING/Superman (It's...)	2590
8	9	BARRY MANLOW/Turn The Radio Up	2331
11	9	CELINE DION/That's The Way It Is	2331
11	8	FAITH HILL/The Way You Love Me	2072
8	7	CHER/Song For The Lonely	1813
10	7	DIAMOND RIO/One More Day	1813
17	7	BRICKMAN/HOWARD/Simple Things	1813
17	7	CELINE DION/Good Bless America	1813
12	7	BBMAK/Back Here	1813
12	6	DIDO/Thankyou	1564
2	5	SAOE/By Your Side	1295
5	5	MESSINA W/MCGRAW/Bring On The Rain	1295
10	5	LIONEL RICHE/Angel	1295
10	5	S CLUB 7/Never Had A Dream...	1295

### MARKET #5

**KVIL/Dallas-Ft. Worth**  
Infinity  
(214) 691-1037  
Johnson  
12+ Cum 413,700



**PLAYS**

LW	TW	ARTIST/TITLE	GI (000)
24	25	ENRIQUE IGLESIAS/Hero	5075
22	24	FIVE FOR FIGHTING/Superman (It's...)	4872
23	22	MATCHBOX TWENTY/If You're Gone	4466
21	22	LONESTAR/Already There	4466
21	21	BACKSTREET BOYS/Drowning	4263
16	20	ENVA/Only Time	4060
12	20	ELTON JOHN/This Train Don't...	4060
24	20	DIDO/Thankyou	4060
14	21	MATCHBOX TWENTY/If You're Gone	3857
16	21	DIANA KRALL/The Look Of Love	3248
9	16	CELINE DION/New Day Has Come	3248
13	15	DARREN HAYES/Insatiable	3045
15	14	LEANN RIMES/Can't Fight...	2842
17	14	LEANN RIMES/Soon	2842
14	14	FAITH HILL/There You'll Be	2842
15	13	MARC ANTHONY/Need You	2639
15	13	CHER/Song For The Lonely	2639
13	13	O-TOWN/All Or Nothing	2639
14	12	'N SYNC/This I Promise You	2436
12	12	DON HENLEY/Taking You Home	2436
10	11	LEANN RIMES/Need You	2233
11	11	MARTIN FAGULLERA/Nobody Wants...	2233
16	11	LEWIS & PALTRROW/Cruisin'	2233
11	11	LEE ANN WOMACK/Hope You Dance	2233
8	11	NELLY FURTADO/I'm Like A Bird	2233
9	10	BBMAK/Back Here	2030
10	10	THE CORRS/Breathless	2030
10	10	DIAMOND RIO/One More Day	2030
9	9	LIONEL RICHE/Angel	1827
10	9	S CLUB 7/Never Had A Dream...	1827

### MARKET #6

**WBEW/Philadelphia**  
WEAZ Radio Inc  
(610) 538-1223  
Conley  
12+ Cum 752,000




**PLAYS**

LW	TW	ARTIST/TITLE	GI (000)
29	34	FIVE FOR FIGHTING/Superman (It's...)	16694
29	30	ENRIQUE IGLESIAS/Hero	14730
26	29	LEE ANN WOMACK/Hope You Dance	14239
24	29	UNCLE KRACKER/Follow Me	14239
24	27	TRAIN/Drops Of Jupiter...	13257
17	20	CELINE DION/New Day Has Come	9820
16	20	DARREN HAYES/Insatiable	7856
14	15	SAVAGE GARDEN/I Knew I Loved You	7365
10	13	MATCHBOX TWENTY/If You're Gone	5892
12	14	BRIAN MCKNIGHT/Still	5892
11	12	PHIL COLLINS/You'll Be In My...	5892
10	12	DIDO/Thankyou	5892
7	12	MARC ANTHONY/You Sang To Me	5892
9	11	S CLUB 7/Never Had A Dream...	5401
9	11	FAITH HILL/The Way You Love Me	5401
4	10	BACKSTREET BOYS/Shape Of My Heart	4910
6	9	ALICIA KEYS/Fallin'	4419
6	8	'N SYNC/This I Promise You	3928
13	8	LEANN RIMES/Need You	3928
8	8	'N SYNC/It's Gonna Be Me	3928
8	8	O-TOWN/All Or Nothing	3928
8	8	CELINE DION/That's The Way It Is	3928
7	7	SUGAR RAY/When It's Over	3437
1	7	LEWIS & PALTRROW/Cruisin'	3437
3	7	8BYFACE...Just My Imagination	3437
9	7	CHER/Song For The Lonely	3437
6	6	BBMAK/Back Here	2946
12	6	THE CORRS/Breathless	2946
14	6	USHER/You Got It Bad	2946

### MARKET #7

**WASH/Washington, DC**  
Clear Channel  
(301) 984-9170  
Allan  
12+ Cum 452,100



**PLAYS**

LW	TW	ARTIST/TITLE	GI (000)
23	26	ENRIQUE IGLESIAS/Hero	5408
18	21	CELINE DION/New Day Has Come	4368
24	21	LONESTAR/Already There	4368
15	20	UNCLE KRACKER/Follow Me	4160
24	19	BACKSTREET BOYS/Drowning	3952
20	19	MARC ANTHONY/Need You	3952
23	18	TRAIN/Drops Of Jupiter...	3744
17	18	FIVE FOR FIGHTING/Superman (It's...)	3744
20	17	CHER/Song For The Lonely	3536
17	16	FAITH HILL/There You'll Be	3328
14	15	BRICKMAN/HOWARD/Simple Things	3120
15	15	O-TOWN/All Or Nothing	3120
14	15	MATCHBOX TWENTY/If You're Gone	3120
14	14	ENVA/Only Time	2912
10	13	DIDO/Thankyou	2746
13	12	SAVAGE GARDEN/I Knew I Loved You	2041
14	12	BRIAN MCKNIGHT/Still	2496
13	11	MESSINA W/MCGRAW/Bring On The Rain	2288
8	9	SAOE/By Your Side	1872
7	9	ELTON JOHN/This Train Don't...	1872
7	8	THE CORRS/Breathless	1664
8	8	'N SYNC/This I Promise You	1664
5	8	BBMAK/Back Here	1664
9	8	HULLSTON & IGLESIAS/Could I Have This...	1664
9	8	FAITH HILL/The Way You Love Me	1664
8	7	S CLUB 7/Never Had A Dream...	1456
10	7	CHER/Song For The Lonely	1456
5	7	MARC ANTHONY/You Sang To Me	1456
7	7	LEE ANN WOMACK/Hope You Dance	1456
9	7	PHIL COLLINS/You'll Be In My...	1456

### MARKET #8

**WMJX/Boston**  
Greater Media  
(617) 822-6324  
Kelley/Terry/Lawrence  
12+ Cum 604,500




**PLAYS**

LW	TW	ARTIST/TITLE	GI (000)
27	26	ENRIQUE IGLESIAS/Hero	9282
26	26	CELINE DION/New Day Has Come	9282
26	26	ALICIA KEYS/Fallin'	9282
22	25	MATCHBOX TWENTY/If You're Gone	8925
25	24	FIVE FOR FIGHTING/Superman (It's...)	8568
20	20	UNCLE KRACKER/Follow Me	7140
13	13	O-TOWN/All Or Nothing	4161
13	11	SAVAGE GARDEN/I Knew I Loved You	3927
11	10	PHIL COLLINS/You'll Be In My...	3570
13	10	DIDO/Thankyou	3570
9	10	LEANN RIMES/Need You	3570
13	10	BACKSTREET BOYS/Drowning	3570
8	9	LEANN RIMES/Can't Fight...	3213
10	9	FAITH HILL/There You'll Be	3213
8	9	DON HENLEY/Taking You Home	3213
11	9	TRAIN/Drops Of Jupiter...	3213
9	9	LEWIS & PALTRROW/Cruisin'	3213
11	9	MARC ANTHONY/You Sang To Me	3213
9	9	CHRISTINA AGUILERA/Turn To You	3213
5	8	CELINE DION/That's The Way It Is	2856
10	7	JANET/Someone To Call...	2499
6	7	BRIAN MCKNIGHT/Still	2499
6	7	FAITH HILL/The Way You Love Me	1785
2	5	BBMAK/Back Here	1785
4	5	BRICKMAN/HOWARD/Simple Things	1785
2	5	CAROLE KING/Love Makes The World	1785
6	5	ELTON JOHN/This Train Don't...	1785
6	4	DARREN HAYES/Insatiable	1428
-	2	DAVE KOZ/Beneath...	714
1	1	MARTIN FAGULLERA/Nobody Wants...	357

### MARKET #10

**WNIC/Detroit**  
Clear Channel  
(313) 846-8500  
Bennett  
12+ Cum 634,700



**PLAYS**

LW	TW	ARTIST/TITLE	GI (000)
19	19	CELINE DION/New Day Has Come	7876
17	18	LONESTAR/Already There	7272
17	17	FIVE FOR FIGHTING/Superman (It's...)	6868
17	17	TRAIN/Drops Of Jupiter...	6868
17	16	ENRIQUE IGLESIAS/Hero	6464
19	16	ENVA/Only Time	6464
14	15	CHER/Song For The Lonely	6060
16	15	LEE ANN WOMACK/Hope You Dance	6060
14	11	LEANN RIMES/Can't Fight...	4444
8	8	UNCLE KRACKER/Follow Me	3232
7	7	DIDO/Thankyou	2928
6	7	BBMAK/Back Here	2424
10	6	'N SYNC/This I Promise You	2424
8	6	FAITH HILL/There You'll Be	2424
8	6	DIANA KRALL/The Look Of Love	2424
7	6	PHIL COLLINS/You'll Be In My...	2424
6	6	CELINE DION/That's The Way It Is	2424
6	6	'N SYNC/Bye Bye Bye	2424</



**KID KELLY**  
kkelly@rronline.com

## All Xmas Music?

### □ The 411 and the verdict

**A**fter Thanksgiving many AC and Hot AC stations flipped to an "all-Christmas music, all the time" format. Some of these flips were preludes to actual post-holiday format changes, and some stations did it just for the month of December.

Now that the ratings are coming out, a few of today's leading PDs and consultants tell us if the all-Christmas format worked and whether or not they would recommend this approach next year and beyond.

**Jhani Kaye**  
PD, KBIG & KOST/  
Los Angeles

Clear Channel has uncovered all the secrets to making Christmas music work on so many levels. It provided KOST with its highest December shares in over a decade. And that was after a phenomenal performance in November, prior to Christmas programming.

**Tony Florentino**  
OM, WMTX-FM/Tampa; AC  
Brand Manager, Clear Channel

I was the official Santa for the Clear Channel ACs, working with a couple of elves who helped put together the music list and suggested formatics, production elements, etc. We've been collating much of the ratings data, and I can tell it has been a resounding success for the CCU ACs that participated.

*(Editor's Note: While WMTX played Xmas music for the month, a competitor attempted to take advantage of the station's break from regular programming and debuted a new '80s station targeting a portion of WMTX's listeners. We'll keep a close eye and ear open for the potential impact — if any.)*

**Jon Zellner**  
PD, KSRC (Star 102) &  
KMXV/Kansas City

We were the second station in the country to do all-Christmas music. We started three years ago, right after KESZ/Phoenix, which was first. I can tell you that it was the biggest thing we ever did and is the biggest reason we have successfully beaten KUDL for the past six books.

AC is very different from CHR. The audience, while opinionated, is less aware of new things (like radio stations) than the younger crowd. Not to say that this crowd is less active. AC listeners have lives: They are taking one kid to piano lessons, one kid to baseball practice and one kid to ballet while trying to figure out what to cook for dinner, and many still have careers outside of parenthood.

We found that holiday music is the soundtrack of almost everyone's life during December. It's the one kind of music that everyone can agree on and wants to hear while the holiday season encompasses their lives. It complements everything so well (holiday shopping,

tree decorating, cooking, looking at Christmas lights, etc.). This past December Star 102 was No. 1 12+, 18-34 and 25-54 and had nearly a 20 share with adult women. I recommended Christmas music to many other Infinity ACs

**Mel McKay**  
Asst. PD/MD, KMZQ/  
Las Vegas

We launched with all-Christmas on Nov. 16. Our competition, in turn, pushed up its launch to the next day, nearly a week earlier than it had announced. That turned out to be very good for us. The station was second, with an 8.7, among women 25-54. Mornings went from 5.0 to 8.0. We were No. 1 in middays with an 11.1 (my daypart, thank you very much) and tied for first in afternoons with a 9.2. At night we are up against Delilah, and we doubled our numbers to a 6.7. Every daypart showed huge growth in several demos — and that's with head-to-head Christmas competition.

**Bill Cahill**  
OM, WTVR (Lite 98)/  
Richmond; VP/Operations,  
Clear Channel/Virginia

All-Christmas music in Richmond on Soft AC Lite 98 was huge. We had a 13.1 in October (already an all-time high) and a 12.4 in November, but we had a record-breaking 13.8 in December. It was a huge hit. Yes, it was divisive, but everybody in town knew we did it, whether they agreed with it or not. It created talk — either "Everybody I know thinks it's stupid" (as people tend to travel in like crowds) or "It's great!"

**Chuck Knight**  
PD, WSNY/Columbus, OH

It looks pretty strong. It seems that it performed better on mainstream and Soft ACs, because there's more compatibility with listener product expectations than on Hot AC, Country and Oldies stations. After Sept. 11, 2001, if there ever was a year for all holiday music, this was it. Will it be as strong next year?

**Nick Allen**  
PD, WMAG/Greensboro

Women 35+ are Christmas. They do 70% of the shopping, 70% of the decorating and 70% of the kids' activities. They are 70% responsible for carrying on the family's holiday traditions, and they are 70% of a Soft AC's audience. Playing Christmas music is a perfect match. We simply played the music my audience wanted at the right time of year, and we had a huge fall book. All-Christmas music worked in Greensboro

with 35+ females, and we saw no change in our younger female audience.

**Kevin Callahan**  
Dir./Operations, Clear  
Channel/Colorado Springs

KKLI/Colorado Springs started all-Christmas music at 5pm the day before Thanksgiving. Our competition was starting Thanksgiving Day, so we wanted the jump on them. We found out that TV stations had :10 inventory, and we worked out a trade with one of them to promote the move to Christmas. KKLI then began to hit the streets as celebrity bell-ringers for the Salvation Army — all in all a big deal for the community. KKLI was No. 3 in phase 1, No. 2 in phase 2 and No. 1 for the book 25-54.

**Steve O'Brien**  
MD/morning show host,  
KMGL (Magic 104.1)/  
Oklahoma City

We beat a cross-street rival by doing Christmas music two years in a row.

**Smokey Rivers**  
OM/PD, KYKY & KEZK/  
St. Louis

Christmas music, in markets where you can own the franchise, makes sense. Most stations benefited.

**Joe Chille**  
OM/PD, WJYE & WECK/  
Buffalo

We (the Infinity station) didn't play all-Christmas music, but one of our competitors did. They didn't win the book, but they did win the month. It has been suggested that we should look at the number of diaries returned in November and December. A high diary return in November would, in theory, help the News stations, and a high diary return in December would help the Christmas music stations.

In Buffalo, Christmas music makes sense. It might even make sense to play some seasonal favorites the day after Christmas or between Christmas and New Year's Day, especially if you have seven feet of snowfall on the four days following Christmas. Ahhhh Buffalo — ain't it grand?

**Steve Petrone**  
PD, WHUD/Poughkeepsie, NY

We increased Christmas music spins this year but did not do an all-Christmas format until Christmas Eve day (30 consecutive hours). A Clear Channel station in the Poughkeepsie market (one of the condensed markets that we are a part of) did all-Christmas, and they seemed to have one of their better

"We found that holiday music is the soundtrack of almost everyone's life during December. It's the one kind of music that everyone can agree on and wants to hear while the holiday season encompasses their lives."

Jon Zellner

books. We air Delilah, and they had offered all-Christmas from Thanksgiving on, which we did not take. I am thinking about carrying it this year. We will probably stick to a heavier rotation, but not go all-Christmas.

**Gary Guida**  
PD, WFPG (Lite Rock 96.9)/  
Atlantic City, NJ

It's tough to ignore the ratings success of the stations that did air Christmas music continuously. This was a special year because of what happened on Sept. 11. Our listeners wanted and expected holiday music from us. Although we did not play continuous holiday music, we doubled the amount of songs we normally would play. We will examine the "all holiday hits, all the time" mode this year. Personally, it's a bit much for me, but you can't ignore the success stations have had by going all Christmas music.

**Dave Dillon Former**  
VP/Radio Programming,  
Journal Broadcast Group

I didn't specifically recommend the monthlong Christmas music change to any station at Journal. I did discuss it with a couple of PDs and OMs. We opted for a more conservative approach — more evolution than revolution. During regular weekday programming we gradually increased the hourly Christmas music composition and altered the style.

We elevated the composition of Christmas music at points when we believed it would be most beneficial. Events such as the day after Thanksgiving were all-Christmas; weekends prior to Christmas were 50%-80% Christmas; then it was all Christmas music from Christmas Eve through Christmas Day.

Journal ACs competed against all Christmas on ACs in Milwaukee and Boise, ID. In Milwaukee, WLTQ (all-Christmas) jumped in the book, and both Journal's WKTI and Entercom's WMYX were up too. In Boise, KXLT (all-Christmas) was up about half a share.

On whether or not this mini format should return next Christmas: I'm sure it will in many markets. It's much too early to tell the mood of Americans for Christmas 2002. I think the mood post-9/11 weighed heavily in stations' decisions to make a commitment to it, and since the mini-Christmas format is extremely limited in titles (there are lots

of versions and stylings of Christmas tunes, but not many titles), we could be faced with turning a format reliant on TSL into a more come-driven format.

Hearing "White Christmas" every three hours, every day, for four weeks (regardless of the singer or arrangement) can drive even the most loyal listeners to search for something else.

**Lorrin Palagi**  
Consultant, Zapoleon  
Media Strategies

Playing continuous Christmas music for the month of December is probably one of the strongest short-term programming moves I've ever seen. KRWM/Seattle did tremendously well with it this past Christmas. The station went from a tie for eighth (3.8) to third (5.9) 25-54, summer to fall. The November to December monthlies jumped 4.4 to 8.6.

Tony Coles, Marc Kaye and the Sandusky team did a great job of making the radio station bigger than life in the month of December. Tony created the perfect blend of traditional and contemporary Christmas music, but it wasn't just Christmas music that made the difference. They really made Warm 106.9 own the Christmas concept in Seattle with Christmas jingles, sweepers, holiday greetings, promotions (giving away Christmas music, tickets to Christmas plays, etc.) and outside marketing all geared to the holiday season.

Yes, I would recommend it again for next year, but with this caveat: The first year, expectations were low, yet the station overdelivered. The second year, expectations will be high, but the results will likely be lower due to fragmentation from copycats and the simple fact that special things lose their "specialness" over time. All in all, it was a very strong move with great results.

**Mike McVay**  
McVay Media

The switch to Christmas music was a dramatic and mostly successful tactic by many AC radio stations this past December. We saw great success at a number of our clients, but I don't know that anyone can say it was all because of the Christmas music that they played.

This fall Arbitron included the aftermath of 9/11, a crashing economy, the start of the war on terrorism and the



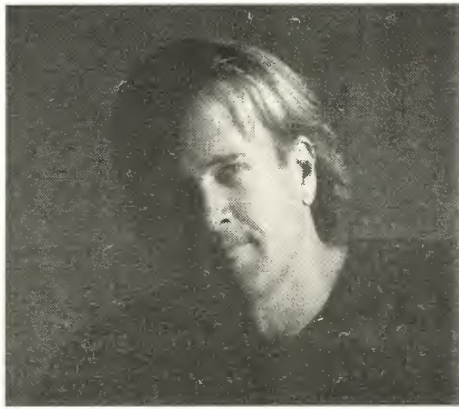
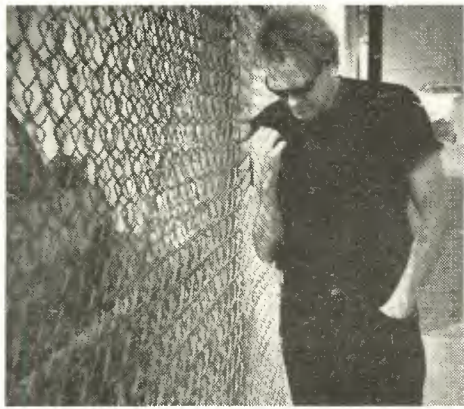
Lorrin Palagi



Dave Dillon

# THE JOHN TESH RADIO SHOW

## Music and Intelligence for Your Life



### Sign-On now before your competition does!

"We scheduled the 'John Tesh Radio Show' on Sunday evenings at 9:00 beginning in Fall 2001, and saw significant growth: **Adults 25-54 AQH share is up 108%, cume is up 25% and TSL is up 100%** from Summer 2001. John is terrific to work with, his content is on-target with working women ... and he adds 'show biz' to 101.5 LITE FM! (Arbitron Miami-Ft. Lauderdale-Hollywood MSA estimates, Adults 25-54, Sun. 9P-12M)"

**Rob Sidney, Director of Programming & Operations, WLYF/FM-Miami**

"Since first signing on for the Tesh show in the summer of 2001, with women 25-44, in it's Saturday evening daypart, our **SHARE IS UP OVER 744%**, our **CUME IS UP 283%**, and our **TSL IS UP OVER 200%**! On top of that, the show is **#2 in its daypart!** We love having John Tesh on our station!!"

**Joel Grey, Program Director, Lite Rock 98.7, KKLT/FM-Phoenix**

"The John Tesh Radio show is perfect for W-Lite! The show is music intensive, fun, and informative. Tesh plays the hits, and provides the info that our female audience craves. The superstar interviews sound great, and John really brings out the best in whoever he's interviewing!

We run it Sunday mornings, and the listener response has been tremendous!"

**Gary Nolan, Program Director WLTE/FM-Minneapolis**

"Sunday mornings on Pittsburgh's Lite Rock 92.9 have never looked better! The hour by hour share increases (in the Tesh show's daypart) from summer to fall were substantial, making them the second highest hours for the station on Sunday."

**Chuck Stevens, Program Director, WLTJ/FM-Pittsburgh**

"The Tesh show has been a very positive experience, and is great programming for a mainstream AC station.

Since signing on with Tesh in Fall '01, in it's daypart, with **Persons 12+** we've gone from a **3.2 (#7)** during Summer '01 to a **7.7 (#3)** in Fall '01, and with **Persons 25-54** we've gone from a **3.8 (#7)** in Summer '01 to an **8.2 (#2)** in Fall '01!"

**Alex O'Neal, Program Director, KKMJ/FM-Austin**

"Not only is the music right on target for AC radio, but John has the only music radio show targeted to families and their needs."

**Bill Cahill, Program Director, WTVR/FM-Richmond**

"Tesh continues to perform with constant growth in key demographics for KUMU/FM! In it's daypart, **3rd with women 25-54**, which had a **90%** growth rate from Fall '00 to Fall '01, **#2 with Women 35-54**, and **#1 with Women 35-44!** Great job John!"

**George Rudolph, Station Manager, KUMU/FM-Honolulu**

"CLASSY 99.9 in Spokane saw it's Sat. evening daypart grow from 7.5 in Summer Arb to 9.8 (#1) with **Women 18+...**P-D Beau Tyler says, 'Thanks, Scotty & J-T...keep up the great work!'"

**Beau Tyler, Program Director, Classy 99.9FM, KXLY/FM-Spokane**

### Now on over 130 stations across the country!!

The John Tesh Radio Show, a 3 hr. music intensive weekend program for Mainstream AC, Soft AC, & even Hot AC stations! The John Tesh Radio Show is dedicated to playing all your favorite music plus you'll get intelligence for your life, information you can use to make your life better...or just to impress your friends.

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# R&R AC Top 30

Powered By



March 1, 2002

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
	<b>1</b>	ENRIQUE IGLESIAS Hero (Interscope)	2609	+52	330511	19	111/1
	<b>2</b>	LONESTAR I'm Already There (BNA)	2122	+53	265775	25	104/0
	<b>3</b>	FIVE FOR FIGHTING Superman (It's Not Easy) (Aware/Columbia)	2024	+127	259406	15	105/4
	<b>4</b>	ENYA Only Time (Reprise)	2020	+51	233801	54	109/0
12	<b>5</b>	CELINE DION A New Day Has Come (Epic)	1873	+620	269384	3	109/2
4	<b>6</b>	MATCHBOX TWENTY If You're Gone (Lava/Atlantic)	1856	-56	214598	61	104/0
6	<b>7</b>	BACKSTREET BOYS Drowning (Jive)	1686	-127	162468	20	101/0
7	<b>8</b>	DIDO Thankyou (Arista)	1596	-206	184769	50	109/0
8	<b>9</b>	LEE ANN WOMACK I Hope You Dance (MCA/Universal)	1537	+13	200711	64	111/0
9	<b>10</b>	JIM BRICKMAN/REBECCA L. HOWARD Simple Things (Windham Hill)	1479	+40	125110	27	102/0
11	<b>11</b>	FAITH HILL There You'll Be (Warner Bros.)	1284	+15	142380	39	106/0
10	<b>12</b>	O-TOWN All Or Nothing (J)	1195	-166	137213	34	96/0
13	<b>13</b>	TRAIN Drops Of Jupiter (Tell Me) (Columbia)	1192	+5	153516	32	74/1
15	<b>14</b>	UNCLE KRACKER Follow Me (Top Dog/Lava/Atlantic)	1113	-8	163278	42	82/1
18	<b>15</b>	ELTON JOHN This Train Don't Stop There... (Rocket/Universal)	1068	+142	136596	5	104/1
17	<b>16</b>	CHER Song For The Lonely (Warner Bros.)	1062	+35	130713	6	91/0
16	<b>17</b>	DARREN HAYES Insatiable (Columbia)	921	-155	117245	7	92/0
19	<b>18</b>	JEWEL Standing Still (Atlantic)	625	-52	50808	17	51/0
22	<b>19</b>	MARC ANTHONY I Need You (Columbia)	618	+193	116571	2	80/10
20	<b>20</b>	BRIAN MCKNIGHT Still (Motown/Universal)	583	+4	60850	6	65/1
24	<b>21</b>	JO DEE MESSINA Bring On The Rain (Curb)	431	+59	34979	3	68/6
21	<b>22</b>	BARRY MANILOW Turn The Radio Up (Concord)	367	-71	48717	11	56/0
<b>Debut</b>	<b>23</b>	ENYA Wild Child (Reprise)	305	+150	41607	1	58/7
25	<b>24</b>	BRITNEY SPEARS I'm Not A Girl, Not Yet... (Jive)	297	+9	23225	4	46/0
26	<b>25</b>	LEANN RIMES Can't Fight The Moonlight (Curb)	273	+7	45025	17	31/0
27	<b>26</b>	ALICIA KEYS Fallin' (J)	270	+6	65386	18	18/1
23	<b>27</b>	DIANA KRALL The Look Of Love (Verve/VMG)	255	-123	41050	12	48/0
29	<b>28</b>	DAKOTA MOON Looking For A Place To Land (Elektra/EEG)	218	-31	19599	5	34/0
30	<b>29</b>	CELINE DION God Bless America (Epic/Columbia)	196	-19	23530	20	22/0
<b>Debut</b>	<b>30</b>	CHRIS ISAAK Let Me Down Easy (Reprise)	189	+131	42216	1	46/13

114 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 2/17/02-2/23/02. 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. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. 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. 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 2002, The Arbitron Company). (C) 2002, R&R, Inc.

## New & Active

**DANIEL DEBOURG** I Need An Angel (DreamWorks)  
Total Plays: 133, Total Stations: 25, Adds: 3

**LINDA EDER** Until I Don't Love You Anymore (Atlantic)  
Total Plays: 87, Total Stations: 17, Adds: 2

**MARILYN SCOTT** Don't Let Love Get Away (Prana)  
Total Plays: 68, Total Stations: 29, Adds: 10

**MICHAEL BOLTON** Only A Woman Like You (Jive)  
Total Plays: 62, Total Stations: 65, Adds: 65

**JONATHA BROOKE** I'll Try (Walt Disney/Hollywood)  
Total Plays: 59, Total Stations: 23, Adds: 7

**CHRIS BOTTI F/SHAWN COLVIN** All Would Envy (Columbia)  
Total Plays: 59, Total Stations: 15, Adds: 3

**TINA MOORE** Time Will Tell (Music Mind)  
Total Plays: 52, Total Stations: 11, Adds: 0

Songs ranked by total plays

## Most Added

www.rradds.com

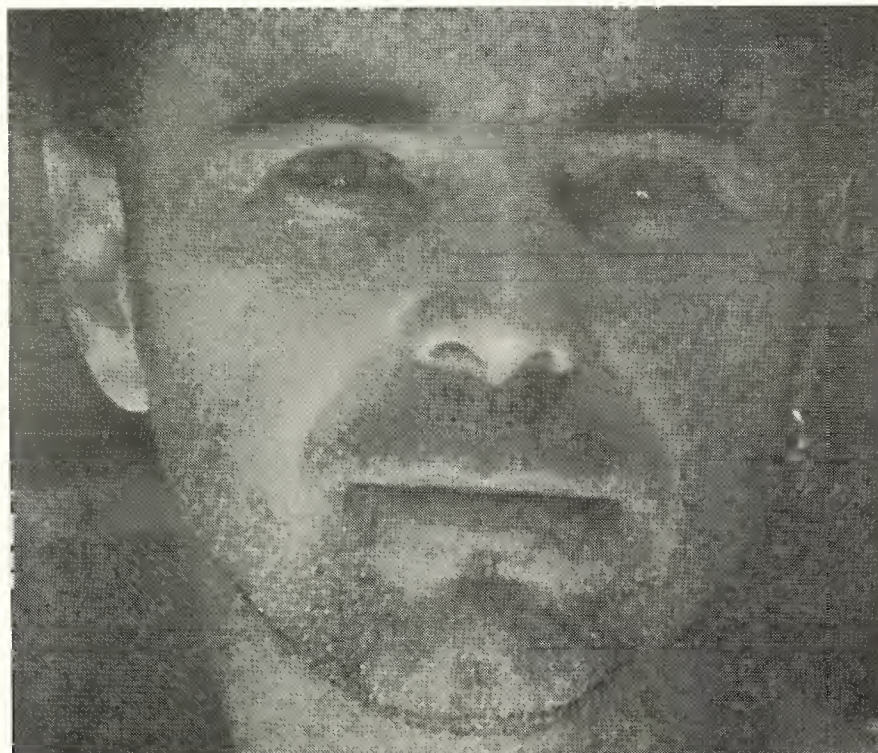
ARTIST TITLE LABEL(S)	ADDS
MICHAEL BOLTON Only A Woman Like You (Jive)	65
CHRIS ISAAK Let Me Down Easy (Reprise)	13
MARC ANTHONY I Need You (Columbia)	10
MARILYN SCOTT Don't Let Love Get Away (Prana)	10
ENYA Wild Child (Reprise)	7
JONATHA BROOKE I'll Try (Walt Disney/Hollywood)	7
JO DEE MESSINA Bring On The Rain (Curb)	6
FIVE FOR FIGHTING Superman (It's...) (Aware/Columbia)	4
DANIEL DEBOURG I Need An Angel (DreamWorks)	3
CHRIS BOTTI F/SHAWN COLVIN All Would Envy (Columbia)	3

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
CELINE DION A New Day Has Come (Epic)	+620
PHIL COLLINS You'll Be In My Heart (Hollywood)	+255
MARC ANTHONY I Need You (Columbia)	+193
ENYA Wild Child (Reprise)	+150
ELTON JOHN This Train Don't... (Rocket/Universal)	+142
CHRIS ISAAK Let Me Down Easy (Reprise)	+131
FIVE FOR FIGHTING Superman (It's...) (Aware/Columbia)	+127
LEANN RIMES I Need You (Curb)	+94
RICKY MARTIN F/C. AGUILERA Nobody... (Columbia)	+78
DON HENLEY Taking You Home (Warner Bros.)	+77

## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
LEANN RIMES Soon (Curb)	987
'N SYNC This I Promise You (Jive)	972
DIAMOND RIO One More Day (Arista)	932
LEANN RIMES I Need You (Curb)	925
HUEY LEWIS & GWYNETH PALTROW Cruisin' (Hollywood)	912
PHIL COLLINS You'll Be In My Heart (Hollywood)	898
S CLUB 7 Never Had A Dream Come True (A&M/Interscope)	887
SAVAGE GARDEN I Knew I Loved You (Columbia)	820
FAITH HILL The Way You Love Me (Warner Bros.)	766
BBMAK Back Here (Hollywood)	739
CELINE DION That's The Way It Is (Epic)	734
MARC ANTHONY You Sang To Me (Columbia)	711
BACKSTREET BOYS Shape Of My Heart (Jive)	664
DON HENLEY Taking You Home (Warner Bros.)	616
LIONEL RICHIE Angel (Island/IDJMG)	544
BACKSTREET BOYS More Than That (Jive)	425
THE CORRS Breathless (143/Lava/Atlantic)	423
CHRISTINA AGUILERA I Turn To You (RCA)	331



*Jim Wilson*  
"Donna Lynn"

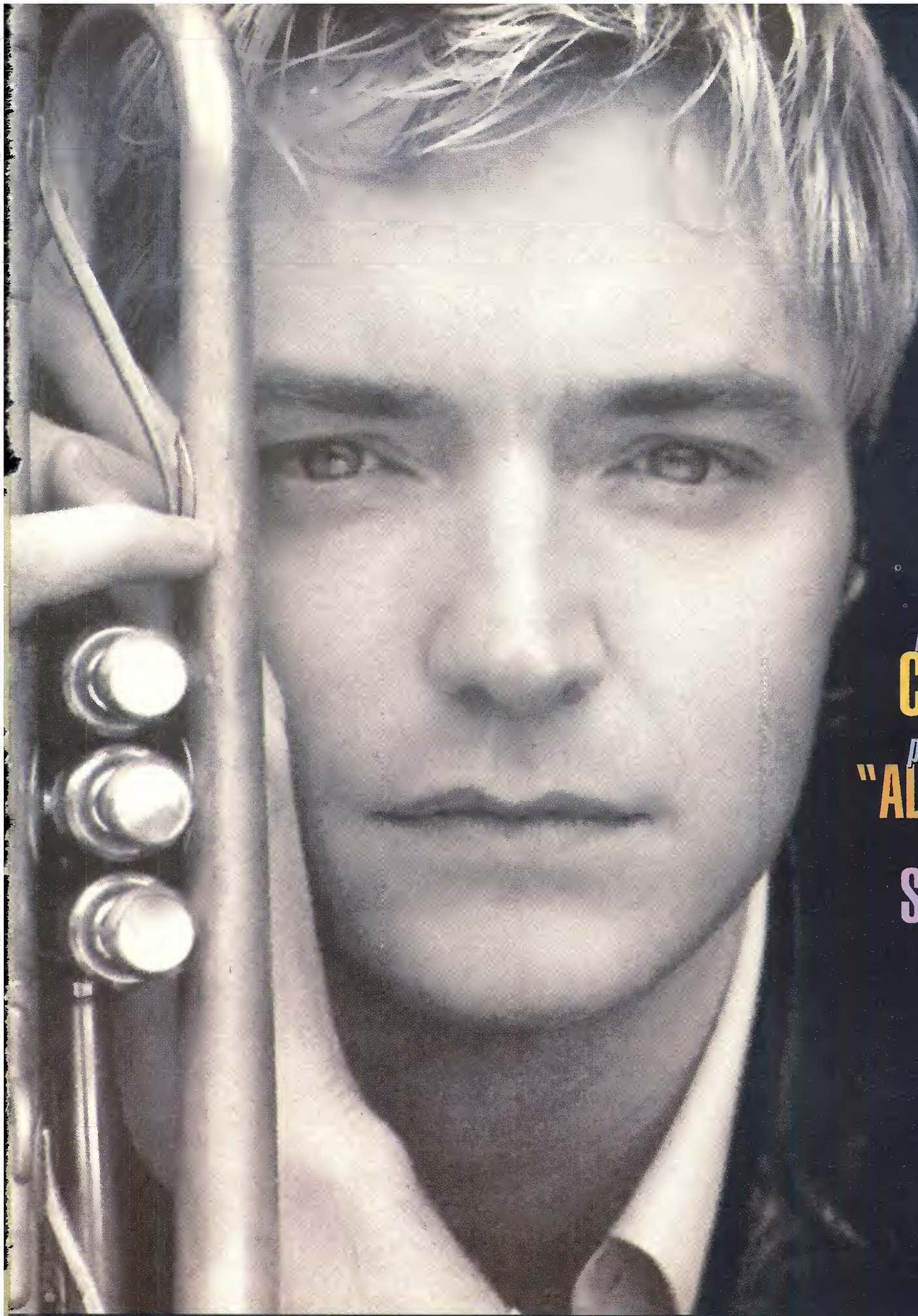
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- LAST WEEK SOUNDSCAN SALES OF 5,000 UNITS.
- DIRECTV, CONCERT SPECIAL (AIRED 14D TIMES IN FEBRUARY).
- UPCOMING NATIONAL TV APPEARANCES:  
CBS SATURDAY MORNING, MARCH 9th  
ABC THE VIEW, MARCH 27th

**ALREADY ON:**

WLTJ KOSI WHUD WTPI  
WMGN WFMK KJOY WBBQ  
KVLY KWAV WAHR WLRQ

**NEW THIS WEEK:**

WLTQ WLEV WAJI



RateTheMusic.com BY MEDIABASE

America's Best Testing AC Songs 12+ For The Week Ending 3/1/02.

Table with columns: Artist Title (Label), TW, LW, Familiarity, Burn, TD, Familiarity, Burn. Lists top AC songs like Faith Hill, Lonestar, Celine Dion, etc.

Total sample size is 348 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.

All Xmas Music

Continued from Page 96 feeling of loss as loved ones left for overseas. AC stations, especially those that play '70s and '80s, provided the sense of "memory" that Oldies stations provided in days past.



Mike McVay

Unusual thing I've seen this year is that some markets had two and three stations playing 100% Christmas music. Take the case of Las Vegas. KSNZ went 100% Christmas music, and KMZQ followed suit.

ly vary market-by-market. Where do I stand on the tactic? If someone in your market isn't doing it, you better be first.

Anonymous Dallas

In December here in Big D all three ACs flipped to all-Christmas music, and — either due to a glut of holiday tunes or maybe because Scrooge moved to town — all three stations went down.

Christmas Consensus

With a few exceptions, including the three-way Christmas battle in Dallas, the clear consensus is that the ratings and results of this mini-format were very good for AC as long as the station applied rule No. 1 of the 22 Immutable Laws of Marketing.

Now that you had a strong December with Christmas music, I'd love to hear how you did with retaining the increased numbers into January. Shoot me an e-mail and let me know.

Reporters

Grid of reporter information by market, including station call letters, reporter name, and contact info. Markets include Albany, Albuquerque, Allentown, Anchorage, Atlanta, etc.

\* Monitored Reporters

131 Total Reporters

114 Total Monitored

17 Total Indicator

16 Current Indicator Playlists

Note: WCOB/Cape Cod, MA moves from AC to Hot AC Indicator.

Did Not Report, Playlist Frozen (1): KSBL/Santa Barbara, CA



## ON THE RECORD

With  
**Justin Riley**  
Asst. PD/MD, KQMB  
(Star 102.7)/Salt Lake City

## STAR 102.7 FM

We've been jumping on a few mainstream CHR titles lately, and it's working quite well for us. Kylie Minogue's "Can't Get You out of My Head" is pulling huge phones, and the new one from Enrique Iglesias, "Escape," already has a buzz on it. I'm amazed at how many records

are crossing over from Alternative right now, but I like all of them! "Blurry" from Puddle Of Mudd is going to be huge for us, and I'm also looking for Linkin Park's "In the End" and

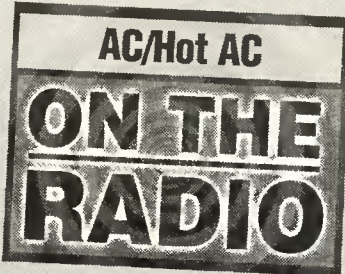
Default's "Wasting My Time" to be big on Star. I'm a huge fan of "Mourning" from Tantric and Pete Yorn's "Strange Condition." Keep your eye on both of them. As for established "Star Music," we just moved Alanis Morissette's "Hands Clean" into power rotation, and Lifehouse's "Breathing" is No. 1 in research.

**B**olton is back — Michael Bolton, that is.

Bolton returns with a frenzy, receiving 65 adds at AC this week for his Jive debut, "Only a Woman Like You." Congrats to Tom Cunningham and the rest of the Jive staff on a great week ... **Five For Fighting** (Aware/Columbia) just keep rolling. A few months after topping

R&R's Hot AC and Triple A charts, Elaine Locatelli and company have the song knocking on the No. 1 door at AC, this week moving 5-3\* ... **Celine Dion** goes 12-5\* with "A New Day Has Come" (Epic) ... After a strong debut last week at 22\*, **Marc Anthony** (Columbia) moves to 19\* with "I Need You" ... **Enya** blazes onto the chart at 23\* with "Wild Child" (Reprise) ... Over at Hot AC, things are steady at the top with **The Calling** (RCA), **Nickelback** (Roadrunner/IDJMG) and **Creed** (Wind-up) ... Michelle Branch moves 16-13\* with "All You Wanted."

— Kid Kelly, AC/Hot AC Editor



## artist activity

ARTIST: **Michael Bolton**

LABEL: **Jive**

By **KID KELLY**/AC-HOT AC EDITOR

After some well-deserved R&R (no pun intended) from touring, the guy who grew up idolizing R&B legends like Marvin Gaye, Otis Redding and Ray Charles — and who had many ladies swooning in the late '80s and early '90s — is back, with his unmistakably soothing signature voice. His debut release on Jive Records is called *Only a Woman Like You*, and the new tunes on it reflect the classic Michael Bolton sound. It's a sound that fits in nicely today.

The first single to be released from *Only a Woman Like You* is the title track, and John "Mutt" Lange and wife Shania Twain contributed to its writing. The song is classic Bolton, with fresh production.

If you can imagine Michael's romantic, sophisticated sound interspersed with an assortment of pop and Latin influences, then you've just tasted what his new CD is all about. From "Dance With Me" to "Feel Again" to "I Surrender" to "Simply, Slowly" and more, this album is a masterful balancing act that will appeal to a young and new audience without disappointing Bolton's longtime fans.



Michael Bolton

Although Bolton has written songs for other artists, including Patti LaBelle, Barbra Streisand and even glam-rockers Kiss, his latest album includes songs by such legendary writers as Max Martin, Rami and the aforementioned Lange and Twain, along with Bolton's own work. Martin, Lange and Rami also co-produced the effort, along with Louis Levin and Mr. MB himself.

The countdown to Michael Bolton's *Only a Woman Like You* has begun: The album is about six weeks away. It'll be in stores on April 23, but after you hear the title track, it's a good bet that — just like WNND Chicago — you'll want to play it for your listeners a lot sooner.

### TELL US WHAT YOU THINK!

Share your opinion about this column — go to [www.rronline.com](http://www.rronline.com) and click the Message Boards button.

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\*From the album "Light Up the Land, an Inspirational Commemorative CD of the 2002 Olympic Winter Games." Gladys Knight appears courtesy of MCA Records.



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# R&R Hot AC Top 30



March 1, 2002

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
	1	<b>CALLING</b> Wherever You Will Go (RCA)	4067	+117	415419	23	92/0
	2	<b>NICKELBACK</b> How You Remind Me (Roadrunner/IDJMG)	3878	+83	387968	17	84/1
	3	<b>CREED</b> My Sacrifice (Wind-up)	3279	+70	307250	16	82/0
	4	<b>JEWEL</b> Standing Still (Atlantic)	3191	+52	334114	19	89/0
	5	<b>ALANIS MORISSETTE</b> Hands Clean (Maverick/Reprise)	2908	+218	296945	7	89/0
	6	<b>FIVE FOR FIGHTING</b> Superman (It's Not Easy) (Aware/Columbia)	2587	-58	243588	37	88/0
	7	<b>TRAIN</b> Drops Of Jupiter (Tell Me) (Columbia)	2363	-25	230979	51	90/0
	8	<b>LIFEHOUSE</b> Hanging By A Moment (DreamWorks)	2120	+114	233310	52	89/0
	9	<b>DAVE MATTHEWS BAND</b> Everyday (RCA)	2035	+6	242892	14	66/0
	10	<b>NATALIE IMBRUGLIA</b> Wrong Impression (RCA)	2020	+120	212810	6	88/4
	12	<b>NO DOUBT</b> Hey Baby (Interscope)	1931	+164	236732	8	56/1
	15	<b>MICHELLE BRANCH</b> All You Wanted (Maverick/WB)	1740	+114	158218	7	73/1
	11	<b>LENNY KRAVITZ</b> Dig In (Virgin)	1718	-67	159551	19	68/0
	13	<b>STAINED</b> It's Been Awhile (Flip/Elektra/EEG)	1673	-77	174821	33	68/0
	14	<b>U2</b> Stuck In A Moment... (Interscope)	1587	-103	173048	26	59/0
	19	<b>PUDDLE OF MUDD</b> Blurry (Flawless/Geffen/Interscope)	1563	+309	114044	5	60/5
	17	<b>LIFEHOUSE</b> Breathing (DreamWorks)	1406	-31	99849	11	57/1
	16	<b>ENRIQUE IGLESIAS</b> Hero (Interscope)	1402	-122	102182	18	52/0
	20	<b>CHRIS ISAAK</b> Let Me Down Easy (Reprise)	1371	+140	131773	5	76/1
	22	<b>PINK</b> Get The Party Started (Arista)	1190	+94	143987	8	30/2
	21	<b>LEANN RIMES</b> Can't Fight The Moonlight (Curb)	1119	0	107647	10	54/0
	23	<b>ALICIA KEYS</b> Fallin' (J)	961	-78	84984	20	43/0
	24	<b>LINKIN PARK</b> In The End (Warner Bros.)	942	+113	78857	3	24/2
	26	<b>JOHN MAYER</b> No Such Thing (Aware/Columbia)	928	+215	119224	2	51/6
<b>Debut</b>	25	<b>SHERYL CROW</b> Soak Up The Sun (A&M/Interscope)	708	+531	89024	1	67/51
	25	<b>DAKOTA MOON</b> Looking For A Place To Land (Elektra/EEG)	653	-103	59370	7	39/0
	29	<b>EDDIE VEDDER</b> You've Got To Hide Your... (V2)	644	+73	79165	2	33/1
<b>Debut</b>	28	<b>DEFAULT</b> Wasting My Time (TVT)	605	+153	45830	1	30/1
<b>Debut</b>	20	<b>CELINE DION</b> A New Day Has Come (Epic)	559	+275	50794	1	36/3
	27	<b>CHER</b> Song For The Lonely (Warner Bros.)	546	-37	58775	4	35/0

95 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 2/17/02-2/23/02. 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. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. 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. 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 2002, The Arbitron Company). (C) 2002, R&R, Inc.

## Most Added

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ARTIST TITLE LABEL(S)	ADDS
<b>SHERYL CROW</b> Soak Up The Sun (A&M/Interscope)	51
<b>VANESSA CARLTON</b> A Thousand Miles (A&M/Interscope)	12
<b>JOHN MAYER</b> No Such Thing (Aware/Columbia)	6
<b>TRAIN</b> She's On Fire (Columbia)	6
<b>PUDDLE OF MUDD</b> Blurry (Flawless/Geffen/Interscope)	5
<b>RES</b> They-Say Vision (MCA)	5
<b>JIMMY EAT WORLD</b> The Middle (DreamWorks)	5
<b>KYLIE MINOGUE</b> Can't Get You Out Of My Head (Capitol)	5
<b>KID ROCK</b> Lonely Road Of Faith (Top Dog/Lava/Atlantic)	5

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
<b>SHERYL CROW</b> Soak Up The Sun (A&M/Interscope)	+531
<b>PUDDLE OF MUDD</b> Blurry (Flawless/Geffen/Interscope)	+309
<b>CELINE DION</b> A New Day Has Come (Epic)	+275
<b>VANESSA CARLTON</b> A Thousand Miles (A&M/Interscope)	+227
<b>ALANIS MORISSETTE</b> Hands Clean (Maverick/Reprise)	+218
<b>JOHN MAYER</b> No Such Thing (Aware/Columbia)	+215
<b>TRAIN</b> She's On Fire (Columbia)	+186
<b>NO DOUBT</b> Hey Baby (Interscope)	+164
<b>DEFAULT</b> Wasting My Time (TVT)	+153
<b>CHRIS ISAAK</b> Let Me Down Easy (Reprise)	+140

## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
<b>3 DOORS DOWN</b> Be Like That (Republic/Universal)	1570
<b>ENYA</b> Only Time (Reprise)	1421
<b>DAVE MATTHEWS BAND</b> The Space Between (RCA)	1327
<b>INCUBUS</b> Drive (Immortal/Epic)	1303
<b>JOHN MELLENCAMP</b> Peaceful World (Columbia)	1283
<b>SUGAR RAY</b> When It's Over (Lava/Atlantic)	1244
<b>MATCHBOX TWENTY</b> If You're Gone (Lava/Atlantic)	1087
<b>DIDO</b> Thankyou (Arista)	1043
<b>UNCLE KRACKER</b> Follow Me (Top Dog/Lava/Atlantic)	1028
<b>U2</b> Beautiful Day (Interscope)	850
<b>LENNY KRAVITZ</b> Again (Virgin)	832
<b>SMASH MOUTH</b> I'm A Believer (Interscope)	796
<b>MICHELLE BRANCH</b> Everywhere (Maverick/WB)	733
<b>NELLY FURTADO</b> I'm Like A Bird (DreamWorks)	715
<b>CREED</b> With Arms Wide Open (Wind-up)	694
<b>MOBY F/GWEN STEFANI</b> Southside (V2)	651
<b>EVE 6</b> Here's To The Night (RCA)	633
<b>MATCHBOX TWENTY</b> Bent (Lava/Atlantic)	632

## New & Active

**SENSE FIELD** Save Yourself (Nettwerk)  
Total Plays: 542, Total Stations: 30, Adds: 1

**SHAKIRA** Whenever Wherever (Epic)  
Total Plays: 508, Total Stations: 20, Adds: 1

**PETE YORN** Strange Condition (Columbia)  
Total Plays: 482, Total Stations: 35, Adds: 4

**NELLY FURTAO** ...On The Radio (Remember...) (DreamWorks)  
Total Plays: 400, Total Stations: 32, Adds: 2

**REMY ZERO** Save Me (Elektra/EEG)  
Total Plays: 365, Total Stations: 21, Adds: 0

**VANESSA CARLTON** A Thousand Miles (A&M/Interscope)  
Total Plays: 361, Total Stations: 30, Adds: 12

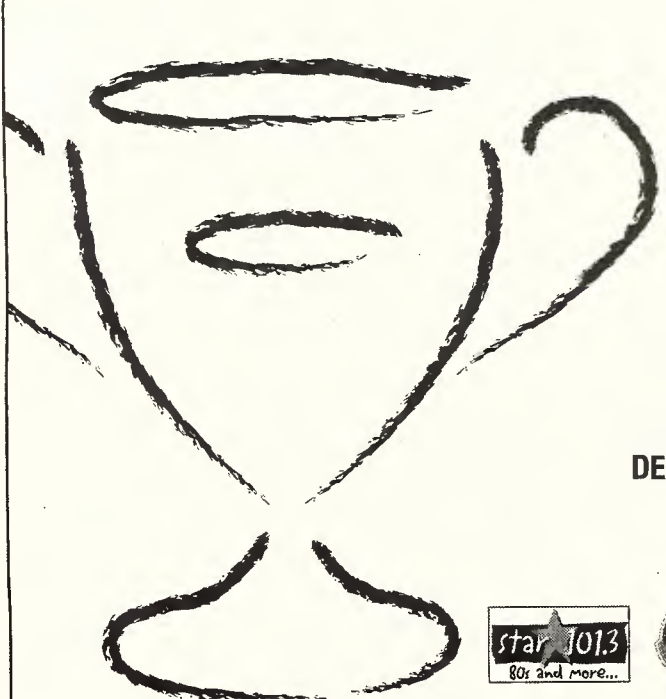
**TRAIN** She's On Fire (Columbia)  
Total Plays: 329, Total Stations: 30, Adds: 6

**LOUISE GOFFIN** Sometimes A Circle (DreamWorks)  
Total Plays: 305, Total Stations: 27, Adds: 1

**ELTON JOHN** This Train Don't Stop There... (Rocket/Universal)  
Total Plays: 287, Total Stations: 31, Adds: 1

**JIMMY EAT WORLO** The Middle (DreamWorks)  
Total Plays: 263, Total Stations: 13, Adds: 5

Songs ranked by total plays



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America's Best Testing Hot AC Songs 12+ For The Week Ending 3/1/02.

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
<b>LINKIN PARK</b> In The End (Warner Bros.)	4.32	4.22	90%	24%	4.32	88%	23%
<b>CALLING</b> Wherever You Will Go (RCA)	4.25	4.31	94%	24%	4.23	93%	28%
<b>LIFHOUSE</b> Breathing (DreamWorks)	4.21	4.23	79%	10%	4.28	82%	9%
<b>PUDDLE OF MUDD</b> Blurry (Flawless/Geffen/Interscope)	4.20	4.19	78%	14%	4.22	74%	14%
<b>NICKELBACK</b> How You Remind Me (Roadrunner/IDJMG)	4.18	4.22	98%	44%	4.22	97%	47%
<b>LIFHOUSE</b> Hanging By A Moment (DreamWorks)	4.14	4.17	98%	46%	4.22	98%	49%
<b>3 DOORS DOWN</b> Be Like That (Republic/Universal)	4.02	4.02	94%	37%	4.03	95%	41%
<b>MICHELLE BRANCH</b> All You Wanted (Maverick/WB)	4.01	3.85	69%	9%	3.93	69%	10%
<b>TRAIN</b> Drops Of Jupiter (Tell Me) (Columbia)	3.94	3.93	98%	50%	3.93	99%	56%
<b>CREED</b> My Sacrifice (Wind-up)	3.94	3.90	98%	39%	3.87	99%	42%
<b>DAVE MATTHEWS BAND</b> Everyday (RCA)	3.90	3.89	86%	26%	3.94	88%	31%
<b>FIVE FOR FIGHTING</b> Superman (It's Not Easy) (Aware/Columbia)	3.88	3.93	95%	44%	3.93	96%	51%
<b>ALANIS MORISSETTE</b> Hands Clean (Maverick/Reprise)	3.83	3.77	79%	14%	3.77	83%	16%
<b>JEWEL</b> Standing Still (Atlantic)	3.82	3.79	92%	27%	3.85	95%	29%
<b>STAINED</b> It's Been Awhile (Flip/Elektra/EEG)	3.80	3.73	98%	54%	3.86	97%	56%
<b>NATALIE IMBRUGLIA</b> Wrong Impression (RCA)	3.78	3.67	61%	9%	3.81	65%	8%
<b>U2</b> Stuck In A Moment You Can't Get Out Of (Interscope)	3.76	3.67	92%	38%	3.79	94%	41%
<b>EDDIE VEDDER</b> You've Got To Hide Your Love Away (V2)	3.73	3.70	45%	9%	3.72	46%	9%
<b>DAKOTA MOON</b> Looking For A Place To Land (Elektra/EEG)	3.66	3.52	39%	7%	3.72	39%	7%
<b>LEANN RIMES</b> Can't Fight The Moonlight (Curb)	3.64	3.65	81%	25%	3.59	83%	27%
<b>JOHN MELLENCAMP</b> Peaceful World (Columbia)	3.60	3.58	69%	24%	3.65	74%	26%
<b>CHRIS ISAAK</b> Let Me Down Easy (Reprise)	3.52	3.47	39%	7%	3.56	42%	5%
<b>NO DOUBT</b> Hey Baby (Interscope)	3.51	3.53	95%	44%	3.63	97%	41%
<b>LENNY KRAVITZ</b> Dig In (Virgin)	3.37	3.31	92%	47%	3.40	93%	49%
<b>ALICIA KEYS</b> Fallin' (J)	3.37	3.29	94%	56%	3.43	96%	56%
<b>NELLY FURTADO</b> ...On The Radio (Remember The Days) (DreamWorks)	3.31	-	40%	11%	3.26	40%	12%
<b>ENYA</b> Only Time (Reprise)	3.30	3.29	89%	48%	3.38	93%	51%
<b>ENRIQUE IGLESIAS</b> Hero (Interscope)	3.24	3.15	95%	56%	3.25	97%	59%
<b>CHER</b> Song For The Lonely (Warner Bros.)	2.90	2.87	52%	19%	2.85	52%	15%

Total sample size is 798 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+. TO = 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 4818/377-5300. RateTheMusic.com data is provided by Mediabase Research, A Division of Premiere Radio Networks.

## Indicator

### Most Added

- SHERYL CROW** Soak Up The Sun (A&M/Interscope)
- JOHN MAYER** No Such Thing (Aware/Columbia)
- VANESSA CARLTON** A Thousand Miles (A&M/Interscope)
- CELINE DION** A New Day Has Come (Epic)
- ENRIQUE IGLESIAS** Escape (Interscope)
- EVAN AND JARON** The Distance (Columbia)
- PINK** Don't Let Me Get Me (Arista)
- TRAIN** She's On Fire (Columbia)



ALL THE LOVE FOR OLETA

Pioneer recording artist Oleta Adams stopped by JK Promotions to discuss marketing strategy with Jon Konjoyan for her new release, *All the Love*. Pictured here (l-r) are Konjoyan and Adams.

## Reporters

<b>WKDD/Akron, OH</b> OM: Bill May PD: Keith Kennedy MC: Lynn Kelly No Adds	<b>WZLX/Canton, OH</b> Interm. PO: Taylor Morgan VANESSA CARLTON "Miles" SHERYL CROW "Soak" SMASH MOUTH "Heard" PETER DINKLAGE "Strange"	<b>WCCO/Columbus, GA</b> PD/M: Ali Haynes No Adds	<b>WINK/Ft. Myers, FL</b> PD/M: Bob Griesinger 1 KYLIE MINOGUE "Can't" SHERYL CROW "Soak" RES "Vision" PETER YORK "Strange"	<b>WZLX/Indianapolis, IN</b> PD: Scott Sands MD: Dave Decker 33 SHERYL CROW "Soak" 24 TANTRIC "Mourning" JOHN MAYER "Soak"	<b>KSTP/Minneapolis, MN</b> OM/Prog: Mark Elliott MD: Jill Roon No Adds	<b>KBBY/Dxnard-Ventura, CA</b> PD: Carmy Farrell MD: Darren McPeake No Adds	<b>KNEV/Reno, NV</b> PD: Bill Shalson AP/MD: Michael Martinez SHERYL CROW "Soak" ENRIQUE IGLESIAS "Escape" ULTRAPULX "Loss"	<b>KEZR/San Jose, CA</b> PD: Jim Murphy AP/MD: Michael Martinez 49 PINK "Party" 17 SHARUA "Whenever"	<b>KZPT/Tucson, AZ</b> PD: Carey Edwards AP/MD: Leslie Lott 12 SHERYL CROW "Soak" LINKIN PARK "End"
<b>WRVE/Albany, NY</b> PD: Randy McCarten SHERYL CROW "Soak" RES "Vision" PETER YORK "Strange"	<b>WMT/Cedar Rapids, IA</b> PD/MD: Erin Bristol JOHN MAYER "Soak" SHERYL CROW "Soak"	<b>KDMX/Dallas-Ft. Worth, TX</b> PD: Pat McMahon MD: Lisa Thomas VANESSA CARLTON "Miles" SHERYL CROW "Soak"	<b>WMEE/Ft. Wayne, IN</b> PD: John O'Rourke MD: Boomer No Adds	<b>KRBZ/Kansas City, KS</b> PD: Valorie Knight MD: Todd Violette INDIANARIE "Video" SHERYL CROW "Soak" NELLY FURTADO "Radio"	<b>KOSO/Modesto, CA</b> PD: Max Miller MC: Donna Miller 27 SHERYL CROW "Soak" B VANESSA CARLTON "Miles" 1 RES "Vision"	<b>WLCE/Philadelphia, PA</b> PD: Brian Bridgman MD: Danny Wright No Adds	<b>KNVO/Reno, NV</b> PD: Tom Baldwin PC: Panama NATALIE IMBRUGLIA "Wrong" KIO ROCK "Faith" TANTRIC "Mourning"	<b>KRUZ/Santa Barbara, CA</b> 31 CELINE DION "Duy"	<b>WRQX/Washington, DC</b> Dir./Ops/PD: Steve Kosbau MD: Carol Parker No Adds
<b>KPEK/Albuquerque, NM</b> OM: Bill May PD: Mike Parsons MD: Deeya APC: Jalmye Barreras 22 SHERYL CROW "Soak" LOUISE GOFFIN "Circle"	<b>WALC/Charleston, SC</b> PD/MD: Ryan Walker SHERYL CROW "Soak"	<b>WDAQ/Danbury, CT</b> PD: Bill Trotta MD: Sharon Kelly 22 SHERYL CROW "Soak" 15 VANESSA CARLTON "Miles" 15 ENRIQUE IGLESIAS "Escape" 15 PINK "Don't"	<b>KALZ/Fresno, CA</b> PD: E. Curtis Johnson MD: Dave Craig 9 SHERYL CROW "Soak" 1 JOHN MAYER "Soak" 1 JIMMY EAT WORLD "Middle"	<b>KMXB/Las Vegas, NV</b> OM/MD: Cat Thomas AP/MD: Chareese Fruge 8 SHERYL CROW "Soak" 1 Lenny Kravitz "Heard"	<b>WHTG/Monmouth-Ocean, NJ</b> PD: Derrin Smith MD: Brian Zanyor 20 VANESSA CARLTON "Miles" 6 SHERYL CROW "Soak" 1 JOHN MAYER "Soak"	<b>WMWX/Philadelphia, PA</b> PD: Chris Ebbott AP/MD: Amy Navarro No Adds	<b>WMXR/Richmond, VA</b> PD: Edeie Vedeor "Hide"	<b>KXPL/Seattle-Tacoma, WA</b> PD: Kent Phillips MD: Alisa Hashimoto 23 SHERYL CROW "Soak"	<b>WWZZ/Washington, DC</b> PD: Mike Edwards AP/MD: Sean Sellers SHERYL CROW "Soak" JIMMY EAT WORLD "Middle"
<b>WKDE/Atlantic City, NJ</b> PD/MD: Brad Carson No Adds	<b>WLNC/Charlotte, NC</b> OM: Tom Jackson PD: Neal Sharpe APC: Chris Allen 2 JOHN MAYER "Soak"	<b>WMWX/Dayton, OH</b> PD: Jeff Stevens MD: Shaun Vincent SHERYL CROW "Soak"	<b>KYSR/Fresno, CA</b> PD: Mike Evans APC: Andy Winford No Adds	<b>WJLK/Monmouth-Ocean, NJ</b> AP/MD: Chee Henderson 1 NATALIE IMBRUGLIA "Wrong"	<b>WJXX/Monmouth-Ocean, NJ</b> PD: Jill Meyer SHERYL CROW "Soak"	<b>KMPX/Phoenix, AZ</b> PD: Ron Piles MD: Trent Edwards No Adds	<b>WVDR/Rochester, NY</b> PD: Dave LeFrois MC: Joe Bonacci PUDDLE OF MUDD "Blurry"	<b>WBYN/Springfield, MA</b> AP/MD: Pat McKay RES "Vision"	<b>WJWB/West Palm Beach, FL</b> OMP/MD: John O'Donnell AP/MD: Jeff Clarke 1 SHERYL CROW "Soak"
<b>KAMX/Austin, TX</b> PD: Jim Robinson MD: Clay Culver 2 SHERYL CROW "Soak" NELLY FURTADO "Radio" NO DOUBT "Baby" TRAIN "She's"	<b>WTTM/Chicago, IL</b> Sls. Mgr.: Barry James AP/MD: Mary Ellen Kachinske 35 TRAIN "She's" 29 SHERYL CROW "Soak" 9 SEIZE "P.O." "Blurry"	<b>WMWX/Dayton, OH</b> PD: Jeff Stevens MD: Shaun Vincent SHERYL CROW "Soak"	<b>WVVI/Grand Rapids, MI</b> PD/MD: Jeff Andrews AP: Ken Evans 1 PUDDLE OF MUDD "Blurry" SHERYL CROW "Soak" KIO ROCK "Faith"	<b>WJLK/Monmouth-Ocean, NJ</b> AP/MD: Chee Henderson 1 NATALIE IMBRUGLIA "Wrong"	<b>KCDU/Monterey-Salinas, CA</b> PD/MD: Mike Scott APD: Maverick 1 SHERYL CROW "Soak" 311 "Amber"	<b>WVWX/Portland, ME</b> PD: Randi Kirschbaum AP/MD: Ethan Milton SHERYL CROW "Soak"	<b>KZZO/Sacramento, CA</b> Om/Prog: Mark Evans PD: Alan Oda APC: Jim Matthews OISHAWALLA "Middle" TANTRIC "Mourning"	<b>WMTX/Tampa, FL</b> PD: Tony Fiorentino MD: Bobby Rich No Adds	<b>WRWF/West Palm Beach, FL</b> PD: Russ Morley MD: Dave Brewster No Adds
<b>KLLY/Bakersfield, CA</b> PD: E.J. Tyler APD: Erik Fox 311 "Amber" SHERYL CROW "Soak" KIO ROCK "Faith"	<b>WKRC/Cincinnati, OH</b> OM: Chuck Finney PD: Tommy Frank APD: Grover Collins MD: Brian Douglas No Adds	<b>WVXI/Dayton, OH</b> PD: Jeff Stevens MD: Shaun Vincent SHERYL CROW "Soak"	<b>WVKS/Greensboro, NC</b> PD: Stephen Williams No Adds	<b>WJLK/Monmouth-Ocean, NJ</b> AP/MD: Chee Henderson 1 NATALIE IMBRUGLIA "Wrong"	<b>KWZN/New Orleans, LA</b> PD: Steve Suter VANESSA CARLTON "Miles" SHERYL CROW "Soak" JIMMY EAT WORLD "Middle"	<b>KRSC/Portland, OR</b> PD: Dan Persigehl MD: Sheryl Stewart 29 SHERYL CROW "Soak"	<b>KYKY/St. Louis, MO</b> PD: Smokey Rivers AP/MD: Greg Hewitt 31 SHERYL CROW "Soak"	<b>WVTV/St. Louis, MO</b> OMP/MD: Mark Edwards 27 SHERYL CROW "Soak"	<b>WVVO/Worchester, MA</b> OM: Pete Falconi PD/MD: Chase Murphy 1 KYLIE MINOGUE "Can't" 311 "Amber" SHERYL CROW "Soak"
<b>WMWX/Baltimore, MD</b> VP/Prog: Bill Pasha PD: Steve Monz MD: Ryan Sampson SHERYL CROW "Soak"	<b>WVWX/Cincinnati, OH</b> PD: Steve Bender MD: Storm Bennett PUDDLE OF MUDD "Blurry"	<b>WVXI/Dayton, OH</b> PD: Jeff Stevens MD: Shaun Vincent SHERYL CROW "Soak"	<b>WKIZ/Hagerstown, MD</b> PD: Rick Alexander MD: Jeff Roteman SHERYL CROW "Soak"	<b>WJLK/Monmouth-Ocean, NJ</b> AP/MD: Chee Henderson 1 NATALIE IMBRUGLIA "Wrong"	<b>WVWX/Portland, ME</b> PD: Randi Kirschbaum AP/MD: Ethan Milton SHERYL CROW "Soak"	<b>KSTE/Portland, OR</b> PD: Michael Storm AP/MD: Larry Thompson 11 SHERYL CROW "Soak"	<b>WVWR/St. Louis, MO</b> OMP/MD: Mark Edwards 27 SHERYL CROW "Soak"	<b>KBBY/Dxnard-Ventura, CA</b> PD: Carmy Farrell MD: Darren McPeake No Adds	<b>WVWW/Toledo, OH</b> OM: Tim Roberts PD: Ron Finn AP/MD: Steve Marshall No Adds
<b>WLTB/Ringhamton, NY</b> GM/MC: Steve Glinesky PD: Dana Potter APC: Tejj Schwartz JOHN MAYER "Soak" SHERYL CROW "Soak"	<b>WMVX/Cleveland, OH</b> PD: Dava Popovich MD: Jim Hudson CHRIS ISAAK "Easy" PINK "Party"	<b>WVXI/Dayton, OH</b> PD: Jeff Stevens MD: Shaun Vincent SHERYL CROW "Soak"	<b>WVKS/Greensboro, NC</b> PD: Stephen Williams No Adds	<b>WJLK/Monmouth-Ocean, NJ</b> AP/MD: Chee Henderson 1 NATALIE IMBRUGLIA "Wrong"	<b>WVWX/Portland, ME</b> PD: Randi Kirschbaum AP/MD: Ethan Milton SHERYL CROW "Soak"	<b>KSTE/Portland, OR</b> PD: Michael Storm AP/MD: Larry Thompson 11 SHERYL CROW "Soak"	<b>KBBY/Dxnard-Ventura, CA</b> PD: Carmy Farrell MD: Darren McPeake No Adds	<b>WVWW/Toledo, OH</b> OM: Tim Roberts PD: Ron Finn AP/MD: Steve Marshall No Adds	<b>WVVO/Worchester, MA</b> OM: Pete Falconi PD/MD: Chase Murphy 1 KYLIE MINOGUE "Can't" 311 "Amber" SHERYL CROW "Soak"
<b>WMJ/Birmingham, AL</b> PD/MD: John Stuart 17 NICKELBACK "Remind" SHERYL CROW "Soak"	<b>WQAL/Cleveland, OH</b> PD: Alan Fee MD: Rebecca Wilde No Adds	<b>WVXI/Dayton, OH</b> PD: Jeff Stevens MD: Shaun Vincent SHERYL CROW "Soak"	<b>WKUC/Honolulu, HI</b> PD: Jamie Hyatt 7 JACK JOHNSON "Rattle" 5 COURSE OF NATURE "Sun" SHERYL CROW "Soak"	<b>WJLK/Monmouth-Ocean, NJ</b> AP/MD: Chee Henderson 1 NATALIE IMBRUGLIA "Wrong"	<b>KSRZ/Omaha, NE</b> PD: Erik Johnson MD: Dave Swan 9 SHERYL CROW "Soak" VANESSA CARLTON "Miles"	<b>WVWR/St. Louis, MO</b> OMP/MD: Mark Edwards 27 SHERYL CROW "Soak"	<b>KBBY/Dxnard-Ventura, CA</b> PD: Carmy Farrell MD: Darren McPeake No Adds	<b>WVWW/Toledo, OH</b> OM: Tim Roberts PD: Ron Finn AP/MD: Steve Marshall No Adds	<b>WVVO/Worchester, MA</b> OM: Pete Falconi PD/MD: Chase Murphy 1 KYLIE MINOGUE "Can't" 311 "Amber" SHERYL CROW "Soak"
<b>WBWX/Boston, MA</b> VP/Prog: Greg Strassell AP/MD: Mike Mullaney 7 KYLIE MINOGUE "Can't" TANTRIC "Mourning"	<b>WVWX/Cleveland, OH</b> PD: Dava Popovich MD: Jim Hudson CHRIS ISAAK "Easy" PINK "Party"	<b>WVXI/Dayton, OH</b> PD: Jeff Stevens MD: Shaun Vincent SHERYL CROW "Soak"	<b>WKUC/Honolulu, HI</b> PD: Jamie Hyatt 7 JACK JOHNSON "Rattle" 5 COURSE OF NATURE "Sun" SHERYL CROW "Soak"	<b>WJLK/Monmouth-Ocean, NJ</b> AP/MD: Chee Henderson 1 NATALIE IMBRUGLIA "Wrong"	<b>KSRZ/Omaha, NE</b> PD: Erik Johnson MD: Dave Swan 9 SHERYL CROW "Soak" VANESSA CARLTON "Miles"	<b>KBBY/Dxnard-Ventura, CA</b> PD: Carmy Farrell MD: Darren McPeake No Adds	<b>WVWW/Toledo, OH</b> OM: Tim Roberts PD: Ron Finn AP/MD: Steve Marshall No Adds	<b>WVVO/Worchester, MA</b> OM: Pete Falconi PD/MD: Chase Murphy 1 KYLIE MINOGUE "Can't" 311 "Amber" SHERYL CROW "Soak"	
<b>WTSS/Buffalo, NY</b> PD: Sue O'Neil MD: Rob Lucas 14 SHERYL CROW "Soak" PETER YORK "Strange"	<b>WBNS/Columbus, OH</b> PD: Jeff Balentine MD: Robin Cole VANESSA CARLTON "Miles" LIFHOUSE "Breathing" SARAH McLACHLAN "Blackbird"	<b>WVXI/Dayton, OH</b> PD: Jeff Stevens MD: Shaun Vincent SHERYL CROW "Soak"	<b>WKUC/Honolulu, HI</b> PD: Jamie Hyatt 7 JACK JOHNSON "Rattle" 5 COURSE OF NATURE "Sun" SHERYL CROW "Soak"	<b>WJLK/Monmouth-Ocean, NJ</b> AP/MD: Chee Henderson 1 NATALIE IMBRUGLIA "Wrong"	<b>KSRZ/Omaha, NE</b> PD: Erik Johnson MD: Dave Swan 9 SHERYL CROW "Soak" VANESSA CARLTON "Miles"	<b>KBBY/Dxnard-Ventura, CA</b> PD: Carmy Farrell MD: Darren McPeake No Adds	<b>WVWW/Toledo, OH</b> OM: Tim Roberts PD: Ron Finn AP/MD: Steve Marshall No Adds	<b>WVVO/Worchester, MA</b> OM: Pete Falconi PD/MD: Chase Murphy 1 KYLIE MINOGUE "Can't" 311 "Amber" SHERYL CROW "Soak"	
	<b>WMVX/Cleveland, OH</b> PD: Dava Popovich MD: Jim Hudson CHRIS ISAAK "Easy" PINK "Party"	<b>WVXI/Dayton, OH</b> PD: Jeff Stevens MD: Shaun Vincent SHERYL CROW "Soak"	<b>WKUC/Honolulu, HI</b> PD: Jamie Hyatt 7 JACK JOHNSON "Rattle" 5 COURSE OF NATURE "Sun" SHERYL CROW "Soak"	<b>WJLK/Monmouth-Ocean, NJ</b> AP/MD: Chee Henderson 1 NATALIE IMBRUGLIA "Wrong"	<b>KSRZ/Omaha, NE</b> PD: Erik Johnson MD: Dave Swan 9 SHERYL CROW "Soak" VANESSA CARLTON "Miles"	<b>KBBY/Dxnard-Ventura, CA</b> PD: Carmy Farrell MD: Darren McPeake No Adds	<b>WVWW/Toledo, OH</b> OM: Tim Roberts PD: Ron Finn AP/MD: Steve Marshall No Adds	<b>WVVO/Worchester, MA</b> OM: Pete Falconi PD/MD: Chase Murphy 1 KYLIE MINOGUE "Can't" 311 "Amber" SHERYL CROW "Soak"	
	<b>WMVX/Cleveland, OH</b> PD: Dava Popovich MD: Jim Hudson CHRIS ISAAK "Easy" PINK "Party"	<b>WVXI/Dayton, OH</b> PD: Jeff Stevens MD: Shaun Vincent SHERYL CROW "Soak"	<b>WKUC/Honolulu, HI</b> PD: Jamie Hyatt 7 JACK JOHNSON "Rattle" 5 COURSE OF NATURE "Sun" SHERYL CROW "Soak"	<b>WJLK/Monmouth-Ocean, NJ</b> AP/MD: Chee Henderson 1 NATALIE IMBRUGLIA "Wrong"	<b>KSRZ/Omaha, NE</b> PD: Erik Johnson MD: Dave Swan 9 SHERYL CROW "Soak" VANESSA CARLTON "Miles"	<b>KBBY/Dxnard-Ventura, CA</b> PD: Carmy Farrell MD: Darren McPeake No Adds	<b>WVWW/Toledo, OH</b> OM: Tim Roberts PD: Ron Finn AP/MD: Steve Marshall No Adds	<b>WVVO/Worchester, MA</b> OM: Pete Falconi PD/MD: Chase Murphy 1 KYLIE MINOGUE "Can't" 311 "Amber" SHERYL CROW "Soak"	
	<b>WMVX/Cleveland, OH</b> PD: Dava Popovich MD: Jim Hudson CHRIS ISAAK "Easy" PINK "Party"	<b>WVXI/Dayton, OH</b> PD: Jeff Stevens MD: Shaun Vincent SHERYL CROW "Soak"	<b>WKUC/Honolulu, HI</b> PD: Jamie Hyatt 7 JACK JOHNSON "Rattle" 5 COURSE OF NATURE "Sun" SHERYL CROW "Soak"	<b>WJLK/Monmouth-Ocean, NJ</b> AP/MD: Chee Henderson 1 NATALIE IMBRUGLIA "Wrong"	<b>KSRZ/Omaha, NE</b> PD: Erik Johnson MD: Dave Swan 9 SHERYL CROW "Soak" VANESSA CARLTON "Miles"	<b>KBBY/Dxnard-Ventura, CA</b> PD: Carmy Farrell MD: Darren McPeake No Adds	<b>WVWW/Toledo, OH</b> OM: Tim Roberts PD: Ron Finn AP/MD: Steve Marshall No Adds	<b>WVVO/Worchester, MA</b> OM: Pete Falconi PD/MD: Chase Murphy 1 KYLIE MINOGUE "Can't" 311 "Amber" SHERYL CROW "Soak"	
	<b>WMVX/Cleveland, OH</b> PD: Dava Popovich MD: Jim Hudson CHRIS ISAAK "Easy" PINK "Party"	<b>WVXI/Dayton, OH</b> PD: Jeff Stevens MD: Shaun Vincent SHERYL CROW "Soak"	<b>WKUC/Honolulu, HI</b> PD: Jamie Hyatt 7 JACK JOHNSON "Rattle" 5 COURSE OF NATURE "Sun" SHERYL CROW "Soak"	<b>WJLK/Monmouth-Ocean, NJ</b> AP/MD: Chee Henderson 1 NATALIE IMBRUGLIA "Wrong"	<b>KSRZ/Omaha, NE</b> PD: Erik Johnson MD: Dave Swan 9 SHERYL CROW "Soak" VANESSA CARLTON "Miles"	<b>KBBY/Dxnard-Ventura, CA</b> PD: Carmy Farrell MD: Darren McPeake No Adds	<b>WVWW/Toledo, OH</b> OM: Tim Roberts PD: Ron Finn AP/MD: Steve Marshall No Adds	<b>WVVO/Worchester, MA</b> OM: Pete Falconi PD/MD: Chase Murphy 1 KYLIE MINOGUE "Can't" 311 "Amber" SHERYL CROW "Soak"	

\* Monitored Reporters  
 106 Total Reporters  
 95 Total Monitored  
 11 Total Indicator  
 10 Current Indicator Playlists

Note: WCOD/Cape Cod, MA moves from AC to Hot AC Indicator.  
 Did Not Report, Playlist Frozen (1):  
 KMXS/Anchorage, AK

MARKET #1	
WPLJ/New York	
ABC (212) 613-8900 Cuddy/Shannon/Mascaro 12+ Cume 2,256,300	
PLAYS	GI (000)
LW 46 NO DOUBT/Hey Baby	40848
42 45 U2/Stuck In A Moment...	39960
44 44 NICKELBACK/How You Remind Me	39072
44 44 ALANIS MORISSETTE/Hands Clean	39072
44 44 JOHN MELLENCAMP/Peaceful World	39072
45 43 CALLING/Wherever You Will Go	38184
46 43 LIFEHOUSE/Hanging By A Moment	38184
42 42 CREEO/My Sacrifice	37296
28 30 SHAKIRA/Whenever, Wherever	26640
27 28 JEWEL/Standing Still	24864
27 27 LEMMY KRAVITZ/Dig In	23976
27 27 TRAIN/Drops Of Jupiter.../Trance	23976
26 26 MATCHBOX TWENTY/If You're Gone	23088
25 25 DAVE MATTHEWS BAND/Everyday	22200
25 25 STAINO/It's Been Awhile	22200
26 24 DAVE MATTHEWS BAND/Everyday	21312
27 23 LEANN RIMES/Can't Fight...	20424
25 23 PINK/Get The Party...	20424
22 22 MICHELLE BRANCH/All You Wanted	19536
20 21 JOHN MAYER/No Such Thing	18648
17 21 CHRIS ISAAK/Let Me Down Easy	15096
17 17 EDDIE VEEDER/You've Got To.../I'm A Believer	15096
10 13 NICKELBACK/How You Remind Me	11544
10 13 MICHELLE BRANCH/Everywhere	11544
10 13 CHER/Song For The Lonely	11544
10 13 ELTON JOHN/This Train Don't.../Believe	11544
12 12 SMASH MOUTH/If I Ain't Got This	10656
11 12 ENYA/Only Time	10656
7 11 SARAH McLACHLAN/Blackbird	9768
11 11 DIDD/ThankYou	9768

MARKET #2	
KBIG/Los Angeles	
Clear Channel (818) 546-1043 Kaye/Archer 12+ Cume 1,140,280	
PLAYS	GI (000)
LW 31 JEWEL/Standing Still	15252
29 30 SHAKIRA/Whenever, Wherever	14760
27 27 LEANN RIMES/Can't Fight...	13284
28 27 PINK/Get The Party...	13284
30 26 FIVE FOR FIGHTING/Superman (It's...)	12792
15 14 JENNIFER LOPEZ/Don't Stop Believin'	6888
15 14 CHER/Song For The Lonely	6888
17 13 NATALIE IMBRUGLIA/Wrong Impression	6888
18 13 ENRIQUE IGLESIAS/Hero	6396
11 11 JENNIFER LOPEZ/Love Don't Cost a Thing	5412
8 10 'N SYNC/This I Promise You	4920
10 10 FAITH HILL/The Way You Love Me	4920
10 10 JANET/Someone To Watch Over Me	4920
9 10 MARC ANTHONY/You Sang To Me	4920
9 10 DIDD/ThankYou	4920
10 10 LEMMY KRAVITZ/Again	4920
5 9 RICKY MARTIN/She Bangs	4428
10 9 SAVAGE GARDEN/I Knew I Loved You	4428
- 9 ENRIQUE IGLESIAS/Escapes	4428
10 8 CELINE DION/That's The Way It Is	3936
9 8 LEANN RIMES/Can't Fight...	3936
10 8 BACKSTREET BOYS/Drowning	3936
9 8 EVAN ANO JAGGER/Crazy For This Girl	3936
10 7 'N SYNC/It's Gonna Be Me	3444
5 7 ATC/Around The World...	3444
4 7 MADONNA/Music	3444
7 7 ENYA/Only Time	3444
5 6 MARTIN F/GUILERA/Nobody Wants...	2952
4 6 MANDY MOORE/I Wanna Be With You	2952

MARKET #2	
KYSR/Los Angeles	
Clear Channel (818) 955-7000 Ivey/Patky 12+ Cume 1,265,300	
PLAYS	GI (000)
LW 71 NICKELBACK/How You Remind Me	45441
76 79 JEWEL/Standing Still	44319
81 79 CALLING/Wherever You Will Go	44319
83 78 NO DOUBT/Hey Baby	43758
75 78 DAVE MATTHEWS BAND/Everyday	43758
37 41 PETE DINKLAGE/Strange Condition	23001
36 41 CREEO/My Sacrifice	23001
33 37 EDDIE VEEDER/You've Got To.../I'm A Believer	20757
40 36 LEANN RIMES/Can't Fight...	20196
38 36 NATALIE IMBRUGLIA/Wrong Impression	20196
31 32 JOHN MAYER/No Such Thing	17952
30 30 ALANIS MORISSETTE/Hands Clean	16830
16 28 SHERYL CROW/Soak Up The Sun	15708
18 26 JACK JOHNSON/Flake	14586
25 24 U2/Beautiful Day	13464
22 22 DEEPTITUDE/Wasting My Time	12462
25 21 U2/Stuck In A Moment...	11781
24 21 VANESSA CARLTON/A Thousand Miles	11781
19 20 STAINO/It's Been Awhile	11220
20 20 MICHELLE BRANCH/All You Wanted	11220
21 19 STRICKLAND/Last Note	10659
21 19 LEWIS W/DURST/Outside	10659
17 19 TRAVIS/Side	10659
16 17 ZERO 7/Destiny	9537
15 17 DAVE MATTHEWS BAND/The Space Between	9537
16 16 COLOPLAY/Yellow	8976
15 16 CHRIS ISAAK/Let Me Down Easy	8976
18 16 PUDDLE OF MUDD/Blurry	8976
4 14 TRAIN/Drops Of Jupiter...	7854

MARKET #3	
WTMX/Chicago	
Bonnieville (312) 946-1019 Kachinsky 12+ Cume 874,000	
PLAYS	GI (000)
LW 41 NICKELBACK/How You Remind Me	21267
38 49 CALLING/Wherever You Will Go	20433
40 43 ALANIS MORISSETTE/Hands Clean	20016
44 43 BETTER THAN EZRA/Extra Ordinary	17931
45 43 NO DOUBT/Hey Baby	17931
36 42 TRAVIS/Side	17514
44 42 CAKE/Short Skirt/Long...	17514
39 40 JEWEL/Standing Still	16590
39 40 U2/Stuck In A Moment...	16263
26 35 TRAIN/She's On Fire	14595
39 32 JOHN MELLENCAMP/Peaceful World	13344
12 29 A SHERYL CROW/Soak Up The Sun	12093
30 28 BEN FOLDS/Sill Fighting It	11676
24 28 JOHN MAYER/No Such Thing	11676
23 26 MICHELLE BRANCH/Everywhere	10842
14 25 NICKELBACK/How You Remind Me	10425
24 24 NATALIE IMBRUGLIA/Wrong Impression	10008
23 23 LEMMY KRAVITZ/Dig In	9591
19 22 LIFEHOUSE/Hanging By A Moment	9174
16 19 OKATO MOON/Looking For...	7923
16 19 FIVE FOR FIGHTING/Superman (It's...)	7506
22 17 RYAN ADAMS/New York, New York	7089
15 16 SUGAR RAY/When It's Over	6672
19 16 STAINO/It's Been Awhile	6672
15 16 CHRIS ISAAK/Let Me Down Easy	6672
19 15 MICK JAGGER/Visions Of Paradise	6255
11 15 EVERCLEAR/AM Radio	6255
19 15 INCUBUS/Drive	6255
12 15 NINE DAYS/Absolutely...	6255
14 15 3 DOORS DOWN/Kryptonite	5838

MARKET #4	
KLLC/San Francisco	
Infinity (415) 765-4000 Peake/Stockell 12+ Cume 616,700	
PLAYS	GI (000)
LW 57 ALICIA KEYS/Fallin'	11799
55 56 NICKELBACK/How You Remind Me	11592
55 55 CALLING/Wherever You Will Go	11385
58 49 CREEO/My Sacrifice	10143
55 46 PINK/Get The Party...	9522
35 41 NICKELBACK/How You Remind Me	8487
38 40 ALANIS MORISSETTE/Hands Clean	8073
39 39 FIVE FOR FIGHTING/Superman (It's...)	8073
39 39 JEWEL/Standing Still	8073
34 37 TRAIN/Drops Of Jupiter...	7659
35 36 DAVE MATTHEWS BAND/Everyday	7452
35 34 NO DOUBT/Hey Baby	7038
33 33 NATALIE IMBRUGLIA/Wrong Impression	6831
32 32 STAINO/It's Been Awhile	6624
31 31 THOMAS NEWMAN/Six Feet Under	6417
34 29 U2/Stuck In A Moment...	6003
16 27 JOHN MAYER/No Such Thing	5589
24 24 MICHELLE BRANCH/All You Wanted	4968
10 24 EDDIE VEEDER/You've Got To.../I'm A Believer	4368
19 19 COLDPLAY/Trouble	3933
17 17 LINKIN PARK/In The End	3519
11 17 INCUBUS/Drive	3519
14 15 CHRIS ISAAK/Let Me Down Easy	3105
12 14 MOBY F/GWEN STEFANI/Outside	2988
15 14 MATCHBOX TWENTY/Bent	2988
14 14 U2/Beautiful Day	2988
16 12 CHER/Song For The Lonely	2484
11 12 DAVE MATTHEWS BAND/The Space Between	2484
10 12 MELISSA ETHERIDGE/Love Pleas	2484
12 12 WISEGUY/Start The Commotion	2484

MARKET #5	
KDMX/Dallas-Ft. Worth	
Clear Channel (972) 991-1029 McMahon/Thomas 12+ Cume 435,500	
PLAYS	GI (000)
LW 38 NICKELBACK/How You Remind Me	7524
34 34 CALLING/Wherever You Will Go	6732
33 32 LIFEHOUSE/Hanging By A Moment	6336
26 30 TRAIN/Drops Of Jupiter...	5940
33 29 STAINO/It's Been Awhile	5742
26 27 SMASH MOUTH/If I Ain't Got This	5346
26 26 ENYA/Only Time	5148
26 26 INCUBUS/Drive	5148
25 26 SUGAR RAY/When It's Over	5148
25 25 AEROSMITH/Jaded	4554
12 22 LEANN RIMES/Can't Fight...	4356
12 18 NATALIE IMBRUGLIA/Wrong Impression	3564
22 17 ENRIQUE IGLESIAS/Hero	3366
8 16 CELINE DION/A New Day Has Come	3168
14 16 CREEO/My Sacrifice	3168
14 15 3 DOORS DOWN/Be Like That	2970
12 10 ALANIS MORISSETTE/Hands Clean	1980
9 8 RYAN ADAMS/New York, New York	1584
9 8 NELLY FURTADO/In Like A Bird	1584
9 7 EVAN ANO JAGGER/Crazy For This Girl	1386
7 7 MATCHBOX TWENTY/If You're Gone	1386
9 7 JACOB YOUNG/It's Good	1386
6 6 DIDD/ThankYou	1188
9 5 THE CORRS/Breathless	990
5 5 MATCHBOX TWENTY/If You're Gone	990
3 5 LEMMY KRAVITZ/Again	990
5 4 VERTICAL HORIZON/You're A God	792
6 4 CREEO/With Arms Wide Open	792
7 4 MADONNA/Don't Tell Me	792
2 4 JEFFREY GAINES/In Your Eyes	792

MARKET #6	
WLCE/Philadelphia	
Clear Channel (610) 668-0750 Bridgman/Wright 12+ Cume 556,000	
PLAYS	GI (000)
LW 39 40 TRAIN/Drops Of Jupiter...	8520
41 40 SMASH MOUTH/If I Ain't Got This	8520
34 39 FIVE FOR FIGHTING/Superman (It's...)	8307
35 37 CALLING/Wherever You Will Go	7881
37 37 UNCLE KRACKER/Follow Me	7881
38 36 NICKELBACK/How You Remind Me	7668
33 32 SUGAR RAY/When It's Over	6816
30 30 LIFEHOUSE/Hanging By A Moment	6390
22 29 ALANIS MORISSETTE/Hands Clean	6177
23 28 DAVE MATTHEWS BAND/The Space Between	5964
18 24 LIFEHOUSE/Breathing	5112
25 23 CREEO/My Sacrifice	4899
21 20 JEWEL/Standing Still	4260
29 20 MATCHBOX TWENTY/If You're Gone	4260
20 18 LEMMY KRAVITZ/Dig In	3834
12 16 NATALIE IMBRUGLIA/Wrong Impression	3408
9 13 CREDO/With Arms Wide Open	2769
6 12 ELTON JOHN/This Train Don't.../Believe	2556
16 11 DIDD/ThankYou	2343
12 10 INCUBUS/Drive	2130
10 10 NELLY FURTADO/In Like A Bird	2130
10 10 MATCHBOX TWENTY/Bent	2130
12 8 3 DOORS DOWN/Kryptonite	1704
14 7 STAINO/It's Been Awhile	1478
2 6 PHIL COLLINS/You'll Be In My...	1291
3 5 BON JOVI/It's My Life	1065
12 4 LEMMY KRAVITZ/Again	852
1 2 3 DOORS DOWN/Be Like That	426
- 2 CHRIS ISAAK/Courtship	426
- 1 CHRIS ISAAK/It's Will Go On	213

MARKET #6	
WMWX/Philadelphia	
Greater Media (610) 771-0933 Ebbott/Navarro 12+ Cume N/A	
PLAYS	GI (000)
LW 62 69 CALLING/Wherever You Will Go	10584
65 69 NICKELBACK/How You Remind Me	10584
61 64 FIVE FOR FIGHTING/Superman (It's...)	10290
60 62 3 DOORS DOWN/Be Like That	10290
66 61 CREEO/My Sacrifice	9996
40 53 PUDDLE OF MUDD/Blurry	7644
40 44 PINK/Get The Party...	7644
36 44 LIFEHOUSE/Breathing	7056
58 44 DAVE MATTHEWS BAND/The Space Between	7056
43 43 INCUBUS/Drive	6468
43 42 BETTER THAN EZRA/Extra Ordinary	6174
41 42 FUEL/Bad Day	6174
38 41 LEMMY KRAVITZ/Dig In	5880
34 37 ALANIS MORISSETTE/Hands Clean	5586
26 35 JEWEL/Standing Still	5586
36 33 NATALIE IMBRUGLIA/Wrong Impression	5292
23 27 DAVE MATTHEWS BAND/Everyday	4704
14 27 JOHN MAYER/No Such Thing	4110
25 25 CHRIS ISAAK/Let Me Down Easy	4110
20 24 SUGAR RAY/Clubs	3822
21 23 TRAIN/Drops Of Jupiter...	3822
21 23 MADONNA/Don't Tell Me	3822
1 22 SHERYL CROW/Soak Up The Sun	3234
20 21 MATCHBOX TWENTY/Bent	3234
23 21 SENSE FIELD/Save Yourself	3234
21 21 LIFEHOUSE/Hanging By A Moment	2940
21 21 LEMMY KRAVITZ/Again	2940
19 21 DIDD/ThankYou	2352
16 20 SUGAR RAY/When It's Over	2352

MARKET #7	
WRQX/Washington, DC	
ABC (202) 686-3100 Kosbau/Parker 12+ Cume 568,000	
PLAYS	GI (000)
LW 37 NICKELBACK/How You Remind Me	10878
37 36 CALLING/Wherever You Will Go	10584
37 35 FIVE FOR FIGHTING/Superman (It's...)	10290
35 35 DAVE MATTHEWS BAND/The Space Between	10290
37 34 LIFEHOUSE/Hanging By A Moment	9996
36 26 TRAIN/Drops Of Jupiter...	7644
20 24 SMASH MOUTH/If I Ain't Got This	7056
21 23 NATALIE IMBRUGLIA/Wrong Impression	6762
21 22 AEROSMITH/Jaded	6468
23 21 ENRIQUE IGLESIAS/Hero	6174
21 21 ENYA/Only Time	6174
20 20 LEMMY KRAVITZ/Dig In	5880
9 19 JEFFREY GAINES/In Your Eyes	5586
22 19 JEWEL/Standing Still	5586
10 18 STAINO/It's Been Awhile	5292
12 16 UNCLE KRACKER/Follow Me	4704
16 15 DAVE MATTHEWS BAND/Everyday	4110
20 14 FIVE FOR FIGHTING/Superman (It's...)	4110
14 13 NELLY FURTADO/In Like A Bird	3822
14 13 BARNEKEO LAOIES/Pinch Me	3822
17 13 EVE 6/Here's To The Night	3822
14 11 EVERCLEAR/Wonderful	3234
9 11 U2/Beautiful Day	3234
11 11 DIDD/ThankYou	3234
10 11 CREDO/With Arms Wide Open	3234
13 10 LEMMY KRAVITZ/Again	2940
10 10 THE CORRS/Breathless	2940
7 8 LEE ANO WOMACK/If Hope You Dance	2352
13 8 NINE DAYS/Absolutely...	2352

MARKET #7	
WWZZ/Washington, DC	
Bonnieville (703) 522-1041 Edwards/Sellers 12+ Cume 617,700	
PLAYS	GI (000)
LW 50 CALLING/Wherever You Will Go	10600
47 49 CREEO/My Sacrifice	10388
47 46 NICKELBACK/How You Remind Me	9752
46 46 DAVE MATTHEWS BAND/The Space Between	9752
33 41 LIFEHOUSE/Hanging By A Moment	8692
44 41 STAINO/It's Been Awhile	8692
38 38 TRAIN/Drops Of Jupiter...	8058
31 36 FIVE FOR FIGHTING/Superman (It's...)	7632
37 35 3 DOORS DOWN/Be Like That	7420
39 34 LIFEHOUSE/Breathing	7208
34 34 DAVE MATTHEWS BAND/Everyday	7208
35 34 COLDPLAY/Trouble	7208
29 31 PUDDLE OF MUDD/Blurry	6572
27 30 REMY ZERO/Save	6360
28 29 AEROSMITH/Jaded	6148
28 28 LIFEHOUSE/Breathing	5936
28 28 TRAVIS/Side	4664
19 22 FUEL/Bad Day	4664
18 21 MOBY F/GWEN STEFANI/Southside	4452
20 20 ODD/ThankYou	4240
19 20 ENYA/Only Time	4028
22 18 BARNEKEO LAOIES/Pinch Me	3816
15 18 MATCHBOX TWENTY/If You're Gone	3816
20	



CAROL ARCHER  
archer@rronline.com

## A Visit To Somewhere Else Before

□ Jazz trio E.S.T. offer a new standard and direction for contemporary instrumental music

By Peter Petro

Swedish jazz outfit Esbjorn Svensson Trio (E.S.T.) may have an impressive list of musical influences, but don't let that fool you. Their American debut, *Somewhere Else Before*, is a visionary project that attests to the power of instrumental music to be beautiful and accessible without depending on the templates of the past.

Perhaps the act's proximity to the rich Euro-Russian classical and art music traditions, as well as their own Nordic melodicism, has given them a unique strain of regional musical tastes, but Svensson, the principal composer and pianist of E.S.T. during their six-year history, says the trio's "import" influences from jazz, rock and modern groove have been equally important to their distinctive approach to composition and texture.

Unlike musicians who are directly influenced by these traditions in their native lands, the members of E.S.T. (Svensson, bassist Dan Berglund and drummer Magnus Ostrom) cull the most inspiring elements from various genres, free of complexes about whether they are being deferential enough to the masters or innovative enough that their music will be considered something new.

All of this adds up to the fact that E.S.T. are one of the most inventive instrumental ensembles to emerge since jazz's historical free spirit was lost decades ago. Since then, it's sometimes seemed that neo-traditionalism and pop-fusion were the only two remaining frontiers for the jazz idiom to explore (and still have a shot at luring the average listener).

By now, each of those directions has received harsh and repeated criticism from musicians, critics and fans for regurgitating established musical sentiments in new but unoriginal packaging. There were even a few who wondered how much more new jazz there was left to forge before the style that had meant so much to American tradition and the development of modern music worldwide slowly petrified into a historical monument.

### A New Destination

When I call Svensson in Germany, it is 11 a.m. in Los Angeles but already 8 p.m. there. The group have been in the studio since morning, claiming more uncharted territory for their upcoming as-yet-untitled spring release. It will be

E.S.T.'s sixth release in their native Sweden and in Europe, where the act currently commands much attention.

E.S.T. play more than 200 concerts a year to fans young and old, many of whom do not count jazz as their music of choice. E.S.T.'s eclectic instrumental journeys may be informed by modal jazz greats Bill Evans and McCoy Tyner, the mood-fusion stylings of Miles Davis and Pat Metheny's folksy jazzscapes, but Svensson still hesitates to call E.S.T. a jazz trio.

The Swedish label Diesel, to which E.S.T. are currently signed, agrees that jazz is a less-than-perfect description of the group's music. "We more or less ignored the fact that they are a jazz trio and have worked with them as we would with any other artist

the sole jazz-leaning act on Diesel's pop-conscious roster. "You don't need to tell people it's jazz; just tell them it's good music."

*Somewhere Else Before* is Sony's first joint venture with the band, and it was recently released in America through Columbia Jazz. While *Somewhere* culls tracks from the band's 1999 *From Gagarin's Point of View* and 2000's *Good Morning Susie Soho*, it is nevertheless a coherent and entrancing introduction to the group's rich sound.

### Beyond Definition

Jazz is a clear stylistic reference for *Somewhere's* complex and expressive musical structures, but E.S.T. are equally inspired by the likes of rock trendsetters Radiohead, Russian classical composer Igor Stravinsky (the 11th, hidden track on *Somewhere* borrows a riff from Stravinsky's *Rites of Spring*) and legendary tango composer Astor Piazzola.

Svensson suggests that the group's relative distance from the development of much of jazz is what has given them a greater sense of freedom to pick and choose from the traditions they love. "All of us are very interested in different kinds of music, so we listen to pop, rock, drum 'n' bass, techno and a lot of classical and jazz music," he says.

"We don't want to limit ourselves; we want to use all the things that we feel are good for the music. It's not our tradition, so why should we try to play jazz in the traditional sense? In the same spirit, we really used the studio to enhance the music. There was nothing that we weren't allowed to do."

### A Sense Of Drama

The title track introduces the album with a warm and otherworldly welcome, establishing the constructive use of space and organic, slow builds that define it throughout. "Dodge the Dodo" reveals two other facets of E.S.T.'s unique genius: fiercely innovative ambient grooves and a constant, palpable sense of drama.



E.S.T.

signed to Diesel," Diesel executive Minna Lähteinen explains.

"We have made videos, done promotion — the whole package. Naturally, the fact that the band are almost constantly on tour has played a big part in their development."

With international acts in the pop, soul and R&B spheres (Eagle-Eye Cherry, Stephen Simmonds and pop diva Lisa Nilsson, to name a few), Diesel, which reigns as the biggest national indie in a market dominated by the international recording industry, cut a deal with Sony International in 1999 to help manage its increasing success.

"There are a lot of jazz labels that record fantastic jazz music but don't know that much about marketing," explains Svensson, who enjoys being

"I have no problem with edits, as long as they're done musically and don't disturb the music. I know there are ways to make the music more effective for radio."

Esbjorn Svensson

"From Gagarin's Point of View" is next, its intimate melody flowering delicately throughout the tune's four-minute impressionistic journey, while "The Return of Mohammed" recalls early Pat Metheny Group tunes and the innovative piano work of Lyle Mays. "Face of Love" provides the best insight into E.S.T.'s magic as Berglund's evocative bowed bass congeals into an Indian-influenced melody, half-despondent and half-ecstatic, resonating above the classical raga-influenced frame.

Svensson elaborates on the influence of raga when I mention it, saying, "Our songs have this frame and melody that can be stretched in different ways." Other melodies, he says, are more like pop songs and must be more carefully protected and played in a specific way every time.

Another Indian influence is the collective improvisation that is a mainstay of E.S.T.'s music, the voice of each player moving seamlessly in and out of the fore. "I list us all as composers, because the tunes change when Magnus and Dan start playing them," Svensson says.

### Ever-Changing Architecture

With all of E.S.T.'s breadth, there is still a sense of natural progression in the group's music and a desire to connect with the listener's imagination. E.S.T. are dedicated pioneers, but they want to share their discoveries with an ever-expanding audience.

The trio's reckless creative abandon is unassuming and tempered by a soft, transparent mix. "We have simplicity — not in the negative way, but in the sense that the melodies are easy to follow," Svensson says. "We're also experimenting with sounds and rhythms, so we don't end up playing too many traditional jazz rhythms. That makes it even easier for people who are not used to listening to jazz to listen to our music."

The music of E.S.T., like the Oriental philosophies that inspire it, is filled with apparent contradictions. As meaningful as a song's architecture is on disc, the band freely strays from these "snapshots" during live performances. "We never have a set list on stage," Svensson says. "The tunes always change, so you might not recognize a song from the record. You will recognize the melody, but the improvisation can be very different from night to night." The trio have even bucked the

trend of relying on digital re-creations during live performances, instead augmenting the album's textures with additional live percussion.

Svensson also doesn't balk at the idea of a cut-and-paste radio edit, which seems surprising, given the delicate arrangements the group records. "I have no problem with edits, as long as they're done musically and don't disturb the music," he explains.

"It's not possible with everything we write, but with some of our tunes it is. I know there are ways to make the music more effective for radio. We've even made a couple of radio edits for our new record."

### Reaching Out

"We're getting a bigger audience both in Sweden and in Europe," Svensson says. "There are a lot of young listeners who are not used to listening to jazz but who seem to really like what we're doing. They listen to pop music, and they listen to what we're doing, and they seem to accept it."

The spirit of E.S.T.'s music seems almost as important as the sound itself, which may help explain why such a forward-thinking experiment is being embraced by a wide audience. Behind all the adroit musicianship lies a fresh, vibrant and free spirit that is inspiring to modern audiences that have frowned on formulaic music.

Post-bop pianist Brad Mehldau, Radiohead and Bjork are some key examples of that spirit, in Svensson's mind. "It's very hard to put a finger on what they're doing," he says. "But it feels very fresh."

Like other musical visionaries, E.S.T. are out on a limb, embracing the music that inspires them while remaining unafraid to define their music on their own terms. Whether E.S.T. will have commercial success remains to be seen, but their importance as a new voice in modern jazz is certain.

For further information on E.S.T., visit [www.esbjornsvenssontrio.com](http://www.esbjornsvenssontrio.com) or [www.columbiarecords.com](http://www.columbiarecords.com).

### TALK BACK TO R&R!

Do you have questions, comments or feedback regarding this column or other issues?

Call me at 310-788-1665

or e-mail:

[archer@rronline.com](mailto:archer@rronline.com)

# R&R Smooth Jazz Top 30

March 1, 2002

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
2	1	CHUCK LOEB Pocket Change (Shanachie)	886	+20	117872	17	41/0
1	2	BRIAN CULBERTSON All About You (Atlantic)	799	-67	106273	17	41/0
5	3	LARRY CARLTON Deep Into It (Warner Bros.)	733	+66	86446	15	41/0
3	4	CHRIS BOTTI Streets Ahead (Columbia)	730	-46	90655	23	38/0
6	5	MARC ANTOINE On The Strip (GRP/VMG)	728	+67	89046	11	42/1
4	6	BONEY JAMES See What I'm Sayin' (Warner Bros.)	631	-86	92216	20	38/0
8	7	DAVID BENOIT Snap! (GRP/VMG)	604	+32	80269	7	43/0
9	8	LEE RITENOUR W/GERALD ALBRIGHT Jammin' (GRP/VMG)	572	+39	74803	10	41/1
7	9	PETER WHITE Turn It Out (Columbia)	569	-40	79749	26	32/0
10	10	SADE Lovers Rock (Epic)	464	-64	52812	16	34/1
11	11	JEFF LORBER Ain't Nobody (Samson/Gold Circle)	457	-34	58142	30	30/0
13	12	PIECES OF A DREAM Night Vision (Heads Up)	452	0	55506	11	38/2
12	13	DIANA KRALL The Look Of Love (Verve/VMG)	439	-29	49869	21	32/0
14	14	GREGG KARUKAS Night Shift (N-Coded)	411	-12	44162	13	38/1
16	15	FISHBELLY BLACK Ven A Gozar (Rhythm & Groove/Q)	402	+16	44200	9	31/0
17	16	JIMMY SOMMERS Lowdown (Higher Octave)	391	+12	73340	5	34/0
15	17	DAVE KOZ Beneath The Moonlit Sky (Capitol)	379	-9	47107	13	32/0
21	18	ALICIA KEYS Fallin' (J)	320	+40	47881	9	23/1
18	19	ALFONZO BLACKWELL Funky Shuffle (Shanachie)	314	+9	40955	9	31/3
20	20	KIRK WHALUM I Try (Warner Bros.)	307	+15	58608	5	27/0
19	21	STING Fragile (A&M/Interscope)	292	-1	24946	9	19/0
28	22	JEFF GOLUB Cut The Cake (GRP/VMG)	246	+69	55666	2	30/5
22	23	MICHAEL MCDONALD To Make A Miracle (MCA)	242	-35	17240	15	17/0
26	24	ERIC MARIENTHAL Lefty's Lounge (Peak)	241	+58	38706	7	23/2
23	25	SPYRO GYRA Feelin' Fine (Heads Up)	241	0	24151	6	23/0
24	26	BONA FIDE Club Charles (N-Coded)	232	-2	40244	7	20/1
29	27	EVERETTE HARP F/BRIAN BROMBERG Rock With You (Native Language)	152	+8	20361	2	17/2
Debut	28	CELINE DION A New Day Has Come (Epic)	149	+63	17475	1	15/6
Debut	29	PAMELA WILLIAMS Lifeline (Fome/Red Ink)	148	+27	3895	1	15/1
-	30	KEVIN TONEY Passion Dance (Shanachie)	142	+12	15620	2	15/0

44 Smooth Jazz reporters. Songs ranked by total plays for the airplay week of 2/17/02-2/23/02. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the most stations is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. 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 2002, The Arbitron Company). (C) 2002, R&R, Inc.

## New & Active

**OLETA ADAMS** All The Love (Pioneer Music Group)  
Total Plays: 135, Total Stations: 10, Adds: 1

**WALTER BEASLEY** Good Times (Shanachie)  
Total Plays: 112, Total Stations: 13, Adds: 0

**BOZ SCAGGS** Miss Riddle (Virgin)  
Total Plays: 102, Total Stations: 15, Adds: 8

**JIM WILSON** Can't Find My Way Home (Hillsboro)  
Total Plays: 96, Total Stations: 12, Adds: 0

**DAVID LANZ** That Smile (Decca)  
Total Plays: 94, Total Stations: 12, Adds: 1

**SHILTS** Your Place Or Mine (Higher Octave)  
Total Plays: 84, Total Stations: 7, Adds: 1

**FREDDIE RAVEL** Conversations (GRP/VMG)  
Total Plays: 75, Total Stations: 7, Adds: 0

**RICHARD ELLIOT** Shotgun (GRP/VMG)  
Total Plays: 58, Total Stations: 14, Adds: 8

**MARK WHITFIELD** Summer Chill (Q/Atlantic)  
Total Plays: 53, Total Stations: 5, Adds: 0

**DAVID MANN** Above And Beyond (N-Coded)  
Total Plays: 50, Total Stations: 6, Adds: 1

Songs ranked by total plays

## Most Added

ARTIST TITLE LABEL(S)	ADDS
BOZ SCAGGS Miss Riddle (Virgin)	8
RICHARD ELLIOT Shotgun (GRP/VMG)	8
CELINE DION A New Day Has Come (Epic)	6
JEFF GOLUB Cut The Cake (GRP/VMG)	5
ACOUSTIC ALCHEMY Tuff Puzzle (Higher Octave)	5
STEVE COLE So Into You (Atlantic)	4
ALFONZO BLACKWELL Funky Shuffle (Shanachie)	3
PIECES OF A DREAM Night Vision (Heads Up)	2
ERIC MARIENTHAL Lefty's Lounge (Peak)	2
E. HARP F/B. BROMBERG Rock... (Native Language)	2
URBAN KNIGHTS The Message (Narada)	2
KEN NAVARRO So Fine (Shanachie)	2
CHRIS STANDRING Through The Looking Glass (Instinct)	2

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
JEFF GOLUB Cut The Cake (GRP/VMG)	+69
MARC ANTOINE On The Strip (GRP/VMG)	+67
LARRY CARLTON Deep Into It (Warner Bros.)	+66
CELINE DION A New Day Has Come (Epic)	+63
ERIC MARIENTHAL Lefty's Lounge (Peak)	+58
ALICIA KEYS Fallin' (J)	+40
L. RITENOUR W/G. ALBRIGHT Jammin' (GRP/VMG)	+39
DAVID BENOIT Snap! (GRP/VMG)	+32
BARRY MANILOW I Hear Her Playing Music (Concord)	+31
PAMELA WILLIAMS Lifeline (Fome/Red Ink)	+27

## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
GERALD VEASLEY Do I Do (Heads Up)	297
RUSS FREEMAN East River Drive (Q/Atlantic)	258
JOYCE COOLING Mm-Mm Good (GRP/VMG)	252
KIM WATERS Until Dawn (Shanachie)	216
RICHARD ELLIOT Crush (GRP/VMG)	214
FATBURGER Evil Ways (Shanachie)	172
BOZ SCAGGS Payday (Virgin)	166
EUGE GROOVE Sneak A Peek (Warner Bros.)	156
STEVE COLE From The Start (Atlantic)	126
RICK BRAUN Use Me (Warner Bros.)	125
PAUL TAYLOR Hypnotic (Peak)	83
WAYMAN TISDALE Can't Hide Love (Atlantic)	76
URBAN KNIGHTS High Heel Sneakers (Narada)	75
JEFF KASHIWA Around The World (Native Language)	68
DIDO Thankyou (Arista)	60



“Opportunity is missed by most people because it is dressed in overalls and looks like work.” —Thomas Edison

Michele Clark Promotion  
Smooth Jazz & Triple A  
818-223-8888

## ON THE RECORD

With  
**Diana Rose**  
MD, KWJZ/Seattle-Tocoma



When the CD-PRO of Boz Scaggs' new album, *Dig*, first crossed my desk, I listened for songs to feature and add to our Sunday-night show *Traditions & Trends*. Each week on that program we highlight a new release and play several cuts from it, and we keep those songs in rotation for six months. While I was listening to the tracks, "Miss Riddle" came on. I stopped what I was doing, turned and grabbed the CD case: "What is this?" Ah, the secret ingredient we seek. That something that gets us to halt what we're doing and listen more intently. The "head-turning" factor! "Miss Riddle" has strong ingredients: a sultry jazz groove that cannot be ignored, great trumpet hooks and a solo a la Roy Hargrove, production quality that is full and round and engaging lyrics with a story line you can follow. And — always important — it's from a familiar-name artist! Finding a good vocal track is a challenge, but here's one with cross-appeal. The AC-leaning audience is familiar with Boz's unique vocal style ("Lowdown" consistently does well for us), and our listeners with an R&B or jazz skew to their musical tastes can connect with the groove and feel. How refreshing and encouraging that a new release from an established vocalist has more than one leg to stand on and can give us more than one song to work with. Dig it!

Chuck Loeb's "Pocket Change" takes No. 1, and it's the second track from *In a Heartbeat* to claim the top slot; "Blue Kiss" preceded it. Congratulations to Shanachie's Bill Cason and Marla Roseman, as well as indie Kim Clark, on a job well done ... Larry Carlton's "Deep Into It" (Warner Bros.) moves up to 3\*; with an increase of 67 plays, it's a strong contender for No. 1 in coming weeks, as is Marc Antoine's "On the Strip" (GRP/VMG), at 5\* with +67 plays ... Two tracks tie for Most Added with eight new adds: Richard Elliot's "Shotgun" (GRP/VMG) and Boz Scaggs' "Miss Riddle" (Virgin). A contrast in styles, each brings much-needed vigor to Smooth Jazz playlists everywhere: Elliot's muscular, impassioned cover of the '60s Junior Walker & The All Stars classic goes right on WQCD/New York, KTWV/Los Angeles, KYOT/Phoenix and others. WNUA/Chicago and WSSM/St. Louis, among others, add Scaggs' wistful midtempo appeal to an indecisive lover; KTWV, KWJZ/Seattle and KIFM/San Diego have been on it for weeks ... With a 28-22\* move and a +67 increase in plays over last week, dramatic momentum on Jeff Golub's "Cut the Cake" (GRP/VMG) continues; now adds on WJZW/Washington, WSSM, KSSJ/Sacramento and others show further confidence in Golub's fine effort ... It's good to have saxman Steve Cole back, with "So Into You" (Atlantic). This commercially accessible track is added by format leader KTWV, as well as JRN; WEIB/Springfield, MA; and KWSJ/Wichita ... Speaking of JRN, I had a chance to hear the network's SJ programming on KJZZ/Palm Springs, CA, and it sounds fabulous!



— Carol Archer, Smooth Jazz Editor

## Reporters

Stations and their adds listed alphabetically by market

<b>WZMR/Albany, NY</b> PD: Patrick Ryan MD: Pete Logan <small>KEN NAVARRO "Fine"                      RITENOUR WALBRIGHT "Jammin"                      DAVID MANN "Above"</small>	<b>KOAS/Las Vegas, NV</b> PD/MD: Erik Foxx <small>BOZ SCAGGS "Riddle"                      RICHARD ELLIOT "Shotgun"</small>	<b>KIFM/San Diego, CA</b> PD: Mike Vasquez APD/MD: Kelly Cole <small>MARC ANTOINE "Strip"                      CELINE DION "Day"                      SADE "Somebody"                      HARP F/BROMBERG "Rock"</small>
<b>KRQS/Albuquerque, NM</b> PD: Paul Lavoie MD: Jell Young <small>No Adds</small>	<b>KTWV/Los Angeles, CA</b> PD: Chris Brodie APD/MD: Ralph Stewart <small>STEVE COLE "Milo"                      RICHARD ELLIOT "Shotgun"</small>	<b>KKSF/San Francisco, CA</b> PD: Paul Goldstein APD/MD: Samantha Weidmann <small>No Adds</small>
<b>KNIK/Anchorage, AK</b> OM: Aaron Wallender PD: J.J. Michaels MD: Jennifer Summers <small>No Adds</small>	<b>WLVE/Miami, FL</b> PD: Rich McMillan <small>SADE "Lovers"                      ALFONZO BLACKWELL "Shuffle"</small>	<b>KMGQ/Santa Barbara, CA</b> PD: Mark De Anda APD/MD: Steve Bauer <small>BOZ SCAGGS "Riddle"                      URBAN KNIGHTS "Message"</small>
<b>WJZZ/Atlanta, GA</b> PD/MD: Nick Francis <small>No Adds</small>	<b>WJZI/Milwaukee, WI</b> OM/PD/MD: Chris Moreau <small>DAVID LANZ "Smile"                      CELINE DION "Day"</small>	<b>KJZY/Santa Rosa, CA</b> PD: Gordon Zlot APD/MD: Rob Singleton <small>No Adds</small>
<b>KSMJ/Bakersfield, CA</b> PD/MD: Chris Townshend <small>ALFONZO BLACKWELL "Shuffle"                      PIECES OF A DREAM "Night"                      CELINE DION "Day"</small>	<b>KSBR/Mission Viejo, CA</b> OM/PD: Terry Wedel MD: Logan Farris <small>ACOUSTIC ALCHEMY "Puzzle"                      BOZ SCAGGS "Call"</small>	<b>KWJZ/Seattle-Tacoma, WA</b> PD: Carol Handley MD: Dianna Rose <small>RICHARD ELLIOT "Shotgun"</small>
<b>WNUA/Chicago, IL</b> PD: Bob Kaake APD/MD: Carl Anderson <small>BOZ SCAGGS "Riddle"                      HARP F/BROMBERG "Rock"</small>	<b>KRVR/Modesto, CA</b> PD: Jim Bryan MD: Doug Wulff <small>ACOUSTIC ALCHEMY "Puzzle"                      RICHARD ELLIOT "Shotgun"                      ENYA "Chill"</small>	<b>WEIB/Springfield, MA</b> PD: Ben Casey MD: Darrel Cutting <small>10 LUTHER VANDROSS "Now"                      2 BRIAN JACKSON "Gotta"                      2 BOZ SCAGGS "Riddle"                      1 RICHARD ELLIOT "Shotgun"                      1 KEN NAVARRO "Fine"                      1 STEVE COLE "Milo"                      1 ACOUSTIC ALCHEMY "Puzzle"                      1 CHRIS STANDRING "Glass"</small>
<b>WNWV/Cleveland, OH</b> PD/MD: Bernie Kimble <small>6 ERIC MARIENTHAL "Lefty's"</small>	<b>WQCD/New York, NY</b> OM: John Mullen PD/MD: Charley Connolly <small>RICHARD ELLIOT "Shotgun"                      PIECES OF A DREAM "Night"                      SONNY PAXTON "You're"</small>	<b>WSJT/Tampa, FL</b> OM/PD: Ross Block MD: Kathy Curtis <small>No Adds</small>
<b>WJZA/Columbus, OH</b> OM/PD/MD: Bill Harman APD: Gary Wolter <small>JEFF GOLUB "Cake"                      RODNEY JONES "Sunshine"</small>	<b>WJCD/Norfolk, VA</b> MD: Larry Hollowell <small>16 OLETA ADAMS "Love"                      ALICIA KEYS "Fakin"</small>	<b>WJZW/Washington, DC</b> PD/MD: Kenny King <small>JEFF GOLUB "Cake"                      LORI NICELY "Secret"</small>
<b>KOAI/Dallas-Ft. Worth, TX</b> PD: Maxine Todd APD/MD: Bret Michael <small>No Adds</small>	<b>WJZJ/Philadelphia, PA</b> OM: Anne Gress PD: Michael Tozzi MD: Joe Proke <small>1 DIDO "Thankyou"                      ALFONZO BLACKWELL "Shuffle"</small>	<b>KWSJ/Wichita, KS</b> PD: Ron Allen MD: Patrick Murphy <small>2 RICHARD ELLIOT "Shotgun"                      BOZ SCAGGS "Riddle"                      CELINE DION "Day"                      ACOUSTIC ALCHEMY "Puzzle"                      PAMELA WILLIAMS "Lifetime"                      STEVE COLE "Milo"                      CHRIS STANDRING "Glass"</small>
<b>KJCD/Denver-Boulder, CO</b> PD: Steve Williams MD: Marty Lenz <small>No Adds</small>	<b>KYOT/Phoenix, AZ</b> PD: Shaun Holly APD/MD: Greg Morgan <small>No Adds</small>	<b>JRN/(Jones NAC)/National</b> PD: Steve Hibbard MD: Cheri Marquart <small>2 BOB JAMES "Sax"                      2 ACOUSTIC ALCHEMY "Puzzle"                      1 STEVE COLE "Milo"                      1 PAT METHENY GROUP "Afternoon"</small>
<b>KVJZ/Des Moines, IA</b> PD: Mike Blakemore MD: Becky Taylor <small>ERIC MARIENTHAL "Lefty's"                      JEFF GOLUB "Cake"</small>	<b>KJZS/Reno, NV</b> PD: Jay Davis <small>17 CELINE DION "Day"                      16 BOZ SCAGGS "Riddle"</small>	<b>44 Total Reporters</b> <hr/> <b>44 Total Indicator</b> <b>41 Current Indicator Playlists</b> <hr/> Did Not Report, Playlist Frozen (2): WYJZ/Indianapolis, IN WJZN/Memphis, TN <hr/> Did Not Report For Three Consecutive Weeks; Data Not Used (1): WLOQ/Orlando, FL
<b>WWMV/Detroit, MI</b> PD: Tom Stecker MD: Sandy Kovach <small>GREGG KARUKAS "Night"</small>	<b>KSSJ/Sacramento, CA</b> PD: Lee Hanson APD: Ken Jones <small>JEFF GOLUB "Cake"                      SHILTS "Place"</small>	
<b>KUJZ/Eugene, OR</b> PD: Chris Crowley <small>URBAN KNIGHTS "Message"                      BOZ SCAGGS "Riddle"</small>	<b>WSSM/St. Louis, MO</b> DM: Mark Edwards PD: David Myers <small>BOZ SCAGGS "Riddle"                      JEFF GOLUB "Cake"</small>	
<b>KEZL/Fresno, CA</b> PD/MD: J. Weidenheimer <small>No Adds</small>	<b>KBZN/Salt Lake City, UT</b> PD/MD: Rob Riesen <small>RICHARD ELLIOT "Shotgun"</small>	
<b>KCIY/Kansas City, MO</b> PD: Mark Edwards MD: Michelle Chase <small>BONA FIDE "Charlies"</small>		
<b>WSMJ/Knoxville, TN</b> PD/MD: Tom Miller <small>5 CELINE DION "Day"</small>		

**Marc Antoine**  
"On The Strip"

**5**! #2 Most Increased!  
728 spins, +67

New At:  
**KIFM**



The Verve Music Group

**David Benoit**

"Snap"

**7**! 604 Spins, +32

**Twist of Marley**  
"Jamming"

Lee Ritenour featuring Gerald Albright  
**8**! 572+39 spins

New At:  
**WZMR**

**Jeff Golub**  
"Cut The Cake"

**22**! #1 Most Increased! 246 spins, +69  
New At: WJZW, WSSM, KSSJ, WJZA, KVJZ

**Richard Elliot**

"Shotgun"  
#1 Most Added!

New At: WQCD, KTWV, KWJZ,  
KBZN, KOAS, WEIB, KWSJ, KRVR

Smooth Jazz Playlists

MARKET #1 WQCD/New York Clear Channel (212) 352-1019 CD 101.9 12+ Cum 1,618,200

MARKET #2 KTWV/Los Angeles THE WAVE 94.7 KTWV 12+ Cum 966,100

MARKET #3 WNUA/Chicago Clear Channel (312) 645-9550 92.5 WNUA 12+ Cum 800,300

MARKET #4 KKSJ/San Francisco Clear Channel (415) 975-5555 103.7 KKSJ 12+ Cum 587,900

MARKET #5 KOAI/Dallas-Ft. Worth Infinity (214) 630-3011 107.5 KOAI 12+ Cum 356,500

MARKET #6 WJZZ/Philadelphia Clear Channel (215) 508-1200 WJZZ 106.1 12+ Cum 600,400

MARKET #7 WJZW/Washington, DC ABC (202) 895-2300 WJZW 105.9 12+ Cum 364,100

MARKET #10 WVMV/Detroit Infinity (248) 855-5100 WVMV 98.7 12+ Cum 484,900

MARKET #11 WJZZ/Atlanta Radio One (404) 765-9750 WJZZ 107.5 12+ Cum N/A

MARKET #12 WLVE/Miami Clear Channel (554) 862-2000 WLVE 99.9 12+ Cum 363,400

MARKET #14 KWJZ/Seattle-Tacoma Sandusky (425) 373-5536 KWJZ 98.9 12+ Cum 235,600

MARKET #15 KYOT/Phoenix Clear Channel (480) 956-6236 KYOT 95.5 12+ Cum 302,900

MARKET #17 KIFM/San Diego Jefferson-Pilot (619) 297-3696 KIFM 98.1 12+ Cum 271,500

MARKET #19 WSSM/St. Louis Bonneville (314) 781-9000 WSSM 106.5 12+ Cum 164,900

MARKET #21 WSJT/Tampa Infinity (727) 568-0941 WSJT 94.1 12+ Cum 327,500

MARKET #22 KJCD/Denver-Boulder Jefferson-Pilot (303) 321-0550 KJCD 104.3 12+ Cum 182,700

MARKET #25 WNWX/Cleveland Elyria-Lorain (440) 236-9283 WNWX 107.3 12+ Cum 261,600

MARKET #27 KSSJ/Sacramento Entarc (916) 334-7777 KSSJ 94.7 12+ Cum 146,200

MARKET #29 KCIY/Kansas City Entarc (913) 677-8998 KCIY 93.3 12+ Cum 160,800

MARKET #32 WJZZ/Milwaukee-Racine Milwaukee (414) 778-1933 WJZZ 97.9 12+ Cum 120,000

### MARKET #4

#### KJSJ/San Francisco

Clear Channel  
(409) 453-5400  
Schoenwetter/Tyler  
12+ Cumulative 473,500

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
38	41		TOOL/Schism	10209
43	27		NICKELBACK/How You Remind Me	9213
21	25		OZZY OSBOURNE/Gets Me Through	6225
41	23		LINKIN PARK/In The End	5727
23			NICKELBACK/Too Bad	5727
19	21		GOODSMACK/Stand Alone	5229
21	21		DEFAULT/Wasting My Time	5229
15	20		STAINO/For You	4980
22	20		PUDDLE OF MUDD/Blurry	4980
16	17		OROWNING POOL/Bodies	4233
16	16		TOOL/Lateralus	3984
14	16		DISTURBED/Down With...	3984
11	12		PRIMUM W/OZZY/N.I.B.	2968
10	9		P.O.D./Youth Of The Nation	2241
9	9		AOEM/Giving In	2241
10	9		ILL NINO/What Comes Around	2241
6	8		CREEED/Bullets	1922
6	8		DZZY OSBOURNE/Dreamer	1922
19	8		GOODSMACK/Awake	1922
6	7		SYSTEM OF A DOWN/Chop Suey	1743
6	7		HOBBASTANK/Crawling In The Dark	1743
4	7		SYSTEM OF A DOWN/Toxicity	1743
5	6		INCUBUS/Nice To Know You	1494
2	5		LINKIN PARK/One Step Closer	1245
2	5		STAINO/Outside	1245
3	5		P.O.D./Youth Of The Nation	1245
4	5		GOODSMACK/Greed	996
3	5		SOUL/Unreal	747
3	5		PUDDLE OF MUDD/Control	747
2	2		LINKIN PARK/Crawling	498

### MARKET #6

#### WMMR/Philadelphia

Greater Media  
(610) 771-9333  
Milkman/Zipeto  
12+ Cumulative 661,700

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
34	33		BUSH/Headul Ol Ghosts	9603
30	33		NICKELBACK/How You Remind Me	9503
38	32		PUDDLE OF MUDD/Blurry	9312
12	31		STAINO/Fade	9021
27	19		DEFAULT/Wasting My Time	5529
23	17		STAINO/For You	4947
20	17		COURSE OF NATURE/Caught In The Sun	4947
22	16		OFFSPRING/Dely You	4656
11	15		INCUBUS/Nice To Know You	4365
22	14		EDDIE VEDDER/You've Got To...	4074
11	14		OZZY OSBOURNE/Dreamer	4074
11	14		FU MANCHU/Squash That Fly	4074
3	11		CREEED/Bullets	3201
3	11		GOODSMACK/Awake	3201
11	10		GOODSMACK/Stand Alone	2910
26	9		CREEED/My Sacrifice	2619
34	9		OZZY OSBOURNE/Gets Me Through	2619
6	9		PUDDLE OF MUDD/Control	2619
13	9		GOODSMACK/How You Remind Me	2619
13	9		METALLICA/Disappear	2619
10	8		FOO FIGHTERS/The One	2328
3	7		JIMMY PAGE/BLACK...What Is & What...	2037
5	7		P.O.U./Godless	2037
1	6		FUEL/Hemorrhage...	1746
13	3		STAINO/It's Been Awhile	1746
4	6		CREEED/Stand Hand With Me	1746
1	5		INCUBUS/1 Wish You Were Here	1455
3	5		CREEED/With Arms Wide Open	1455
-	5		FAMILIAR 48/The Duestion	1455
4	4		PRIMUM W/OZZY/N.I.B.	1164

### MARKET #9

#### KLOL/Houston-Galveston

Clear Channel  
(713) 830-9000  
Richards/FOX  
12+ Cumulative 348,000

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
23	28		GOODSMACK/Awake	5468
28	25		NICKELBACK/How You Remind Me	4704
28	24		PUDDLE OF MUDD/Control	4704
25	20		STAINO/Outside	3920
9	17		DEFAULT/Wasting My Time	3332
11	16		CREEED/Bullets	3136
13	16		PUDDLE OF MUDD/Blurry	3136
12	16		NICKELBACK/Too Bad	3136
10	13		DZZY OSBOURNE/Dreamer	2548
29	12		CREEED/My Sacrifice	2352
13	12		KID ROCK/Lonely Road Of Faith	2352
13	11		GOODSMACK/Stand Alone	2156
7	9		LINKIN PARK/In The End	1754
7	9		ROB ZOMBIE/Never Gonna Stop...	1754
8	8		COURSE OF NATURE/Caught In The Sun	1568
8	7		STAINO/For You	1372
9	7		OFFSPRING/Dely You	1372
9	7		FU MANCHU/Squash That Fly	1372
8	7		METALLICA/I Disappear	1372
6	7		P.O.D./Alive	1372
6	7		GOODSMACK/Greed	1372
-	7		OZZY OSBOURNE/Gets Me Through	1176
8	6		U.P.O./Godless	1176
6	6		PRIMUM W/OZZY/N.I.B.	1176
8	6		3 DOORS DOWN/Loser	984
6	5		TOOL/Schism	980
5	4		3 DOORS DOWN/Kryptonite	784
7	4		STAINO/Fade	784
6	3		FUEL/Hemorrhage...	588
4	3		DISTURBED/Supply	588

### MARKET #15

#### KDKB/Phoenix

Sandusky  
(480) 897-9300  
Bonadonna/Elis  
12+ Cumulative 212,300

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
22	21		NICKELBACK/How You Remind Me	2205
20	20		PUDDLE OF MUDD/Blurry	2100
18	20		CREEED/My Sacrifice	2100
20	18		DEFAULT/Wasting My Time	1890
9	11		FOO FIGHTERS/The One	1155
8	11		NEIL YOUNG/Lets Roll	1155
10	11		NICKELBACK/Too Bad	1155
11	10		OZZY OSBOURNE/Dreamer	1050
10	8		3 DOORS DOWN/Kryptonite	840
5	7		MATCHBOX TWENTY/Bent	735
5	7		NO. MISSISSIPPI...Sugartown	735
5	7		TRAIN/Drops Of Jupiter...	735
6	7		LIPTON/Save Your Face	735
6	7		PUDDLE OF MUDD/Control	630
7	6		CREEED/With Arms Wide Open	630
-	6		LENNY KRAVITZ/Silence Of Heart	630
10	6		U2/Walk On	630
1	4		3 DOORS DOWN/Loser	420
1	4		STAINO/It's Been Awhile	420
4	4		HEDDER/Save Your Face	420
5	4		AEROSMITH/Jaded	420
11	4		AEROSMITH/Sunshine	420
6	4		SANDUSKY/HAGAR! Car! Drive 65	420
4	4		LENNY KRAVITZ/Dig In	420
5	3		FUEL/Hemorrhage...	315
-	1		RODNEY CARRINGTON/Morning Wood	105
-	-		TRAIN/She's On Fire	0

### MARKET #18

#### WBAB/Nassau-Suffolk

Cox  
(631) 597-1023  
Olsan/Parise  
12+ Cumulative 595,300

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
34	34		NICKELBACK/How You Remind Me	9596
29	32		AEROSMITH/Just Push Play	9409
30	29		DEFAULT/Wasting My Time	8526
33	27		CREEED/My Sacrifice	7938
16	23		U2/Beautiful Day	6762
19	23		OZZY OSBOURNE/Dreamer	5586
30	19		STAINO/Outside	5586
11	17		PUDDLE OF MUDD/Blurry	4998
18	17		NEIL YOUNG/Lets Roll	4910
17	15		LENNY KRAVITZ/Dig In	4446
11	14		TRAIN/She's On Fire	4116
12	14		3 DOORS DOWN/Loser	4116
9	12		STONE TEMPLE PILOTS/Revolution	3528
10	12		TRAIN/Drops Of Jupiter...	3528
10	11		AC/DC/Satellite Blues	3234
12	11		FUEL/Hemorrhage...	3234
12	11		PRIMUM W/OZZY/N.I.B.	3234
9	11		COURSE OF NATURE/Caught In The Sun	3234
10	11		STAINO/It's Been Awhile	2940
9	10		MICK JAGGER/Visions Of Paradise	2940
7	8		AEROSMITH/Jaded	2352
12	7		MICK JAGGER/God Gave Me...	2058
5	6		NICKELBACK/Too Bad	1764
10	5		FUEL/Hemorrhage...	1470
3	5		JEREMIAH FREEMAN/Against Me	1470
5	4		CREEED/With Arms Wide Open	1176
6	4		METALLICA/Disappear	882
1	2		JIMMY PAGE/BLACK...What Is & What...	588
-	2		DREAM THEATER/About To Crash	588

### MARKET #25

#### WMMR/Cleveland

Clear Channel  
(216) 520-2600  
Trapp/Pennington  
12+ Cumulative 339,700

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
47	41		PUDDLE OF MUDD/Control	8159
37	37		NICKELBACK/How You Remind Me	7963
34	34		LINKIN PARK/In The End	6766
31	34		P.O.D./Alive	6766
13	21		DEFAULT/Wasting My Time	4179
35	20		PUDDLE OF MUDD/Blurry	3980
9	17		HOBBASTANK/Crawling In The Dark	3383
12	16		3 DOORS DOWN/Kryptonite	3184
10	16		P.O.D./Youth Of The Nation	3184
14	15		INCUBUS/1 Wish You Were Here	2985
15	15		STAINO/For You	2985
13	15		TANTRIC/AsTounded	2985
13	15		3 DOORS DOWN/Loser	2985
15	14		FUEL/Hemorrhage...	2786
10	14		OFFSPRING/Dely You	2786
12	14		CREEED/My Sacrifice	2786
8	13		KID ROCK/Lonely Road Of Faith	2587
13	13		GOODSMACK/Greed	2587
11	13		STAINO/Fade	2587
14	13		STAINO/It's Been Awhile	2587
13	13		STAINO/Outside	2587
3	13		ROB ZOMBIE/Never Gonna Stop...	2587
9	11		FU MANCHU/Squash That Fly	2388
10	12		SALIVA/Click Click Boom	2388
12	12		LINKIN PARK/Crawling	2388
12	12		GOODSMACK/Awake	2388
12	12		LINKIN PARK/One Step Closer	2388
11	12		SALIVA/Your Disease	2388
9	11		METALLICA/Disappear	2189
6	10		TOOL/Schism	1990

### MARKET #26

#### WBEB/Cincinnati

Clear Channel  
(513) 621-9326  
Wahr/Vaske  
12+ Cumulative 264,400

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
31	29		DISTURBED/Down With...	5017
30	29		LINKIN PARK/In The End	5017
28	26		NICKELBACK/How You Remind Me	4498
21	25		TANTRIC/AsTounded	4325
29	21		STAINO/Fade	3633
20	21		STAINO/For You	3633
19	21		ROB ZOMBIE/Never Gonna Stop...	3633
21	21		NICKELBACK/Too Bad	3633
21	21		DEFAULT/Wasting My Time	3633
16	19		PUDDLE OF MUDD/Blurry	3287
21	17		P.O.D./Alive	2941
17	17		INCUBUS/Nice To Know You	2941
16	16		COURSE OF NATURE/Caught In The Sun	2768
15	16		DROWNING POOL/Tear Away	2768
15	16		OFFSPRING/Dely You	2595
13	15		TOOL/Lateralus	2595
15	15		ALIEN ANT FARM/Movies	2595
14	15		GOODSMACK/Bad Mqolck	2249
12	12		DISTURBED/ Voices	2076
12	12		INCUBUS/1 Wish You Were Here	2076
8	11		INJECTED/Faithless	1903
10	11		LINKIN PARK/One Step Closer	1903
10	11		SYSTEM OF A DOWN/Toxicity	1803
7	10		P.O.D./Youth Of The Nation	1730
12	10		SOUL/Unreal	1730
11	10		GOODSMACK/Stand Alone	1730
8	9		3 DOORS DOWN/Life Of My Own	1557
8	8		STATIC X/Cold	1384
11	8		3 DOORS DOWN/Loser	1384
8	8		TOOL/Schism	1384

### MARKET #28

#### KCAL/Riverside

Anahaim  
(909) 793-3554  
Hoffman/Matthews  
12+ Cumulative 134,200

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
44	43		GOODSMACK/Stand Alone	3268
44	42		DISTURBED/Down With...	3192
36	41		NICKELBACK/How You Remind Me	3116
41	40		P.O.D./Alive	3040
40	40		CREEED/My Sacrifice	3040
44	38		NICKELBACK/How You Remind Me	2888
23	38		LINKIN PARK/In The End	2128
23	23		SYSTEM OF A DOWN/Chop Suey	1748
12	17		PUDDLE OF MUDD/Blurry	1216
16	17		TOOL/Schism	1216
13	16		NICKELBACK/Too Bad	1216
13	16		3 DOORS DOWN/Loser	1216
17	16		OFFSPRING/Dely You	1216
19	15		3 DOORS DOWN/Kryptonite	1140
11	15		LINKIN PARK/Runaway	1140
18	15		FOO FIGHTERS/The One	1140
15	15		STAINO/It's Been Awhile	1140
15	14		OFFSPRING/Original Prankster	1064
13	14		LEWIS W/DURST/Outside	1064
11	13		PAPA ROACH/Last Resort	988
20	13		PUDDLE OF MUDD/Control	988
12	12		DISTURBED/ Voices	988
11	12		GOODSMACK/Greed	932
12	11		GOODSMACK/Awake	932
9	11		LINKIN PARK/One Step Closer	836
8	11		LINKIN PARK/Crawling	836
-	10		OZZY OSBOURNE/Alive	760
22	9		ROB ZOMBIE/Never Gonna Stop...	684
12	9		LIMP BIZKIT/My Way	684

### MARKET #34

#### KBER/Salt Lake City

Citadel  
(801) 485-6700  
Hammer/Powers  
12+ Cumulative 122,100

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
26	29		PUDDLE OF MUDD/Blurry	1624
28	26		DEFAULT/Wasting My Time	1456
28	25		NICKELBACK/Too Bad	1400
16	18		HEADSTRONG/Adriana	1008
16	17		STAINO/For You	952
12	16		CREEED/My Sacrifice	896
13	16		CREEED/Bullets	784
13	14		HOBBASTANK/Crawling In The Dark	784
11	13		3 DOORS DOWN/Kryptonite	728
10	13			



CYNDEE MAXWELL  
max@rronline.com

## A Gradual Shift To Active Rock

■ KOMP/Las Vegas reinvents itself without losing audience

**S**in City's original Rock station, KOMP/Las Vegas, has undergone a 3 1/2-year musical evolution under the guidance of PD **John Griffin**. Griffin joined KOMP for nights four years ago. He had left crosstown Alternative KEDG (The Edge) three months earlier after being PD there for four years.

When he arrived at KOMP, Griffin had no intention of programming the Lotus outlet, having had more than his fair share of programming headaches. After five months he was offered the Asst. PD gig, which he declined. "I wasn't ready to jump back in the seat for numerous reasons," he says.

Nevertheless, the company persisted, asking him again a couple of months later. Griffin relented on the condition that it would be on a trial basis and that he would be given free rein. "There were no handcuffs, there was no ball and chain," he says. "I ran with it." That trial period was successful for both parties.

Griffin also insisted on going off the air. "I did both programming and a show across the street when I was at The Edge, and I burned out," he explains. "I ran out of staff to say. I needed to focus on the big picture, bring in more sales. It was a lot more work to reconstruct the radio station without blowing off the PI or P2s. I had a lot more to offer than five hours of yapping on the radio."

It took time to find his replacement — over a year. "I found Cara West, out of La Cross, WI, who has come in and just torn it up at night," Griffin says. "She did everything I wanted to do but didn't have the energy to."

### In Search Of A Focus

When Griffin first took over, KOMP was musically directionless, he recalls. "It seemed like every other week they were a different style," he says. "It might have been hairspray rock one week, then the grunge theme the next. Then they'd back off that and go more classic rock. It was all over the place. But the research showed that the station was still a very strong player in the market."

After 20 years in the format the station was at a crossroads: It had to de-

cide whether to grow old with the listeners or stay with a demo. Griffin explains that Classic Hits sister KXPT (The Point) allowed KOMP to take the latter route, because KOMP listeners could graduate to The Point.

"We had two stations to fine-tune in order to dominate in men," he says. "We made the decision that KOMP would stay with the 25-40 demo at the broad end and, more narrowly, the 27-to-38-year-olds. In terms of national and local sales, it's a key demo that's effective and profitable for the company, especially with The Point focusing a little older."

KOMP was being squeezed by Beasley Classic Rock KKLZ on the upper end and Infinity hard-rockin' Alternative KXTE (Extreme Radio) on the lower end. Griffin carved out a hole

for KOMP that would take the older segment of Extreme and the younger end of KKLZ. The strategy helped Lotus create a squeeze play of its own. "Our listeners who have graduated out of KOMP have segued over to The Point," Griffin says.

### The Hip Factor

One of the first things Griffin had to do was focus and tighten the music. "We couldn't be all over the place," he says. "We did research initially to determine which '80s would work, which '90s would work, and we fine-tuned it that way."

Another element the station lacked was the hip factor, and Griffin had to figure out how to add it without losing the PIs. "We had to educate them on the newer music, teach them about the Linkin Parks and Red Hot Chili

Peppers that KOMP wasn't playing before," he says.

"Even Nirvana and Soundgarden were played in a very light rotation because the station had a very Tom Petty-Led Zeppelin-Foreigner feel. We had to integrate new stuff slowly, using dayparting and promotions.



The KOMP Staff

"It's a whole package: hipper promotions, hipper imaging, educating the jocks about the music. If they're not selling it, how are we going to get the listeners to believe it? We were educating the veteran jocks that the Linkin Parks and Red Hot Chili Peppers are just as hip as the AC/DCs and Pink Floyds."

Part of the education process involved selectively placing the new music in order to draw positive attention to it. "You can't just throw it in," Griffin says. "You have to watch what you play around it for flow. Coming out of P.O.D. to Zeppelin could be 20 or 30 years difference, but the imaging between or the jock's hipness can make that work.

"It's very much a sound. When you turn on KOMP, it's a sound. You know what the product is. You're not going to be train-wrecked just to cover a lot of rock genres."

### Loyalty Is Rewarded

It's not uncommon for stations that want to change their images to let go of their heritage jocks. That wasn't the case at KOMP, where loyalty to the talent has paid off. "That loyalty comes from the top, from GM Tony Bonnici," Griffin explains. "It continues down through the PD, and the MD has to be right there too.

"I'm the luckiest guy in the world with my gig. This is the last station I plan on working at, because I couldn't get it any better. I have a great GM, a great consultant, a great staff, a great city — there is nothing more I can ask for."

"[MD/afternoons] Big Marty has been at the station for 21 years and can relate musically and streetwise to a 27-year-old. When you think about it, that 27-year-old was 6 years old when Marty started at this radio station, but Marty stays relevant by doing his research, his show prep. And he understands the sound of the station. Name another MD in this country who can add a record. There aren't many anymore. Marty gets it."

Griffin points out that the staff is, likewise, loyal to Lotus, and for good reason. "This is a great company to work for," he says. "They trust their people, and they want to win. The personalities are included in everything. It's a team effort all the way. Both the company and the staff didn't want to be just a second-rate Rock station. They get the hipness. They understand that our listeners aren't just skiers anymore; they're also snowboarders."

The personalities may have seen AC/DC in 1979, says Griffin, but they're just as into Linkin Park today. "They're still into the lifestyle, they're still into rockin'," he says. "Are they doing the booze like '70s radio? No, they've done it. However, they understand that our listeners are going out, drinkin' and having a party, and they can go out and fit right in with them."

Along with Big Marty, middayer and former PD Mike Culotta remains a part of the station. Griffin says there's no weirdness or hard feelings on Culotta's part over not programming anymore. "He's No. 1 in every demo," Griffin says. "He's happy to concentrate on his show. He doesn't have to deal with the big picture. That's what I like dealing with, and I don't like being the guy onstage eecceeing or any of that. Mike and all of these guys love doing that, so it worked out great."

### Morning Madness

KOMP's morning show — Craig Williams, Andy Kaye and Sweet Al Miller — recently signed a new three-year contract with the station. "These guys are right on Howard Stern's butt in every demo," Griffin says. "The gap has closed to a point or two in certain demos.

"They've got the local market covered. They're hip, and they've got

politicians calling in. The mayor calls in each week for a 'Minute With the Mayor.' Their parody songs have made it to the *Today Show* and the cover of the newspaper here. They understand their audience. They know how far they can go and when they have to hold back."

The team's parody songs, which are available on their website at [www.funmysongs4u.com](http://www.funmysongs4u.com), include the Bin Laden bomb song and a Mike Tyson parody song that is getting a lot of local press. Griffin adds that the team generate money and awareness for different charities. "They do tremendous charity support in town," he says.

Griffin is not just caught up in the business side of the station: He has been doing KOMP's creative and imaging since he arrived at the outlet. "That's where I get my release," he explains. "You can tell my mood by what I write."

"My Production Director, Dave Martin, puts everything together, and he understands where my head is at and what my writing means. It's a good collaboration, and we've won many local awards for production and commercials in town." The pair also created the U2 "Peace on Earth" mix in the aftermath of Sept. 11, 2001.

### World's Strongest Promotions Director

Durwin Piper is KOMP's Promotion Director and was formerly one of the world's strongest men — literally. "He was on *That's Incredible* over 10 times, and he was on *The World's Strongest Man Competition* a few times," Griffin says. "He is locked into the city. He's my left and right hand, and, wherever I work, he's coming with me. He does everything from creative ideas to implementing the promotions.

"The salespeople also love him, because he's not a 'no' guy. When those goofy national added-value promotions that you have to do come along, he makes them hip instead of just 'Be the ninth caller and win a hot dog.' He'll put a contest and a cool spin behind it to make it tolerable for the listener."

When creative ideas run dry or just don't seem right for some reason, Griffin is grateful for the outside assistance of DeMers consultant Jeff Murphy. "He isn't a 'Do it this way; do it my way' kind of guy," Griffin says. "He understands the market, he used to program here. He understands that the players at the station are professionals, and he lets them do their jobs.

**"It's a whole package: hipper promotions, hipper imaging, educating the jocks about the music. If they're not selling it, how are we going to get the listeners to believe it?"**





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# R&R Rock Top 30

Powered By



March 1, 2002

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
3	1	PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	944	+44	84663	17	39/0
2	2	NICKELBACK How You Remind Me (Roadrunner/IDJMG)	897	-8	88528	31	40/0
4	3	DEFAULT Wasting My Time (TVT)	852	+2	80042	24	39/0
1	4	CREED My Sacrifice (Wind-up)	828	-88	67545	18	42/0
5	5	NICKELBACK Too Bad (Roadrunner/IDJMG)	689	+3	62936	13	40/1
8	6	STAIN'D For You (Flip/Elektra/EEG)	606	+67	50415	9	35/0
9	7	COURSE OF NATURE Caught In The Sun (Lava/Atlantic)	573	+57	45642	8	36/0
7	8	LINKIN PARK In The End (Warner Bros.)	523	-18	42925	21	22/0
6	9	OZZY OSBOURNE Dreamer (Epic)	450	-92	41690	13	35/0
12	10	CREED Bullets (Wind-up)	428	+42	32917	5	35/0
11	11	GODSMACK I Stand Alone (Republic/Universal)	417	+13	36703	4	31/0
14	12	KID ROCK Lonely Road Of Faith (Top Dog/Lava/Atlantic)	387	+22	26636	6	28/1
10	13	P.O.D. Alive (Atlantic)	364	-48	35516	28	24/0
13	14	PUDDLE OF MUDD Control (Flawless/Geffen/Interscope)	361	-9	36730	34	29/0
17	15	INCUBUS Nice To Know You (Immortal/Epic)	358	+26	29543	9	30/0
18	16	HOOBASTANK Crawling In The Dark (Island/IDJMG)	282	-3	20395	17	18/0
19	17	P.O.D. Youth Of The Nation (Atlantic)	278	+19	20076	7	19/0
24	18	FU MANCHU Squash That Fly (Mammoth)	258	+36	20647	4	23/0
16	19	TANTRIC Mourning (Maverick/Reprise)	258	-75	19203	18	19/0
22	20	ROB ZOMBIE Never Gonna Stop (The Red...) (Geffen/Interscope)	245	+12	20132	5	20/0
20	21	OFFSPRING Defy You (Columbia)	237	-13	22251	13	20/0
23	22	FOO FIGHTERS The One (Columbia)	209	-24	18019	8	18/0
25	23	HEADSTRONG Adriana (RCA)	197	+24	12407	3	21/1
29	24	LENNY KRAVITZ Stillness Of Heart (Virgin)	193	+66	11883	2	18/1
21	25	NEIL YOUNG Let's Roll (Reprise)	193	-54	20266	8	18/0
26	26	INJECTED Faithless (Island/IDJMG)	192	+23	16091	4	19/0
<b>Debut</b>	27	TRAIN She's On Fire (Columbia)	163	+43	14758	1	16/1
27	28	EDDIE VEDDER You've Got To Hide Your... (V2)	134	-10	13061	3	13/0
30	29	GRAVITY KILLS One Thing (Sanctuary/SRG)	130	+7	7460	2	17/1
28	30	TOOL Lateralus (Volcano)	122	-10	11719	15	12/0

## Most Added

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
FAMILIAR 48 The Question (MCA)	10
12 STDNES Broken (Wind-up)	8
FLAW Whole (Republic/Universal)	6
ANDREW W.K. Party Hard (Island/IDJMG)	5
EARSHOT Get Away (Warner Bros.)	5
DDPE Slipping Away (Flip/Epic)	3
JEREMIAH FREED Again (Republic/Universal)	3
DAVID DRAIMAN Forsaken (Reprise)	3
DDWN Beautifully Depressed (Elektra/EEG)	3
TOMMY LEE Hold Me Down (MCA)	3

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
STAIN'D For You (Flip/Elektra/EEG)	+67
LENNY KRAVITZ Stillness Of Heart (Virgin)	+66
SEVENDUST Live Again (TVT)	+64
JEREMIAH FREED Again (Republic/Universal)	+63
COURSE OF NATURE Caught In The Sun (Lava/Atlantic)	+57
PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	+44
TRAIN She's On Fire (Columbia)	+43
CREED Bullets (Wind-up)	+42
MICK JAGGER Visions Of Paradise (Virgin)	+42
DROWNING POOL Tear Away (Wind-up)	+40

## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
INCUBUS I Wish You Were Here (Immortal/Epic)	343
STAIN'D It's Been Awhile (Flip/Elektra/EEG)	334
STAIN'D Fade (Flip/Elektra/EEG)	328
DISTURBED Down With The Sickness (Giant/Reprise)	253
FUEL Hemorrhage (In My Hands) (Epic)	247
3 DOORS DOWN Loser (Republic/Universal)	242
TDOL Schism (Volcano)	238
3 DDDRS DDWN Kryptonite (Republic/Universal)	237
LENNY KRAVITZ Dig In (Virgin)	208
GOOSMACK Awake (Republic/Universal)	204
DZZY DSBOURNE Gets Me Through (Epic)	195
METALLICA I Disappear (Hollywood)	181
PRIMUS W/OZZY N.I.B. (Divine/Priority)	179
LIFEHOUSE Hanging By A Moment (DreamWorks)	162
TRAIN Drops Of Jupiter (Tell Me) (Columbia)	160
TANTRIC Astounded (Maverick/Reprise)	160
STAIN'D Outside (Flip/Elektra/EEG)	148
GODSMACK Greed (Republic/Universal)	147

43 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 2/17/02-2/23/02. 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. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. 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. 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 2002, The Arbitron Company). (C) 2002, R&R, Inc.

### New & Active

<b>NO. MISSISSIPPI ALLSTARS</b> Sugartown (Tone-Cool) Total Plays: 115, Total Stations: 15, Adds: 1	<b>DOPE</b> Slipping Away (Flip/Epic) Total Plays: 83, Total Stations: 16, Adds: 3
<b>DROWNING PDOL</b> Tear Away (Wind-up) Total Plays: 109, Total Stations: 11, Adds: 2	<b>SEVENDUST</b> Live Again (TVT) Total Plays: 83, Total Stations: 13, Adds: 2
<b>STATIC-X</b> Cold (Warner Bros.) Total Plays: 106, Total Stations: 13, Adds: 1	<b>JEREMIAH FREED</b> Again (Republic/Universal) Total Plays: 78, Total Stations: 15, Adds: 3
<b>BUSH</b> Headful Of Ghosts (Atlantic) Total Plays: 95, Total Stations: 7, Adds: 0	<b>MICK JAGGER</b> Visions Of Paradise (Virgin) Total Plays: 75, Total Stations: 8, Adds: 0
<b>SYSTEM OF A DOWN</b> Toxicity (American/Columbia) Total Plays: 92, Total Stations: 10, Adds: 0	<b>FAMILIAR 48</b> The Question (MCA) Total Plays: 65, Total Stations: 16, Adds: 10

Songs ranked by total plays

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## Reporters

<b>WONE/Akron, OH *</b> PD: T.K. O'Grady APD: Tim Daugherty No Adds	<b>WKGB/Binghamton, NY</b> PD: Jim Free MD: Tim Boland INCUBUS "Wice" JEREMIAH FREED "Again" SEVENDUST "Again"	<b>WVRK/Columbus, GA</b> OM: Brian Waters No Adds	<b>WRKR/Kalamazoo, MI</b> PD: Mike McKelly APD/MD: Jay Deacon REVELLE "Inside"	<b>KFZX/Odessa-Midland, TX</b> PD/MD: Steve Driscoll JEREMIAH FREED "Again" SEVENDUST "Again" 12 STONES "Broken" FLAW "Whole" SLIPKNOT "Plague"	<b>WHJY/Providence, RI *</b> PD: Joe Bevilacqua APD: Doug Palmieri MD: John Laurenti 1 LENNY KRAVITZ "Heart"	<b>KSJO/San Francisco, CA *</b> OM: Gary Schoenwetter MD: Zak Tyler HEADSTRONG "Adriana"	<b>WKLT/Traverse City, MI</b> PD/MD: Terri Ray TOMMY LEE "Hold" DOPE "Away" FAMILIAR 48 "Question" 12 STONES "Broken" CROWNING POOL "Tear"	
<b>WPYX/Albany, NY *</b> OM/Str Mgr: John Cooper APD/MD: Terry O'Donnell No Adds	<b>WBUF/Bufalo, NY *</b> PD: John Paul NO. MISSISSIPPI... "SugarTown" ROB ZOMBIE "Numb"	<b>KNCN/Corpus Christi, TX *</b> PD: Paula Newell MD: Monte Montana No Adds	<b>WTFX/Louisville, KY *</b> OM: Michael Lee Interim MD: Frank Webb 3RD STRIKE "Light" ANDREW W.K. "Party"	<b>KATT/Oklahoma City, OK *</b> OM: Chris Baker MD: Jake Daniels 1 CROWNING POOL "Tear" MESH STL "Believe"	<b>WBBB/Raleigh-Durham, NC *</b> OM: Andy Meyer No Adds	<b>KZOZ/San Luis Obispo, CA</b> PD: Donna James 10 EARSHOT "Get"	<b>KLPX/Tucson, AZ *</b> PD/MD: Jonas Hunter FAMILIAR 48 "Question" SEVENDUST "Again"	
<b>KZRR/Albuquerque, NM *</b> Dir/Prog: Bill May PD: Phil Mahoney MD: Rob Brothers EARSHOT "Get"	<b>WROK/Canton, OH *</b> PD/MD: Todd Downerd ANDREW W.K. "Party" FLAW "Whole"	<b>WTUE/Dayton, OH *</b> PD: Tony Tilford APD/MD: John Beaulieu No Adds	<b>WOBZ/Macon, GA</b> PD: Chris Ryder MC: Sarina Scott No Adds	<b>KEZO/Omaha, NE *</b> PD/MD: Bruce Patrick No Adds	<b>WRXL/Richmond, VA *</b> PD: John Lassman MD: Casey Krukowski DOPE "Away" GRAVITY KILLS "Thing"	<b>KXFX/Santa Rosa, CA *</b> PD: Don Harrison MD: Howard Freele 6 NICKELBACK "Too" 2 DAVID ORAIMEAN "Forsaken" 1 FLAW "Whole" 1 ANDREW W.K. "Party" 1 DOWN "Depressed" 1 STATIC-X "Cold" 12 STONES "Broken" EARSHOT "Headstrong" FAMILIAR 48 "Question" JEREMIAH FREED "Again"	<b>KMOD/Tulsa, OK *</b> PD/MD: Rob Hurt 1 KID ROCK "Fath" BIG HEAD TOO... "Wishing" FAMILIAR 48 "Question"	
<b>KZMX/Alexandria, LA</b> PD: Terry Manning MD: Pat Cloud FAMILIAR 48 "Question"	<b>WPXC/Cape Cod, MA</b> OM: Steve McVie PD: Suzanne Tonale DOPE "Away"	<b>KLAQ/El Paso, TX *</b> PD: Magic Mike Ramsey APD/MD: Glenn Garza 12 STONES "Broken" BIG HEAD TOO... "Wishing" OOWN "Depressed" EARSHOT "Get" LOSTPROPHETS "Shinobi" SLIPKNOT "Plague"	<b>KFRQ/McAllen, TX *</b> PD: Alex Duran MD: Keith West 12 STONES "Broken" FAMILIAR 48 "Question" FLAW "Whole" SLIPKNOT "Plague"	<b>KCLB/Palm Springs, CA</b> PD/MD: Tish Lacy DOWN "Depressed" EARSHOT "Get" SLIPKNOT "Plague"	<b>KCAL/Riverside, CA *</b> PD: Steve Hoffman MD: M.J. Matthews DAVID ORAIMEAN "Forsaken"	<b>KWHL/Anchorage, AK</b> PD: Larry Snider MD: Kathy Mitchell ADEMA "Like"	<b>WYBB/Charleston, SC *</b> PD/MD: Mike Allen 12 STONES "Broken" FAMILIAR 48 "Question" FLAW "Whole" LENNON "Brake"	<b>WMZK/Wausau, WI</b> PD/MD: Nick Summers FAMILIAR 48 "Question" TOMMY LEE "Hold"
<b>WZZO/Allentown, PA *</b> PD: Robin Lee MD: Keith Meyer 3 JEREMIAH FREED "Again" 1 JIMMY EAT WORLD "Middle" 1 PUDDLE OF MUDD "Drift"	<b>WKLC/Charleston, WV</b> PD/MD: Mike Rappaport FAMILIAR 48 "Question" 12 STONES "Broken" OOWN "Depressed" FLAW "Whole"	<b>WPHO/Elmira-Corning, NY</b> GM: George Harris MD: Jay Wulff GODSMACK "Alone" DOWN "Depressed" SLIPKNOT "Plague" FLAW "Whole"	<b>WCLG/Morgantown, WV</b> PD: Jeff Miller MD: Dave Murdock No Adds	<b>WRRX/Pensacola, FL *</b> OM/MD: Dan McClintock ANDREW W.K. "Party" DOPE "Away"	<b>WROV/Roanoke-Lynchburg, VA *</b> OM: Buzz Casey MD: Heidi Krummert No Adds	<b>WAQX/Syracuse, NY *</b> PD/MD: Bob O'Dell APC: Dave Frisina FAMILIAR 48 "Question" FLYING TIGERS "Maybe"	<b>WROR/Wilmington, NC</b> OM: John Stevens APD/MD: Gregg Stepp EDIE VEDDER "Hide"	
<b>WAPL/Appleton, WI *</b> PD: Joe Calgano APD/MD: Cramer 1 TOMMY LEE "Hold"	<b>WWEBN/Cincinnati, OH *</b> OM: Scott Reinhart PD: Michael Walter MD: Rick "The Dude" Vaske FAMILIAR 48 "Question"	<b>WDXE/Ft. Wayne, IN *</b> PD/MD: Doc West OOWN "Depressed"	<b>WDHA/Morristown, NJ *</b> PD/MD: Terrie Carr 1 EARSHOT "Get" 1 ANDREW W.K. "Party" FAMILIAR 48 "Question"	<b>WMMR/Philadelphia, PA *</b> PD: Sam Milkman APD/MD: Ken Zipeto No Adds	<b>WCMF/Rochester, NY *</b> PD: John McCrae MD: Dave Kane 12 STONES "Broken" EARSHOT "Get" FAMILIAR 48 "Question" FLAW "Whole"	<b>WQX/Youngstown, OH *</b> PD: Chris Patrick EARSHOT "Get" FAMILIAR 48 "Question"		
<b>KLBJ/Austin, TX *</b> OM: Jeff Carrol MD: Loris Lowe 1 PODUNK "Mocking" TOMMY LEE "Hold"	<b>WKLH/Houston, TX *</b> OM/MD: Vince Richards MD: Steve Fixx TOMMY LEE "Hold"	<b>WBAB/Nassau-Suffolk, NY *</b> PD: John Olsen MD: John Parise No Adds	<b>WVCT/Peoria, IL</b> PD: Jamie Markley MD: Debbie Hunter 12 STONES "Broken" FAMILIAR 48 "Question"	<b>WOKB/Phoenix, AZ *</b> PD: Joe Bonadonna MD: Dock Ellis TRAIN "She's"	<b>WWRX/Rockford, IL</b> PD/MD: Jim Stone TOMMY LEE "Hold" DOWN "Depressed"	<b>WVOT/Toledo, OH *</b> No Adds		
<b>KIOC/Beaumont, TX *</b> Dir/Prog: Debbie Wyde PD/MD: Mike Davis 2 DAVID DRAIMAN "Forsaken" 1 CROWNING POOL "Tear" 12 STONES "Broken" JEREMIAH FREED "Again"	<b>WRTT/Huntsville, AL *</b> OM: Rob Harder PD/MD: Jimbo Wood 12 STONES "Broken" FLAW "Whole" PETE YORN "Strange"	<b>WPLR/New Haven, CT *</b> PD: John Griffin MD: Pam Landry No Adds	<b>WHEB/Portsmouth, NH *</b> PD/MD: Alex James 12 STONES "Broken" MUST "Freeshield" SEVENDUST "Again"	<b>KBER/Salt Lake City, UT *</b> OM: Bruce Jones PD: Kelly Hammer APD/MD: Helen Powers DOPE "Away"	<b>*Monitored Reporters</b> 63 Total Reporters 43 Total Monitored 20 Total Indicator			

### A Gradual Shift To Active Rock

Continued from Page 110

"He is a good guy to bounce ideas off of, and when we are stuck, he's right there with a different twist. It's a great working combination. I'm the luckiest guy in the world with my gig. This is the last station I plan on working at, because I couldn't get it any better. I have a great GM, a great consultant, a great staff, a great city — there is nothing more I can ask for."

#### Even Steven

Another working relationship that Griffin is pleased with is the one he has with his independent, Bill McGathy Promotions. "I work with Mike Childs," Griffin says. "He brings me the real information. He filters out a lot of the bs. Some indies I've worked with in the past would only tell me about the records they were working. They told me that was what I had to add.

"With McGathy, we tell them what we're adding and what we like. Then we'll ask them about what's going on out there. We ask for the real story and

whether certain records are real. Don't give me the hype. The best thing they offer is the big-picture reality. They also help us out with different shows, in terms of building relationships with the managers or the production teams."

Griffin is fiercely competitive for concert presents in Vegas. "My theory on presents is that listeners don't give a crap," he says. "My thing is that I want every show that comes to this town to be neutral, except, of course, for artists like Ozzy Osbourne. KOMP is the Ozzy station, so a presents in cases like that is expected."

Griffin contends that, if promotional giveaways are distributed equally among stations, the station with the better programming will win in the end, not a station that has been given special perks funded by labels. "If they're getting a guitar, I want a guitar," he says.

"If they're doing a pre-show meet-and-greet, give me an after-show meet-and-greet. If they get 10 tickets, give me 10 tickets. Then let's see who can outprogram and outimage who. Let's see who can take the same tools and make it their show. Let program-

mers be programmers, not the concert promoters or label people."

#### Unique Nightlife

A city that's part neon playground, part fantasy oasis and part tourist attraction presents a few obstacles to touring bands at the beginning of their careers. "Unfortunately, this market doesn't support the new baby bands who are touring in a van," Griffin says. "There aren't venues for it, and in the venues that do exist, it costs too much for them to play.

"The reason is casino money. In Los Angeles you can see Baby Band C for \$5-\$10. In Vegas, it's \$25 a ticket for the same band. When a big band plays at the MGM, Thomas and Mack or Mandalay Bay, the tickets are anywhere from \$75-\$300. The casino dollars jack these things up."

The reason that smaller clubs for new bands don't exist is because the market's No. 1 source of income is gaming. "A straight-ahead venue that serves beer, wine and cocktails can't stand alone. It can't bring in enough bands, so there's not enough money coming in, and it has to put slot machines in its bar as its revenue source.

"Let's say Joe Blow owns a local bar with a great stage and sound system and wants to bring in Default. Once House of Blues, the Joint or some other casinos start bidding for them, Joe Blow is gone; he can't compete. Casinos will pay triple the price, because they already have so many people walking through the casino."

Another facet of the local concert scene is that Las Vegas is a 100% walk-up town. "Everyone knows someone in this town," says Griffin. "The two to three months prior to a show, people all think their friend will be able to get them in for free. The day of the show everyone realizes that their friend couldn't come through, so they have to pay at the door. Promoters freak. When we do shows, we get calls from them constantly."

With the development of the Strip into an adult Disneyland, getting to that part of town is a real hassle for the locals. Thus, the neighborhood pub has burgeoned. "The new thing that is happening in every neighborhood is the local pub, the local bar," Griffin says. "It rages. They don't have bands — it's strictly jukebox. There are lines around

the corner to get into it. It's two blocks away to get home when you're drunk."

#### New At Night

As KOMP has evolved into an Active Rock station, Griffin points out that he can also break a lot of new music. "We do the '11 O'Clock News' every night, and that's where all the new stuff comes out of. It gives us a feel for how it sounds on the air, which is very different from how it sounds in our little office. That's where it all starts.

"With Cara West being younger — not a veteran airstaffer, not a veteran Vegan, but a hip 25-year-old chick — she does a great job of selling the new music. Besides educating the audience, she educates the other jocks about what's happening and how the new music sounds on the air. We can take chances during her show because of her personality. She can make the 35-year-old guy feel hip in a relatable way."

It's clear that KOMP didn't take unnecessary chances in its long evolution. But by playing the game deliberately and slowly, the jackpot has been bigger and more rewarding.

# R&R Active Rock Top 50



March 1, 2002

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	1853	+34	165894	19	56/0
2	2	LINKIN PARK In The End (Warner Bros.)	1694	0	163468	25	56/1
5	3	STAINED For You (Flip/Elektra/EEG)	1588	+141	147636	10	56/0
4	4	NICKELBACK Too Bad (Roadrunner/IDJMG)	1516	+32	135789	13	55/0
6	5	P.O.D. Youth Of The Nation (Atlantic)	1508	+93	121429	11	53/0
3	6	DEFAULT Wasting My Time (TVT)	1499	+2	128692	24	49/1
7	7	HOOBASTANK Crawling In The Dark (Island/IDJMG)	1328	+20	111259	18	56/0
8	8	GODSMACK I Stand Alone (Republic/Universal)	1199	+90	108860	4	56/0
11	9	ROB ZOMBIE Never Gonna Stop (The Red...) (Geffen/Interscope)	1050	+83	97851	8	55/1
10	10	INCUBUS Nice To Know You (Immortal/Epic)	1022	+49	88930	10	53/0
9	11	CREED Bullets (Wind-up)	1021	+18	86197	8	53/0
12	12	SYSTEM OF A DOWN Chop Suey (American/Columbia)	912	+7	70888	31	49/0
18	13	ADEMA The Way You Like It (Arista)	754	+66	63137	13	50/1
19	14	DISTURBED Down With The Sickness (Giant/Reprise)	731	+48	78274	38	54/0
13	15	TOOL Lateralus (Volcano)	729	-67	71677	17	45/0
14	16	CREED My Sacrifice (Wind-up)	706	-44	51781	18	48/0
15	17	NICKELBACK How You Remind Me (Roadrunner/IDJMG)	704	-26	59621	31	53/0
20	18	SYSTEM OF A DOWN Toxicity (American/Columbia)	700	+46	65485	8	53/1
16	19	P.O.D. Alive (Atlantic)	692	-36	53880	29	49/0
21	20	COURSE OF NATURE Caught In The Sun (Lava/Atlantic)	665	+36	44100	9	43/3
22	21	HEADSTRONG Adriana (RCA)	611	+75	51752	7	49/3
17	22	OFFSPRING Defy You (Columbia)	604	-117	55854	13	38/0
25	23	KID ROCK Lonely Road Of Faith (Top Dog/Lava/Atlantic)	548	+71	47203	6	38/0
24	24	DISTURBED The Game (Giant/Reprise)	482	-32	42932	11	27/0
28	25	INJECTED Faithless (Island/IDJMG)	478	+42	42316	7	47/1
23	26	CUSTOM Hey Mister (ARTIST Direct)	467	-59	33750	17	32/0
29	27	SOIL Unreal (J)	454	+26	38931	7	41/1
30	28	GRAVITY KILLS One Thing (Sanctuary/SRG)	452	+44	40300	4	46/1
31	29	FU MANCHU Squash That Fly (Mammoth)	435	+30	35780	7	42/1
34	30	DAVID DRAIMAN Forsaken (Reprise)	417	+45	37173	3	39/3
37	31	DROWNING POOL Tear Away (Wind-up)	406	+123	41253	3	46/8
36	32	STATIC-X Cold (Warner Bros.)	395	+75	31842	4	43/4
35	33	X-ECUTIONERS It's Goin' Down (Loud/Columbia)	390	+65	29941	5	33/4
27	34	ILL NINO What Comes Around (Roadrunner/IDJMG)	369	-101	31107	12	41/0
32	35	SEVENDUST Praise (TVT)	337	-51	25587	20	29/0
26	36	FOO FIGHTERS The One (Columbia)	327	-147	27944	10	34/0
40	37	JIMMY EAT WORLD The Middle (DreamWorks)	289	+35	24337	5	14/1
38	38	LOCAL H Half Life (Palm Pictures)	289	+14	22444	6	33/4
Debut	39	SEVENDUST Live Again (TVT)	286	+198	27149	1	35/10
39	40	APEX THEORY Shhh... (Hope Diggy) (DreamWorks)	270	+12	25536	5	31/1
33	41	SALIVA After Me (Island/IDJMG)	269	-113	20878	9	29/0
43	42	DOPE Slipping Away (Flip/Epic)	262	+70	22944	2	37/6
49	43	REVELLE Inside Out (Can You Feel...) (Elektra/EEG)	248	+105	28182	2	38/6
47	44	LOSTPROPHETS Shinobi Vs. Dragon Ninja (Columbia)	245	+84	22895	3	32/3
41	45	ALIEN ANT FARM Movies (DreamWorks)	169	-53	17858	16	12/0
46	46	MESH STL Believe Me (Label/Jive)	167	-1	17662	3	23/5
44	47	KITTIE Run Like Hell (Artemis)	166	-20	22188	5	19/0
Debut	48	EARSHOT Get Away (Warner Bros.)	165	+147	22158	1	31/16
48	49	TANTRIC Mourning (Maverick/Reprise)	134	-19	12089	18	14/0
45	50	HEDDER Save Your Face (Gold Circle)	123	-46	7329	11	17/0

56 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 2/17/02-2/23/02. 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. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. 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. 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 2002, The Arbitron Company). (C) 2002, R&R, Inc.

## Most Added®

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
EARSHOT Get Away (Warner Bros.)	16
DOWN Beautifully Depressed (Elektra/EEG)	13
SLIPKNOT My Plague (Roadrunner/IDJMG)	11
SEVENDUST Live Again (TVT)	10
FLAW Whole (Republic/Universal)	10
DROWNING POOL Tear Away (Wind-up)	8
12 STONES Broken (Wind-up)	8
REVELLE Inside Out (Can You Feel...) (Elektra/EEG)	6
DDPE Slipping Away (Flip/Epic)	6
MESH STL Believe Me (Label/Jive)	5
ANDREW W.K. Party Hard (Island/IDJMG)	5

## Starsailor

### "Love Is Here"



## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
SEVENDUST Live Again (TVT)	+198
EARSHOT Get Away (Warner Bros.)	+147
STAINED For You (Flip/Elektra/EEG)	+141
DROWNING POOL Tear Away (Wind-up)	+123
REVELLE Inside Out (Can You Feel...) (Elektra/EEG)	+105
P.O.D. Youth Of The Nation (Atlantic)	+93
GODSMACK I Stand Alone (Republic/Universal)	+90
LOSTPROPHETS Shinobi Vs. Dragon Ninja (Columbia)	+84
RDB ZDMBIE Never... (The Red...) (Geffen/Interscope)	+83
HEADSTRONG Adriana (RCA)	+75
STATIC-X Cold (Warner Bros.)	+75

## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
INCUBUS I Wish You Were Here (Immortal/Epic)	638
TOOL Schism (Volcano)	560
PUDDLE OF MUDD Control (Flawless/Geffen/Interscope)	557
LINKIN PARK Crawling (Warner Bros.)	505
DROWNING POOL Bodies (Wind-up)	479
LINKIN PARK One Step Closer (Warner Bros.)	433
SALIVA Your Disease (Island/IDJMG)	426
STAINED Fade (Flip/Elektra/EEG)	404
GODSMACK Greed (Republic/Universal)	370
PAPA ROACH Last Resort (DreamWorks)	367
GODSMACK Awake (Republic/Universal)	361
FUEL Hemorrhage (In My Hands) (Epic)	339
TANTRIC Breakdown (Maverick/Reprise)	319
STAINED It's Been Awhile (Flip/Elektra/EEG)	314



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March 1, 2002

**RateTheMusic.com**  
 BY MEDIABASE

 America's Best Testing Active Rock Songs 12+  
 For The Week Ending 3/1/02.

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
GOOSMACK I Stand Alone (Republic/Universal)	4.12	4.17	75%	8%	4.03	80%	11%
SYSTEM OF A DOWN Chop Suey (American/Columbia)	4.09	4.10	94%	34%	4.07	95%	36%
OISTURBED Down With The Sickness (Giant/Reprise)	4.06	4.05	96%	36%	4.07	97%	40%
TOOL Lateralus (Volcano)	3.98	3.94	87%	22%	3.94	90%	24%
ROB ZOMBIE Never Gonna Stop (The Red, Red Kroovy) (Geffen/Interscope)	3.98	4.01	83%	13%	3.99	88%	13%
SYSTEM OF A DOWN Toxicity (American/Columbia)	3.98	4.07	84%	15%	3.95	84%	16%
TOOL Schism (Volcano)	3.97	3.94	95%	37%	4.05	96%	38%
PUOOLE OF MUDDO Blurry (Flawless/Geffen/Interscope)	3.93	4.07	94%	33%	3.81	95%	37%
LINKIN PARK In The End (Warner Bros.)	3.89	3.95	97%	47%	3.79	98%	51%
DROWNING POOL Tear Away (Wind-up)	3.88	-	61%	8%	3.83	67%	11%
NICKELBACK Too Bad (Roadrunner/IDJMG)	3.88	3.98	92%	25%	3.80	92%	26%
HOOBASTANK Crawling In The Dark (Island/IDJMG)	3.87	3.95	87%	26%	3.76	90%	29%
AOEMA The Way You Like It (Arista)	3.84	3.91	76%	14%	3.67	77%	17%
OFFSPRING Defy You (Columbia)	3.83	3.90	93%	23%	3.74	94%	24%
STAINO For You (Flip/Elektra/EEG)	3.82	3.90	92%	28%	3.66	93%	30%
SOIL Unreal (J)	3.82	3.83	52%	7%	3.81	55%	7%
NICKELBACK How You Remind Me (Roadrunner/IDJMG)	3.77	3.85	99%	57%	3.72	99%	60%
OEFAULT Wasting My Time (TVT)	3.73	3.88	88%	31%	3.60	88%	32%
ILL NINO What Comes Around (Roadrunner/IDJMG)	3.73	3.79	54%	10%	3.71	54%	11%
P.O.D. Youth Of The Nation (Atlantic)	3.73	3.83	95%	32%	3.63	95%	33%
P.O.O. Alive (Atlantic)	3.67	3.73	97%	50%	3.58	97%	53%
INCUBUS I Wish You Were Here (Immortal/Epic)	3.66	3.73	96%	41%	3.49	97%	47%
FOO FIGHTERS The One (Columbia)	3.65	3.71	84%	21%	3.72	84%	20%
COURSE OF NATURE Caught In The Sun (Lava/Atlantic)	3.54	3.68	41%	9%	3.38	44%	11%
INCUBUS Nice To Know You (Immortal/Epic)	3.51	3.67	89%	31%	3.34	88%	34%
HEADSTRONG Adriana (RCA)	3.48	-	38%	6%	3.42	38%	7%
CREEO Bullets (Wind-up)	3.42	3.40	75%	23%	3.41	76%	24%
CUSTOM Hey Mister (Artist Direct)	3.26	3.31	56%	19%	3.14	55%	20%
CREED My Sacrifice (Wind-up)	3.25	3.29	99%	60%	3.23	99%	61%
KIO ROCK Lonely Road Of Faith (Top Dog/Lava/Atlantic)	2.75	2.81	69%	30%	2.80	73%	33%

Total sample size is 886 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.

## New & Active

**STROKES** Last Nite (RCA)  
 Total Plays: 121, Total Stations: 7, Adds: 0

**ROB ZOMBIE** Feel So Numb (Geffen/Interscope)  
 Total Plays: 101, Total Stations: 12, Adds: 0

**BLACK LABEL SOCIETY** Bleed For Me (Spitfire)  
 Total Plays: 75, Total Stations: 11, Adds: 3

**FAMILIAR 48** The Question (MCA)  
 Total Plays: 72, Total Stations: 11, Adds: 3

**12 STONES** Broken (Wind-up)  
 Total Plays: 51, Total Stations: 9, Adds: 8

**SLIPKNOT** My Plague (Roadrunner/IDJMG)  
 Total Plays: 44, Total Stations: 13, Adds: 11

**DOWN** Beautifully Depressed (Elektra/EEG)  
 Total Plays: 40, Total Stations: 14, Adds: 13

**TOMMY LEE** Hold Me Down (MCA)  
 Total Plays: 38, Total Stations: 5, Adds: 4

**JEREMIAH FREED** Again (Republic/Universal)  
 Total Plays: 22, Total Stations: 10, Adds: 4

**FLAW** Whole (Republic/Universal)  
 Total Plays: 20, Total Stations: 12, Adds: 10

Songs ranked by total plays

## Indicator

### Most Added

**FLAW** Whole (Republic/Universal)

**SLIPKNOT** My Plague (Roadrunner/IDJMG)

**EARSHOT** Get Away (Warner Bros.)

**FAMILIAR 48** The Question (MCA)

**REVELLE** Inside Out (Can You Feel...) (Elektra/EEG)

**OWN** Beautifully Depressed (Elektra/EEG)

**DAVID ORAIMAN** Forsaken (Reprise)

**ANDREW W.K.** Party Hard (Island/IDJMG)

**SEVENDUST** Live Again (TVT)

## Reporters

<p><b>WOBK/Albany, NY</b>                  12 STONES "Broken"                  ANDREW W.K. "Party"                  DOWN "Depressed"                  FLAW "Whole"                  SLIPKNOT "Plague"</p> <p><b>KZQR/Amarillo, TX</b>                  PD/M: Eric Slayter                  REVELLE "Inside"                  DOWN "Depressed"                  FLAW "Whole"</p> <p><b>WWW/WXX/Appleton-Green Bay, WI</b>                  PD/M: Guy Derk                  1 REVELLE "Inside"</p> <p><b>WCHZ/Augusta, GA</b>                  OM: Harley Drew                  PD/M: Chuck Williams                  EARSHOT "Get"                  LOSTPROPHETS "Shinobu"</p> <p><b>KRAB/Bakersfield, CA</b>                  PD/M: Rick Strauss                  AP/D: Rob Heckman                  7 UNWRITTEN LAW "Red"                  7 TRK TURNER "Friends"                  7 X-ECTIONERS "Goin'"</p> <p><b>WYY/Baltimore, MD</b>                  PD: Rick Strauss                  AP/D: Rob Heckman                  13 JIMMY EAT WORLD "Mistake"                  6 EARSHOT "Get"</p> <p><b>WCPR/Biloxi-Gulfport, MS</b>                  OM: Kenny Vest                  PD: Scott Fox                  AP/D: Wayne Watkins                  MD: Mitch Cry                  1 SLIPKNOT "Plague"                  2 DOWN "Depressed"                  2 FAMILIAR 48 "Question"                  2 FLAW "Whole"                  2 MESH STL "Believe"</p> <p><b>WAAF/Boston, MA</b>                  PD: Dave Douglas                  MD: Mike Brangiforte                  CROSSBRED "Breathe"</p> <p><b>WRXR/Chattanooga, TN</b>                  PD: Boney                  MD: Dave Spain                  FLYING TIGERS "Maybe"</p> <p><b>KFMF/Chicago, CA</b>                  PD: Marty Griffin                  MD: Tim Buc Moore                  No Adds</p>	<p><b>KROR/Chicago, CA</b>                  PD/M: Dale Sandoval                  12 STONES "Broken"                  SLIPKNOT "Plague"                  FLAW "Whole"                  HEADSTRONG "Adriana"</p> <p><b>KILD/Colorado Springs, CO</b>                  PD: Ross Ford                  AP/D: Matt Gentry                  MD: Hill Jordan                  3 MESH STL "Believe"                  3 OOPS "Awful"                  DOWN "Depressed"                  SEVENDUST "Again"                  EARSHOT "Get"</p> <p><b>WBZ/Columbus, OH</b>                  PD: Hal Fish                  AP/D: Ronni Hunter                  REVELLE "Inside"                  SEVENDUST "Again"</p> <p><b>KEGL/Dallas-Ft. Worth, TX</b>                  PD: Duane Doherty                  AP/D: Curtis Ryan                  MD: Cindy Scull                  HEADSTRONG "Adriana"                  DOWN "Depressed"</p> <p><b>KBPI/Denver-Boulder, CO</b>                  PD: Bob Richards                  AP/D: Willie B.                  14 MESH STL "Believe"</p> <p><b>KAZR/Des Moines, IA</b>                  PD: Sean Elliott                  MD: Jo Michaels                  1 12 STONES "Broken"                  1 SLIPKNOT "Plague"                  1 COURSE OF NATURE "Sun"                  EARSHOT "Get"</p> <p><b>WRIF/Detroit, MI</b>                  OM: Doug Poddell                  AP/D: Troy Hanson                  19 TOMMY LEE "Hold"                  COURSE OF NATURE "Sun"                  DOWN "Depressed"                  JEREMIAH FREED "Again"</p> <p><b>WGBF/Evansville, IN</b>                  OM/PD: Mike Sanders                  AP/D: Fatboy                  DAVID ORAIMAN "Forsaken"                  FAMILIAR 48 "Question"</p> <p><b>WRCP/Fayetteville, NC</b>                  PD: Aaron Roberts                  ANDREW W.K. "Party"</p>	<p><b>WWBN/Flint, MI</b>                  PD: Brian Beddow                  MD: Tony LaBrie                  LOCAL H "Hot"                  SEVENDUST "Again"                  SLIPKNOT "Plague"                  STATIC X "Gold"</p> <p><b>KRZR/Fresno, CA</b>                  OM: E. Curtis Johnson                  DOWN "Depressed"</p> <p><b>WROC/Ft. Myers, FL</b>                  PD: Kyle Brooks                  MD: Fritz                  1 SLIPKNOT "Plague"                  1 OOPS "Awful"                  FLAW "Whole"</p> <p><b>WBVR/Ft. Wayne, IN</b>                  OM: Jim Fox                  4 FLAW "Whole"                  4 DOWN "Depressed"                  4 LAMBUCH "Shinobu"                  REVELLE "Inside"</p> <p><b>WRUF/Gainesville-Ocala, FL</b>                  PD: Harry North                  MD: Ryan North                  ANDREW W.K. "Party"                  LOCAL H "Hot"</p> <p><b>WKLG/Grand Rapids, MI</b>                  OM: Tony Gates                  PD/M: Mark Faurie                  AMO: Tom Stavrou                  DROWNING POOL "Tear"                  EARSHOT "Get"                  MESH STL "Believe"</p> <p><b>WZOR/Green Bay, WI</b>                  PD: Roxanne Steele                  23 SLIPKNOT "Plague"                  19 X-ECTIONERS "Goin'"                  11 LOSTPROPHETS "Shinobu"                  EARSHOT "Get"                  APEX THEORY "Shinobu"                  DOWN "Depressed"                  OURASHI "Shinobu"</p> <p><b>WXOR/Greenville, NC</b>                  PD: E.J. Marshall                  AP/D: Wes Adams                  37 LINKIN PARK "End"                  DOWN "Depressed"                  FLYING TIGERS "Maybe"                  BLACK LABEL SOCIETY "Bled"</p> <p><b>WTPT/Greenville, SC</b>                  PD/M: Mark Hendrix                  DAVID ORAIMAN "Forsaken"                  LEMMON "Break"                  SEVENDUST "Again"</p>	<p><b>WOXA/Harrisburg, PA</b>                  PD: Claudine DeLorenzo                  MD: Nixon                  1 STATIC X "Gold"                  1 DROWNING POOL "Tear"                  1 DISHWALLA "Middle"                  1 JEREMIAH FREED "Again"</p> <p><b>WCCC/Hartford, CT</b>                  PD: Michael Picozzi                  AP/D: Mike Karolyi                  2 DOWN "Depressed"                  FLAW "Whole"                  SEVENDUST "Again"</p> <p><b>WAMX/Huntington, WV</b>                  PD/M: Paul Ostlund                  EARSHOT "Get"                  DOWN "Depressed"                  X-ECTIONERS "Goin'"</p> <p><b>KORC/Kansas City, MO</b>                  PD: Neal Minsky                  AP/D: Don Jantzen                  1 TOMMY LEE "Hold"                  1 SLIPKNOT "Plague"</p> <p><b>KLFX/Killeen-Temple, TX</b>                  PD/M: Bob Fonda                  BREAKING POINT "Kend"                  APEX THEORY "Shinobu"                  JEREMIAH FREED "Again"                  EARSHOT "Get"</p> <p><b>WJXQ/Lansing, MI</b>                  OM: Bob Olson                  MD: Kevin Conrad                  No Adds</p> <p><b>KOMP/Las Vegas, NV</b>                  PD: John Griffin                  MD: Big Marty                  DAVID ORAIMAN "Forsaken"                  SEVENDUST "Again"</p> <p><b>KIBZ/Lincoln, NE</b>                  PD: E.J. Marshall                  AP/D: Sparky                  MD: Samantha Knight                  FLAW "Whole"                  SLIPKNOT "Plague"                  OOPS "Awful"</p> <p><b>KFMX/Lubbock, TX</b>                  OM: Wes Nessmann                  LEMMON "Break"                  ANDREW W.K. "Party"</p>	<p><b>WJJO/Madison, WI</b>                  OM: Glen Gardner                  AP/D: Blake Patton                  1 EARSHOT "Get"                  OOPS "Awful"                  SLIPKNOT "Plague"</p> <p><b>WGIR/Manchester, NH</b>                  MD: Meegan Collier                  EARSHOT "Get"                  MUST "Freedbird"</p> <p><b>WZTA/Miami, FL</b>                  OM: Gregg Steele                  AP/D: Lee Daniels                  No Adds</p> <p><b>WLUM/Milwaukee, WI</b>                  OM: Chris Moreau                  PD/M: Randy Hawke                  2 ANDREW W.K. "Party"                  1 SLIPKNOT "Plague"                  12 STONES "Broken"                  FLAW "Whole"                  STRIPPER THE PISTOL "Rise"                  TRK TURNER "Friends"</p> <p><b>WLRZ/Milwaukee, WI</b>                  PD: Keith Hastings                  MD: Marilyn Mee                  12 STONES "Broken"                  FAMILIAR 48 "Question"                  FLAW "Whole"                  ONEKIZZERO "Laugh"</p> <p><b>KXXR/Minneapolis, MN</b>                  OM: Dave Hamilton                  PD: Wade Linder                  MD: Pablo                  6 AOEMA "Live"                  1 DROWNING POOL "Tear"</p> <p><b>KMRQ/Modesto, CA</b>                  PD/M: Jack Paper                  AP/D: Matt Foley                  DOWN "Depressed"                  EARSHOT "Get"                  SLIPKNOT "Plague"</p> <p><b>WRAT/Monmouth-Ocean, NJ</b>                  PD: Carl Craft                  AP/D: Robyn Lane                  OM: Tim Sabean                  MD: Nancy Palumbo                  7 LINKIN PARK "Runaway"                  2 SEVENDUST "Again"                  3 BLACK LABEL SOCIETY "Bled"                  1 X-ECTIONERS "Goin'"                  JEREMIAH FREED "Again"</p>	<p><b>WKZQ/Myrtle Beach, SC</b>                  PD: Brian Rickman                  AP/D: Charley                  19 JIMMY EAT WORLD "Middle"                  19 DEFAULT "Wasting"                  12 REVELLE "Inside"                  11 LEMMON "Break"                  10 STAINO "X"                  10 STAINO "X"                  9 SEVENDUST "Again"                  5 STARSALLOP "Good"                  DOWN "Depressed"                  BLACK LABEL SOCIETY "Bled"</p> <p><b>WNPL/Nashville, TN</b>                  DAVID ORAIMAN "Forsaken"                  DROWNING POOL "Tear"                  REVELLE "Inside"</p> <p><b>WNOR/Norfolk, VA</b>                  PD: Harvey Kolan                  AP/D: Tim Parker                  12 STONES "Broken"                  DOWN "Depressed"                  EARSHOT "Get"</p> <p><b>KROC/Omaha, NE</b>                  PD: Tim Sheridan                  MD: Jon Terry                  4 X-ECTIONERS "Goin'"                  1 REVELLE "Inside"                  1 APEX THEORY "Shinobu"</p> <p><b>WJRR/Orlando, FL</b>                  PD: Pat Lynch                  MD: Olickerman                  1 OOPS "Awful"                  1 DROWNING POOL "Tear"                  1 HEADSTRONG "Adriana"</p> <p><b>WTKX/Pensacola, FL</b>                  Dir/Prog: Joel Sampson                  AP/D: Mark "The Shark" Dyba                  5 SEVENDUST "Again"                  5 SEVENDUST "Again"                  4 LOCAL H "Hot"                  1 DROWNING POOL "Tear"                  1 SOIL "Unreal"                  1 OOPS "Awful"</p> <p><b>WIXQ/Peoria, IL</b>                  PD/M: Matt Bahan                  FLAW "Whole"                  SPEAKING IN BILLS "15"                  FAMILIAR 48 "Question"                  LEMMON "Break"</p> <p><b>WYSP/Philadelphia, PA</b>                  OM: Tim Sabean                  MD: Nancy Palumbo                  1 REVELLE "Inside"                  1 BLACK LABEL SOCIETY "Bled"                  1 OOPS "Awful"                  1 STATIC X "Gold"                  1 LOSTPROPHETS "Shinobu"                  1 TOMMY LEE "Hold"                  1 DROWNING POOL "Tear"                  1 SOIL "Unreal"                  1 HEADSTRONG "Adriana"                  1 REJECTED "Faded"</p>	<p><b>KUPQ/Phoenix, AZ</b>                  PD: J.J. Jeffries                  MD: Larry McFeeble                  No Adds</p> <p><b>KUFO/Portland, OR</b>                  OM: Dave Numme                  AP/D: Al Scott                  No Adds</p> <p><b>KORB/Dual Cities, IA-IL</b>                  OM: Danny Sullivan                  No Adds</p> <p><b>KOOT/Reno, NV</b>                  PD: Jave Patterson                  MD: Martine Davis                  No Adds</p> <p><b>WNVE/Rochester, NY</b>                  PD: Erick Anderson                  MD: Don Vincent                  DROWNING POOL "Tear"</p> <p><b>KRXQ/Sacramento, CA</b>                  Sun. Mgr: Curtiss Johnson                  PD: Pat Martin                  MD: Paul Marshall                  22 ROB ZOMBIE "Never"                  19 COURSE OF NATURE "Sun"                  1 P.O.D. "Bones"                  7 EARSHOT "Get"                  5 X-ECTIONERS "Goin'"                  2 DROWNING POOL "Tear"</p> <p><b>WKZQ/Saginaw, MI</b>                  PD: Hunter Scott                  AP/D: Sean Kelly                  MD: Todd Kangas                  1 JEREMIAH FREED "Again"                  1 12 STONES "Broken"                  ANDREW W.K. "Party"                  FAMILIAR 48 "Question"                  FLAW "Whole"                  SLIPKNOT "Plague"                  TOMMY LEE "Hold"</p> <p><b>WZBH/Salisbury, MD</b>                  PD: Shawn Murphy                  AP/D: John Glassman                  MD: Mike Hunter                  SLIPKNOT "Plague"                  FAMILIAR 48 "Question"                  CROSSBRED "Breathe"</p> <p><b>KISS/San Antonio, TX</b>                  OM: Virgil Thompson                  PD: Kevin Vargas                  MD: C.J. Cruz                  9 STATIC X "Gold"                  SLIPKNOT "Plague"</p>	<p><b>KIOZ/San Diego, CA</b>                  Dir/Prog: Jim Richards                  PD: Shauna Moran                  AP/D: Sherron Leder                  6 LOCAL H "Hot"                  5 SEVENDUST "Again"                  3 DEFAULT "Wasting"                  3 SYSTEM OF A DOWN "Toxicity"</p> <p><b>KURO/San Luis Obispo, CA</b>                  PD/M: Adam Burnes                  DAVID ORAIMAN "Forsaken"                  STATIC X "Gold"</p> <p><b>KTUX/Shreveport, LA</b>                  OM: Dale Baird                  PD/M: Paul Cannell                  14 DOWN "Depressed"                  14 EARSHOT "Get"                  9 SEVENDUST "Again"                  6 12 STONES "Broken"                  FLAW "Whole"                  JEREMIAH FREED "Again"                  SLIPKNOT "Plague"</p> <p><b>WRBR/South Bend, IN</b>                  PD/M: Mark McGill                  10 SEVENDUST "Again"                  9 REVELLE "Inside"                  EARSHOT "Get"                  FAMILIAR 48 "Question"                  FLAW "Whole"                  SLIPKNOT "Plague"</p> <p><b>WXTB/Tampa, FL</b>                  OM: Brad Hardin                  PD: Rick Schmitt                  AP/D: Carl Harris                  MD: Launa Phillips                  LOSTPROPHETS "Shinobu"</p> <p><b>KRTO/Tulsa, OK</b>                  PD: Chris Kelly                  AP/D: Kelly Garrett                  EARSHOT "Get"                  MESH STL "Believe"</p> <p><b>KICT/Wichita, KS</b>                  PD: D.C. Carter                  MD: R.J. Davis                  1 EARSHOT "Get"</p>	<p><b>WOLZ/Springfield, IL</b>                  MD: Michael T.                  REVELLE "Inside"</p> <p><b>WLXZ/Springfield, MA</b>                  PD: Scott Laudani                  MD: Trille                  EARSHOT "Get"                  FLAW "Whole"</p> <p><b>KZQR/Springfield, MO</b>                  OM: Dave DeFranzo                  MD: George Spankmeister                  ANDREW W.K. "Party"                  FLAW "Whole"</p> <p><b>WYZR/Tallahassee, FL</b>                  PD: Jeff Horn                  AP/D: B.C.                  9 DROWNING POOL "Tear"                  8 DAVID ORAIMAN "Forsaken"                  ANDREW W.K. "Party"                  FAMILIAR 48 "Question"                  FLAW "Whole"                  12 STONES "Broken"                  ZOO STORY "Star"</p>
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\* Monitored Reporters

74 Total Reporters

56 Total Monitored

18 Total Indicator



# Active Rock Playlists

**MARKET #5**

**KEGL/Dallas-Ft. Worth**  
Clear Channel  
(972) 991-1029  
Doherty/Ryan/Scull  
12+ Cume 399,300

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
35	37		PUDDLE OF MUDD/Blurry	7881
29	35		DROWNING POOL/Bodies	7455
32	35		LINKIN PARK/In The End	7455
22	31		STAIN/D/For You	6603
21	25		ROB ZOMBIE/Never Gonna Stop...	5325
36	23		DEFAULT/Wasting My Time	4899
21	21		GODSMACK/Stand Alone	4473
21	21		NICKELBACK/Too Bad	4473
20	20		TOOL/Lateralus	4260
19	19		INCUBUS/Nice To Know You	4047
19	19		SYSTEM OF A DOW/Chop Suey	4047
16	15		KID ROCK/Lonely Road Of Faith	3195
10	15		INJECTED/Faithless	3195
13	14		CREED/Bullets	2982
13	14		ADEMA/The Way You Like It	2769
6	12		NICKELBACK/How You Remind Me	2556
6	12		DISTURBED/Down With...	2556
14	12		DROWNING POOL/Tear Away	2556
2	11		GRAVITY KILLS/One Thing	2343
5	11		GODSMACK/Greed	2343
3	10		GODSMACK/Greed	2130
8	10		DISTURBED/Down With...	2130
7	10		PUDDLE OF MUDD/Control	2130
16	9		P.O.D./Youth Of The Nation	1917
4	9		TOOL/Schism	1917
2	8		LEWIS W/DURST/Outside	1704
3	7		LINKIN PARK/Crawling	1491
7	7		ILL NINNO/What Comes Around	1491
10	7		HOBBASTANK/Crawling In The Dark	1491
6	7		SYSTEM OF A DOW/Toxicity	1491

**MARKET #6**

**WYSP/Philadelphia**  
Infinity  
(215) 625-9460  
Sabean/Palumbo  
12+ Cume 828,700

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
40	45		LINKIN PARK/In The End	19035
42	44		OZZY OSBOURNE/Gets Me Through	18612
44	44		DISTURBED/Down With...	18612
32	42		TOOL/Lateralus	17766
14	21		HOBBASTANK/Crawling In The Dark	8889
20	20		PUDDLE OF MUDD/Blurry	8480
16	19		GODSMACK/Stand Alone	8037
20	19		NICKELBACK/Too Bad	8037
19	18		STAIN/D/For You	7614
19	18		DEFAULT/Wasting My Time	7614
20	18		CREED/Bullets	7614
12	16		OFFSPRING/Defy You	6768
19	16		FAMILIAR 48/The Question	6768
14	15		ROB ZOMBIE/Never Gonna Stop...	6345
12	14		SYSTEM OF A DOW/Toxicity	5922
13	14		KID ROCK/Lonely Road Of Faith	5922
9	13		INCUBUS/Nice To Know You	5499
9	13		ADEMA/The Way You Like It	5499
8	12		DROWNING POOL/Tear Away	5076
17	10		FOO FIGHTERS/The One	4230
12	9		ILL NINNO/What Comes Around	3907
6	7		ALLEN ANT FARM/Smooth Criminal	2861
4	6		KITITE/Run Like Hell	2538
7	6		GODSMACK/Awake	2538
5	6		PAPA ROACH/Last Resort	2538
3	5		STAIN/D/It's Been Awhile	2115
5	5		LEWIS W/DURST/Outside	2115
6	5		GODSMACK/Greed	2115
6	5		SILKNOT/My Plague	2115
5	5		WEezer/Hash Pipe	2115

**MARKET #8**

**WAAF/Boston**  
Entercom  
(617) 779-5400  
Douglas/Branigante  
12+ Cume 462,400

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
41	40		NICKELBACK/Too Bad	11200
39	36		SYSTEM OF A DOW/Toxicity	10080
33	34		PUDDLE OF MUDD/Blurry	9520
34	34		INCUBUS/Wish You Were Here	9520
32	34		DROWNING POOL/Tear Away	9520
32	32		TOOL/Lateralus	8960
33	32		GODSMACK/Stand Alone	8960
29	31		ROB ZOMBIE/Never Gonna Stop...	8680
33	30		DISTURBED/The Game	8400
30	28		STAIN/D/For You	7840
29	27		ALLEN ANT FARM/Movies	7660
19	26		DAVID DRAIMAN/Forsaken	7280
8	23		STAIN/D/Fade	6440
16	22		SEVEN LIVES/Be Alive Again	6160
23	22		ILL NINNO/What Comes Around	6160
15	22		INJECTED/Faithless	6160
20	20		REVELLE/Inside Out...	5600
18	19		DDPE/Slipping Away	5600
18	19		FU MANCHU/Squash That Fly	5320
8	18		STATIC-X/Cold	5040
15	18		OZZY OSBOURNE/Dreamer	5040
5	16		EARSHOT/Get Away	4480
18	15		APEX THEORY/Shih... (Hope Diggy)	4200
14	15		MUSHROOMHEAD/Solitare/Unraveling	4200
14	14		HEADSTRONG/Adriana	3920
15	14		SALIVA/After Me	3920
11	12		KITITE/Run Like Hell	3360
9	11		GRAVITY KILLS/One Thing	3360
9	11		X-ECHUTIONERS/It's Goin' Down	3080
10	11		LOST PROPHETS/Shinobi Vs...	3080

**MARKET #10**

**WRIF/Detroit**  
Greater Media  
(248) 547-0101  
Podell/Hanson  
12+ Cume 552,600

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
29	32		LINKIN PARK/In The End	11648
35	32		STAIN/D/For You	11648
31	30		PUDDLE OF MUDD/Blurry	10920
29	29		DEFAULT/Wasting My Time	10556
19	23		NICKELBACK/Too Bad	8372
20	22		INCUBUS/Nice To Know You	8008
20	20		P.O.D./Youth Of The Nation	7280
16	20		OFFSPRING/Defy You	7280
27	20		CREED/Bullets	7280
17	19		GODSMACK/Stand Alone	6916
1	19		TOMMY LEE/Hold Me Down	6552
19	18		OZZY OSBOURNE/Facing Hell	6552
9	15		CREED/My Sacrifice	5460
14	13		KID ROCK/Lonely Road Of Faith	4732
11	12		HOBBASTANK/Crawling In The Dark	4368
12	12		ROB ZOMBIE/Never Gonna Stop...	4368
10	12		GRAVITY KILLS/One Thing	4368
12	12		KITITE/Run Like Hell	4368
10	11		SOIL/Unreal	4004
2	11		DAVID DRAIMAN/Forsaken	4004
5	10		REVELLE/Inside Out...	3640
9	10		ECHOBRAIN/Colder World	3640
11	10		CUSTOM/Hey Mister	3640
9	10		HEADSTRONG/Adriana	3640
5	10		STATIC-X/Cold	3640
11	10		INJECTED/Faithless	3640
9	10		NICKELBACK/How You Remind Me	3276
8	8		ADEMA/The Way You Like It	2912
8	8		DISTURBED/Down With...	2912
5	8		INCUBUS/Wish You Were Here	2912

**MARKET #12**

**WZTM/Miami**  
Clear Channel  
(954) 862-2000  
Steele/Danielis  
12+ Cume 296,100

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
41	47		STAIN/D/For You	6580
42	46		LINKIN PARK/In The End	6440
38	43		DEFAULT/Wasting My Time	6020
36	36		HOBBASTANK/Crawling In The Dark	5040
24	34		PUDDLE OF MUDD/Blurry	4760
39	31		SYSTEM OF A DOW/Chop Suey	4340
6	26		OFFSPRING/Defy You	3640
18	24		P.O.D./Youth Of The Nation	3360
21	21		CREED/Bullets	2940
20	20		DASHBOARD...Scraming...	2800
37	20		NICKELBACK/Too Bad	2800
19	19		DISTURBED/Down With...	2660
21	19		INCUBUS/Nice To Know You	2660
19	19		ADEMA/The Way You Like It	2660
18	18		ROB ZOMBIE/Never Gonna Stop...	2520
18	18		SUM 41/Fat Lip	2520
18	18		X-ECHUTIONERS/It's Goin' Down	2520
14	17		TOOL/Lateralus	2380
17	17		APEX THEORY/Shih... (Hope Diggy)	2380
17	17		SYSTEM OF A DOW/Toxicity	2380
14	16		NICKELBACK/How You Remind Me	2240
20	16		GODSMACK/Stand Alone	2240
16	16		JIMMY EAT WORLD/The Middle	2240
13	16		DISTURBED/Down With...	2100
14	14		GODSMACK/Awake	1960
19	14		P.O.D./Alive	1960
3	13		INCUBUS/Wish You Were Here	1820
13	13		KID ROCK/Cocky	1680
7	11		INJECTED/Faithless	1540

**MARKET #15**

**KUPD/Phoenix**  
Sandusky  
(480) 345-5921  
Jeffries/McFeeble  
12+ Cume 277,700

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
34	39		LINKIN PARK/In The End	6045
30	36		NICKELBACK/Too Bad	5580
37	34		PUDDLE OF MUDD/Blurry	5270
24	34		STAIN/D/For You	3720
22	23		INCUBUS/Nice To Know You	3565
19	23		HOBBASTANK/Crawling In The Dark	3565
21	21		DEFAULT/Wasting My Time	3255
23	19		GODSMACK/Stand Alone	2945
18	18		EARSHOT/Get Away	2790
12	15		COURSE OF NATURE/Gaught In The Sun	2325
14	15		ADEMA/The Way You Like It	2325
8	15		SEVEN LIVES/Be Alive Again	2325
17	15		ROB ZOMBIE/Never Gonna Stop...	2325
16	14		SOIL/Unreal	2170
13	13		PAPA ROACH/Last Resort	2170
12	12		CREED/Bullets	1860
12	12		HEADSTRONG/Adriana	1860
20	12		CREED/My Sacrifice	1860
10	12		A PERFECT CIRCLE/Judith	1860
6	11		GODSMACK/Awake	1705
10	11		FUEL/Hemorrhage...	1550
10	10		STAIN/D/Outside	1550
10	10		TOOL/Schism	1550
11	10		STATIC-X/Cold	1550
9	10		NICKELBACK/How You Remind Me	1550
7	9		PUDDLE OF MUDD/Control	1395
10	9		P.O.D./Alive	1395
12	9		INCUBUS/Drive	1395
4	9		DISTURBED/Down With...	1395
8	8		METALLICA/Disappear	1240

## FLAW "whole"

### Most Added Active Most Added Album Most Added Alternative

**MARKET #17**

**KIOZ/San Diego**  
Clear Channel  
(619) 292-2000  
Moran/Leder  
12+ Cume 331,600

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
29	28		LINKIN PARK/In The End	5572
20	28		P.O.D./Youth Of The Nation	5572
20	27		STAIN/D/For You	5373
24	27		DISTURBED/Down With...	5373
21	25		INCUBUS/Nice To Know You	4975
21	20		INCUBUS/Wish You Were Here	3980
24	20		PUDDLE OF MUDD/Blurry	3980
13	19		HOBBASTANK/Crawling In The Dark	3781
8	17		OFFSPRING/Defy You	3383
21	17		TOOL/Lateralus	3383
19	17		SOIL/Halo	3383
16	16		SYSTEM OF A DOW/Chop Suey	3184
15	16		ROB ZOMBIE/Never Gonna Stop...	3184
17	14		ADEMA/Giving In	2786
14	14		LINKIN PARK/Runway	2786
8	13		OZZY OSBOURNE/Gets Me Through	2587
13	13		CREED/Bullets	2587
11	10		FU MANCHU/Squash That Fly	1990
17	10		NICKELBACK/Too Bad	1990
6	9		APEX THEORY/Shih... (Hope Diggy)	1791
4	8		DISTURBED/The Game	1592
7	8		SOIL/Unreal	1592
11	6		GODSMACK/Stand Alone	1194
4	6		LOCAL H/Hill Life	1194
6	6		TOOL/Schism	1194
6	6		GODSMACK/Greed	1194
6	6		PAPA ROACH/Last Resort	1194
5	6		NICKELBACK/How You Remind Me	1194
5	6		SALIVA/Your Disease	1194
5	6		PRIMUM W/OZZY/N.I.B.	1194

**MARKET #20**

**WYYY/Baltimore**  
Hearst  
(410) 858-0098  
Strauss/Hackman  
12+ Cume 426,900

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
29	32		HOBBASTANK/Crawling In The Dark	6464
32	32		DEFAULT/Wasting My Time	6464
25	31		CREED/Bullets	6262
31	30		PUDDLE OF MUDD/Blurry	6060
32	30		NICKELBACK/Too Bad	6060
27	29		STAIN/D/For You	5454
30	27		LINKIN PARK/In The End	5454
22	24		ROB ZOMBIE/Never Gonna Stop...	4848
23	23		COURSE OF NATURE/Caught In The Sun	4646
19	22		GODSMACK/Stand Alone	4444
23	21		INCUBUS/Nice To Know You	4242
20	20		P.O.D./Youth Of The Nation	4040
11	12		PUDDLE OF MUDD/Out Of My Head	3636
19	17		PUDDLE OF MUDD/Control	3434
16	17		TOOL/Schism	3434
15	15		INCUBUS/Wish You Were Here	3030
13	13		HEADSTRONG/Adriana	2626
25	13		CREED/My Sacrifice	2626
16	13		STAIN/D/Fade	2626
13	13		JIMMY EAT WORLD/The Middle	2626
11	13		LINKIN PARK/One Step Closer	2626
13	13		LINKIN PARK/Crawling	2626
7	12		ADEMA/The Way You Like It	2424
11	12		SYSTEM OF A DOW/Toxicity	2424
6	12		SALIVA/Your Disease	2424
5	12		FU MANCHU/Squash That Fly	2424
12	12		EDDIE VEDDER/You've Got To...	2424
7	11		NICKELBACK/How You Remind Me	2424
9	10		P.O.D./Alive	2020
8	10		DISTURBED/Down With...	1616

**MARKET #21**

**WXTB/Tampa**  
Clear Channel  
(813) 832-1000  
Schmidt/Harris  
12+ Cume 297,800

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
43	44		P.O.D./Youth Of The Nation	10472
44	44		ST	

## ON THE RECORD

With  
**Joe Bevilacqua**  
PD, WHJY/Providence



It's a real good thing when you hear a first single from a new band that you can't get out of your mind and then you get the full CD and it won't come out of your player. \* Course Of Nature's "Caught in the Sun" and their debut release *Superkala* are what I'm talking about. "Caught in the Sun" is simply a smash hit record! Early reaction on WHJY is leading us to

believe that we have another mass-appeal monster in our midst. The phones are ringing constantly with people singing the hook and asking, "Who does that song?" It reminds me of how Fuel's "Hemorrhage (In My Hand)" and Default's "Wasting My Time" started for us. \* For my peers at mainstream Rock who love the hits that cross over after you own 'em, expect to hear "Caught in the Sun" everywhere by the summer. For those of you thinking Course Of Nature

are just another crossover act using Rock radio as a steppingstone — wrong! Just listen to the opening track, "Wall of Shame." A furiously phat drum lick gives way to a crunchy guitar riff, and it just gets better from there. Course Of Nature are a powerful rock 'n' roll gang, and "Wall of Shame" proves it from the start! \* I also gotta mention that I'm excited about a new band I just heard, Greenwheel on Island. I heard the full CD last week while getting voice lessons from Patrick O'Connor, who tells me that it's coming in April. Every track I heard could be a hit — it's really that good. Get ready for it to break out huge!

**F**amiliar 48 top the Most Added on the Rock side with 10 new adds this week, including WEBN/Cincinnati; WCMF/Rochester, NY; KFRQ/McAllen; KLPX/Tucson; and KMOD/Tulsa. Stations already spinning the band include WMMR/Philadelphia, WHJY/Providence, KATT/Oklahoma City (19 spins) and WZZO/Allentown (15 spins). "The Question" is also the answer for Actives WYSP/Philly (16 spins), KQRC/Kansas City (18 spins) and WQXA/Harrisburg (14 spins) ... **Earshot** are blowing down the doors well before the box (officially next week) with 16 Active adds and five Rock adds this week. A nice spin bump of +146 at Active lands "Get Away" on the chart this week ... **Down** have returned to the format with 13 Active adds and three Rock adds on "Beautifully Depressed" ... **Slipknot's** "My Plague" could be a sure-fire winner for the format to own exclusively, and 11 Actives seem to agree ... Both **Flaw** and **Sevendust** continue to rake in decent add activity with 10 adds each at Active. Flaw also scored six Rock adds ... **12 Stones** kick off their story with eight adds on "Broken" ... Several stations are thinking out of the box and giving **Andrew W.K.** a shot, including WQBK/Albany, NY; WRUF/Gainesville; WKQZ/Saginaw, MI; WRCQ/Fayetteville, NC; and WLUM/Milwaukee. **MAX PIX: 3RD STRIKE "No Light" (Hollywood)**

— Cyndee Maxwell, Active Rock/Rock Editor

## Active Rock/Rock ON THE RADIO

### Contributing Stations/Shows

WQBK/Albany, NY  
KZRR/Albuquerque, NM  
KWHL/Anchorage, AK  
WPXC/Cape Cod, MA  
KEGL/Dallas, TX  
KBPI/Denver, CO  
KAZR/Des Moines, IA  
KLAQ/El Paso, TX  
WRQC/Ft. Myers, FL  
WKLQ/Grand Rapids  
WXQR/Greenville, NC

KIBZ/Lincoln, NE  
WTFX/Louisville, KY  
KFMX/Lubbock, TX  
KXXR/Minneapolis, MN  
WBAB/Nassau-Suffolk, NY  
WJRR/Orlando, FL  
KATT/Oklahoma City, OK  
WYSP/Philadelphia, PA  
KUPD/Phoenix, AZ  
WHEB/Portsmouth, NH  
WHJY/Providence, RI

KDOT/Reno, NV  
KRXQ/Sacramento, CA  
KBER/Salt Lake City, UT  
KIOZ/San Diego, CA  
KXFX/Santa Rosa, CA  
KLPX/Tucson, AZ  
*Harddrive*  
*L.A. Lloyd's Rock 30*  
*Pile Driver*  
*Tour Bus Radio*

# active INSIGHT

**SOUNDTRACKS: Queen Of The Damned, The Scorpion King**  
**LABEL: Reprise, Universal**

By **FRANK CORREIA** / ROCK SPECIALTY EDITOR

Music may be the soundtrack to our lives, but soundtracks are the music we're hearing lately at Active Rock. Both Reprise and Universal have released soundtracks jam-packed with great new tunes for Active Rock listeners, and programmers have all been goin' to the movies to get their audiences a snack.

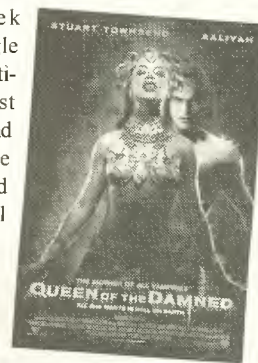
Featuring late R&B star Aaliyah, *Queen of the Damned*, adapted from Anne Rice's Vampire Chronicles series, scored big at the box office this weekend, swooping into the top spot. The 14-song soundtrack has plenty for Active Rock listeners to sink their teeth into. Not only does Kom's Jonathan Davis provide the film's score, he also contributes several new songs to the soundtrack, featuring singers like Static-X's Wayne Static, Linkin Park's Chester Bennington, Marilyn Manson and Orgy's Jay Gordon. Particularly popular is lead single "Forsaken," a moody Davis-penned tune featuring Disturbed frontman David Draiman that's creeping its way up the charts.

Starring Dwayne Johnson, more commonly known as WWF star The Rock, *The Scorpion King* is the third installment in the popular *Mummy* series. The accompanying soundtrack features 16 hard rock tracks, including new music from format favorites like Creed, System Of A Down, Nickelback and Sevendust. Godsmack's "I Stand Alone" has led the *King's* armies into action, already landing in Active Rock's top 10.

In its first week at radio the single slayed the competition in the Most Added column and closed out Active Rock's monitored panel in one fell swoop.

"In both cases, imaging-wise, it's a home run," says WAAF/Boston PD Dave Douglas, whose station is actively supporting both Draiman's "Forsaken" and hometown heroes Godsmack with "I Stand Alone." "As you might expect, Godsmack do very well here. Even though *The Scorpion King* hasn't been released yet, the anticipation and the synergy with a personality like the Rock are very compelling. There's not much out there that sounds like 'I Stand Alone,' and, obviously, there's an appetite for it. 'Forsaken' is also doing well, and it's getting a lot of phones. *Queen of the Damned* premiered here last week and did very well. We had the screening for the movie. That whole project is really geared toward our audience."

And, just like the movies, here are a few cool previews to whet your appetites: Particular highlights from the *Queen* soundtrack include Kidneythieves, Earshot and Tricky. Mushroomhead get to build their growing story on the *Scorpion* soundtrack, as do upcoming rockers like Flaw, Breaking Point and Twelve Stones. Better yet, it all costs less than that bathtub-sized popcorn bucket available at the concession stand.



## R&R Top 20 Specialty Artists

March 1, 2002

1. **BLACK LABEL SOCIETY (Spitfire)** "Bleed For Me," "Lords Of Destruction"
2. **HATEBREED (Universal)** "I Will Be Heard," "Proven"
3. **FIVE PDINTE O (Roadrunner/IDJMG)** "Double X Minus," "Untitled"
4. **DOWN (Elektra/EEG)** "Beautifully Depressed," "The Seed"
5. **MUSHROOMHEAD (Universal)** "Solitaire/Unraveling," "Xeroxed"
6. **3RD STRIKE (Hollywood)** "Flow Heat," "No Light"
7. **DREAM THEATRE (Elektra/EEG)** "The Test...," "The Glass Prison"
8. **KITTIE (Ng/Artemis)** "Run Like Hell," "What I've Always..."
9. **ENTOMBED (Koch)** "I For An Eye," "Chief Rebel Angel"
10. **HEADSTRONG (RCA)** "Adriana," "All Of The Above"
11. **SYSTEM OF A DOWN (American/Columbia)** "Toxicity," "Prison Song"
12. **QUEEN OF THE DAMNED (Reprise)** "Cold," "Not Meant For Me"
13. **PEACH GB (Volcano)** "Naked," "Spasm"
14. **MEGADETH (Loud)** "Killing Is...," "Mechanix"
15. **MISSION66 (Villain)** "Sorry," "Unbroken"
16. **ROB ZOMBIE (Geffen/Interscope)** "Never Gonna Stop," "Iron Head"
17. **FLAW (Universal)** "Whole," "Payback"
18. **SEVENDUST (TVT)** "T.O.A.B.," "Dead Set"
19. **FEAR FACTORY (Roadrunner/IDJMG)** "Frequency," "Edgecrusher (Remix)"
20. **EARSHOT (Warner Bros.)** "Get Away," "Misery"

Ranked by total number of shows reporting the artist, with titles listed in order of most airplay.

# SLIPKNOT

MY PLAGUE  
(New Abuse Mix)



THE LEAD SINGLE FROM THE MOTION PICTURE RESIDENT EVIL. OPENING IN OVER 2500 THEATERS NATIONWIDE MARCH 15<sup>TH</sup>.

## Top 5 Most Added!


### R&R Active Rock Most Added!

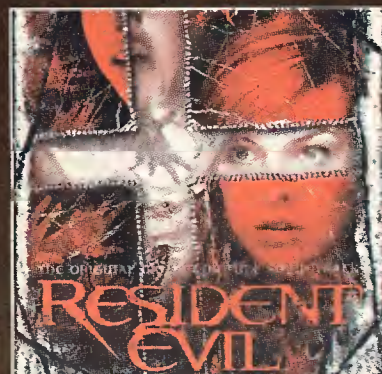
WAAF KQRC KISS WLZR  
WLUM WQBK WRQC KAZR  
KHTQ WJJO KMRQ KTUX  
WOPR

### R&R Alternative Most Added!

WXTM KXTE KTEG KMBY  
WXTW KQXR WJSE

TAKEN FROM  
**RESIDENT EVIL**  
THE ORIGINAL MOTION PICTURE SOUNDTRACK

PRODUCED BY ROSS ROBINSON  
REMIXED BY TERRY OATE  
MANAGEMENT:  STEVE RICHARDS FOR NO NAME MANAGEMENT  
WWW.SLIPKNOT1.COM





Stations and their adds listed alphabetically by market

## Reporters

<b>WHRL/Albany, NY *</b> OM/DP: Susan Groves APD/MD: Lisa Biello 3 WHITE STRIPES "Fell" 1 REGENCY BUCK "Change" REVELLE "Inside"	<b>WEDG/Buffalo, NY *</b> PD: Lenny Diana MD: Ryan Patrick No Adds	<b>WXEG/Dayton, OH *</b> PD: Steve Kramer MD: Boomer No Adds	<b>KPDI/Honolulu, HI *</b> Interim PD: Joe Hart 4 GRAVITY KILLS "Thing" 3 DROWNING POOL "Tear" 2 BREAKING POINT "Kind" 2 LENNON "Brake" 1 SOMETHING CORPORATE "Jordan" 1 ROB ZOMBIE "Never" LINKIN PARK "December" LOSTPROPHETS "Shinobi" MOTH "Sound"	<b>KLEC/Little Rock, AR *</b> Dir./Prog.: Larry LeBlanc MD: Peter Gunn 1 FLAW "Whole" 1 ANDREW W.K. "Party" FU MANCHU "Squash" JEREMIAH FREED "Again" MOTH "Sound" REVELLE "Inside"	<b>WRDX/Norfolk, VA *</b> PD: Michele Diamond MD: Mike Powers 1 ANDREW W.K. "Party" GRAVITY KILLS "Thing"	<b>KRZO/Reno, NV *</b> PD: Wendy Rollins APD/MD: Scott Sanford SEVENDUST "Again"	<b>KITS/San Francisco, CA *</b> PD: Jay Taylor MD: Aaron Axelsen 5 WHITE STRIPES "Fell" 1 WEEZER "Nose"	<b>KFMA/Tucson, AZ *</b> PD: John Michael MD: Libby Carlensen 10 BLINK-182 "First" 7 WHITE STRIPES "Fell"	
<b>KTEG/Albuquerque, NM *</b> PD: Elen Flaherty 19 SLIPKNOT "Plague" 1 SEVENDUST "Again"	<b>WAVF/Charleston, SC *</b> PD: Greg Patrick APD/MD: Danny Villalobos SENSE FIELD "Save"	<b>KTCL/Denver-Boulder, CO *</b> PD: Mike O'Connor MD: Sabrina Saunders 24 BAD RELIGION "Sorrow" 8 UNWRITTEN LAW "Red"	<b>KTZX/Houston-Galveston, TX *</b> PD/MD: Steve Robison 1 GRAVITY KILLS "Thing" EARSHOT "Get" LOCAL H "Half"	<b>KROQ/Los Angeles, CA *</b> VP/Prog.: Kevin Weatherly APD: Gene Sandblom MD: Lisa Worden 16 HOOBASTANK "Running"	<b>KORX/Odessa-Midland, TX</b> PD/MD: Michael Todd Mobley 13 RIDDLIN' KIDS "Feel" 13 JOHN MAYER "Such" 13 REGENCY BUCK "Change" ANDREW W.K. "Party" FLAW "Whole" SLIPKNOT "Plague" SEVENDUST "Again" DROWNING POOL "Tear"	<b>WDYL/Richmond, VA *</b> PD: Mike Murphy MD: Keith Dakin 3 PHANTOM PLANET "California" SEVENDUST "Again"	<b>KJEE/Santa Barbara, CA</b> GM/MD: Eddie Gutierrez MD: Dakota 5 SIMPLE PLAN "Kid"	<b>KMYZ/Tulsa, OK *</b> PD: Lynn Barlow MD: Corbin Pierce 1 SUGARCULT "Bouncing"	
<b>WNNX/Atlanta, GA *</b> PD: Leslie Fram APD/MD: Chris Williams No Adds	<b>WEND/Charlotte, NC *</b> PD: Jack Daniel APD/MD: Kristen Honeycutt No Adds	<b>CIMX/Detroit, MI *</b> PD: Murray Brookshaw APD: Vince Cannova MD: Matt Franklin 2 WEEZER "Nose"	<b>WRZX/Indianapolis, IN *</b> PD: Scott Jameson MD: Michael Young 7 SOIL "Halo" 1 QUARASHI "Stick" UNWRITTEN LAW "Red"	<b>WLRS/Louisville, KY *</b> Interim PD: J.D. Kunes MD: Kyle Meredith FLAW "Whole" MOTH "Sound"	<b>WOCL/Driando, FL *</b> PD: Alan Smith MD: Bobby Smith No Adds	<b>WZZL/Roanoke-Lynchburg, VA *</b> PD/MD: Don Walker 12 STONES "Broken" ANDREW W.K. "Party" FLAW "Whole" FU MANCHU "Squash" JEREMIAH FREED "Again" LOSTPROPHETS "Shinobi"	<b>WVVV/Savannah, GA</b> PD/MD: Phil Conn SENSE FIELD "Save" APEX THEORY "Shhh..." REVELLE "Inside"	<b>WFHS/Washington, DC *</b> PD: Robert Benjamin APD: Bob Waugh MD: Pat Ferrise No Adds	
<b>WJSE/Atlantic City, NJ *</b> PD: Al Parinello MD: Jason Ulanet 1 12 STONES "Broken" ANDREW W.K. "Party" FLAW "Whole" SENSE FIELD "Save" SLIPKNOT "Plague" WHITE STRIPES "Fell"	<b>WKOX/Chicago, IL *</b> PD: Tim Richards APD/MD: Mary Shuminas AMD: Nicole Churninatto 1 CUSTIN "Mister" 1 THURSDAY "Car"	<b>KNRO/Eugene-Springfield, OR</b> PD: Chris Crowley APD/MD: Stu Allen WHITE STRIPES "Fell"	<b>WPLA/Jacksonville, FL *</b> PD: Scott Pettibone APD/MD: Chad Chumley No Adds	<b>WPMI/Madison, WI *</b> PD: Pat Frawley MD: Amy Hudson LOSTPROPHETS "Shinobi" SOMETHING CORPORATE "Jordan"	<b>WPLY/Philadelphia, PA *</b> PD: Jim McGuinn MD: Dan Fein 1 QUARASHI "Stick" 1 REVELLE "Inside"	<b>WZNE/Rochester, NY *</b> PD/MD: Mike Danger 54 LINKIN PARK "Runaway" 16 LINKIN PARK "December" 5 QUARASHI "Stick" 311 "Amber" ANDREW W.K. "Party" OASHBOARD... "Screaming"	<b>KNDD/Seattle-Tacoma, WA *</b> PD: Phil Manning APD: Jim Keller MD: Seth Resler THURSDAY "Car"	<b>WKRJ/Syracuse, NY *</b> OM/DP: Mimi Griswold APD/MD: Abbie Weber 1 WHITE STRIPES "Fell" ANDREW W.K. "Party" JEREMIAH FREED "Again" 12 STONES "Broken"	<b>WPBZ/West Palm Beach, FL *</b> OM/DP: John D'Connell MD: Eric Kristensen 1 ANDREW W.K. "Party" WHITE STRIPES "Fell"
<b>KROX/Austin, TX *</b> PD: Melody Lee MD: Toby Ryan 6 DROWNING POOL "Tear" 311 "Amber" STATIC-X "Cold" UNWRITTEN LAW "Red"	<b>WZZN/Chicago, IL *</b> PD: Bill Gamble APD: Steve Levy MD: James Vandsdol 6 REGENCY BUCK "Change" ABANDONED POOLS "Remedy" DASHBOARD... "Screaming" HOOBASTANK "Running" SOUL HOOLIGAN "Algebra"	<b>KXNA/Fayetteville, AR</b> PD: Margot Smith JEREMIAH FREED "Again" MEST "Prayer" MOTH "Sound"	<b>WRZK/Johnson City, TN *</b> VP/Prog. Ops.: Mark E. McKinn ANDREW W.K. "Party" FLAW "Whole" LOSTPROPHETS "Shinobi" MOTH "Sound" SEVENDUST "Again" ROB ZOMBIE "Never"	<b>WMBF/Memphis, TN *</b> PD: Rob Cressman MD: Mike Killbrow No Adds	<b>WZLX/Phoenix, AZ *</b> PD: Nancy Stevens APD: Dead Air Dave MD: Robin Nash 10 QUARASHI "Stick" 7 THURSDAY "Car" DROWNING POOL "Tear"	<b>KWDD/Sacramento, CA *</b> PD: Ron Bunce APD: Boomer 29 NICKELBACK "Never" 18 OEFALT "Sick" 1 ANDREW W.K. "Party" 1 GRAVITY KILLS "Thing" 1 WHITE STRIPES "Fell" JEREMIAH FREED "Again" QUARASHI "Stick" TOBYMAC "Yours"	<b>WKRL/Syracuse, NY *</b> OM/DP: Mimi Griswold APD/MD: Abbie Weber 1 WHITE STRIPES "Fell" ANDREW W.K. "Party" JEREMIAH FREED "Again" REVELLE "Inside"	<b>WBSX/Wilkes-Barre, PA *</b> PD: Chris Lloyd APD: Jay Hunter MD: Freddie No Adds	
<b>KNXX/Baton Rouge, LA *</b> PD/MD: Randy Chase APD: Bill Jackson ANDREW W.K. "Party" DROWNING POOL "Tear" MEST "Prayer" ONESIDEZERO "Laugh"	<b>WAOZ/Cincinnati, OH *</b> PD: Rick Jamie APD/MD: Shaggy 17 UNWRITTEN LAW "Red" 11 BAD RELIGION "Sorrow" 2 WHITE STRIPES "Fell" 311 "Amber" SEVENDUST "Again"	<b>WXTW/Ft. Wayne, IN *</b> PD/MD: JJ Fabini 1 SLIPKNOT "Plague" 1 ANDREW W.K. "Party" BASEMENT JAXX "Hard" FLAW "Whole" WHITE STRIPES "Fell"	<b>WNFZ/Knoxville, TN *</b> PD: Dan Bozyk APD/MD: Anthony Proffitt AMD: Opie Hines 2 REVELLE "Inside"	<b>KMBY/Monterey-Salinas, CA *</b> PD/MD: Chris White APD: Opie Taylor ANDREW W.K. "Party" EARSHOT "Get" QUARASHI "Stick" SLIPKNOT "Plague"	<b>WDXD/Pittsburgh, PA *</b> PD: John Moschitta MD: Vinnie No Adds	<b>WXRJ/Tallahassee, FL</b> PD: Steve King MD: Meathead X-EUTIONERS "Goin' SLIPKNOT "Plague" ANDREW W.K. "Party" JEREMIAH FREED "Again" REVELLE "Inside"	<b>WSUN/Tampa, FL *</b> OM: Chuck Beck PD: Shark No Adds	<b>WFSM/Wilmington, NC</b> PD: Knothead 2 12 STONES "Broken" 2 MOTH "Sound" 1 FLAW "Whole" SLIPKNOT "Plague"	
<b>WRAX/Birmingham, AL *</b> Acting PD: Hurricane Shane MD: Mark Lindsey 1 EARSHOT "Get"	<b>WXTM/Cleveland, OH *</b> PD: Kim Monroe MD: Dom Nardella SEVENDUST "Again" SLIPKNOT "Plague"	<b>KFRR/Fresno, CA *</b> PD: Chris Squires MD: Reverend APEX THEORY "Shhh..."	<b>KFTE/Lafayette, LA *</b> PD: Rob Summers MD: Scott Perrin No Adds	<b>WBUZ/Nashville, TN *</b> PD: Brian Krysz REVELLE "Inside" SEVENDUST "Again"	<b>WRRV/Newburgh, NY</b> PD: Andrew Boris 5 JEREMIAH FREED "Again" MOTH "Sound" REGENCY BUCK "Change" COURSE OF NATURE "Sun" DASHBOARD... "Screaming"	<b>WWSX/Phoenix, AZ *</b> DM/DP: Tim Maranville APD/MD: Kevin Mannion ROGER CLYNE... "Sleep" FAMILIAR 48 "Question" WHITE STRIPES "Fell"	<b>WCYY/Portland, ME</b> PD: Herb Ivy MD: Brian James DNESIDEZERO "Laugh"	<b>WSPN/Salt Lake City, UT *</b> VP/Prog. & Prog.: Mike Summers APD/MD: Todd Noker No Adds	
<b>KOXR/Boise, ID *</b> PD: Jacent Jackson MD: Kallao 1 SEVENDUST "Again" DROWNING POOL "Tear" SLIPKNOT "Plague"	<b>WARO/Columbia, SC *</b> OM/DP: Gina Juliano 1 QUARASHI "Stick" FLAW "Whole" STATIC-X "Cold"	<b>WGRD/Grand Rapids, MI *</b> PD: Bobby Duncan JEREMIAH FREED "Again"	<b>WWDX/Lansing, MI *</b> PD: Chih Walker 1 COURSE OF NATURE "Sun" LOSTPROPHETS "Shinobi" MOTH "Sound" JACK JOHNSON "Flake"	<b>WRRV/Newburgh, NY</b> PD: Andrew Boris 5 JEREMIAH FREED "Again" MOTH "Sound" REGENCY BUCK "Change" COURSE OF NATURE "Sun" DASHBOARD... "Screaming"	<b>WYXX/Portland, OR *</b> PD: Mark Hamilton APD/MD: Jayn 3 MEST "Prayer" 2 SEVENDUST "Again"	<b>XTRA/San Diego, CA *</b> PD: Bryan Schockley MD: Chris Muckley 10 WEEZER "Nose" 2 WHITE STRIPES "Fell" 1 LINKIN PARK "Runaway" 1 PETE DORR "Strange" FAINT "Agenda"	<b>WBCN/Boston, MA *</b> VP/Programming: Oedipus APD/MD: Steven Strick 1 ANDREW W.K. "Party"	<b>WWCD/Columbus, OH *</b> PD: Andy Davis MD: Jack DeVoss BLINK-182 "First" MOTH "Sound" P.O.D. "Youth" PUDDLE OF MUDD "Blurry"	<b>WBRU/Providence, RI *</b> PD: Tim Schiavelli MD: Annie Shapiro WEEZER "Nose"
<b>WFNX/Boston, MA *</b> PD: Cruze APD/MD: Kevin Mays 15 WHITE STRIPES "Fell" 14 ANDREW W.K. "Party" 1 MUST "Freedchild" 1 MOTH "Sound" EARSHOT "Get"	<b>WWRD/Columbus, OH *</b> PD: Andy Davis MD: Jack DeVoss BLINK-182 "First" MOTH "Sound" P.O.D. "Youth" PUDDLE OF MUDD "Blurry"	<b>WXNR/Greenville, NC *</b> PD: Jeff Sanders APD: Turner Watson DAVID DRAIMAN "Forsaken" LOSTPROPHETS "Shinobi" UNWRITTEN LAW "Red"	<b>KXTE/Las Vegas, NV *</b> PD: Dave Wetlington APD/MD: Chris Ripley 2 SLIPKNOT "Plague" 1 DROWNING POOL "Tear" FLYING TIGERS "Maybe" SEVENDUST "Again"	<b>KKND/New Orleans, LA *</b> DM/DP: Dave Stewart MD: Sig 2 LOSTPROPHETS "Shinobi" 1 BLINK-182 "First" 1 TENACIOUS D "Tribute"	<b>WYXX/Lexington-Fayette, KY *</b> PD: B.J. Kinard MD: Suzy Boe WHITE STRIPES "Fell"	<b>WZLX/Santa Monica, CA *</b> PD: Steve Kingston MD: Mike Peer 6 ABANDONED POOLS "Remedy" 3 WEEZER "Nose"	<b>WZLX/Santa Monica, CA *</b> PD: Steve Kingston MD: Mike Peer 6 ABANDONED POOLS "Remedy" 3 WEEZER "Nose"	<b>WZLX/Santa Monica, CA *</b> PD: Steve Kingston MD: Mike Peer 6 ABANDONED POOLS "Remedy" 3 WEEZER "Nose"	

### \* Monitored Reporters

86 Total Reporters

76 Total Monitored

10 Total Indicator  
9 Current Indicator PlaylistsReported Frozen Playlist (1):  
WEEEO/Hagerstown, PA

## New & Active

**SOIL** Unreal (J)

Total Plays: 271, Total Stations: 23, Adds: 0

**SEVENDUST** Live Again (TVT)

Total Plays: 261, Total Stations: 35, Adds: 10

**SENSE FIELD** Save Yourself (Nettwerk)

Total Plays: 246, Total Stations: 13, Adds: 2

**TENACIOUS D** Tribute (Epic)

Total Plays: 242, Total Stations: 18, Adds: 1

**DAVID DRAIMAN** Forsaken (Reprise)

Total Plays: 237, Total Stations: 22, Adds: 1

**REVELLE** Inside Out (Can You Feel...) (Elektra/EEG)

Total Plays: 218, Total Stations: 28, Adds: 5

**WHITE STRIPES** Fell In Love With A Girl (Third Man/V2)

Total Plays: 193, Total Stations: 21, Adds: 14

**GRAVITY KILLS** One Thing (Sanctuary/SRG)

Total Plays: 188, Total Stations: 20, Adds: 4

**DASHBOARD CONFESSIONAL** Screaming Infidelities (TVT)

Total Plays: 184, Total Stations: 14, Adds: 2

**MOTH I** See Sound (Virgin)

Total Plays: 182, Total Stations: 27, Adds: 9

Songs ranked by total plays

## PLEASE SEND YOUR PHOTOS

R&R wants your best snapshots (color or black & white). Please include the names and titles of all pictured and send them to:

R&amp;R, c/o Mike Davis:

10100 Santa Monica Blvd., 3rd Floor, Los Angeles, CA 90067

E-mail: mdavis@rronline.com

## Indicator

### Most Added®

SLIPKNOT My Plague (Roadrunner/IDJMG)

JEREMIAH FREED Again (Republic/Universal)

MOTH I See Sound (Virgin)

REVELLE Inside Out (Can You Feel...) (Elektra/EEG)

REGENCY BUCK Free To Change Your Mind (DreamWorks)

ANDREW W.K. Party Hard (Island/IDJMG)

FLAW Whole (Republic/Universal)

COURSE OF NATURE Caught In The Sun (Lava/Atlantic)

APEX THEORY Shhh... (Hope Diggy) (DreamWorks)

X-EUTIONERS It's Goin' Down (Loud/Columbia)

SIMPLE PLAN I'm Just A Kid (Lava/Atlantic)

DROWNING POOL Tear Away (Wind-up)

SENSE FIELD Save Yourself (Nettwerk)

SEVENDUST Live Again (TVT)

DASHBOARD CONFESSIONAL Screaming Infidelities (TVT)

JOHN MAYER No Such Thing (Aware/Columbia)

MEST Mother's Prayer (Maverick/WB)

12 STONES Broken (Wind-up)

ONESIDEZERO Instead Laugh (Maverick/WB)

RIDDLIN' KIDS I Feel Fine (Aware/Columbia)

**KNDD  
TOP 5 PHONES!!!**

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R&R Specialty!**

**I SEE SOUND**

# **MOTH** THE FIRST SONG FROM THE DEBUT ALBUM PROVISIONS, FICTION AND GEAR "I SEE SOUND"

*New at:*

**WFNX WWCD WJBX KPOI WWDX WRZK WLRS KLEC**

Hearing it clearly at:

**KNDD/Seattle**

**KPNT/St. Louis**

**KFSD/San Diego**

**WRZX/Indianapolis**

**WEDG/Buffalo**

**WDYL/Richmond**

**WKRL/Syracuse**

**WHRL/Albany**

**WROX/Norfolk**

**WSUN/Tampa**

**KROX/Austin**

**KJEE/Santa Barbara**

**WGRD/Grand Rapids**

**KWOD/Sacramento**

**KNXX/Baton Rouge**

**WXTW/Ft. Wayne**

**WJSE/Atlantic City**

**KQRX/Odessa**

**WOXY/Cincinnati**

**KMBY/Monterey**

**WZZI/Roanoke**

**PRODUCED BY SEAN BEAVAN**

MANAGEMENT: ARTHUR SPIVAK AND ALEX GUERRERO / SPIVAK SOBOL ENTERTAINMENT

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**On tour with FINCH starting 3/14!**



**JIM KERR**  
jimmkerr@rronline.com

PART TWO OF A TWO-PART SERIES

# From Handshake To Headlines

## The big splash of KCXX/Riverside morning team Dick & Justice

Last week I presented the circumstances surrounding a fairly regular occurrence in radio: the pairing of two people in morning drive in the hope that they will click and become a compelling team. Dick & Justice came together on KCXX/Riverside and subsequently made newspaper headlines and garnered great ratings. This week I continue my discussion with the team.

**R&R:** You started generating headlines in the market almost immediately. Was that by accident, or did you kind of work the press angle behind the scenes?

**D:** Well, it wasn't by accident. One of the secrets to getting press is to go to things that people are already talking about. When the news shows get to the point where they're running out of angles, we provide them with a new angle. We say, "Hey look, we have your visuals. We've practically written the damn story for you. We have people angry with us." They love that stuff.

Tommy Kramer taught me something when I was at WTKX in Pensacola FL, where he was our talent coach. He said, "Don't be the sun, be the moon." Reflect what other people are already doing. You don't have to enlighten people. So we participate in things that are already going on.

**J:** The perfect example is "Homeless Survivor."

**D:** Absolutely. The plight of the homeless was huge at the time. We kind of just slid right into it.

**J:** It's funny how that came into being. We had talked about doing a *Survivor* thing, which wasn't anything new. That year everybody was doing it. We had mapped out how we would do it, how we would get the listeners involved, etc. We actually had it all ready to go.

We met on a Sunday afternoon in my apartment to hammer out the details, and Dick was shaking his head, going, "You know, there really isn't an angle here." While we were kind of unsure of the angle, we continued to discuss the details. We had just done a monster money promotion on the air, so there wasn't a huge payout for the winner.

**D:** We were scratching our heads, wondering how we were going to make this work. "Hmm. We need people who can take an entire week off who don't need a lot of money. Maybe people out of work. Hey, the homeless!"

**J:** Dick was saying, "Yeah, we could do Homeless Survivor!" I'm shaking my head, going, "Dude, we can't do that." At that moment you

could see Dick's eyes light up, and he said, "We have to do it." I was like "No, no, no," but by that point he knew this was what we had to do.

**D:** It became much bigger than either of us thought it would be. We ended up creating a website, [www.homelessurvivor.com](http://www.homelessurvivor.com), which was a website with daily updates and photos. That was our first huge event as a team.

**R&R:** It didn't hurt that the mayor was involved in trying to stop it?

**J:** Oh, that was beautiful.

**D:** Any radio guy will tell you that was the clincher. We wouldn't have gotten nearly as much press if the mayor had not gotten torqued. Politicians will never understand that. Until somebody gets really mad at you, it doesn't achieve that next level. It works, but it doesn't work on the publicity level. As soon as we got that letter from the mayor, I faxed it off to every television station I could get my hands on. It was one of those things that just got bigger and bigger.

**"We're looking for a laugh, and people tell us, 'Wow, you guys did a really good thing.'"**

Justice

**R&R:** What I found particularly surprising was that you had homeless advocacy groups defending you. There were so many different elements coming together in unpredictable ways. It was amazing to watch from afar. I can only imagine what it was like in the market.

**J:** Even the different factions of the Salvation Army got involved and were fighting among themselves over the whole situation.

**D:** The funny thing is that it happened to us again when we got busted for our "Bowser the dead dog" bit.

**R&R:** Tell me about that one.

**D:** We had an intern of ours record a bunch of sounds of her dog panting and barking. We then went into the production room and put it all together for the next morning. We came on the air and said, "Here's what we are going to do: We went and rescued a dog from the pound to show you how dangerous it is to leave a dog in a parked car in the morning sun."

**J:** This was right at the beginning of summer, when it was just starting to heat up, and people were starting to get news reminders about babies left in cars who died.

**D:** We said we had a microphone in the car. We would say, "Let's see how he's doing," and you'd hear this very healthy panting. We'd say something like, "How's it going, Bowser?" and you'd hear this happy little bark.

As we checked on him throughout the hour, the progression was really obvious. The panting slowed down. Later, you heard a whimper or two. At the very end you heard what sounded like a final gasp, and then we played "Taps." It was funny, though, because then, in the background, you heard a deep breath and some rasping pants, and we were like, "Hey, he's not dead yet! Someone poke him with a stick." After it was over, we revealed that it was all made up.

**R&R:** Who sent you a letter of outrage this time?

**D:** That's just it: PETA called to thank us for making people so aware of the dangers of leaving pets in cars. It was so funny. We did a number of things that, on the surface, were patently offensive, but the effect was the complete opposite of what we were expecting.

**R&R:** That's exactly what blew me away about the response to Homeless Survivor. Almost every group that I thought would be outraged by your bit was jumping to your defense.

**J:** It was so great to take those calls saying, "You are abusing these people!"

**D:** We'd turn the microphone on one of our homeless people, and they'd reply, "Yeah, I'm being abused. I'm eating three square meals a day. I'm watching TV and videos, and I get a sleeping bag and a handful of cash



WSFM/Wilmington, DE found out just how passionate (and, uh, eccentric) Weezer fans are when the station was giving away tickets to the band's show at the Raleigh Entertainment & Sports Arena. One fan turned his car into a "Weezermobile." He may not have an easy time picking up chicks in it, but he was able to pick up tickets from the station. Pictured here (l-r) are WSFM morning man Jim Whitmeyer and PD Knothead, winner and Weezermobile pilot Kevin Moore and WSFM morning man Bryan Keith.

when it's all over. Yeah, things are going really bad for me so far."

**J:** Another great thing about Homeless Survivor was that, quite a few months after we had done it, not only did our winner get off the street, along with his wife, but two other people ended up getting off the street as well because of the promotion.

**"Without realizing it, we gave the homeless a face."**

Dick

**D:** At the end of the promotion we had a contest to see who could raise the most money on various corners around town in 103.9 minutes. People were driving out specifically to give money to homeless people. Our winner walked away with close to \$600. That's a nice haul for 90 minutes.

By the way, that's from a community of people who, a week before, would admit on the phones that these homeless people were nothing more than bushes or fire hydrants to them. They would tell us, "Now when I look at them, I think, 'That might be Richard or that might be Dan.'" Without realizing it, we gave the homeless a face.

**R&R:** One thing that impresses me about you guys is that Homeless Survivor wasn't the only high-profile thing you did. There's been a steady stream of entertaining and newsworthy things coming out of your morning show.

**J:** That and Bowser were the biggest, I would say.

**D:** Well, also the heterosexual pride parade. In California, gay pride parades are a staple. We felt it would be good to have a heterosexual pride parade, so people could come out and be proud of their heterosexuality. There were floats that listeners designed and everything.

**R&R:** That's another one that would seem to put you on shaky political ground with various groups.

**J:** Actually, we had the Gay & Lesbian Organization of San Bernardino on the air with us while we were doing the parade. They held signs that said, "You're not gay, and that's OK."

**D:** Yes, they had placards supporting their heterosexual brothers and sisters.

**J:** Another thing we did was the Power Spike. We had a huge power crisis here last year. Everyone was freaking out, and they didn't know who to blame. We would go on the air saying that it was a big scam to raise electric rates. For 2 1/2 weeks we told everybody to turn on every electrical appliance in their houses at a specific time on this one Thursday.

**D:** We were telling people to turn on everything they could reach no matter where they were at 7:30 on Thursday. We said that if 100,000 people at a time couldn't shut this thing down into a blackout, then nothing would, and the utilities were full of hooley.

**J:** The utilities were so mad at us. The power company was firing off letters and calls telling us that if something got shut down, we would be responsible for lost revenue.

**D:** It's one of those things that began with us wanting to have fun with a situation. We're not really trying to make statements. We're not trying to teach people about homeless people or dog safety.

**J:** The funny thing, though, is that it tends to turn around and make us look good. We're looking for a laugh, and people tell us, "Wow, you guys did a really good thing."

**D:** Yeah, I don't know what we're doing wrong.

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:  
jkmerr@rronline.com

# R&R Alternative Top 50

March 1, 2002



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS ('00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	3092	+8	349623	18	75/1
2	2	P.O.D. Youth Of The Nation (Atlantic)	2839	+13	322708	10	76/1
4	3	HOOBASTANK Crawling In The Dark (Island/IDJMG)	2566	+90	249600	18	75/0
3	4	DEFAULT Wasting My Time (TVT)	2496	0	221814	23	68/0
5	5	LINKIN PARK In The End (Warner Bros.)	2422	-52	271103	31	76/0
6	6	JIMMY EAT WORLD The Middle (DreamWorks)	2393	+148	274980	15	68/0
8	7	STAIN'D For You (Flip/Elektra/EEG)	2183	+102	233284	9	72/0
7	8	STROKES Last Nite (RCA)	2036	-135	228382	16	70/0
9	9	NICKELBACK Too Bad (Roadrunner/IDJMG)	1959	+54	162844	10	73/0
10	10	INCUBUS Nice To Know You (Immortal/Epic)	1934	+119	204992	11	74/0
12	11	BLINK-182 First Date (MCA)	1722	+160	186288	7	72/3
13	12	TRIK TURNER Friends + Family (RCA)	1617	+104	178887	8	70/0
11	13	INCUBUS I Wish You Were Here (Immortal/Epic)	1575	-2	179946	27	73/0
15	14	ADEMA The Way You Like It (Arista)	1486	+6	111837	13	65/0
18	15	SYSTEM OF A DOWN Toxicity (American/Columbia)	1386	+167	178886	8	67/0
22	16	UNWRITTEN LAW Seein' Red (Interscope)	1320	+188	168566	7	69/5
16	17	SYSTEM OF A DOWN Chop Suey (American/Columbia)	1298	-131	166890	30	64/0
20	18	X-ECUTIONERS It's Goin' Down (Loud/Columbia)	1289	+121	146163	7	64/0
14	19	OFFSPRING Defy You (Columbia)	1275	-229	143248	13	60/0
17	20	NICKELBACK How You Remind Me (Roadrunner/IDJMG)	1243	-76	142491	30	69/0
23	21	CUSTOM Hey Mister (ARTIST Direct)	1196	+72	81418	15	55/1
25	22	GODSMACK I Stand Alone (Republic/Universal)	1134	+99	101251	4	62/0
24	23	CREED My Sacrifice (Wind-up)	971	-94	92810	18	54/0
26	24	SUM 41 Motivation (Island/IDJMG)	965	0	91434	7	61/0
28	25	CREED Bullets (Wind-up)	930	+31	69837	5	56/0
30	26	ROB ZOMBIE Never Gonna Stop (The Red...) (Geffen/Interscope)	883	+140	86934	4	54/2
29	27	INJECTED Faithless (Island/IDJMG)	805	+46	49933	7	48/0
21	28	FOO FIGHTERS The One (Columbia)	804	-331	80956	10	55/0
31	29	COURSE OF NATURE Caught In The Sun (Lava/Atlantic)	800	+73	52433	8	41/1
27	30	TOOL Lateralus (Volcano)	729	-218	53465	15	41/0
35	31	STARSAILOR Good Souls (Capitol)	595	+33	55157	8	41/0
33	32	BAD RELIGION Sorrow (Epitaph)	573	-2	61374	9	36/2
32	33	TANTRIC Mourning (Maverick/Reprise)	552	-68	34250	14	30/0
36	34	SOMETHING CORPORATE If You C Jordan (Drive-Thru/MCA)	534	+28	66228	4	37/2
40	35	LOSTPROPHETS Shinobi Vs. Dragon Ninja (Columbia)	519	+96	54654	4	41/7
34	36	EDDIE VEDDER You've Got To Hide Your... (V2)	516	-56	81590	8	36/0
37	37	LENNY KRAVITZ Stillness Of Heart (Virgin)	493	+26	41270	3	35/0
38	38	APEX THEORY Shhh... (Hope Diggy) (DreamWorks)	489	+50	44574	5	42/1
43	39	ABANDONED POOLS Remedy (Extasy)	477	+89	40589	3	39/3
47	40	311 Amber (Volcano)	472	+173	38648	2	38/4
41	41	LINKIN PARK Papercut (Warner Bros.)	460	+71	117136	5	13/0
39	42	LOCAL H Half Life (Palm Pictures)	442	+18	31399	6	31/1
45	43	PHANTOM PLANET California (Daylight/Epic)	407	+69	37012	3	30/1
Debut	44	DROWNING POOL Tear Away (Wind-up)	364	+112	30894	1	31/6
46	45	LINKIN PARK My December (Warner Bros.)	360	+58	58320	2	8/2
42	46	DISTURBED The Game (Giant/Reprise)	335	-54	29079	8	21/0
Debut	47	PETE YORN Strange Condition (Columbia)	332	+78	50175	1	21/1
48	48	JACK JOHNSON Flake (Enjoy/Universal)	328	+49	39342	2	24/1
Debut	49	SUGARCULT Bouncing Off The Walls (Ultimatum/Artemis)	305	+75	19419	1	26/1
49	50	STATIC-X Cold (Warner Bros.)	301	+29	36837	2	30/3

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 2/17/02-2/23/02. 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. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. 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. 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 2002, The Arbitron Company). (C) 2002, R&R, Inc.

## Most Added® www.rredds.com

ARTIST TITLE LABEL(S)	ADDS
WHITE STRIPES Fell In Love With A Girl (Third Man/V2)	14
ANDREW W.K. Party Hard (Island/IDJMG)	14
SEVENDUST Live Again (TVT)	10
MDTH I See Sound (Virgin)	9
LDSTPROPHETS Shinobi Vs. Dragon Ninja (Columbia)	7
QUARASHI Stick 'Em Up (Columbia)	7
FLAW Whole (Republic/Universal)	7
SLIPKNOT My Plague (Roadrunner/IDJMG)	7
DROWNING POOL Tear Away (Wind-up)	6

**injected**  
"faithless"

R&R Alternative: 29-27  
Modern Rock BDS: 29\*-26\*

On Campus Invasion Tour  
with Nickelback and Default

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
SEVENDUST Live Again (TVT)	+213
UNWRITTEN LAW Seein' Red (Interscope)	+188
311 Amber (Volcano)	+173
REVEILLE Inside Out (Can You Feel...) (Elektra/EEG)	+169
SYSTEM OF A DOWN Toxicity (American/Columbia)	+167
WHITE STRIPES Fell In Love With A Girl (Third Man/V2)	+166
BLINK-182 First Date (MCA)	+160
JIMMY EAT WORLD The Middle (DreamWorks)	+148
ROB ZOMBIE Never... (The Red...) (Geffen/Interscope)	+140
X-ECUTIONERS It's Goin' Down (Loud/Columbia)	+121

## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
P.D.D. Alive (Atlantic)	1158
DISTURBED Down With The Sickness (Giant/Reprise)	990
PUDDLE OF MUDD Control (Flawless/Geffen/Interscope)	822
STAIN'D Fade (Flip/Elektra/EEG)	817
TOOL Schism (Volcano)	799
WEEZER Hash Pipe (Geffen/Interscope)	795
SUM 41 Fat Lip (Island/IDJMG)	759
ALIEN ANT FARM Movies (DreamWorks)	692
ALIEN ANT FARM Smooth Criminal (DreamWorks)	665
LINKIN PARK Crawling (Warner Bros.)	661
PAPA ROACH Last Resort (DreamWorks)	605
BLINK-182 Stay Together For The Kids (MCA)	601
FUEL Hemorrhage (In My Hands) (Epic)	551
STAIN'D It's Been Awhile (Flip/Elektra/EEG)	519
INCUBUS Drive (Immortal/Epic)	477
SALIVA Your Disease (Island/IDJMG)	443
LINKIN PARK One Step Closer (Warner Bros.)	386

# SUGARCULT

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|-------|-------------|------|------|
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| KCXX  | WROX        | WMRQ | WZNE |
| WHRL  | WGRD        | KMBY | KNXX |
| WARQ  | KLEC        | WXTW | WWDX |
| WZZI  | WJSE        | WEDG | WAQZ |
| WBUZ  | WMAD        | WKRL | KPOI |
| KMYZ  | and more... |      |      |

DC101 Top 5 Phones  
KPOI Top 5 Phones  
WMAD #1 Phones  
WPBZ #3 Phones  
KEDJ #6 Phones  
WMRQ Top 10 Phones

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blink-182

## "First Date"

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R&R Alternative 12 - 11 1722 +160



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Produced by Jerry Finn Mixed by Tom Lord-Alge Management: Rick DeVoe  
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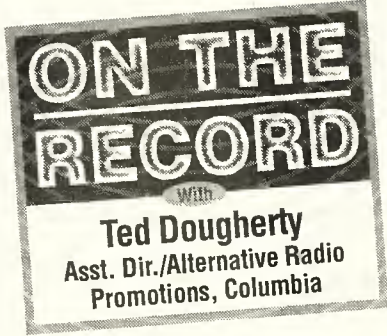
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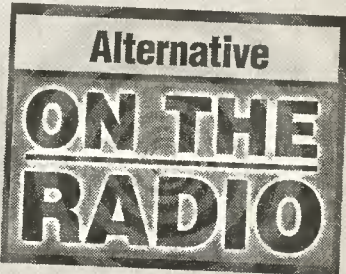
Right now, besides Lost Prophets, Lo Fidelity Allstars and Quarashi, I'm really digging Rialto's "London Crawling," Zero 7's "Destiny," Fu Manchu's "Squash That Fly" and Hundred Reasons' "I'll Find You." They're all in heavy office rotation. • On the radio I've been hearing a bit of Anathema and Scissorfight locally. I don't know if anyone else nationally is playing them



at all. • The two records I'm dying to hear right now are Queens Of The Stone Age and Oasis. I expect to be blown away by both of them. • In terms of live shows, just last week I saw John Mayer, Fu Manchu, Thursday and Suicide. This week I'll be rocking at Cave In and Scissorfight. I suppose I'm a bit of a scenester lately.

We were *thisclose* to having three weeks in a row with an independent label sitting alone atop the Most Added column. Well, an indie label *does* sit on top, but IDJMG's formidable promotion team and the strength of Andrew W.K.'s "Party Hard" were enough to tie for No. 1 Most Added with 14 adds. V2 is the label sharing the top spot, thanks to the retro-cool sound of White Stripes' "Fell in Love With a Girl" ... Sevendust hit the Most Added column once again and are the only other band to get double-digit adds this week, pulling in 10 for "Live Again" ... We haven't looked at the top of the chart since Puddle Of Mudd had a lock there with "Blurry." A quick glance shows that Puddle Of Mudd *still* have a lock on No. 1. P.O.D.'s spectacular "Youth of the Nation" continues to gain momentum and may hit No. 1, but it could take longer than expected due to Puddle Of Mudd's picking up the *smash* mantle of Nickelback's "How You Remind Me," Staind's "It's Been Awhile" and others ... By the way, I would be remiss not to note that both Nickelback and Staind have follow-ups in the top 10, with "Too Bad" and "For You," respectively ... Finally, check out Moth's ultracool "I See Sound," sitting pretty at No. 4 Most Added.

**RECORD OF THE WEEK: Flying Tigers "Maybe"**



— Jim Kerr, Alternative Editor

## COMING RIGHT UP

**ARTIST: Quarashi**  
**LABEL: Time Bomb/Columbia**

By KATY STEPHAN/ALTERNATIVE SPECIALTY EDITOR

Who knew that the hippest new band in America would come straight outta Reykjavik?

Quarashi have gone global, and it's no accident. Of all the Icelandic hip-hop punk bands that feature a rapper who is also a former skateboarding champion, Quarashi are way up there.

Jeez, I'm kidding. Not about the rapping or the skateboarding, of course. But in today's musical climate, where rapping on rock records is more common than peroxide on pop stars, it takes something really special to stand out from the crowd, and Quarashi have it.

In the first place, three of the four members of Quarashi are rappers. (The fourth is a producer and drummer.) If you were to express a band's membership as a ratio, with the top of the fraction being the number of guys who are all up in your face, throwin' down rhymes, and the bottom of the fraction being bandmembers who lurk in the background, taking up space, Quarashi's figure would look something like this: *everybody/nobody*. My point? This band is rap-driven. It's not a bunch of rockers who took out an ad in *Tiger Beat* saying "seeking rapper with a collection of scary masks and industry contacts."

In the second place, founders Sölvi and Hössi (we are skipping the last names for the sake of your sanity) originally played together in a punk band. In addition, Sölvi met future bandmate Steini while doing community service as punishment for that hallmark of punk deportment, public drunkenness. These boys don't just talk the talk. In fact, if you really suck at remembering Nordic names, you might accidentally substitute "Feisti and Pissi" for "Steini and Hössi." You might seem stupid, but



Quarashi

you'd sort of be capturing the spirit of Quarashi's sound.

Hössi says it a lot better. "The original point of the band was mixing British break beats and American hip-hop together," he says. "We don't limit ourselves to any one style. We just want to play rock 'n' roll or rap and play it the way we feel." The result is more Beastie than Bizkit-y.

The meat of Quarashi's first U.S. single, "Stick 'Em Up," is selected from the vocal muscle and served raw. The supporting track—which features a relentlessly razor-sharp guitar hook, an army of drums and not much else—gives Quarashi a tight, streamlined sound with no extra fat.

Rounding out the list of reasons why Quarashi rule: They actually rap in Icelandic. Not on "Stick 'Em Up," where their English is a thousand times better than Bjork's. (Actually, there's a whole lot of Brooklyn going on in the Quarashi böys' accents.) But if you've never heard rap in Icelandic, you're in for a smack in the ears.

Quarashi's first-ever demo track sold out in one week. Their first album went Gold in Iceland, as did their second. Do you see a pattern here? Better get your hands in the air, people, because Quarashi say "Stick 'Em Up!"

## abandoned pools the remedy

from the debut album *Humanistic*, on Extasy Records International

EXTASY RECORDS INTERNATIONAL

Produced by Poul O. Holderie and Sean Stode, Co-produced by Tommy Wolter, Mixed by Chris Lord-Alge, Management: Dove Young for Bliss A.M., www.abandonedpools.com / www.extasyrecords.com

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KNDD 30x Top 5 Phones  
WBCN 20x  
KNRK 28x  
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WWDC 13x  
WMFS 46x #1 phones  
KEDJ 36x  
WXEG 30x  
KRZQ 21x Top 5 Phones

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3/17 San Diego 3/20 Santa Barbara  
3/30 Seattle

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RateTheMusic.com  
A MEDIABASE™

America's Best Testing Alternative Songs  
12+ For The Week Ending 3/1/02.

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
LINKIN PARK In The End (Warner Bros.)	4.34	4.32	99%	37%	4.40	99%	37%
PUDDLE... Blurry (Flawless/Geffen/Interscope)	4.30	4.20	95%	23%	4.31	97%	24%
HOOBASTANK Crawling In The Dark (Island/IDJMG)	4.26	4.26	90%	16%	4.22	92%	15%
INCUBUS I Wish You Were Here (Immortal/Epic)	4.18	4.14	97%	30%	4.17	98%	33%
JIMMY EAT WORLD The Middle (DreamWorks)	4.18	4.16	84%	16%	4.08	87%	18%
DEFAULT Wasting My Time (TVT)	4.15	4.15	86%	21%	4.14	90%	23%
STAINO For You (Flip/Elektra/EEG)	4.07	4.04	88%	19%	4.07	92%	22%
INCUBUS Nice To Know You (Immortal/Epic)	4.07	4.03	90%	20%	4.06	93%	23%
NICKELBACK Too Bad (Roadrunner/IDJMG)	4.07	4.12	88%	17%	4.08	91%	19%
UNWRITTEN LAW Seein' Red (Interscope)	4.03	-	44%	5%	3.96	47%	6%
P.O.O. Youth Of The Nation (Atlantic)	4.03	4.02	96%	26%	4.11	97%	26%
SYSTEM... Chop Suey (American/Columbia)	4.02	3.99	93%	31%	3.98	94%	33%
ADEMA The Way You Like It (Arista)	4.01	3.97	72%	12%	4.01	77%	13%
OFFSPRING Defy You (Columbia)	3.99	3.98	92%	20%	3.97	94%	22%
NICKELBACK ...Remind Me (Roadrunner/IDJMG)	3.99	4.05	99%	57%	4.08	99%	57%
P.O.O. Alive (Atlantic)	3.95	3.99	97%	42%	3.99	99%	42%
BLINK-182 First Date (MCA)	3.91	3.90	90%	18%	3.80	91%	20%
DISTURBED Down With The Sickness (Giant/Reprise)	3.90	3.79	93%	37%	3.96	95%	40%
SYSTEM OF A DOWN Toxicity (American/Columbia)	3.90	3.75	80%	14%	3.85	84%	16%
X-ECUTIONERS It's Goin' Down (Loud/Columbia)	3.89	3.66	46%	6%	3.88	47%	6%
FOO FIGHTERS The One (Columbia)	3.89	3.94	86%	17%	3.88	88%	18%
GOOSMACK I Stand Alone (Republic/Universal)	3.85	3.80	61%	7%	3.88	67%	9%
SUM 41 Motivation (Island/IDJMG)	3.80	3.79	79%	16%	3.72	80%	17%
TOOL Lateralus (Volcano)	3.72	3.70	75%	23%	3.77	81%	26%
CUSTOM Hey Mister (ARTIST Direct)	3.68	3.56	53%	12%	3.72	56%	12%
STROKES Last Nite (RCA)	3.57	3.61	81%	29%	3.45	84%	34%
EOOIE VOOER You've Got To Hide Your... (V2)	3.55	3.64	54%	13%	3.61	64%	16%
TRIK TURNER Friends And Family (RCA)	3.51	3.43	44%	11%	3.48	50%	12%
CREEO My Sacrifice (Wind-up)	3.47	3.49	99%	58%	3.48	99%	59%
CREEO Bullets (Wind-up)	3.37	3.41	64%	18%	3.35	66%	20%

Total sample size is 776 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 818/377-5300. RateTheMusic.com data is provided by Mediabase Research, A Division of Premiere Radio Networks.

## R&R Top 20 Specialty Artists

March 1, 2002

1. **MOTH** (Virgin) "I See Sound"
2. **QUARASHI** (Time Bomb/Columbia) "Stick 'Em Up"
3. **ANDREW WK** (Island/IDJMG) "Party Hard"
4. **LO FIDELITY ALLSTARS** (Skint/Columbia) "Sleeping Faster"
5. **B.R.M.C.** (Virgin) "Love Burns"
6. **LAWRENCE ARMS** (Fat Wreck Chords) "Brickwall Views"
7. **HAVEN** (Radiate/Virgin UK) "Let It Live"
8. **JOSH ROUSE** (Slow River/Ryko) "Nothing Gives Me Pleasure"
9. **SOUL HOOLIGAN** (Maverick/WB) "Algebra"
10. **ELBOW** (V2) "Newborn"
11. **REGENCY BUCK** (DreamWorks) "Free To Change Your Mind"
12. **ONESIDEZERO** (Maverick/WB) "Instead Laugh"
13. **REVEREND HORTON HEAT** (Artemis) "Galaxy 500"
14. **CHEMICAL BROTHERS** (Astralwerks) "Star Guitar"
15. **RIALTO** (Eagle/Koch) "London Crawling"
16. **2 SKINNEE J'S** (Volcano) "Grown Up"
17. **WHITE STRIPES** (Third Man/V2) "Fell In Love..."
18. **PHANTOM PLANET** (Daylight/Epic) "California"
19. **LOST PROPHETS** (Columbia) "Shinobi vs..."
20. **MILLION YEN** (Veronica) "Velveteen"

Ranked by total number of shows reporting artist.

## Record Of The Week

Record of the Week

Artist: CONVOY

Single: "CAUGHT UP IN YOU"

Label: HYBRID/ATLANTIC



Two hooks are better than one. The verse alone on Convo's new single, "Caught Up in You," is enough to sell the song. But when the chorus kicks in, your ears just won't believe their luck. It's like getting dessert twice! This track is packed so tight with hooks that you'd need an advanced degree in atomic physics to figure out how they make it sound so easy. Known for their laid-back San Diego sound, Convo supported both Tom Petty and Aerosmith on tour last summer; "Caught Up" ought to fill some stadiums all by itself.

— Katy Stephan, Alternative Specialty Editor

## 1776: National Anthem 2002: World Party Anthem

### An Infectious Rock-Anthem Beer Drinking Party Song by

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## Impacting Alt Specialty and College on March 5

800.647.1315 charts@radio.media.com  
(email us your playlist each week)


BRYAN FARRISH






# Alternative Playlists

**MARKET #1**  
**WXRK/New York**  
Infinity  
(212) 314-9230  
Kingston/Woody/Peer  
12+ Cumulative 2,463,300




PLAYS	LW	TW	ARTIST/TITLE	GI (000)
39	43	43	PUDDLE OF MUDD/Blurry	54782
37	40	40	P.O.D./Youth Of The Nation	50960
37	39	39	LINKIN PARK/Papercut	49686
31	39	39	STAIN/D/For You	49686
31	38	38	OISTURBED/Down With...	48412
37	37	37	LINKIN PARK/In The End	47199
22	34	34	SYSTEM OF A DOWNT/Toxicity	43316
27	27	27	P.O.D./Boom	34398
25	27	27	CRED/Stand Here With Me	34398
24	26	26	UNWRITTEN LAW/Seein' Red	33124
22	25	25	PUDDLE OF MUDD/Drift & Die	31850
22	24	24	JIMMY EAT WORLD/The Middle	30576
17	22	22	HOBBASTANK/Crawling In The Dark	28028
22	22	22	INCUBUS/Nice To Know You	28028
20	22	22	SYSTEM OF A DOWNT/Chop Suey	28028
21	21	21	OFFSPRING/Dely You	26754
20	21	21	NICKELBACK/How You Remind Me	26754
21	21	21	LINKIN PARK/Runaway	25480
20	20	20	TOOL/Schism	25480
15	19	19	PAPA ROACH/Last Resort	24206
13	19	19	BLINK-182/First Date	24206
13	19	19	ALIEN ANT FARM/Smooth Criminal	24206
19	19	19	P.O.D./Alive	24206
26	18	18	BLINK-182/Stay Together For...	22932
15	18	18	TRIK TURNER/Friends + Family	22932
9	18	18	WHITE STRIPES/Fall In Love...	22932
14	18	18	GOODSMACK/Stand Alone	22932
22	17	17	STROKES/Last Nite	21658
14	15	15	PUDDLE OF MUDD/Control	19110
11	15	15	LOSTPROPHETS/Shinobi Vs...	19110

**MARKET #2**  
**KROQ/Los Angeles**  
Infinity  
(323) 930-1067  
Weatherly/Sandblom/Worden  
12+ Cumulative 1,550,800




PLAYS	LW	TW	ARTIST/TITLE	GI (000)
46	42	42	STROKES/Last Nite	38934
44	42	42	JIMMY EAT WORLD/The Middle	38934
41	39	39	P.O.D./Youth Of The Nation	36153
42	38	38	PUDDLE OF MUDD/Blurry	35226
26	30	30	SYSTEM OF A DOWNT/Chop Suey	27810
16	29	29	LINKIN PARK/In The End	27810
32	28	28	LINKIN PARK/Papercut	26863
25	28	28	NO DOUBT/Hella Good	25956
31	27	27	UNWRITTEN LAW/Seein' Red	25029
17	25	25	COLOPLAY/Trouble	23175
28	25	25	X-ECTIONERS/It's Goin' Down	23175
22	25	25	BAD RELIGION/Sorrow	21321
15	23	23	INCUBUS/ Wish You Were Here	21321
25	22	22	SYSTEM OF A DOWNT/Toxicity	20394
26	22	22	OFFSPRING/Dely You	20394
23	22	22	HOBBASTANK/Crawling In The Dark	20394
18	21	21	JACK JOHNSON/Flake	19540
13	20	20	STAIN/D/For You	18540
19	20	20	P.O.D./Alive	18540
12	19	19	EDDIE VEDDER/You've Got To...	18540
20	19	19	TOOL/Schism	17613
12	18	18	TRIK TURNER/Friends + Family	16686
15	18	18	NICKELBACK/How You Remind Me	16686
16	18	18	INCUBUS/Nice To Know You	16686
25	18	18	SOMETHING CORPORATE/If You C Jordan	16686
15	17	17	PAPA ROACH/Last Resort	15759
9	16	16	HOBBASTANK/Running Away	14832
9	16	16	BLINK-182/Stay Together For...	14832

**MARKET #3**  
**WKQX/Chicago**  
Emmis  
(312) 527-8348  
Richards/Shurman  
12+ Cumulative 766,800




PLAYS	LW	TW	ARTIST/TITLE	GI (000)
44	48	48	P.O.D./Youth Of The Nation	15648
42	46	46	HOBBASTANK/Crawling In The Dark	14996
47	45	45	JIMMY EAT WORLD/The Middle	14670
44	44	44	PUDDLE OF MUDD/Blurry	14374
37	39	39	PHANTOM PLANET/California	12714
20	36	36	INCUBUS/Nice To Know You	11736
37	35	35	TRIK TURNER/Friends + Family	11410
33	32	32	NICKELBACK/Too Bad	10432
43	31	31	DEFAULT/Wasting My Time	10106
28	28	28	LOCAL H/Half Life	9128
29	27	27	CRED/Bullets	8982
25	27	27	UNWRITTEN LAW/Seein' Red	8802
28	27	27	BLINK-182/First Date	8802
39	27	27	PETE YORN/Strange Condition	8802
31	26	26	LINKIN PARK/In The End	8476
20	26	26	STAIN/D/For You	8476
11	26	26	311/Amber	8476
16	24	24	SYSTEM OF A DOWNT/Toxicity	7872
19	22	22	COURSE OF NATURE/Caught In The Sun	7172
18	22	22	X-ECTIONERS/It's Goin' Down	7172
22	21	21	SOMETHING CORPORATE/If You C Jordan	6846
16	20	20	LINKIN PARK/Papercut	6520
16	18	18	SYSTEM OF A DOWNT/Chop Suey	5868
13	18	18	ALIEN ANT FARM/Movies	5868
21	18	18	STARSAILOR/Good Souls	5868
17	17	17	WHITE STRIPES/Fall In Love...	5542
17	16	16	TOOL/Schism	5216
17	16	16	INCUBUS/ Wish You Were Here	5216
23	16	16	EDDIE VEDDER/You've Got To...	5216
24	16	16	STROKES/Last Nite	5216

**MARKET #4**  
**WZZN/Chicago**  
ABC  
(312) 984-9923  
Gamble/Lovy/VanOsdol  
12+ Cumulative 531,300




PLAYS	LW	TW	ARTIST/TITLE	GI (000)
58	73	73	JIMMY EAT WORLD/The Middle	13724
46	69	69	DEFAULT/Wasting My Time	12972
60	68	68	SENSE FIELD/Save Yourself	12784
68	66	66	PUDDLE OF MUDD/Blurry	12408
62	62	62	LINKIN PARK/In The End	11656
65	54	54	TRIK TURNER/Friends + Family	10152
28	48	48	P.O.D./Youth Of The Nation	9024
36	41	41	HOBBASTANK/Crawling In The Dark	7708
35	40	40	OISPRING/Dely You	7144
26	39	39	CRED/My Sacrifice	6956
34	37	37	STROKES/Last Nite	6768
28	36	36	INCUBUS/ Wish You Were Here	6580
30	35	35	BLINK-182/First Date	6580
33	33	33	CRED/Hide	6204
24	31	31	NO DOUBT/Hella Good	6204
44	31	31	STAIN/D/For You	5828
23	29	29	JACK JOHNSON/Flake	5452
22	29	29	EDDIE VEDDER/You've Got To...	5452
4	27	27	SKINNEE J'S/Grown Up	5452
27	27	27	WEEZER/Dope Nose	5076
20	26	26	UNWRITTEN LAW/Seein' Red	4868
21	25	25	PETE YORN/Strange Condition	4700
35	24	24	LINKIN PARK/Papercut	4512
21	24	24	BASMENT JAXX/Where's Your Head At	3948
19	21	21	FOO FIGHTERS/The One	3948
2	19	19	WHITE STRIPES/Fall In Love...	3572
15	19	19	NICKELBACK/How You Remind Me	3572
17	19	19	INCUBUS/Nice To Know You	3196
14	16	16	SYSTEM OF A DOWNT/Chop Suey	3008
15	16	16	SUM 41/Fat Lip	2820

**MARKET #4**  
**KITS/San Francisco**  
Infinity  
(415) 402-6700  
Taylor/Avelsen  
12+ Cumulative 611,100




PLAYS	LW	TW	ARTIST/TITLE	GI (000)
47	53	53	STROKES/Last Nite	12456
11	48	48	LINKIN PARK/In The End	11280
49	47	47	SYSTEM OF A DOWNT/Chop Suey	11045
49	47	47	PUDDLE OF MUDD/Blurry	11045
34	46	46	INCUBUS/ Wish You Were Here	10810
29	35	35	OFFSPRING/Dely You	8225
29	33	33	JIMMY EAT WORLD/The Middle	7755
21	29	29	TOOL/Schism	6815
24	28	28	BLINK-182/First Date	6580
45	27	27	P.O.D./Youth Of The Nation	6340
15	26	26	EDDIE VEDDER/You've Got To...	6110
22	24	24	BLINK-182/Stay Together For...	5840
15	23	23	PAPA ROACH/Last Resort	5405
24	23	23	STAIN/D/For You	5405
21	21	21	DISTURBED/Down With...	4935
16	21	21	SYSTEM OF A DOWNT/Toxicity	4935
15	19	19	P.O.D./Alive	4465
24	19	19	NICKELBACK/How You Remind Me	4465
17	18	18	STAIN/D/It's Been Awful	4230
16	18	18	RAGE AGAINST.../Renegades Of Funk	4230
14	16	16	STAIN/D/Outside	3760
15	16	16	NICKELBACK/Too Bad	3760
11	16	16	X-ECTIONERS/It's Goin' Down	3760
20	15	15	INCUBUS/Nice To Know You	3525
10	14	14	PUDDLE OF MUDD/Control	3290
9	12	12	HOBBASTANK/Crawling In The Dark	2820
4	12	12	LINKIN PARK/Papercut	2820
8	11	11	UNWRITTEN LAW/Seein' Red	2585
10	11	11	ROB ZOMBIE/Never Gonna Stop...	2585
12	10	10	DEFAULT/Wasting My Time	2350

**MARKET #5**  
**KDGE/Dallas-Ft. Worth**  
Clear Channel  
(972) 770-7777  
Doherty/Ayo  
12+ Cumulative 465,100




PLAYS	LW	TW	ARTIST/TITLE	GI (000)
58	54	54	JIMMY EAT WORLD/The Middle	10368
51	52	52	PUDDLE OF MUDD/Blurry	9984
51	50	50	DEFAULT/Wasting My Time	9600
51	50	50	LINKIN PARK/In The End	9600
49	49	49	BLINK-182/Stay Together For...	9216
34	38	38	P.O.D./Youth Of The Nation	7296
29	38	38	TRIK TURNER/Friends + Family	7296
28	37	37	COURSE OF NATURE/Caught In The Sun	7104
35	37	37	UNWRITTEN LAW/Seein' Red	7104
36	36	36	NICKELBACK/Too Bad	6912
36	34	34	STAIN/D/For You	6528
25	34	34	CUSTOM/Hey Mister	5184
33	27	27	INJECTED/Faithless	5184
21	27	27	LINKIN PARK/My December	5184
26	25	25	SOMETHING CORPORATE/If You C Jordan	4800
26	25	25	LENNY KRAVITZ/Stillness Of Heart	4800
19	25	25	WEEZER/Hash Pipe	4800
16	24	24	COLDPLAY/Trouble	4608
28	24	24	STROKES/Last Nite	4608
22	24	24	ABANDONED POOLS/Remedy	4224
25	21	21	STARSAILOR/Good Souls	4032
20	21	21	U2/Elevation	4032
19	20	20	3 DOORS DOWN/Be Like That	3840
19	19	19	U2/Beautiful Day	3648
19	19	19	SUM 41/Fat Lip	3648
17	19	19	SUM 41/In Too Deep	3648
14	19	19	INCUBUS/ Wish You Were Here	3648
18	18	18	P.O.D./Alive	3456
23	18	18	CRED/My Sacrifice	3456
30	17	17	HOBBASTANK/Crawling In The Dark	3264

**Jack Johnson**  
**"flake"**  
**BDS**  
Debut 39\*  
Over 150,000 Scanned




**MARKET #7**  
**WHFS/Washington, DC**  
Infinity  
(301) 306-0991  
Benjamin/Ferisce  
12+ Cumulative 694,100



PLAYS	LW	TW	ARTIST/TITLE	GI (000)
38	66	66	INCUBUS/Nice To Know You	17160
68	64	64	P.O.D./Youth Of The Nation	16640
47	64	64	X-ECTIONERS/It's Goin' Down	16640
62	61	61	LINKIN PARK/Runaway	15860
64	59	59	STROKES/Last Nite	15340
65	58	58	JIMMY EAT WORLD/The Middle	15080
37	49	49	TRIK TURNER/Friends + Family	12740
29	49	49	SYSTEM OF A DOWNT/Toxicity	12740
56	46	46	PUDDLE OF MUDD/Blurry	11960
19	41	41	GO! Hear You Calling	10660
36	36	36	STAIN/D/For You	9360
39	35	35	INCUBUS/Nice To Know You	9100
36	34	34	BLINK-182/First Date	8840
6	34	34	WHITE STRIPES/Fall In Love...	8840
12	33	33	UNWRITTEN LAW/Seein' Red	8580
37	31	31	FOO FIGHTERS/The One	8060
38	30	30	CRED/Stand Here With Me	7800
30	30	30	GOODSMACK/Stand Alone	7800
60	29	29	SYSTEM OF A DOWNT/Chop Suey	7540
28	28	28	WEEZER/Dope Nose	7280
28	28	28	DEFAULT/Wasting My Time	7280
27	27	27	REVEILLE/Inside Out...	7020
27	25	25	LINKIN PARK/In The End	6520
19	24	24	P.O.D./Alive	6240
33	22	22	ALIEN ANT FARM/Movies	5720
52	22	22	INCUBUS/ Wish You Were Here	5720
7	21	21	HOBBASTANK/Crawling In The Dark	5460
20	17	17	PUDDLE OF MUDD/Control	4460
12	16	16	NICKELBACK/Too Bad	4180
16	15	15	NICKELBACK/How You Remind Me	3900

**MARKET #7**  
**WWDC/Washington, DC**  
Clear Channel  
(301) 587-7100  
Rizer/Curtis  
12+ Cumulative 756,400




PLAYS	LW	TW	ARTIST/TITLE	GI (000)
39	38	38	LINKIN PARK/In The End	12008
28	33	33	PUDDLE OF MUDD/Blurry	10428
36	32	32	JIMMY EAT WORLD/The Middle	10112
27	28	28	HOBBASTANK/Crawling In The Dark	8848
26	25	25	STROKES/Last Nite	8216
36	25	25	CRED/My Sacrifice	8216
25	26	26	RYAN ZERO/Save Me	7900
23	24	24	DEFAULT/Wasting My Time	7288
37	23	23	P.O.D./Alive	7268
28	21	21	NICKELBACK/How You Remind Me	6636
14	19	19	FUEL/Hemorrhage...	6004
18	18	18	INCUBUS/Nice To Know You	5688
10	18	18	P.O.D./Youth Of The Nation	5688
16	17	17	PAPA ROACH/Last Resort	5372
15	17	17	FOO FIGHTERS/The One	5056
14	16	16	WEEZER/Hash Pipe	5372
15	15	15	COLD/No One	4740
14	15	15	CALLING/Wherever You Will Go	4740
13	15	15	SUM 41/Fat Lip	4740
11	15	15	RAGE AGAINST.../Renegades Of Funk	47

# Alternative Playlists

**MARKET #22**


**KTCL/Denver-Boulder**  
Clear Channel  
(303) 713-8000  
O'Connor/Saunders  
12+ Cumc 201,900



PLAYS	LW	TW	ARTIST/TITLE	GI (000)
40	52	JIMMY EAT WORLD/The Middle	3484	
51	47	311//I'll Be Here Awhile	3149	
45	46	WEezer/Island In The Sun	3082	
48	44	INCUBUS/I Wish You Were Here	2948	
41	40	HOOBASTANK/Crawling In The Dark	2680	
47	40	COLDPLAY/Trouble	2650	
39	39	LINXIN PARK/In The End	2613	
39	39	BLINK-182/First Date	2613	
5	38	PUDDLE OF MUDD/Blurry	2546	
25	37	GORILLAZ/Cloneweb	2479	
36	33	FOD FIGHTERS/The One	2211	
34	31	STROKES/Last Nite	2077	
29	29	JACK JOHNSON/Flake	1943	
2	27	IID/Rapture (Tastes...)	1809	
25	25	CAKE/Short Skirt/Long...	1675	
24	24	NICKELBACK/Too Bad	1608	
24	24	SUM 41/Fat Lip	1608	
23	23	BAD RELIGION/Sorrow	1541	
23	23	DEFAULT/Wasting My Time	1541	
17	23	DARUDE/Sandstorm	1541	
15	22	INCUBUS/Nice To Know You	1474	
36	22	TRIK TURNER/Friends + Family	1474	
25	21	ALIEN ANT FARM/Smooth Criminal	1407	
21	19	SR-71/Right Now	1273	
23	18	STAIN'D/For You	1206	
19	17	NICKELBACK/How You Remind Me	1139	
16	17	P.D./Alive	1139	
22	16	P.D./Youth Of The Nation	1072	
42	13	GORILLAZ/Cloneweb	871	

**MARKET #23**


**WXOX/Pittsburgh**  
Clear Channel  
(412) 937-1441  
Moschitta/Vinick  
12+ Cumc 287,500



PLAYS	LW	TW	ARTIST/TITLE	GI (000)
37	41	P.O.D./Youth Of The Nation	6355	
40	41	HOOBASTANK/Crawling In The Dark	6355	
39	40	PUDDLE OF MUDD/Blurry	6200	
38	38	TOOL/Lateralus	5890	
32	38	LINXIN PARK/In The End	5890	
37	37	SYSTEM DF A DOWN/Chop Suey	5735	
31	34	STAIN'D/For You	5270	
28	26	DEFAULT/Wasting My Time	4030	
21	26	COURSE OF NATURE/Caught In The Sun	4030	
20	25	SALVA/Click Click Boom	3875	
22	24	UNWRITTEN LAW/Sein' Red	3720	
20	23	JIMMY EAT WORLD/The Middle	3565	
25	23	CUSTOM/Hey Mister	3450	
22	22	SEVENDUST/Praise	3115	
20	21	ADEMA/The Way You Like It	3255	
21	21	DISTURBED/Down With...	2492	
18	20	GODSMACK/Stand Alone	3100	
16	19	INCUBUS/Nice To Know You	2945	
19	19	BLINK-182/First Date	2945	
19	19	ROB ZOMBIE/Never Gonna Stop...	2945	
24	18	INCUBUS/I Wish You Were Here	2790	
13	17	CREED/Bullets	2635	
19	17	DROWNING POOL/Stinner	2635	
25	17	EDDIE VEDDER/You've Got To...	2635	
16	16	FOD FIGHTERS/The One	2480	
11	16	LSTPRPHETS/Shinobi Vs...	2480	
16	16	TRIK TURNER/Friends + Family	2480	
16	15	PAPA ROACH/Between Angels...	2325	
17	15	STAIN'D/For You	2325	

**MARKET #24**


**KNRK/Portland, OR**  
Entercom  
(503) 223-1441  
Hamilton/Jayn  
12+ Cumc 186,100



PLAYS	LW	TW	ARTIST/TITLE	GI (000)
50	44	P.O.D./Youth Of The Nation	3828	
40	41	HOOBASTANK/Crawling In The Dark	3567	
39	40	SYSTEM OF A DOWN/Toxicity	3480	
39	39	BLINK-182/First Date	3480	
37	37	JIMMY EAT WORLD/The Middle	3219	
31	37	ROB ZOMBIE/Never Gonna Stop...	2958	
26	34	STAIN'D/For You	2928	
44	29	STROKES/Last Nite	2697	
42	29	LINXIN PARK/In The End	2523	
22	28	CUSTOM/Hey Mister	2436	
23	28	GODSMACK/Stand Alone	2436	
22	25	ADEMA/The Way You Like It	2175	
23	25	SIMPLE PLAN/In Just A Kid	2175	
26	25	DFSPRING/Deity You	2175	
23	25	UNWRITTEN LAW/Sein' Red	2175	
25	25	TRIK TURNER/Friends + Family	2175	
24	23	HEADSTRONG/Adriana	2004	
22	22	SUM 41/Motivation	1911	
21	20	HOOBASTANK/Crawling In The Dark	1740	
19	18	X-ECTIONERS/It's Goin' Down	1566	
26	17	TOOL/Lateralus	1479	
15	16	INJECTED/Faithless	1392	
15	16	DISTURBED/Down With...	1392	
16	16	NICKELBACK/How You Remind Me	1392	
11	15	WEezer/Hash Pipe	1305	
13	15	LSTPRPHETS/Shinobi Vs...	1305	
12	15	SUM 41/In The Deep	1214	
13	13	SUM 41/Fat Lip	1131	
12	13	MO'Y F4WEN STEFANI/Southside	1131	
11	13	STATIC-X/Cold	1131	

**MARKET #25**


**WXMT/Cleveland**  
Infinity  
(216) 861-0100  
Monroe/Nardella  
12+ Cumc 207,100



PLAYS	LW	TW	ARTIST/TITLE	GI (000)
46	50	X-ECTIONERS/It's Goin' Down	5650	
39	44	PUDDLE OF MUDD/Blurry	4972	
39	40	P.D./Alive	4520	
41	39	ADEMA/The Way You Like It	4407	
41	37	INCUBUS/Nice To Know You	4181	
38	37	LINXIN PARK/In The End	4181	
36	37	LOSTPRPHETS/Shinobi Vs...	4068	
21	31	DFSPRING/Deity You	3503	
30	29	SYSTEM OF A DOWN/Toxicity	3277	
29	29	TRIK TURNER/Friends + Family	3277	
30	28	311/Sick Tick	3164	
28	27	GODSMACK/Stand Alone	3051	
24	26	HOOBASTANK/Crawling In The Dark	2938	
25	24	SALVA/Click Click Boom	2825	
19	25	UNWRITTEN LAW/Sein' Red	2825	
18	23	DEFAULT/Wasting My Time	2825	
14	23	NICKELBACK/Too Bad	2599	
22	23	SUM 41/Motivation	2599	
23	23	DISTURBED/The Game	2599	
23	23	STAIN'D/For You	2599	
15	22	STAIN'D/For You	2486	
15	22	P.O.D./Youth Of The Nation	2486	
18	22	BLINK-182/First Date	2486	
22	21	TOOL/Lateralus	2373	
18	21	SYSTEM OF A DOWN/Chop Suey	2373	
18	21	LINXIN PARK/In The End	2373	
13	20	SUM 41/Fat Lip	2260	
17	20	TAPDOTT/I	2260	
17	20	ROB ZOMBIE/Never Gonna Stop...	2260	
17	20	TDDLSchism	2260	

**MARKET #26**

**WAOZ/Cincinnati**  
Infinity  
(513) 699-5102  
Jamie/Shaggy  
12+ Cumc 162,500



PLAYS	LW	TW	ARTIST/TITLE	GI (000)
39	41	PUDDLE OF MUDD/Blurry	3280	
39	39	P.O.D./Youth Of The Nation	3120	
39	39	STAIN'D/For You	3120	
41	37	STROKES/Last Nite	2960	
30	32	JIMMY EAT WORLD/The Middle	2560	
37	29	NICKELBACK/How You Remind Me	2320	
41	28	SYSTEM DF A DOWN/Chop Suey	2320	
37	27	LINXIN PARK/In The End	2160	
26	27	BLINK-182/First Date	2160	
14	27	NICKELBACK/Too Bad	2160	
21	26	SYSTEM OF A DOWN/Toxicity	2000	
30	25	DEFAULT/Wasting My Time	2000	
24	24	FOD FIGHTERS/The One	1920	
23	24	CREED/Stand Here With Me	1920	
9	23	HOOBASTANK/Crawling In The Dark	1840	
29	23	LINXIN PARK/Papercut	1840	
29	22	SUM 41/Motivation	1760	
22	21	INCUBUS/Nice To Know You	1760	
19	22	TRIK TURNER/Friends + Family	1760	
25	21	OFFSPRING/Deity You	1680	
6	20	DROWNING POOL/Tear Away	1600	
21	19	DISTURBED/Down With...	1520	
18	19	WEezer/Hash Pipe	1440	
17	17	ALIEN ANT FARM/Smooth Criminal	1380	
16	17	UNWRITTEN LAW/Sein' Red	1380	
16	16	SUM 41/Fat Lip	1280	
16	16	PAPA ROACH/Last Resort	1280	
12	15	INCUBUS/Drive	1200	
17	15	X-ECTIONERS/It's Goin' Down	1200	
17	14	CREED/My Sacrifice	1120	

**MARKET #27**

**KWOD/Sacramento**  
Royce  
(916) 448-5000  
Bunce/Boomer  
12+ Cumc 262,800



PLAYS	LW	TW	ARTIST/TITLE	GI (000)
48	51	HOOBASTANK/Crawling In The Dark	5304	
45	50	P.O.D./Youth Of The Nation	5200	
44	46	STAIN'D/For You	4784	
48	45	INCUBUS/I Wish You Were Here	4650	
40	48	PUDDLE OF MUDD/Blurry	4472	
48	40	LINXIN PARK/Crawling In The Dark	4160	
41	39	STROKES/Last Nite	4056	
28	39	SYSTEM DF A DOWN/Chop Suey	4056	
31	36	STARSAILOR/Good Souls	3744	
22	36	BLINK-182/First Date	3744	
36	31	UNWRITTEN LAW/Sein' Red	3224	
39	31	JIMMY EAT WORLD/The Middle	3224	
28	31	SENSE FIELD/Save Yourself	3224	
29	29	SYSTEM OF A DOWN/Toxicity	3016	
34	29	TANTRIC/Mourning	3016	
9	29	ROB ZOMBIE/Never Gonna Stop...	3016	
29	29	NICKELBACK/Never Again	3016	
24	29	ALIEN ANT FARM/Movies	2912	
15	27	ADEMA/Giving In	2808	
26	26	PUDDLE OF MUDD/Drift & Die	2704	
26	26	INJECTED/Faithless	2704	
44	24	DEFAULT/Wasting My Time	2496	
30	24	ADAMA/The Way You Like It	2496	
24	24	DFSPRING/Deity You	2496	
12	24	X-ECTIONERS/It's Goin' Down	2496	
23	22	CREED/Stand Here With Me	2288	
37	22	INCUBUS/Nice To Know You	2288	
5	21	CUSTOM/Hey Mister	2184	
30	21	ABANDONED POOLS/Remedy	2184	
23	20	EDDIE VEDDER/You've Got To...	2080	

**MARKET #28**


**KCXX/Riverside**  
All Pro  
(909) 394-1039  
Cluque/OsSantis/James  
12+ Cumc 142,000



PLAYS	LW	TW	ARTIST/TITLE	GI (000)
35	34	OFFSPRING/Deity You	2482	
31	34	DEFAULT/Wasting My Time	2482	
32	34	PUDDLE OF MUDD/Blurry	2482	
34	32	P.O.D./Youth Of The Nation	2336	
27	32	CREED/My Sacrifice	2336	
37	31	HOOBASTANK/Crawling In The Dark	2263	
31	31	GODSMACK/Stand Alone	2263	
34	29	NICKELBACK/Too Bad	2176	
19	27	ADEMA/The Way You Like It	1971	
17	23	LINXIN PARK/Papercut	1679	
20	22	HEADSTRONG/Adriana	1606	
21	21	INCUBUS/Nice To Know You	1533	
14	20	INJECTED/Faithless	1460	
20	20	SEVENDUST/Praise	1460	
14	20	ROB ZOMBIE/Never Gonna Stop...	1460	
19	19	SYSTEM OF A DOWN/Toxicity	1314	
19	19	STAIN'D/For You	1241	
12	16	FLAW/Whole	1168	
15	15	DISTURBED/The Game	1095	
12	15	CREED/Bullets	1095	
11	15	LIT/Lipstick And Bruises	1095	
11	14	FLAW/Payback	1022	
11	14	LASTPRPHETS/Shinobi Vs...	1022	
13	14	CDL/No One	1022	
11	14	PAPA ROACH/Last Resort	1022	
12	14	SALVA/Your Disease	1022	
14	13	BLINK-182/The Rock Show	949	
11	13	WEezer/Hash Pipe	949	
14	13	311/You Wouldn't Believe	949	
13	13	3 DOORS DOWN/Kryptonite	949	

**MARKET #34**

**KRKR/Salt Lake City**  
Simmons  
(801) 524-2800  
Summers/Noker  
12+ Cumc 151,700



PLAYS	LW	TW	ARTIST/TITLE	GI (000)
47	42	JIMMY EAT WORLD/The Middle	2604	
40	40	HOOBASTANK/Crawling In The Dark	2480	
40	39	P.O.D./Youth Of The Nation	2418	
38	39	PUDDLE OF MUDD/Blurry	2418	
35	39	DEFAULT/Wasting My Time	2418	
34	36	UNWRITTEN LAW/Sein' Red	2232	
35	34	TRIK TURNER/Friends + Family	2108	
18	28	ADEMA/The Way You Like It	1736	
34	28	NICKELBACK/Too Bad	1736	
28	28	BLINK-182/First Date	1736	
32	26	LINXIN PARK/My December	1612	
36	24	STROKES/Last Nite	1488	
17	22	311/Amber	1364	
20	21	BAD RELIGION/Sorrow	1302	
9	19	TEENACIOUS D/Tribute	1178	
16	17	SYSTEM OF A DOWN/Toxicity	1054	
20	16	INCUBUS/Nice To Know You	992	
25	16	STAIN'D/For You	992	
14	13	ROB ZOMBIE/Never Gonna Stop...	806	
12	12	LINXIN PARK/In The End	744	
9	12	LIT/Addicted	744	
10	12	X-ECTIONERS/It's Goin' Down	744	
10	11	DYNAMITE HACK/Boy In The Hood	682	
5	11	SEVENDUST/Live Again	682	
12	10	ABANDONED POOLS/Remedy	682	
12	10	SUM 41/Motivation	620	
14	10	DFSPRING/Deity You	620	
6	9	U2/Elevation	558	
8	9	DFXTER FREEBIE/Leaving Town	558	
12	9	CREED/My Sacrifice	558	

**MARKET #35**

**WBRU/Providence**  
Brown University  
(401) 272-9550  
Schavell/Shapiro  
12+ Cumc 269,500



PLAYS	LW	TW	ARTIST/TITLE	GI (000)
34	34	DEFAULT/Wasting My Time	3468	
34	34	STROKES/Last Nite	3468	
35	34	P.O.D./Youth Of The Nation	3468	
33	33	INCUBUS/I Wish You Were Here	3366	
33	33	NICKELBACK/How You Remind Me	3366	
35	33	HOOBASTANK/Crawling In The Dark	3366	
35	33	PUDDLE OF MUDD/Blurry	3264	
28	32	ALIEN ANT FARM/Movies	3264	
28	32	EDDIE VEDDER/You've Got To...	3264	
18	24	BLINK-182/First Date	2448	
19	23	STAIN'D/For You	2346	
20	23	ANDREW W.K./Party Hard	2346	
21	23	ADEMA/The Way You Like It	2346	
21	23	GODSMACK/Stand Alone	2346	
22	22	JIMMY EAT WORLD/The Middle	2244	
22	21	INCUBUS/Nice To Know You	2142	
21	22	DISTURBED/Down With...	2142	
21	21	ALANIS MORISSETTE/Hands Clean	2142	
24	21	CREED/Bullets	2142	
25	21	OFFSPRING/Deity You	2142	

MARKET #3 WXRT/Chicago Infinity (773) 777-1700 Winner/Fameda 12+ Cumc 484,800

MARKET #4 KFOG/San Francisco Susquehanna (415) 543-1045 Benson/Jones 12+ Cumc 563,000

MARKET #8 WBOS/Boston Greater Media (617) 622-9600 Herrmann/Williams 12+ Cumc 376,300

MARKET #9 WXRW/Boston Northeast (978) 374-4733 Doody/Marshall 12+ Cumc 171,300

MARKET #14 KMTT/Seattle-Tacoma Entercom (206) 233-1037 Mays/Stewart 12+ Cumc 220,000

MARKET #16 KTCZ/Minneapolis Clear Channel (612) 339-0000 MacLeas/Wolf 12+ Cumc 314,400

MARKET #17 KXST/San Diego Compass (858) 678-0102 Shaleb 12+ Cumc 124,600

MARKET #20 WRNR/Baltimore Empire (410) 626-0103 Peterson/Critch 12+ Cumc 62,800

MARKET #22 KBCO/Denver-Boulder Clear Channel (303) 444-5600 Arbough/Keeler 12+ Cumc 327,300

MARKET #24 KINK/Portland, OR Infinity (503) 517-6000 Constantine/Welch 12+ Cumc 188,900

MARKET #34 KENZ/Salt Lake City Citadel (801) 485-6700 Jones/Bushman 12+ Cumc 148,000

MARKET #38 WKOC/Norfolk Sinclair Telecast (757) 640-8500 Svingen/Croot 12+ Cumc 132,900

MARKET #40 WTTS/Indianapolis Sarkes Tarzian (812) 332-3366 Ziegler/McCallister 12+ Cumc 99,500

MARKET #43 KGSR/Austin LBSJ (512) 832-4000 Oenberg/Castle 12+ Cumc 97,600

MARKET #44 WRLT/Nashville Turned In (615) 242-5600 Hall/Coes 12+ Cumc 45,400

MARKET #50 CKEY/Buffalo Niagara (905) 356-6712 White 12+ Cumc 71,100

MARKET #71 WOVI/Knoxville Dick (865) 588-6511 Cox/McClune 12+ Cumc 67,700

MARKET #72 KTZO/Albuquerque Citadel (505) 767-6700 Southrad/Kelly 12+ Cumc 64,900

MARKET #74 KCTY/Omaha Witt (402) 342-2000 Bumgarner/Dean 12+ Cumc 41,600

MARKET #8 WRNX/Springfield, MA Hampshire County (413) 536-1105 Oakes/Moorhouse 12+ Cumc 34,700



JOHN SCHOENBERGER

jschoenberger@rronline.com

## Sustaining Success

■ KTCZ is on a roll, and PD Lauren MacLeash means to keep it that way

In the May 25, 2001 Triple A column I talked with Lauren MacLeash about some new initiatives she was taking at KTCZ (Cities 97)/Minneapolis. The dynamic of the market had changed, —and she saw some great opportunities for the heritage Triple A outlet to make some gains, particularly in converting younger adults into avid listeners.

The fall 2001 ratings sweep proved that many of those adjustments have paid off. The numbers breakdown reveals just how impressive the gains have been: Cities 97 is No. 2 25-54, with a 6.6; No. 2 25-34, with a 9.0; and No. 3 35-44, with a 6.4. When you break it down to women, the numbers get even stronger. Clearly, MacLeash's overtures to 25-34 adults are working, but not at the cost of alienating the station's core 35-44 listeners.

But that 35-44 group shifts over time, and MacLeash feels that she needs to pay close attention to the 25-34 adults who are just entering the cell. "It's very crucial to stay in touch — especially if you're going to play new music — with what's happening with that next-younger demo," she says. "We strive to make whatever kind of musical trends they like work with our older adults."

### The Sky's The Limit

Clint Eastwood once said, "A woman's got to know her limitations." (He said that, right?) But it would seem that, for MacLeash, the sky's the limit. In the almost eight years that she's been leading the programming charge at Clear Channel's Cities 97, she has seen many market fluctuations and has almost always managed to take advantage of the shifts.

According to MacLeash, the station actually started making programming adjustments before a Hot AC in town flipped to '80s and ABC/Disney's Alternative trimulcast changed to Jamin' Oldies in the spring. Those stations may not have freed up a vast number of listeners for Cities 97 to grab, but the changes certainly helped in KTCZ's quest to attract people who may not have checked the station out for a while.

"Those listeners would have rediscovered Cities 97 as a station that still positions itself as a place to hear 'The Then and the Now,'" she says. "We were careful not to forgo the heritage artists — that would have been disastrous for us — but we wanted to impress potential new listeners with the fact that we were playing some cool tunes by new artists as well."

The 35-44 crowd is still the station's absolute core, and MacLeash has to keep them happy before she can even

think about chasing anyone else. But, she says, "That age group is a lot different now than it was five and 10 years ago. These people have broad musical tastes and are used to being introduced to new music. They don't want to stay within just one decade of music or within one or two genres; they like a mix."

We've recently seen a resurgence of music from the kinds of younger rock bands that MacLeash feels are helping to make a difference by recording certain songs that fit well with the other music she's programming. "In these cases, the sound of the song is more important to us than the image of the artist," she says. "These songs serve as a very nice bridge between the two groups for us. The way I look at it is that there are some songs that are bigger than the artist, and then there are some artists who are bigger than any one song."

MacLeash also feels that it's helped that certain key heritage artists, such as U2 and Sting, came out with great new albums that KTCZ could own in the market. Add to them such new artists as David Gray, who fit the adult lifestyle, and the musical mix becomes very strong.

"These releases gave us strength in terms of artist imaging for the station," MacLeash says. "So, the overall music spectrum we've had to offer has gone a long way for us. We've been getting e-mails saying, 'You're bridging the generation gap. Me and my daughter can actually listen to the same radio station!'"

### Goals Reached

MacLeash and her staff have shown that they are able to reach their goals. They have not only increased Cities 97's audience share, they're also holding on to the new listeners. Their new goal is to sustain that and remain a top-tier 25-54 radio station.

One thing that's helping them accomplish that is competing successfully in morning drive. Considering that KTCZ launched its morning show — with B.T., who did afternoon drive at the station for more than five years, and Kelly Guest, from sister News/Talker KSTP-AM/Minneapolis — less than a year ago, it's unbelievable how well the show has been performing.

"Kelly has a little bit of an edge to her personality, and when you put her beside the guy next door, who is also the musicologist, you get great chemistry," says MacLeash. "They are providing a type of morning show that wasn't available in town before. We're now fourth overall 25-54. When we started, we were in 11th place — and that's against some morning shows that have been in this market a long time."

The position the show takes is "The station that plays the most music and gives you entertaining and useful information that won't insult your intelligence." MacLeash understands that Cities is a music station first, then it focuses on lifestyle issues. "It has to pass the litmus test of home, health, heart, pocketbook and curiosity," she says. "We have some fun, but, at the same time, we hold our credibility to be very important when it comes to whatever it is that we're saying."

**"The way I look at it is that there are some songs that are bigger than the artist, and then there are some artists who are bigger than any one song."**

Right about the time MacLeash was going through significant station adjustments, Clear Channel became Cities 97's new owner. She says the company has proven to be very supportive of what she's doing. "We happened to have great group dynamics in this market that were basically in place before we became part of the Clear Channel family," she says. "Luckily, corporate management sees how well we operate, and our revenue has held pretty solid, considering everything, so they pretty much leave us alone."

"Our deal is that whatever station has the momentum at the moment is the one that gets fed. I was able to convince my bosses to let me run television ads, something we hadn't done in quite a long time. That helped drive



LIN WANT A CRACKER?

Backporch/Virgin artists Cracker recently stopped by WXRT/Chicago to help get the word out about their new album, *Forever*. Pictured here are (l-r) Cracker's Johnny Hickman, WXRT morning host Lin Brehmer and Cracker's David Lowrey.

our 'Now and Then' image home a bit more. Keep in mind that marketing budgets are not what they used to be, and they probably won't ever be that high again, but when you convince the parent company of something and it pays off, that helps the next time you ask."

### 21st-Century PD

MacLeash has placed herself at the heart of the station, and that means adapting to the new role of program directors. PDs have to see the overall picture these days and become leaders at their stations — not only in programming, but also in sales efforts. Programming can play a crucial part in helping to devise new streams of revenue and help the organization get past the us-vs.-them attitude.

"So much has to do with other ways to make money besides spotloads, and programming damn well better be involved so these efforts can help the on-air product rather than hurt it," MacLeash says. "It's really been a great education for me. Going on key client calls and getting involved with group deals has helped the sales department understand why programming does what it does to position the station. In the long run, we all have a better understanding of each other, and it helps tremendously when we're all working toward the same goals."

Certainly, the ratings gains have helped the sales department with agency buys, but Cities 97 has a very strong focus on direct buys. New insights provided by programming enable account executives to give a stronger pitch when they make local client calls.

MacLeash knows that programming can also provide new opportunities. "I had a great experience," she recalls. "As I mentioned, Kelly has a very special way of presenting things, so we created a music-news capsule that runs at the second and fifth hour of the morning show."

"First, it was important for me to make sure she had music credibility. But, second, it was a great addition to the information that we offer in the morning show. In 60 seconds she uses audio bites and touches upon artists who are in the news or plugs an upcoming Studio C performance. We

also have liners for the capsules that run all day.

"As I got more involved with the sales side of things, I realized that it could be a cool thing for sales to find a sponsor for. Well, they did and were able to bring in six figures for the annual sponsorship. It was good for the station on many levels, and it made me feel proud that I was able to accomplish something that was great for the air, as well as for the sales department."

There are things at every station that are already a part of programming that, if packaged and presented the right way, could turn into new sources of revenue. The way MacLeash handled it meant that the idea was initiated by the programming department. That allowed programming to have some control concerning clutter and continuity.

### New Battles

Just as the Minneapolis market changed a year or so ago, so it has again. The ABC/Disney trimulcast has now become Triple A WGVX under the moniker "Drive 105." But competition is nothing new to MacLeash: She has repulsed attacks many times during her tenure at the station, and Cities 97 now has the momentum to allow her to stay the course.

"We're not going to overreact," she says. "I'm not taking that trimulcast too seriously, because I feel that the company that owns it isn't taking it too seriously. Having said that, though, I can't ignore it."

"Believe me, I get the idea of competition. Cities is doing well, so it puts a target on our back. But in these days of group dynamics, it really doesn't make sense. Our group of stations leans in the female direction — Cities is probably 60/40 — and ABC's position, with KQRS and [Active Rock] KXXR (93X) in the group, is basically men."

"I am so proud of the Cities 97 staff. They have been able to convert so many P2 and P3 listeners into full-fledged Cities 97 fans. The fact that we've been around for 18 years helps these newer fans to trust us. We've taken some hits here and there, but for the past few books we've been on a great run. I plan to keep it that way."

"it's all about believing through something that you always doubt."

# sheila nicholls

## faith

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Triple A  
March 4/5

faith \ 'fāth \ n 1: a sincerity of intentions  
2: a firm belief in something that has yet to be  
proven 3: something that is believed, esp. with  
strong conviction 4: without a doubt or question

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Produced By: Glen Ballard  
Written By: Sheila Nicholls / Glen Ballard

# R&R Triple A Top 30



March 1, 2002

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	ALANIS MORISSETTE Hands Clean (Maverick/Reprise)	576	+3	34802	6	24/0
2	2	DAVE MATTHEWS BAND Everyday (RCA)	563	-5	38342	17	24/0
3	3	CHRIS ISAAK Let Me Down Easy (Reprise)	518	+18	37098	7	26/0
4	4	U2 In A Little While (Interscope)	467	+13	30000	7	24/0
6	5	PETE YORN Strange Condition (Columbia)	429	+32	32268	9	26/0
5	6	CALLING Wherever You Will Go (RCA)	424	-12	30977	21	16/0
7	7	JOHN MAYER No Such Thing (Aware/Columbia)	349	-17	30932	26	22/0
8	8	EDDIE VEDDER You've Got To Hide Your... (V2)	347	+10	26458	7	22/1
9	9	TRAIN She's On Fire (Columbia)	338	+17	24923	6	24/0
12	10	TRAVIS Side (Epic)	337	+32	20410	14	17/0
14	11	COLDPLAY Trouble (Nettwerk/Capitol)	309	+12	29034	18	22/0
13	12	NICKELBACK How You Remind Me (Roadrunner/IDJMG)	295	-7	22060	16	11/0
16	13	INDIGO GIRLS Moment Of Forgiveness (Epic)	293	+19	25004	6	20/1
10	14	JEWEL Standing Still (Atlantic)	287	-25	22069	19	18/0
11	15	CREED My Sacrifice (Wind-up)	280	-28	12610	16	12/0
Debut	16	SHERYL CROW Soak Up The Sun (A&M/Interscope)	273	+175	24950	1	24/21
18	17	STARSAILOR Good Souls (Capitol)	249	+32	14775	5	20/0
20	16	WILLIAM TOPLEY Back To Believing (Lost Highway/IDJMG)	238	+39	16740	12	17/1
17	19	MICK JAGGER Visions Of Paradise (Virgin)	237	-1	15480	6	20/0
21	20	RYAN ADAMS Answering Bell (Lost Highway/IDJMG)	223	+26	16030	4	18/0
19	21	GARBAGE Breaking Up The Girl (Almo Sounds/Interscope)	210	+1	11788	6	18/0
25	22	JACK JOHNSON Flake (Enjoy/Universal)	208	+66	17068	2	18/3
22	23	ROBERT BRADLEY'S BLACKWATER... Train (Vanguard)	192	+23	13703	4	18/0
23	24	LENNY KRAVITZ Stillness Of Heart (Virgin)	186	+19	14459	2	19/2
26	25	MIDNIGHT OIL Golden Age (Liquid 8)	160	+19	14545	2	16/0
Debut	26	BONNIE RAITT I Can't Help You Now (Capitol)	159	+153	11700	1	21/20
27	27	PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	155	+16	4516	2	6/0
30	28	DEFAULT Wasting My Time (TVT)	140	+11	4345	2	8/0
-	29	JOHNNY A. Oh Yeah (Favored Nations/Red Ink)	130	+5	17831	2	9/0
-	30	BOB SCHNEIDER Big Blue Sea (Universal)	129	+2	8420	2	14/0

27 Triple A reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 2/17/02-2/23/02. 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. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. 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. 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 2002, The Arbitron Company). (C) 2002, R&R, Inc.

## Most Added®

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ARTIST TITLE LABEL(S)	ADDS
SHERYL CROW Soak Up The Sun (A&M/Interscope)	21
BONNIE RAITT I Can't Help You Now (Capitol)	20
NATALIE MERCHANT Build A Levee (Elektra/EEG)	4
JACK JOHNSON Flake (Enjoy/Universal)	3
ROBBEN FORD Don't Deny Your Love (Concord)	3
LENNY KRAVITZ Stillness Of Heart (Virgin)	2
JIMMY EAT WORLD The Middle (DreamWorks)	2
JOSH CLAYTON-FELT Building Atlantis (DreamWorks)	2
ELBOW Newborn (V2)	2
THEY MIGHT BE GIANTS Another First Kiss (Restless)	2

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
SHERYL CROW Soak Up The Sun (A&M/Interscope)	+175
BONNIE RAITT I Can't Help You Now (Capitol)	+153
NATALIE MERCHANT Build A Levee (Elektra/EEG)	+71
JACK JOHNSON Flake (Enjoy/Universal)	+66
U2 Beautiful Day (Interscope)	+39
WILLIAM TOPLEY Back... (Lost Highway/IDJMG)	+39
LISA LOEB Someone You Should Know (Geffen/Interscope)	+38
BIG HEAD TODD & THE MONSTERS Wishing Well (Big)	+37
ZERO 7 Destiny (Quango/Palm)	+35
PETE YORN Strange Condition (Columbia)	+32
STARSAILOR Good Souls (Capitol)	+32
TRAVIS Side (Epic)	+32

## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
RYAN ADAMS New York... (Lost Highway/IDJMG)	242
LENNY KRAVITZ Dig In (Virgin)	239
TRAIN Drops Of Jupiter (Tell Me) (Columbia)	216
FIVE FOR FIGHTING Superman (It's...) (Aware/Columbia)	201
INCUBUS Drive (Immortal/Epic)	196
LIFEHOUSE Hanging By A Moment (DreamWorks)	187
AFRO-CELT... F/P. GABRIEL When... (Real World/Virgin)	178
COLDPLAY Yellow (Nettwerk/Capitol)	163
JOHN MELLENCAMP Peaceful World (Columbia)	162
U2 Beautiful Day (Interscope)	158
DAVE MATTHEWS BAND The Space Between (RCA)	152
DAVID GRAY Babylon (ATO/RCA)	149
MOBY F/GWEN STEFANI Southside (V2)	139
WEEZER Island In The Sun (Geffen/Interscope)	138
U2 Stuck In A Moment... (Interscope)	131
STAIN'D It's Been Awhile (Flip/Elektra/EEG)	126
DAVID GRAY Sail Away (ATO/RCA)	120

## New & Active

**CRACKER** Shine (Backporch/Virgin)  
Total Plays: 122, Total Stations: 12, Adds: 0

**NATALIE MERCHANT** Build A Levee (Elektra/EEG)  
Total Plays: 116, Total Stations: 19, Adds: 4

**BEN FOLDS** Still Fighting It (Epic)  
Total Plays: 114, Total Stations: 11, Adds: 0

**LISA LOEB** Someone You Should Know (Geffen/Interscope)  
Total Plays: 106, Total Stations: 12, Adds: 1

**JACK JOHNSON** Bubble Toes (Enjoy/Universal)  
Total Plays: 102, Total Stations: 7, Adds: 0

**STROKES** Last Nite (RCA)  
Total Plays: 101, Total Stations: 6, Adds: 0

**LUCE** Good Day (Joe's)  
Total Plays: 99, Total Stations: 10, Adds: 0

**SENSE FIELD** Save Yourself (Nettwerk)  
Total Plays: 96, Total Stations: 5, Adds: 1

**WILLIE NELSON** Maria (Shut Up And Kiss Me) (Lost Highway/IDJMG)  
Total Plays: 93, Total Stations: 7, Adds: 0

**KASEY CHAMBERS** Not Pretty Enough (Warner Bros.)  
Total Plays: 91, Total Stations: 10, Adds: 1

Songs ranked by total plays

# Sheryl Crow

Most Added  
EVERYWHERE!

"Soak Up The Sun"  
from the forthcoming album "C'mon, C'mon"

Debut 16 R&R Triple A  
Debut 11\* BDS AAA Monitor  
Debut 25 R&R Hot AC  
Debut 28\* Top 40 Adult Monitor

KFOG KBCO KTCZ WXRT  
KMTT KINK KGSR WBOS  
WXPX WXRV WTTS WMMM  
KTZO KXST WRNR & more



Management: W Management-Scooter Weintraub, Pam Wertheimer, Chris Hudson

Written by Sheryl Crow and Jeff Trott, Produced by Sheryl Crow and Jeff Trott, Mixed by Andy Wallace

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**AAA Monitor 4\***  
(15% audience increase)

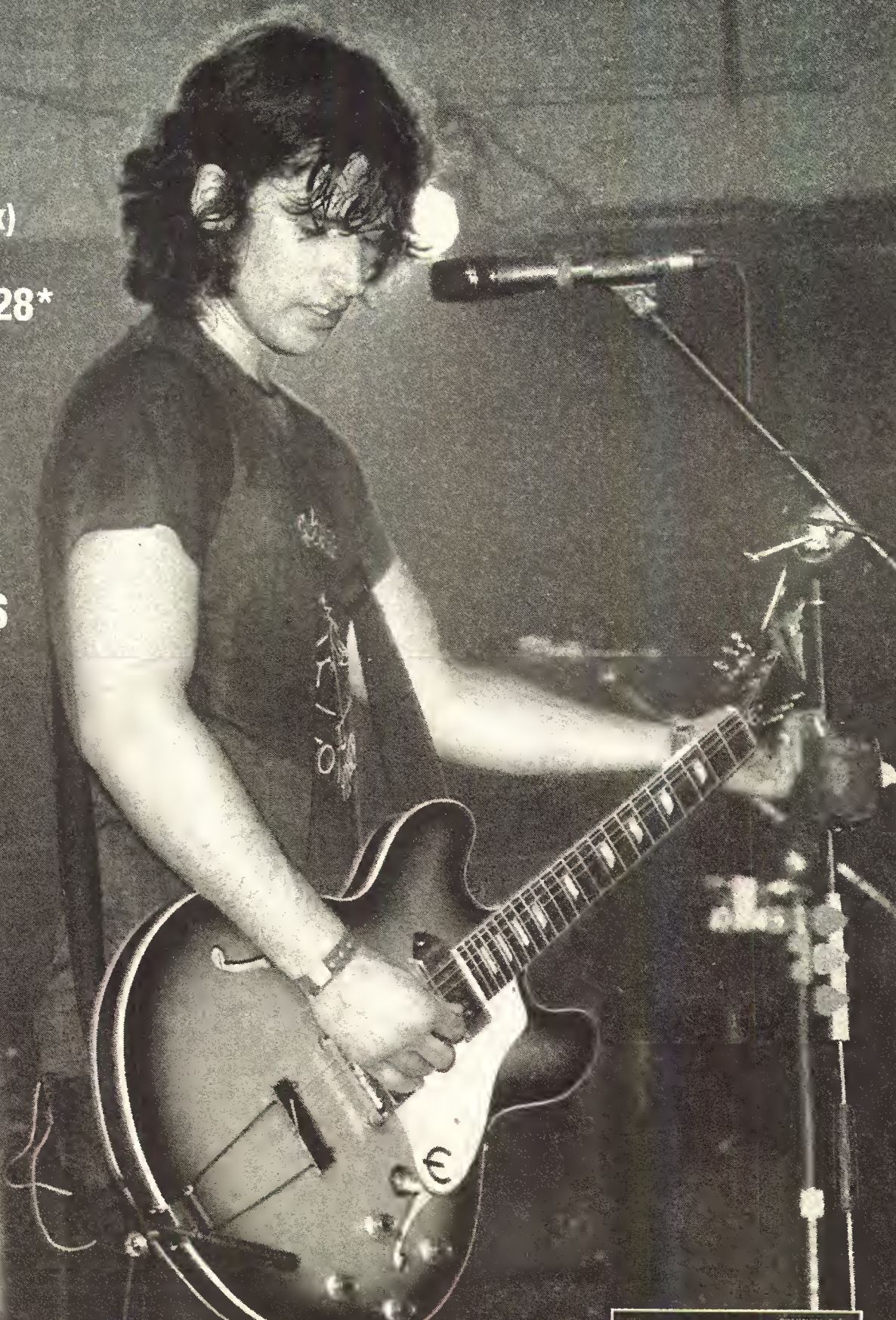
**AAA Medibase 5 (+32x)**

**Modern Adult Monitor 28\***

**Top 10 at:**

<b>KMTT</b>	<b>KBCO</b>	<b>WXRT</b>
<b>KTCZ</b>	<b>WXRV</b>	<b>WBOS</b>
<b>KINK</b>	<b>KGSR</b>	<b>WRNR</b>
<b>WRLT</b>	<b>WKOC</b>	<b>WMPS</b>

**ON TOUR THIS SPRING!**

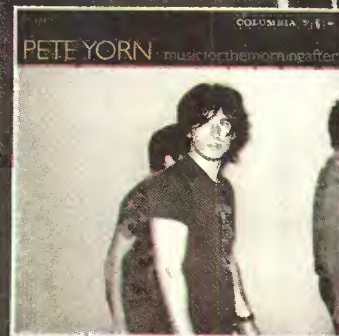


## **pete yorn: STRANGE CONDITION**

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Produced by Ken Andrews, Brad Wood, and R. Walt Vincent; Remixed by Tom Lord-Alge.

Newly recorded rock version featuring Peter Buck

Peter Buck appears courtesy of Warner Bros. Records

Produced by Ken Andrews, Pete Yorn, and R. Walt Vincent; Mixed by Ken Andrews

Management: Artists Management Group; A&R: Tim Devine

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# R&R Triple A Top 30 Indicator

March 1, 2002

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/AOS
1	1	CHRIS ISAAK Let Me Down Easy (Reprise)	327	-10	8491	7	21/0
2	2	RYAN ADAMS Answering Bell (Lost Highway/IDJMG)	295	+21	7067	5	21/0
3	3	PETE YORN Strange Condition (Columbia)	263	+1	3257	12	16/0
4	4	WILLIAM TOPLEY Back To Believing (Lost Highway/IDJMG)	255	-5	3820	17	17/0
13	5	KASEY CHAMBERS Not Pretty Enough (Warner Bros.)	239	+61	9583	4	18/0
7	6	STARSAILOR Good Souls (Capitol)	232	+19	6500	10	19/0
6	7	ALANIS MORISSETTE Hands Clean (Maverick/Reprise)	224	+6	3313	5	14/0
5	8	INDIGO GIRLS Moment Of Forgiveness (Epic)	219	-1	5315	6	19/0
9	9	ROBERT BRADLEY'S BLACKWATER... Train (Vanguard)	218	+26	5149	6	19/0
8	10	SUZANNE VEGA Last Year's Troubles (A&M/Interscope)	185	-25	5988	7	16/0
<b>Debut</b>	11	NATALIE MERCHANT Build A Levee (Elektra/EEG)	177	+123	5093	1	20/1
14	12	MIDNIGHT OIL Golden Age (Liquid 8)	176	+1	3641	6	18/1
19	13	U2 In A Little While (Interscope)	174	+24	2502	10	10/0
10	14	BRUCE COCKBURN My Beat (True North/Rounder)	173	-17	4070	11	17/0
12	15	JOHN MAYER No Such Thing (Aware/Columbia)	170	-12	2426	32	10/0
15	16	SHANNON MCNALLY Down And Dirty (Capitol)	166	-2	4901	16	14/0
16	17	WILLIE NELSON Maria (Shut Up And Kiss Me) (Lost Highway/IDJMG)	164	+4	4850	5	16/1
11	18	DAVE MATTHEWS BAND Everyday (RCA)	162	-22	952	20	9/0
18	19	CRACKER Shine (Backporch/Virgin)	161	+9	3425	4	16/0
27	20	ZERO 7 Destiny (Quango/Palm)	153	+32	5237	2	15/0
24	21	JACK JOHNSON Flake (Enjoy/Universal)	153	+26	4878	2	15/0
20	22	EDDIE VEDDER You've Got To Hide Your... (V2)	142	-5	1864	7	11/1
21	23	TRAIN She's On Fire (Columbia)	135	+5	1962	4	11/0
22	24	MICK JAGGER Visions Of Paradise (Virgin)	124	-5	2840	6	12/0
<b>Debut</b>	25	BILLY BRAGG NPWA (Elektra/EEG)	119	+21	5252	1	14/1
25	26	BEN FOLDS Still Fighting It (Epic)	113	-11	698	12	8/0
<b>Debut</b>	27	LENNY KRAVITZ Stillness Of Heart (Virgin)	111	+14	1431	1	10/0
29	28	CITIZEN COPE If There's Love (DreamWorks)	110	+6	3867	2	11/0
<b>Debut</b>	29	SHERYL CROW Soak Up The Sun (A&M/Interscope)	109	+105	1591	1	17/12
<b>Debut</b>	30	JAY FARRAR Feed Kill Chain (Artemis)	100	+6	2250	1	12/0

21 Triple A Indicator Reports. Songs ranked by total plays for the airplay week of Sunday 2/17-Saturday 2/23. © 2002, R&R Inc.

## Most Added®

ARTIST TITLE LABEL(S)	ADDS
BONNIE RAITT I Can't Help You Now (Capitol)	18
SHERYL CROW Soak Up The Sun (A&M/Interscope)	12
JOSH CLAYTON-FELT Building Atlantis (DreamWorks)	5
BIG HEAD TODD & THE MONSTERS Wishing Well (Big)	4
ROBBEN FORD Don't Deny Your Love (Concord)	4
CARBON LEAF The Boxer (Independent)	3
GREAT BIG SEA Sea Of No Cares (Rounder)	2
JAI UTTAL Exile (Narada)	2
ELBOW Newborn (V2)	2
BRENDAN BENSON Tiny Spark (StarTime/Red Ink)	2
PAUL KELLY I Close My Eyes... (SpinArt)	2


## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
NATALIE MERCHANT Build A Levee (Elektra/EEG)	+123
SHERYL CROW Soak Up The Sun (A&M/Interscope)	+105
BONNIE RAITT I Can't Help You Now (Capitol)	+64
BIG HEAD TODD & THE MONSTERS Wishing Well (Big)	+62
KASEY CHAMBERS Not Pretty Enough (Warner Bros.)	+61
JOSH ROUSE Feeling No Pain (Rykodisc)	+40
ZERO 7 Destiny (Quango/Palm)	+32
ROBERT BRADLEY'S BLACKWATER... Train (Vanguard)	+26
JACK JOHNSON Flake (Enjoy/Universal)	+26
U2 In A Little While (Interscope)	+24
RYAN ADAMS Answering Bell (Lost Highway/IDJMG)	+21
BILLY BRAGG NPWA (Elektra/EEG)	+21
JEREMIAH FREED Again (Republic/Universal)	+21
CHUCK E. WEISS Two Tone Car (Rykodisc)	+20
STARSAILOR Good Souls (Capitol)	+19
CHARLIE MUSSELWHITE Blues Overtook Me (Telarc)	+18
LISA LOEB Someone You Should... (Geffen/Interscope)	+15
NACE BROTHERS Suicide Dawg (Nace Bros.)	+15
LENNY KRAVITZ Stillness Of Heart (Virgin)	+14

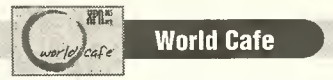
## Reporters

<p><b>WAPS/Akron, OH</b> PD/MD: Bill Graber 1 BONNIE RAITT "Help" 1 CARBON LEAF "Boxer" 1 JAI UTTAL "Exile" 1 ELBOW "Newborn"</p> <p><b>KTZO/Albuquerque, NM</b> PD: Scott Soubrada MD: Don Kelley 37 SHERYL CROW "Soak" LENNY KRAVITZ "Heart"</p> <p><b>KGSR/Austin, TX</b> PD: Jody Denberg MD: Susan Castle 13 BONNIE RAITT "Help"</p> <p><b>WRNR/Baltimore, MD</b> DM: Jon Peterson PD: Alex Cortright MD: Darlan Einstein 1 SHERYL CROW "Soak" JOSH CLAYTON-FELT "Atlantis" BONNIE RAITT "Help" KELLER WILLIAMS "Speaker"</p> <p><b>KRVB/Boise, ID</b> PD/MD: Brandon Dawson 10 BONNIE RAITT "Help" SHERYL CROW "Soak"</p> <p><b>WBOS/Boston, MA</b> PD: Chris Herrmann MD: Michele Williams 33 SHERYL CROW "Soak" 9 SENSE FIELD "Sea" BONNIE RAITT "Help"</p> <p><b>WXR/V/Boston, MA</b> PD: Joanne Doody MD: Dana Marshall 22 SHERYL CROW "Soak" 12 BONNIE RAITT "Help"</p> <p><b>CKEY/Buffalo, NY</b> PD/MD: Rob Whitto 8 WAVE "Sleepless" SHERYL CROW "Soak" RES "Visions" AMANDA MARSHALL "Sunday"</p> <p><b>WNCS/Burlington, VT</b> PD: Jody Peterson APD: Eric Thomas MD: Mark Abuzzahab No Adds</p> <p><b>WMVY/Cape Cod, MA</b> PD/MD: Barbara Dacey 1 BONNIE RAITT "Help" 1 SHERYL CROW "Soak" 1 JOSH CLAYTON-FELT "Atlantis"</p> <p><b>WOOO/Chattanooga, TN</b> DM/MD: Danny Howard 3 JIMMY EAT WORLD "Middle"</p> <p><b>WXRT/Chicago, IL</b> PD: Norm Winer APD/MD: John Fermeida 24 SHERYL CROW "Soak" 8 NATALIE MERCHANT "Levee" BOB MULLD "Sound"</p> <p><b>KBXR/Columbia, MO</b> PD/MD: Lane Trozise 26 SHERYL CROW "Soak" BIG HEAD TODD "Wishing"</p>	<p><b>KBCO/Denver-Boulder, CO</b> PD: Scott Arbough MD: Keeler 2 BONNIE RAITT "Help" 2 SHERYL CROW "Soak"</p> <p><b>WOET/Detroit, MI</b> PD: Jody Adams MD: Martin Bandyke AMD: Chuck Horn 3 BONNIE RAITT "Help" 3 BRENDAN BENSON "Tiny" 3 SHERYL CROW "Soak" 3 JAI UTTAL "Exile" 3 ELBOW "Newborn" 3 STAN RIDGWAY "Bing"</p> <p><b>WVOQ/Elizabeth City, NC</b> PD: Matt Cooper MD: Tad Abbey SHERYL CROW "Soak" JOSH CLAYTON-FELT "Atlantis" BONNIE RAITT "Help"</p> <p><b>WNCW/Greenville, SC</b> APD: Kim Clark 16 NATALIE MERCHANT "Levee" 8 BOTTLE ROCKETS "Mendocino" BRENDAN BENSON "Tiny" SHERYL CROW "Soak" GREAT BIG SEA "Sea" BONNIE RAITT "Help" BELA FLECK "Moment" PAUL KELLY "Rain" LOUISE GOFFIN "Circle" STANTON MOORE "Floor"</p> <p><b>WTTW/Indianapolis, IN</b> PD: Jim Ziegler APD/MD: Mario McCallister 7 SHERYL CROW "Soak" 8 BONNIE RAITT "Help" 3 INDIGO GIRLS "Moment" 2 NATALIE MERCHANT "Levee"</p> <p><b>WOKI/Knoxville, TN</b> PD: Shane Cox MD: Sarah McClune 16 BONNIE RAITT "Help" 12 SHERYL CROW "Soak" JACK JOHNSON "Flake" NATALIE MERCHANT "Levee"</p> <p><b>KMTN/Jackson, WY</b> PD/MD: Mark Fishman SHERYL CROW "Soak" BONNIE RAITT "Help" ENTRAIN "Anyway" JOSH CLAYTON-FELT "Atlantis"</p> <p><b>WFFA/Louisville, KY</b> PD: Steve Owen APD: Steve Owen BIG HEAD TODD "Wishing" SHERYL CROW "Soak" CHARLIE MUSSELWHITE "Blues" BONNIE RAITT "Help" BEN FOLDS "Pier" TIM KRESEL "Happy"</p> <p><b>KTBS/Kansas City, MO</b> PD: Jon Hart MD: Byron Johnson 15 NACE BROTHERS "Suicide" 12 SHERYL CROW "Soak" 12 BONNIE RAITT "Help" BILLY BRAGG "NPWA" JOSH ROUSE "Rain"</p> <p><b>WMMM/Madison, WI</b> PD/MD: Tom Teuber 24 BONNIE RAITT "Help" 13 SHERYL CROW "Soak"</p>	<p><b>WMPS/Memphis, TN</b> PD/MD: Alexandra Inzer 6 BONNIE RAITT "Help" 4 ROBBEN FORD "Deny" 2 EDDIE VEDDER "Help" 1 CARBON LEAF "Boxer" BIG HEAD TODD "Wishing"</p> <p><b>KTCZ/Minneapolis, MN</b> PD: Lauren MacLeash APD/MD: Mike West 21 SHERYL CROW "Soak" 15 BONNIE RAITT "Help" 6 JACK JOHNSON "Flake" WILLIAM TOPLEY "Back"</p> <p><b>WZEW/Mobile, AL</b> PD: Brian Hart MD: Linda Woodworth SHERYL CROW "Soak" BONNIE RAITT "Help"</p> <p><b>KPIG/Montgomery, CA</b> PD/MD: Laura Ellen Hopper 4 CAITILIN CARY "Nobody" 2 NANCY GRIFITH "Lost"</p> <p><b>KTEE/Monterey, CA</b> PD: Linda Roberts MD: Carl Widling 3 BONNIE RAITT "Help" GREAT BIG SEA "Sea" LOUISE GOFFIN "Circle" WILLIE NELSON "Marin"</p> <p><b>WRLT/Nashville, TN</b> DM/MD: David Hall APD/MD: Keith Coes 15 SHERYL CROW "Soak" 12 BONNIE RAITT "Help"</p> <p><b>WFUV/New York, NY</b> PD: Chuck Singleton MD: Rita Houston AMD: Russ Borris 10 WALLFLOWERS "Looking" BONNIE RAITT "Help" KELLER WILLIAMS "Speaker" PERSHIONS "Yesterday" PAUL KELLY "Eyes" DAYNA KURTZ "Light"</p> <p><b>WKOC/Norfolk, VA</b> PD: Paul Shugrow MD: Kristen Croft 2 BONNIE RAITT "Help" JACK JOHNSON "Flake"</p> <p><b>KCTY/Dnaha, NE</b> PD: Max Bomgardner MD: Christopher Dean 15 SHERYL CROW "Soak" JIMMY EAT WORLD "Middle"</p> <p><b>WXP/Philadelphia, PA</b> PD: Bruce Warren APD/MD: Helen Leicht BONNIE RAITT "Help" SHERYL CROW "Soak" JOSH CLAYTON-FELT "Atlantis" BOB MULLD "Sound" FIVE FOR FIGHTING "Beautiful" GREG BROWN "Escapes" BLACK MIGHTY... "Ocean"</p>	<p><b>WYEP/Pittsburgh, PA</b> PD: Rosemary Welsh APD/MD: Chris Griffin BONNIE RAITT "Help" SHERYL CROW "Soak" JOSH CLAYTON-FELT "Atlantis" BIG HEAD TODD "Wishing" STARSAILOR "Talk" RAUL MALO "Tody" SHANNON MCNALLY "Bitter" KRIS DELAMONTE "Clock" AMY CORREA "Gasoline" NEAL CASAL "Sweet" CUSTEAL "Here" BEARS "Success" DASHBOROARD "Saints"</p> <p><b>WCLZ/Portland, ME</b> PD: Herb Ivy MD: Brian Hayes 9 BONNIE RAITT "Help" TRAVIS "Side" MIDNIGHT OIL "Golden"</p> <p><b>KINX/Portland, OR</b> PD: Dennis Constantine MD: Kevin Welch 25 BONNIE RAITT "Help" 3 SHERYL CROW "Soak" 1 KASEY CHAMBERS "Pretty"</p> <p><b>WOST/Poughkeepsie, NY</b> PD: Greg Gattine APD: Christine Martinez MD: Roger Menell 5 BONNIE RAITT "Help" JANAH "Heart"</p> <p><b>KTHX/Reno, NV</b> PD: Harry Reynolds MD: Dave Herold 6 BONNIE RAITT "Help" SHERYL CROW "Soak" LENNY KRAVITZ "Heart" SWATHAN RICHMAN "Springtime" ROBBEN FORD "Deny"</p> <p><b>KENZ/Salt Lake City, UT</b> PD: Bruce Jonas DM/MD: Karl Bushman PHILIP PLANET "California"</p> <p><b>KXST/San Diego, CA</b> PD/MD: Dana Shelob 6 SHERYL CROW "Soak" BONNIE RAITT "Help"</p> <p><b>KFGO/San Francisco, CA</b> PD: Dave Benson APD/MD: Haley Jones 3 SHERYL CROW "Soak" BONNIE RAITT "Help"</p>	<p><b>KOTR/San Luis Obispo, CA</b> PD: Drew Ross MD: Greg Pflter 4 SHERYL CROW "Soak" 4 CARBON LEAF "Boxer" 4 BONNIE RAITT "Help" 4 ROBBEN FORD "Deny"</p> <p><b>KBAC/Santa Fe, NM</b> GM/MD: Ira Gordon 12 BONNIE RAITT "Help" 12 HARRISON &amp; HOLLAND "Water" ROBBEN FORD "Deny" CHUCK E. WEISS "Two"</p> <p><b>KTAO/Santa Fe, NM</b> PD: John Hayes MD: Michael Dean 14 SHERYL CROW "Soak" 9 BONNIE RAITT "Help" 1 PATTI SMITH "Doves" 1 ROBBEN FORD "Deny" 1 DANIEL ASH "Spooky" 1 PAUL KELLY "Eyes"</p> <p><b>KRSB/Santa Rosa, CA</b> PD: Bill Bowker MD: Pam Long 3 BONNIE RAITT "Help" 1 JOSH CLAYTON-FELT "Atlantis" R.L. BURNSIDE "Broken" ELBOW "Newborn" ROBBEN FORD "Deny" THEY MIGHT BE GIANTS "Kiss"</p> <p><b>KMTT/Seattle-Tacoma, WA</b> GM/MD: Chris Mays APD/MD: Shawn Stewart 12 SHERYL CROW "Soak" 5 BONNIE RAITT "Help" 5 EDDIE VEDDER "Hide"</p> <p><b>KAFP/Spokane, WA</b> PD: Scott Rusk MD: Karl Bushman 12 STONES "Broken" DASHBOROARD "Scream" JEREMIAH FREED "Again"</p> <p><b>WRNX/Springfield, MA</b> GM/MD: Tom Davis MD: Donnie Moorhouse BIG HEAD TODD "Wishing" SHERYL CROW "Soak" ELBOW "Newborn" ROBBEN FORD "Deny" LISA LOEB "Know" NATALIE MERCHANT "Levee" BONNIE RAITT "Help" THEY MIGHT BE GIANTS "Kiss"</p>
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\*Monitored Reporters  
48 Total Reporters  
27 Total Monitored  
21 Total Indicator



## National Programming



Ali Castelinni 215-898-6677

No adds reported this week



Rob Reinhart 734-761-2043

CHARLIE MUSSELWHITE In A Town This Size  
NDRTH MISSISSIPPI ALLSTARS Up Over Yonder  
SLOAN WAIWRIGHT Martha  
TOM WAITS Long Way Home

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# AAA ARTIST OF THE WEEK

ARTIST: **Billy Bragg And The Blokes**

LABEL: **Elektra/EEG**

By **JOHN SCHOENBERGER** / TRIPLE A EDITOR



Billy Bragg And The Blokes

**B**illy Bragg has been a voice of reason and conscience since the 1980s. Inspired by the punk music rebellion in his native England and guided by the socially driven tradition of such American folk artists as Woody Guthrie and Bob Dylan, he became aware that music can have a profound influence on the way people think and act. But, unlike so many artists who lose their youthful fire as they mature, Bragg has maintained his concern for what's happening in the world and continues to fight the good fight.

He released four albums from 1984 through 1991 before taking a five-year hiatus to get married and begin a family. In 1996 Bragg returned with his Elektra debut, *William Bloke*, and collaborated with Wilco on two *Mermaid Avenue* efforts based on the unfinished songs of Woody Guthrie. Now he delivers *England, Half-English*.

Bragg has usually focused his attention on England, but much of what he thinks and feels translates to other parts of the world. The title track for *England, Half-English*, for example, deals with the fact that no culture is truly isolated. Any society is a mixture of ideas and traditions. In the case of England, Bragg explains it this way: "We were a melting pot even before America really. It has invigorated our society. Diversity and stimulation were really our strengths then and that continues to this very day."

Working with Wilco on the *Mermaid Avenue* sessions — on the creative aspect, in addition to the studio experience — both inspired and invigorated Bragg. He believes the interchange of ideas and the compromises involved resulted in better music. This idea has been carried over to the new album and Bragg's interaction with The Blokes — Ian McLagan (keys), Ben Mandelson

(lap steel), Lu Edmonds (guitar), Martyn Barker (drums) and Simon Edwards (bass).

"The result is a natural, organic, world-music-like sound that I am very comfortable with," Bragg says. "Besides, if you're going to address the subject of multicultural influences resulting in a national identity, you had better make that part of what you do. The idea to mix and cross-pollinate — now, to me, that's what the 21st century is going to be all about."

Bragg is also dealing with more global issues this time around, particularly the phenomenon of economic globalization. In "N.P.W.A." he addresses the far-reaching influence of transglobal organizations such as the World Bank, the International Monetary Fund, the World Trade Organization and multinational corporations. "The song's title stands for 'No Power Without Accountability,'" Bragg explains. "How do we make the decisionmakers at the transglobal organizations, who were not elected by anyone, accountable to the citizens of the countries they fund as well as those they represent?"

With all of us, our lives become fuller as we get older. As mentioned before, Bragg now has a family life in addition to his activism and career. But he has found that he can keep a balance between the two that affords him many rewards. "I now realize that everything I stand for is to benefit my son and everyone else's sons and daughters," he says. "We're all just trying to help make the world little better, aren't we?"

## ON THE RECORD

With **Laura Ellen Hopper**  
PD, KPIG/Monterey



Kasey Chambers did her first paid show in the states here in Santa Cruz. Her music is very real. In spite of her American country music influence, she's very Australian. There's one song on the new record called "Nullabor Song." It's almost a Western folk song, but instead of coyotes howling, it's dingos. It's so weird! • Kasey is very popular here. Because the album was first released in Australia, we took a

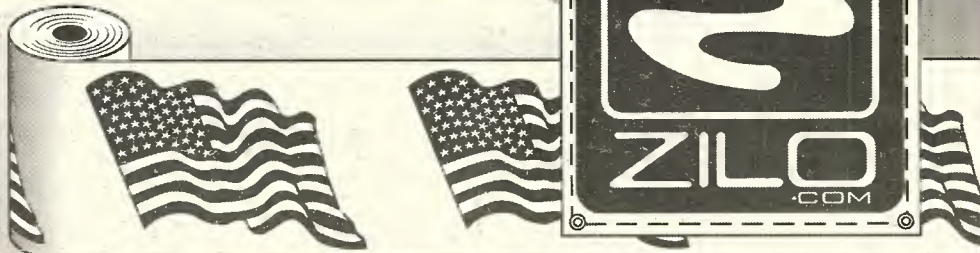
lot of flak, especially from our Internet listeners. You could buy the album as an import, but we didn't want to start playing it before it had been officially released. We even got a number of bootleg copies sent to us. • Her story — how she grew up — just blew my mind. During the formative years of her life her family lived in the outback of Australia in a Jeep. Her father trapped foxes for a living. She did not have television; they sat around the campfire and sang. She told me she thought that when you were hungry, you just went out and killed a kangaroo. You what? • One of our DJs has a miniature dachshund. We had Kasey performing at the station once, and while she was singing, the dachshund came running through the room. She thought it was a rat and screamed and jumped. At first everybody just stopped, then we cracked up so bad we couldn't even talk for 10 minutes. She'd never seen a miniature dog before. • Like I said, Kasey Chambers is very real.

**B**onnie Raitt (38 total adds) and Sheryl Crow (36 total adds) lead the Most Added pack this week. In addition, Josh Clayton-Felt, Robben Ford, Carbon Leaf and Elbow are off to good starts ... Natalie Merchant, Lenny Kravitz, Jimmy Eat World, Big Head Todd & The Monsters and Great Big Sea close some important holes ... On the monitored airplay chart, Alanis Morissette's "Hands Clean" holds at 1\* for the second week, Pete Dinklage's "Strange Condition" moves up to 5\*, Travis' "Side" slides into the top 10 at 10\*, and Jack Johnson's "Flake" moves 25\*-22\* ... Sheryl Crow debuts at 16\* with a 175-spin increase, Raitt comes onto the chart at 26\* with a 153-spin increase, and Johnny A. finally enters, at 29\* ... On the Indicator airplay chart, Chris Isaak holds at No. 1, Kasey Chambers leaps from 11\*-5\*, U2 jump 19\*-13\* and Zero 7 go from 27\*-20\* ... Natalie Merchant debuts at 11\*, while Billy Bragg, Lenny Kravitz, Sheryl Crow and Jay Farrar also debut.

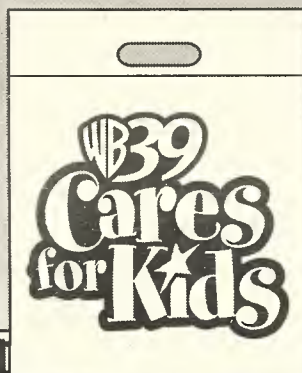
## Triple A ON THE RADIO

— John Schoenberger, Triple A Editor

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# Cleveland Fish Reels In Listeners

## ■ Hit-based programming sparks big initial numbers

The goal for WFHM (The Fish)/Cleveland was to lure listeners away from other AC-friendly options on the dial, and, working with a very niched music base, The Fish has, indeed, managed to position itself as just another great radio station. The experiment has succeeded so far — hook, line and sinker.

Talking to WFHM MD **Steve Brown**, you'd think this guy has a dream job. Happy, striving to make sense of the radio game and doing a great job of selecting music, he's flush with success.

"Cleveland has long been a hotbed for Christian music," he says. "The concerts were selling even without a station like ours in the area. We've enhanced an already vibrant Christian landscape by bringing the music to new listeners every day.



**Steve Brown**

If you like the Matchbox 20s and Jennifer Lopezes of the music world, wait until you hear comparable artists with a stronger message."

### Starting Out

A little history lesson would be useful at this point. The Fish first hit the airwaves on July 3, 2001. "We started things out programmingwise with sort of a greatest hits of Contemporary Christian music," Brown says. "The music was new to the majority of our listeners, so we picked the biggest hits to get things rolling. We've branched out now to a really nice mix of new stuff, with those benchmark standards included as well.

"We didn't want to drive it down

our listeners' throats that we are a Christian station. We didn't want anyone to have any reason not to sample us. Instead, we positioned ourselves as 'Positive music you can believe in' and 'Safe for the whole family.' That seems to have worked."

Director/Programming **Sue Wilson** concurs. "There's never been a full-power Christian station serving this market," she says. "So many people haven't heard any of the great music by artists like Steven Curtis Chapman, Michael W. Smith, Point Of Grace and Avalon. The music is fresh, positive, uplifting and very well produced, breaking stereotypes many have had about what Christian music sounds like.

"We're bringing all kinds of Christian concerts to the area, and people are showing up in droves. We launched with 40 days and 40 nights of continuous music to introduce the market to the music. We're advertising on TV, but we're mostly doing lots of grass-roots marketing, going where our target is and simply caring about what they care about."

### A Different Approach

One big difference that impacts music programming on The Fish is that its music library is so complete, other stations can't touch it. "There is a backlash against the constant negativity of mainstream radio," Wilson says. "There is so much anger, vio-

lence and sexual content in popular music today. People find our music to be amazingly refreshing and different. Plus, it's the same old stuff on every other station, with all of them playing the same songs. We are the only station playing fresh, new, different music."

Another plus is the family factor. "Families can listen together," Wilson says. "Parents will never have to worry about hearing offensive lyrics

**"It's the same old stuff on every other station, with all of them playing the same songs. We are the only station playing fresh, new, different music."**

**Sue Wilson**

or offensive talk from our on-air personalities. We set a high standard, even in our commercial content. We target adults, but adults with families. You'll never have to worry that the kids are listening to The Fish."

With any new station comes the age-old question of how to program to meet the marketplace. The Cleveland Fish seems to be leaning to the hotter side of AC. "I don't know if we are significantly hotter than the other Fish stations," Wilson says. "We're simply putting together a station that is programmed by feel. We're targeting 25-49-year-olds with a lean toward females. Shoot an arrow at the center, and our core listener is a mom who enjoys listening with her family.

"We're hip enough for the kids, but we never get too hard for the parents. We're an AC station that leans somewhere between middle-of-the-road and hot. We just work to balance the flow so that we're never too much one way or another. The station has a nice flow and tempo balance."

## Cleveland Fish At A Glance

Numbers always tell the truth, and The Fish's numbers have positioned it for even greater accomplishments in the near future. Below is a comparison of this station's winter '01 Arbitron numbers to how it did in winter '02.

- **Women 18-34:** Ranks eighth; moves from a 2.2 to a 5.0 share; top eight in each major daypart.
- **Women 25-34:** Ranks eighth
- **Women 35-44:** Ranks sixth
- **Women 45-54:** Ranks eighth
- **Women 25-54:** Ranks 10th; moves from a 3.4 to a 4.7 share; ranks fifth in TSL with 8:15
- **Middays:** Ranks eighth
- **Afternoons:** Ranks ninth
- **Nights:** Ranks sixth
- Has a 5.7 share in the evenings
- **Adults 25-54:** Ranks 14th; moves from a 2.4 to a 3.2 share
- Cume moves from 53,000 to 83,800

### The Buzz Builds

Being a commercial frequency, WFHM has the same general requirement for survival that mainstream stations do: It must sell advertising. So, what is a little Fish in a big pond to do? "We're using the same strategy in sales as we are in programming," says Wilson. "We hire talented people who understand and believe in the product, and we sell results.

"We understand that we are a niche format. Although our ratings are terrific for the format thus far and we are one of the fastest-growing Christian stations, our competition has bigger Arbitron numbers than we have. So we focus on selling the benefits of being on the air in the positive environment that we have put together.

"Our clients are getting amazing results, because this audience is very loyal. They support the advertisers who support us. At this point we're working hard, we're surpassing our numbers, and we pray that our success will continue in this challenging economy."

Brown agrees. "From the beginning, the Christian retailers were very supportive," he says. "Now it's fun to see the banks, car dealerships and stores pick up on the buzz the station is developing. The key is our philosophy of treating The Fish as a mainstream radio station that plays Christian music. Businesses are picking up on that, and we are seeing the number of mainstream advertisers really take off."

Another interesting element of The Fish's success is its signal, which reaches deep into Northeast Ohio and covers all of Akron. In spite of doing very little marketing within the city, WFHM has already begun to show up in diary reports from Akron.

"We are very strong in Akron," Wilson says. "And, as part of the greater Cleveland area, we feel that it is just as important an audience to serve. We do promotions in Akron and are proud to have many Akron businesses as clients. On the air we don't just refer to ourselves as a Cleveland station. We serve Northeast Ohio."

### Looking To The Future

Any station that is less than a year old goes through changes in order to reach the audience better. The Cleveland Fish is no different. "We continue to be open to what our listeners

are telling us they want," Wilson says. "We have listener advisory boards and listener comment lines, and we respond to their e-mail.

"We research the audience and respond to their input. While we're open to adjustments and alterations with regard to the music, our overall programming philosophy will remain the same. There is also one major addition coming to our on-air staff: new morning-show co-host Robin Swoboda. Robin is one of the area's most popular celebrities, having spent years as a Cleveland TV news anchor. Swoboda joins Dan Deely on the morning show, beginning March 4."

Brown has ideas for future promotions. "We recently worked with a local family magazine to give away a motor home for a week in a website-driven contest," he says. "On the horizon, we are going to go into the spring with as much street presence as we can generate. Fairs, festivals, you name it, we'll be there exposing potential new listeners to this exciting genre of music.

"Part of the secret of our initial success has been the marketing of this station. We've hit television aggressively and done a direct mailing to 50,000 homes and signage on the buses throughout town. We plan to do more of the same — with a few twists — in the near future."

### True Focus

What advice can Wilson offer to other stations wanting to spread their wings and affect the whole community? "As with any format, it's important to understand the audience, the target," she says. "Focus on serving the needs of that target.

"True focus takes discipline. Make sure your talent talk about what the audience want to hear, worry about what they're worried about and care about what they care about. You can't fake it with this audience. Be real. Obviously, play their favorite music, and play it often.

"We are breaking stereotypes. We're a polished, straight-ahead AC station with killer music, talent and production values. We present our format in a mainstream and seeker-friendly manner. The true message is in the music. If you listen to us for any 15-minute period, you're hooked. You can't help but feel good, because we focus on being positive and uplifting in all aspects of programming."



**THE FISH PLUS ONE?**

Atlantic artists Plus One stopped by the WZFS (The Fish)/Chicago studios recently. Morning guy Johnny Stone noted that the guys walked into the studio with toothpaste and toothbrushes in hand. Stone (c), in turn, shows us his pearly whites.

**CHR Top 30**

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART
1	1	JARS OF CLAY I Need You (Essential)	927	-33	11
2	2	NEWSBDYS It Is You (Sparrow)	837	+22	9
3	3	OUT OF EDEN Different Now (Gotee)	746	-2	15
4	4	PLUS ONE Camouflage (Atlantic)	698	+28	9
7	5	JENNIFER KNAPP w/MAC POWELL Sing Alleluia (Essential)	627	+24	11
6	6	JAKE Army Of Love (Reunion)	622	+17	13
9	7	REBECCA ST. JAMES Breathe (Forefront)	621	+55	9
8	8	DDWNHERE Larger Than Life (Word)	584	0	15
11	9	SHAUN GROVES After The Music Fades (Rocketown)	580	+30	12
5	10	JENNIFER KNAPP Breathe On Me (Gotee)	568	-66	18
12	11	STEVEN CURTIS CHAPMAN See The Glory (Sparrow)	559	+55	7
10	12	ZOE GIRL With All Of My Heart (Sparrow)	507	-52	21
17	13	TRUE VIBE You Are The Way (Essential)	503	+60	6
18	14	SKILLET One Real Thing (Ardent)	471	+47	3
14	15	THIRD DAY Come Together (Essential)	459	-32	24
19	16	WAITING Wonderfully Made (Inpop)	429	+13	10
24	17	NATALIE LARUE, T-BONE & OJ MAJ King Of My Life (Flicker)	413	+51	4
13	18	TAIT Loss For Words (Forefront)	409	-94	22
20	19	FFH Open Up The Sky (Essential)	405	-1	11
21	20	MERCY ME I Can Only Imagine (INO)	403	+5	6
23	21	LIFEHOUSE Breathing (DreamWorks)	398	+23	7
22	22	CAEDMON'S CALL Before There Was Time (Essential)	395	+18	5
16	23	JOY WILLIAMS No Less (Reunion)	373	-99	15
25	24	P.D.D. Youth Of The Nation (Atlantic)	366	+29	4
Debut	25	RACHAEL LAMPA Savior Song (Word)	352	+129	1
15	26	KEVIN MAX Existence (Forefront)	346	-132	21
28	27	GINNY OWENS I Am (Rocketown)	336	+64	2
Debut	28	PAUL ALAN Leaving Lonely (Aluminum)	307	+64	1
26	29	BY THE TREE Invade My Soul (Fervent)	299	0	3
30	30	TREE 63 Joy (Inpop)	273	+19	5

30 CHR reporters. Songs ranked by total plays for the airplay week of Sunday 2/17-Saturday 2/23. © 2002 Radio & Records.

**AC Top 30**

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART
1	1	MERCY ME I Can Only Imagine (INO)	1553	-49	18
2	2	STEVEN CURTIS CHAPMAN God Is God (Sparrow)	1547	-33	15
3	3	NEWSBDYS It Is You (Sparrow)	1494	+17	9
7	4	AVALON I Don't Want To Go (Sparrow)	1395	+77	7
6	5	JARS OF CLAY I Need You (Essential)	1383	+22	12
5	6	JENNIFER KNAPP w/MAC POWELL Sing Alleluia (Essential)	1344	-23	13
4	7	SHAUN GROVES After The Music Fades (Rocketown)	1240	-129	16
10	8	CAEDMON'S CALL Before There Was Time (Essential)	1166	+86	9
9	9	TRUE VIBE You Are The Way (Essential)	1149	+62	9
8	10	FFH Open Up The Sky (Essential)	1010	-299	17
11	11	ANOINTED One Fine Day (Word)	1005	+82	6
14	12	PLUS ONE Forever (Atlantic)	950	+127	5
13	13	REBECCA ST. JAMES Breathe (Forefront)	857	+34	9
17	14	RACHAEL LAMPA No Greater Love (Word)	764	+59	4
21	15	POINT OF GRACE You Will Never Walk Alone (Word)	757	+171	3
12	16	ZOE GIRL With All Of My Heart (Sparrow)	691	-178	20
20	17	GINNY OWENS I Am (Rocketown)	681	+68	4
16	18	KATINAS You Are (Gotee)	659	-50	19
15	19	THIRD DAY Show Me Your Glory (Essential)	640	-123	24
22	20	MICHAEL W. SMITH Breathe (Reunion)	595	+16	5
23	21	NICOLE C. MULLEN Talk About It (Word)	551	+44	4
24	22	BROTHER'S KEEPER Take Me To The Cross (Ardent)	540	+73	4
18	23	JOY WILLIAMS Touch Of Faith (Reunion)	531	-161	18
19	24	4HIM Psalm 112 (Word)	510	-146	22
Debut	25	MARK SCHULTZ Back In His Arms Again (Word)	418	+321	1
25	26	DOWNHERE Great Are You (Word)	412	-27	7
26	27	CECE WINANS For Love Alone (Wellspring/Sparrow)	382	-40	11
29	28	OUT OF THE GREY Brave (Rocketown)	323	+26	2
30	29	MICHELLE TUMES King Of My Heart (Sparrow)	309	+22	2
27	30	MARK SCHULTZ I Have Been There (Word)	292	-100	26

55 AC reporters. Songs ranked by total plays for the airplay week of Sunday 2/17-Saturday 2/23. © 2002 Radio & Records.

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March 1, 2002

## Rock Top 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART
1	1	P.O.D. Youth Of The Nation (Atlantic)	460	+39	12
2	2	TOBY MAC Yours (Forefront)	332	-9	13
5	3	LAOS Creator (Cross Driven)	282	+55	10
3	4	BENJAMIN GATE Lay It Down (Forefront)	279	+14	6
10	5	JUSTIFIDE Our Little Secret (Culdesac/Ardent)	247	+45	7
4	6	ESO To Confront (Bettie Rocket)	243	+6	10
12	7	MONDAY MORNING Amazed (Independent)	228	+32	7
7	8	STAVESACRE Keep Waiting (Tooth & Nail)	213	+2	9
16	9	RELIENT K Those Words Are Not Enough (Gotee)	212	+69	4
13	10	TAIT Spy (Forefront)	207	+28	8
20	11	EVERYOAY SUNOAY Just A Story (Independent)	200	+66	6
24	12	SQUIRT No Turning Back (Absolute)	195	+75	7
11	13	PLANET SHAKERS Phenomena (Crowne)	194	-2	7
6	14	SKILLET Vapor (Ardent)	185	-27	15
8	15	AUDIO AORENALINE Lonely Man (Forefront)	182	-27	15
23	16	COMMON CHILDREN Entertaining Angels (Galaxy 21)	174	+48	21
15	17	ROO LAVER The Kind That Could (BEC)	173	+24	14
14	18	FIVE IRON FRENZY Far Far Away (5 Minute Walk)	157	+5	18
21	19	THOUSAND FOOT KRUTCH Supafly (OGE)	152	+19	3
17	20	STEVE My Ever, My All (Forefront)	151	+9	6
9	21	THIRD OAY Come Together (Essential)	138	-70	23
19	22	SPOKEN This Path (Metro One)	137	+2	5
18	23	LIFEHOUSE Breathing (DreamWorks)	134	-3	5
22	24	SUPERCHICK Big Star Machine (Inpop)	130	+3	20
28	25	SEVENTH OAY SLUMBER My Struggle (Mercy Street)	112	+7	3
26	26	JENNIFER KNAPP Breathe On Me (Gotee)	111	-1	7
25	27	G.S. MEGAPHONE Out Of My Mind (Spindust)	105	-10	13
30	28	AMONG THORNS No Rock (Worship Extreme/Here To Him)	90	-5	18
29	29	JARS OF CLAY I Need You (Essential)	87	-9	2
—	30	PILLAR Original Superman (Flicker)	78	-3	18

46 Rock reporters. Songs ranked by total plays for the airplay week of Sunday 2/10-Saturday 2/16.  
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## Specialty Programming

### Rhythmic

RANK	ARTIST TITLE LABEL(S)
1	OUT OF EOEN Different Now (Gotee)
2	T-BONE Turn This Up (Flicker)
3	TOBY MAC I/KIRK FRANKLIN J Train (Forefront)
4	ILL HARMONICS Take Two (Uprok)
5	JOHN REUBEN Gather In (Gotee)
6	TUNNEL RATS Bow Down (Uprok)
7	OJ MAJ I/PIGEON JOHN Deception (Gotee)
8	DEEP SPACE 5 Stick This In Your Ear (Uprok)
9	ELLE ROC Blindfolded (Bettie Rocket)
10	NICOLE C. MULLEN Talk About It (Word)
11	MARS ILL Rap Fans (Uprok)
12	NATALIE LARUE, T-BONE & DJ MAJ King Of My Life (Flicker)
13	KNOWDAVERBS If I Were Mayor (Gotee)
14	PLUS ONE Camouflage (Atlantic)
15	TRIN-I-TEE 5:7 It's Alright (B-Rite)
16	PREISTHOOD Luv For My Thugs (Metro One)
17	CLOUO2GROUND Slow Down (N'Soul)
18	NEW BREED Stop The Music (Uprok)
19	ZOE GIRL With All Of My Heart (Sparrow)
20	SMOOTH Smooth Be Tha Name (Metro One)

## Reporters

### CHR

KLYT/Albuquerque, NM  
WHMX/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  
KAIM/Honolulu, HI  
WAYK/Kalamazoo, MI

WYLV/Knoxville, TN  
WJTL/Lancaster, PA  
WLGH/Lansing, MI  
WNCB/Minneapolis, MN  
WAYM/Nashville, TN  
KDKF/Oklahoma City, OK  
KSFB/San Francisco, CA  
KLFF/San Luis Obispo, CA  
KCMS/Seattle-Tacoma, WA  
KTSL/Spokane, WA  
KADI/Springfield, MO

WBVM/Tampa, FL  
WYSZ/Toledo, OH  
KTWY/Tri-Cities, WA  
KMRX/Tulsa, OK  
KDUV/Visalia, CA  
WCLQ/Wausau, WI

AIR1/Network  
KNMI/Network

30 Reporters

### AC

KAEZ/Amarillo, TX  
KAFC/Anchorage, AK  
WFSH/Atlanta, GA  
WVFJ/Atlanta, GA  
WQCK/Baton Rouge, LA  
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  
WFHM/Cleveland, OH  
KBIQ/Colorado Springs, CO  
WMHK/Columbia, SC  
WCVO/Columbus, OH  
KLTJ/Dallas, TX  
WCTL/Erie, PA  
KYTT/Eugene, OR

KLRC/Fayetteville, AR  
WPSM/Ft. Walton Beach, FL  
WLAB/Ft. Wayne, IN  
WCSG/Grand Rapids, MI  
WBFJ/Greensboro, NC  
KSBH/Houston-Galveston, TX  
WTCR/Huntington, WV  
WBGB/Jacksonville, FL  
WCQR/Johnson City, TN  
KOBK/Joplin, MO  
KFSH/Los Angeles, CA  
WJIE/Louisville, KY  
KOFB/Lubbock, TX  
WMCU/Miami, FL  
WBSN/New Orleans, LA  
KLGH/Oklahoma City, OK  
WPOZ/Orlando, FL  
WZZD/Philadelphia, PA  
KFIS/Portland, OR  
KSLT/Rapid City, SD

WRXT/Roanoke, VA  
WXPZ/Salisbury, DE  
WJIS/Sarasota, FL  
WHPZ/South Bend, IN  
WIBI/Springfield, IL  
KWND/Springfield, MO  
KHCR/St. Louis, MO  
KTLI/Wichita, KS  
WGRC/Williamsport, PA  
WXHL/Wilmington, DE  
WPER/Winchester, VA

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KLOVE/Network  
KJIL/Network

55 Reporters

### Rock

WDCD/Albany, NY  
WWEV/Atlanta, GA  
WCVK/Bowling Green, KY  
WVOF/Bridgeport, CT  
WBNY/Buffalo, NY  
WCFL/Chicago, IL  
WONC/Chicago, IL  
KYIX/Chico, CA  
WUFM/Columbus, OH  
KTPW/Dallas, TX  
WSNL/Flint, MI  
WKLQ/Grand Rapids, MI  
WORQ/Green Bay, WI  
WRGX/Green Bay, WI  
WRDQ/Greenville, SC  
WBOP/Harrisonburg, VA  
KSBH/Houston-Galveston, TX

WNCM/Jacksonville, FL  
WYLV/Knoxville, TN  
WLGH/Lansing, MI  
KSLI/Lincoln, NE  
WDML/Marion, IL  
WCWP/Nassau-Suffolk, NY  
WVCP/Nashville, TN  
WCNI/New London, CT  
KOKF/Oklahoma City, OK  
WZZD/Philadelphia, PA  
WMSJ/Portland, ME  
KPSU/Portland, OR  
WITR/Rochester, NY  
KSFB/San Francisco, CA  
KWND/Springfield, MO  
WTRK/Saginaw, MI  
WJIS/Sarasota, FL

KCLC/St. Louis, MO  
KYM/ST. Louis, MO  
WBVM/Tampa, FL  
WTRX/Toccoa Falls, GA  
WYSZ/Toledo, OH  
KMOO/Tulsa, OK  
KMRX/Tulsa, OK  
WCLQ/Wausau, WI  
KZZD/Wichita, KS  
WEXC/Youngstown, OH

KNMI/Network  
ZJAM/Syndicated

46 Reporters

## Specialty Programming

### Loud

RANK	ARTIST TITLE LABEL(S)
1	ESO To Confront (Bettie Rocket)
2	BROKEN Cage (Mercy Street)
3	BIOGENESIS Fat Man From China (Rowe)
4	GRYP Lessons Of Distance (W)
5	REAL Let It Be (Mercy Street)
6	ESO CHARIS The Narrowing List (Solid State)
7	SPOKEN This Path (Metro One)
8	EAST WEST Wake (Floodgate)
9	OISCIPLE Coal (Rugged)
10	THESE 5 OOWN Revelation War (Absolute)

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## Monitored Airplay Overview: March 1, 2002

### CHR/POP

LW	TW	ARTIST	SON	Label
3	1	LINKIN PARK	In The End	(Warner Bros.)
2	2	NICKELBACK	How You Remind Me	(Roadrunner/IDJMG)
1	3	NO OUBT	Hey Baby	(Interscope)
8	4	KYLIE MINOGUE	Can't Get You Out Of My Head	(Capitol)
5	5	CRAIG DAVIO	7 Days	(Wildstar/Atlantic)
6	6	CALLING	Wherever You Will Go	(RCA)
11	7	JENNIFER LOPEZ	Ain't It Funny	(Epic)
4	8	USHER	U Got It Bad	(LaFace/Arista)
9	9	JARULE F/ASHANTI	Always On Time	(Murder Inc./Def Jam/IDJMG)
12	10	LEANN RIMES	Can't Fight The Moonlight	(Curb)
7	11	PINK	Get The Party Started	(Arista)
10	12	CREED	My Sacrifice	(Wind-up)
14	13	'N SYNC	Girlfriend	(Jive)
13	14	SHAKIRA	Whenever Wherever	(Epic)
17	15	PUDOLE OF MUDD	Blurry	(Flawless/Geffen/Interscope)
16	16	MARY J. BLIGE	Newly Affair	(MCA)
15	17	CITY HIGH	Caramel	(Interscope)
23	18	ENRIQUE IGLESIAS	Escape	(Interscope)
19	19	MARY J. BLIGE	No More Drama	(MCA)
20	20	ALANIS MORISSETTE	Hands Clean	(Maverick/Reprise)
28	21	BRANOY	What About Us?	(Atlantic)
27	22	MICHELLE BRANCH	All You Wanted	(Maverick/WB)
29	23	IIO	Rapture (Tastes So Sweet)	(Universal)
22	24	NELLY #1	Priority/Capitol	
40	25	PINK	Don't Let Me Get Me	(Arista)
26	26	JA RULE	Livin' It Up	(Murder Inc./Def Jam/IDJMG)
24	27	R. KELLY	The World's Greatest	(Interscope/Jive)
21	28	BRITNEY SPEARS	I'm Not A Girl, Not Yet...	(Jive)
34	29	LUDACRIS	Roll Out (My Business)	(Def Jam South/IDJMG)
30	30	NATALIE IMBRUGLIA	Wrong Impression	(RCA)

#### #1 MOST ADDED

RES They-Say Vision (MCA)

#### #1 MOST INCREASED PLAYS

PINK Don't Let Me Get Me (Arista)

#### TOP 5 NEW & ACTIVE

DJ ENCORE I See Right Through To You (MCA)

PETEY PABLO Raise Up (Jive)

FAT JOE F/ASHANTI What's Luv? (Terror Squad/Atlantic)

BAHA MEN Move It Like This (S-Curve/Capitol)

REMY ZERO Save Me (Elektra/EEG)

CHR/POP begins on Page 71.

### AC

LW	TW	ARTIST	SON	Label
1	1	ENRIQUE IGLESIAS	Hero	(Interscope)
2	2	LONESTAR	I'm Already There	(BNA)
5	3	FIVE FOR FIGHTING	Superman (It's Not Easy)	(Aware/Columbia)
3	4	ENYA	Only Time	(Reprise)
12	5	CELINE OION	A New Day Has Come	(Epic)
4	6	MATCHBOX TWENTY	If You're Gone	(Lava/Atlantic)
6	7	BACKSTREET BOYS	Drowning	(Jive)
7	8	OIDO	Thankyou	(Arista)
8	9	LEE ANN WOMACK	I Hope You Dance	(MCA/Universal)
9	10	J. BRICKMAN/REBECCA L. HOWARD	Simple Things	(Windham Hill)
11	11	FAITH HILL	There You'll Be	(Warner Bros.)
10	12	O-TOWN	All Or Nothing	(J)
13	13	TRAIN	Drops Of Jupiter (Tell Me)	(Columbia)
15	14	UNCLE KRACKER	Follow Me	(Top Dog/Lava/Atlantic)
18	15	ELTON JOHN	This Train Don't Stop There...	(Rocket/Universal)
17	16	CHER	Song For The Lonely	(Warner Bros.)
16	17	OARREN HAYES	Insatiable	(Columbia)
19	18	JEWEL	Standing Still	(Atlantic)
20	19	MARC ANTHONY	I Need You	(Columbia)
20	20	BRIAN MCKNIGHT	Still	(Motown/Universal)
24	21	JO DEE MESSINA	Bring On The Rain	(Curb)
21	22	BARRY MANILOW	Turn The Radio Up	(Concord)
—	23	ENYA	Wild Child	(Reprise)
25	24	BRITNEY SPEARS	I'm Not A Girl, Not Yet...	(Jive)
26	25	LEANN RIMES	Can't Fight The Moonlight	(Curb)
27	26	ALICIA KEYS	Fallin' (J)	
23	27	OIANA KRALL	The Look Of Love	(Verve/VMG)
29	28	OAKOTA MOON	Looking For A Place To Land	(Elektra/EEG)
30	29	CELINE OION	God Bless America	(Epic/Columbia)
—	30	CHRIS ISAAK	Let Me Down Easy	(Reprise)

#### #1 MOST ADDED

MICHAEL BOLTON Only A Woman Like You (Jive)

#### #1 MOST INCREASED PLAYS

CELINE OION A New Day Has Come (Epic)

#### TOP 5 NEW & ACTIVE

DANIEL DEBOURG I Need An Angel (DreamWorks)

LINDA EDER Until I Don't Love You Anymore/Until I Don't... (Atlantic)

MARILYN SCOTT Don't Let Love Get Away (Prana)

MICHAEL BOLTON Only A Woman Like You (Jive)

JONATHA BROOKE I'll Try (Walt Disney/Hollywood)

AC begins on Page 95.

### CHR/RHYTHMIC

LW	TW	ARTIST	SON	Label
2	1	JENNIFER LOPEZ	Ain't It Funny	(Epic)
1	2	JARULE F/ASHANTI	Always On Time	(Murder Inc./Def Jam/IDJMG)
6	3	FAT JOE F/ASHANTI	What's Luv?	(Terror Squad/Atlantic)
3	4	LUOACRIS	Roll Out (My Business)	(Def Jam South/IDJMG)
5	5	BRANOY	What About Us?	(Atlantic)
4	6	OUTKAST	The Whole World	(LaFace/Arista)
10	7	TWEET	Oops (Oh My)	(Gold Mind/Elektra/EEG)
7	8	USHER	U Got It Bad	(LaFace/Arista)
11	9	J. OUPRI F/LUOACRIS	Welcome To Atlanta	(So So Def/Columbia)
14	10	USHER	U Don't Have To Call	(LaFace/Arista)
8	11	BUSTA RHYMES	Break Ya Neck (J)	
19	12	ASHANTI	Foolish	(Murder Inc./Def Jam/IDJMG)
9	13	FABOLOUS	Young'n (Holla Back)	(Desert Storm/Elektra/EEG)
13	14	NO OUBT	Hey Baby	(Interscope)
15	15	FAT JOE	We Thuggin' (Terror Squad/Atlantic)	
17	16	MOBB DEEP F/112	Hey Luv (Anything)	(Loud/Columbia)
16	17	MR. CHEEKS	Lights, Camera, Action	(Universal)
12	18	ALICIA KEYS	A Woman's Worth (J)	
27	19	'N SYNC	Girlfriend	(Jive)
21	20	AMANOVA PEREZ	Never	(Universal)
24	21	AALIYAH	More Than A Woman	(BlackGround)
25	22	FAITH EVANS	I Love You	(Bad Boy/Arista)
28	23	GLENN LEWIS	Don't You Forget It	(Epic)
26	24	KYLIE MINDGUE	Can't Get You Out Of My Head	(Capitol)
29	25	CRAIG DAVIO	7 Days	(Wildstar/Atlantic)
23	26	MYSTIKAL	Bouncin' Back (Bumpin' Me...)	(Jive)
22	27	MARY J. BLIGE	No More Drama	(MCA)
30	28	KEKE WYATT	Nothing In This World	(MCA)
20	29	PINK	Get The Party Started	(Arista)
31	30	MASTER P	Ooohhhwee	(No Limit/Universal)

#### #1 MOST ADDED

P. DIDOY F/USHER & LOON I Need A Girl (Part One) (Bad Boy/Arista)

#### #1 MOST INCREASED PLAYS

ASHANTI Foolish (Murder Inc./Def Jam/IDJMG)

#### TOP 5 NEW & ACTIVE

COREY F/LIL' ROMEO Hush Lil' Lady (Motown/Universal)

B2K Uh Huh (Epic)

RL F/ERICK SERMON Got Me A Model (J)

RUFF ENOZ Someone To Love You (Epic)

MAXWELL This Woman's Work (Columbia)

CHR/RHYTHMIC begins on Page 80.

### HOT AC

LW	TW	ARTIST	SON	Label
1	1	CALLING	Wherever You Will Go	(RCA)
2	2	NICKELBACK	How You Remind Me	(Roadrunner/IDJMG)
3	3	CREED	My Sacrifice	(Wind-up)
4	4	JEWEL	Standing Still	(Atlantic)
5	5	ALANIS MORISSETTE	Hands Clean	(Maverick/Reprise)
6	6	FIVE FOR FIGHTING	Superman (It's Not Easy)	(Aware/Columbia)
7	7	TRAIN	Drops Of Jupiter (Tell Me)	(Columbia)
9	8	LIFEHOUSE	Hanging By A Moment	(DreamWorks)
8	9	OAVE MATTHEWS BANO	Everyday	(RCA)
10	10	NATALIE IMBRUGLIA	Wrong Impression	(RCA)
12	11	NO OUBT	Hey Baby	(Interscope)
15	12	MICHELLE BRANCH	All You Wanted	(Maverick/WB)
11	13	LENNY KRAVITZ	Dig In (Virgin)	
13	14	STAINO	It's Been Awhile	(Flip/Elektra/EEG)
14	15	U2	Stuck In A Moment...	(Interscope)
19	16	PUOOLE OF MUOO	Blurry	(Flawless/Geffen/Interscope)
17	17	LIFEHOUSE	Breathing	(DreamWorks)
16	18	ENRIQUE IGLESIAS	Hero	(Interscope)
20	19	CHRIS ISAAK	Let Me Down Easy	(Reprise)
22	20	PINK	Get The Party Started	(Arista)
21	21	LEANN RIMES	Can't Fight The Moonlight	(Curb)
23	22	ALICIA KEYS	Fallin' (J)	
24	23	LINKIN PARK	In The End	(Warner Bros.)
—	24	JOHN MAYER	No Such Thing	(Aware/Columbia)
—	25	SHERYL CROW	Soak Up The Sun	(A&M/Interscope)
25	26	OAKOTA MOON	Looking For A Place To Land	(Elektra/EEG)
29	27	EOOIE VEOOER	You've Got To Hide Your...	(V2)
—	28	OEFAULT	Wasting My Time	(TVT)
—	29	CELINE OION	A New Day Has Come	(Epic)
27	30	CHER	Song For The Lonely	(Warner Bros.)

#### #1 MOST ADDED

SHERYL CROW Soak Up The Sun (A&M/Interscope)

#### #1 MOST INCREASED PLAYS

SHERYL CROW Soak Up The Sun (A&M/Interscope)

#### TOP 5 NEW & ACTIVE

SENSE FIELO Save Yourself (Nettwerk)

SHAKIRA Whenever Wherever (Epic)

PETE YORN Strange Condition (Columbia)

NELLY FURTAOO ...On The Radio (Remember...) (DreamWorks)

REMY ZERO Save Me (Elektra/EEG)

AC begins on Page 95.

### URBAN

LW	TW	ARTIST	SON	Label
4	1	TWEET	Oops (Oh My)	(Gold Mind/Elektra/EEG)
1	2	BRANDY	What About Us?	(Atlantic)
2	3	KEKE WYATT	Nothing In This World	(MCA)
9	4	FAITH EVANS	I Love You	(Bad Boy/Arista)
3	5	JARULE F/ASHANTI	Always On Time	(Murder Inc./Def Jam/IDJMG)
8	6	JENNIFER LOPEZ	Ain't It Funny	(Epic)
5	7	MR. CHEEKS	Lights, Camera, Action	(Universal)
12	8	USHER	U Don't Have To Call	(LaFace/Arista)
6	9	MICHAEL JACKSON	Butterflies	(Epic)
10	10	OUTKAST	The Whole World	(LaFace/Arista)
7	11	MYSTIKAL	Bouncin' Back (Bumpin' Me...)	(Jive)
11	12	GLENN LEWIS	Don't You Forget It	(Epic)
18	13	AALIYAH	More Than A Woman	(BlackGround)
15	14	JAHEIM	Anything	(Divine Mill/WB)
13	15	MISSY ELLIDTT	Take Away	(Gold Mind/EastWest/EEG)
14	16	MARY J. BLIGE	No More Drama	(MCA)
30	17	ASHANTI	Foolish	(Murder Inc./Def Jam/IDJMG)
20	18	J. OUPRI F/LUDACRIS	Welcome To Atlanta	(So So Def/Columbia)
17	19	USHER	U Got It Bad	(LaFace/Arista)
19	20	FABOLOUS	Young'n (Holla Back)	(Desert Storm/Elektra/EEG)
29	21	FAT JOE F/ASHANTI	What's Luv?	(Terror Squad/Atlantic)
16	22	ALICIA KEYS	A Woman's Worth (J)	
22	23	SHARISSA	Any Other Night	(Motown)
28	24	BEANIE SIGEL & FREEWAY	Roc The Mic	(Roc-A-Fella/IDJMG)
21	25	LUDACRIS	Roll Out (My Business)	(Def Jam South/IDJMG)
26	26	AVANT	Makin' Good Love	(Magic Johnson/MCA)
23	27	FAT JOE	We Thuggin' (Terror Squad/Atlantic)	
27	28	'N SYNC	Gone	(Jive)
24	29	JAY-Z	Jigga	(Roc-A-Fella/IDJMG)
32	30	MAXWELL	This Woman's Work	(Columbia)

#### #1 MOST ADDED

LUDACRIS Saturday (Oooh! Oooh!) (Def Jam South/IDJMG)

#### #1 MOST INCREASED PLAYS

ASHANTI Foolish (Murder Inc./Def Jam/IDJMG)

#### TOP 5 NEW & ACTIVE

JONELL & METHOD MAN Round & Round (Def Jam/IDJMG)

B2K Uh Huh (Epic)

JOE What If A Woman (Jive)

CHEROKEE I Swear (Arista)

YING YANG TWINS Say I Yi Yi (Koch)

URBAN begins on Page 86.

### ROCK

LW	TW	ARTIST	SON	Label
3	1	PUDOLE OF MUOO	Blurry	(Flawless/Geffen/Interscope)
2	2	NICKELBACK	How You Remind Me	(Roadrunner/IDJMG)
4	3	OEFAULT	Wasting My Time	(TVT)
1	4	CREED	My Sacrifice	(Wind-up)
5	5	NICKELBACK	Too Bad	(Roadrunner/IDJMG)
8	6	STAINO	For You	(Flip/Elektra/EEG)
9	7	COURSE OF NATURE	Caught In The Sun	(Lava/Atlantic)
7	8	LINKIN PARK	In The End	(Warner Bros.)
6	9	OZZY OSBOURNE	Dreamer	(Epic)
12	10	CREED	Bullets	(Wind-up)
11	11	GOOSMACK	I Stand Alone	(Republic/Universal)
14	12	KIO ROCK	Lonely Road Of Faith	(Top Dog/Lava/Atlantic)
10	13	P.O.O.	Alive	(Atlantic)
13	14	PUDOLE OF MUOO	Control	(Flawless/Geffen/Interscope)
17	15	INCUBUS	Nice To Know You	(Immortal/Epic)
18	16	HOOBASTANK	Crawling In The Dark	(Island/IDJMG)
19	17	P.O.O.	Youth Of The Nation	(Atlantic)
24	18	FU MANCHU	Squash That Fly	(Mammoth)
16	19	TANTRIC	Mourning	(Maverick/Reprise)
22	20	ROB ZOMBIE	Never Gonna Stop (The Red...)	(Geffen/Interscope)
20	21	OFFSPRING	Defy You	(Columbia)
23	22	FOO FIGHTERS	The One	(Columbia)
25	23	HEADSTRONG	Adriana	(RCA)
29	24	LENNY KRAVITZ	Stillness Of Heart	(Virgin)
21	25	NEIL YOUNG	Let's Roll	(Reprise)
26	26	INJECTO	Faithless	(Island/IDJMG)
—	27	TRAIN	She's On Fire	(Columbia)
27	28	EDDIE VEOOER	You've Got To Hide Your...	(V2)
30	29	GRAVITY KILLS	One Thing	(Sanctuary/SRG)
28	30	TOOL	Lateralus	(Volcano)

#### #1 MOST ADDED

FAMILIAR 48 The Question (MCA)

#### #1 MOST INCREASED PLAYS

STAINO For You (Flip/Elektra/EEG)

#### TOP 5 NEW & ACTIVE

NORTH MISSISSIPPI ALLSTARS Sugartown (Tone-Cool)

OROWNING POOL Tear Away (Wind-up)

STATIC-X Cold (Warner Bros.)

BUSH Headful Of Ghosts (Atlantic)

SYSTEM OF A OWON Toxicity (American/Columbia)

ROCK begins on Page 109.





## Monitored Airplay Overview: March 1, 2002

### URBAN AC

LW	TW	Artist	Song	Label
1	1	MICHAEL JACKSON	Butterflies	(Epic)
3	2	MAXWELL	Lifetime	(Columbia)
2	3	ALICIA KEYS	A Woman's Worth	(J)
4	4	USHER	U Got It Bad	(LaFace/Arista)
7	5	GLENN LEWIS	Don't You Forget It	(Epic)
9	6	ANN NESBY F/AL GREEN	Put It On Paper	(Universal)
5	7	ANGIE STONE	Brotha	(J)
6	8	BDNEY JAMES	Something Inside	(Warner Bros.)
12	9	LUTHER VANOROSS	I'd Rather	(J)
14	10	MAXWELL	This Woman's Work	(Columbia)
11	11	GINUWINE	Differences	(Epic)
8	12	JOE Let's Stay Home Tonight	(Jive)	
13	13	JILL SCOTT	He Loves Me	(Hidden Beach/Epic)
20	14	GERALD LEVERT	What Makes It Good...	(EastWest/EEG)
10	15	REGINA BELLE	Ooh Boy	(Peak)
15	16	KEKE WYATT	Nothing In This World	(MCA)
21	17	FAITH EVANS	I Love You	(Bad Boy/Arista)
19	18	JAHEIM	Anything	(Divine Mill/WB)
22	19	BABYFACE	I Keep Callin'	(Arista)
18	20	ISLEY BROTHERS	Secret Lover	(DreamWorks)
16	21	MONTELL JOROAN	You Must Have Been	(Def Soul/IDJMG)
24	22	REMY SHAND	Take A Message	(Motown)
17	23	SHARISSA	Any Other Night	(Motown)
—	24	BRIAN MCKNIGHT	What's It Gonna Be	(Motown)
25	25	PROPHET JONES	Cry Together	(University/Motown)
28	26	AALIYAH	Rock The Boat	(BlackGround)
29	27	SAOE	Somebody Already Broke My...	(Epic)
26	28	KIRK FRANKLIN	911	(Gospe Centric/Jive)
23	29	YOLANDA ADAMS	Never Give Up	(Elektra/EEG)
30	30	R. KELLY	The World's Greatest	(Interscope/Jive)

#### #1 MOST ADDED

ANGIE STONE Wish I Didn't Miss You (J)

#### #1 MOST INCREASED PLAYS

ANN NESBY F/AL GREEN Put It On Paper (Universal)

#### TOP 5 NEW & ACTIVE

LATHUN Fortunate (Motown)

PHIL PERRY I Can't Wait (Til Morning...) (Peak)

JOE What If A Woman (Jive)

JAGGED EDGE Goodbye (So So Def/Columbia)

COOLY'S HOT BOX Make Me Happy (Higher Octave)

URBAN begins on Page 86.

### COUNTRY

LW	TW	Artist	Song	Label
3	1	TIM MCGRAW	The Cowboy In Me	(Curb)
4	2	BRODKS & DUNN	Long Goodbye	(Arista)
5	3	JO OEE MESSINA W/TIM MCGRAW	Bring On The Rain	(Curb)
6	4	MARTINA MCBRIDE	Blessed	(RCA)
2	5	BRAO PAISLEY	Wrapped Around	(Arista)
1	6	STEVE HOLY	Good Morning Beautiful	(Curb)
8	7	KENNY CHESNEY	Young	(BNA)
9	8	CHRIS CAGLE	I Breathe In, I Breathe Out	(Capitol)
7	9	OIXIE CHICKS	Some Days You Gotta Dance	(Monument)
10	10	RASCAL FLATTS	I'm Movin' On	(Lyric Street)
13	11	TOBY KEITH	My List	(DreamWorks)
14	12	PHIL VASSAR	That's When I Love You	(Arista)
15	13	TOMMY SHANE STEINER	What If She's An Angel	(RCA)
11	14	JOE OIFFIE	In Another World	(Monument)
17	15	TRAVIS TRITT	Modern Day Bonnie And Clyde	(Columbia)
20	16	BLAKE SHELTON	All Over Me	(Warner Bros.)
20	17	GARTH BROOKS & TRISHA YEARWOOD	Squeeze Me In	(Capitol)
18	18	EMERSON DRIVE	I Should Be Sleeping	(DreamWorks)
22	19	STEVE AZAR	I Don't Have To Be (Till...)	(Mercury)
21	20	CAROLYN OAWN JOHNSON	I Don't Want You To Go	(Arista)
19	21	CYNOI THOMSON	I Always Liked That Best	(Capitol)
27	22	ALAN JACKSON	Drive (For Daddy Gene)	(Arista)
24	23	KEVIN OENNEY	That's Just Jessie	(Lyric Street)
25	24	TAMMY COCHRAN	I Cry	(Epic)
26	25	CHELY WRIGHT	Jezebel	(MCA)
23	26	LEE ANN WDMACK	Does My Ring Burn Your Finger	(MCA)
28	27	TRICK PONY	Just What I Do	(H2E/WB)
31	28	LONESTAR	Not A Day Goes By	(BNA)
29	29	KELLIE COFFEY	When You Lie Next To Me	(BNA)
30	30	MARK WILLS W/JAMIE O'NEAL	I'm Not Gonna Do...	(Mercury)

#### #1 MOST ADDED

GEORGE STRAIT Living And Living Well (MCA)

#### #1 MOST INCREASED PLAYS

ALAN JACKSON Drive (For Daddy Gene) (Arista)

#### TOP 5 NEW & ACTIVE

MINOY MCCREADY Maybe, Maybe Not (Capitol)

TRACY LAWRENCE What A Memory (Atlantic/WB)

NICKEL CREEK The Lighthouse's Tale (Sugar Hill/Vanguard)

LITTLE BIG TOWN Don't Waste My Time (Monument)

JAMIE O'NEAL Frantic (Mercury)

COUNTRY begins on Page 37.

### SMOOTH JAZZ

LW	TW	Artist	Song	Label
2	1	CHUCK LOEB	Pocket Change	(Shanachie)
1	2	BRIAN CULBERTSON	All About You	(Atlantic)
5	3	LARRY CARLTON	Deep Into It	(Warner Bros.)
3	4	CHRIS BOTTI	Streets Ahead	(Columbia)
6	5	MARC ANTOINE	On The Strip	(GRP/VMG)
4	6	BONEY JAMES	See What I'm Sayin'	(Warner Bros.)
8	7	DAVID BENOIT	Snap!	(GRP/VMG)
9	8	LEE RITENOUR W/GERALD ALBRIGHT	Jammin'	(GRP/VMG)
7	9	PETER WHITE	Turn It Out	(Columbia)
10	10	SAOE	Lovers Rock	(Epic)
11	11	JEFF LORBER	Ain't Nobody	(Samson/Gold Circle)
13	12	PIECES OF A DREAM	Night Vision	(Heads Up)
12	13	DIANA KRALL	The Look Of Love	(Verve/VMG)
14	14	GREGG KARUKAS	Night Shift	(N-Coded)
16	15	FISHBELLY BLACK	Ven A Gozar	(Rhythm & Groove/Q)
17	16	JIMMY SOMMERS	Lowdown	(Higher Octave)
15	17	DAVE KOZ	Beneath The Moonlit Sky	(Capitol)
21	18	ALICIA KEYS	Fallin' (J)	
18	19	ALFONZO BLACKWELL	Funky Shuffle	(Shanachie)
20	20	KIRK WHALUM	I Try	(Warner Bros.)
19	21	STING	Fragile	(A&M/Interscope)
28	22	JEFF GOLUB	Cut The Cake	(GRP/VMG)
22	23	MICHAEL McDONALD	To Make A Miracle	(MCA)
26	24	ERIC MARIENTHAL	Lefty's Lounge	(Peak)
23	25	SPYRO GYRA	Feelin' Fine	(Heads Up)
24	26	BONA FIDE	Club Charles	(N-Coded)
29	27	E. HARP F/B. BROMBERG	Rock With You	(Native Language)
—	28	CELINE OION	A New Day Has Come	(Epic)
—	29	PAMELA WILLIAMS	Lifeline	(Fome/Red Ink)
—	30	KEVIN TONEY	Passion Dance	(Shanachie)

#### #1 MOST ADDED

BOZ SCAGGS Miss Riddle (Virgin)

#### #1 MOST INCREASED PLAYS

JEFF GOLUB Cut The Cake (GRP/VMG)

#### TOP 5 NEW & ACTIVE

OLETA AOAMS All The Love (Pioneer Music Group)

WALTER BEASLEY Good Times (Shanachie)

BOZ SCAGGS Miss Riddle (Virgin)

JIM WILSON Can't Find My Way Home (Hillsboro)

DAVID LANZ That Smile (Decca)

Smooth Jazz begins on Page 105.

### ACTIVE ROCK

LW	TW	Artist	Song	Label
1	1	PUDOLO OF MUDDO	Blurry	(Flawless/Geffen/Interscope)
2	2	LINKIN PARK	In The End	(Warner Bros.)
5	3	STAINED	For You	(Flip/Elektra/EEG)
4	4	NICKELBACK	Too Bad	(Roadrunner/IDJMG)
6	5	P.O.D.	Youth Of The Nation	(Atlantic)
3	6	DEFAULT	Wasting My Time	(TVT)
7	7	HOOBASTANK	Crawling In The Dark	(Island/IDJMG)
8	8	GDDSMACK	I Stand Alone	(Republic/Universal)
11	9	ROB ZOMBIE	Never Gonna Stop (The Red...)	(Geffen/Interscope)
10	10	INCUBUS	Nice To Know You	(Immortal/Epic)
9	11	CREEO	Bullets	(Wind-up)
12	12	SYSTEM OF A DOWN	Chop Suey	(American/Columbia)
18	13	AOEMA	The Way You Like It	(Arista)
19	14	DISTURBED	Down With The Sickness	(Giant/Reprise)
13	15	TOOL	Lateralus	(Volcano)
14	16	CREED	My Sacrifice	(Wind-up)
15	17	NICKELBACK	How You Remind Me	(Roadrunner/IDJMG)
20	18	SYSTEM OF A DOWN	Toxicity	(American/Columbia)
16	19	P.O.D.	Alive	(Atlantic)
21	20	COURSE OF NATURE	Caught In The Sun	(Lava/Atlantic)
22	21	HEADSTRONG	Adriana	(RCA)
17	22	OFFSPRING	Defy You	(Columbia)
25	23	KIO ROCK	Lonely Road Of Faith	(Top Dog/Lava/Atlantic)
24	24	DISTURBED	The Game	(Giant/Reprise)
28	25	INJECTED	Faithless	(Island/IDJMG)
23	26	CUSTOM	Hey Mister	(ARTIST Direct)
29	27	SOIL	Unreal	(J)
30	28	GRAVITY KILLS	One Thing	(Sanctuary/SRG)
31	29	FU MANCHU	Squash That Fly	(Mammoth)
34	30	DAVID DRAIMAN	Forsaken	(Reprise)

#### #1 MOST ADDED

EARSHOT Get Away (Warner Bros.)

#### #1 MOST INCREASED PLAYS

SEVENOUST Live Again (TVT)

#### TOP 5 NEW & ACTIVE

STROKES Last Nite (RCA)

ROB ZOMBIE Feel So Numb (Geffen/Interscope)

BLACK LABEL SOCIETY Bleed For Me (Spitfire)

FAMILIAR 48 The Question (MCA)

12 STONES Broken (Wind-up)

ROCK begins on Page 109.

### ALTERNATIVE

LW	TW	Artist	Song	Label
1	1	PUDOLO OF MUDDO	Blurry	(Flawless/Geffen/Interscope)
2	2	P.O.O.	Youth Of The Nation	(Atlantic)
4	3	HOOBASTANK	Crawling In The Dark	(Island/IDJMG)
3	4	OEFAULT	Wasting My Time	(TVT)
5	5	LINKIN PARK	In The End	(Warner Bros.)
6	6	JIMMY EAT WORLO	The Middle	(DreamWorks)
8	7	STAINO	For You	(Flip/Elektra/EEG)
7	8	STROKES	Last Nite	(RCA)
9	9	NICKELBACK	Too Bad	(Roadrunner/IDJMG)
10	10	INCUBUS	Nice To Know You	(Immortal/Epic)
12	11	BLINK-182	First Date	(MCA)
13	12	TRIK TURNER	Friends + Family	(RCA)
11	13	INCUBUS	I Wish You Were Here	(Immortal/Epic)
15	14	AOEMA	The Way You Like It	(Arista)
18	15	SYSTEM OF A DOWN	Toxicity	(American/Columbia)
22	16	UNWRITTEN LAW	Seein' Red	(Interscope)
16	17	SYSTEM OF A DOWN	Chop Suey	(American/Columbia)
20	18	X-ECUTIONERS	It's Goin' Down	(Loud/Columbia)
14	19	OFFSPRING	Defy You	(Columbia)
17	20	NICKELBACK	How You Remind Me	(Roadrunner/IDJMG)
23	21	CUSTOM	Hey Mister	(ARTIST Direct)
25	22	GOOSMACK	I Stand Alone	(Republic/Universal)
24	23	CREED	My Sacrifice	(Wind-up)
26	24	SUM 41	Motivation	(Island/IDJMG)
28	25	CREEO	Bullets	(Wind-up)
30	26	ROB ZOMBIE	Never Gonna Stop (The Red...)	(Geffen/Interscope)
29	27	INJECTED	Faithless	(Island/IDJMG)
21	28	FOO FIGHTERS	The One	(Columbia)
31	29	COURSE OF NATURE	Caught In The Sun	(Lava/Atlantic)
27	30	TOOL	Lateralus	(Volcano)

#### #1 MOST ADDED

WHITE STRIPES Fell In Love With A Girl (Third Man/V2)

#### #1 MOST INCREASED PLAYS

SEVENOUST Live Again (TVT)

#### TOP 5 NEW & ACTIVE

SOIL Unreal (J)

SEVENOUST Live Again (TVT)

SENSE FIELD Save Yourself (Nettwerk)

TENACIOUS D Tribute (Epic)

DAVID ORAIMAN Forsaken (Reprise)

ALTERNATIVE begins on Page 121.

### TRIPLE A

LW	TW	Artist	Song	Label
1	1	ALANIS MORISSETTE	Hands Clean	(Maverick/Reprise)
2	2	DAVE MATTHEWS	BANO Everyday	(RCA)
3	3	CHRIS ISAAK	Let Me Down Easy	(Reprise)
4	4	U2	In A Little While	(Interscope)
6	5	PETE YORN	Strange Condition	(Columbia)
5	6	CALLING	Wherever You Will Go	(RCA)
7	7	JOHN MAYER	No Such Thing	(Aware/Columbia)
8	8	EODIE VEODER	You've Got To Hide Your...	(V2)
9	9	TRAIN	She's On Fire	(Columbia)
12	10	TRAVIS	Side	(Epic)
14	11	COLOPLAY	Trouble	(Nettwerk/Capitol)
13	12	NICKELBACK	How You Remind Me	(Roadrunner/IDJMG)
16	13	INDIGO GIRLS	Moment Of Forgiveness	(Epic)
10	14	JEWEL	Standing Still	(Atlantic)
11	15	CREEO	My Sacrifice	(Wind-up)
—	16	SHERYL CROW	Soak Up The Sun	(A&M/Interscope)
18	17	STARSAILOR	Good Souls	(Capitol)
20	18	WILLIAM TOPLEY	Back To Believing	(Lost Highway/IDJMG)
17	19	MICK JAGGER	Visions Of Paradise	(Virgin)
21	20	RYAN ADAMS	Answering Bell	(Lost Highway/IDJMG)
19	21	GARBAGE	Breaking Up The Girl	(Almo Sounds/Interscope)
25	22	JACK JOHNSON	Flake	(Enjoy/Universal)
22	23	ROBERT BRADLEY'S BLACKWATER...	Train	(Vanguard)
23	24	LENNY KRAVITZ	Stillness Of Heart	(Virgin)
26	25	MIONIGHT OIL	Golden Age	(Liquid 8)
—	26	BONNIE RAITT	I Can't Help You Now	(Capitol)
27	27	PUDOLO OF MUDDO	Blurry	(Flawless/Geffen/Interscope)
30	28	OEFAULT	Wasting My Time	(TVT)
—	29	JOHNNY A.	Oh Yeah	(Favored Nations/Red Ink)
—	30	BOB SCHNEIDER	Big Blue Sea	(Universal)

#### #1 MOST ADDED

SHERYL CROW Soak Up The Sun (A&M/Interscope)

#### #1 MOST INCREASED PLAYS

SHERYL CROW Soak Up The Sun (A&M/Interscope)

#### TOP 5 NEW & ACTIVE

CRACKER Shine (Backporch/Virgin)

NATALIE MERCHANT Build A Levee (Elektra/EEG)

BEN FOLDS Still Fighting It (Epic)

LISA LOEB Someone You Should Know (Geffen/Interscope)

JACK JOHNSON Bubble Toes (Enjoy/Universal)

TRIPLE A begins on Page 130.

# Publisher's Profile

By Erica Farber



**TIM ROBERTS**  
Ohio OM, Cumulus Broadcasting

**T**he year's largest gathering of Country radio and music executives takes place in Nashville this week as the Country Radio Broadcasters presents its 33rd annual Country Radio Seminar. This year's Chairman of the Agenda Committee is Tim Roberts, whose day job is as Cumulus' Ohio OM. Although Roberts currently oversees radio stations in various formats, his career has included many successes as programmer for several of the format's great stations, including WWWW (W4 Country)/Detroit, KSAN & KNEW/San Francisco, KDRK & KGA/Spokane and KHAK AM & FM/Cedar Rapids, OH.

**Getting into the business:** "I went to Central Michigan University and got into the football program. I was planning on being an architect. My sister's roommate happened to be on the campus radio station. I listened in one day. I was a music aficionado and had probably 900 albums. I heard her on the air and thought it sounded like a lot of fun. I talked to her about it, and she said you could get in if you applied. I did, and fell in love. I ended up getting an internship at WRIF/Detroit. I got a lot of experience there, came back and was made PD of the station. I was fortunate to get a PD gig right after college, and I haven't stopped since."

**His responsibilities at Cumulus:** "I believe I oversee 18 stations. My exact title is Operations Manager. I have every format you can think of. I also program WWWM (Star 105)/Toledo and an Adult Standards station, WSOM-AM/Youngstown, OH, and I work closely with Burton Lee, PD of WQXX/Youngstown."

"I help all the other brand managers. In our company an OM is responsible for making sure our brands, as we like to call them — the various formats — are executed correctly by the PDs. It's my job to oversee the program directors, advise and help them and make sure they are tactically on track. All facets of programming come under my wing, and I work closely with the sales departments in developing unique promotions and trying to maximize advertising potential in the various markets we're in."

**Biggest challenge:** "Time management is the No. 1 issue. You have to prioritize your tasks and knock them out one at a time. I try to maximize every minute of the day, because there are so many projects going on simultaneously. You have to stay extremely organized and focused. I try to make all my meetings short, which I'm sure my employees like. I don't let them drag on and waste time. I'm also concerned about a lot of different people, and sometimes I feel that I can't address all of them as well as I'd like to. I get spread kind of thin at times."

**On becoming Chairman of the CRS Agenda Committee:** "I'm a huge believer in the seminar. It made me completely fall in love with the Country radio business. I had programmed Country in Wisconsin and Texas but had never been to a CRS. I happened to find out about it when I went to a station in North Carolina. I was amazed at the amount of sharing and knowledge being passed on by some astounding people who knew 100 times as much as I did."

"I feel that way to this day. You can get up and say, 'I'm in Toledo. Here's exactly what we do, and here's how we make money off it.' There is incredible knowledge, and it sort of unites us. Even the artists get caught up in that feeling. I come back every year motivated. I started on the Agenda Committee about 1990."

**How the Agenda Committee works:** "We've assembled an absolutely stellar committee. Wade Jesson is my co-Chair. It's sort of like running a radio station. This is a case of having great talent. They went out, did it and made me look good, and I certainly wouldn't want to take the credit. They did all the legwork, and it was just my job to make sure they understood how quickly and efficiently we needed to get it done. We were done about 60 days into it, with just the loose ends to wrap up. It's a credit to the Country radio industry, how motivated it is to help. It understands that the challenges are enormous, economic and otherwise."

**State of radio:** "It's much more competitive, and I thought it was extremely competitive when I got into it. As far as tight budgets and a lack of promotion monies, that's hurt radio-listening levels in general, and I certainly miss some of the extra promotional power we saw in the '80s. That part has definitely changed. But, if you're creative and you understand the parameters, you can still have fun. If you're not having fun anymore, you might as well not be in it. I really believe that. It's more true now than ever. If you don't like what you're doing, as crazy as it is and as stretched as people get with multitasking, you really don't belong anymore. It's a business for people who really love it."

**State of Country radio:** "Country has been and will remain an industry driven by great music. Some of the dips we had in the fall ratings period may be related to the fact that maybe the music wasn't as good as we had hoped it would be. When we have an artist who's at the pinnacle of his career, like Garth Brooks was in 1993, that's going to drive shares. Right now The Dixie Chicks are on kind of a sabbatical leave. Shania Twain had a baby. Faith Hill is regrouping and cutting another album. So, we were without some of the superstars who helped drive sales and listening."

"Sept. 11, 2001, definitely had an effect too. It's clear that a lot of men went to News/Talk radio during that period, and the reflective rise of News/Talk and decline of Country are somewhat related to that, although not completely."

**Something about the CRS that might surprise our readers:** "It's the most sharing you can get in all of radio. You get people willing to tell you secrets, the real deal. There are a lot of people you have access to whom you would otherwise absolutely never have access to. That's the No. 1 one thing. I'm proud of the CRS. It's a great convention. And, of course, there's fabulous entertainment."

**Most influential individual:** "Going back to WRIF, Tom Bender, the GM, was an incredible broadcaster, and he still is. It was one of the best operations I'd ever seen — but, having never seen any other besides the campus station, I thought they were all like that. Also, Danny Clayton. He was at WTKI/Milwaukee for years. He was my college roommate. He came into college and already had

three years' experience. The instructor at the university, Bob Braumlich, was very inspirational. He believed that kids could conquer the world and gave you tremendous freedom to learn and grow."

"Mark Tudor. The only time I wasn't a manager in radio was when I worked for Mark. I learned more about Country radio from him than from anybody else. I got to work for people like Mark Quass, Steve Cody, Larry Wilson, Bob Hamilton in San Francisco and Alan Chlowitz, who had been in Los Angeles for about 25 years. John Dickey and Lew Dickey influence me now. They're brilliant. They have vision. As much as I think I get done in one day, they do 20 times more. Dene Hallam, Tim Closson. Country radio has some of the greatest minds, because we don't have all the resources that mass-appeal formats have."

**Career highlight:** "I'm most proud of the people who have worked for me who have succeeded on a high level. To me, that's the ultimate compliment. I look at myself more as a coach or teacher than anything else. To see your students succeed, that means a lot. That's the ultimate reward."

**Career disappointment:** "When I was in San Francisco, I wasn't too happy when they decided to get rid of KSAN and sell it to Susquehanna as an entity. That wasn't my favorite day in the world. In Detroit, it was when they decided to go with a Rock format on that frequency, which I still think was a mistake. I've made my own share of mistakes along the way, but, hopefully, you learn from them. I was young and, in some cases, didn't really have any knowledge or guidance in the early part of my career. I got thrown into positions before I was ready. Managing a college station is a little different from managing one where people are getting paid and their lives depend on it."

**Favorite radio format:** "Probably Country. I spend the most time with it. I just look for good radio."

**Favorite television show:** "The David Letterman Show. I was only a moderate fan prior to 9/11, but I liked the way he handled that. The way they program the show reminds me of a morning show. I think equally highly of Jay Leno. I'm also a huge Detroit Red Wings fan, so every chance I get, I watch."

**Favorite song:** "I go in streaks where a certain song will be my favorite for a while. When George Harrison passed away, I listened to all the George Harrison albums. I played 'My Sweet Lord' 100 times the week he passed away."

**Favorite movie:** "Huge fan of *Gladiator*."

**Favorite book:** "Classic literature is my favorite. Anything by Hugo, Dumas, Dickens. Currently, it's a book by Colleen McCullough about Julius Caesar, *Caesar*."

**Favorite restaurant:** "Fishbones, in downtown Detroit."

**Beverage of choice:** "A tossup between a Long Island iced tea and a fine California merlot."

**Hobbies:** "Coaching Little League baseball. I coached my oldest son until he was in high school. Right now I'm coaching a team of 10-year-olds."

**E-mail address:** "tim.roberts@cumulus.com."

**Advice for broadcasters:** "Take the time to listen to your people. Some of them are brilliant. In the hurry-hurry world we live in, you might miss some very good ideas by not listening to them, particularly in regard to the air talent. They're talking to the audience every day. As managers, you get a little detached from that. You're not in the control room every day, and you're not out greeting the public. There are some fantastic ideas that came right out of the ranks. Sometimes it's easy to forget about that. You think that managers know more than the troops do."

I like her sound a lot...impressive.

May be one of the  
bright stars in the class of 2002!

**MARK PHILLIPS • WWGR**

If she we're in the Olympics,  
I'd say she'd have a shot at a medal!

**MIKE PETERSON • KSKS**

I love this girl. She sings the exact kind  
of music I really dig and after  
seeing her live, I know she's the real deal!

**JENI TAYLOR • WPCV**

Joanna recently came by the station  
and proved that she's the real deal.  
She sings great, writes great, and plays.  
The song is good and her project has  
plenty of other great songs. I'm impressed!

**GREG FREY • KSON**

This is a fresh sound...  
love the energy, love the tempo.

**RON CHATMAN • WYCD**

I believe in JoAnna Janét!

**GINNY ROGERS • WKLB**

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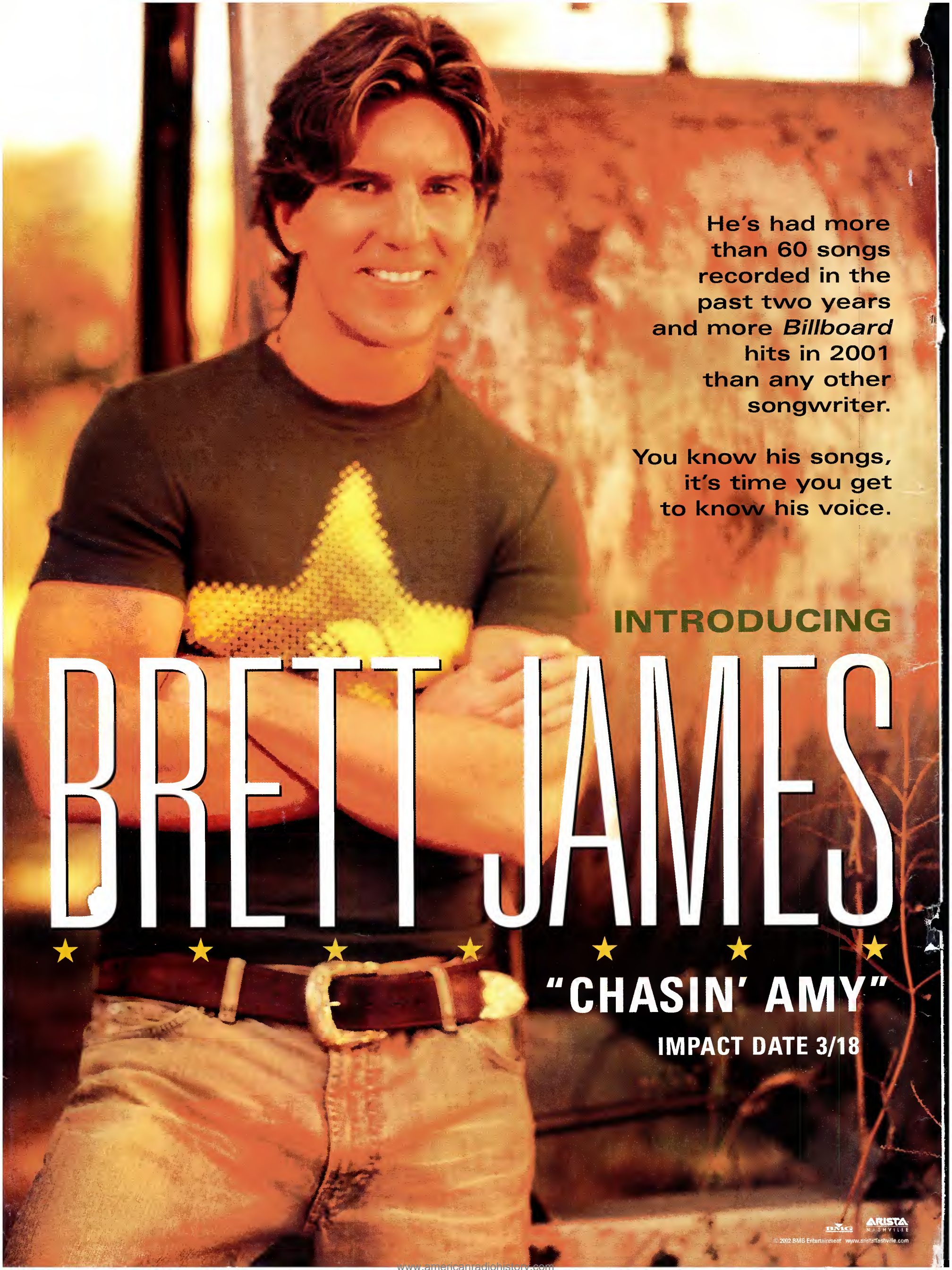
# JOANNA JANÉT

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