

'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.



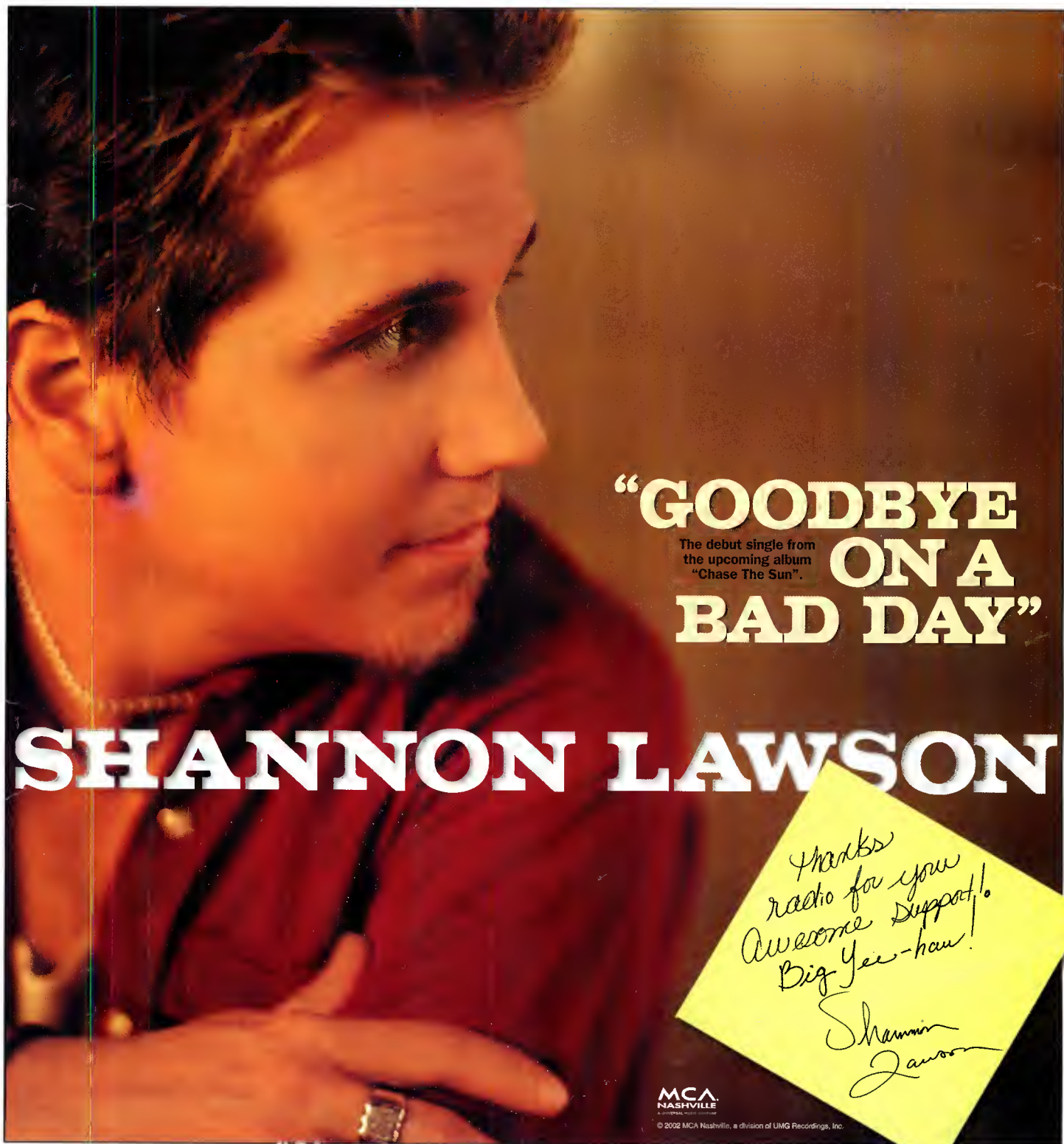
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Country Radio Seminar Special

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**.



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ON A
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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

Interop 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 Summer 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

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

SULEMAN/See Page 19

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
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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-roads 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

AWAROS/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
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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 Danil 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 Mariah 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.



Richards

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.

"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 OMPD 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 Glickenhaas. "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 excited 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 Glickenhaas."



Payton

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 KUFJ/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 WKST 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 Demonic 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
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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 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'

KABC, 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/Los Angeles PD Robert Scorpio said of the latter topic.

Prime 66 Sells Sirius Stake, Love Sells Radio One Shares

Texas 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

Sirius 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

FCC Adds 'AMBER Plan' To EAS Rules

By JOE HOWARD
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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 revision 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.

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%

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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
- **WBLY-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

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

Ohio

**WBLY-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

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

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Who Regulates Car Radios?

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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.

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

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

Ohio

**WBLY-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

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

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- John Parikhal on promotions that really work, Page 12
- Judy Carlough on keeping advertisers contented, Page 14
- Radio Voodoo's innovative listener service, Page 12

"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 format 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 dradio@total.net.



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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.

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 WSLG-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."



"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

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 conditionally!"

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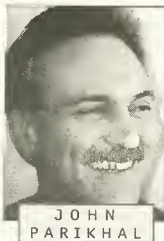
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THE COMPETITIVE EDGE

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-Doo's 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-Doo's, 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-Doo's 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.

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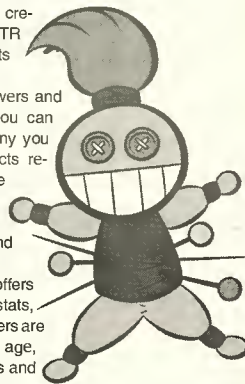
1. A listener line that answers and records listener calls, which you can then browse online to select any you want to air. The service collects requests, offers the name of the song currently being played and can also feature custom services, such as weather, traffic and concert information.

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 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 airstaffers, 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 KRXX'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 WBTV-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 Curby 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.

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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 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 Contract 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.

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



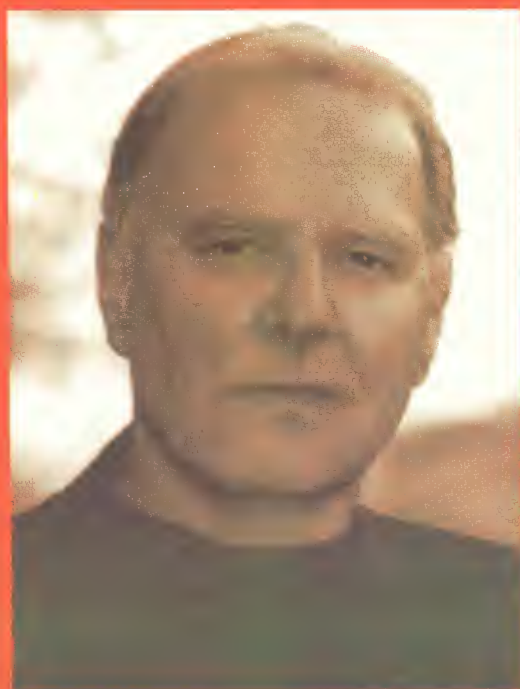
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FIVE STAR
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AC	▼	Michael Bolton "ONLY A WOMAN LIKE YOU"	Jive Records
Rhythmic	▼	Jay Z/R. Kelly "TAKE YOU HOME"	Roc-A-Fella/IDJMG
Alternative	▼	Jack Johnson "FLAKE"	Enjoy/Universal
Hot AC	▼	Marc Anthony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



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Copyright Office Panel Proposes Webcast Performance Royalties

■ No, it's not the end of webcasting

By Brida Connolly
bconnolly@ronline.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 OMCA-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 and www.edisonmedia.com.

— Brida Connolly

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 many 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 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. Put 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

LWTW	ARTIST	CD/Title
1	1	NICKELBACK <i>Silver Side Up</i> /"Remind"
2	2	CREED <i>Weathered</i> /"Sacrifice"
3	3	LINKIN PARK <i>Hybrid Theory</i> /"End"
4	4	SHAKIRA <i>Laundry Service</i> /"Whenever"
5	5	USHER <i>B'01</i> /"Bad"
6	6	NO DOUBT <i>Rock Steady</i> /"Baby"
7	7	PINK <i>Missundaztood</i> /"Party"
8	8	ALICIA KEYS <i>Songs In A Minor</i> /"Worth"
9	9	JA RULE <i>Pain Is Love</i> /"Livin'"/"Time"
10	10	PUDDLE OF MUDD <i>Come Clean</i> /"Blurry"
11	11	JENNIFER LOPEZ <i>J.Lo</i> /"Funny"
12	12	CRAIG DAVID <i>Born To Do It</i> /"I"
13	13	BRITNEY SPEARS <i>Britney</i> /"Gir"
14	14	CALLING <i>Camino Palmera</i> /"Wherever"
15	15	P.O.D. <i>Satellite</i> /"Alive"
16	16	ENRIQUE IGLESIAS <i>Escape</i> /"Hero," "Escape"
17	17	JEWEL <i>This Way</i> /"Standing"
18	18	'N SYNC <i>Celebrity</i> /"Girlfriend"
19	19	LUDACRIS <i>Word Of Mout</i> /"Roll"
20	20	LEANN RIMES <i>Coyote Ugly</i> /"Fight"

Urban

LWTW	ARTIST	CD/Title
1	1	ALICIA KEYS <i>Songs In A Minor</i> /"Worth"
2	2	LUDACRIS <i>Word Of Mout</i> /"Roll"
3	3	USHER <i>B'01</i> /"Bad," "Call"
4	4	JA RULE <i>Pain Is Love</i> /"Time"
5	5	MICHAEL JACKSON <i>Invincible</i> /"Butterflies"
6	6	JENNIFER LOPEZ <i>J.Lo</i> /"Funny"
7	7	MARY J. BLIGE <i>No More Orama</i> /"Orama"
8	8	AALIYAH <i>Aaliyah</i> /"Boat," "Woman"
9	9	CRAIG DAVID <i>Born To Do It</i> /"I"
10	10	BRIAN MCKNIGHT <i>Superhero</i> /"Life"
11	11	ANGIE STONE <i>Mahogany Soul</i> /"Brotha"
12	12	JILL SCOTT <i>Experience</i> /"Jill Scott"/"Loves"
13	13	BONEY JAMES <i>Ride</i> /"Inside"
14	14	FAITH EVANS <i>Faithfully</i> /"Love"
15	15	MAXWELL <i>Now</i> /"Lifetime," "Work"
16	16	FABLOUS <i>Ghetto Fabulous</i> /"Young'n"
17	17	'N SYNC <i>Celebrity</i> /"Gone"
18	18	BUSTA RHYMES <i>Genesis</i> /"Break"
19	19	JOE <i>Better Days</i> /"Home"
20	20	DUTKAST <i>Big Boi And Dre...</i> /"DutKast"/"Whole"

Country

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

Smooth Jazz

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

Hot AC

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

Alternative

LWTW	ARTIST	CD/Title
1	1	LINKIN PARK <i>Hybrid Theory</i> /"End," "Papercut"
2	2	NICKELBACK <i>Silver Side Up</i> /"Bad," "Remind"
3	3	CREED <i>Weathered</i> /"Sacrifice," "Bullets"
4	4	PUDDLE OF MUDD <i>Come Clean</i> /"Blurry"
5	5	P.O.D. <i>Satellite</i> /"Youth"
6	6	INCUBUS <i>Morning View</i> /"Nice," "Wish"
7	7	STRICKES <i>Is This It</i> /"Last"
8	8	STAINED <i>Break The Cycle</i> /"You"
9	9	HDBASTANK <i>Hoobastank</i> /"Crawling"
10	10	JIMMY EAT WORLD <i>Bleed American</i> /"Middle"
11	11	SYSTEM OF A DOWN <i>Toxicity</i> /"Toxicity," "Chop"
12	12	BLINK-182 <i>Take Off Your Pants And Jacket</i> /"First"
13	13	DEFAULT <i>The Fallout</i> /"Wasting"
14	14	OFFSPRING <i>Drange County</i> /"Ozzy"
15	15	ALIEN ANT FARM <i>Anthology</i> /"Movies"
16	16	EDDIE VEDDER <i>I Am Sam</i> /"Hide"
17	17	ADEMA <i>Adema</i> /"Wey"
18	18	DISTURBED <i>Sickness</i> /"Game"
19	19	FOO FIGHTERS <i>Orange County</i> /"One"
20	20	TOOL <i>Lateralus</i> /"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, Atfy Radio, Amazon.com, B&N Radio, BarnesandNoble.com, BellSouth Radio, bolt Radio, CONow.com, ChoiceRadio.com, City Internet Radio, Denver 93.3 Radio, OXM Music, Earthlink Radio, Gracenote.com, iWonRadio, Lycos, MediAmazing, 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 MediaMatrix. 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.



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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
3	3	U2	All That You Can't Leave Behind	71
4	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
9	9	BRITNEY SPEARS	Britney	16
10	10	SHAKIRA	Laundry Service	15
11	11	LIMP BIZKIT	The Chocolate Starfish and...	72
12	12	PUDDLE OF MUDD	Come Clean	12
13	13	BLINK-182	Take Off Your Pants & Jacket	37
14	14	NELLY	Country Grammar	69
15	15	STAINED	Break The Cycle	40
16	16	LUDACRIS	Word Of Mout	13
17	17	PINK FLOYD	Echoes (The Best of Pink Floyd)	16
18	18	JA RULE	Pain Is Love	21
19	19	BEATLES	One	58
20	20	P.O.D.	Satellite	10
21	21	USHER	B'01	20
22	22	PINK	Missundaztood	8
23	23	DISTURBED	The Sickness	29
24	24	DAVE MATTHEWS BAND	Everyday	50
25	25	LENNY KRAVITZ	Greatest Hits	72
26	26	MICHAEL JACKSON	Invincible	17
27	27	SOUNDTRACK	O Brother, Where Art Thou?	11
28	28	SOUNDTRACK	Moulin Rouge	17
29	29	MADONNA	Music	72
30	30	JENNIFER LOPEZ	J.Lo	34
31	31	INCUBUS	Morning View	13
32	32	ENRIQUE IGLESIAS	Hero	8
33	33	SOUNDTRACK	Coyote Ugly	42
34	34	3 DOORS DOWN	Better Life	70
35	35	SOUNDTRACK	The Lord Of The Rings	9
36	36	'N SYNC	Celebrity	31
37	37	'N SYNC	No Strings Attached	62
38	38	GORILLAZ	GORILLAZ	35
39	39	NAS	Stillmatic	10
40	40	SADE	Lover's Rock	30
41	41	SUM 41	All Killer No Filler	11
42	42	TOOL	Lateralus	36
43	43	ALAN JACKSON	Drive	6
44	44	THE STROKES	This Is It	4
45	45	WEEZER	The Green Album	25
46	46	PAPA ROACH	Infest	61
47	47	NO DOUBT	Rock Steady	10
48	48	RADIOHEAD	Kid A	20
49	49	AALIYAH	Aaliyah	18
50	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 WNDX & WNDW/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."

Williams said, "I'm ecstatic to be moving back into the programming world and equally excited to be doing so while being able to stay with the Entercom family. My immediate goal is to refocus WKSI and maximize its full potential."

Williams has served as PD/morning host at WTFC/Saginaw, MI; MD at WKZZ/Greensboro; Asst. PD/air talent at WSSX/Charleston, SC; and Director/Marketing for Clear Channel/Savannah, GA.

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 WLRS/Louisville

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

Hale's last day at **WJBX** is set for March 8, and he is slated to start at **WLRS** 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 **KTKO**, Talk **WKY**, CHR/Pop **KJYO** and AC **KQSR** — and succeeds **Ted Stecker**, who exited last week.



Smith

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

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%.

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 conference. 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 KKBTV/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 WDTN/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



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20on20 (XM20)

Kane
NELLY FURTADO ...On The Radio...
PINK Don't Let Me Get Me
SHAKIRA Underneath Your Clothes
TOYA No Matter What (Party All Night)

BPM (XM81)

Blake Lawrence
No Adds

Real Jazz (XM70)

Maxx Myrick
No Adds

The Boneyard (XM41)

Charlie Logan
DREAM THEATER Great Debaté

The Heart (XM23)

Johnny Williams
No Adds

The Loft (XM50)

Mike Marrone
No Adds

Watercolors (XM71)

Steve Stiles
No Adds

X Country (XM12)

Jessie Scott
CHARLIE MOORE Doornat
JAMIE O'HARA Beautiful Obsession
PIN MONKEY Speak No Evil
KEITH SYKES Don't Count Us Out
TWANGBANGERS 26 Days On The Road

XM Cafe (XM45)

Bill Evans
SHERYL CROW C'mon, C'mon
BDNNE RAITT Silver Lining

XMLM (XM23)

Eddie Webb
No Adds

The Loft (XM50) Playlist

SARAH MCCLACHLAN Blackbird
PAUL WESTERBORG Nowhere Man
SHERYL CROW Mother Nature's Son
AIMEE MANN & MICHAEL PENN Two Of Us
THE WALLFLOWERS/J. BROWNE I'm Looking...
RUFUS WAINWRIGHT Across The Universe
SUZANNE VEGA (I'll Never Be Your) Maggie Mae
SUZANNE VEGA Penitent
SUZANNE VEGA If I Were A Weapon
SUZANNE VEGA Widow's Walk
SUZANNE VEGA Last Year's Troubles
JOHN MAYER Why Georgia
JOHN MAYER No Such Thing
PAUL MCCARTNEY Your Loving Flame
PAUL MCCARTNEY Tiny Bubble
PAUL MCCARTNEY Vanilla Sky
PAUL MCCARTNEY She's Giving Up Talking
PAUL MCCARTNEY I Do
PAUL MCCARTNEY Lonely Road
PAUL MCCARTNEY Driving Again
SHELBY LYNNE All Of A Sudden You Disappeared
SHELBY LYNNE Wall In Your Heart
SHELBY LYNNE I Can't Wait
SHELBY LYNNE Tarpeolun Napoleon
JOSH ROUSE Nothing Gives Me Pleasure
JOSH ROUSE Miracle
JOSH ROUSE Women And Men
JOSH ROUSE Feeling No Pain
JOSH ROUSE Summer Kitchen Ballad
LUDDON WAINWRIGHT III Surviving Twin
LUDDON WAINWRIGHT III Missing You
LUDDON WAINWRIGHT III Last Man On Earth
RYAN ADAMS Answering Bell
BOB DYLAN Tweedle Dee & Tweedle Dum
BOB DYLAN High Water
BOB DYLAN Po' Boy
LEONARDO COHEN A Thousand Kisses Deep
LEONARDO COHEN In My Secret Life
NORAH JONES I've Got To See You Again
NORAH JONES Shoot The Moon
NORAH JONES Feelin' The Same Way
NORAH JONES Turn On Me
BRUCE COCKBURN My Beat



100 million moviegoers
15,000 movie theaters

Movie Tunes plays current music in movie theaters across the nation. Movie Tunes then surveys moviegoers from five major distribution areas of the country each week. Respondents are sent a CD sampler and asked to rate songs on a scale of 1-5. This data is gathered and published by R&R.

TOP FIVE SONGS PER REGION

WEST

1. ENRIQUE IGLESIAS Escape
2. BRANDY What About Us?
3. JAHEIM Anything
4. RUFUS WAINWRIGHT Across the Universe
5. BONEY JAMES Ride

MIDWEST

1. ENRIQUE IGLESIAS Escape
2. BRANDY What About Us?
3. JAHEIM Anything
4. BONEY JAMES Ride
5. RUFUS WAINWRIGHT Across the Universe

SOUTHWEST

1. ENRIQUE IGLESIAS Escape
2. BRANDY What About Us?
3. JAHEIM Anything
4. HOLLY WYNNETTE My Future Ex-Boyfriend
5. RUFUS WAINWRIGHT Across the Universe

NORTHEAST

1. BRANDY What About Us?
2. ENRIQUE IGLESIAS Escape
3. JAHEIM Anything
4. RUFUS WAINWRIGHT Across the Universe
5. HOLLY WYNNETTE My Future Ex-Boyfriend

SOUTHEAST

1. ENRIQUE IGLESIAS Escape
2. BRANDY What About Us?
3. JAHEIM Anything
4. BONEY JAMES Ride
5. HOLLY WYNNETTE My Future Ex-Boyfriend

FEBRUARY PLAYLIST

AIMEE MANN & MICHAEL PENN Two Of Us
BONEY JAMES Ride
BRANDY What About Us?
DDNZ Give
ENRIQUE IGLESIAS Escape
HANK WILLIAMS III Mississippi Mud
HOLLY WYNNETTE My Future Ex-Boyfriend
JAHEIM Anything
LENNY KRAVITZ Stillness Of Heart
NANCY WILSON Save Your Love For Me
NATURAL Medley
DUTERSTAR You Love It When It Rains
RICK BRAUN Your World
RUFUS WAINWRIGHT Across The Universe
TA TA & BRANDO Let's Be Friends
TAE BO Medley



Artist/Title	Total Plays
LMNT Juliet	80
BRITNEY SPEARS I'm Not A Girl...	78
'N SYNC Pop	77
AARON CARTER I'm All About You	75
DREAM STREET It Happens Every...	74
DREAM STREET I Say Yeah	73
AARON CARTER Leave It Up To Me	73
MANDY MOORE Cry	72
BACKSTREET BOYS Drowning	66
'N SYNC Girlfriend	41
LIL' ROMEO My Baby	39
JUMP5 Spinnin' Around	34
CDREY I/LIL' ROMEO Hush Lil' Lady	31
CHRISTINA MILIAN AM To PM	30
PINK Get The Party Started	29
3LW No More (Baby I'ma Do Right)	29
SMASH MOUTH I'm A Believer	29
BAHA MEN Who Let The Dogs Out	28
MICHELLE BRANCH Everywhere	27
NINE DAYS Absolutely (Story Of...)	27



Playlist for the week of
ending February 23.



10 million homes
180,000 businesses
Rick Gillette • 800-494-8863

DMX Specialty Retail

Jim Fisher

The hottest tracks at specialty retail, which includes toy stores, home and office furnishings, kitchen stores, cosmetics, shoe stores, etc., targeted at 25-54 females.

K.P. DEVLIN Walking In Circles
URBAN KNIGHTS Hi Heel Sneakers
CHRIS BOTTI Through An Open Window
BONA FIDE Schmoke
PHAZZ The Mambo Craze
PLASTILINA MDSH Tiki Fiesta
BOOZOO BAJOU Night Over Manaus
DRINIKO Island
CELINE DION A New Day Has Come
M2M Everything
SHERYL CROW Soak Up The Sun
ANIKI MOA Youthful

This section features this week's new adds on DMX MUSIC channels available via digital cable and direct broadcast satellite.

CHR/POP

Jack Patterson
PINK Don't Let Me Get Me
VANESSA CARLTON A Thousand Miles

CHR/RHYTHMIC

Mark Shands
LUDACRIS Saturday (Oooh! Oooh!)

URBAN

Jack Patterson
COOLY'S HOT-BOX Make Me Happy
NAPPY ROOTS Awraw

ALTERNATIVE

Dave Sloan
ANDREW W.K. Party Hard
ELBOW Newborn
GOB I Hear You Calling

ROCK

Stephanie Mondello
SEVENDUST Live Again
HEADSTRONG Adriana
LENNY KRAVITZ Stillness Of Heart
KID ROCK Lonely Road Of Faith

ADULT ALTERNATIVE

Stephanie Mondello
BONNIE RAITT I Can't Help You Now
SHERYL CROW Soak Up The Sun
TABITHA'S SECRET Unkind

ADULT CONTEMPORARY

Jason Schiff
MARC ANTHONY I Need You

INTERNATIONAL HITS

Mark Shands
MARILYN MANSON Tainted Love
AALIYAH More Than A Woman
NATALIE IMBRUGLIA Wrong Impression

COUNTRY

Leanne Flask
GEORGE STRAIT Living And Living Well
BRAD PAISLEY I'm Gonna Miss Her

DANCE

Danielle Ruysschaert
JAMIE LYNN SIGLER You Are My Heart
THE UNDERDOG PROJECT Tonight
KENA Free Time
FELIX DA HOUSACAT Silver Screen
LO-FIDELITY ALLSTARS Sleeping Faster

RAP/HIP-HOP

Mark Shands
LUDACRIS Saturday (Oooh! Oooh!)



Phil Hall • 972-991-9200

Hot AC

Steve Nichols
CHRIS ISAAK Let Me Down Easy

StarStation

Peter Stewart
MARC ANTHONY I Need You

Classic Rock

Chris Miller
No Adds

Touch

Ron Davis
ANGIE STONE I Wish I Didn't Miss You

Ooug Banks Morning Show

Gary Saunders
No Adds

Tom Joyner Morning Show

Vern Catron
No Adds

Country Coast To Coast

Kris Wilson
GARY ALLAN The One
ANDY GRIGGS Tonight I Wanna Be Your Man
REBA MCKENTRE Sweet Music Man
GEORGE STRAIT Living And Living Well

ALTERNATIVE PROGRAMMING

Gary Knoll • 800-231-2818

Rock

CUSTOM Hey Mister
DDPE Slipping Away
LOSTPROPHETS Shinobi Vs. Dragon Ninja
SYSTEM OF A DOWN Toxicity

Alternative

BLINK-182 First Date
JACK JOHNSON Flake
LOST PROPHETS Shinobi Vs. Dragon Ninja

Triple A

RYAN ADAMS Answering Bell
JACK JOHNSON Flake
NATALIE MERCHANT Build A Levee
WILLIAM TOLPEY Back To Believing

CHR

BLINK-182 First Date
VANESSA CARLTON A Thousand Miles
NELLY FURTADO ...On The Radio...
SHAKIRA Underneath Your Clothes

Mainstream AC

311 Amber
VANESSA CARLTON A Thousand Miles
SHERYL CROW Soak Up The Sun
NELLY FURTADO ...On The Radio...
EDDIE VEDDER You've Got To Hide Your Love Away

Lite AC

MICHAEL BDLTON Only A Woman Like You
GLADYS KNIGHT This Is Our Time

NAC

CELINE DION A New Day Has Come
EVERETTE HARP/BRIAN BROMBERG Rock With You
BOZ SCAGGS Miss Riddle
WAYMAN TISDALE Love Play

Christian AC

YOLANDA ADAMS I Gotta Believe
BETH NIELSEN CHAPMAN World Of Hurt
MICHAEL W. SMITH Breathe
JUD WILLIAMS Touch Of Faith

JO

JOE What If A Woman
MACK 10 Do The Damn Thing

Country

BRIAN MCCOMAS I Could Never Love You Enough
GEORGE STRAIT Living And Living Well



Music Programming/Consulting

Ken Moultrie • 800-426-9082

Alternative

Steve Young/Kristopher Jones

311 Amber
DAVID DRAIMAN Forsaken
DROWNING POOL Tear Away
JACK JOHNSON Flake
LENNY KRAVITZ Stillness Of Heart
LINKIN PARK Papercut
PHANTOM PLANET California

Active Rock

Steve Young/Kristopher Jones
DROWNING POOL Tear Away
FU MANCHU Squash That Fly
KITTIE Run Like Hell
SOIL Unreal

Heritage Rock

Steve Young/Kristopher Jones
FU MANCHU Squash That Fly
GODSMACK I Stand Alone
TRAIN She's On Fire

Hot AC

Steve Young/Josh Hostler
SHERYL CROW Soak Up The Sun
CELINE DION A New Day Has Come
DARREN HAYES Insatiable

CHR

VANESSA CARLTON A Thousand Miles
CELINE DION A New Day Has Come
INDIA, ARIE Video
LUDACRIS Roll Out (My Business)

Rhythmic CHR

Steve Young/Josh Hostler
AALIYAH More Than A Woman
KNOC TURN'AL'DR. DRE/MISSY ELLIOTT Knoc
LUDACRIS/SLEEPY BROWN Saturday (Oooh! Oooh!)

Soft AC

Mike Bettelli
MARC ANTHONY I Need You
MICHAEL BOLTON Only A Woman Like You

Mainstream AC

Mike Bettelli
CELINE DION A New Day Has Come

Oeilah

Mike Bettelli
MICHAEL BOLTON Only A Woman Like You

Oave Wingert Show

Mike Bettelli
MARC ANTHONY I Need You
MICHAEL BOLTON Only A Woman Like You

Mainstream Country

Ray Randall/Hank Aaron

TAMMY COCHRAN I Cry
LONESTAR Not A Day Goes By
TRICK PONY Just What I Do

New Country

Hank Aaron
TAMMY COCHRAN I Cry
KEVIN DENNEY That's Just Jesse
LONESTAR Not A Day Goes By

Lia

Ken Moultrie/Hank Aaron
No Adds

24 HOUR FORMATS

Jon Holiday • 303-784-8700

Adult Hit Radio

JJ McKay
CHRIS ISAAK Let Me Down Easy
KYLIE MINOGUE Can't Get You Out Of My Head

Rock Classics

Adam Fendrich
No Adds

Adult Contemporary

Rick Brady
No Adds

CO COUNTRY

Rick Morgan
No Adds

US COUNTRY

Penny Mitchell
No Adds

GREAT AMERICAN COUNTRY

Jim Murphy • 303-784-8700
CLINT BLACK Money Or Love
LITTLE BIG TOWN Don't Waste My Time
REBA MCKENTRE Sweet Music Man

WESTWOOD ONE

Charlie Cook • 661-294-9000

Adult Rock & Roll

Jeff Gonzer
No Adds

Soft AC

Andy Fuller
CELINE DION A New Day Has Come

Bright AC

Jim Hays
SHERYL CROW Soak Up The Sun
JOHN MAYER No Such Thing
PUDDLE OF MUDD Blurry

Mainstream Country

David Falter
EMERSON DRIVE I Should Be Sleeping
LONESTAR Not A Day Goes By

Hot Country

Jim Hays
No Adds

Young & Elder

David Falter
STEVE AZAR I Don't Have To Be Me
KEVIN DENNEY That's Just Jesse



After Midnight

KEVIN DENNEY That's Just Jesse

WAITT RADIO NETWORKS

Alternative

Chris Reeves • 970-949-3339

12 STONES Broken
REVELLE Inside Out (Can You Feel This)

Country

Jim West
No Adds

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 Ock 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 Jareau** 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 \$2B 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

Idea 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.

80m: **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.

80m: **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.

80m: **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/**Creedence 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" — *Allen 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 terrorists 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.

72 million households


 Tom Calderone
VP/Programming

Plays	24
P.O.D. Youth Of The Nation	24
BLINK-182 First Date	22
JERMAINE OUPRI/LUDACRIS Welcome To Atlanta	22
OUTKAST The Whole World	20
PUDDLE OF MUDD Blurry	20
HOOBASTANK Crawling In The Dark	20
JENNIFER LOPEZ Ain't It Funny	18
BRANDY What About Us?	18
FABULOUS Young'n (Holla Back)	16
MYSTIKAL Bouncin' Back (Bumpin'...)	15
K-ECTIONEERS It's Goin' Down	15
MARY J. BLIGE No More Drama	15
FAT JOE I/ASHANTI What's Lov?	15
USHER U Don't Have To Call	15
NAS Got Ur Self A...	14
ENRIQUE IGLESIAS Escape	14
TWEET I/MISSY ELLIOTT Ooops (Oh My!)	14
DEFAULT Wasting My Time	13
CRAIG DAVID 7 Days	12
ALANIS MORISSETTE Hands Clean	11
JIMMY EAT WORLD The Middle	11
SYSTEM OF A DOWN Toxicity	11
BRITNEY SPEARS I'm Not A Girl, Not Yet A Woman	10
AALIYAH More Than A Woman	10
SHAKIRA Underneath Your Clothes	10
'N SYNC Girlfriend	9
KYLIE MINOGUE Can't Get You Out Of My Head	9
MOBB DEEP Hey Liv (Anything)	8
FAITH EVANS Love You	8
MICHELLE BRANCH All You Wanted	8
BEANIE SIGEL I/FREEWAY Roc The Mic	8
P. DIDDY I/USHER & LOON I Need A Girl	8
ALANIS MORISSETTE Hands Clean	7
CLENN LEWIS Don't You Forget It	7
SUM 41 Motivation	7
PINK Don't Let Me Get Me	7
ASHANTI Foolish	7
LUDACRIS Roll Out (My Business)	6
STROKES Last Nite	6
VANESSA CARLTON A Thousand Miles	6
STAINED For You	5
INCUBUS Nice To Know You	5
ADEMA The Way You Like It	5
BUSTA RHYMES I/P. DIDDY... Pass The Courvoisier	5
DMX I/FAITH EVANS I Miss You	4
NICKELBACK Too Bad	4
OZZY OSBOURNE Dreamer	4

Video playlist for the week ending February 23.

55 million households


 Peter Cohen,
VP/Programming

Rap Adds

WU-TANG KILLA BEEZ I/RZA... Killa Beez	7
G-DEP I/P. DIDDY... Special Delivery (Remix)	7
LIL' J It's The Weekend	7
TRINA Told Y'All	7
LUDACRIS Saturdays (Ooh...)	7
MARY J. BLIGE I/JA RULE Rainy Day	7

Pop Adds

SMASH MOUTH Holiday In My Head	7
NELLY FURTADO ..On The Radio	7

Urban Adds

RUFF ENOZ Someone To Love	7
MAXWELL This Woman's Work	7
RES They Say Vision	7

Rhythmic Adds

MISSY ELLIOTT 4 My People	7
KOSHEEN Hide U	7

Rock Adds

CREED Bullets	7
FLAW Payback	7
SOIL Unreal	7
FU MANCHU Squash That Fly	7
SIMPLE PLAN I'm Just A Kid	7
BAD RELIGION Sorrow	7
NINE INCH NAILS The Frail/The Wretched	7
HEADSTRONG Adriana	7
STATIC-X Cold	7
KITTIE Run Like Hell	7
311 Amber	7
PROJECT BB One Armed Man	7
TRIK TURNER Friends + Family	7
STROKES Last Nite	7
SUM 41 Motivation	7
QUARASHI Stick 'Em Up	7
UNWRITTEN LAW Seein' Red	7

Adds for the week of March 4.

75 million households


 Paul Marszalek
VP/Music Programming

ADDS

Plays	23
MICHELLE BRANCH All You Wanted	23
DARREN HAYES Insautable	21
ALANIS MORISSETTE Hands Clean	21
NO DOUBT I/BOUNTY KILLER Hey Baby	21
ALICIA KEYS A Woman's Worth	21
NICKELBACK How You Remind Me	20
DAVE MATTHEWS BAND Everyday	20
PUDDLE OF MUDD Blurry	20
ENRIQUE IGLESIAS Escape	18
MARY J. BLIGE No More Drama	18
BRITNEY SPEARS I'm Not A Girl, Not Yet A Woman	17
CHER Song For The Lonely	16
TRAIN She's Dn Fire	16
KYLIE MINOGUE Can't Get You Out Of My Head	16
INDIA.ARIE Video	16
JEWEL Standing Still	15
NICK JAGGER Visions Of Paradise	15
SHAKIRA Underneath Your Clothes	15
LENNY KRAVITZ Stillness Of Heart	14
DEFAULT Wasting My Time	14
NATALIE IMBRUGLIA Wrong Impression	14
ELTON JOHN This Train Don't Stop There Anymore	13
NICKELBACK Too Bad	11
CRAIG DAVID 7 Days	10
CHRIS ISAAK Let Me Down Easy	10
JIMMY EAT WORLD The Middle	8
BASEMENT JAKK Where's Your Head At?	7
RUFUS WAINWRIGHT Across The Universe	7
KID ROCK Lonely Road Of Faith	7
RYAN ADAMS Answering Bell	3
COURSE OF NATURE Caught In The Sun	3
LEANN RIMES Can't Fight The Moonlight	2
BRANDY What About Us?	2
P.O.D. Youth Of The Nation	2
HOOBASTANK Crawling In The Dark	2
RES They Say Vision	2
REMY SHAND Take A Message	1
P.O.D. Alive	1
SADE Paradise	1
BEN FOLDS Still Fighting It	1
OZZY OSBOURNE Dreamer	1
GLENN LEWIS Don't You Forget It	1
AALIYAH More Than A Woman	1
FAITH EVANS I Love You	1
CREED Bullets	1
TWEET I/MISSY ELLIOTT Ooops! (Oh My)	1

Video airplay for March 4-10.

36 million households


 Cindy Mahmood
VP/Music Programming
& Entertainment

VIDEO PLAYLIST

JA RULE I/ASHANTI Always Dn Time	7
MR. CHEEKS Lights, Camera, Action	7
FAITH EVANS I Love You	7
OUTKAST The Whole World	7
MARY J. BLIGE No More Drama	7
MYSTIKAL Bouncin' Back (Bumpin'...)	7
BRANDY What About Us?	7
MONTELL JOROAN You Must Have Been	7
JERMAINE OUPRI/LUDACRIS Welcome To Atlanta	7
KEKE WYATT I/AVANT Nothing In This World	7

RAP CITY

JA RULE I/ASHANTI Always Dn Time	7
BUSTA RHYMES I/P. DIDDY... Pass The Courvoisier	7
NAS Got Ur Self A...	7
DMX I/FAITH EVANS I Miss You	7
FABULOUS Young'n (Holla Back)	7
FAT JOE I/ASHANTI What's Lov?	7
MASTER P Ooohhhwww	7
MYSTIKAL Bouncin' Back (Bumpin'...)	7
LUDACRIS Saturday (Dooh! Dooh!)	7
JERMAINE OUPRI/LUDACRIS Welcome To Atlanta	7

Video playlist is frozen.

 David Cohn
General Manager


2

PHANTOM PLANET California	7
TWEET I/MISSY ELLIOTT Ooops! (Oh My)	7
SUM 41 Motivation	7
HOOBASTANK Crawling In The Dark	7
REMY SHAND Take A Message	7
ALANIS MORISSETTE Hands Clean	7
RYAN ADAMS Answering Bell	7
ANDREW W.K. Party Hard	7

Video playlist for the week of February 25-March 3.


 56.8 million households
Brian Phillips, Sr. VP/GM
Chris Parr, VP/Music & Talent

ADDS

CLINT BLACK Money Or Love	7
LITTLE BIG TOWN Don't Waste My Time	7
REBA MCENTIRE Sweet Music Man	7

TOP 20

MARTINA MCBRIDE Blessed	7
ALAN JACKSON Where Were You...	7
STEVE HOLY Good Morning Beautiful	7
RASCAL FLATTS I'm Movin' On	7
EARL SCRUGGS Foggy Mountain Breakdown	7
TRISHA YEARWOOD Inside Out	7
NICKEL CREEK A Lighthouse's Tale	7
TIM MCGRAW The Cowboy In Me	7
KENNY CHESNEY Young	7
CYNDI THOMSON I Always Liked That Best	7
CHELY WRIGHT Jezebel!	7
TOBY KEITH My List	7
MESSINA/MCGRAW Bring On The Rain	7
TRAVIS TRITT Modern Day Bonnie And Clyde	7
ALISON KRAUSS & UNION STATION Let Me Touch...	7
TRACY BYRD Just Let Me Be In Love	7
MERLE HAGGARD If You've Got The Money...	7
CAROLYN DAWN JOHNSON I Don't Want You To Go	7
SARA EVANS Saints & Angels	7
W. NELSON & L. WEMACK Mendocino County Line	7

HEAVY

ALAN JACKSON Where Were You...	7
MESSINA/MCGRAW Bring On The Rain	7
KENNY CHESNEY Young	7
SADE Paradise	7
RASCAL FLATTS I'm Movin' On	7
STEVE HOLY Good Morning Beautiful	7
TIM MCGRAW The Cowboy In Me	7
TOBY KEITH My List	7
MARTINA MCBRIDE Blessed	7

HOT SHOTS

BRAO PAISLEY I'm Gonna Miss Her	7
GARY ALLAN The One	7
MONTGOMERY GENTRY Didn't I	7
REBA MCENTIRE Sweet Music Man	7

 Heavy rotation songs receive 2B plays per week.
Hot Shots receive 21 plays per week.

Information current as of February 26.



14.3 million households

ADDS

CLINT BLACK Money Or Love	7
LITTLE BIG TOWN Don't Waste My Time	7
REBA MCENTIRE Sweet Music Man	7

TOP 10

TIM MCGRAW The Cowboy In Me	7
KENNY CHESNEY Young	7
CHELY WRIGHT Jezebel	7
TOBY KEITH My List	7
MARK MCCUINN She Doesn't Dance	7
RASCAL FLATTS I'm Movin' On	7
BLACKHAWK Days Of America	7
CHRIS CAGLE I Breathe In, I Breathe Out	7
ALISON KRAUSS & UNION STATION Let Me Touch...	7
TY HERNOOD Heather's Wall	7

Information current as of March 1.

TELEVISION

TOP TEN SHOWS

 Total Audience
(105.5 million households)

February 18-24

 Adults
25-54

1 Winter Olympics Primetime (Thurs.)	1 Winter Olympics Primetime (Thurs.)
2 Winter Olympics Closing Ceremony	2 Winter Olympics Primetime (Tues.)
3 Winter Olympics Primetime (Tues.)	3 Winter Olympics Closing Ceremony
4 Winter Olympics Primetime (Wed.)	4 Winter Olympics Primetime (Wed.)
5 Winter Olympics Primetime (Fri.)	5 Winter Olympics Primetime (Fri.)
6 Winter Olympics Primetime (Sat.)	6 Winter Olympics Primetime (Sat.)
7 Winter Olympics Primetime (Mon.)	7 Winter Olympics Primetime (Mon.)
8 Dateline (Sun., 7pm)	8 Dateline (Sun., 7pm)
9 Everybody Loves Raymond	9 Everybody Loves Raymond
10 The Simpsons	10 CSI (Thurs., 8pm)

Source: Nielsen Media Research

COMING NEXT WEEK

Tube Tops

Ozzy Osbourne and his real-life family star in MTV's new series *The Osbournes* (Tuesday, 3/5, 10:30pm ET/PT).

Friday, 3/1

Alicia Keys and India.Arie perform on the 33rd NAACP Image Awards (FOX, 8pm).

Soggy Bottom Boys with Alison Krauss, *The Tonight Show With Jay Leno* (NBC, check local listings for time).

Jaguars, *Late Night With Conan O'Brien* (NBC, check local listings for time).

Saturday, 3/2

Sam Moore, Little Anthony & The Imperials, Jerry Butler, The Isley Brothers, James Brown, The Chi-Lites, Eddie Holman and Dionne Warwick perform on PBS's *R&B 40: A Soul Spectacular* (check local listings for time).

OutKast, *Saturday Night Live* (NBC, 11:30pm ET/PT).

Monday, 3/4

Chris Isaak, *Jay Leno*, Shakira, *Late Show With David Letterman* (CBS, 11:35pm ET/PT), Lance Bass, *Conan O'Brien*, Dilated Peoples, *Late Show With Craig Kilborn* (CBS, 12:35am ET/PT).

Michelle Branch, *Last Call With Carson Daly* (NBC, 1:35am ET/PT), Kirk Franklin, *Politically Incorrect With Bill Maher* (ABC, check local listings for time).

Tuesday, 3/5

Mobb Deep, *Carson Daly*.

Wednesday, 3/6

Blind Boys Of Alabama, *Jay Leno*, Static-X, *Carson Daly*.

Thursday, 3/7

Natalie Imbruglia, *Jay Leno*, Ivan Neville, *David Letterman*, Will Hoge, *Craig Kilborn*, Train, *Carson Daly*.

—Julie Gidlow

FILMS

BOX OFFICE TOTALS

Feb. 22-24

Title Distributor	\$ Weekend	\$ To Date
1 Queen Of The Damned (WB)*	\$14.75	\$14.75
2 John Q (New Line)	\$12.47	\$39.80
3 Dragonfly (Universal)*	\$10.21	\$10.21
4 Return To Never Land (Buena Vista)	\$8.99	\$27.26
5 Crossroads (Paramount)	\$7.01	\$26.17
6 Big Fat Liar (Universal)	\$6.32	\$33.23
7 A Beautiful Mind (Universal)	\$5.30	\$132.68
8 Hart's War (MGM)	\$4.46	\$15.00
9 Super Troopers (FOX Searchlight)	\$3.90	\$12.47
10 Collateral Damage (WB)	\$3.85	\$34.60

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

COMING ATTRACTIONS: This week's openers include *We Were Soldiers*, starring Mel Gibson. The film's Columbia soundtrack contains Johnny Cash & Dave Matthews' "For You," Train's "Fall Out," Steven Curtis Chapman's "Soldier," India.Arie's "Good Man," Five For Fighting's "The Beautiful," Mary Chapin Carpenter's "My Dear Old Friend," Jars Of Clay's "The Widowing Field," Jamie O'Neal & Michael McDonald's

"Not So Distant Day" and Montgomery Gentry's "Didn't I." Cuts by Carolyn Dawn Johnson, Tammy Cochran and Rascal Flatts, among others, complete the ST.

State Property, starring recording artists Beanie Sigel, Jay-Z and Memphis Bleek, moves to a wider release this week. The film carries a Roc-A-Fella soundtrack, and that label's co-CEO, Damon Dash, also appears in the movie.

—Julie Gidlow

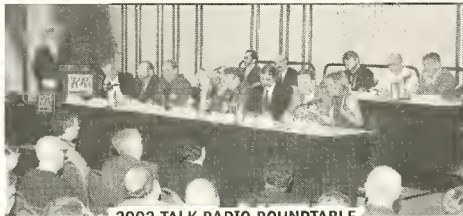


AL PETERSON
alpeterson@rronline.com

TRS 2002: A Picture Review

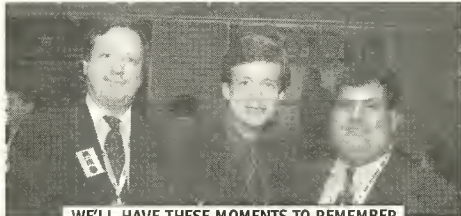
Seventh annual R&R Talk Radio Seminar attracts Talk's best and brightest

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.



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.



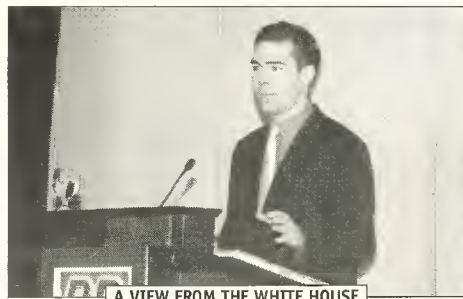
POWER TRIO

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.



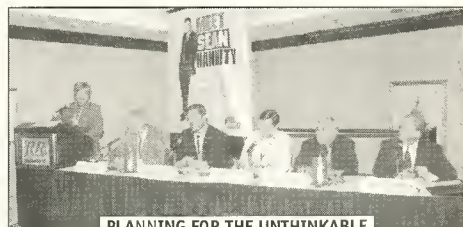
ALL SMILES

Pausing for a Kodak moment at TRS 2002 are (l-r) Premiere Radio Networks President/COO Craig 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 (KLFJ & 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

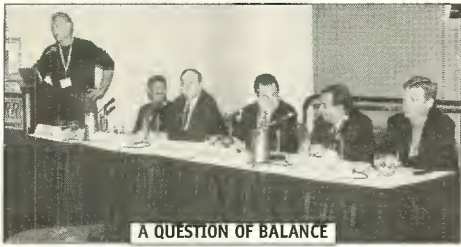
Chairman, Emmis Communications

THE WALL STREET JOURNAL

RADIO NETWORK

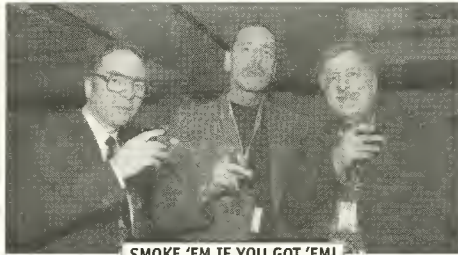
DOW JONES

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



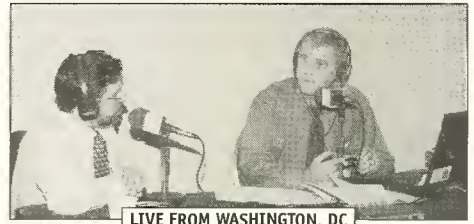
A QUESTION OF BALANCE

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.



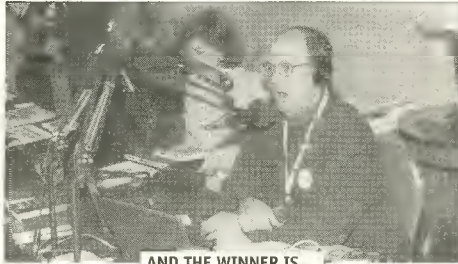
LIVE FROM WASHINGTON, DC

Caught in deep discussion with a guest on his show during a live broadcast from TRS 2DD2 is Radio America host Oliver North.



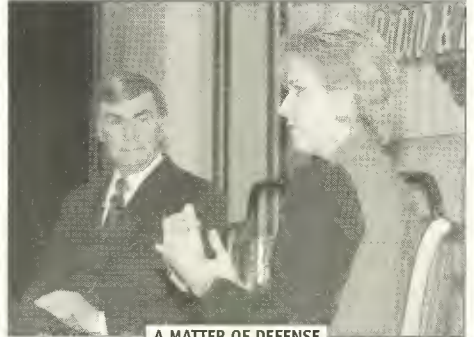
IS THERE ENOUGH NEWS ON YOUR TALK STATION?

Seeking answers to that question at TRS 2DD2 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 2DD2.



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.).



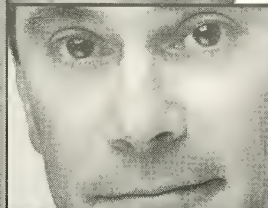
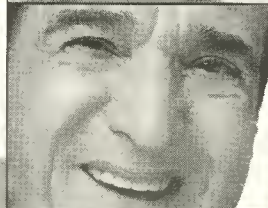
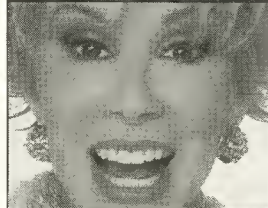
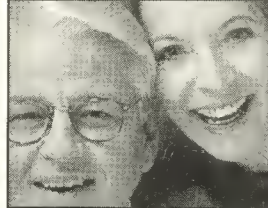
THE NEW RULES OF MARKETING

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

DR. JOY BROWNE

THE DOLANS

JOAN RIVERS

JOEY REYNOLDS

DR. RONALD HOFFMAN

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TRS

Continued from Page 1

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.

"We Are All Reporters"

"Radio created a connection for a community that was just horrified." 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 Alternative WKQX/Chicago from 1999-2001. He programmed Active Rock WRXC/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, KLVT.

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 bong — 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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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 Ficarotta 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.

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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March 3rd and again on
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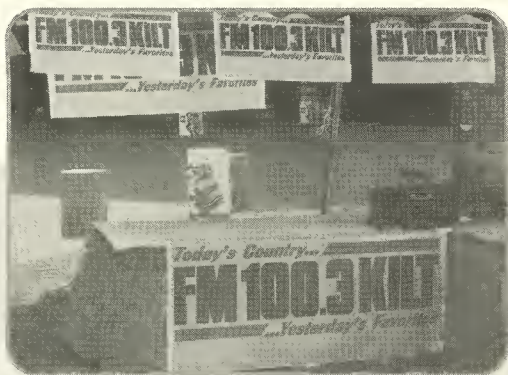
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Continued from Page 28

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 **KABC/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 Tinch, known to **WFMS/Indianapolis** listeners as **C.K. Webb — The Duckman**, died Feb. 23 after collapsing at the funeral of a friend's mother. **Tinch** held the 1-3pm shift at 'FMS and joined the **Susquehanna Country** station in 1994. **Tinch**, who was 37, is survived by his wife, **Chris**. **WFMS** is accepting donations in **Tinch'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**.

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WFLZ-Tampa	WKFS-Cincinnati
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
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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."

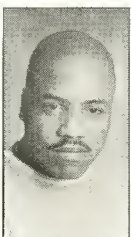
"But the change in the urban music world with regard to the move toward substantive lyrics and intricate melodies means that artists want to be in a place or have close ties to a city that has a variety of cultures. And New York certainly is a melting pot. So, if you're an artist, why would you not want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

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; KQOD/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 beget 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 supervising 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

MUSIC NEWS & VIEWS

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	BLAKE SHELTON
3	BRITNEY SPEARS	\$806.8	DAMIAN MARLEY I/GHETTO
4	AEROSMITH	\$635.9	YOUTH CREW
5	BARRY MANILOW	\$633.4	DILATED PEOPLES
6	CREED	\$564.5	INCUBUS
7	OSZY OSBOURNE	\$397.0	INDIA ARIE
8	AMY GRANT/VINCE GILL	\$393.5	UNWRITTEN LAW
9	MANNHEIM STEAMROLLER	\$354.7	
10	JERRY SEINFELD	\$327.9	
11	WIDESPREAD PANIC	\$301.2	
12	BOB DYLAN	\$295.9	
13	PHIL LESH & FRIENDS	\$238.1	
14	BARENAKER 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.



Joe

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 The 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 the damn thing.

— Frank Correia

R&R Going For Adds™

Week Of 3-4-02

CHR/POP

- IMX I/SMDDTH First Time (New Line)
- JIMMY EAT WORLD 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

- FIVEFORFIGHTING Easy Tonight (Aware/Columbia)
- JIMMY EAT WORLD The Middle (DreamWorks)
- LENNY KRAVITZ Stillness Of Heart (Virgin)

CHR/RHYTHMIC

- ALI I/MURPHY LEE Boughtetto (Universal)
- AVANT Makin' Good Love (MCA)
- BIG TYMERS Still Fly (Cash Money/Universal)
- CDDE5 What's Ur Name Girl (Elektra/EEG)
- LATRELLE House Party (Arista)
- MARY J. BLIGE F/JA RULE Rainy Dayz (MCA)

SMOOTH JAZZ

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

ROCK

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

URBAN

- CDDE5 What's Ur Name Girl (Elektra/EEG)
- LATRELLE House Party (Arista)
- MUSIQ Half Crazy (Def Soul/IDJMG)
- NAS One Mic (Columbia)
- WDDDY RDCK No Matter What (Gospo Centric/Jive)

ACTIVE ROCK

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

URBAN AC

- TEMPTATIONNS Lady (Motown)
- WDDDY RDCK No Matter What (Gospo Centric/Jive)

ALTERNATIVE

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

COUNTRY

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

TRIPLE A

- BETH NIELSEN CHAPMAN World Of Hurt (Artemis)
- BOB MOULD Soundonsound (Granary/United Musicians/Red Ink)
- DISHWALLA Somewhere In The Middle (Immergent)
- JIMMIE VAUGHAN In The Middle Of The Night (Tone-Cool/Artemis)
- PATTI SMITH When Doves Cry (Arista)
- SHEILA NICHDLLS 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

Success. 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.

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.



LON HELTON



CALVIN GILBERT

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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 cross-town 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



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 FM's. 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 cume 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.

Did 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

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 share differed greatly from locale to locale.

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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.

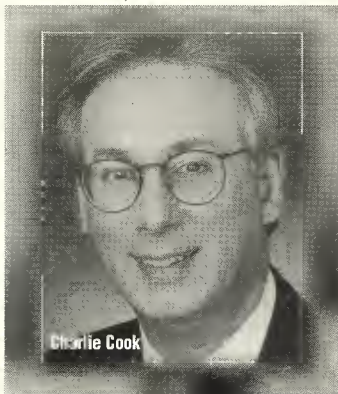
Is the station going to have forefront announcers? Does the morning show need to be in the marketplace every day? Is the music the star of the station, and do the jocks just do calls and slogans (like Los Angeles radio after 10am)? If that is your vision, then each time you tune to the station, it should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



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 directly at the camera with a slight smile. The background is a warm, textured, light-colored wall.

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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.

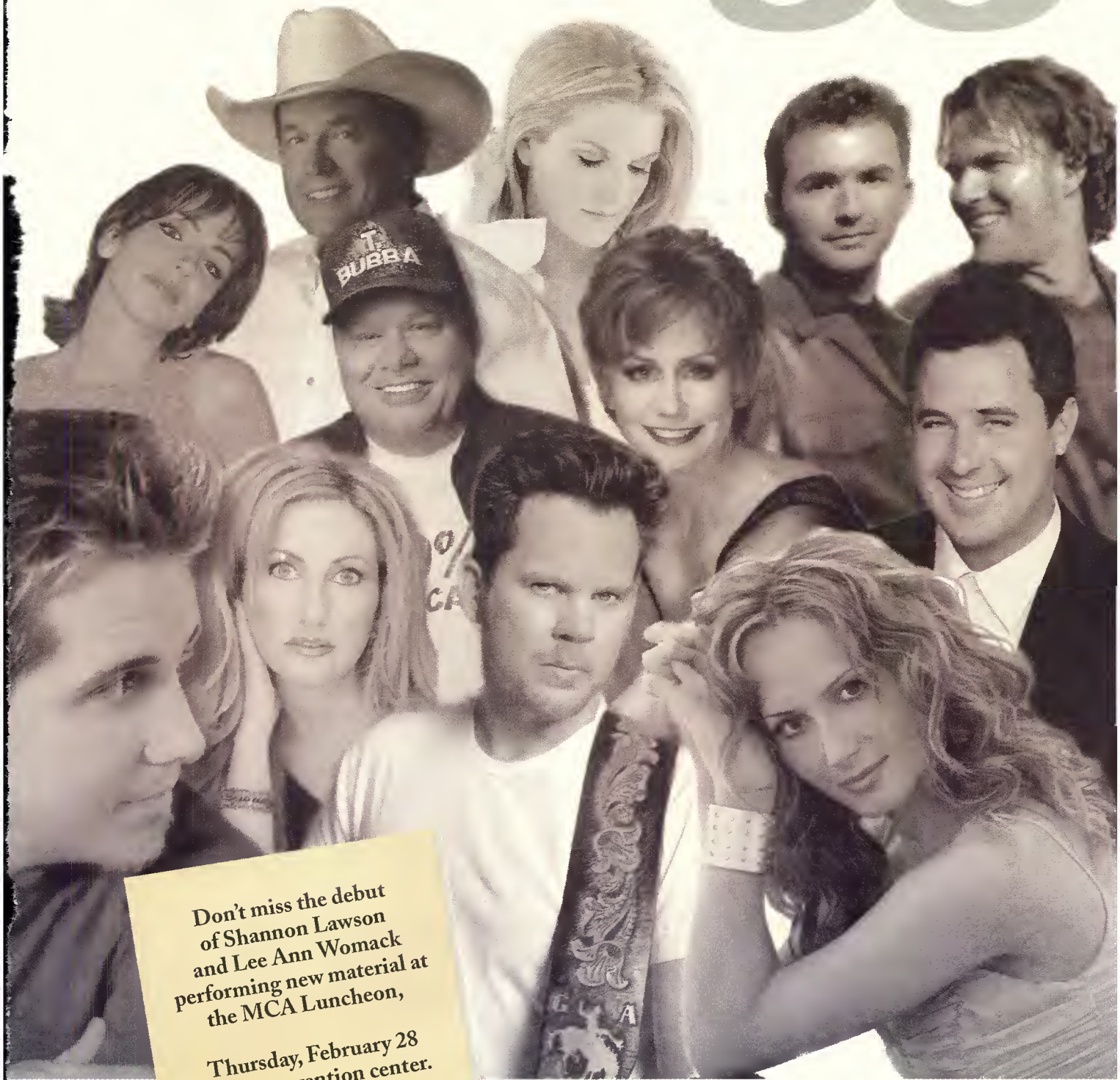
> Make sure your station is famous for something (or several things) beyond being a Country station. In the case of KMLE (The Camel)/Phoenix, "Grab a hump and hang on" sums up the uniquely fun Camel attitude. KSCS/Dallas is famous for morning personality Terry Dorsey. WYAY/Atlanta now plays "The Greatest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

"He is one heck of an entertainer... and it's a great change of pace"

- *USA today*

"If 'Texas music' is a genre all its own, then Pat Green is its latest ambassador... the upbeat Green seems determined to offer a song for every mood - except despair."

- *Rollingstone.com*

"His Republic debut is a sturdy collection of goodtime, guitar-fueled country rock that kicks off with the rowdy, likable survivor's tribute 'Carry On.' Stylistically and lyrically, Green recalls a harder-edged Jerry Jeff Walker... it's a lot of fun and shows a wealth of promise."

- *Billboard Magazine*

"Pure, wide-open sound could put him among Lone Star stalwarts."

- *Dallas Morning News*

"Pat Green is a lightning rod. He is the most successful country artist in Central Texas in a long, long time."

- *Austin Chronicle*

"Attention Country Radio... This is not a Texas thing... It's not a regional thing... It's not a KIKK thing... It's a hit record thing!"

- *John Trapane/KIKK*



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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.

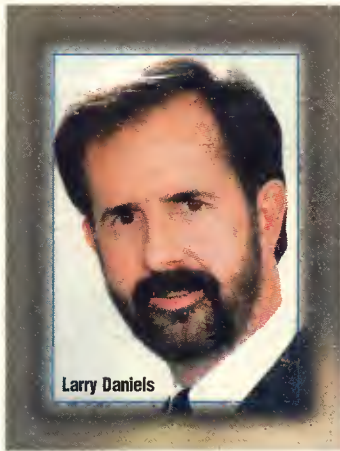
As for all of the other elements it takes to win, well, none of us has all the answers. Least of all me. So, I discussed winning with some outstanding programmers to get their opinions about the qualities of winning programmers and stations.

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 dorr@ix.netcom.com.

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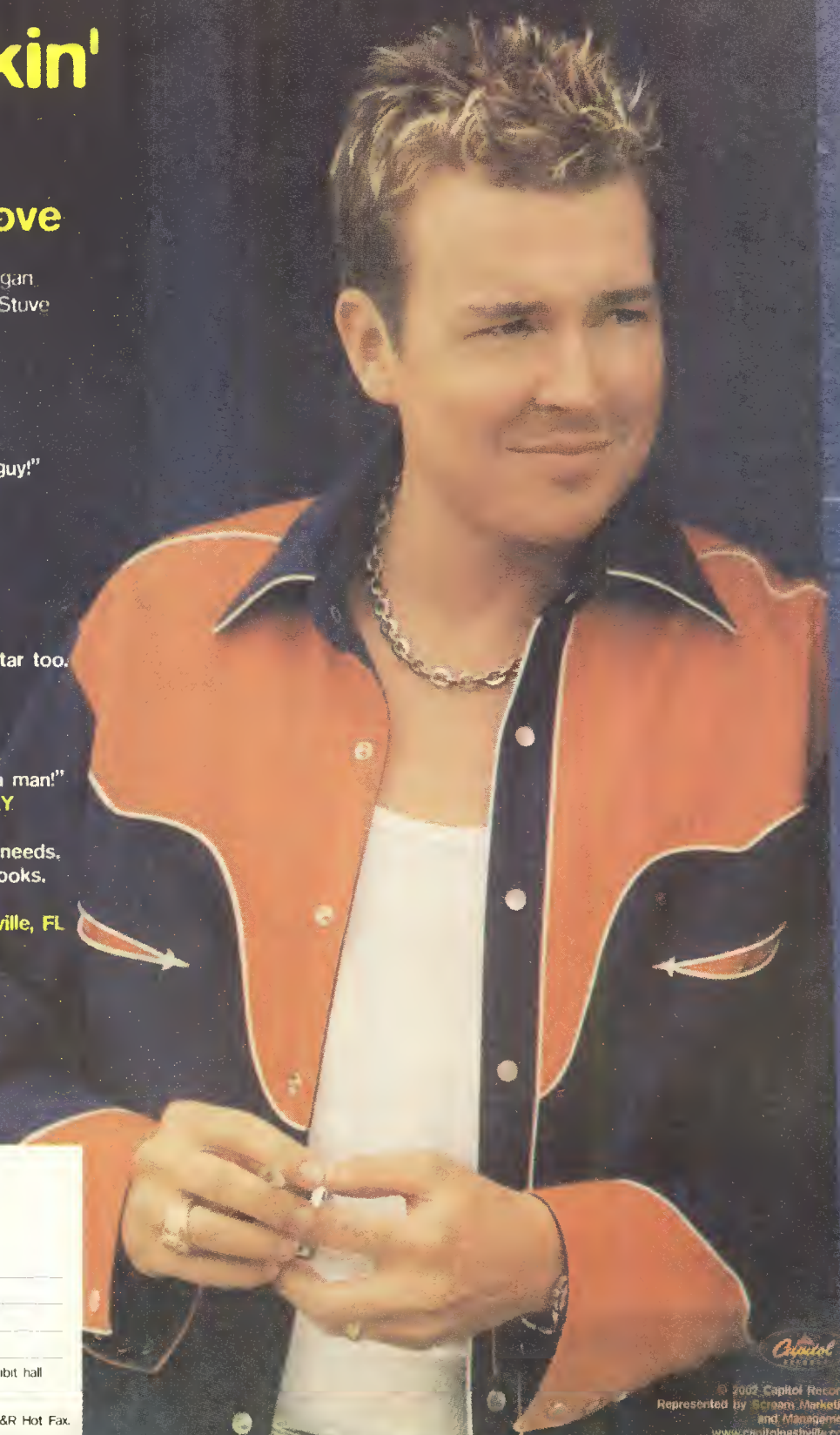
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MUSIC, MARKETING, MORNINGS & MAGIC

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 favor-ite 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.

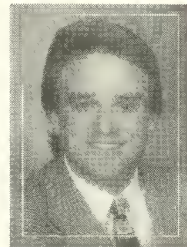
It all boils down to what we all know but have, for one reason or another, had to ignore for the past few years: Good people and entertaining radio go together to form a bond with the listener. I don't mean to oversimplify. There are any number of other ele-

ments 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.

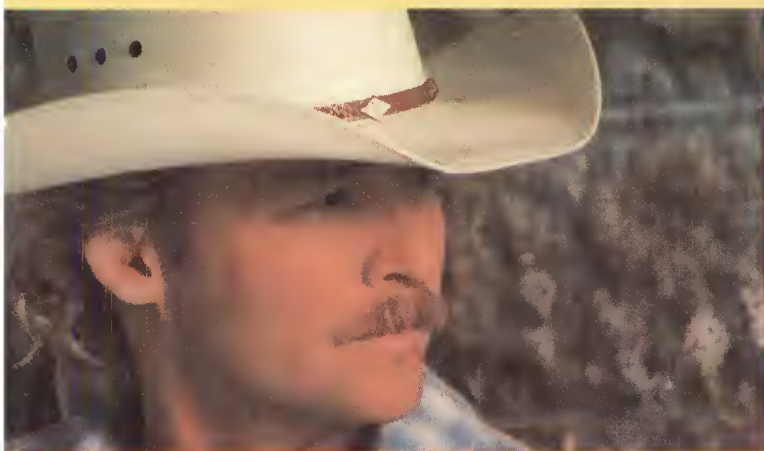
Continued on Page 61



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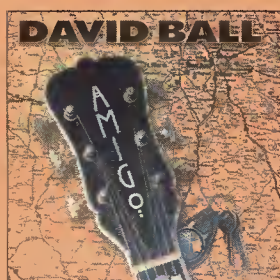
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A SENSE OF COMMUNITY

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."

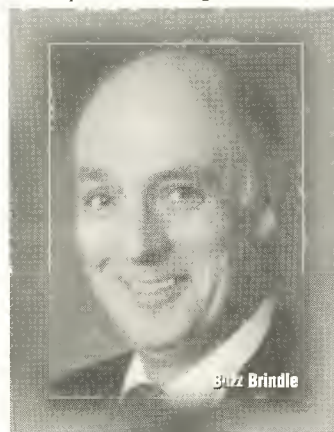
Great Expectations

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



Buzz Brindle

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



Mike Hammond

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

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 newscasts,” 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.”

“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-

**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.



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 air 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



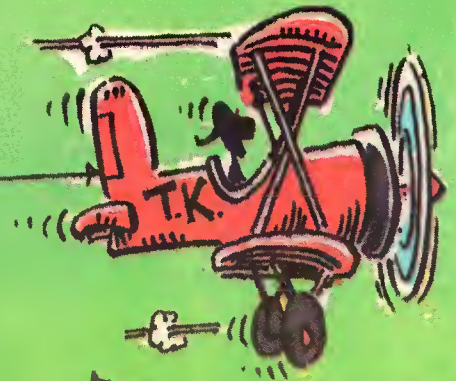
Martina McBride's latest single, "Blessed," is an appropriate statement to make as she celebrates her 10th anniversary as an RCA recording artist. As a milestone of her accomplishments, McBride's *Greatest Hits* CD was released in September and received Gold certification within 30 days.

• 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 Drpheum 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...



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- ✓ 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

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"I'm Just Talkin'
About Tonight"

The 5 week #1
"I Wanna Talk About Me"

And the current hit
"My List"

HEADLINING TOUR
"Unleashed"

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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.

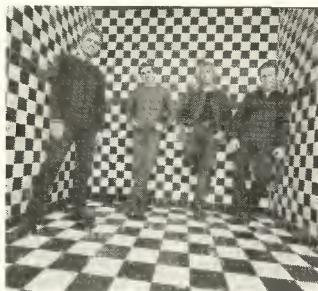
- Lonestar's album, *I'm Already There*, reached Gold status in less than one month and is currently approaching Platinum. The group's total album sales are nearing 6 million units.

- 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 & 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 *Polstar* 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

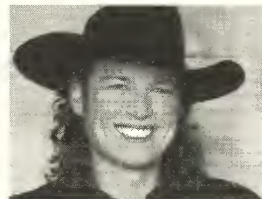
Blake Shelton got the attention of country fans in 2001 with an answering-machine message attached to a career song. That song, "Austin," helped Shelton break out of the newcomers' pack to launch a career that shows no signs of slowing in 2002.

- 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.

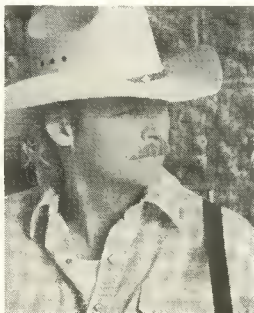
- The success of Shelton's debut single also garnered him a nomination as Favorite New Country Artist at this year's American Music Awards.



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 Newman-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 SHETTON



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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your memory's all I've got to live on,
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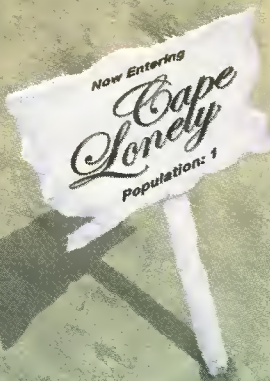
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Debbie Gibson-Palmer: (800) 925-3123

Preview the album @ 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.

Come Up, TSL Off In Fall

Adding to the problem of exposing new music: Country's come 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+ come 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 come appears to have been up. October posted a 7.5% increase from August. November's come 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 come converting to heavier users.

My approach to dealing with this potentially and, hopefully, very positive climate for growth in 2002 (more P2s and higher come 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.

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.

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.

R&R Country Top 50

March 1, 2002

Powered By



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	8ROOKS & 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	OIXIE 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 8ROOKS & 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 (H2EAWB)	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 8ROWN 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
45	45	CLINT BLACK Money Or Love (RCA)	740	+267	241	+103	1	25/2
46	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
46	48	8RAO 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®

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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... (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

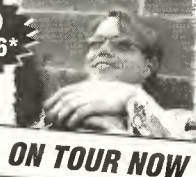
Breakers®

No Songs Qualified For Breaker Status This Week

Songs ranked by total plays

PAT GREEN "Three Days"

R&R/Mediabase 41
Billboard Monitor 46*



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!

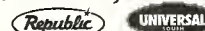
ALREADY BREAKING AT:

KZLA KPLX KSCS KIKK KILT KBEQ KAJA KUBL
KASE WSM WSIX WIRK WGKX WWYZ ...and many more!

CRS New Faces Showcase 3/2

Video World Premiere on
CMT's "On The Verge" 3/24

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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 (9)	WEEKS ON CHART	TOTAL STATIONS ADDS
2	1	TIM MCGRAW The Cowboy In Me (<i>Curb</i>)	1327	+27	48863	14	36/0
1	2	BROOKS & DUNN Long Goodbye (<i>Arista</i>)	1308	-21	47598	18	36/0
3	3	MARTINA MCBRIDE Blessed (<i>RCA</i>)	1307	+38	47685	17	36/0
4	4	JO DEE MESSINA W/TIM MCGRAW Bring Dn The Rain (<i>Curb</i>)	1214	-50	44109	24	34/1
7	5	CHRIS CAGLE I Breathe In, I Breathe Out (<i>Capitol</i>)	1190	+59	44185	23	36/0
10	6	KENNY CHESNEY Young (<i>BNA</i>)	1110	+100	40660	9	36/0
8	7	DIXIE CHICKS Some Days You Gotta Dance (<i>Monument</i>)	1081	+30	40543	20	35/0
6	8	STEVE HOLY Good Morning Beautiful (<i>Curb</i>)	1050	-122	37488	30	34/0
13	9	TOBY KEITH My List (<i>DreamWorks</i>)	1039	+104	38614	8	36/1
5	10	BRAD PAISLEY Wrapped Around (<i>Arista</i>)	1004	-194	35263	29	30/0
12	11	RASCAL FLATTS I'm Movin' On (<i>Lyric Street</i>)	978	+40	37412	22	34/0
11	12	PHIL VASSAR That's When I Love You (<i>Arista</i>)	958	+2	35900	19	36/0
14	13	TOMMY SHANE STEINER What If She's An Angel (<i>RCA</i>)	952	+43	35228	9	36/0
9	14	JOE OIFFIE In Another World (<i>Monument</i>)	832	-210	31813	30	27/0
20	15	GARTH BROOKS & TRISHA YEARWOOD Squeeze Me In (<i>Capitol</i>)	757	+67	28837	6	36/2
21	16	EMERSON DRIVE I Should Be Sleeping (<i>DreamWorks</i>)	741	+55	27975	17	35/0
18	17	TRAVIS TRITT Modern Day Bonnie And Clyde (<i>Columbia</i>)	741	+35	27660	9	34/0
16	18	BLAKE SHELTON All Dver Me (<i>Warner Bros.</i>)	722	-24	25787	20	32/0
17	19	CYNDI THOMSON I Always Liked That Best (<i>Capitol</i>)	660	-62	23800	17	30/1
22	20	CAROLYN DAWN JOHNSON I Don't Want You To Go (<i>Arista</i>)	657	+57	24130	11	32/0
27	21	ALAN JACKSON Drive (For Daddy Gene) (<i>Arista</i>)	629	+137	24496	4	35/2
24	22	KEVIN OENNEY That's Just Jessie (<i>Lyric Street</i>)	595	+41	22576	12	32/1
23	23	CHELY WRIGHT Jezebel (<i>MCA</i>)	575	+10	21440	11	32/0
25	24	STEVE AZAR I Don't Have To Be (Till...) (<i>Mercury</i>)	531	+21	20002	19	30/2
29	25	TAMMY COCHRAN I Cry (<i>Epic</i>)	507	+59	19085	12	31/0
26	26	TRICK PONY Just What I Do (<i>H2E/WB</i>)	496	+2	19034	8	31/0
28	27	LONESTAR Not A Day Goes By (<i>BNA</i>)	488	+31	18376	7	32/0
19	28	LEE ANN WOMACK Does My Ring Burn Your Finger (<i>MCA</i>)	457	-248	17017	17	22/0
30	29	GARY ALLAN The One (<i>MCA</i>)	426	+4	16210	7	32/1
31	30	MARK WILLS W/JAMIE O'NEAL I'm Not Gonna Do... (<i>Mercury</i>)	408	-13	15449	14	23/0
33	31	KELLIE COFFEY When You Lie Next To Me (<i>BNA</i>)	361	+54	13989	10	24/1
35	32	ANDY GRIGGS Tonight I Wanna Be Your Man (<i>RCA</i>)	338	+45	12789	6	24/1
32	33	MARK MCGUINN She Doesn't Dance (<i>VFR</i>)	337	-3	13289	15	21/0
36	34	SHANNON LAWSON Goodbye Dn A Bad Day (<i>MCA</i>)	306	+56	11151	5	27/0
34	35	REBA MCENTIRE Sweet Music Man (<i>MCA</i>)	302	+6	11981	7	21/0
48	36	GEORGE STRAIT Living And Living Well (<i>MCA</i>)	231	+177	9500	2	28/21
38	37	W. NELSON/LEE ANN WOMACK Mendocino... (<i>Last Highway/Mercury</i>)	214	+60	7957	5	22/9
40	38	TRACE ADKINS Help Me Understand (<i>Capitol</i>)	160	+54	5995	3	19/3
37	39	TY HERNDON Heather's Wall (<i>Epic</i>)	157	-14	6340	10	12/1
43	40	PAT GREEN Three Days (<i>Republic/Universal</i>)	140	+61	5414	2	13/3
39	41	MARK CHESNUTT She Was (<i>Columbia</i>)	111	+3	4054	5	13/2
41	42	BRIAN MCCOMAS I Could Never Love You Enough (<i>Lyric Street</i>)	95	0	2912	4	11/1
42	43	SAWYER BROWN Circles (<i>Curb</i>)	87	+7	3370	4	7/0
47	44	BRAD MARTIN Before I Knew Better (<i>Epic</i>)	82	+13	3244	3	9/1
49	45	CLINT BLACK Money Or Love (<i>RCA</i>)	80	+37	2583	2	9/3
45	46	TRACY LAWRENCE What A Memory (<i>Atlantic/WB</i>)	76	+4	3198	4	8/1
46	47	MINDY MCCREADY Maybe, Maybe Not (<i>Capitol</i>)	73	+3	2517	4	8/0
Debut	48	EARL THOMAS CONLEY Love's The Only Voice (I'm...) (<i>Sunbird</i>)	71	+45	3423	1	7/3
Debut	49	BRAD PAISLEY I'm Gonna Miss Her (<i>Arista</i>)	53	+43	1988	1	10/8
Debut	50	SARA EVANS I Keep Looking (<i>RCA</i>)	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)	ADDS
GEORGE STRAIT Living And Living Well (<i>MCA</i>)	21
W. NELSON/LEE ANN WOMACK Mendocino... (<i>Last Highway/Mercury</i>)	9
BRAD PAISLEY I'm Gonna Miss Her (<i>Arista</i>)	8
SARA EVANS I Keep Looking (<i>RCA</i>)	4
MDNTGOMERY GENTRY Didn't I (<i>Columbia</i>)	4
TRACE ADKINS Help Me Understand (<i>Capitol</i>)	3
PAT GREEN Three Oays (<i>Republic/Universal</i>)	3
CLINT BLACK Money Or Love (<i>RCA</i>)	3
EARL THOMAS CONLEY Love's The Only Voice... (<i>Sunbird</i>)	3
JAMIE D'NEAL Frantic (<i>Mercury</i>)	3
SHEDAISSY Get Over Yourself (<i>Lyric Street</i>)	3
G. BROOKS & T. YEARWOOD Squeeze Me In (<i>Capitol</i>)	2
ALAN JACKSON Drive (For Daddy Gene) (<i>Arista</i>)	2
STEVE AZAR I Don't Have To Be (Till...) (<i>Mercury</i>)	2
MARK CHESNUTT She Was (<i>Columbia</i>)	2
ELBERT WEST (This One's Gonna)... (<i>Broken Bow</i>)	2
JOANNA JANE'T Since I've Seen You Last (<i>DreamWorks</i>)	2
NICKEL CREEK The Lighthouse's... (<i>Sugar Hill/Vanguard</i>)	2
JEFF CARSON Until We Fall Back In Love... (<i>Curb</i>)	2
TOBY KEITH My List (<i>DreamWorks</i>)	1

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
GEORGE STRAIT Living And Living Well (<i>MCA</i>)	+177
ALAN JACKSON Drive (For Daddy Gene) (<i>Arista</i>)	+137
TOBY KEITH My List (<i>DreamWorks</i>)	+104
KENNY CHESNEY Young (<i>BNA</i>)	+100
G. BROOKS & T. YEARWOOD Squeeze Me In (<i>Capitol</i>)	+67
PAT GREEN Three Oays (<i>Republic/Universal</i>)	+61
W. NELSON/LEE ANN WOMACK Mendocino... (<i>Last Highway/Mercury</i>)	+60
CHRIS CAGLE I Breathe In, I Breathe Out (<i>Capitol</i>)	+59
TAMMY COCHRAN I Cry (<i>Epic</i>)	+59
CAROLYN DAWN JOHNSON I Don't Want... (<i>Arista</i>)	+57
SHANNON LAWSON Goodbye On A Bad Day (<i>MCA</i>)	+56
EMERSON DRIVE I Should Be Sleeping (<i>DreamWorks</i>)	+55
KELLIE COFFEY When You Lie Next To Me (<i>BNA</i>)	+54
TRACE ADKINS Help Me Understand (<i>Capitol</i>)	+54
ANDY GRIGGS Tonight I Wanna Be Your Man (<i>RCA</i>)	+45
EARL THOMAS CONLEY Love's The Only Voice... (<i>Sunbird</i>)	+45
TOMMY SHANE STEINER What If She's An Angel (<i>RCA</i>)	+43
BRAD PAISLEY I'm Gonna Miss Her (<i>Arista</i>)	+43
KEVIN DENNEY That's Just Jessie (<i>Lyric Street</i>)	+41
RASCAL FLATTS I'm Movin' On (<i>Lyric Street</i>)	+40
MARTINA MCBRIDE Blessed (<i>RCA</i>)	+38
CLINT BLACK Money Or Love (<i>RCA</i>)	+37
JAMIE O'NEAL When I Think About Angels (<i>Mercury</i>)	+36
TRAVIS TRITT Modern Day Bonnie And Clyde (<i>Columbia</i>)	+35
SARA EVANS I Keep Looking (<i>RCA</i>)	+35
LONESTAR Not A Day Goes By (<i>BNA</i>)	+31
DIXIE CHICKS Some Days You Gotta Dance (<i>Monument</i>)	+30
TIM MCGRAW The Cowboy In Me (<i>Curb</i>)	+27
TRACE ADKINS I'm Tryin' (<i>Capitol</i>)	+22
STEVE AZAR I Don't Have To Be (Till...) (<i>Mercury</i>)	+21

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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.



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: 20%
 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%

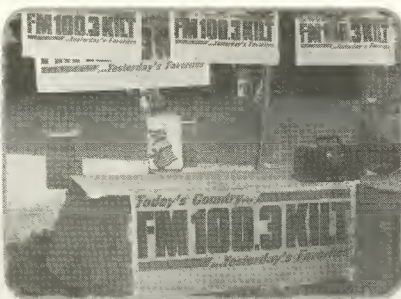
35-44
 A lot more: 21%
 A little more: 19%
 About the same: 40%
 A little less: 13%
 A lot less: 7%

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%
BRAO 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 OAWN 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 ORIVE 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 DENNEY 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%

Total sample size is 400 persons weekly with a +/- 5% margin of error. Scoring is done each week using live interviewers conducting the interview with each respondent. Scores are: a) I Like It A Lot, In Fact It's One Of My Favorites b) I Like It c) It's Okay...Just So-So d) I Don't Like It e) I'm Tired Of Hearing It On The Radio f) I Don't Recognize It. To be included in the weekly callout songs must enter the top 40 positions on R&R's Country airplay chart. The sample is composed of 400 25-54 year-old persons who identify Country as their favorite music and who listen daily to competitive country radio in the sample markets. The sample is 50% male/female... 1/3 each in the 25-34, 35-44, and 45-54 demos. The sample is balanced by region, and markets within that region. Bullseye Callout is conducted in these regions and markets. Market selection is determined by Bullseye. NORTHEAST: Washington, OC, 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. SDUTHWEST: 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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ON THE RECORD

Robynn Jaymes
MD, WSLC/Roanoke, VA

Have we come up with a term for the new millennium to describe the Midas touch? Lonestar sure have the kiss for "wow" songs. Richie McDonald sings his a** off, and Lonestar have once again connected with our audience with a "life song." "Not a Day Goes By" was an overwhelming



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 show-

case 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%
BRDDKS & 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 JACKSDN Drive (For Daddy Gene)(Arista)	4.27	-	62%	3%	4.21	56%	4%
STEVE HOLY 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 8YRD Just Let Me Be In Love(RCA)	4.22	4.19	95%	16%	4.04	94%	20%
JDE 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 WOMACK 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 BRDDKS 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.

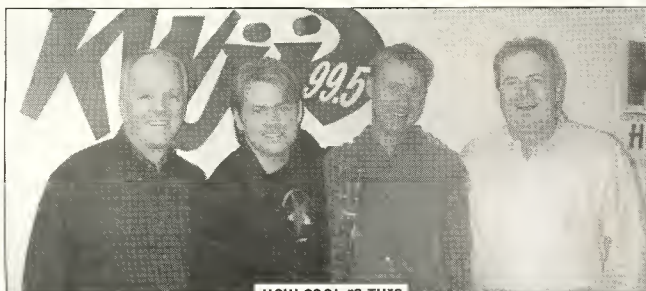
Most Played Recurrents

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 8YRD Just Let Me Be In Love (RCA)	2494
AARON TIPPIN Where Stars And Stripes... (Lyric Street)	2446
BRDDKS & DUNN Only In America (Arista)	2098
ALAN JACKSDN Where I Come From (Arista)	1692
GARTH BRDDKS Wrapped Up In You (Capitol)	1598
TRAVIS TRITT Love Of A Woman (Columbia)	1592
TRACE ADKINS I'm Tryin' (Capitol)	1570
TRICK PONY On A Night Like This (H2E/WB)	1552
DAVID 8ALL Riding With Private Malone (Dualtone)	1431
BLAKE SHELTON Austin (Warner Bros.)	1429
DIAMOND RID One More Day (Arista)	1355

New & Active

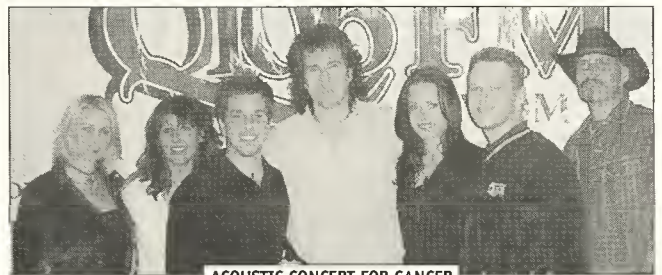
MINDY MCCREADY Maybe, Maybe Not (Capitol) Total Plays: 204, Total Stations: 25, Adds: 0
TRACY LAWRENCE What A Memory (Atlantic/WB) Total Plays: 173, Total Stations: 30, Adds: 4
NICKEL CREEK The Lighthouse's Tale (Sugar Hill/Vanguard) Total Plays: 107, Total Stations: 11, Adds: 1
LITTLE BIG TOWN Don't 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.

MARKET #14

KMPX/Seattle-Tacoma
Infinity
(206) 805-0941
Brenne/Thomas
12+ Cumie 361,100

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
36	34	34	STEVE HOLLY/Good Morning...	8976
35	33	33	MESSINA WMCGRAW/Bing On The Rain	8976
34	32	32	ALAN JACKSON/Where Were You...	8712
33	29	29	KENNY CHESNEY/Young	7392
32	26	26	BROOKS & DUNN/Only In America	6864
31	25	25	BRAD PASKLEY/Wrapped Around	6600
30	24	24	RASCAL FLATSM/In Movin' On	6336
29	23	23	TIM MCGRAW/In The Cowboy In Me	6072
28	22	22	DIXIE CHICKS/Twisted	5280
27	21	21	MARTINA MCBRIE/Blessed	5280
26	19	19	ARON TIPPIN/Where Stars Are...	5016
25	18	18	TOBY KEITH/My List	4752
24	17	17	DIXIE CHICKS/Some Days You...	4488
23	16	16	ALAN JACKSON/Where I Come From	4488
22	15	15	CYNTHI THOMSON/Really	4488
21	14	14	BROOKS & YEAHWOOD/Squeeze Me In	4488
20	13	13	PHIL VASSAR/That's When I...	4224
19	12	12	ARON TIPPIN/Where Stars Are...	4224
18	11	11	REBA MCKENTREE/In A Survivor	4224
17	10	10	TRAVIS TTRIT/Modern Day Bonnie	3960
16	9	9	JAMIE O'NEAL/When I Think About...	3960
15	8	8	JAMIE O'NEAL/When I Think About...	3960
14	7	7	STEVE AZARI/Don't Have To...	3960
13	6	6	MARK KNIGHT/She Doesn't Dance	3960
12	5	5	KEVIN DENNEY/That's Just Jesse	3696
11	4	4	ALAN JACKSON/Where I Come From	3696
10	3	3	KENNY CHESNEY/Young	3696
9	2	2	BRAD PASKLEY/Wrapped Around	3696
8	1	1	DAVID BALL/Riding With Me	3696

MARKET #15

KMLP/Phoenix
Infinity
(602) 258-8111
Garrison/Loss
12+ Cumie 342,900

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
37	34	34	BRAD PASKLEY/Wrapped Around	8976
36	33	33	MARTINA MCBRIE/Blessed	8523
35	32	32	MESSINA WMCGRAW/Bing On The Rain	8523
34	31	31	TIM MCGRAW/In The Cowboy In Me	8372
33	30	30	SHEIDY/Get On Your Feet	8372
32	29	29	RASCAL FLATSM/In Movin' On	8050
31	28	28	TRAVIS TTRIT/Modern Day Bonnie	8050
30	27	27	DIXIE CHICKS/Some Days You...	4669
29	26	26	CHRIS CAGLE/Breathe In...	4669
28	25	25	KEVIN DENNEY/That's Just Jesse	4508
27	24	24	TOBY KEITH/My List	4186
26	23	23	ALAN JACKSON/Where I Come From	4025
25	22	22	TOMMY SHANE STEINER/What If She's An...	4025
24	21	21	STEVE AZARI/Don't Have To...	4025
23	20	20	HOMETOWN W/MCGRAW/Bing On The Rain	3864
22	19	19	ALAN JACKSON/Where I Come From	3864
21	18	18	BROOKS & YEAHWOOD/Squeeze Me In	3542
20	17	17	ARON TIPPIN/Where Stars Are...	3542
19	16	16	KELLY COFFEY/When You Lie Next...	3381
18	15	15	LONESTAR/When I Think About...	3381
17	14	14	JAMIE O'NEAL/When I Think About...	3381
16	13	13	TRAVIS TTRIT/Modern Day Bonnie	3159
15	12	12	TRAVIS TTRIT/Modern Day Bonnie	3159
14	11	11	KENNY CHESNEY/Young	2898
13	10	10	BRAD PASKLEY/Wrapped Around	2898
12	9	9	DIXIE CHICKS/Some Days You...	2898
11	8	8	DAVID BALL/Riding With Me	2737
10	7	7	BRAD PASKLEY/Wrapped Around	2737
9	6	6	ARON TIPPIN/Where Stars Are...	2576
8	5	5	ALAN JACKSON/Where I Come From	2576
7	4	4	ALAN JACKSON/Where I Come From	2576
6	3	3	PHIL VASSAR/That's When I...	2415
5	2	2	TOBY KEITH/My List	2415
4	1	1	DAVID BALL/Riding With Me	2415
3	1	1	JAMIE O'NEAL/When I Think About...	2415
2	1	1	GEORGE STRAIT/Run	2415
1	1	1	TIM MCGRAW/In The Cowboy In Me	2254
1	1	1	ALAN JACKSON/Where I Come From	2254
1	1	1	GARTH BROOKS/Wrapped Up In You	2254
1	1	1	LONESTAR/When I Think About...	2090
1	1	1	JAMIE O'NEAL/When I Think About...	2090
1	1	1	TRAVIS TTRIT/Modern Day Bonnie	2111
1	1	1	TRAVIS TTRIT/Modern Day Bonnie	2111

MARKET #16

KNIX/Phoenix
Clear Channel
(480) 966-6236
Kmp/Foster
12+ Cumie 353,600

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
45	42	42	MARTINA MCBRIE/Blessed	10452
44	41	41	BRAD PASKLEY/Wrapped Around	10251
43	40	40	RASCAL FLATSM/In Movin' On	10050
42	39	39	MESSINA WMCGRAW/Bing On The Rain	9849
41	38	38	TIM MCGRAW/In The Cowboy In Me	9648
40	37	37	TOBY KEITH/My List	9648
39	36	36	TRAVIS TTRIT/Modern Day Bonnie	4504
38	35	35	BROOKS & DUNN/Only In America	4623
37	34	34	DIXIE CHICKS/Some Days You...	4623
36	33	33	CHRIS CAGLE/Breathe In...	4623
35	32	32	PHIL VASSAR/That's When I...	4422
34	31	31	EMERSON DRIVE/Should Be Sleeping	4422
33	30	30	CHRIS CAGLE/Breathe In...	4422
32	29	29	TRAVIS TTRIT/Modern Day Bonnie	4422
31	28	28	CARDOLYN DAWN JOHNSON/Don't Want You...	3618
30	27	27	JOE DUFFIN/In Another World	3618
29	26	26	GARY ALLAN/The One	3417
28	25	25	GARTH BROOKS/Wrapped Up In You	3417
27	24	24	ALAN JACKSON/Where I Come From	3417
26	23	23	BROOKS & DUNN/Only In America	3417
25	22	22	ARON TIPPIN/Where Stars Are...	3216
24	21	21	ALAN JACKSON/Where I Come From	3216
23	20	20	TRAVIS TTRIT/Modern Day Bonnie	3216
22	19	19	GEORGE STRAIT/Run	3015
21	18	18	REBA MCKENTREE/Sweet Music Man	3015
20	17	17	TOBY KEITH/My List	2914
19	16	16	BROOKS & DUNN/Only In America	2914
18	15	15	JAMIE O'NEAL/When I Think About...	2814
17	14	14	BROOKS & DUNN/Only In America	2814
16	13	13	LONESTAR/When I Think About...	2613
15	12	12	PHIL VASSAR/That's When I...	2613
14	11	11	TOBY KEITH/My List	2613
13	10	10	KEITH URBAN/Where The Grack...	2613
12	9	9	JOE DUFFIN/In Another World	2412
11	8	8	TRICK POY/Just What I Do	2412
10	7	7	NICKEL CREEK/The LightHouse...	2111
9	6	6	ALAN JACKSON/Where I Come From	2111
8	5	5	ALAN JACKSON/Where I Come From	2111
7	4	4	ALAN JACKSON/Where I Come From	2111
6	3	3	ALAN JACKSON/Where I Come From	2111
5	2	2	ALAN JACKSON/Where I Come From	2111
4	1	1	ALAN JACKSON/Where I Come From	2111
3	1	1	ALAN JACKSON/Where I Come From	2111
2	1	1	ALAN JACKSON/Where I Come From	2111
1	1	1	ALAN JACKSON/Where I Come From	2111

MARKET #17

KEYY/Minneapolis
Clear Channel
(612) 820-4200
Sweeney/Moore
12+ Cumie 353,600

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
43	36	36	PHIL VASSAR/That's When I...	7740
42	34	34	TOMMY SHANE STEINER/What If She's An...	7610
41	31	31	STEVE HOLLY/Good Morning...	8853
40	31	31	LONESTAR/When I Think About...	8669
39	30	30	TIM MCGRAW/In The Cowboy In Me	8420
38	29	29	CARDOLYN DAWN JOHNSON/Don't Want You...	8050
37	27	27	BROOKS & DUNN/Only In America	5905
36	26	26	KENNY CHESNEY/Young	5580
35	25	25	RASCAL FLATSM/In Movin' On	5370
34	22	22	SHEARS/Just Over You/I'm Not...	4512
33	21	21	KELLY COFFEY/When You Lie Next...	4750
32	20	20	ALAN JACKSON/Where I Come From	4000
31	19	19	BROOKS & YEAHWOOD/Squeeze Me In	4000
30	18	18	GEORGE STRAIT/Run	3870
29	17	17	TRICK POY/Just What I Do	3870
28	16	16	CYNTHI THOMSON/Really	3870
27	15	15	ARON TIPPIN/Where Stars Are...	3817
26	14	14	GARY ALLAN/The One	3650
25	13	13	BRAD PASKLEY/Wrapped Around	3650
24	12	12	ALAN JACKSON/Where I Come From	3650
23	11	11	KEVIN DENNEY/That's Just Jesse	3655
22	10	10	TOBY KEITH/My List	3440
21	9	9	GARTH BROOKS/Wrapped Up In You	3225
20	8	8	ALAN JACKSON/Where I Come From	3225
19	7	7	MESSINA WMCGRAW/Bing On The Rain	3225
18	6	6	ALAN JACKSON/Where I Come From	3015
17	5	5	MARTINA MCBRIE/Blessed	2914
16	4	4	BROOKS & DUNN/Only In America	2814
15	3	3	DIXIE CHICKS/Some Days You...	2710
14	2	2	STEVE AZARI/Don't Have To...	2790
13	1	1	LITTLE BIG TOWN/Don't Waste My Time	2690
12	1	1	ALAN JACKSON/Where I Come From	2325
11	1	1	SHANNON LAWSON/Goodbye On A Bad Day	2305
10	1	1	ALAN JACKSON/Where I Come From	2305
9	1	1	WILLS/WON'T/In My Not Gonna...	2150
8	1	1	TRAVIS TTRIT/Modern Day Bonnie	2150
7	1	1	MARK CHESNUT/It's Me	2150
6	1	1	MINDY MCCREARY/Anyone, Maybe	1935
5	1	1	CHAD BROCKNER/...	1935
4	1	1	TRACE ADKINS/My Trifly	1935

MARKET #18

KSON/San Diego
Jefferson-Pilot
(619) 281-9787
Dimick/Frey
12+ Cumie 255,300

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
50	47	47	BRAD PASKLEY/Wrapped Around	6862
49	45	45	CHRIS CAGLE/Breathe In...	6570
48	43	43	STEVE HOLLY/Good Morning...	6278
47	43	43	TOMMY SHANE STEINER/What If She's An...	6278
46	37	37	BROOKS & DUNN/Only In America	5548
45	38	38	MESSINA WMCGRAW/Bing On The Rain	5548
44	35	35	DIXIE CHICKS/Some Days You...	5265
43	34	34	MARTINA MCBRIE/Blessed	4964
42	33	33	ALAN JACKSON/Where I Come From	4818
41	32	32	BROOKS & DUNN/Only In America	4672
40	32	32	DIXIE CHICKS/Some Days You...	4672
39	31	31	EMERSON DRIVE/Should Be Sleeping	4520
38	30	30	TIM MCGRAW/In The Cowboy In Me	4380
37	29	29	TOBY KEITH/My List	4380
36	28	28	CHELY WRIGHT/Just What I Do	3790
35	28	28	PHIL VASSAR/That's When I...	3790
34	28	28	KEVIN CHESNEY/Young	3650
33	25	25	TIM MCGRAW/In The Cowboy In Me	3318
32	25	25	CARDOLYN DAWN JOHNSON/Don't Want You...	3318
31	22	22	BROOKS & YEAHWOOD/Squeeze Me In	3232
30	22	22	ALAN JACKSON/Where I Come From	3232
29	17	17	JESSICA ANDREWS/Who I Am	2482
28	16	16	NELSON & WOMACK/Mo'Nacho Country	2356
27	15	15	TRAVIS TTRIT/Modern Day Bonnie	2356
26	15	15	TRAVIS TTRIT/Modern Day Bonnie	2356
25	15	15	LONESTAR/When I Think About...	2190
24	14	14	BLAKE SHELTON/Austin	2044
23	14	14	BLAKE SHELTON/Austin	2044
22	13	13	BLAKE SHELTON/Austin	1898
21	13	13	JOE DUFFIN/In Another World	1898
20	12	12	NICKEL CREEK/The LightHouse...	1752
19	12	12	ALAN JACKSON/Where I Come From	1752
18	12	12	JOE DUFFIN/In Another World	1752
17	12	12	ALAN JACKSON/Where I Come From	1752
16	12	12	MARTINA MCBRIE/Blessed	1606
15	12	12	TRAVIS TTRIT/Modern Day Bonnie	1606
14	11	11	TRAVIS TTRIT/Modern Day Bonnie	1606
13	10	10	TRICK POY/Just What I Do	1410
12	9	9	EMERSON DRIVE/Should Be Sleeping	1410
11	8	8	MONTGOMERY GENTRY/She Couldn't...	1364

MARKET #19

KSDS/St. Louis
Clear Channel
(314) 436-9370
Sagston
12+ Cumie 94

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
91	93	93	STEVE HOLLY/Good Morning...	9498
90	85	85	ARON TIPPIN/Where Stars Are...	8772
89	78	78	ALAN JACKSON/Where I Come From	7956
88	65	65	GEORGE STRAIT/Run	6630
87	51	51	TRICK POY/Just What I Do	8222
86	45	45	TRICK POY/Just What I Do	8222
85	44	44	MARTINA MCBRIE/Blessed	5608
84	51	51	MESSINA WMCGRAW/Bing On The Rain	5202
83	47	47	TRAVIS TTRIT/Modern Day Bonnie	4794
82	46	46	TRAVIS TTRIT/Modern Day Bonnie	4794
81	46	46	TOBY KEITH/My List	4376
80	33	33	CHRIS CAGLE/Breathe In...	3366
79	31	31	ALAN JACKSON/Where I Come From	3162
78	31	31	BROOKS & YEAHWOOD/Squeeze Me In	3080
77	31	31	TIM MCGRAW/In The Cowboy In Me	3080
76	29	29	JOE DUFFIN/In Another World	2958
75	28	28	BROOKS & YEAHWOOD/Squeeze Me In	2652
74	26	26	BROOKS & DUNN/Only In America	2652
73	26	26	MARTINA MCBRIE/Blessed	2652
72	25	25	DIXIE CHICKS/Some Days You...	2560
71	25	25	DAVID BALL/Riding With Me	2560
70	25	25	MONTGOMERY GENTRY/She Couldn't...	2560
69	24	24	KEITH URBAN/Where The Grack...	2448
68	24	24	TRAVIS TTRIT/Modern Day Bonnie	2448
67	22	22	KENNY CHESNEY/Young	2244
66	21	21	DIAMOND RIO/One More Day	2142
65	21	21	SARA EVANS/Good Not Ask...	2142
64	21	21	TRAVIS TTRIT/Modern Day Bonnie	2142
63	19	19	TRAVIS TTRIT/Modern Day Bonnie	1938
62	19	19	TOBY KEITH/My List	1938
61	18	18	TRAVIS TTRIT/Modern Day Bonnie	1938
60	17	17	KENNY CHESNEY/Young	1938
59	17	17	TRAVIS TTRIT	

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AUDIENCE APPROACHING 60 MILLION**

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From the first soaring new star of 2002
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Top 5 Most Played at:

WQHT 40x	WPGC 65x
WZMX 75x	WLLD 50x
KMEL 50x	KBMB 40x
WERQ 50x	WXVY 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	

TOP 10 at **BZ** **TV** **BUZZWORTHY**

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Crossover Monitor 5*-3* +434
Rhythmic Top 40 Monitor 17*-13* +259**



CHRIS SMYTH

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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 KKBT (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 WSTR 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 WNTQ 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

But 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. 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: W08T/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

W08T/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%
W0KF/O'ayton	60%
WDRQ/Detroit	60%
WHY/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 PO 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%
KRQQ/Tucson	32%
WERO/Greenville	32%
WIOG/Saginaw, MI	32%
WKRZ/Wilkes-Barre	32%
WNOU/Indianapolis	32%
KIIS/Los Angeles	28%
KJYO/Oklahoma City	28%
W880/Monmouth-Ocean	28%
W0CG/Raleigh-Durham	28%
WF8C/Greenville, SC	28%

KIIS, a station that for years has leaned Rhythmic, has taken a turn toward rock and alternative product under PO 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, OE	88%
WAOA/Melbourne	84%
WHZZ/Lansing, MI	84%
W0SM/Fayetteville, NC	84%
W880/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 WPRO-FM has decades of heritage with this music.

CHR/Pop Reporters Playing Highest Percentages of Songs From Top 25

Urban Chart

W0BT/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)	CHR/POP				TOTAL AVERAGE FAVORABILITY ESTIMATE (1-5)		TOTAL % FAMILIARITY	TOTAL % BURN	DEMOGRAPHICS			REGIONS			
	TW	LW	3W	4W	12-17	18-24			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		
CREEO 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 LUOACRIS 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 FABOLOUS 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 DAVID 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		
TOYA 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		
NO ODU8T 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.

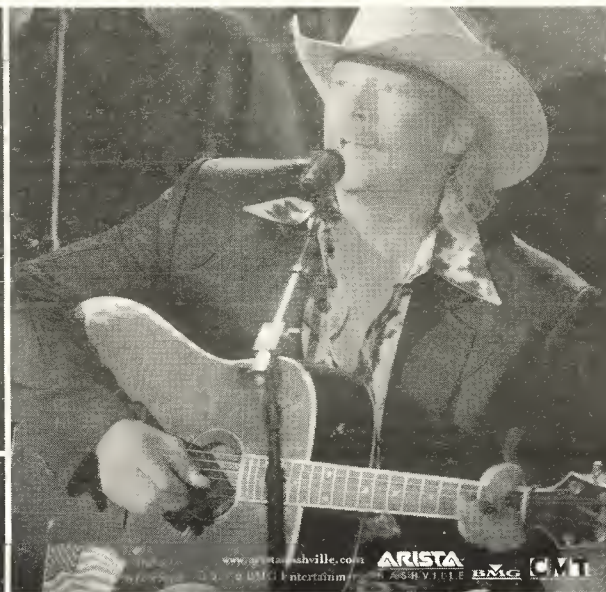
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- ★ Debuted #1 BEST TESTING song with women 25-34 (3.95)
- ★ Second week score increases with teens, 18-24 and overall



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ARISTA

ASHVILLE

INMG

TVT



CHR/Pop 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
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 MINOQUE 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 Oiferences (Epic)	1140	-106	103306	18	110/0
41	42	BUSTA RHYMES Break Ya Neck (J)	1094	+99	97067	4	65/0
50	43	TOYA I Oo (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

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 MINOQUE Can't Get You Out Of My Head (Capitol)	+575
BRANDY What About Us? (Atlantic)	+491

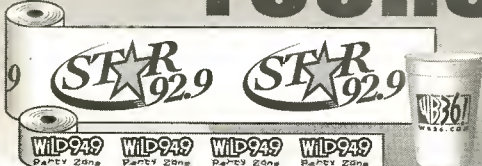
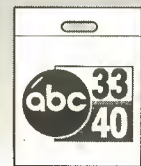
Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
TOYA I Oo (Arista)	3205
NELLY FURTADO 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 FDR 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

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.

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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	ND DDU8T 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 OAVIO 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	LUOACRIS 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	FA80LOUS 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. © 2002, R&R Inc.

Most Added

ARTIST TITLE LABEL(S)	ADDS
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 DION A New Day Has Come (Epic)	3
TOYA 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

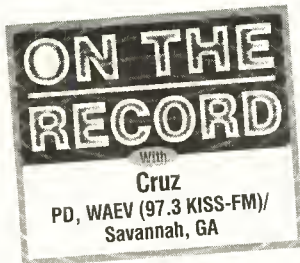


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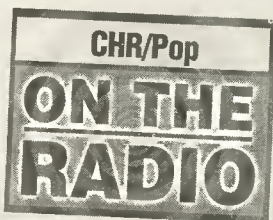
The Years In Review



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 **RENÉE 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 "Breath 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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March 1, 2002

RateTheMusic.com
BY MEDIABASE

America's Best Testing CHR/Pop 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.)	4.25	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%
ND DDU8T 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 MINDGUE 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%
TDYA 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.com 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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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**



Lisa Ellis



Rick Sackheim



Joe Hecht

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

consideration. Many of the crossover stations have a Top 40 presentation. For instance, it's Black History Month, and here in Los Angeles KKBT (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.

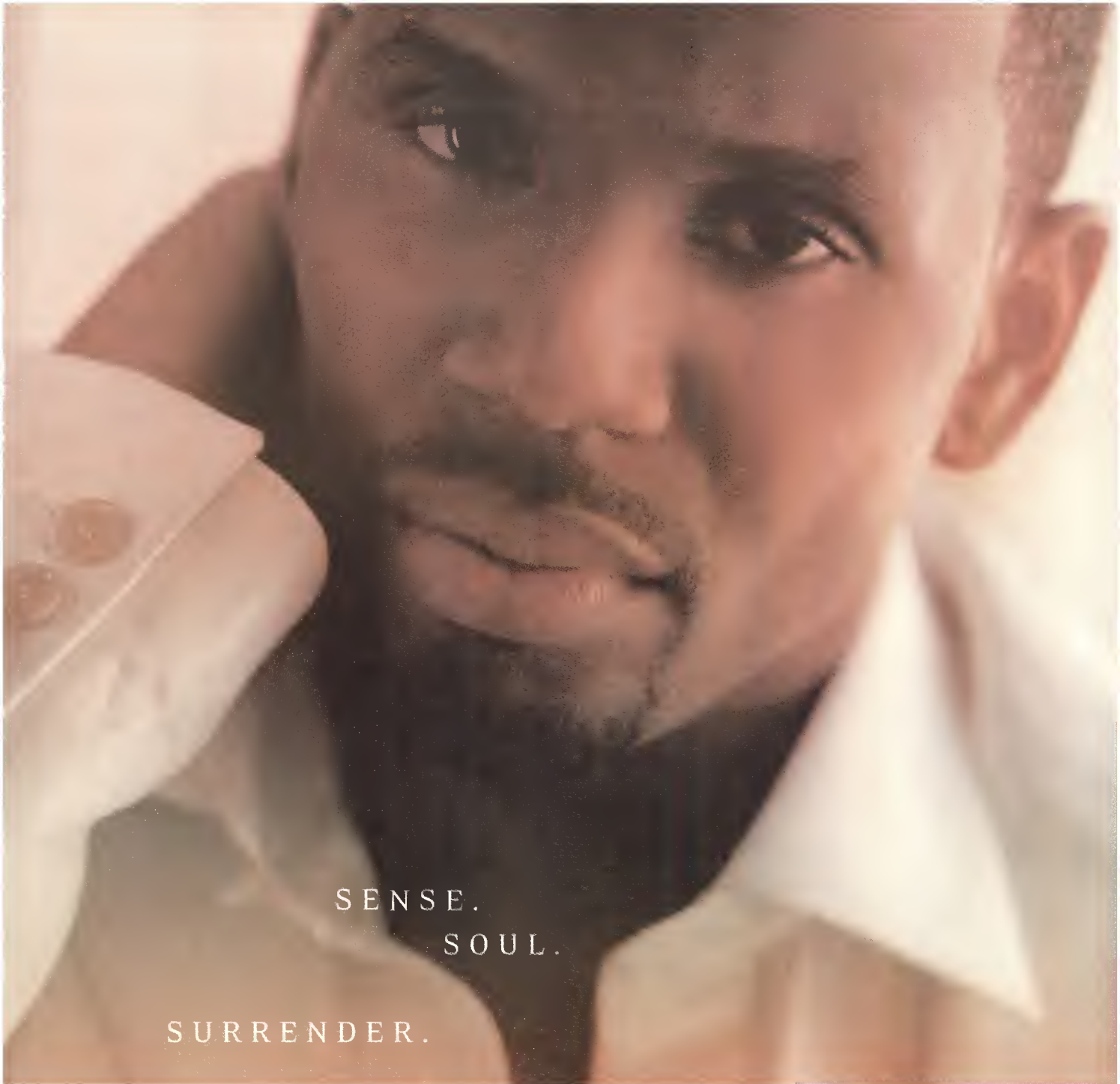
If I'm going to establish a relationship with a programmer for 10 years, and then all of a sudden a trade publication says that his station is something else, that doesn't mean I'm going to lose that relationship because he may have to deal with another department.

TALK BACK TO R&R!

Do you have questions, comments or feedback regarding this column or other issues?

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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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R&R CHR/Rhythmic 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
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	LUOACRIS 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/LUOACRIS 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	LUOACRIS 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
Debut	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
Debut	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
Debut	48	JAGGED EDGE I Got It 2 (So So Def/Columbia)	452	+145	128553	1	37/25
Debut	49	IIO Rapture (Tastes So Sweet) (Universal)	426	+62	106970	1	16/1
Debut	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 two 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
P. DIDDY F/USHER & LOON I Need... (Part One) (Bad Boy/Arista)	46
LUOACRIS Saturday (Oooh!...) (Def Jam South/IDJMG)	45
JAGGED EDGE I Got It 2 (So So Def/Columbia)	25
COOE 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/LUOACRIS Welcome... (So So Def/Columbia)	+309
P. DIDDY F/USHER & LOON I Need... (Part One) (Bad Boy/Arista)	+280
LUOACRIS 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 ENOZ 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

KHHK-FM Yakima, WA

CHECKOUT THETMANSHOW.COM



THE T-MAN SHOW
with ROB TEPPER

NOW IN SYNDICATION

PREMIERE

For more information contact Laurie Nickoloff at 818.461.5485

PREMIERE TALENT



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
JA RULE Always On Time (Murder Inc./Def Jam/IDJMG)	4.26	4.29	97%	31%	4.26	98%	31%
AALIYAH More Than A Woman (BlackGround)	4.26	-	63%	9%	4.30	61%	8%
LUDACRIS Roll Out (My Business) (Def Jam South/IDJMG)	4.15	4.14	92%	21%	4.20	92%	21%
MOBB DEEP F/112 Hey Luv (Anything) (Loud/Columbia)	4.11	4.12	59%	7%	4.14	59%	7%
FABOLOUS Foolin' (Holla Back) (Desert Storm/Elektra/EEG)	4.08	4.04	83%	19%	4.13	84%	18%
ASHANTI Foolish (Murder Inc./Def Jam/IDJMG)	4.06	-	38%	3%	4.10	33%	2%
USHER U Got It Bad (LaFace/Arista)	4.05	4.13	99%	47%	4.00	99%	48%
USHER U Don't Have To Call (LaFace/Arista)	4.04	3.94	66%	7%	4.05	65%	7%
FAT JOE What's Luv? (Terror Squad/Atlantic)	4.04	4.07	56%	7%	4.12	53%	7%
JERMAINE DUPRI & LUDACRIS Welcome To Atlanta (So So Def/Columbia)	4.03	4.07	79%	15%	4.12	79%	14%
OUTKAST The Whole World (LaFace/Arista)	4.01	3.94	87%	20%	4.00	88%	20%
GINUWINE Differences (Epic)	3.93	3.97	91%	41%	3.93	91%	42%
AALIYAH Rock The Boat (BlackGround)	3.91	3.92	92%	33%	3.92	92%	34%
FAITH EVANS I Love You (Bad Boy/Arista)	3.88	3.87	56%	7%	3.86	54%	7%
JENNIFER LOPEZ Ain't It Funny (Epic)	3.87	3.86	95%	23%	3.90	95%	21%
FAT JDE We Thuggin' (Terror Squad/Atlantic)	3.85	3.95	80%	24%	3.89	80%	23%
BUSTA RHYMES Break Ya Neck (J)	3.84	3.88	85%	25%	3.89	86%	25%
KYLIE MINOGUE Can't Get You Out Of My Head (Capitol)	3.84	3.79	72%	17%	3.80	71%	17%
BRANVO What About Us? (Atlantic)	3.81	3.84	87%	20%	3.76	87%	22%
ALICIA KEYS A Woman's Worth (J)	3.76	3.82	97%	40%	3.74	97%	41%
MYSTIKAL Bouncin' Back (Bumpin' Me) (Jive)	3.72	3.73	77%	20%	3.74	77%	19%
MR. CHEEKS Lights, Camera, Action (Universal)	3.71	3.78	72%	23%	3.68	71%	24%
MASTER P Ooohhhwee (No Limit/Universal)	3.67	3.73	68%	15%	3.76	68%	15%
MARY J. BLIGE No More Drama (MCA)	3.66	3.67	92%	30%	3.61	91%	31%
GLENN LEWIS Don't You Forget It (Epic)	3.65	3.81	46%	9%	3.63	44%	8%
MARY J. BLIGE Family Affair (MCA)	3.65	3.72	97%	56%	3.56	97%	58%
TWEET Oops (Oh My) (Gold Mind/EastWest/EEG)	3.65	3.69	49%	9%	3.66	47%	9%
NO DOUBT Hey Baby (Interscope)	3.60	3.64	98%	49%	3.59	98%	51%
PINK Get The Party Started (Arista)	3.48	3.51	98%	55%	3.41	98%	57%
'N SYNC 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
MARY J. BLIGE Family Affair (MCA)	1364
AALIYAH Rock The Boat (BlackGround)	1353
GINUWINE Differences (Epic)	1218
CITY HIGH Caramel (Interscope)	1105
PETEY PABLO Raise Up (Jive)	1004
JAGGED EDGE Where The Party At (So So Def/Columbia)	875
112 Peaches & Cream (Bad Boy/Arista)	864
EVE F/GWEN STEFANI Let Me Blow Ya Mind (Ruff Ryders/Interscope)	789
NELLY #1 (Priority/Capitol)	788
JENNIFER LOPEZ I'm Real (Epic)	778
'N SYNC Gone (Jive)	759
FABOLOUS F/NATE DOGG Can't Deny It (Desert Storm/Elektra/EEG)	674
112 Dance With Me (Bad Boy/Arista)	666
JAGGED EDGE Goodbye (So So Def/Columbia)	657
JA RULE Livin' It Up (Murder Inc./Def Jam/IDJMG)	635
MISSY ELLIOTT Get Ur Freak On (Gold Mind/EastWest/EEG)	608
ALICIA KEYS Fallin' (J)	553
JUVENILE From Her Mama (Mamma Got... (Cash Money/Universal)	504
USHER U Remind Me (LaFace/Arista)	496
NELLY Ride Wit Me (Fo' Reel/Universal)	462

Reporters

<p>KTLZ/Albuquerque, NM PD: Bob Cook MD: R. Lopez AP/D: J. Benson 1 JAGGED EDGE "Got" 2 P. DIDDY, "Need" 3 LUDACRIS "Salute" 4 NO DOUBT "Roll" 5 BUSTA RHYMES "Pass"</p>	<p>WVBC/Charlotte, SC PD: Bob Cook MD: R. Lopez AP/D: J. Benson 1 JAGGED EDGE "Got" 2 P. DIDDY, "Need" 3 LUDACRIS "Salute" 4 NO DOUBT "Roll" 5 BUSTA RHYMES "Pass"</p>	<p>WJFX/Ft. Wayne, IN PD: Bob Cook MD: R. Lopez AP/D: J. Benson 1 JAGGED EDGE "Got" 2 P. DIDDY, "Need" 3 LUDACRIS "Salute" 4 NO DOUBT "Roll" 5 BUSTA RHYMES "Pass"</p>	<p>WHRR/Indianapolis, IN PD: Bob Cook MD: R. Lopez AP/D: J. Benson 1 JAGGED EDGE "Got" 2 P. DIDDY, "Need" 3 LUDACRIS "Salute" 4 NO DOUBT "Roll" 5 BUSTA RHYMES "Pass"</p>	<p>WJWZ/Montgomery, AL PD: Bob Cook MD: R. Lopez AP/D: J. Benson 1 JAGGED EDGE "Got" 2 P. DIDDY, "Need" 3 LUDACRIS "Salute" 4 NO DOUBT "Roll" 5 BUSTA RHYMES "Pass"</p>	<p>KZZZ/Phoenix, AZ PD: Tom Calcutt MD: Alex AP/D: J. Benson 1 BUSTA RHYMES "Pass" 2 JAGGED EDGE "Got" 3 P. DIDDY, "Need" 4 LUDACRIS "Salute" 5 NO DOUBT "Roll"</p>	<p>KUUV/Salt Lake City, UT PD: Tom Calcutt MD: Alex AP/D: J. Benson 1 BUSTA RHYMES "Pass" 2 JAGGED EDGE "Got" 3 P. DIDDY, "Need" 4 LUDACRIS "Salute" 5 NO DOUBT "Roll"</p>	<p>KSPW/Springfield, MO PD: Tom Calcutt MD: Alex AP/D: J. Benson 1 BUSTA RHYMES "Pass" 2 JAGGED EDGE "Got" 3 P. DIDDY, "Need" 4 LUDACRIS "Salute" 5 NO DOUBT "Roll"</p>
<p>KFAT/Mechago, AK PD: Mark Adams MD: Mark Adams AP/D: J. Benson 1 JAGGED EDGE "Got" 2 P. DIDDY, "Need" 3 LUDACRIS "Salute" 4 NO DOUBT "Roll" 5 BUSTA RHYMES "Pass"</p>	<p>WCHL/Charlotte, NC PD: Bob Cook MD: R. Lopez AP/D: J. Benson 1 JAGGED EDGE "Got" 2 P. DIDDY, "Need" 3 LUDACRIS "Salute" 4 NO DOUBT "Roll" 5 BUSTA RHYMES "Pass"</p>	<p>WJAX/Charlotte, NC PD: Bob Cook MD: R. Lopez AP/D: J. Benson 1 JAGGED EDGE "Got" 2 P. DIDDY, "Need" 3 LUDACRIS "Salute" 4 NO DOUBT "Roll" 5 BUSTA RHYMES "Pass"</p>	<p>WJAX/Charlotte, NC PD: Bob Cook MD: R. Lopez AP/D: J. Benson 1 JAGGED EDGE "Got" 2 P. DIDDY, "Need" 3 LUDACRIS "Salute" 4 NO DOUBT "Roll" 5 BUSTA RHYMES "Pass"</p>	<p>WJAX/Charlotte, NC PD: Bob Cook MD: R. Lopez AP/D: J. Benson 1 JAGGED EDGE "Got" 2 P. DIDDY, "Need" 3 LUDACRIS "Salute" 4 NO DOUBT "Roll" 5 BUSTA RHYMES "Pass"</p>	<p>WJAX/Charlotte, NC PD: Bob Cook MD: R. Lopez AP/D: J. Benson 1 JAGGED EDGE "Got" 2 P. DIDDY, "Need" 3 LUDACRIS "Salute" 4 NO DOUBT "Roll" 5 BUSTA RHYMES "Pass"</p>	<p>WJAX/Charlotte, NC PD: Bob Cook MD: R. Lopez AP/D: J. Benson 1 JAGGED EDGE "Got" 2 P. DIDDY, "Need" 3 LUDACRIS "Salute" 4 NO DOUBT "Roll" 5 BUSTA RHYMES "Pass"</p>	<p>WJAX/Charlotte, NC PD: Bob Cook MD: R. Lopez AP/D: J. Benson 1 JAGGED EDGE "Got" 2 P. DIDDY, "Need" 3 LUDACRIS "Salute" 4 NO DOUBT "Roll" 5 BUSTA RHYMES "Pass"</p>

*** Monitored Reporters**
 88 Total Reporters

76 Total Monitored

12 Total Indicator

New Monitored Reporter (1):
 KRTX/Houston, TX

No Longer An Indicator Reporter (1):
 KLKZ/Lubbock, TX

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 "Oohhhweee" 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 (Ooh! Ooooo!)" (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).

— Dontay Thompson, CHR/Rhythmic Editor

CHR/Rhythmic
ON THE RADIO

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 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.

For more information about the "Power of Urban Radio" symposium, visit Interep's website at 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



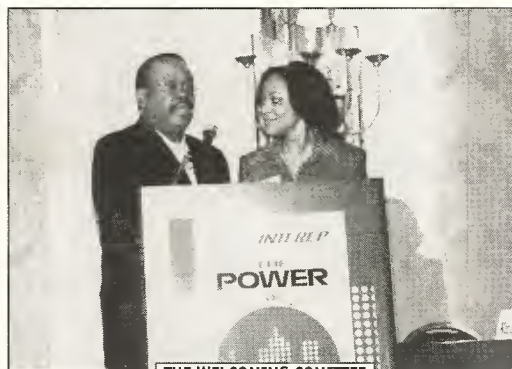
A PANEL OF POWER

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 Verdina 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
WHTA	35x	WBHJ	46x
WJTT	23x	WFEX	20x
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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The Only Static You' Get s From The Caller On Line 1



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Although the system's console looks like an ordinary telephone your talk show host will see the difference

immediately. Not only is the sound incredibly clean and crisp, the system includes two built-in digital hybrids so you can conference up to four on-air callers

simultaneously. And each one will be heard loud and clear. Even Mr.

Cranky on line 1.

Which brings us to another important point.

Gentner Broadcast Telephone Systems have multi-colored line indicators so your host knows who's on the air, who's on hold, who is talking to the producer and who has been screened. Plus, the host can screen calls off the air while other callers are on the air. So if the guy on line 1 isn't a good fit for today's show – he's history.

There's much more to know, of course, including Gentner's 6 or 12 telephone line capabilities, available software to customize a system to your specific requirements, and network solutions that let you connect multiple studios.

To learn all that a Gentner Broadcast Telephone System can do for your operation, contact your local Harris representative.

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SYSTEMS

AUTOMATION

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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
16	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 OUPRI 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	8EANIE 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	8USTA RHYMES Break Ya Neck (J)	943	-107	119779	17	54/0
34	32	LIL 8OW WOW Take Ya Home (So So Def/Columbia)	903	+117	127146	4	56/2
35	33	RUFF EN2Z 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	8USTA RHYMES Pass The Courvoisier (Part II) (J)	785	+392	119078	1	46/14
33	38	MO88 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
36	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 OAVID 7 Days (Wildstar/Atlantic)	473	-54	31316	11	28/0
40	46	MASTER P Ooohhhwee (No Limit/Universal)	472	-162	51120	11	35/0
Debut	47	CHO88AKKA 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®

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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. DIDDY 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 Boughetto (Universal)	15
BUSTA RHYMES Pass The Courvoisier (Part II) (J)	14
SASSEY F/GHETT RDME0 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 EN2Z Someone To Love You (Epic)	+156

New & Active

JONELL & METHDD MAN Round & Round (Def Jam/IDJMG)	Total Plays: 417, Total Stations: 28, Adds: 0
82K 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 OA 5' 9" F/FEMINEM 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

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Reporters

WAJZ/Albany, NY *
PD/M: Sugar Bear
APD: Marie Cristal
 1 LUDACRIS "Saturday"
 1 P. DIDDY... "Need"
 ANGE STONE "Wish"
 JAGGED EDGE "Got"

KBCB/Alexandria, LA
PD: Kenny Smoov
MD: R.J. Polk
 No Adds

KEDG/Alexandria, LA
PD: Jay Stevens
MD: Wade Hampton
 30 LUDACRIS "Saturday"
 IMX "First"
 BUSTA RHYMES "Pass"
 P. DIDDY... "Need"

WHTA/Atlanta, GA *
PD: Jerry Smokin' B
APD: Ryan Cameron
MD: Ramona Debraux
 No Adds

WVEE/Atlanta, GA *
PD: Terry Brown
MD: Tasha Love
 30 JAGGED EDGE "Got"
 25 YING YANG TWINS "Say"
 9 LUDACRIS "Saturday"
 9 BUSTA RHYMES "Pass"

WFXA/Augusta, GA *
DM: Ron Thomas
 No Adds

WPRW/Augusta, GA *
PD: Tim Snell
MD: Nightrain
 27 LUDACRIS "Saturday"
 19 P. DIDDY... "Need"
 10 YING YANG TWINS "Say"
 1 NAUGHTY BY... "Feels"
 JAGGED EDGE "Got"
 ANGE STONE "Wish"

WEMX/Baton Rouge, LA *
DM: James Alexander
PD/M: Adrian Long
 40 P. DIDDY... "Saturday"
 23 LUDACRIS "Saturday"
 1 IMX "First"
 JAGGED EDGE "Got"
 ANGE STONE "Wish"

KTCX/Beaumont, TX *
PD/M: Chris Clay
 5 BUSTA RHYMES "Pass"
 2 JOE "Woman"
 1 LUDACRIS "Saturday"
 JAGGED EDGE "Got"

WJZD/Bilco-Gulport, MS *
PD: Rob Neal
MD: Tabari Daniels
 11 JAGGED EDGE "Got"
 8 LUDACRIS "Saturday"
 2 P. DIDDY... "Need"
 ALI F/MURPHY LEE "Boughtto"
 SASSEYGHETTO ROMEO "Kiss"
 ANGE STONE "Wish"

WBOT/Boston, MA *
PD: Steve Gouby
APD: Lamar Robinson
MD: T. Clark
 No Adds

WBLK/Buttalo, NY *
PD/M: Skip Ollard
 14 JAGGED EDGE "Got"
 11 LUDACRIS "Saturday"
 5 BUSTA RHYMES "Pass"
 2 NAS "Mic"
 1 P. DIDDY... "Need"
 JOE "Woman"

WWWZ/Charleston, SC *
DM/DP: Terry Bass
MD: Ron Spilascioville
 33 LUDACRIS "Saturday"
 20 P. DIDDY... "Need"
 11 YING YANG TWINS "Say"
 7 JAGGED EDGE "Got"
 2 SASSEYGHETTO ROMEO "Kiss"
 ANGE STONE "Wish"

WPEG/Charlotte, NC *
PD: Terri Avery
MD: Nate Quick
 28 YING YANG TWINS "Say"
 28 LUDACRIS "Saturday"
 26 JAGGED EDGE "Got"
 14 P. DIDDY... "Need"
 1 CELELO "Close"

WJTT/Chattanooga, TN *
PD: Keith Landecker
MD: Magic
 19 ANGE STONE "Wish"
 1 JAGGED EDGE "Got"
 ALI F/MURPHY LEE "Boughtto"
 LUDACRIS "Saturday"
 P. DIDDY... "Need"
 YING YANG TWINS "Say"

WGCI/Chicago, IL *
DM/DP: Emy Smith
APD/M: Carla Boatner
 4 DONELL JONES "Know"
 ANGE STONE "Wish"

WXPX/Chicago, IL *
PD: Jay Ann
MD: Trent Reynolds
 13 LUDACRIS "Saturday"
 6 MS JADE "Grit"
 5 P. DIDDY... "Need"
 4 "R" JOE FASHANTI "Luv"

WIZF/Cincinnati, OH *
PD: Hurricane Oaye
APD/MD: Terri Thomas
 No Adds

WENZ/Cleveland, OH *
PD: Sam Syk
 No Adds

WHXT/Columbia, SC *
PD: Chris Conner
MD: Bill Black
 21 LUDACRIS "Saturday"
 19 JAGGED EDGE "Got"
 14 NO GOOD "Ballin"
 1 P. DIDDY... "Need"
 1 ALI F/MURPHY LEE "Boughtto"
 ANGE STONE "Wish"

WWDM/Columbia, SC *
PD/M: Mike Love
APD: Vanessa Pendergrass
 19 LUDACRIS "Saturday"
 4 YING YANG TWINS "Say"
 3 ALI F/MURPHY LEE "Boughtto"
 1 P. DIDDY... "Need"
 JAGGED EDGE "Got"
 ANGE STONE "Wish"

WFXE/Columbus, GA
PD: Michael Sout
 18 YING YANG TWINS "Say"
 10 LUDACRIS "Saturday"
 15 MAXWELL "Woman"
 7 ANGE STONE "Wish"
 9 JOE "Woman"
 5 P. DIDDY... "Need"

WCXK/Columbus, OH *
PD: Paul Strong
MD: Warren Stevens
 No Adds

WIKS/Creeville, NC *
PD/M: B. K. Kirkland
 4 LUDACRIS "Saturday"
 BUSTA RHYMES "Pass"

KBFB/Dallas-Ft. Worth, TX *
PD: Tony Fields
MD: Marie Kelly
 No Adds

KKDA/Dallas-Ft. Worth, TX *
PD/M: Skip Cheatham
 28 LUDACRIS "Saturday"
 20 YING YANG TWINS "Say"
 MS JADE "Grit"
 P. DIDDY... "Need"
 ANGE STONE "Wish"

WROU/Dayton, OH *
PD: Marco Simmons
MD: Theo Smith
 1 LUDACRIS "Saturday"
 P. DIDDY... "Need"

WDTJ/Detroit, MI *
VP/Prog.: Lance Patton
DM: Monica Starr
PD/M: Spudd
 No Adds

W.L.B./Detroit, MI *
PD: KJ Holiday
APD/M: Kris Kelley
 19 LUDACRIS "Saturday"
 JAGGED EDGE "Got"
 YING YANG TWINS "Say"
 P. DIDDY... "Need"

W.J.W./Dothan, AL
PD/M: Tony Black
 10 P. DIDDY... "Need"
 DOREY FILLI ROMEO "Kiss"

WZFX/Fayetteville, NC *
PD: Rod Cruise
APD: Lamar Oavis
MD: Taylor Morgan
 12 LUDACRIS "Saturday"
 6 BUSTA RHYMES "Pass"
 2 MACK 10 "Dance"
 1 PROPHET JONES "Cry"
 CELELO "Close"
 JAGGED EDGE "Got"
 P. DIDDY... "Need"

WDZZ/Flint, MI *
PD/M: Chris Reynolds
 5 LUDACRIS "Saturday"
 BUSTA RHYMES "Pass"
 JAGGED EDGE "Got"
 JOE "Woman"
 P. DIDDY... "Need"

WTMG/Gainesville-Ocala, FL *
PD/M: Opqiny
 17 JAGGED EDGE "Got"
 15 MAXWELL "Woman"
 7 P. DIDDY... "Need"
 1 ANGE STONE "Wish"
 ALI F/MURPHY LEE "Boughtto"
 LUDACRIS "Saturday"
 NAUGHTY BY... "Feels"
 SASSEYGHETTO ROMEO "Kiss"

WIKS/Greenville, NC *
PD/M: B. K. Kirkland
 4 LUDACRIS "Saturday"
 BUSTA RHYMES "Pass"

KVGS/Las Vegas, NV *
PD/M: Vic Clemens
 11 LIL BOW WOW "Like"
 10 PROPHET JONES "Cry"
 7 JAGGED EDGE "Got"
 ASHANTI "Foolish"

WJ.MZ/Greenville, SC *
PD/M: Doug Davis
 6 GERALD LEVERT "Makes"
 1 JAGGED EDGE "Got"
 1 ANGE STONE "Wish"

WEUP/Huntsville, AL *
PD/M: Steve Murry
 67 YING YANG TWINS "Say"
 58 FAITH EVANS "Love"
 P. DIDDY... "Need"

WJ.MI/Jackson, MS *
PD/M: Stan Bronson
 16 LUDACRIS "Saturday"
 1 YING YANG TWINS "Say"
 ALI F/MURPHY LEE "Boughtto"
 JAGGED EDGE "Got"
 SASSEYGHETTO ROMEO "Kiss"
 P. DIDDY... "Need"
 ANGE STONE "Wish"

WR.HJ/Jackson, MS *
PD: Steve Redton
MD: Li Homee
 41 LUDACRIS "Saturday"
 4 YING YANG TWINS "Say"
 1 BUSTA RHYMES "Pass"
 JAGGED EDGE "Got"
 P. DIDDY... "Need"
 RL FERRIC SERMON "Hood"
 SASSEYGHETTO ROMEO "Kiss"

WBLO/Louisville, KY *
PD: Mark Gunn
MD: Gerald Harrison
 No Adds

KPRS/Kansas City, MO *
PD: Sam Wever
APD/M: Myron Fears
 21 LUDACRIS "Saturday"
 JAGGED EDGE "Got"
 1 P. DIDDY... "Need"
 1 ALI F/MURPHY LEE "Boughtto"
 SASSEYGHETTO ROMEO "Kiss"
 ANGE STONE "Wish"
 YING YANG TWINS "Say"

KIIZ/Killeen-Temple, TX
PD/M: Mychal Maguire
 19 AALIYAH "Woman"
 16 ASHANTI "Foolish"
 15 BEANIE SIGEL/FREWAY "Mic"

KRRD/Lafayette, LA *
DM: James Alexander
PD/M: Darlene Prejean
 17 LUDACRIS "Saturday"
 11 IMX "First"
 4 P. DIDDY... "Need"
 JAGGED EDGE "Got"
 ANGE STONE "Wish"

WOHH/Lansing, MI *
PD/M: Brent Johnson
APD: Ave Bekk
 17 JOE "Woman"
 13 DONALE "Sil"
 LUDACRIS "Saturday"

WEDR/Miami, FL *
OP/M/DP: Cedric Hollywood
 17 JAGGED EDGE "Got"
 17 KHA "Back"
 14 LUDACRIS "Saturday"
 5 P. DIDDY... "Need"
 NAUGHTY BY... "Feels"

WKKV/Milwaukee, WI *
PD: Jamillah Muhammad
MD: Doc Love
 1 YING YANG TWINS "Say"
 THREE PRIDE "Got"
 P. DIDDY... "Need"

WBLX/Mobile, AL *
PD/M: Myonda Reuben
 7 LUDACRIS "Saturday"
 5 BUSTA RHYMES "Pass"
 1 P. DIDDY... "Need"
 1 JAGGED EDGE "Got"
 JOE "Woman"

KIPR/Little Rock, AR *
DM/DP/M: Joe Booker
 3 NAUGHTY BY... "Feels"
 1 P. DIDDY... "Need"
 ALI F/MURPHY LEE "Boughtto"
 JAGGED EDGE "Got"
 LUDACRIS "Saturday"
 ANGE STONE "Wish"
 YING YANG TWINS "Say"

KBFT/Los Angeles, CA *
PD: Rob Scoppio
MD: Doresey Fuller
 No Adds

WOOK/Nashville, TN *
PD: Kevin Fox
APD: Bruce Lowe
 19 BUSTA RHYMES "Pass"
 2 LUDACRIS "Saturday"
 1 NO GOOD "Ballin"
 MACK 10 "Dance"
 P. DIDDY... "Need"

WGZB/Louisville, KY *
PD: Mark Gunn
MD: Gerald Harrison
 No Adds

WFXM/Macon, GA
PD/M: Derek Harper
 32 BEN "Goes"
 24 LIL JON... "Free"
 21 YING YANG TWINS "Say"
 ALI F/MURPHY LEE "Boughtto"
 NAUGHTY BY... "Feels"
 IMX "First"
 P. DIDDY... "Need"

WIBB/Macon, GA
PD: Mike Williams
APD: Ave Bekk
 17 JOE "Woman"
 13 DONALE "Sil"
 LUDACRIS "Saturday"

WHRK/Memphis, TN *
APD/M: Devin Steel
 1 BEANIE SIGEL/FREWAY "Mic"
 BUSTA RHYMES "Pass"
 JAGGED EDGE "Got"
 JAGGED EDGE "Got"
 LIL BOW WOW "Like"
 YING YANG TWINS "Say"

WEDR/Miami, FL *
OP/M/DP: Cedric Hollywood
 17 JAGGED EDGE "Got"
 17 KHA "Back"
 14 LUDACRIS "Saturday"
 5 P. DIDDY... "Need"
 NAUGHTY BY... "Feels"

WKKV/Milwaukee, WI *
PD: Jamillah Muhammad
MD: Doc Love
 1 YING YANG TWINS "Say"
 THREE PRIDE "Got"
 P. DIDDY... "Need"

WBLX/Mobile, AL *
PD/M: Myonda Reuben
 7 LUDACRIS "Saturday"
 5 BUSTA RHYMES "Pass"
 1 P. DIDDY... "Need"
 1 JAGGED EDGE "Got"
 JOE "Woman"

WZHT/Montgomery, AL
PD: Darryl Elliott
MD: Michael Long
 48 USHER "Got"
 44 AALIYAH "Woman"
 22 BUSTA RHYMES "Pass"
 9 YING YANG TWINS "Say"
 NAUGHTY BY... "Feels"

WOOK/Raleigh-Durham, NC *
PD: Cy Young
MD: Sean Alexander
 No Adds

WDCX/Richmond, VA *
PD: Lamonda Williams
MD: B-Rock
 No Adds

WOUW/New Orleans, LA *
DM/DP: Marvin Hanston
APD/M: Angela Watson
 JAGGED EDGE "Got"
 1 LUDACRIS "Saturday"
 P. DIDDY... "Need"

WBLN/New York, NY *
PD: Vinny Brown
MD: Deneen Womack
 9 BUSTA RHYMES "Pass"
 1 LUDACRIS "Saturday"
 JAGGED EDGE "Got"

WBHH/Norfolk, VA *
PD/M: Heart Attack
 No Adds

WOWI/Norfolk, VA *
DM/DP: Daisy Davis
APD/M: Michael Mazonne
 28 LUDACRIS "Saturday"
 13 JAGGED EDGE "Got"
 6 CELELO "Close"
 ANGE STONE "Wish"
 P. DIDDY... "Need"

KVSP/Oklahoma City, OK *
PD: Terry Monday
AM: Eddie Brasco
 4 JAGGED EDGE "Got"
 3 ANGE STONE "Wish"
 2 LUDACRIS "Saturday"
 2 ALI F/MURPHY LEE "Boughtto"
 1 P. DIDDY... "Need"
 NAUGHTY BY... "Feels"

WPHI/Philadelphia, PA *
PD: Lussioe Iac
MD: Raphael "Rafi" George
 No Adds

WUSL/Philadelphia, PA *
PD: Glenn Cooper
APD: Colby Tyler
MD: Coka Lani
 1 P. DIDDY... "Need"
 33 BENIVER LOPEZ "Fanny"
 21 ALI F/MURPHY LEE "Boughtto"
 5 PROPHET JONES "Cry"
 4 LUDACRIS "Saturday"
 1 JAGGED EDGE "Got"

WAMO/Pittsburgh, PA *
Interim PD/M: DJ Boogie
 30 JOE "Woman"
 20 P. DIDDY... "Need"
 6 BUSTA RHYMES "Pass"
 3 RUFF EMDZ "Scorpio"
 3 KNOX-TURNAL "Knox"
 1 LUDACRIS "Saturday"
 1 YING YANG TWINS "Say"
 CELELO "Close"
 CONYA DOSS "Coffee"
 JAGGED EDGE "Got"
 ANGE STONE "Wish"

WFOK/Raleigh-Durham, NC *
PD: Cy Young
MD: Sean Alexander
 No Adds

WDCX/Richmond, VA *
PD: Lamonda Williams
MD: B-Rock
 No Adds

WDKX/Rochester, NY *
PD: Andre Marcel
MD: Kelly Des
 11 JAGGED EDGE "Got"
 2 LUDACRIS "Saturday"
 P. DIDDY... "Need"
 1 ANGE STONE "Wish"

WTLZ/Saginaw, MI *
PD: Eugene Brown
MD: Jewel Carter
 1 LUDACRIS "Saturday"
 JAGGED EDGE "Got"
 JOE "Woman"

WEAS/Savannah, GA
PD: Sam Nelson
MD: Jewel Carter
 16 JAGGED EDGE "Got"
 14 LUDACRIS "Saturday"
 11 BUSTA RHYMES "Pass"
 JOE "Woman"
 ROYCE DA 5' 9" "Rock"
 P. DIDDY... "Need"

KDKS/Shreveport, LA *
PD/M: Queen Echols
 10 JOE "Woman"
 5 ANGE STONE "Wish"
 BUSTA RHYMES "Pass"
 JAGGED EDGE "Got"
 LUDACRIS "Saturday"
 P. DIDDY... "Need"

KJMN/Tulsa, OK *
PD: Terry Monday
APD: Aaron Bernard
 12 ANGE STONE "Wish"
 9 JAGGED EDGE "Got"
 6 LUDACRIS "Saturday"
 6 YING YANG TWINS "Say"
 ALI F/MURPHY LEE "Boughtto"
 NAUGHTY BY... "Feels"
 P. DIDDY... "Need"

KMLJ/Shreveport, LA *
PD: Michael Lee
MD: Kelli Dupree
 10 LUDACRIS "Saturday"
 1 P. DIDDY... "Need"
 JOE "Woman"

KATZ/St. Louis, MO *
PD: Eric Michaels
MD: Coka Lani
 34 "I Sinc" "Girlfriend"
 33 BENIVER LOPEZ "Fanny"
 21 ALI F/MURPHY LEE "Boughtto"
 5 PROPHET JONES "Cry"
 4 LUDACRIS "Saturday"
 1 JAGGED EDGE "Got"

WJ.KS/Wilmington, DE *
PD: Tony Quararone
MD: Manuel Mena
 9 NAUGHTY BY... "Feels"
 2 P. DIDDY... "Need"
 1 LUDACRIS "Saturday"
 JAGGED EDGE "Got"
 SASSEYGHETTO ROMEO "Kiss"
 ANGE STONE "Wish"
 ALI F/MURPHY LEE "Boughtto"

WFUN/St. Louis, MO *
PD: Mo Shay
APD: Craig Black
MD: Ken Ken Thai
 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 I 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' ROMED 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

WBLSNew York
Inner City
(212) 447-1000
Bronx/Woodcock
12z-Cume 1,773,700

PLAYS	ARTIST/TITLE	GI (0000)
54	GLENN LEWIS/Don't You Forget It	57420
55	MICHAEL JACKSON/Butterflies	56376
56	FAITH EVANS/Love You	55332
57	JAY-Z/Ride Wit Me/More Drama	45920
41	AALIYAH/Rock The Boat	46980
44	ALICIA KEYS/A Woman's Worth	45436
38	JONELL & METHOD MAN/Round & Round	39872
33	BRANDY/What About Us?	44592
32	MARY J. BLIGE/No More Drama	33408
27	KEKE WYATT/Nothing In This...	31408
28	TWEET/Oops (Oh My)	29332
28	JAHMEH/Anything	29332
27	USHER/U Don't Have To Call	29332
25	MUSIQ/Half Crazy	26100
15	DONELL JONES/You Know That	26100
25	JOE/Let's Stay Home...	26100
25	RUFF ENDS/Somewhere To Love You	26100
23	ASHANTI/Tootsie	24012
23	MISSY ELLIOTT/Take Away	24012
22	AALIYAH/More Than A Woman	23960
22	FAITH EVANS/Love You	23960
14	MR. CHEEK'S/Lights, Camera...	20880
19	JENNIFER LOPEZ/It's My Party	19336
19	BEANIE SIGEL/FREEWAY/Roc The Mic	18936
18	SHARRISSA/Any Other Night	18780
17	USHER/U Don't Have To Call	17748
15	J. DUPRI F/ASHANT/Welcome To Atlanta	15660
14	FAT JOE/What's Thuggin' In This...	14748
14	MYSTIKAL/Bourn' Back	14616
13	MARY J. BLIGE/Family Affair	13752

MARKET #2

KKBTLos Angeles
Radio One
(323) 634-1800
Scorpio/Fulla
12z-Cume 1,394,200

PLAYS	ARTIST/TITLE	GI (0000)
52	BRANDY/What About Us?	40392
53	FAITH EVANS/Love You	40392
52	JENNIFER LOPEZ/It's My Party	34372
52	JAY-Z/Ride Wit Me/More Drama	34372
51	JAY-Z/Ride Wit Me/More Drama	33712
43	MISSY ELLIOTT/Take Away	31728
43	KEKE WYATT/Nothing In This...	27112
41	FAT JOE/What's Thuggin' In This...	27112
41	FAT JOE/What's Thuggin' In This...	27112
35	TWEET/Oops (Oh My)	26440
37	OUTKAST/The Whole World	26440
38	MICHAEL JACKSON/Butterflies	24112
37	LUDACRIS/Roll Out...	24112
36	USHER/U Don't Have To Call	23936
31	FAT JOE/What's Thuggin' In This...	21712
34	R. KELLY & JAY-Z/Best Of Both...	21152
40	32 N'SYNC/Go	21152
30	J. DUPRI F/ASHANT/Welcome To Atlanta	19830
29	USHER/U Don't Have To Call	19168
18	JAHMEH/Anything	18068
12	MARY J. BLIGE/Rainy Days	15864
12	BEANIE SIGEL/FREEWAY/Roc The Mic	15864
20	MAXWELL/The Woman's Worth	13220
21	ALICIA KEYS/A Woman's Worth	12552
19	MR. CHEEK'S/Lights, Camera...	12552
18	SHARRISSA/Any Other Night	11888
7	KNIC-L/Urban Knoc	11888
17	ASHANTI/Tootsie	11232
15	FAT JOE/What's Thuggin' In This...	9272
8	LUDACRIS/Saturday (Dooh...)...	8332
12	BUSTA RHYMES/Pass The Courvoisier	7500

MARKET #3

WGCIChicago
Clear Channel
(312) 666-6900
Smith/Balear
12z-Cume 917,300

PLAYS	ARTIST/TITLE	GI (0000)
53	THREE PEECE/Oh, Ahh	34709
57	MISSY ELLIOTT/Take Away	34709
51	KEKE WYATT/Nothing In This...	30372
43	TWEET/Oops (Oh My)	27888
49	AALIYAH/More Than A Woman	27888
49	MICHAEL JACKSON/Heaven Can Wait	27888
41	FAT JOE/What's Thuggin' In This...	25036
41	FAT JOE/What's Thuggin' In This...	25036
44	MICHAEL JACKSON/Butterflies	21252
47	LUDACRIS/Roll Out...	21252
37	FAITH EVANS/Love You	21212
35	N'SYNC/Go	19436
34	MYSTIKAL/Bourn' Back	19436
33	FAT JOE/What's Thuggin' In This...	18772
33	JAY-Z/Jigga	18772
30	AALIYAH/Rock The Boat	17070
30	MR. CHEEK'S/Lights, Camera...	16504
25	R. KELLY/It's My Party	16504
26	BEANIE SIGEL/FREEWAY/Roc The Mic	16504
25	JENNIFER LOPEZ/It's My Party	16504
9	OUTKAST/The Whole World	14720
16	MUSIQ/Half Crazy	14720
26	J. DUPRI F/ASHANT/Welcome To Atlanta	14720
21	TYRESHA/What Am I Gonna Do	14720
24	USHER/U Don't Have To Call	13656
18	JAGGED EDGE/Goodbye	13656
15	FAT JOE/What's Thuggin' In This...	12516
22	FABOLUS/Young'n (Holla Back)	12516
22	MAXWELL/Ultimate	11848

MARKET #3

WPWXChicago
Crawford
(312) 933-4455
Alan Reynolds
12z-Cume 447,900

PLAYS	ARTIST/TITLE	GI (0000)
46	33 TWEET/Oops (Oh My)	18020
52	MR. CHEEK'S/Lights, Camera...	17600
40	KEKE WYATT/Nothing In This...	17600
43	FAT JOE/What's Thuggin' In This...	14200
30	JENNIFER LOPEZ/It's My Party	12920
31	JAY-Z/Ride Wit Me/More Drama	12920
28	AALIYAH/More Than A Woman	12920
17	BEANIE SIGEL/FREEWAY/Roc The Mic	12580
34	FAITH EVANS/Love You	12580
40	TWEET/Oops (Oh My)	10880
47	LUDACRIS/Roll Out...	10880
24	FABOLUS/Young'n (Holla Back)	9600
31	J. DUPRI F/ASHANT/Welcome To Atlanta	9320
27	USHER/U Don't Have To Call	9180
26	MOBB DEEP/F112Hey LuV (Anything)	8160
25	ASHANTI/Tootsie	8000
25	BRANDY/What About Us?	8000
3	B2K/Gettin' In Da...	8000
25	MICHAEL JACKSON/Heaven Can Wait	8000
23	JAY-Z/Jigga	8000
23	GLENN LEWIS/Don't You Forget It	7820
7	MUSIQ/Half Crazy	7480
21	R. KELLY & JAY-Z/Best Of Both...	7140
21	TYRESHA/What Am I Gonna Do	7140
20	AVANTI/Makin' Good Love	5800
18	USHER/U Don't Have To Call	5800
18	R. KELLY & JAY-Z/Best Of Both...	6120
16	OUTKAST/The Whole World	6120

MARKET #5

KFBIDallas-Ft. Worth
Radio One
(214) 521-6661
Fields/Sly
12z-Cume 396,400

PLAYS	ARTIST/TITLE	GI (0000)
52	J. DUPRI F/ASHANT/Welcome To Atlanta	16560
71	JENNIFER LOPEZ/It's My Party	16390
78	JAY-Z/Ride Wit Me/More Drama	16146
54	BEANIE SIGEL/FREEWAY/Roc The Mic	15232
54	FAT JOE/What's Thuggin' In This...	12006
64	USHER/U Don't Have To Call	11978
53	33 TWEET/Oops (Oh My)	10971
38	MR. CHEEK'S/Lights, Camera...	10810
51	FABOLUS/Young'n (Holla Back)	10757
40	OUTKAST/The Whole World	9329
40	TWEET/Oops (Oh My)	9269
43	BRANDY/What About Us?	7559
34	MOBB DEEP/F112Hey LuV (Anything)	7038
54	USHER/U Don't Have To Call	7038
33	MYSTIKAL/Bourn' Back	6581
28	MOBB DEEP/F112Hey LuV (Anything)	5839
30	JAY-Z/Jigga	5175
25	FAT JOE/What's Thuggin' In This...	4968
26	LIU/KEKE/Nothing In This...	4968
24	KEKE WYATT/Nothing In This...	4761
24	BEANIE SIGEL/FREEWAY/Roc The Mic	4761
23	ASHANTI/Tootsie	4696
22	EVU/Me & P	4651
13	BE BIE/Super Soul	4554
25	FAT JOE/What's Thuggin' In This...	4524
24	MR. BIZ/24/7/Always/Runaway	4347
21	MASTER P/Doin' It Right	4347
42	ASHANTI/Tootsie	4049
20	GLENN LEWIS/Don't You Forget It	4140
18	R. KELLY & JAY-Z/Best Of Both...	4140

MARKET #5

KKDADallas-Ft. Worth
Service
(972) 263-9911
Dichstein
12z-Cume 525,400

PLAYS	ARTIST/TITLE	GI (0000)
68	MR. CHEEK'S/Lights, Camera...	23280
59	USHER/U Don't Have To Call	21728
58	MONTELL JORDAN/You Must Have Been	21728
45	AALIYAH/More Than A Woman	21240
45	USHER/U Don't Have To Call	21240
43	JAHMEH/Anything	20564
43	AALIYAH/Rock The Boat	20564
43	JAY-Z/Ride Wit Me/More Drama	20564
38	TWEET/Oops (Oh My)	17072
40	FAITH EVANS/Love You	15520
34	USHER/U Don't Have To Call	14748
36	ANGIE/Somewhere To Love You	13980
35	B2K/In Da...	13592
34	KEKE WYATT/Nothing In This...	13180
32	BRANDY/What About Us?	12416
30	FAT JOE/What's Thuggin' In This...	11864
28	MARY J. BLIGE/No More Drama	10472
27	LIU/KEKE/Nothing In This...	10472
26	NAPPY ROOTS/Always	10088
25	DIRTY/Candyman	9920
24	MICHAEL JACKSON/Butterflies	9704
24	SHARRISSA/Any Other Night	9704
22	ALICIA KEYS/A Woman's Worth	8536
22	YING YANG TWINS/Say I'm In	8536
20	ASHANTI/Tootsie	7636
20	JENNIFER LOPEZ/It's My Party	7760
19	MARY J. BLIGE/No More Drama	7372
18	GLENN LEWIS/Don't You Forget It	6984

MARKET #6

WPHIPhiladelphia
Radio One
(215) 492-6980
Coohey/By-Lane
12z-Cume 413,600

PLAYS	ARTIST/TITLE	GI (0000)
61	BEANIE SIGEL/FREEWAY/Roc The Mic	12139
59	JENNIFER LOPEZ/It's My Party	11728
44	FABOLUS/Young'n (Holla Back)	9552
48	MR. CHEEK'S/Lights, Camera...	9552
47	MICHAEL JACKSON/Butterflies	9268
47	GLENN LEWIS/Don't You Forget It	9353
47	TYRESHA/What Am I Gonna Do	9353
46	BRANDY/What About Us?	9154
42	ASHANTI/Tootsie	8536
42	JAY-Z/Ride Wit Me/More Drama	8536
41	KEKE WYATT/Nothing In This...	8159
41	USHER/U Don't Have To Call	8159
40	AALIYAH/More Than A Woman	7960
40	ASHANTI/Tootsie	7960
35	MOBB DEEP/F112Hey LuV (Anything)	6988
34	BEANIE SIGEL/FREEWAY/Roc The Mic	6988
34	FAITH EVANS/Love You	6766
32	ASHANTI/Tootsie	6588
31	MASTER P/Doin' It Right	6398
29	MUSIQ/Half Crazy	5174
9	SHARRISSA/Any Other Night	4975
10	MICHAEL JACKSON/Butterflies	3552
19	RUFF ENDS/Somewhere To Love You	3761
19	AALIYAH/Rock The Boat	3781
18	AVANTI/Makin' Good Love	3781
18	FAT JOE/What's Thuggin' In This...	4382
17	JAGGED EDGE/Goodbye	3383
17	CITY HIGH/Caramel	3383
17	LIU/KEKE/Nothing In This...	3383

MARKET #6

WUSLPhiladelphia
Clear Channel
(215) 492-6980
Coohey/By-Lane
12z-Cume 744,900

PLAYS	ARTIST/TITLE	GI (0000)
51	FAITH EVANS/Love You	21179
48	JENNIFER LOPEZ/It's My Party	21024
48	JAHMEH/Anything	21060
48	USHER/U Don't Have To Call	17182
47	JENNIFER LOPEZ/It's My Party	16738
22	GLENN LEWIS/Don't You Forget It	16302
31	AALIYAH/More Than A Woman	16302
37	ANGIE/Somewhere To Love You	15873
31	MR. CHEEK'S/Lights, Camera...	15015
35	MICHAEL JACKSON/Butterflies	15015
36	KEKE WYATT/Nothing In This...	13270
32	TWEET/Oops (Oh My)	13270
25	MUSIQ/Half Crazy	12828
29	JAY-Z/Jigga	12443
30	TYRESHA/What Am I Gonna Do	11531
27	LIU/KEKE/Nothing In This...	10775
19	24 MISSY ELLIOTT/Take Away	10296
18	BUSTA RHYMES/Pass The Courvoisier	9887
22	BRANDY/What About Us?	9438
22	CAM'RON/Oh Boy	9438
22	NAS/She	9438
7	DONELL JONES/You Know That	9209
12	ASHANTI/Tootsie	8781
12	MUSIQ/Half Crazy	7939
24	FAT JOE/What's Thuggin' In This...	6006
17	FAT JOE/What's Thuggin' In This...	6006
11	JADAKISS/My Adidas	5022
11	MS. JADE/Free The Girl	4719
7	SHARRISSA/Any Other Night	4719
11	BEANIE SIGEL/FREEWAY/Roc The Mic	4719

MARKET #7

WKYSWashington, DC
Radio One
(301) 323-1111
Soudy/P-S-Week
12z-Cume 653,700

PLAYS	ARTIST/TITLE	GI (0000)
48	JENNIFER LOPEZ/It's My Party	16350
47	BEANIE SIGEL/FREEWAY/Roc The Mic	15302
47	MICHAEL JACKSON/Butterflies	15302
44	KEKE WYATT/Nothing In This...	13048
44	ASHANTI/Tootsie	13048
45	ALICIA KEYS/A Woman's Worth	13734
35	MR. CHEEK'S/Lights, Camera...	13734
46	MYSTIKAL/Bourn' Back	10361
37	JAY-Z/Ride Wit Me/More Drama	7848
33	FAITH EVANS/Love You	7848
27	FABOLUS/Young'n (Holla Back)	10444
30	TYRESHA/What Am I Gonna Do	9816
41	USHER/U Don't Have To Call	9816
39	PROPHET JONES/Cry Together	9816
38	LUDACRIS/Roll Out...	9816
28	MUSIQ/Half Crazy	9156
27	GLENN LEWIS/Don't You Forget It	8729
18	R. KELLY & JAY-Z/Best Of Both...	8125
24	JAY-Z/Ride Wit Me/More Drama	7848
22	BEANIE SIGEL/FREEWAY/Roc The Mic	7194
24	OMX/Faith Evans' Miss You	6540
22	NAPPY ROOTS/Always	5559
17	LIU/KEKE/Nothing In This...	5559
16	CITY HIGH/Caramel	5022
12	AVANTI/Makin' Good Love	4522
9	MARY J. BLIGE/No More Drama	5206
14	NAS/She	4578

MARKET #8

WBOTBoston
Radio One
(617) 422-2222
Soudy/Pharm/Clark
12z-Cume 216,600

PLAYS	ARTIST/TITLE	GI (0000)
52	JENNIFER LOPEZ/It's My Party	6232
51	MR. CHEEK'S/Lights, Camera...	6192
48	MICHAEL JACKSON/Butterflies	6096
48	ALICIA KEYS/A Woman's Worth	5928
44	ASHANTI/Tootsie	5304
45	ALICIA KEYS/A Woman's Worth	5445
47	MR. CHEEK'S/Lights, Camera...	5445
45	AALIYAH/More Than A Woman	5024
44	AALIYAH/More Than A Woman	5024
33	TWEET/Oops (Oh My)	4961
40	USHER/U Don't Have To Call	4819
41	USHER/U Don't Have To Call	4819
46	FABOLUS/Young'n (Holla Back)	4798
38	OUTKAST/The Whole World	4519
37	FAT JOE/What's Thuggin' In This...	4477
37	FAT JOE/What's Thuggin' In This...	4477
32	BEANIE SIGEL/FREEWAY/Roc The Mic	4477
33	FAITH EVANS/Love You	4477
24	BEANIE SIGEL/FREEWAY/Roc The Mic	4114
23	JAHMEH/Anything	4114
22	METHOD MAN & REDMAN/Part II	3025
22	METHOD MAN & REDMAN/Part II	3025
25	FAT JOE/What's Thuggin' In This...	3025
24	BUSTA RHYMES/Pass The Courvoisier	2904
22	JAY-Z/Jigga	2682
19	MUSIQ/Half Crazy	2199
19	ASHANTI/Tootsie	2299
19	MARY J. BLIGE/No More Drama	2299
14	NAS/She	2299

MARKET #10

WDT/Detroit
Radio One
(313) 259-2000
Soudy
12z-Cume 535,000

PLAYS	ARTIST/TITLE	GI (0000)
66	J. DUPRI F/ASHANT/Welcome To Atlanta	17822
65	KEKE WYATT/Nothing In This...	17780
58	MR. CHEEK'S/Lights, Camera...	16724
51	MICHAEL JACKSON/Butterflies	16226
51	JAY-Z/Ride Wit Me/More Drama	15428
51	BEANIE SIGEL/FREEWAY/Roc The Mic	14264
54	N'SYNC/Go	14364
45	JAHMEH/Anything	11970
45	BRANDY/What About Us?	11970
41	MICHAEL JACKSON/Butterflies	10996
38		

Reporters

Stations and their ads listed alphabetically by market

WALR/Atlanta, GA *

No Adds

WWIN/Baltimore, MD *

VP/Prog.: Kathy Brown
PD: Tim Watts
MD: Keith Fisher
No Adds

KKL/Baton Rouge, LA *

DM: James Alexander
APD: Mya Veman
ANGIE STONE "Wish"

WBHK/Birmingham, AL *

PD: Jay Dizon
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: Toni Avery
7 BEBE WINANS "Know"
3 JOE "Woman"
RUFF ENOZ "Someone"
ANGIE STONE "Wish"

WVAZ/Chicago, IL *

PD: Emy Smith
APD: Armando Rivera
5 JOE "Woman"
2 BETTY WRIGHT "Wow"

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: Rasheda
MD: Ed Lewis
No Adds

KRNB/Dallas-FL Worth, TX *

PD: Al Payne
MD: Rauldy "Y"
7 ANGIE STONE "Wish"
6 AALIYAH "Woman"

KTXQ/Dallas-Ft. Worth, TX *

No Adds

WDMK/Detroit, MI *

VP/Prog.: Lince Patton
DM/MD: Monica Starr
APD: Benita "Lady B" Gray
MD: Sunny Anderson
No Adds

WMXD/Detroit, MI *

PD: Janet G.
APD: Onil Stevens
MD: Sheila Little
ANGIE STONE "Wish"

WUKS/Fayetteville, NC *

PD: Red Cruise
APD: Garry Davis
MD: Gavin Pez
6 ANN NESBY FIAL GREEN "Paper"
JOE "Woman"
PROPHET JONES "Cy"
ANGIE STONE "Wish"

WFLM/FL Pierce, FL *

PD: Michael James
2 ANGIE STONE "Wish"
1 SIR CHARLES JONES "Lonely"

WOMG/Greensboro, NC *

PD: Alvin Stone
No Adds

KMJQ/Houston-Galveston, TX *

PD: Carl Comer
MD: Sam Choler
No Adds

WTLC/Indianapolis, IN *

DM/MD: Brian Wallace
MD: Garth Adams
No Adds

WKJK/Jackson, MS *

PD/MD: Stan Emanson
JOE "Woman"
ANGIE STONE "Wish"

WSDL/Jacksonville, FL *

PD: Aaron Maxwell
APD/MD: K.J.
5 ANN NESBY FIAL GREEN "Paper"

KDKY/Little Rock, AR *

PD: Mark Dylan
5 ANGIE STONE "Wish"
5 JAMIE DEARDES

KHHT/Los Angeles, CA *

PD: Michelle Santosuosso
No Adds

KJLH/Los Angeles, CA *

PD: Cliff Winston
ANN NESBY FIAL GREEN "Paper"
ANGIE STONE "Wish"
BEBE WINANS "Know"

WRWB/Macon, GA

PD/MD: Lisa Ciarles
No Adds

KJMS/Memphis, TN *

PD: Nate Bell
MD: Ellen Nabantel
9 ANN NESBY FIAL GREEN "Paper"
PHIL PERRY "Wish"
ANGIE STONE "Wish"

WDDT/Miami, FL *

PD: Derrick Brown
APD/MD: Kere Vaughn
3 ANGIE STONE "Wish"

WMCMS/Milwaukee, WI

PD: Mary Lee
5 BEBE WINANS "Know"
5 ANGIE STONE "Wish"
5 ANN NESBY FIAL GREEN "Paper"

WDLT/Mobile, AL *

PD: Ron Anthony
MD: Kathy Barlow
4 BEBE WINANS "Know"

WVBC/New Haven, CT *

DM: Wayne Schmidt
APD: Brian Schmitt
MD: Dec P.
ANGIE STONE "Wish"

WYLD/New Orleans, LA *

DM/MD: Marvin Hankston
APD/MD: Aaron "A.J." Appleber
19 SADE "Someone"
6 MAXWELL "Woman"
JOE "Woman"
PHIL PERRY "Wish"

WRKS/New York, NY *

PD: Tina Beasley
MD: Julie Gutierrez
No Adds

WSVY/Norfolk, VA *

PD/MD: Michael Mazzone
ANGIE STONE "Wish"
RUFF ENOZ "Someone"
JOE "Woman"

WKWL/Norfolk, VA *

PD: DC
MD: Sunny Andre
2 ANGIE STONE "Wish"

WCFB/Orlando, FL *

PD: Steve Hallock
MD: Joe Davis
No Adds

WDSB/Philadelphia, PA *

Sts. Mgr. PD: Joe Tamburo
MD: Yolanda Adams
22 YOLANDA ADAMS "Battle"
ANGIE STONE "Wish"

WFXC/Raleigh-Durham, NC *

DM/MD: Dy Young
APD/MD: Jodi Berry
No Adds

WKJS/Richmond, VA *

PD/MD: Kevin Kotax
No Adds

KMJM/St. Louis, MO *

DM/MD: Chuck Adams
MD: Brita Anton
19 DRAMATICS "Rain"
PHIL PERRY "Wish"

WLWH/Savannah, GA

PD: Reshion Vane
15 ANGIE STONE "Wish"
5 JOE "Woman"

WHUR/Washington, DC *

PD/MD: David A. Dickinson
9 ANGIE STONE "Wish"
7 MAXWELL "Woman"
5 ANN NESBY FIAL GREEN "Paper"
JAZZYFATNEASTS "Pace"

WMMJ/Washington, DC *

VP/Prog. PD: Kathy Brown
MD: Marc Chess
AM/MD: James Parr
No Adds

WMWJ/Washington, DC

PD: Ron Anthony
MD: Kathy Barlow
4 BEBE WINANS "Know"

WVFX/Charlotte, NC *

7 BEBE WINANS "Know"
3 JOE "Woman"
RUFF ENOZ "Someone"
ANGIE STONE "Wish"

WVFX/Charlotte, NC *

7 BEBE WINANS "Know"
3 JOE "Woman"
RUFF ENOZ "Someone"
ANGIE STONE "Wish"

WVFX/Charlotte, NC *

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3 JOE "Woman"
RUFF ENOZ "Someone"
ANGIE STONE "Wish"

MARKET #1

WRKS/New York
Emmis
(212) 242-9670
Basley/Gutierrez
12+ Cum: 1,593,200

PLAYS	SW	TW	ARTIST/TITLE	GI	(000)
23	31	R. KELLY/The World's Greatest	30659	0	0
26	38	LUTHER VANDROSS/Take You Out	29670	0	0
27	30	BRIAN MCKNIGHT/Love Of My Life	29610	0	0
28	30	MICHAEL JACKSON/You Rock My World	28681	0	0
29	28	GERALD LEVERT/Make It Or Break It	27692	0	0
26	26	GLENN LEVINT/Don't You Forget It	25714	0	0
24	24	GINA WINE/Differences	23236	0	0
15	23	JAEHEIM/Anything	22747	0	0
17	18	ANGIE STONE/Brotha	17602	0	0
18	18	MAXWELL/This Woman's Work	17602	0	0
13	18	MAXWELL/Lifetime	17602	0	0
21	17	MICHAEL JACKSON/Butterflies	16813	0	0
15	17	MISSY ELLIOTT/Free Away	14835	0	0
5	14	INDIA ARIE/Strength, Courage...	14835	0	0
12	14	MARY J. BLIGE/No More Drama	13846	0	0
1	14	FATH EVANS/Love You	13846	0	0
5	14	MARY J. BLIGE/Family Affair	13846	0	0
3	12	BABYFACE/What I	11688	0	0
11	11	INDIA ARIE/Butterfly	10879	0	0
11	11	LUTHER VANDROSS/Grown Things	10879	0	0
10	10	USHER/U Remind Me	9857	0	0
12	9	JILL SCOTT/The Loves Me	8901	0	0
9	9	JAEHEIM/Could It Be	8901	0	0
8	8	ALICIA KEYS/Woman's Work	8901	0	0
8	8	ERICK SERMON/Music	7912	0	0
8	8	NEXT/Wirey	7912	0	0
2	8	ANGIE STONE/Wish I Didn't	7912	0	0
7	7	KEKE WYATT/Nothing In This...	6923	0	0
7	7	MUSIQ/Just Friends (Summ)	6912	0	0
6	6	JILL SCOTT/A Long Walk	5934	0	0

MARKET #2

KHHT/Los Angeles
Clear Channel
(818) 945-1027
Santuososo
12+ Cum: N/A

PLAYS	SW	TW	ARTIST/TITLE	GI	(000)
37	46	FAITH EVANS/Love You	0	0	0
39	37	AALIYAH/Rock The Boat	0	0	0
45	36	JILL SCOTT/The Loves Me	0	0	0
34	34	GINA WINE/Differences	0	0	0
33	33	USHER/U Got It Bad	0	0	0
33	33	MAXWELL/Lifetime	0	0	0
27	27	INDIA ARIE/Strength, Courage...	0	0	0
27	26	MICHAEL JACKSON/Butterflies	0	0	0
21	21	CASE/Assessing You	0	0	0
19	19	ALICIA KEYS/Woman's Work	0	0	0
18	18	MARY J. BLIGE/Family Affair	0	0	0
16	16	INDIA ARIE/Strength, Courage...	0	0	0
15	14	JANET/For You	0	0	0
10	14	ISLEY BROS./R. I. S. L. E. Y./Contagious	0	0	0
12	14	INDIA ARIE/Strength, Courage...	0	0	0
14	14	JANET/For You	0	0	0
13	13	JAGGED EDGE/Let's Get Married	0	0	0
15	14	ALICIA KEYS/Woman's Work	0	0	0
10	10	ANGIE STONE/Wish I Didn't	0	0	0
9	9	USHER/U Remind Me	0	0	0
9	9	GLENN LEVINT/Don't You Forget It	0	0	0
7	7	INDIA ARIE/Strength, Courage...	0	0	0
6	7	TONI BRAXTON/Don't Wanna Stop	0	0	0
6	7	112/Peaches & Cream	0	0	0
3	5	YOLANDA ADAMS/Save Me	0	0	0
4	4	K-CI & JOJO/Crazy	0	0	0
4	4	IDEAL/Walover	0	0	0
4	4	PHIL PERRY/Can't Wait	0	0	0
4	4	AALIYAH/Try Again	0	0	0
2	2	JOE FLYNTKAL/Startin'	0	0	0

MARKET #3

WVXZ/Chicago
Clear Channel
(312) 369-2000
Smith/Rivera
12+ Cum: 595,700

PLAYS	SW	TW	ARTIST/TITLE	GI	(000)
27	33	MAXWELL/Lifetime	16203	0	0
20	30	ANN NESBY FIAL GREEN/Put It On Paper	14730	0	0
28	28	MICHAEL JACKSON/Butterflies	14346	0	0
27	27	JILL SCOTT/The Loves Me	13257	0	0
27	27	LUTHER VANDROSS/Take You Out	12927	0	0
26	26	JILL SCOTT/A Long Walk	12766	0	0
19	23	MAXWELL/This Woman's Work	11293	0	0
23	23	LUTHER VANDROSS/Take You Out	11293	0	0
23	23	YOLANDA ADAMS/The Battle Is Not...	11293	0	0
21	21	MICHAEL JACKSON/Heaven Can Wait	10311	0	0
18	28	MARY J. BLIGE/Family Affair	9820	0	0
18	28	DONNIE MCCLURKIN/We Fall Down	9820	0	0
18	19	JILL SCOTT/The Loves Me	9329	0	0
12	12	YOLANDA ADAMS/Save Me	5892	0	0
11	11	KEKE WYATT/Nothing In This...	5892	0	0
9	9	FAITH EVANS/Love Of My Life	4419	0	0
4	4	BRIAN MCKNIGHT/Love Of My Life	3437	0	0
7	7	ANGIE STONE/Brotha	3137	0	0
7	7	GLENN LEVINT/Don't You Forget It	3137	0	0
11	7	R. KELLY/The World's Greatest	3437	0	0
6	6	BONEY JAMES/Something Inside	2946	0	0
11	7	ALICIA KEYS/Woman's Work	2946	0	0
4	6	GERALD LEVERT/What Makes It...	2946	0	0
6	6	TYRESA/What Ain't Gonna Do	2946	0	0
3	6	DRAMATICS/Looks Like Rain	2946	0	0
3	6	MONTELL JORDAN/You Must Have Been	2946	0	0
7	6	ANGIE STONE/Wish I Didn't	2946	0	0
5	6	JOE/Wish I Didn't	2946	0	0
3	5	MUSIQ/Just Friends (Summ)	2455	0	0
3	5	JOE/Wish I Didn't	2455	0	0

MARKET #4

KRNB/Dallas-Ft. Worth
Kern/CORV
(972) 263-9911
Payne/Y.
12+ Cum: 176,900

PLAYS	SW	TW	ARTIST/TITLE	GI	(000)
37	37	BONEY JAMES/Something Inside	61009	0	0
37	37	JILL SCOTT/The Loves Me	3990	0	0
34	37	MAXWELL/Lifetime	3885	0	0
37	37	JOE/Let's Stay Home...	3885	0	0
16	16	ANN NESBY FIAL GREEN/Put It On Paper	3780	0	0
37	37	USHER/U Got It Bad	3780	0	0
36	36	ALICIA KEYS/Woman's Work	3780	0	0
35	35	GLENN LEVINT/Don't You Forget It	3693	0	0
34	34	MICHAEL JACKSON/Butterflies	3570	0	0
35	33	KEKE WYATT/Nothing In This...	3465	0	0
34	32	ANGIE STONE/Brotha	3465	0	0
29	29	REMY SHAND/Take A Message	2835	0	0
47	25	MONTELL JORDAN/You Must Have Been	2835	0	0

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" Urich, 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 Urich had any idea that he would meet his lead singer at school? To improve upon his melodic outlet for self-expression, Urich 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 Urich. "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," Urich 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 to influence (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 Urich. "But this will give everyone the biggest picture of what the group is all about."

TELL US WHAT YOU THINK!

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TOSHA LOVE - MD/WVEE
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KVSP/OKLAHOMA CITY
KJMM/TULSA

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R&R Urban 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
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
Debut	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	SAOE 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: 95, 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: 55, 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.rredds.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
JDE 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 VANDROSS 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
DONNIE 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"

Already Making You Happy at:

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KOKY WLXC WMGL WYBC
WFLM WRBV WL VH WAGH

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KID KELLY
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All Xmas Music?

■ The 411 and the verdict

After 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.

Jhoni 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, WSNV/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/MD, KYKY & KEZK/
St. Louis

Christmas music, in markets where you can own the franchise, makes sense. Most stations benefited.

Joe Chille
OM/MD, 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



Dave Dillon

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 hour-long 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.

Lorri 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

THE JOHN TESH RADIO SHOW

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"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!

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March 1, 2002

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	ENRIQUE IGLESIAS Hero (Interscope)	2609	+52	330511	19	111/1
2	2	LONESTAR I'm Already There (BNA)	2122	+53	265775	25	105/4
5	3	FIVE FOR FIGHTING Superman (It's Not Easy) (Aware/Columbia)	2024	+127	259406	15	104/0
3	4	ENYA Only Time (Reprise)	2020	+51	233801	54	109/0
12	5	CELINE DION A New Day Has Come (Epic)	1873	+620	269384	3	109/2
4	6	MATCHBOX TWENTY If You're Gone (Lava/Atlantic)	1856	-56	214598	61	104/0
6	7	BACKSTREET BOYS Drowning (Jive)	1686	-127	162468	20	101/0
7	8	DIDO Thankyou (Arista)	1596	-206	184769	50	109/0
8	9	LEE ANN WOMACK I Hope You Dance (MCA/Universal)	1537	+13	200711	64	111/0
9	10	JIM BRICKMAN/REBECCA L. HOWARD Simple Things (Windham Hill)	1479	+40	125110	27	102/0
11	11	FAITH HILL There You'll Be (Warner Bros.)	1284	+15	142380	39	106/0
10	12	O-TOWN All Or Nothing (J)	1195	-166	137213	34	96/0
13	13	TRAIN Drops Of Jupiter (Tell Me) (Columbia)	1192	+5	153516	32	74/1
15	14	UNCLE KRACKER Follow Me (Top Dog/Lava/Atlantic)	1113	-8	163278	42	82/1
18	15	ELTON JOHN This Train Don't Stop There... (Rocket/Universal)	1068	+142	136596	5	104/1
17	16	CHER Song For The Lonely (Warner Bros.)	1062	+35	130713	6	91/0
16	17	DARREN HAYES Insatiable (Columbia)	921	-155	117245	7	92/0
19	18	JEWEL Standing Still (Atlantic)	625	-52	50808	17	51/0
22	19	MARC ANTHONY I Need You (Columbia)	618	+193	116571	2	80/10
20	20	BRIAN MCKNIGHT Still (Motown/Universal)	583	+4	60850	6	65/1
24	21	JO DEE MESSINA Bring On The Rain (Curb)	431	+59	34979	3	68/6
21	22	BARRY MANILOW Turn The Radio Up (Concord)	367	-71	48717	11	56/0
Debut	23	ENYA Wild Child (Reprise)	305	+150	41607	1	58/7
25	24	BRITNEY SPEARS I'm Not A Girl, Not Yet... (Jive)	297	+9	23225	4	46/0
26	25	LEANN RIMES Can't Fight The Moonlight (Curb)	273	+7	45025	17	31/0
27	26	ALICIA KEYS Fallin' (J)	270	+6	65386	18	18/1
23	27	DIANA KRALL The Look Of Love (Verve/VMG)	255	-123	41050	12	48/0
29	28	DAKOTA MOON Looking For A Place To Land (Elektra/EEG)	218	-31	19599	5	34/0
30	29	CELINE DION God Bless America (Epic/Columbia)	196	-19	23530	20	22/0
Debut	30	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: 26, 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 BDLTON Only A Woman Like You (Jive)
Total Plays: 62, Total Stations: 65, Adds: 65

JONATHA BRDCKE 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

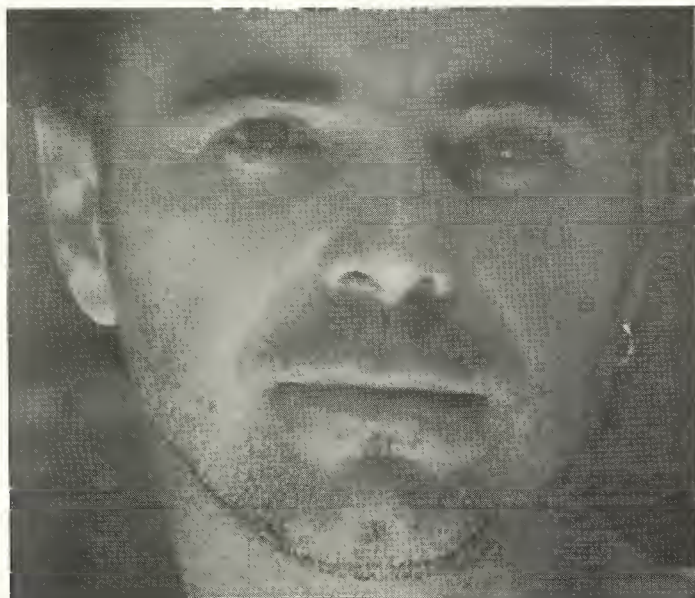
ARTIST TITLE LABEL(S)	ADDS
MICHAEL BDLTON Only A Woman Like You (Jive)	65
CHRIS ISAAK Let Me Down Easy (Reprise)	13
MARC ANTHONY I Need You (Columbia)	10
MARILYN SCOTT Don't Let Love Get Away (Prana)	10
ENYA Wild Child (Reprise)	7
JONATHA BROOKE I'll Try (Walt Disney/Hollywood)	7
JO DEE MESSINA Bring 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

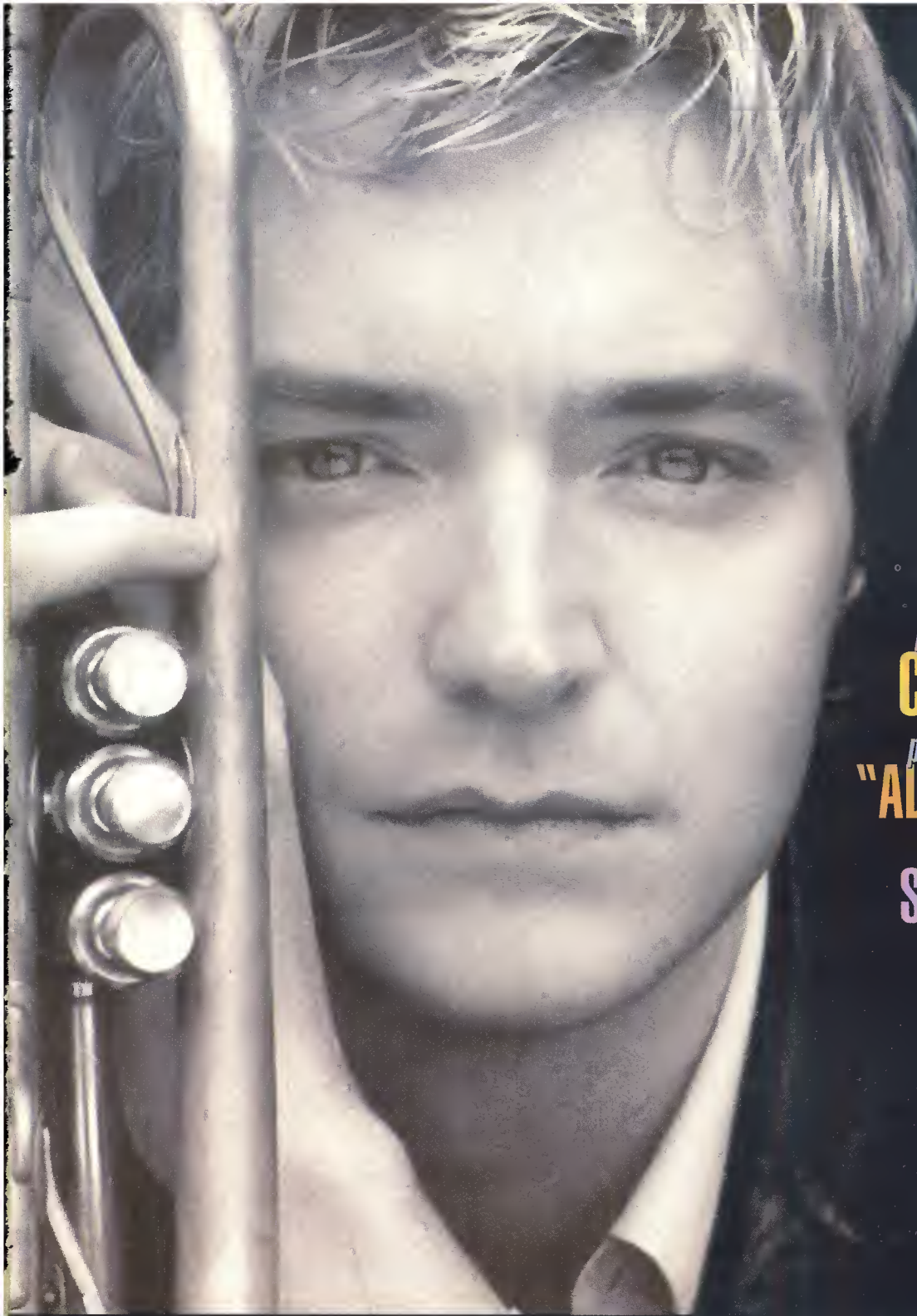


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- "BOTTI PLAYS SOPHISTICATED MUSIC THAT'S DIGESTIBLE BY A MULTITUDE OF LISTENERS." —DAILY VARIETY
- CHRIS BOTTI IS A BREAKING ARTIST WITH GREAT FEMALE DEMO APPEAL
- LAST WEEK SOUNDCAN SALES OF 5,000 UNITS.
- DIRECTV, CONCERT SPECIAL (AIRED 14D TIMES 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

America's Best Testing AC Songs 12+
 For The Week Ending 3/1/02.

Artist (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
FAITH HILL There You'll Be (Warner Bros.)	4.16	4.18	97%	29%	4.27	98%	30%
LONESTAR I'm Already There (BNA)	4.15	4.16	95%	26%	4.30	97%	24%
CELINE DIDON God Bless America (Epic/Columbia)	4.09	4.10	97%	31%	4.19	99%	29%
JIM BRICKMAN F/REBECCA LYNN HDWARD Simple Things (Windham Hill)	4.07	4.05	82%	19%	4.11	86%	21%
CELINE DION A New Day Has Come (Epic)	4.06	-	69%	7%	4.13	70%	6%
MATCHBOX TWENTY If You're Gone (Lava/Atlantic)	4.03	4.06	95%	38%	4.15	95%	35%
BACKSTREET 80YS Drowning (Jive)	4.00	4.03	93%	27%	4.17	93%	23%
LEE ANN WOMACK I Hope You Dance (Universal)	3.98	4.01	97%	39%	4.08	98%	41%
ENYA Only Time (Reprise)	3.88	3.81	93%	35%	3.98	93%	35%
BRIAN MCKNIGHT Still (Motown/Universal)	3.88	3.82	67%	11%	3.99	70%	9%
ENRIQUE IGLESIAS Hero (Interscope)	3.87	3.84	97%	37%	4.04	97%	31%
JO DEE MESSINA Bring On The Rain (Curb)	3.86	3.82	54%	9%	3.98	56%	8%
BARRY MANILOW Turn The Radio Up (Concord)	3.83	3.75	78%	15%	3.85	82%	15%
LEANN RIMES Soon (Curb)	3.82	3.70	85%	19%	3.89	87%	20%
FIVE FDR FIGHTING Superman (It's Not Easy) (Aware/Columbia)	3.81	3.84	84%	24%	3.86	85%	22%
ELTON JOHN This Train Don't Stop There Anymore (Rocket/Universal)	3.81	3.76	75%	11%	3.84	73%	11%
O-TOWN All Or Nothing (J)	3.79	3.76	89%	36%	3.90	88%	35%
MARC ANTHONY I Need You (Columbia)	3.79	-	68%	15%	4.03	68%	10%
UNCLE KRACKER Follow Me (Top Dog/Lava/Atlantic)	3.64	3.58	88%	40%	3.84	87%	32%
CHER Song For The Lonely (Warner Bros.)	3.61	3.65	81%	19%	3.58	82%	20%
DARREN HAYES Insatiable (Columbia)	3.60	3.48	59%	14%	3.57	55%	11%
TRAIN Drops Of Jupiter (Tell Me) (Columbia)	3.58	3.72	84%	35%	3.65	83%	33%
JEWEL Standing Still (Atlantic)	3.57	3.58	78%	24%	3.56	76%	25%
R. KELLY The World's Greatest (Interscope/Jive)	3.50	3.54	69%	18%	3.64	69%	16%
OAKOTA MOON Looking For A Place To Land (Elektra/EEG)	3.44	3.52	48%	13%	3.51	47%	12%
DIDO Thankyou (Arista)	3.42	3.51	93%	50%	3.46	92%	53%
ALICIA KEYS Fallin' (J)	3.35	3.40	81%	38%	3.42	79%	37%
DIANA KRALL The Look Of Love (Verve/VMG)	3.33	3.35	67%	23%	3.37	70%	23%
USHER U Got It Bad (LaFace/Arista)	3.10	3.05	55%	23%	3.20	52%	18%
BRITNEY SPEARS I'm Not A Girl, Not Yet A Woman (Jive)	2.94	2.97	80%	34%	2.95	78%	34%

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. Total burn represents the number of respondents who said they are tired of hearing the song. Sample composition is based on persons 12+. TW = Target Women (Females 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 call 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.

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.
 KESZ/Phoenix, one of our clients, has been playing 100% Christmas music for many years, predating my consulting of the station. The station generally had great fall sweeps. What J.D. Freeman, Alan Sledge, Shaun Holly and I did was work to increase the shares on the station for the other three books a year. New GM Susan Karis-Madigan continued that tradition this book, and KESZ is again leading the AC pack.

An 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. KSNE went 100% Christmas music, and KMZQ followed suit. The two stations pounded away on the special holiday music, and both had respectable books. KSNE won the overall ratings war, thus the Christmas war. So who owns Christmas music in Las Vegas? I'd say KSNE, since it remained that market's leading AC and showed strong growth among 25-54 women. It will obviously

vary market-by-market. Where do I stand on the tactic? If someone in your market isn't doing it, you better be first. If someone already owns the position in your market, find something else to do that keeps the spotlight on your station.

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. I guess Christmas and AC wasn't really a format over the Thanksgiving-through-Christmas holidays here in Dallas. I call that a "no win" for listeners and advertisers.



Mike McVay

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 (loosely translated by this editor): Be the first one in your market to make the Christmas flip or, better yet, be the only one.

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

WYJ/Albany, NY * DJ: Michael Morgan PD: Chris Holmberg MD: Chad O'Hara No Adds	WEBE/Bridgeport, CT * PD: Curtis Lyons MD: Tony Lyons No Adds	WLOT/Dayton, OH * PD: Sandy Colina MD: Steven Scott No Adds	WAJF/Dayton, OH * DJ: Lee Tobin PD: Barb Richards MD: Jim Barron "MICHAEL BOLTON '01" "BOTTI COLVIN '01" DANIEL GEBURIG '01"	WTRM/Johnson City, TN * WTRP: Mark E. McKinney MD: Anthony "Toot" MICHAEL BOLTON '01" JONATHAN BROOKE '01"	WLRQ/Melbourne, FL * PD: Jeff McNeil MICHAEL BOLTON '01"	WVPR/Memphis, TN * DJ: Amy D'Amico MD: Katy Marley MICHAEL BOLTON '01"	WVGF/Orlando, FL * DJ: Don Wornton MD/VP: Dick Daniels MARG ANTHONY '01" MICHAEL BOLTON '01"	WWSN/South Bend, IN * PD: Jim Roberts CHRIS ISAAC '01" MICHAEL BOLTON '01"	WASH/Washington, DC * PD: Steve Allen No Adds
WYZZ/Albuquerque, NM * DM/VP: Kris Abrams MD: Jessica James 6 BRIAN MOONING '01" 3 ELIJAH JOHN '01"	WEZL/Bridgeport, CT * PD/MD: Steve Marcus No Adds	KDSI/Denver/Boulder, CO * PD: Rick Martini AP/MD: Steve Hamilton 7 TOMMY '01" MICHAEL BOLTON '01" JONATHAN BROOKE '01"	WAFY/Fredrick, MD * MD: Norman Henry Schmidt MD: Brian Wolfe EVA '01" CHRIS '01"	WKYI/Johnstown, PA * PD: Jack Michaels MD: Brian Wolfe MICHAEL BOLTON '01"	WVRR/Middlesex, NJ * PD: Tim Tark MD: Lou Russo No Adds	WVGG/Ridgely, IL * No Adds	WVMT/Pennsylvia, PA * PD: John McCreary MD: Teresa Taylor MARG ANTHONY '01" MICHAEL BOLTON '01"	WWSW/Pennaria, IL * DM/VP: Randy Rundle 1 CAROLANNE JOHNSON '01"	WVST/West Palm Beach, FL * AP/MD: Howard Jacoby AP/MD: Chad Fryer MICHAEL BOLTON '01" EVA '01" CHRIS ISAAC '01"
WVLE/Allentown, PA * PD: Van Anderson 4 MESSINA WINDSOR '01" 3 BOTTI COLVIN '01" MARILYN SCOTT '01"	WHBC/Canton, OH * 4 MESSINA WINDSOR '01" MD: Marleigh Kriss MICHAEL BOLTON '01"	KLTV/Des Moines, IA * PD/MD: Tim White No Adds	WKTK/Gainesville, FL * PD: Briton Jon AP/MD: Kevin J. Smith MARG ANTHONY '01" MICHAEL BOLTON '01" EVA '01"	WOLR/Kalamazoo, MI * MD: Ken Lanphear PD: Brian Wolfe MARG ANTHONY '01" MICHAEL BOLTON '01"	WVTV/Milwaukee, WI * PD: Mark Anderson MICHAEL BOLTON '01" BOTTI COLVIN '01" LINDA EDER '01"	WVST/Peoria, IL * DM/VP: Randy Rundle 1 CAROLANNE JOHNSON '01"	WVBF/Rockford, IL * No Adds	WVMA/Springfield, MA * PD: Paul Cannon MD: Rob Anthony CHRIS ISAAC '01"	WVAT/West Palm Beach, FL * AP/MD: Howard Jacoby AP/MD: Chad Fryer MICHAEL BOLTON '01" EVA '01" CHRIS ISAAC '01"
WVYG/Anchorage, AK * MD: Dave Flavin 2 EVA '01"	WCCO/Cape Cod, MA * DM: Greg Cassidy MD: Cheryl Park No Adds	WVNC/Detroit, MI * PD: Ron Anjan MD: Steve Bawa MICHAEL BOLTON '01"	WVLT/Grand Rapids, MI * PD: Bill Bailey AP/MD: Mary Turner CHRIS ISAAC '01"	KSFC/Kansas City, MO * PD: John Zeller MD: Jeanne Ashby 12 FIVE FOR FIGHTING '01"	WVTV/Milwaukee, WI * PD: Stan Anderson MICHAEL BOLTON '01" BOTTI COLVIN '01" LINDA EDER '01"	WVSB/Philadelphia, PA * PD: Chris Conley MARILYN SCOTT '01"	WVMA/Springfield, MA * PD: Paul Cannon MD: Rob Anthony CHRIS ISAAC '01"	KBWB/Wichita, KS * PD: Lynn James MD: Kim Gook MICHAEL BOLTON '01"	WVWD/Westchester, NY * AP/MD: Steve Perone MD/VP: Tom Furd MICHAEL BOLTON '01" MARILYN SCOTT '01"
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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 Dinklage'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.

Bolton 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."

AC/Hot AC ON THE RADIO

— Kid Kelly, AC/Hot AC Editor

artistactivity

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 WNNB 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.ronline.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.



SALT LAKE 2002
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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	1	CALLING	Wherever You Will Go	(RCA)	4067	+117	415419	23	92/0
2	2	NICKELBACK	How You Remind Me	(Roadrunner/IDJMG)	3878	+83	387968	17	84/1
3	3	CREED	My Sacrifice	(Wind-up)	3279	+70	307250	16	82/0
4	4	JEWEL	Standing Still	(Atlantic)	3191	+52	334114	19	89/0
5	5	ALANIS MORISSETTE	Hands Clean	(Maverick/Reprise)	2908	+218	296945	7	89/0
6	6	FIVE FOR FIGHTING	Superman (It's Not Easy)	(Aware/Columbia)	2587	-58	243588	37	88/0
7	7	TRAIN	Drops Of Jupiter (Tell Me)	(Columbia)	2363	-25	230979	51	90/0
9	8	LIFHOUSE	Hanging By A Moment	(DreamWorks)	2120	+114	233310	52	89/0
8	9	DAVE MATTHEWS BAND	Everyday	(RCA)	2035	+6	242892	14	66/0
10	10	NATALIE IMBRUGLIA	Wrong Impression	(RCA)	2020	+120	212810	6	88/4
12	11	NO DOUBT	Hey Baby	(Interscope)	1931	+164	236732	8	56/1
15	12	MICHELLE BRANCH	All You Wanted	(Maverick/WB)	1740	+114	158218	7	73/1
11	13	LENNY KRAVITZ	Dig In	(Virgin)	1718	-67	159551	19	68/0
13	14	STAINED	It's Been Awhile	(Flip/Elektra/EEG)	1673	-77	174821	33	68/0
14	15	U2	Stuck In A Moment...	(Interscope)	1587	-103	173048	26	59/0
19	16	PUDDLE OF MUDD	Blurry	(Flawless/Geffen/Interscope)	1563	+309	114044	5	60/5
17	17	LIFHOUSE	Breathing	(DreamWorks)	1406	-31	99849	11	57/1
16	18	ENRIQUE IGLESIAS	Hero	(Interscope)	1402	-122	102182	18	52/0
20	19	CHRIS ISAAK	Let Me Down Easy	(Reprise)	1371	+140	131773	5	76/1
22	20	PINK	Get The Party Started	(Arista)	1190	+94	143987	8	30/2
21	21	LEANN RIMES	Can't Fight The Moonlight	(Curb)	1119	0	107647	10	54/0
23	22	ALICIA KEYS	Fallin' (J)		961	-78	84984	20	43/0
24	23	LINKIN PARK	In The End	(Warner Bros.)	942	+113	78857	3	24/2
26	24	JOHN MAYER	No Such Thing	(Aware/Columbia)	928	+215	119224	2	51/6
Debut	25	SHERYL CROW	Soak Up The Sun	(A&M/Interscope)	708	+531	89024	1	67/51
25	26	DAKOTA MOON	Looking For A Place To Land	(Elektra/EEG)	653	-103	59370	7	39/0
29	27	EOUIE VEDDER	You've Got To Hide Your...	(V2)	644	+73	79165	2	33/1
Debut	28	DEFAULT	Wasting My Time	(TVT)	605	+153	45830	1	30/1
Debut	29	CELINE DION	A New Day Has Come	(Epic)	559	+275	50794	1	36/3
27	30	CHER	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

www.radds.com

ARTIST	TITLE	LABEL(S)	ADDS
SHERYL CROW	Soak Up The Sun	(A&M/Interscope)	51
VANESSA CARLTON	A Thousand Miles	(A&M/Interscope)	12
JOHN MAYER	No Such Thing	(Aware/Columbia)	6
TRAIN	She's On Fire	(Columbia)	6
PUDDLE OF MUDD	Blurry	(Flawless/Geffen/Interscope)	5
RES	They-Say Vision	(MCA)	5
JIMMY EAT WORLD	The Middle	(DreamWorks)	5
KYLIE MINOGUE	Can't Get You Out Of My Head	(Capitol)	5
KID ROCK	Lonely Road Of Faith	(Top Dog/Lava/Atlantic)	5

Most Increased Plays

ARTIST	TITLE	LABEL(S)	TOTAL PLAY INCREASE
SHERYL CROW	Soak Up The Sun	(A&M/Interscope)	+531
PUDDLE OF MUDD	Blurry	(Flawless/Geffen/Interscope)	+309
CELINE DION	A New Day Has Come	(Epic)	+275
VANESSA CARLTON	A Thousand Miles	(A&M/Interscope)	+227
ALANIS MORISSETTE	Hands Clean	(Maverick/Reprise)	+218
JOHN MAYER	No Such Thing	(Aware/Columbia)	+215
TRAIN	She's On Fire	(Columbia)	+186
NO DOUBT	Hey Baby	(Interscope)	+164
OEFAULT	Wasting My Time	(TVT)	+153
CHRIS ISAAK	Let Me Down Easy	(Reprise)	+140

Most Played Recurrents

ARTIST	TITLE	LABEL(S)	TOTAL PLAYS
3 DOORS DOWN	Be Like That	(Republic/Universal)	1570
ENYA	Only Time	(Reprise)	1421
DAVE MATTHEWS BAND	The Space Between	(RCA)	1327
INCUBUS	Drive	(Immortal/Epic)	1303
JOHN MELLENCAMP	Peaceful World	(Columbia)	1283
SUGAR RAY	When It's Over	(Lava/Atlantic)	1244
MATCHBOX TWENTY	If You're Gone	(Lava/Atlantic)	1087
DIDO	Thankyou	(Arista)	1043
UNCLE KRACKER	Follow Me	(Top Dog/Lava/Atlantic)	1028
U2	Beautiful Day	(Interscope)	850
LENNY KRAVITZ	Again	(Virgin)	832
SMASH MOUTH	I'm A Believer	(Interscope)	796
MICHELLE BRANCH	Everywhere	(Maverick/WB)	733
NELLY FURTADO	I'm Like A Bird	(DreamWorks)	715
CREED	With Arms Wide Open	(Wind-up)	694
MOBY F/GWEN STEFANI	Southside	(V2)	651
EVE 6	Here's To The Night	(RCA)	633
MATCHBOX TWENTY	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 YDRN Strange Condition (Columbia)
Total Plays: 482, Total Stations: 35, Adds: 4

NELLY FURTADO ...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

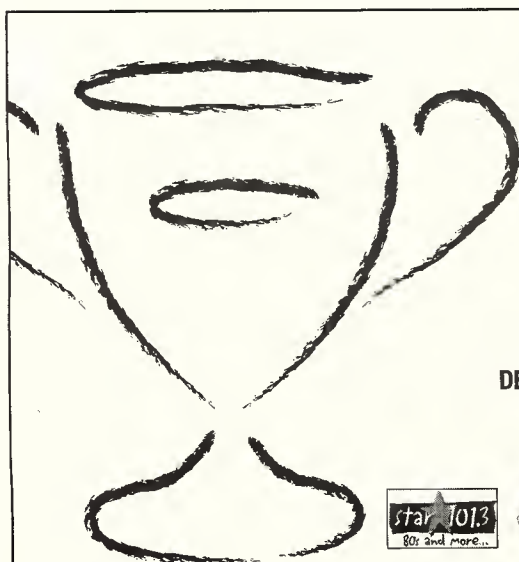
TRAIN She's On Fire (Columbia)
Total Plays: 329, Total Stations: 30, Adds: 6

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 WORLD The Middle (DreamWorks)
Total Plays: 263, Total Stations: 13, Adds: 5

Songs ranked by total plays



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Hot AC Playlists

MARKET #1

WPLN/New York
ABC
(12) 619-9000
Cuddy/Simon/Hazzard
12+ Cum 2,255,300



PLAYS	LTW	ARTIST/TITLE	GI (800)
46	10	DOUBT/Hey Baby	40848
42	45	UZ/Slack In A Moment	39650
43	44	NICKELBACK/How You Remind Me	39072
44	44	ALANIS MORISSETTE/Hands Clean	39072
44	44	JOHN MELLENCAMP/Peaches 'n' Cream	39072
44	44	CALLING/Where You Will Go	39072
46	43	LIFEHOUSE/Hanging By A Moment	38194
45	42	CREDLY/Sacrifice	37296
28	30	SHAKIRA/Whenever Wherever	26540
27	29	JEWEL/Standing Still	24802
20	20	LENNY KRAVITZ/Dig In	24664
27	27	TRAIN/Drops Of Jupiter...	23976
26	26	MATCHBOX TWENTY/You're Gone	23568
25	25	DAVE MATTHEWS BANDO/The Space Between	22200
25	25	STAIN'D/It's Been Awhile	22200
24	24	DAVE MATTHEWS BANDO/Everyday	21312
23	23	ANN RIMES/Cant Fight...	20388
23	23	PINK/Get The Party...	20424
17	22	MICHELLE BRANCH/You Wanted	19536
21	21	JOHN MAYER/No Such Thing	19340
17	21	SMASH MOUTH/It's A Beautiful Day	15096
17	21	EDDIE VEDDER/You've Got To Go	15096
17	21	NATALIE IMBRUGLIA/Wrong Impression	15096
17	21	DAVE MATTHEWS BANDO/Everyday	15444
14	13	CHEER/Song For The Lonely	11544
13	13	ELTON JOHN/That Train Comin' At A Speed	11644
12	12	ENYA/Only Time	10564
7	11	SARAH MCLACHLAN/Backroad	9768
11	11	DOO/ThankYou	9768

MARKET #2

KBIG/Los Angeles
Clear Channel
(818) 546-1043
Koyak/Beck
12+ Cum 1,140,200



PLAYS	LTW	ARTIST/TITLE	GI (800)
25	31	JEWEL/Standing Still	15252
29	30	SHAKIRA/Whenever Wherever	13264
27	27	LEANN RIMES/Cant Fight...	13264
28	27	PINK/Get The Party...	12792
30	26	FIVE FOR FIGHTING/Supernatural (Its...)	12792
15	14	YOUNG JIVE/You're Not Real	8688
15	14	CHEER/Song For The Lonely	6888
17	14	NATALIE IMBRUGLIA/Wrong Impression	6888
17	13	ALICIA KEYS/Fallin'	6386
18	13	ENYA/Only Time	5888
11	11	JENNIFER LOPEZ/Just Don't Do St...	5464
10	10	IN SYNDROME/It Promises You	4920
10	10	RATH HILL/The Way You Love Me	4920
10	10	JANET/Sometime In The Year	4920
9	10	MARC ANTHONY/You Sang To Me	4920
10	10	DIOD/ThankYou	4920
10	10	LENNY KRAVITZ/Dig In	4920
5	9	RICKY MARTIN/Shangri-La	4428
0	0	SAVAGE GARDEN/Know I Loved You	4428
29	29	ANDRÉS BRESAS/Here	4428
0	0	CELINÉ DION/For The Way It Is	3936
0	0	LEANN RIMES/Need You	3936
0	0	BACKSTREET BOYS/Drowning	3936
0	0	LEANN RIMES/Need You	3936
0	0	7 N SYNCH/It's Gonna Be Me	3444
0	0	AT/Around The World...	3444
0	0	ENYA/Only Time	3444
0	0	MARTIN MCGILLI/NoBody Wants You	2932
0	0	MANDY MOORE/Wanna Be With You	2932

MARKET #2

KYSR/Los Angeles
Clear Channel
(818) 955-7000
Koyak/Beck
12+ Cum 1,265,300



PLAYS	LTW	ARTIST/TITLE	GI (800)
77	81	JEWEL/Standing Still	45441
78	78	NICKELBACK/How You Remind Me	44319
78	78	CALLING/Where You Will Go	44319
78	78	DOUBT/Hey Baby	43758
78	78	DAVE MATTHEWS BANDO/Everyday	43758
41	41	YOUNG JIVE/You're Not Real	23001
36	41	CREDLY/Sacrifice	23001
37	41	EDDIE VEDDER/You've Got To Go	20757
40	38	LINCOLN PARK/In A Moment...	20136
38	38	FIVE FOR FIGHTING/Supernatural (Its...)	20136
38	38	BETTER THAN EZRA/Extra Ordinary	20136
38	38	LENNY KRAVITZ/Dig In	20136
38	38	SHAKIRA/Whenever Wherever	20136
38	38	ANN RIMES/Cant Fight...	20136
38	38	DAVE MATTHEWS BANDO/Everyday	20136
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38	38	SMASH MOUTH/It's A Beautiful Day	



CAROL ARCHER
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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 11am in Los Angeles but already 8pm 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.

"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 or 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



E.S.T.

R&R Smooth Jazz Top 30

March 1, 2002

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (80)	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	SAOE 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	OIANA 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	OAVE KOZ Beneath The Moonlit Sky (Capitol)	379	-9	47107	13	32/0
21	15	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 MCOONALD 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
	28	CELINE DION A New Day Has Come (Epic)	149	+63	17475	1	15/6
	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

DLETA 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 (Oceca)
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/Antic)
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/Antic)	258
JOYCE COOLING Mm-Mm Good (GRP/VMG)	252
KIM WATERS Until Dawn (Shanachie)	216
RICHARD ELLIOT Crush (GRP/VMG)	214
FATTBURGER 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
OIDO 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 Heart-beat* 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

<p>WZMR/Albany, NY PD: Patrick Ryan MD: Pete Logan RITENOUR WALBRIGHT "Jammin'" DAVID MANN "About"</p>	<p>KDAS/Las Vegas, NV PD/MD: Erik Fox BOZ SCAGGS "Ride" / RICHARD ELLIOT "Shotgun"</p>	<p>KIFM/San Diego, CA PD: Mike Vasquez APD/MD: Kelly Cole MARC ANTOINE "Strip" CELINE DION "Joy" SACI "Someday" HAPPY FERNANDEZ "Rock"</p>
<p>KRDS/Albuquerque, NM PD: Paul Lavoie MD: Jeff Young No Adds</p>	<p>KTWV/Los Angeles, CA PD: Chris Brodie APD/MD: Ralph Stewart STEVE COLE "Imp" RICHARD ELLIOT "Shotgun"</p>	<p>KKFS/San Francisco, CA PD: Paul Goldstein APD/MD: Samantha Weidmann No Adds</p>
<p>KNIK/Anchorage, AK DM: Aaron Wallender PD: J. J. Michaels MD: Jennifer Summers No Adds</p>	<p>WLVE/Miami, FL PD: Rich McMillan SACI "Lowry" ALFONSO BLACKWELL "Shuffle"</p>	<p>KMGQ/Santa Barbara, CA PD: Mark De Anda APD/MD: Steve Bauer BOZ SCAGGS "Ride" / URBAN KNIGHTS "Message"</p>
<p>WJZZ/Atlanta, GA PD/MD: Nick Francis No Adds</p>	<p>WJZ/Milwaukee, WI OM/MD: Chris Moreau DAVID LANZ "Smile" CELINE DION "Joy"</p>	<p>KJZY/Santa Rosa, CA PD: Gordon Zlot APD/MD: Rob Singleton No Adds</p>
<p>KSMJ/Bakersfield, CA PD/MD: Chris Townsend ALFONSO BLACKWELL "Shuffle" PIECES OF A DREAM "High" CELINE DION "Joy"</p>	<p>KSBR/Mission Viejo, CA OM/MD: Terry Wedel MD: Logan Parris ACOUSTIC ALCHEMY "Puzzle" BOZ SCAGGS "Call"</p>	<p>KWJZ/Seattle-Tacoma, WA PD: Carol Handley MD: Diana Rose RICHARD ELLIOT "Shotgun"</p>
<p>WNUA/Chicago, IL PD: Bob Kaake APD/MD: Carl Anderson BOZ SCAGGS "Ride" HAPPY FERNANDEZ "Rock"</p>	<p>KRVW/Moorestown, NJ PD: Jim Bryan MD: Doug Wulf ACOUSTIC ALCHEMY "Puzzle" RICHARD ELLIOT "Shotgun" ENYA "Orinoco"</p>	<p>WEIB/Springfield, MA PD: Ben Casey MD: Darrel Cutting LUTHER VAN DROSS "Now" BRIAN JACKSON "Good" BOZ SCAGGS "Ride" RICHARD ELLIOT "Shotgun" KEE HAWKINS "Time" STEVE COLE "Imp" ACOUSTIC ALCHEMY "Puzzle" CHRIS STANBORNE "Class"</p>
<p>WNWV/Cleveland, OH PD/MD: Bernie Kimble 6 ERIC MARIENTHAL "Lately"</p>	<p>WDCD/New York, NY OM: John Mullen PD/MD: Charley Connolly RICHARD ELLIOT "Shotgun" PIECES OF A DREAM "High" SONNY PRATON "You're"</p>	<p>WSJT/Tampa, FL OM/MD: Ross Block MD: Kathy Curtis No Adds</p>
<p>WJZA/Columbus, OH DM/MD: Bill Harman APD: Gary Weller JEFF GOLUB "Cake" RODNEY JONES "Sunshine"</p>	<p>WJCD/Norfolk, VA MD: Larry Holtowell 16 OLETA ADAMS "Love" ALICIA KEYS "Piano"</p>	<p>WJZW/Washington, DC PD/MD: Kenny King JEFF GOLUB "Cake" LORI NEELY "Secret"</p>
<p>KDAI/Dallas-Ft. Worth, TX PD: Maxine Todd APD/MD: Brett Michael No Adds</p>	<p>WJZJ/Philadelphia, PA OM: Anne Gress PD: Michael Tozzi MD: Joe Proke 1 DIDD "Thankyou" ALFONSO BLACKWELL "Shuffle"</p>	<p>KWSJ/Wichita, KS PD: Ron Allen MD: Patrick Murphy 2 RICHARD ELLIOT "Shotgun" BOZ SCAGGS "Ride" CELINE DION "Joy" ACOUSTIC ALCHEMY "Puzzle" PAMELA WILLIAMS "Lullaby" STEVE COLE "Imp" CHRIS STANBORNE "Class"</p>
<p>KJCD/Denver-Boulder, CO PD: Steve Williams MD: Marty Lenz No Adds</p>	<p>KYDT/Phoenix, AZ PD: Shaun Holly APD/MD: Greg Morgan No Adds</p>	<p>JRN/Jones NAC/National PD: Steve Hibbard MD: Cheri Marquart 2 BOB JAMES "Sax" 2 ACOUSTIC ALCHEMY "Puzzle" 1 STEVE COLE "Imp" 1 PAT METHERY GROUP "Afternoon"</p>
<p>KVJZ/Des Moines, IA PD: Mike Blakemore MD: Becky Taylor ERIC MARIENTHAL "Lately" JEFF GOLUB "Cake"</p>	<p>KJZS/Reno, NV PD: Jay Davis 17 CELINE DION "Joy" 18 BOZ SCAGGS "Ride"</p>	<p>44 Total Reporters</p>
<p>WVMV/Detroit, MI PD: Tom Slesker MD: Sandy Kovach GREG KARUKAS "High"</p>	<p>WJZV/Richmond, VA DM/MD: Tommy Fleming No Adds</p>	<p>44 Total Indicator</p>
<p>KUJZ/Eugene, OR PD: Chris Crowley URBAN KNIGHTS "Message" BOZ SCAGGS "Ride"</p>	<p>KSSJ/Sacramento, CA PD: Lee Hansen APD: Ken Jones JEFF GOLUB "Cake" SHELTY "Piano"</p>	<p>41 Current Indicator Playlists</p>
<p>KEZL/Fresno, CA PD/MD: J. Weidenhelmer No Adds</p>	<p>WSSM/St. Louis, MO OM: Mark Edwards PD: David Myers BOZ SCAGGS "Ride" JEFF GOLUB "Cake"</p>	<p>Did Not Report, Playlist Frozen (2): WYJZ/Indianapolis, IN WJZW/Memphis, TN</p>
<p>KCIY/Kansas City, MO PD: Mark Edwards MD: Michelle Chase BOBBI FIDE "Cherise"</p>	<p>KBZN/Salt Lake City, UT PD/MD: Rob Riesen RICHARD ELLIOT "Shotgun"</p>	<p>Did Not Report For Three Consecutive Weeks; Data Not Used (1): WLOQ/Orlando, FL</p>

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

WDCD/Los York
Clear Channel
(212) 352-1019
Contino
12+ Cum: 1,618,200



PLAYS	WTW	ARTIST/TITLE	GI (000)
26	28	CHUCK LOEB/Pocket Change	27200
26	28	CHRIS BOTTI/Streets Ahead	26525
24	25	JIMMY SOMMERS/Lowdown	24375
24	25	BRIAN CULBERTSON/About You	23400
24	25	BONEY JAMES/See What I'm Sayin'	22425
22	22	RITENOUR WALBRIGHT/Jammin'	21450
22	22	BONA FIDE/Cool Charles	21450
17	17	LARRY CARLTON/Deep Into It	18575
17	17	HARR FROBERGER/With You	18575
16	16	KIRK WHALIMA/Try	15600
16	16	ALFONZO BLACKWELL/Funky Shuffle	15600
16	16	JEFF GOLDBLUM/The Cake	15500
9	9	WALTER BEASLEY/Good Times	8775
8	8	KEVIN TONEY/Passion Dance	7800
8	8	FISHELLY BLACKWELL/A Goz	7800
8	8	BRIAN JACKSON/High Shift	7800
6	6	ERIC MARIENTHAL/Ly's Lounge	7800
6	6	DAVE KOZ/Bessah...	6525
6	6	ALICIA KEYS/Faith	6525
6	7	PAUL TAYLOR/Hypnotic	6825
6	7	MARC ANTONIO/On The Strip	6825
6	7	SPYRO GYRA/Feelin' Fine	6825
6	7	DAVID BEN-DIT/Smop	6825
-	-	RICHARD ELLIOT/Shogun	0
-	-	PIECES OF A DREAM/Night Vision	0
-	-	SONNY FAKT/Dive It Till You're...	0

MARKET #2

KTWV/Los Angeles
The Wave
(310) 940-1100
Brodie/Stewart
12+ Cum: 966,100



PLAYS	WTW	ARTIST/TITLE	GI (000)
26	26	PIECES OF A DREAM/Night Vision	15725
26	28	KIRK WHALIMA/Try	15725
25	25	JEFF GOLDBLUM/The Cake	15725
24	24	MARC ANTONIO/On The Strip	15725
25	25	BONEY JAMES/See What I'm Sayin'	15725
25	25	JIMMY SOMMERS/Lowdown	15175
19	21	LARRY CARLTON/Deep Into It	12747
20	20	WYMAN TSDALE/One Day In Venice	12140
20	20	ERIC MARIENTHAL/Ly's Lounge	12140
18	19	BONEY JAMES/See What I'm Sayin'	11533
18	18	BONA FIDE/Cool Charles	10526
21	21	BRIAN CULBERTSON/About You	10526
20	20	DAVID BEN-DIT/Smop	10526
15	15	JEFF GOLDBLUM/The Cake	10526
13	17	DIDDY/Thuganaut	10519
13	17	CHUCK LOEB/Pocket Change	9172
13	14	STING/Fragile	8498
13	17	RITENOUR WALBRIGHT/Jammin'	7991
13	17	ALICIA KEYS/Faith	7991
12	12	DIANA KRALL/The Look Of Love	7284
11	12	SADE/Lovers Rock	7284
8	8	JIM WILSON/Can't Find My...	4658
8	8	BOZ SCAGGS/Miss Riddle	4249
8	8	DAVE KOZ/Bessah...	3642
-	-	STEVE COLLEGE/Into The	0
-	-	RICHARD ELLIOT/Shogun	0

MARKET #3

WNUA/Chicago
Clear Channel
(312) 645-5555
Kaaska/Anderson
12+ Cum: 800,300



PLAYS	WTW	ARTIST/TITLE	GI (000)
26	26	PIECES OF A DREAM/Night Vision	15725
24	24	JIMMY SOMMERS/Lowdown	12768
18	24	RICHARD ELLIOT/Smop	12768
24	24	STEVE COLLEGE/Into The	12768
20	20	DAVID BEN-DIT/Smop	11722
20	20	CHUCK LOEB/Pocket Change	10640
19	19	BONA FIDE/Cool Charles	10108
15	15	MARC ANTONIO/On The Strip	9576
11	17	FISHELLY BLACKWELL/A Goz	9044
11	17	ALICIA KEYS/Faith	7448
12	12	DIDDY/Thuganaut	6384
11	11	PETER WHITE/Turn It Out	5862
12	11	LUTHER VANOROSS/Bring Your Heart...	5852
7	11	URBAN KNIGHTS/The Message	5852
7	11	RITENOUR WALBRIGHT/Jammin'	5852
24	11	WARREN HILL/Sax In The City	5852
11	11	JEFF GOLDBLUM/The Cake	5852
10	10	SADE/Lovers Rock	5320
11	9	MARC ANTONIO/On The Strip	4886
11	9	BONEY JAMES/See What I'm Sayin'	4788
10	10	DOWN TO THE BONE/Bridgeport Boogie	3724
-	-	BOZ SCAGGS/Miss Riddle	0
-	-	HARR FROBERGER/With You	0

MARKET #4

KKSF/San Francisco
Clear Channel
(415) 973-5555
Goldstein/Wiedmann
12+ Cum: 587,900



PLAYS	WTW	ARTIST/TITLE	GI (000)
27	24	JEFF GOLDBLUM/The Cake	8500
24	23	EUGE GROOVE/Sneak A Peak	8165
16	23	PETER WHITE/Who's That Lady?	8165
22	22	BLAKE HARNO/Overjoyed	7610
22	22	BOZ SCAGGS/Miss Riddle	7610
25	22	SHILLIS/Your Place Or Mine	7450
24	21	GERALD VEASLEY/Do I Do	7450
15	15	ERIC MARIENTHAL/Ly's Lounge	4615
13	13	DAVID BEN-DIT/Smop	4260
13	13	JIMMY SOMMERS/Lowdown	4260
2	12	FREDIE FALK/Conversations	4260
12	12	LARRY CARLTON/Deep Into It	4260
12	12	ALFONZO BLACKWELL/Funky Shuffle	4260
12	12	CHRIS BOTTI/Streets Ahead	4260
11	11	MARC ANTONIO/On The Strip	3905
11	11	JEFF GOLDBLUM/The Cake	3905
11	11	BONEY JAMES/See What I'm Sayin'	3905
11	11	DAVE KOZ/Bessah...	3550
11	11	KIRK WHALIMA/Try	3550
10	9	BRIAN CULBERTSON/Wanna Know	3195
10	9	SADE/Lovers Rock	2840
11	9	LARRY CARLTON/Deep Into It	2840
11	9	JIM WILSON/Can't Find My...	2485
11	9	PETER WHITE/Turn It Out	2485
6	6	DIANA KRALL/The Look Of Love	2130
6	6	MICHAEL MCDONALD/To Make A Miracle	2130
6	6	BRIAN CULBERTSON/About You	2130

MARKET #5

KOAI/Dallas-Ft. Worth
Infinity
(214) 630-3011
Tom/Moham
12+ Cum: 375,500



PLAYS	WTW	ARTIST/TITLE	GI (000)
29	29	BRIAN CULBERTSON/About You	6351
29	29	PETER WHITE/Turn It Out	6351
28	28	CHUCK LOEB/Pocket Change	6132
27	27	CHRIS BOTTI/Streets Ahead	6132
27	27	BONEY JAMES/See What I'm Sayin'	5913
25	26	GERALD VEASLEY/Do I Do	5694
18	19	SADE/Lovers Rock	4161
25	18	DIANA KRALL/The Look Of Love	3942
13	13	RITENOUR WALBRIGHT/Jammin'	2847
12	13	ALFONZO BLACKWELL/Funky Shuffle	2847
12	13	NICK BRAUN/Use Me	2847
12	12	JEFF GOLDBLUM/The Cake	2828
11	12	DAVID BEN-DIT/Smop	2828
12	12	KIRK WHALIMA/Try	2828
11	11	FATBURGER/With You	2828
12	12	GREG KARUKAS/Night Shift	2828
12	12	JAHMED/Love's Taken Over	2828
12	12	MARC ANTONIO/On The Strip	2409
12	12	WYMAN TSDALE/One Day In Venice	2409
12	12	MARC ANTONIO/On The Strip	2409
12	12	CHRIS BOTTI/Streets Ahead	2409
12	12	SCOTT ANTHONY/You Came	1971
4	4	JOSEPH VINCELL/Smop Six	1971
9	9	SADIE/GO/Of Sorrow	1971

MARKET #6

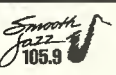
WJZZ/Philadelphia
Clear Channel
(215) 508-1200
Totzi/Proke
12+ Cum: 600,400



PLAYS	WTW	ARTIST/TITLE	GI (000)
29	29	RICHARD ELLIOT/Smop	11455
28	28	BONEY JAMES/See What I'm Sayin'	11060
28	28	BRIAN CULBERTSON/About You	11060
28	28	PETER WHITE/Turn It Out	10960
28	28	DAVID BEN-DIT/Smop	11060
28	28	DAVE KOZ/Bessah...	11060
28	28	SADE/Lovers Rock	11060
20	20	ALICIA KEYS/Faith	7110
18	18	PIECES OF A DREAM/Night Vision	5520
13	13	GREG KARUKAS/Night Shift	5135
13	13	SPYRO GYRA/Feelin' Fine	5135
13	13	EUGE GROOVE/Sneak A Peak	5135
13	13	JEFF GOLDBLUM/The Cake	5135
11	11	MARC ANTONIO/On The Strip	4740
12	12	WALTER BEASLEY/Sweet Nothings	4740
12	12	CHUCK LOEB/Pocket Change	4740
12	12	KIM WATERS/In The Groove	4740
12	12	LARRY CARLTON/Deep Into It	4740
12	12	JIMMY SOMMERS/Promise Me	4740
12	12	CHRIS BOTTI/Streets Ahead	4345
1	1	DIDDY/Thuganaut	395
-	-	ALFONZO BLACKWELL/Funky Shuffle	0

MARKET #7

WJZZ/Washington, DC
ABC
(301) 885-2300
King
12+ Cum: 364,100



PLAYS	WTW	ARTIST/TITLE	GI (000)
28	28	RHYTHM LODGE/Tuesday's Love	6188
28	28	CHRIS BOTTI/Streets Ahead	6188
28	28	PIECES OF A DREAM/Night Vision	6188
28	28	CHUCK LOEB/Pocket Change	6188
28	28	PETER WHITE/Turn It Out	6188
28	28	BRIAN CULBERTSON/About You	6188
16	16	DIANA KRALL/The Look Of Love	3536
14	14	STING/Fragile	3536
15	15	SADE/Lovers Rock	3115
15	15	RYAN O'DONOHUE/You	3115
12	12	RITENOUR WALBRIGHT/Jammin'	2652
10	10	DAVID MANDEL/About Beyond	2652
11	11	ELIUE GROOVE/Sneak A Peak	2652
11	11	RONNY JORDAN/The Record	2431
12	12	RICHARD ELLIOT/Smop	2431
11	11	KIRK WHALIMA/Try	2431
11	11	WALTER BEASLEY/High Heel Smokers	2431
11	11	JEFF GOLDBLUM/The Cake	2431
11	11	FREDIE FALK/Sunny Side Up	2431
11	11	JIMMY SOMMERS/Lowdown	2210
11	11	BONEY JAMES/See What I'm Sayin'	2210
10	10	LARRY CARLTON/Deep Into It	2210
9	9	BONA FIDE/Cool Charles	2210
9	9	KIM WATERS/In The Groove	2210
9	9	JEFF KASHWA/Around The World	2210
9	9	JORDAN FAYERS/Mystic Voyage	2210
9	9	DAVID BEN-DIT/Smop	1889

MARKET #10

WVWV/Detroit
Infinity
(313) 855-5100
Slesker/Kovach
12+ Cum: 484,900



PLAYS	WTW	ARTIST/TITLE	GI (000)
23	24	CHUCK LOEB/Pocket Change	8376
23	23	BRIAN CULBERTSON/About You	8027
23	23	CHRIS BOTTI/Streets Ahead	7678
23	23	CHRIS BOTTI/Streets Ahead	7678
22	22	PETER WHITE/Turn It Out	6980
22	22	LARRY CARLTON/Deep Into It	6235
14	14	MARC ANTONIO/On The Strip	4886
12	14	RITENOUR WALBRIGHT/Jammin'	4886
14	13	WYMAN TSDALE/One Day In Venice	4537
14	13	ALICIA KEYS/Faith	4537
13	13	PIECES OF A DREAM/Night Vision	4188
13	13	KIRK WHALIMA/Try	3839
13	13	ALFONZO BLACKWELL/Funky Shuffle	3539
11	11	KEVIN TONEY/Passion Dance	3490
11	11	CELINE DIONA/New Day Has Come	3490
11	11	DIANA KRALL/The Look Of Love	3141
11	11	KIRK WHALIMA/Try	3141
11	11	DAVE KOZ/Bessah...	3141
9	9	BONEY JAMES/See What I'm Sayin'	3141
9	9	ALEXANDER ZONJICHITS/Too Late	3141
9	9	FRANK BRANKIN/See Me	2792
8	8	ALICIA KEYS/Faith	2792
8	8	BRIAN CULBERTSON/About You	2792
8	8	SADE/Lovers Rock	2792
8	8	KIRK WHALIMA/Try	2792
8	8	JEFF GOLDBLUM/The Cake	2792
8	8	BOZ SCAGGS/Miss Riddle	2792
8	8	JIMMY SOMMERS/60 Groove	2792
8	8	URBAN KNIGHTS/High Heel Smokers	2443

MARKET #11

WJZZ/Atlanta
Radio One
(404) 765-9750
Francis
12+ Cum: N/A



PLAYS	WTW	ARTIST/TITLE	GI (000)
28	27	LARRY CARLTON/Deep Into It	8500
28	27	FISHELLY BLACKWELL/A Goz	8500
28	27	BONEY JAMES/See What I'm Sayin'	8500
28	27	CHRIS BOTTI/Streets Ahead	8084
28	28	CHUCK LOEB/Pocket Change	6084
28	28	CHRIS BOTTI/Streets Ahead	6084
11	25	LARRY CARLTON/Deep Into It	5380
14	16	MICHAEL MCDONALD/To Make A Miracle	4161
15	15	SADE/Lovers Rock	3744
15	16	DIANA KRALL/The Look Of Love	3744
15	16	MARC ANTONIO/On The Strip	3744
12	12	JEFF GOLDBLUM/The Cake	2808
12	12	BRIAN CULBERTSON/About You	2808
11	12	DAVE KOZ/Bessah...	2574
11	11	BONEY JAMES/See What I'm Sayin'	2574
11	11	DAVID BEN-DIT/Smop	2574
11	11	GREG KARUKAS/Night Shift	2340
11	11	JEFF GOLDBLUM/The Cake	2340
11	11	KIRK WHALIMA/Try	2340
10	10	JIMMY SOMMERS/Lowdown	2340
10	10	PIECES OF A DREAM/Night Vision	2340
10	10	MARC ANTONIO/On The Strip	2340
10	10	RUSS FREEMAN/Est River Drive	2106
10	9	GERALD VEASLEY/Do I Do	2106
9	9	SCOTT ANTHONY/You Came	2106
-	-	ALFONZO BLACKWELL/Funky Shuffle	0
-	-	SADE/Lovers Rock	0

MARKET #12

WVLE/Miami
Clear Channel
(305) 862-2000
McMan
12+ Cum: 383,400



PLAYS	WTW	ARTIST/TITLE	GI (000)
26	27	JEFF GOLDBLUM/The Cake	6318
27	27	PETER WHITE/Turn It Out	6318
27	27	CHRIS BOTTI/Streets Ahead	6318
26	26	CHUCK LOEB/Pocket Change	6084
26	26	CHRIS BOTTI/Streets Ahead	6084
11	25	LARRY CARLTON/Deep Into It	5380
14	16	MICHAEL MCDONALD/To Make A Miracle	4161</



CYNDEE MAXWELL
max@rronline.com

A Gradual Shift To Active Rock

■ KOMP/Las Vegas reinvents itself without losing audience

Sin 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 stuff 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 P1 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 P1s. "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 Floids."

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 emceeing 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, 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

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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	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	STAINED 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 OS8OURNE 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	KIO 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	HO8BASTANK 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	RO8 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
Debut	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
ANOREW W.K. Party Hard (Island/IDJMG)	5
EARSHOT Get Away (Warner Bros.)	5
OOPE Slipping Away (Flip/Epic)	3
JEREMIAH FREED Again (Republic/Universal)	3
DAVID DRAIMAN Forsaken (Reprise)	3
OOWN Beautifully Depressed (Elektra/EEG)	3
TOMMY LEE Hold Me Down (MCA)	3

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
STAINED 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
STAINED It's Been Awhile (Flip/Elektra/EEG)	334
STAINED 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
TOOL Schism (Volcano)	238
3 DOORS DOWN Kryptonite (Republic/Universal)	237
LENNY KRAVITZ Dig In (Virgin)	208
GODSMACK Awake (Republic/Universal)	204
OZZY OS8OURNE 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
STAINED 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

NO. MISSISSIPPI ALLSTARS Sugartown (Tone-Cool) Total Plays: 115, Total Stations: 15, Adds: 1	OOPE Slipping Away (Flip/Epic) Total Plays: 63, Total Stations: 18, Adds: 3
DROWNING POOL Tear Away (Wind-up) Total Plays: 109, Total Stations: 11, Adds: 2	SEVENDUST Live Again (TVT) Total Plays: 83, Total Stations: 13, Adds: 2
STATIC-X Cold (Warner Bros.) Total Plays: 106, Total Stations: 13, Adds: 1	JEREMIAH FREEO Again (Republic/Universal) Total Plays: 78, Total Stations: 13, Adds: 3
BUSH Headful Of Ghosts (Atlantic) Total Plays: 95, Total Stations: 7, Adds: 0	MICK JAGGER Visions Of Paradise (Virgin) Total Plays: 75, Total Stations: 8, Adds: 0
SYSTEM OF A DOWN Toxicity (American/Columbia) Total Plays: 92, Total Stations: 10, Adds: 0	FAMILIAR 48 The Question (MCA) Total Plays: 65, Total Stations: 16, Adds: 10

Songs ranked by total plays

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Reporters

WONE/Akron, OH *

 PD: TK O Grady
 OM/Sn Mgr: John Cooper
 AP/DMD: Terry D Donnell
 No Ads

WPYX/Albany, NY *

 OM/Sn Mgr: John Cooper
 AP/DMD: Terry D Donnell
 No Ads

KZRR/Albuquerque, NM *

 Dir/Prog: Bill May
 PD: Phil McInerney
 MD: Rob Brothers
 EARSHOT "Get"

KZMZ/Alexandria, LA

 PD: Terry Manning
 MD: Pat Cloud
 FAMILIAR 48 "Question"

WZZO/Allentown, PA *

 PD: Robin Lee
 MD: Keith Meyer
 3 JESSEMYN FREED "Again"
 1 JIMMYE EAST WORLD "Mistle"
 1 PUDDLE OF MUDD "Oh"

KVHL/Anchorage, AK

 PD: Larry Solder
 MD: Kathy Mitchell
 ADEMA "Like"

WAPL/Appleton, WI *

 PD: Joe Calguro
 AP/DMD: Cramer
 1 TOMMY LEE "Hot"

KLBJ/Austin, TX *

 DM: Jeff Carroll
 MD: Loris Lowe
 1 POUND "Mooding"
 TOMMY LEE "Hot"

KIOC/Beaumont, TX *

 Dir/Prog: Debbie Wyde
 PD/MD: Mike Davis
 2 DAVID DRAMAIN "Forsaken"
 1 DROWNING POOL "Tear"
 12 STONES "Broken"
 JEREMIAH FREED "Again"

WKGB/Binghamton, NY

 PD: Jim Free
 MD: Tim Boland
 INCUBUS "Nica"
 JEREMIAH FREED "Again"
 SEVENDUST "Again"

WBWF/Buffalo, NY *

 PD: John Paul
 NO MISSISSIPPI "Sugarbowl"
 ROB ZOMBIE "Numb"

WRKQ/Canton, OH *

 PD/MD: Todd Downard
 ANDREW W.K. "Party"
 FLAW "Whole"

WPXC/Cape Cod, MA

 DM: Steve McVie
 PD: Suzanne Tomaire
 DOPE "Awey"

WYBB/Charleston, SC *

 PD/MD: Mike Allen
 12 STONES "Broken"
 FAMILIAR 48 "Question"
 FLAW "Whole"
 LENNON "Broke"

WKLC/Charleston, WV

 PD/MD: Mike Rappaport
 FAMILIAR 48 "Question"
 12 STONES "Broken"
 DOWN "Depressed"
 FLAW "Whole"

WEBN/Cincinnati, OH *

 DM: Scott Reinhart
 PD: Michael Webster
 MD: Rick "The Dude" Vaske
 FAMILIAR 48 "Question"

WMMS/Cleveland, OH *

 PD: Jim Trapp
 MD: Mark Pennington
 7 SHYTOUDED "Hood"

WVRK/Columbus, GA

 DM: Brian Waters
 No Ads

KNCN/Corpus Christi, TX *

 MD: Monte Montana
 No Ads

WTUE/Dayton, OH *

 PD: Tony Tillor
 AP/DMD: John Beaulieu
 No Ads

KLAQ/EI Paso, TX *

 PD: Magic Mike Ramsey
 AP/DMD: Glenn Gerza
 12 STONES "Broken"
 BIG HEAD TODD "Wasting"
 DOWN "Depressed"
 EARSHOT "Get"
 LOST PROPHETS "Shred"
 SUPNKT "Pague"

WPHO/Elmira-Corning, NY

 GM: George Harris
 MD: Jay Wyatt
 GODSMACK "Alone"
 DOWN "Depressed"
 SUPNKT "Pague"
 FLAW "Whole"

WXKE/Ft. Wayne, IN *

 PD/MD: Doc West
 DOWN "Depressed"

KLOL/Houston, TX *

 DM/D: Vince Richards
 MD: Steve Flux
 TOMMY LEE "Hot"

WRIT/Huntsville, AL *

 DM: Rob Harner
 PD/MD: Jimbo Wood
 12 STONES "Broken"
 FLAW "Whole"
 PETE YORK "Strang"

WKRR/Kalamazoo, MI

 PD: Mike Kelly
 AP/DMD: Jay Deacon
 REVUELVE "Hood"

WTFX/Louisville, KY *

 OM: Michael Lee
 Interim MD: Frank Webb
 3RD STRIKE "Light"
 ANDREW W.K. "Party"

WOBZ/Macon, GA

 PD: Chris Ryder
 MD: Serine Scott
 No Ads

KFRQ/McAllen, TX *

 PD: Alex Duran
 MD: Keith West
 12 STONES "Broken"
 FAMILIAR 48 "Question"
 FLAW "Whole"
 SUPNKT "Pague"

WCLG/Morgantown, WV

 PD: Jeff Miller
 MD: Dave Murdoch
 No Ads

WOHA/Morrisstown, NJ *

 PD/MD: Terrie Carr
 1 EARSHOT "Get"
 1 ANDREW W.K. "Party"
 FAMILIAR 48 "Question"

WBAB/Nassau-Suffolk, NY *

 PD: John Oisen
 MD: John Purise
 No Ads

WPLR/New Haven, CT *

 PD: John Griffin
 MD: Pam Landry
 No Ads

KFZX/Odessa-Midland, TX

 PD/MD: Steve Driscoll
 JEREMIAH FREED "Again"
 SEVENDUST "Again"
 12 STONES "Broken"
 FLAW "Whole"
 SUPNKT "Pague"

KATT/Oklahoma City, OK *

 DM: Chris Baker
 MD: Jake Daniels
 1 DROWNING POOL "Tear"
 MESH/STL "Beaver"

KEZO/Omaha, NE *

 PD/MD: Bruce Patrick
 No Ads

KCLB/Palm Springs, CA

 PD/MD: Tish Lacy
 DOWN "Depressed"
 EARSHOT "Get"
 SUPNKT "Pague"

WRRX/Pensacola, FL *

 DM/PD: Dan McClintock
 ANDREW W.K. "Party"
 DOPE "Awey"

WWCT/Peoria, IL

 PD: James Marley
 MD: Debbie Hunter
 12 STONES "Broken"
 FAMILIAR 48 "Question"

WMMR/Philadelphia, PA *

 PD: Sam Wilkman
 AP/DMD: Ken Zipeo
 No Ads

KOKB/Phoenix, AZ *

 PD: Joe Bonadonna
 MD: Dock Ellis
 TRAIN "Sh"

WHEB/Portsmouth, NH *

 PD/MD: Alex James
 12 STONES "Broken"
 MUST "Frischell"
 SEVENDUST "Again"

WHVJ/Providence, RI *

 PD: Joe Bevilacqua
 MD: Doug Palmeri
 MD: John Laurenti
 1 LENNY KRAVITZ "Heart"

WBWB/Raleigh-Durham, NC *

 DM: Andy Meyer
 No Ads

WRXL/Richmond, VA *

 PD: John Lassman
 MD: Casey Krukowski
 DOPE "Awey"
 GRIMTY KILLS "Thump"

KCAL/Riverside, CA *

 PD: Steve Hoffman
 MD: M.J. Matthews
 48V DRA NAK "Forsaken"

WFOV/Roanoke-Lynchburg, VA *

 DM: Buzz Casey
 MD: Heidi Krummert
 No Ads

WCMF/Rochester, NY *

 PD: John McCrene
 MD: Dave Kane
 12 STONES "Broken"
 EARSHOT "Get"
 FAMILIAR 48 "Question"
 FLAW "Whole"

WXRK/Rockford, IL

 PD/MD: Jim Stone
 TOMMY LEE "Hot"
 DOWN "Depressed"

KBER/Salt Lake City, UT *

 DM: Bruce Jones
 PD: Kelly Hammer
 AP/DMD: Helen Powers
 DOPE "Awey"

KSJO/San Francisco, CA *

 DM: Gary Schonwetter
 MD: Zak Tyler
 HEADSTRONG "Adriana"

KZOO/San Luis Obispo, CA

 PD: Donna James
 MD: Andy Meyer
 10 EARSHOT "Get"

KXFX/Santa Rosa, CA *

 PD: Don Harrison
 MD: Howard Freese
 6 WICKEDBACK "Too"
 2 DAVID DRAMAIN "Forsaken"
 1 FLAW "Whole"
 1 ANDREW W.K. "Party"
 1 DOWN "Depressed"
 1 STATIX "Cade"
 12 STONES "Broken"
 EARSHOT "Headstrong"
 FAMILIAR 48 "Question"
 JEREMIAH FREED "Again"

KXUS/Springfield, MO

 PD: Tony Mattio
 MD: Mark McClain
 EDDIE VEDDER "Hole"

WAQX/Syracuse, NY *

 PD/MD: Bob D'elli
 AP/D: Dave Fritina
 FAMILIAR 48 "Question"
 FLYING TIGERS "Maybe"

WIOT/Toledo, OH *

No Ads

***Monitored Reporters**
63 Total Reporters
43 Total Monitored
20 Total Indicator

WKLT/Traverse City, MI

 PD/MD: Terry Ray
 TOMMY LEE "Hot"
 DOPE "Awey"
 FAMILIAR 48 "Question"
 12 STONES "Broken"
 CROWNING POOL "Hear"

KLPX/Tucson, AZ *

 PD/MD: Jonas Hunter
 FAMILIAR 48 "Question"
 SEVENDUST "Again"

KMOO/Tulsa, OK *

 PD/MD: Rob Hurt
 1 KID ROCK "Fist"
 BIG HEAD TODD "Wasting"
 FAMILIAR 48 "Question"

WMZK/Wausau, WI

 PD/MD: Nick Summers
 FAMILIAR 48 "Question"
 TOMMY LEE "Hot"

WROR/Wilmington, NC

 DM: John Stevens
 AP/DMD: Gregg Stapp
 EDDIE VEDDER "Hole"

KATS/Yakima, WA

 DM: Ron Harris
 12 STONES "Broken"

WNCO/Youngstown, OH *

 PD: Chris Patrick
 EARSHOT "Get"
 FAMILIAR 48 "Question"

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	STAINO 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	GOOSMACK 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	TODL 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
39	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	REVEILLE 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
48	48	EARSHOT Get Away (Warner Bros.)	165	+147	22158	1	31/16
46	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
REVEILLE Inside Out (Can You Feel...) (Elektra/EEG)	6
DOPE 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
STAINO For You (Flip/Elektra/EEG)	+141
DROWNING POOL Tear Away (Wind-up)	+123
REVEILLE Inside Out (Can You Feel...) (Elektra/EEG)	+105
P.O.O. Youth Of The Nation (Atlantic)	+93
GOOSMACK I Stand Alone (Republic/Universal)	+90
LOSTPROPHETS Shinobi Vs. Dragon Ninja (Columbia)	+84
ROB ZOMBIE 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
STAINO Fade (Flip/Elektra/EEG)	404
GOOSMACK Greed (Republic/Universal)	370
PAPA ROACH Last Resort (DreamWorks)	367
GOOSMACK Awake (Republic/Universal)	361
FUEL Hemorrhage (In My Hands) (Epic)	339
TANTRIC Breakdown (Maverick/Reprise)	319
STAINO It's Been Awhile (Flip/Elektra/EEG)	314



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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
GODSMACK 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%
DISTURBED 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%
TODD SCHISM (Volcano)	3.97	3.94	95%	37%	4.05	96%	38%
PUDDLE OF MUDD 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%
DRDWRNING PDDL 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%
HDD8ASTANK Crawling In The Dark (Island/IDJMG)	3.87	3.95	87%	26%	3.76	90%	29%
ADEMA The Way You Like It (Arista)	3.84	3.91	76%	14%	3.67	77%	17%
DFSPRING Defy You (Columbia)	3.83	3.90	93%	23%	3.74	94%	24%
STAIN'D For You (Flip/Elektra/EEG)	3.82	3.90	92%	28%	3.66	93%	30%
SDIL 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%
DEFAULT 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.D. 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%
FDD 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%
CREED 8ullets (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%
KID 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)
- EARSHDT** Get Away (Warner Bros.)
- FAMILIAR 48** The Question (MCA)
- REVELLE** Inside Out (Can You Feel...) (Elektra/EEG)
- DOWN** Beautifully Depressed (Elektra/EEG)
- DAVID DRAIMAN** Forsaken (Reprise)
- ANDREW W.K.** Party Hard (Island/IDJMG)
- SEVENDUST** Live Again (TVT)

Reporters

WOBK/Albany, NY * 12 STONES "Blender" ALICIA W.K. "Party" DOWN "The End" FLAW "Whole" SLIPKNOT "Plague"	KROR/Chicago, CA PDM: Dain Sandoval 12 STONES "Blender" SLIPKNOT "Plague" FLAW "Whole" HEADSTRONG "Adriana"	WJBN/Flint, MI * PD: Brian Endow MD: Tony Labrie LOCKE "It's Real" SEVENDUST "Again" STAIN'D "For You"	WOKA/Harrisburg, PA * PD: Claudine DeLorenzo MD: Nixon 1. SMUG "I Don't" 2. DRIVING POOL "Sun" 3. GEMMILLA "Mida" 4. JEREMIAH FREED "Again"	WJLD/Madison, WI * DM: Glen Gardner APDM: Blake Patton 1. EARSHDT "Get" 2. JAMIE HART "Mida" 3. REVELLE "Inside" 4. LORNA "Blender" 5. STAIN'D "For You" 6. SEVENDUST "Again" 7. STANSHOR "Good" 8. DOWN "Depressed" 9. BLACK LABEL SOCIETY "Blender"	WKPD/Phoenix, AZ * PD: J.J. Jeffries MD: Larry McFeele No Adds	K102/San Diego, CA * Dir/Prog: Jim Richards PD: Shauna Morn APDM: Shannon Leder 8. LOCAL "The" 9. SEVENDUST "Again" 10. REVELLE "Inside" 11. SYSTEM OF A DOWN "Tossy"	WOLZ/Springfield, IL DM: Michael T. REVELLE "Inside"	WOLZ/Springfield, MI * DM: Tracie EARSHDT "Get" FLAW "Whole"	KURO/San Luis Obispo, CA PDM: Adam Burns DAVID DRAIMAN "Forsaken" DRIVING POOL "Sun"	KZRO/Springfield, MO DM: Steve DeFranco MD: George Spawickmeister ANDREW W.K. "Party" FLAW "Whole"	KTUX/Shevport, IA * DM: Dale Bald PDM: Paul Cannell 14. DOWN "Depressed" 15. EARSHDT "Get" 16. SEVENDUST "Again" 17. REVELLE "Inside" 18. SYSTEM OF A DOWN "Tossy" 19. JEREMIAH FREED "Again" 20. SLIPKNOT "Plague"	WYZZ/Tallahassee, FL PD: Jeff Hom APDM: B.C. 8. DRIVING POOL "Sun" 9. DAVID DRAIMAN "Forsaken" ANDREW W.K. "Party" FAMILIAR 48 "Question" FLAW "Whole" 12 STONES "Blender" 20. STAIN'D "For You"	KRXQ/Sacramento, CA * Srn. Mgr: Curtis Johnson PDM: Pat Martin MD: Paul Marshall 22. ROB ZOMBIE "Never" 23. COURSE OF NATURE "Sun" 24. FLAW "Whole" 25. EARSHDT "Get" 26. SEVENDUST "Again" 27. DRIVING POOL "Sun" 28. DRIVING POOL "Sun" 29. HEADSTRONG "Adriana"	WYZZ/South Bend, IN PDM: Mark McGill 14. JEREMIAH FREED "Again" 15. SEVENDUST "Again" 16. REVELLE "Inside" 17. FAMILIAR 48 "Question" 18. ANDREW W.K. "Party" 19. FAMILIAR 48 "Question" 20. SLIPKNOT "Plague"	WYTB/Tampa, FL * DM: Brent Herd PD: Rick Sehnert APD: Carl Herd MD: Liana Phillips LOSTPROPHETS "Shambh"	KRTQ/Tulsa, OK * APD: Chris Kelly MD: Kelly Corrett EARSHDT "Get" MESH STL "Blender"	KICT/Wichita, KS * PD: C.C. Center MD: R.J. Davis 1. EARSHDT "Get"	WZB/Salisbury, MD PD: Shawn Murphy APD: John Glasman MD: Miki Hunter SLIPKNOT "Plague" FAMILIAR 48 "Question" SEVENDUST "Again"	* Monitored Reporters 74 Total Reporters	KISS/San Antonio, TX * DM: Hugh Thompson PD: Kevin Vargas MD: C.J. Cruz 8. STAIN'D "For You" 9. SEVENDUST "Again" 10. SLIPKNOT "Plague"	56 Total Indicator	18 Total Indicator
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ON THE RECORD

With
Joe Bevilacqua
PO, 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!

Familiar 48 top the Most Added on the Rock side with 10 new adds this week, including WEBN/Cincinnati; WCMF/Rochester, NY; KFRO/McAllen; KLPX/Tucson; and KMOT/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), KORO/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; WRCO/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/EI 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
KUPO/Phoenix, AZ
WHEB/Portsmouth, NH
WHJY/Providence, RI

KOOT/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.

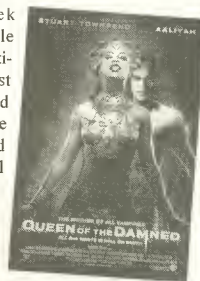
Featuring late R&B star Aaliyah, *Queen of the Damned*, adapted from Anne Rice's Vampire Chronicles series, scored big at the box office this weekend, swooping into the top spot. The 14-song soundtrack has plenty for Active Rock listeners to sink their teeth into. Not only does Korn's Jonathan Davis 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.



Top 20 Specialty Artists

March 1, 2002

- BLACK LABEL SOCIETY** (*Spitfire*) "Bleed For Me," "Lords Of Destruction"
- HATEBREED** (*Universal*) "I Will Be Heard," "Proven"
- FIVE POINT O** (*Roadrunner/IDJMG*) "Double X Minus," "Untitled"
- DOWN** (*Elektra/EEG*) "Beautifully Depressed," "The Seed"
- MUSHROOMHEAD** (*Universal*) "Solitaire/Unraveling," "Xeroxed"
- 3RD STRIKE** (*Hollywood*) "Flow Heat," "No Light"
- DREAM THEATRE** (*Elektra/EEG*) "The Test...," "The Glass Prison"
- KITTIE** (*Ng/Artemis*) "Run Like Hell," "What I've Always..."
- ENTOMBED** (*Koch*) "I For An Eye," "Chief Rebel Angel"
- HEADSTRONG** (*RCA*) "Adriana," "All Of The Above"
- SYSTEM OF A DOWN** (*American/Columbia*) "Toxicity," "Prison Song"
- QUEEN OF THE DAMNED** (*Reprise*) "Cold," "Not Meant For Me"
- PEACH GB** (*Volcano*) "Naked," "Spasm"
- MEGADETH** (*Loud*) "Killing Is...," "Mechanix"
- MISSION66** (*Villain*) "Sorry," "Unbroken"
- ROB ZOMBIE** (*Geffen/Interscope*) "Never Gonna Stop," "Iron Head"
- FLAW** (*Universal*) "Whole," "Payback"
- SEVENDUST** (*TVT*) "T.O.A.B.," "Dead Set"
- FEAR FACTORY** (*Roadrunner/IDJMG*) "Frequency," "Edgecrusher (Remix)"
- 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 15TH.

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

REMIKED BY TERRY DATE

MANAGEMENT: STEVE RICHARDS FOR NO NAME MANAGEMENT

WWW.SLIPKNOT1.COM



Stations and their adds listed alphabetically by market

Reporters

WHRL/Albany, NY * DMP/D: Susan Groves APD/MD: Leo Bello 3 WHITE STRIPES "Fell" 1 REGENCY BUCK "Change" REVEILLE "Inside"	WEDG/Bufalo, NY * PD: Lenny Diana MD: Ryan Patrick No Adds	WXEG/Dayton, OH * PD: Steve Kramer MD: Boomer No Adds	KPOL/Honolulu, HI * Interm PD: Joe Hart 4 GRANTY KILLS "Thing" 3 DROWNING POOL "Fear" 2 BREAKING POINT "Kiss" 2 LEMON "Base" 1 SOMETHING CORPORATE "Jordan" 1 ROB ZOMBE "Never" LINCOLN PARK "December" LOSTPROPHETS "Shinoh" MOTH "Sound"	KLEC/Little Rock, AR * Dir./Prog.: Larry LeBlanc MD: Peter Gunn 1 FLAW "Whole" 1 ANDREW W.K. "Party" RU MARCHU "Squash" JEREMIAH FREED "Again" MOTH "Sound" REVEILLE "Inside"	WRDX/Norfolk, VA * PD: Michele Diamond MD: Scott Salton GRAVITY KILLS "Thing" 1 ANDREW W.K. "Party"	KRZO/Reno, NV * PD: Wendy Rollins APD/MD: Scott Salton SEVENDUST "Again"	KITS/San Francisco, CA * PD: Jay Taylor MD: Aaron Knisen 5 WHITE STRIPES "Fell" 1 WEEZER "Nose"	KFMA/Tucson, AZ * PD: John Michael MD: Libby Carstensen 10 BLINK 182 "First" 7 WHITE STRIPES "Fell"	
KTEG/Albuquerque, NM * PD: Ellen Fleahery 19 SLIPKNOT "Plague" 1 SEVENDUST "Again"	WAVF/Charleston, SC * PD: Greg Panick APD/MD: Danny Villalobos SENSE FIELD "Save"	KTCL/Denver-Boulder, CO * PD: Mike D'Comer MD: Sabine Saunders 24 BAD RELIGION "Sumner" 8 UNWRITTEN LAW "Red"	KTRZ/Houston-Galveston, TX * PD/MD: Steve Robison 4 GRANTY KILLS "Thing" EARSHOT "Get" LOCAL HA "Hell"	KRDO/Los Angeles, CA * VP/Prog.: Kevin Weatherly APD: Gene Sandblom MD: Lisa Wouden 16 HOBBASTANK "Running" 1 REVEILLE "Inside"	KORX/Odessa-Midland, TX PD/MD: Michael Todd Mabley 13 RIDDIM KIDS "Fear" 13 JOHN MAYER "Such" 13 REGENCY BUCK "Change" SEVENDUST "Again" FLAW "Whole" SLIPKNOT "Plague" SEVENDUST "Again" DROWNING POOL "Fear"	WODY/Richmond, VA * PD: Mike Murphy MD: Keith Dakin 3 PHANTOM PLANET "California" SEVENDUST "Again"	KJFE/Santa Barbara, CA GM/MD: Eddie Gutierrez MD: Dakota 5 SIMPLE PLAN "Kid"	KMYZ/Tulsa, OK * PD: Lynn Barlow MD: Corbin Pierce 1 SUGARLOUT "Bourbon"	
WNXX/Atlanta, GA * PD: Leslie Fram APD/MD: Chris Williams No Adds	WEND/Charlotte, NC * PD: Jack Daniel APD/MD: Kristen Heneycutt No Adds	CJMX/Detroit, MI * PD: Murray Brookshaw APD: Vince Cannova MD: Matt Franklin 2 WEEZER "Nose"	WRXZ/Indianapolis, IN * PD: Scott Jameson MD: Michael Young 7 SOIL "Halo" 1 QUARASHI "Stick" UNWRITTEN LAW "Red"	WLRZ/Louisville, KY * Interm PD: J.D. Kunes MD: Kyle Meredith FLAW "Whole" MOTH "Sound"	WOCL/Olando, FL * PD: Alan Smith MD: Bobby Smith No Adds	WZZJ/Rockville-Lynchburg, VA * PD/MD: Don Walker 12 STONES "Broken" ANDREW W.K. "Party" FLAW "Whole" RU MARCHU "Squash" JEREMIAH FREED "Again" LOSTPROPHETS "Shinoh"	WVVV/Savannah, GA PD/MD: Phil Conn SENSE FIELD "Save" APEX THEORY "Shhh..." REVEILLE "Inside"	WHFS/Washington, DC * PD: Robert Benjamin APD: Bob Waugh MD: Pat Ferrise No Adds	
WJSE/Atlantic City, NJ * PD: Al Prizelio MD: Jason Ulanet 1 12 STONES "Broken" ANDREW W.K. "Party" FLAW "Whole" SENSE FIELD "Save" SLIPKNOT "Plague" WHITE STRIPES "Fell"	WKOK/Chicago, IL * PD: Bill Gambie APD: Steve Levy MD: James VanDordel 6 REGENCY BUCK "Change" ABANDONED POOLS "Remedy" DASHBOARD "Screaming" HOBBASTANK "Running" SOUL HOULIGAN "Algebra"	KXNA/Fayetteville, AR PD: Margot Smith SLIPKNOT "Plague" JEREMIAH FREED "Again" MIST "Prayer" MOTH "Sound"	WRZK/Johnson City, TN * VP/Prog. Dps.: Mark E. McKinn ANDREW W.K. "Party" FLAW "Whole" LOSTPROPHETS "Shinoh" MOTH "Sound" SEVENDUST "Again" ROB ZOMBE "Never"	WMAD/Madison, WI * PD: Pat Frawley MD: Amy Hudson LOSTPROPHETS "Shinoh" SOMETHING CORPORATE "Jordan"	WPLY/Philadelphia, PA * PD: Jim McCann MD: Dan Fein 1 QUARASHI "Stick" 1 REVEILLE "Inside"	WZNC/Rochester, NY * PD/MD: Mike Dangar 54 LINCOLN PARK "December" 18 UNWRITTEN LAW "Red" 5 QUARASHI "Stick" 311 "Amber" ANDREW W.K. "Party" DASHBOARD "Screaming"	KNDD/Seattle-Tacoma, WA * PD: Phil Manning APD: Jim Koller MD: Seth Resler THURSDAY "Car"	WWDC/Washington, DC * PD: Buddy Rizer MD: Les Ann Curtis No Adds	
KROX/Austin, TX * PD: Melody Lee MD: Toby Ryan 6 DROWNING POOL "Fear" 311 "Amber" STATIX "Coke" UNWRITTEN LAW "Red"	WAOZ/Cincinnati, OH * PD: Rick Jamie APD/MD: Shaggy 17 UNWRITTEN LAW "Red" 11 BAD RELIGION "Sumner" 2 WHITE STRIPES "Fell" 311 "Amber" SEVENDUST "Again"	WJXB/FL Myers, FL * PD: John Holt MD: Lance 1 STATIX "Coke" EARSHOT "Get" MOTH "Sound"	WFMF/Memphis, TN * PD: Rob Crossman MD: Mike Killabrow No Adds	WPLA/Jacksonville, FL * PD: Scott Pettibone APD/MD: Chad Chumley No Adds	WZLW/Phoenix, AZ * PD: Nancy Stevens APD: Brad Air Daye MD: Robin Nash 10 QUARASHI "Stick" 7 THURSDAY "Car" DROWNING POOL "Fear"	KEDJ/Phoenix, AZ * PD: Nancy Stevens APD: Brad Air Daye MD: Robin Nash 10 QUARASHI "Stick" 7 THURSDAY "Car" DROWNING POOL "Fear"	KWOD/Sacramento, CA * PD: Ron Boone APD: Boomer 29 NICKELBACK "Never" 19 BEATLES "Stick" REGENCY BUCK "Change" ROGER CLYNE "Sleep" ANDREW W.K. "Party" FAMILIAR 48 "Question" JEREMIAH FREED "Again" QUARASHI "Stick" REVEILLE "Inside"	KYSR/Shreveport, LA * PD/MD: Craig Cooper SIMPLE PLAN "Kid"	WPBZ/West Palm Beach, FL * DM/MD: John D'Connell MD: Eric Kristensen 1 ANDREW W.K. "Party" WHITE STRIPES "Fell"
KNXX/Baton Rouge, LA * PD/MD: Randy Chase APD: Bill Jackson ANDREW W.K. "Party" DROWNING POOL "Fear" MIST "Prayer" ONESIDEZERO "Laugh"	WXTM/Cleveland, OH * PD: Kim Memme MD: Don Hordella SEVENDUST "Again" SLIPKNOT "Plague"	WXTW/FL Wayne, IN * PD/MD: JJ Fohini 1 SLIPKNOT "Plague" 1 ANDREW W.K. "Party" BASEMENT JAXX "Head" FLAW "Whole" REVEILLE "Inside"	KMBY/Monterey-Salinas, CA * DMPD: Chris White APD: Dipie Taylor ANDREW W.K. "Party" EARSHOT "Get" QUARASHI "Stick" SLIPKNOT "Plague"	WKFY/Lafayette, LA * PD: Scott Perria No Adds	KZND/Phoenix, AZ * DMPD: Tim Maravalle APD/MD: Kevin Mannon ROGER CLYNE "Sleep" FAMILIAR 48 "Question" JEREMIAH FREED "Again" QUARASHI "Stick" REVEILLE "Inside"	KWDX/Pittsburgh, PA * MD: Vinnie No Adds	WWSA/Wilkes-Barre, PA * PD: Chris Lloyd APD: Jay Hunter MD: Freddie No Adds		
WRAX/Birmingham, AL * Acting PD: Hurricane Shane MD: Mark Lindsay 1 EARSHOT "Get"	WARO/Columbia, SC * DM/MD: Gina Juliano 1 QUARASHI "Stick" FLAW "Whole" STATIX "Coke"	WGRD/Grand Rapids, MI * PD: Bobby Duncan JEREMIAH FREED "Again"	WBUZ/Nashville, TN * PD: Brian Krycz REVEILLE "Inside" SEVENDUST "Again"	WWDX/Lansing, MI * PD: Chih Walker 1 COURSE OF NATURE "Sun" LOSTPROPHETS "Shinoh" MOTH "Sound" JACK JOHNSON "Raisa"	WRRV/Newburgh, NY PD: Andrew Denis 5 JEREMIAH FREED "Again" MOTH "Sound" REGENCY BUCK "Change" COURSE OF NATURE "Sun" DASHBOARD "Screaming"	WVXZ/Portland, ME PD: Herb Ivy MD: Brian James ONESIDEZERO "Laugh"	WSUN/Tampa, FL * DM: Chuck Beck PD: Shark No Adds	WFSM/Wilmington, NC PD: Knethead 2 12 STONES "Broken" 2 MOTH "Sound" 1 FLAW "Whole" SLIPKNOT "Plague"	
KOXR/Boise, ID * PD: Jacent Jackson MD: Kallan 1 SEVENDUST "Again" DROWNING POOL "Fear" SLIPKNOT "Plague"	WVCC/Columbus, OH * PD: Andy Davis MD: Jack De Vass BLINK 182 "First" MOTH "Sound" PD D. "Death" PUDDLE OF NUDD "Blurry"	WXRK/New York, NY * PD: Steve Kingston MD: Mike Peat 6 ABANDONED POOLS "Remedy" 3 WEEZER "Nose"	WXXZ/Lexington-Fayette, KY * PD: B.J. Kinard MD: Suzy Bee WHITE STRIPES "Fell"	WWDW/Portland, ME PD: Herb Ivy MD: Brian James ONESIDEZERO "Laugh"	WRRV/Newburgh, NY PD: Andrew Denis 5 JEREMIAH FREED "Again" MOTH "Sound" REGENCY BUCK "Change" COURSE OF NATURE "Sun" DASHBOARD "Screaming"	WXXZ/Lexington-Fayette, KY * PD: B.J. Kinard MD: Suzy Bee WHITE STRIPES "Fell"	WVCC/Columbus, OH * PD: Andy Davis MD: Jack De Vass BLINK 182 "First" MOTH "Sound" PD D. "Death" PUDDLE OF NUDD "Blurry"	WXXZ/Lexington-Fayette, KY * PD: B.J. Kinard MD: Suzy Bee WHITE STRIPES "Fell"	
WBCN/Boston, MA * VP/Programming: Detrius APD/MD: Steven Strick 1 ANDREW W.K. "Party"	WVCC/Columbus, OH * PD: Andy Davis MD: Jack De Vass BLINK 182 "First" MOTH "Sound" PD D. "Death" PUDDLE OF NUDD "Blurry"	WXRK/New York, NY * PD: Steve Kingston MD: Mike Peat 6 ABANDONED POOLS "Remedy" 3 WEEZER "Nose"	WXXZ/Lexington-Fayette, KY * PD: B.J. Kinard MD: Suzy Bee WHITE STRIPES "Fell"	WVCC/Columbus, OH * PD: Andy Davis MD: Jack De Vass BLINK 182 "First" MOTH "Sound" PD D. "Death" PUDDLE OF NUDD "Blurry"	WXRK/New York, NY * PD: Steve Kingston MD: Mike Peat 6 ABANDONED POOLS "Remedy" 3 WEEZER "Nose"	WXXZ/Lexington-Fayette, KY * PD: B.J. Kinard MD: Suzy Bee WHITE STRIPES "Fell"	WVCC/Columbus, OH * PD: Andy Davis MD: Jack De Vass BLINK 182 "First" MOTH "Sound" PD D. "Death" PUDDLE OF NUDD "Blurry"	WXRK/New York, NY * PD: Steve Kingston MD: Mike Peat 6 ABANDONED POOLS "Remedy" 3 WEEZER "Nose"	
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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, 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, 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



THE WEEZERMOBILE!

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:
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R&R Alternative Top 50

March 1, 2002

Powered By



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	PUDDLE DF 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-ECUTIDNERS 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	8AD 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 THEDRY Shhh... (Hope Diggy) (DreamWorks)	489	+50	44574	5	42/1
43	39	ABANDONED PDDLs 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
44	44	DROWNING PDDL 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
48	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
48	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.radds.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
MOTH I See Sound (Virgin)	9
LOSTPROPHETS Shinobi Vs. Dragon Ninja (Columbia)	7
QUARASHI Stick 'Em Up (Columbia)	7
FLAW Whole (Republic/Universal)	7
SLIPKNOT My Plague (Roadrunner/IDJMG)	7
DROWNING PDDL Tear Away (Wind-up)	6

injected

"faithless"

2 ADD

R&R Alternative: 29-27
Modern Rock BDS: 29*-26*

On **TV** 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
REVELLE 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
RDB ZOMBIE Never... (The Red...) (Geffen/Interscope)	+140
X-ECUTIDNERS It's Goin' Down (Loud/Columbia)	+121

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
P.O.D. Alive (Atlantic)	1158
DISTURBED Down With The Sick (Giant/Reprise)	990
PUDDLE DF MUDD Control (Flawless/Geffen/Interscope)	822
STAIN'D Fade (Flip/Elektra/EEG)	817
TDDL 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 RDACH 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

"BOUNCING OFF THE WALLS" From their album *Start Static*

The lead single from the upcoming film, **National Lampoon's Van Wilder**, and featured in Artisan Entertainment's \$20 million advertising campaign.

On Tour Now with Unwritten Law!

- DC101
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- WARQ
- WZZI
- WBUZ
- KMYZ
- 91-X
- WROX
- WGRD
- KLEC
- WJSE
- WMAD
- KFSO
- WMRQ
- KMBY
- WXTW
- WEDG
- WKRL
- and more...
- KWOD
- WZNE
- KNXX
- WWDW
- WAQZ
- KPOI

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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You never forget your first time.



blink-182

"First Date"

The Smash Hit From The Multi-Platinum Album
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R&R Alternative 12 - 11 1722 +160



#1 Most Played

Top 3 TRL Daily

Big Phones – Big Sales
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From Their Debut EP Audioboxer

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R&R Alternative 36 - 34
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ON THE RECORD

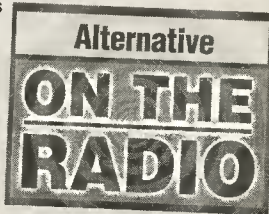
With
Ted Dougherty
Asst. Dir./Alternative Radio
Promotions, Columbia

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 *this*close 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 Sólvi and Hössi (we are skipping the last names for the sake of your sanity) originally played together in a punk band. In addition, Sólvi 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

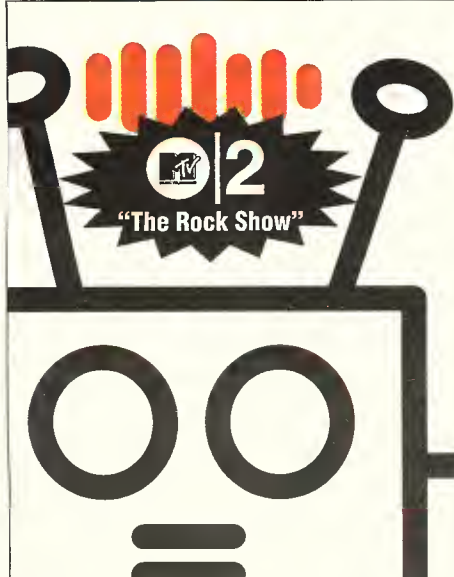
you'd sort of be capturing the spirit of Quarashi's sound.

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

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Co-produced by Tommy Walter
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Over 1200 spins!

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#1 Phones

WOCL 47x WBUZ 28x
89X 28x

Rotation increases include:

KNDD 30x Top 5 Phones
WBCN 20x
KNRK 28x
KPNT 24x #1 Phones second week
WWDC 13x
WMFS 46x #1 phones
KEDJ 36x
WXEG 30x
KRZQ 21x Top 5 Phones

Touring Soon!

3/12 Hartford 3/16 Phoenix
3/17 San Diego 3/20 Santa Barbara
3/30 Seattle

...more dates coming

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Written and Produced by Custom. Mixed by Custom, Michael Patterson. Management: John Reese for Freeze Management, Heidi L. at Mothership Industries. © 2001 ARTISTDirect Records, LLC.

March 1, 2002

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%
STAINED 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.D. 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%
DFFSPRING 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. D. D. Alive (Atlantic)	3.95	3.99	97%	42%	3.99	99%	42%
8LINK-182 First Date (MCA)	3.91	3.90	90%	18%	3.80	91%	20%
DISTURBED Down With The Sick (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%
GODSMACK 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%
TDDL 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%
EDDIE VEDDER 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

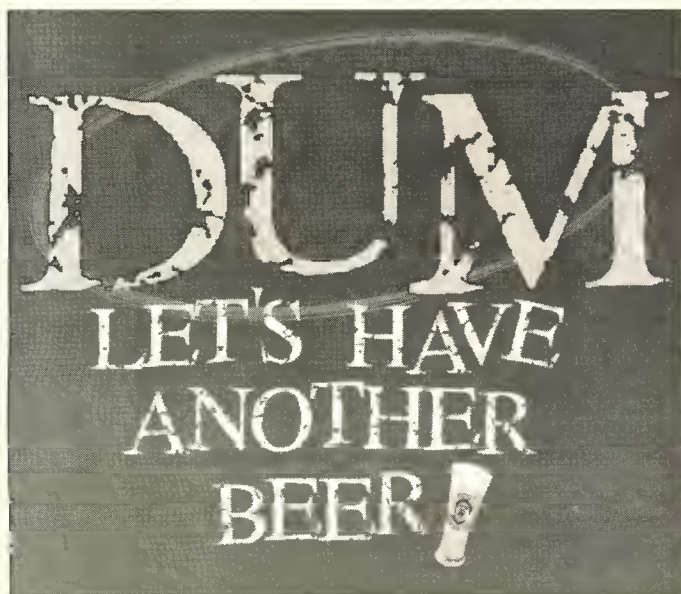
An Infectious Rock-Anthem
Beer Drinking Party Song by

DUM

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 #22
KTCL/Denver-Boilder
Clear Channel
(303) 713-8000
D'Onofrio/Saunders
12+ Cumc 261,900

PLAYS	ARTIST/TITLE	GI (000)
40	52 JIMMY EAT WORLD/The Middle	3454
41	31 TRK TURNER/Friends + Family	3149
42	46 WEEZ/Stand In The Sun	3082
43	44 INCUBUS/You Were Here	2646
44	40 HOBBASTANK/Crawling In The Dark	2040
45	38 COLDPLAY/Trouble	1809
39	38 LINKIN PARK/The End	2613
38	30 LINKIN PARK/Crawling	2613
39	39 BLINK-182/First Date	2618
5	37 PUDDLE OF MUDD/Blurry	2546
5	37 CDRILLALZ/79-2000	2479
36	33 FOO FIGHTERS/The One	2219
25	31 STROKES/Last Nite	2077
23	32 JACK JOHNSON/Fake	1933
5	27 IQ/Fragmen (Taste...)	1809
25	25 CARS/Short Skedz/...	1809
24	24 NICKELBACK/Too Bad	1600
24	24 SUM 41/4r Lip	1600
24	24 BAD RELIGION/Sonow	1600
21	23 DEFAULT/Wasting My Time	1600
23	23 DARUDE/Sandstorm	1541
17	22 INCUBUS/Nice To Know You	1474
17	22 STROKES/Last Nite	1474
21	21 ALIEN ANT FARM/Smooth Criminal	1473
21	21 SR-71/Bright Now	1207
23	18 STAND/Fade	1130
17	17 NICKELBACK/How You Remind Me	1100
16	16 P.D./Alive	1100
22	16 P.D./You Of The Nation...	872
15	15 CDRILLALZ/21st Century	1071

MARKET #23
WXDX/Pittsburgh
Clear Channel
(412) 637-4411
Mischke/Vinice
12+ Cumc 287,500

PLAYS	ARTIST/TITLE	GI (000)
37	41 P.D./You Of The Nation	6355
40	40 HOBBASTANK/Crawling In The Dark	6200
40	40 SYSTEM OF A DOWNS/Chop Suey	6200
38	38 TOOL/Lateralus	5800
38	38 LINKIN PARK/The End	5720
37	37 NICKELBACK/Too Bad	5720
37	37 SYSTEM OF A DOWNS/Chop Suey	5720
37	37 STAND/Fade	5270
28	28 DEFAULT/Wasting My Time	4030
26	26 COURSE OF NATURE/Caught In The Sun	4030
25	25 SAL/VAC/Click Click Boom	3875
24	24 UNWRITTEN LAW/Sein'r Red	3720
23	23 JIMMY EAT WORLD/The Middle	3565
23	23 CUSTOM/Hey Mister	3565
22	22 SEVEN/Indust'Prize	3510
21	21 ADAM/A/The Way You Like It	3255
20	20 OUSTURED/Down With...	3255
20	20 GDSMACK/Stand Alone	3100
19	19 INCUBUS/You Were Here	2945
10	10 BLINK-182/First Date	2045
10	10 ROB ZOMBIE/Never Gonna Stop...	2045
10	10 INCUBUS/You Were Here	2045
17	17 CRED/Buttles	1635
17	17 DROWNING/POL/Sinner	1635
15	15 EDDIE VEDDER/You've Got To...	1470
15	15 FOO FIGHTERS/The One	1470
11	11 TRK TURNER/Friends + Family	2480
11	11 LOSTPROPHETS/Shinobi Vs...	2480
15	15 PAPA ROACH/Between Angels...	2325
17	15 STAND/Fade	2325

MARKET #24
WKRC/Portland, OR
Entercom
(503) 233-1441
Hamilton/Bayn
12+ Cumc 160,100

PLAYS	ARTIST/TITLE	GI (000)
45	40 P.D./You Of The Nation	6555
40	40 PUDDLE OF MUDD/Blurry	3567
40	40 SYSTEM OF A DOWNS/Chop Suey	3480
30	30 BLINK-182/First Date	3430
31	31 JIMMY EAT WORLD/The Middle	3210
31	31 ROB ZOMBIE/Never Gonna Stop...	3210
26	26 STAND/Fade	2920
41	41 STROKES/Last Nite	2870
28	28 LINKIN PARK/The End	2520
22	22 GDSMACK/Stand Alone	2430
22	22 CUSTOM/Hey Mister	2430
22	22 HOBBASTANK/Crawling In The Dark	2430
22	22 ADAM/A/The Way You Like It	2175
22	22 SIMPLE PLAN/It's Just A Kid	2175
26	26 OFFSPRING/Only You	2175
23	23 UNWRITTEN LAW/Sein'r Red	2175
23	23 TRK TURNER/Friends + Family	2175
23	23 HEADSTRONG/Adriana	2100
22	22 SUM 41/4r Lip	2000
22	22 HOBBASTANK/Crawling In The Dark	1740
15	15 X-EUTIONERIS'S Goin' Down	1560
16	16 TOOL/Lateralus	1470
15	15 BLINK-182/First Date	1470
16	16 DISTURBED/Down With...	1400
16	16 NICKELBACK/How You Remind Me	1300
11	11 WEZ/Stand In The Sun	1300
11	11 LOSTPROPHETS/Shinobi Vs...	1280
12	12 SUM 41/4r Lip	1218
11	11 PAPA ROACH/Between Angels...	1131
11	11 MORTIFICATOR/STEFANO/Southside	1131
11	11 BLINK-182/First Date	1131

MARKET #25
WXMT/Cleveland
Infinity
(216) 661-0100
Morone/Nardella
12+ Cumc 207,100

PLAYS	ARTIST/TITLE	GI (000)
45	59 X-EUTIONERIS'S Goin' Down	6850
41	41 PUDDLE OF MUDD/Blurry	4972
39	40 P.D./Alive	4320
39	40 P.D./You Of The Nation	4320
41	37 INCUBUS/You Were Here	4181
37	37 LINKIN PARK/The End	4181
29	29 LOSTPROPHETS/Shinobi Vs...	3603
31	31 OFFSPRING/Only You	3577
30	30 SYSTEM OF A DOWNS/Chop Suey	3277
29	29 TRK TURNER/Friends + Family	3277
28	28 NICKELBACK/Too Bad	3164
29	29 GDSMACK/Stand Alone	3051
24	26 HOBBASTANK/Crawling In The Dark	2938
38	25 SAL/VAC/Click Click Boom	2823
25	25 UNWRITTEN LAW/Sein'r Red	2823
18	22 DEFAULT/Wasting My Time	2599
14	23 NICKELBACK/Too Bad	2599
22	22 SUM 41/4r Lip	2599
23	23 STAND/Fade	2599
22	22 BLINK-182/First Date	2486
22	22 TOOL/Lateralus	2486
21	21 SYSTEM OF A DOWNS/Chop Suey	2373
17	17 LINKIN PARK/The End	2373
13	20 SUM 41/4r Lip	2260
17	17 TAPROOT/Against All Odds	2260
17	17 JIMMY EAT WORLD/Smooth Criminal	2260
17	17 TOOL/Schism	2260

MARKET #26
WAOZ/Cincinnati
Infinity
(513) 699-1002
Jama/Shaggy
12+ Cumc 162,500

PLAYS	ARTIST/TITLE	GI (000)
41	41 PUDDLE OF MUDD/Blurry	3200
39	39 P.D./You Of The Nation	3120
39	39 STAND/Fade	3120
41	37 STROKES/Last Nite	2060
32	32 JIMMY EAT WORLD/The Middle	2560
37	37 NICKELBACK/How You Remind Me	2620
41	35 SYSTEM OF A DOWNS/Chop Suey	2440
37	37 LINKIN PARK/The End	2160
27	27 BLINK-182/First Date	2160
17	17 NICKELBACK/Too Bad	2160
22	22 SUM 41/4r Lip	2060
23	23 DEFAULT/Wasting My Time	2060
29	24 FOO FIGHTERS/The One	1820
17	17 CRED/Buttles	1820
23	23 HOBBASTANK/Crawling In The Dark	1940
9	23 LINKIN PARK/Papercut	1840
23	23 SUM 41/4r Lip	1760
22	22 INCUBUS/You Were Here	1760
19	19 TRK TURNER/Friends + Family	1760
22	22 OFFSPRING/Only You	1680
17	17 HOBBASTANK/Crawling In The Dark	1680
20	20 DISTURBED/Down With...	1520
20	20 WEZ/Stand In The Sun	1520
21	21 FOO FIGHTERS/The One	828
17	17 ALIEN ANT FARM/Smooth Criminal	1580
16	16 UNWRITTEN LAW/Sein'r Red	1380
16	16 PAPA ROACH/Last Resort	1280
16	16 INCUBUS/You Were Here	1280
17	17 X-EUTIONERIS'S Goin' Down	1280
14	14 CRED/Buttles	1120
14	14 CRED/Buttles	1120

MARKET #27
KWOD/Sacramento
Royce
(916) 446-5000
Bunce/Boomer
12+ Cumc 262,800

PLAYS	ARTIST/TITLE	GI (000)
48	51 HOBBASTANK/Crawling In The Dark	5304
45	45 P.D./You Of The Nation	5204
46	46 STAND/Fade	4784
45	45 INCUBUS/You Were Here	4680
43	43 PUDDLE OF MUDD/Blurry	4160
40	40 LINKIN PARK/Crawling In The Dark	4160
40	40 STROKES/Last Nite	3744
30	30 SYSTEM OF A DOWNS/Chop Suey	4056
36	36 STAN/SALON/Ood Socks	3744
36	36 BLINK-182/First Date	3744
36	36 UNWRITTEN LAW/Sein'r Red	3744
39	31 JIMMY EAT WORLD/The Middle	3224
31	31 SENSE FIELDS/See Yourself	3224
29	29 SYSTEM OF A DOWNS/Chop Suey	3016
29	29 TANTRO/Mourning	3016
9	29 ROB ZOMBIE/Never Gonna Stop...	3016
29	29 NICKELBACK/Never Again	2912
18	18 ALIEN ANT FARM/Smooth Criminal	2912
29	29 ADAM/A/The Way You Like It	2808
26	26 PUDDLE OF MUDD/Blurry	2704
26	26 INCUBUS/You Were Here	2704
26	26 DEFAULT/Wasting My Time	2408
24	24 ADAM/A/The Way You Like It	2408
24	24 OFFSPRING/Only You	2408
12	24 X-EUTIONERIS'S Goin' Down	2408
22	22 CRED/Buttles	2288
33	22 INCUBUS/You Were Here	2288
21	21 CUSTOM/Hey Mister	2184
21	21 ABANDONED POL/Remedy	2184
21	21 EDDIE VEDDER/You've Got To...	2040

MARKET #28
KCXX/Riverside
All Pro
(951) 284-1039
Clugge/D'Santos/Lames
12+ Cumc 142,000

PLAYS	ARTIST/TITLE	GI (000)
35	34 OFFSPRING/Only You	2482
34	34 DEFAULT/Wasting My Time	2482
34	34 PUDDLE OF MUDD/Blurry	2482
32	32 P.D./You Of The Nation	2336
32	32 CRED/Buttles	2336
37	31 HOBBASTANK/Crawling In The Dark	2263
37	31 NICKELBACK/Too Bad	2263
19	19 ADAM/A/The Way You Like It	1971
19	19 HOBBASTANK/Crawling In The Dark	1971
22	22 HEADSTRONG/Adriana	1600
20	20 INCUBUS/You Were Here	1530
18	18 UNWRITTEN LAW/Sein'r Red	1440
18	18 ROB ZOMBIE/Never Gonna Stop...	1440
18	18 SYSTEM OF A DOWNS/Chop Suey	1440
17	17 STAND/Fade	1241
12	18 FLAM/White	1198
13	13 OUSTURED/Down With...	1068
12	12 CRED/Buttles	1068
11	11 LIT/Admitted	1068
11	11 FLAM/White	1022
11	11 LIT/Admitted	1022
11	11 CDRILLALZ/21st Century	1022
12	12 PAPA ROACH/Last Resort	1022
12	12 SAL/VAC/Click Click Boom	1022
13	13 BLINK-182/First Date	940
11	13 ABANDONED POL/Remedy	940
13	13 211/You Wouldn't Believe	940
13	13 3DOORS/Down/Kyrolite	940

MARKET #29
KRKR/Salt Lake City
Simmons
(801) 524-2600
Schaefer/Wolter
12+ Cumc 151,700

PLAYS	ARTIST/TITLE	GI (000)
47	42 JIMMY EAT WORLD/The Middle	2604
40	40 HOBBASTANK/Crawling In The Dark	2418
40	40 P.D./You Of The Nation	2418
39	39 PUDDLE OF MUDD/Blurry	2418
39	39 DEFAULT/Wasting My Time	2418
36	36 UNWRITTEN LAW/Sein'r Red	2130
36	36 TRK TURNER/Friends + Family	2130
18	18 ADAM/A/The Way You Like It	1708
34	34 NICKELBACK/Too Bad	1732
28	28 BLINK-182/First Date	1676
31	31 JIMMY EAT WORLD/Smooth Criminal	1488
32	31 STROKES/Last Nite	1488
21	21 BAD RELIGION/Sonow	1302
19	19 TENCIOUS/D/Minute	1173
17	17 SYSTEM OF A DOWNS/Chop Suey	1173
18	18 INCUBUS/You Were Here	992
15	15 STAND/Fade	992
14	14 ROB ZOMBIE/Never Gonna Stop...	900
10	12 LINKIN PARK/The End	744
11	11 LIT/Admitted	744
11	11 X-EUTIONERIS'S Goin' Down	744
11	11 OYAMITE/HACKBOY/In The Hood	682
14	14 BENS FELD/Stand Alone	682
3	11 ABANDONED POL/Remedy	682
12	10 SUM 41/4r Lip	620
10	10 OFFSPRING/Only You	620
10	10 LIT/Admitted	620
6	6 DEXTER/FREESH/Leaving Town	558
6	6 CRED/My Sacrifice	558

MARKET #30
WBRU/Providence
Brown University
(401) 772-5650
Schaefer/Wolter
12+ Cumc 259,500

PLAYS	ARTIST/TITLE	GI (000)
34	34 DEFAULT/Wasting My Time	3468
34	34 STROKES/Last Nite	3468
34	34 P.D./You Of The Nation	3468
33	33 INCUBUS/You Were Here	3386
31	31 NICKELBACK/How You Remind Me	3386
31	31 HOBBASTANK/Crawling In The Dark	3386
33	33 PUDDLE OF MUDD/Blurry	3386
32	32 ALIEN ANT FARM/Smooth Criminal	3264
28	28 EDDIE VEDDER/You've Got To...	2448
18	18 BLINK-182/First Date	2448
20	20 STAND/Fade	2346
20	20 ANDREW W.K./Party Hard	2346
20	20 INCUBUS/You Were Here	2346
23	23 ADAM/A/The Way You Like It	2346
23	23 GDSMACK/Stand Alone	2346
21	21 JIMMY EAT WORLD/The Middle	2142
21	21 INCUBUS/You Were Here	2142
21	21 DISTURBED/Down With...	2142
21	21 ALIEN ANT FARM/Smooth Criminal	2142
21	21 ALIEN ANT FARM/Smooth Criminal	2142
18	18 OFFSPRING/Only You	2142
18	18 COLDPLAY/Trouble	2142
18	18 NICKELBACK/How You Remind Me	2040
18	18 LINKIN PARK/December	2040
20	20 ANDREW W.K./Party Hard	2040
18	18 BENS FELD/Stand Alone	2040
18	18 NICKELBACK/Too Bad	2040
20	20 OFFSPRING/Only You	2040
18	18 STAND/Fade	1938
18	18 TOOL/Schism	1938
16	16 LINKIN PARK/The End	1838
16	16 SOMETHING CORPORATE/It's You C Jordan	1838

MARKET #31
WWCD/Columbus, OH
Ingleisle
(614) 221-5863
Schaefer/Wolter
12+ Cumc 85,100

PLAYS	ARTIST/TITLE	GI (000)
34	36 JIMMY EAT WORLD/The Middle	1296
35	35 ALANIS MORISSETTE/Hands Clean	1296
33	33 EDDIE VEDDER/You've Got To...	828
18	33 LINKIN PARK/The End	1188
28	28 LENNY KRAWITZ/Smilez GI Heart	864
28	28 BAD RELIGION/Sonow	828
23	23 STROKES/Last Nite	828
23	23 FOO FIGHTERS/The One	828
8	23 COURSE OF NATURE/Caught In The Sun	792
21	21 BULHAWK/Good Man Is...	756
21	21 STAN/SALON/Ood Socks	756
21	21 JEFF RYAN/What A Wonderful...	756
20	20 CHY/CHEK/Smile	720
19	19 STROKES/Last Nite	720
19	19 STROKES/Last Nite	720
19	19 CRED/Buttles	720
18	18 CRED/Buttles	720
2	18 DASHBOARD/...Screaming...	648
17	17 ODDPLAT/You Know	612
16	16 INCUBUS/You Were Here	612
16	16 PETE DINKOVIC/Strange Condition	612
16	16 SUM 41/4r Lip	612
16	16 BLINK-182/First Date	612
16	16 FUEL/Hemorrhage	576
16	16 NICKELBACK/Too Bad	576
16	16 X-EUTIONERIS'S Goin' Down	576
16	16 WEZ/Stand In The Sun	540
15	15 U2/Rattle And Hum	540
14	14 WEZ/Stand In The Sun	

MARKET #3 WKRT/Chicago Infinity (873) 777-1700 Wma/Fanella 12+ Cum 464,900

MARKET #4 KFOG/San Francisco Susquehanna (415) 773-1045 Benson/Jones 12+ Cum 565,000

WBOS/Boston Northeast (617) 822-9500 Hermann/Williams 12+ Cum 376,300

WKXP/Boston (978) 374-4733 Doody/Marshall 12+ Cum 171,300

KMTT/Seattle-Tacoma Enterline (206) 233-1037 Mays/Slevart 12+ Cum 220,800

MARKET #16 KTZZ/Minneapolis Clear Channel (612) 334-0000 MacLachlan/Walt 12+ Cum 314,400

MARKET #17 KXST/San Diego Compass (619) 678-0102 (Share) 12+ Cum 124,600

WRNR/Baltimore Empire (410) 629-0103 (Share) 12+ Cum 82,800

KBCO/Denver-Boulder Clear Channel (303) 444-5800 (Share) 12+ Cum 327,300

KINK/Portland, OR Infinity (503) 517-8000 Constantine/Welch 12+ Cum 189,900

MARKET #34 KENZ/Salt Lake City Citadel (801) 485-6700 Jones/Bachman 12+ Cum 148,000

WKOC/Norfolk Sinclair Telecast (757) 640-8500 Stagnus/Croot 12+ Cum 128,900

WTTW/Indianapolis Sarks/Tarzan (317) 332-3366 Ziegler/McCallister 12+ Cum 99,500

KGSR/Austin LAUS (512) 332-4000 Demby/Castle 12+ Cum 97,600

WRLT/Nashville Turned In (615) 242-5000 Hall/Cox 12+ Cum 45,400

MARKET #50 KEYE/Buffalo Niagara (910) 556-6712 White 12+ Cum 71,100

WKOK/Knoxville Dick (865) 586-6511 Cook/McClune 12+ Cum 67,700

KTZO/Albuquerque Citadel (505) 167-6700 Bunch/Kelly 12+ Cum 64,800

KCTY/Denver Waitt (303) 342-2000 Bunch/Kelly 12+ Cum 41,600

WRNX/Springfield, MA Hampshire County (410) 530-7000 Demby/Castle 12+ Cum 34,200



JOHN SCHOENBERGER

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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 Jamm'n' 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."

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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 (0)	WEEKS ON CHART	TOTAL STATIONS ADDS
1	1	ALANIS MORISSETTE Hands Clean (Maverick/Reprise)	576	+3	34802	6	24/0
2	2	DAVE MATTHEWS BANO 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	COLOPLAY 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	15	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 MUDDO 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

Most Added®

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ARTIST TITLE LABEL(S)	AOS
SHERYL CRDW 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
LIFHOUSE 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
OAVID 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
STAINED It's Been Awhile (Flip/Elektra/EEG)	126
DAVID GRAY Sail Away (ATO/RCA)	120

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.

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
- WXPB 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



AAA Monitor 4*
(15% audience increase)

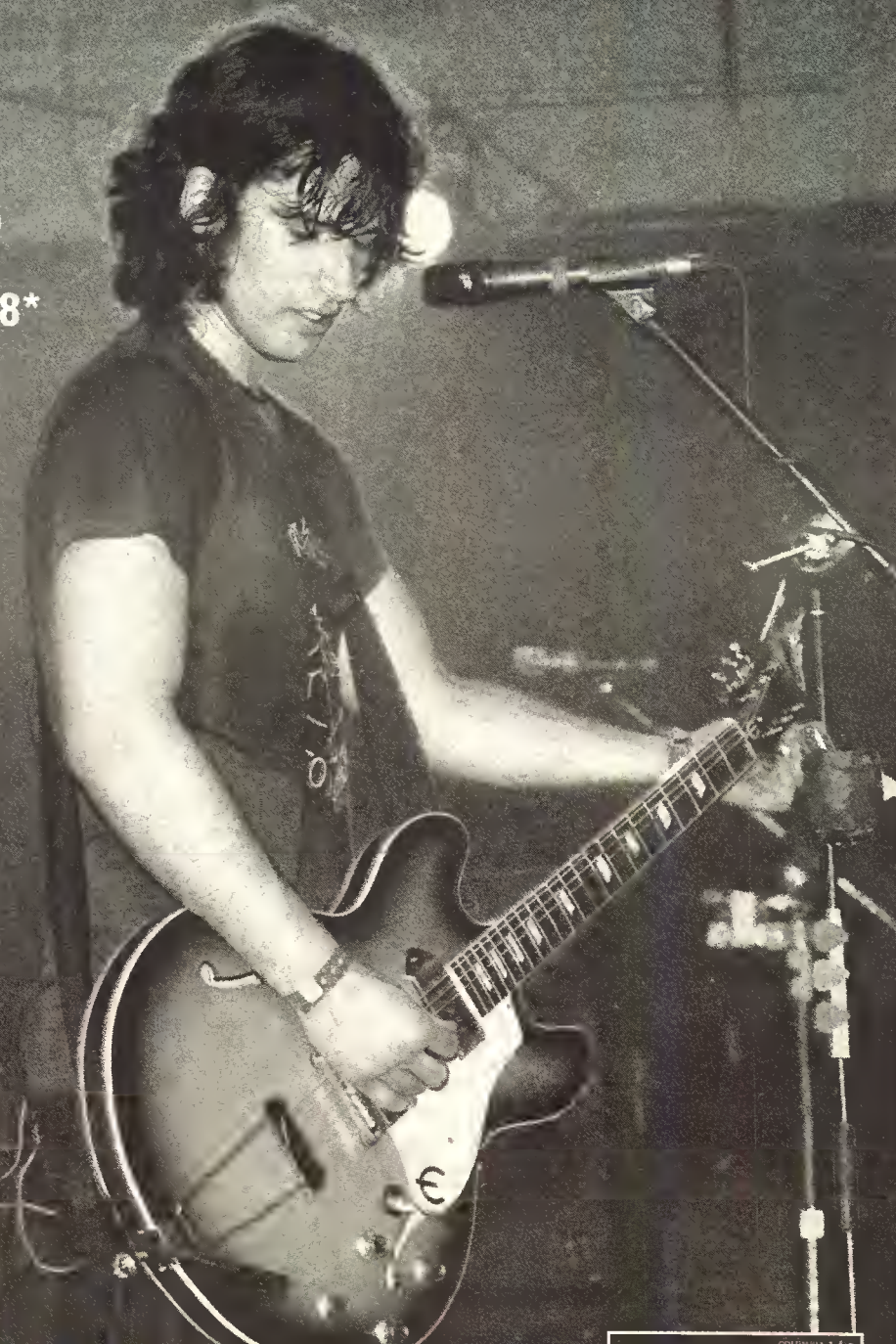
AAA Medibase 5 (+32x)

Modern Adult Monitor 28*

Top 10 at:

KMTT	KBCO	WXRT
KTCZ	WXRV	WBOS
KINK	KGSR	WRNR
WRLT	WKOC	WMPS

ON TOUR THIS SPRING!

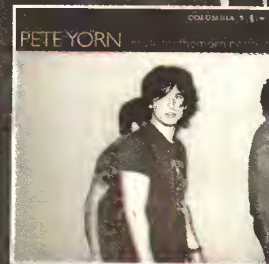


pete yorn: STRANGE CONDITION

The new single from his acclaimed debut album "musicforthemorningafter"

● One of the Top 10 Albums Of The Year In:

*Los Angeles Times, Chicago Daily Herald, Boston Globe,
Philadelphia Weekly, Denver Post, Billboard, amazon.com, CD Now.*



Album in stores now

www.peteyorn.com www.columbiarecords.com

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

*Columbia® and ™ Reg. U.S. Pat. & Tm. Off. Marca Registrada. © 2001 Sony Music Entertainment Inc.



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/ADDS
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	INOIGO 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
	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	BILLY JAGGER Visions Of Paradise (Virgin)	124	-5	2840	6	12/0
	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
	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
	29	SHERYL CROW Soak Up The Sun (A&M/Interscope)	109	+105	1591	1	17/12
	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.

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Most Added

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
BDNNE RAITT I Can't Help You Now (Capitol)	+18
SHERYL CRDW Soak Up The Sun (A&M/Interscope)	+12
JOSH CLAYTON-FELT Building Atlantis (DreamWorks)	+5
BIG HEAD TODD & THE MDNSTERS 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
ELBDW Newborn (V2)	+2
BRENDAN BENDSN 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 CRDW Soak Up The Sun (A&M/Interscope)	+105
BDNNE RAITT I Can't Help You Now (Capitol)	+64
BIG HEAD TODD & THE MDNSTERS Wishing Well (Big)	+62
KASEY CHAMBERS Not Pretty Enough (Warner Bros.)	+61
JOSH RDUSE 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 LDEB Someone You Should... (Geffen/Interscope)	+15
NACE BRDTHRS Suicide Dawg (Nace Bros.)	+15
LENNY KRAVITZ Stillness Of Heart (Virgin)	+14

Reporters

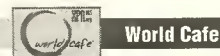
<p>WAPS/Akron, OH PD: Bill Graham 1 BONNIE RAITT "Heep" 2 SHERYL CROW "Soak" 3 JAI UTTAL "Exile" 4 ELBDW "Newborn"</p>	<p>KCO/Denver-Boulder, CO * PD: Scott Seubradia MD: Don Ketter 1 BONNIE RAITT "Heep" 2 SHERYL CROW "Soak" 3 SHERYL CROW "Soak"</p>	<p>WN/S/Memphis, TN PD: Mike Miller MD: Kater 1 BONNIE RAITT "Heep" 2 EDDIE VEDDER "You've Got To Hide Your Face" 3 SHERYL CROW "Soak" 4 BIG HEAD TODD "Wishing Well"</p>	<p>WYEP/Pittsburgh, PA PD: Bruce Wiles APD/MD: Chris Griffin 1 SHERYL CROW "Soak" 2 JOSH CLAYTON-FELT "Building Atlantis" 3 BIG HEAD TODD "Wishing Well" 4 STARSAILOR "Good Souls" 5 CHARLIE MCKELLAR "Dinner" 6 KING DEL MCKINSTRY "Circles" 7 AMY CORNER "Circles" 8 ALA CASAL "Circles" 9 CLOUTIER "Heep" 10 BRUCE COCKBURN "My Beat" 11 DASHBOW "Dinner"</p>	<p>KOTR/San Luis Obispo, CA PD: Drew Bess MD: Greg Pritter 4 SHERYL CROW "Soak" 4 CARBON LEAF "The Boxer" 4 BONNIE RAITT "Heep" 4 ROBBEN FORD "Don't Deny Your Love"</p>
<p>KTZO/Albuquerque, NM * PD: Scott Seubradia MD: Don Ketter 32 SHERYL CROW "Soak" Lenny Kravitz "Heep"</p>	<p>WDET/Detroit, MI PD: Judy Adams MD: Martin Sandye APD: Chuck Horn 3 BONNIE RAITT "Heep" 3 SHIRAZAD BENSON "Troy" 3 SHERYL CROW "Soak" 3 JAI UTTAL "Exile" 3 LIZZO "Newborn" 3 STAN ROSS "Wishing Well"</p>	<p>KTCZ/Minneapolis, MN * PD: Linda Roberts APD/MD: Mike Wolf 2 BONNIE RAITT "Heep" 3 SHIRAZAD BENSON "Troy" 3 SHERYL CROW "Soak" 3 JAI UTTAL "Exile" 3 JACK JOHNSON "Flake" 3 WILLIAM TOPLEY "Back To Believing"</p>	<p>WCLZ/Portland, ME PD: Herb Ivy MD: Brian James MD: Linda Woodworth 1 TRAVIS "Soak" 5 WINTER OIL "Golden"</p>	<p>KRAC/Santa Fe, NM PD: Liz La Bortone 12 BONNIE RAITT "Heep" 12 SHERYL CROW "Soak" 12 PATRICK "Doves" 12 ROBBEN FORD "Don't Deny Your Love" 12 DANIEL "Soak" 12 PAUL KELLY "Exile"</p>
<p>KGSR/Austin, TX * PD: Jody Denberg MD: Susan Curtis 13 BONNIE RAITT "Heep"</p>	<p>WVOO/Elizabeth City, NC PD: Matt Cooper MD: Ted Adley 1 SHERYL CROW "Soak" 1 JOSH CLAYTON-FELT "Building Atlantis" 1 BONNIE RAITT "Heep"</p>	<p>WZEW/Mobile, AL * PD: Steve Hart MD: Linda Woodworth 1 BONNIE RAITT "Heep" 1 TRAVIS "Soak" 1 WINTER OIL "Golden"</p>	<p>KXIG/Monterey, CA PD/MD: Laura Eira Haggard 4 CATHY CARLY "Woodbox" 2 NACI GROW "Lust"</p>	<p>KTAD/Santa Fe, NM PD: John Hayes MD: Michael Oram 14 SHERYL CROW "Soak" 14 BONNIE RAITT "Heep" 1 PATRICK "Doves" 1 ROBBEN FORD "Don't Deny Your Love" 1 DANIEL "Soak" 1 PAUL KELLY "Exile"</p>
<p>WRNR/Baltimore, MD * DM: Jon Peterson PD: Alex Cortright MD: Damian Elliott 1 SHERYL CROW "Soak" 1 JOSH CLAYTON-FELT "Building Atlantis" 1 KELLER WILLIAMS "Speaker"</p>	<p>WNCW/Greenville, SC PD: Mark Krato APD: Kim Clark 16 NATALIE MERCHANT "Levee" 16 BUTLER BROTHERS "Moosehead" 16 SHIRAZAD BENSON "Troy" 16 SHERYL CROW "Soak" 16 GREAT BIG "Soak" 16 BONNIE RAITT "Heep" 16 BELLA TRUCK "Moment" 16 PAUL KELLY "Heep" 16 LONNIE BOB "Soak" 16 STANTON WOOD "Heep"</p>	<p>WZLZ/Portland, ME PD: Herb Ivy MD: Brian James MD: Linda Woodworth 1 TRAVIS "Soak" 5 WINTER OIL "Golden"</p>	<p>KXKZ/Portland, OR * PD: Dennis Constantine MD: Kevin Welch 25 BONNIE RAITT "Heep" 25 SHERYL CROW "Soak" 1 KASEY CHAMBERS "Pretty"</p>	<p>KRSH/Santa Rosa, CA * PD: Bill Bowker MD: Paul Linn 1 SHERYL CROW "Soak" 1 ALLIANCE "Soak" 1 ELBDW "Newborn" 1 ROBBEN FORD "Don't Deny Your Love" 1 THEY MIGHT BE GIANTS "Kiss"</p>
<p>KRVB/Beloit, ID * PD/MD: Brandon Dawson MD: Sheri Crow "Soak"</p>	<p>WTTN/Indianapolis, IN * PD: Jim Ziegler APD/MD: Maria McCallister 7 SHERYL CROW "Soak" 7 SHERYL CROW "Soak" 7 INOIGO GIRLS "Moment" 7 NATALIE MERCHANT "Levee"</p>	<p>KTEE/Monterey, CA PD: Linda Roberts MD: Carl Widling 3 SHERYL CROW "Soak" 3 GREAT BIG SEA "Soak" 3 JOSH JOHNSON "Flake" 3 WILLIE NELSON "Maria"</p>	<p>WSTW/Poughkeepsie, NY PD: Greg Gattine APD: Christine Martinez MD: Roger Manni 5 BONNIE RAITT "Heep" 5 JAVIER "Heep"</p>	<p>KMTT/Seattle, WA * GM/MD: Chris Hayes APD/MD: Steven Stewart 12 SHERYL CROW "Soak" 12 BONNIE RAITT "Heep" 12 EDDIE VEDDER "Heep"</p>
<p>WBOS/Boston, MA * PD: Chris Hestman MD: Michele Williams 38 SHERYL CROW "Soak" 9 SENS "Soak" 9 BONNIE RAITT "Heep"</p>	<p>WTKR/Elizabeth, MA * PD: Joanne Dody MD: Dana Marshall 12 SHERYL CROW "Soak" 12 BONNIE RAITT "Heep"</p>	<p>WRVU/New York, NY PD: Shane Cox MD: Sarah McClane 10 BONNIE RAITT "Heep" 10 SHERYL CROW "Soak" 10 WALLY GIBBS "Loving" 10 BONNIE RAITT "Heep" 10 PERLA GARCIA "Loving" 10 PAUL KELLY "Heep" 10 DAYANARIZ "Light"</p>	<p>KTHX/Reno, NV * PD: Harry Reynolds MD: David Hall 10 SHERYL CROW "Soak" 10 SHERYL CROW "Soak" 10 LONNIE BOB "Soak" 10 JONATHAN BROWN "Springtime" 10 ROBBEN FORD "Don't Deny Your Love"</p>	<p>KAEF/Speakeasy, WA * PD: Scott Risk MD: Karl Hoffman 12 STONES "Soak" 12 JOSH CLAYTON-FELT "Building Atlantis" 12 JEREMIAH FREED "Again"</p>
<p>CKEY/Buffalo, NY * PD/MD: Rob White 8 SHERYL CROW "Soak" 8 SHERYL CROW "Soak" 8 ANANDA MARRSALL "Sunday" 8 No Ads</p>	<p>WOKX/Knoxville, TN * PD: Shane Cox MD: Sarah McClane 10 BONNIE RAITT "Heep" 10 SHERYL CROW "Soak" 10 WALLY GIBBS "Loving" 10 BONNIE RAITT "Heep" 10 PERLA GARCIA "Loving" 10 PAUL KELLY "Heep" 10 DAYANARIZ "Light"</p>	<p>WRVU/New York, NY PD: Shane Cox MD: Sarah McClane 10 BONNIE RAITT "Heep" 10 SHERYL CROW "Soak" 10 WALLY GIBBS "Loving" 10 BONNIE RAITT "Heep" 10 PERLA GARCIA "Loving" 10 PAUL KELLY "Heep" 10 DAYANARIZ "Light"</p>	<p>KXZZ/San Diego, CA * PD/MD: Dana Shalek 1 SHERYL CROW "Soak" 1 BONNIE RAITT "Heep"</p>	<p>WRNK/Springfield, MA * GM/MD: Tom Davis MD: Dennis McPherson 12 SHERYL CROW "Soak" 12 SHERYL CROW "Soak" 12 SHERYL CROW "Soak" 12 ELBDW "Newborn" 12 ROBBEN FORD "Don't Deny Your Love" 12 NATALIE MERCHANT "Levee" 12 THEY MIGHT BE GIANTS "Kiss"</p>
<p>WMVY/Carson City, NV PD/MD: Barbara Decoy 1 SHERYL CROW "Soak" 1 JOSH CLAYTON-FELT "Building Atlantis"</p>	<p>WFPK/Savannah, KY PD: Don Reed APD: Stacy Dean 1 SHERYL CROW "Soak" 1 BONNIE RAITT "Heep" 1 EDDIE VEDDER "Heep" 1 TIM GORKE "Happy"</p>	<p>WKOC/Norfolk, VA * PD: Paul Brown MD: Kristen Cress 1 SHERYL CROW "Soak" 1 JACK JOHNSON "Flake"</p>	<p>KXST/San Diego, CA * PD/MD: Dana Shalek 1 SHERYL CROW "Soak" 1 BONNIE RAITT "Heep"</p>	<p>WVNO/Springfield, MA * GM/MD: Tom Davis MD: Dennis McPherson 12 SHERYL CROW "Soak" 12 SHERYL CROW "Soak" 12 SHERYL CROW "Soak" 12 ELBDW "Newborn" 12 ROBBEN FORD "Don't Deny Your Love" 12 NATALIE MERCHANT "Levee" 12 THEY MIGHT BE GIANTS "Kiss"</p>
<p>WOOD/Chattanooga, TN * DM/MD: Danny Howard 3 JIMMY LA WORLD "Soak"</p>	<p>KTBS/Kansas City, MO PD: Tom Hart MD: Syren Johnson 15 MACK BRODERS "Soak" 15 SHERYL CROW "Soak" 15 SHERYL CROW "Soak" 15 BILLY BRAGG NPWA "Soak" 15 JOHN COLEMAN "Soak"</p>	<p>WVNO/Springfield, MA * GM/MD: Tom Davis MD: Dennis McPherson 12 SHERYL CROW "Soak" 12 SHERYL CROW "Soak" 12 SHERYL CROW "Soak" 12 ELBDW "Newborn" 12 ROBBEN FORD "Don't Deny Your Love" 12 NATALIE MERCHANT "Levee" 12 THEY MIGHT BE GIANTS "Kiss"</p>	<p>KXST/San Diego, CA * PD/MD: Dana Shalek 1 SHERYL CROW "Soak" 1 BONNIE RAITT "Heep"</p>	<p>WRNK/Springfield, MA * GM/MD: Tom Davis MD: Dennis McPherson 12 SHERYL CROW "Soak" 12 SHERYL CROW "Soak" 12 SHERYL CROW "Soak" 12 ELBDW "Newborn" 12 ROBBEN FORD "Don't Deny Your Love" 12 NATALIE MERCHANT "Levee" 12 THEY MIGHT BE GIANTS "Kiss"</p>
<p>WKRI/Chicago, IL * PD: Home Winer APD/MD: John Farnade 24 SHERYL CROW "Soak" 24 NATALIE MERCHANT "Levee" 24 BOB WOULD "Soak"</p>	<p>WNMN/Madison, WI * PD/MD: Len Trubair 24 BONNIE RAITT "Heep" 24 SHERYL CROW "Soak"</p>	<p>WVNO/Springfield, MA * GM/MD: Tom Davis MD: Dennis McPherson 12 SHERYL CROW "Soak" 12 SHERYL CROW "Soak" 12 SHERYL CROW "Soak" 12 ELBDW "Newborn" 12 ROBBEN FORD "Don't Deny Your Love" 12 NATALIE MERCHANT "Levee" 12 THEY MIGHT BE GIANTS "Kiss"</p>	<p>KXST/San Diego, CA * PD/MD: Dana Shalek 1 SHERYL CROW "Soak" 1 BONNIE RAITT "Heep"</p>	<p>WRNK/Springfield, MA * GM/MD: Tom Davis MD: Dennis McPherson 12 SHERYL CROW "Soak" 12 SHERYL CROW "Soak" 12 SHERYL CROW "Soak" 12 ELBDW "Newborn" 12 ROBBEN FORD "Don't Deny Your Love" 12 NATALIE MERCHANT "Levee" 12 THEY MIGHT BE GIANTS "Kiss"</p>

*Monitored Reporters
 48 Total Reporters
 27 Total Monitored
 21 Total Indicator



National Programming

Added This Week



Ali Castellini 215-898-6677

No adds reported this week



Rob Reinhart 734-761-2043

CHARLIE MUSSELWHITE In A Town This Size
 NORTH MISSISSIPPI ALLSTARS Up Over Yonder
 SLDAN WAIWRIGHT Martha
 TDM WAITS Long Way Home

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

A hand holding a dried rose against a blue background. The rose is brown and wilted, and the hand is a light skin tone. The background is a solid blue color with some faint, darker blue patterns. The text is white and positioned in the upper right quadrant.

Somewhere In The Middle

impacting week
of march 4th

DISHWALLA

somewhere in the middle
the first single from the new album, Opaline
www.dishwalla.com www.immergent.com

immergent
RECORDS

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

Billy 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



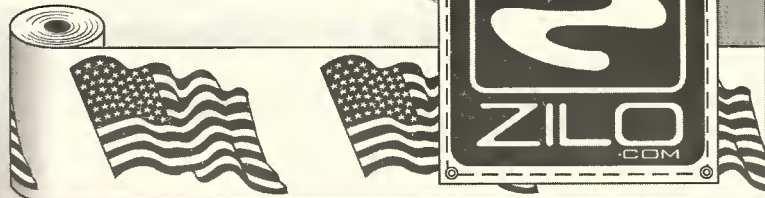
lot of flak, especially from our Internet listeners. You could buy the album as an import, but we didn't want to start playing it before it had been officially released. We even got a number of bootleg copies sent to us. * Her story — how she grew up — just blew my mind. During the formative years of 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.

Bonnie 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.

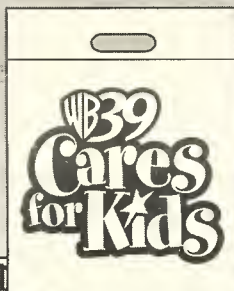
Triple A ON THE RADIO

— John Schoenberger, Triple A Editor

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RICK WELKE
rwelke@ronline.com

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 programming 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 wants 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 his pearly whites.

March 1, 2002

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	NEWSBOYS It Is You (Sparrow)	837	+22	9
3	3	DUT DF 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	DOWNHERE 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 & DJ 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	JDY WILLIAMS No Less (Reunion)	373	-99	15
25	24	P.O.D. Youth Of The Nation (Atlantic)	366	+29	4
<i>Debut</i>	25	RACHAEL LAMPA Savior Song (Word)	352	+129	1
15	26	KEVIN MAX Existence (Forefront)	346	-132	21
28	27	GINNY DWENS I Am (Rocketown)	336	+64	2
<i>Debut</i>	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.
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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	NEWSBOYS 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	ANDINTED 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 DWENS 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
<i>Debut</i>	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	DUT 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.
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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	MDNOAY 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	EVERYDAY SUNDAY 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	ROD 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	THIRO 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 DAY 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 Xtreme/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 EDEN Different Now (Gotee)
2	T-BONE Turn This Up (Flicker)
3	TDBY MAC /KIRK FRANKLIN J Train (Forefront)
4	ILL HARMONICS Take Two (Uprok)
5	JOHN REUBEN Gather In (Gotee)
6	TUNNEL RATS Bow Down (Uprok)
7	DJ MAJ /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 DNE Camouflage (Atlantic)
15	TRIN-I-TEE 5:7 It's Alright (B-Rite)
16	PREISTHOOD Luv For My Thugs (Metro One)
17	CLOUO2GRDUND 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
KWOI/Cedar Rapids, IA
WCFL/Chicago, IL
KYIX/Chico, CA
WUFM/Columbus, OH
KZZO/Des Moines, IA
WJLF/Gainesville, FL
WORO/Green Bay, WI
KAHM/Honolulu, HI
WAYK/Kalamazoo, MI

WYLV/Knoxville, TN
WJTL/Lancaster, PA
WLGH/Lansing, MI
WNCB/Minneapolis, MN
WAYM/Nashville, TN
KOKF/Oklahoma City, OK
KSF8/San Francisco, CA
KLFF/San Luis Obispo, CA
KCMS/Seattle-Tacoma, WA
KTSJ/Spokane, WA
KADJ/Springfield, MO

WBVM/Tampa, FL
WYSZ/Toledo, OH
KTWY/Tri-Cities, IA
KMRX/Tulsa, OK
KOUV/Visalia, CA
WCLQ/Wausau, WI

AIR1/Network
KNMI/Network

30 Reporters

AC

KAEZ/Amarillo, TX
KAFC/Anchorage, AK
WLAB/Atlanta, GA
WVFJ/Atlanta, GA
WQCK/Baton Rouge, LA
KTSY/Boise, ID
WCVK/Bowling Green, KY
W8GL/Champaign, IL
WRGM/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
KLTY/Dallas, TX
WCTL/Erie, PA
KYTT/Eugene, OR

KLRC/Fayetteville, AR
WPSM/Ft. Walton Beach, FL
WLAB/Ft. Wayne, IN
WCSG/Grand Rapids, MI
W8FJ/Greensboro, NC
KSBJ/Houston-Galveston, TX
WTCR/Huntington, WV
W8GB/Jacksonville, FL
WGOR/Johnson City, TN
K08C/Joplin, MO
KFSH/Los Angeles, CA
WJIE/Louisville, KY
K0FR/Lubbock, TX
WMCU/Miami, FL
WBSN/New Orleans, LA
KLGH/Oklahoma City, OK
WPOZ/Orlando, FL
WZDD/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
KWNO/Springfield, MO
KHCR/St. Louis, MO
KTLI/Wichita, KS
WGRG/Williamsport, PA
WXHL/Wilmington, DE
WPER/Winchester, VA

HIS RADIO/Network
SALEM/Network
KLOVE/Network
KJIL/Network

55 Reporters

Rock

WOCO/Albany, NY
WWEV/Atlanta, GA
WCVK/Bowling Green, KY
WVOF/Bridgeport, CT
W8NY/Buffalo, NY
WCFL/Chicago, IL
WONC/Chicago, IL
KYIX/Chico, CA
WUFM/Columbus, OH
KTPW/Dallas, TX
WSNL/Flint, MI
WKLO/Grand Rapids, MI
WORO/Green Bay, WI
WRGX/Green Bay, WI
WRDO/Greenville, SC
WBOP/Harrisonburg, VA
KSBJ/Houston-Galveston, TX

WNMC/Jacksonville, FL
WYLV/Knoxville, TN
WLGH/Lansing, MI
KSLI/Lincoln, NE
WOML/Marion, IL
WCNP/Nassau-Suffolk, NY
WVCP/Nashville, TN
WCNI/New London, CT
KOKF/Oklahoma City, OK
WZZO/Philadelphia, PA
WMSJ/Portland, ME
KPSU/Portland, OR
WTR/Rochester, NY
KSF8/San Francisco, CA
KWNO/Springfield, MO
WTRK/Saginaw, MI
WJIS/Sarasota, FL

KCLC/St. Louis, MO
KYMC/St. Louis, MO
W8VM/Tampa, FL
WTRX/Toccoa Falls, GA
WYSZ/Toledo, OH
KMOO/Tulsa, OK
KMRX/Tulsa, OK
WCLQ/Wausau, WI
KZZO/Wichita, KS
WEXC/Youngstown, OH

KNMI/Network
ZJAM/Syndicated

46 Reporters

Specialty Programming

Loud

RANK	ARTIST TITLE LABEL(S)
1	ESD 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	SPDKEN This Path (Metro One)
8	EAST WEST Wake (Floodgate)
9	DISCIPLE Coal (Rugged)
10	THESE 5 DOWN Revelation War (Absolute)

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News director, 4-EMs/NewsTalk AM/PA. Market home to numerous national companies and SEC University. Females and Minorities encouraged. T/R to HR, 24 E. Meadow, Ste. 1, Fayetteville, Arkansas 72701. R/MP3 to newstalk1030@cumulus.com. Cumulus Broadcasting - EOE, M/F.

JOBS!

<http://onairjobtipsheet.com>

MIDWEST

Lafayette's Rock station, WKHY seeks nighttime rock Experience preferred. T&R: Jeff Strange, 711 N. Earl Ave., Lafayette, IN 47904. RadioWorks EOE.

Legendary Alternative Rocker WGRD in Grand Rapids has 2 openings... we are seeking our next on air MD and a new Imaging/Production Director. These are immediate openings with a fantastic company, Regent Communications. We seek experienced players only with advanced Selector and creative skills. If you want to be part of a huge radio station and a great company, RUSH T&R to: Bobby Duncan, WGRD, 50 Monroe NW #500, Grand Rapids, MI 49503. Regent Communications is an EOE. Please... no calls.

RADIO & RECORDS

10100 Santa Monica Blvd., Third Floor, Los Angeles, CA 90067

R&R is published weekly, except the week of December 25. Subscriptions are available for \$299.00 per year (plus applicable sales tax) in the United States or \$695.00 overnight delivery (U.S. funds only), \$320.00 in Canada and Mexico, and \$495.00 overseas (U.S. funds only) from Radio & Records Inc., at 10100 Santa Monica Blvd., 3rd Floor, Los Angeles, California 90067. Annual subscription plan includes the weekly newspaper plus two R&R Directories issues and other special publications. Refunds are prorated based on the actual value of issue received prior to cancellation. Nonrefundable quarterly rates available. All reasonable care taken but no responsibility assumed for unsolicited material. R&R reserves all rights in material accepted for publication. All letters addressed to R&R or its Editors will be assumed intended for publication and may therefore be used for this purpose. Letters may be edited for space and clarity and may appear in the electronic versions of R&R. The writer assumes all liability regarding the content of the letter and its publication in R&R. Nothing may be reproduced in whole or in part without written permission from the Publisher.

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POSTMASTER: Send address changes to R&R, 10100 Santa Monica Blvd., Third Floor, Los Angeles, California 90067.

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Morning sidekick/news position open at Hot AC in Michigan. Must be fun, community minded, and willing to go the extra mile. Radio & Records, 10100 Santa Monica Blvd., #1030, 3rd Floor, Los Angeles, CA 90067. EOE

Midwest rocker seeks aggressive, creative, detail conscious Promotions Director/street fighter to take over the market. Rush samples of your work to: Radio & Records, 10100 Santa Monica Blvd., #1031, 3rd Floor, Los Angeles, CA 90067. EOE

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WEST

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Deadline

To appear in the following week's issue, your ad must be received by **Thursday noon (PDT)** eight days prior to issue date. Address all ads to: R&R Opportunities, 10100 Santa Monica Blvd., Third Floor, Los Angeles, CA 90067.

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To appear in the following week's issue, your ad must be received by **Thursday noon (PST)**, eight days prior to issue date. Free Opportunities listings should be typewritten or printed on 8 1/2" X 11" company/station letterhead and are accepted only by mail or fax: 310-203-8727. Only free positions sought ads are accepted by e-mail to: kmmaw@rronline.com. Address all 20-word ads to R&R Free Opportunities, 10100 Santa Monica Blvd., Third Floor, Los Angeles, CA 90067.

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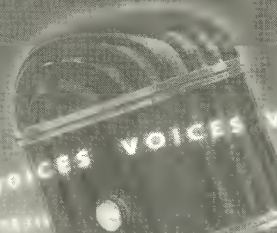


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Marketplace (310) 553-4330
Fax: (310) 203-8450
e-mail: kmumaw@rronline.com



Monitored Airplay Overview: March 1, 2002

CHR/POP

LW	TW	
3	1	LINKIN PARK In The End (Warner Bros.)
2	2	NICKELBACK How You Remind Me (Roadrunner/IDJMG)
1	3	NO DOUBT Hey Baby (Interscope)
8	4	KYLIE MINOQUE 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	JARULEF/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	PUOOLE OF MUDDO Blurry (Flawless/Geffen/Interscope)
16	16	MARY J. BLIGE Family Affair (MCA)
15	17	CITY HIGH Caramel (Interscope)
23	18	ENRIQUE IGLESIAS Escape (Interscope)
19	19	MARY J. BLIGE No More Orama (MCA)
20	20	ALANIS MORISSETTE Hands Clean (Maverick/Reprise)
28	21	BRANNOY What About Us? (Atlantic)
27	22	MICHELLE BRANCH All You Wanted (Maverick/WB)
29	23	HIO Rapture (Tastes So Sweet) (Universal)
22	24	NELLY #1 (Priority/Capitol)
40	25	PINK Don't Let Me Get Me (Arista)
26	26	JARULEF/ASHANTI Ain't It Funny (Epic)
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 MDST INCREASED PLAYS

PINK Don't Let Me Get Me (Arista)

TOP 5 NEW & ACTIVE

OJ 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	
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 DION A New Oay Has Come (Epic)
4	6	MATCHBOX TWENTY If You're Gone (Lava/Atlantic)
6	7	BACKSTREET BOYS Crouching (Jive)
7	8	DIOO Thankyou (Arista)
8	9	LEE ANN WOMACK I Hope You Oance (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 Crops Of Jupiter (Tell Me) (Columbia)
15	14	UNCLE KRACKER Follow Me (Top Dog/Lava/Atlantic)
15	15	ELTON JOHN This Train Don't Stop There... (Rocket/Universal)
17	16	CHER Song For The Lonely (Warner Bros.)
16	17	DARREN HAYES Insatiable (Columbia)
19	18	JEWEL Standing Still (Atlantic)
22	19	MARC ANTHONY I Need You (Columbia)
20	20	BRIAN MCKNIGHT Still (Motown/Universal)
24	21	JO OEE 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	DIANA KRALL The Look Of Love (Verve/VMG)
29	28	DAKOTA MOON Looking For A Place To Land (Elektra/EEG)
30	29	CELINE DION God Bless America (Epic/Columbia)
—	30	CHRIS ISAAK Let Me Down Easy (Reprise)

#1 MDST ADDED

MICHAEL BOLTON Only A Woman Like You (Jive)

#1 MOST INCREASED PLAYS

CELINE DION A New Oay 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	
2	1	JENNIFER LOPEZ Ain't It Funny (Epic)
1	2	JARULEF/ASHANTI Always On Time (Murder Inc./Def Jam/IDJMG)
6	3	FAT JOE F/ASHANTI What's Luv? (Terror Squad/Atlantic)
3	4	LUDACRIS Roll Out (My Business) (Def Jam South/IDJMG)
5	5	BRANNOY 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. DUPRI F/LUDACRIS 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 DOUBT 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	AMANOA 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 MINOQUE 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 Oohhhwee (No Limit/Universal)

#1 MOST ADDED

P. DIIDDY F/USHER & LOON I Need A Girl (Part One) (Bad Boy/Arista)

#1 MDST INCREASED PLAYS

ASHANTI Foolish (Murder Inc./Def Jam/IDJMG)

TOP 5 NEW & ACTIVE

COREY F/LIL' ROMEO Hush Lil' Lady (Motown/2K 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	
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 Crops Of Jupiter (Tell Me) (Columbia)
9	8	LIFHOUSE Hanging By A Moment (DreamWorks)
8	9	DAVE MATTHEWS BAND Everyday (RCA)
10	10	NATALIE IMBRUGLIA Wrong Impression (RCA)
12	11	NO DOUBT Hey Baby (Interscope)
15	12	MICHELLE BRANCH All You Wanted (Maverick/WB)
11	13	LENNY KRAVITZ Oig In (Virgin)
13	14	STAINO It's Been Awhile (Flip/Elektra/EEG)
14	15	U2 Stuck In A Moment... (Interscope)
19	16	PUOOLE OF MUDDO Blurry (Flawless/Geffen/Interscope)
17	17	LIFHOUSE 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.)
26	24	JOHN MAYER No Such Thing (Aware/Columbia)
—	25	SHERYL CROW Soak Up The Sun (A&M/Interscope)
25	26	DAKOTA MOON Looking For A Place To Land (Elektra/EEG)
29	27	EDDIE VEDDER You've Got To Hide Your... (V2)
—	28	EDDIE VEDDER You've Got To Hide Your... (V2)
—	29	CELINE DION A New Oay 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 FIELD Save Yourself (Netwerk)

SHAKIRA Whenever Wherever (Epic)

PETE YORN Strange Condition (Columbia)

NELLY FURTAO ...On The Radio (Remember...) (DreamWorks)

REMY ZERO Save Me (Elektra/EEG)

AC begins on Page 95.

URBAN

LW	TW	
4	1	TWEET Oops (Oh My) (Gold Mind/Elektra/EEG)
1	2	BRANNOY 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	JARULEF/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 MillWB)
13	15	MISSY ELLIOTT 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. DUPRI 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	SHARRISA 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	AVONTE 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 MDST ADDED

LUDACRIS Saturday (Oooh! Oooh!) (Def Jam South/IDJMG)

#1 MDST 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	
3	1	PUOOLE OF MUDDO Blurry (Flawless/Geffen/Interscope)
2	2	NICKELBACK How You Remind Me (Roadrunner/IDJMG)
4	3	DEFAULT 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 Oreamer (Epic)
12	10	CREED Bullets (Wind-up)
11	11	GOODSMACK I Stand Alone (Republic/Universal)
14	12	KID ROCK Lonely Road Of Faith (Top Dog/Lava/Atlantic)
10	13	P.O.O. Alive (Atlantic)
13	14	PUDDLE OF MUDDO Control (Flawless/Geffen/Interscope)
17	15	INCUBUS Nice To Know You (Immortal/Epic)
18	16	HOBBASTANK Crawling In The Dark (Island/IDJMG)
19	17	P.O.O. Youth Of The Nation (Atlantic)
18	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 Oefy 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	INJECTED Faithless (Island/IDJMG)
—	27	TRAIN She's On Fire (Columbia)
—	28	EDDIE VEDDER 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 DOWN Toxicity (American/Columbia)

ROCK begins on Page 100.



Monitored Airplay Overview: March 1, 2002

URBAN AC

LW	TW	Artist	Track	Label
1	1	MICHAEL JACKSON	Butterflies	Epic
2	2	MAXWELL	Lifetime	Columbia
3	3	ALICIA KEYS	A Woman's Worth	J
4	4	USHER	U Got It Bad	LaFace/Arista
5	5	GLENN LEWIS	Don't You Forget It	Epic
6	6	ANN NESBY	F/AL GREEN Put It On Paper	Universal
7	7	ANGIE STONE	Brotha	J
8	8	BONEY JAMES	Something Inside	Warner Bros.
9	9	LUTHER VANDROSS	I'd Rather	J
10	10	MAXWELL	This Woman's Work	Columbia
11	11	GINUWINE	Differences	Epic
12	12	JOE	Let's Stay Home Tonight	Jive
13	13	JILL SCOTT	He Loves Me	Hidden Beach/Epic
14	14	GERALD LEVERT	What Makes It Good...	EastWest/EEG
15	15	REGINA BELLE	Ooh Boy	Peak
16	16	KEKE WYATT	Nothing In This World	MCA
17	17	FAITH EVANS	I Love You	Bad Boy/Arista
18	18	JAHEIM	Anything	Divine Mill/WB
19	19	BAFFYFACE	I Keep Callin'	Arista
20	20	ISLEY BROTHERS	Secret Lover	DreamWorks
21	21	MONTELL JOROAN	You Must Have Been	Def Soul/IDJMG
22	22	REMY SHANO	Take A Message	Motown
23	23	SHARISSA	Any Other Night	Motown
24	24	BRIAN MCKNIGHT	What's It Gonna Be	Motown
25	25	PRDPHT JONES	Cry Together	University/Motown
26	26	AALIYAH	Rock The Boat	BlackGround
27	27	SADE	Somebody Already Broke My...	Epic
28	28	KIRK FRANKLIN	911	Gospo Centric/Jive
29	29	YOLANDA ADAMS	Never Give Up	Elektra/EEG
30	30	R. KELLY	The World's Greatest	Interscope/Jive

#1 MDST ADDED

ANGIE STONE Wish I Didn't Miss You (J)

#1 MDST INCREASED PLAYS

ANN NESBY F/AL GREEN Put It On Paper (Universal)

TDP 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.

ACTIVE ROCK

LW	TW	Artist	Track	Label
1	1	PUDDLE OF MUDD	Blurry	Flawless/Geffen/Interscope
2	2	LINKIN PARK	In The End	Warner Bros.
3	3	STAINED	For You	Flip/Elektra/EEG
4	4	NICKELBACK	Too Bad	Roadrunner/IDJMG
5	5	P.O.D.	Youth Of The Nation	Atlantic
6	6	DEFAULT	Wasting My Time	TVT
7	7	HOOBASTANK	Crawling In The Dark	Island/IDJMG
8	8	GOOSMACK	I Stand Alone	Republic/Universal
9	9	ROB ZOMBIE	Never Gonna Stop (The Red...)	Geffen/Interscope
10	10	INCUBUS	Nice To Know You	Immortal/Epic
11	11	CREED	Bullets	Wind-up
12	12	SYSTEM OF A DOW	Chop Suey	American/Columbia
13	13	ADEMA	The Way You Like It	Arista
14	14	DISTURBED	Down With The Sickness	Giant/Reprise
15	15	TOOL	Lateralus	Volcano
16	16	CREED	My Sacrifice	Wind-up
17	17	NICKELBACK	How You Remind Me	Roadrunner/IDJMG
18	18	SYSTEM OF A DOW	Toxicity	American/Columbia
19	19	P.O.D.	Alive	Atlantic
20	20	COURSE OF NATURE	Caught In The Sun	Lava/Atlantic
21	21	HEADSTRONG	Adriana	RCA
22	22	OFFSPRING	Defy You	Columbia
23	23	KIO ROCK	Lonely Road	Def Faith (Top Dog/Lava/Atlantic)
24	24	DISTURBED	The Game	Giant/Reprise
25	25	INJECTED	Faithless	Island/IDJMG
26	26	CUSTOM	Hey Mister	ARTIST Direct
27	27	SOIL	Unreal	J
28	28	GRAVITY KILLS	One Thing	Sanctuary/SRG
29	29	FU MANCHU	Squash That Fly	Mammoth
30	30	DAVID DRAIMAN	Forsaken	Reprise

#1 MDST ADDED

EARSHOT Get Away (Warner Bros.)

#1 MDST INCREASED PLAYS

SEVENDUST Live Again (TVT)

TOP 5 NEW & ACTIVE

STROKES Last Nite (RCA)

ROB ZOMBIE Feel So Numb (Geffen/Interscope)

BLACK LABEL SOCIETY Bleed For Me (Spiffire)

FAMILIAR 4B The Question (MCA)

12 STONES Broken (Wind-up)

ROCK begins on Page 109.

COUNTRY

LW	TW	Artist	Track	Label
1	1	TIM MCGRAW	The Cowboy In Me	Curb
2	2	BROOKS & DUNN	Long Goodbye	Arista
3	3	JO OEE MESSINA	W/TIM MCGRAW Bring On The Rain	Curb
4	4	MARTINA MCBRIDE	Blessed	RCA
5	5	BRAD PAISLEY	Wrapped Around	Arista
6	6	STEVE HOLY	Good Morning Beautiful	Curb
7	7	KENNY CHESNEY	Young	BNA
8	8	CHRIS CAGLE	I Breathe In, I Breathe Out	Capitol
9	9	DIXIE CHICKS	Some Days You Gotta Dance	Monument
10	10	RASCAL FLATTS	I'm Movin' On	Lyric Street
11	11	TOBY KEITH	My List	DreamWorks
12	12	PHIL VASSAR	That's When I Love You	Arista
13	13	TOMMY SHANE STEINER	What If She's An Angel	RCA
14	14	JOE DIFFIE	In Another World	Monument
15	15	TRAVIS TRITT	Modern Day Bonnie And Clyde	Columbia
16	16	BLAKE SHELTON	All Over Me	Warner Bros.
17	17	GARY BRIDGES	Travis	Mercury
18	18	EMERSON DRIVE	I Should Be Sleeping	DreamWorks
19	19	STEVE AZAR	I Don't Have To Be	(Till...) Mercury
20	20	CAROLYN OAWN JOHNSON	I Don't Want You To Go	Arista
21	21	CYNDI THDMSON	I Always Liked That Best	Capitol
22	22	ALAN JACKSON	Drive (For Daddy Gene)	Arista
23	23	KEVIN OENNEY	That's Just Jessie	Lyric Street
24	24	TAMMY CDCHRAN	I Cry	Epic
25	25	CHELY WRIGHT	Jezebel	MCA
26	26	LEE ANN WOMACK	Does My Ring Burn Your Finger	MCA
27	27	TRICK PONY	Just What I Do	(H2E/WB)
28	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 MDST ADDED

GEORGE STRAIT Living And Living Well (MCA)

#1 MOST INCREASED PLAYS

ALAN JACKSON Drive (For Daddy Gene) (Arista)

TOP 5 NEW & ACTIVE

MINOY MCCREARY 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.

ALTERNATIVE

LW	TW	Artist	Track	Label
1	1	PUDDLE OF MUDD	Blurry	Flawless/Geffen/Interscope
2	2	P.O.D.	Youth Of The Nation	Atlantic
3	3	HOOBASTANK	Crawling In The Dark	Island/IDJMG
4	4	DEFAULT	Wasting My Time	TVT
5	5	LINKIN PARK	In The End	Warner Bros.
6	6	JIMMY EAT WORLD	The Middle	DreamWorks
7	7	STAINED	For You	Flip/Elektra/EEG
8	8	STROKES	Last Nite	RCA
9	9	NICKELBACK	Too Bad	Roadrunner/IDJMG
10	10	INCUBUS	Nice To Know You	Immortal/Epic
11	11	BLINK-182	First Date	MCA
12	12	TRIK TURNER	Friends + Family	RCA
13	13	INCUBUS	I Wish You Were Here	Immortal/Epic
14	14	ADEMA	The Way You Like It	Arista
15	15	SYSTEM OF A DOW	Toxicity	American/Columbia
16	16	UNWRITTEN	Live Seem' Red	(Interscope)
17	17	SYSTEM OF A DOW	Chop Suey	American/Columbia
18	18	X-ECUTIONERS	It's Goin' Down	(Loud/Columbia)
19	19	OFFSPRING	Defy You	Columbia
20	20	NICKELBACK	How You Remind Me	Roadrunner/IDJMG
21	21	CUSTOM	Hey Mister	ARTIST Direct
22	22	GOOSMACK	I Stand Alone	Republic/Universal
23	23	CREED	My Sacrifice	Wind-up
24	24	SUM 41	Motivation	Island/IDJMG
25	25	CREED	Bullets	Wind-up
26	26	ROB ZOMBIE	Never Gonna Stop (The Red...)	(Geffen/Interscope)
27	27	INJECTED	Faithless	Island/IDJMG
28	28	FOD FIGHTERS	The Dne	(Columbia)
29	29	COURSE OF NATURE	Caught In The Sun	(Lava/Atlantic)
30	30	TOOL	Lateralus	(Volcano)

#1 MOST ADDED

WHITE STRIPES Fell In Love With A Girl (Third Man/V2)

#1 MDST INCREASED PLAYS

SEVENDUST Live Again (TVT)

TOP 5 NEW & ACTIVE

SOIL Unreal (J)

SEVENDUST Live Again (TVT)

SENSE FIELD Save Yourself (Nettwerk)

TENACIOUS O Tribute (Epic)

DAVID DRAIMAN Forsaken (Reprise)

ALTERNATIVE begins on Page 121.

SMOOTH JAZZ

LW	TW	Artist	Track	Label
1	1	CHUCK LDEB	Pocket Change	(Shanachie)
2	2	BRIAN CULBERTSON	All About You	(Atlantic)
3	3	LARRY CARLTON	Deep Into It	(Warner Bros.)
4	4	CHRIS BOTTI	Streets Ahead	(Columbia)
5	5	MARC ANTOINE	Dn The Strip	(GRP/VMG)
6	6	BONEY JAMES	See What I'm Sayin'	(Warner Bros.)
7	7	DAVE BENOIT	Snap!	(GRP/VMG)
8	8	LEE RITENOUR	W/GERALD ALBRIGHT Jammin'	(GRP/VMG)
9	9	PETER WHITE	Turn It Out	(Columbia)
10	10	SADE	Lovers Rock	(Epic)
11	11	JEFF LORBER	Ain't Nobody	(Samson/Gold Circle)
12	12	PIECES OF A DREAM	Night Vision	(Heads Up)
13	13	DIANA KRALL	The Look Of Love	(Verve/VMG)
14	14	GREGG KARUKAS	Night Shift	(N-Coded)
15	15	FISHBELL	BLACK Ven A Gozar	(Rhythm & Groove/O)
16	16	JIMMY SOMMERS	Lowdown	(Higher Octave)
17	17	DAVE KOZ	Beneath The Moonlit Sky	(Capitol)
18	18	ALICIA KEYS	Fallin' (J)	
19	19	ALFONZO BLACKWELL	Funky Shuffle	(Shanachie)
20	20	KIRK WHALUM	I Try	(Warner Bros.)
21	21	STING	Fragile	(A&M/Interscope)
22	22	JEFF GOLUB	Cut The Cake	(GRP/VMG)
23	23	MICHAEL MCDONALD	To Make A Miracle	(MCA)
24	24	ERIC MARIENTHAL	Lefty's Lounge	(Peak)
25	25	SPYRD GYRA	Feel'n Fine	(Heads Up)
26	26	BONA FIDE	Club Charles	(N-Coded)
27	27	E. HARP	F.B. BRDMBERG Rock With You	(Native Language)
28	28	CELINE DION	A New Day Has Come	(Epic)
29	29	PAMELA WILLIAMS	Lifetime	(Fome/Red Ink)
30	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)

TDP 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.

TRIPLE A

LW	TW	Artist	Track	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)
5	5	PETE YORN	Strange Condition	(Columbia)
6	6	CALLING	Wherever You Will Go	(RCA)
7	7	JOHN MAYER	No Such Thing	(A&M/Columbia)
8	8	EOUIE VEDDER	You've Got To Hide Your...	(V2)
9	9	TRAIN	She's On Fire	(Columbia)
10	10	TRAVIS	Side	(Epic)
11	11	CDLOPLAY	Trouble	(Nettwerk/Capitol)
12	12	NICKELBACK	How You Remind Me	(Roadrunner/IDJMG)
13	13	INDIGO GIRLS	Moment Of Forgiveness	(Epic)
14	14	JEWEL	Standing Still	(Atlantic)
15	15	CREED	My Sacrifice	(Wind-up)
16	16	SHERYL CROW	Soak Up The Sun	(A&M/Interscope)
17	17	STARSAIOR	Good Souls	(Capitol)
18	18	WILLIAM TOPELY	Back To Believing	(Lost Highway/IDJMG)
19	19	MICK JAGGER	Visions Df Paradise	(Virgin)
20	20	RYAN ADAMS	Answering Bell	(Lost Highway/IDJMG)
21	21	GARBAGE	Breaking Up The Girl	(Almo Sounds/Interscope)
22	22	JACK JOHNSON	Flake	(Enjoy/Universal)
23	23	ROBERT BRADLEY'S	BLACKWATER... Train	(Vanguard)
24	24	LENNY KRAVITZ	Stillness Df Heart	(Virgin)
25	25	MIDNIGHT DIL	Golden Age	(Liquid 8)
26	26	BONNIE RAITT	I Can't Help You Now	(Capitol)
27	27	PUDDLE OF MUDD	Blurry	(Flawless/Geffen/Interscope)
28	28	DEFAULT	Wasting My Time	(TVT)
29	29	JOHNNY A.	Oh Yeah	(Favored Nations/Red Ink)
30	30	BOB SCHNEIDER	Big Blue Sea	(Universal)

#1 MOST ADDED

SHERYL CROW Soak Up The Sun (A&M/Interscope)

#1 MDST INCREASED PLAYS

SHERYL CROW Soak Up The Sun (A&M/Interscope)

TDP 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

The 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 WWWW (Star 105)/Toledo and an Adult Standards station, WSOM-AM/Youngstown, OH, and I work closely with Burton Lee, PD of WOXX/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 WKTI/Milwaukee for years. He was my college roommate. He came into college and already had

three years' experience. The instructor at the university, Bob Braumllich, 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 • KSDM

This is a fresh sound...
love the energy, love the tempo.

RON CHATMAN • WYCD

I believe in JoAnna Janét!

GINNY ROGERS • WKLB

The debut release from...

JOANNA JANÉT

Since I've Seen You Last

{JEN-NAY}

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He's had more
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past two years
and more *Billboard*
hits in 2001
than any other
songwriter.

You know his songs,
it's time you get
to know his voice.

INTRODUCING

BRETT JAMES

★ ★ ★ ★ ★ ★ ★ ★ ★ ★
"CHASIN' AMY"

IMPACT DATE 3/18

ARISTA
RECORDS

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