

Celine Celebrates Huge Comeback!

After some time away, Epic Records superstar **Celine Dion** has made a thundering return — one week ahead of her official add date — by racking up adds at 78 of R&R's AC reporters with her latest single, "A New Day Has Come." Dion was also Most Added at Hot AC and picked up 31 adds at CHR/Pop.

Celine
DION



RADIO & RECORDS

www.ronline.com

Annual Smooth Jazz Special

R&R's Carol Archer searched the depths of her professional soul to produce this year's masterpiece of a special, "Smooth Jazz Alchemy." In it you'll find all kinds of stories that are guaranteed to stir your soul. It all begins on Page 35.

Smooth Jazz
Alchemy

THE VERVEMUSICGROUP the leader in smooth jazz & adult music



marc antoine



will downing



richard elliot



david sanborn

al jarreau



jeff golub



joe sample

natalie cole



lee ritenour



down to the bone

george benson



joyce cooling



gerald albright

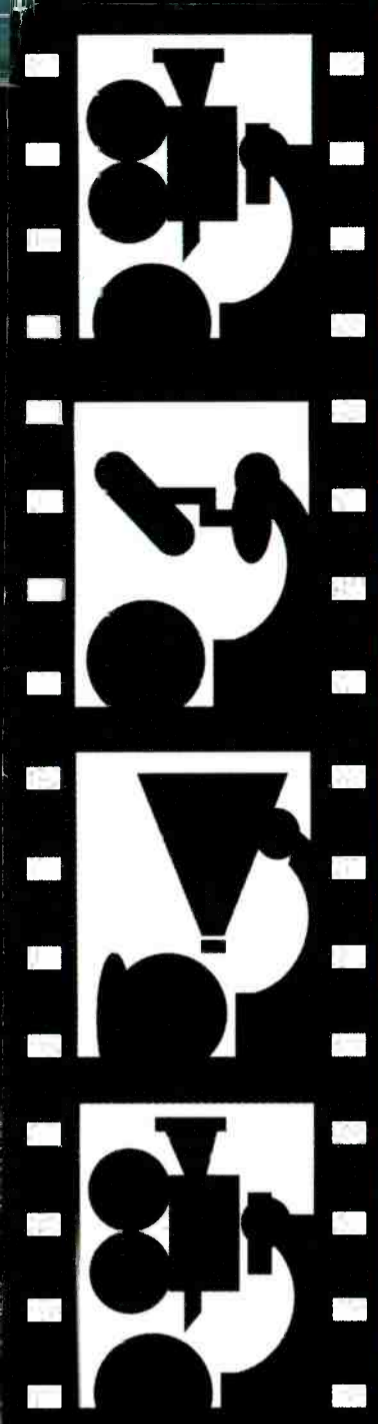
diana krall
certified platinum



david benoit



R&R's smooth jazz label of the year 2001



Leeza Gibbons
EXTRA Host & TV-Radio Personality

Bill Aydelott
Producer/Director, Waverly Motion Pictures



THESE TWO PEOPLE CAN PUT A GREAT FACE ON YOUR RADIO STATION.*

Leeza Gibbons not only loves AC music, she embraces radio as an integral part of her own workday, and as an appealing, well-known working mom, she knows how to connect with your target demo. Check out this engaging new TV campaign for AC, Hot AC and Rhythmic AC Radio Stations from Waverly Motion Pictures — ideally before your competition does.

* The face on the right will work considerably cheaper as your on-camera TV spokesperson.



W A V E R L Y
M O T I O N P I C T U R E S

For a reel, contact: Bill Aydelott at Waverly Motion Pictures in Boston, 978.535.8678 or Rich DePaoli at Highcume.com in Kansas City, tollfree 877.828.2323.

See more original spots for AC, Morning Teams, NewsTalk, and Classic Rock at www.waverlymopic.com

MMS Editor **Jeff Green** — battle-worn from an arduous schedule at last week's RAB convention in Orlando — returns to discuss the very critical and potentially expensive issues that surround the matter of format changes. In this day and age even a few days without billing can be painful, so Jeff talked with a sampling of radio veterans who managed to minimize the disruption in the money flow. This week's MMS section also has an important lesson from consultant Rich Carr: When selling your station's website, keep the concepts simple! And sparkling in the beam of this week's GM Spotlight is none other than Infinity/Detroit's Steve Sinicropi.

Pages 9-12

LEGENDS
WITH BOB SHANNON

Frank Cody appears twice in this issue: in Carol Archer's magnificent "Smooth Jazz Alchemy" special and as the subject of this week's Legends column. **Bob Shannon** takes a look at Cody's pre-Smooth Jazz era, which included a brilliant run as an AOR programmer.

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IN THE NEWS

- **Joe Rakauskas** becomes R&R CFO
- **Entercom's** saga with **Royce International** enters new phase
- **EMI** restructures worldwide companies
- **Domingo Lopez** appointed Station Mgr. at **KLAT/Houston**

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THIS #1 WEEK

- CHR/POP**
- **NICKELBACK** How You Remind Me (Roadrunner/IDJMG)
- CHR/RHYTHMIC**
- **JA RULE** Always On Time (Murder Inc./Def Jam/IDJMG)
- URBAN**
- **JA RULE** Always On Time (Murder Inc./Def Jam/IDJMG)
- URBAN AC**
- **MICHAEL JACKSON** Butterflies (Epic)
- COUNTRY**
- **STEVE HOLY** Good Morning Beautiful (Curb)
- AC**
- **ENRIQUE IGLESIAS** Hero (Interscope)
- HOT AC**
- **CALLING** Wherever You Will Go (RCA)
- SMOOTH JAZZ**
- **BONEY JAMES** See What I'm Sayin' (Warner Bros.)
- ROCK**
- **CREED** My Sacrifice (Wind-up)
- ACTIVE ROCK**
- **PUDDLE OF MUDD** Blurry (Flawless/Geffen/Interscope)
- ALTERNATIVE**
- **PUDDLE OF MUDD** Blurry (Flawless/Geffen/Interscope)
- TRIPLE A**
- **DAVE MATTHEWS BAND** Everyday (RCA)



R&R Convention Heads For Stars!

The next R&R convention moves a mile closer to the glitz and glamour of Beverly Hills! R&R Convention 2002 will take place at Merv Griffir's world-famous Beverly Hilton Hotel. This opulent meeting spot, located smack in the center of Los Angeles' entertainment corridor, is home to the annual Golden Globe Awards, the ASCAP Pop Music Awards, the Academy Awards Nominee Luncheon and, now, the radio and record industries' No. 1 convention. Join us for R&R Convention 2002, June 13-15 at the Beverly Hilton Hotel in Beverly Hills. Registration opens soon at www.rronline.com.



9/11 Cost Radio \$750M In Advertising Revenue

■ January 2002 could be the first up month since November 2000

By **JEFF GREEN**
R&R EXECUTIVE EDITOR
jgreen@rronline.com



Fries

ORLANDO — Facing a total radio advertising decline in 2001 of 7%, to \$18.3 billion, radio sales professionals convened last weekend at the RAB Sales, Management and Leadership Conference to identify ways to rebuild revenues.

RAB President/CEO Gary Fries reported that local ad revenues in 2001 slipped 4% and national numbers dropped 19%, while network figures slid an estimated 9%. For the month of December 2001, local numbers were down 3% and national dollars dropped 15%, combining for a decrease of 6% compared to the same month in 2000. Fourth-quarter 2001 revenue figures showed local off 5% and national down 16%, for a combined decline of 7%. Fries estimated the Sept. 11 tragedy cost radio \$750 million, with larger markets taking the biggest hit.

Despite the downturn, Fries said, "I feel pretty good about the numbers; many forecasters predicted double-digit losses. Compared to other

RAB/See Page 23

Industry Titans At RAB Meet



Leading figures from within and outside the radio industry spoke at RAB2002 last week in Orlando. Top row, from left: former United Airlines Captain Al Haynes, TheStreet.com columnist and Premiere Radio host Jim Cramer, commercial-production legend Dick Orkin. Second row: Interep's Ralph Guild and Katz Media Group's Stu Olds, industrial psychologist Sean Joyce. Bottom row: Members of the M.I.W. (Most Influential Women) gather (l-r): Cox Radio's Kim Guthrie, Nassau Media Partners' Joan Gerberding, Jones Radio's Edie Hilliard, KQRS Inc.'s Amy Waggoner, R&R's Erica Farber, the RAB's Mary Bennett and the Southern California Broadcasters Association's Mary Beth Garber. Full coverage of the RAB convention will appear in next week's R&R.

Entravision Buys KXPK For \$47.5 Mil.

■ Losses widen in Q4

Entravision Chairman/CEO Walter Ulloa shocked investors who participated in the company's Q4 and year-end earnings conference call with news of a major acquisition: The company is paying \$47.5 million cash for Emmis' KXPK-FM/Denver, which will up Entravision's Mile High City station count to three.

Ulloa offered very details of the deal during the call, except to say that, once it closes, Entravision will migrate its most successful format — Regional Mexican "Radio Tri-Color" — from its KMXA-AM/Denver to the new FM. Entravision also owns KJMN-FM/Denver, which features the company's Spanish AC "Radio Romantica" format.

As for its financial results, Entravision posted a net fourth-quarter

ENTRAVISION/See Page 23

'Judicious Investors' Should Buy CCU, VIA, Analyst Recommends

By **JEFFREY YORKE**
R&R WASHINGTON BUREAU CHIEF
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There was an echo in Clear Channel Canyon last week that had to make CEO Lowry Mays sit up straight in the saddle, wipe his brow and smile. One of the fancy Wal Street analysts said that investors should be buying shares of Clear Channel and building positions in the company that Mays built. It sounded an awful lot like what Mays himself told analysts on June 4, 2001, when he

ANALYSTS/See Page 16

PART ONE OF A TWO-PART SERIES

Telecom Act Turns Six: A Look Back

By **JOE HOWARD**
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It's been just over six years since Congress passed the Telecommunications Act of 1996, which most agreed would drastically change the nation's media landscape. That's where the consensus stops.

Depending on the viewpoint being espoused, the Telecom Act — which became law on Feb. 8, 1996 — was either the savior of the media industry or its executioner, and proponents of both sides of the argument are equally passionate. So, half a dozen years later, what do the industry's leaders think of what deregulation has wrought?

The act "vaulted radio into the big leagues," Cumulus CEO



Dickey

Fritts

Lew Dickey said. "It had a dramatic and profound impact on our industry structure and attracted large amounts of capital into the industry." In fact, Dickey said, deregulation has preserved radio's viability. "It's put our industry on solid footing

TELECOM/See Page 15

Soluna

For All Time

The first single from their debut album
"For All Time"



Over 30 stations out of the box!

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KHTS/San Diego

WAKS/Cleveland

WFHN

WIOG

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WRHT

WKPK

WGLU

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Album Executive Producers: *Michael Ostin* and *Ron Handler*
A&R: *Ron Handler*

Management: *Suzanne de Passe* and *Irene Dreyer* for *de Passe Management*

www.solunagirls.com

Photo by *Giuliano Bekor*
www.dreamworkrecords.com
©2002 SKG Music L.L.C.

Shiny Lids Greet Liddy



Talk WTNT/Washington recently welcomed Westwood One talker G. Gordon Liddy to its new studios in Silver Spring, MD — and station staffers dressed as Liddy lookalikes to welcome the host to his new DC affiliate. The real Liddy is located ... well, you figure it out!

R&R Appoints Rakauskas CFO

Joseph Rakauskas has been appointed CFO for Radio & Records Inc. He will oversee all of R&R's financial operations.



Rakauskas

Rakauskas was most recently CFO for Higher Octave Music, a division of Virgin Records America/EMI. He previously held executive finance positions for PolyGram, including stints as CFO for Mercury Records, Chief Financial & Administrative Officer for PolyGram Discos in Mexico City and VP/Controller at A&M Records. He is a CPA and a Stanford University MBA.

"Joe is uniquely qualified to serve as R&R's CFO," said R&R Publisher/CEO Erica Farber. "His experience in the entertainment industry, most notably in the record industry — in both the U.S. and in Latin America — will help with R&R's new business efforts. We're happy to have him on board."

Rakauskas noted, "R&R has established itself as the radio and recording industries' most authoritative source for news, analysis and airplay information. I look forward to joining the talented R&R team and contributing to the company's growth and market presence in the years to come."

R&R Observes Presidents Day

Due to the Presidents Day holiday, R&R's Los Angeles, Nashville and Washington, DC offices will be closed Monday, Feb. 18.

Royce Bankruptcy Filing Dismissed

■ Court decision clears way for Entercom to resume separate lawsuit over KWOD/Sacramento

By MOLLIE ZIEGLER
R&R WASHINGTON BUREAU
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Stolz

A federal court in Sacramento threw out the bankruptcy claim filed Dec. 14, 2001 by Sacramento-based broadcaster Royce International, closing another chapter in the lawsuit-heavy ownership fight for KWOD/Sacramento, the last independent FM Rock station in the California capital.

Bala Cynwyd, PA-based Entercom, which already owns five stations in Sacramento, challenged the bankruptcy, claiming it was a tactic to thwart a November 2001 court decision forcing the sale of KWOD to Entercom.

Entercom CFO Jack Donlevie told R&R that, after Royce tried to back away from the sale, Entercom got a ruling from California's Superior Court forcing Royce to

honor the contract. Then, Donlevie said, just days before Entercom and Royce were scheduled to meet in court in a suit Entercom filed seeking damages stemming from the earlier trial, Royce put the state court action on hold by filing for bankruptcy.

Donlevie added that if the court granted Entercom's request to dismiss the bankruptcy, Entercom would resume that suit for damages.

But Royce owner and President Ed Stolz continues to dispute Entercom's claim that Royce was in breach of a 1996 \$25 million contract to sell KWOD. "There is no pending sale," Stolz said, "nor has there ever existed a contract to sell KWOD." Rather, Stolz said, all that exists is a 6-year-old "letter

ROYCE/See Page 15

Lopez Named KLAT/Houston Station Mgr.

Domingo Lopez, a 13-year veteran of Hispanic Broadcasting's Houston operations, has been given Station Manager duties for Spanish Full Service KLAT (La Tremenda)/Houston. The station offers a mix of News/Talk and '80s-era nortena and ranchera music. Lopez will retain his GSM duties for KLAT and HBC/Houston properties KOVE (K-Love) and KQBU (Que Buena).

"I started here as an AE, so I have grown a lot since then," Lopez told R&R. "My first job in radio was here at KLAT. I spent three months at WIND/Chicago but then returned here. I've been involved with all of HBC's startups

here in Houston, so I've gone through a lot with them and hope to apply all of that experience to my new job."

KLAT served Houston with a Regional Mexican format through the mid-'90s, when it flipped to Spanish News/Talk. The station still offers talk programming from 10am-4pm and music in all other dayparts.

Asked about the challenge of programming an AM station today, Lopez commented, "I'm a hard-nosed AM guy. I know KLAT is still very loved by people in Houston. It's just putting the right pieces together that will make this station successful."

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CHR/Rhythmic	69	Active Rock RateTheMusic	108
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Rhythmic Action	72	Alternative Chart	114
Urban	75	Alternative Action	115
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Urban Action	80	Triple A	120
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EMI Restructures Record Operations

EMI Recorded Music will institute a global dual-label structure — complete with shared services — in its continued drive to minimize costs and simplify operations. The restructuring follows last week's announcement that EMI will relocate Virgin Records headquarters from Los Angeles to New York. As part of the changes, Capitol Records and Virgin Records will

now operate as the main creative divisions within each country or territory. Each label remains responsible for its own A&R, marketing and promotion. One senior EMI Recorded Music executive in each country will oversee both labels' operations in that country. Both labels will draw from one

EMI/See Page 15

Wicked Appearance



Recording artist and TV star Chris Isaak recently visited the WBMX (Mix 98-5)/Boston Mix Lounge to play for a group of 10 lucky listeners. The singer performed "Wicked Game" and "Baby Did a Bad, Bad Thing" and discussed his latest album and the second season of Showtime's The Chris Isaak Show. Isaak is pictured here with two Mix 98-5 winners.

HOW TO REACH US

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Alaska Group Faces \$140K Fine, License Revocation

Licensee says FCC's rules support its case

By JOE HOWARD
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Peninsula Communications is facing a \$140,000 fine and the possible revocation of its radio-station licenses for what the FCC says is the company's continued violation of commission rules. But Peninsula President David Becker says that the FCC granted the company waivers to operate at variance with the rules, and he is prepared to fight for the stations.

The FCC said its hefty fine is based on Peninsula's continuing to operate seven FM translators despite commission orders to shut them down. Accord-

ing to the FCC, Peninsula initially violated commission rules by using the translators to rebroadcast its full-power stations. In 1995 the FCC held up li-

cense renewals for the translators until Peninsula complied with the rules; then, when Peninsula initiated a deal to sell the translators, the FCC granted the renewals on the condition that the translators be sold. When Peninsula failed to complete the sale, the FCC revoked the license renewals and canceled the call signs. Peninsula still operates the translators despite the revocations,

FCC See Page 16

Calls From The Street

Below are the latest analysts' calls from Wall Street.

Company	Analyst	Rating	Target Price
Ackerley Group	James Doyle, Wachovia Securities	Strong buy	N/A
Clear Channel Communications	Michael Kupinski, AG Edwards	Strong buy	\$60
	Jonathan Jacoby, SunTrust Robinson Humphrey	Buy	\$63
	Leland Westerfield, UBS Warburg	Strong buy	\$61
	Michael Russell, Morgan Stanley	Strong buy	\$64

Continued on Page 16

BUSINESS BRIEFS

Ohio Businessman Wants Another CC Deal Halted

David Ringer has written to FCC Chairman Michael Powell to request that the commission, "on its own motion," set aside the Mass Media Bureau's approval of Clear Channel's acquisition of Concord Media's WHUC & WZCR/Hudson and WCTW/Catskill, NY. Ringer based the request on his claim that Clear Channel "parked" the stations with a front company. The Cincinnati businessman previously filed a petition with the FCC to halt Clear Channel's acquisition of Concord's WKKJ/Chillicothe, OH, claiming Clear Channel had been using Concord as a front to operate the station without exceeding market ownership limits. In his letter to Powell Ringer also referred to California Rep. Howard Berman's call for an investigation into Clear Channel's practices.

Concord: Ringer Trying To 'Subvert' FCC Rules

Concord Media — which in December called David Ringer's allegations regarding Clear Channel and WKKJ "speculation, innuendo and conspiratorial hypotheses that fall short of presenting a cogent, substantiated argument" — last week provided R&R with a copy of the response to Ringer's latest petition that it was preparing to send to FCC Chairman Michael Powell. In the response, Concord argues that Ringer's use of the phrase "on its own motion" in reference to how the FCC should proceed shows that the businessman is trying to "subvert the commission's rules and procedures." Concord said, "This subversive effort should be recognized for what it is: an effort to brutalize the commission's processes." Clear Channel spokeswoman Pam Taylor declined to comment to R&R.

Court Strikes Down FCC's 'Automatic' Pirate Ban

The Washington, DC U.S. Court of Appeals ruled last week that the FCC cannot automatically reject a low-power FM applicant who has previously been found to be a pirate broadcaster. However, the court said that the FCC may reject pirates on a case-by-case basis. The pirate ban — part of a larger set of regulations adopted in 2000 by the FCC, following a mandate from Congress — was challenged by former pirate broadcaster Greg Ruggiero after he was asked to be on the board of directors of a South Carolina LPFM.

FCC Anthrax The Result Of Cross-Contamination

After the FCC's Capitol Heights, MD mail facility tested positive for a scant amount of anthrax contamination, the Centers for Disease Control conducted a more conclusive test that found "a weak or very scant amount of anthrax, consistent with cross-contamination of mail." Still, the FCC plans to have the facility decontaminated and to test its Gettysburg, PA mailroom. Because the amount of anthrax confirmed at the Capitol Heights location was so small, the CDC has recommended that the facility's staff not take antibiotics.

FCC Actions

Indecency complaints made to the FCC more than doubled in the fourth quarter of 2001, to 71 complaints from 32 in Q3. Of those 71 complaints, the commission forwarded to the Enforcement Bureau 49 that contained the requisite station call sign, date and time of the broadcast and description of the material aired. Overall, the commission received 38% fewer complaints of all types during Q4 2001 than during the same period a year ago — down from 15,599 to 9,729 — but it attributed the decline to the disruption of mail service due to the anthrax scare.

- At this week's open meeting, the FCC's **Mass Media Bureau** was set to introduce a proceeding to re-examine bureau procedures for issuing construction permits and licenses to both commercial and noncommercial applicants. The proceeding will likely solicit public comment on how the commission can improve its processes for awarding new stations. At the same meeting, the Consumer Information Bureau was set to propose a uniform process for filing complaints for all services except those already regulated by the Common Carrier Bureau, which oversees telephone carriers.

- The FCC is taking a closer look at **Mid-West Family Broadcasting's** proposed purchase of WHIT-FM/De Forest-Madison, WI from **Great Dane Broadcasters**. The station is currently dark and is listed as a construction permit. The FCC cites ownership-concentration and revenue-share concerns; Mid-West currently owns six stations in the Madison DMA.

- The FCC has fined **Entercom Communications' WEZB**/New Orleans \$4,000 for recording and broadcasting a telephone conversation

Continued on Page 16

R&R Stock Index

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

	2/8/01	2/1/02	2/08/02	Change Since 2/8/01	2/1/02-2/8/02
R&R Index	259.08	223.03	235.49	-9%	+5.6%
Dow Industrials	10,880.55	9907.26	9744.24	-10%	-1.6%
S&P 500	1332.39	1122.20	1096.22	-18%	-2.3%

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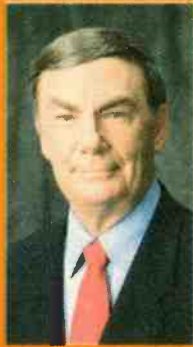
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From Miller Kaplan Arase & Co., LLP

R&R TALK RADIO SEMINAR SCHEDULE OF EVENTS

LOOK WHO'S COMING TO TRS 2002!

FOR MORE INFORMATION, CALL THE TRS HOTLINE AT 310/788-1696

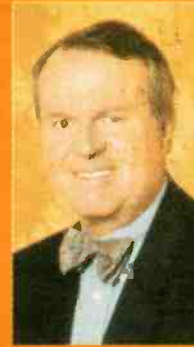
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SAM DONALDSON



NICK MICHAELS



CHARLES OSGOOD



JOHN PARIKHAL

THURSDAY FEBRUARY 21, 2002

12:00pm
REGISTRATION OPENS

3:30-5:30pm
ANNUAL TALK RADIO ROUNDTABLE
Expect fireworks! This year our dais will feature some of America's most outspoken and influential national talk hosts in a no-holds-barred discussion of current events and more.

5:30-7:30pm
OPENING TALKTAIL RECEPTION

FRIDAY FEBRUARY 22, 2002

8:30-9:00am
CONTINENTAL BREAKFAST

9:00-10:30am
GENERAL SESSION
Keynote Speaker: Joint Communication's
JOHN PARIKHAL

10:45-Noon
CONCURRENT SESSIONS

- **The Best Managers In Talk Radio**
The managers that all PDs and talk hosts wish they could work for! Get the benefit of their experiences and advice on successfully weathering the storm of controversy that always seems to surround great talents and great radio stations.
- **Planning For The Unthinkable**
Hear from those who were on deck on Sept. 11, as well as from those who've handled other catastrophic breaking news events. Find out if your station's emergency preparedness plans will be up to the task when the next big story hits.

12:15-2:00pm
LUNCHEON
Featured Speaker: American Voice Corp.'s
NICK MICHAELS

2:15-3:30pm
CONCURRENT SESSIONS

- **Life-Stage Demographics: Defining Your Audience In A Whole New Way**
Do traditional demos truly define your station? Come hear why it could be time to dump traditional demo thinking and base more programming and marketing decisions on the lifestyle and life-stage demographics of your listeners.
- **Is There Enough News In Your News/Talk Station?**
Is your station's news product up to listener expectations when it comes to covering "America's New War"? Learn why this group believes now more than ever that it takes great news to build a great News/Talker in today's world.

Friday Continued

3:30-4:45pm
CONCURRENT SESSIONS

- **A Question Of Balance**
It's easy to know when to start crisis coverage, but when should you get back to normal? When are the right – and the wrong – times to preempt highly rated syndicated shows? What should you do about on-air promotions and off-air marketing already in progress? What should you tell advertisers when you elect to go commercial-free? Keep listeners and advertisers happy with tips from this panel.
- **Show Prep In A Can**
Learn the art of creating undated, evergreen materials for use in the event of any crisis or emergency. Learn how you can be sure your station is already up and running whenever breaking news hits.

5:00-6:00pm
TALK RADIO HAPPY HOUR

9:00-11:00pm
TALK RADIO CIGAR SMOKER

SATURDAY FEBRUARY 23, 2002

8:30-9:00am
CONTINENTAL BREAKFAST

GENERAL SESSIONS

9:00-9:45am
Featured Speaker: ABC News' SAM DONALDSON

10:00-11:15am
The New Rules For Marketing News/Talk In The Post Sept. 11 World

What marketing tools are more effective now? Which are less effective? How will budget cutbacks impact your marketing plans in the year ahead? Can you afford to quit marketing? What's up with your website marketing plans? Learn which rules have changed and which haven't, and get what you need to know if you want the maximum results from today's marketing dollars.

11:30am-12:45pm
The Secrets Behind Talk Radio's Winners II

An insider's peek behind the numbers at some of America's most successful News/Talk stations. Get hot-off-the-presses information about just how much the events of Sept. 11 impacted News/Talk in the fall 2001 book.

1:00-2:30pm
R&R'S ANNUAL NEWS/TALK INDUSTRY ACHIEVEMENT AWARDS LUNCHEON
with the 2002 News/Talk Lifetime Achievement Award honoree and speaker, CBS News' CHARLES OSGOOD



For more information and website registration go to rronline.com



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DEAL OF THE WEEK

• **WFCT-FM/Apalachicola, FL**
\$650,000

2002 DEALS TO DATE

Dollars to Date: \$88,912,911
(Last Year: \$3,860,191,556)

Dollars This Quarter: \$88,912,911
(Last Year: \$2,202,699,600)

Stations Traded This Year: 75
(Last Year: 1,053)

Stations Traded This Quarter: 75
(Last Year: 343)

TRANSACTIONS AT A GLANCE

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

- KVIK-FM/Decorah and KNEI-AM & FM/Waukon, IA Undisclosed
- KLTK-AM & KWMQ-FM/South West City, MO \$350,000
- WIZK-AM/Bay Springs, MS \$31,700
- WCMA-AM & WADI-FM/Corinth, MS \$330,000
- WHJM-AM/Knoxville and WKCE-AM/Maryville (Knoxville), TN \$400,000
- KCGL-FM/Powell, WY \$450,000

Panhandle Sale Week's Biggest Deal

Apalachicola, FL station goes for \$650k in another quiet week; Marathon Media sells in Iowa

Deal Of The Week

Florida

WFCT-FM/Apalachicola

PRICE: \$650,000
TERMS: Asset sale for cash
BUYER: Williams Communications Inc., headed by President Walton Williams Sr. Phone: 256-523-1059. It owns three other stations. This represents its entry into the market.
SELLER: Staton Broadcasting Inc., headed by President/Director Cecil Staton Jr. Phone: 478-301-2117
FREQUENCY: 105.5 MHz
POWER: 50kw at 328 feet
FORMAT: Adult Standards
BROKER: Gordon Rice of Gordon Rice Associates

Multistate Deal

Pembroke License Transfer

PRICE: Undisclosed
TERMS: No cash consideration
BUYER: Jacquelyn Pembroke. Phone: 850-942-1806. She owns no other stations.

SELLER: John Pembroke. Phone: 850-942-1806

Florida

WBGC-AM/ChIPLEY

FREQUENCY: 1240 kHz
POWER: 1kw
FORMAT: Country/Oldies

South Carolina

WALD-AM/Walterboro

FREQUENCY: 1080 kHz
POWER: 3kw
FORMAT: Dark

Iowa

KVIK-FM/Decorah and KNEI-AM & FM/Waukon

PRICE: Undisclosed
TERMS: Unavailable
BUYER: Wennes Communications Stations Inc., headed by President Gregory Wennes. Phone: 507-498-5400. It owns no other stations.
SELLER: Marathon Media Group LLC, headed by President Chris Devine. Phone: 312-204-9900
FREQUENCY: 104.7 MHz; 1140 kHz; 103.5 MHz

POWER: 2kw at 584 feet; 1kw; 9kw at 574 feet
FORMAT: Oldies; Country; Country

Missouri

KLTK-AM & KWMQ-FM/South West City

PRICE: \$350,000
TERMS: Asset sale for cash and debt
BUYER: Kerm Inc., headed by President Kermit Womack. Phone: 501-633-0790. It owns three other stations. This represents its entry into the market.
SELLER: Drake Communications Inc., headed by President Jeffrey Hutton. Phone: 501-271-8223
FREQUENCY: 1140 kHz; 100.3 MHz
POWER: 200 watts; 6kw at 328 feet
FORMAT: Sports/Talk; Soft AC/Talk

Mississippi

WIZK-AM/Bay Springs

PRICE: \$31,700
TERMS: Assumption of debt
BUYER: Jerome Hughey. Phone: 601-764-2499. He owns no other stations.
SELLER: Daniel Wilson, acting as receiver for Willis Broadcasting. Phone: 601-649-0960
FREQUENCY: 1570 kHz

POWER: 3kw

FORMAT: Gospel

COMMENT: This station was sold in an auction to Jerome Hughey, a creditor of Willis Broadcasting, by Wilson. Willis Broadcasting is not entitled to any proceeds from the sale of the station because the company's debt exceeds the amount owed to both Wilson and Hughey.

WCMA-AM & WADI-FM/Corinth

PRICE: \$330,000
TERMS: Asset sale for cash
BUYER: Power Valley Communications Inc., headed by President Rick Biddle. No phone listed. It owns no other stations.
SELLER: Janice Jobe. Phone: 662-287-3101
FREQUENCY: 1230 kHz; 95.3 MHz
POWER: 1kw; 6kw at 213 feet
FORMAT: Country; Country
BROKER: Eddie Esserman of Media Services Group

Tennessee

WHJM-AM/Knoxville and WKCE-AM/Maryville (Knoxville)

PRICE: \$400,000

TERMS: Asset sale for cash

BUYER: Kirkland Wireless Broadcasters Inc., headed by President P.S. Sierocki. Phone: 912-816-7834. It owns no other stations.
SELLER: Morgan Broadcasting Co., headed by owner/President Harry Morgan. Phone: 865-546-4653
FREQUENCY: 1180 kHz; 1120 kHz
POWER: 10kw day/1 watt night; 1kw
FORMAT: Adult Standards; Adult Standards
BROKER: Satterfield & Perry

Wyoming

KCGL-FM/Powell

PRICE: \$450,000
TERMS: Asset sale for cash and debt
BUYER: Legend Communications LLC, headed by President W. Lawrence Patrick. Phone: 410-740-0250. It owns 11 other stations. This represents its entry into the market.
SELLER: Powell Broadcasting Inc., headed by Principal Jan Gray. Phone: 307-265-1984
FREQUENCY: 104.1 MHz
POWER: 100kw at 1,795 feet
FORMAT: Classic Rock
BROKER: Larry Patrick of Patrick Communications

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- Steve Sinicropi in the GM Spotlight, Page 10
- Irwin Pollack keeps your salespeople sharp, Page 11
- Rich Carr recommends making site sales simple, Page 12

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"There is nothing wrong with change, if it is in the right direction."
— Winston Churchill

SELLING YOUR NEW FORMAT TO YOUR ADVERTISERS

■ Training and customer service set the pace for successful sales transitions

By Jeff Green

Executive Editor
jgreen@rronline.com



JEFF GREEN

With last fall's Arbitron numbers in hand and the spring book around the corner, now is a decisive moment for stations contemplating a format change. For those about to Rock or Talk or anything in between, one primary objective will be to generate at least as much revenue with the new format as with the old — as quickly as possible. This week's column is the first of a two-part series on sales strategies at stations that have switched directions in recent months.

WKLI/Albany, NY blew up its Soft AC format for Classic Rock on Oct. 31, 2001, two days after Galaxy Communications bought the station from Telemedia. WKLI LSM Jordan Modiano stayed with the new owner and kept some of the salespeople, who, thanks to their relationships and hard work, managed to retain many advertisers — despite a demo shift from 35-plus women to 18-49 men.

"Everything is local, direct street fighting," Modiano says. "There is no national business. I emphasize the importance of the fact that a \$500 order is, to a small business, more valuable and dear than \$50,000 is to a larger client. We need to work significantly harder for those \$500 orders, and those are what we're going to thrive on in Year One."

"I emphasize the importance of the fact that a \$500 order is, to a small business, more valuable and dear than \$50,000 is to a larger client."

— Jordan Modiano

At Infinity's five-station Buffalo cluster, Director/Sales Kevin Murphy has steered sales growth at WBUF, which changed its gender skew when it dropped Rhythmic Oldies for Rock 11 months ago. He recruited six new salespeople, and three others in the cluster came aboard to give him nine salespeople dedicated to WBUF and doing little combo selling.

Murphy began by studying the stations WBUF competes against for male listeners. He says, "Step one is to get everyone in the building to monitor those stations, put together a 'hit list' of accounts targeting that same audience and start pitching." Bringing in *The Howard Stern Show* and *Opie & Anthony* for drive times made a huge difference, and WBUF improved, Murphy says, "from nowhere," to No. 1 6am-7pm with 18-34 and 18-49 men.

Murphy says that some of 'BUF's ability to generate those numbers came from the help of co-owned stations that carry Stern. "We went to most of them to get their pitch, story, demographic, qualitative — we had the whole package from at least four markets before we even started," he explains. "The only real training was teaching the format, since we were targeting 21-49 with different types of accounts. When we launched with Stern, we put a higher rate on it than we had on the previous format because there's a certain amount of demand and audience there, and if they're interested, they'll buy at any price."

WALKING THE TALK

Infinity's WAOK-AM/Atlanta dropped Gospel for News/Talk on Dec. 21, 2001, and it now competes head to head with Cox's market-leading WSB-AM and Clear Channel News/Talker WGST-AM.

Val Carolin, Director/Sales for Infinity's Atlanta cluster, says, "Going to a mainstream format has been a little bit of a cultural shift for our sales staff from what they had been doing." A former GSM at co-owned WBBM-AM/Chicago, Carolin brought his News/Talk

News & Talk
1380 WAOK
The Voice of the Community

experience to the table. "I had a good background in the consumer lifestyle for the product and the benefits of advertising in the News/Talk environment, and I have been educating our five salespeople on how people use this format, as none of them had experience selling it before," he says.

Carolin, who has a target date in mind for ending the salespeople's limited amount of combo selling, feels his staff's success will improve when they see the results the station's customers are going to have. "We had a lot of general-market advertisers [as a Gospel station] — automotives, financials, insurance — but the religious accounts wouldn't come over," he explains.

As for setting rates, Carolin says, "We're going with the same as we had before. We think we'll have at least the same level of listening at the beginning. Rate isn't an issue right now; it's just selling out the inventory."

Asked for his outlook on driving sales success, Carolin advises, "Getting the buy-in of the salespeople and staff is critical. Our AEs really understood and applauded the need to make a change. It's a different kind of sale, but they're learning and are making more sales and breaking new ground each week."

Carolin also stresses the importance of the formatics' being solid at inception. "We've got former WVAZ (VI03)/Chicago PD Tony Brown, winner of four Marconi Awards, and he understands radio. It's his first foray into AM, but he came out of the chute with a hot format and the right people. We had a plan, we kept it real simple, and Tony's executed it. That makes selling it a whole lot easier."

TRAIN TO EXPLAIN

Using Joint Communications and Zapoleon Media Strategies as consultants, RadiOhio's WBNS-FM/Columbus, OH switched last July from Oldies to Hot AC. The results have been impressive: The station went from a 5.8 12+ in spring 2001 to a 7.3 in the fall. WBNS now ranks No. 1 25-54, 25-49, 18-49 and 18-34, running only 11 units in morning drive and nine the rest of the day.

For competitive reasons, WBNS management kept the format-switch plans secret from advertisers and, ultimately, even from the station's own sales staff during the six-month development process — right up until the day before the shift occurred. However, thanks to the close long-term relationships WBNS had with its accounts and because the station kept a similar rate card, Director/Sales Kurt Sima was able to maintain most of the advertisers — even after displacing some of their GRPs by going commercial-free for two weeks after the relaunch.

"We went to great lengths during the first month to

SMOOTH JAZZ CLOSE-UP

■ WSSM goes for the qualitative

When Bonneville blew up Country WKXX/St. Louis 16 months ago in favor of WSSM (106.5 Smooth Jazz), WVRV & WSSM VP/GM John Kijowski says his sales team had already confronted the challenge of selling without numbers or local qualitative. "Before the station ever had numbers, the discussion was about the 'who' rather than the 'how many,'" he says. "We asked ourselves, 'Which is more important: Count the people we reach, or reach the people who count?'"

Without access to Media Audit information at the beginning, WSSM Sales Manager Matt Saunders and Business Development Manager Dave Cooper relied on national Simmons information and on investigating other markets. Kijowski acknowledges, "That was the toughest part. When there were no numbers and not even local qualitative, they had to sell based on stories from other markets. Matt and Dave spent an enormous amount of time searching all over the country, gathering a lot of information from other stations that are successful with Smooth Jazz. They looked at those stations' websites and talked with their managers. They even talked with those stations' advertisers to find out what was effective, why they were advertising on those stations and what made them feel the stations were successful for them."

"Doing this gave our team the credibility to say to our local accounts, 'I know this information isn't from St. Louis, but in San Francisco or Dallas this furniture dealer saw that this station is very important to its advertising mix, and here's why. Here is the kind of customer that comes in.'"

WSSM's seven sellers can now add top 10 25-54 numbers to their pitches, as well as Media Audit info. "It's a fantastic format to listen to and to sell because the qualitative is so high," Kijowski says. "It's also nice because it comes close to representing the ethnic makeup of St. Louis: 18% African-American. We've

Continued on Page 12



JOHN KIJOWSKI



VAL CAROLIN

explain our approach to our customers face to face — why we were making the change and that it was a well-researched, logical decision," Sima says. The relaunch was backed by a strong marketing campaign, and, Sima says, "They knew they were in for a pretty good ride. Response has been outstanding. We've already put on 63 new advertisers."

Sima had been through a format change himself, as an AE at crosstown WCOL in 1993, and he could empathize with the challenge his sellers were facing.

To expedite their learning curve, he created a PowerPoint presentation designed to educate both the AEs and their customers. He recruited some sellers who fit the new lifegroup target and called on the Center for Sales Strategy in Florida to train them. "We teach our sellers in two areas," Sima says. "There's the technical business, where we sell the ad-agency, cost-per-point-driven stuff. But most important is the developmental business: to sell without ratings and to go after customers' problems, address their key marketing challenges and sell them solutions."



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R&R GM spotlight

STEVE SINICROPI
VP/GM, WKRK-FM/Detroit
Infinity



■ Creating a Talk radio gem in Detroit

According to an industry colleague familiar with the station, **Steve Sinicropi**, VP/GM of FM Talk WKRK-FM/Detroit "has managed to take a broken-down-and-out Rock station and turn it into an FM Talk station with growing revenues and ratings." The writer continues, "Steve won't ask any of his employees to do anything he wouldn't do himself. He's accessible, involved with programming and sales and still makes cold calls with rookie sellers. Steve's ideas have helped generate plenty of new business, and his tenacity to succeed is contagious. His passion to be the best trickles down and makes his employees strive to be better." Congratulations!

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

"In 1983 I was selling jewelry at a store in Iowa City, IA. A guy came in for a ring, and I also sold him a watch, a necklace — a bunch of stuff. He said, 'You're a pretty good salesman.' I said, 'Thanks.' He said, 'Why don't you come work for me?' I said, 'What do you do?' He said, 'I'm the Sales Manager at the local radio stations [KKRQ & KXIC].' I said, 'What do you sell?' He replied, 'Radio commercials.' I answered, 'Who the hell would want to buy one of those?' He said, 'A lot of people — trust me. Why don't you come in for an interview?' So I did, I liked it, and he hired me as a seller; it was my first job in broadcasting. In a year I became the Sales Manager and, ultimately, I became GM. The man who recruited me was Rolf Pepple; he's now GM with Infinity/Minneapolis. When this position became available in Detroit, Rolf recruited me again."

Career highlights:

"In 1987 I became GM at All Pro's WLUM-FM/Milwaukee and worked 10 years for Willie Davis. We had some great successes, with nine shares, as a small company facing off against some large ones. We shifted WLUM from Urban to Churban to CHR and, ultimately, in 1995, to Alternative — we were one of the first Alternatives.

"In 1998 I was offered the opportunity to join WRKR, which was then CBS's K-Rock/Detroit. We turned it into Active Rock 'Extreme Radio' and then, in the late fall, into FM Talk — two formats within six months. It's very exciting running FM Talk here. There are no rules; we make them up as we go along and have a tremendous amount of autonomy. We started out 17th, and we're now No. 2 Monday-Friday with our men 25-44 target."

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

"It's a little more challenging to correctly position a relatively unknown format with advertisers and to demonstrate the benefits that a spoken-word format has vs. some of the music stations. It takes an ability to correctly leverage personalities, personality endorsements, live commercials and the loyalty people have for our talent. Selling six different shows is more like selling a TV station or a cable franchise than a music format that does the same thing 24 hours a day."

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

"Remember the controversy about women going into the locker rooms of sports teams? At WLUM-FM/Chicago, our morning team, The Gilmore Brothers, went in to interview Chicago Bears players after a Packers game clad only in their jockstraps as a

sign of solidarity with the players. They felt they should wear the same thing the players do. Of course, they were ejected, but it made the front page of the papers and the TV news. With our current morning team of Deminski & Doyle, we did a huge low-price gasoline promotion when gas was \$2 a gallon, and we stopped traffic. These are the things that make radio fun."

The person who's been a mentor in my life is....

"Two people I really look up to: my father, a labor arbitrator who opened my eyes to a lot of things around the world; and Rolf Pepple, who got me into this business. He's the greatest sales trainer I've ever met and a real visionary."

My favorite album of all time is....

"As a genre, hard alternative is my favorite style; such artists as Pearl Jam and Smashing Pumpkins."

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

"I'd probably be a litigator. I was going to go to law school but ended up in radio; it's a lot more fun. My father said, 'Your job is a lot like high school, but with money.'"

I'm most proud of....

"My staff at this station for doing so much in such a difficult, competitive market. They've been imaginative and have worked very hard to make this station very important in a short period of time."

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

"I actually have a life outside of radio and enjoy spending time with my wife, Laura; my 8-year-old twin daughters, Alyssa and Cara; and my son, Nick, who's 6. All of whom know they're not allowed to listen to our station!"



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

Country Crossroads

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CUTTING-EDGE TRACKING AND ACCOUNTABILITY

■ Thirty-one sales management tips to maximize results

By Irwin Pollack

If you're a believer — as I am — that we're not in the radio business, we're in business, and it just happens to be radio, you'll appreciate two of my favorite seminar topics: 1) You can't manage what you don't measure; and 2) You can't expect what you don't inspect.



IRWIN POLLACK

Creating a structured atmosphere is a good thing. Here are 31 things you'll want to

consider to help you do that.

1. Demand a "SMART" environment. Here's what that means: All commitments should be Specific, Measurable, Attainable, Realistic and Time-bound. Remember, if there's no date, it's not real.

2. Find time for a one-on-one with each salesperson every two weeks. Focus on activity levels, not bottom-line results. Document the number of written presentations, specs, appointments set, cold calls and connected calls with decisionmakers. Only after that's recorded should you track the salesperson's dollars sold, closing ratio and average order.

3. Each calendar quarter, be sure to plan and sell one large "A" (\$20,000-plus), two medium "B" (\$10,000-\$20,000) and three small "C" (less than \$10,000) moneymakers. Assign A's to the owner or GM, B's to sales managers and all the C's to sellers on a rotating basis.

4. Start paying salespeople based on a percentage of their quotas. Instead of the standard flat commission, consider offering 1% commission if they sell up to 79% of goal, 2% for 80%-99% of goal, 3% for 100%-110%, etc.

5. Write a quarterly performance letter — like a student might get from a teacher — to each seller. Give them honest input on their strengths, weaknesses and areas to improve on. Mail it to their homes, so they'll have someone to show their letter to.

6. Drive home the fact that accounts belong to the station and will be distributed in the best interests of all parties. No one should be saying about any account, "That's mine."

7. Track prospecting activity through a "One-Two-Three Board." That's a three-column board on which sellers track their progress by moving magnets with the names of all their prospects. A "one" prospect is cold, a "two" is warm, and a "three" is hot. Then you can ask, "What can we do to move these forward?"

8. "Automate" your sales department. Just as you'd run a clock in the studio, micromanage all sales activities. Have standardized proposals for each sales category, set time management by day, and script phone-call openers. Make sure your sellers are doing a good job of "reading their lines."

9. Set different rates for different dayparts and days of the week to truly create a supply-and-

demand pricing environment.

10. Compare sellers by analyzing the percentage they've contributed to total billing plus the percentage of prime (and total) inventory they've used. Are some sellers smarter billers or more efficient?

11. Manage the "documentable ask." Keep track of the dollars each salesperson has asked for by way of sales proposals. That way you'll be able to track problems (or upswings) months in advance.

12. Have people in the sales department create quarterly action plans and share with you, on paper and account by account, how they plan to accomplish their goals.

13. Hold twice-monthly one-on-ones regarding collection challenges. Have sellers sign personal commitments to chase certain monies. When you ask salespeople to sign something, they'll regard it as a real commitment.

If you believe sellers are motivated by different things, then you should believe that a different set of rules for your ".300 hitters" can be a strong motivator. Would you give Friday afternoon off to any seller who has hit quota for the month? Would you excuse sellers from one-on-one meetings if they're at 120% of goal?

14. Remember, "An order a day keeps sales misery away." Design a board on which sellers can track how much they actually sell each day and what their week-to-date sales numbers are. Either begin or end your weekly sales meeting in front of that board. If a seller doesn't close anything on a particular day, have them enter a zero instead of leaving the space blank.

15. Day by day, project where you'll finish saleswise by month's end. You can project upward from historical figures, using your history to forecast future sales.

16. Have sellers determine the value of their time. Show your staff that each 15-minute unit of their time should have some value. A seller who wants to make \$50,000 a year is worth \$1,000 a week. That's \$200 a day or \$20 an hour or \$5 for each quarter-hour. When salespeople know their time is valuable, they can work on improving their productivity.

17. Let new sellers know what you expect, both with billing and with nonsales activities, at different points in their employment. Share with them what you expect them to be doing at 30 days, at 90 days, at six months and at the end of a year.

18. If you believe sellers are motivated by different things, then you should believe that a different set of

rules for your ".300 hitters" can be a strong motivator. Would you give Friday afternoon off to any seller who has hit quota for the month? Would you excuse sellers from one-on-one meetings if they're at 120% of goal?

19. To encourage new sellers to get going faster, give them \$500 if they can get face to face with 250 prospects in their first two months of working for you. Ask them to collect business cards (with signatures on the back), and give them rules for what does and doesn't count. Remember, even if the new seller doesn't make it, you'll have generated a new account list.

20. Post target billing benchmarks at different points during the month. That way sellers have something to shoot for.

21. Use this formula to maximize billing: 1) Quota divided by average order equals the number of orders needed. 2) The number of orders needed divided by the closing ratio equals the number of "asks" needed. 3) The number of asks divided by the number of days in a month equals the number of asks in a day. Have sellers play with the variables to see what it will take to be successful.

22. Track each seller's renewal rates with advertisers. Whose is high? Whose is low? What's the behavior to track?

23. Watch end-order dates and track them 30 days ahead. Never let orders expire!

24. Consider service questionnaires for clients. Car dealerships are accountable for satisfaction indexes. Shouldn't radio be?

25. Start an "Account Executive of the Month" program. Have sellers set the criteria, then post a "wall of fame" by the station's front door.

26. Begin an "I'm Yours for the Day" program. Spin a wheel in sales meetings, and send the day with the seller on whose name the wheel lands.

27. Start asking for the next week's plan on Friday afternoon. That way you're demanding that sellers put some forethought into their time management.

28. Track both billed business and booked business. Which is growing faster for each seller?

29. Interview prospective sellers at different times of the day to track potential ups and downs in their energy levels.

30. Use actual cases to role-play real-life scenarios when you're interviewing sellers.

31. Plan and distribute a syllabus for each sales meeting. Then sellers will know what to expect at the meeting, and you'll show them that you're planning for their success. Then you can ask them to plan for their success too!

Radio sales and management trainer Irwin Pollack (www.irwinpollack.com) conducts on-site seminars and in-house training and guarantees results. Reach him at 888-732-4640 or irwin@irwinpollack.com.

KEEP IT SIMPLE, SALESPEOPLE

By Rich Carr



RICH
CARR

When I was a teenager, I used to perform magic all over the Northwest. What started out with a present of a magic kit from my mother became an obsession, to the point that I eventually became one of the youngest working magicians in the state of Washington and performed regularly for groups of several hundred people.

Throughout my career in magic I preferred performing for adults rather than children, even though I was in my early teens at the time. My reasoning was simple and based on an uncomplicated observation about audiences: Adults want to make magic difficult. They try to figure out how a trick is done. I would perform a card trick for adults, and they would inevitably explain to me that I had used trapdoors, secret invisible wires, mirrored rooms or any other element that was physically and financially impossible for a 14-year-old kid. Then I would perform the same trick for kids, and they would instantly and accurately tell me exactly how the trick was done.

So what does this mean for your sales efforts for your radio station website? I'll tell you. But first remember that you, too, are most likely an adult now, and so the remainder of this article may seem entirely too simple. We adults often try to make the simplest things too complicated.

Selling a radio-station website is incredibly simple if you commit one item to memory. That one thing is this: You're not selling a website. Your radio-station website is not a website. You see, when I say the word *website*, what do you picture? Your station's website? A porn website? The AOL homepage? The word *website*, even though we all use it the time, doesn't, by itself, mean a thing.

When you put *website* in a sentence, your prospects' eyes glaze over, and you become invisible. All they hear is "Blah, blah, blah, Mr. Prospect. Blah, blah, blah, blah." What you should do is explain to your prospect that your radio station actually produces one of the largest full-color magazines in circulation in your area, complete with photographs, new and pointed articles each day and information geared specifically to your audience.

In fact, this magazine has a special technology for its full-color advertisements. The best feature of this technology is that it lets subscribers simply touch an ad to get more information about a product! "Does it come in blue?" Touch the ad! "How do I get there?" Touch the ad! "Can I buy one right now?" Touch the ad!

The prospect's ads, by the way, will appear on several pages at once. And it will be in a different position on each page to make sure the subscribers see it. In addition, you'll give Mr. Prospect a report each month to show him how many people looked at his ad, and you can even show him how many people asked for more information. Tremendous!

As you look at Mr. Prospect and tell him this electrifying story about the size of your subscription base and the fact that your radio station sends out this brilliant publication every day for free, he'll soon be more than ready to commit to moving those flat, one-dimensional print ads out of the newspaper into your publication. As a little extra grease, you tell him that if he places his print budget with you and signs a term agreement, you'll throw in a free direct-mail campaign to your whole subscription base.

Your prospect thinks you hung the moon, and you've just performed a little magic. You've communicated what your radio-station website is, how it works, and the benefits to Mr. Prospect at your business.

I implore you to keep sales simple. The magic of selling is in the transfer of excitement, and excitement can only be bred from clear, simple communication. I have often written about my love of words, the thoughts attached to words and the magic of properly combining words for a desired result. When presenting your radio station's website, mention all the things that have made Mr. Prospect a habitual print buyer, then carefully and simply explain the benefits of presenting his business in your new, improved print. You'll see the light go on in his head and realize that you, too, can perform magic.

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



SMOOTH JAZZ CLOSE-UP

Continued from Page 9

busted through the January and February budgets already, and we're very excited about the sales opportunity for 2002."

A TAILORED APPROACH

WSSM's formatic sensibilities call for approaches tailored to each account. "We explain that if they just let us do the production and talk with the listeners, there will be no additional cost, and they'll have more impact and effectiveness," Kijowski says. "From a production standpoint, we are very careful about what we air, and we will make a recommendation to an advertiser who is perfectly targeted for this station — car dealer, jewelry store, furniture dealer — on how we should approach it so that the commercials don't jolt the listeners. We're finding the TSL is very high and that we're more successful than not."

Nor will typical sales promotions work on WSSM. "Listeners

don't want to hear on-air promotions," Kijowski says. "Our research studies show that listeners come to Smooth Jazz to relax, to escape. We make sure that any kind of promotion is music-oriented. Clear Channel Entertainment/St. Louis tells us that the Boney James show is selling better here than in any other market in the U.S., and they give us all the credit because of how we do it on the air. We don't hype the show, but we do talk about it, play his music and give away tickets instantly off-air."

Kijowski also points to a sales force that has been in place since the format's inception. "There's been very good stability," he says. "They're very smart sellers. We use the Center for Sales Strategy sales system that all of Bonneville uses, and it's all about first finding out what the key marketing challenges are for each advertiser, then working with the advertising agencies. It was tough at first because, again, from an agency point of view, we weren't a top station, and we may have been considered a risk — but not to the client. But our story was very well-accepted, and the salespeople are reaping the benefits now because there's a huge buzz about this station."

RADIO GETS RESULTS

SUCCESS STORIES FROM THE RAB

STATION CREATES WINNING WHIRLPOOL CAMPAIGN

This week's Radio Gets Results demonstrates how a local radio station can help dealers of national product lines get the most from their corporate co-op funds. A creative campaign for Whirlpool appliance dealers, with 12 Midwestern retailers participating, was a great success — and it got one resourceful radio station a new regular customer.

Category: Appliance stores
Market: U.S. Midwest
Submitted by: Breakthrough Marketing
Client: Whirlpool

Situation: A Whirlpool Corporation Account Manager wanted to use his dealer co-op accruals before they expired at the end of the year. He worked regularly with 24 independent dealers in the Southeastern Wisconsin area, and he had previous experience using a local radio station.

Objective: Whirlpool corporate wanted a creative local marketing campaign that tied in with a national theme. The local manager wanted a consumer hook that would drive sales and make dealers eager to participate.

Campaign: The radio station developed a marketing campaign that included gift-with-purchase and sweepstakes elements. With any Whirlpool appliance purchase made during December 2001, customers received \$20 in "fun money" for Family Zone play areas. That tied in with Whirlpool's national theme of families working and playing together. Customers were also encouraged to register at dealer locations to win \$750 in groceries. The radio station created the dealer proposal and commitment forms, scheduled the commercials with appropriate local dealer tags, wrote and produced the commercials, coordinated the details with the promotional partners and produced and distributed all point-of-sale materials. Twelve dealers participated. The program was underwritten with co-op funds totaling \$30,000.

Results: The Whirlpool Account Manager was very pleased with the results and is planning to renew the program in December. He also plans to set up a spring program with the station.

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 — APPLIANCE STORES

Monthly sales of household appliance stores (three-year average, 1998-2000): January, 7.3%; February, 7.0%; March, 7.9%; April, 7.6%; May, 8.3%; June, 9.0%; July, 9.1%; August, 8.6%; September, 8.1%; October, 8.3%; November, 8.7%; December, 10.1%. (U.S. Department of Commerce, 2001)

The top five major appliance retailers, based on 2000 appliance-only sales (in millions): 1) Sears, \$7,100; 2) Lowe's, \$2,007.4; 3) Best Buy, \$1,072.9; 4) Circuit City, \$740.3; 5) Home Depot, \$400.0. (*Home Furnishings News*, 2001)

Sales through household appliance stores totaled an estimated \$12.239 billion in 2000, up from \$11.43 billion in 1999 and \$10.79 billion in 1998. (Department of Commerce, 2001)

In 1999 consumers spent \$30.1 billion on kitchen renovations, up 20% from the previous year. (*The Wall Street Journal*, 2001)

RAB members can learn more about co-op dealer groups by contacting the RAB's co-op/NTR department at 800-232-3131. To get more information from Breakthrough Marketing, check out its website at www.breakthroughmarketing.net.

FCC Report: U.S. Broadband Subscriptions Approach 10 Million

■ Audio streamers, subscription-based music services will benefit

By Brida Connolly
bconnolly@ronline.com
Technologically, music-related online offerings — digital-music services; Internet radio; even fancy Flash- and Shockwave-based label, artist and station websites — have long been running ahead of what consumers can easily access. But consumers, it appears, are beginning to catch up.

The FCC has just completed its third inquiry into the rate at which advanced telecommunications capability — including broadband Internet service — is becoming available to all Americans. The commission defines *advanced telecommunications capability* as any system with a transmission speed of better than 200 kilobytes per second from customer to provider and from provider to customer. A *high-speed* system has more than 200 kbps capability in at least one direction. As of June 30, 2001, says the report, approximately 9.6 million Americans subscribed to high-speed telecommunications systems. That's an increase of about 250% from the FCC's last report on the subject, in August of 2000.

The distribution of services is still uneven: When ZIP codes are ranked by median family income, 96% of the top tenth have high-speed subscribers living there, as opposed to 59% of the ZIP codes in the bottom tenth. But, says the FCC, the gap is narrowing: Just 42% of the

ZIP codes in the bottom tenth had high-speed subscribers in the August 2000 report.

Ninety-seven percent of the most densely populated ZIP codes have high-speed subscribers living there, but there are high-speed users in only 49% of the least-populated ZIPs. Seventy-eight percent of all ZIP codes are home to at least one high-speed subscriber.

Broadband use at home is still not very widespread: Just 7% of U.S. households subscribed to high-speed services as of June 30, 2001. But that's up from 4.7% in January of 2001 and from 1.6% in August of 2000.

Increased consumer access to broadband matters to every business that provides online entertainment, but it's critical to the subscription-based digital-music industry. The services entering the market — MusicNet, pressplay, Listen.com's Rhapsody, FullAudio and others — are only at their best with broadband connections. Playing an on-demand song stream over a conventional 56 kbps modem is often a frustrating bout of buffering delays, skips and player crashes, and downloads that can take 15 or 20 minutes at 56 kbps are completed in a minute or less on a DSL or cable hookup.

The free-download mania could never have reached the proportions it did without the free access to broadband provided by so many university campuses. Broadband is what any digital-music system is really designed for.

Site Of The Week

Ja Rule's Generous, Fan-Friendly Website

Murder Inc./Def Jam/IDJMG superstar Ja Rule's official online presence (www.jarule.net) features an extraordinarily generous supply of fan-friendly content while making excellent use of an all-Flash interface.

After a Flash-warning opener, the main homepage features an effective, high-impact design, with nearly half the screen filled by a picture of a shirtless Ja Rule glowering at the viewer. The other side of the page is taken up by a simple navigation tree and a news scroll that helpfully pauses on each item.

The first item on the navigation tree, "Bio," is actually a career rundown for the rapper, and it's the only part of this site that's out of date; it ends after his second album, with no mention of his current No. 1 single, "Always on Time," or even his latest album, *Pain Is Love*. Next up is "Photo Gallery," an almost too-generous collection of 72 thumbnails, each of which brings up a neat little pop of a larger image. Some of the images are not well-chosen — one pic, ID'd only as "Boston Show," is so dark that only a white baseball cap, apparently floating in space, is visible — but the picture quality gets better as the gallery goes on.

Under "Murderous Music" is "Audio," which features 40-second clips of every track on all three Ja Rule albums. Also in the section is "Lyrics," and, where many artist sites' lyrics archives are fan-frustratingly incomplete, JaRule.net includes every word to every song and skit, reached through an eccentric but effective combination of radio buttons and pop-ups. Unfortunately, there are strings of ASCII junk throughout the *Pain Is Love* lyrics, evidently due to some sort of uploading problem. That should really be addressed; it makes one of this site's better elements tough to use.

In "The Rules of Ja" area, the rapper's reflections on life ("Greatness is almost always rebirthed, but very



rarely relived") materialize on the left side of the page as site users' comments on each rule appear on the right. Any user who can figure out what all of "Ja's Rules" have in common can get a peek at the mysterious "13th Rule." It's a handy bit of Flash, and, judging by the amount of commentary posted, the fans love it. The site's other offerings include wallpaper, screensavers and e-cards, a large video gallery and an invitation to join the Murder Inc. street team.

Ja Rule's website is not for minors or the faint of heart; the uncensored lyrics and the rowdy message boards make the upfront Parental Advisory box more than merited. There's also a tendency for the navigation to stop responding after the page has been open for a while, the Java-based chat room loads erratically, and the message boards are wedged into a tiny window in the middle of the Flash box — the designers would have done better to set them up as an outside link. But, on the whole, Ja Rule's is a well-thought-out and remarkably openhanded artist website.

— Brida Connolly

DIGITAL BITS

FullAudio Chooses Windows Media

FullAudio, the subscription-based music service that partners with Clear Channel Communications, has selected Microsoft's Windows Media technology for its streams and downloads. FullAudio has licensed content from Universal Music Group, Universal Music Publishing, EMI Recorded Music and BMG Music Publishing and is negotiating with other labels and publishers. Beginning in March, 30 Clear Channel stations in Chicago, Houston, Los Angeles and Salt Lake City will begin offering FullAudio programming through their websites.

LMiV Affiliates To Use PromoSuite Platform

Some Local Media Internet Venture affiliates will soon be using PromoSuite's ListenerEmail.com software for their permission-based e-mail marketing programs. LMiV is the online-media company created by Bonneville, Emmis, Entercom, Jefferson-Pilot and Corus Entertainment.

Radio@AOL Adds Programming Partners

Radio@AOL, America Online's online-radio service, has added a number of channels to its lineup. Among the new programming partners are the WB Network, whose "The WB Radio" station plays music featured on WB TV shows; Classical broadcast station WQXR-FM/New York; Associated Press' 24-hour All-News Radio; and Triple A broadcast station WDST/Woodstock, NY. Additionally, AOL last week released Radio@AOL version 1.1 as a built-in feature of the new AOL 7.0 software. The enhanced Radio@AOL allows users to create customized station presets.

Loudeye Adds Specialty Channels

Webcaster and streaming provider Loudeye Technologies has added two new channels to its Loudeye Radio programming. "Women in Rock" showcases female performers from all genres of rock, R&B and folk music, while "Classic Country" offers country oldies from such artists as Hank Williams, Roy Acuff and Johnny Paycheck.

CYBERSPACE

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

On The Web

- On Tuesday (2/19), catch a performance from Vagrant Records pop-punkers **Hey Mercedes**. A 24-hour audio webcast of their recent L.A. performance starts at 3pm ET, noon PT (www.hob.com).

- Carpe diem with punk act **Saves The Day** this Wednesday (2/20), when HOB.com presents a 24-hour audio webcast, beginning at 3pm ET, noon PT (www.hob.com).



Saves The Day

- Experience a St. Valentine's Day massacre with the ferocious sounds of **Thursday** (when else?) this Thursday (12/14). HOB.com presents a 24-hour audio webcast starting at 3pm ET, noon PT (www.hob.com).

—Frank Correia

Mazingo Delivers Rich Media, Money

Handheld devices, especially Pocket PC 2002 devices like the Compaq iPaq and the Hewlett-Packard Jornada, are about to start making some noise.

The ability to synch your handheld with your e-mail, your contact and to-do lists, your calendar and even your Word and Excel documents has been joined by a new service called Mazingo, which brings you the latest news over your handheld. You just pop your PDA into its cradle and let it grab the latest headlines, stories, columns and, now, audio and video as it recharges its batteries.

Getting information via synching is nothing new, but AvaniGo has had the market virtually to itself for a few years now. What's new with Mazingo is the ability to see and hear, as well as read, new material. In addition to the latest *Wall Street Journal*, *USA Today* or *New York Times* headlines (as well as headlines from your local newspaper, if it wants to play the handheld game), you could conceivably get the latest audio and video reports from CNN, ABC, MTV, the Discovery Channel or any other entity that wants to provide material. The reason this is happening now? More RAM. New PDAs are shipping with 64 to 128 megabytes of RAM, not the measly two to eight that was the norm in the past.

Net Music Countdown is launching its own set of channels on Mazingo. We'll have "Pop," "Adult" and "Alternative" channels for our vast base of daily articles, and you'll be able to hear previews and short-form pieces, along with each week's new show, in remarkably great-sounding Windows Media right on your Pocket PC. We'll eventually be customizing the channels for our affiliates as part of their content packages.

Your station can jump right in and make money at this too. Offering a Mazingo channel is as easy as designing for the small handheld screen (a bit of a challenge, but nothing your web designer can't handle) and creating a package of content that your listeners can grab and go. For example, headlines from your news department can drive listeners to get the full story by tuning in to your station. You can run promos for your morning show or provide services like weather and sports scores — all in audio. You make money, because Mazingo is a subscription service: \$14.95 a month for all your listeners can eat, and you get a slice of that, based on how many subscribers you have.

Your Mazingo content doesn't have to make new work for your talent. A channel could be as simple as repurposing that 60-second promo your drive talent has already produced for broadcast. Pushing the promos out to listeners with a bit of text about what's ahead on the next show will pull them right back to your station. Get more details at www.mazingo.com.



David Lawrence



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

e-charts™

ABC Grabs The Cash, Not The Traffic

More and more, the content-for-traffic trade is going by the wayside, and content providers are looking for hard cash for their hard-won brands. The latest example: ABC News has canceled its deal with Yahoo!, which purchased Broadcast.com for something north of \$4 billion a couple of years ago (from the smartest man in the Internet space, Mark Cuban) and has struggled to make a business of it. ABC says it can sell its content to others and make more money than it did from selling advertising in the material it was providing to Yahoo! ● When advertising on the web was all the rage, portals like Yahoo could provide traffic that made making money by selling advertising fairly easy. How interesting it is that predictions made at the R&R Convention in June 2001 have come true: Net users have become weary of banner ads in any form, and click-throughs have dropped off the map. No click-throughs, no ad revenue. ● ABC is asking for and getting cash for its content, cutting out the middle step of finding and serving advertisers to keep the content free to end users. ● The jury is still out on the online pay-for-content model, and content providers (your station is one of them if you're streaming or providing up-to-the-minute news headlines) are still feeling their way, but this split between ABC and Yahoo could be the event that leaves would-be web advertisers out in the cold.

— David Lawrence

CHR/Pop

LW	TW	ARTIST	CD/Title
1	1	NICKELBACK	<i>Silver Side Up</i> /"Remind"
3	2	CREED	<i>Weathered</i> /"Sacrifice"
5	3	SHAKIRA	<i>Laundry Service</i> /"Whenever"
2	4	USHER	<i>8701</i> /"Bad"
8	5	LINKIN PARK	<i>Hybrid Theory</i> /"End"
4	6	PINK	<i>Missundaztood</i> /"Party"
7	7	ALICIA KEYS	<i>Songs In A Minor</i> /"Worth"
9	8	NO DOUBT	<i>Rock Steady</i> /"Baby"
6	9	ENRIQUE IGLESIAS	<i>Escape</i> /"Hero"
12	10	JA RULE	<i>Pain Is Love</i> /"Livin'"/"Time"
15	11	JEWEL	<i>This Way</i> /"Standing"
17	12	CALLING	<i>Camino Palmero</i> /"Wherever"
10	13	DESTINY'S CHILD	<i>Survivor</i> /"Emotion"
14	14	BRITNEY SPEARS	<i>Britney</i> /"Girl"
18	15	JENNIFER LOPEZ	<i>J. Lo</i> /"Funny"
—	16	PUDDLE OF MUDD	<i>Come Clean</i> /"Blurry"
—	17	CRAIG DAVID	<i>Born To Do It</i> /"I"
16	18	'N SYNC	<i>Celebrity</i> /"Gone"/"Girlfriend"
20	19	P.O.D.	<i>Satellite</i> /"Alive"
13	20	MARY J. BLIGE	<i>No More Drama</i> /"Family"/"Drama"

Country

LW	TW	ARTIST	CD/Title
1	1	ALAN JACKSON	<i>When Somebody Loves You</i> /"Where"
2	2	GARTH BROOKS	<i>Scarecrow</i> /"Wrapped"
3	3	GEORGE STRAIT	<i>The Road Less Traveled</i> /"Run"
13	4	TIM MCGRAW	<i>Set This Circus Down</i> /"Cowboy"
5	5	BROOKS & DUNN	<i>Steers & Stripes</i> /"Goodbye"
4	6	BRAD PAISLEY	<i>Part II</i> /"Around"
9	7	AARON TIPPIN	<i>Where The Stars...</i> /"Stripes"
6	8	JO OEE MESSINA	<i>Burn</i> /"Bring"
10	9	LEE ANN WOMACK	<i>I Hope You Dance</i> /"Ring"
—	10	WILLIE NELSON	<i>Great Divide</i> /"Mendocino"
7	11	MARTINA MCBRIDE	<i>Greatest Hits</i> /"Blessed"
17	12	STEVE HOLY	<i>Blue Moon</i> /"Morning"
—	13	CYNDI THOMPSON	<i>My World</i> /"Always"
11	14	TOBY KEITH	<i>Pull My Chain</i> /"List"
8	15	OIXIE CHICKS	<i>Fly</i> /"Dance"
—	16	TRAVIS TRITT	<i>Down The Road I Go</i> /"Woman"
12	17	TRACY BYRD	<i>Ten Rounds</i> /"Just"
20	18	BLAKE SHELTON	<i>Blake Shelton</i> /"All"
16	19	SARA EVANS	<i>Born To Fly</i> /"Saints"
19	20	CHRIS CAGLE	<i>Play It Loud</i> /"Breathe"

Hot AC

LW	TW	ARTIST	CD/Title
3	1	ENYA	<i>A Day Without Rain</i> /"Time"
1	2	CREED	<i>Weathered</i> /"Sacrifice"
2	3	NICKELBACK	<i>Silver Side Up</i> /"Remind"
4	4	DAVE MATTHEWS BAND	<i>Everyday</i> /"Everyday"
5	5	NO DOUBT	<i>Rock Steady</i> /"Baby"
7	6	3 DOORS DOWN	<i>The Better Life</i> /"Like"
6	7	ENRIQUE IGLESIAS	<i>Escape</i> /"Hero"
9	8	JEWEL	<i>This Way</i> /"Standing"
8	9	STAINO	<i>Break The Cycle</i> /"Awhile"
13	10	U2	<i>All That You Can't Leave Behind</i> /"Stuck"
11	11	ALICIA KEYS	<i>Songs In A Minor</i> /"Fallin"
12	12	COLDPLAY	<i>Parachutes</i> /"Trouble"
10	13	FIVE FOR FIGHTING	<i>America Town</i> /"Superman"
14	14	PINK	<i>Missundaztood</i> /"Party"
15	15	INCUBUS	<i>Morning View</i> /"Wish"
16	16	CALLING	<i>Camino Palmero</i> /"Wherever"
20	17	LEANN RIMES	<i>Coyote Ugly</i> /"Fight"
18	18	RYAN ADAMS	<i>Gold</i> /"New York"
—	19	ALANIS MORISSETTE	<i>Under Rug Swept</i> /"Hands"
—	20	MICHELLE BRANCH	<i>The Spirit Room</i> /"Wanted"

Urban

LW	TW	ARTIST	CD/Title
1	1	ALICIA KEYS	<i>Songs In A Minor</i> /"Worth"
2	2	USHER	<i>8701</i> /"Bad"/"Call"
4	3	MICHAEL JACKSON	<i>Invincible</i> /"Butterflies"
3	4	AALIYAH	<i>Aaliyah</i> /"Boat"/"Woman"
6	5	JA RULE	<i>Pain Is Love</i> /"Time"
5	6	MARY J. BLIGE	<i>No More Drama</i> /"Drama"
8	7	BRIAN MCKNIGHT	<i>Superhero</i> /"Life"
17	8	FAITH EVANS	<i>Faithfully</i> /"Gets"/"Love"
7	9	CRAIG DAVID	<i>Born To Do It</i> /"I"
13	10	JAY-Z	<i>The Blackprint</i> /"Jigga"
11	11	LUDACRIS	<i>Word Of Mouf</i> /"Roll"
9	12	ANGIE STONE	<i>Mahogany Soul</i> /"Brotha"
10	13	JILL SCOTT	<i>Experience</i> /"Jill Scott"/"Loves"
14	14	JENNIFER LOPEZ	<i>J. Lo</i> /"Funny"
16	15	NAS	<i>Stillmatic</i> /"Got"
12	16	MAXWELL	<i>Now</i> /"Lifeline"
19	17	'N SYNC	<i>Celebrity</i> /"Gone"
—	18	GINUWINE	<i>The Life</i> /"Differences"
18	19	GERALD LEVERT	<i>Gerald's World</i> /"Made"
20	20	ISSLEY BROTHERS	<i>Eternal</i> /"Secret"

Smooth Jazz

LW	TW	ARTIST	CD/Title
1	1	STING	<i>...All This Time</i> /"Fragile"
2	2	ALICIA KEYS	<i>Songs In A Minor</i> /"Fallin"
—	3	MARC ANTOINE	<i>Cruisin'</i> /"Strip"
3	4	DIANA KRALL	<i>The Look Of Love</i> /"Look"
6	5	JEFF LORBER	<i>Kickin' It</i> /"Nobody"
7	6	RICHARD ELLIOT	<i>Crush</i> /"Crush"
4	7	SADE	<i>Lovers Rock</i> /"Lovers"
8	8	BONEY JAMES	<i>Ride</i> /"See"
5	9	BRIAN CULBERTSON	<i>Nice And Slow</i> /"About"
9	10	RICK BRAUN	<i>Kisses In The Rain</i> /"Use"
11	11	CHRIS BOTTI	<i>Night Sessions</i> /"Streets"
13	12	RUSS FREEMAN	<i>To Grover With Love</i> /"East"
10	13	KIM WATERS	<i>From The Heart</i> /"Dawn"
20	14	CHUCK LOEB	<i>In A Heartbeat</i> /"Pocket"
17	15	ACOUSTIC ALCHEMY	<i>Aart</i> /"Wish"
14	16	EUGE GROOVE	<i>Euge Groove</i> /"Sneak"
—	17	DAVID BENOIT	<i>Fuzzy Logic</i> /"Snap"
19	18	BONA FIDE	<i>The Poe House</i> /"Charles"
—	19	STEVE COLE	<i>Between Us</i> /"Start"
—	20	LARRY CARLTON	<i>Deep Into It</i> /"Deep"

Alternative

LW	TW	ARTIST	CD/Title
1	1	LINKIN PARK	<i>Hybrid Theory</i> /"End"
3	2	CREED	<i>Weathered</i> /"Sacrifice"
2	3	NICKELBACK	<i>Silver Side Up</i> /"Bad"/"Remind"
5	4	P.O.D.	<i>Satellite</i> /"Youth"/"Alive"
4	5	PUDDLE OF MUDD	<i>Come Clean</i> /"Blurry"
7	6	INCUBUS	<i>Morning View</i> /"Nice"/"Wish"
9	7	STROKES	<i>Is This It</i> /"Last"
6	8	STAINO	<i>Break The Cycle</i> /"You"
11	9	HDOBASTANK	<i>Hoobastank</i> /"Crawling"
8	10	SYSTEM OF A DOWN	<i>Toxicity</i> /"Toxicity"/"Chop"
10	11	COLDPLAY	<i>Parachutes</i> /"Trouble"
12	12	BLINK-182	<i>Take Off Your Pants And Jacket</i> /"First"
19	13	JIMMY EAT WORLD	<i>Bleed American</i> /"Middle"
17	14	DEFAULT	<i>The Fallout</i> /"Wasting"
14	15	ALIEN ANT FARM	<i>Anthology</i> /"Movies"
—	16	OFFSPRING	<i>Orange County</i> /"Dely"
15	17	EDDIE VEDDER	<i>I Am Sam</i> /"Hide"
13	18	SUM 41	<i>All Killer No Filler</i> /"Motivation"
18	19	GORILLAZ	<i>Gorillaz</i> /"19-2000"
20	20	DISTURBED	<i>Sickness</i> /"Game"

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, Aity Radio, Amazon.com, B&N Radio, BarnesandNoble.com, BellSouth Radio, bolt Radio, CDNow.com, ChoiceRadio.com, City Internet Radio, Denver 93.3 Radio, DMX Music, Earthlink Radio, Gracenote.com, iWonRadio, Lycos, MediAmazing, Music Choice, MusicMatch, RadioBeonair.com, RadioCentral Network, Radio Free Virgin, RealOne, Scour Radio, Spinner.com, The RadioAMP Network, and Voice Of America-Music Mix. Data is weighted based on traffic reports by web traffic monitor MediaMetrix. Charts are ranked with a 50/50 methodology of sales data and streaming/airplay data for the six reporting formats. © 2001 R&R Inc. © 2001 Online Today, Net Music Countdown.



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, 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	<i>Hybrid Theory</i>	63
2	2	CREED	<i>Weathered</i>	12
4	3	U2	<i>All That You Can't Leave Behind</i>	69
3	4	ENYA	<i>A Day Without Rain</i>	49
6	5	NICKELBACK	<i>Silver Side Up</i>	22
5	6	ALICIA KEYS	<i>Songs In A Minor</i>	33
9	7	EMINEM	<i>Marshall Mathers LP</i>	70
7	8	LIMP BIZKIT	<i>The Chocolate Starfish and...</i>	70
8	9	PINK FLOYD	<i>Echoes (The Best of Pink Floyd)</i>	14
14	10	SYSTEM OF A DOWN	<i>Toxicity</i>	23
10	11	SHAKIRA	<i>Laundry Service</i>	13
11	12	STAINO	<i>Break The Cycle</i>	38
12	13	BRITNEY SPEARS	<i>Britney</i>	14
28	14	JENNIFER LOPEZ	<i>J-Lo</i>	32
13	15	BLINK-182	<i>Take Off Your Pants & Jacket</i>	35
15	16	NELLY	<i>Country Grammar</i>	67
17	17	PUDDLE OF MUDD	<i>Come Clean</i>	10
16	18	LUDACRIS	<i>Word Of Mouf</i>	11
18	19	BEATLES	<i>One</i>	56
20	20	JA RULE	<i>Pain Is Love</i>	19
29	21	P.O.D.	<i>Satellite</i>	8
23	22	DISTURBED	<i>The Sickness</i>	27
22	23	USHER	<i>8701</i>	18
19	24	MICHAEL JACKSON	<i>Invincible</i>	15
24	25	DAVE MATTHEWS BAND	<i>Everyday</i>	48
30	26	SOUNDTRACK	<i>Coyote Ugly</i>	39
25	27	LENNY KRAVITZ	<i>Greatest Hits</i>	70
37	28	SOUNDTRACK	<i>Moulin Rouge</i>	14
32	29	SOUNDTRACK	<i>O Brother, Where Art Thou?</i>	9
43	30	PINK	<i>Missundaztood</i>	6
26	31	NAS	<i>Stillmatic</i>	8
34	32	SOUNDTRACK	<i>The Lord Of The Rings</i>	7
35	33	CHEMICAL BROTHERS	<i>Come With Us</i>	2
21	34	ALAN JACKSON	<i>Drive</i>	4
31	35	MADONNA	<i>Music</i>	70
27	36	'N SYNC	<i>Celebrity</i>	29
38	37	INCUBUS	<i>Morning View</i>	10
36	38	3 DOORS DOWN	<i>Better Life</i>	68
42	39	TOOL	<i>Lateralus</i>	34
46	40	JAY-Z	<i>The Blackprint</i>	22
39	41	GORILLAZ	<i>Gorillaz</i>	33
—	42	SADE	<i>Lover's Rock</i>	28
43	43	SUM 41	<i>All Killer No Filler</i>	9
48	44	AALIYAH	<i>Aaliyah</i>	16
—	45	ENRIQUE IGLESIAS	<i>Hero</i>	6
—	46	CRAIG DAVID	<i>Born To Do It</i>	15
—	47	COLDPLAY	<i>Parachutes</i>	17
50	48	PAPA ROACH	<i>Infest</i>	59
47	49	'N SYNC	<i>No Strings Attached</i>	60
41	50	BRITNEY SPEARS	<i>Oops!...I Did It Again</i>	48

Telecom

Continued from Page 1

where it can compete very aggressively for a much larger share of the total ad pie," he said.

NAB President Eddie Fritts believes that consolidation has "served both consumers and the radio industry very well." Fritts states that consolidation has led not to a decrease in program diversity, as many critics argue, but to an increase. "Before passage of the Telecom Act there were fewer than 400 Spanish-language stations in the U.S.," he said. "Today there are more than 600."

And, he said, many large markets are reaping the benefits of more choice. "Most major markets have an incredible array of formats," Fritts said. "In Washington, DC there are seven Spanish-language stations and three Asian-language stations, and there are News, Business, Sports, Country, Rock, Christian, Jazz and Oldies stations. I just don't buy into the claim that radio has become bland. In fact, the reality is just the opposite."

Local Issues

While he believes the Telecom Act was good for the radio industry, Citadel CEO Larry Wilson says that there have been consequences. "Owning a bunch of stations, we've gotten into severe cost-cutting from a programming standpoint," he said. "Trying to take talent in one location and put it into 50 locations is OK sometimes, if it's superstar talent. But in a lot of cases that person can't reach out and touch the listeners in the local community."

Still, Wilson believes that most stations have done a good job of maintaining localism. "I think there are isolated examples where the listener isn't better off, but, overall, as we get our act together and learn how to do this better, it's been a very good thing," he said.

That only begins to describe Dickey's feelings. He said the act "took an industry that was highly fragmented and enabled a number of large and well-capitalized players to enter." As a result, he said, "You're seeing the level of professionalism in this industry increase. Most importantly, consolidation has enabled us to change the industry structure to enable it to better compete for a larger share of the advertising pie, taking shares away from TV and newspaper."

Dickey described the last six years of consolidation as a "land grab" and said that during the next wave of consolidation the industry will "take advantage of the newfound leverage it has and start to take a larger share of the media pie."

Dickey added, "I look at what's happened in the past as the age of the acquirer, and, going forward, it's the age of the operator. The next five or six years are going to be equally significant, but in a differ-

ent light, which is how radio is going to learn how to take full advantage of its newfound industry structure to compete more aggressively for a greater share of the advertising dollars."

Dickey said that, while it's important for stations to compete against each other for quarter-hours, "we must also compete against all media for ad revenue."

Cluster Efficiency

Regent CEO Terry Jacobs said that the act is what gave radio access to those dollars in the first place and made radio a player in



Wilson



Jacobs



Martin

big-time advertising. "For the first time," he said, "radio companies have been able to accumulate a large-enough 'critical mass' of stations and audiences to attract the attention of Wall Street and the public capital markets, as well as the major advertisers, both national and local."

Jacobs also believes that clustering has made radio much more attractive to advertisers. "In the markets where companies have put together effective clusters of stations, radio can now deliver audiences that equal or exceed what TV stations and newspapers have had for years," he said. "Clusters have made it easier and more efficient for advertisers to buy radio."

Along with that efficiency comes a longer reach, according to Dickey. "Clustered radio has tremendous reach in each of the markets where it operates," he said. "Our average cluster reach is over 90% of the audience between ages 18-49 on a weekly basis. Our average cluster in Cumulus now reaches four to five times the audience newspaper does. That's significant. We can provide a much broader reach as a marketing solution for our clients."

However, Dickey believes that consolidation has matured, to a large degree — at least for the biggest of the big. "A company like Clear Channel is in the eighth inning of consolidation in radio," he said. "Half of the industry is consolidated; that's Clear Channel. For the rest of us, it's the fourth inning."

Clear Channel declined to comment for this story, as did Infinity, the second-largest consolidator.

FCC Involvement

The FCC launched a sweeping review of its ownership rules last year, so it's possible radio may have to learn to play a whole new game. Not surprisingly, Wilson wants the FCC to leave the rules alone. "They're just fine the way they are," he said. "Congress spent a lot of time on this. There's no reason to reinvent it right now."

Dickey agreed, saying that the

existence of other government agencies that monitor ownership concentration lessens further the need for regulation by the FCC. "Between Congress and the Department of Justice, there are very solid checks and balances," he said.

At least one of the FCC's leaders isn't sure if the agency should meddle with the limits set forth in the act. Commissioner Kevin Martin told R&R, "I am still considering whether the commission can and should impose limits on radio mergers beyond those Congress set forth in the 1996 act," although he does place value on the commission's role in protecting the public interest.

"Diversity and competition in the industry have long been goals of our broadcast regulations and continue to be important to the health of the industry," he said. "Yet, I don't think one can say categorically that consolidation has helped or hurt the industry or listeners."

Martin pointed out that the merger trend resulted in higher station valuations and allowed troubled stations to remain on the air and continue to produce local content. "And within individual markets," he said, "consolidation often led to more diverse programming as owners found it in their best interest to target niche markets, rather than have their stations compete against each other for the same audience."

"Regardless of their size, operators will thrive based on the quality of their programming — particularly local programming — and their ability to attract and retain a demographic that advertisers want to reach."

The Next Wave

That outlook is right in line with Dickey's view of the future. Looking forward, he believes that, while there will be continued focus on acquisitions in the next five or six years, the next wave for the radio industry will focus less on buying stations and more on running them.

Dickey believes that the "run-away freight train of ad growth spending" is over, and, now that the industry is being forced to weather a difficult economic environment, things that have been glossed over are coming to light. "In my judgment, [the ad spending surge] was covering up for a lot of mistakes, and it made everybody look a lot better than they actually were," he said. "Now we're going through a prolonged period of a much more challenging sales environment and finding that the veneer is fairly thin. It starts to unmask a lot of the operational problems that some stations were having."

"There is a lot more consolidation that has yet to take place. You've got a couple of guys doing a few billion per year, and the next is \$400 million. The group that demonstrates its ability to operate and distinguish itself as the best operator has the greatest chance of emerging as the third major consolidator."

It should come as no surprise that Dickey would like to see Cumulus assume that role. "We would like to consider ourselves a candidate for

EXECUTIVE ACTION

Groves To Go To WRAX/Birmingham As PD

WHRL/Albany, NY PD Susan Groves has been named PD at Citadel's Alternative WRAX/Birmingham, effective March 4. She replaces Dave Rossi, who resigned at the end of 2001. Groves has been highly successful at the Alternative format, taking WARQ/Columbia, SC to No. 1 18-34 several years ago.

Groves told R&R, "I am thrilled to be given the reins of such an influential station. Great staff, great management, great signal, great heritage — what more could I ask for? Birmingham is the place I plan on being for quite a while. In my seven years with Clear Channel I have worked with some wonderful people. I look forward to my new relationship with Citadel. I'll miss the incredibly talented staff here in Albany, but I definitely won't miss the snow!"

At WHRL, MD Lisa Biello is named interim PD.

that group," he said, although he realizes that whoever claims that crown will have to deliver results to get there. "The proof's going to be in the pudding. It's going to be the one who demonstrates the ability to operate a large platform and truly gain the efficiencies — the one who can grow ratings, revenue and cash flow."

Dickey presented a simple way to achieve that goal: quality programming. "We're huge believers that we're in a product business, and if we go out there, focus on being live and local and invest in our product, we're going to generate solid rat-

ings and produce revenues from those ratings," he said.

But amid all the talk of consolidation and clustered stations, Dickey said that, ultimately, it's the listeners who will decide the winners and losers. "The listeners don't care who owns the radio stations," he said. "They're just looking for good, compelling content, entertainment and information. Listeners are very unbiased and nonjudgmental, so whoever provides the quality programming gets their vote."

Next Week: The Telecom Act's effect on minority and small broadcasters.

Royce

Continued from Page 3

of intent" to review materials and explore a "possible exchange."

Stolz said that reports of the station's pending sale are "riddled with scandal and malice, done with intent to disrupt competitive businesses and to monopolize this market."

Pointing out that a judge had already ruled on the contract issue, Donlevie responded that Stolz "not only disagrees with us, now he disagrees with the California Superior Court."

One of the few things both parties agree on is that the dispute be-

gan six years ago, when they began discussing the sale of KWOD. According to a lawsuit Entercom filed in July 1999, Entercom offered Ed Stolz \$25 million for KWOD. Both parties consented to modifications of the agreement, but the sale was never completed, and the parties have been litigating ever since.

In countersuits filed against Entercom, Royce alleged that Entercom engaged in fraud, deceit, breach of contract and other unfair practices to deprive Royce of ownership of KWOD. Royce's suits were dismissed in 2000, while Entercom won its case to enforce the contract late last year.

EMI

Continued from Page 3

shared-services division (sales, finance, human resources, information technology and back-catalog exploitation) per country.

Additionally, EMI Records — which has been an imprint since it was created in 1931 — will be renamed Capitol Records throughout the world. EMI Classics, the back-catalog division, will remain in place.

"This change in structure clarifies the roles of our creative record labels and focuses them on the key activities that will make a difference in signing, developing and marketing great talent," EMI Recorded Music Chairman/CEO Alain Levy said.

"Capitol, which has a long and rich musical legacy, and Virgin will be established as the two global brands for our creative activities, representing different identities with their own styles and rich his-

tories of creativity and great music.

"In addition, the new structure enables us to achieve greater effectiveness in the exploitation of our music assets at a reduced cost by having one sales force and a sharing of the functions that enable us to operate our business but will have no impact on our creative and market success. Once the new structure is fully implemented, I believe EMI will be best positioned to achieve a major increase in market share and performance."

EMI Recorded Music U.K. was the first division to adopt the new structure. In the rest of world, including Japan, most companies already had a similar structure in place. In the U.S., newly appointed EMI Recorded Music North America Chairman/CEO David Munns will outline further details in the coming weeks. At around the same time, the changes in the company's continental European operations will be unveiled.

Calls From The Street

Continued from Page 4

Company	Analyst	Rating	Target Price
Cox Radio	Keith Fawcett, Merrill Lynch	Buy	N/A
	Michael Russell, Morgan Stanley	Neutral	N/A
	Frederick Moran, Jefferies & Co.	Accumulate	\$26
Cumulus Media	James Marsh, Robertson Stephens	Buy	\$19
	Andrew Marcus, Deutsche Banc Alex. Brown	Strong buy	\$20
Disney	Jessica Reif Cohen, Merrill Lynch	Buy	\$25
	David Miller, Sanders Morris Harris	Buy	\$26
	Christopher Dixon, UBS Warburg	Buy	\$25
Emmis Communications	James Marsh, Robertson Stephens	Buy	\$27
	Michael Russell, Morgan Stanley	Neutral	N/A
Entercom Communications	Michael Russell, Morgan Stanley	Neutral	N/A
	Vinton Vickers, JP Morgan	Market perform	\$52
	Andrew Marcus, Deutsche Banc Alex. Brown	Strong buy	N/A
Entravision Communications	Jessica Reif Cohen, Merrill Lynch	Neutral	N / A
	Victor Miller, Bear Stearns & Co.	Buy	\$14
Harris Corp.	Lawrence Harris, HC Wainwright	Buy	\$43
	Kevin Dede, Wells Fargo	Buy	\$40
Hispanic Broadcasting	Keith Fawcett, Merrill Lynch	Neutral	N/A
Jefferson-Pilot	Alfred Capra, Putnam Lovell	Buy	\$52
	Eric Berg, Lehman Brothers	Strong buy	\$55
	David Lewis, SunTrust Robinson Humphrey	Buy	N/A
New York Times	Brian Shipman, Robertson Stephens	Buy	\$54
	Edward Atorino, Dresdner Kleinwort Wasserstein	Buy	N/A
Radio One	Michael Russell, Morgan Stanley	Neutral	N/A
RealNetworks	Aleksander Zorovic, Robertson Stephens	Market perform	N/A
Regent Communications	James Marsh, Robertson Stephens	Strong buy	\$8
Salem Communications	James Marsh, Robertson Stephens	Buy	\$33
Sirius Satellite Radio	Robert Peck, Bear Stearns & Co.	Attractive	\$10
	Armand Musey, Salomon Smith Barney	Neutral	\$6
Spanish Broadcasting System	Keith Fawcett, Merrill Lynch	Strong buy	\$15
Tribune Co.	Richard Read, Credit Lyonnais	Hold	\$40
	Edward Atorino, Dresdner Kleinwort Wasserstein	Buy	N/A
Viacom	Christopher Dixon, UBS Warburg	Strong buy	\$55
	Michael Russell, Morgan Stanley	Strong buy	\$49
Westwood One	Michael Kupinski, AG Edwards	Strong buy	\$40
XM Satellite Radio	Timothy O'Neil, SoundView Technology Group	Strong buy	\$22
	Armand Musey, Salomon Smith Barney	Outperform	\$15.50
	Steve Mather, Sanders Morris Harris	Speculative buy	\$18

FCC

Continued from Page 4

and Peninsula President David Becker said that, because the matter isn't resolved yet, FCC rules allow Peninsula to continue to do so.

The FCC has also ordered Peninsula to demonstrate that it is fit to continue holding licenses for its four full-power stations — KGTL-AM & KWVV-FM/Homer, KPEN-FM/Soldonta and KXBA-FM/Nikiski, AK — and its four other FM translators. The commission will set a time and place for Peninsula to plead its case before an FCC judge.

Becker called the FCC's cancellation of his translators' licenses and its threat to revoke his other broadcast licenses "totally bogus" and said the agency's pursuit of him has become a "personal vendetta."

He said that the battle started when some of his competitors complained to the FCC that he was using the translators to rebroadcast his full-power stations outside the stations' service contours. But Becker told **R&R** that the FCC has granted radio and TV stations in Alaska special waivers for years because of the state's rugged terrain, and his stations hold such waivers.

The Wrangell Radio Group waivers are named after a precedent-setting case, which, Becker said, allows Alaskan broadcasters considerable leeway in how they operate so that residents of far-flung areas can receive signals. He said some Alaska broadcasters even cross-translate; that is, they translate AM signals on FM translators. Becker said, "My translators were all granted with these waivers." He continued, "All my competi-

tors have them. I am completely right, according to the rules. We shouldn't even be here."

Becker said that he welcomes a chance to argue his case before an FCC judge and said he has repeatedly requested a commission hearing on the issue. He told **R&R** that he intends to demonstrate that the FCC has granted waivers to many stations in Alaska that, like his, operate "well beyond their primary contours," and that the FCC has no case law to back up its revocation of the translator licenses.

Becker also said that he is ready for a long fight, but he believes that the FCC's own rules support him. "The stations were properly licensed," he explained. "In the applications themselves, the waiver request is specifically noted. If we were wrong, they wouldn't have granted us the waivers in the first place."

BUSINESS BRIEFS

Continued from Page 4

without the caller's knowledge or consent. Entercom argued that the complainant knew the call might be recorded because she originated the call and was told twice by the on-air host that she had reached a radio station. But the FCC disagreed, saying that "at no time in the call did she realize the call might be broadcast" and that that fact "should have been evident to the on-air personality by the time he finished the call and broadcast the recording." Entercom has 30 days to pay or contest the fine.

Analysts

Continued from Page 1

addressed a closed session at the Deutsche Banc Alex. Brown Ninth Annual Media Conference in New York City.

It was the morning that the Mel Brooks Broadway production of *The Producers*, in which Clear Channel holds a 20% interest, captured a record 12 Tony Awards. Mays told investors that theatrical touring is a big part of Clear Channel's entertainment and radio business, and the musical "tucks in nicely with radio and sets up a content stream that will enhance our theatrical tours in two to five years." Translation: There's growth ahead.

He made it clear that he thought Clear Channel shares selling in the \$55 to \$60 range were far undervalued, and he encouraged portfolio managers to get while the getting is good. But, since mid-September, Clear Channel shares have rarely jumped over the \$50 mark.

Last week, however, UBS Warburg analyst Christopher Dixon said it was time to lay investment foundations. "With the economy steadily improving, judicious investors can use this time to build positions in the leading names," he said. But Clear Channel wasn't the only group or media giant Dixon was thinking about. Viacom, AOL Time Warner and FOX also got places in the sun.

Dixon also encouraged investors to look into Hispanic media companies, which he said are "most attractive for traditional investors looking to participate in the developing long-term shifts in Hispanic demographics and an increasingly stable Mexican economy."

While he believes things are looking up, Dixon noted that the rumored rift between Viacom's Sumner Redstone and Mel Karmazin, along with earnings shortfalls at Disney, may have led media investors to finish January "much like Punxsutawney Phil: not sure whether to peek out of a hole to find a shadow or to stay in a burrow and escape the fury."

Meanwhile, Viacom's management fury has died down. Merrill Lynch's Jessica Reif Cohen last week issued an industry note commending Viacom for having "first-class senior management," saying that Viacom is "in a class with few peers."

Cohen believes that Viacom is the best-positioned company in the media sector to benefit from an advertising turnaround, noting that it has easy comps (especially in September) and an anticipated windfall from political advertising coming from local elec-

tions in 26 states. While she forecasts that the company's Q1 EBITDA will decline about 3%, she said that it should pick up in the remaining quarters: 10% in Q2, 13% in Q3 and 20% in Q4.

Regent Selloff 'Unwarranted'

Regent has felt the industry's pain more than a lot of groups over the past few months, and its share price has sagged. But on Feb. 5 Robertson Stephens analyst James Marsh said the Regent selloff was "unwarranted." He upgraded the issue from "buy" to "strong buy" and said that the recent weakness in the issue "presents a compelling opportunity for investors."

Marsh said he sees no reason for the shares to be down 30% in the last month, since radio fundamentals are improving and Regent's growth rates are in line with those of the company's peers. He said that his \$8 price target points to a 63% advantage over the stock's current level and notes that there are "no risks that materially differentiate the Regent story from other radio stocks." That may have fueled a Regent rally the next day, when shares jumped 8%.

Meanwhile, based on Entercom's Q4 results and higher-than-expected Q1 forecast, Alissa Goldwasser at William Blair & Co. raised her 2002 estimates for the company's earnings per share from 93 cents to 99 cents, and for its after-tax cash flow per share from \$1.88 to \$1.94. Michael Russell at Morgan Stanley raised his BCF forecasts on Entercom from \$146 million to \$148 million in 2002 and from \$168 million to \$170 million in 2003. Russell also bumped up his ATCF per share estimates, from \$1.95 to \$2 in 2002 and from \$2.34 to \$2.37 in 2003.

Earlier this week the Merrill Lynch analyst team of Keith Fawcett and Jessica Reif Cohen reiterated Spanish Broadcasting System as "strong buy." They noted that SBS is pointing toward "a strong upswing in revenue paces," from down 9% in Q4 '01 to up 5%-6% in Q1 '02. They also noted that the group's Los Angeles FM duo, KLAX & KXOL, had a 14% jump in sales in December and "appears to be pacing up over 50%" in March.

In addition, ratings gains during the summer and fall surveys in L.A., New York, Chicago and Puerto Rico have inspired the analysts to project 2002 total cash sales of \$134 million, up 12%, and EBITDA of \$43 million, up 9%. SBS has \$50 million in cash, enough to fund its operations through 2003. The analysts forecast earnings at 2 cents per share for 2002, compared to a 12-cent per share loss last year.



SATELLITE
RADIO

Lori Parkerson • 202-380-4425

20on20 (XM20)

Kane

MICHELLE BRANCH All You Wanted
DJ ENCORE I See Right Through...
NATALIE IMBRUGLIA Wrong Impression
ALANIS MORISSETTE Hands Clean
OUTKAST The Whole World
P.O.D. Youth Of The Nation

BPM (XM81)

Blake Lawrence

CHEMICAL BROTHERS Star Guitar
ARMAND VAN HELDEN Kentucky Fried Flow

Real Jazz (XM70)

Maxx Myrick

ANDY BEY Tuesdays In Chinatown
JANE BUNNETT Alme De Santiago
RENEE ROSNES Life On Earth

The Boneyard (XM41)

Charlie Logan

GRAVITY KILLS One Thing
DOPE Nothing (Why)

The Heart (XM23)

Johnny Williams

No adds

The Loft (XM50)

Mike Marrone

LEONARD COHEN In My Secret Life
JOSH ROUSE Nothing Gives Me Pleasure
JOSH ROUSE Miracle
JOSH ROUSE Summer Kitchen Ballad

Watercolors (XM71)

Steve Stiles

SOUL BALLET Want You

X Country (XM12)

Jessie Scott

JESSE DAYTON Mama's Guilty Fool
MIKE PLUME BAND Climbing The Walls
MARK INSLEY Bus To Bakersfield
CHUCK E. WEISS No Hep Calls
JEWEL Love Me, Just Leave Me Alone
DERYL ODDD Honky Tonk Champagne
CORY MORROW (Love Me) Like You Used To

XM Cafe (XM45)

Bill Evans

HEATHER NOVA South
INDIGO GIRLS Become You

XMLM (XM42)

Eddie Webb

DECEMBER The Lament Configuration

The Boneyard (XM41) Playlist

HOBBASTANK Crawling
ROB ZOMBIE Never Gonna Stop...
DEFAULT Wasting My Time
SYSTEM OF A DOWN Toxicity
LINKIN PARK In The End
PUDDLE OF MUOD Blurry
P.O.D. Youth Of The Nation
NICKELBACK Too Bad
TOOL Lateralus
SEVENDUST Praise
STAIN'D For You
STABBING WESTWARD So Far Away
SOIL Halo
CREED Bullets
KIO ROCK Lonely Road Of Faith
FUEL Last Time
TANTRIC Mourning
STABBING WESTWARD Angel
TANTRIC Hate Me
SALIVA Superstar
OFFSPRING Defy You
DOPE Now Or Never
SALIVA After Me
LINKIN PARK Runaway
NICKELBACK How You Remind Me
INCUBUS Wish You Were Here
P.O.D. Satellite
SALIVA Click, Click Boom
CREED One Last Breath
FUEL Hemorrhage...
AEROSMITH Sunshine
KID ROCK Cocky
LENNY KRAVITZ Let's Get High
KID ROCK You Never Met...
ROB ZOMBIE Bring Her Down
ROB ZOMBIE Iron Head
FOO FIGHTERS The One
TOOL Schism
INCUBUS Nice To Know You
GILBY CLARK Diamond Dogs
DISTURBED The Game



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. BRANDY What About Us?
2. ENRIQUE IGLESIAS Escape
3. JAHEIM Anything
4. LENNY KRAVITZ Stillness Of Heart
5. RUFUS WAINWRIGHT Across The Universe

MIDWEST

1. BRANDY What About Us?
2. ENRIQUE IGLESIAS Escape
3. JAHEIM Anything
4. LENNY KRAVITZ Stillness Of Heart
5. BONEY JAMES Ride

SOUTHWEST

1. BRANDY What About Us?
2. ENRIQUE IGLESIAS Escape
3. JAHEIM Anything
4. LENNY KRAVITZ Stillness Of Heart
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. LENNY KRAVITZ Stillness Of Heart

SOUTHEAST

1. ENRIQUE IGLESIAS Escape
2. BRANDY What About Us?
3. JAHEIM Anything
4. LENNY KRAVITZ Stillness Of Heart
5. BONEY JAMES Ride

FEBRUARY PLAYLIST

AIMEE MANN/MICHAEL PENN Two Of Us
BONEY JAMES Ride
BRANDY What About Us?
DONZ 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
OUTERSTAR You Love It When It Rains
RICK BRAUN Your World
RUFUS WAINWRIGHT Across The Universe
TA TA & BRANDD Let's Be Friends
TAE BO Medley



Artist/Title	Total Plays
LMNT Juliet	81
'N SYNC Pop	78
AARON CARTER Leave It Up To Me	76
JUMP5 God Bless The U.S.A.	75
AARON CARTER I'm All About You	75
LIL' ROMEO My Baby	74
DREAM STREET I Say Yeah	73
DREAM STREET It Happens Every ...	73
BRITNEY SPEARS I'm Not A Girl ...	71
CHRISTINA MILIAN AM To PM	35
BACKSTREET BOYS Drowning	33
PINK Get The Party Started	32
3LW No More (Baby I'ma Do Right)	31
EIFEL 65 Blue (Da Ba Dee)	30
NINE DAYS Absolutely (Story ...)	30
MICHELLE BRANCH Everywhere	30
SMASH MOUTH All Star	30
NO SECRETS Kids In America	30
BAHA MEN Who Let The Dogs Out	29
SMASH MOUTH I'm A Believer	28



Playlist for the
week ending February 9.



10 million homes
180,000 businesses

Rick Gillette • 800-494-8863

DMX Fashion Retail

Randy Schläger

The hottest tracks at Fashion Retail, targeted at 18-34 adults.

KINKY Soun Tha Primer Amor
JOJO Talkin' About You
TINA NOVAK Been Around The World
BLUE All Rise
SOUTH Paint The Silence
FAMILIAR 48 Learn To Love Again
LO FIDELITY ALLSTARS Feel What I Feel
ATTICUS FAULT Maybe
RIDDLIN' KIDS I Feel Fine
GOLDTRIX It's Love
W.O.S.P. Gettin' Into U
IAN VAN DAHL Will I?

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

CHR/POP

Jack Patterson

INDIA.ARIE Video
ENRIQUE IGLESIAS Escape

CHR/RHYTHMIC

Mark Shands

WARREN G Ghetto Village
ASHANTI Foolish
KOOL G Ride On
P. DIDDY f/JUSHER I Wanna Girl
MARY J. BLIGE I/JA RULE Rainy Day
JESSICA MORENO You Better Be Good To Me

URBAN

Jack Patterson

CHEROKEE I Swear
B2K Uh Huh

ALTERNATIVE

Dave Sloan

311 Amber
TENACIOUS D Tribute
PETE YORN Strange Condition

ROCK

Stephanie Mondello

GODSMACK I Stand Alone

ADULT ALTERNATIVE

Stephanie Mondello

INOIGO GIRLS Moment of Forgiveness

ADULT CONTEMPORARY

Jason Shiff

No adds

INTERNATIONAL HITS

Mark Shands

L5 Toutes Les Femmes De La Vie
E-TYPE Life
KYLIE MINOGUE Fragile
KYLIE MINOGUE Come Into My World
KYLIE MINOGUE In Your Eyes

COUNTRY

Leanne Flask

No adds

DANCE

Danielle Ruysschaert

THOMAS NEWMAN Six Feet Under
PEPPER MASHAY You And Me
ORINOKO Islands

RAP/HIP-HOP

Mark Shands

BEANIE SIGEL f/FREEWAY Roc The Mic
WARREN G Ghetto Village
WARREN G Yo' Sassy Ways
SINDICATO Mil Horas



Phil Hall • 972-991-9200

Hot AC

Steve Nichols

PINK Get The Party Started

StarStation

Peter Stewart

CELINE DION A New Day Has Come

Classic Rock

Chris Miller

No adds

Touch

Ron Davis

No adds

Doug Banks Morning Show

Gary Saunders

No adds

Tom Joyner Morning Show

Vern Catron

No adds

Country Coast To Coast

Kris Wilson

BROOKS & YEARWOOD Squeeze Me In

ALAN JACKSON Drive (For Daddy Gene)

ALTERNATIVE PROGRAMMING

Gary Knoll • 800-231-2818

Rock

GODSMACK I Stand Alone

GRAVITY KILLS One Thing

Alternative

APEX THEORY Shhh...(Hope Diggy)

LINKIN PARK Paper Cut

PHANTOM PLANET California

ROB ZOMBIE Never Gonna Stop...

Triple A

BOB SCHNEIDER Big Blue Sea

TRAIN She's On Fire

CHR

ENRIQUE IGLESIAS Escape

JENNIFER LOPEZ Ain't It Funny

ALANIS MORISSETTE Hands Clean

SUGAR RAY Ours

Mainstream AC

DARREN HAYES Insatiable

ELTON JOHN This Train Don't Stop There...

SUGAR RAY Ours

LINKIN PARK In The End

Lite AC

BRICKMAN & MCBRIDE Valentine

DANIEL DEBOURG I Need An Angel

LINDA EDER Until I Don't Love You Anymore

ELTON JOHN This Train Don't Stop There...

NAC

OLETA ADAMS All The Love

ERIC MARIENTHAL Lefty's Lounge

SOUL BALLET Dial It In

JIM WILSON Can't Find My Way Back Home

Christian AC

JENNIFER KNAPP Breathe On Me

UC

DMX f/FAITH EVANS I Miss You

BEANIE SIGEL f/FREEWAY Roc The Mic

REMY SHAND Take A Message

LUTHER VANDROSS I'd Rather

Country

ANDY GRIGGS Tonight I Wanna Be...

SHANNON LAWSON Goodbye On A Bad Day

BRAD MARTIN Before I Knew Better



Music Programming/Consulting

Ken Moultrie • 800-426-9082

Alternative

Steve Young/Kristopher Jones

GODSMACK I Stand Alone

LINKIN PARK My December

Active Rock

Steve Young/Kristopher Jones

GODSMACK I Stand Alone

GRAVITY KILLS One Thing

X-ECUTIONERS It's Going Down

Heritage Rock

Steve Young/Kristopher Jones

COL. PARKER All The King's Horses

HEADSTRONG Adriana

Hot AC

Steve Young/Josh Hosler

No adds

CHR

PINK Don't Let Me Get Me

BUSTA RHYMES Break Ya Neck

SHAKIRA Underneath Your Clothes

Rhythmic CHR

Steve Young/Josh Hosler

ASHANTI Foolish

FAITH EVANS I Love You

110 Rapture

GLENN LEWIS Don't You Forget It

Soft AC

Mike Bettelli

ELTON JOHN This Train Don't Stop There...

Mainstream AC

Mike Bettelli

BRIAN MCKNIGHT Still

Delilah

Mike Bettelli

CELINE DION A New Day Has Come

Dave Wingert Show

Mike Bettelli

CELINE DION A New Day Has Come

Mainstream Country

Ray Randall/Hank Aaron

ALAN JACKSON Drive (For Daddy Gene)

New Country

Hank Aaron

ALAN JACKSON Drive (For Daddy Gene)

JAMIE O'NEAL Frantic

LEE ANN WDMACK Does My Ring Bum Your Finger?

Lia

Ken Moultrie/Hank Aaron

CYNDI THOMSON I Always Liked That Best

24 HOUR FORMATS

Jon Holiday • 303-784-8700

Adult Hit Radio

JJ McKay

'N SYNC Girlfriend

Rock Classics

Adam Fendrich

No adds

Adult Contemporary

Rick Brady

CELINE DION A New Day Has Come

CHER A Song For The Lonely

CD COUNTRY

Rick Morgan

ALISON KRAUSS & UNION STATION Let Me Touch...

DAVID BALL She Always Talked About Mexico

NICKEL CREEK The Lighthouse's Tale

GEORGE STRAIT Living And Living Well

US COUNTRY

Penny Mitchell

DATEBOOK

MONDAY, FEBRUARY 25

1964/Cassius Clay, 22, shocks odds-makers when he defeats heavy-weight boxing champ **Sonny Liston** in a seventh-round TKO. Despite the odds, Clay had predicted the win, saying he would "float like a butterfly and sting like a bee!"



Sting like a bee!

Born: **Sally Jessy Raphael** 1935, **Tea Leoni** 1966, **Scott "Carrot Top" Thompson** 1967, **Sean Astin** 1971

In Music History

1957/**Buddy Holly & The Crickets** record "That'll Be the Day." It turns out to be Holly's biggest hit.

1963/Vee Jay Records, a small label based in Chicago, releases the first **Beatles** record in the U.S., "Please, Please Me." Although the song is a smash in England, it fails to catch on with American audiences.

1987/**Frank Sinatra** makes a guest appearance on *Magnum P.I.*, giving the show its highest ratings in two years.

1988/**Bruce Springsteen** opens his Tunnel of Love Express tour in Worcester, MA.

1991/**Natalie Cole** is a big winner at the Grammys. She wins Album of the Year for *Unforgettable* and Record of the Year for "Unforgettable."

TUESDAY, FEBRUARY 26

1957/The last radio episode of *Dragnet* airs. The groundbreaking police drama had been on the air since 1949.

1993/A terrorist bomb explodes in the parking garage of the World Trade Center in New York City. Six people are killed and more than 1,000 are injured.

1994/Comedian **Bill Hicks**, 32, dies of pancreatic cancer.

In Music History

1965/**Jimmy Page** releases his first solo single, "She Just Satisfies," on Fontana Records.

1985/**Lionel Richie's** *Can't Slow Down* wins the Grammy for Album of the Year. **Tina Turner** picks up Record of the Year for "What's Love Got to Do With It." **Cyndi Lauper** is named Best New Artist.

1989/**Madonna** makes a surprise appearance at an AIDS Project L.A. Dance-A-Thon at Los Angeles' Shrine Auditorium.

Born: **Fats Domino** 1928, **Johnny Cash** 1932, **Michael Bolton** 1953, **Erykah Badu** 1971

WEDNESDAY, FEBRUARY 27

1936/**Shirley Temple**, 7, receives a new contract from 20th Century Fox that will pay her \$50,000 per film.

Born: **Elizabeth Taylor** 1932, **Ralph Nader** 1934, **Chelsea Clinton** 1980

In Music History

1967/In London, **Pink Floyd** record

their first single, "Arnold Layne." It tops the British charts but fails to become a U.S. hit.

1974/**Joni Mitchell** receives a Gold record for *Court & Spark*.

1980/**Billy Joel's** *52nd Street* wins the Grammy for Album of the Year. **The Doobie Brothers** win Record and Song of the Year for "What a Fool Believes." For the first, and only, Disco Grammy, **Gloria Gaynor** wins for "I Will Survive."

Born: **Neil Schon** (Journey) 1954, **Adrian Smith** (Iron Maiden) 1957, **Rozonda "Chilli" Thomas** (TLC) 1971

THURSDAY, FEBRUARY 28

1940/*Gone With the Wind* sweeps the Oscars, winning Best Picture, Best Director (**Victor Fleming**) and Best Actress (**Vivien Leigh**), among other categories.

1983/After 11 seasons, *M*A*S*H* airs its final episode. It draws 77% of the TV viewing audience, the largest audience ever to watch a single TV show up to that time.



M*A*S*H's tour of duty ends.

1992/The National Air and Space Museum in Washington, DC opens an exhibit honoring the original *Star Trek* series. It features more than 80 costumes, props and models from the show, including Mr. Spock's pointy ears.

Born: **Mercedes Ruehl** 1948, **Gilbert Gottfried** 1955

In Music History

1978/**Bob Dylan's** *Live at Budokan* is recorded in Japan.

1984/**Michael Jackson** takes home a record eight Grammy Awards, including Album of the Year for *Thriller*. **The Police**, however, snag Song of the Year for "Every Breath You Take." **Culture Club** is named Best New Artist.

1986/**George Michael** announces the breakup of **Wham!**

1993/It's *En Vogue* night on FOX-TV. First, the girls guest as themselves on *In Living Color*. Next, they play a struggling neighborhood group on *Roc*.

1996/**Alanis Morissette** wins four Grammys, including Album of the Year for *Jagged Little Pill*. **Seal** wins three Grammys, including Record and Song of the Year for "Kiss From a Rose." **Hootie & The Blowfish** are named Best New Artist.

FRIDAY, MARCH 1

1950/The TV series *Ripley's Believe It or Not* airs for the first time.

1991/**Oliver Stone's** film *The Doors* opens. Actor **Val Kilmer** receives rave reviews for his portrayal of Doors frontman Jim Morrison.

Born: **Alan Thicke** 1947, **Ron Howard** 1954

In Music History

1968/**Johnny Cash** marries **June Carter** in Franklin, KY.

1969/Doors frontman **Jim Morrison** is arrested in Miami for allegedly exposing himself during a Dinner Key Auditorium show.

1990/**Janet Jackson** begins her first solo tour in Miami.

1995/**Bruce Springsteen** wins four Grammys, including Song of the Year for "Streets of Philadelphia." **Tony Bennett's** *MTV Unplugged* wins Album of the Year. **Sheryl Crow** is named Best New Artist and picks up Record of the Year for "All I Wanna Do."

Born: **Roger Daltrey** (The Who) 1944

SATURDAY, MARCH 2

1944/The Academy Awards are televised for the first time. Due to lack of network interest, the show is only broadcast locally on two Los Angeles TV stations. *Going My Way* wins Best Film.

1972/*Pioneer 10*, the world's first outerplanetary probe, is launched from Cape Canaveral, FL on a mission to Jupiter.

Born: **Desi Arnaz** 1917-1986

In Music History

1974/**Stevie Wonder** wins five Grammys, including Album of the Year for *Innervisions*. **Bette Midler** is named Best New Artist.

1975/Los Angeles police pull over **Paul McCartney** for allegedly running a red light. After detecting the smell of marijuana, officers arrest **Linda McCartney** for having six ounces of the drug in her pocketbook.

1988/**U2's** *The Joshua Tree* wins the Grammy for Album of the Year. Record of the Year goes to **Paul Simon's** "Graceland," while **Jody Watley** wins Best New Artist.



U2 find what they're looking for.

1992/**C+C Music Factory** make their TV debut on *The Fresh Prince of Bel Air*.

1999/Singer **Dusty Springfield**, 59, dies of breast cancer.

Born: **Lou Reed** 1944, **Eddie Money** 1949, **Karen Carpenter** 1950-1983, **Jon Bon Jovi** 1962

SUNDAY, MARCH 3

1943/*The Milton Berle Show* first airs on radio.

1959/Radio and film comedian **Lou Costello**, 52, dies.

1991/Robbery parolee **Rodney King** stops his car after leading police on an eight-mile pursuit through the streets of Los Angeles. Arresting officers beat King repeatedly during the arrest, all of which is captured on videotape by an onlooker.

Born: **Jessica Biel** 1982

In Music History

1966/Singer-guitarists **Neil Young**, **Stephen Stills** and **Richie Furay** form **Buffalo Springfield** in Los Angeles.

1967/British band **The Animals** refuse to play a scheduled Ottawa, Canada concert unless they are paid in advance. Over 3,000 concertgoers riot, causing \$5,000 worth of damage.

1978/**Van Halen** begin their first U.S. tour in Chicago.

— Frank Correia

Zinescene

Creed: Behind The Altar!

Creed land on the cover of *Rolling Stone*, which does an in-depth profile on the rumors and reality surrounding the group. Naturally, the "Christian rock" label is addressed. "I grew up listening to Slayer, Celtic Frost and Metallica," says guitarist **Mark Tremonti**. "The last thing I ever thought was that people would say I was in a Christian band."

Drummer **Scott Phillips** adds that the group is tired of discussing and denying the God-rock tag: "It got to a point where there was not much more we could say or do aside from coming out with satanic T-shirts onstage."

Despite his band's positive message, singer **Scott Stapp** talks about darker inspiration: "We're not inspired by happy times. We're dealing with self-doubt, depression, fear, something negative that we're going through in our life — but we always want to find a way out."

Ozzy & Harriet?

Viewers will have an inside look at the family life of rocker-bat connoisseur **Ozzy Osbourne** on the MTV reality show *The Osbournes*. The show will peek into the personal life of Ozzy, wife-manager Sharon, and teenage Osbournes Kelly (16) and Jack (15). "People keep asking if we're a dysfunctional family," says Ozzy. "But I have no idea what that means. I may have a wacky way of raising them, but I love my children no matter how many words they have to blurt out for television."

Rapper **Master P** is also getting in on the act, working on a pilot for a Nickelodeon sitcom. *Pieces of the Puzzle* is a revamping of *The Partridge Family* where P plays an A&R man for a hip-hop act fronted by his real-life son, **Lil' Romeo**. But don't expect a Partridge-style bus. "We're gonna drive around in a [Cadillac] Escalade," P reveals. "We're having one made for the show." (*Rolling Stone*)

Bond-age For Madonna?

She sang "Beautiful Stranger" for the spy spoof *Austin Powers: The Spy Who Shagged Me*, but was that just a warm-up for the real deal? *Us Weekly* reports that sources on the set of the next James Bond film say that **Madonna** will record the theme song and is in negotiations to make a cameo.

Sex & The Pretty

Us Weekly gets 25 stars to talk about sex. Besides the requisite virgin speculation about **Britney Spears**, **Billy Joel** talks about his first time: "I was a teenager, and she was an older, kind of beatnik-y woman. I played the piano, and we ended up just, you know, doing it." 'N



PHANTOM MENACE? — "I often find BBQ-ing some chicken and making it a Blockbuster night works better than the all-nighter. We have our softer side. A typical day in our van, everyone's sitting around reading Harry Potter" — *Phantom Planet* drummer **Jason Schwartzman** (second from left) reveals his band's partying ways, brought to you by Blockbuster and author J.K. Rowling (*Rolling Stone*).

Sync's **Lance Bass** either reveals his kinky side or a food addiction: "My turn-on? A pool full of chocolate pudding. And use your imagination."

Speaking of food, *People* asks **Paul McCartney**, fresh off his Super Bowl performance, how he maintains his vegetarian ways while attending football matches. "I normally don't eat at the games," he admits. "If I do, I'll have a beer or something, and some pretzels. That's American enough for me!"

The Inside Skinny on Mariah's Diet

Beer and pretzels were hardly the regimen for **Mariah Carey** as she attempted to lose 15 pounds for her Super Bowl appearance. The *National Enquirer* reports that the irritable star worked out in the dead of night so no one could see her, forced her staff to follow her low-calorie diet and checked out of the health spa two days early after suffering another breakdown.

100 To Bet On

Alternative Press coughs up a C-note's worth of new acts with its "100 Bands You Need to Know About" feature. Featuring bands "to save you from bad radio," *AP* writes up **Hoobastank**, **The Avalanches**, **Dashboard Confessional**, **Kidneythieves**, **Starsailor**, **Nonpoint**, **Mushroomhead**, **Pressure 4-5** and many more.

Virgin act **Moth** get a full-page mention, where founder-singer **Brad Stenz** reveals that he used to date bombshell **Carmen Electra** while in junior high school. "For a week we held hands and kissed on dares in eighth grade," he tells the 'zine. "You shouldn't print that; it might make her mad."

Injected lead singer **D. Grady**, however, could care less about hobnobbing with celebrities: "I don't mind slinging burritos if this doesn't work out," he reveals. "I've had more intelligent conversations doing that than I have being out on the road, anyway."

— Frank Correia

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

72 million households


 Tom Calderone
VP/Programming

75 million households


 Paul Marszalek
VP/Music Programming

ADDS

Plays		Plays	
LUDACRIS Roll Out (My Business)	36	NICKELBACK How You Remind Me	25
OUTKAST The Whole World	34	ALANIS MORISSETTE Hands Clean	24
HOOBASTANK Crawling In The Dark	34	ND DOUBT I/BOUNTY KILLER Hey Baby	22
JERMAINE DUPRI I/LUDACRIS Welcome To Atlanta	33	DAVE MATTHEWS BAND Everyday	23
P.O.D. Youth Of The Nation	32	CALLING Wherever You Will Go	20
BRANDY What About Us?	30	ALICIA KEYS A Woman's Worth	19
PUDDLE OF MUDD Blurry	29	KYLIE MINOGUE Can't Get You Out Of My Head	18
NAS Got Ur Self A...	28	PUDDLE OF MUDD Blurry	18
JENNIFER LOPEZ Ain't It Funny	28	JEWEL Standing Still	18
BLINK-182 First Date	27	CHER Song For The Lonely	17
FABOLOUS Young'n (Holla Back)	25	ENRIQUE IGLESIAS Escape	16
BRITNEY SPEARS I'm Not A Girl, Not Yet A Woman	24	TRINITY She's On Fire	16
MYSTIKAL Bouncin' Back (Bumpin'...)	24	NATALIE IMBRUGLIA Wrong Impression	15
OFFSPRING Dely You	24	MARY J. BLIGE No More Drama	15
CRAIG DAVID 7 Days	23	BRITNEY SPEARS I'm Not A Girl, Not Yet A Woman	15
JIMMY EAT WORLD The Middle	21	DEFAULT Wasting My Time	15
ALIEN ANT FARM Movies	21	SHAKIRA Underneath Your Clothes	15
ALICIA KEYS A Woman's Worth	20	ELTON JOHN This Train Don't Stop There Anymore	14
'N SYNC Girlfriend	19	BASEMENT JAXX Where's Your Head At?	10
R. KELLY The World's Greatest	19	CRAIG DAVID 7 Days	9
DEFAULT Wasting My Time	18	ALIEN ANT FARM Movies	7
FOO FIGHTERS The One	17	INDIA.ARIE Video	7
DMX I/FAITH EVANS I Miss You	17	CHRIS ISAAK Let Me Down Easy	7
ENRIQUE IGLESIAS Escape	17	NICKELBACK Too Bad	7
MOBB DEEP Hey Luv (Anything)	17	KID ROCK Lonely Road Of Faith	6
ALANIS MORISSETTE Hands Clean	17	LIFEHOUSE Breathing	5
VANESSA CARLTON A Thousand Miles	16	RUFUS WAINWRIGHT Across The Universe	2
GLENN LEWIS Don't You Forget It	15	SADE Paradise	1
KYLIE MINOGUE Can't Get You Out Of My Head	15	BEN FOLDS Still Fighting It	1
FAITH EVANS I Love You	14	R. KELLY The World's Greatest	1
SUM 41 Motivation	14	BRANDY What About Us?	1
CREED My Sacrifice	13	REMY SHAND Take A Message	1
MARY J. BLIGE No More Drama	13	P.O.D. Youth Of The Nation	1
MASTER P Ooohhwee	13	OZZY OSBOURNE Dreamer	1
PETEY PABLO I	13	P.O.D. Alive	1
ELTON JOHN This Train Don't Stop There Anymore	13	GLENN LEWIS Don't You Forget It	1
SYSTEM OF A DOWN Toxicity	12	AALIYAH More Than A Woman	1
X-ECUTIONERS It's Goin' Down	12	INDIA.ARIE Ready For Love	1
NICKELBACK Too Bad	11	FAITH EVANS I Love You	1
MISSY ELLIOTT I/GINUWINE & TWEET Take Away	10		
ROB ZOMBIE Never Gonna Stop	10		
INCUBUS Nice To Know You	9		
GARBAGE Breaking Up The Girl	9		
STROKES Last Nite	9		
OZZY OSBOURNE Dreamer	9		
KID ROCK Lonely Road Of Faith	8		
STAIN'D For You	8		
UNWRITTEN LAW Seein' Red	8		
ADEMA The Way You Like It	8		
SHAKIRA Underneath Your Clothes	8		
CALLING Wherever You Will Go	7		
GRILLAZ 19-2000	7		
B2K Uh Huh	5		
BACKSTREET BOYS Drowning	4		
STARSAILOR Good Souls	4		
SHAKIRA Whenever, Wherever	3		
DAVE MATTHEWS BAND Everyday	2		
BUBBA SPARXXX Lovely	2		
BEANIE SIGEL I/FREEWAY Roc The Mic	2		
MICHELLE BRANCH All You Wanted	2		

Video airplay for February 18-24

Video playlist for the week ending February 9.

55 million households


 Peter Cohen,
VP/Programming

Rap Adds

No Adds

Pop Adds

No Adds

Urban Adds

No Adds

Rhythmic Adds

No Adds

Rock Adds

No Adds

Adds for the week of February 18.

DMX I/FAITH EVANS I Miss You
MOBB DEEP Hey Luv (Anything)
GLENN LEWIS Don't You Forget It
DEFAULT Wasting My Time
STARSAILOR Good Souls
THURSDAY Understanding In...
P.O.D. Youth Of The Nation
FABOLOUS Young'n (Holla Back)
INCUBUS Nice To Know You
UNWRITTEN LAW Seein' Red
NAS Got Ur Self A...
INDIA.ARIE Ready For Love
MYSTIKAL Bouncin' Back (Bumpin'...)
X-ECUTIONERS It's Goin' Down
FAITH I Love You
NICKELBACK Too Bad
BEANIE SIGEL I/FREEWAY Roc The Mic

STAIN'D For You
CEE-LO Closet Freak
OFFSPRING Dely You
PUDDLE OF MUDD Blurry
REMY SHAND Take A Message
HOOBASTANK Crawling In The Dark
ALANIS MORISSETTE Hands Clean
SADE Paradise

Video playlist for the week of February 11-17.

36 million households


 Cindy Mahmoud
VP/Music Programming
& Entertainment

VIDEO PLAYLIST

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

RAP CITY

JA RULE I/ASHANTI Always On Time
BUSTA RHYMES I/P. DIDDY... Pass The Courvoisier
NAS Got Ur Self A...
DMX I/FAITH EVANS I Miss You
FABOLOUS Young'n (Holla Back)
FAT JOE I/ASHANTI What's Luv
MASTER P Ooohhwee
MYSTIKAL Bouncin' Back (Bumpin'...)
LUDACRIS Saturday (Oooh! Oooh!)
JERMAINE DUPRI I/LUDACRIS Welcome To Atlanta

Video playlist for the week ending February 17.

 David Cohn
General Manager


2

STAIN'D For You
CEE-LO Closet Freak
OFFSPRING Dely You
PUDDLE OF MUDD Blurry
REMY SHAND Take A Message
HOOBASTANK Crawling In The Dark
ALANIS MORISSETTE Hands Clean
SADE Paradise

Video playlist for the week of February 11-17.



COUNTRY MUSIC TELEVISION

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

ADDS

KID ROCK Lonely Road Of Faith

TOP 20

MESSINA w/MCGRAW Bring On The Rain
TRISHA YEARWOOD Inside Out
ALAN JACKSON Where Were You...
MARTINA MCBRIDE Blessed
STEVE HOLY Good Morning Beautiful
SARA EVANS Saints & Angels
EARL SCRUGGS Foggy Mountain Breakdown
TRACY BYRD Just Let Me Be In Love
RASCAL FLATTS I'm Movin' On
NICKEL CREEK A Lighthouse's Tale
GARTH BROOKS Wrapped Up In You
CYNDI THOMSON I Always Liked That Best
CHELY WRIGHT Jezebel
TIM MCGRAW The Cowboy In Me
KENNY CHESNEY Young
TOBY KEITH My List
DAVID BALL Riding With Private Malone
TRAVIS TRITT Modern Day Bonnie & Clyde
ALISON KRAUSS & UNION STATION Let Me Touch You...
MERLE HAGGARD If You've Got The Money...

HEAVY

ALAN JACKSON Where Were You...
KENNY CHESNEY Young
MARTINA MCBRIDE Blessed
RASCAL FLATTS I'm Movin' On
TRISHA YEARWOOD Inside Out
TIM MCGRAW The Cowboy In Me
TOBY KEITH My List
MESSINA w/MCGRAW Bring On The Rain

HOT SHOTS

DANNI LEIGH Sometimes
SHANNON LAWSON Goodbye On A Bad Day
TRAVIS TRITT Modern Day Bonnie And Clyde
NELSON & WOMACK Mendocino County Line

Heavy rotation songs receive 28 plays per week.

Hot Shots receive 21 plays per week.

Information current as of February 12.



14.3 million households

ADDS

BRAD MARTIN Before I Knew Better
BRIAN MCCOMMAS I Could Never Love You Enough

TOP 10

TOBY KEITH My List
CHRIS CAGLE I Breathe In, I Breathe Out
STEVE HOLY Good Morning Beautiful
KENNY CHESNEY Young
MARTINA MCBRIDE Blessed
CHELY WRIGHT Jezebel
TIM MCGRAW The Cowboy In Me
MINDY MCCREARY Maybe, Maybe Not
SARA EVANS Saints & Angels
RASCAL FLATTS I'm Movin' On

Information current as of February 15.

TELEVISION

TOP TEN SHOWS

 Total Audience
(105.5 million households)

1 Winter Olympics Opening Ceremony
2 Winter Olympics Primetime (Sunday)
3 Winter Olympics Primetime (Saturday)
4 Friends
5 Friends (8:30pm)
6 E.R.
7 Will & Grace
8 CSI
9 Everybody Loves Raymond
10 Frasier

February 4-10

 Adults
18-34

1 Friends
2 Friends (8:30pm)
3 Will & Grace
4 E.R.
5 Winter Olympics Opening Ceremony
6 Just Shoot Me
7 Winter Olympics Primetime (Sunday)
8 Frasier
9 The Simpsons
10 Malcolm In The Middle (tie) That '70s Show (Tuesday, 8:30pm)

Source: Nielsen Media Research

COMING NEXT WEEK

Tube Tops

- **Janet: In Concert From Hawaii**, a two-hour performance from Honolulu's Aloha Stadium, airs on HBO; Westwood One provides the radio simulcast (Sunday, 2/17, 9pm ET/PT).

Friday, 2/15

- **Cracker, Late Show With Craig Kilborn** (CBS, 12:35am ET/PT).

Saturday, 2/16

- **Mystikal, No Doubt** and **OutKast** are slated to perform from New Orleans' Jackson Square when MTV presents *Mardi Gras 2002* (check local listings for time).

- **Aaron Carter's Valentine's Party** airs as a pay-per-view special and features the artist's brother, **Backstreet Boy Nick Carter** (check local listings for time).

Sunday, 2/17

- **Steven Curtis Chapman** guest-stars on the PAX series *Doc*, which stars **Billy Ray Cyrus** (8pm ET/PT).
- **Vanessa Williams** stars in the Showtime original movie *Keep the Faith, Baby* (8pm ET/PT).

— Julie Gidlow

FILMS

BOX OFFICE TOTALS

Feb. 8-10

Title/Distributor	\$ Weekend	\$ To Date
1 <i>Collateral Damage</i> (WB)*	\$15.05	\$15.05
2 <i>Big Fat Liar</i> (Universal)*	\$11.55	\$11.55
3 <i>Rollerball</i> (Sony)*	\$9.01	\$9.01
4 <i>Black Hawk Down</i> (Sony)	\$8.00	\$86.71
5 <i>Snow Dogs</i> (Buena Vista)	\$7.17	\$59.91
6 <i>The Count Of Monte Cristo</i> (Buena Vista)	\$6.45	\$32.36
7 <i>A Beautiful Mind</i> (Universal)	\$6.30	\$113.27
8 <i>A Walk To Remember</i> (WB)	\$5.54	\$30.29
9 <i>The Mothman Prophecies</i> (Sony)	\$4.87	\$28.00
10 <i>I Am Sam</i> (New Line)	\$4.61	\$23.84

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

COMING ATTRACTIONS: This week's openers include *Crossroads*, starring recording artist **Britney Spears** and Kim Cattrall. The film features Spears' current *Jive* single, "I'm Not a Girl, Not Yet a Woman." Also opening this week is *Disney's Return to Never Land*, an animated sequel to the classic *Peter Pan*. The film's Disney soundtrack contains **BBMak's** "Do You Believe in Magic."

Rob Zombie's new *Geffen* single, "Never Gonna Stop," is showcased in the movie *Rollerball*, which opened last week and stars recording artist **LL Cool J**.

— Julie Gidlow



AL PETERSON
alpeterson@rronline.com

DC Talks!

■ A profile of News and Talk radio in our nation's capital

As News/Talk radio executives from across the country descend on Washington, DC next week for R&R's seventh annual Talk Radio Seminar, attendees will find no shortage of Talk radio to check out while they're in town.

Several heavyweight corporate players are in the Talk radio game in DC, including ABC Radio (WMAL-AM), Bonneville (WTOP-AM & FM), Clear Channel (WTNT-AM, WTEM-AM & WWRC-AM), Infinity (WJFK-FM) and Radio One (WOL-AM). With such a wide variety of News and Talk options to listen to in our nation's capital, this week we profile the stations you'll find up and down the dial.

Whether you like listening to straight-ahead news, traditional issues-oriented talk, entertainment-style talk, business and financial talk or political talk, there's sure to be a station in DC that suits your personal preferences.

WMAL-AM: Traditional News/Talk

ABC Radio's WMAL (630 AM) is pretty typical of the company's owned-and-operated News/Talkers, featuring a mix of both local and national hosts, along with a substantial commitment to regularly scheduled local and network newscasts. Describing his radio station, Operations Director **John Butler** says,



John Butler

"WMAL is the premier News/Talk station in Washington, with more than 75 years of service to the community.

"Its slogan, 'Today's News, Tomorrow's Opinions,' is another way of saying that the WMAL audience has come to expect coverage of breaking stories and award-winning news, traffic and weather coverage, along with the hottest talk.

"In addition to being the home of radio's biggest national talk talents — Rush Limbaugh, Dr. Laura and Sean Hannity — WMAL also presents heritage local talents, including Tim Brant, Andy Parks and Victoria Jones. Others heard regularly on WMAL are Tony Snow and Fred Barnes of FOX News Channel, Bill Press of CNN and ABC's Sam Donaldson.

"WMAL also continues its tradition of service to Washington with its support of community events and causes. The station's efforts have helped raise tens of millions of dollars for organizations such as the Children's National Medical Center and the Leukemia & Lymphoma Society."

WMAL starts its regular weekday schedule with *Tim & Andy in the Morning*, a personality-driven news show from 5-9am. Regular features include ABC News hourly, with extensive local news coverage too. Traffic reports happen every 10 minutes along with AccuWeather forecasts.

Paul Harvey News and Comment is a regular part of WMAL's morning show at 8:30am, as is a weekly on-air chat on Fridays with ABC News' Sam Donaldson and Cokie Roberts.

"WMAL is the premier News/Talk station in Washington, with more than 75 years of service to the community."

John Butler

Middays feature the traditional one-two punch of Premiere Radio Networks' syndicated Dr. Laura Schlessinger (9-11:40am) and Rush Limbaugh (noon-3pm). Sandwiched between Laura and Rush are "The Dr. Dean Edell Medical Minute," "Face-Off," with Senators John McCain and Ted Kennedy, and the venerable Paul Harvey's midday newscast.

Afternoons are where you will

find ABC Radio's syndicated *Sean Hannity Show*, airing from 3-6pm. He also gets the overnight replay treatment from 1-3am. Hannity is followed by Victoria Jones from 6-9pm and Charlie Warren from 9pm-midnight. Following Hannity's aforementioned replay, the station offers a delayed broadcast of ABC Radio's syndicated *Sam Donaldson Live in America*, beginning at 3am.

WTOP-AM & FM: Straight-Ahead News

WTOP-AM & FM is Washington's home for those who like their news straight, no chaser. Currently ranked No. 2 in the market overall — and the only nonmusic station that ranks in the top 10 — WTOP is focused on keeping listeners up to date with the latest news 24/7.

WTOP VP/News and Programming **Jim Farley** says, "Up until several years ago you could listen to WTOP for Orioles baseball, Maryland football, Maryland basketball, a three-hour gardening show, a two-hour home-improvement show and several hours of paid infomercials from financial planners.

"Today, the WTOP Radio Network — at 1500 AM, 820 AM and 107.7 FM and online at www.wtopnews.com — is a nonstop news, traffic, weather, money news and sports scores

machine that just posted the best fall book in the history of the station. Regular weekly guests on WTOP include NBC's Tim Russert, CBS's Bob Schiefer, Tony Snow and Brit Hume of Fox News and CNN's Wolf Blitzer."

Also worth noting is that, two years ago, WTOP, in a partnership with Associated Press, launched FederalNewsRadio.com, the first Internet-only all-News station covering the business of the federal government. The online station targets U.S. government employees working in the nation's capital and in other cities around the world. Farley told R&R last year that the innovative FederalNewsRadio has been profitable practically since its launch.

Along with news, you'll also hear a number of regular features on WTOP, including "Bob Madigan's Man About Town," "Ask the CIO," "Ask the Doctor," "Today on the Hill," "Today at the White House" and "The National Security Report."



Jim Farley

TRS 2002 Is Next Week

R&R's Talk Radio Seminar takes place next week, Feb. 21-23. News/Talk radio executives from around the country will gather in the nation's capital for our seventh annual meeting. Attendees will learn from format-focused sessions and a stellar lineup of featured speakers, including Joint Communications' John Parikhal, ABC News' Sam Donaldson (with a special surprise guest), American Voice Corp.'s Nick Michaels and our 2002 R&R News/Talk Lifetime Achievement Award honoree, Charles Osgood.



On-site registration will be available at Washington's Marriott at Metro Center beginning at noon on Feb. 21. For a look at the complete TRS 2002 agenda, log on to www.rronline.com and click on "Conventions."

Continued on Page 22

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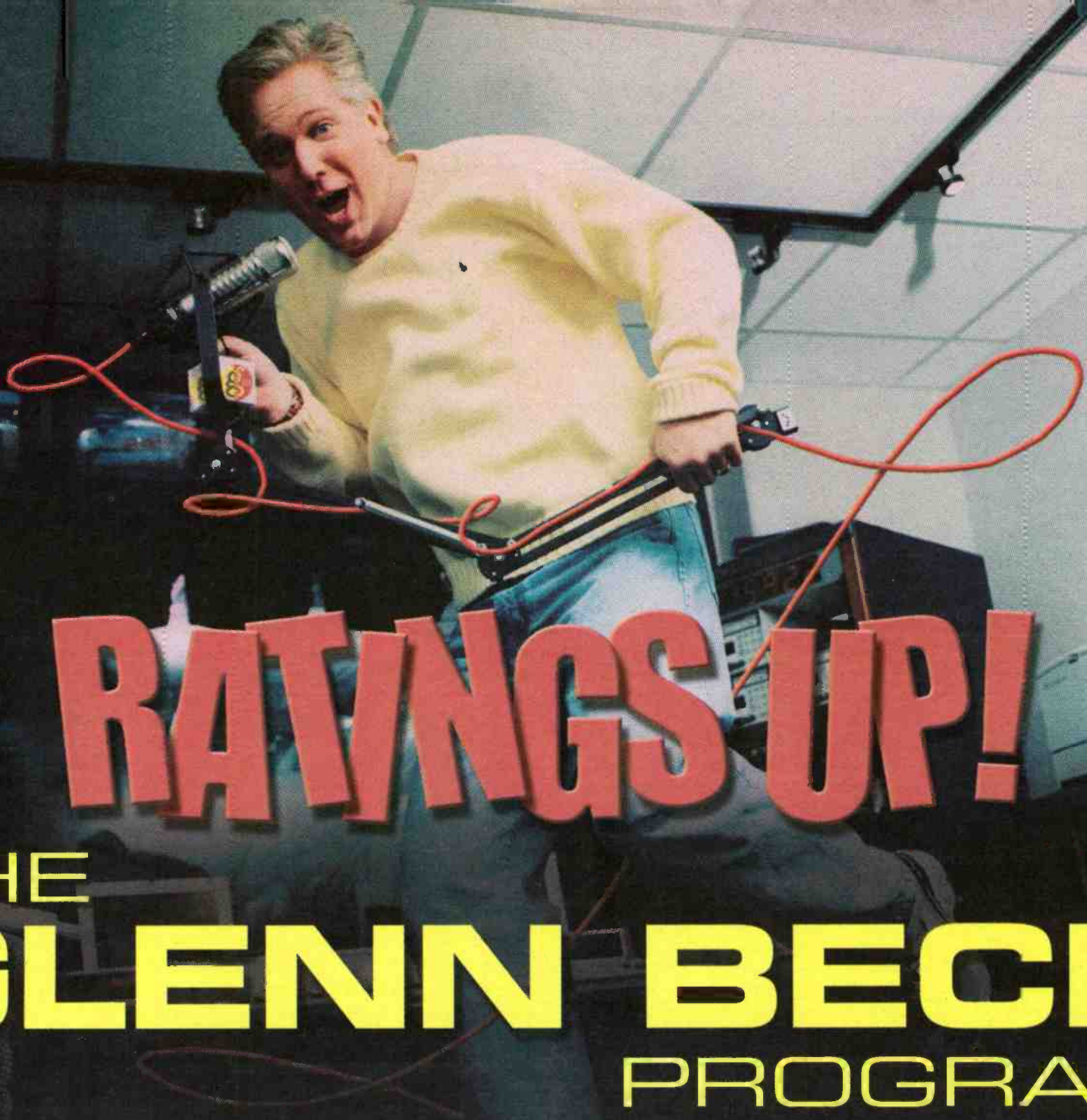
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Source: Arbitron Summer vs. Fall 2001, AOH Share, Exact Times, M-F, MSA



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DC Talks!

Continued from Page 20

WTOP is also the DC home of R&R's 2002 Lifetime Achievement honoree Charles Osgood and his daily feature, "The Osgood File." Also on the 'TOP schedule are Dave Ross' commentaries and "Dan Rather Reports."

WJFK-FM: Personality Talk Radio

WJFK's all-syndicated lineup of talk shows kicks off with Howard Stern in mornings, followed by Don & Mike in middays. Westwood One's Opie & Anthony can be heard in afternoon drive, followed by the network's *Sports Junkies* and Ron

Don Geronimo

& Fez in evenings. Late nights feature replays of Don & Mike.

Don Geronimo, PD of the Infinity FM Talker, is also an on-air talent on the station, as half of Westwood One's syndicated *Don & Mike Show*. His on-air personality and bravado come through clearly as he describes how he thinks WJFK fits into DC's competitive Talk radio marketplace.

"WJFK-FM dominates all male demos 6am-12pm, Monday-Friday," he proclaims. "Our lineup gives us the numbers a high-profile Rock station should have, with additional female numbers as well. We are not a high-cuming station, but our listeners supply us with the highest TSL in the market."

"Our lineup is personality 24/7 and strong. Domination is the key word at WJFK."

Don Geronimo

"Based in Manassas, VA, our signal is among the market's worst and doesn't even reach many key Maryland counties. Despite that, we are the radio station in the DC metro. Besides having the highest-profile lineup in DC radio history, we format the station as the classic Top 40s of old did. Strong production elements, a touch of reverber and call letters first and last in every break are among our strengths. Our lineup is personality 24/7 and strong. *Domination* is the key word at WJFK."

"Before our recent move to mid-days, *The Don & Mike Show* was No. 1 12+ four books in a row and No. 1 25-54 in 28 out of the last 32 books — unheard of in this highly Urban-slanted market. Howard Stern is always a top-three performer 25-54, and many times he's No. 1. Our night show, *The Sports Junkies*, skews slightly younger but captures the male demos we target.

"We benefit from the cume and exposure of having been the Redskins' flagship radio station for five years in a row, and we're just beginning our latest five-year deal with the team. With the addition of Opie & Anthony, our lineup is the strongest in our 10-year history. We are Infinity's best-kept secret. We were the market's No. 1 billing station again last year."

"Ratings, revenue and rock 'n' roll — that's what it's about on WJFK, the little engine that could and continues to. Welcome to DC. I hope your hotel-room radios pick up 106.7 FM!"

Clear Channel's Capital Cluster

Clear Channel is the relative new kid on the block in Washington Talk

radio, but the company is aiming to make its mark here with three spoken-word AMs covering News/Talk (WTNT 570), business and financial news (WWRC1260) and Sports (WTEM 980).

Jim Weiskopf, Station Manager of CC's Washington Talk trio, says, "2001 was a year of change for Clear Channel/Washington's AM stations. In April 2001 WTEM [Sports Talk 980] became a pure Sports format by adding Sports to morning drive [as longtime morning fixture, Don Imus, segued to the new WTNT]."

"We moved our business format from 570 AM to 1260 AM and created 'The New WRC, AM 1260 Money Talk.' Finally, we introduced Washington radio listeners and advertisers to DC's newest Talk radio station, 'The New WTNT, AM 570.'"

"The mission of each of our stations is to deliver great local programming and the best syndicated programming available. We are constantly looking for ways to bring new listeners to the AM band in Washington. We aggressively utilize the strength of our five FM stations, as well as each of our AM stations, to cross-promote our Talk, Sports and 'Money Talk' formats. We have consolidated our stations to create one efficient operation that offers Washington three entertaining Talk Radio stations: WTEM, WTNT and WRC."

WTNT is your first Clear Channel stop on the AM dial, featuring the aforementioned *Imus in the Morning* (5:30-10am), followed by Westwood One's G. Gordon Liddy (10am-2pm). Local stand-up comic, columnist and political consultant Michael Graham is up next (2-3pm), followed by Premiere's Glenn Beck (3-7pm) and Talk Radio Network's Michael Savage (7-10pm). Premiere's Phil Hendrie leads

"The WTOP Radio Network — at 1500 AM, 820 AM and 107.7 FM and online at www.wtopnews.com — is a nonstop news, traffic, weather, money news and sports scores machine that just posted the best fall book in the history of the station."

Jim Farley

you into late-nights (10pm-1am) and Art Bell's *Coast-to-Coast* covers overnights (1-5:30am).

The next CC station on the dial is Sports WTEM. The weekday lineup kicks off with ESPN Radio's *Mike & Mike in the Morning* (6-9am), followed by FOX Sports Radio's Tony Bruno (9-10am). ESPN's Tony Kornheiser is next (10am-1pm), followed by Premiere's Jim Rome (1-3pm). WTEM Sports Director Andy Pollin and co-host Steve Czaban host a local sports hour together (5-6pm), then Czaban takes over solo until 9pm with *SportsCall*. Late-nights feature a third hour of Jim Rome and various other network programs until dawn.

Finally, on the upper end of the DC AM band you'll find Clear Channel's money-oriented Talker, WWRC. Mornings begin with the syndicated *First Light* (5-6am) followed by *The Bloomberg Morning Show* (6-9am). Westwood's Trouble Shooter Tom Martino hosts early middays (9am-noon), followed by the locally originated midday *Money Talk* (noon-1pm). WOR Radio Network's The Dolans are up next (3-4pm), followed by Premiere's Jim Cramer (3-4pm) and another edition of *Money Talk* (4-7pm).

Evenings feature more broad-based talk programming, including Westwood's Laura Ingraham (7-10pm) and Jim Bohannon (10pm-1am). And in case you can't get

enough of him, Art Bell's nightly show can also be found on WWRC (1-5am).

WOL: Urban Talk

Radio One's urban Talker, WOL-AM, can be found at 1450. Some of WOL's daily programming is also simulcast on WOLB-AM (1010 AM)/Baltimore. Once a legendary soul music station back in the '60s and '70s, WOL today offers Talk radio targeting DC's African-American community with a lineup of hosts that includes local legend Joe Madison, a.k.a. The Black Eagle, in morning drive (6-10am).

Brokered programs air in middays (10am-1pm), followed by local talker Bernie McCain, who hosts early afternoons (1-4pm). Then it's the syndicated *Gabe Mirkin Show* (4-7pm) and *The 5th Quarter Sports Show* with Butch McAdams in evenings (7-10pm). Late-nights and overnights feature replays of several of WOL's regular programs.

Obviously, there's no shortage of Talk radio to listen to when you visit DC during R&R's Talk Radio Seminar next week — or any time, for that matter. Along with the many commercial Talk radio stations, over on the FM band you will also find C-SPAN Radio at 90.1 FM, as well as NPR programming on American University's WAMU-FM (88.5) and WETA-FM (90.9) to complete your Talk radio listening experience while staying in the nation's capital.

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RAB

Continued from Page 1

media, 7% below 2000 is a remarkable feat, as 2000 was the greatest prosperity we'd ever seen. For 10 years we were invincible. Then we had our legs cut out from under us [in the earliest days of the weakening economy]. On Sept. 11 we had our legs cut out from under us again. It changed our lives. The goals in our careers have changed." Fries predicted that local radio will lead a modest radio-revenue increase of 1%-2% for January. If it materializes, it would mark the first up-tick for the industry since November 2000.

Framing Fries' semi-annual "State of the Industry" address, however, were broader issues of accountability and integrity. "People used to accept a certain lack of it," he said, referring to pre-Sept. 11 conditions. "That accountability may be the deepest [concern] we have. All of a sudden we don't know whom we can trust.

"If we don't acknowledge that our listeners and their attitudes have changed, we're going to have a problem. If you knew how to sell radio 10 years ago, you do not know how to sell it today. We are building our business one advertiser at a time. Change is good, if we take advantage of it."

Citing cause marketing as a major new opportunity for radio stations in 2002, Fries said, "Advertisers are looking for leadership, and that leadership is you. What are you doing to lead us? The needs are there, and we need to fill them, but we need to do it differently;

we can no longer be time salespeople."

Fries related his personal experience of Sept. 11, noting that he and RAB staff members watched from his New York City office as the World Trade Center crumbled. He told of how they turned on the radio for up-to-the-moment information.

"That was my proudest moment in the radio industry," he said. His praise of broadcasters for their crisis management on Sept. 11 set the stage for keynote Capt. Al Haynes, a former United Airlines pilot whose crash-landing of a crippled jet in Sioux City, IA in 1989 saved the lives of most of the plane's 260 passengers.

Other keynote appearances included Radio Ranch copywriting legend Dick Orkin, who encouraged storytelling in copywriting and gave many creative examples. Financial specialist Jim Cramer, who predicted convictions and jail terms for those responsible for Enron's collapse, supplied personal stock tips. Media Express Airlines chief Timothy Hoeksema offered stories of the customer service that has driven his company's prosperity. And popular speaker Dr. Sean Joyce showed delegates how to add magic to their lives by taking charge of their environment.

The RAB honored Detroit Radio Advertising Group President/COO Bill Burton with its Kevin B. Sweeney Award in recognition of his efforts in promoting radio as an advertising medium. The RAB and BMI also took advantage of the occasion to announce 25 recipients of their FastStart to Ra-

dio Sales Success Minority Scholarships, while a silent charity auction was held in honor of late RAB executive Wayne Cornils to benefit the Broadcasters' Foundation Endowment Fund and the Roaring Fork Conservancy.

Supported by 40 exhibitors, the RAB reported 1,400 in attendance, well off 2001's 2,200 figure and 44% below attendance in 2000. A number of delegates expressed disappointment at the conspicuous absence of certain companies, but the intimacy of smaller sessions led to more open discussions between speakers and delegates.

RAB Exec. VP/Meetings Lindsay Wood Davis expressed delight with the turnout. "To have 1,400 people from around the world join together in a time when companies are examining expenditures very closely is a testament to the event's importance," he said.

With over 100 sessions and events, the conference centered on such topics as sales training for newer AEs, doing business in a softer economy, nontraditional revenue programs, website-related opportunities and enhancing existing client relations through heightened customer service. There was even a graveyard-shift "sales manager's grad school" by consultant Irwin Pollack that kept 20 die-hard delegates alert throughout the midnight-6am marathon.

At a shorter but just as informative press conference, Fries elaborated on his outlook for 2002's radio advertising market. See R&R's Management, Marketing & Sales section next week for details.

Entravision

Continued from Page 1

loss of \$21.8 million, or 24 cents per share, compared to a loss of \$13 million, or 13 cents, a year ago. First Call analysts had predicted a loss of 14 cents. Q4 revenue fell 4%, to \$53.6 million, and broadcast cash flow decreased 6%, to \$17.6 million. After-tax cash flow was 11 cents per share. On a same-station basis, Q4 net revenue increased 5%, and BCF increased 20%.

For 2001, the company's pro forma net revenue fell 3%, to \$209 million, and BCF declined 10%, to \$66 million. The company's 2001 net loss narrowed to \$65.8 million, compared to a net loss of \$92.2 million a year ago. Entravision's radio segment posted a 7% decline in net revenue for the year, while BCF declined 8%, to \$22.6 million.

Entravision CFO Jeanette Tully said that the radio division accounted for 31% of the company's pro forma revenue last year, and COO Philip Wilkinson noted that, while national advertising within the segment declined 19% last year, local spending increased 8%. Local spending, he added, comprised 76% of the division's total ad sales.

Looking ahead to Q1 2002, Tully said that the soft advertising environment affords limited visibility for providing guidance. However, she said that, based on current paces, the company expects revenue to rise between 8%-10%, to a range of \$47.3 million-\$48 million. The company expects BCF to improve 1%-7%, to between \$10.9 million-\$11.5 million. Tully said

that ATCF per share will range between 3 cents and 4 cents and predicted that revenue in the radio group will improve between 8%-11%.

• **Beasley Broadcasting's** Q4 net loss expanded from \$2 million, or 8 cents per share, to \$3.5 million, or 15 cents. However, consolidated net revenue increased 8%, to \$30.4 million; BCF was up 5%, to \$9.8 million; and ATCF rose 33%, to \$4.3 million, or 18 cents per diluted share. On a pro forma basis, net revenue would have been \$29.8 million, and BCF would have been \$9.7 million. Same-station results were down, as net revenue decreased 3%, and BCF dipped 5%.

For 2001, Beasley's net loss improved from \$29.6 million, or \$1.26 per share, to \$21.8 million, or 90 cents. Net revenue increased 8%, to \$115.2 million, but BCF declined 6%, to \$32.3 million, and ATCF fell 17%, to \$14 million. Pro forma net revenue would have been \$112 million, and pro forma BCF would have been \$31.4 million. On a same-station basis, net revenue dropped 4%, and BCF slipped 14%. Looking ahead to Q1 2002, Beasley predicted actual revenue of \$23 million, BCF of \$5.6 million and ATCF of around 3 cents per diluted share. Beasley said that same-station revenue and BCF could decline by as much as 13% against year-ago levels.

• **Spanish Broadcasting System** CFO Joseph Garcia said in a conference call with investors that the advertising outlook for Q1 2002 is "cloudy," but that the company is "encouraged by the revenue bases in our markets." SBS forecasts that Q1 2002 net revenue

will grow 5%-6% and expects Q1 BCF in the range of \$6.5 million-\$7.5 million, excluding any noncash expenses from the company's pending acquisition of KXOL-FM/Los Angeles from International Church of the Foursquare Gospel.

Speaking of that deal, CEO Raul Alarcon said that SBS has reconfigured the KXOL time-brokerage agreement, lowering the payment that SBS must remit next month from \$35 million to \$15 million and extending the closing to December 2003 at SBS's option. To exercise that option, however, SBS must pay an additional \$20 million by March 2003. Alarcon said that the new deal allows SBS to preserve its cash holdings.

Alarcon also said that his company bested estimates in the last quarter, a transitional quarter for SBS. The three-month period ending Dec. 30, 2001 would have been fiscal Q1 for Spanish Broadcasting System, but it recently announced it would change its fiscal year-end from the last Sunday in September to the last Sunday in December.

During the quarter net revenue fell 9%, to \$33.9 million, and BCF was off 14%, to \$12.9 million. Alarcon pointed out that the revenue figure was 3% ahead of company estimates and that BCF was expected to be in the \$8 million-\$9 million range. The company's net loss was \$1.2 million, or 2 cents per share, compared to net earnings of \$596,000, or 1 cent, a year ago. First Call analysts anticipated a loss of 9 cents. On a same-station basis, net revenue declined 13%, and BCF fell 16%.



ADAM JACOBSON

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A Classic Battle In Southwest Florida

WRXK dukes it out with WARO in a rapidly expanding marketplace

Once upon a time Ft. Myers was simply a sleepy Southern backwater made famous by Thomas Edison and Henry Ford, who each spent several winters in the city nestled on the banks of the Caloosahatchee River in Southwest Florida. Today, everybody seems to know about Ft. Myers, even though most people still misspell the city's name, adding an extra "e."

Along with the city of Naples, 40 miles to the south, and the nearby islands of Marco, Sanibel and Captiva, Southwest Florida represents one of America's fastest-growing media markets. As WRXK/Ft. Myers PD John Rozz says, "It's not a secret anymore. People are coming to Southwest Florida. There are a lot more dollars around here. Thus, if the piece of the pie gets too big, the competition goes after you."

That's exactly what happened to Beasley's WRXK, a heritage AOR known as "96K-Rock." Throughout the '80s and early '90s WRXK was the dominant choice for rock music among residents of Lee and Collier Counties. But things began to change rapidly in the mid-'90s. Much of the blame for that can be placed on the completion of Interstate 75 to Ft. Lauderdale, which replaced a dreadful, dangerous drive on a two-lane road called Alligator Alley with a cruise on a four-lane highway that cut the driving time to just 90 minutes.

Among the thousands of people who discovered Southwest Florida in the early '90s was Mike "Mud" Allen, PD of WARO (Arrow 94.5)/Ft. Myers. When Mud arrived at 'ARO a little more than seven years ago, he initially questioned his move from Orlando, where he'd been a talent at WDIZ.

"There was an opening at this station, and at the time I said, 'Shit. It's such a small market.' But change occurred rapidly. In 1995 Ft. Myers, ranked No. 122 [in Arbitron] and merged with Naples and Marco. All of a sudden the market jumped to No. 77. Things really started happening with growth, especially after I-75 was connected to Ft. Lauderdale."

A Glut Of Rock Choices

Rozz arrived at 96K-Rock in June 1998 after serving as OM of WBYS & WFVI/Ft. Wayne, IN. The Pittsburgh native has also been Asst. PD of both WGGG and WSHE in Miami. Since he arrived at 'RXK, Rozz says, "I've seen a tremendous amount of growth, professionally, personally and economically."

He's also witnessed the creation of a competitive medium-sized market that he says is slightly over-radioed. "There are not enough pieces of the pie for everyone," he explains. "Truthfully, this is one of the more competitive markets I've seen."



John Rozz

Mike "Mud" Allen

Perhaps the biggest thorn in Rozz's side is Meridian's Arrow 94.5. In the fall 2001 Arbitrons WARO completed a yearlong growth trend and placed just one-tenth of a point behind WRXK in the 12+ ratings. K-Rock slipped 4.1-3.9 from spring 2001, while Arrow gained 3.5-3.8.

To complicate matters, Active Rocker WRQC and rock-leaning '80s station WYPT — recent additions to the Ft. Myers market — have proven to be worthy competitors for both stations. Add in Clear Channel's brand-new FM Talker, WRLR, and Alternative WJBX (99X) — the latter is WRXK's sister — and you've got a lot of options in a market with a 12+ population of 624,200.

"Here there are multiple competitors and formats, each trying to find its own niche, each trying to have its own hill to protect," Rozz says. For Beasley,



that meant protecting WRXK. What to do? Buy a flanker. In 1998 Beasley purchased WJBX and evolved the station from Triple A to Alternative, and in November 2000 Rozz added programming duties for the station. A few months later WRQC hit the airwaves with a "Real Rock" presentation designed to lure listeners from both 99X and K-Rock.

WRQC's arrival had an immediate impact on 99X, with Rozz adding harder material to the 'JBX playlist. "We've been attacked at K-Rock, and now we've been attacked at 99X," he says. "As a result, 99X is a more tempo- and texture-aggressive station than it's been before. Now 99X is a solid

station that plays the right records to protect the 18-34 male.

"But ratingswise, none of us are where we want to be. Radio is a forever-changing medium, and WRQC is a formidable opponent. Nevertheless, we will always try to meet the demands of the market."

Refocusing On Heritage

WRXK's advantage is its longtime presence in Southwest Florida. According to Rozz, the station is still the No. 1 thought-of-rock-music station in the market, and it placed neck-and-neck with Beasley CHR/Pop sister WXXB in a study that asked local listeners to name a radio station in Ft. Myers.

"K-Rock has the longevity," Rozz says. "It has the image of a Rock station. Since the 99X purchase, we've evolved it into a pure Classic Rocker. As recently as June 1998 K-Rock was calling itself 'The Original Classic Rock Station,' but we were playing Matchbox Twenty and Collective Soul. I said to Beasley, 'We've got to take the current product off the station.' Otherwise, we'd be handing our audience over to Arrow."

Rozz says another strong advantage for K-Rock is its personality-driven presentation, anchored by none other than Howard Stern. "The personality of this station is every bit as strong as the music," he says of K-Rock, which has aired Stern's show in mornings since April 1997. Stan & Haney, the morning duo before Stern's arrival, now happily air in afternoons.

Interestingly, as WRXK weeded out newer music titles in favor of the classics, it embraced a morning show that's most associated with in-your-face FM Talkers or hard-charging Alternatives. Yet Rozz wouldn't give up Stern's show for the world — or even move it to his own Alternative. "Howard works on multiple formats," he says. "He's an entertainer. It's like having a variety show on your station. If he feels it's the right thing to do, he'll have Ted Nugent or Lynyrd Skynyrd on. We're damn proud to have Howard as our morning host and come driver."

"And it would be theoretically flawed to move *The Howard Stern Show* to 'JBX, because WRXK is personality radio. Stern lends his position to the entertainment-oriented afternoon show, and we have a hard-driving midday show to get us there. Our image is

K-Rock Vs. Arrow

Here's a side-by-side look at the 8pm hour on Jan. 31 for both Beasley's WRXK (K-Rock)/Ft. Myers and Meridian Broadcasting's crosstown WARO (Arrow 94.5). Both stations air commercial-free music sweeps, with K-Rock airing a frequency-related 96 minutes of nonstop tunes while Arrow offers 94 1/2 minutes of continuous classics.

WRXK	WARO
BOSTON Smokin'	LED ZEPPELIN The Ocean
GUNS N' ROSES Paradise City	GRATEFUL DEAD Touch Of Grey
HEART Straight On	PINK FLOYD Speak To Me...
T REX Bang A Gong (Get It On)	GREG ALLMAN I'm No Angel
CARS Just What I Needed	BOB DYLAN Like A Rolling Stone
PINK FLOYD Comfortably Numb	AEROSMITH Train Kept A Rollin'
JOHN COUGAR Jack & Diane	JOE WALSH Rocky Mountain Way
THE WHO Long Live Rock	ROLLING STONES Paint It Black
CHEAP TRICK I Want You... (Live)	QUEEN We Will... We Are The Champions
DEF LEPPARD Foolin'	JEFFERSON AIRPLANE White Rabbit
LYNYRD SKYNYRD Simple Man	EDDIE MONEY Two Tickets To Paradise
DIRE STRAITS Walk Of Life	LYNYRD SKYNYRD That Smell
	T REX Bang A Gong (Get It On)
	RUSH Limelight
	TALKING HEADS Burning Down...
	BAD COMPANY Feel Like Making Love

WRXK playlist information courtesy of Mediabase 24/7

that we are a station with great personality that also plays great classic rock."

Presenting that image to Southwest Florida has certainly paid off for K-Rock: The station increased its billing from \$1.45 million in 1994 to \$3.4 million in 2000. "That's a big credit to our sales staff," Rozz says. "We are ranked No. 2 in the nation in terms of power ratio among Classic Rock and Oldies stations, but in terms of Classic Rock specifically, we are No. 1 in terms of ratings-to-sales."

WRXK can credit its dominance among older men for its riches. It's currently No. 1 among males 18-49 and 25-54, and it's always in the top three among men 35-54. "Revenue has been good," Rozz says. "But strong ratings in our core demos will help take that to the bank."



An Older, Straighter Arrow

Allen has also had much success in ratings and revenue at WARO. He was hired as WARO's MD and nighttime announcer, but things changed quickly when the PD left soon after Allen's arrival. "Originally Arrow was a hybrid, a strange Classic Rocker," Allen says.

"It was playing cool music from Cream, The Rolling Stones and Deep Purple, and then it would play something from Pet Shop Boys or Bonnie Tyler. The former PD's concept was 'If you don't like a particular song, don't worry, you'll like the next one.' He ended up leaving."

Allen's first move as PD was to adjust the station's positioner from "All Rock 'n' Roll Oldies" to "All Rock 'n' Roll Classics." He then cleaned up WARO's playlist. Since then the station has found its own identity without becoming a clone of K-Rock. "Arrow is very different from my competition," Allen says. "K-Rock is a great station, but it's 10 years younger than ours."

Allen is also aware of the other rock-oriented stations that have proliferated in the Ft. Myers area over the past few years. "It's funny, because it's an older market," he says. "But that's why I think

two Classic Rock stations can survive." He also believes that Classic Rock is timeless. "If you're a dad with a teenage daughter, she's going to get into the music you're listening to."

More Music, Solid Staff

Among the features that truly resonate with younger listeners is Arrow's daily "Beatle Break," which focuses on the band's post-*Rubber Soul* material. "The kids love it," Allen says. "I kind of liken it to pizza: Everybody likes a slice of it once in a while." He adds that Led Zeppelin is a great Classic Rock counterpart to Metallica, while Aerosmith remain hot with younger audiences, thanks to Dodge's current television campaign.

Allen's ability to lure younger listeners to 'ARO reinforces his belief that the station is not your traditional, run-of-the-mill Arrow, as seen in many markets during the '90s. "We never go as deep as Three Dog Night," he explains. "But it's not what you don't play, it's what you play that makes the difference. Maybe during a thematic feature, out of the regular rotation, I'd play a Stevie Wonder track."

While Allen admits that Arrow plays more music than K-Rock, that's far from saying that WARO lacks personality. "I have a hell of a lot of personality on this station," he says. "Our midday host, Gina, is bubbly. She's loud. Gina's been here a year and came in from coastal North Carolina. I think she's tremendous. Sometimes she goes over the top, but that's good, because I know that 'Hotel California' one more time can be a little boring."

"Our music is absolutely 100% classic rock — what someone who grew up with this music really feels for and what invokes passion. Yeah, K-Rock plays it, but they mix in Guns N' Roses and Def Leppard. We're in between Classic Rock and Classic Hits, I guess. But I don't play 'Baker Street.' There's no Starship on the playlist. I don't play 'Fooled Around and Fell in Love.'"

"I have a lot of pride in this station and what it's about. It's my St. Pauli Girl — it's my first PD gig, and it's been a big success. I obsess about it, and it means a lot to me."

Frank Cody's Odyssey

The enemy of great is good

By Bob Shannon

Frank Cody is the father of Smooth Jazz.

OK, maybe that overstates it. Cody argues that credit should go the team that developed the format. Underline the word *team*. In fact, when I called to talk about this story, he was embarrassed.

"Jeez, Bob, don't you think I've gotten enough ink?"

I said I didn't think so.

The truth is, Cody *has* gotten a lot of press over the past 15 years, but not much of it has focused on his pre-Smooth Jazz contributions. Given that he was a cog in the AOR wheel when that was something to be and part of another innovative team that reinvented network radio in the early '80s, I thought there might be more to his story than you know.

I learned that Cody has seldom been afraid to make waves.

SHOW BIZ

Pre-Beatle America.

Hit music was being manufactured: the Brill Building crowd, the "Twisters," the one hit wonders, Phil Spector and his "wall of sound." "I saw The Crystals at Tinsley Coliseum," Cody recalls. "Those days gave us all that great James Brown stuff that sounds as good today as it ever sounded."

Cody's first radio job was at KLOS. Not Los Angeles. Albuquerque. "It's one of those famous sets of call letters that's listed in two cities," Cody explains. KLOS was part-time Spanish-language, sometime Top 40 and jazz at night. "I was captivated by the jazz show," says Cody. "I'd call the woman on the air to ask what the songs were."

"Music and film have always been my loves, and the fastest way to get into show business was to become a disc jockey." By the time he was 16, Cody had an early morning shift at Albuquerque's KDEF.

One morning — blame it on caffeine or the brave and crazy whims of youth — he prerecorded 30 minutes of his show, flew from the studio — pausing to lock the station's front door — and jumped into his Austin Healey Sprite. Then he cruised around Albuquerque, listening to himself.

"I wanted to experience it," he explains. "The danger never occurred to me."



Frank Cody

ON THE ROAD

By 1970 Cody had done Albuquerque: KLOS, KDEF, nights on 50,000-watt clear channel KOB ("I'd get calls from Los Angeles"), then back to KDEF, where he jumped into programming for the first time.

Then he did a typical early '70s thing: Europe. "I traveled everywhere, visited radio stations in Holland and Sweden and even zipped down to Tangier and hitchhiked around Morocco," he says. He interviewed with the BBC in London, but his not being a British subject doomed his chances of employment. Money ran out, and he decided to head home.

He applied at KFML, Denver's hit progressive station, but it was a no go. He spent a few weeks camping out on a friends couch, then pitched a programming job at a station in Colorado Springs.

"I put together a presentation on what a progressive station could be," says Cody. Flip charts, three typefaces, heady, trippy, lots of crazy graphics. "It's not about the music, it's about the culture," he told station execs. "And, just like the great legends of cinema, Marlene Dietrich and Marilyn Monroe, when radio clicks, it reaches out to people because it's greater than the sum of all of its parts."

It's a vision he still has today. Yes, he got the job.

MARKET CLIMBING

Next, Cody was hired by Frank Felix at KBPI/Denver. It was the first of three times he'd work at the station, but he had an itch to work for ABC, in the majors.

"I had a run at KLOS/Los Angeles," Cody says, but dismisses this L.A. stint, except to say that, while he was there, he met a lifelong friend, a college student studying radio named Jeff Pollack. "Jeff and I headed to Albuquerque to start KMYR, a truly progressive Rock station," Cody says. "We played everything from Steeleye Span to Steely Dan." Pollack was Music Director, and Cody programmed.

Then it was back to KBPI, but not for long, because KLOS called again.

It was 1978. Rock 'n' roll was corporate now — big concerts, big money, a culture of its own. But there was also this disco thing, and, believe it or not, some of the ABC corporate guys couldn't understand why KLOS — an album station — wouldn't play *Saturday Night Fever*, the biggest-selling album of all time.

Cody was caught between rock and corporate politics. "In my heart I knew there were two different cultures, that disco was an anathema to rock, but I caved," he says. "I wanted to keep my job, but it was a terrible mistake to add The Bee Gees. In fact, I still don't think it helped the station."

Several years later ABC's head of FM programming, Allen Shaw, admitted that adding The Bee Gees at KLOS had been a wrong move. Cody leaves it this way: "I didn't follow my best instincts, and it was a big lesson."

GOING BACK, MOVING FORWARD

"Denver is an amazing radio town," says Cody. This time around, KBPI clicked. "When the station was No. 1 12+, it was a mix of the best music we could find at that moment in time," Cody recalls. "We realized there was huge bulge in the demographics, and we went after it."

A group of NBC execs in New York — including Dick Verne, Willard Lockridge and Ellen Ambrose — saw the same opportunity. "Old-line network news programming sounded too corny for stations like 'BPI,'" says Cody, so when NBC pitched him on the idea of a network that would provide news relevant to the demo and also produce specials and concerts, Cody went for it in a big way. They called the new network The Source.

Cody joined its advisory board. "I badgered them," he says. "'Do a health feature,' 'Do concerts,' 'No, don't do that!'" Eventually, in the early '80s, The Source offered him a job. "Frank started as in-house consultant," says Andy Denmark, VP/Programming for United Stations.

The Source reinvented network programming, and it deserves a column of its own. Let's leave it this way: It changed the way network programming was created and delivered, and one show idea, apparently suggested by Denmark at a celebration lunch, pointed Cody in a new direction — *The Jazz Show* with David Sanborn.

WAVE GOODBYE TO KMET

By the beginning of 1987 KMET/Los Angeles, the darling of AOR circles, was DOA — at least that's what the research showed. Cody was hired to revive it, but if it was too late, there had to be options. Maybe full-time Spanish-language or 24-hour sex talk, a la Dr. Ruth. How about rock 'n' roll from remote locations? And then there was "The Malibu Suite," the working name for the station that became KTWW (94.7 The Wave).

In 1989 Cody left Los Angeles to join Owen Leach in forming Broadcast Architecture. Today, 13 years later, he's still a major influence in the smooth jazz world and has begun a new venture, a record label and media company with his friends Dave Koz and Hyman Katz.

Expect new waves.

Bob Shannon can be reached at bob@shannonworks.com.

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Street Talk®

Radio Puckers Up For Valentine's Day

If Planet Earth could pick one week to party hearty, this would be it. On Feb. 12 revelers in New Orleans and Mobile celebrated Mardi Gras while Brazilians took to the streets for Carnaval and the Chinese lit fireworks to salute the Year of the Horse. Two days later Valentine's Day put people in a loving mood even if they weren't necessarily attached to a significant other. And for those depressed about Valentine's Day, radio was certainly there to perk things up.

KXJM/Portland, OR held its annual Valentine's Hook-Up Party, at which attendees are required to wear wristbands emblazoned with such slogans as "I'm looking for a one-night stand" or "I'm a freak!" Bands for gay, lesbian and bisexual partygoers were also made available. Meanwhile, the station's *Morning Playhouse* awarded a "rack" to one lucky lady in its Breast Valentine's Day Ever promotion. On Thursday three finalists were set to compete for the enviable title of Ms. Flat Chest, Northwest. The winner receives breast enhancement surgery.

WKTU/New York morning maniacs Balthazar and Goumba Johnny spent Valentine's Day giving one lucky guy the chance to score a luxurious vacation and \$1,000 worth of jewelry. The catch? Getting "Nude With a Dude!" WKTU promo man Mike Opelka tells *ST* that, as of Tuesday, more than 30 men said they wanted to strip and share a sleeping bag with another nude male. After checking the age of each participant and their ability to fit in a sleeping bag with another individual, Balthazar and Goumba Johnny selected two lucky men who were set to take off their clothes and hop in the snooze sack on Feb. 14. The dude who lasts the longest in the sleeping bag wins the contest.

And then there's **WPCH/Atlanta**, which decided to do something less controversial by giving one listener the world's "largest valentine." From thousands of entries, lucky listener Tara Shaw was selected for posting the message "I love you as much as I hate Atlanta traffic" on the 'PCH website. That message wound up on a billboard located on a highway near her husband's office and will remain on display until the end of February.



few days, thanks to the station's Stay or Go promotion. Those who choose to stay home score tickets to several Olympic events and the big concert headlined by Creed. Those who wish to skip town win a Southwest flight to either Las Vegas, Los Angeles or Seattle. **KBER PD Kelly Hammer** tells *ST* that only one person has opted to leave Utah thus far.

KXFX/Santa Rosa, CA took advantage of its proximity to Humboldt County by holding an "Olympic Bong-A-Thon" that attracted both local and state police. Contestants were required to keep the "Olympic flame" lit (as well as themselves) as the water pipe made its way along a five-mile course. KXFX Promotions Director Hojo tells *ST* that, although authorities never checked to see what was being smoked, it was actually tobacco. All runners were awarded gift certificates to a local head shop.

Although it's not Olympics-related, **KMTT/Seattle's** fourth annual Ski Day and Cardboard Rally, set for Feb. 17, promises to be a fun-filled time for all. Listeners are invited to build wacky cardboard crafts and race them down a snow course. In the past, crafts resembling toilets, turkeys, hamburgers and catamarans have competed against sleek racing sleds. The team with the fastest vehicle wins a trip to Wyoming's Grand Targhee Resort and commemorative trophies.

From the "It's Been *That Long?*" file: At 11:59pm on Feb. 12, 1992 **WAVA/Washington** ended its eight-year run as a CHR by pulling the plug. The next morning Salem officially assumed control of the station from Emmis and debuted a mix of Christian Talk and AC programming. Former WAVA morning host **Frank Murphy** is hosting an "e-reunion" at www.frankmurphy.com, and fans and former staffers of the station once known as "Power 105" are invited to visit. The site features current photos of former staffers, airchecks and more.



Have you seen **R&R's** newest little bundle of joy? If not, you're not reading *Street Talk Daily*, edited by Kevin Carter. For more info on how you can get this four-page beauty delivered to your desk every morning, call 310-788-1625. Try it, you'll like it!

Offbeat Olympics

WNOU (Radio Now)/Indianapolis morning hosts **Wank & O'Brien** decided to salute the 2002 Winter Olympics taking place in Salt Lake City by whipping up their own twisted version of the games. WNOU PD David Edgar tells *ST* that four teams competed in three events: "The Bubble Wrap Bobsled," featuring couples encased in a cocoon of bubble wrap, then rolled down the concrete steps in Indy's Monument Circle; "The Meltdown," in which teams must melt a block of ice using only body heat; and "Human Hockey," in which the person who draws the short straw gets to be the hockey stick. "The winning team gets \$500 and a 30-cent fake gold medal," Edgar says.

Listeners to Citadel Rocker **KBER/Salt Lake City** had the choice of sticking around while the Olympics were in town or leaving for a

Another Politically Incorrect Radio Host?

Bill Maher has made a name for himself as host of ABC-TV's *Politically Incorrect*. Maher's contract with the network expires at the end of

Continued on Page 28

Records

- Columbia Sr. Dir./Rhythm-Crossover Promotion **Andrea Foreman** adds VP stripes. Concurrently, Columbia DC rep **Tanya Kalayjian** shifts to L.A. as Nat'l Director/Rhythm-Crossover Promotion.
- Interscope/Geffen/A&M Rhythm-Crossover pro **Charles Chavez** segues to MCA as Nat'l Director/Crossover. His brother, former KTFM/San Antonio Asst. PD/MD **Steve Chavez**, takes Charles' old duties.

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3/7/2002	Asheville, NC	3/22/2002	Lake Tahoe, NV
3/8/2002	Charleston, SC	3/23/2002	Lake Tahoe, NV
3/10/2002	Melbourne, FL	3/24/2002	Santa Rosa, CA
3/11/2002	Miami, FL	3/25/2002	Thousand Oaks, CA
3/12/2002	St. Petersburg, FL	3/27/2002	Cerritos, CA
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Street Talk®

Continued from Page 26

the year, and he tells *TV Guide* that he's considering a radio gig should his TV deal not be renewed. "I could certainly make more money in radio," he says. Asked if he's exploring doing his own talk radio show, Maher responds, "I am. I've had meetings. I might be very happy doing radio, because I really want to do other things in show business."



Bill Maher

Collier County, FL Sheriff Don Hunter on Jan. 29 agreed to participate in a two-hour radio program airing on "La Fabulosa 103.3," a Spanish-language station serving Ft. Myers. He declined the invitation a week later, however, upon learning that La Fabulosa was a pirate radio station. Station PD **Tomas Benavides** has acknowledged that he's been running the station without a license, and he tells the *Naples Daily News*, "The station is in the process of legalizing its status. We sent the application to the FCC. It's not something I can discuss right now, anyway. All I can say is that we're doing this for our Hispanic people." Benavides adds that, even if La Fabulosa isn't registered with the FCC, he has every right to continue broadcasting. "The radio is for the Hispanic community — not for the Americans," he says. "These Americans who are complaining about us are mostly elderly, and they are against us and feel racism toward the Hispanic community."

WQAM & WPOW/Miami VP/GM **Greg Reed** signs a five-year contract extension with the Beasley-owned duo.

Veteran programmer **John Sebastian** exits the PD post at Entercom Classic Rocker KISW/Seattle. He tells *ST*, "While on vacation this week I was informed of the changes at KISW. During my short time in Seattle we rose from 18th to 8th in 25-54 adults. Entercom has decided to go in a different direction, and I wish them well. Now I'm excited to pursue my next challenge, and I can be reached at 206-920-1487." GM Clarke Ryan takes interim PD duties at the station.

Lee Logan, who served as Exec. Director/Country Programming for Clear Channel-owned MJI/Nashville, will depart the syndicator on March 1. As a result, MJI's New York office will gain oversight of the company's Nashville operations while Logan's day-to-day responsibilities will be distributed among the remaining staffers. Meanwhile, Logan's duties for *The Jeff Foxworthy Countdown* shift to L.A.-based Premiere SVP/Programming Larry Morgan.

Promo Item O' The Week



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RADIO & RECORDS



1

- **Radio One** buys Blue Chip for \$190 million.
- **Tom Maffei** made Sr. VP/Promotion for Priority Records.
- **Sam Rogers** rises to VP/GM of WPGC-AM & FM/Washington.
- KYSR/Los Angeles promotes **Paul O'Malley** to GM and **Angela Perelli** to VP/Operations.



Tom Maffei

5

- **Carey Davis** chosen as VP/GM for SBS/New York.
- **Tom Carrabba** elevated to Sr. VP/GM of Jive Records.
- KRXQ/Sacramento ups **Curtiss Johnson** to Station Manager.

10



Greg Solk

- **Mark Gorlick** grabs VP/Promotion duties at MCA Records.
- **Greg Solk** set as PD of KFOG/San Francisco.
- **Elroy Smith** slides into the PD chair at WGCI-FM/Chicago.
- **Doug Sorensen** set as PD of KRVK/Kansas City.

15

- WBCN/Boston VP/GM **Tony Berardini** adds GM duties at KROQ/Los Angeles.
- KSFO & KYA/San Francisco sets **Ken Dennis** as VP/GM and **Bob Hamilton** as OM.
- **KMET/Los Angeles** to drop AOR on Feb. 14.

20

- **John Gehron** elevated to VP/GM of WLS-AM & FM/Chicago.
- **Dan Vallie** ascends to Nat'l PD of EZ Communications.
- **Harvey Pearlman** joins WKTU/New York as GSM.

25

- **Cleveland Wheeler** rolls into afternoons at WMAK/Nashville.

WXXP/Riverhead-Sag Harbor, NY PD **Sky Walker** jumps on the Long Island Expressway and takes the Music and Programming Coordinator post at WKTU/New York. WXXP Asst. PD **Phathead** rises to PD at the CHR/Rhythmic serving the Hamptons.

WJJO, WTDA & WTDY/Madison OM and JJO PD **Glen Gardner** becomes President/GM of Mid-West Family Broadcast Group's four-station Springfield, IL cluster.

KLSY/Seattle PD **Barry McKay** joins KFBZ/Wichita as PD/morning host.

Lastly, *ST* sends its deepest condolences to R&R Sales Representative Paul Colbert, whose father, Lawrence Colbert, died Monday from complications following a stroke. He was 69. Memorial services are set for Feb. 19 in Northridge, CA.

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

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WPOW/Miami	29x	Y100/Miami	25x	KBKS/Seattle	17x
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Fred Davis Dishes On Artist Deals

Entertainment lawyer predicts big changes in the way recording contracts are made

If heavyweight entertainment attorney **Fred Davis**' crystal ball is right, three-to-four-album recording contracts will soon become the norm in the music industry. Davis, the founding partner of influential New York-based law firm Davis, Shapiro & Lewit, is emerging as a driving force behind the scenes in the increasingly public debate over recording contracts. An intense negotiator who gets top dollar for his artists when they sign on the dotted line with labels, he believes that three-to-four-album deals can be an ideal solution to appease artists and record companies.

His comments come at a pivotal time, given the legal and political wrangling in California — as well as some of the public hearings in Washington — over recording contracts. The debate hit a fever pitch in late January, when labor organizations such as the AFL-CIO and the American Federation of Television and Radio Artists joined forces with Don Henley, Sheryl Crow, Carole King and other superstar recording artists in a high-profile lobbying campaign to change California's labor law.

The unions and recording stars are throwing their support behind a bill introduced by California State Sen. Kevin Murray that seeks to repeal a 1987 amendment to the state's labor law exempting labels from a seven-year limit placed on personal service contracts. The RIAA already has its lobbying team working overtime to overturn Murray's bill.

Additionally, the California Court of Appeals on Jan. 28 permitted Courtney Love to continue her lawsuit against Universal Music Group in which she seeks to void her contract, calling it excessively long, illegal and a violation of California's seven-year labor statutes.

The issue isn't likely to fade. In fact, the Recording Artists Coalition has scheduled a series of concerts and fund-raisers the night before the Grammy Awards to showcase its efforts to change record deals. To get a handle on what the future holds for recording contracts and how the changes will impact labels and artists, I spoke at length with Davis.

R&R: What kinds of changes are going on when it comes to recording contracts?

FD: What we're seeing with all of the media attention is people becoming more aware of an issue that has been kind of forgotten during recording agreement negotiations and in the relationships between the artists and record companies. The overall theme is shorter-term recording agreements.

The basis of recording agreements started with eight-album deals. Artists


Fred Davis

could reasonably anticipate delivering an album every year. The entire Beatles catalog came out in over eight years.

Now we live in a day and age where albums and artists are being marketed over two or three years, which means the typical seven-to-eight-album deal could last 15-20 years. Combine that with the fact that the major record companies are no longer owned by Chris Blackwell, Herb Albert or David Geffen, but by multinational corporations. The inequities become very apparent.

What I'm trying to do is to raise the awareness of the legal and management communities. Ironically, the legal and management communities have been co-conspirators with the record companies in permitting the long-term agreements to come into place. I then hope to raise awareness among the artists and recommend to them that shorter-term deals are probably the most important point of the negotiations. We need to prioritize that.

R&R: Are new acts going to get two-, three- or four-album deals with a major label, or will they still end up with the traditional seven-to-eight-album deal?

FD: It always comes down to leverage. If there's a competitive situation among several labels and you prioritize it, you can get shorter-term deals. I say that because we are doing just that. Admittedly, right now we're able to do it only when we have leverage, but we're doing it, and at least that's a starting point.

R&R: What about up-and-coming bands that have had success on their first or second albums and want to renegotiate their contracts? Do they have the leverage to get new three-to-four-album deals?

FD: The problem in that case is that they're already subject to a seven-to-eight-album deal. What typically happens is that we're able to get those artists better advances and a higher royalty rate, but we're not able to shorten the deal.

R&R: Who's going to benefit from

shorter deals? Isn't it an either-or proposition and not a win-win situation? In other words, doesn't the artist come out the winner at the expense of the record company?

FD: Possibly. It's clearly an issue that favors the artist. However, it's important to know that it's not all about getting more money for the artist; it's about the artists being able to choose their own partner.

Using the movie and sports industries as an example, they have free agency, and the market will bear what the market will bear. Could [San Francisco Giants home-run hitter] Barry Bonds have switched teams and gotten more money? Sure. But he chose to stay with the Giants.

"Maybe it will cost more. I'm not saying it won't. But maybe CD prices have been the same for too long."

I don't think every artist is going to leave their label and go elsewhere because they can get the most money. They may want to leave because they want a different partner because some key executives left or whatever. It's not just about increasing leverage financially; it's also about choosing the right partner.

It can benefit the record company in ways that not many of them have yet realized. They're still very worried about losing all of their superstar acts. First, they don't have to lose them — although they might have to win them back. But, also, for every artist who could leave their company, another artist at another label might want to sign with them. That's a major benefit.

There's another important point: When it comes to the initial negotiations with the labels, I have to prioritize things. That means I have to "un-prioritize" other things, which means I may

"The basis of recording agreements started with eight-album deals. Artists could reasonably anticipate delivering an album every year. The entire Beatles catalog came out in over eight years."

have to ask for less money upfront or fewer marketing commitments in return for a three-to-four-album deal.

R&R: It's interesting that you brought up free agency. In the sports world, the professional basketball and football leagues have instituted salary caps because the costs of signing talent have risen dramatically. Consequently, it ends up costing the fans, because ticket prices have gone through the roof. Doesn't free agency mean that the labels, at some point in time, will end up increasing CD prices?

FD: You're assuming that free agency will lead to higher prices for the artists. Let me give you another example: Let's say there's an established artist who's coming off a multi-Platinum album and is subject to a three-album deal. Who's to say I'm going to do just the three albums? I could sign one deal with traditional distribution rights and another with digital rights. And maybe the consumer will be helped because we can be more creative with the exploitation of the music and not just be subject to the existing ancient seven-album deals that the record companies don't even know how to sell the rights to on the Internet yet.

Maybe it will cost more. I'm not saying it won't. But maybe CD prices have been the same for too long.

R&R: Do you know of other lawyers who are doing the same thing?

FD: Part of the audience I'm trying to reach is the legal community. I want to raise their awareness. People in California are certainly more aware of the issues surrounding the seven-year statute. There are many lawyers working under the idea of shorter-term agreements who are fighting for the amendment to appeal the seven-year statute. I'm saying that we should extend that argument. We shouldn't rely on the state legislature; we should take the issue into our own hands — and not just the California attorneys, but those in New York as well.

R&R: What's your take on what's happening in California? Why has the issue become such a hot topic?

FD: The attention is a result of what has been happening gradually in the record industry when it comes to consolidation. A lot of mature, experienced artists are still shackled to old deals they signed in 1986, and they're frustrated. It's a very pure reaction to the marketplace.

R&R: Did it simply hit critical mass?

FD: Exactly.

R&R: How will the issue play out?

FD: From a legislative point of view, I believe we will see change in the near future. I don't understand the mechanics of the California legislature enough to know when things could take effect, but what I'm talking about is trying to get shorter-term deals to begin happening now. That's the beauty of taking things into our own control and not allowing them to get caught up in the legislature.

R&R: I've read comments where you're pretty critical of the record companies when it comes to artist development. How does that play into shorter-term contracts?

FD: The major arguments the record companies make center on how they invest in developing an artist over a period of time and do not reap the benefits of that investment. I'm saying, "C'mon, guys. Let's wake up and face reality." They are not in the business of artist development, whether it's pop, rap or country. Those are all hit-driven, singles-oriented genres. Maybe sometimes it happens in the rock or singer-songwriter genres, but if so, it's by accident.

I am sympathetic to the labels that have made an investment over three or four albums and haven't reaped the benefits. In those cases we can negotiate triggers, and we can lengthen the terms of the contract.

R&R: You don't buy into the argument that it's the labels that are putting up all the money, like venture capitalists, and the artists should be happy with it?

FD: I'm just saying that we can negotiate that.

R&R: Do you think shorter-term contracts will be the norm within the next three, four or five years?

FD: Absolutely. The market is screaming for it.

R&R: If the labels end up doing more shorter-term deals, how will that affect their spending on marketing and promotion?

FD: There's such pressure right now on the companies that are owned by the multinationals to achieve quarterly, semiannual and yearly financial results that nobody is able to breathe long enough to think long term, so I don't think it's going to affect marketing and promotion.

R&R: Any final comments?

FD: I'm being critical of the music entertainment legal community, and I feel that I'm having as much of a battle with them as with the record companies to show them what this is all about.



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MUSIC NEWS & VIEWS

Starsailor Are 'Good Souls'

Is Capitol Records on the verge of breaking another pop-flavored alt rock band from the U.K.? It certainly seems that way, based on the early success of **Starsailor**, whose U.S. debut song, "Good Souls," is No. 18 at Triple A and No. 35 at Alternative.

Key stations that have added the record at Triple A include format heavyweights such as KFOG/San Francisco, KMTT/Seattle, KBCO/Denver, WXVR & WBOS in Boston and KCZ/Minneapolis. At Alternative, supporters include KROQ/Los Angeles, WKQX & WZZN in Chicago, WBCN/Boston, KDGE/Dallas, KTBZ/Houston, KZON & KEDJ in Phoenix, WPLY/Philadelphia, WSUN/Tampa and, around the Olympic village, WXRK/Salt Lake City.

Comprising guitarist-vocalist **S. James Walsh**, keyboardist Barry Westhead, bassist James Stelfox and drummer Ben Byrne, Starsailor are beginning to build a U.S. foundation that rivals their early success in their homeland. The band, whose members met while attending college in Wigan, England, created such a stir in Britain that a demo version of their song "Fever" climbed into the top 20 sales charts in the U.K. In April 2001 the group made the cover of the U.K. weekly music magazine *NME*.



Starsailor

When it was time to record their full-length album, the band tapped producer Steve Osbourne, who has worked with U2, Doves and New Order. As guitarist-vocalist Walsh notes in the band's official bio, "We wanted the record to be a really live-sounding album but with subtle bits of sonics over the top." It worked, as the band's blend of sophisticated melodies and to-the-point lyrics is winning over listeners in the U.S. just as it did in the U.K., and just as labelmates Radiohead and Coldplay have over the past few years.

In fact, the Platinum-plus success of Radiohead and Coldplay at a time when hard rock cast a long shadow at Rock radio gave Capitol the confidence that it could achieve similar results with Starsailor. Sr. VP/Promotion **Dan Hubbert** comments, "Our success with those bands proved there's a market for artists who record compelling songs, regardless of what's dominating the charts."

VP/Alternative & Rock Promotion **Gary Spivack** notes, "Coldplay showed us that, when you come out with a real band with cutting-edge music, you can break the band over the long haul, but you have to be patient, focused and persistent."

In setting up Starsailor, Capitol started working college and National Public Radio last fall, then stepped up to Alternative at year-end. "Our goal was to get a buzz starting at Alternative during the holidays so, when we came back at the beginning of the year, we had people talking about the band," Spivack says.

As part of the campaign, the label set up five concerts in December in Los Angeles, New York, Boston, Chicago and San Francisco. The label's efforts hit pay dirt when WBCN and WKQX jumped on the song at the end of 2001 and were followed by bellwether Alternative KROQ in January and MTV2.

Despite those impressive call letters, Capitol remains committed to methodically building Starsailor's fan base. "This isn't a one-hit wonder or an act with an immediate phone record," Spivack says. "It's an incredibly talented band that will have a very long career. In all of our conversations with programmers we're stressing that

Starsailor is a band they should take the time to break, because it will pay off for them in the long run."

On the marketing front, the label began its campaign around six months ago. Sr. Director/Marketing **Doneen Lombardi** says, "We did a lot of mailings to industry people and got them to the shows last December in order to increase awareness of the group and their music. But we also sent out a ton of samplers to places like Urban Outfitters, Anthropologie, Landmark Theaters and specialty shops and coffee houses. What's been great about this project is that we've had the luxury of having a lot of time to set the project up and get the music to the right people."

Going forward, Capitol will work extensively with MTV and MTV2, which has thrown its support behind the band. "The support has been fantastic, so we'll be doing a lot of cross-promotion with the channel that we'll be announcing soon," Lombardi says. "Also, we're fortunate that a lot of great Alternative stations in some of the country's largest markets already are playing 'Good Souls,' which gives us additional opportunities to work with radio and retail to increase exposure to consumers."

Capitol will continue building its base at Alternative and Triple A before looking at crossover airplay opportunities. "We know there's a limited upside at Alternative, because a certain percentage of the reporting panel rocks pretty hard," Hubbert says. "We'll work it as long as we can, and, hopefully, at some time the [Hot AC] and [Pop Alternative] stations will want to come on board."

"Fortunately, we're already hearing from some key programmers at [Hot AC] and [CHR/Pop]. When more of those programmers start calling us about the record instead of us working them, then we'll know it's time to start crossing it over."

Starsailor's debut album, *Love Is Here*, was released in early January.

Ready For Takeoff

Fans of alternative-leaning pop rock might want to give a close listen to **F-Timmi**, whose new song "Speechless" picked up 19 plays at Active Rock WQBK/Albany, NY last week, according to Mediabase, with only four of those plays during overnights.

The band — Brian Springfield (bass-vocals), **Doug Palmer** (guitar), Mike Biggane (vocals-guitar) and Chad Davis (drums) — have built an impressive following since forming in the spring of 1996 in the small town of Kinderhook, NY. During that time the band have performed with such acts as 2 Skinny Js, Blink-182 and Goldfinger.



F-Timmi

The band ended up getting their music on WQBK in an interesting way, recalls Palmer. "We weren't really even trying to get airplay. We were putting together a commercial for our CD release party and used 'Speechless' in the ad. We sent the ad to WQBK. The PD ended up hearing it, loved the song, put it on the air, and the kids started calling in and requesting it. It's been pretty cool."

The band's EP, *Shocker*, is slated to be released March 1. Contact the group's lawyer, George Stein, at 212-683-5320 or lead singer Mike Biggane at 518-331-6356 for more information.

— Steve Wonsiewicz

New Album From The Boss Coming Soon?

Bruce Springsteen fans are buzzing about reports circulating around the Internet that "The Boss" is laying tracks for a new album. E Street Band guitarist Nils Lofgren fanned the flames during Super Bowl week when he told ESPN Radio's *Tony Kornheiser Show* that he worked on several new songs with Springsteen and the band in Atlanta. Meanwhile, several Springsteen fan sites — including the *Backstreets* fanzine — report that Atlanta-based Brendan O'Brien has been producing the sessions. There's been no official word on a forthcoming Springsteen release.



Bruce Springsteen

Train, Jackson Added To Grammy Show

Train, **Alejandro Sanz** with **Destiny's Child** and **Alan Jackson** have been added as performers for the upcoming 44th annual Grammy Awards telecast, set for Feb. 27. The Grammys have also tapped The Dixie Chicks, Kid Rock and actors Kevin James and Ray Romano as presenters. Train, Sanz and Jackson join the growing list of performers that already includes U2, Alicia Keys, Dave Matthews Band and 'N Sync with Nelly, as well as Emmylou Harris, Alison Krauss, Ralph Stanley, Gillian Welch, Dan Tyminski and Pat Enright, all of whom will perform a tribute to the *O Brother, Where Art Thou?* soundtrack. The Grammys, to be hosted by actor Jon Stewart, will be televised on CBS-TV.

AIDS Benefit Set For April

Hip-hop entrepreneurs **Russell Simmons** and **Sean "P. Diddy" Combs** have teamed with LIFEBeat, the music-industry organization that benefits AIDS research, to organize UrbanAID 2, a special concert designed to increase awareness of HIV prevention and AIDS issues in the urban community. The event will feature performers such as Jay-Z, R. Kelly and comedian-actor Jamie Foxx, who will serve as host. The show will be held April 9 at New York's Beacon Theater and will be televised on BET. Additional performers will be announced soon.

In The Studio

MCA Records will release the debut album from Blink-182 member Tom DeLonge's side project, **Box Car Racer**, May 14. The album was produced by Jerry Finn, who helmed the previous three Blink-182 discs ... Interscope/UTV Records will release an album of live performances from the TV show *Farmclub.com*. Featured on the album are **N.W.A.**, **Limp Bizkit**, **Eminem**, **Nelly**, **Staind**, **DMX**, **Ja Rule** and others. The disc arrives at retail Feb. 26 ... Ex-Alice In Chains guitarist **Jerry Cantrell** has signed with Roadrunner Records, which will release his new album, *Degradation Trip*, this summer ... **The Wallflowers** have started recording their next album, with Tobi Miller and Bill Appleberry producing ... **Lifeshouse** begin work on their sophomore album starting in March ... DreamWorks rock band **Ours** begin recording for their forthcoming release.

Tour update: Multi-Platinum rapper **Ludacris** embarked on a headlining tour Feb. 13 in Orlando ... **Puddle Of Mudd** begin a headlining tour with a spring break date set for March 13 in South Padre Island, TX ... **The Who** will visit 17 cities during their summer tour, which kicks off June 28 at the Hard Rock Hotel in Las Vegas.

POLSTAR CONCERT PULSE

Pollstar is frozen this week

Pos.	Artist	Avg. Gross (in 000s)	Among this week's new tours:
1	U2	\$1,812.0	
2	NEIL DIAMOND	\$966.2	
3	BRITNEY SPEARS	\$791.6	BETTER THAN EZRA
4	AEROSMITH	\$665.5	ERIC GALES BAND
5	FAMILY VALUES TOUR	\$414.8	JOHN PRINE
6	AMY GRANT/VINCE GILL	\$412.6	KID ROCK
7	TOOL	\$409.0	NO DOUBT
8	OZZY OSBOURNE	\$380.2	ROOMFUL OF BLUES
9	MANNHEIM STEAMROLLER	\$354.7	
10	JERRY SEINFELD	\$326.7	
11	ROD STEWART	\$311.9	
12	BOB DYLAN	\$283.7	
13	PHIL LESH & FRIENDS	\$238.1	
14	WIDESPREAD PANIC	\$229.8	
15	WEEZER	\$222.3	

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

February 15, 2002

Fast Cars, Hot Stars

When it comes to auto racing, the Daytona 500 is a marquee event. And when it comes to delivering the best new tunes first, no one's quicker than Music Meeting. Rockabilly hero **Reverend Horton Heat** scores big-time this year with "Like a Rocket" — the track has been chosen as the theme song for NASCAR's big day down in Florida. Whether you're a Rock or Country outlet, NASCAR is big with your audience. Two versions of the rubber-burning track are available for download at Music Meeting — the original version from the Rev's upcoming *Lucky 7*, and a customized Daytona 500 version. Have faith in the Reverend, and buckle up for a wild ride!

Speaking of cars, **Alan Jackson** reminisces about his first time behind the wheel of an old half-ton, shortbed Ford with "Drive (For Daddy...)," the latest track from the aptly titled *Drive*. The sentimental track is a great followup to his Sept. 11 tribute, "Where Were You (When the World Stopped Turning)."



Brooks & Yearwood

If Country radio and NASCAR make a good team, how about teaming **Garth Brooks** up with **Trisha Yearwood**? "Squeeze Me In" is a rollicking good time featuring two of Country's biggest names; radio shouldn't have trouble squeezing them onto playlists. Radio didn't need help comprehending **Trace Adkins**' "Help Me

Understand." The tender ballad recently took Most Added honors at the format. And don't count newer acts out of the race. DreamWorks' **Jessica Andrews** gives good "Karma" with her latest track from her Gold sophomore effort, *Who I Am*.

Over at Rhythmic, one newcomer has come roaring off the starting line. **Ashanti** is kicking into high gear with her debut single, "Foolish." This young star is already at the top of the chart as the featured artist on Ja Rule's "Always on Time." If that weren't enough, she also guests on Fat Joe's "What's Luv?" The format obviously has love for Ashanti, and only a fool would miss out on "Foolish."



Ashanti

We all know that the Rock formats and Alternative have been Disturbed for a while. Now polyrhythmic chrome dome and Disturbed frontman **David Draiman** steps out on his own with the brooding "Forsaken." This single from the *Queen of the Damned* soundtrack is already making major inroads, and it's only a matter of time before Draiman sinks his fangs into the top 10 at Alternative and Active Rock. New Atlantic act **Flying Tigers** also bare their teeth with "Maybe." No maybes about it, the muscular, guitar-driven track is ready to pounce. Ozzy guitarist **Zakk Wylde** delivers another album's worth of fretboard pyrotechnics via **Black Label Society**. Check out their first single from *1919 Eternal*, "Bleed for Me." And Artemis newcomers **Crossbreed** dole out a great new rock track with "Breathe." The band went No. 1 at Rock Specialty; find out why the kids love 'em.



Jack Johnson

Active Rock continues to dive headfirst into **Drowning Pool**. Their latest, "Tear Away," recently nabbed Most Added honors at the format, and the Texas rockers already have a Platinum record under their belts with their debut, *Sinner*.

And how about Universal singer-songwriter **Jack Johnson**? JJ is making heads turn with his new tune "Flake" — one early believer is Alternative powerhouse KROQ/Los Angeles. Don't flake on the latest releases; head to www.rmusicmeeting.com today, or be left in the dust by your competition.

—Frank Correia

R&R Going For Adds™

Week Of 2-18-02

CHR/POP

- CELINE DION A New Day Has Come (Epic)
- COREY Hush Lil' Lady (Motown/Universal)
- PINK Don't Let Me Get Me (Arista)

CHR/RHYTHMIC

- BUSTA RHYMES Pass The Courvoisier (J)
- CEE-LO Closet Freak (LaFace/Arista)
- JOI Missing You (Universal)
- NO GOOD Ballin' Boy (ArtistDirect)
- PINK Don't Let Me Get Me (Arista)

URBAN

- BRIAN MCKNIGHT What's It Gonna Be? (Motown)
- BUSTA RHYMES Pass The Courvoisier (J)
- CEE-LO Closet Freaks (LaFace/Arista)
- NO GOOD Ballin' Boy (ArtistDirect)

URBAN AC

- BEBE WINANS Do You Know Him? (Motown)
- RUFF ENDZ Someone To Love You (Epic)

COUNTRY

- ALAN JACKSON Drive (For Daddy Gene) (Arista)
- DAVID BALL She Always Talked About Mexico (Dualtone)
- EARL THOMAS CONLEY Love's The Only Voice (Sunbird)
- ELBERT WEST This One's Gonna Leave A Mark (Broken Bow)
- JOHNNY RODRIGUEZ I Don't Know How To Love Her (Sunbird)
- MARK CHESNUTT She Was (Columbia)
- SHANNON BROWN Untangle My Heart (BNA)
- NELSON & WOMACK Mendocino County Line (Lost Highway)

AC

- CELINE DION A New Day Has Come (Epic)

HOT AC

- 311 Amber (Volcano)
- CELINE DION A New Day Has Come (Epic)
- TRAIN She's On Fire (Columbia)

SMOOTH JAZZ

- SEAN FRANKS Picture Perfect (Som-O)

ROCK

- JEREMIAH FREED Again (Republic/Universal)
- MOTH I See Sound (Virgin)
- ONESIDEZERO Instead Laugh (Maverick/WB)
- REVELLE Inside Out (Can You Feel Me Now?) (Elektra/EEG)
- SEVENDUST Live Again (TVT)

ACTIVE ROCK

- ALIEN CRIME SYNDICATE Ozzy (The Control Group)
- JEREMIAH FREED Again (Republic/Universal)
- MOTH I See Sound (Virgin)
- ONESIDEZERO Instead Laugh (Maverick/Reprise)
- REVELLE Inside Out (Can You Feel Me Now?) (Elektra/EEG)
- SEVENDUST Live Again (TVT)

ALTERNATIVE

- ALIEN CRIME SYNDICATE Ozzy (Control)
- JEREMIAH FREED Again (Republic/Universal)
- MOTH I See Sound (Virgin)
- REVELLE Inside Out (Can You Feel Me Now?) (Elektra/EEG)

TRIPLE A

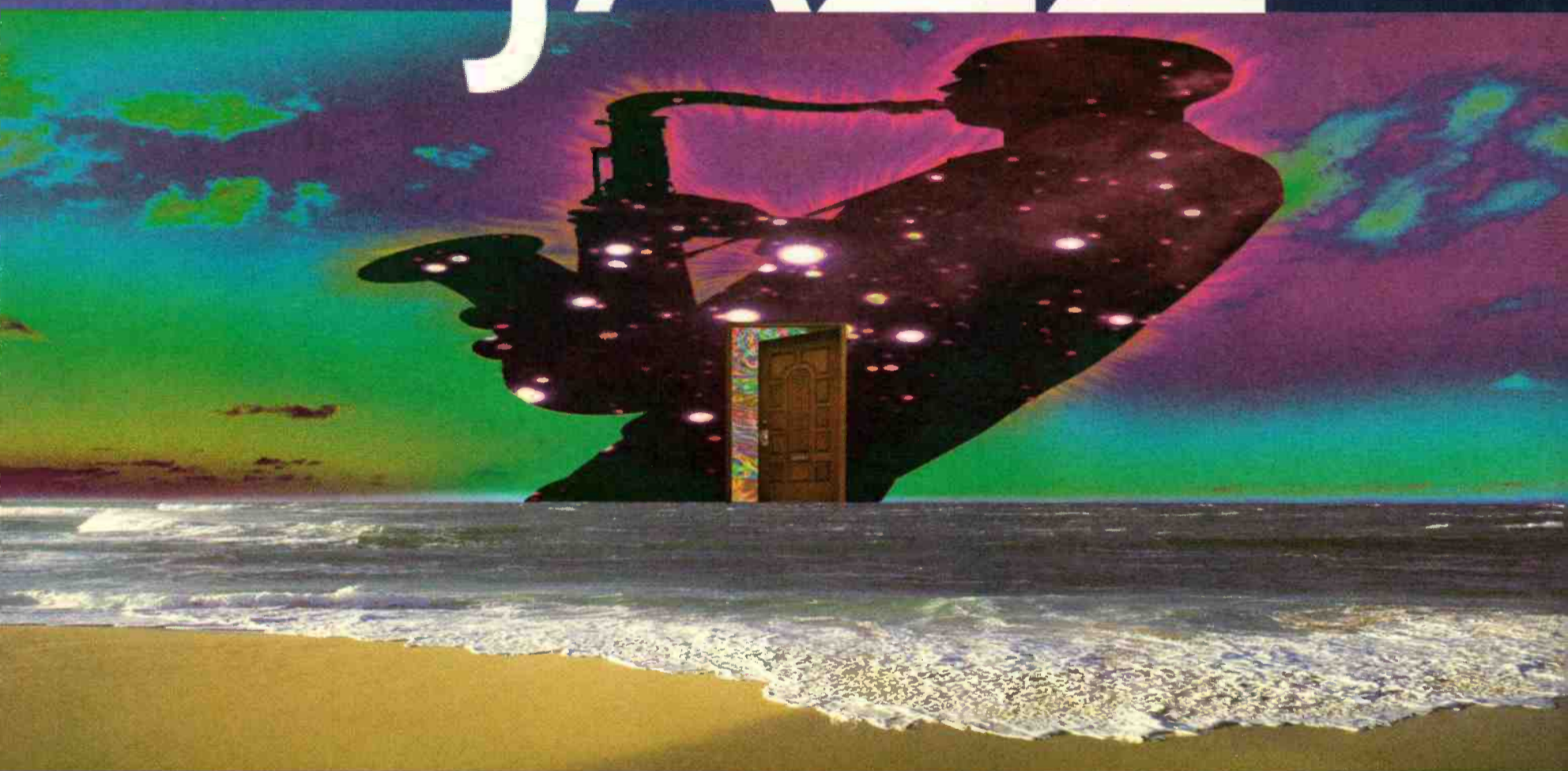
- BIG HEAD TODD & THE MONSTERS Wishing... (Big)
- CHARLIE MUSSELWHITE Blues Overlook Me (Telarc)
- JANAH Leavened Heart (I Tumble Down) (Rattlesby)
- JERIMIAH FREED Again (Republic/Universal)
- NARISSA & KATRYNA NIELDS Love And China (Zoe/Rounder)
- NATALIE MERCHANT Build A Levee (Elektra/EEG)
- OMAR AND THE HOWLERS Muddy Springs Road (Blind Pig)

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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Pat Metheny Joshua Redman John Stoddart Take 6 Wayman Tisdale Kirk Whalum



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Smooth Jazz

Alchemy

DO YOU REMEMBER FALLING IN LOVE WITH RADIO? I'll never forget it. I was in sixth grade when I controlled my own dial for the first time. Radio gripped my imagination, and I'm still spellbound. You too? **★ A FANATIC** from Day One, I called request lines and entered contests. I once won a battery-powered fiberglass Junior T-Bird, which I piloted around my neighborhood. I defied my parents to go to sock hops. I collected station playlists and sometimes created my own — perhaps a portent of things to come. Later, I dropped out of college to set off on a career in radio. In those days I believed that great radio was magic, but now I know better: Radio is alchemy.

★ ALCHEMY IS RARE — in radio or anywhere else. If it was easy, we'd turn base metals into gold, and every station would sound great. But alchemy is elusive — so subtle that listeners don't hear it as much as feel it. Alchemy elevates the good and makes it great. When alchemy is in the mix, playlists are transformed into emotionally engaging musical tapestries. Formatics count, but it's alchemy that touches listeners' hearts and uplifts and transforms their spirits. Alchemy separates personalities from announcers and production wizards from technicians. Alchemy balances radio's commercial needs with respect for the audience.

★ ALCHEMY EMBEDDED radio in the hot wax of America's consciousness. By the mid-1990s 95% of the population listened regularly. Fundamental to radio's evolution as a viable industry, alchemy inspires the intangible human qualities, such as soulfulness and passion, that characterize all successful endeavors. Without alchemy, radio would be mere chatter — irrelevant and disposable.

★ RADIO STATIONS today must operate effectively to fulfill owners' heightened revenue expectations, but alchemy must not be sacrificed to consolidation in the process. Broadcasters have an obligation to ensure radio's long-term future by preserving the alchemy that made the medium great in the first place and by defending alchemists, such as the luminaries whose highly intelligent, imaginative insights illuminate this special.

★ I WAS STRANDED in Florence, Italy by Sept. 11, 2001's ghastly events after attending a concert at Sting's villa on the 10th. Sting's show was transcendent, but I'll remember it always as The Night Before 9/11 and the end of my innocence. Through the following months I struggled to regain my footing. I prayed to reconcile the grief, horror and sadness that played in my head like an endless post-terrorism loop. It was the compassion of my friends, family and colleagues that facilitated my healing and transformed my despair into gratitude. I won't take love or fulfilling work for granted again.

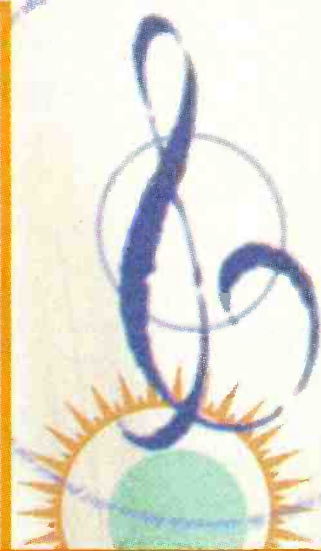
★ WHEN I FELL IN LOVE WITH RADIO so long ago, I wanted to change the world. I still do, but now I heed Joan Baez's advice to start by changing myself — that's personal alchemy — and Jim Collins' suggestion that we carve the statue's back as beautifully as the front, even if no one will see it, because that's integrity.

★ I WISH to thank the broadcasters, artists and record executives who participated in this special. The wisdom of their contributions equals their uncommon professional achievements. Special thanks to *Good to Great* author Jim Collins, whose lucid observations in "No Risk, No Reward" should be required reading for CEOs. For the generous financial support that makes R&R's continued commitment to Smooth Jazz possible, I am deeply indebted to this special's advertisers.

★ I AM ESPECIALLY GRATEFUL to R&R Publisher/CEO Erica Farber for championing Smooth Jazz through thick and thin since 1994, as well as my co-workers Ron Rodrigues, Kevin McCabe, Richard Lange (who shepherded every word in this special), Henry Mowry, Page Beaver, Julie Gidlow, Adam Jacobson, Brida Connolly, Frank Correia and Katy Stephan. For their zeal and professionalism, I thank Music Sales alchemists Missy Haffley, Paul Colbert and Michelle Rich. Gary van der Steur seized my concept and conceived this special's inspired design. Kent Thomas and our wonderful production team brought it to life. I extend my warm regards and personal gratitude to Peter Petro, for his outstanding collaboration over the past three years, and Carlos Reyes, my go-to guy.

★ FINALLY, my thanks to photographer Bettie Grace Miner, whose wondrous portraits not only enhance the special's visual alchemy, but also restored my youth.

Welcome to "Smooth Jazz Alchemy." —CAROL ARCHER



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No Risk, No Reward

How boldness, discipline and the flywheel push good to great

For more than a decade Jim Collins, author of *Built to Last* and *Good to Great*, has been a student and teacher of successful companies, studying and explaining how they grow, attain superior performance and go on to greatness.

He has advised senior executives and CEOs at corporations that include Starbucks, Merck, Patagonia, American General and W.L. Gore. Collins invests significant energy in large-scale research projects — often five or more years in duration — to develop fundamental insights about successful businesses. Here, he speaks with Smooth Jazz's leading alchemist, veteran broadcaster Frank Cody, whose record of accomplishment is one of continual transformation from good to great.

FC: *The media, including the record industry, radio, television and film, particularly in times of fear, has a tendency to replicate its past successes in the belief that is the safest way to satisfy corporate expectations. In your book you identify what it takes to go from good to great. Your work isn't based on vague ideas, but on research beginning in 1996 that studied companies that have grown from good to great. How did you design the study?*

JC: Once I had the question, the key was the desire to answer it and find truth with a small "t." A lot of people have a theory to prove or, even worse, to sell. They assemble data to support their theory. We weren't invested in the outcome, only in trying to build a theory from good, rigorous scientific data. I'm agnostic as to what the answers might ultimately be. I'm human and, therefore, have biases, so I

needed special people on the research team, since it was a question of truth rather than what I believe. I needed people loyal, first and foremost, to the evidence, not to me.

I searched for people with four basic characteristics: They had to be smart; curious; willing to death march, which means doing huge amounts of work perfectly in short periods of time and enjoying it; and they had to be genetically encoded to be irreverent. This was really crucial, because not everyone is irreverent enough to be uninfluenced by me, the team leader.

One person who wanted to join the team started the interview by putting a big, shiny apple on the table. He said, "I hope that this is the beginning of a student-teacher relationship." I told him that never in a million years would we hire him for the research team. He asked, "Was it something I said?" I told him I didn't think he was irreverent. He answered, "I could learn to be irreverent, if that's what you would like."

FC: *You write that, to go from good to great, you must first get the right people on the bus and all of the wrong people off the bus. Then you must get the right people in the right seats, and then you figure out where to drive it. We hear platitudes all the time about how people are our most important asset, but you point out that it's not*

people who are the most important asset, it's the right people.

JC: Disciplined people engage in disciplined thought, then take disciplined action. In broad outline, those are the three basic stages, in that order, of taking something from good to great. It starts with remarkable people, a special breed. There's no question



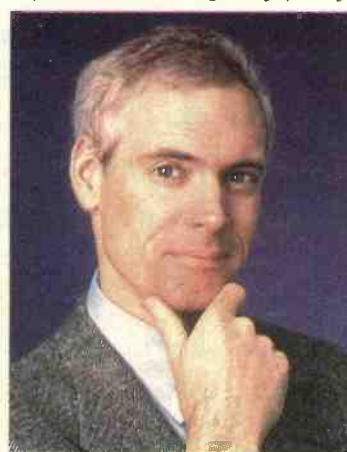
Frank Cody

that the people who took companies from good to great understood that the most important variable in the equation is the right people, but they weren't people-oriented in a supersoft way; they were actually rigorous when it came to people. If you didn't have what it took, you'd be off the bus, even if you were a brother, a close friend or had been there for 30 years.

When a company had the right people, it would go to almost any length to keep them. Look at David Maxwell, when Fannie Mae was losing a million dollars every business day and had \$56 billion of loans under water. Maxwell put off

his plan of action until he knew who he was going to do things with. To have that discipline when you're losing a million dollars every day is remarkable.

FC: *With consolidation occurring in every aspect of entertainment, especially music and radio, and new media emerging, there's a tendency to impose dramatic change very quickly.*



Jim Collins

The battle cry is, "We're restructuring, we're downsizing." But you discovered from your research that that strategy will almost certainly fail.

JC: When one of the companies in the study finally broke through, it delivered such remarkable results that money invested in it would have beat investments in Intel, GE, Coke, Merck, Wal-Mart — beat them all. Before that, it had been only an average company. I asked its chief executive to identify the moment when it made the leap from good to great, whether there was a pivotal breakthrough that he could put his finger on. He said, "It happened sometime between 1971 and 1980."

That's a remarkable statement because, though we see how much dramatic transformation took place from the outside, the experience on the inside was a much more cumulative, organic process. We describe it as pushing a gigantic flywheel. We pictured a massive piece of metal three stories high that weighs a hundred million tons. You've got to get it turning. When you first push it, it takes huge effort just to get one giant, creaky turn.

When you push further, you finally get a second, third and fourth turn. Even after quite a bit of effort, it doesn't look like you've

built up much momentum, but the key is that these people kept pushing on the flywheel, turn upon turn upon turn. Soon they'd go four to eight turns, eight to 16, 16 to 32, 32 to 64, and then, at some point — bang! — a million RPMs. If you came back and asked them which one big push made it happen, they wouldn't be able to answer, because it was all the pushes, one on top of the other.

This is something that happens in various walks of life — a breakthrough that has been long in coming, with years of training or discipline. It looks like it happened overnight, but it didn't. It just finally showed up on the radar screen.

Companies that have a single, great hit tend not to last. You can produce some results with something dramatic one time, but it doesn't have the sustainable power that turning the flywheel does.

FC: *What about the current environment of risk-aversion? Can major gains take place without taking risks? How can the leader of a company instill the vision that risk is necessary, yet provide an environment where the team can feel comfortable? It seems that when fear settles in, people become paralyzed.*

JC: When we looked inside the good-to-great companies, half were in complete crisis at the time of

"When a company had the right people, it would go to almost any length to keep them."

Jim Collins

their transition, so there was a lot of fear or angst heading into it. The other half could have kept on doing what they were doing. What was so striking was that, no matter how urgent the need for change, the same pattern applied. Whether in crisis or just bumping along, people take the same actions that lead from good to great.

Continued on Page 38

... Since September 11 ...

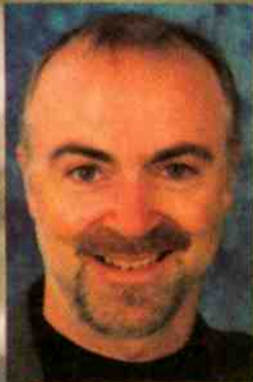
We have been forced to examine our lives and how we choose to live them. We've lost some of our innocence and certainly had our confidence shaken, but most of our reactions have been quite positive. In the weeks and months after Sept. 11 the churches have been full, and flag-waving patriotism is evident everywhere. Celebrities, actors and musicians have staged incredible charitable events because of their basic human desire to try to help, to "do something." The better side of human nature has shown its face in selfless acts, large and small. • But even more important, people seem to be reaching out to each other, expressing their feelings and trying to connect in deeper, more meaningful ways than before. Many are taking a hard look at what is truly important in their lives and taking steps to shift their priorities to reflect those things. I see these changes as positive and powerful, and I

believe that they will make us better people. As Mahatma Gandhi said, "We must be the change we wish to see in the world."

DEBORAH LEWOW
VP/Promotion,
Warner Bros. Jazz



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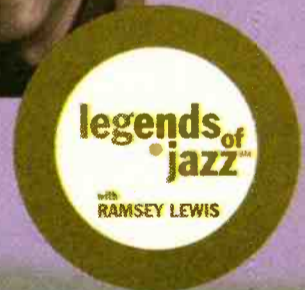
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No Risk, No Reward

Continued from Page 36

Let me tie that into risk. Companies switched from good to great because they reached certain understandings by confronting brutal facts. And when you confront brutal facts, you realize there are times when every option open to you presents risk. Sober, quiet attention to the facts helped those companies take very significant steps. I wrote about Kimberly Clark's Darwin Smith, who is a great example of a risk-taker.

FC: Not a famous name in business.

JC: No, but one on my Ten Best CEOs of the Century list, without question. He's right in there with Sam Walton and Henry Ford.

FC: We have to remember that his company gave us Kleenex.

JC: Darwin came to the conclusion that Kimberly Clark would remain mediocre if it stayed a traditional paper company making white paper to write and print on. He realized that the only way to be great was to throw Kimberly Clark into the consumer business with products like Kleenex and disposable diapers. He made a really bold move, which was to sell all the mills — the core of the company, 60%-70% of its business — and take all of the money and throw it into a committed battle against Procter & Gamble and Scott Paper in an industry that wasn't his company's primary business.

That was bold! Darwin understood that if he didn't do that, there was no way his company would beat P&G. It was risky, but the only path to creating something great. One thing that holds people back from creating something great is that they are afraid to really focus their efforts on a couple of key things, because they worry what will happen if it doesn't work. People at the good-to-great companies understood that, without that focus, you're going to be good at a number of things, rather than great at one.

FC: You write, "Good is the enemy of great."

JC: We have a cancer in modern American society that relates to risk: the rise of people who want entrepreneurial rewards without taking entrepreneurial risks. If it persists, it will devastate our economic system. We saw it in the dot-com bubble, with people who thought that they deserved to be wealthy. We saw it in places like Enron, where a few people reaped tens or hundreds of millions of dollars in payment, but not the people who took all the risks. It was others, shareholders like my grandmother and employees who had their money in 401Ks at Enron, who took the risks.

In our society, if we continue to separate out the idea that some want all the entrepreneurial re-

sources they need to do their work right. They want an opportunity to do what they do best. They want to know what is expected of them, to receive weekly praise for good work and regular feedback. It's important to them to feel cared about as a person, that one's opinion counts, one's development is encouraged. A company should make one feel that his or her job is important. People want to learn and grow.

Consolidation has produced sweeping layoffs. What role do staff cuts play in greatness? Do companies become great through reducing the work force?

JC: We looked at numbers of layoffs and changes in head-counts over a 30-year time span across all of the companies in the study. Over 30 years, 90% of the companies made no more than two layoffs, and most of them did zero. Only one made five staff cuts; it was in banking, an industry going through deregulation and a lot of consolidation at the time. Cutting costs doesn't address the three fundamental questions that must be answered to build a model for greatness: What can we do that we are really passionate about? What can we be the absolute best in the world at? What can best drive, in a positive way, our economic engine?

The key is not to focus just on cutting costs; the key is to say, "We are going to focus our energy, time, resources, money — everything! — on the very few activities that meet those three tests. And any cutting that we do will essentially be to get rid of activities that don't support those three intersecting circles." That's very different from getting rid of people who are just a cost item; it's the ability to understand the answers to those questions.

Kimberly Clarke sold its mills because it understood that it was more passionate about the consumer business than about mills; it understood that it had an opportunity to be the best in the world in paper-based consumer products because it had proved it with Kleenex; and it understood that the shift would, in terms of more

positive growth, really benefit both core profitability and overall growth and drive the company's economic engine.

That's a really different form of thinking from saying, "Let's just cut a bunch of costs." That's so totally uncreative. That would be like Beethoven sitting around saying, "I think that I am going to write a symphony today. The way I am going to do it is to fire my housekeeper."

FC: What's your advice to people in positions of influence who strive to move something from good to great? You write that the CEOs and leaders of the good-to-great companies aren't necessarily the people with the biggest egos or the most bravado. They don't necessarily get the most press.

JC: Most of us don't have complete control over the environment in which we work. We may work for a decidedly un-great organization that doesn't appear interested in becoming great. After 15 years of research and asking myself that question, my advice is to focus principally on creating a pocket of greatness in your own span of responsibility. If you don't have complete control in your span of responsibility, I'm sorry, you can't make a pocket of greatness. I advise you to never accept a significant position of responsibility, ever, if you don't, fundamentally, in that mini-stand, have the opportunity to determine or exert significant influence as to who is on that bus. If you have that, you have a starting point.

At the end of the book I talk about a coach who took a high school cross-country team and made it great. They've won four state championships in three years: two boys, two girls — an amazing machine, a phenomenal program. That coach works in a school district full of people for whom good is good enough. The coach is not the principal, the athletic director or the superintendent of schools. Her approach is, "I can't make the whole school district great, but I can make the cross country team great."

I have come to the conclusion that that is the most effective thing people can do. If you run a fire department, make it a great fire department. If you run a small music studio, make it a great music studio. If you run a hotel, make it a great hotel. Make what you touch great, and don't worry too much about the rest of it. Not being great is less a function of evil intent than well-intentioned ignorance. In the 1500s doctors would bleed patients; they were well-intentioned but ignorant. All that cost-cutting is like bleeding — well-intentioned ignorance. If people can marry their good intentions to a lack of ignorance, we might see

better results.

FC: It's very easy to settle for good and not realize that, in fact, good becomes mediocre. Recently I've been reading how Hollywood is on the bandwagon to make sequels, because sequels are safe. The same is often true in music: Record companies try to replicate something that already exists. Radio stations do the same thing.

JC: The key to a great sequel is not to try to live up to the first movie, but to actually create something even better. It doesn't happen very often. The greatest musicians keep branching out in some form. Look at how David Byrne grows and grows. Amazing! I don't think that guy would know what it means to sit still and do the same thing over and over again.

FC: Radio stations are organic entities that must evolve, and success can be radio's enemy, because broadcasters want to screw it down tight: "There it is, we've got the formula. Gotta keep it exactly the same." They forget that it was innovation and being connected to the moment, connected with the taste and flow of the collective consciousness, that made them great in the first place.

JC: It's fascinating to watch radio stations go through periods of greatness. They will be great for a time and then lose it.

FC: Those radio stations are like art galleries, very much connected to fashion, reflecting the taste of the moment. Then there are museums. Things end up in museums only because they spent some time in art galleries. There would be no museums without art galleries. Once something new is created in radio, there's a tendency to turn it into a temple, a museum, even though it earned museum status through trial and error. That goes back to the issue of risk.

JC: Risk is at the center of creating anything exceptional — a company, a work of art or a great team. An ancient Greek sculptor was asked to carve a series of statues for a city's main public building. His work took longer than expected, but he was a great sculptor. When he installed the statues, the elders were irritated because he had made the backs as beautiful and complete as the fronts, which is why it had taken him so long. They asked the sculptor why he did that, since nobody would ever see the backs. He said, "Ah, maybe you can't see them, but the gods can."

That captures something core about doing anything in life: Much of what it takes to make something the best is the integrity to worry about the back of the statue, even though no one will see it. That integrity of intent runs through the whole thing and ultimately infuses it with excellence and makes it lasting. And that's the part that's so often missing.

"Much of what it takes to make something the best is the integrity to worry about the back of the statue, even though no one will see it."

Jim Collins

wards — all the upside — but aren't willing to take a risk for it, we'll fundamentally erode our system, because it is that wonderful interplay between risk and creation that is so much the engine that makes our economy, at its very best, work.

FC: A Gallup study examined the hierarchy of needs for people working for an organization. Some companies believe that it's how much they pay employees that matters most. But, in fact, money does not top their list. Employees care whether they have the

... Since September 11...

Before Sept. 11, 2001, there were a lot of things that I took for granted. I really didn't think about all the unrest in the world. It seemed so far away, and, because of that, it wouldn't affect me. • When I turned on the TV that morning and saw what was going on, I was angry, because those towers always seemed to be targets. I felt like "This is my home, and nobody is going to get away with that." Then I saw the second plane hit, and I, like everyone else, sat there in total amazement as the buildings fell. I wanted to help in the relief effort in any way that I could. • I volunteered with FEMA. I helped out at Pier 94 at the family help center. I spent Christmas Day on the West Side Highway, cheering on police, fire personnel, EMS workers, state troopers and iron workers, letting them know they were appreciated. That was the most gratifying experience. • Since then I look at things a little differently. I don't get bothered by small things as much. Maybe this will change, but I hope it doesn't.

MARLA ROSEMAN
Dir./Smooth Jazz Promotion,
Shanachie



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Thrown Into The Fire

Uber-bassist Christian McBride comes face to face with Jazz programming legend Lawrence Tanter

The bass is the heart of any rhythm section, and Christian McBride is one of its most celebrated proponents. Only 29, he has earned permanent standing in the pantheon of contemporary music. Newly signed to Warner Bros. Jazz, McBride discusses his distinguished career, his outlaw status with the jazz police and more with KJAZ/Los Angeles PD Lawrence Tanter.

LT: You've had the privilege of collaborating with three extremely contemporary vocalists in the last year, including Sting, whose latest project was recorded live in Italy on Sept. 10 and 11, 2001. What was that experience like?

CM: We did record the night of the 10th, but what you hear on the CD was recorded on the 11th, a few hours after we found out about the attacks. We somehow had to make it through the night. It was extremely difficult. We had been soundchecking and were just about to change clothes for the performance when someone from Sting's office came in to say, "You need to break this up and see what's going on." It was surrealistic, a total shock.

LT: Unequivocally, you're one of the premier bass players in the world as a leader of CMB and on your collaborative efforts with everyone from Diana Krall, Jane Monheit, D'Angelo and Betty Carter to Sting. You've had an amazing career over the past decade. Did it all happen in a whirlwind, or did you make an effort to establish yourself this fast?

CM: I moved to New York City in 1989 with the intention of playing with as many people as I could. I knew that New York was the jazz mecca of the world. I was going to college at Juilliard, and, as

fate would have it, my plans started to take shape faster than I ever thought they would.

The first or second week of school I began working in Bobby Watson's band. I first met him at a clinic in Philadelphia when I was 13. Much to my amazement, he remembered meeting me and asked me to play some gigs with him.

"I lost my jazz license a long time ago. My picture was up in the jazz post office four or five years ago."

Talk about being thrown into the fire: That first engagement James Williams played piano, and Victor Lewis played drums.

LT: How old were you then?

CM: Seventeen.

LT: Your story is an interesting parallel to Miles Davis leaving East St. Louis to go to Juilliard, but he got his master's and doctorate on 52nd Street.

CM: There's a running joke that jazz musicians never stay at Juilliard longer than a year — Miles, Chick Corea, Wynton Marsalis, me

— so anyone who attends probably needs only a one-year scholarship.

LT: You've also reversed that, in terms of going back into the academic community through your affiliations with Berklee and the Thelonius Monk Institute.

CM: Starting around 1995, I began taking on a few private students, and out of nowhere I got an offer to do a six-week master class residency at Berklee. I had no prior teaching experience, so I have no idea why they asked me. It was another instance of being thrown into the fire.

I called around to other musicians with teaching experience for advice, but I never got definitive answers. They'd say, "Just do your thing," which wasn't helpful. So I sat

down and wrote a six-week plan based on the history of jazz bass, its role in a band and so forth. That led to other academic programs at Temple University in Philly, USC, Northwestern and others.

In 1999 I went to Aspen for the summer program as a visiting clinician and as a musician, to do a gig. A few months later they asked me to be the Artistic Director. The Educational Director of the JAS/Aspen program left to take over the new Dave Brubeck Institute in Stockton, and I was asked to be the Artistic Director there. Soon I'll be

living in Stockton three days of every month.

LT: Branford Marsalis told me that when he collaborated with Sting, as you have, he got a lot of criticism from the jazz police. Has that happened to you?

CM: I lost my jazz license a long time ago. My picture was up in the



Christian McBride

jazz post office about four or five years ago.

LT: Duke Ellington said there are two types of music: good and bad. What about your collaboration with Diana Krall? She sells records at a phenomenal pace, and she's criticized, which is tragic.

CM: When people throw stones at you because you're popular, it means you're getting under their skin, and they're mad that they can't be like you. I've known Diana for so long, since she had no gigs, and she's the same person. I take it personally when I hear someone bash her. It's not like she did anything different or jumped up and down saying, "Make me a star," to become a big star.

If you listen to her first GRP record, *Only Trust Your Heart*, it's not the same, but it's very similar in style and vibe to her work today. Somewhere along the way people became enthralled with that sound, and she embodied it. It happened overnight. In 1995, when my first CD, *Gettin' to It*, came out, Diana toured with me as my opening act.

LT: I remember reading old Downbeats from the '50s, and *Bird With Strings*. Here, Diana Krall has a very important knowledge of the history, of

everything Sarah, Ella and Betty Carter did....

CM: ...and Blossom Dearie, all that rare stuff....

LT: ...and she has a strong desire to carry on that tradition, so to see her condemned is outrageous. Maybe we have to expect that as part of jealousy. Diana has Claus Ogermann's arrangements on her new record.

Would you ever consider utilizing someone like him to augment one of your projects?

CM: If I had the money, sure. Diana's a superstar who has the budget to work with anyone she wants. I'm still a jazz grunge guy who has to take what he can get.

LT: Were you, Russell Malone and Peter Erskind a close team while making Diana's record?

CM: We've known one another individually as friends and musicians for years. Getting the chemistry

flowing is always the most important thing in a recording session or a live concert, and it's easy with them. I'll tell you the moment I realized that Diana had become a megastar: I was playing at the Jazz Showcase in Chicago, and Diana was playing at Orchestra Hall. She and Russell came to my set after they were finished. They came up to do a tune with me. We played a little blues, and people loved it.

They were about to leave when I asked them to play another, a song of mine called "Brown Funk," which has nothing to do with jazz but is more hard-core, like a Parliament song. I had a Fender Rhodes set up, and Diana didn't want to do it, but Russell talked her into it. Visually, it was funny to see her in a long gown playing like George Duke. After the show an older lady came up to me and scolded me for it. That's when it hit me — she's a star.

LT: I've heard that you recently collaborated with George Duke.

CM: I can't wait for people to hear it, because they'll be blown away. The jazz police have made people forget what a great musician George Duke really is, because

Continued on Page 52

... Since September 11 ...

Sept. 11, 2001, was an unforgettable day. It crushed me in many ways forever. I had been in the market to buy a dog prior to Sept. 11. The night before, I had looked at a puppy that I ended up not being interested in. After the towers came down it seemed wrong to get a dog anyway. I had so much sorrow, how could I bring home an animal and have him enter an unhappy household and flourish? • By the weekend I decided to drag myself away from CNN and visit the dog again. I took him for a walk and, for the first time in a week, I smiled. He was doing everything he could to win me over. I brought him home that day, and he has become a joyous, healing creature to share my days with. He made me realize that I had to get on with my life and not be paralyzed by the fear and sorrow that had gripped me. He made me laugh again. • Had the towers not come down, I would never have gotten this particular dog, Otis, who is, as everyone says about their dogs, perfect.

BILL CASON
VP/Media & Artist Development
Shanachie



All My Children

A Smooth Jazz parenting guide

By Chris Brodie

Over the past several years, when I'm asked about family, I most often say I have two children: a 9-year-old daughter and a 15-year-old radio station. Having been an integral participant in both births, I can attest to the fact that both were profoundly painful and yet the most rewarding experiences of my life.

KTWV (The Wave)/Los Angeles was born of a sort of tragedy — the loss of its historic and profoundly important predecessor, heritage Rock station KMET. As I write this, I find it remarkable that The Wave is only three years shy of the 18 years that KMET was alive.

BRINGING UP BABY

What does a newborn need? The right balance of nourishment,

"To maintain excellence in this century, you have to work harder and with a greater sense of urgency."

for starters. In its infancy The Wave threw up a lot as we struggled to find the right formula. The formula is, of course, the music. Was there too much of that newfangled New Age stuff? Would a too-abrasive improvisa-

tional-leaning jazz mix cause gas? What about those vocals? Would they poison the child?

There was no dog-eared copy of Dr. Spock, nor even the newer tomes of Dr. Brazelton, to guide the original team of programmers at The Wave. There was no guidebook of any kind, except for early format-search research, which provided us with the equivalent of a globe of the earth when what we needed was MapQuest.

The early years were marked by an unrelenting desire to break the rules (no eating or sleeping schedule for this baby). We didn't have live talent on the air until late in 1988, we didn't contest, we didn't do sales promotions, and we didn't do conventional research. The child had a lot of relatives with a lot of opinions, and most of the time we meshed

all those together to form some sort of format.

In The Wave's first months Frank Cody and I would go off-campus to listen to music. We were so enraptured by so much new music that we went overboard. For heaven's sake, we fed a 3-month-old the equivalent of

First, the parental unit was Metropolitan Broadcasting, followed in quick succession by Legacy Broadcasting, Westinghouse and CBS, which morphed into Infinity and Viacom.

At least one of the station's owners likened The Wave to a Lava Lamp. Those of us who raised her were actually quite astounded that the format survived such ownership changes. Thankfully, our little Wave escaped without a serious identity crisis.

By the time I was promoted to Program Director in the spring of 1989, the child was starting to develop regular old radio characteristics. Three original members of The Wave's first airstaff are still spoiling our little radio station today: Talaya Trigueros in middays, Don Burns in afternoons and Keri Tombazian in the evening.

The Wave emerged from toddler status and began moving into her school years. She certainly learned a lot in the early to mid-'90s. Education, in this case, means research. Her mind expanded greatly when we realized that our child, with the help of research, could stretch the envelope of knowledge and become a truly mainstream entity.

Hit vocals, either generated by our format or another, provided the glue that led to great report cards. In fact, if the benchmark for excellence is to be top five 25-54 in Los Angeles radio, our little darling has been at the head of her class an astounding 22 out of 26 times since 1994.

College has come and gone, but we've all decided that The Wave will continue her post-graduate studies for the foreseeable future — not that she doesn't have a real job: Along with all those honor roll

appearances, she's made a monstrous salary for her corporate parents over the years.

IMPORTANT LESSONS

Enough analogies. Here are some important lessons I've learned over the past 15 years.

- The late '80s was prime time for radio to make such a bold move. Expectations and corporate positioning gave us more time to strengthen the format. To maintain excellence in this century, you have to work harder and with a greater sense of urgency.
- Play the hits. Our responsibility to promote and nurture artists is key, but that can't be a higher priority than playing the audience's favorite records.
- Although it is easy to characterize the Smooth Jazz audience as upscale, household income has nothing to do with a propensity to listen to the format. What does hold true is that listeners are searching the dial for a quality product. Whether they make \$250,000 a year or

"Our responsibility to promote and nurture artists is key, but that can't be a higher priority than playing the audience's favorite records."

\$25,000, they aspire to quality in their lives.

- Everybody likes money, cars and exotic vacations. Many may not play the contesting game, but most all like to participate vicariously in programs like Trip-a-Day.
- Engage the audience, primarily with music. Don't give them an encyclopedia to read, but give them reasons to be passionate about listening to your radio station.
- And, finally, don't forget to combine discipline (rules) with fun (break the rules). It's the only way to raise a healthy radio station.



Wave PD Chris Brodie with one of her children, 9-year-old Leah

prime rib! It tasted good to us, so we thought it must taste good to everyone.

CUSTODY BATTLES

During the first few years of our precious little radio station's life, custody changed four times.

...Since September 11...

Since Sept. 11, 2001, I've flown only once. I never liked flying, and being surrounded by security, insecurity and paranoia is even less appealing. While I grieve for those lives lost on all battlefields, I grieve as well for our loss of innocence (again). Americans believed that two large oceans protected us from the wretched cabal of terrorism under whatever guise, political or religious. • I don't demean the bravery of our armed forces or the fervor of our leaders, but I find the "accessorizing" of the stars and bars misguided. Real recovery will come from our deeds and actions, not totems. A bureaucrat's pen need only outline and offer oversight, not dogma and personal doctrines. • Recovery on the emotional, physical and social strata will be engineered by a new human movement. Recovery of the arts is the first step in realizing that our expression can comfort and inspire. Recovery of the economy must underwrite that artistic mobility. Art must challenge and awaken the spirit now, when we need it most. Be it the canvas, the photo, the film, the spoken or sung word or music, it's my hope that collective expression will now aspire to excellence and not contrive to minimize creativity.

• We can be on the verge of a new boon time if we choose not to follow or be confused by the polemics of commerce or industry. I am saddened by the massive loss of life here and abroad, but I understand that we must not condone criminals. I hope that our freedoms will not be the next victim and that out of this chaos will come an order based on civility, sense and kindness.

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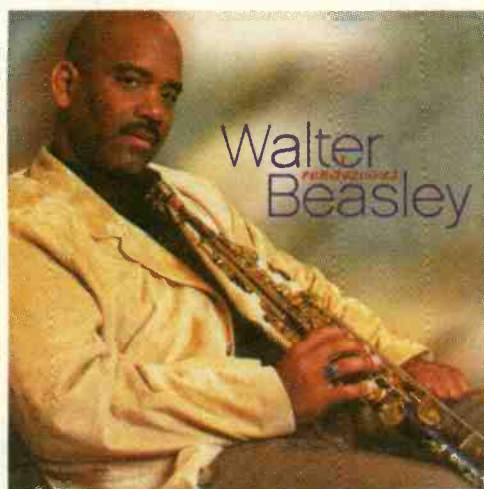
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Don't Gamble, But Be Sure To Spin The Wheel

The balance between adventure and predictability

By Carl Anderson
Asst. PD/MD, WNUA Chicago

Recently, we were having a family game night with the kids. The television was on like a music bed in the background, but it was being ignored. Suddenly, we all turned to face the one-eyed monster, because we heard the strange clickety-clackety sound of a spinning roulette wheel. It was a commercial selling life insurance. I don't remember the details, but I certainly remember the sound. Why?

In his book *Secret Formulas of the Wizard of Ads* Roy Williams describes a section of our brain he calls "Broca." He describes Broca as "the theater critic of the imagination; the part of the human mind that anticipates and ignores the predictable."

Everything we heard on TV that night was predictable until the clackety sound of the roulette wheel. That was the moment that we turned

our heads as one, because our Brocas recognized something that didn't sound normal or predictable. The distinct sound of the spinning roulette wheel stood out from the rest of the programming and commanded our attention.

INSPIRING BROCA

As programmers, we are constantly looking for opportunities to inspire Broca, but the challenge lies in making sure the "sound"

will be positive. The roulette wheel got my attention, but it wasn't a positive sound in my mind; it was actually irritating.

As we take listeners on a Smooth Jazz roller coaster, we must be sure to stay on the tracks of our format. It's important that we have some steep musical hills and a few corkscrews to make the ride exciting, but we also need to come back to ground zero before climbing that next hill.

So, as we continue to play the core, proven sounds of the Smooth Jazz format, we are particularly challenged to hunt down the new sounds and textures that will keep the ride exciting, that will stand



Carl Anderson

out and make our stations memorable, emotional and, therefore, successful.

Alternative is only until alternative it becomes mainstream. In Smooth Jazz, we must constantly evolve and challenge our stations to stay fresh, vibrant and emotionally compelling. It's what Broca wants. Remember, great ratings are all about recall. Winning is not about who listens to your station, but who *remembers* they listen.

Today WNUA plays some terrific tracks from Smooth Jazz's core artists, but we're also spinning the roulette wheel with a variety of music from artists like Fishbelly Black, Alicia Keys and others. Are we gambling, or just trying to make the roller coaster ride a little more exciting? Ask Broca.

On The Bus

An homage to Acoustic Alchemy

By Deborah Lewow

Catchy melodies and enticing rhythms were the catalyst for a magical musical transformation — the original Acoustic Alchemy. Greg Carmichael was blond, shy and played nylon-string guitar; Nick Webb was brunette, extremely gregarious and played steel-string guitar. They were yin-yang opposites who finished each other's sentences, verbally and musically.

I first met Nick, Greg and their manager, Stewart Coxhead, in September 1990. They had just joined GRP Records and released *Reference Point*. That fall I was privileged to tour with them for six weeks in my job as GRP's National Promotion Director. It was the first time I had been invited "on the bus" — and what a wild and wacky ride it turned out to be.

PIONEER DAYS

During the trip, I took advantage of every possible photo-op, and at the end I presented each of them with a photo album documenting their conquest of America. I'm grateful now to have copies of those photos not only for

the incredible memories, but also because they're a time capsule of smooth jazz's pioneering days.

At San Diego's renowned Humphrey's by the Bay, I stood on the balcony with KIFM's Bob O'Connor and Tony Schondel watching that first show and thinking that Acoustic Alchemy were so talented, so charming. Bob and Tony ended up staying through both shows and hanging out for hours afterward.

In Fresno Nick explained the game they'd brought from London, Pass the Pigs, to KEZL PD Jay Weidenheimer. Later Pigs became the rage of late-night parties at conventions, and phrases like "trotter," "snouter" and "leaning jowler"

joined the NAC lexicon (and I got my reputation as chief "hog caller").

Nick and Greg played live on the

felt the same about him and KKSF.

We hung out with KNUA/Seattle PD Nick Francis and MD



In 1990, when Warner Bros. Jazz VP/Promotion Deborah Lewow worked as GRP's National Promotion Director, she boarded Acoustic Alchemy's bus for their U.S. tour in support of *Reference Point*. Seen here are (l-r) Lewow, Alchemists Greg Carmichael and Nick Webb and former WLOQ/Orlando PD Steve Huntington and air talent Sabrina.

air at KKSF/San Francisco, and Steve Feinstein watched them with reverence and respect. He loved their music, and they knew it. They

Gary Wolters. After the second set we learned that *Reference Point* had gone to No. 1 in R&R. GRP had a hat trick on the chart that week,

with The Rippingtons at No. 2 and David Benoit at No. 3

MORE ADVENTURES

In Chicago a very pregnant Monica Logan was WNUA's new PD. The show at the Park West was sold out, and we celebrated at the rock 'n' roll McDonald's. In Minneapolis Breeze Satellite Network PD Rob Moore sent a stretch limo to bring the guys to the station — a first for Nick and Greg. Nick, especially, was thrilled.

Then we made our way to WBZN/Milwaukee. PD Steve Amann had a huge banner in the lobby, "Welcome Acoustic Alchemy." Greg and Nick mentioned repeatedly how grateful they were that NAC radio played their music so they could come to America to work.

Back on the bus, we were off to Florida, first to WHVE/Tampa with PD Blake Lawrence (no, the

Continued on Page 52

Brother To Brother

Saxophonist Gerald Albright reflects on his illustrious career

Widely considered a musician's musician, Gerald Albright, who has toured and recorded with a multitude of artists — from Patrice Rushen, Anita Baker and Phil Collins to Quincy Jones — and enjoys a celebrated solo career with six releases to date, recently signed with Verve. Here Albright retraces his journey in music in a conversation with his friend and longtime colleague, jazz fusion pioneer Jeff Lorber.

JL: When I showed up in Los Angeles in the early '80s, there were brilliant musicians — like yourself, Reggie Andrews, Paul Jackson and Patrice Rushen — and a scene that was really happening. Did that make the difference between your being just another sax player and a world-class musician with a fantastic career?

GA: I grew up in the South Central area of Los Angeles. A teacher at Locke High School, Frank Harris, was a sax player and the catalyst behind my interest in the horn. Musicians like Patrice Rushen and Ndugu Chancler served as another level of catalyst to bring my game up to par.

As with any sport, if you play with mediocre players, your game is going to be mediocre; if you have people around you whom you admire, it raises your game 200%. We played whatever we wanted — straight-ahead, contemporary jazz and R&B. I really enjoyed that freedom back in the day.

JL: Who was your primary inspiration?

GA: I was always impressed by Herbie Hancock, an icon in the

business. He went from straight-ahead to fusion to "Rockit." He rode the tide well and changed



Gerald Albright

with the times, which you have to do in this business. And he's such an impressive musician. Maceo Parker also inspired me on the sax from afar.

JL: I started out being into R&B and pop music, then switched and got more into jazz. Chick Corea and Herbie Hancock were my biggest influences, but what they were doing was too advanced for me to really comprehend at 16, and I had to go back. The first guy I understood was

Horace Silver, whose music was very blues-based, and I could grow from there. Did you have a similar experience with Maceo?

GA: Maceo was the ultimate pocket player. I loved his sound and approach to the instrument. He definitely had the concept of where to play vs. playing a bunch of notes that may not mean anything. He played with great finesse. It was a wonderful marriage between him and James Brown's concept. I also listened to Cannonball Adderly, whom I heard first when I was very young at an outdoor jam in MacArthur Park. I was just blown away.

JL: Along with Horace Silver and Ramsey Lewis, Cannonball was doing instrumental pop-funk music that the average person could enjoy long before the Smooth Jazz format existed, and he still doesn't receive the credit he deserves.

GA: Cannonball entered the industry in a totally different way. He went from Florida to New York and blew everybody away with his totally new concept and approach. He could play "Mercy Mercy Mercy" with finesse, simplicity and soulfulness, then turn around and do something straight-ahead and uptempo and handle all the chord changes. He was very well-rounded, which I admire and try to emulate.

JL: What was your first road experience?

GA: I did some horn-section work, the most notable being Patrice Rushen's "Forgive Me Not," on which I did the tenor sax solo. My first pro gig was with Patrice; I toured with her for five years. I owe Patrice a lot for my career. Later I played with lots of different people — you, Alphonse Mouzon, Les McCann.

JL: You filled Eddie Harris' shoes!

GA: He's a bundle of knowledge, a pioneer on so many types of instruments. He invented a box for his horn that made it sound like all these other sounds. He played a saxophone mouthpiece with a trumpet — very heavy, really ahead of his time.

JL: You played with Anita Baker too.

GA: I was with her for two years, playing bass. Bobby Lyle was Musical Director. She had a wonderful band. The irony was that it wasn't until well into the tour that she learned I was a sax player. I nicknamed it "The tour that would never end." We were supposed to do three to six months, but *Rapture* snowballed, and we kept going back to the same cities three, four, five and six times. It was great, but the tour went on and on.

JL: What was it like moving from a sideman to a leader?

GA: Every experience I had was usable to me as a solo artist after I got a record deal at Atlantic in 1987. When you're a sideman, you just show up; but I had to find my own voice and learn to market myself differently from the clutter of sax players out there. I went from someone called for sessions or live dates to the guy who called other musicians to go on the road. I had to write and produce my own songs. It was all new ground, but positive, because I was fulfilling a dream. Touring with your own band, you have to pay salaries, per diems, hotels and

flights. The trade-off is getting to express yourself and your ideas and getting to focus on your vision.

JL: You've definitely bridged R&B and jazz. What are your thoughts on fitting in as an artist? How can you do what you want and still reach an audience?

GA: An artist has to find a happy medium between what program directors want to hear and play and what he or she is happy playing, because whenever you write a song and put it on a record, you have to be ready to play it for the rest of your life. It has to be something you feel good about.



Jeff Lorber

I'm always reinventing myself to give my core audience what they're asking for. I put elements in the music that will help further my career, get people to buy my CDs and come to the theater when I perform. It's a challenge, but my productions will never be short of being very musical, melodic and authentic.

JL: You've played with a wide variety of artists — Quincy Jones, Barry White, Angela Winbush, modern hip-hop. Which experiences stand out?

GA: Sessions with Quincy Jones are always memorable. He allows you to express yourself without a lot of notes and suggestions. He says, "Man, just get on the mike and do what you do." I was also Musical Director for a jazz tour featuring Herbie Hancock, who was so gracious that he made my job easy.

Continued on Page 52

... Since September 11 ...

Most of us in the fields of radio and records followed our passion and were lucky enough to realize our dreams — dreams of sharing, creating or distributing music and its inherent magical qualities. On the morning of Sept. 11, 2001, the magic disappeared and was replaced by fear and profound sadness. Whatever your age or environment, gone were the escape, the emotional release, the fantasies and the memories that songs evoke. • From a records point of view, the thought of promoting a sexy saxophone selection, a memorable melodic line or a cool groove felt so insignificant and insincere. Radio had a similar reaction, with many stations deferring to news programming or selecting music focused on songs of patriotism and songs that were inspirational.

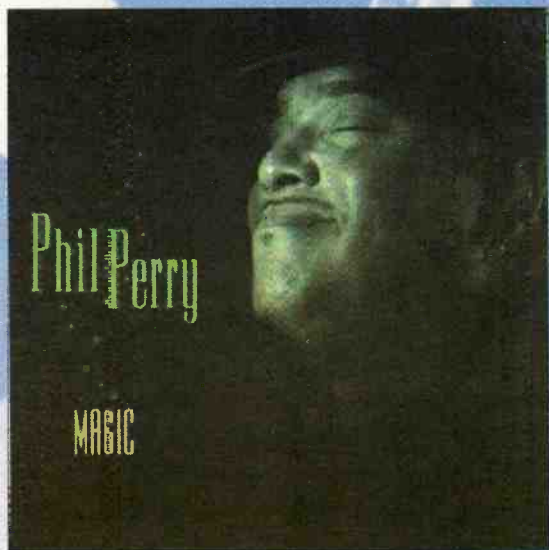
• A thoughtful means of easing the pain and anguish of those first horrible weeks, the music ever so subtly began to rouse our pride and confidence, nationally and individually. As with most traumatic events, the passage of time will help the wounds heal. But the scars will remain indefinitely, their irregularities and raw edges lessened as the music plays on. Music and its magical properties, this time offering up a soothing balm for the heart, mind and

REBECCA RISMAN
Dir./National Radio Promotion,
Concord Records

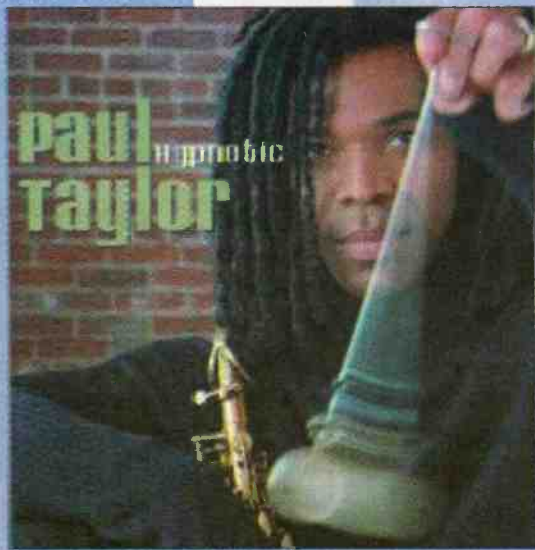


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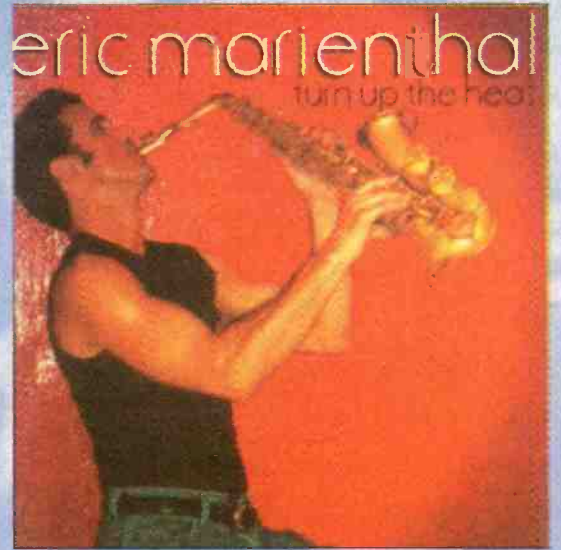
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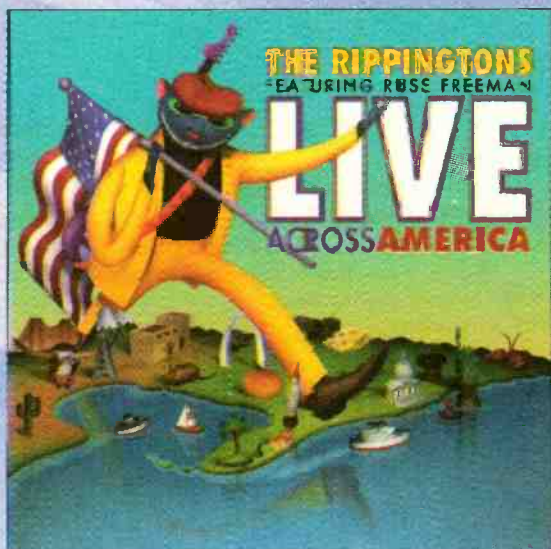
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The Magic's In The Music

Uniqueness and truth in marketing lead to success

By Mark DeAnda

PD, KMGQ (Magic)/Santa Barbara, CA

Here's an old radio axiom that's stuck with me ever since I heard it years ago: The only thing that matters is what comes out of the box. Regardless of how talented your airstaff, how mind-blowing your promotions, how big your budget or how tight your rotations, if you're not playing the right music — the music your audience wants to hear — you're dead in the water.

SOMETHING UNIQUE

At KMGQ we base our programming on the premise that listeners come to us to hear something unique. Where else can you turn to find contemporary instrumentalists like David Sanborn, Rick Braun, Pat Metheny or Peter White? Vocalists like Randy Crawford, Bobby Caldwell and

instrumental/vocal mix. We believe vocals are a necessary and integral component of this format's success. At first, I wasn't sure about the redundancy in the slogan, but in reality, it couldn't be more accurate.

Our vocal mix features bona fide smooth jazz vocalists like Roberta Flack and Jonathan Butler, along with "bridge" vocalists like Sting, Sade, and Earth, Wind & Fire. The bottom line is that the vocals we play are selected to segue smoothly with the contemporary jazz instrumentals that precede or follow them. The tracks from these bridge artists, for the most part, are unique and familiar at the same time. More on that later.

A successful promotion does one of three things: promotes brand awareness, builds TSL or drives cume.

Diana Krall are simply not represented at other formats.

Uniqueness and a basic "truth in marketing" approach are the pegs we hang our programming hats on at KMGQ. So far, they've worked for us. In the four years we've been a 24/7 Smooth Jazz station, we've been No. 1 in the country twice, and, in both 1997 and 2001, we were nominated for R&R's Smooth Jazz Station of the Year award.

Corporate consultant Ken Johnson came up with our basic positioning statement — "Smooth Jazz and Smooth Vocals, Magic 97.5" — to reflect our 60/40

We're also big on "usage liners" on Magic, not just the traditional "image liners" or singing jingles that seem to predominate on many Smooth Jazz stations. We're more like an AC or CHR station, in that we avidly promote listener benefits and features in our liners and recorded promos. We try to explain the advantages of our format. We promote at-work listening; am, midday and pm drive; and weekend listening benefits as well.

Another component of our imaging is recorded music promos. As programmers, we can help mainstream smooth jazz artists with music promos. At Magic, we go out of our way to identify and promote core artists with hourly recorded music promos.

These 30-second promos identify three artists by name and follow with a hook from one of their key tracks. Record companies complain that P1s in the Smooth Jazz format don't support it at the retail level. They will if we, as stations, go out of our way to identify and promote the artists.

SUCCESSFUL PROMOTIONS

Operations Manager Mark Elliott is constantly emphasizing the fact that a successful promotion does one of three things: promotes brand awareness, builds TSL or drives cume. With that philosophy in mind, we've adopted the "destination station" concept and predominantly feature relevant lifestyle-oriented promotions, like concert, resort or spa getaways promoted through all dayparts.

Cumulus provides us with major fall and spring book promotions. Because of the nature of national promotions and the sophistication of the audi-

ence, it's imperative to us that we deliver great qualifying prizes at the local level. Even in "zero-based budgeting" situations, it's amazing what we've been able to come up with by simply trading for mentions.

We support all major promotions with recorded promos done either in-house or off-site by



Mark DeAnda

station announcer Paul Dickson. We also run rules-and-disclosure promos in all dayparts, seven days a week. It's not only a corporate mandate, it follows our truth in marketing philosophy.

Concert promotions also fill a big part of our yearly promotional calendar. We'll promote both local and regional shows. We've aligned ourselves with the Playboy Jazz Festival, which has ventured north to Santa Barbara for the last two years. We've developed annual smooth jazz events at other venues as well, with no financial commitment involved.

We overdeliver promotionally, with recorded promos, liners, entertainment calendar mentions and more. Getting listeners out to see the smooth jazz experience live is the best thing we can do for the format.

KNOWLEDGE AND EXPERIENCE

Music testing plays an integral part in our programming. At Cumulus, we have our own in-house research company, Stratford Research. Together, Ken Johnson and I select the hooks for our music tests. Ken runs the tests alone to

avoid any prejudicial conduct from the test group because I'm in the room. That's one aspect of our music-selection process.

The most important programming tool — and, ironically, one that's not often considered an integral part of the equation — is the building block of virtually every successful business: knowledge and experience. When it comes to

Smooth Jazz, knowledge, experience and passion for the music — and its artists — are what separate winning programmers from the also-rans.

We're fortunate to be owned by Cumulus Broadcasting. At Cumulus, there's a real commitment to uniqueness — to standing out from the crowd. The Dickeyes and the Cumulus corporate programmers promote what we veterans remember as real radio: live air talent, individual station programmers and a real dedication to serving the community.

FLAVOR VOCALS

The majority of Smooth Jazz programmers realize that pulling in P2s necessitates adding more familiar vocals and vocalists to the mix. We emphasize crossover or bridge vocals that are familiar and unique at the same time. We play James Taylor's "Only a Dream in Rio" and "Baby Boom Baby," k.d. lang's "Maybe" and Kenny Loggins' "Leap of Faith" and "Love Will Follow" — all familiar artists or songs familiar to our demographic.

Then there are the flavor vocals, the ones that set us apart from other Smooth Jazz stations. If you can play Candy Dulfer's version of "For the Love of You," why not play the original vocal by The Isley Brothers? We do. We also play Kenny Rankin's version of "Blackbird," Blood Sweat And Tears' "God Bless the Child," Jose Feliciano's "Light My Fire" and Leon Russell's "Lady Blue." If you can play smooth jazz covers of Stevie Wonder, why not play the man himself? Try "Superwoman," "You've Got It Bad Girl," "Creepin'," or "Ordinary Pain," for starters.

Continued on Page 52

...Since September 11...

Since Sept. 11, my family, which has always been the center of my world, has become the core of my being. If it's possible, I worry more about them than ever before, and I need to have everyone I love close by. I realize how fortunate I am, and I count my blessings each day that I live the life I do and work in a career that I love with people who mean so much to me. It frightens me to think it could be gone in an instant. I read the stories and weep, and I treasure every day that my loved ones and I are alive.

ANDI HOWARD
President Peak Records



Pamela Williams is back with her third album and Fome Records debut "Evolution". The first single "Lifeline".

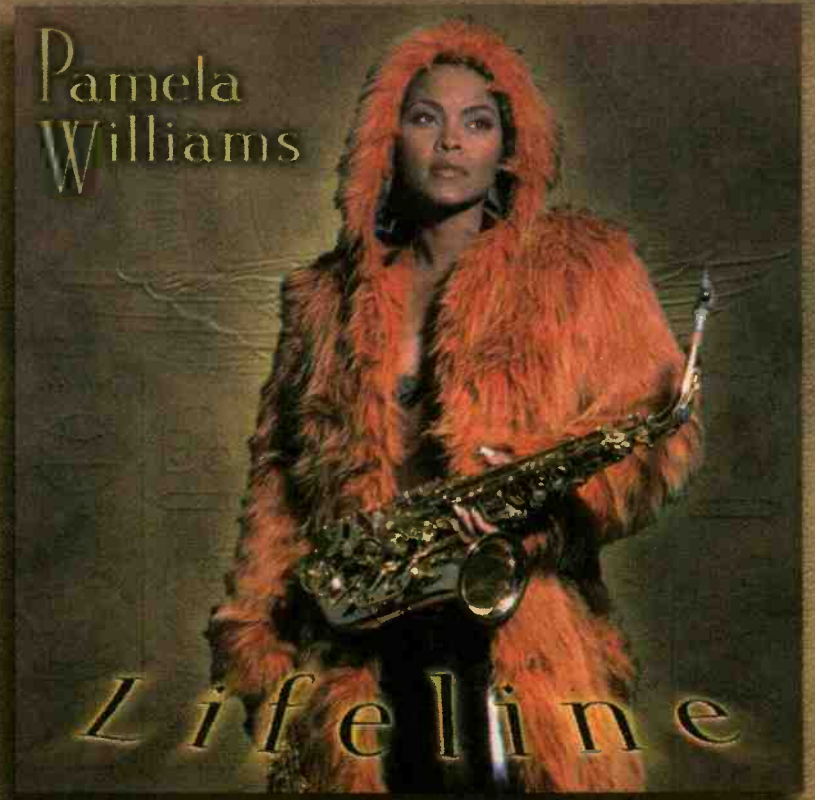
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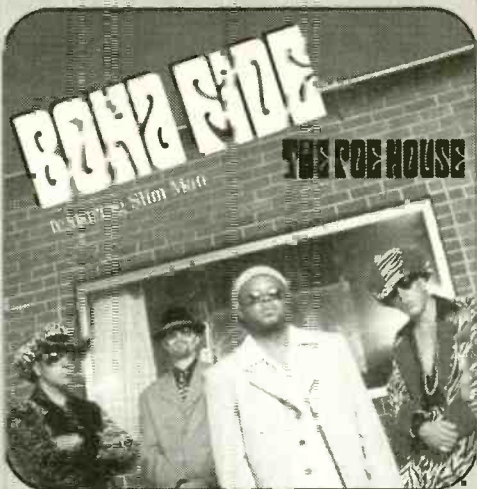
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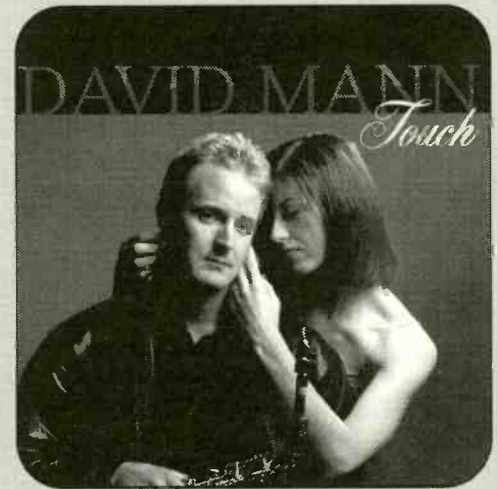
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Sweet Inspiration

Brenda Russell shines her love light sister to sister with Pat Prescott

One of Smooth Jazz's most beloved artists, Brenda Russell, was in her hometown — New York City — on Sept. 11, 2001. She discusses that devastating experience, her creative underpinnings, the role of spirituality in her life and much more with her good friend, Pat Prescott, co-host of *Dave Koz in the Morning* on KTWV (The Wave)/Los Angeles.

PP: Let's begin with your deep connection to New York City.

BR: That's where my heartbeat is. I was born there. That's where I learned about music. My father and mother are both musicians. New York's in my blood.

PP: It must have been amazing being there on Sept. 11.

BR: It was surreal. I was celebrating because I wrote the theme for Ananda Lewis' new talk show, and on the 10th we had a launch party. The next morning hell rained down. I happened to be up early watching the news, and to see that unravel before my eyes — to walk out of the hotel and see the smoke — was just unbelievable. I've never seen New York like that — very quiet, thousands of people walking, no transit at all.

PP: We've all been through a lot since then, but there have also been positives to come out of it.

BR: Sept. 11 brought this country together. Suddenly, no one was black or white or gay or straight. Everyone became one. It's a shame that it takes a tragedy to make us value each other on a daily basis.

PP: On *Paris Rain* there are two songs that are timely in the wake of Sept. 11, though they were written long before

— "Catch On" and "Ideal World."

BR: I've always written about the destiny of men and their humanity, trying to uplift our spirits. There's always some kind of crap going on on the planet, so I feel that's my job. I try to write songs to unite souls.

PP: What have we learned as a nation since Sept. 11?

BR: Moms are hugging their kids a little tighter; husbands are

BR: It's natural to a child's heart to want to heal and help others. It gets beaten out of you as you get older, but it's inspiring for children. Sept. 11 gave them a chance to do what they do naturally — what we all came here to do — to help and inspire others. There are many brilliant young people who have great ideas for how to help our planet. I pray they get to do them.

PP: These events brought our communities together, and nowhere was this more in evidence than at Los Angeles' Wave of Peace unity concert.

BR: After the concert, when I called about my cable, the guy said, "Brenda Russell! I was at Wave of Peace." What he said then was beautiful: "I didn't know how much I was feeling, how bad I was feeling, until Kenny G came out playing the national anthem." He burst into tears. We gave people an opportunity to release emotion they'd been holding in, not realizing how devastated they really were.

You know Tom Frost, who lost his daughter on one of the flights that went into the towers? To watch him dancing to "Grazin' in the Grass" was the most uplifting thing. If the whole concert was to make this one man smile and laugh and bop around, it was worth it.

PP: No one is more involved in convening all of us in smooth jazz than someone special in both of our lives, Dave Koz. When you guys started the Smooth Jazz Christmas tour five years ago, did you think it

would become such a big deal?

BR: We thought, "Let's go play some Christmas songs," but we discovered that people love the show because we have fun, don't take ourselves too seriously and bring the audience in like they're in our living room.

PP: What was the genesis of your CD *Paris Rain*?

BR: Over years of writing songs, I kept putting aside ones that hung in, songs that had life. It's like a boyfriend — if it can hang in there, it's got to be good. When I was younger, I tried to write for people who had hits and for radio formats, and it never worked. Only songs that came from my gut worked.

PP: You collaborated with Carol King on *Paris Rain*.

BR: When *Tapestry* came out, I realized I had to write, sing and play my own songs. Carole King was my main inspiration. Cut to 25 years later: Here she is walking into my house to write with me. I was very professional while writing with her, but when I left the room, I felt like Snoopy — "Woo hoo! Carole King!" We have much in common and vibrated well. She's a beautiful person.

PP: You've been associated with Ivan Lins over the years, and it's obvious that you have a spiritual connection. I love your lyrics for his song "She Walks This Earth."

BR: Only God knows how thrilled I was when Jason Miles, the producer, called me and said, "Can you come up with a lyric for Ivan's song that Sting's recording?" I've been writing with Ivan for years — I adore him — and Sting is one of my favorite artists, period. To be asked to collaborate with them was a miracle. That Sting won a Grammy for the song was even more unbelievable. What a miraculous, glorious, wonderful experience.

PP: Are you working with Stevie Wonder?

BR: We wrote a song for Denzel

Washington's movie *John Q*. I ran the idea by Stevie but didn't hear from him for a month. Then he called me singing a melody that I'm crumbling behind. What do you say when Stevie Wonder has just blown you away? It's a beautiful song, "Justice of the Heart." The movie comes out this month.

PP: Let's talk about your creative process. I've been a fan of yours since Brian and Brenda in the late '70s. Later, a friend in New Orleans, where I started in radio, Freddie Mancuso, turned me on to your first solo project.

BR: He was the best promoter I ever had. Freddie Mancuso took my demo of "So Good, So Right" — I hadn't even made the record yet — around the country and played it for Pop radio stations, and they loved it. They couldn't wait for the record to come out, with no idea if I was black or white.



Brenda Russell



Pat Prescott

...Since September 11...

Sept. 11, 2001, was one of the darkest days in the history of the United States and the world. For me, the effect of this day will last for the rest of my life. After a week of being comatose and watching every news report imaginable, I found myself looking forward to going back to my daily business with a renewed sense of purpose. Surprisingly, I was able to draw strength from this tragic event. I felt that there was a reason to be thankful for what I have in life. • Life has definitely changed, but I believe for the better. I am no longer holding back for that special occasion, because every day has now become a special occasion. I also feel very fortunate to work in the music industry, because, for many, music has become part of the healing process. I look toward the future with a keen sense of the immediate past, knowing that each tomorrow is one that I will embrace as I try to make a difference.

MARK WEXLER
Consultant



Continued on Page 52

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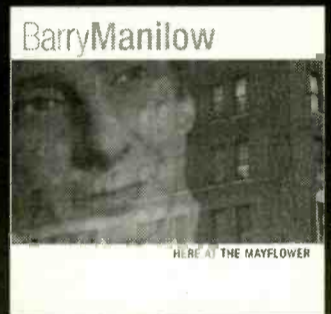
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Brother To Brother

Continued from Page 46

Another was at Kenny "Babyface" Edmonds' house at a Democratic fund-raiser. There were only 200 people — a real who's who. President Clinton was sitting in the front row. As I'm coming onstage, he says, "That's Gerald Albright. He's a great player." After the show he came straight up to me and said, "You sounded so wonderful, man."

JL: When we did a gig together for

him one time, he told you "We have all your tapes on Air Force One. We listen to you all the time."

GA: That was the biggest compliment, man. I'm known for these frosted horns, white with gold keys. Clinton said he'd never seen one that color, and as I'm telling him about it, he puts the neck strap on, then blows a few notes. He sounded pretty good. I started playing with him, then Nathan East and Steve Ferrone walked

back onstage, and we started jamming together.

JL: You did a straight-ahead record, *Live at Birdland West*.

GA: Since then I've done another traditional jazz record, *Giving Myself to You*. I wanted to show my influences from Cannonball Adderly and Stanley Turrentine. *Live at Birdland* is still being played and sold today. I can't walk offstage without doing my rendition of "Georgia on My Mind" from it; it's become one of my anthems.

JL: Are you working with any young hip-hop musicians? Do you want to inject your music with some of that energy?

GA: I worked with Big Daddy Kane, but I haven't done a lot of collaboration with rap or hip-hop artists. That doesn't mean that I won't, but if it does happen, it has to be very, very tasteful. I've employed some guys coming from that angle — Chucky Booker, Jacques Richmond — but they have to mold it into the maturity of the music I project. I have a strong R&B background, so it's pretty easy for a hip-hop guy to use some of those sounds, concepts or loops to enhance their music.

JL: What about the project you did with Will Downing?

GA: *The Pleasures of the Night*

was a wonderful project. It's primarily cover tunes that we took a more lush approach to with live strings. Will and I have been touring together off and on for eight or nine years. I remember that we were in the restaurant of a Holiday Inn talking about how great our show had been that night and how we needed to document the kind of magic that happens between us onstage. It's natural for us to bounce things off one another verbally and musically. Will and I are labelmates on Verve Records now, so I'm sure we'll have the chance to work together again in the future.

Sweet Inspiration

Continued from Page 50

me over the telephone, I started crying. It was so pure that I lost it. Of course, Sting. And Tina Turner, who did "Dancing in My Dreams," which I co-wrote.

PP: When you're writing, do you feel the song belongs to someone in particular?

BR: I've found it's better not to think of an artist. I got a huge lesson from Aretha Franklin. After my first record, she asked me to write a song for her. I thought, "Wow, an Aretha Franklin song," and I got into my Aretha Franklin

bag. But when I gave it to her, she said, "I want a Brenda Russell song." I realized that people like the way I write for me, not for them. They don't want to do what they've already done, and that's why they come to me.

I must pay homage to someone very instrumental in my musical life, Maurice White of Earth, Wind & Fire. David Foster hooked us up early in my career, and that turned my writing career around. I've never worked with a more inspiring human being than Maurice White.

PP: You're also creative outside of music.

BR: Artwork is a great outlet for me. I do charcoal portraits.

PP: How did you discover that talent?

BR: I believe that depression is the result of blocked creative energy, and at one point I was feeling some depression. A wonderful artist came to my house to sketch me. When she left, she threw paper and pencils at me and said, "Play." So I started playing. People looked at my drawings and said, "Is that a photograph?" That's how clear it is, that channel. I had it inside of me, and when it came out, the depression lifted.

I'm saying this to inspire people:

If you're feeling down, find something to release unexpressed creative energy — even if it's helping somebody in need — whatever makes you feel that you're expressing some loving aspect of yourself. All creativity comes from the same place. There's one creative source; you tap into different wavelengths of it.

PP: How does your spiritual side affect who you are and what you do?

BR: It's been the essence of my life since I was a child. My mother says that my teacher called when I was about 6, because kids were fighting, and I got in the middle and said, "God doesn't want you to fight." It's always been in my

heart to have a loving experience.

PP: What do people need to be thinking about right now?

BR: Compassion. Teach children to respect life, adults and elderly people. Teach boys how to treat women.

PP: What's your purpose in life?

BR: To make people feel comfortable and loving. You know how you don't have to be anything but yourself around some people? Most people don't realize that who they really are is the best person they can be. We're all so busy, myself included, trying to create a perfect, acceptable, lovable person; meanwhile, our essence is the most loving part of us. We have to trust that.

The Magic's In The Music

Continued from Page 48

We tested Elton John's "Love Song" from *Tumbleweed Connection*, and it scored in the top 20%. I

guarantee that KMGQ is the only station in the country playing "Love Song." We knew it would fit and would segue well between Jeff Lorber and Paul Hardcastle. And,

from the corporate perspective, it's a smooth vocal that we can legitimize both quantitatively and qualitatively.

And, being a California station, we pay homage to the West Coast sound: Tower Of Power, War, Boz Scaggs, Bobby Caldwell — even

Bill Champlin's "After the Love Is Gone" — are all featured on *Magic*.

We need to embrace the tried-and-true college aesthetic of daring to be different and take the path that our hearts, instincts and experience guide us toward. Change has been the one constant

in this format. It's the way Smooth Jazz has evolved, and it's the blueprint for the future. Smooth Jazz programmers who blandly and continually go where no one cares to go will eventually impale themselves — and their stations — on their own swords.

On The Bus

Continued from Page 45

other one) and MD Don Brookshire, then to Miami, where WLVE PD Rich McMillan and MD Geoff Fisher showed us around in the station's new van. Fisher showed us around in the station's new van.

Finally, Acoustic Alchemy got a day off. Since we were in Orlando, I felt it was my duty as an American to take them to Disney World. Always gracious, WLOQ PD Steve Huntington took the band on an evening tour of hot spots.

The last date was New York's Beacon Theater. WQCD (CD101.9)

PD Shirley Maldonado hosted the band playing live on the air from the new HMV store. The many backstage well-wishers included GRP Pres. Larry Rosen and CD101.9 MD Russ Davis. It was the perfect end to my fabulous adventure.

POSTSCRIPT

Losing Nick Webb to pancreatic cancer in 1998 was a crushing blow that might have been the end of any ordinary band, but the strength of Nick's spirit and Greg's commitment to the music and love of touring in America made Alchemy strike again.

Miles Gilderdale stepped into

Nick's big shoes, and the new band is tighter than ever. They just played 16 sold-out nights at London's hot new jazz club, Pizza Express, and their Higher Octave

CD *Aart* was nominated for a Grammy.

Last June I took my vacation back on the bus with the new band. I stood on the balcony at

Humphrey's with KIFM's Mike Vasquez and Kelly Cole, thinking that Acoustic Alchemy were so talented, so charming. But wait — that's another photo album.

Thrown Into The Fire

Continued from Page 40

he had so many hits as an R&B producer in the '80s. They've forgotten all the work he did with Frank Zappa and Cannonball Adderley. The new CD is getting back to that. He pulled out the old ring modulator and the Echo-Flex.

It's a great CD.

LT: What are your plans for the near future?

CM: If things go perfectly, I'll go in the studio with my current band to record a new CD in the spring for a new label. I'll do one more show with Sting this month. I've got a mini-tour booked with

my band, including a gig at USC, in April.

LT: Do you have plans to do anything with Dianne Reeves?

CM: I just finished a record with her. Of all the singers you mentioned, I'm probably the closest to Dianne. I love her tremendously as a person and a musician. We just came back from China, where she took my band to accompany her in Beijing and Shanghai.



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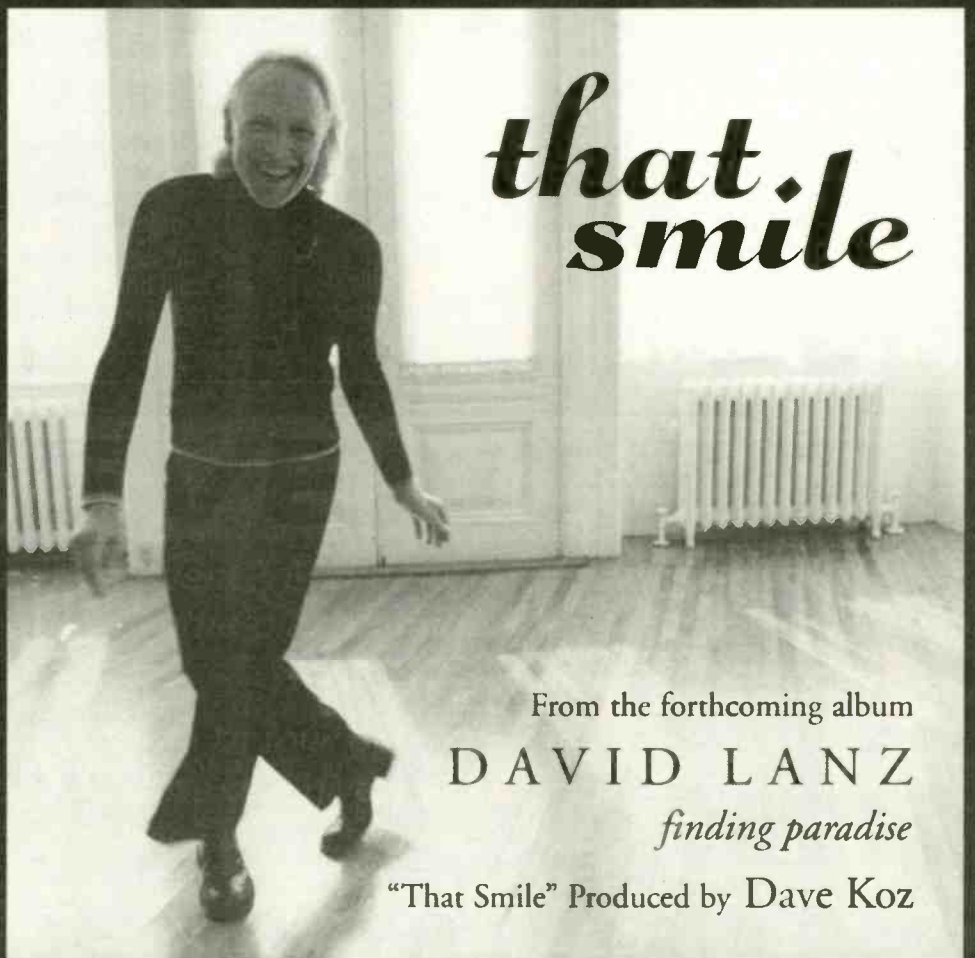
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KIFM WZMR KNIK

Promotion Contacts: Coast to Coast: (415) 899-1213
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Produced by Dave Koz
Co-Produced by David Lanz and Gregg Karukas
W.F. Leopold Management, Inc.



that. smile

From the forthcoming album

DAVID LANZ
finding paradise

"That Smile" Produced by Dave Koz

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R&R Smooth Jazz Top 30

February 15, 2002

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	BONEY JAMES See What I'm Sayin' (Warner Bros.)	884	-40	115572	18	41/0
2	2	BRIAN CULBERTSON All About You (Atlantic)	873	-16	115556	15	42/0
3	3	CHUCK LOEB Pocket Change (Shanachie)	851	+26	110193	15	42/0
5	4	CHRIS BOTTI Streets Ahead (Columbia)	772	-18	92867	21	40/0
4	5	PETER WHITE Turn It Out (Columbia)	762	-32	99554	24	39/0
6	6	LARRY CARLTON Deep Into It (Warner Bros.)	668	+15	75148	13	42/1
8	7	MARC ANTOINE On The Strip (GRP/VMG)	551	+31	72627	9	41/1
10	8	SADE Lovers Rock (Epic)	549	+38	56628	14	36/0
9	9	LEE RITENOUR W/GERALD ALBRIGHT Jammin' (GRP/VMG)	535	+16	75018	8	42/0
11	10	DAVID BENOIT Snap! (GRP/VMG)	520	+36	67902	5	43/0
7	11	JEFF LORBER Ain't Nobody (Samson/Gold Circle)	511	-50	62066	28	32/0
12	12	DIANA KRALL The Look Of Love (Verve/VMG)	463	-3	59651	19	34/1
15	13	PIECES OF A DREAM Night Vision (Heads Up)	449	+32	54806	9	37/1
17	14	GREGG KARUKAS Night Shift (N-Coded)	414	+4	44897	11	37/1
19	15	DAVE KOZ Beneath The Moonlit Sky (Capitol)	399	+10	49840	11	33/0
16	16	FISHBELLY BLACK Ven A Gozar (Rhythm & Groove/Q)	379	-37	34964	7	34/0
25	17	JIMMY SOMMERS Lowdown (Higher Octave)	328	+88	64980	3	33/4
18	18	BOZ SCAGGS Payday (Virgin)	315	-89	22146	19	22/0
21	19	ALICIA KEYS Fallin' (J)	293	-15	45471	7	20/0
20	20	MICHAEL MCDONALD To Make A Miracle (MCA)	289	-44	23050	13	21/0
22	21	STING Fragile (A&M/Interscope)	281	-10	22369	7	18/0
24	22	ALFONZO BLACKWELL Funky Shuffle (Shanachie)	272	+11	31233	7	27/3
27	23	KIRK WHALUM I Try (Warner Bros.)	255	+49	55976	3	26/5
26	24	BONA FIDE Club Charles (N-Coded)	229	+5	39647	5	20/3
23	25	MARILYN SCOTT Don't Let Love Get Away (Prana)	221	-41	7912	12	16/0
28	26	SPYRO GYRA Feelin' Fine (Heads Up)	217	+25	19072	4	21/1
29	27	ERIC MARIENTHAL Lefty's Lounge (Peak)	201	+16	37493	5	17/1
Debut	28	KEVIN TONEY Passion Dance (Shanachie)	132	+14	14230	1	14/1
Debut	29	OLETA ADAMS All The Love (Pioneer Music Group)	126	+26	5145	1	9/0
30	30	PAUL TAYLOR Hypnotic (Peak)	124	-45	21726	15	12/0

44 Smooth Jazz reporters. Songs ranked by total plays for the airplay week of 2/3/02-2/9/02. 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. 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

WALTER BEASLEY Good Times (Shanachie)

Total Plays: 122, Total Stations: 14, Adds: 2

WAYMAN TISDALE Love Play (Atlantic)

Total Plays: 115, Total Stations: 9, Adds: 1

ENYA Only Time (Reprise)

Total Plays: 111, Total Stations: 9, Adds: 2

PAUL TAYLOR Palisades (Peak)

Total Plays: 97, Total Stations: 9, Adds: 0

SOUL BALLET Dial It In (Gold Circle)

Total Plays: 84, Total Stations: 8, Adds: 0

PAMELA WILLIAMS Lifeline (Fome/Red Ink)

Total Plays: 79, Total Stations: 10, Adds: 3

SHILTS Your Place Or Mine (Higher Octave)

Total Plays: 74, Total Stations: 6, Adds: 1

EVERETTE HARP F/BRIAN BROMBERG Rock With You (Native Language)

Total Plays: 71, Total Stations: 12, Adds: 6

URBAN KNIGHTS The Message (Narada)

Total Plays: 51, Total Stations: 5, Adds: 1

NATURAL HIGH Another Time And Place (Higher Octave)

Total Plays: 47, Total Stations: 5, Adds: 0

Songs ranked by total plays

Most Added

ARTIST TITLE LABEL(S)	ADDS
JEFF GOLUB Cut The Cake (GRP/VMG)	13
E. HARP F/B. BROMBERG Rock With... (Native Language)	6
KIRK WHALUM I Try (Warner Bros.)	5
JIMMY SOMMERS Lowdown (Higher Octave)	4
DAVID LANZ That Smile (Decca)	4
CELINE DION A New Day Has Come (Epic)	4
MARK DOUTHIT A Voice Of The Heart (Hillsboro)	4
ALFONZO BLACKWELL Funky Shuffle (Shanachie)	3
BONA FIDE Club Charles (N-Coded)	3
PAMELA WILLIAMS Lifeline (Fome/Red Ink)	3
BOZ SCAGGS Miss Riddle (Virgin)	3
SPECIAL EFX Two Hearts (Shanachie)	3

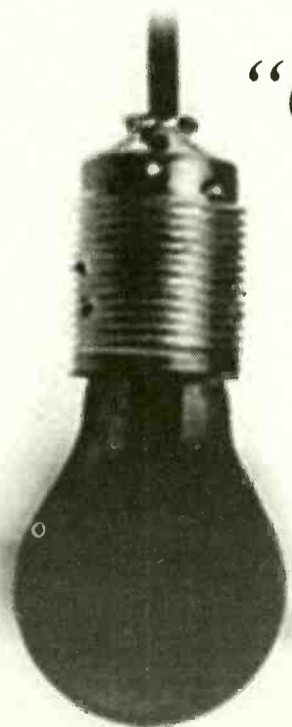
Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
JIMMY SOMMERS Lowdown (Higher Octave)	+88
E. HARP F/B. BROMBERG Rock With... (Native Language)	+58
KIRK WHALUM I Try (Warner Bros.)	+49
SADE Lovers Rock (Epic)	+38
DAVID BENOIT Snap! (GRP/VMG)	+36
PIECES OF A DREAM Night Vision (Heads Up)	+32
JEFF GOLUB Cut The Cake (GRP/VMG)	+32
MARC ANTOINE On The Strip (GRP/VMG)	+31
CHUCK LOEB Pocket Change (Shanachie)	+26
OLETA ADAMS All The Love (Pioneer Music Group)	+26
DAVID LANZ That Smile (Decca)	+26

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
JOYCE COOLING Mm-Mm Good (GRP/VMG)	395
RUSS FREEMAN East River Drive (Q/Atlantic)	380
GERALD VEASLEY Do I Do (Heads Up)	321
KIM WATERS Until Dawn (Shanachie)	250
RICHARD ELLIOT Crush (GRP/VMG)	238
FATBURGER Evil Ways (Shanachie)	172
EUGE GROOVE Sneak A Peek (Warner Bros.)	156
RICK BRAUN Use Me (Warner Bros.)	148
URBAN KNIGHTS High Heel Sneakers (Narada)	141
STEVE COLE From The Start (Atlantic)	138
DIDO Thankyou (Arista)	89
JEFF KASHIWA Around The World (Native Language)	78
ACOUSTIC ALCHEMY Wish You Were Near (Higher Octave)	74
SPYRO GYRA Open Door (Heads Up)	71

Note: KKJZ/Portland, OR is no longer a reporter. All plays were reviewed for songs down in plays. Where appropriate, bullets were awarded. Chart positions, however, were not changed.



“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

jimmy sommers
"Lowdown"

CRAIG CHAQUICO
"Luminosa"

ACOUSTIC ALCHEMY
"Tuff Puzzle"

25*-17* +88 Spins
KTVV 26 spins
CD 101-24 Spins
WNUA 18 Spins

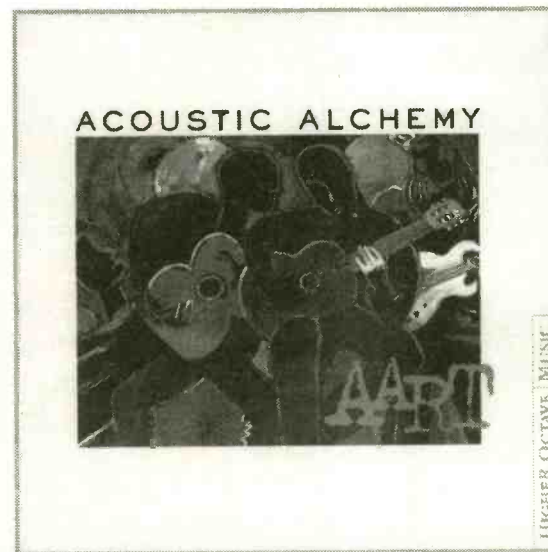
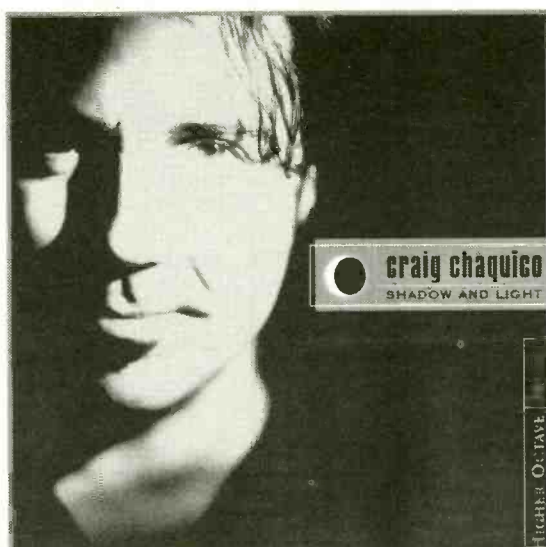
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3/5 Orleans Hotel/ Las Vegas
3/14 Blues Alley/Washington D.C.
3/16 Spike & Charlies/Baltimore, MD

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2000:	34 out of 50 weeks	1	R&R
1999:	42 out of 50 weeks	1	R&R
1998:	42 out of 50 weeks	1	R&R

Thank you to everyone who helped us achieve such incredible success!

All That Jazz, Inc.

Cliff Gorov

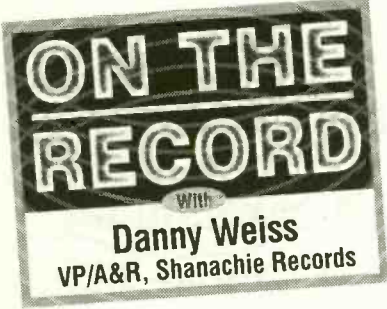
Jason Gorov

Suzy Peters

Adam Leibovitz

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"North South East and Wes," which has acoustic bass and is dedicated to Wes Montgomery, is a jazzier song than Chuck Loeb's current radio track, "Pocket Change" "Pocket" has more of a funk motif, and yet Chuck always returns to jazz. Another of Chuck's signatures is his bridges, which take you on a journey. You never know where they're gonna go. That's certainly true of "Pocket Change." • Will Lee, who played electric bass on that track, is the

Shanachie

godfather to one of Chuck's two daughters. Will and Chuck know each other so well that the session for that track was relaxed and so much fun. I've been producing albums since the late '60s, and when you've got Chuck in the room, you can basically go to sleep. He's so brilliant and so much in control. • Chuck is an amazingly multifaceted musician. He's the master of commercials and jingles — at one time he had written and produced the themes for all the New York sports teams. But even when he's producing a track, he likes to play together with the band, so he plugs his guitar into the control room. He can talk to the engineer about the overall sound and talk to the musicians through the talk-back, and they can all perform together as a unit. He's got the skills of a jingle producer, and yet it's played as a jazz session.

In the format's formative years Smooth Jazz shunned covers, but that thinking has evolved — along with other attitudes, like those concerning format vocals. Today programmers consider covers the next best thing to high-testing library tracks because of their innate familiarity. Five songs in our top 30 are cover tunes, as well as a number of tracks below the chart ... **Jeff Golub** is on fire, and the track "Cut the Cake," from his forthcoming GRP/VMG album, is hot too. On this steamy cover of the Average White Band classic, Golub plays with a beautiful combination of passion and restraint. Thirteen new adds — including WQCD/New York, WJZZ/Philadelphia, WJZZ/Atlanta, WLVE/Miami, WJZI/Milwaukee, WNWW/Cleveland, KOAI/Dallas and KIFM/San Diego — join KTWV (The Wave)/Los Angeles and WNUA/Chicago, which led the way last week. I've never put much stock in spontaneous combustion, but now that I've heard this record, I'm putting flame retardant on my car radio, just in case ... **Everette Harp's** cover of Michael Jackson's "Rock With You" (Native Language), featuring co-producer bassist Brian Bromberg, is second Most Added, with six new adds — such as WJZA/Columbus, OH; KRQS/Albuquerque; and KEZL/Fresno ... At 24*, **Kirk Whalum's** cover of Macy Gray's "I Try" (Warner Bros.) is third Most Added, with five adds, including WSSM/St. Louis and KJZY/Santa Rosa, CA. The track's been getting 25-28 plays on The Wave/L.A. for weeks ... Another cover, **Jimmy Sommers'** "Lowdown" (Higher Octave), surges 25-18* and earns four new adds to continue its strong momentum. It's up to 26 plays from 19 last week at The Wave ... Incidentally, WNUA added **Dido's** "Thankyou" (Arista) this week.



— Carol Archer, Smooth Jazz Editor

Reporters

Stations and their adds listed alphabetically by market

<p>WZMR/Albany, NY PD: Patrick Ryan MD: Pete Logan 11 JIMMY SOMMERS "Lowdown" SPECIAL EFX "Hearts" MARK DOUTHIT "Heart" DAVID LANZ "Smile" ERIC MARIENTHAL "Lefty's"</p>	<p>KCIY/Kansas City, MO PD: Mark Edwards MD: Michelle Chase LARRY CARLTON "Deep" BRIAN MCKNIGHT "Gonna"</p>	<p>KBZN/Salt Lake City, UT PD/MD: Rob Riesen 5 CELINE DION "Day"</p>
<p>KRQS/Albuquerque, NM PD: Paul Lavoie MD: Jeff Young DAVID MANN "Above" HARP F/BROMBERG "Rock" PAMELA WILLIAMS "Lifeline" KIRK WHALUM "Try" MARK DOUTHIT "Heart" BOZ SCAGGS "Riddle" CELINE DION "Day"</p>	<p>WSMJ/Knoxville, TN PD/MD: Tom Miller 4 ALFONZO BLACKWELL "Shuffle" 4 JIMMY SOMMERS "Lowdown"</p>	<p>KIFM/San Diego, CA PD: Mike Vasquez APD/MD: Kelly Cole JEFF GOLUB "Cake" DAVID LANZ "Smile"</p>
<p>KNIK/Anchorage, AK OM: Aaron Wallender PD: J.J. Michaels MD: Jennifer Summers DAVID LANZ "Smile" JEFF GOLUB "Cake"</p>	<p>KOAS/Las Vegas, NV PD/MD: Erik Fox PAMELA WILLIAMS "Lifeline" JEFF GOLUB "Cake"</p>	<p>KKSF/San Francisco, CA PD: Paul Goldstein APD/MD: Samantha Weidmann No Adds</p>
<p>WJZZ/Atlanta, GA PD/MD: Nick Francis 2 JEFF GOLUB "Cake" 1 GREGG KARUKAS "Night"</p>	<p>KTWW/Los Angeles, CA PD: Chris Brodie APD/MD: Ralph Stewart No Adds</p>	<p>KMGQ/Santa Barbara, CA PD: Mark De Anda APD/MD: Steve Bauer HARP F/BROMBERG "Rock"</p>
<p>KSMJ/Bakersfield, CA PD/MD: Chris Townshend ENYA "Only" JIMMY SOMMERS "Lowdown"</p>	<p>WJZN/Memphis, TN PD: Norm Miller 2 KIRK WHALUM "Try" 1 ALFONZO BLACKWELL "Shuffle" WALTER BEASLEY "Good" BONA FIDE "Charles"</p>	<p>KJZY/Santa Rosa, CA PD: Gordon Zlot APD/MD: Rob Singleton 2 PIECES OF A DREAM "Night" 2 KIRK WHALUM "Try" 2 JIMMY SOMMERS "Lowdown"</p>
<p>WNUA/Chicago, IL PD: Bob Kaake APD/MD: Carl Anderson DIDO "Thankyou"</p>	<p>WJZI/Milwaukee, WI OM/MD: Chris Moreau JEFF GOLUB "Cake"</p>	<p>KWJZ/Seattle-Tacoma, WA PD: Carol Handley MD: Dianna Rose No Adds</p>
<p>WNWW/Cleveland, OH PD/MD: Bernie Kimble JEFF GOLUB "Cake" SHILTS "Place"</p>	<p>KSBR/Mission Viejo, CA OM/MD: Terry Wedel MD: Logan Parris 1 HARP F/BROMBERG "Rock" 1 JEFF GOLUB "Cake" SPECIAL EFX "Hearts"</p>	<p>WEIB/Springfield, MA PD: Ben Casey MD: Darrel Cutting 14 LEWIS & WILSON "Dark" ALEX BUNYON "Purpose" MARK DOUTHIT "Heart" ANDRE WARD "Fall" SERAH "Sailing" BARRY MANILOW "Hear" LISA HILTON "Feeling"</p>
<p>WJZA/Columbus, OH OM/MD: Bill Harman APD: Gary Wolter MARK DOUTHIT "Heart" HARP F/BROMBERG "Rock" DAVID LANZ "Smile" BOZ SCAGGS "Riddle" MARK WHITEFIELD "Summer" SERAH "Sailing"</p>	<p>KRVR/Modesto, CA PD: Jim Bryan MD: Doug Wulf WALTER BEASLEY "Good" JEFF GOLUB "Cake" BOZ SCAGGS "Riddle" MARK WHITEFIELD "Summer"</p>	<p>WSJT/Tampa, FL OM/MD: Ross Block MD: Kathy Curtis No Adds</p>
<p>KOAI/Dallas-Ft. Worth, TX PD: Maxine Todd APD/MD: Bret Michael JEFF GOLUB "Cake" JOSEPH VINCELLI "Stop"</p>	<p>WQCD/New York, NY OM: John Mullen PD/MD: Charley Connolly JEFF GOLUB "Cake" SPECIAL EFX "Hearts" ANDRE WARD "Fall"</p>	<p>WJZW/Washington, DC PD/MD: Kenny King BONA FIDE "Charles"</p>
<p>KJCD/Denver-Boulder, CO PD: Steve Williams MD: Marty Lenz 10 DIANA KRALL "Look"</p>	<p>WJCD/Norfolk, VA MD: Larry Hollowell SPYRO GYRA "Feelin" PAMELA WILLIAMS "Lifeline" BONA FIDE "Charles"</p>	<p>KWSJ/Wichita, KS PD: Ron Allen MD: Patrick Murphy JEFF GOLUB "Cake"</p>
<p>KVJZ/Des Moines, IA PD: Mike Blakemore MD: Becky Taylor KIRK WHALUM "Try"</p>	<p>WJZZ/Philadelphia, PA DM: Anne Gress PD: Michael Tozzi MD: Joe Proke JEFF GOLUB "Cake"</p>	<p>JRN/(Jones NAC)/National PD: Steve Hibbard MD: Cheri Marquart No Adds</p>
<p>WVMV/Detroit, MI PD: Tom Sleeker MD: Sandy Kovach 5 CELINE DION "Day" 1 WAYMAN TISDALE "Play" ALFONZO BLACKWELL "Shuffle"</p>	<p>KJZS/Reno, NV PD: Jay Davis 11 URBAN KNIGHTS "Message"</p>	<p>44 Total Reporters</p>
<p>KUJZ/Eugene, OR PD: Chris Crowley HARP F/BROMBERG "Rock"</p>	<p>WJZV/Richmond, VA OM/MD: Tommy Fleming No Adds</p>	<p>44 Total Indicator</p>
<p>KEZL/Fresno, CA PD/MD: J. Weidenheimer 2 ENYA "Only" HARP F/BROMBERG "Rock"</p>	<p>WSSM/St. Louis, MO OM: Mark Edwards PD: David Myers 7 KIRK WHALUM "Try" KEVIN TONEY "Passion" LUTHER VANDROSS "Ratner" BOTTI F/COLVIN "Envy"</p>	<p>42 Current Indicator Playlists</p>
<p>WYJZ/Indianapolis, IN PD/MD: Carl Frye 9 MARC ANTOINE "Strip"</p>		<p>No Longer A Reporter (1): KKJZ/Portland, OR</p>
		<p>Did Not Report, Playlist Frozen (2): WLOQ/Oriando, FL KSSJ/Sacramento, CA</p>



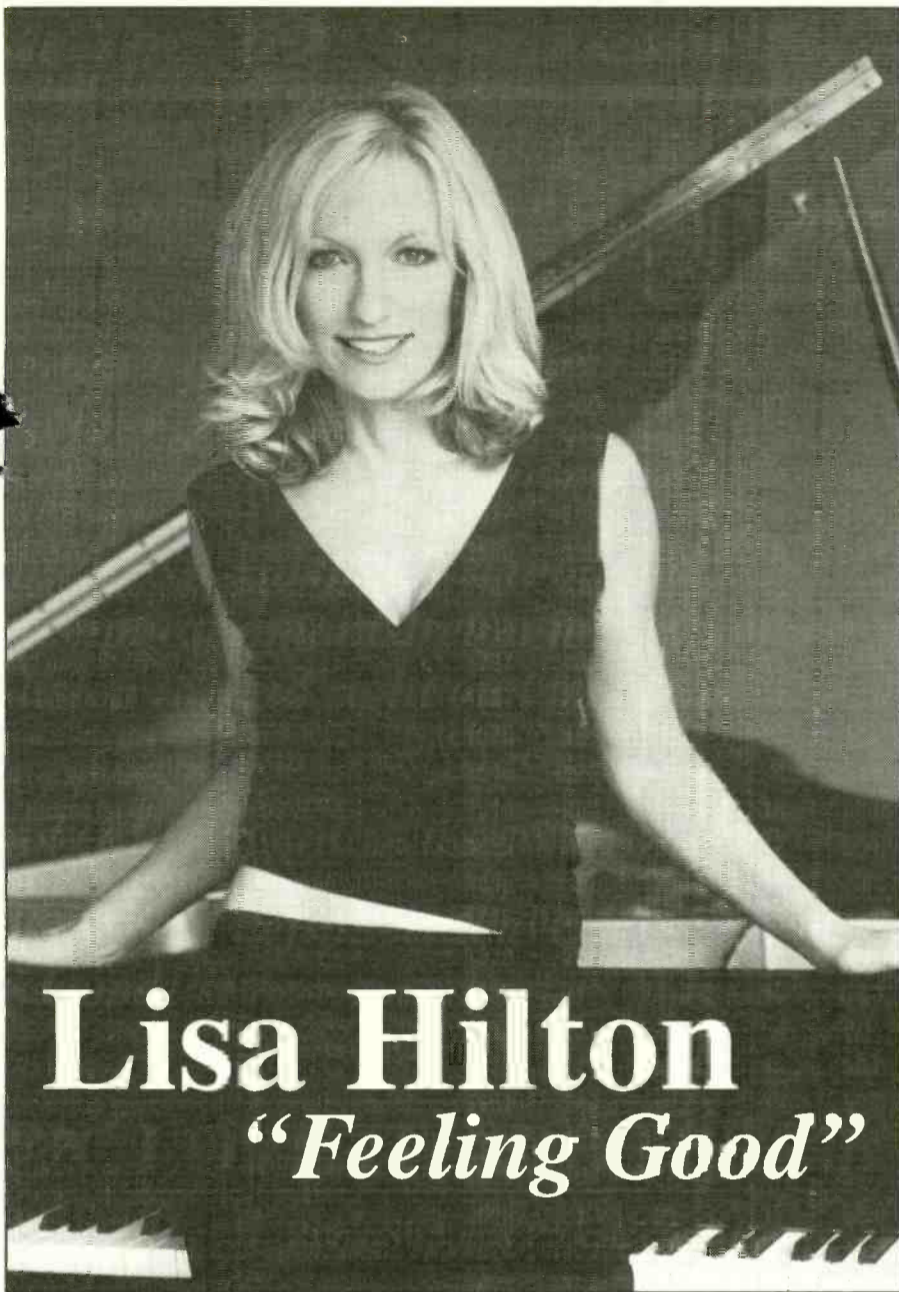
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– Eric Cohen/WAER

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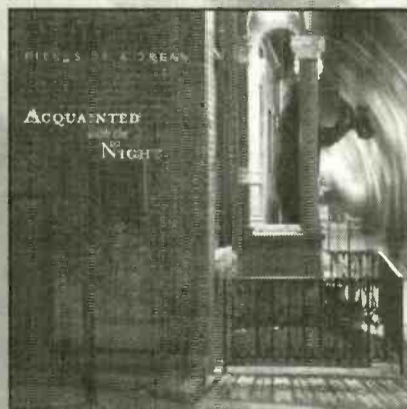
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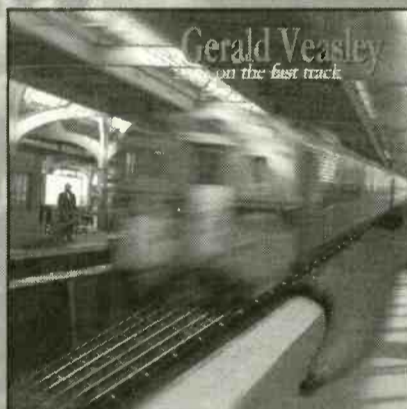
Spyro Gyra
Single: Feelin' Fine

26



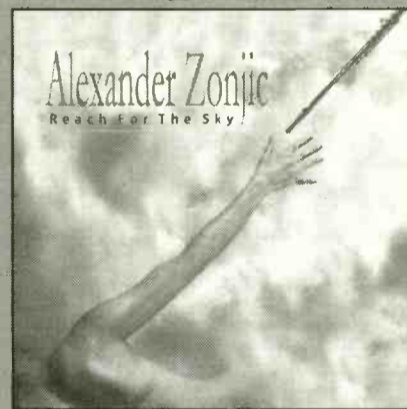
Pieces Of A Dream
Single: Night Vision

13



Gerald Veasley
Single: Do I Do

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PLAYS	LW	TW	ARTIST/TITLE	GI (000)
22	24		BONEY JAMES/See What I'm Sayin'	8100
22	24		CHRIS BOTTI/Streets Ahead	23400
24	24		JIMMY SOMMERS/owdown	23400
24	24		BONA FIDE/Club Charles	23400
24	24		RITENOUR WALBRIGHT/Jammin'	23400
24	24		BRIAN CULBERTSON/All About You	23400
24	24		CHUCK LOEB/Pocket Change	23400
14	17		KIRK WHALUM/Try	16575
14	17		HARP F/BROMBERG/Rock With You	16575
22	16		LARRY CARLTON/Deep Into It	15600
17	16		ALFONZO BLACKWELL/Funky Shuffle	15600
9	7		ERIC MARIENHAL/Let's Lounge	15600
9	7		SPYRO GYRA/Feelin' Fine	6825
9	7		BRIAN JACKSON/Gotta Play	6825
9	7		WALTER BEASLEY/Good Times	6825
9	7		ANDRE WARD/Fallin'	6825
9	7		MARC ANTOINE/On The Strip	6825
9	7		KEVIN TONEY/Passion Dance	6825
9	7		FREDDIE RAVEL/Conversations	6825
9	7		GREGG KARUKAS/Night Shift	6825
9	7		DAVID BENOIT/Snap!	6825
9	7		PAUL TAYLOR/Hypnotic	6825
9	7		DAVE KOZ/Beneath...	6825
9	6		FISHBELLY BLACK/Ven A Gozar	5850
-	-		a JEFF GOLUB/Cut The Cake	0
-	-		a SPECIAL FX/Two Hearts	0
-	-		a ANDRE WARD/Make You Fall In...	0

MARKET #2
KTWV/Los Angeles
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PLAYS	LW	TW	ARTIST/TITLE	GI (000)
23	26		PETER WHITE/Turn It Out	15782
27	26		JEFF LORBER/Ain't Nobody	15782
28	26		MARC ANTOINE/On The Strip	15782
19	26		JIMMY SOMMERS/owdown	15782
26	25		KIRK WHALUM/Try	15175
27	24		RICK BRAUN/Use Me	14568
12	21		CHUCK LOEB/Pocket Change	12747
15	19		LARRY CARLTON/Deep Into It	11533
19	18		BONEY JAMES/See What I'm Sayin'	10926
21	17		BRIAN CULBERTSON/All About You	10319
21	17		BONA FIDE/E Dorado	10319
18	16		ERIC MARIENHAL/Let's Lounge	9712
21	16		DAVID BENOIT/Snap!	9712
9	16		DIDO/Thankyou	9712
19	16		JOYCE COOLING/Mm-Mm Good	9105
15	14		WAYMAN TISDALE/Love Play	9105
15	14		STING/Fragile	8498
13	13		SADE/Lovers Rock	7891
13	13		RITENOUR WALBRIGHT/Jammin'	7891
15	13		ALICIA KEYS/Fallin'	7891
14	11		DIANA KRALL/The Look Of Love	6677
10	11		DAVE KOZ/Beneath...	6677
-	10		JEFF GOLUB/Cut The Cake	6070
8	8		JIM WILSON/Can't Find My...	4656
9	7		BOZ SCAGGS/Miss Riddle	4249

MARKET #3
WNUA/Chicago
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PLAYS	LW	TW	ARTIST/TITLE	GI (000)
20	25		PIECES OF A DREAM/Night Vision	13300
24	25		WARREN HILL/Sax In The City	13300
19	22		STEVE COLE/From The Start	11704
12	20		CHUCK LOEB/Pocket Change	10640
20	19		DAVID BENOIT/Snap!	10108
13	18		PETER WHITE/Turn It Out	9576
17	18		JIMMY SOMMERS/owdown	9576
19	17		BONA FIDE/Club Charles	9044
9	17		MARC ANTOINE/On The Strip	9044
-	13		LUTHER VANDROSS/Bring Your Heart...	6916
11	11		ALICIA KEYS/Fallin'	6916
11	11		URBAN KNIGHTS/The Message	5852
12	11		DIANA KRALL/The Look Of Love	5852
12	10		SADE/Lovers Rock	5320
9	10		RICHARD ELLIOT/Still Sweet On You	5320
11	9		MICHAEL McDONALD/To Make A Miracle	4788
-	9		BONEY JAMES/See What I'm Sayin'	4788
9	9		JEFF GOLUB/Cut The Cake	4788
7	9		OWAN TO THE BONE/Bridgeport Boogie	4788
12	8		RITENOUR WALBRIGHT/Jammin'	4256
23	8		FISHBELLY BLACK/Ven A Gozar	4256
-	-		a DIDO/Thankyou	0

MARKET #4
KKSF/San Francisco
 Clear Channel
 (415) 975-5555
 Goldstein/Wiedmann
 12+ Cume 587,900

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
13	23		RICHARD ELLIOT/Crush	8165
23	23		KIM WATERS/Until Dawn	8165
23	23		RUSS FREEMAN/East River Drive	7810
14	22		GERALD VEASLEY/Do I Do	7810
14	22		GREGG KARUKAS/Night Shift	7810
17	22		SHILTS/Your Place Or Mine	7810
17	22		EUGE GROOVE/Sneak A Peek	7810
10	13		ERIC MARIENHAL/Let's Lounge	4615
19	13		BONEY JAMES/See What I'm Sayin'	4615
19	12		DAVE KOZ/Beneath...	4260
20	12		LARRY CARLTON/Deep Into It	4260
9	11		MARC ANTOINE/On The Strip	3905
12	11		CHRIS BOTTI/Streets Ahead	3905
8	11		KIRK WHALUM/Try	3905
10	11		JIMMY RED/Cool Vibe	3905
7	10		BLAKE AARON/Oversymd	3550
11	10		JOYCE COOLING/Mm-Mm Good	3550
3	9		BRIAN CULBERTSON/All About You	3195
4	8		PETER WHITE/What's That Lady?	2840
8	8		PETER WHITE/Turn It Out	2840
9	8		JEFF LORBER/Ain't Nobody	2840
7	7		DIANA KRALL/The Look Of Love	2485
7	7		HIL ST. SOUL/Until You Come...	2485
-	7		BRIAN CULBERTSON/All About You	2485
3	6		SADE/Lovers Rock	2130

MARKET #5
KOAI/Dallas-Ft. Worth
 Infinity
 (214) 630-3011
 Todd/Michael
 12+ Cume 356,500

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
27	29		PETER WHITE/Turn It Out	8351
20	28		BRIAN CULBERTSON/All About You	6132
27	28		GERALD VEASLEY/Do I Do	6132
29	28		JEFF LORBER/Ain't Nobody	6132
27	28		BONEY JAMES/See What I'm Sayin'	6132
27	27		FATTBURGER/Evil Ways	5913
18	19		SADE/Lovers Rock	4161
18	18		DIANA KRALL/The Look Of Love	3942
6	12		PIECES OF A DREAM/Night Vision	2628
12	12		DAVID BENOIT/Snap!	2628
12	12		RITENOUR WALBRIGHT/Jammin'	2628
12	12		KIRK WHALUM/Try	2628
12	12		WAYMAN TISDALE/Love Play	2628
12	12		MARC ANTOINE/On The Strip	2628
12	12		ALFONZO BLACKWELL/Funky Shuffle	2628
12	12		GREGG KARUKAS/Night Shift	2628
12	12		CHRIS BOTTI/Streets Ahead	2628
20	12		RICK BRAUN/Use Me	2628
12	12		STEVE COLE/From The Start	2628
12	12		RICHARD ELLIOT/Crush	2628
12	12		JAREDA Love's Taken Over	2628
9	9		HIL ST. SOUL/Until You Come...	1971
12	9		SADE/By Your Side	1971
-	-		a JEFF GOLUB/Cut The Cake	0
-	-		a JOSEPH VINCELLI/Stop Six	0

MARKET #6
WJZZ/Philadelphia
 Clear Channel
 (215) 508-1200
 Tozzi/Proke
 12+ Cume 600,400

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
28	28		BONEY JAMES/See What I'm Sayin'	11060
28	28		BRIAN CULBERTSON/All About You	11060
28	28		PETER WHITE/Turn It Out	11060
28	28		DAVE KOZ/Beneath...	11060
28	28		RICHARD ELLIOT/Crush	11060
19	20		SADE/Lovers Rock	7900
18	20		DIANA KRALL/The Look Of Love	7900
20	18		ALICIA KEYS/Fallin'	7110
12	12		WALTER BEASLEY/Sweet Nothings	5135
13	13		CHRIS BOTTI/Streets Ahead	5135
13	13		DAVID BENOIT/Snap!	5135
13	13		EUGE GROOVE/Sneak A Peek	5135
12	13		SPYRO GYRA/Feelin' Fine	5135
12	13		KIM WATERS/Until Dawn	5135
12	12		LARRY CARLTON/Deep Into It	4740
13	12		MARC ANTOINE/On The Strip	4740
13	12		PIECES OF A DREAM/Night Vision	4740
12	12		RITENOUR WALBRIGHT/Jammin'	4740
12	12		JIMMY SOMMERS/Promise Me	4740
12	12		CHUCK LOEB/Pocket Change	4740
12	11		GREGG KARUKAS/Night Shift	4345
-	-		a JEFF GOLUB/Cut The Cake	0

MARKET #7
WJZZ/Washington, DC
 ABC
 (202) 895-2300
 King
 12+ Cume 364,100

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
29	28		PETER WHITE/Turn It Out	6188
29	28		PIECES OF A DREAM/Night Vision	6188
29	28		RHYTHM LOGIC/Thursday's Love	6188
29	28		CHRIS BOTTI/Streets Ahead	6188
28	28		BRIAN CULBERTSON/All About You	6188
25	28		JOYCE COOLING/Mm-Mm Good	6188
17	18		ALICIA KEYS/Fallin'	3536
17	16		STING/Fragile	3536
17	16		DIANA KRALL/The Look Of Love	3536
16	15		ENYA/Only Time	3315
17	15		SADE/By Your Side	3315
11	12		GERALD VEASLEY/Do I Do	2652
11	12		DAVID MANN/Above And Beyond	2652
10	11		BONEY JAMES/See What I'm Sayin'	2431
10	11		CHUCK LOEB/Pocket Change	2431
10	11		KIM WATERS/Until Dawn	2431
10	11		RUSS FREEMAN/East River Drive	2431
10	10		DAVID BENOIT/Snap!	2210
10	10		RITENOUR WALBRIGHT/Jammin'	2210
10	10		MARC ANTOINE/On The Strip	2210
11	10		GREGG KARUKAS/Night Shift	2210
10	10		KIRK WHALUM/Try	2210
10	10		RICHARD ELLIOT/Crush	2210
9	9		JEFF LORBER/Ain't Nobody	1989
9	9		RONNY JORDAN/On The Record	1989
9	9		LARRY CARLTON/Deep Into It	1989
9	9		STEVE COLE/From The Start	1989
9	9		BONA FIDE/Club Charles	1989
10	9		JORDAN EAYERS/Mystic Voyage	1989
8	9		JAREDA/Baby Come Back	1989

MARKET #10
WWMV/Detroit
 Infinity
 (248) 855-5100
 Stecker/Kovach
 12+ Cume 484,900

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
12	26		CHUCK LOEB/Pocket Change	8076
21	24		PETER WHITE/Turn It Out	8076
20	23		FATTBURGER/Evil Ways	8027
19	21		BONEY JAMES/See What I'm Sayin'	7329
21	21		BRIAN CULBERTSON/All About You	7329
-	14		DAVID BENOIT/Snap!	4886
12	14		RITENOUR WALBRIGHT/Jammin'	4886
11	12		MARC ANTOINE/On The Strip	4188
12	12		PIECES OF A DREAM/Night Vision	4188
10	12		DAVE MCMURRAY/7 Day Love	4188
12	11		KIRK WHALUM/Try	3839
12	11		CHRIS BOTTI/Streets Ahead	3839
10	11		WAYMAN TISDALE/Can't Hide Love	3839
12	11		LARRY CARLTON/Deep Into It	3839
11	10		URBAN KNIGHTS/High Heel Sneakers	3490
9	10		DAVE KOZ/The Bright Side	3490
12	10		FISHBELLY BLACK/Ven A Gozar	3490
14	10		GERALD VEASLEY/Do I Do	3490
10	10		SPYRO GYRA/Open Door	3490
9	10		RICK BRAUN/Song For You	3490
12	10		RICHARD ELLIOT/Crush	3490
10	9		JIMMY SOMMERS/360 Groove	3490
9	9		RUSS FREEMAN/East River Drive	3141
21	9		ALEXANDER ZONJIC/It's Too Late	3141
9	9		BRIAN CULBERTSON/Get It On	3141
9	9		SADE/Lovers Rock	3141
9	9		RICK BRAUN/Use Me	3141
9	9		JEFF LORBER/Ain't Nobody	3141
9	9		KIM WATERS/Until Dawn	3141
9	9		FREDDIE RAVEL/Sunny Side Up	3141

MARKET #11
WJZZ/Atlanta
 Radio One
 (404) 765-9750
 Francis
 12+ Cume N/A

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
28	28		CHRIS BOTTI/Streets Ahead	0
14	28		LARRY CARLTON/Deep Into It	0
27	27		CHUCK LOEB/Pocket Change	0
28	27		BONEY JAMES/See What I'm Sayin'	0
26	26		PETER WHITE/Turn It Out	0
28	26		JOYCE COOLING/Mm-Mm Good	0
15	17		SADE/Lovers Rock	0
15	16		DIANA KRALL/The Look Of Love	0
15	15		MICHAEL McDONALD/To Make A Miracle	0
3	15		LUTHER VANDROSS/D Rather	0
15	15		ALICIA KEYS/Fallin'	0
11	14		FISHBELLY BLACK/Ven A Gozar	0
10	12		SPYRO GYRA/Feelin' Fine	0
12	12		MARC ANTOINE/On The Strip	0
10	12		DAVID BENOIT/Snap!	0
10	12		KIM WATERS/Until Dawn	0
25	11		JEFF LORBER/Ain't Nobody	0
2	11		DAVID LANZ/That Smile	0
10	11		BRIAN CULBERTSON/All About You	0
12	11		RITENOUR WALBRIGHT/Jammin'	0
11	11		KIRK WHALUM/Try	0
11	11		ALFONZO BLACKWELL/Funky Shuffle	0
12	11		JAY BECKENSTEIN/It's In My	0
11	11		GERALD VEASLEY/Do I Do	0
-	-		a JEFF GOLUB/Cut The Cake	0
-	-		a GREGG KARUKAS/Night Shift	0

MARKET #12
WLVE/Miami
 Clear Channel
 (954) 962-2000
 McMillan
 12+ Cume 363,400

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
28	28		BRIAN CULBERTSON/All About You	6552
23	27		CHRIS BOTTI/Streets Ahead	6318
28	27		PETER WHITE/Turn It Out	6084
28	26		CHUCK LOEB/Pocket Change</	



TONY NOVIA
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PART ONE OF A TWO-PART SERIES

Daniel Glass: Mentor To The Best

Executives express with their gratitude to a man who taught life lessons

There are certain people you will meet in your life whom you will never forget. For me, one of those was then-SBK Records Sr. VP Daniel Glass, now President of Artemis Records.

Picture this: Glass' VP at the time, Ken Lane, had assembled the morning shows of 20 of the biggest radio stations in America to broadcast from the lobby of SBK's hot and happening New York City offices before the Grammy Awards. The consummate promoters, Glass and Lane not only had all of their established and new artists on hand, they even convinced other labels to bring their artists to SBK's lobby.

With all of this going on outside his door, Glass was in his office, on the phone, looking for adds and airplay. Every few minutes he'd scream for Lane, who was trying to keep everyone happy and on the air in the lobby. To me, it was a fascinating display of showmanship and incredible drive, but for Glass, it was just another day at the office.

Through the years Glass and I have remained very close. I continue to have the utmost respect for him, first as a person and family man, and also as one of the best record promotion executives ever.

The record executives he has hired and trained throughout his career are



Daniel Glass

the leaders of the business today, including Universal Records President Monte Lipman, Elektra Exec. VP/GM Greg Thompson, IDJMG Sr. VP/Promotion Ken Lane, Epic Exec. VP/Promotion Hilary Shaev, former Arista Exec. VP Jerry Blair, Wind-up Sr. VP/Promotion Shanna Fischer, EMI Music Publishing VP Neil Lasher, Arista VP/Promotion Joe Reichling, J Records VP/Promotion Chris Woltman, promotion executives Rob Stone and Jon Cohen, entertainment attorney Fred Davis, KROQ/Los Angeles MD Lisa Worden, Elektra VP/Promotion Jeff Bardin, Motown Chairman Kedar Massenburg and Glass' newest protege, Artemis VP/Promotion Mitch Mills.

These and so many others who worked with and for Glass have succeeded in their own right and developed respected reputations among their peers. The proof of this is the number of execs who responded for this column with their

gratitude for Glass' help and life lessons. They all agreed that Glass played a substantial role in their success and were enthusiastic about participating in this special tribute to a true industry maverick.

Monte Lipman

President, Universal Records

About 12 years ago I was a full-time bartender working in Hoboken, NJ. After the bar would close every night we would go to the local 24-hour newsstand. One morning, at 4am, I read an article that said that SBK Publishing was launching a new record label. It mentioned that Daniel Glass was Sr. VP/Promotion and was looking to build a field staff. I cold-called him later that morning and didn't stop calling until he took the call — that was nearly a month later.

He saw a lot more in me than I saw in myself. What Daniel didn't realize at the time was that I would have taken a job delivering the mail. Within 10 minutes of the interview, he asked me if I would be interested in being the New York rep. I honestly thought he had me confused with someone else. When I told him that I didn't have any direct experience, he took that as a positive. His response was, "Good. You have no bad habits." After a training period with Neil Lasher and Ken Lane, I ended up moving to Atlanta as the Southeast regional rep.

The first thing Daniel did during my interview was open my sports coat to see who the manufacturer was. Anyone who's worked for him can appreciate that. As for which of my qualities he liked, it was probably the fact that I called him every single day for nearly a month. I believe that persistence paid off. I asked for the job not realizing that this is the ultimate lesson that you learn while working for Daniel: "Don't ever assume people know what you want."

He knew that I was a very ambitious person, and he would encourage this behavior. You always knew that if you worked hard for him, you

would be rewarded.

My best day working for him was probably the first day on the job: July 6, 1989. Daniel called one of his typical breakfast meetings at the crack of dawn. What he said to us in the room that morning has stayed with me to this day. It sounds a little sentimental, but I still have my notes from that meeting and occasionally look at them. His speech that morning has kept me motivated for the past 12 years. He taught me that in life you can achieve just about anything, but you have to ask for it.

My worst day? Not calling in an add on a Tuesday. Never a happy day. Once, during the weekly conference calls, he knew that one of the other local reps wasn't familiar with a song that we were currently working, so he asked that person to sing the chorus. The silence was deafening.

We're very close. We usually talk at least once a week, and I'm still his student. The greatest gift you can ever give anyone is helping him or her find happiness. Daniel did that for me. He pulled me out of a bar in Hoboken and gave me the chance of a lifetime.

Ken Lane

Sr. VP/Promotion, IDJMG

Daniel and I met in 1985, when I was the Promotion Director of WHTZ (Z100)/New York. Daniel was always the kind of person who would make his way around the halls and meet everyone, from the receptionist to the GM, and we just clicked.

At that time he was at Chrysalis, working Pat Benatar, Huey Lewis and

"I had no business being in the record business at all. I love promotion, I love music, and I love radio, and I think he saw in me the elements of a great promotion person."

Ken Lane

"The greatest gift you can ever give anyone is helping him or her find happiness. Daniel did that for me. He pulled me out of a bar in Hoboken and gave me the chance of a lifetime."

Monte Lipman

Billy Idol, to name a few. In February 1988 he tapped me to become Director/National Promotion for Chrysalis in New York.



Ken Lane

The first record I ever worked was Icehouse's "Electric Blue." I really learned about promotion from Daniel for the next 18 months while I was at Chrysalis. He promoted me to Sr. Director/National Promotion in 1989 and, soon after, brought me over to SBK Records as Sr. Director/National Promotion. I was with him for many years at SBK, working acts such as Wilson Phillips, Arrested Development, Vanilla Ice and Jon Secada.

We had an amazing run at SBK. The people I had an opportunity to work with were unbelievable — people like Jerry Blair, Greg Thompson, Monte Lipman, Hilary Shaev and so many more. Daniel knew how to identify, motivate and train the very best.

Daniel is an incredible mentor and possesses an amazing work ethic. When you come out of boot camp with Daniel Glass, you are ready for anything. He's tough, and at times it can be grinding work, but you also earn while you learn. I had no business being in the record business at all. I love promotion, I love music, and I love radio, and I think he saw in me the elements of a great promotion person.

Daniel's real ability is identifying good people with strong people skills, and he has an undying passion for the music and artists, an incredible work ethic and an attitude that you never quit. When you're working a record under Daniel, you have to get to the wall, get over the wall, go through the wall, go under the wall or go around the wall. You have to put the artist and music first and bring it all the way home every time.

Daniel always preaches that most people don't follow through and finish. They'll pick up a book, they'll go halfway through the book, and then they'll put it down. At "Glass University," you need to finish. You need to follow a project from A through Z. He always reminded me to have a never-say-never attitude. With Daniel Glass,

nothing was, or is, impossible.

Today I still use the lessons I learned with Daniel. I can teach skills, but I can't teach passion, and I can't teach a strong work ethic. I can teach you how to promote music, I can teach you how to deal with different situations as they arise, but I can't give you the drive or the passion.

No one is better than Daniel at identifying the drive and the passion in people, then he corrals that drive and ambition into doing promotion. It could be anything — it could be selling real estate; it could be selling swimming pools — but it's identifying that inner drive, and no one does it better than Daniel Glass.

Shanna Fischer

Sr. VP/Promotion, Wind-up

I met Daniel when he was running Chrysalis and I was a college rep at (this will date me) CBS Records in Dallas. A couple of years later, when I was a merchandiser in the branch, Daniel went to the SBK Records startup. I remember the call very clearly: "Are you ready to come work for me?" he asked. About a month later I joined the

SBK promotion team. I think I was the second field rep they hired. It was my first promotion job. What I brought to the table was enthusiasm and creativity. My time in the CBS system also gave me some great retail insight, and that was a bonus too.

I'll never forget the first time that Daniel came to Dallas to travel with me. It was relatively soon after I started. I met him at the airport, shook his hand and handed him a folder with everything he needed for his visit. Inside that folder was our itinerary, planned almost to the point of bathroom breaks.

At the bottom of the page was a list of the stations we would see, their frequencies and any on-air promotions they were running. Also in the folder was the local weekly paper. I even took time the day before he arrived to drive to each place we were going, just to make sure I knew exactly how



Shanna Fischer

Continued on Page 64

EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES February 15, 2002

CALLOUT AMERICA® song selection is based on the top 25 titles from the R&R CHR/Pop chart for the airplay week of January 27-February 2.

HP = Hit Potential

ARTIST TITLE LABEL(S)	TOTAL AVERAGE FAVORABILITY ESTIMATE (1-5)				TOTAL % FAMILIARITY	TOTAL % BURN	DEMOGRAPHICS			REGIONS			
	TW	LW	3W	4W			WOMEN 12-17	WOMEN 18-24	WOMEN 25-34	EAST	SOUTH	MID-WEST	WEST
LINKIN PARK In The End (Warner Bros.)	4.06	3.99	4.03	3.97	75.2	14.0	4.21	4.00	3.92	4.01	3.86	4.13	4.22
NICKELBACK How You Remind Me (Roadrunner/IDJMG)	4.01	3.98	4.08	3.85	85.8	23.8	4.03	3.95	4.04	3.91	4.04	4.00	4.09
USHER U Got It Bad (LaFace/Arista)	3.78	3.73	3.87	3.79	84.3	27.2	4.07	3.65	3.53	3.64	3.83	4.02	3.62
R. KELLY The World's Greatest (Interscope/Jive)	3.77	3.59	3.63	—	54.7	14.0	4.08	3.50	3.51	3.79	3.70	3.95	3.53
CREED My Sacrifice (Wind-up)	3.76	3.71	3.76	3.73	80.6	19.1	3.69	3.64	3.95	3.68	3.91	3.80	3.65
HP PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	3.76	3.89	3.95	3.98	51.0	6.9	3.85	3.76	3.64	3.65	3.86	3.70	3.85
CALLING Wherever You Will Go (RCA)	3.74	3.81	3.83	3.80	81.9	18.4	3.67	3.70	3.86	3.74	3.70	3.70	3.80
'N SYNC Girlfriend (Jive)	3.73	3.51	—	—	46.6	9.6	3.72	3.80	3.63	3.83	4.07	3.65	3.39
JA RULE F/ASHANTI Always On Time (Murder Inc./Def Jam/IDJMG)	3.73	3.70	3.81	3.70	74.8	21.1	3.84	3.75	3.52	3.91	3.47	3.84	3.68
HP BUSTA RHYMES Break Ya Neck (J)	3.71	3.55	3.74	—	54.2	14.0	3.97	3.57	3.52	3.85	3.56	3.87	3.58
HP FABOLOUS Young'n (Holla Back) (Desert Storm/Elektra/EEG)	3.71	—	—	—	54.2	12.3	4.00	3.55	3.36	3.75	3.86	3.66	3.53
CITY HIGH Caramel (Interscope)	3.70	3.64	3.89	3.83	64.7	16.4	3.85	3.73	3.36	3.97	3.65	3.72	3.44
HP LUDACRIS Roll Out... (Def Jam South/IDJMG)	3.68	3.62	3.70	—	59.6	18.1	3.86	3.64	3.28	3.59	3.58	3.93	3.61
JENNIFER LOPEZ Ain't It Funny (Epic)	3.66	3.61	3.71	3.36	63.2	14.5	3.63	3.77	3.54	3.72	3.71	3.52	3.66
LEANN RIMES Can't Fight... (Curb)	3.64	3.68	3.56	3.65	74.3	13.0	3.86	3.58	3.42	3.50	3.59	3.67	3.83
HP DEFAULT Wasting My Time (TVT)	3.62	—	—	—	47.1	8.8	3.64	3.51	3.75	3.50	3.93	3.29	3.85
GINUWINE Differences (Epic)	3.59	3.33	3.45	3.53	77.7	26.7	3.80	3.49	3.39	3.52	3.66	3.73	3.42
CRAIG DAVID 7 Days (Wildstar/Atlantic)	3.58	3.56	3.78	3.63	67.9	18.9	3.74	3.46	3.50	3.50	3.48	3.82	3.52
OUTKAST The Whole World (LaFace/Arista)	3.57	3.52	3.55	3.71	52.7	14.0	3.62	3.62	3.37	3.57	3.46	3.59	3.66
ALICIA KEYS A Woman's Worth (J)	3.52	3.43	3.52	3.58	73.3	25.5	3.55	3.52	3.48	3.34	3.58	3.49	3.67
SHAKIRA Whenever Wherever (Epic)	3.50	3.44	3.70	3.63	79.2	29.4	3.50	3.58	3.41	3.49	3.21	3.61	3.68
MARY J. BLIGE Family Affair (MCA)	3.45	3.50	3.38	3.44	85.3	38.2	3.37	3.38	3.64	3.34	3.40	3.61	3.45
NELLY #1 (Priority/Capitol)	3.45	3.58	3.63	3.53	71.8	25.0	3.85	3.21	3.06	3.62	3.32	3.57	3.27
JEWEL Standing Still (Atlantic)	3.44	3.52	3.49	3.50	64.7	19.9	3.30	3.56	3.48	3.22	3.27	3.73	3.43
PINK Get The Party... (Arista)	3.44	3.46	3.47	3.37	88.2	37.3	3.39	3.31	3.64	3.23	3.62	3.40	3.54
NO DOUBT Hey Baby (Interscope)	3.42	3.65	3.66	3.42	84.3	32.4	3.51	3.30	3.44	3.12	3.52	3.33	3.71
JA RULE Livin' It Up (Murder Inc./Def Jam/IDJMG)	3.41	3.48	3.52	3.50	81.6	29.9	3.53	3.36	3.29	3.59	3.40	3.45	3.19
ENRIQUE IGLESIAS Hero (Interscope)	3.39	3.40	3.41	3.47	83.3	32.8	3.37	3.34	3.48	3.23	3.44	3.58	3.31
KYLIE MINOGUE Can't Get You... (Capitol)	3.31	—	—	—	43.9	13.5	3.05	3.46	3.53	3.24	3.19	3.44	3.33
TOYA I Do (Arista)	3.27	3.44	3.49	3.35	77.2	30.6	3.36	3.22	3.19	3.11	3.30	3.36	3.29
BRITNEY SPEARS I'm Not A Girl... (Jive)	2.95	3.01	2.95	—	71.8	31.9	3.07	2.60	3.22	2.72	2.91	3.23	2.91

CALLOUT AMERICA® Hot Scores

BY ANTHONY ACAMPORA

On the heels of his performances at the Winter Olympics and the NBA All-Star game, R. Kelly vaults to No. 4 on Callout America this week with "The World's Greatest" (Interscope/Jive). The track ranks second with teens and top 15 25-34.

Linkin Park retain the top spot with "In The End" (Warner Bros.). "End" ranks first among teens and women 18-24 while posting a solid third place ranking among women 18-24.

Callout America provides a top 10 debut this week for "Young'n (Holla Back)" by Fabolous (Desert Storm/Elektra/EEG). "Young'n" ranks 10th overall while it posts a top five 4.00 score among teens and a top 15-ranked 3.55 with women 18-24. Stations playing the song include WHTZ/New York and WKSC/Chicago.

Puddle Of Mudd (Flawless/Geffen/Interscope) continue their climb up the CHR/Pop chart while achieving another top five week in Callout America. "Blurry" ranks ninth with teens, fifth among 18-24s and sixth 25-34, posting consistent scores across all three demos.

The 25-34 cell is taking a liking to several of the rock-leaning songs on the survey: Nickelback, Creed, Linkin Park, and The Calling and newcomers Default grab the top five positions in the demo.

Speaking of Default, "Wasting My Time" (TVT) makes a respectable debut at No. 16 overall; the song ranked fifth in the 25-34 cell in just its first week.

'N Sync vault to No. 8 in their second week on the survey with "Girlfriend" (Jive). The track ranks third 18-24 and ninth among women 25-34.

Three big CHR/Rhythmic hits are testing well with the Pop audience: Busta Rhymes is tied for 10th overall with "Break Ya Neck" (J), Ludacris ranks 13th with "Roll Out (My Business)" (Def Jam South/IDJMG), and City High rank 12th with "Caramel" (Interscope).

Total sample size is 400 respondents with a +/-5 margin of error. Total average favorability estimates are based on a scale of 1-5 (1 = dislike very much, 5 = like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Songs must reach 40% familiarity before they appear in print. Hit Potential (HP) represents songs that have yet to chart in the top 25 on R&R's CHR/Pop chart. Sample composition is based on females aged 12-34, who responded favorably to a CHR/Pop musical montage in the following regions and markets: EAST: Baltimore, Boston, Long Island, New York, Philadelphia, Pittsburgh, Providence, Washington, DC. SOUTH: Atlanta, Dallas, Houston, Miami, San Antonio, Tampa. MIDWEST: Chicago, Cincinnati, Cleveland, Columbus, Detroit, Kansas City, Milwaukee, Minneapolis, St. Louis. WEST: Los Angeles, Phoenix, Portland, Sacramento, San Diego, San Francisco, Seattle. © 2002, R&R Inc.

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R&R CHR/Pop Top 50

February 15, 2002

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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	NICKELBACK How You Remind Me (Roadrunner/IDJMG)	8828	-400	1070425	16	132/0
2	2	NO DOUBT Hey Baby (Interscope)	8399	-3	964239	13	133/0
4	3	USHER U Got It Bad (LaFace/Arista)	7640	-481	912526	14	128/0
7	4	LINKIN PARK In The End (Warner Bros.)	7558	+675	980376	9	105/1
3	5	PINK Get The Party Started (Arista)	7246	-880	731795	16	133/0
8	6	CALLING Wherever You Will Go (RCA)	6651	+68	878793	17	126/1
5	7	SHAKIRA Whenever Wherever (Epic)	6454	-933	737598	16	132/0
6	8	CREED My Sacrifice (Wind-up)	6443	-453	680854	14	129/0
9	9	CRAIG DAVID 7 Days (Wildstar/Atlantic)	6291	+336	732593	12	129/0
12	10	JA RULE F/ASHANTI Always On Time (Murder Inc./Def Jam/IDJMG)	5560	+775	747552	7	118/1
13	11	KYLIE MINOGUE Can't Get You Out Of My Head (Capitol)	5554	+861	687541	6	133/1
11	12	LEANN RIMES Can't Fight The Moonlight (Curb)	5431	+494	685088	15	130/2
14	13	JENNIFER LOPEZ Ain't It Funny (Epic)	4926	+485	581114	6	127/0
10	14	MARY J. BLIGE Family Affair (MCA)	4637	-703	482014	21	125/0
15	15	CITY HIGH Caramel (Interscope)	4351	-23	549375	13	123/0
20	16	'N SYNC Girlfriend (Jive)	4065	+570	489999	5	127/1
17	17	TOYA I Do (Arista)	3631	-317	379651	27	122/0
19	18	ALICIA KEYS A Woman's Worth (J)	3550	-177	344624	10	124/0
16	19	NELLY #1 (Priority/Capitol)	3301	-664	294130	16	120/0
18	20	JA RULE Livin' It Up (Murder Inc./Def Jam/IDJMG)	3114	-771	357619	16	120/0
22	21	BRITNEY SPEARS I'm Not A Girl, Not Yet... (Jive)	3046	+29	327591	5	128/1
24	22	MARY J. BLIGE No More Drama (MCA)	3027	+419	358291	5	118/1
23	23	R. KELLY The World's Greatest (Interscope/Jive)	2893	+108	246347	8	105/0
26	24	ALANIS MORISSETTE Hands Clean (Maverick/Reprise)	2783	+375	337215	4	114/2
29	25	PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	2595	+413	302973	4	123/9
30	26	MICHELLE BRANCH All You Wanted (Maverick/WB)	2339	+394	245332	5	107/5
25	27	BRIAN MCKNIGHT Still (Motown/Universal)	2103	-307	188645	9	118/0
32	28	BRANDY What About Us? (Atlantic)	1922	+297	232818	4	102/7
28	29	JEWEL Standing Still (Atlantic)	1887	-505	255551	17	98/0
46	30	ENRIQUE IGLESIAS Escape (Interscope)	1776	+1081	197666	2	122/18
27	31	GINUWINE Differences (Epic)	1660	-740	144939	16	117/0
34	32	NATALIE IMBRUGLIA Wrong Impression (RCA)	1625	+182	164805	4	89/6
35	33	DARREN HAYES Insatiable (Columbia)	1464	+230	154884	3	96/5
39	34	IIO Rapture (Tastes So Sweet) (Universal)	1386	+532	141179	2	92/11
38	35	LUDACRIS Roll Out (My Business) (Def Jam South/IDJMG)	1176	+315	117771	3	71/16
37	36	GORILLAZ 19-2000 (Virgin)	1146	+211	117174	3	83/7
36	37	CHER Song For The Lonely (Warner Bros.)	1115	+35	111311	3	67/0
31	38	EVAN AND JARON The Distance (Columbia)	1076	-585	112098	12	83/0
40	39	OUTKAST The Whole World (LaFace/Arista)	1018	+222	94866	2	61/6
Debut	40	NELLY FURTADO ...On The Radio (Remember...) (DreamWorks)	961	+471	86406	1	83/6
49	41	BUSTA RHYMES Break Ya Neck (J)	871	+196	76099	2	62/6
43	42	FABOLOUS Young'n (Holla Back) (Desert Storm/Elektra/EEG)	841	+109	109685	2	58/12
42	43	FABOLOUS F/NATE DOGG Can't Deny It (Desert Storm/Elektra/EEG)	764	+13	118769	12	40/0
Debut	44	BLINK-182 First Date (MCA)	613	+276	66225	1	51/3
45	45	P.O.D. Alive (Atlantic)	592	-113	57271	5	21/0
Debut	46	PINK Don't Let Me Get Me (Arista)	565	+270	127502	1	33/21
Debut	47	GLENN LEWIS Don't You Forget It (Epic)	549	+308	41954	1	67/9
Debut	48	MR. CHEEKS Lights, Camera, Action (Universal)	548	+85	49125	1	38/2
44	49	LENNY KRAVITZ Dig In (Virgin)	543	-186	55594	18	84/0
Debut	50	DJ ENCORE I See Right Through To You (MCA)	539	-26	52479	1	28/4

133 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 2/3/02-2/9/02. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from the Arbitron Company (copyright 2002, The Arbitron Company). (C) 2002, R&R, Inc.

Most Added®

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ARTIST TITLE LABEL(S)	ADDS
SHAKIRA Underneath Your Clothes (Epic)	60
P.O.D. Youth Of The Nation (Atlantic)	37
TOYA No Matta What (Party All...) (Arista)	33
CELINE DION A New Day Has Come (Epic)	31
PINK Don't Let Me Get Me (Arista)	21
INDIA.ARIE Video (Motown/Universal)	20
ENRIQUE IGLESIAS Escape (Interscope)	18
TANTRIC Mourning (Maverick/Reprise)	18
LUDACRIS Roll Out (My Business) (Def Jam South/IDJMG)	16
FABOLOUS Young'n (Holla...) (Desert Storm/Elektra/EEG)	12
BAHA MEN Move It Like This (S-Curve/Capitol)	12
VANESSA CARLTON A Thousand Miles (A&M/Interscope)	12

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Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
ENRIQUE IGLESIAS Escape (Interscope)	+1081
KYLIE MINOGUE Can't Get You Out Of My Head (Capitol)	+861
JA RULE F/ASHANTI Always... (Murder Inc./Def Jam/IDJMG)	+775
LINKIN PARK In The End (Warner Bros.)	+675
'N SYNC Girlfriend (Jive)	+570
IIO Rapture (Tastes So Sweet) (Universal)	+532
LEANN RIMES Can't Fight The Moonlight (Curb)	+494
JENNIFER LOPEZ Ain't It Funny (Epic)	+485
NELLY FURTADO ...On The Radio (Remember...) (DreamWorks)	+471
MARY J. BLIGE No More Drama (MCA)	+419

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
ENRIQUE IGLESIAS Hero (Interscope)	2869
NELLY FURTADO Turn Off The Light (DreamWorks)	2450
STAIN'D It's Been Awhile (Flip/Elektra/EEG)	2028
LIFEHOUSE Hanging By A Moment (DreamWorks)	1935
JENNIFER LOPEZ I'm Real (Epic)	1896
'N SYNC Gone (Jive)	1805
ALICIA KEYS Fallin' (J)	1769
FIVE FOR FIGHTING Superman (It's...) (Aware/Columbia)	1675
EVE F/G. STEFANI Let Me... (Ruff Ryders/Interscope)	1574
BLU CANTRELL Hit 'Em Up Style (Oops!) (Arista)	1568
JAGGED EDGE Where The Party At (So So Def/Columbia)	1390
TRAIN Drops Of Jupiter (Tell Me) (Columbia)	1359
3 DOORS DOWN Be Like That (Republic/Universal)	1329
CRAIG DAVID Fill Me In (Wildstar/Atlantic)	1245
DESTINY'S CHILD Emotion (Columbia)	1233



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R&R CHR/Pop Top 50 Indicator

February 15, 2002

R&R'S EXCLUSIVE REPORTED OVERVIEW OF NATIONAL AIRPLAY

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	NO DOUBT Hey Baby (Interscope)	3087	+77	94238	12	52/0
3	2	NICKELBACK How You Remind Me (Roadrunner/IDJMG)	2723	+24	88372	16	50/0
7	3	CALLING Wherever You Will Go (RCA)	2670	+111	85703	18	48/0
2	4	CREED My Sacrifice (Wind-up)	2662	-44	85172	13	49/0
6	5	USHER U Got It Bad (LaFace/Arista)	2555	-17	81943	14	51/0
8	6	CRAIG DAVID 7 Days (Wildstar/Atlantic)	2469	+138	75454	12	51/0
4	7	PINK Get The Party Started (Arista)	2465	-191	77522	16	49/0
9	8	LINKIN PARK In The End (Warner Bros.)	2368	+278	77976	8	48/1
5	9	SHAKIRA Whenever Wherever (Epic)	2161	-415	65854	15	43/0
13	10	KYLIE MINOGUE Can't Get You Out Of My Head (Capitol)	1928	+421	62966	6	49/1
11	11	LEANN RIMES Can't Fight The Moonlight (Curb)	1802	+152	58201	15	50/1
10	12	JENNIFER LOPEZ Ain't It Funny (Epic)	1792	+75	54991	8	51/1
12	13	ALICIA KEYS A Woman's Worth (J)	1543	+3	48942	10	46/1
18	14	JA RULE F/ASHANTI Always On Time (Murder Inc./Def Jam/IDJMG)	1453	+263	46664	7	49/1
15	15	CITY HIGH Caramel (Interscope)	1388	+14	45930	11	48/0
14	16	MARY J. BLIGE Family Affair (MCA)	1271	-145	42610	19	36/0
25	17	ALANIS MORISSETTE Hands Clean (Maverick/Reprise)	1255	+293	38144	4	49/6
28	18	'N SYNC Girlfriend (Jive)	1203	+328	39010	4	47/4
20	19	BRITNEY SPEARS I'm Not A Girl, Not Yet... (Jive)	1181	+85	38094	5	41/0
17	20	R. KELLY The World's Greatest (Interscope/Jive)	1177	-74	38615	10	45/0
27	21	PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	1164	+264	37546	5	49/1
22	22	MICHELLE BRANCH All You Wanted (Maverick/WB)	1117	+79	36184	5	49/2
29	23	MARY J. BLIGE No More Drama (MCA)	969	+132	30542	5	44/5
19	24	JEWEL Standing Still (Atlantic)	931	-230	28625	18	31/0
16	25	NELLY #1 (Priority/Capitol)	927	-344	26997	15	33/0
21	26	TOYA I Do (Arista)	910	-183	27912	25	30/0
31	27	NATALIE IMBRUGLIA Wrong Impression (RCA)	876	+88	28751	4	42/3
34	28	BRANDY What About Us? (Atlantic)	798	+256	24825	4	42/3
37	29	ENRIQUE IGLESIAS Escape (Interscope)	733	+260	25853	2	47/6
33	30	NELLY FURTADO ...On The Radio (Remember...) (DreamWorks)	706	+159	22094	3	43/3
32	31	CHER Song For The Lonely (Warner Bros.)	684	+14	22269	4	37/1
38	32	IIO Rapture (Tastes So Sweet) (Universal)	676	+276	22167	2	38/6
24	33	JA RULE Livin' It Up (Murder Inc./Def Jam/IDJMG)	671	-301	18203	16	22/0
36	34	DARREN HAYES Insatiable (Columbia)	613	+121	20819	4	39/4
26	35	BRIAN MCKNIGHT Still (Motown/Universal)	604	-340	19094	9	27/0
30	36	GINUWINE Differences (Epic)	461	-330	11411	16	16/0
42	37	GORILLAZ 19-2000 (Virgin)	372	+107	11740	2	31/5
45	38	LUDACRIS Roll Out (My Business) (Def Jam South/IDJMG)	320	+113	9051	3	29/7
44	39	OUTKAST The Whole World (LaFace/Arista)	265	+55	6159	2	16/3
49	40	FABOLOUS Young'n (Holla Back) (Desert Storm/Elektra/EEG)	258	+68	7071	3	18/1
Debut	41	BLINK-182 First Date (MCA)	238	+101	7249	1	17/2
Debut	42	SMASH MOUTH Holiday In My Head (Hollywood/Interscope)	224	+217	7113	1	25/8
48	43	LAURA DAWN I Would (Extasy)	221	+30	6094	2	23/1
50	44	AMANDA PEREZ Never (Universal)	219	+32	5079	6	12/0
40	45	LENNY KRAVITZ Dig In (Virgin)	205	-89	7135	18	9/0
35	46	EVAN AND JARON The Distance (Columbia)	175	-353	5606	13	10/0
Debut	47	TOYA No Matta What (Party All...) (Arista)	154	+40	4260	1	15/11
Debut	48	REMY ZERO Save Me (Elektra/EEG)	150	+72	4919	1	17/4
39	49	DAKOTA MOON Looking For A Place To Land (Elektra/EEG)	150	-232	5313	7	9/0
Debut	50	P.O.D. Youth Of The Nation (Atlantic)	138	+88	5804	1	28/21

53 CHR/Pop Indicator reports. Songs ranked by total plays for the airplay week of Sunday 2/3-Saturday 2/9.
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Most Added®

ARTIST TITLE LABEL(S)	ADDS
P.O.D. Youth Of The Nation (Atlantic)	21
SOLUNA For All Time (DreamWorks)	19
SHAKIRA Underneath Your Clothes (Epic)	12
TOYA No Matta What (Party All...) (Arista)	11
INDIA.ARIE Video (Motown/Universal)	9
SMASH MOUTH Holiday In... (Hollywood/Interscope)	8
LUDACRIS Roll Out... (Def Jam South/IDJMG)	7
ALANIS MORISSETTE Hands Clean (Maverick/Reprise)	6
ENRIQUE IGLESIAS Escape (Interscope)	6
IIO Rapture (Tastes So Sweet) (Universal)	6
MARY J. BLIGE No More Drama (MCA)	5
GORILLAZ 19-2000 (Virgin)	5
M2M Everything (Atlantic)	5
MICK JAGGER Visions Of Paradise (Virgin)	5
PINK Don't Let Me Get Me (Arista)	5
'N SYNC Girlfriend (Jive)	4
DARREN HAYES Insatiable (Columbia)	4
REMY ZERO Save Me (Elektra/EEG)	4
RES They-Say Vision (MCA)	4
VANESSA CARLTON A Thousand Miles (A&M/Interscope)	4

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
KYLIE MINOGUE Can't Get You Out... (Capitol)	+421
'N SYNC Girlfriend (Jive)	+328
ALANIS MORISSETTE Hands Clean (Maverick/Reprise)	+293
LINKIN PARK In The End (Warner Bros.)	+278
IIO Rapture (Tastes So Sweet) (Universal)	+276
PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	+264
JA RULE F/ASHANTI Always... (Murder Inc./Def Jam/IDJMG)	+263
ENRIQUE IGLESIAS Escape (Interscope)	+260
BRANDY What About Us? (Atlantic)	+256
SMASH MOUTH Holiday In... (Hollywood/Interscope)	+217
NELLY FURTADO ...On The Radio... (DreamWorks)	+159
LEANN RIMES Can't Fight The Moonlight (Curb)	+152
CRAIG DAVID 7 Days (Wildstar/Atlantic)	+138
MARY J. BLIGE No More Drama (MCA)	+132
DARREN HAYES Insatiable (Columbia)	+121
LUDACRIS Roll Out... (Def Jam South/IDJMG)	+113
M2M Everything (Atlantic)	+113
CALLING Wherever You Will Go (RCA)	+111
GORILLAZ 19-2000 (Virgin)	+107
BLINK-182 First Date (MCA)	+101
NATALIE IMBRUGLIA Wrong Impression (RCA)	+88
P.O.D. Youth Of The Nation (Atlantic)	+88
BRITNEY SPEARS I'm Not A Girl, Not Yet... (Jive)	+85
MICHELLE BRANCH All You Wanted (Maverick/WB)	+79
NO DOUBT Hey Baby (Interscope)	+77
JENNIFER LOPEZ Ain't It Funny (Epic)	+75
JANET Someone To Call My Lover (Virgin)	+73
REMY ZERO Save Me (Elektra/EEG)	+72
FABOLOUS Young'n... (Desert Storm/Elektra/EEG)	+68
DEFAULT Wasting My Time (TVT)	+57



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ON THE RECORD

With
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97.5PST
TODAY'S HIT MUSIC

We love Puddle Of Mudd's "Blurry"! We first heard it right before Christmas and couldn't wait to put it on the air. We've had huge success with rock crossovers, and this one looks like it will follow the same pattern. We've already had good feedback on the song from our audience, and this one just feels like a song that will never burn. I have a feeling we'll be playing it for months to come.

It's a big add week for Epic as **Shakira** grabs Most Added honors with "Underneath Your Clothes." The track picks up 60 adds, including WHTZ/New York, WKSC/Chicago and KHKS/Dallas. And, a week ahead of the add date, **Celine Dion** is fourth Most Added with "A New Day Has Come." WHTZ and KIIS-FM/Los Angeles are out in front ... Following their Rock and Alternative success, **P.O.D.** pick up 37 adds on "Youth of the Nation" (Atlantic) ... **India.Arie** (Motown/Universal) notches another big add week with "Video" ... Several R&R staffers were recently treated to a performance by newcomer **Vanessa Carlton** (A&M/Interscope). This week Carlton picks up 12 adds, including KIIS, KZQZ/San Francisco and KRBV/Dallas ... **Nickelback** pick up another week at No. 1 with "How You Remind Me" (Roadrunner/IDJMG) ... **Linkin Park** now look like they have the clearest shot to be next at the top as they vault 7-4* with "In the End" (Warner Bros.) ... As we mentioned last week, rock and alternative music are again scoring big with CHR/Pop listeners. Along with current top 10 hits from Nickelback, Linkin Park, **The Calling** (RCA) and **Creed** (Wind-up), **Default** make an impressive top five 25-34 debut on **Callout America** with "Wasting My Time" (TVT). The song has gone top five at Rock, Active Rock and Alternative and has 25 stations on board ahead of the add date ... Speaking of **Callout America**, check out **R. Kelly's** big move following his performances at the Winter Olympics and the NBA All-Star Game: He's now No. 4 overall. **Record of the Week: Default's "Wasting My Time" (TVT).**

CHR/Pop ON THE RADIO

— Anthony Acampora, Director/Charts

ON THE RISE

ARTIST: **Travis**

LABEL: **Independiente/Epic**

By **RENEÉ BELL** / ASSISTANT EDITOR

Scottish rockers Travis, sometimes known as "The Invisible Band," have re-emerged in the States with their current single, "Side." The track has established a position among the top 20 records on the Hot AC chart for several weeks as it prepares for a turn at CHR/Pop.

Travis began in 1994 as a local act called Glass Onion. Back then the bandmembers were singer-guitarist Fran Healy, guitarist Andy Dunlop, drummer Neil Primrose and two anonymous bandmates. The group performed down in Glasgow's legendary King Tut's Wah Wah Hut, where they were discovered by Creation Records boss Alan McGee. Shortly after, Glass Onion became Travis, and Healy decided to ditch two then-bandmembers and recruit bassist Douglas Payne.

The now-four-piece Travis rehearsed for another couple of years, and in September of 1996 they became the first act to sign on with Independiente. Once Travis had relocated to London and hired former Brand New Heavies

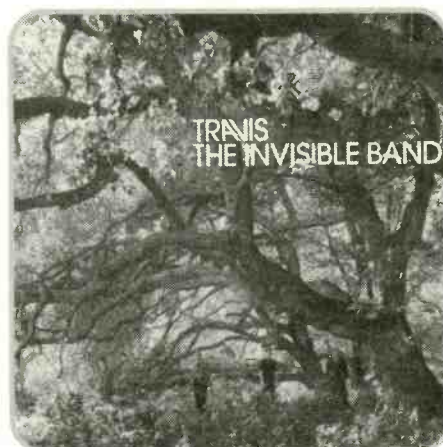


Travis

manager Ian McAndrew, their three years of hard work seemed well worth it, and the guys were on their way to superstardom.

The band's 1997 debut, *Good Feeling*, received critical acclaim from the British media and a nomination for a Best Newcomer Brit Award in '98. The following year Travis released *The Man Who*, which included the singles "Writing to Reach You," "Driftwood," "Why Does It Always Rain on Me?" and "Turn," all of which reached the top 20. Although Travis came up short during the 1998 Brit Awards, the 2000 awards were a different story. The band was named Best Group and received the Best Album award for *The Man Who*, and Fran won the prestigious Ivor Novello songwriting award.

The multi-Platinum *The Man Who* inspired a new wave of acoustic rock bands out of the U.K., including Coldplay and Starsailor. Now, in their effort to fulfill the ever-larger order for gentle songs with simple melodies, Travis serve up their third album, *The Invisible Band*. The debut single, "Sing," entered the U.K. charts in the top five, giving the band their highest start ever. The followup, "Side," is getting the same satisfying results. Look for "Side" to make its official debut at Pop radio soon.



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February 15, 2002

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 BY MEDIABASE™

 America's Best Testing CHR/Pop Songs 12+
 For The Week Ending 2/15/02.

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
LINKIN PARK In The End (Warner Bros.)	4.29	4.26	90%	19%	4.32	91%	18%
CALLING Wherever You Will Go (RCA)	4.22	4.17	88%	19%	4.27	88%	19%
LEANN RIMES Can't Fight The Moonlight (Curb)	4.14	4.11	91%	20%	4.15	92%	19%
NICKELBACK How You Remind Me (Roadrunner/IDJMG)	4.13	4.08	96%	37%	4.15	96%	37%
MICHELLE BRANCH All You Wanted (Maverick/WB)	3.98	3.91	62%	9%	4.00	61%	9%
PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	3.96	-	57%	9%	4.02	57%	7%
PINK Get The Party Started (Arista)	3.93	3.92	98%	43%	3.92	99%	45%
CREED My Sacrifice (Wind-up)	3.91	3.89	95%	34%	3.92	96%	35%
SHAKIRA Whenever Wherever (Epic)	3.90	3.91	97%	36%	3.84	98%	39%
NO DOUBT Hey Baby (Interscope)	3.89	3.93	97%	36%	3.92	99%	35%
USHER U Got It Bad (LaFace/Arista)	3.86	3.87	95%	40%	3.93	96%	39%
BRIAN MCKNIGHT Still (Motown/Universal)	3.84	3.74	57%	10%	3.91	58%	9%
CRAIG DAVID 7 Days (Wildstar/Atlantic)	3.80	3.84	87%	27%	3.83	87%	28%
JENNIFER LOPEZ Ain't It Funny (Epic)	3.77	3.83	82%	18%	3.79	86%	19%
CITY HIGH Caramel (Interscope)	3.72	3.76	79%	25%	3.75	82%	26%
ENRIQUE IGLESIAS Hero (Interscope)	3.70	3.63	99%	51%	3.80	99%	51%
KYLIE MINOGUE Can't Get You Out Of My Head (Capitol)	3.69	3.73	64%	16%	3.52	65%	19%
JA RULE Always On Time (Murder Inc./Def Jam/IDJMG)	3.68	3.69	82%	27%	3.75	83%	26%
R. KELLY The World's Greatest (Interscope/Jive)	3.67	3.63	76%	20%	3.61	74%	20%
MARY J. BLIGE Family Affair (MCA)	3.66	3.64	92%	47%	3.68	93%	49%
MARY J. BLIGE No More Drama (MCA)	3.63	3.55	74%	21%	3.66	75%	23%
'N SYNC Girlfriend (Jive)	3.58	3.61	86%	24%	3.75	87%	19%
GINUWINE Differences (Epic)	3.55	3.45	76%	30%	3.57	76%	29%
TOYA I Do (Arista)	3.55	3.53	85%	42%	3.59	87%	43%
NELLY#1 (Priority/Capitol)	3.54	3.64	85%	33%	3.54	85%	32%
ALANIS MORISSETTE Hands Clean (Maverick/Reprise)	3.54	3.47	57%	11%	3.53	56%	11%
JA RULE Livin' It Up (Murder Inc./Def Jam/IDJMG)	3.50	3.60	92%	44%	3.59	92%	42%
BRANDY What About Us? (Atlantic)	3.50	-	63%	15%	3.55	64%	14%
ALICIA KEYS A Woman's Worth (J)	3.49	3.57	90%	34%	3.56	93%	35%
BRITNEY SPEARS I'm Not A Girl, Not Yet A Woman (Jive)	3.42	3.42	93%	29%	3.42	94%	30%

Total sample size is 1260 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Sample composition is based on persons 12+. TD = Target Demo (Females 18-34). Persons are screened via the Internet. Once passed, they can take the music test based on their format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system is available for local radio stations by calling 818/377-5300. RateTheMusic.com data is provided by Mediabase Research, A division of Premiere Radio Networks.

New & Active

PETEY PABLO Raise Up (Jive)
 Total Plays: 534, Total Stations: 24, Adds: 0

P.O.D. Youth Of The Nation (Atlantic)
 Total Plays: 483, Total Stations: 62, Adds: 37

DEFAULT Wasting My Time (TVT)
 Total Plays: 419, Total Stations: 25, Adds: 9

VANESSA CARLTON A Thousand Miles (A&M/Interscope)
 Total Plays: 381, Total Stations: 25, Adds: 12

TOYA No Matta What (Party All...) (Arista)
 Total Plays: 342, Total Stations: 55, Adds: 33

REMY ZERO Save Me (Elektra/EEG)
 Total Plays: 276, Total Stations: 28, Adds: 3

LAURA DAWN I Would (Extasy)
 Total Plays: 258, Total Stations: 31, Adds: 0

SHAKIRA Underneath Your Clothes (Epic)
 Total Plays: 250, Total Stations: 71, Adds: 60

AMANDA PEREZ Never (Universal)
 Total Plays: 228, Total Stations: 26, Adds: 2

INDIA.ARIE Video (Motown/Universal)
 Total Plays: 216, Total Stations: 53, Adds: 20

Songs ranked by total plays

Daniel Glass: Mentor....

Continued from Page 59

how to get from one to the other.

I learned a lot from Daniel on how to think out of the box. Every day I use the detail and follow-through skills I learned from him. Daniel also stressed the importance of balancing work and life. The Wind-up promotion staff has been built mostly with rookies — something I saw him do time and time again in his hires. I always think about myself and

how incredibly lucky I was to have been given my shot.

Also, in the "Daniel Glass School of Promotion," I got to work with some really incredible people (many of whom are answering questions here today) who also influenced the promotion person I am today.

I still have a "while you were gone" message someone took for me when I left the office to get something to eat. (God forbid, it was probably a Tuesday.) The message was from Daniel. It said, "Real men don't eat lunch." Through the

years I have continued to keep in touch with Daniel, both socially and to ask work-related questions. He's always got a great perspective and attitude.

If I could say anything to Daniel, it would be, "Thank you for believing in me and teaching me that nothing is impossible."

Jeff Bardin

VP/Promotion, Elektra

I was a college rep for SBK Records when it launched in 1989. Mike Mena, who ran the college department, hired me. I was eventually hired by Daniel to be an assistant in New York after I graduated.

I think Daniel saw in me someone with a great deal of enthusiasm. My biggest test with Daniel was when, after almost two years as an assistant, I lobbied him for a job as the Minneapolis local. I was very aggressive, but I don't think Daniel was sure about me. In retrospect, he was testing me.

One of the classic Daniel interview questions was, "The hottest Broadway show is sold out. I want to take a PD to the show. How do you get us in?" These kinds of questions really kept you on your

feet. It was all part of training us to do the impossible, because sometimes getting records on the radio is very similar.

My job qualities were that I was young and passionate; that was really it. I had not learned much about life. I was 23. I had grown up in the SBK system. I felt like I was ready to prove myself. I'll never forget when I left Daniel a voice-mail at 11:30pm on a Wednesday night, and the whole company was in Toronto for a meeting. I spoke from the heart — I really wanted a shot. I got a phone call the next morning at 2:30am. Daniel told me to hop the next flight to Toronto. I had gotten the gig.

Daniel always asked you the questions you were not prepared for during the conference calls. It kept you on your toes. I remember meeting Daniel in Cincinnati to try to close Jimmy Steele (then-PD of WKRQ) on a record. We ate lunch at the Montgomery Inn. All of a sudden, during

lunch, the ceiling behind our table opened up, and hundreds of gallons of water poured out. We sat there and kept eating. After lunch we got the add.

My best day was when Jesus Jones went No. 1 at college. Daniel called me personally. I was just a college rep. It was cool. The worst day was calling Daniel and telling him that I was leaving the company. I went to work for one of his pupils, Greg Thompson, but it was still sad.

What I learned from Daniel was to always be prepared. Follow-through is key. Be passionate about the music. Take care of your people, and treat everyone with the utmost respect. I still apply all these lessons today. Daniel has this great ability to spot people with skills and help develop their talent. Everyone who comes through the school is different, but they learn these fundamentals that carry them.

I don't see Daniel today as much as I'd like to. I do enjoy seeing him. He drops me a note from time to time.

Thanks for the chance to go out into the field for you; I learned so much. Your lessons are still with me today.



Jeff Bardin

"I still have a 'while you were gone' message someone took for me when I left the office to get something to eat. (God forbid, it was probably a Tuesday.) The message was from Daniel. It said, 'Real men don't eat lunch.'"

Shanna Fischer

Stations and their adds listed alphabetically by market

Table listing radio stations across various markets with their respective program directors and playlist details. Markets include Albany, NY; Cape Cod, MA; Denver-Boulder, CO; Greenville, NC; Laredo, TX; Morgantown, WV; Poughkeepsie, NY; San Luis Obispo, CA; Trenton, NJ; Albuquerque, NM; Cedar Rapids, IA; Des Moines, IA; Detroit, MI; Greenville, SC; Harrisburg, PA; Little Rock, AR; Los Angeles, CA; Louisville, KY; Madison, WI; Miami, FL; Milwaukee, WI; Minneapolis, MN; Nashville, TN; New Orleans, LA; New York, NY; Oklahoma City, OK; Omaha, NE; Orlando, FL; Pensacola, FL; Philadelphia, PA; Pittsburgh, PA; Portland, ME; Raleigh-Durham, NC; Richmond, VA; Roanoke-Lynchburg, VA; St. Louis, MO; Tampa, FL; Toledo, OH; Tulsa, OK; Utica-Rome, NY; Waco, TX; Washington, DC; Wichita, KS; Wilmington, DE; Youngstown-Warren, OH; and many others.

* Monitored Reporters
186 Total Reporters
133 Total Monitored
53 Total Indicator
51 Current Indicator Playlists
Reported Frozen Playlist (1):
KPRF/Amarillo, TX
Did Not Report For Two Consecutive Weeks; Data Not Used (1):
KMXF/Fayetteville, AR

CHR/Pop Playlists

MARKET #1

WHTZ/New York
Clear Channel
(212) 239-2300
Poleman/Bryant
12+ Cumulative 3,401,200



PLAYS

LW	TW	ARTIST/TITLE	GI (0000)
96	95	LINKIN PARK/In The End	1404120
93	94	JA RULE/FASHANTI/Always On Time	1389332
86	88	NICKELBACK/How You Remind Me	1306644
87	87	CALLING/Wherever You Will Go	1285866
75	83	USHER/U Got It Bad	1226744
72	83	LEANN RIMES/Can't Fight...	931144
70	61	CITY HIGH/Caramel	901588
40	60	KYLIE MINOGUE/Can't Get You...	886680
61	59	CRAIG DAVID/7 Days	872022
51	57	NO DOUBT/Hey Baby	842466
40	45	JENNIFER LOPEZ/Ain't It Funny	665100
49	41	SHAKIRA/Whenever Wherever	605988
37	36	ALANIS MORISSETTE/Hands Clean	532088
32	36	MARY J. BLIGE/No More Drama	532088
30	34	'N SYNC/Girlfriend	502522
38	33	STAIN'D/It's Been Awhile	487744
27	30	BRANDY/What About Us?	443440
24	30	PINK/Don't Let Me Get Me	443440
41	24	CREED/My Sacrifice	354722
30	24	DEBORAH COXA/Never Knew	354722
5	23	JAGGED EDGE/Where The Party At	339944
24	23	JENNIFER LOPEZ/Ain't It Funny	339944
23	22	PUDDLE OF MUDD/Blurry	325166
19	21	FABOLOUS/F/NATE DOGG/Can't Deny It	310388
40	21	JA RULE/Livin' It Up	310388
21	21	BRITNEY SPEARS/I'm Not A Girl...	310388
26	20	'N SYNC/Gone	295600
22	20	ALICIA KEYS/A Woman's Worth	295600
27	20	INCUBUS/Drive	295600
14	19	USHER/U Remind Me	280822
2	19	EVE F/GWEN STEFANI/Let Me Blow Ya Mind	280822
13	19	TOY/AI Do	280822
4	17	FABOLOUS/Young'n (Holla Back)	251266
17	16	JEWEL/Standing Still	251266
18	16	AMBER/Yes	235488
3	15	GORILLAZ/19-2000	221700
14	15	MICHELLE BRANCH/All You Wanted	221700
17	14	AALIYAH/Try Again	206922
18	14	LIFEHOUSE/Hanging By A Moment	206922
16	14	PINK/You Make Me Sick	206922

MARKET #2

KIIS/Los Angeles
Clear Channel
(818) 845-1027
Ivey/Steel
12+ Cumulative 1,937,200



PLAYS

LW	TW	ARTIST/TITLE	GI (0000)
79	81	NO DOUBT/Hey Baby	677166
80	78	LINKIN PARK/In The End	652088
78	74	NICKELBACK/How You Remind Me	618644
77	70	USHER/U Got It Bad	585200
45	68	CALLING/Wherever You Will Go	568448
63	51	SHAKIRA/Whenever Wherever	426366
43	49	JA RULE/Livin' It Up	409644
42	47	CRAIG DAVID/7 Days	392922
62	46	TOY/AI Do	384566
40	42	CREED/My Sacrifice	351266
37	40	PINK/Get The Party...	334400
46	39	LEANN RIMES/Can't Fight...	326044
39	37	KYLIE MINOGUE/Can't Get You...	309322
33	33	JENNIFER LOPEZ/Ain't It Funny	275888
29	30	MARY J. BLIGE/No More Drama	250800
28	28	PUDDLE OF MUDD/Blurry	234088
17	27	JA RULE/FASHANTI/Always On Time	225722
27	27	'N SYNC/Girlfriend	225722
23	27	'N SYNC/Gone	225722
26	26	SHAKIRA/Underneath Your...	217366
26	26	CITY HIGH/Caramel	217366
24	24	JENNIFER LOPEZ/Ain't It Funny	206644
24	24	ALANIS MORISSETTE/Hands Clean	206644
19	24	INDIA ARIE/Video	206644
26	23	MICHELLE BRANCH/All You Wanted	192288
28	22	MARY J. BLIGE/Family Affair	183922
20	22	BRITNEY SPEARS/I'm Not A Girl...	183922
13	19	BLINK-182/First Day	158844
19	19	NELLY FURTADO/Turn Off The Light	158844
28	18	NATALIE IMBRUGLIA/Wrong Impression	150488
15	17	CHER/Song For The Lonely	142122
27	17	JEWEL/Standing Still	142122
15	17	ALICIA KEYS/A Woman's Worth	142122
13	16	USHER/U Remind Me	133766
13	16	P.O./Youth Of The Nation	125400
5	14	DARRIN HAYES/Instasable	117044
5	12	ENRIQUE IGLESIAS/Escape	100322
26	12	GIUNIVINE/Differences	100322
12	12	LIFEHOUSE/Hanging By A Moment	100322
9	12	MICHELLE BRANCH/Everywhere	100322

MARKET #3

WKSC/Chicago
Clear Channel
(312) 255-5100
Phillips/Murray
12+ Cumulative 873,200



PLAYS

LW	TW	ARTIST/TITLE	GI (0000)
100	100	SHAKIRA/Whenever Wherever	308000
101	98	LINKIN PARK/In The End	301844
79	98	JA RULE/FASHANTI/Always On Time	301844
96	94	NICKELBACK/How You Remind Me	289522
45	86	CRAIG DAVID/7 Days	264888
55	85	CALLING/Wherever You Will Go	261800
47	76	CREED/My Sacrifice	234088
52	67	KYLIE MINOGUE/Can't Get You...	206366
103	59	NO DOUBT/Hey Baby	181722
49	58	'N SYNC/Girlfriend	178644
50	58	BRANDY/What About Us?	163244
45	49	LUDACRIS/Roll Out...	150922
84	48	USHER/U Got It Bad	147844
78	46	PINK/Get The Party...	141688
39	44	TOY/AI Do	135522
24	41	PUDDLE OF MUDD/Blurry	126288
40	41	LEANN RIMES/Can't Fight...	126288
35	39	BRITNEY SPEARS/I'm Not A Girl...	120122
35	37	JENNIFER LOPEZ/Ain't It Funny	113966
51	36	JA RULE/Livin' It Up	110888
28	35	R. KELLY/The World's Greatest	107800
33	35	USHER/U Remind Me	107800
41	31	NELLY FURTADO/Turn Off The Light	954888
30	29	'N SYNC/Gone	893222
21	29	3 DOORS DOWN/Be Like That	893222
35	27	FABOLOUS/F/NATE DOGG/Can't Deny It	831666
15	26	FABOLOUS/Young'n (Holla Back)	800888
31	26	CITY HIGH/Caramel	800888
28	25	JAGGED EDGE/Where The Party At	770022
22	25	ENRIQUE IGLESIAS/Hero	770022
2	24	P.O./Youth Of The Nation	739222
27	24	MARY J. BLIGE/Family Affair	739222
16	23	BLAZE/908	708422
19	19	MARY J. BLIGE/No More Drama	585222
17	19	CRAIG DAVID/Fill Me In	554422
13	17	BUSTA RHYMES/Break Ya Neck	523622
12	17	MICHELLE BRANCH/All You Wanted	523622
15	16	EVAN AND JARON/The Distance	462022
4	15	MR. CHEEKS/Lights, Camera...	462022
18	15	ALICIA KEYS/A Woman's Worth	462022

MARKET #4

KZQZ/San Francisco
Bonneville
(415) 957-0957
Hotell/Trujillo
12+ Cumulative 792,500



PLAYS

LW	TW	ARTIST/TITLE	GI (0000)
52	81	LEANN RIMES/Can't Fight...	235712
82	76	CALLING/Wherever You Will Go	221166
61	75	SHAKIRA/Whenever Wherever	218222
72	69	PINK/Get The Party...	200779
53	65	NO DOUBT/Hey Baby	189156
67	61	NICKELBACK/How You Remind Me	177511
58	58	FIVE FOR FIGHTING/Superman (It's...)	166878
54	56	JEWEL/Standing Still	162966
71	54	USHER/U Got It Bad	157144
62	54	JENNIFER LOPEZ/Ain't It Funny	157144
47	54	ALANIS MORISSETTE/Hands Clean	157144
61	53	MARY J. BLIGE/Family Affair	154232
69	50	JANET/Son Of A Gun...	145599
51	49	CRAIG DAVID/7 Days	142500
44	48	KYLIE MINOGUE/Can't Get You...	125132
41	41	LINKIN PARK/In The End	119312
22	38	NATALIE IMBRUGLIA/Wrong Impression	110588
35	37	MICHELLE BRANCH/All You Wanted	107672
31	29	DARRIN HAYES/Instasable	94399
51	27	EAGLE EYE CHERY/Feels So Right	78567
13	26	PUDDLE OF MUDD/Blurry	756222
29	24	BRITNEY SPEARS/I'm Not A Girl...	699422
33	24	STAIN'D/It's Been Awhile	696822
27	23	RYAN ADAMS/New York, New York	669322
22	23	AARON CARTER/It's All About You	640222
15	22	TRAIN/Drops Of Jupiter...	640222
31	20	R. KELLY/The World's Greatest	582022
20	20	ANGIE STONE/Brotha	582022
22	20	LENNY KRAVITZ/Again	582022
16	20	MATCHBOX TWENTY/Last Beautiful...	582022
22	20	LIFEHOUSE/Hanging By A Moment	582022
19	19	SUGAR RAY/Ours	552922
18	19	BLINK-182/First Day	552922
16	19	MATCHBOX TWENTY/Bent	552922
18	18	ALICIA KEYS/Fallin'	523822
-	18	ENRIQUE IGLESIAS/Escape	523822
18	18	BLU CANTRELL/Hit 'Em Up Style...	523822
8	17	ALL STAR TRIBUTE/What's Going On	494722
16	14	ENRIQUE IGLESIAS/Hero	407422

MARKET #5

KKHS/Dallas-Ft. Worth
Clear Channel
(214) 891-3400
Shannon/Morales
12+ Cumulative 725,600



PLAYS

LW	TW	ARTIST/TITLE	GI (0000)
84	84	NO DOUBT/Hey Baby	269644
73	78	PINK/Get The Party...	250388
46	75	JA RULE/FASHANTI/Always On Time	240754
65	74	LINKIN PARK/In The End	237544
69	69	CREED/My Sacrifice	221498
69	64	NICKELBACK/How You Remind Me	205444
35	59	CALLING/Wherever You Will Go	189388
73	52	MARY J. BLIGE/Family Affair	168922
54	52	CITY HIGH/Caramel	168922
48	48	NELLY/I	150066
47	47	CRAIG DAVID/7 Days	150066
47	47	USHER/U Got It Bad	150066
45	42	SHAKIRA/Whenever Wherever	138622
35	37	NELLY FURTADO/Turn Off The Light	118722
35	37	KYLIE MINOGUE/Can't Get You...	118722
35	35	TOY/AI Do	112358
34	34	LEANN RIMES/Can't Fight...	109144
17	33	'N SYNC/Girlfriend	105932
39	33	JENNIFER LOPEZ/Ain't It Funny	105932
30	33	BRANDY/What About Us?	105932
27	32	USHER/U Remind Me	102722
32	30	MICHELLE BRANCH/Everywhere	963022
22	29	ENRIQUE IGLESIAS/Hero	930922
33	27	JA RULE/Livin' It Up	930922
6	26	ENRIQUE IGLESIAS/Escape	834622
26	26	DESTINY'S CHILD/Emotion	834622
12	25	MARY J. BLIGE/No More Drama	802522
24	25	ALICIA KEYS/A Woman's Worth	802522
32	21	INCUBUS/Drive	674122
21	21	3 DOORS DOWN/Be Like That	674122
8	18	PUDDLE OF MUDD/Blurry	577822
19	18	LIFEHOUSE/Hanging By A Moment	577822
18	18	LUDACRIS/Roll Out...	577822
13	15	JANET/Don't Really...	481522
9	15	TOY/AI Do	481522
13	14	MR. CHEEKS/Lights, Camera...	449422
18	14	SHAGGY/It Wasn't Me	449422
24	14	ALICIA KEYS/Fallin'	449422
8	13	AGUILERA/Li'l Kim...Lady Marmalade	417322

MARKET #5

KRBB/Dallas-Ft. Worth
Infinity
(214) 630-3011
Cook/Valentine
12+ Cumulative 485,200



PLAYS

LW	TW	ARTIST/TITLE	GI (0000)
83	80	LEANN RIMES/Can't Fight...	128000
79	79	NICKELBACK/How You Remind Me	126400
78	79	SHAKIRA/Whenever Wherever	126400
77	77	LINKIN PARK/In The End	123200
85	76	CREED/My Sacrifice	121600
49	65	JA RULE/FASHANTI/Always On Time	104000
47	64	ENRIQUE IGLESIAS/Hero	102000
54	54	KYLIE MINOGUE/Can't Get You...	86400
45	54	PINK/Get The Party...	86400
47	43	NELLY FURTADO/Turn Off The Light	84800
49	52	NO DOUBT/Hey Baby	83200
7	47	CALLING/Wherever You Will Go	75200
32	44	AMANDA PEREZ/Never	70400
51	44	USHER/U Got It Bad	70400
44	44	3 DOORS DOWN/Be Like That	70400
40	43	JENNIFER LOPEZ/Ain't It Funny	68800
42	42	CRAIG DAVID/7 Days	67200
16	39	'N SYNC/Girlfriend	62400
45	35	ALANIS MORISSETTE/Hands Clean	56000
43	30	MICHELLE BRANCH/Everywhere	48000
17	23	CITY HIGH/What Would You Do?	38000
23	23	MARY J. BLIGE/Family Affair	35200
15	22	DAFT PUNK/One More Time	35200
9	19	STAIN'D/It's Been Awhile	30400
16	18	NELLY/I	28800
14	17	NELLY/Country Grammar	27200
-	17	IO/Rapture (Tastes...)	27200
17	16	MISSY ELLIOTT/Get Ur Freak On	25600
20	16	JAGGED EDGE/Where The Party At	25600
-	15	AB/Most Beautiful Girl	24000
1	14	VANESSA CARLTON/A Thousand Miles	22400
43	14	NB RIDAZ/FANGELINA/Runaway	22400
18	14	112/Peaches & Cream	22400
18	14	EVE F/GWEN STEFANI/Let Me Blow Ya Mind	22400
17	13	JA RULE/Livin' It Up	20800
10	13	ANGIE STONE/Brotha	20800
6	13	BRIAN MCKNIGHT/Still	20800
13	13	PUDDLE OF MUDD/Blurry	20800
16	12	OUTKAST/Too Much	19200
12	12	JA RULE/Li'l MO...Put It On Me	19200

MARKET #6

WIOQ/Philadelphia
Clear Channel
(610) 667-8100
Bridgman/Newsome
12+ Cumulative 1,022,300



PLAYS

LW	TW	ARTIST/TITLE	GI (0000)
77	102	LEANN RIMES/Can't Fight...	463088
91	90	JA RULE/FASHANTI/Always On Time	408600
91	85	LINKIN PARK/In The End	385800
81	74	CITY HIGH/Caramel	335866
48	66	USHER/U Got It Bad	299644
58	59	KYLIE MINOGUE/Can't Get You...	263222
51	57	JENNIFER LOPEZ/Ain't It Funny	253888
45	47	NO DOUBT/Hey Baby	217922
40	47	'N SYNC/Girlfriend	213388
59	43	NICKELBACK/How You Remind Me	195222
46	39	CRAIG DAVID/7 Days	177066
38	32	CREED/My Sacrifice	145288
25	30	PUDDLE OF MUDD/Blurry	136200
45	29	PINK/Get The Party...	131666
28	26	FABOLOUS/F/NATE DOGG/Can't Deny It	11804

CHR/Rhythmic Playlists

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

MARKET #1		
WKTV/New York		
Clear Channel (201) 420-3700		
BlueZ		
12+ Cumulative 2,619,900		
PLAYS	ARTIST/TITLE	GI (000)
77	71 KYLIE MINOUE/Can't Get You...	8886
75	70 SHAKIRA/Whenever Wherever	87220
69	68 MARY J. BLIGE/No More Drama	84728
68	67 PINK/Get The Party...	84728
67	66 USHER/J Got It Bad	76006
66	65 ALICIA KEYS/A Woman's Worth	58652
64	64 AMBER/Yes	52332
64	64 TOY/AI Do	52332
64	64 ENRIQUE IGLESIAS/Escape	47348
64	64 JENNIFER LOPEZ/Ain't It Funny	42364
64	64 NO DOUBT/Hey Baby	41118
64	64 GREEN VELVET/La La Land	37380
64	64 MARY J. BLIGE/Family Affair	37380
64	64 JA RULE/FASHANTI/Always On Time	36134
64	64 TAMIYA/Stranger In My House	34888
64	64 NICOLA PAVOLINI/Tastes...	34888
64	64 DA BUZZA/Me Love You	33642
64	64 MICHAEL JACKSON/Break Of Dawn	32396
64	64 BRANDY/What About Us?	29904
64	64 GIGI D'AGOSTINO/It's Fly With You	29904
64	64 IAN VAN DAELE/In The Sky	28658
64	64 JENNIFER LOPEZ/It's Real	27412
64	64 NICOLE MCCLLOUD/One Good Reason	27412
64	64 AUBREY/Stand Still	26166
64	64 ENRIQUE IGLESIAS/Here	21182
64	64 ANGIE STONE/Wish I Didn't...	19936
64	64 OAFI/PUNK/One More Time	18690
64	64 TINA ARNOLD/My Dreams	18690
64	64 KIM ENGLISH/Everyday	16198
64	64 CHER/Song For The Lonely	14952
64	64 MICHAEL JACKSON/You Rock My World	14952
64	64 MODJO/Lady (Hear...)	13706
64	64 ALIYAH/My Agony	13706
64	64 DEBORAH COX/Never Knew	12460
64	64 JENNIFER LOPEZ/You Don't Cost...	12460
64	64 NINA GOLD/On The Ex...	12460
64	64 MASTERS AT WORK/Work	11214
64	64 KEVIN CEBALLO/My First Love	11214
64	64 USHER/U Remind Me	11214
64	64 PINK/Most Girls	9968

MARKET #1		
WOHT/New York		
Emmis (212) 229-9797		
Clarity		
12+ Cumulative 2,661,300		
PLAYS	ARTIST/TITLE	GI (000)
49	46 BEANIE SIGEL/FREEWAY/Roc The Mic	82938
41	43 NAS/One Mic	77529
34	41 TWEET/Oops (Oh My)	73923
49	41 ASHANTI/Foolish	73923
43	39 LUDACRIS/Fat Guy	70317
32	38 BRANDY/What About Us?	68514
44	38 JA RULE/FASHANTI/Always On Time	68514
34	38 NAS/Got Ur Self A...	68514
27	33 OUTKAST/The Whole World	59499
34	32 MR. CHEEKS/Lights, Camera...	57696
16	31 FAT JOE/FASHANTI/What's Lovin'?	56593
37	30 METHOD MAN & REDMAN/Part II	54990
41	25 ALICIA KEYS/A Woman's Worth	45075
27	25 AALIYAH/More Than A Woman	45075
23	24 R. KELLY/The World's Greatest	43272
23	24 MISSY ELLIOTT/Take Away	43272
36	24 AALIYAH/Rock The Boat	43272
39	23 FABOLOUS/Young'n (Holla Back)	41469
24	23 FAITH EVANS/Along In The World	41469
32	23 TANTO METRO...Give It To Her	41469
26	22 FAITH EVANS/Love You	39666
22	22 LUDACRIS/Saturday (Oooh...)	39666
3	21 JAGGED EDGE/It's Real	37863
23	20 LUDACRIS/Roll Out...	36060
11	20 BUSTA RHYMES/Pass The Courvoisier	36060
35	19 FAT JOE/My Lifestyle	34257
19	18 KEKE WYATT/Nothing In This...	32454
32	18 BUSTA RHYMES/Break Ya Neck	32454
18	18 JA RULE/Never Again	32454
15	18 R. KELLY & JAY-Z/Best Of Both...	32454
20	16 EVE/Me & She	28848
26	16 MOBB DEEP/Burn	28848
17	16 GHOSTFACE KILLAH/Never Be The Same...	28848
19	15 MARY J. BLIGE/No More Drama	27045
22	14 G. Depauli/Deliver	25242
17	14 MOBB DEEP/F112/Hey Lu (Anything)	25242
13	14 DUNGEON FAMILY/Trans F Express	25242
10	13 DJ CLUE/Back To Life	23439
7	12 MARY J. BLIGE/Rainy Days	21636
11	11 112/Dance With Me	19833

MARKET #2		
KPWR/Los Angeles		
Emmis (818) 953-4200		
Sisal/Young E-Man		
12+ Cumulative 1,847,700		
PLAYS	ARTIST/TITLE	GI (000)
81	78 FAT JOE/We Thuggin'	69342
77	77 JENNIFER LOPEZ/Ain't It Funny	68453
79	74 DR. DRE & DJ QUICK/Put It On Me	65786
76	72 DR. DRE & DJ QUICK/Put It On Me	64008
76	71 METHOD MAN & REDMAN/Part II	63119
75	68 BUSTA RHYMES/Break Ya Neck	60452
53	66 J. DUPRI/FALUDACRIS/Welcome To Atlanta	58674
52	52 JA RULE/FASHANTI/Always On Time	46228
34	51 FAT JOE/FASHANTI/What's Lovin'?	45339
42	42 FABOLOUS/Young'n (Holla Back)	37338
44	42 LUDACRIS/Roll Out...	37338
31	40 MOBB DEEP/F112/Hey Lu (Anything)	35560
29	34 JAY-Z/Jigga	30226
42	29 DR. DRE & SNOOP DOGG/The Wash	25781
58	28 USHER/J Got It Bad	24892
31	28 3DEEP/So Addicted	24892
27	28 WARREN G/Ghetto Village	24892
25	26 OUTLAWZ/Worldwide	23114
32	25 JERMAINE DUPRI/Ballin' Out Of...	22225
33	24 MASTER P/Ooohhhwee	21336
18	23 MR. CHEEKS/Lights, Camera...	20447
23	23 OUTKAST/The Whole World	20447
31	23 BRANDY/What About Us?	20447
26	22 ALICIA KEYS/A Woman's Worth	19558
3	22 R. KELLY & JAY-Z/Best Of Both...	19558
13	21 TWEET/Oops (Oh My)	18669
26	21 JA RULE/Livin' It Up	18669
44	20 DILATED PROPHETS/Worst Comes To Worst	17780
18	20 KNOX-TURN/AL/Knoc	17780
13	20 ASHANTI/Foolish	17780
11	19 DJ QUIK/Trouble	16891
28	17 MARY J. BLIGE/Family Affair	15113
25	17 LIL BOW WOW/Take Ya Home	15113
12	16 EVE/Me & She	14442
14	16 DJ QUIK/Just Wanna Love...	14442
20	13 GINUWINE/Differences	11557
9	13 NAS/Got Ur Self A...	11557
22	11 NATE DOGG/Get Love	9779
13	10 NAUGHTY BY...JBLW/Feels Good...	8890
8	10 MARY J. BLIGE/No More Drama	8890

MARKET #3		
WBBM/Chicago		
Infinity (312) 944-6000		
Cavanah/Bradley		
12+ Cumulative 1,360,600		
PLAYS	ARTIST/TITLE	GI (000)
93	91 JENNIFER LOPEZ/Ain't It Funny	47775
90	90 FAT JOE/We Thuggin'	47250
91	88 JA RULE/FASHANTI/Always On Time	46200
65	67 CRAIG DAVID/7 Days	36750
62	65 BUSTA RHYMES/Break Ya Neck	34125
51	61 MARY J. BLIGE/No More Drama	32025
34	61 USHER/J Got It Bad	32025
86	60 BRANDY/What About Us?	31500
52	53 MOBB DEEP/F112/Hey Lu (Anything)	27825
40	51 KYLIE MINOUE/Can't Get You...	26775
42	50 R. KELLY/The World's Greatest	26250
13	50 PETEY PABLO/Raise Up	26250
47	47 ALICIA KEYS/A Woman's Worth	24675
28	44 AALIYAH/More Than A Woman	23100
41	41 MR. CHEEKS/Lights, Camera...	21525
28	38 GINUWINE/Differences	19950
24	34 'N SYNC/Girlfriend	17850
50	32 NO DOUBT/Hey Baby	16800
32	31 MARY J. BLIGE/Family Affair	16800
41	31 FABOLOUS/Young'n (Holla Back)	16275
75	29 LUDACRIS/Roll Out...	15225
9	26 NELLY FURTADO/Turn Off The Light	12650
25	24 JA RULE/Livin' It Up	12600
66	23 AALIYAH/Rock The Boat	12075
22	22 PINK/Get The Party...	11550
50	22 JENNIFER LOPEZ/It's Real	11550
20	20 TWEET/Oops (Oh My)	10500
33	19 SHAKIRA/Whenever Wherever	9975
-	19 FAT JOE/FASHANTI/What's Lovin'?	9975
13	12 NELLY/1	6300
12	11 CHOOBAKKA/She's Feeding Me	5775
12	11 112/Dance With Me	4725
9	10 TOY/AI Do	4725
9	9 JAGGED EDGE/Where The Party At	4725
7	8 P. DIDDY...Bad Boy For Life	4200
7	8 JAY-Z/Jigga (H.O.V.A.)	4200
14	8 PINK/Don't Let Me Get Me	4200
3	8 BRITNEY SPEARS/It's Not A Girl...	4200
6	8 AALIYAH/Try Again	4200
5	8 USHER/U Remind Me	4200

MARKET #3		
WKIE/Chicago		
Big City (312) 573-9400		
Shebel		
12+ Cumulative 306,200		
PLAYS	ARTIST/TITLE	GI (000)
56	56 ERIKA/Relations	7336
52	55 KYLIE MINOUE/Can't Get You...	7205
53	54 CHER/Song For The Lonely	7074
51	53 WENDY PHILLIPS/Stay	6943
54	52 NICOLE MCCLLOUD/One Good Reason	6812
49	49 KIM ENGLISH/Everyday	6419
46	46 KOSHEEN/Hide U	6206
27	42 LAUT SPRECHER/Omnibus	5502
51	41 SYLVET (EU)/Turn The Tide	5371
43	41 BARTHEZZON/The Move	5371
39	41 IQ/Parure (Tastes...)	5371
31	39 ABSOL0M/Stars	5109
24	36 FUNKY GREEN DOGS/You Got Me Burning U	4716
36	36 AUBREY/Stand Still	4716
38	35 WILLA FORD/Oh Ye...	4585
34	34 USHER/J Got It Bad	4454
31	31 GEORGIE POGBIE/Love Is Gonna...	4369
26	29 DJ ENCORE/Walking In The Sky	3971
17	26 COLLABORATION/Break 4 Love	3406
27	26 BOLA MEN/Move It Like This	3406
26	26 TERRA SKYE/Is This Love	3406
14	22 CAATER/Blinded	2982
36	19 PINK/Get The Party...	2489
37	17 MARY J. BLIGE/Family Affair	2267
1	14 IAN VAN DAHL/Will I	1834
1	14 MASTERS AT WORK/Work	1834
13	13 BROOKLYN BROUEN/Club Bizarre	1703
10	12 CHROMEL BROTHERS/Sar Guitar	1572
17	12 FLOORILLER/Dance Floor Killer	1572
35	11 SA-FIRE & CYNTHIA/Can You Stand...	1441
9	11 ABIGAIL/You Set Me Free	1441
6	11 JENNIFER LOPEZ/It's Real	1441
10	11 ATB/Let U Go	1441
12	11 EVE/DEF/Forever	1441
11	11 DJ SPIN/12 Groove Jell...	1441
9	11 AMBER/Joy	1441
9	11 DJ ENCORE/See Right...	1310
10	10 GROOVE ARMA/Superslyin'	1310
10	10 DAFT PUNK/Hard, Better...	1310
12	10 GIGI D'AGOSTINO/It's Fly With You	1310

MARKET #4		
KMEL/San Francisco		
Clear Channel (415) 538-1061		
Martin/Archer		
12+ Cumulative 728,400		
PLAYS	ARTIST/TITLE	GI (000)
63	69 MARY J. BLIGE/No More Drama	22908
62	62 MICHAEL JACKSON/Butterflies	20584
59	59 MAXWELL/It's Your Turn	19588
56	58 GLENN LEWIS/Don't You Forget It	18924
57	57 JAE/Anything	18924
63	53 ANGIE STONE/Brotha	17596
62	52 BUSTA RHYMES/Break Ya Neck	17264
40	49 MR. CHEEKS/Lights, Camera...	16288
57	47 MYSTIKAL/Bouncin' Back...	15640
36	45 ASHANTI/Foolish	14940
39	43 FAITH EVANS/You Get's No Love	14276
42	42 J. DUPRI/FALUDACRIS/Welcome To Atlanta	13974
40	41 JILL SCOTT/Gimme	13612
40	40 OUTKAST/The Whole World	13280
41	39 KEKE WYATT/Nothing In This...	12948
42	38 MONTELL JORDAN/You Must Have Been	12616
45	37 JA RULE/FASHANTI/Always On Time	12284
41	35 USHER/U Don't Have To Call	11620
32	32 MISSY ELLIOTT/Take Away	10624
31	31 LUTHER VANDROSS/Take You Out	10292
30	31 MUSA/Love	10292
29	30 FAITH EVANS/I Love You	9960
19	26 FAT JOE/FASHANTI/What's Lovin'?	8632
26	25 TWEET/Oops (Oh My)	8632
24	24 SHARISSA/Any Other Night	7968
25	24 FAT JOE/We Thuggin'	7968
20	23 AALIYAH/More Than A Woman	7636
22	22 AALIYAH/Rock The Boat	7304
26	20 J'NI/Missing You	6640
19	19 ALICIA KEYS/A Woman's Worth	6308
14	18 JAE/Just In Case	5976
28	18 BRANDY/What About Us?	5976
16	17 JENNIFER LOPEZ/Ain't It Funny	5644
2	17 JAGGED EDGE/It's Real	5644
15	16 USHER/J Got It Bad	5312
11	15 MAXWELL/Litetime	4980
15	15 JAY-Z/Jigga	4980
15	14 JILL SCOTT/The Way	4648
12	13 R. KELLY/Feelin' On Yo Booty	4316
13	13 RAPHAEL SAAIDI/You Should Be Here	4316

MARKET #4		
KYL/D/San Francisco		
Clear Channel (415) 356-0949		
Martin/Archer		
12+ Cumulative 952,000		
PLAYS	ARTIST/TITLE	GI (000)
66	64 AMANDA PEREZ/Never	28736
61	61 JA RULE/FASHANTI/Always On Time	27389
50	58 NO DOUBT/Hey Baby	26042
52	52 BUSTA RHYMES/Break Ya Neck	23348
63	50 J. DUPRI/FALUDACRIS/Welcome To Atlanta	22450
49	49 FABOLOUS/Young'n (Holla Back)	22001
48	47 FAT JOE/FASHANTI/What's Lovin'?	21103
4	44 ASHANTI/Foolish	18409
41	36 CITY HIGH/Caramel	16164
36	36 FAITH EVANS/Carlam.../Can't Believe	16164
23	34 AALIYAH/Rock The Boat	15266



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DONTAY THOMPSON
dthompson@rionline.com

Shaking Up The Bay Area

Michael Martin: From would-be cop to top programmer

It wasn't too long ago that Michael Martin was in college, studying for a career in criminal justice. To earn extra cash, he was a club mixer in Los Angeles and, somehow, with his plate already full, picked up an internship at KIIS.

During the internship Martin answered phones, did research and put together mixes, always expressing his passion for music. As fate would have it, KIIS suddenly had an MD opening. Being in the right place at the right time, Martin applied for and got the job. Becoming Officer Martin took a backseat to pursuing his passion for music and radio. At that point, a radio-programming star was born.

After Martin had a successful four-year stint at KIIS, consultant Jerry Clifton came calling. He wanted to make Martin MD of the new CHR/Rhythmic sign-on KYLD/San Francisco.

Martin clearly remembers that everyone told him not to take the job. Even his closest friends felt that the new station didn't stand a chance against San Francisco's other CHR/Rhythmic, KMEL, and that the move would kill his career. In Martin's mind, however, everyone saying "Don't do it" made him want the job even more. So, he resigned from KIIS and hopped on a plane to the Bay Area.

Martin realized that he had two challenges: first, taking on and beating longtime champ KMEL; second, he had to be a great music director, which means staying on top of the music.

KYLD was wildly successful, and Martin was named PD. Then, consolidation hit, and KYLD and KMEL were sisters. Today, as Clear Channel Dir./Programming & Operations for the Bay Area, Martin oversees KYLD and KMEL, as well as Hot AC KIOI. He also has responsibility for Smooth Jazz KKSJ, Urban AC KISQ, Rock KFJO & KSJO, Adult Standards KABL-AM, Alternative KCNL and Classic Rock KUFX.

After ignoring discouraging advice from his friends and going up against the legendary KMEL, Martin has not only silenced the nonbelievers, he has also been successfully holding it down in the Bay Area. I spoke to him recently about his triumphs.

R&R: What is a typical day like for you?

MM: I get into the office every day at around 6:30am. From 6:30-10am I try to focus on getting the



Michael Martin

paperwork, reports and things like that done. At 10am I focus on managing. That's when all of the morning shows get off the air and all of the personalities start coming into the building.

At 10am you begin to start feeling the vibe, and that's when the hallway is lighting up. During the day I spend less time in front of my computer and more time walking around and vibing with people, talking about music, promotions and everything else.

R&R: What was the game plan when KYLD took on KMEL?

MM: With a radio station that has been around for a long time, sometimes you tend to get lazy and get used to being No. 1. You stop doing a lot of the things that got you on top. So, we just came in and caught them off guard. We did a lot of promotions and played a lot of music that they had kind of moved away from, and it was something that the audience had been missing. We immediately picked up a vibe and ran with it.

"Take a group like Linkin Park. Although it feels like an Alternative record, they're rapping. Rap as it was is not rap as it is now, and rap as it is now will not be rap in five years."

R&R: In your wildest dreams, did you ever imagine that you'd be overseeing KMEL and KYLD, two of the most important and powerful Rhythmic stations in the country?

MM: I never imagined being in this capacity, just due to the fierce competitiveness that the two stations have had over the years.

R&R: How have things changed now that the two stations are under the same roof?

MM: They remain fiercely competitive. Before, they were like two fighters in a ring. They were both in there to win the title, but they were going to win by knocking the other guy out.

Now, they are still very competitive, but it is more like a race. Both of them are at the starting line, and I am going to give both stations every resource they need to win. The winner will be the one who runs faster. I will have accomplished my goal when one gets the gold and one gets the silver.

I know where each station has the best growth potential, but I also have to think of the combined shares. Part of my job now is to not only think about the individual station's goal, but also how I can combine all of the stations to get the biggest share in the market.

R&R: Was it hard for the staff at KMEL to embrace you as their new PD after thinking of you as the enemy?

MM: I'm sure it was. It's human nature. I had doubts about them, and they had doubts about me. I guess the biggest challenge I had with KMEL was that for years they were trained to think that I was the enemy, and now I was coming in as their teammate. It took some time to get everybody on the same page, but we focused on a new vision and a new goal, and it's paid off. My goal was to stay competitive, but to change the scenario from a knock-out fight to a race.

R&R: Since both stations share a lot of the same records, what do you do to separate the two?

MM: The stations have two very distinct audiences. There is a high percentage of music overlap, but KYLD's audience is much more Latino and South Bay-based. The KMEL audience is more urban, and the station caters to the East Bay, Oakland and San Francisco.

If you live here in the Bay Area, you know which station you like to listen to, regardless of whether the two stations are playing a lot of the same music. If you look at the two stations on paper or you're from out of town, you may not be able to see that distinction.

R&R: Can you describe the importance of your MD, Jazzy Jim, and the role he plays at both KMEL and KYLD?



EVERY DAY IS SATURDAY AT POWER 106

Def Jam South/IDJMG recording artist Ludacris recently stopped by the KPWR (Power 106) studios in Los Angeles to hang out with the morning crew from *Big Boy's Neighborhood* in support of his new single, "Saturday." Seen here (l-r) are Power 106's Fuzzy, IDJMG Crossover Guru Motti Shulman, Ludacris and Power 106's Big Boy and Liz (with her glowing tiara).

MM: Jazzy is the musical essence of the radio stations. In my new role it's impossible to be mixing in the nightclubs five nights a week. That's Jazzy. He is an incredible talent and has an unbelievable staff of mixers behind him. They provide a wealth of musical information for the radio stations.

R&R: Do the mixers play important roles in terms of the music that's being broken on both stations?

"Both KYLD and KMEL are at the starting line, and I am going to give both stations every resource they need to win. I will have accomplished my goal when one gets the gold and one gets the silver."

MM: Yes. I began as a mixer, so I know how important it is to get that vibe from the street and the clubs. The mixers are the ones who are living it. When you're in your 30s and sitting behind a desk all day, you probably won't be inside the clubs or on the streets like you would if you were 19 and a mixer.

R&R: How can you tell which records will work for KMEL and which will work for KYLD?

MM: There are certain songs that, when you listen to them, you close your eyes, and you can feel how they will fit on your radio station. It comes down to the audience that you think is going to love that record. Once again, that's where Jazzy and all the mixers come into

play. They are out there on the streets with all these people and can put the right records with the right crowds.

R&R: Did you ever expect hip-hop to become as big as it has?

MM: I definitely knew that it was not going away. Music is always changing. It's always morphing into something. You have to keep your eyes and ears on the constant musical shifts.

Take a group like Linkin Park. Although it feels like an Alternative record, they're rapping. Rap as it was is not rap as it is now, and rap as it is now will not be rap in five years.

R&R: Do you have any favorite hip-hop records?

MM: Anything by Red and Meth together.

R&R: What are the advantages of working for a huge organization like Clear Channel?

MM: Resources. We have an incredible pool of talent throughout the company, and we get to share the wealth. We get to share the talent and the music. It makes everything so much easier, because we are all linked together.

R&R: You've accomplished so much in a short amount of time. Where do you see yourself going from this point?

MM: I've always taken it day by day, because the industry is constantly changing. When I was MD at KIIS, 10 or 12 years ago, I remember thinking how cool it would be to musically structure an entire market. That was during a time when you couldn't really do that. Today, with a cluster like we have, to some extent you can, and I find that very challenging.

I am very grateful, and I enjoy being involved with many different radio stations and formats. I like the challenge of building a strong cluster inside a market and working with the incredible team of people we have at these radio stations. As for where the future takes me — who knows?

R&R CHR/Rhythmic Top 50

Powered By



February 15, 2002

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	JA RULE F/ASHANTI Always On Time (Murder Inc./Def Jam/IDJMG)	4633	-62	708437	13	73/1
3	2	JENNIFER LOPEZ Ain't It Funny (Epic)	3789	+301	597973	9	69/1
2	3	USHER U Got It Bad (LaFace/Arista)	3231	-455	506747	19	74/1
4	4	LUDACRIS Roll Out (My Business) (Def Jam South/IDJMG)	3095	+32	406255	16	68/1
6	5	OUTKAST The Whole World (LaFace/Arista)	3063	+126	392116	10	72/3
8	6	BRANDY What About Us? (Atlantic)	2828	+167	453567	5	72/1
5	7	BUSTA RHYMES Break Ya Neck (J)	2777	-194	425387	15	63/0
9	8	ALICIA KEYS A Woman's Worth (J)	2389	-203	397910	16	61/0
7	9	FAT JOE We Thuggin' (Terror Squad/Atlantic)	2278	-421	334891	16	68/1
18	10	FAT JOE F/ASHANTI What's Luv? (Terror Squad/Atlantic)	2244	+595	383844	4	65/2
11	11	FABOLOUS Young'n (Holla Back) (Desert Storm/Elektra/EEG)	2238	+214	330465	11	68/1
12	12	JERMAINE DUPRI F/LUDACRIS Welcome To... (So So Def/Columbia)	2039	+90	279022	11	56/3
14	13	NO DOUBT Hey Baby (Interscope)	1986	+76	246556	6	46/1
19	14	TWEET Oops (Oh My) (Gold Mind/Elektra/EEG)	1985	+369	331254	4	68/2
15	15	MR. CHEEKS Lights, Camera, Action (Universal)	1812	+17	310635	14	61/1
13	16	AALIYAH Rock The Boat (BlackGround)	1779	-134	271470	23	56/1
10	17	PINK Get The Party Started (Arista)	1778	-313	235652	15	37/0
16	18	MOBB DEEP F/112 Hey Luv (Anything) (Loud/Columbia)	1729	+2	285955	9	58/3
25	19	USHER U Don't Have To Call (LaFace/Arista)	1599	+421	192924	3	64/10
21	20	MARY J. BLIGE No More Drama (MCA)	1416	-79	290284	11	58/1
17	21	MYSTIKAL Bouncin' Back (Bumpin' Me...) (Jive)	1415	-236	135704	9	62/2
27	22	AMANDA PEREZ Never (Universal)	1260	+137	137693	6	32/2
22	23	CRAIG DAVID 7 Days (Wildstar/Atlantic)	1184	-140	170996	16	43/0
24	24	MASTER P Ooohhhwee (No Limit/Universal)	1113	-67	131678	7	52/1
23	25	JAY-Z Jigga (Roc-A-Fella/IDJMG)	1108	-191	145954	6	58/0
36	26	AALIYAH More Than A Woman (BlackGround)	1048	+153	215589	5	10/3
34	27	GLENN LEWIS Don't You Forget It (Epic)	1038	+97	118957	4	48/2
40	28	ASHANTI Foolish (Murder Inc./Def Jam/IDJMG)	1026	+287	255676	3	58/53
38	29	KYLIE MINOGUE Can't Get You Out Of My Head (Capitol)	1011	+186	209094	5	31/1
28	30	R. KELLY The World's Greatest (Interscope/Jive)	976	-138	152998	10	41/0
43	31	FAITH EVANS I Love You (Bad Boy/Arista)	956	+328	146964	2	55/2
39	32	KEKE WYATT Nothing In This World (MCA)	891	+129	146266	4	40/1
30	33	NB RIDAZ F/ANGELINA Runaway (Upstairs)	879	-182	87185	13	22/1
26	34	MISSY ELLIOTT Take Away (Gold Mind/EastWest/EEG)	878	-290	137773	13	42/1
31	35	NELLY FURTADO Turn Off The Light (DreamWorks)	853	-198	86706	18	44/0
33	36	MICHAEL JACKSON Butterflies (Epic)	845	-126	132674	11	40/1
35	37	JAGGED EDGE Goodbye (So So Def/Columbia)	776	-162	106750	20	28/1
41	38	TOYA No Matta What (Party All...) (Arista)	740	+90	57853	2	38/2
29	39	EVE U, Me & She (Ruff Ryders/Interscope)	735	-338	102299	7	46/0
42	40	DMX F/FAITH EVANS I Miss You (Ruff Ryders/IDJMG)	734	+101	100465	4	41/2
37	41	'N SYNC Girlfriend (Jive)	712	+333	107817	1	34/12
49	42	JUVENILE From Her Mamma (Mamma Got...) (Cash Money/Universal)	648	-186	75228	19	33/0
48	43	BEANIE SIGEL & FREEWAY Roc The Mic (Roc-A-Fella/IDJMG)	589	+113	159649	2	20/4
46	44	KNOC-TURN'AL Knoc (LA Confidential/Elektra/EEG)	547	+45	62456	2	41/34
44	45	PETEY PABLO I (Jive)	545	-36	46202	6	40/0
44	46	METHOD MAN & REDMAN Part II (Def Jam/IDJMG)	531	-94	162470	8	37/0
47	47	LUDACRIS Saturday (Oooh! Oooh!) (Def Jam South/IDJMG)	516	+158	106187	1	2/1
48	48	NAPPY ROOTS Awnaw (Atlantic)	453	+68	37754	1	29/2
45	49	SHAKIRA Whenever Wherever (Epic)	428	-169	126384	11	15/0
50	50	JAHEIM Anything (Divine Mill/WB)	416	+39	60531	1	21/1

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 2/3/02-2/9/02. 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
ASHANTI Foolish (Murder Inc./Def Jam/IDJMG)	53
KNOC-TURN'AL Knoc (LA Confidential/Elektra/EEG)	34
RL F/ERICK SERMON Got Me A Model (J)	22
COREY F/LIL' ROMEO Hush Lil' Lady (Motown/Universal)	13
'N SYNC Girlfriend (Jive)	12
USHER U Don't Have To Call (LaFace/Arista)	10
LIL BOW WOW Take Ya Home (So So Def/Columbia)	6
KOSHEEN Hide U (Arista)	6
CITY HIGH City High Anthem (Interscope)	6
JAGGED EDGE I Got It (So So Def/Columbia)	6
TANTO METRO & DEVONTE Give It To Her (VP)	5

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
FAT JOE F/ASHANTI What's Luv? (Terror Squad/Atlantic)	+595
USHER U Don't Have To Call (LaFace/Arista)	+421
TWEET Oops (Oh My) (Gold Mind/Elektra/EEG)	+369
'N SYNC Girlfriend (Jive)	+333
FAITH EVANS I Love You (Bad Boy/Arista)	+328
JENNIFER LOPEZ Ain't It Funny (Epic)	+301
ASHANTI Foolish (Murder Inc./Def Jam/IDJMG)	+287
R. KELLY & JAY-Z Best... (Intro) (Roc-A-Fella/Jive/IDJMG)	+224
FABOLOUS Young'n (Holla...) (Desert Storm/Elektra/EEG)	+214
KYLIE MINOGUE Can't Get You Out Of My Head (Capitol)	+186

New & Active

LIL BOW WOW Take Ya Home (So So Def/Columbia) Total Plays: 405, Total Stations: 31, Adds: 6
NAS Got Ur Self A... (Columbia) Total Plays: 360, Total Stations: 20, Adds: 0
GINUWINE Tribute To A Woman (Epic) Total Plays: 349, Total Stations: 31, Adds: 1
MAXWELL This Woman's Work (Columbia) Total Plays: 342, Total Stations: 26, Adds: 3
IIO Rapture (Tastes So Sweet) (Universal) Total Plays: 314, Total Stations: 16, Adds: 3
RUFF ENDZ Someone To Love You (Epic) Total Plays: 301, Total Stations: 29, Adds: 3
PRETTY WILLIE Roll Wit Me (Republic/Universal) Total Plays: 267, Total Stations: 26, Adds: 3
KOSHEEN Hide U (Arista) Total Plays: 214, Total Stations: 10, Adds: 6
COREY F/LIL' ROMEO Hush Lil' Lady (Motown/Universal) Total Plays: 203, Total Stations: 25, Adds: 13
TANTO METRO & DEVONTE Give It To Her (VP) Total Plays: 196, Total Stations: 11, Adds: 5

Songs ranked by total plays

introduced on the #1 r&b, crossover and rhythm single **ja rule's "always on time"**

Ashanti

NEW AT OVER 60 STATIONS

murder inc.'s first lady of r&b with her debut single

"foolish"



R&R Rhythmic: 40 - 28 (+287) #1 MOST ADDED!

Crossover Monitor: D27* (+334) Greatest Gainer! Rhythm Monitor: D39* (+183)

MOST ADDED AT RHYTHM, including:

HOT97 WZMX WNVZ WPOW WPGC KUBE WHHH KLUC & More
KOKS KKFR KXJM KXHT WXYV KYLD KTFM KMEL
WPYO KTHT KBMB KSFM WBTS WERQ WJHM KUUU

Top 5 Phones

NY Seattle Denver DC Baltimore
Hartford Sacramento San Francisco Albuquerque

● Already over 23 million in audience ... over 1600 spins

MURDER INC. RECORDS
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BY MEDIABASE™

America's Best Testing CHR/Rhythmic Songs 12+
For The Week Ending 2/15/02.

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
JA RULE Always On Time (Murder Inc./Def Jam/IDJMG)	4.28	4.31	97%	28%	4.29	97%	28%
USHER U Got It Bad (LaFace/Arista)	4.18	4.16	100%	44%	4.16	99%	45%
LUDACRIS Roll Out (My Business) (Def Jam South/IDJMG)	4.12	4.07	89%	19%	4.17	89%	18%
MOBB DEEP F/112 Hey Luv (Anything) (Loud/Columbia)	4.06	-	47%	6%	4.13	46%	6%
USHER U Don't Have To Call (LaFace/Arista)	4.05	4.07	51%	5%	4.13	48%	4%
CITY HIGH Caramel (Interscope)	4.04	4.02	97%	34%	4.05	97%	33%
FABOLOUS Young'n (Holla Back) (Desert Storm/Elektra/EEG)	4.01	4.02	79%	17%	4.07	80%	17%
CRAIG DAVID 7 Days (Wildstar/Atlantic)	3.96	3.98	96%	33%	3.96	96%	34%
OUTKAST The Whole World (LaFace/Arista)	3.95	4.01	85%	18%	3.96	84%	18%
JERMAINE DUPRI & LUDACRIS Welcome... (So So Def/Columbia)	3.94	4.02	75%	13%	4.02	75%	12%
AALIYAH Rock The Boat (BlackGround)	3.92	3.88	92%	30%	3.94	92%	30%
GINUWINE Differences (Epic)	3.91	3.96	91%	37%	3.91	91%	38%
FAT JOE What's Love (Terror Squad/Atlantic)	3.91	-	36%	6%	4.01	36%	5%
MR. CHEEKS Lights, Camera, Action (Universal)	3.86	3.80	72%	19%	3.83	71%	20%
BUSTA RHYMES Break Ya Neck (J)	3.85	3.88	86%	22%	3.91	86%	21%
R. KELLY The World's Greatest (Interscope/Jive)	3.85	3.86	91%	23%	3.88	91%	21%
BRANDY What About Us? (Atlantic)	3.85	3.85	80%	13%	3.86	80%	13%
FAT JOE We Thuggin' (Terror Squad/Atlantic)	3.83	3.83	81%	25%	3.85	81%	25%
ALICIA KEYS A Woman's Worth (J)	3.81	3.93	97%	39%	3.78	96%	38%
JENNIFER LOPEZ Ain't It Funny (Epic)	3.79	3.74	91%	20%	3.83	92%	19%
EVE U, Me & She (Ruff Ryders/Interscope)	3.79	3.89	50%	7%	3.84	48%	6%
MYSTIKAL Bouncin' Back (Bumpin' Me) (Jive)	3.76	3.79	72%	15%	3.77	71%	14%
JAY-Z Jigga (Roc-A-Fella/IDJMG)	3.75	3.91	60%	12%	3.79	58%	11%
MISSY ELLIOTT Take Away (Gold Mind/EastWest/EEG)	3.75	3.74	63%	14%	3.73	61%	13%
NO DOUBT Hey Baby (Interscope)	3.74	3.76	97%	40%	3.72	97%	42%
MARY J. BLIGE No More Drama (MCA)	3.71	3.73	93%	31%	3.68	92%	31%
TWEET Oops (Oh My) (Gold Mind/EastWest/EEG)	3.71	-	35%	7%	3.78	33%	6%
MARY J. BLIGE Family Affair (MCA)	3.67	3.74	98%	57%	3.59	98%	59%
PINK Get The Party Started (Arista)	3.57	3.60	98%	53%	3.49	98%	55%
MASTER P Ooohhwee (No Limit/Universal)	3.55	-	52%	13%	3.68	52%	12%

Total sample size is 617 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Sample composition is based on persons 12+. TD = Target Demo (Females 18-34). Persons are screened via the Internet. Once passed, they can take the music test based on their format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system is available for local radio stations by calling 818/377-5300. RateTheMusic.com data is provided by Mediabase Research, A Division of Premiere Radio Networks.

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
GINUWINE Differences (Epic)	1484
MARY J. BLIGE Family Affair (MCA)	1452
CITY HIGH Caramel (Interscope)	1369
PETEY PABLO Raise Up (Jive)	1068
JAGGED EDGE Where The Party At (So So Def/Columbia)	950
'N SYNC Gone (Jive)	932
NELLY #1 (Priority/Capitol)	932
112 Peaches & Cream (Bad Boy/Arista)	894
JA RULE Livin' It Up (Murder Inc./Def Jam/IDJMG)	838
JENNIFER LOPEZ I'm Real (Epic)	769
112 Dance With Me (Bad Boy/Arista)	760
FABOLOUS F/NATE DOGG Can't Deny It (Desert Storm/Elektra/EEG)	737
EVE F/GWEN STEFANI Let Me Blow Ya Mind (Ruff Ryders/Interscope)	717
ALICIA KEYS Fallin' (J)	598
MISSY ELLIOTT Get Ur Freak On (Gold Mind/EastWest/EEG)	591
USHER U Remind Me (LaFace/Arista)	544
NELLY Ride Wit Me (Fo' Reel/Universal)	528
TOYA I Do (Arista)	489
CITY HIGH What Would You Do? (Interscope)	454
MISSY ELLIOTT One Minute Man (Gold Mind/EastWest/EEG)	453

Reporters

<p>KYLZ/Albuquerque, NM PD: Robb Royles MD: D.J. Lopez APD: Mr. Clean 29: ASHANTI "Foolish" 2: TANTO METRO... "Give" 1: KNOX-TURNAL "Knoc" 1: JAHHEIM "Anything"</p> <p>KFAT/Anchorage, AK PD: Mark Carlson MD: Marvin Nugent 54: KRIA "Back" KNOX-TURNAL "Knoc" ASHANTI "Foolish" FAITH EVANS "Love" AMANDA PEREZ "Never"</p> <p>WBTS/Atlanta, GA PD: Sean Phillips APD: Jeff Miles ASHANTI "Foolish"</p> <p>WPBZ/Atlantic City, NJ PD: Rob Garcia 19: MYSTIKAL "Bouncin'" 16: FAT JOE "Thuggin'" 14: MB RIDAZ FRANKELINA "Runaway" 14: MISSY ELLIOTT "Take" 13: MASTER P "Jooohhwee" 13: JAGGED EDGE "Bounce" 12: DMX FRITH EVANS "Miss" 10: MOBB DEEP F/112 "Luv" 7: TIMSALANO & MAGDO "All" 6: LIL' MO "Superwoman" AALIYAH "Woman" J. DUPRI FLUDACRIS "Welcome" USHER "Call"</p> <p>KBOT/Austin, TX PD: Scooter B. Stevens APD: Mark McCray CHOCORAKKA "Feeling" LIL BOW WOV "Take" TINA NOVAK "World"</p> <p>KISV/Bakersfield, CA MD: Bob Lewis APD: MD: Nick Lewis 2: KNOX-TURNAL "Knoc" ASHANTI "Foolish" LIL BOW WOV "Take"</p> <p>KKXX/Bakersfield, CA MD: Nick Lewis 6: ASHANTI "Foolish" 3: KNOX-TURNAL "Knoc" 1: MAXWELL "Woman's" CITY HIGH "Anthem" PRETTY WILLIE "Roll"</p> <p>WERQ/Baltimore, MD PD: Dian Summers APD: MD: Nake Al Night 36: ASHANTI "Foolish" 19: RUFF ENDOZ "Someone" 1: KNOX-TURNAL "Knoc" RL FERICK SERMON "Model"</p> <p>WXYV/Baltimore, MD PD: Tina Mitchem 77: JENNIFER LOPEZ "Funny" 67: AALIYAH "Woman" 64: OUTKAST "World" 61: DMX FRITH EVANS "Miss" 58: USHER "Bad" 57: ASHANTI "Foolish" 54: TWEET "Oops" 54: JA RULE F/ASHANTI "Always" 51: FABOLOUS "Young'n" 48: JAY-Z "Song" 47: MR. CHEEKS "Lights" 44: KE\$E WYATT "Drama" 42: MYSTIKAL "Bouncin'" 42: USHER "Call" 41: LUDACRIS "Roll" 39: BRANDY "About" 39: BEANIE SIGEL/FREEWAY "Mic" 26: FAITH EVANS "Love" 24: AALIYAH "Boat" 23: MAXWELL "Woman's" 21: JADAKISS "Knoc" 21: MOBB DEEP F/112 "Luv" 18: BUSTA RHYMES "Pass"</p>	<p>WBHJ/Birmingham, AL PD: Mickey Johnson APD: MD: Mary Kay 9: SHARISSA "Night" 3: KNOX-TURNAL "Knoc" 2: BEANIE SIGEL/FREEWAY "Mic" 1: ASHANTI "Foolish"</p> <p>WJMH/Boston, MA VP/Prog: PD: Cadillac Jack PD: Dennis O'Heron MD: Chris Tyler 51: AALIYAH "Woman" 34: JAGGED EDGE "Got" 1: CDEE 5 "Name" CITY HIGH "Anthem"</p> <p>WRVZ/Charleston, WV PD: Bill Shahan 22: ASHANTI "Foolish" 7: LIL BOW WOV "Take" TOYA "Mata" PRETTY WILLIE "Roll"</p> <p>WWBZ/Charleston, SC PD: George Cook 31: ASHANTI "Foolish" 24: RL FERICK SERMON "Model" 19: KNOX-TURNAL "Knoc" 14: PRETTY WILLIE "Roll" 13: MASTER P "Jooohhwee" 12: DMX FRITH EVANS "Miss" 10: MOBB DEEP F/112 "Luv" 7: TIMSALANO & MAGDO "All" 6: LIL' MO "Superwoman" AALIYAH "Woman" J. DUPRI FLUDACRIS "Welcome" USHER "Call"</p> <p>WBPM-FM/Chicago, IL PD: Erik Bradley MD: Erik Bradley 7: OUTKAST "World" AARON CARTER "About" MAXWELL "Woman's"</p> <p>WKIE/Chicago, IL PD: Chris Shelton NO DOUBT "Baby" DA BUZZ "Want" BEKI "Waka"</p> <p>KNDA/Corpus Christi, TX PD: Richard Lee MD: Eddie Moreno 1: ASHANTI "Foolish" DARUDE "Beat" KOSHEEN "Hide" RL FERICK SERMON "Model" NOCTURNAL RITES "Destiny"</p> <p>KZFM/Corpus Christi, TX PD: Ed Ocanas MD: Ariane Medall COREY FILLI ROMEO "Hush" KNOX-TURNAL "Knoc"</p> <p>WOHT/Dayton, OH MD: J.D. Kanes APD: Marcel Thornton MD: J.J. Jennings COREY FILLI ROMEO "Hush" KNOX-TURNAL "Knoc" USHER "Call"</p> <p>KDKS/Denver-Boulder, CO PD: Cal Collins MD: John E. Kaga 39: ASHANTI "Foolish" COREY FILLI ROMEO "Hush" 10: JAGGED EDGE "Got"</p> <p>KXUU/Denver-Boulder, CO PD: Brian Michel 19: JAGGED EDGE "Got" BOK "Huh" 17: COREY FILLI ROMEO "Hush" KNOX-TURNAL "Knoc"</p> <p>KPRR/E Paso, TX MD: PD: John Cantelara APD: Paul Diaz MD: Gina Lee Fuenzale 41: TOYA "Mata" 24: ASHANTI "Foolish"</p>	<p>WBTT/Fl. Myers, FL PD: Bob Matthews MD: Bruce The Moose 10: KNOX-TURNAL "Knoc" 3: 'N SYNC "Girfriend" 2: GLENN LEWIS "Forget" 2: RL FERICK SERMON "Model" TANTO METRO... "Give"</p> <p>WJFX/Fl. Wayne, IN PD: Phil Becker MD: Weszel 4: KNOX-TURNAL "Knoc" 1: ASHANTI "Foolish" 1: JAGGED EDGE "Got"</p> <p>KBOS/Fresno, CA PD: E. Curtis Johnson APD: Greg Hoffman MD: Patta Moreno 12: WARRIOR G "Ghetto" 9: COREY FILLI ROMEO "Hush" 5: 30SEP "Addicted" 5: 'N SYNC "Girfriend" 5: ASHANTI "Foolish"</p> <p>KSEQ/Fresno, CA PD: MD: Tommy Del Rio 31: KNOX-TURNAL "Knoc" 27: ASHANTI "Foolish" 17: 'N SYNC "Girfriend" 17: CITY HIGH "Anthem" KOSHEEN "Hide" RL FERICK SERMON "Model"</p> <p>WJMH/Greensboro, NC MD: Brian Douglas MD: Ag Money 42: USHER "Call" 25: R. KELLY & JAY-Z "Best" 17: R. KELLY & JAY-Z "Honey"</p> <p>WHZT/Greenville, SC PD: F. Shane MD: Marsh Dawg ASHANTI "Foolish" LIL BOW WOV "Take"</p> <p>WQSL/Greenville, NC PD: Jack Spade 2: KNOX-TURNAL "Knoc" ASHANTI "Foolish" RL FERICK SERMON "Model"</p> <p>WZMX/Hartford, CT MD: Steve Sathany PD: Vido Starr APD: MD: David Simpano 91: ASHANTI "Foolish" 51: USHER "Call" 15: OUTKAST "World" 14: TANTO METRO... "Give" 5: KNOX-TURNAL "Knoc" FAITH EVANS "Love"</p> <p>KOBS/Honolulu, HI PD: Leo Babin MD: Bryan San 42: ASHANTI "Foolish" 42: LIL BOW WOV "Take" ASHANTI "Foolish" TINA NOVAK "World" USHER "Call"</p> <p>KIKI/Honolulu, HI PD: Fred Rico MD: Pablo Sato 17: ASHANTI "Foolish" 2: RL FERICK SERMON "Model" 2: COREY FILLI ROMEO "Hush"</p> <p>KXME/Honolulu, HI PD: K.C. MD: Kevin Aitako 63: ASHANTI "Foolish" 46: RL FERICK SERMON "Model" 4: TOYA "Mata" 'N SYNC "Girfriend" RL FERICK SERMON "Model" TANTO METRO... "Give"</p> <p>KBXO/Houston-Galveston, TX PD: Kason Powell MD: Puh No Adds</p>	<p>KHTH/Houston-Galveston, TX Interim PD: Johnny Chiang No Adds</p> <p>WHHH/Indianapolis, IN MD: Puh MD: Steve Wallace MD: Liz Dixon ASHANTI "Foolish"</p> <p>WJBT/Jacksonville, FL PD: Aaron Maxwell MD: E-Wiz No Adds</p> <p>WXIS/Johnson City, TN MD: Todd Ambrose 1: ASHANTI "Foolish" JAGGED EDGE "Got" NAUGHTY BY... "Blw" "Feels"</p> <p>KLUC/Las Vegas, NV PD: Cal Thomas APD: Mike Spencer MD: J.B. King 4: ASHANTI "Foolish" 4: KNOX-TURNAL "Knoc" 3: J. DUPRI FLUDACRIS "Welcome" 2: USHER "Call" JAGGED EDGE "Got"</p> <p>KHTE/Little Rock, AR Dir/Prog: Larry LeBlanc MD: Peter Gunn ASHANTI "Foolish" DARUDE "Beat" KNOX-TURNAL "Knoc" KOSHEEN "Hide" TINA NOVAK "World" RL FERICK SERMON "Model"</p> <p>KPWR/Los Angeles, CA VP/Prog: Jimmy Seal APD: Cameron Young MD: E-Man 2: IMX "First"</p> <p>KKHT/Memphis, TN MD: Chris Taylor PD: Sogalio 8: ASHANTI "Foolish" 3: ASHANTI "Foolish" 3: NAPPY ROOTS "Awnaw"</p> <p>WPWO/Miami, FL PD: Kid Curry APD: Tony The Tiger MD: Edgita Mix 2: ASHANTI "Foolish" 1: 'N SYNC "Girfriend" 1: 'N SYNC "Girfriend" AB "Beautiful"</p> <p>KTBB/Minneapolis, MN PD: Randy James APD: Broadway Jop 2: NAUGHTY BY... "Blw" "Feels" 1: KNOX-TURNAL "Knoc" 1: ASHANTI "Foolish" 1: LIL BOW WOV "Take"</p> <p>KHTN/Modesto, CA MD: Rene Roberts APD: Brad Stone 28: ASHANTI "Foolish" 24: KNOX-TURNAL "Knoc" 1: COREY FILLI ROMEO "Hush" 1: KOSHEEN "Hide" RL FERICK SERMON "Model"</p> <p>KBTU/Monterey-Salinas, CA PD: Kenny Aiken MD: Diamond Day 6: ASHANTI "Foolish" SEANIE SIGEL/FREEWAY "Mic" COREY FILLI ROMEO "Hush"</p> <p>KDON/Monterey-Salinas, CA PD: Dennis Martinez ASHANTI "Foolish" COREY FILLI ROMEO "Hush" ENRIQUE IGLESIAS "Escape"</p>	<p>WJWZ/Montgomery, AL MD: Rick 10: YING YANG TWINS "Say" LUDACRIS "Saturday"</p> <p>WKTU/New York, NY VP/Prog: Frankie Blue Dir/Prog: Mark Adams APD: MD: Jeff Z. 9: MASTERS AT WORK "Work"</p> <p>WOHT/New York, NY VP/Prog: Tracy Clonerty No Adds</p> <p>WVWZ/Norfolk, VA MD: Jay West 13: 'N SYNC "Girfriend" 2: ASHANTI "Foolish" 1: KNOX-TURNAL "Knoc"</p> <p>KBAT/Odesa-Midland, TX PD: Leo Caro MD: BJ Sio-Motion ROYCE DA 5' 9" "Rock" SHAKIRA "Underneath" FAITH EVANS "Love" TOYA "Mata"</p> <p>KMRK/Odesa-Midland, TX MD: Dana Cortez 33: ASHANTI "Foolish"</p> <p>KKWD/Oklahoma City, OK MD: Steve English MD: Greg Young CITY HIGH "Anthem" GINUWINE "Trouble"</p> <p>KQCH/Omaha, NE PD: Erik Johnson No Adds</p> <p>WJMH/Oriando, FL Dir/Prog: John Roberts PD: Steve DeMann MD: E-Man 2: FAT JOE F/ASHANTI "Luv" 1: ASHANTI "Foolish" 1: COREY FILLI ROMEO "Hush" 1: ASHANTI "Foolish" 1: GLENN LEWIS "Forget" USHER "Call"</p> <p>WPYO/Oriando, FL MD: Steve Bartel Interim MD: Jill Strada MD: J. Philia 1: FAT JOE F/ASHANTI "Luv" 1: ASHANTI "Foolish"</p> <p>KCAQ/Oxnard-Ventura, CA APD: MD: Erica Garite APD: Big Bear 8: ASHANTI "Foolish" 8: ASHANTI "Foolish" 1: RL FERICK SERMON "Model" 1: RL FERICK SERMON "Model"</p> <p>KUUU/Palm Springs, CA PD: Antong 32: ASHANTI "Foolish" 30: 'N SYNC "Girfriend" 28: KNOX-TURNAL "Knoc" 21: JAGGED EDGE "Got" KOSHEEN "Hide" COREY FILLI ROMEO "Hush" KOSHEEN "Hide" RL FERICK SERMON "Model"</p> <p>KPSU/Palm Springs, CA PD: Craig Michaels MD: Chacha Martinez 7: ENRIQUE IGLESIAS "Escape" 7: CELINE DION "Day" 1: LIL' J "Weekend" KNOX-TURNAL "Knoc"</p> <p>KKFR/Phoenix, AZ PD: Bruce St. James APD: Charlie Hues MD: J. Philia MD: Joey Boy 7: KNOX-TURNAL "Knoc" 4: ASHANTI "Foolish"</p>	<p>KZZP/Phoenix, AZ PD: Tom Calocacci MD: Connie 4: TWEET "Oops" 3: CITY HIGH "Anthem"</p> <p>KXJM/Portland, OR Dir/Prog: Mark Adams APD: MD: Mario Devos MD: Alex 30: KNOX-TURNAL "Knoc" 1: PRETTY WILLIE "Roll" 1: ASHANTI "Foolish" 1: LIL BOW WOV "Take" RL FERICK SERMON "Model"</p> <p>WVWX/Providence, RI PD: Jerry McKenna MD: Bradley Ryan 55: ASHANTI "Foolish" 45: ASHANTI "Foolish" 1: KNOX-TURNAL "Knoc" 1: RL FERICK SERMON "Model"</p> <p>KWNZ/Reno, NV PD: Bill Schultz MD: Bill Schultz 1: USHER "Call" 1: 'N SYNC "Girfriend" 1: 'N SYNC "Girfriend"</p> <p>WRHH/Richmond, VA PD: David Johnson MD: Big Nat 36: KNOX-TURNAL "Knoc" 3: TINA NOVAK "World" 3: COREY FILLI ROMEO "Hush" 1: ASHANTI "Foolish" 1: RL FERICK SERMON "Model"</p> <p>WBTJ/Richmond, VA PD: Deja Parker MD: Mike Street No Adds</p> <p>KGBI/Riverside, CA PD: Jesse Duran Interim MD: DDM 1: ASHANTI "Foolish" 1: COREY FILLI ROMEO "Hush" 1: KNOX-TURNAL "Knoc"</p> <p>KBMB/Sacramento, CA MD: Ibrahim "Ebro" Jamie PD: Travis Loughran APD: MD: Big Kid Boatz 42: ASHANTI "Foolish" 12: KNOX-TURNAL "Knoc" 8: RL FERICK SERMON "Model"</p> <p>KSFN/Sacramento, CA VP/Prog: Mark Evans MD: Byron Kennedy MD: Tony Tecate 12: 'N SYNC "Girfriend" 1: ASHANTI "Foolish"</p> <p>WOCQ/Salisbury, MD PD: Wookiee MD: Daville DNK FRITH EVANS "Miss" LUDACRIS "Saturday" 'N SYNC "Girfriend" KNOX-TURNAL "Knoc"</p> <p>KUUU/Salt Lake City, UT MD: Kayvon Motee APD: MD: Zac Davis 2: KNOX-TURNAL "Knoc" ASHANTI "Foolish" COREY FILLI ROMEO "Hush" USHER "Call"</p> <p>KBBT/San Antonio, TX PD: J.D. Gonzalez APD: Danny B MD: Romeo 10: USHER "Call" 5: BOK "Huh" 3: COREY FILLI ROMEO "Hush" BABY BEE\$H "Keep"</p>	<p>KSPW/Springfield, MO PD: Chris Cannon 1: LUNAK PARK "End" 1: ENRIQUE IGLESIAS "Escape" 1: 'N SYNC "Girfriend"</p> <p>KWIN/Stockton-Modesto, CA VP/Prog: John Christian MD: Antonio King 4: ASHANTI "Foolish" KNOX-TURNAL "Knoc" LIL' J "Weekend" KYLE MINOQUE "Can't" RL FERICK SERMON "Model"</p> <p>WLLD/Tampa, FL PD: Orlando APD: Seanman MD: Bazie 24: 'N SYNC "Girfriend" 4: J. DUPRI FLUDACRIS "Welcome"</p> <p>KOHT/Tucson, AZ PD: Mark Medina APD: MD: R Dubi 14: ASHANTI "Foolish" 14: KNOX-TURNAL "Knoc" 7: BEANIE SIGEL/FREEWAY "Mic"</p> <p>KBLZ/Tyler-Longview, TX PD: L.T. MD: Marcus Love ASHANTI "Foolish" COREY FILLI ROMEO "Hush" KNOX-TURNAL "Knoc" RL FERICK SERMON "Model" BIG MOE "Purple"</p> <p>WPGC/Washington, DC VP/Prog: Jay Steeves MD: Sarah O'Connor 23: ASHANTI "Foolish"</p> <p>KDGS/Wichita, KS PD: Greg Williams MD: Jo Jo Collins 10: LUDACRIS "Saturday" 6: KNOX-TURNAL "Knoc" 4: 'N SYNC "Girfriend" 3: ASHANTI "Foolish" AMANDA PEREZ "Never" RUFF ENDOZ "Someone"</p>
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Monitored Reporters
88 Total Reporters
75 Total Monitored
13 Total Indicator
12 Current Indicator Playlists
New Monitored Reporter (1):
WXYV/Baltimore, MD
Did Not Report For Two Consecutive Weeks; Data Not Used (1):
KLZK/Lubbock, TX

ON THE RECORD

With
Dana Cortez
PD, KMRK (Wild 96.1)/
Odessa-Midland, TX



Our top 10 records are Keke Wyatt's "Nothing in This World," Master P's "Ooohhwee," Lil' Ke Ke's "Platinum in da Ghetto," Brandy's "What About Us?" Ja Rule f/Ashanti's "Always on Time," Usher's "U Got It Bad," Ludacris' "Roll Out," Jermaine Dupri f/Ludacris' "Welcome to Atlanta" and Amanda Perez's "Never." • I love "Never" by Perez. This record is wonderful for my young and older women. "Got Ur Self A..." by Nas is rough, but that's OK; the mad beats feel right! Dr. Dre's "Bad Intentions" is a personal favorite, and our listeners are feelin' it too! • I'm really looking forward to Nelly's new album. Aren't we all? My market is small, and I want to be able to bring a little big-city radio to this area. Maybe some big artists doing interviews about their projects would be good, and more concerts would be wonderful. Any record people reading this who wanna help a sista out, holla!

How dope is Ashanti? She's a new artist who can sing her ass off, and she's featured on two hot records — Ja Rule's "Always on Time" (Murder Inc./Def Jam/IDJMG), which is this week's No. 1 record, and Fat Joe's "What's Luv" (Terror Squad/Atlantic), which is this week's Most Increased Airplay. Now she has her very own record that takes Most Added honors (53 adds): her debut solo single, "Foolish." Something tells me we will hear a lot more from this young lady ... The Dr. Dre-produced "Knoc" (L.A. Confidential/Elektra/EEG) by **Knoc-turnal** takes second Most Added, while **RL** is third with "Got Me a Model" (J) ... I got to give mad props to **Tweet** as her very freaky song "Oops (Oh My)" (Gold Mind/Elektra/EEG) goes 19-14*. The track on that song is ridiculous, not to mention how people start buggin' when they hear the lyrical content of the song! Newcomer **Amanda Perez** leaps 27-22* with her debut single, "Never" (Universal) ... Several months after her untimely death, **Aaliyah's** music lives on. "More Than a Woman" (BlackGround) is doing its thing on the chart, up 36-26* ... On the verge of topping the Urban chart, **Keke Wyatt** jumps 39-32* with "Nothing in This World" (MCA), a song featuring labelmate **Avant** ... 'N **Sync** are rollin' as "Girlfriend" (Jive) debuts at 41* and picks up another dozen adds. Props to 'N **Sync** for doing that off-the-hook **Neptunes** remix of the song featuring **Nelly**. **HOT RECORD OF THE WEEK: P. Diddy & Usher's "I Need a Girl (Remix)" (Bad Boy/Arista).**

— **Dontay Thompson, CHR/Rhythmic Editor**

CHR/Rhythmic
ON THE RADIO

HEAD RUSH

ARTIST: **Pretty Willie**

LABEL: **Republic/Universal**

By **RENÉE BELL** / ASSISTANT EDITOR

Known as a breeding ground for extraordinary talent, St. Louis recently produced an artist with a rare combination of spirituality, education and lyrical finesse. **Pretty Willie** is a new face on the music front, and what a pretty face indeed. Willie's debut, *Enter the Life of Suella*, explodes with positive energy and hopefulness for the ghetto, rather than highlighting its broken homes and misconduct. Willie's debut is scheduled to drop on March 26, but the intro single, "Roll Wit Me," has already hit radio airwaves, recently claiming eight new stations, for a total of 30.

Willie's interest in music began at age 7, when he learned how to play piano. By the time he was 11, he had joined his first group, The Baby Gangsters. The group gained citywide recognition, but Willie was tired of negative topics and decided to focus on school and running track. Not just another pretty face, Willie is also pretty intelligent. After graduating high school he went on to attend the University of Mississippi, where he pledged the historic African-American fraternity Kappa Alpha Psi and received a degree in psychology with a minor in political science. Once he had obtained a reasonable fallback, Willie was ready to re-enter the music biz.

Love for music consumed the former NCAA track-and-field star, and he eventually chose rhyming over running. The choice has proven to be a good one. In addition to releasing his debut, Willie is an on-air personality for KATZ (100.3 The Beat) in his hometown. His No. 1-rated Sunday-night program, *Pretty Radio*, is just another highlight in this young star's bright career.

Talented, educated, spiritual, young and handsome are the key words in this equation,

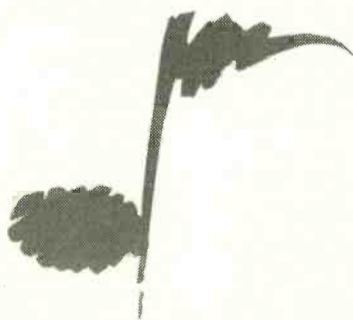


Pretty Willie

and Pretty Willie is the answer. Once I got past the pretty face for the third time, I was curious about his talent (I mean music). Aside from his laid-back vibe and mellow groove, Willie uses live instruments to accent his Midwestern hospitality. The single catches your attention with inviting guitar plucks backing Willie's subtle rhyming and singing style.

A funky, New Age hip-hop joint has just crossed your path; don't wait for it to come back around to take advantage. "Roll Wit Me" is already No. 1 at regional retail and is among the top 10 tracks at St. Louis Urban radio outlets. Word has traveled fast. In fact, Willie picked up adds nationwide and gained more than 100 spins recently.

Don't let the pretty face fool you; this guy knows what he's doing and where he's going. Willie came into the game with a keen sense of spirituality, a college degree and radio experience to his credit. While we all have our own definitions of pretty, I think Willie says it best: "Just handling your business, making your money and doing everything you want to do — that's pretty to me."



LAWMAN PROMOTIONS

www.lawmanpromotions.com

Urban Playlists

MARKET #1
WBLS/New York
Inner City
(212) 447-1000
Brown/Wonack
12+ Cume 1,773,700



PLAYS

LW	TW	ARTIST/TITLE	GI (000)
61	55	MICHAEL JACKSON/Butterflies	57420
40	54	GLENN LEWIS/Don't You Forget It	56376
45	50	JONELL & METHOD MAN/Round & Round	52200
32	50	FAITH EVANS/I Love You	52200
24	49	JA RULE F/ASHANTI/Always On Time	51156
49	48	ALICIA KEYS/A Woman's Worth	50112
42	43	AALIYAH/Rock The Boat	44892
46	33	MARY J. BLIGE/No More Drama	34452
32	33	KEKE WYATT/Nothing In This...	31320
30	30	BRANDY/What About Us?	30240
48	29	MISSY ELLIOTT/Take Away	30276
28	28	USHER/U Don't Have To Call	29322
24	27	MUSIQ/Half Crazy	28188
23	25	RUFF ENDOZ/Someone To Love You	26100
20	24	OUTKAST/The Whole World	25056
24	24	MYSTIKAL/Bouncin' Back...	25056
20	23	JAHEIM/Anything	24012
38	22	AALIYAH/More Than A Woman	22968
29	21	BEANIE SIGEL/FREEWAY/Roc The Mic	21924
26	19	MONTELL JORDAN/You Must Have Been	19836
24	18	JOE Let's Stay Home...	18792
17	18	J. DUPRI F/LUDACRIS/Welcome To Atlanta	18792
22	18	METHOD MAN & REDMAN/Part II	18792
19	17	JENNIFER LOPEZ/Ain't It Funny	17748
15	15	USHER/U Got It Bad	15660
16	15	ASHANTI/Foolish	15660
16	13	FAT JOE/We Thuggin'	13572
7	13	SHARISSA/Any Other Night	13572
3	12	AVANTI/Makin' Good Love	12528
13	12	TWEET/Oops (Oh My)	12528

MARKET #2
KKBT/Los Angeles
Radio One
(323) 634-1900
Scorpion/Fuller
12+ Cume 1,394,200



PLAYS

LW	TW	ARTIST/TITLE	GI (000)
70	61	JA RULE F/ASHANTI/Always On Time	40321
48	55	MR. CHEEKS/Lights, Camera...	36355
56	54	MICHAEL JACKSON/Butterflies	35694
30	51	FAITH EVANS/I Love You	33711
43	45	J. DUPRI F/LUDACRIS/Welcome To Atlanta	29745
47	45	FAT JOE/We Thuggin'	29745
33	44	LUDACRIS/Roll Out...	29084
43	44	'N SYNC/Gone	29084
37	43	MISSY ELLIOTT/Take Away	28423
45	43	BRANDY/What About Us?	28423
35	39	OUTKAST/The Whole World	25779
45	35	KEKE WYATT/Nothing In This...	23135
37	35	TWEET/Oops (Oh My)	23135
26	30	USHER/U Got It Bad	19830
46	29	AALIYAH/Rock The Boat	19169
35	28	LUDACRIS/Fatty Girl	18508
37	27	JENNIFER LOPEZ/Ain't It Funny	17847
31	27	R. KELLY & JAY-Z/Best Of Both...	17847
40	26	JAGGED EDGE/Goodbye	17186
38	25	USHER/U Don't Have To Call	16525
23	24	ALICIA KEYS/A Woman's Worth	15864
16	23	AALIYAH/More Than A Woman	15203
22	22	FABOLOUS/Young'n (Holla Back)	14542
37	20	BUSTA RHYMES/Break Ya Neck	13220
25	19	MASTER P/Ooohhwee	12559
11	17	MAXWELL/This Woman's Work	11237
3	14	DJ QUIK/Trouble	9254
14	14	JAHEIM/Anything	9254
6	14	BEANIE SIGEL/FREEWAY/Roc The Mic	9254
9	10	MARY J. BLIGE/No More Drama	6610

MARKET #3
WGCI/Chicago
Clear Channel
(312) 986-6900
Smith/Boatner
12+ Cume 917,300



PLAYS

LW	TW	ARTIST/TITLE	GI (000)
63	57	MICHAEL JACKSON/Butterflies	32433
54	55	KEKE WYATT/Nothing In This...	31295
52	51	FAT JOE/We Thuggin'	29588
43	51	LUDACRIS/Roll Out...	29019
50	50	MICHAEL JACKSON/Heaven Can Wait	28450
46	46	JA RULE F/ASHANTI/Always On Time	26174
41	41	BRANDY/What About Us?	23329
15	41	TWEET/Oops (Oh My)	23329
39	40	MISSY ELLIOTT/Take Away	22760
39	40	JENNIFER LOPEZ/Ain't It Funny	22760
11	40	THREE PIECE/Oh, Ahh	22760
50	38	AALIYAH/Rock The Boat	21622
49	38	MR. CHEEKS/Lights, Camera...	20484
27	35	AALIYAH/More Than A Woman	19915
38	35	TYRESE/What Am I Gonna Do	19915
9	34	MYSTIKAL/Bouncin' Back...	19346
34	31	J. DUPRI F/LUDACRIS/Welcome To Atlanta	17639
25	30	ANGIE STONE/Brotha	17070
42	29	MAXWELL/Lifetime	15932
15	28	J. DUPRI F/LUDACRIS/Welcome To Atlanta	15932
26	27	JANET/Son Of A Gun...	14794
17	25	JAGGED EDGE/Goodbye	14225
24	24	JILL SCOTT/He Loves Me	13656
30	24	JAY-Z/Jigga	13656
12	19	BEANIE SIGEL/FREEWAY/Roc The Mic	10811
20	19	BRIAN MCKNIGHT/Love Of My Life	10811
30	18	USHER/U Got It Bad	10242
17	17	R. KELLY/Feelin' On Yo Booty	10242
17	17	R. KELLY/Feelin' On Yo Booty	9673
26	16	MONTELL JORDAN/You Must Have Been	9104

MARKET #3
WPWX/Chicago
Crawford
(219) 933-4455
Alan/Reynolds
12+ Cume 447,900



PLAYS

LW	TW	ARTIST/TITLE	GI (000)
54	51	MR. CHEEKS/Lights, Camera...	17340
50	50	FAT JOE/We Thuggin'	17000
46	46	JA RULE F/ASHANTI/Always On Time	15640
44	41	LUDACRIS/Roll Out...	13940
52	40	MICHAEL JACKSON/Butterflies	13600
43	40	MYSTIKAL/Bouncin' Back...	13600
43	40	KEKE WYATT/Nothing In This...	13600
39	40	TWEET/Oops (Oh My)	13600
31	36	BRANDY/What About Us?	12240
43	32	THREE PIECE/Oh, Ahh	10880
47	30	J. DUPRI F/LUDACRIS/Welcome To Atlanta	10200
27	29	JENNIFER LOPEZ/Ain't It Funny	9860
28	28	FAITH EVANS/I Love You	9520
22	27	MARY J. BLIGE/No More Drama	9180
27	27	MISSY ELLIOTT/Take Away	9180
28	27	USHER/U Don't Have To Call	9180
25	27	FABOLOUS/Young'n (Holla Back)	9180
11	27	R. KELLY & JAY-Z/Best Of Both...	9180
15	25	MOBB DEEP F/112/Hey Luv (Anything)	8500
21	25	AVANTI/Makin' Good Love	8100
27	24	IMX/The First Time	8100
28	24	AALIYAH/More Than A Woman	8160
24	24	BUSTA RHYMES/Break Ya Neck	8160
23	24	GLENN LEWIS/Don't You Forget It	8160
31	23	ALICIA KEYS/A Woman's Worth	7820
16	22	MICHAEL JACKSON/Heaven Can Wait	7480
17	21	MASTER P/Ooohhwee	7140
18	21	JAHEIM/Anything	7140
12	19	MUSIQ/Half Crazy	6460
17	15	QUESTION/No Love	5100

MARKET #5
KBFB/Dallas-Ft. Worth
Radio One
(214) 521-4661
Fields/Kelly
12+ Cume 398,400



PLAYS

LW	TW	ARTIST/TITLE	GI (000)
85	82	JA RULE F/ASHANTI/Always On Time	16974
73	78	JENNIFER LOPEZ/Ain't It Funny	16146
72	77	MR. CHEEKS/Lights, Camera...	15939
83	74	USHER/U Got It Bad	15318
79	68	LUDACRIS/Roll Out...	14076
50	46	MYSTIKAL/Bouncin' Back...	9522
46	44	J. DUPRI F/LUDACRIS/Welcome To Atlanta	9108
49	44	BRANDY/What About Us?	9108
49	43	FABOLOUS/Young'n (Holla Back)	8901
49	42	OUTKAST/The Whole World	8694
7	42	RUFF ENDOZ/Someone To Love You	8694
50	40	BUSTA RHYMES/Break Ya Neck	8280
47	34	FAT JOE/We Thuggin'	7038
34	30	MASTER P/Ooohhwee	6210
27	30	MISSY ELLIOTT/Take Away	6210
29	29	MOBB DEEP F/112/Hey Luv (Anything)	6003
31	29	PETEY PABLON/Raise Up	6003
21	29	JAY-Z/Jigga	6003
29	27	JUVENILE/From Her Mamma...	5589
18	27	TWEET/Oops (Oh My)	5589
25	25	AALIYAH/More Than A Woman	5175
27	25	NELLY/1	5175
26	24	JA RULE/Win' It Up	4968
23	24	AALIYAH/Rock The Boat	4968
13	23	BEANIE SIGEL/FREEWAY/Roc The Mic	4761
25	22	NB RIDAZ F/ANGELINA/Runaway	4554
13	21	LIL BOW WOW/Take Ya Home	4347
18	21	LIL KEKE/Platinum In Da...	4347
12	21	GLENN LEWIS/Don't You Forget It	4347
22	20	ALICIA KEYS/A Woman's Worth	4140

MARKET #5
KKDA/Dallas-Ft. Worth
Service
(972) 263-9911
Cheatham
12+ Cume 525,400



PLAYS

LW	TW	ARTIST/TITLE	GI (000)
48	56	FAITH EVANS/I Love You	22892
36	54	MONTELL JORDAN/You Must Have Been	20952
43	52	MISSY ELLIOTT/Take Away	20176
45	48	JA RULE F/ASHANTI/Always On Time	18624
37	47	AALIYAH/Rock The Boat	18236
45	47	MYSTIKAL/Bouncin' Back...	18236
52	46	JENNIFER LOPEZ/Ain't It Funny	17848
45	45	USHER/U Got It Bad	17460
41	44	ALICIA KEYS/A Woman's Worth	17072
48	44	KEKE WYATT/Nothing In This...	17072
48	39	MARY J. BLIGE/No More Drama	15132
41	37	AALIYAH/More Than A Woman	14356
45	36	BUSTA RHYMES/Break Ya Neck	13968
36	36	GLENN LEWIS/Don't You Forget It	13968
46	35	USHER/U Don't Have To Call	13580
34	35	LUDACRIS/Roll Out...	13580
40	35	LUDACRIS/Freaky Thangs	13580
8	34	JAHEIM/Anything	13192
34	34	ANGIE STONE/Brotha	13192
27	33	OUTKAST/The Whole World	12804
24	30	MICHAEL JACKSON/Butterflies	11640
46	29	JAGGED EDGE/Goodbye	11252
11	29	GINUWINE/Tribute To A Woman	11252
13	29	JOE Let's Stay Home...	11252
23	23	TWEET/Oops (Oh My)	8924
25	22	DIRTY/Candyman	8536
4	20	B2K/Uh Huh	7760
40	20	BRANDY/What About Us?	7760
28	17	FAITH EVANS/You Gets No Love	6596
24	17	CITY HIGH/Caramel	6596


MARKET #6
WPHI/Philadelphia
Radio One
(215) 884-9400
Ice/George
12+ Cume 413,600



PLAYS

LW	TW	ARTIST/TITLE	GI (000)
61	62	BEANIE SIGEL/FREEWAY/Roc The Mic	12338
38	42	TWEET/Oops (Oh My)	8358
51	41	MICHAEL JACKSON/Butterflies	8159
47	40	AALIYAH/More Than A Woman	7960
47	39	FABOLOUS/Young'n (Holla Back)	7761
43	38	BRANDY/What About Us?	7562
42	38	LUDACRIS/Fatty Girl	7562
42	37	MR. CHEEKS/Lights, Camera...	7363
46	37	JA RULE F/ASHANTI/Always On Time	7363
32	36	JENNIFER LOPEZ/Ain't It Funny	7164
23	33	USHER/U Don't Have To Call	6567
40	33	MASTER P/Ooohhwee	6567
40	30	FAT JOE/We Thuggin'	5970
17	28	BUSTA RHYMES/Pass The Courvoisier	5572
42	27	KEKE WYATT/Nothing In This...	5373
28	25	GLENN LEWIS/Don't You Forget It	4975
26	25	FAITH EVANS/I Love You	4975
35	24	MOBB DEEP F/112/Hey Luv (Anything)	4776
33	23	OUTKAST/The Whole World	4577
28	23	ALICIA KEYS/A Woman's Worth	4577
23	23	FAT JOE F/ASHANTI/What's Luv?	4577
33	22	MYSTIKAL/Bouncin' Back...	4378
11	16	J. DUPRI F/LUDACRIS/Welcome To Atlanta	3184
17	16	JAGGED EDGE/Where The Party At	3184
28	16	AALIYAH/Rock The Boat	3184
16	16	MS. JADE/Feel The Girl	3184
3	16	R. KELLY & JAY-Z/Best Of Both...	3184
16	15	CITY HIGH/Caramel	2985
11	15	R. KELLY/Fiesta	2985
21	15	MARY J. BLIGE/No More Drama	2985

MARKET #6
WUSL/Philadelphia
Clear Channel
(215) 483-8900
Cooper/Tyner/Lani
12+ Cume 744,900



PLAYS

LW	TW	ARTIST/TITLE	GI (000)
51	55	BEANIE SIGEL/FREEWAY/Roc The Mic	23595
40	40	MR. CHEEKS/Lights, Camera...	17160
27	38	FAT JOE/We Thuggin'	16302
44	35	MICHAEL JACKSON/Butterflies	15015
50	34	JAHEIM/Anything	14586
45	34	FAITH EVANS/I Love You	14586
20	32	J. DUPRI F/LUDACRIS/Welcome To Atlanta	13728
28	29	FABOLOUS/Young'n (Holla Back)	12481
45	26	KEKE WYATT/Nothing In This...	11154
31	26	JA RULE F/ASHANTI/Always On Time	11154
17	25	TWEET/Oops (Oh My)	10725
21	25	BRANDY/What About Us?	10725
26	24	NAS/Get Ur Self A...	10280
26	24	AALIYAH/More Than A Woman	8580
36	19	'N SYNC/Gone	8151
11	19	ALICIA KEYS/A Woman's Worth	8151
4	19	JAY-Z/Jigga	8151
25	17	GLENN LEWIS/Don't You Forget It	7293
4	16	CITY HIGH/Caramel	6867
11	16	JENNIFER LOPEZ/Ain't It Funny	6864
17	15	USHER/U Don't Have To Call	6864
14	14	BUSTA RHYMES/Pass The Courvoisier	6006
5	13	MYSTIKAL/Bouncin' Back...	5577
8	13	ASHANTI/Foolish	5577
10	13	MS. JADE/Feel The Girl	5577
10	13	LIL BOW WOW/Take Ya Home	5577
17	13	JAGGED EDGE/Goodbye	5577
17	12	MUSIQ/Mary Go Round	5448
21	12	R. KELLY/Feelin' On Yo Booty	5148
24	12	MONTELL JORDAN/You Must Have Been	5148
3	11	LUDACRIS/Fatty Girl	4719

MARKET #7
WKYS/Washington, DC
Radio One
(301) 306-1111
Huckaby/P-Stew
12+ Cume 653,700



PLAYS

LW	TW	ARTIST/TITLE	GI (000)
50	49	MICHAEL JACKSON/Butterflies	16023
52	46	MR. CHEEKS/Lights, Camera...	15042
44	45	PROPHET JONES/Cry Together	14715
43	43	JA RULE F/ASHANTI/Always On Time	14061
43	43	MYSTIKAL/Bouncin' Back...	14061
42	43	TWEET/Oops (Oh My)	14061
39	38	ALICIA KEYS/A Woman's Worth	12426
32	36	JENNIFER LOPEZ/Ain't It Funny	11772
46	35	AALIYAH/More Than A Woman	11445
32	34	USHER/U Don't Have To Call	11118
26	34	OUTKAST/The Whole World	10725
36	31	BRANDY/What About Us?	10337
22	30	KEKE WYATT/Nothing In This...	9810
30	28	FABOLOUS/Young'n (Holla Back)	9156
27	25	BEANIE SIGEL/FREEWAY/Roc The Mic	8175
26	24	GLENN LEWIS/Don't You Forget It	7848
26	24	MUSIQ/Half Crazy	784

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David Vs. Goliath

■ WPWX (Power 92)/Chicago continues its quest for total victory

On March 29, 2001, the city of Chicago got a pleasant surprise: WPWX (Power 92) began broadcasting its version of Urban radio for the Windy City masses. The station's slogan is "The Best of Hip-Hop and R&B," and it's certainly carved a niche for itself in less than a year.

Power 92 prides itself not only on playing new music, but also on playing it first. In fact, the station has built its reputation on that one solid and important factor. People want to hear the hits, but they also want to be exposed to new music. If you present new music properly and are willing to take a chance, there's a huge reward waiting at the end of the rainbow.

The Saga Continues

Months ago I said that we would keep you abreast of this continuing story because it is big news in our industry. The folks involved in this saga from the Power 92 perspective are station VP/GM **Taft Harris**, PD **Jay Alan** and consultant **Tony Gray**, of Gray Communications. The last time I checked in, I only had the pleasure of talking with Alan and Gray, because Harris was in the trenches, shoring things up and tying up any loose ends in the plan, so this was my first opportunity to talk with him at length about the station's format and its sudden success.

Harris asked me to let Alan speak first, though, because, as he said, "He's the mastermind behind our excellent ratings," so I asked Alan what he did that led to the station's scoring so well 18-34 in the fall 2001 book.

"I just stretched the consistency," he said. "Anytime anyone tuned into WPWX, I wanted to make sure that we were giving them the best product possible. WGCI is the heritage station in the market; we were the new kid on the block. I wanted to make sure that if you switched to Power 92 for however long — two, three, five minutes — we were playing a hot song or you heard about a hot promotion. The promotion we ran during that time was Your Chance to Win One Million Dollars.

"I wanted the DJs to get in and get out but to make what they had to say really count. We needed the announcers to get in and get out quickly, because when we looked at our research, it told us that our competitors talk too much, that their commercial breaks were too long and that it wasn't about the music. Music is and always will be the star of Power 92."

Morning Madness

"We also rode on the back of our morning show, Doug Banks, because of his history here in Chicago," Alan continued. "Our contest forced people to go back to our morning show, be-



Jay Alan



Taft Harris

cause every morning you had to go to Doug Banks to find out what the song of the day was. When the song played at whatever time throughout the day, the person who called won \$250 and qualified for their chance at the million.

"In conjunction with that we did a nice TV campaign on all the stations here in Chicago. The list of outlets was very strong — Channels 2, 7, 5, 9 and all the different cable outlets. We did a big morning blitz to let the public know that Doug Banks was back in town and on our radio station."

Is Banks localizing his show more for Chicago than he does for other outlets? "All I know is that he has the love of Chicago," Alan said. "I guess you could say — kind of like Michael Jordan — he won his championships here. He left, and now he's come back and wants to win it all again. He has a hunger for this market, and he spends a lot of quality time with the producers here in the morning, localizing the show. They do a good job of planning it out.

"He also takes feedback from us as it relates to music programming. We're not trying to be selfish when we do that, because we know he has other markets that he has to consider, but we do give him a lot of suggestions related to the music to help make the show fit more with what we're trying to do here."

A Management Perspective

Next, I spoke with Harris to get more of a management perspective on WPWX. I wanted to know if he's seeing more sales and revenue opportunities now that advertisers have the alternative of using Power 92 to reach the African-American consumer market.

"The advertising community has shown great favor toward us," he said. "They are very interested in purchasing time on WPWX, and we've seen much love from the buying community, especially the local and national advertising agencies. When they

place their business, they do so with great excitement.

"They are delighted to have an alternative in the marketplace. In the past our competitor has received 100% of the business destined for the African-American demo in the Urban arena, and I am delighted to see a significant percentage of that business coming our way now."

I asked Taft what other things he hopes to do as he continues to grow WPWX in all the different demographics that would bring more revenue to the bottom line. "What we are intending to do from a sales standpoint is to show the buying community — both local and direct, retail and the advertising agencies — how much we appreciate them doing busi-

"All of what we're talking about has taken place in less than a year, and everyone keeps saying that they've never seen anything like this in Chicago before."

Taft Harris

ness with us by offering them fair rates for their dollar and the best in customer service," he said.

"When you call us, we answer the phone. When you call us wanting a return phone call because you were not able to reach us for some reason, we give you a return phone call as soon as we get your message. When you ask us to fax over material, it's on your fax machine shortly thereafter.

"Our desire is to allow the buying community to experience a different dimension where we are anxious to receive their business and willing to work for it."

Running The Numbers

Look at these Arbitron fall 2001 numbers for Chicago — specifically, for WPWX. Overall, Power 92 is ranked No. 9 with a 3.5. The competition, WGCI, is tied for third with a 4.8. Power 92 is No. 2 18-34 with a 7.2, which puts it within three-tenths of a

"I wanted to make sure that if you switched to Power 92 for however long — two, three, five minutes — we were playing a hot song or you heard about a hot promotion."

Jay Alan

share of WGCI, which has a 7.5. In the 18-34 demo, however, Power 92 ranks No. 1 with a 7.3, beating WGCI by one-tenth of a share: WGCI-FM ranks No. 2 with a 7.2.

It's obvious that things are continuing to tighten up in Chicago in the race to reach the African-American radio consumer. Another demo that I like to look at, because all Urban stations want some of it, is 18-49. Power 92 ranks No. 4 there with a 4.4, and WGCI is No. 1 with a 5.8.

Power 92's target is a young adult audience that lives a fun, musical lifestyle. But even though the station isn't reaching out specifically to the 25-54 age cell, it does extremely well there, pulling a 2.9 to tie for 10th with four other outlets. WPWX has gained a very solid foothold in the market in a relatively short period of time.

I next spoke with Tony Gray, asking him for the key to the growth of Power 92's 18-34 audience in the fall 2001 book. "The station changed format on March 29, 2001," he said. "During the course of the spring, summer and fall ratings periods for 2001, we had a strategic plan to grow this station's audience. We're like most broadcasters, in that we look at the 12+ numbers, but our primary concern was to achieve a top two or three position in the 18-34 demo by the completion of the fall 2001 book.

"We watched our progress through the spring of 2001 and gauged the adjustments that we needed to make during the summer book. That, combined with an aggressive marketing and promotion campaign during the fall, helped us finish in first place in

our target demographic.

"We are very pleased with our accomplishments in the fall book. As we move through 2002, we look to improve our performance in our chosen target demographics over the course of this year."

The Core Foundation

Harris said it best when he said, "I'm delighted to have the staff that I have. Our owner, Mr. Donald Crawford, and I are very blessed to have people like Jay Alan as our PD and

Kim Rose, who is our Marketing/Promotions Director, and Tony Gray as a consultant. I'm blessed to have all of these market-experienced account reps who are really taking care of business on the sales side.

"Our Local Sales Manager, Carvel Smith, came to us from ABC, and a number of our sales executives came here from our competitor

and already have great relationships with the agencies and the buying community. I couldn't be happier, and my owner couldn't be happier, because we feel that we have the core foundation that we need to win it all, and that's what we intend to do.

"This is only the first phase. Mr. Crawford and the rest of us will not cease our pursuit until we've accomplished our primary goal of being No. 1 in this market. The Bible tells us that, whatever we do, we should do it with all our might. We're doing this with all of our might. All of what we're talking about has taken place in less than a year, and everyone keeps saying that they've never seen anything like this in Chicago before. This is the David and Goliath story becoming a reality."



Tony Gray



STRENGTH, COURAGE & WISDOM

Motown recording diva India.Arie recently visited Urban Editor Walt "Baby" Love at his Sherman Oaks, CA studios to tape his show *The Countdown With Walt "Baby" Love*. Seen here (l-r) are Love, Motown West Coast Promotions Manager Philipp Embuido, India.Arie and *Countdown* producer Jeff Axelrod.

February 15, 2002

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
2	1	JA RULE F/ASHANTI Always On Time (Murder Inc./Def Jam/IDJMG)	2518	-109	427009	12	65/0
4	2	KEKE WYATT Nothing In This World (MCA)	2430	+73	371443	18	59/0
1	3	MICHAEL JACKSON Butterflies (Epic)	2422	-251	404222	14	63/0
3	4	MYSTIKAL Bouncin' Back (Bumpin' Me...) (Jive)	2328	-108	320890	10	65/0
6	5	BRANDY What About Us? (Atlantic)	2228	+187	327292	5	66/0
5	6	MR. CHEEKS Lights, Camera, Action (Universal)	2193	-60	338368	23	56/0
7	7	OUTKAST The Whole World (LaFace/Arista)	2075	+48	296944	9	63/0
15	8	TWEET Oops (Oh My) (Gold Mind/Elektra/EEG)	1936	+264	284069	4	66/0
14	9	FAITH EVANS I Love You (Bad Boy/Arista)	1912	+205	326409	6	59/0
12	10	JENNIFER LOPEZ Ain't It Funny (Epic)	1868	+138	283104	6	55/0
11	11	MISSY "MISDEMEANOR" ELLIOTT Take Away (Gold Mind/EastWest/EEG)	1768	-10	289507	13	62/0
10	12	MARY J. BLIGE No More Drama (MCA)	1713	-116	230879	12	60/0
16	13	GLENN LEWIS Don't You Forget It (Epic)	1707	+36	257523	12	61/0
8	14	ALICIA KEYS A Woman's Worth (J)	1697	-221	266551	17	66/0
9	15	USHER U Got It Bad (LaFace/Arista)	1670	-199	229147	23	67/0
20	16	USHER U Don't Have To Call (LaFace/Arista)	1546	+128	246257	4	61/4
13	17	LUDACRIS Roll Out (My Business) (Def Jam South/IDJMG)	1519	-203	231758	15	60/0
21	18	JAHEIM Anything (Divine Mill/WB)	1455	+38	200615	12	60/0
19	19	FABOLOUS Young'n (Holla Back) (Desert Storm/Elektra/EEG)	1448	-62	180425	10	60/0
18	20	AALIYAH Rock The Boat (BlackGround)	1419	-135	257247	25	65/0
17	21	FAT JOE We Thuggin' (Terror Squad/Atlantic)	1379	-200	243474	16	61/0
24	22	JERMAINE DUPRI F/LUDACRIS Welcome To Atlanta (So So Def/Columbia)	1355	-18	230382	10	58/1
27	23	AALIYAH More Than A Woman (BlackGround)	1242	+131	214535	4	4/1
22	24	BUSTA RHYMES Break Ya Neck (J)	1175	-226	169542	15	60/0
23	25	'N SYNC Gone (Jive)	1151	-240	192358	13	50/0
25	26	JAY-Z Jigga (Roc-A-Fella/IDJMG)	1126	-182	138320	6	60/0
29	27	SHARISSA Any Other Night (Motown)	1099	+94	122964	7	56/1
26	28	JOE Let's Stay Home Tonight (Jive)	940	-213	94049	12	52/0
33	29	BEANIE SIGEL & FREEWAY Roc The Mic (Roc-A-Fella/IDJMG)	924	+133	161271	3	46/3
35	30	AVANT Makin' Good Love (Magic Johnson/MCA)	873	+154	119852	3	61/0
32	31	MOBB DEEP F/112 Hey Luv (Anything) (Loud/Columbia)	870	+11	122995	8	43/0
30	32	DMX F/FAITH EVANS I Miss You (Ruff Ryders/IDJMG)	860	-16	108347	4	54/1
38	33	LIL BOW WOW Take Ya Home (So So Def/Columbia)	794	+92	113143	2	53/0
31	34	MASTER P Ooohhhwee (No Limit/Universal)	762	-102	100810	9	40/0
48	35	MAXWELL This Woman's Work (Columbia)	731	+249	95714	2	48/0
37	36	MONTELL JORDAN You Must Have Been (Def Soul/IDJMG)	689	-19	103022	8	44/0
Debut	37	FAT JOE F/ASHANTI What's Luv? (Terror Squad/Atlantic)	663	+336	73607	1	54/19
47	38	NAPPY ROOTS Awnaw (Atlantic)	646	+115	57140	2	44/3
34	39	R. KELLY The World's Greatest (Interscope/Jive)	633	-112	67729	11	37/0
43	40	GINUWINE Tribute To A Woman (Epic)	625	+33	93913	3	53/1
49	41	PROPHET JONES Cry Together (University/Motown)	582	+110	76136	2	38/0
41	42	CRAIG DAVID 7 Days (Wildstar/Atlantic)	568	-61	45449	9	34/0
39	43	CITY HIGH Caramel (Interscope)	568	-75	78130	19	42/0
Debut	44	RUFF ENDZ Someone To Love You (Epic)	565	+239	94612	1	47/2
40	45	PETEY PABLO I (Jive)	546	-83	55245	6	51/0
42	46	JUVENILE From Her Mamma (Mamma Got...) (Cash Money/Universal)	520	-94	70205	16	46/0
Debut	47	LUDACRIS Saturday (Oooh! Oooh!) (Def Jam South/IDJMG)	481	+143	70410	1	0/0
Debut	48	ASHANTI Foolish (Murder Inc./Def Jam/IDJMG)	479	+188	67641	1	42/41
45	49	JONELL & METHOD MAN Round & Round (Def Jam/IDJMG)	476	-85	107642	9	33/0
50	50	COREY F/LIL' ROMEO Hush Lil' Lady (Motown)	462	-9	44849	2	40/0

Most Added

www.rroads.com

ARTIST TITLE LABEL(S)	ADDS
ASHANTI Foolish (Murder Inc./Def Jam/IDJMG)	41
KNOC-TURN'AL Knoc (LA Confidential/Elektra/EEG)	29
NINE20 What Would You Do? (MCA)	29
FAT JOE F/ASHANTI What's Luv? (Terror Squad/Atlantic)	19
RL F/ERICK SERMON Got Me A Model (J)	17
LUTHER VANDROSS I'd Rather (J)	5
USHER U Don't Have To Call (LaFace/Arista)	4
ROYCE DA 5' 9" F/EMINEM Rock City (Columbia)	4
BEANIE SIGEL & FREEWAY Roc The Mic (Roc-A-Fella/IDJMG)	3
NAPPY ROOTS Awnaw (Atlantic)	3
PRETTY WILLIE Roll Wit Me (Republic/Universal)	3
LATHUN Fortunate (Motown)	3

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
FAT JOE F/ASHANTI What's Luv? (Terror Squad/Atlantic)	+336
R. KELLY & JAY-Z Best... (Intro) (Roc-A-Fella/Jive/IDJMG)	+271
TWEET Oops (Oh My) (Gold Mind/Elektra/EEG)	+264
MAXWELL This Woman's Work (Columbia)	+249
RUFF ENDZ Someone To Love You (Epic)	+239
FAITH EVANS I Love You (Bad Boy/Arista)	+205
ASHANTI Foolish (Murder Inc./Def Jam/IDJMG)	+188
BRANDY What About Us? (Atlantic)	+187
AVANT Makin' Good Love (Magic Johnson/MCA)	+154
LUDACRIS Saturday (Oooh!...) (Def Jam South/IDJMG)	+143

New & Active

B2K Uh Huh (Epic) Total Plays: 412, Total Stations: 19, Adds: 1
PRETTY WILLIE Roll Wit Me (Republic/Universal) Total Plays: 351, Total Stations: 33, Adds: 3
CHOOBAKKA She's Feeling Me (Big Daddy) Total Plays: 317, Total Stations: 34, Adds: 1
LIL' KEKE Platinum In Da Ghetto (Koch) Total Plays: 316, Total Stations: 22, Adds: 1
CHEROKEE I Swear (Arista) Total Plays: 275, Total Stations: 30, Adds: 1
REMY SHAND Take A Message (Motown) Total Plays: 252, Total Stations: 27, Adds: 1
LUTHER VANDROSS I'd Rather (J) Total Plays: 207, Total Stations: 29, Adds: 5
ROYCE DA 5' 9" F/EMINEM Rock City (Columbia) Total Plays: 183, Total Stations: 20, Adds: 4
KIRK FRANKLIN 911 (Gospo Centric/Jive) Total Plays: 145, Total Stations: 11, Adds: 0
BIG MOE Purple Stuff (Priority/Capitol) Total Plays: 129, Total Stations: 10, Adds: 1

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 2/3/02-2/9/02. 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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ADDED THIS WEEK:
WXYV/Baltimore

R&R Urban Mainstream 10
R&B Monitor 8*
**Billboard Hot R&B/Hip-Hop
Singles & Tracks 10***
Media Base Urban 10*
Top 40 Rhythm 2*
Crossover 2*
MTV – 32 Plays
BET – 22 Plays #3 Video




JENNIFER LOPEZ *ain't it funny*


**THE NEW SINGLE FROM "J.LO"
AND THE FOLLOW-UP TO HER #1 HIT "I'M REAL"
OVER 6.5 MILLION ALBUMS SOLD WORLDWIDE
TRIPLE PLATINUM IN THE U.S.**

OVER 76 MILLION in COMBINED AUDIENCE and GROWING!

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PRODUCED BY CORY ROONEY FOR CORY ROONEY ENTERTAINMENT, DAN SHEA
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Stations and their adds listed alphabetically by market

Reporters

<p>WAJZ/Albany, NY * PD/MD: Sugar Bear APD: Marie Cristal 25 ASHANTI "Foolish" 9 NAPPY ROOTS "Awwaw"</p>	<p>WJZD/Biloxi-Gulfport, MS * PD: Rob Neal MD: Tabari Daniels 2 ASHANTI "Foolish" KNOC-TURN'AL "Knoc" NINE20 "Would"</p>	<p>WENZ/Cleveland, OH * PD: Sam Syk No Adds</p>	<p>WJLB/Detroit, MI * PD: KJ Holiday APD/MD: Kris Kelley 1 ASHANTI "Foolish" KNOC-TURN'AL "Knoc" PRETTY WILLIE "Roll" NINE20 "Would"</p>	<p>WRJH/Jackson, MS * PD: Steve Poston MD: Lil Homie ASHANTI "Foolish" KNOC-TURN'AL "Knoc" NINE20 "Would"</p>	<p>WGZB/Louisville, KY * PD: Mark Gunn MD: Gerald Harrison FAT JOE F/ASHANTI "Luv"</p>	<p>WQUE/New Orleans, LA * DM/MD: Marvin Hankston APD/MD: Angela Watson 3 BIG MOE "Purple" 1 J. DUPRI F/LUDACRIS "Welcome" RL F/ERICK SERMON "Model" FAT JOE F/ASHANTI "Luv"</p>	<p>WCDX/Richmond, VA * PD: Lamonda Williams MD: B-Rock 25 FAT JOE F/ASHANTI "Luv"</p>	<p>WPHR/Syracuse, NY * PD: Butch Charles MD: Kenny Dees 33 ASHANTI "Foolish" 2 RL F/ERICK SERMON "Model" 2 NINE20 "Would" 1 KNOC-TURN'AL "Knoc"</p>				
<p>KBCE/Alexandria, LA PD: Kenny Smoov MD: R.J. Polk No Adds</p>	<p>WBOT/Boston, MA * PD: Steve Gousby APD: Lamar Robinson MD: T. Clark No Adds</p>	<p>WHXT/Columbia, SC * PD: Chris Conner MD: Bill Black 18 FAT JOE F/ASHANTI "Luv" 14 YING YANG TWINS "Say" 14 ASHANTI "Foolish" 4 LIL KEKE "Ghetto" 1 PRETTY WILLIE "Roll" KNOC-TURN'AL "Knoc" LATHUN "Fortunate" ROYCE DA 5' 9" "Rock"</p>	<p>WJNN/Dothan, AL PD/MD: Tony Black 10 ASHANTI "Foolish" 10 RL F/ERICK SERMON "Model" 7 KNOC-TURN'AL "Knoc" NINE20 "Would" NATE DOGG "Gangsta"</p>	<p>KPRS/Kansas City, MO * PD: Sam Weaver APD/MD: Myron Fears 10 ASHANTI "Foolish" 4 KNOC-TURN'AL "Knoc" NAPPY ROOTS "Awwaw" 1 RL F/ERICK SERMON "Model" NAUGHTY BY...G.I.W "Feels" NINE20 "Would"</p>	<p>WFXM/Macon, GA PD/MD: Derek Harper 31 LUDACRIS "Saturday" 23 ASHANTI "Foolish" 12 GHETTO PLAYAS "Ghetto" SHARISSA "Night"</p>	<p>WBLS/New York, NY * PD: Vinny Brown MD: Deneen Womack 15 ASHANTI "Foolish" FAT JOE F/ASHANTI "Luv"</p>	<p>WDXK/Rochester, NY * PD: Andre Marcel MD: Kala O'Neal 30 AALIYAH "Woman" NINE20 "Would" RL F/ERICK SERMON "Model"</p>	<p>WTMP/Tampa, FL Interim PD: Big Money Ced Interim MD: Eric Storm 5 RAY-J "Head" 5 ASHANTI "Foolish"</p>				
<p>KEDG/Alexandria, LA PD: Jay Stevens MD: Wade Hampton 51 FAITH EVANS "Love" 51 JENNIFER LOPEZ "Funny" 50 TWEET "Oops" 29 JAY-Z "Jigga" 19 DMX F/FAITH EVANS "Miss" 18 USHER "Call" 16 BEANIE SIGEL/FREEWAY "Mic" 12 AVANT "Makin" 11 GINUWINE "Tribute" 10 ROYCE DA 5' 9" "Rock" 7 RUFF ENOZ "Someone" 4 LUTHER VANDROSS "Rather" ASHANTI "Foolish"</p>	<p>WBLK/Buffalo, NY * PD/MD: Skip Dillard 27 ASHANTI "Foolish" 1 RL F/ERICK SERMON "Model" KNOC-TURN'AL "Knoc" NINE20 "Would"</p>	<p>WVDM/Columbia, SC * PD/MD: Mike Love APD: Vernessa Pendergrass 6 RL F/ERICK SERMON "Model" 5 ASHANTI "Foolish" 1 KNOC-TURN'AL "Knoc" NINE20 "Would"</p>	<p>WZFX/Fayetteville, NC * PD: Rod Cruise APD: Garrett Davis MD: Taylor Morgan No Adds</p>	<p>KRRQ/Lafayette, LA * DM: James Alexander PD/MD: Darlene Prejean 5 RL F/ERICK SERMON "Model" 5 ASHANTI "Foolish" 2 KNOC-TURN'AL "Knoc" NINE20 "Would"</p>	<p>WIBB/Macon, GA PD: Mike Williams APD: Ava Black 21 ASHANTI "Foolish" 21 NO GOOD "Ballin" LATHUN "Fortunate"</p>	<p>WBHH/Norfolk, VA * PD/MD: Heart Attack KNOC-TURN'AL "Knoc"</p>	<p>WTLZ/Saginaw, MI * PD: Eugene Brown 1 KNOC-TURN'AL "Knoc" ASHANTI "Foolish" RUFF ENOZ "Someone"</p>	<p>WJUC/Toledo, OH * MD: Nikki G. 3 ASHANTI "Foolish" 1 NINE20 "Would" RL F/ERICK SERMON "Model" KNOC-TURN'AL "Knoc"</p>				
<p>WHTA/Atlanta, GA * PD: Jerry Smokin' B APD: Ryan Cameron MD: Ramona Debraux 2 FAT JOE F/ASHANTI "Luv"</p>	<p>WWWZ/Charleston, SC * DM/MD: Terry Base MD: Ron Spickackville 6 NINE20 "Would" 1 ASHANTI "Foolish" KNOC-TURN'AL "Knoc"</p>	<p>WFXE/Columbus, GA PD: Michael Soul 27 ASHANTI "Foolish" 8 KNOC-TURN'AL "Knoc" 8 NINE20 "Would" 7 RL F/ERICK SERMON "Model"</p>	<p>WZZZ/Flint, MI * PD/MD: Chris Reynolds 23 LUTHER VANDROSS "Rather" 5 FAT JOE F/ASHANTI "Luv" 5 LATHUN "Fortunate" ASHANTI "Foolish"</p>	<p>WQHH/Lansing, MI * PD/MD: Brant Johnson 9 ASHANTI "Foolish" 3 KNOC-TURN'AL "Knoc" NINE20 "Would"</p>	<p>WEDR/Miami, FL * DM/MD: Cedric Hollywood 22 FAT JOE F/ASHANTI "Luv" 1 ASHANTI "Foolish" LATHUN "Fortunate" NAUGHTY BY...G.I.W "Feels" NINE20 "Would"</p>	<p>WOWI/Norfolk, VA * DM/MD: Daisy Davis APD/MD: Michael Mauzone MD: Devin Steele 18 ASHANTI "Foolish" 2 KNOC-TURN'AL "Knoc" NINE20 "Would" LUTHER VANDROSS "Rather"</p>	<p>WEAS/Savannah, GA PD: Sam Nelson MD: Jewel Carter 11 ASHANTI "Foolish" 9 NINE20 "Would" KNOC-TURN'AL "Knoc" LUTHER VANDROSS "Rather"</p>	<p>KJMM/Tulsa, OK * PD: Terry Monday APD: Aaron Bernard 25 ASHANTI "Foolish" 14 NINE20 "Would" 5 KNOC-TURN'AL "Knoc"</p>				
<p>WVEE/Atlanta, GA * PD: Tony Brown MD: Tosha Love No Adds</p>	<p>WPEG/Charlotte, NC * PD: Terri Avery MD: Nate Quick 20 ASHANTI "Foolish" 6 CHOOBAKKA "Feeling" 1 RL F/ERICK SERMON "Model" NINE20 "Would"</p>	<p>WCKX/Columbus, OH * PD: Paul Strong MD: Warren Stevens No Adds</p>	<p>WTMG/Gainesville-Ocala, FL * PD/MD: Quincy 14 RL F/ERICK SERMON "Model" 3 ASHANTI "Foolish" 1 KNOC-TURN'AL "Knoc" NINE20 "Would"</p>	<p>KVGS/Las Vegas, NV * PD/MD: Vic Clemons 11 USHER "Call" 7 DMX F/FAITH EVANS "Miss" 4 GINUWINE "Tribute" 1 FAT JOE F/ASHANTI "Luv"</p>	<p>WKKV/Milwaukee, WI * PD: Jamilah Muhammad MD: Doc Love ASHANTI "Foolish" RL F/ERICK SERMON "Model" ROYCE DA 5' 9" "Rock"</p>	<p>WPHI/Philadelphia, PA * PD: Luscious Ice MD: Raphael "Rat" George 23 FAT JOE F/ASHANTI "Luv"</p>	<p>KDKS/Shreveport, LA * PD/MD: Quenn Echols ASHANTI "Foolish" KNOC-TURN'AL "Knoc" NINE20 "Would"</p>	<p>WESE/Tupelo, MS PD/MD: Pamela Aniese No Adds</p>				
<p>WFXA/Augusta, GA * DM: Ron Thomas No Adds</p>	<p>WJTT/Chattanooga, TN * PD: Keith Landecker MD: Magic No Adds</p>	<p>KBFB/Dallas-Ft. Worth, TX * PD: Tony Fields MD: Marie Kelly FAT JOE F/ASHANTI "Luv"</p>	<p>WIKS/Greenville, NC * PD/MD: B.K. Kirkland No Adds</p>	<p>WBTX/Lexington-Fayette, KY * PD/MD: Jay Alexander 19 ASHANTI "Foolish" 12 KNOC-TURN'AL "Knoc" 3 FAT JOE F/ASHANTI "Luv" NINE20 "Would" ROYCE DA 5' 9" "Rock"</p>	<p>WBLX/Mobile, AL * PD/MD: Myronda Reuben 1 ASHANTI "Foolish" 1 BEANIE SIGEL/FREEWAY "Mic" KNOC-TURN'AL "Knoc" LUTHER VANDROSS "Rather"</p>	<p>WPHI/Philadelphia, PA * PD: Glenn Cooper APD: Colby Tyner MD: Coka Lani 6 ASHANTI "Foolish" 6 JILL SCOTT "Gimme" BRIAN MCKNIGHT "Gonna" NINE20 "Would"</p>	<p>KMJJ/Shreveport, LA * PD: Michael Tee MD: Kelli Dupree 2 KNOC-TURN'AL "Knoc" 1 ASHANTI "Foolish" LUTHER VANDROSS "Rather"</p>	<p>WKYS/Washington, DC * PD: Darryl Huckaby MD: P-Stew No Adds</p>				
<p>WPRW/Augusta, GA * PD: Tim Snell MD: Nighthrain 14 FAT JOE F/ASHANTI "Luv" 14 PRETTY WILLIE "Roll" 9 ASHANTI "Foolish" 6 RL F/ERICK SERMON "Model" 3 ROYCE DA 5' 9" "Rock" 2 KNOC-TURN'AL "Knoc"</p>	<p>WGCI/Chicago, IL * DM/MD: Eroy Smith APD/MD: Carla Boatner 15 ASHANTI "Foolish" 12 USHER "Call" 3 B2K "Huh"</p>	<p>KKDA/Dallas-Ft. Worth, TX * PD/MD: Skip Cheatham No Adds</p>	<p>WJMZ/Greenville, SC * PD/MD: Doug Davis 3 NINE20 "Would" ASHANTI "Foolish" RL F/ERICK SERMON "Model" RUFF ENOZ "Someone"</p>	<p>KIPR/Little Rock, AR * DM/MD: Joe Booker 32 CEE-LO "Closest" 1 ASHANTI "Foolish" 1 CHEROKEE "Sweat" DA ENTOURAGE "Bunny" KNOC-TURN'AL "Knoc" NINE20 "Would"</p>	<p>WZHT/Montgomery, AL PD: Darryl Elliott MD: Michael Long KIRK FRANKLIN "911" RL F/ERICK SERMON "Model"</p>	<p>WAMO/Pittsburgh, PA * Interim PD/MD: DJ Boogie 41 ASHANTI "Foolish" 2 BEANIE SIGEL/FREEWAY "Mic" FAT JOE F/ASHANTI "Luv" RL F/ERICK SERMON "Model"</p>	<p>KATZ/St. Louis, MO * PD: Eric Mychaels No Adds</p>	<p>WJWS/Wilmington, DE * PD: Tony Quararone MD: Manuel Mena KNOC-TURN'AL "Knoc" NINE20 "Would" ASHANTI "Foolish"</p>				
<p>WEMX/Baton Rouge, LA * DM: James Alexander PD/MD: Adrian Long 8 ASHANTI "Foolish" 4 KNOC-TURN'AL "Knoc" NINE20 "Would" RL F/ERICK SERMON "Model"</p>	<p>WPWX/Chicago, IL * PD: Jay Alan MD: Traci Reynolds 13 BEANIE SIGEL/FREEWAY "Mic" 6 ASHANTI "Foolish" 3 SHARISSA "Night"</p>	<p>WRQU/Dayton, OH * PD: Marco Simmons MD: Theo Smith 3 FAT JOE F/ASHANTI "Luv" 2 ASHANTI "Foolish" NAPPY ROOTS "Awwaw" REMY SHAND "Message" LUTHER VANDROSS "Rather"</p>	<p>WEUP/Huntsville, AL * PD/MD: Steve Murry 22 USHER "Call" RL F/ERICK SERMON "Model"</p>	<p>KBKT/Los Angeles, CA * PD: Rob Scorpio MD: Dorsey Fuller 9 FAT JOE F/ASHANTI "Luv"</p>	<p>WQOK/Nashville, TN * PD: Kevin Fox APD: Bruce Lowe 1 ASHANTI "Foolish" 1 KNOC-TURN'AL "Knoc" NINE20 "Would"</p>	<p>WFOO/Raleigh-Durham, NC * PD: Cy Young MD: Sean Alexander No Adds</p>	<p>WFUN/St. Louis, MO * PD: Mo'Shay APD: Craig Black 33 FAT JOE F/ASHANTI "Luv"</p>	<p>KTCC/Beaumont, TX * PD/MD: Chris Clay 1 LUTHER VANDROSS "Rather" ASHANTI "Foolish" KNOC-TURN'AL "Knoc" NINE20 "Would"</p>	<p>WIZF/Cincinnati, OH * PD: Hurricane Dave APD/MD: Terri Thomas 17 FAT JOE F/ASHANTI "Luv"</p>	<p>WDTJ/Detroit, MI * VP/Prog.: Lance Patton DM: Monica Starr PD/MD: Spudd No Adds</p>	<p>WJMI/Jackson, MS * PD/MD: Stan Branson 6 NINE20 "Would" 4 KNOC-TURN'AL "Knoc" 3 ASHANTI "Foolish"</p>	<p>WBLO/Louisville, KY * PD: Mark Gunn MD: Gerald Harrison 35 FAT JOE F/ASHANTI "Luv"</p>

*Monitored Reporters
79 Total Reporters

68 Total Monitored

11 Total Indicator
10 Current Indicator Playlists

Did Not Report, Playlist Frozen (1):
KIZK/Killeen-Temple, TX



Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
ANGIE STONE Brotha (J)	863
GINUWINE Differences (Epic)	799
MARY J. BLIGE Family Affair (MCA)	744
MAXWELL Lifetime (Columbia)	611
FAITH EVANS You Gets No Love (Bad Boy/Arista)	591
JA RULE Livin' It Up (Murder Inc./Def Jam/IDJMG)	522
JAGGED EDGE Where The Party At (So So Def/Columbia)	503
PETEY PABLO Raise Up (Jive)	449
JENNIFER LOPEZ I'm Real (Epic)	396
NELLY #1 (Priority/Capitol)	385
ALICIA KEYS Fallin' (J)	371
JAY-Z Girls, Girls, Girls (Roc-A-Fella/IDJMG)	348
R. KELLY Feelin' On Yo Booty (Jive)	296
JAY-Z Izzo (H.O.V.A.) (Roc-A-Fella/IDJMG)	289
BRIAN MCKNIGHT Love Of My Life (Motown)	282
USHER U Remind Me (LaFace/Arista)	275
112 Peaches & Cream (Bad Boy/Arista)	270
R. KELLY Fiesta (Jive)	266
MISSY ELLIOTT Get Ur Freak On (Gold Mind/EastWest/EEG)	238
SUNSHINE ANDERSON Heard It All Before (Soulife/Atlantic)	237

Indicator

Most Added

ASHANTI Foolish (Murder Inc./Def Jam/IDJMG)
KNOC-TURN'AL Knoc (LA Confidential/Elektra/EEG)
NINE20 What Would You Do? (MCA)
RL F/ERICK SERMON Got Me A Model (J)
LUTHER VANDROSS I'd Rather (J)
FAITH EVANS I Love You (Bad Boy/Arista)
TWEET Oops (Oh My) (Gold Mind/Elektra/EEG)
SHARISSA Any Other Night (Motown)
USHER U Don't Have To Call (LaFace/Arista)
JENNIFER LOPEZ Ain't It Funny (Epic)
DMX F/FAITH EVANS I Miss You (Ruff Ryders/IDJMG)
JAY-Z Jigga (Roc-A-Fella/IDJMG)
RAY-J Keep Yo Head Up (Atlantic)
GINUWINE Tribute To A Woman (Epic)
AVANT Makin' Good Love (Magic Johnson/MCA)
LATHUN Fortunate (Motown)
BEANIE SIGEL & FREEWAY Roc The Mic (Roc-A-Fella/IDJMG)
ROYCE DA 5' 9" F/EMINEM Rock City (Columbia)
KIRK FRANKLIN 911 (Gospo Centric/Jive)
NO GOOD Ballin' Boy (Artist Direct)

Reporters

Stations and their adds
listed alphabetically by market

WALR/Atlanta, GA *

PD: Jim Kennedy
BRIAN MCKNIGHT "Gonna"

WWIN/Baltimore, MD *

VP/Prog.: Kathy Brown
PD: Tim Watts
MD: Keith Fisher

KQXL/Baton Rouge, LA *

DM: James Alexander
PD/MD: Mya Vernon

- 21 USHER "Bad"
- 10 MICHAEL JACKSON "Butter"
- 10 TEMPTATIONS "Four"
- BRIAN MCKNIGHT "Gonna"

WBHK/Birmingham, AL *

PD: Jay Dixon
MD: Darryl Johnson

- 1 GERALD LEVERT "Makes"

WMGL/Charleston, SC *

PD: Terry Base
APD/MD: Belinda Parker

- 2 BRIAN MCKNIGHT "Gonna"

WBAV/Charlotte, NC *

PD: Mark Dylan
MD: Terri Avery

- 7 BRIAN MCKNIGHT "Gonna"
- COOLY'S HOT BOX "Make"
- LATHUN "Fortunate"

WVAZ/Chicago, IL *

PD: Eloy Smith
APD: Armando Rivera

- 8 ANN NESBY/FAL GREEN "Paper"
- 4 FAITH EVANS "Love"
- 2 KEKE WYATT "Nothing"
- 1 ANGIE STONE "Wish"

WZAK/Cleveland, OH *

PD: Kim Johnson

No Adds

WLXC/Columbia, SC *

Int. PD: Doug Williams
MD: Tre Taylor

- 7 BRIAN MCKNIGHT "Gonna"
- 3 SADE "Somebody"
- LATHUN "Fortunate"

WAGH/Columbus, GA

PD: Rasheeda
MD: Ed Lewis

No Adds

KRNB/Dallas-Ft. Worth, TX *

PD: Al Payne
MD: Rudy "V"

- 4 BRIAN MCKNIGHT "Gonna"

KTXQ/Dallas-Ft. Worth, TX *

PD: Gary Leigh

- BRIAN MCKNIGHT "Gonna"

WDMK/Detroit, MI *

VP/Prog.: Lance Patton
OM/MD: Monica Starr

APD: Benita "Lady B" Gray
MD: Sunny Anderson

- BRIAN MCKNIGHT "Gonna"

WGPR/Detroit, MI *

PD/MD: Rosetta Hines

- 14 BRIAN MCKNIGHT "Gonna"
- NINE20 "Would"

WMXD/Detroit, MI *

PD: Janet G.

APD: Oneli Stevens
MD: Sheila Little

- LATHUN "Fortunate"
- BRIAN MCKNIGHT "Gonna"

WUKS/Fayetteville, NC *

PD: Rod Cruise
APD: Garrett Davis
MD: Calvin Pee

- MAXWELL "Woman's"

WFLM/Ft. Pierce, FL *

PD/MD: Michael James

- BRIAN MCKNIGHT "Gonna"
- NINE20 "Would"

WQMG/Greensboro, NC *

PD: Alvin Stowe

- JOL "Missing"
- BRIAN MCKNIGHT "Gonna"
- REMY SHAND "Message"
- KEKE WYATT "Nothing"

KMJQ/Houston-Galveston, TX *

PD: Carl Conner
MD: Sam Choice

No Adds

WTLC/Indianapolis, IN *

DM/MD: Brian Wallace
MD: Garth Adams

No Adds

WIKI/Jackson, MS *

PD/MD: Stan Branson

No Adds

WSOL/Jacksonville, FL *

PD: Aaron Maxwell
APD/MD: K.J.

- 2 MONTELL JORDAN "Must"
- MAXWELL "Woman's"

KOKY/Little Rock, AR *

PD: Mark Dylan
MD: Jamal Quarles

- 10 LATHUN "Fortunate"
- 9 BRIAN MCKNIGHT "Gonna"
- NINE20 "Would"

KHHT/Los Angeles, CA *

PD: Michelle Santosusso

- 48 MICHAEL JACKSON "Butter"
- 45 AALIYAH "Boat"
- 44 USHER "Bad"
- 43 ALICIA KEYS "Worth"
- 43 GINUWINE "Difference"
- 42 MAXWELL "Lifetime"
- 32 FAITH EVANS "Love"
- 22 MAXWELL "Woman's"
- 21 GINUWINE "Tribute"
- 20 GLENN LEWIS "Forget"
- 20 ALICIA KEYS "Dupe"
- 18 SADE "Lovers"
- 13 ANGIE STONE "Wish"

KJLH/Los Angeles, CA *

PD/MD: Cliff Winston

- 3 SOMMERS/LES NUBIANS "Trois"
- BRIAN MCKNIGHT "Gonna"

WRBV/Macon, GA

PD/MD: Lisa Charles

No Adds

KJMS/Memphis, TN *

PD: Nate Bell
MD: Eileen Nathaniel

- BRIAN MCKNIGHT "Gonna"

WHQT/Miami, FL *

PD: Derrick Brown
APD/MD: Karen Vaughn

- 7 BRIAN MCKNIGHT "Gonna"
- 6 FAITH EVANS "Love"
- REMY SHAND "Message"

WMCS/Milwaukee, WI

PD/MD: Tyrone Jackson

- COOLY'S HOT BOX "Make"
- DRAMATICS "Rain"

WDLT/Mobile, AL *

PD: Ron Anthony
MD: Kathy Barlow

- 5 BRIAN MCKNIGHT "Gonna"
- 5 LUTHER VANDROSS "Rather"

* Monitored Reporters

44 Total Reporters

39 Total Monitored

5 Total Indicator

4 Current Indicator Playlists

New Monitored Reporter (1):

KHHT/Los Angeles, CA

Did Not Report For Two Consecutive Weeks; Data Not Used (1):

WILD/Boston, MA



MARKET #1

WKRS/New York

Emmis
(212) 242-9870
Beasley/Gustines
12+ Cume 1,593,200

PLAYS

LW	TW	ARTIST/TITLE	GI (000)
29	34	BRIAN MCKNIGHT/Love Of My Life	33626
26	31	R. KELLY/The World's Greatest	30659
20	30	MAXWELL/This Woman's Work	29670
26	29	GINUWINE/Differences	28681
31	29	MICHAEL JACKSON/You Rock My World	28681
30	24	LUTHER VANDROSS/You Got It	23736
29	24	MARY J. BLIGE/No More Drama	23736
16	24	ANGIE STONE/Brotha	23736
30	22	MICHAEL JACKSON/Butterflies	21758
23	21	GLENN LEWIS/Don't You Forget It	20769
9	21	GERALD LEVERT/Made To Love Ya	20769
20	20	MAXWELL/Lifetime	19780
20	20	JAHEIM/Anything	19780
8	18	KEKE WYATT/Nothing In This...	17802
30	16	BRANDY/What About Us?	15827
1	12	INDIA ARIE/Strength, Courage...	12657
20	11	MISSY ELLIOTT/Take Away	10879
13	10	JAHEIM/Just In Case	9890
2	10	JILL SCOTT/He Loves Me	9890
6	7	REGINA BELLE/Ooh Boy	6923
3	6	AVANT/My First Love	5934
2	6	D'ANGELLO/Unfridled...	5934
6	6	RUFF ENOZ/No More	5934
2	6	JAHEIM/Could It Be	5934
6	6	ALICIA KEYS/A Woman's Worth	5934
5	5	DONNIE MCCLURKIN/We Fall Down	4945
5	5	JILL SCOTT/A Long Walk	4945
7	5	USHER/You Got It Bad	4945
6	5	NEXT/Wley	4945

MARKET #3

WVAA/Chicago

Clear Channel
(312) 360-9000
Smith/Rivera
12+ Cume 585,700

PLAYS

SW	TW	ARTIST/TITLE	GI (000)
29	27	ANGIE STONE/Brotha	13257
29	26	MUSIC/Love	12766
26	26	MAXWELL/Lifetime	12766
24	24	LUTHER VANDROSS/You Got It	11784
25	24	MARY J. BLIGE/Family Affair	11784
23	23	LUTHER VANDROSS/Id Rather	11293
21	22	MICHAEL JACKSON/Butterflies	10802
22	22	MICHAEL JACKSON/You Rock My World	10802
20	21	JILL SCOTT/A Long Walk	10311
23	20	JILL SCOTT/He Loves Me	9820
20	19	YOLANDA ADAMS/The Battle Is Not...	9329
25	18	ALICIA KEYS/A Woman's Worth	8838
22	18	GINUWINE/Differences	8838
17	17	DONNIE MCCLURKIN/We Fall Down	8347
11	13	JOE/It's Stay Home...	6383
13	11	R. KELLY/The World's Greatest	5401
11	11	MONTELL JORDAN/You Must Have Been	5401
15	10	REGINA BELLE/Ooh Boy	4910
8	9	MICHAEL JACKSON/Heaven Can Wait	4419
6	8	ANN NESBY/FAL GREEN/Put It On Paper	3928
6	6	KENNY LATTIMORE/Kenny Lattimore	2946
6	6	BONEY JAMES/Somebody Inside	2946
6	6	GLENN LEWIS/Don't You Forget It	2946
4	4	JAHEIM/Just In Case	2946
5	4	MAXWELL/This Woman's Work	2455
4	4	FAITH EVANS/I Love You	1964
3	4	GERALD LEVERT/Baby U Are	1964
1	4	ERICK SERMON/Music	1964
4	4	BRIAN MCKNIGHT/Love Of My Life	1964
3	4	DRAMATICS/Looks Like Rain	1964

MARKET #6

WDAS/Philadelphia

Clear Channel
(610) 617-8500
Tamburo/Gamble
12+ Cume 515,500

PLAYS

SW	TW	ARTIST/TITLE	GI (000)
31	34	MICHAEL JACKSON/Butterflies	16660
36	32	MAXWELL/Lifetime	15680
32	28	GERALD LEVERT/Made To Love Ya	13720
28	26	INDIA ARIE/Brown Skin	12740
26	25	ANGIE STONE/Brotha	12250
23	25	JOE/It's Stay Home...	12250
24	25	JILL SCOTT/The Way	12250
24	24	USHER/You Got It Bad	11760
25	23	REGINA BELLE/Ooh Boy	11270
30	23	BABYFACE/What If	11270
20	18	ALICIA KEYS/A Woman's Worth	8820
17	18	YOLANDA ADAMS/The Battle Is Not...	8820
19	15	JILL SCOTT/He Loves Me	7350
13	15	GINUWINE/Differences	7350
13	15	SHARISSA/Any Other Night	7350
12	14	GLENN LEWIS/Don't You Forget It	6860
14	13	BRIAN MCKNIGHT/Love Of My Life	6370
12	12	BONEY JAMES/Somebody Inside	5880
12	12	LUTHER VANDROSS/You Got It	5880
10	10	ISLEY BROTHERS/Secret Lover	4900
3	9	SADE/Somebody Already...	4410
10	9	DONNIE MCCLURKIN/We Fall Down	4410
10	9	MARY J. BLIGE/No More Drama	4410
7	9	TEMPTATIONS/Four Days	4410
6	7	BABYFACE/Keep Callin'	3430
4	7	LUTHER VANDROSS/Id Rather	3430
1	7	MARY J. BLIGE/Family Affair	3430
5	7	R. KELLY/The World's Greatest	3430
11	7	INDIA ARIE/Strength, Courage...	3430
-	7	REMY SHAND/Message	3430

MARKET #9

KMJQ/Houston-Galveston

Radio One
(713) 623-2108
Conner/Choice
12+ Cume 406,700

PLAYS

SW	TW	ARTIST/TITLE	GI (000)
27	29	GLENN LEWIS/Don't You Forget It	10382
25	28	MICHAEL JACKSON/Butterflies	10024
28	28	KEKE WYATT/Nothing In This...	10024
24	26	JOE/It's Stay Home...	9308
26	26	JAHEIM/Anything	9308
25	23	ALICIA KEYS/A Woman's Worth	8234
22	22	MONTELL JORDAN/You Must Have Been	7876
22	22	FAITH EVANS/I Love You	7876
21	22	SHARISSA/Any Other Night	7876
19	21	REGINA BELLE/Ooh Boy	7518
18	20	YOLANDA ADAMS/Never Give Up	7160
20	20	USHER/You Got It Bad	7160
22	20	TONY TERRY/Don't Wanna Stop	7160
22	19	ANGIE STONE/Brotha	6802
20	19	BONEY JAMES/Somebody Inside	6802
18	18	FAITH EVANS/You Get No Love	6444
15	18	GERALD LEVERT/What Makes It...	6444
13	17	BABYFACE/What If	6086
17	16	LUTHER VANDROSS/Id Rather	5728
15	16	MAXWELL/Lifetime	5728
18	16	SHE/LINDA/I Love Me	5728
9	15	JILL SCOTT/He Loves Me	5370
15	15	INDIA ARIE/Strength, Courage...	5370
8	12	LUTHER VANDROSS/You Got It	4296
10	10	JAHEIM/Just In Case	3580
9	10	BRIAN MCKNIGHT/Love Of My Life	3580
8	10	ERICK SERMON/Music	3580
14	9	DESTINY'S CHILD/Firmation	3222
11	9	GERALD LEVERT/Made To Love Ya	3222
11	8	AVANT/Makin' Good Love	2864

MARKET #2

KHHT/Los Angeles

Clear Channel
(818) 845-1027
Santosusso
12+ Cume 0

PLAYS

SW	TW	ARTIST/TITLE	GI (000)
-	48	MICHAEL JACKSON/Butterflies	0
-	45	AALIYAH/Rock The Boat	0
-	44	USHER/You Got It Bad	0
-	43	ALICIA KEYS/A Woman's Worth	0
-	43	GINUWINE/Differences	0
-	43	BABYFACE/What If	0
-	42	MAXWELL/Lifetime	0
-	32	FAITH EVANS/I Love You	0
-	29	INDIA ARIE/Video	0
-	28	JILL SCOTT/The Way	0
-	28	MARY J. BLIGE/Family Affair	0
-	22	MAXWELL/This Woman's Work	0
-	21	GINUWINE/Tribute To A Woman	0
-	20	ALICIA KEYS/Dupe	0
-	19	JOE/It's Stay Home...	0
-	18	SADE/Lovers	0
-	17	Case/Missing You	0
-	13	ANGIE STONE/Wish I Didn't...	0
-	10	JAGGED EDGE/Let's Get Married	0
-	8	JON B/Don't Talk	0
-	8	LUCY PEARL/Dance Tonight	0
-	8	SADE/By Your Side	0
-	7	DONNIE MCCLURKIN/We Fall Down	0
-	7	112/Peaches & Cream	0
-	7	RUFF ENOZ/No More	0
-	7	JANE T/All For You	0
-	7	MUSIC/Just Friends (Sunny)	0
-	6	MAXWELL/Fortunate	0

MARKET #4

KRNB/Dallas-Ft. Worth

Service
(972) 263-9911
Payne/V
12+ Cume 176,900

PLAYS

SW	TW	ARTIST/TITLE	GI (000)
40	39	USHER/You Got It Bad	4095
40	39	JILL SCOTT/He Loves Me	4095
36	38	BONEY JAMES/Somebody Inside	3990
41	37	MONTELL JORDAN/You Must Have Been	3885
37	35	GLENN LEWIS/Don't You Forget It	3675
26	34	MAXWELL/This Woman's Work	3570
36	33	MAXWELL/Lifetime	3465
38	33	REGINA BELLE/Ooh Boy	3465
31	33	ISLEY BROTHERS/Secret Lover	3465
39	32	JOE/It's Stay Home...	3360
29	29	ANGIE STONE/Brotha	3045
41	29	ALICIA KEYS/A Woman's Worth	3045
27	29	KEKE WYATT/Nothing In This...	3045
18	19	FAITH EVANS/You Get No Love	1995
16	18	YOLANDA ADAMS/Never Give Up	1890
22	17	MARY J. BLIGE/Family Affair	1785
17	16	SHARISSA/Any Other Night	1680
16	16	ANN NESBY/FAL GREEN/Put It On Paper	1680
16	15	FAITH EVANS/I Love You	1575
11	14	MARY J. BLIGE/No More Drama	

ON THE RECORD

With
Skip Cheatham
PD/MD, KKDA-FM/Dallas



Keke Wyatt's "Nothing in This World," featuring Avant, is hot for us. Michael Jackson's "Butterflies" remix is doing real, real good. "Take Away" by Missy Elliott, featuring Ginuwine and Tweet, is off the hook. We put Joe's "Let's Stay Home Tonight" in the system, but the remix with Petey Pablo is doing better. I danced around with the original version, but it never took off. When I put the remix in, it

jumped off pretty quick. • Some new records — well, new for us, as far as putting them in real rotation — that are doing good are Faith ("I Love You"), Montell Jordan ("You Must Have Been") and Jaheim ("Anything"). • Even though Aaliyah's "More Than a Woman" is doing well, I can't stop playing "Rock the Boat." Research comes back every week, and "Rock the Boat" is still a monster hit for us. That is a song that just won't go away. The same for "Differences" by Ginuwine. This is a Ginuwine market. He can do little or no wrong in Dallas-Ft. Worth. I'm just waiting for "Tribute to a Woman" to catch on. We are sprinkling that a little bit. I'm sure it will catch on. • From Ludacris' *Word of Mouf* CD comes "Freaky Thang." That's a good song featuring Twista. Some stations aren't going to play it because they'll think it's a bit raw, but if you get the Wal-Mart CD, you can play it. It's still suggestive, but it doesn't have the profanity on it.

Who is the velvet-voiced female crooning the hooks that obviously can get a crowd going? Murder Inc/Def Jam/IDJMG recording artist **Ashanti**, that's who! This young diva appears three times on the Urban chart. She returns to No. 1 on **Ja Rule's** "Always on Time," debuts at 37* with Terror Squad/Atlantic lyricist **Fat Joe** on "What's Luv?" and rides solo on her own single, "Foolish", which debuts at 48* and grabs a remarkable 336 plays! ... Speaking of Def Jam, the third song to enter the chart is "Saturdays (Oooh!...)" by Def Jam South/Def Jam/IDJMG rapper **Ludacris**. It claims the 47* position ... Completing the elite list of newcomers are Epic's **Ruff Endz** with "Someone to Love You" at 44* ... Is LaFace/Arista's **Usher** a Pisces? He's going in two different directions simultaneously: "U Got It Bad" slides down the chart (9-15), "U Don't Have to Call" rises up the chart (20-16*) ... Roll call: Which two monitored stations haven't added **Tweet's** exploratory tune "Oops! Oh My" (Gold Mind/Elektra/EEG)? Sixty-six of our 68 stations are blasting this song, elevating it from 15-8* ... In the Urban AC world, Motown artist **Remy Shand** debuts at 30* with "Take a Message," while GospoCentric/Jive's **Kirk Franklin** makes a return to the chart at 29*. **Maxwell's** "This Woman's Work" (Columbia) has an increase of 154 plays, which hurls this tender tune from 29-16*.

— Tanya O'Quinn, Assistant Editor



PHUNDAMENTALLY phat

ARTIST: **Nine20**

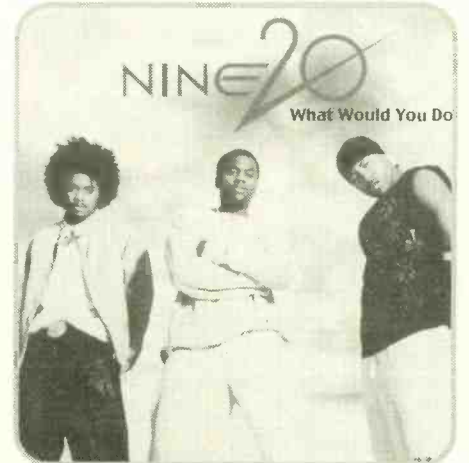
LABEL: **MCA**

By **TANYA O'QUINN** / ASSISTANT EDITOR

R&B or hip-hop. If it isn't one genre, it's the other. With the exception of the neo-soul genre, it seems that more and more new artists are coming out sounding like the old artists already in circulation. But, when you think about it, when you got something that works, you work it! Case in point: MCA recording artist **Nine20**. "What Would You Do?" the trio's debut single from their forthcoming CD *Pryme Tyme*, is a tender ballad spotlighting an even more tender situation. A rich blend of harmonious vocals carry each note on a gentle wave of melodic rhythms. As they question one's approach to an emotional dilemma where the heart is severely damaged, Byrd, Miz and Antonio introduce themselves as a group that is well-aware of the musical competition. However, the young crooners (all are in their early 20s) seem to use that enlightenment as a self-imposed standard for success.

Formerly known as Prime, Nine20 adopted their unique name from the address of the Atlanta apartment where all three lived. "We lived there for some time, trying to make it happen, trying to be comfortable being uncomfortable," says Byrd.

Antonio credits Miz with developing the group's sensational sound. Miz says, "We



Nine20

classify our music as a pure, rich, intense musical experience, which means that it's pure, it's from the heart, the lyrics and harmonies are rich, the vocals are intense, it's musical, and it's an experience."

Each member of the group is able to sing lead and does so with his own distinctive flair and intonations. Byrd brings the "ghetto soul"; Miz, the perfectionist of the group, brings a classical and gospel feel to their sound; and Antonio, the producer and vocal contortionist, brings "the high voice to the group."

Outside producers lending their artistic talents to the CD are Darryl "Delite" Allamby on "Pryme Tyme" and Donnie "D-Major" Boynton on the debut single. Atlanta's own T. I. and Jazze Pha spit some rhymes on a couple of the uptempo cuts on *Pryme Tyme*, which is mostly a slow to medium-paced collection. "Club Nine20" and "Save Ya" are the joints that may get you shaking something, but the rest of it may have you *feeling* something.

"We want our music to influence people in a positive way," says Miz. "We feel like this is our destiny. This is prime time. Time for Miz, T and Byrd to show the world what we got."

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R&R Urban AC Top 30

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February 15, 2002

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS ('00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
	1	MICHAEL JACKSON Butterflies (Epic)	927	+60	145177	14	34/2
	2	ALICIA KEYS A Woman's Worth (J)	848	0	116636	16	38/1
	3	MAXWELL Lifetime (Columbia)	823	+61	130469	28	38/1
	4	USHER U Got It Bad (LaFace/Arista)	763	+18	94349	15	34/2
	5	ANGIE STONE Brotha (J)	723	-41	121307	21	36/0
	6	GLENN LEWIS Don't You Forget It (Epic)	632	+86	98325	11	32/1
	7	JOE Let's Stay Home Tonight (Jive)	624	-2	89652	12	38/0
	8	BONEY JAMES Something Inside (Warner Bros.)	588	-22	70802	15	35/0
	9	REGINA BELLE Ooh Boy (Peak)	482	-25	68154	17	35/0
	10	JILL SCOTT He Loves Me (Hidden Beach/Epic)	440	+16	68653	11	29/0
	11	GINUWINE Differences (Epic)	431	+16	81808	26	28/1
	12	LUTHER VANDROSS I'd Rather (J)	386	+61	57663	3	38/1
	13	KEKE WYATT Nothing In This World (MCA)	372	+14	61241	13	24/2
	14	BRIAN MCKNIGHT Love Of My Life (Motown)	362	-60	76165	29	34/0
	15	MONTELL JORDAN You Must Have Been (Def Soul/IDJMG)	361	+21	49701	6	24/1
	16	MAXWELL This Woman's Work (Columbia)	357	+154	71936	3	34/3
	17	ISLEY BROTHERS Secret Lover (DreamWorks)	337	-37	46686	13	27/0
	18	YOLANDA ADAMS Never Give Up (Elektra/EEG)	334	-17	38645	13	29/0
	19	ANN NESBY F/AL GREEN Put It On Paper (It's Time Child)	318	+52	44719	3	9/2
	20	FAITH EVANS I Love You (Bad Boy/Arista)	297	+13	38168	4	23/3
	21	JAHEIM Anything (Divine Mill/WB)	291	+23	50143	8	15/1
	22	SHARISSA Any Other Night (Motown)	279	-25	32855	5	19/1
	23	GERALD LEVERT What Makes It Good To You... (EastWest/EEG)	277	+17	33389	3	30/2
	24	PROPHET JONES Cry Together (University/Motown)	269	+8	32363	6	21/0
	25	BABYFACE I Keep Callin' (Arista)	263	+21	31034	3	26/0
	26	INDIA.ARIE Strength, Courage & Wisdom (Motown)	243	-44	41316	14	24/0
	27	AALIYAH Rock The Boat (BlackGround)	232	-7	27122	18	10/1
	28	TEMPTATIONS Four Days (Motown)	232	-37	25584	12	23/1
	29	KIRK FRANKLIN 911 (Gospe Centric/Jive)	204	+37	21571	4	16/0
Debut	30	REMY SHAND Take A Message (Motown)	196	+87	22311	1	22/2

39 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 2/3/02-2/9/02. 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

R. KELLY The World's Greatest (Interscope/Jive)
Total Plays: 193, Total Stations: 9, Adds: 2

SADE Somebody Already Broke My... (Epic)
Total Plays: 160, Total Stations: 21, Adds: 1

AVANT Makin' Good Love (Magic Johnson/MCA)
Total Plays: 148, Total Stations: 17, Adds: 0

JOI Missing You (Universal)
Total Plays: 91, Total Stations: 11, Adds: 1

GINUWINE Tribute To A Woman (Epic)
Total Plays: 89, Total Stations: 8, Adds: 1

PHIL PERRY I Can't Wait (Til Morning...) (Peak)
Total Plays: 79, Total Stations: 10, Adds: 0

BRIAN MCKNIGHT What's It Gonna Be (Motown)
Total Plays: 67, Total Stations: 24, Adds: 24

WALTER BEASLEY Things I Do For Love (Shanachie)
Total Plays: 66, Total Stations: 12, Adds: 0

OLETA ADAMS All The Love (Pioneer Music Group)
Total Plays: 57, Total Stations: 10, Adds: 0

TINA MOORE Time Will Tell (Music Mind)
Total Plays: 47, Total Stations: 8, Adds: 0

Songs ranked by total plays

Most Added®

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
BRIAN MCKNIGHT What's It Gonna Be (Motown)	24
LATHUN Fortunate (Motown)	5
NINE20 What Would You Do? (MCA)	4
MAXWELL This Woman's Work (Columbia)	3
FAITH EVANS I Love You (Bad Boy/Arista)	3
MICHAEL JACKSON Butterflies (Epic)	2
USHER U Got It Bad (LaFace/Arista)	2
GERALD LEVERT What Makes it Good... (EastWest/EEG)	2
KEKE WYATT Nothing In This World (MCA)	2
REMY SHAND Take A Message (Motown)	2
ANN NESBY F/AL GREEN Put It On Paper (It's Time Child)	2
R. KELLY The World's Greatest (Interscope/Jive)	2
ANGIE STONE Wish I Didn't Miss You (J)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
MAXWELL This Woman's Work (Columbia)	+154
REMY SHAND Take A Message (Motown)	+87
GLENN LEWIS Don't You Forget It (Epic)	+86
SADE Somebody Already Broke My... (Epic)	+68
MAXWELL Lifetime (Columbia)	+61
LUTHER VANDROSS I'd Rather (J)	+61
MICHAEL JACKSON Butterflies (Epic)	+60
BABYFACE What If (Arista)	+58
MUSIQ Just Friends (Sunny) (Def Soul/IDJMG)	+52
ANN NESBY F/AL GREEN Put It On Paper (It's Time Child)	+52

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
LUTHER VANDROSS Take You Out (J)	407
JILL SCOTT The Way (Hidden Beach/Epic)	357
GERALD LEVERT Made To Love Ya (EastWest/EEG)	355
BABYFACE What If (Arista)	302
MUSIQ Love (Def Soul/IDJMG)	253
JILL SCOTT A Long Walk (Hidden Beach/Epic)	243
JAHEIM Just In Case (Divine Mill/WB)	238
DONNIE MCCLURKIN We Fall Down (Verity)	215
YOLANDA ADAMS Open My Heart (Elektra/EEG)	214
LUTHER VANDROSS Can Heaven Wait (J)	205
ALICIA KEYS Fallin' (J)	192
ISLEY BROTHERS F/R. ISLEY Contagious (DreamWorks)	185
INDIA.ARIE Brown Skin (Motown)	180
MARY J. BLIGE Family Affair (MCA)	164
INDIA.ARIE Video (Motown)	162
MICHAEL JACKSON You Rock My World (Epic)	153



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LON HELTON
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All About Universal South

■ Industry veterans Tony Brown, Tim DuBois launch new label
by Calvin Gilbert

Thank God Tony pulled me off the unemployment line," **Tim DuBois** jokes as new partner **Tony Brown** walks into the room. The two are busily launching Universal South, a joint venture between Brown and DuBois and New York-based Universal Records that has become Nashville's first major-label startup since DreamWorks.

It's been almost two years since DuBois resigned as President of Arista/Nashville. He then spent several months at Gaylord Entertainment as President/Creative Content, overseeing five divisions that contained more than a dozen companies. The original plan at Gaylord called for DuBois to launch a new record label, but he resigned after Gaylord CEO Terry London exited and the company began to reorganize its operations.

"I took about six months off, and I'm glad I did," DuBois says. "I pretty much worked at the farm I have in Dickson County, near Nashville. They used to say that if you wanted to find me, call the Dickson co-op. That's where I was most of the time. I just needed some time to clear my head. When you get up on the hill and look back down at the battle, it looks a whole lot different."

After starting a music-publishing company, DuBois began a series of conversations with Brown, the record producer who had been MCA/Nashville's longtime President. "I was trying to get him into the publishing business," DuBois says. "The next thing I knew, he was dragging me into the record business."

"I was in the final year of my MCA contract, and, for the last year, I'd sort of pulled back on producing," Brown says. "As I started to think about what to do, I thought about working with Tim. We ran the idea of a new company past [Universal Music Group Chairman and Universal Records founder] Doug Morris, and he thought it was a good idea, so here we are."

R&R recently met with Brown and DuBois to discuss their plans for Universal South.

R&R: Before striking the deal with Universal, did you talk to Clive Davis about starting a country division of his new label, J Records?

TD: We had talked at one point about the possibility of working with him on a publishing company that might eventually go into a record operation. But, despite the rumor, he wasn't in a hurry to come



Tim DuBois



Tony Brown

back into the Nashville market. He's off to a wonderful start at J, but they pretty much had their hands full with their success there.

R&R: How do your expectations for Universal South differ from what you had in mind at Gaylord?

TD: It's a different situation. At Gaylord, if I remember correctly, there were 14 companies under my direction — everything from a children's book company to golf management. It was a big array of rather diverse entertainment-related, content-related businesses. At Universal South, things are very focused. Most of our previous success has come from mainline country music, but Tony and I have also been known for playing on the edges and doing things that sometimes don't fit right in the middle.

"You've got to have common sense, but there's that blind-faith element that you've got to have to be in this business."

Tony Brown

This is a great opportunity to have a partner like [Universal Records President] Monte Lipman in New York and to have a charter that's bigger than country music. We hope to very naturally grow into something that's more than just a mainstream country label. We both

love alt-country, and we're very interested in getting involved in Contemporary Christian music. If we find a great singer-songwriter who doesn't fit into Christian or country, we've got the infrastructure through Universal/New York to work anything we find.

R&R: Explain Universal South's business structure.

TD: We are true partners. We own 50% of the company. They have the incentive to work hand in hand with us on acts that we sign. I can't see us signing anyone we thought was a pop act without Monte saying, "Let's do this together." Universal signed Pat Green, so they have an interest in country and the Texas market, and we can help provide the infrastructure for what they're doing.

If they find something they think fits into this market, we'll probably be involved in that process. We're just learning about one another. Universal already has a big shared-services group here with Mercury, Lost Highway and MCA, so we're able to plug into that department and get some of our infrastructure from that.

R&R: Tony, you've been in the Universal family all along. Was there any reluctance to launch another Nashville label after Universal closed Rising Tide a few years ago?

TB: The reason Rising Tide didn't work might have been because of the climate of the music industry at the time. Or it might have been that, creatively, the kind of label they were trying to shape didn't generate money. A&R shapes the image of a label. That's important to me, but, at the same time, we know we've got to generate some dollars.

We've made sure our deal at Universal gives us ample time to make it work. In my mind, I don't think Virgin or Rising Tide were really open long enough to see what would happen. One of the things we worked on with our arrangement with Universal was for them to give us ample time to achieve our vision.

R&R: What is your vision?

TB: To not necessarily be afraid to push the envelope when it comes



GUITAR TOWN

Singer-songwriter Steve Earle reunited his old band, The Dukes, for a special concert last week at Nashville's Ryman Auditorium. Earle and the band re-created his groundbreaking album, *Guitar Town*. An expanded version of *Guitar Town* was recently released, but co-producer Tony Brown and MCA/Nashville Sr. VP/Marketing & Sales Dave Weigand surprised Earle with a Gold plaque commemorating sales of 500,000 for the original version. Pictured are (l-r) Brown, Earle and Weigand.

to the mainstream. All this griping about the music being the same — and I've been quoted saying that too — is sort of true, but it's a trap that all music genres fall into. You just jump on the bandwagon. That's what happens when you have a boom like we had here in Nashville, beginning in 1989. We all said, "I'll do more of that and make some more money."

Here, our job is to be smart about what we know radio will play. At the same time, our job is to not be afraid to push the envelope when it

"I don't know what a major record company is going to look like in 10 years, but I know that it's still going to be about great songs and great artists. It's our job to find them."

Tim DuBois

comes to an artist someone might think is not mainstream. In pop music, the mainstream changes because record companies manipulate the mainstream. In country, we have a tendency not to rock the boat. I think our job is to help tell country that the mainstream changes because people change.

TD: It's a great time in Nashville. We all kind of sensed the winds of change last fall. The CMA show was an incredible moment. Look at the diversity of talent and the new faces that were on the show, as well as at the magical moments of some of the old faces, such as Alan Jackson.

R&R: How are things different today from when Arista/Nashville was launched in 1989?

TD: It's a totally different world. Then, we were allocated \$150,000-\$200,000 to try to break an act. If I remember correctly, the first Alan Jackson album cost less than \$80,000 to make. Two videos together probably didn't cost what one video costs today. It was a time when you could actually go to a radio station and visit with the program director and not have to promise a promotion to get an add.

The Telecommunications Act drastically changed the way we have to do business. Now, to play the game, you have to have \$750,000 just to ante up — and you have to work very hard to get your record exposed. A lot of times it's not just about the music; it's about how aggressively you can promote the record, doing what you have to do to get people to pay attention to it.

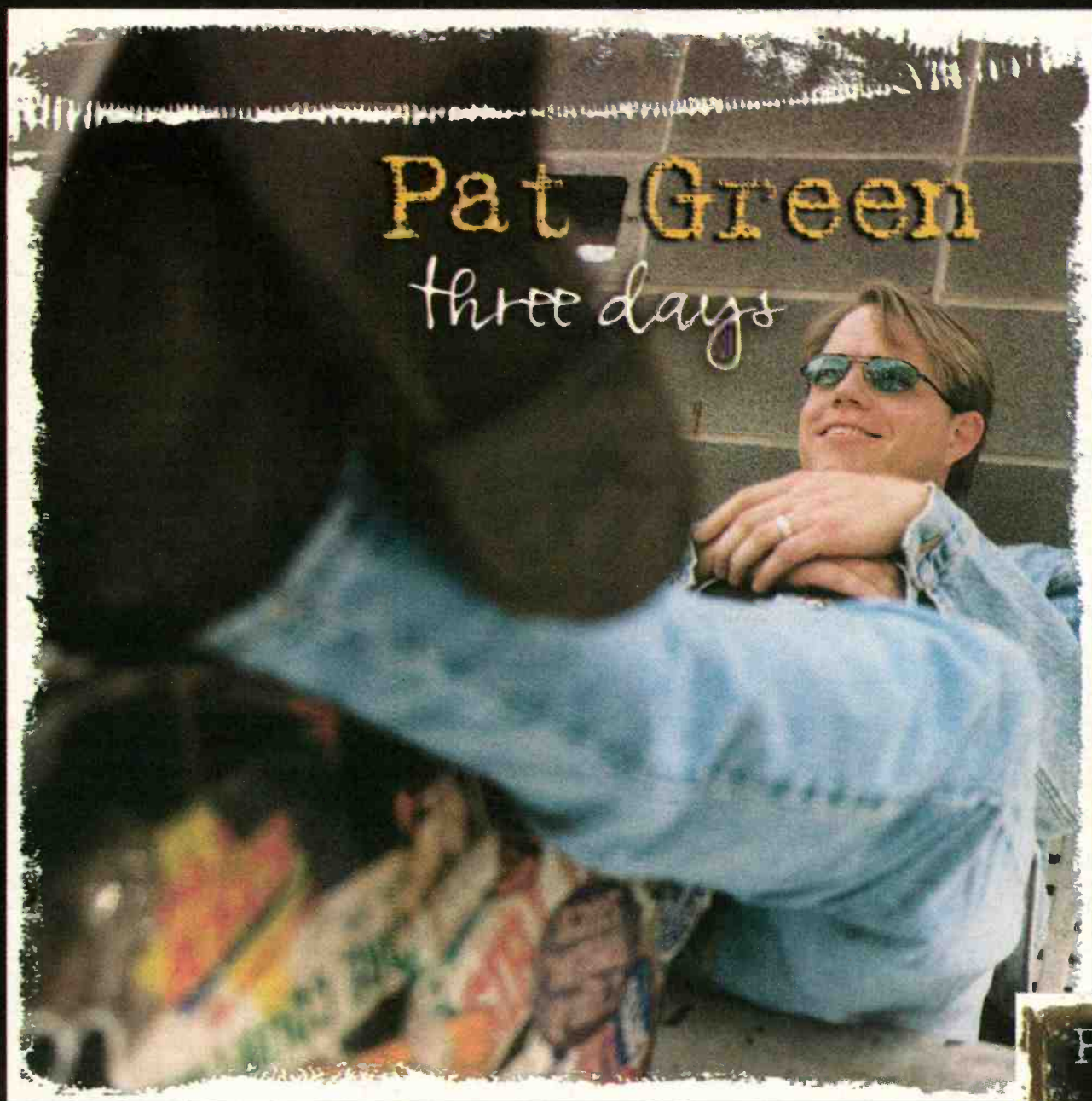
When I started at Arista, Soundscan didn't exist, and there wasn't a monitored chart. Everything was based on store reports, so you had the ability, as a record label, to prop some things up and let things go naturally for a little while. Now you're standing out there week to week with everybody knowing pretty much the truth of how many times a record was spun and how many records you sold.

What you have to do long-term is build careers and not just have hit singles. Somebody described it as fishing with a bunch of hooks in the water. But if you're fishing with good bait, you don't waste a lot of time and money on those acts that probably aren't going to work. It's not just about being successful; it's about minimizing those very costly mistakes.

R&R: How much have things changed since you left Arista?

TD: My last little wave of signings at Arista/Nashville was Brad Paisley, Phil Vassar and Carolyn Dawn Johnson. The way we set up those records is probably a little different from the way we'll have to set up our stuff now. Again, it's a

Continued on Page 84



**MOST
ADDED**

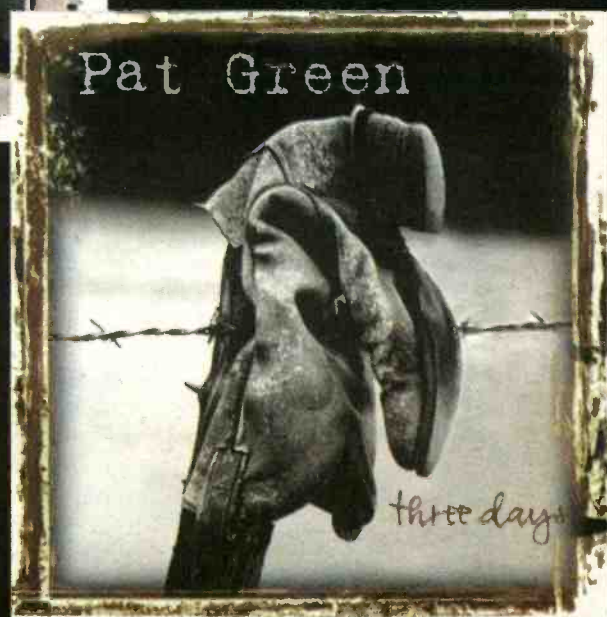
**R&R/
MEDIABASE**

46 - 42

**BILLBOARD/
MONITOR**

55 - 50

PAT GREEN
three days



NEW THIS WEEK:

KILT/HOUSTON	WSM/NASHVILLE	WSIX/NASHVILLE
WIRK/WEST PALM BEACH	WGKX/MEMPHIS	WBCT/GRAND RAPIDS
WGGY/WILKES BARRE	WCTO/ALLENTOWN	KTOM/MONTEREY

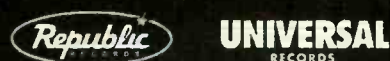
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KUBL/SALT LAKE CITY	KASE/AUSTIN	WBEE/ROCHESTER

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Universal South

Continued from Page 82

change in climate and a change in what radio has to do to survive. I've never been one to bad-mouth radio. Most of the stations are owned by huge corporations that are very concerned about stock prices. The promotion budgets have been taken away.

There's not a lot of promotion across genres because everybody is concerned about maximizing their cluster. They're not trying to pull AC listeners over to Country because they own the AC station. But they are still our pipeline to the people, and, whatever they dictate to us, we have to find a way to work within those rules to break great talent.

Somebody's going to win. There's going to be a record on a radio, and there's going to be a song that breaks through every year that changes people's lives and changes people's careers. The way we succeed is to make sure that we have more than our fair share of those talented people and great songs.

R&R: *Both of you have been tenacious in supporting your artists, regardless of their success level. It seems that many label heads are now bemoaning the fact that country music has changed from an artist-driven format to a song-driven format.*

TB: At some labels A&R is aimed at songs and hits, but I think good A&R finds great artists to sing the hits. The long-term artists are the ones who make you a lot of money. Look at all the labels in town. What would you do without those artists who have paid the light bills for last 10 years? Now we've got to find about 10 or 15 more of those for the next 10 or 15 years.

TD: The artists who have long, sustained careers are those who string the singles together. Maybe the audience isn't as loyal as it was

10 years ago, but it's still a loyal fan base. Every record company cherishes those artists who have that strong fan base that can guarantee that they're going to sell a Gold record. If they get a little lucky, they can sell Platinum.

R&R: *Do you see other labels placing a greater emphasis on developing artists' careers?*

TB: Every label has an agenda. Either you put an emphasis on a lot of records and hope some of them stick, or you fire a few shots that you think are aimed true. That's

"At some labels A&R is aimed at songs and hits, but I think good A&R finds great artists to sing the hits. The long-term artists are the ones who make you a lot of money."

Tony Brown

when you start building great rosters. I hope this doesn't sound self-serving, but Tim left a great roster at Arista — not only a great stable of superstars, but all the new people, like Brad and Carolyn Dawn and Phil. It's the same thing at MCA. Now that I've left, Mark Wright has an opportunity to bring a new era to MCA.

TD: One of the most underappreciated stars in our industry right now is Gary Allan. Here's a guy who has outsold most of the people nominated for the CMA Horizon Award. He got no nominations at all, but he's putting out good rec-

ords. His last album is at more than 800,000 in sales. His first record went Platinum. He's constantly delivering hits.

TB: Some labels probably wouldn't have stuck with Gary. For a roster to be strong, you've got to have a little bit of everything — some things that pay the bills and some things that are magnets of musical integrity that attract great artists to you. You've got to be a place where people can see that you love music and not just money. If you love the music and the music is good, it makes you money.

TD: If I had a fault as an executive at Arista, it's that maybe I stayed too long with some people after it didn't make financial sense. But when you're having a lot of success, you can stay with an artist you truly love and believe in even when they're not selling records. It took an Alan Jackson to let me have the ability to let some of the artists have the forum that I felt they deserved for their music.

R&R: *What can Nashville learn from the success that independent labels have had with David Ball and Mark McGuinn?*

TD: They should pick up on the fact that it can be done. You can deliver if you have a song that's undeniable. Again, you have to look at sales impact. I know "Mrs. Steven Rudy" probably didn't provide as much sales impact as many of us had hoped, but I don't know if that's because it was an independent or if it was a song that worked at radio that didn't translate to retail. That happens a lot. I'm always pulling for the independents. I like the thought that somebody can have a hit even though they're not plugged into a big machine.

TB: Everybody talks about *O Brother* as being inspiring for bluegrass and traditional hillbilly music, but it was also inspiring when Dreamcatcher and VRR and Dual-tone had their success too. It's inspiring to the record business that the small guy can win — the small guys being independent labels and bluegrass music.

R&R: *You've hired former Atlantic executive Bryan Switzer to head the promotion department. From the outset, how do you want programmers to perceive Universal South?*

TD: We want radio to know that we're a major player. We're well-funded, and we're here to do business from the word go. We've put together a fabulous team. We're here to show radio that we're here to play the game. We are competitive, we are major. We're going to deliver good music and stand behind it. We're going to carve ourselves a piece of the pie.

R&R: *Depending on your viewpoint, it's always a bad time to start a new label or it's a great time to launch a new label. But you can't deny what's happened in the past year with the demise of Virgin, Giant and Asylum's Nashville offices.*

Establishing the Universal South Roster

Tony Brown and Tim DuBois are launching Universal South with four acts Brown brought with him when he moved from MCA/Nashville, a sister label in the Universal Music Group. They include three familiar names — Allison Moorer, Dean Miller and Holly Lamar — along with Bering Strait, a group of seven young musicians from Russia.



Allison Moorer

Universal South has already completed albums by Moorer (who has received airplay for several MCA singles) and Miller (a former Capitol/Nashville act and the son of the late Roger Miller). Projects are almost complete by Lamar (co-writer of Faith Hill's "Breathe") and Bering Strait (the subject of the full-length documentary film *The Ballad of Bering Strait*, scheduled for theatrical release later this year).

DuBois and Brown recently signed Joe Nichols, an Arkansas-born honky-tonk singer who previously recorded for the independent label Intersound. "Tony and I are knocked out by him," DuBois says. "He's got one of those really great country voices."

Although Brown and DuBois won't limit the new label to country, the initial emphasis is on mainstream Country radio. "Right now, everything we have signed is aimed at the mainstream market, including Allison," DuBois says. "She's never really been considered mainstream, but we feel that this is the direction of her new album. We're going to try very hard to give her an entrée to the mainstream with this album. We are looking at some things that would be considered alt-country that might not find a place on the national radio charts but might fit more into the Texas country charts."

"But that's because we can't help ourselves," Brown adds with a laugh. "We're attracted to those kinds of people."

"We're also looking at a couple of Christian acts," DuBois says. "Because people have heard that we're interested in more than country, we're getting pitched a lot of rock stuff. I think that side of us will grow naturally, when the right thing comes along. It's not something we're in a hurry to do. We're not out there scouring the rock clubs trying to sign an act, but we will have open ears and open minds."

Don't look for Brown and DuBois to lure any superstar acts to Universal South. "What interests us both would be a developing act that you can take to the next level, as opposed to grabbing some established act whose deal would be so huge," Brown says. "With the developing acts, an A&R person can think, 'I know what to do with that act.' I've done that at MCA with Vince Gill, Marty Stuart, Steve Earle and Chely Wright. You don't just sign the act because they're available; you have to think that you can do the right thing."

Being a startup label has some advantages. "The thing we want to say to radio is that we don't have any established acts that we have to work around," DuBois says. "We're going to bring a lot of product to the marketplace this year. I don't know yet exactly how many that's going to be. It will be four — and it's probably going to be more than that if you look at the entire calendar year. That may not be actual product with a street date, but artists that will be introduced within the year."

TB: It's all about the music. We think we know what to do. It's like an artist who comes to town saying, "The music's bad? Well, I've got some good music." It's that attitude. You've got to have common sense, but there's that blind-faith element that you've got to have to be in this business.

TD: The music industry as a whole is facing some major challenges. I don't know what a major record company is going to look like in 10 years, but I know that it's still going to be about great songs and great artists. It's our job to find them. Go back and look at the research on the recurrences that were released by MCA and Arista. That's the same kind of music that we want to bring to this company. We set our standards very high from the beginning. We're a company of music lovers.

R&R: *Nashville is a very competitive town, but it seems that everyone on Music Row is eager to see Universal South succeed.*

TD: Between the two of us, we've worked either with or for just about everybody in town. We're very competitive, but we're also friends with almost all of those people. Tony and I have always tried to do the right thing and play the game straight up. We play it hard and tough, but we do the right thing. I feel that most people in this town play the game that way. I have tremendous respect for them. If we say that we have a better idea, that doesn't mean that they're all wet and doing it wrong. It's just that we think we have a better idea. Time will tell.

TALK BACK TO R&R!

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

Call me at 615-244-8822
or e-mail:
gilbert@ronline.com



HEAVENLY FLIGHT

Chris Cagle happily took a backseat to a U.S. Navy pilot last week when he had the opportunity to fly with the world-famous Blue Angels in El Centro, CA. The Capitol/Nashville recording artist received the invitation from several Blue Angels pilots who are fans of his music. Following the flight, Cagle said, "They do three flights a day. I did one, and I feel like I've been in a two-hour fistfight. I have a whole new respect for the armed forces."

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R&R Country Top 50

February 15, 2002

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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS	TOTAL PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	STEVE HOLY Good Morning Beautiful (Curb)	16165	5856	678064	28	153/0
2	2	BRAD PAISLEY Wrapped Around (Arista)	15974	5824	677592	23	152/0
3	3	BROOKS & DUNN Long Goodbye (Arista)	14345	5258	603983	15	153/0
6	4	JO DEE MESSINA W/TIM MCGRAW Bring On The Rain (Curb)	13933	5181	594247	22	152/0
5	5	TIM MCGRAW The Cowboy In Me (Curb)	13812	4974	575953	11	153/0
7	6	MARTINA MCBRIDE Blessed (RCA)	12700	4578	536601	14	152/1
9	7	DIXIE CHICKS Some Days You Gotta Dance (Monument)	10646	4086	452372	19	143/3
13	8	CHRIS CAGLE I Breathe In, I Breathe Out (Capitol)	10345	3879	439533	19	152/1
8	9	TRACY BYRD Just Let Me Be In Love (RCA)	10119	3780	425307	25	152/0
10	10	KENNY CHESNEY Young (BNA)	10088	3667	424321	8	152/3
11	11	JOE DIFFIE In Another World (Monument)	9792	3893	415442	29	147/0
12	12	RASCAL FLATTS I'm Movin' On (Lyric Street)	9488	3482	391600	18	147/1
14	13	PHIL VASSAR That's When I Love You (Arista)	8725	3179	365325	15	145/2
15	14	TOBY KEITH My List (DreamWorks)	8615	2994	358772	6	151/5
16	15	TOMMY SHANE STEINER What If She's An Angel (RCA)	7884	2847	334498	8	145/3
17	16	BLAKE SHELTON All Over Me (Warner Bros.)	6917	2729	287695	16	144/1
18	17	CYNDI THOMSON I Always Liked That Best (Capitol)	5672	2251	240292	14	136/0
19	18	LEE ANN WOMACK Does My Ring Burn Your Finger (MCA)	5616	2284	254314	12	126/1
20	19	EMERSON DRIVE I Should Be Sleeping (DreamWorks)	5517	2032	221978	12	141/3
21	20	CAROLYN DAWN JOHNSON I Don't Want You To Go (Arista)	5070	1953	203687	8	134/5
22	21	TRAVIS TRITT Modern Day Bonnie And Clyde (Columbia)	5029	1931	211234	6	134/9
23	22	STEVE AZAR I Don't Have To Be (Till...) (Mercury)	4688	1907	189457	18	124/8
24	23	KEVIN DENNEY That's Just Jessie (Lyric Street)	4303	1609	180348	9	121/6
25	24	TAMMY COCHRAN I Cry (Epic)	3981	1579	160420	11	118/4
30	25	GARTH BROOKS & TRISHA YEARWOOD Squeeze Me In (Capitol)	3958	1463	160959	4	131/21
27	26	CHELY WRIGHT Jezebel (MCA)	3760	1383	167484	8	104/8
32	27	TRICK PONY Just What I Do (H2E/WB)	3079	1196	133052	5	98/4
29	28	MARK WILLS W/JAMIE O'NEAL I'm Not Gonna Do Anything... (Mercury)	2837	1203	112571	10	102/4
31	29	KELLIE COFFEY When You Lie Next To Me (BNA)	2738	1118	109443	7	107/6
33	30	MARK MCGUINN She Doesn't Dance (VFR)	2360	1089	112965	10	94/2
47	31	ALAN JACKSON Drive (For Daddy Gene) (Arista)	2335	737	99559	4	79/34
37	32	LONESTAR Not A Day Goes By (BNA)	2262	940	88229	4	82/9
34	33	BLACKHAWK Days Of America (Columbia)	1943	793	89591	14	74/0
28	34	TRISHA YEARWOOD Inside Out (MCA)	1845	663	74441	10	91/0
36	35	GARY ALLAN The One (MCA)	1651	732	63727	5	70/9
40	36	ANDY GRIGGS Tonight I Wanna Be Your Man (RCA)	1624	651	73941	4	80/8
39	37	W. NELSON/L. A. WOMACK Mendocino... (Lost Highway/Mercury)	1612	446	68081	6	23/6
41	38	SHANNON LAWSON Goodbye On A Bad Day (MCA)	1597	571	70011	2	65/10
35	39	TY HERNDON Heather's Wall (Epic)	1589	648	68583	7	76/3
38	40	REBA MCENTIRE Sweet Music Man (MCA)	1552	572	61025	4	62/3
44	41	JESSICA ANDREWS Karma (DreamWorks)	1082	394	42917	2	46/5
46	42	PAT GREEN Three Days (Republic/Universal)	977	246	40248	6	31/21
43	43	BRAD MARTIN Before I Knew Better (Epic)	970	446	38177	2	70/8
45	44	SAWYER BROWN Circles (Curb)	768	283	29982	3	38/5
49	45	MINDY MCCREADY Maybe, Maybe Not (Capitol)	727	284	28924	3	23/0
48	46	DIXIE CHICKS Travelin' Soldier (Monument)	650	151	32036	4	4/0
50	47	MARK CHESNUTT She Was (Columbia)	495	165	19500	3	20/4
Debut	48	GEORGE STRAIT Living And Living Well (MCA)	381	166	14832	1	7/2
Debut	49	BRIAN MCCOMAS I Could Never Love You Enough (Lyric Street)	348	181	13177	1	36/11
Debut	50	NICKEL CREEK The Lighthouse's Tale (Sugar Hill/Vanguard)	258	93	10324	1	9/0

Most Added®

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ARTIST TITLE LABEL(S)	ADDS
TRACE ADKINS Help Me Understand (Capitol)	37
ALAN JACKSON Drive (For Daddy Gene) (Arista)	34
G. BROOKS & T. YEARWOOD Squeeze Me In (Capitol)	21
PAT GREEN Three Days (Republic/Universal)	21
BRIAN MCCOMAS I Could Never Love... (Lyric Street)	11
SHANNON LAWSON Goodbye On A Bad Day (MCA)	10
CLINT BLACK Money Or Love (RCA)	10
TRAVIS TRITT Modern Day Bonnie And Clyde (Columbia)	9
LONESTAR Not A Day Goes By (BNA)	9
GARY ALLAN The One (MCA)	9
STEVE AZAR I Don't Have To Be (Till...) (Mercury)	8
CHELY WRIGHT Jezebel (MCA)	8
ANDY GRIGGS Tonight I Wanna Be Your Man (RCA)	8
BRAD MARTIN Before I Knew Better (Epic)	8
TRACY LAWRENCE What A Memory (Atlantic/WB)	8

Most Increased Points

ARTIST TITLE LABEL(S)	POINT INCREASE
ALAN JACKSON Drive (For Daddy Gene) (Arista)	+1687
MARTINA MCBRIDE Blessed (RCA)	+1585
G. BROOKS & T. YEARWOOD Squeeze Me In (Capitol)	+1517
TOBY KEITH My List (DreamWorks)	+1308
CHRIS CAGLE I Breathe In, I Breathe Out (Capitol)	+1143
LONESTAR Not A Day Goes By (BNA)	+894
PHIL VASSAR That's When I Love You (Arista)	+884
TOMMY SHANE STEINER What If She's An Angel (RCA)	+729
TRICK PONY Just What I Do (H2E/WB)	+721
SHANNON LAWSON Goodbye On A Bad Day (MCA)	+702

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
G. BROOKS & T. YEARWOOD Squeeze Me In (Capitol)	+642
MARTINA MCBRIDE Blessed (RCA)	+551
ALAN JACKSON Drive (For Daddy Gene) (Arista)	+506
TOBY KEITH My List (DreamWorks)	+414
LONESTAR Not A Day Goes By (BNA)	+363
CHRIS CAGLE I Breathe In, I Breathe Out (Capitol)	+361
PHIL VASSAR That's When I Love You (Arista)	+305
DIXIE CHICKS Some Days You Gotta Dance (Monument)	+281
KENNY CHESNEY Young (BNA)	+272
TOMMY SHANE STEINER What If She's An Angel (RCA)	+268
SHANNON LAWSON Goodbye On A Bad Day (MCA)	+251
TRICK PONY Just What I Do (H2E/WB)	+250
TRAVIS TRITT Modern Day Bonnie And Clyde (Columbia)	+246

Breakers®

No Songs Qualified For Breaker Status This Week

Songs ranked by total plays

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 2/3/02-2/9/02. 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.

PAT GREEN "Three Days"

R&R/Mediabase
46-42
Billboard Monitor
55* - 50*

NEW THIS WEEK:

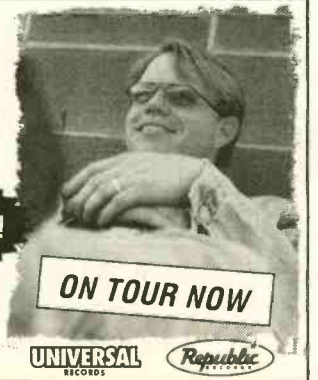
KILT/Houston WSM/Nashville WSIX/Nashville WIRK/West Palm WGKX/Memphis
WBCT/Grand Rapids WGGY/Wilkes Barre WCTO/Allentown KTOM/Monterey and many more!

ALREADY BREAKING AT:

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KAJA/San Antonio KUBL/Salt Lake City KASE/Austin WBEE/Rochester and many more!

CRS New Faces Showcase 3/2 • CMT's "On The Verge" 3/24

OVER 100,000 SOLD



ON TOUR NOW

UNIVERSAL RECORDS Republic

February 15, 2002

R&R'S EXCLUSIVE REPORTED OVERVIEW OF NATIONAL AIRPLAY

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
2	1	BROOKS & DUNN Long Goodbye (Arista)	1333	+93	48829	16	36/0
4	2	JO DEE MESSINA W/TIM MCGRAW Bring On The Rain (Curb)	1292	+76	46841	22	35/0
3	3	BRAD PAISLEY Wrapped Around (Arista)	1281	+59	45092	27	35/0
5	4	TIM MCGRAW The Cowboy In Me (Curb)	1278	+70	47040	12	36/0
1	5	STEVE HOLY Good Morning Beautiful (Curb)	1266	+19	45411	28	36/0
7	6	MARTINA MCBRIDE Blessed (RCA)	1206	+154	44518	15	36/0
8	7	JOE DIFFIE In Another World (Monument)	1072	+60	40715	28	33/0
9	8	DIXIE CHICKS Some Days You Gotta Dance (Monument)	1025	+47	39024	18	35/0
11	9	CHRIS CAGLE I Breathe In, I Breathe Out (Capitol)	1007	+69	37108	21	36/0
10	10	TRACY BYRD Just Let Me Be In Love (RCA)	981	+16	36531	27	33/0
12	11	KENNY CHESNEY Young (BNA)	951	+111	35457	7	36/0
13	12	PHIL VASSAR That's When I Love You (Arista)	911	+71	34705	17	36/0
14	13	RASCAL FLATTS I'm Movin' On (Lyric Street)	885	+82	33334	20	35/0
15	14	TOBY KEITH My List (DreamWorks)	851	+100	31825	6	35/0
16	15	TOMMY SHANE STEINER What If She's An Angel (RCA)	850	+125	32445	7	36/1
17	16	BLAKE SHELTON All Over Me (Warner Bros.)	750	+36	27582	18	33/0
18	17	CYNDI THOMSON I Always Liked That Best (Capitol)	739	+26	27358	15	34/0
19	18	LEE ANN WOMACK Does My Ring Burn Your Finger (MCA)	723	+24	26918	15	34/0
20	19	EMERSON DRIVE I Should Be Sleeping (DreamWorks)	647	+29	24569	15	35/0
21	20	TRAVIS TRITT Modern Day Bonnie And Clyde (Columbia)	631	+93	23973	7	34/1
22	21	CAROLYN DAWN JOHNSON I Don't Want You To Go (Arista)	548	+20	19944	9	31/0
23	22	CHELY WRIGHT Jezebel (MCA)	526	+42	20057	9	31/0
24	23	KEVIN DENNEY That's Just Jessie (Lyric Street)	523	+51	20387	10	31/0
35	24	GARTH BROOKS & TRISHA YEARWOOD Squeeze Me In (Capitol)	481	+268	17819	4	31/7
25	25	TRICK PONY Just What I Do (H2E/WB)	475	+44	18546	6	31/2
28	26	STEVE AZAR I Don't Have To Be (Till...) (Mercury)	439	+81	15919	17	27/4
30	27	GARY ALLAN The One (MCA)	428	+82	16128	5	31/0
26	28	TAMMY COCHRAN I Cry (Epic)	405	+9	16164	10	28/1
31	29	LONESTAR Not A Day Goes By (BNA)	399	+115	15318	5	32/0
29	30	MARK WILLS W/J. O'NEAL I'm Not Gonna Do Anything... (Mercury)	395	+37	15073	12	24/1
33	31	MARK MCGUINN She Doesn't Dance (VFR)	344	+101	13534	13	20/0
39	32	ALAN JACKSON Drive (For Daddy Gene) (Arista)	328	+196	12371	2	27/11
32	33	REBA MCENTIRE Sweet Music Man (MCA)	275	+21	10630	5	22/2
37	34	ANDY GRIGGS Tonight I Wanna Be Your Man (RCA)	259	+101	9834	4	20/3
36	35	KELLIE COFFEY When You Lie Next To Me (BNA)	259	+47	9894	8	19/1
40	36	SHANNON LAWSON Goodbye On A Bad Day (MCA)	193	+68	6842	3	20/5
38	37	TY HERNDON Heather's Wall (Epic)	180	+46	6973	8	12/1
27	38	TRISHA YEARWOOD Inside Out (MCA)	179	-186	6575	13	11/0
43	39	W. NELSON/LEE ANN WOMACK Mendocino... (Lost Highway/Mercury)	105	+43	4469	3	9/3
46	40	MARK CHESNUTT She Was (Columbia)	90	+36	3356	3	9/2
41	41	BLACKHAWK Days Of America (Columbia)	80	-15	3072	15	6/0
47	42	BRIAN MCCOMAS I Could Never Love You Enough (Lyric Street)	79	+26	2516	2	10/4
42	43	JESSICA ANDREWS Karma (DreamWorks)	76	+12	2912	4	7/0
44	44	TRACE ADKINS Help Me Understand (Capitol)	67	+55	2384	1	8/4
45	45	TRACY LAWRENCE What A Memory (Atlantic/WB)	62	+8	2462	2	6/1
48	46	MINDY MCCREADY Maybe, Maybe Not (Capitol)	57	+7	1943	2	8/2
50	47	BRAD MARTIN Before I Knew Better (Epic)	52	+41	1963	1	6/3
44	48	SAWYER BROWN Circles (Curb)	50	+7	2284	2	6/2
44	49	BELLAMY BROTHERS Desperadoes In Love (Delta Disc)	46	-12	1819	7	4/0
—	50	CYNDI THOMSON But I Want To (Capitol)	39	0	1014	4	1/0

 36 Country Indicator reports. Songs ranked by total plays for the airplay week of Sunday 2/3-Saturday 2/9.
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Most Added

ARTIST TITLE LABEL(S)	ADDS
ALAN JACKSON Drive (For Daddy Gene) (Arista)	11
G. BROOKS & T. YEARWOOD Squeeze Me In (Capitol)	7
SHANNON LAWSON Goodbye On A Bad Day (MCA)	5
STEVE AZAR I Don't Have To Be (Till...) (Mercury)	4
BRIAN MCCOMAS I Could Never Love... (Lyric Street)	4
TRACE ADKINS Help Me Understand (Capitol)	4
ANDY GRIGGS Tonight I Wanna Be Your Man (RCA)	3
W. NELSON/LEE ANN WOMACK Mendocino... (Lost Highway/Mercury)	3
BRAD MARTIN Before I Knew Better (Epic)	3
TRICK PONY Just What I Do (H2E/WB)	2
REBA MCENTIRE Sweet Music Man (MCA)	2
MARK CHESNUTT She Was (Columbia)	2
MINDY MCCREADY Maybe, Maybe Not (Capitol)	2
PAT GREEN Three Days (Republic/Universal)	2
SAWYER BROWN Circles (Curb)	2
CLINT BLACK Money Or Love (RCA)	2
TOMMY SHANE STEINER What If She's An Angel (RCA)	1
TRAVIS TRITT Modern Day Bonnie And Clyde (Columbia)	1
TAMMY COCHRAN I Cry (Epic)	1
M. WILLS W/J. O'NEAL I'm Not Gonna... (Mercury)	1

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
G. BROOKS & T. YEARWOOD Squeeze Me In (Capitol)	+268
ALAN JACKSON Drive (For Daddy Gene) (Arista)	+196
MARTINA MCBRIDE Blessed (RCA)	+154
TOMMY SHANE STEINER What If She's... (RCA)	+125
LONESTAR Not A Day Goes By (BNA)	+115
KENNY CHESNEY Young (BNA)	+111
ANDY GRIGGS Tonight I Wanna Be Your Man (RCA)	+101
MARK MCGUINN She Doesn't Dance (VFR)	+101
TOBY KEITH My List (DreamWorks)	+100
BROOKS & DUNN Long Goodbye (Arista)	+93
TRAVIS TRITT Modern Day Bonnie And Clyde (Columbia)	+93
RASCAL FLATTS I'm Movin' On (Lyric Street)	+82
GARY ALLAN The One (MCA)	+82
STEVE AZAR I Don't Have To Be (Till...) (Mercury)	+81
JO DEE MESSINA W/T. MCGRAW Bring On... (Curb)	+76
PHIL VASSAR That's When I Love You (Arista)	+71
TIM MCGRAW The Cowboy In Me (Curb)	+70
CHRIS CAGLE I Breathe In, I Breathe Out (Capitol)	+69
SHANNON LAWSON Goodbye On A Bad Day (MCA)	+68
JOE DIFFIE In Another World (Monument)	+60
BRAD PAISLEY Wrapped Around (Arista)	+59
TRACE ADKINS Help Me Understand (Capitol)	+55
KEVIN DENNEY That's Just Jessie (Lyric Street)	+51
DIXIE CHICKS Some Days You Gotta Dance (Monument)	+47
KELLIE COFFEY When You Lie Next To Me (BNA)	+47
TY HERNDON Heather's Wall (Epic)	+46
TRICK PONY Just What I Do (H2E/WB)	+44
W. NELSON/LEE ANN WOMACK Mendocino... (Lost Highway/Mercury)	+43
CHELY WRIGHT Jezebel (MCA)	+42
BRAD MARTIN Before I Knew Better (Epic)	+41



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R&R Bullseye Country Callout

EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES February 15, 2002

BULLSEYE® song selection is based on the top 35 titles from the R&R Country chart for the airplay week of January 13-19



Password of the Week:

Westcott
Question of the Week: Think about your favorite Country radio station. Think of the music they play and how you feel about it. Is it what you want to hear or do you feel the station plays the same songs repeatedly and really doesn't care what you want to hear? On a scale of 1 to 5 — with 1 meaning you're very dissatisfied with the music and 5 meaning you are very satisfied with the music — how would you rate your favorite Country station?

Total

- 5. Very satisfied: 39%
- 4. Somewhat satisfied: 38%
- 3. It's ok: 15%
- 2. Not satisfied: 6%
- 1. Strong dissatisfaction: 2%

P1

- 5. Very satisfied: 40%
- 4. Somewhat satisfied: 43%
- 3. It's ok: 12%
- 2. Not satisfied: 4%
- 1. Strong dissatisfaction: 1%

P2

- 5. Very satisfied: 44%
- 4. Somewhat satisfied: 30%
- 3. It's ok: 18%
- 2. Not satisfied: 5%
- 1. Strong dissatisfaction: 3%

Male

- 5. Very satisfied: 45%
- 4. Somewhat satisfied: 35%
- 3. It's ok: 13%
- 2. Not satisfied: 5%
- 1. Strong dissatisfaction: 1%

Female

- 5. Very satisfied: 33%
- 4. Somewhat satisfied: 41%
- 3. It's ok: 16%
- 2. Not satisfied: 7%
- 1. Strong dissatisfaction: 3%

25-34

- 5. Very satisfied: 44%
- 4. Somewhat satisfied: 32%
- 3. It's ok: 14%
- 2. Not satisfied: 5%
- 1. Strong dissatisfaction: 3%

ARTIST Title (Label)	LIKE A LOT	TOTAL POSITIVE	NEUTRAL	FAMILIARITY	DISLIKE	BURN
STEVE HOLY Good Morning Beautiful (Curb)	40.3%	75.8%	14.3%	97.0%	5.0%	2.0%
CHRIS CAGLE I Breathe In, I Breathe Out (Capitol)	29.0%	69.0%	20.5%	97.3%	5.3%	2.5%
PHIL VASSAR That's When I Love You (Arista)	24.3%	67.8%	24.0%	96.5%	3.8%	1.0%
JO DEE MESSINA/TIM MCGRAW Bring On The Rain (Curb)	38.3%	65.8%	22.8%	98.0%	5.0%	4.5%
ALAN JACKSON Drive (Arista)	22.5%	65.5%	23.5%	100.0%	7.0%	4.0%
TIM MCGRAW Cowboy In Me (Curb)	25.5%	65.0%	21.8%	95.0%	5.8%	2.5%
JOE DIFFIE In Another World (Monument)	25.8%	64.8%	26.0%	98.5%	4.3%	3.5%
TOMMY SHANE STEINER What If She's An Angel (RCA)	24.0%	64.8%	23.5%	92.5%	4.0%	0.3%
BROOKS & DUNN Long Goodbye (Arista)	27.0%	62.8%	26.0%	97.3%	6.8%	1.8%
BRAD PAISLEY Wrapped Around (Arista)	30.5%	62.3%	23.3%	94.8%	7.3%	2.0%
TRACY BYRD Just Let Me Be In Love (RCA)	20.5%	61.8%	24.0%	94.8%	6.3%	2.8%
BLACKHAWK Days Of America (Columbia)	18.0%	60.8%	24.5%	91.0%	4.3%	1.5%
GEORGE STRAIT Run (MCA)	23.8%	59.5%	25.0%	94.5%	5.0%	5.0%
CAROLYN DAWN JOHNSON I Don't Want You To Go (Arista)	20.0%	57.3%	26.3%	90.0%	5.3%	1.3%
MARTINA MCBRIDE Blessed (RCA)	21.0%	56.5%	29.8%	95.3%	5.3%	3.8%
DIXIE CHICKS Some Days You Gotta Dance (Monument)	19.8%	56.3%	23.5%	93.3%	8.8%	4.8%
TRISHA YEARWOOD Inside Out (MCA)	20.5%	56.0%	27.3%	91.5%	6.8%	1.5%
M. WILLS/J. ONEAL I'm Not Gonna Do Anything... (Mercury)	19.8%	55.3%	30.5%	91.5%	4.0%	1.8%
RASCAL FLATTS I'm Movin' On (Lyric Street)	18.3%	54.3%	25.5%	86.3%	4.3%	2.3%
EMERSON DRIVE I Should Be Sleeping (DreamWorks)	20.8%	53.8%	30.5%	94.5%	8.3%	2.0%
KENNY CHESNEY Young (BNA)	16.8%	53.8%	26.5%	86.5%	4.8%	1.5%
STEVE AZAR I Don't Have To Be Me... (Mercury)	22.0%	52.5%	34.5%	94.0%	5.5%	1.5%
TY HERNDON Heather's Wall (Epic)	18.3%	51.0%	24.3%	82.8%	5.3%	2.3%
TAMMY COCHRAN I Cry (Epic)	17.5%	51.0%	27.3%	86.3%	6.8%	1.3%
KEVIN DENNEY That's Just Jessie (Lyric Street)	14.5%	49.8%	27.0%	84.8%	6.5%	1.5%
KELLIE COFFEY When You Lie Next To Me (BNA)	16.8%	49.3%	28.5%	86.0%	7.0%	1.3%
CYNDI THOMSON I Always Liked That Best (Capitol)	15.8%	49.3%	24.0%	87.3%	11.8%	2.3%
MARK MCGUINN She Doesn't Dance (VFR)	19.0%	47.8%	27.0%	82.8%	5.5%	2.5%
TOBY KEITH My List (DreamWorks)	17.3%	47.8%	28.0%	83.3%	6.8%	0.8%
LEE ANN WOMACK Does My Ring Burn Your Finger (MCA)	15.5%	47.3%	28.3%	90.0%	13.0%	1.5%
CHELY WRIGHT Jezebel (MCA)	16.5%	46.5%	33.5%	93.8%	12.5%	1.3%
TRAVIS TRITT Modern Day Bonnie And Clyde (Columbia)	15.5%	46.5%	26.8%	86.3%	11.3%	1.8%
TRICK PONY Just What I Do (Warner Bros.)	13.3%	45.0%	24.5%	78.8%	7.8%	1.5%
BLAKE SHELTON All Over Me (Warner Bros.)	15.8%	44.3%	37.0%	91.5%	8.5%	1.8%
GARTH BROOKS / TRISHA YEARWOOD Squeeze Me In (Capitol)	15.0%	43.5%	15.0%	77.0%	15.5%	3.0%

Total sample size is 400 persons weekly with a +/- 5% margin of error. Scoring is done each week using live interviewers conducting the interview with each respondent. Scores are: a) I Like It A Lot, In Fact It's One Of My Favorites b) I Like It c) It's Okay...Just So-So d) I Don't Like It e) I'm Tired Of Hearing It On The Radio f) I Don't Recognize It. To be included in the weekly callout songs must enter the top 40 positions on R&R's Country airplay chart. The sample is composed of 400 25-54 year-old persons who identify Country as their favorite music and who listen daily to competitive country radio in the sample markets. The sample is 50% male/female ... 1/3rd each in the 25-34, 35-44, and 45-54 demos. The sample is balanced by region, and markets within that region. Bullseye Callout is conducted in these regions and markets. Market selection is determined by Bullseye. NORTHEAST: Washington, DC., Harrisburg, PA., Providence, Rochester, NY., Springfield, MA., Hartford, Portland, ME., Portsmouth, NH. SOUTHEAST: Charlotte, Atlanta, Tampa, Nashville, Chattanooga, Mobile, AL., Charleston, SC., Jackson, MS., MIDWEST: Milwaukee, Cincinnati, Cleveland, Kansas City, Lansing, MI., Ft Wayne, IN., Rockford, IL., Indianapolis. SOUTHWEST: Dallas-Ft. Worth, Tucson, Albuquerque, Oklahoma City, Houston-Galveston, Phoenix, Lafayette LA., San Antonio. WEST: Portland, OR., Salt Lake City, Fresno, Bakersfield, Spokane, WA., Riverside-San Bernardino, Boise, Denver, Monterey-Salinas. © 2002 R&R Inc. © 2002 Bullseye Marketing Research Inc.

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ON THE RECORD

With
Mark Wilson
PD/MD, WCTQ/Sarasota, FL

106.5
CTQ

Gary Allan is a star! We just had him here in concert, and the chicks loved him, the men loved him — and he was awesome. He has always done very well in Florida, but in some markets he is not yet a household name. But we know that Gary is a star waiting to happen, and this single, "The One," will get him there. It will take him to the next level of stardom. If you haven't heard the song yet, you have to give it a listen. Don't miss out on this one. The phones are ringing!

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: "Pretty Little Adriana" — Vince Gill

10 YEARS AGO

• No. 1: "What She's Doing Now" — Garth Brooks (second week)

15 YEARS AGO

• No. 1: "Baby's Got A New Baby" — SKO

20 YEARS AGO

• No. 1: "Only One You" — T.G. Sheppard (second week)

25 YEARS AGO

• No. 1: "Moody Blue/She Thinks I Still Care" — Elvis Presley

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

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The New Album Gallery



Cory Morrow

Outside The Lines (Write-On Records)

Willie Nelson calls Houston native Cory Morrow "one of the major reckoning forces in the fast-coming Texas music scene." Despite the source, that quote might not carry much weight if such acts as Pat Green and Charlie Robison weren't enjoying their first taste of mainstream

success. These days Morrow has no problem packing clubs and dance halls throughout the Southwest, and just last month he and Green shared the bill at the second annual Party in the Rockies: Steamboat Music Fest 2002 in Steamboat Springs, CO. *Outside the Lines*, Morrow's fourth album, was produced by Lloyd Maines, the steel guitarist who's also known for his production work with Jerry Jeff Walker and Joe Ely. The title track is already getting airplay at several stations, including KIKK/Houston. Pointing to a long line of Texas singer-songwriters, Morrow says, "When I was growing up, I heard The Highwaymen and Robert Earl Keen and really listened to their words and music. Hopefully, a new generation of fans looks upon us to carry on the tradition."



Ray Stevens

Osama-Yo' Mama (Curb)

Ray Stevens didn't invent political incorrectness, although it's hard to forget that one of his earliest hits was "Ahab the Arab." One of the most fascinating figures in Nashville, Stevens made us laugh with hits including "The Streak," but he also made us think with his Grammy-winning

"Everything Is Beautiful." It doesn't take a TV news anchor to tell you what's on Stevens' mind for his first Curb Records project. Stevens says, "When Sept. 11, 2001 came, we were all horrified and outraged, and we all just wanted to do something. I write songs and make records, so that's what I did. It was just my natural response. As your president said, we need to go on with our lives, and all of us need to do what we normally do. Maybe my doing what I do will help others focus some of their frustrations or have an appropriate way to laugh in these times when there's not that much to laugh about." Once again, Stevens gives us food for thought on his new album, closing *Osama-Yo' Mama* with his rewritten version of The Brotherhood Of Man's 1970s hit "United We Stand."

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February 15, 2002

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BY MEDIABASE™

America's Best Testing Country Song Among Persons 25-54
For The Week Ending 2/15/02.

Artist Title (Label)	TW	LW	Familiarity	Burn	12+	Familiarity	Burn
ALAN JACKSON Where Were You (When...)(Arista)	4.59	4.56	99%	30%	4.35	99%	39%
TOBY KEITH My List(DreamWorks)	4.37	4.33	81%	4%	4.31	80%	5%
RASCAL FLATTS I'm Movin' On(Lyric Street)	4.32	4.12	92%	10%	4.26	93%	13%
BROOKS & DUNN The Long Goodbye(Arista)	4.31	4.24	97%	14%	4.23	96%	16%
STEVE HOLY Good Morning Beautiful(Curb)	4.27	4.34	99%	25%	4.22	99%	26%
BRAD PAISLEY Wrapped Around(Arista)	4.27	4.29	99%	26%	4.13	99%	30%
TIM MCGRAW The Cowboy In Me(Curb)	4.24	4.18	100%	15%	4.26	99%	16%
CHRIS CAGLE I Breathe In, I Breathe Out(Capitol)	4.21	4.16	96%	14%	4.18	96%	15%
TRACY BYRD Just Let Me Be In Love(RCA)	4.21	4.17	96%	13%	4.07	95%	19%
JO DEE MESSINA W/TIM MCGRAW Bring On The Rain(Curb)	4.18	4.21	100%	26%	4.12	100%	29%
GEORGE STRAIT Run(MCA)	4.18	4.04	98%	28%	4.07	97%	31%
JOE DIFFIE In Another World(Monument)	4.16	4.02	92%	14%	4.03	89%	18%
MARTINA MCBRIDE Blessed(RCA)	4.15	4.19	95%	17%	4.11	96%	19%
PHIL VASSAR That's When I Love You(Arista)	4.08	4.03	84%	11%	4.07	83%	11%
KENNY CHESNEY Young(BNA)	4.08	4.05	81%	10%	4.20	81%	8%
MARK WILLS W/JAMIE O'NEAL I'm Not Going...(Mercury)	4.03	-	70%	6%	4.07	67%	6%
TOMMY SHANE STEINER What If She's An Angel(RCA)	4.03	4.07	76%	7%	4.12	76%	7%
STEVE AZAR I Don't Have To Be Me Til Monday(Mercury)	4.00	3.97	80%	10%	4.02	80%	9%
TRISHA YEARWOOD Inside Out(MCA)	4.00	3.98	84%	14%	3.87	84%	16%
MONTGOMERY GENTRY Cold One Comin' On(Columbia)	3.99	4.02	95%	25%	3.85	95%	28%
EMERSON DRIVE I Should Be Sleeping(DreamWorks)	3.98	3.98	85%	12%	4.08	84%	10%
DIXIE CHICKS Some Days You Gotta Dance(Monument)	3.95	3.87	96%	24%	3.88	96%	28%
CAROLYN DAWN JOHNSON I Don't Want You To Go(Arista)	3.90	3.79	73%	12%	4.00	72%	10%
BLAKE SHELTON All Over Me(Warner Bros.)	3.87	3.76	92%	18%	3.80	89%	19%
TRAVIS TRITT Modern Day Bonnie And Clyde(Columbia)	3.84	-	79%	12%	3.77	74%	11%
TAMMY COCHRAN I Cry(Epic)	3.81	3.79	76%	11%	3.85	74%	11%
CHELY WRIGHT Jezebel(MCA)	3.79	-	80%	15%	3.85	82%	15%
LEE ANN WOMACK Does My Ring Burn Your Finger(MCA)	3.72	3.77	90%	20%	3.66	87%	22%
KEVIN DENNEY That's Just Jessie(Lyric Street)	3.72	3.67	65%	9%	3.80	65%	8%
CYNDI THOMSON I Always Liked That Best(Capitol)	3.61	3.53	87%	23%	3.83	87%	19%

Total sample size is 870 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)	4323
GEORGE STRAIT Run (MCA)	4294
TOBY KEITH I Wanna Talk About Me (DreamWorks)	2964
AARON TIPPIN Where Stars And Stripes... (Lyric Street)	2904
GARTH BROOKS Wrapped Up In You (Capitol)	2398
BROOKS & DUNN Only In America (Arista)	2282
TRAVIS TRITT Love Of A Woman (Columbia)	1970
TRACE ADKINS I'm Tryin' (Capitol)	1952
ALAN JACKSON Where I Come From (Arista)	1932
TRICK PONY On A Night Like This (H2E/WB)	1693
DAVID BALL Riding With Private Malone (Dualtone)	1607
TIM MCGRAW Angry All The Time (Curb)	1582
LONESTAR I'm Already There (BNA)	1502
SARA EVANS Saints & Angels (RCA)	1482
BLAKE SHELTON Austin (Warner Bros.)	1479
MONTGOMERY GENTRY She Couldn't Change Me (Columbia)	1415
JAMIE O'NEAL When I Think About Angels (Mercury)	1344
CYNDI THOMSON What I Really Meant To Say (Capitol)	1325
TRAVIS TRITT It's A Great Day To Be Alive (Columbia)	1313
TOBY KEITH I'm Just Talkin' About Tonight (DreamWorks)	1294

New & Active

TRACY LAWRENCE What A Memory (Atlantic/WB) Total Plays: 122, Total Stations: 24, Adds: 8
CLINT BLACK Money Or Love (RCA) Total Plays: 82, Total Stations: 15, Adds: 10
TRACE ADKINS Help Me Understand (Capitol) Total Plays: 64, Total Stations: 44, Adds: 37

Songs ranked by total points.



THEY SHOULD BE DANCING

DreamWorks recording artists Emerson Drive visited Robin in the American Country Countdown studios last Wednesday to promote their debut single "I Should Be Sleeping" from their upcoming self titled debut album to be released April 16. Pictured here (l-r) are: (front row) Emerson Drive's Chris Hartman, Pat Allingham and Danick Dupelle, Music Director for American Country Countdown Robin Rhodes, and Emerson Drive's Jeff Loberg, Mike Melacon and Brad Mates.




GOOD MORNING STEVE!

On the CMT Grand Ole Opry Live show on February 2, 2002, Curb recording artist, Steve Holy, was surprised with an award. The award was presented to him by one of his musical heroes, the legendary Mickey Gilley, and CMT Grand Ole Opry Live host Katie Cook for his recent multi-week No. 1 hit "Good Morning Beautiful." Pictured here (l-r) are Mickey Gilley, Steve Holy and Katie Cook.

Stations and their adds listed alphabetically by market

<p>WQMX/Akron, OH * OM: Kevin Mason MD: Toni Fox 1 BROOKS & YEARWOOD "Squeeze" 1 TOMMY SHANE STEINER "Angel" TRACE ADKINS "Help"</p>	<p>WZZX/Birmingham, AL * PD: Rick Shockley APD/MD: Scott Stewart 1 TOBY KEITH "List" 4</p>	<p>KRYS/Corpus Christi, TX * PD: Clayton Allen MD: Cactus Lou 8 CHELY WRIGHT "Jezebel" 3 TRAVIS TRITT "Modern" LONESTAR "Day"</p>	<p>WQHK/Fl. Wayne, IN * OM/MD: Dean McNeil APD/MD: Mark Allen 3 BRAD MARTIN "Better" 2 JAMIE O'NEAL "Frankie" 2 NELSON & WOMACK "Mendozino" 1 ALAN JACKSON "Drive" 1 KELLIE COFFEY "Lie"</p>	<p>WQIK/Jacksonville, FL * MD: John Scott 2 DIXIE CHICKS "Days"</p>	<p>WDEN/Macon, GA PD: Gerry Marshall APD/MD: Laura Starling 9 BROOKS & YEARWOOD "Squeeze" 11 ALAN JACKSON "Drive" 5 ANDY GRIGGS "Tonight" 5 MINDY MCCREADY "Maybe" 5 MARK CHESNUTT "She" 5 BRAD MARTIN "Better" 5 SHANNON BROWN "Heart"</p>	<p>WCMS/Norfolk, VA * OM/MD: Randy Brooks 1 TRAVIS TRITT "Modern"</p>	<p>WDRR/Raleigh-Durham, NC * Acting PD: Andy Meyer No Adds</p>	<p>WCTQ/Sarasota, FL * PD/MD: Mark Wilson 8 BROOKS & YEARWOOD "Squeeze" 1 KEVIN DENNEY "Jesse"</p>	<p>WTCM/Traverse City, MI PD: Mark Stayer MD: Ryan Dobry 12 TRACE ADKINS "Help" 10 SARA EVANS "Looking"</p>
<p>WGNA/Albany, NY * PD: Buzz Brindle MD: Bill Earley 2 CHELY WRIGHT "Jezebel"</p>	<p>KIZN/Boise, ID * OM: Rich Summers PD/MD: Spencer Burke 2 PAT GREEN "Three" TRACE ADKINS "Help" TRACY LAWRENCE "Memory"</p>	<p>KPLX/Dallas-Ft. Worth, TX * PD: Paul Williams APD: Smokey Rivers MD: Cody Alan No Adds</p>	<p>KSXS/Fresno, CA * PD: Mike Peterson MD: Steve Montgomery 2 SHANNON LAWSON "Goodbye" 1 ALAN JACKSON "Drive"</p>	<p>WROO/Jacksonville, FL * MD: John Scott No Adds</p>	<p>WXBQ/Johnson City, TN * PD: Bill Hagy 15 NELSON & WOMACK "Mendozino" 11 ANDY GRIGGS "Tonight"</p>	<p>WGH/Norfolk, VA * OM/MD: Randy Brooks KELLIE COFFEY "Lie" SHANNON LAWSON "Goodbye"</p>	<p>KBUL/Reno, NV * OM/MD: Tom Jordan APD/MD: Chuck Reeves 3 DANNI LEIGH "Sometimes" 1 JESSICA ANDREWS "Karma"</p>	<p>WJCL/Savannah, GA PD/MD: Bill West No Adds</p>	<p>KIHM/Tucson, AZ * MD: John Collins 4 ALAN JACKSON "Drive"</p>
<p>KBQI/Albuquerque, NM * PD: Tommy Carrera MD: Sammy Cruise CLINT BLACK "Money"</p>	<p>WKLK/Boston, MA * PD: Mike Brophy APD/MD: Ginny Rogers 4 TRAVIS TRITT "Modern" 1 ALAN JACKSON "Drive" 1 GARY ALLAN "One" 1 LONESTAR "Day"</p>	<p>KSCS/Dallas-Ft. Worth, TX * PD: Dean James APD/MD: Linda D'Brian 1 STEVE AZAR "Don't"</p>	<p>WBCT/Grand Rapids, MI * OM/MD: Doug Montgomery MD: Dave Taft TRACE ADKINS "Help" PAT GREEN "Three"</p>	<p>WMTZ/Johnstown, PA PD: Steve Walker MD: Lara Mosby No Adds</p>	<p>WWQM/Madison, WI * PD: Mark Grantin MD: Mel McKenzie ALAN JACKSON "Drive" NELSON & WOMACK "Mendozino"</p>	<p>KGEE/Odessa-Midland, TX PD/MD: Boomer Kingston BRIAN MCCOMAS "Never" TRICK PONY "What"</p>	<p>WKHK/Richmond, VA * PD: Jim Tice 4 CHELY WRIGHT "Jezebel"</p>	<p>KMPS/Seattle-Tacoma, WA * PD: Becky Brenner MD: Peter Thomas 4 CHRIS CAGLE "Breathe" 2 CAROLYN DAWN JOHNSON "Heart"</p>	<p>KVOO/Tulsa, OK * OM: Moon Mullins MD: Scott Woodson 3 CAROLYN DAWN JOHNSON "Heart" 2 TRACE ADKINS "Help" 2 ALAN JACKSON "Drive"</p>
<p>KRST/Albuquerque, NM * PD: John Richards 1 SHANNON LAWSON "Goodbye" TRACE ADKINS "Help" CLINT BLACK "Money" ALAN JACKSON "Drive"</p>	<p>WYRK/Buffalo, NY * PD: John Paul APD/MD: Chris Keyzer No Adds</p>	<p>WGNE/Daytona Beach, FL * PD/MD: Bill Kramer 15 BROOKS & YEARWOOD "Squeeze" 1 SAWYER BROWN "Circles" TRACE ADKINS "Help" MARK CHESNUTT "She"</p>	<p>WTQR/Greensboro, NC * PD: Paul Franklin MD: Angie Ward No Adds</p>	<p>KBQK/Kansas City, MO * PD: Mike Kennedy MD: T.J. McEntire TRACE ADKINS "Help" SARA EVANS "Looking"</p>	<p>WGOK/Memphis, TN * PD: Greg Mozingo MD: Mark Billingsley 19 LONESTAR "Day" 1 PHIL VASSAR "What" 1 PAT GREEN "Three" ANDY GRIGGS "Tonight"</p>	<p>KTST/Oklahoma City, OK * OM/MD: Ted Stecker APD/MD: Crash 1 ALAN JACKSON "Drive" SHANNON LAWSON "Goodbye"</p>	<p>KFRG/Riverside, CA * OM/MD: Ray Massie MD: Don Jeffrey TRACE ADKINS "Help" CLINT BLACK "Money" BROOKS & YEARWOOD "Squeeze" SHANNON LAWSON "Goodbye" BRIAN MCCOMAS "Never"</p>	<p>KRMID/Shreveport, LA * OM/MD: Greg Cole MD: James Anthony No Adds</p>	<p>WWZD/Tupelo, MS OM/MD: Tom Freeman APD/MD: Matt Chatham No Adds</p>
<p>WCTO/Allentown, PA * PD: Chuck Geiger APD/MD: Bobby Knight 3 BROOKS & YEARWOOD "Squeeze" 2 ALAN JACKSON "Drive" 1 PAT GREEN "Three"</p>	<p>KHAK/Cedar Rapids, IA PD: Jeff Winfield MD: Dawn Johnson 3 STEVE AZAR "Don't" 3 BRIAN MCCOMAS "Never"</p>	<p>KYGO/Denver-Boulder, CO * PD: Joel Burke MD: Tad Svendsen 5 ALAN JACKSON "Drive"</p>	<p>WRNS/Greenville, NC * PD: Wayne Carlyle APD: Mike Farley MD: Boomer Lee 3 ALAN JACKSON "Drive" 1 TRACE ADKINS "Help"</p>	<p>KFKF/Kansas City, MO * PD: Dale Carter APD/MD: Tony Stevens No Adds</p>	<p>WMIW/Milwaukee, WI * OM/MD: Kerry Wolfe APD: Scott Dolphin MD: Mitch Morgan 2 WILLS W/ONEAL "Gonna" 2 BROOKS & YEARWOOD "Squeeze" 1 KELLIE COFFEY "Lie"</p>	<p>KTST/Oklahoma City, OK * OM/MD: Ted Stecker APD/MD: Bill Reed 1 RASCAL FLATTS "Movin'"</p>	<p>KFRG/Riverside, CA * OM/MD: Ray Massie MD: Don Jeffrey TRACE ADKINS "Help" CLINT BLACK "Money" BROOKS & YEARWOOD "Squeeze" SHANNON LAWSON "Goodbye" BRIAN MCCOMAS "Never"</p>	<p>WWZD/Tupelo, MS OM/MD: Tom Freeman APD/MD: Matt Chatham No Adds</p>	<p>KNUE/Tyler-Longview, TX PD/MD: Larry Kent PAT GREEN "Three" ALAN JACKSON "Drive" CLINT BLACK "Money"</p>
<p>WNCY/Appleton, WI * OM: Jeff McCarthy PD: Randy Shannon MD: Marcy Braun No Adds</p>	<p>WEZL/Charleston, SC * PD: T.J. Phillips MD: Gary Griffin No Adds</p>	<p>KHKI/Des Moines, IA * PD: Jack O'Brien APD/MD: Jim Olsen TRACE ADKINS "Help" BRIAN MCCOMAS "Never"</p>	<p>WESS/Greenville, SC * OM/MD: Bruce Logan APD/MD: John Landrum 7 KEVIN DENNEY "Jesse" 6 BROOKS & YEARWOOD "Squeeze"</p>	<p>WDAF/Kansas City, MO * PD/MD: Ted Cramer 3 BROOKS & YEARWOOD "Squeeze"</p>	<p>WMLS/Milwaukee, WI * OM/MD: Kerry Wolfe APD: Scott Dolphin MD: Mitch Morgan 2 WILLS W/ONEAL "Gonna" 2 BROOKS & YEARWOOD "Squeeze" 1 KELLIE COFFEY "Lie"</p>	<p>KTST/Oklahoma City, OK * OM/MD: Ted Stecker APD/MD: Bill Reed 1 RASCAL FLATTS "Movin'"</p>	<p>KFRG/Riverside, CA * OM/MD: Ray Massie MD: Don Jeffrey TRACE ADKINS "Help" CLINT BLACK "Money" BROOKS & YEARWOOD "Squeeze" SHANNON LAWSON "Goodbye" BRIAN MCCOMAS "Never"</p>	<p>WWZD/Tupelo, MS OM/MD: Tom Freeman APD/MD: Matt Chatham No Adds</p>	<p>KNUE/Tyler-Longview, TX PD/MD: Larry Kent PAT GREEN "Three" ALAN JACKSON "Drive" CLINT BLACK "Money"</p>
<p>WGNA/Albany, NY * PD: Buzz Brindle MD: Bill Earley 2 CHELY WRIGHT "Jezebel"</p>	<p>WYRK/Buffalo, NY * PD: John Paul APD/MD: Chris Keyzer No Adds</p>	<p>WGNE/Daytona Beach, FL * PD/MD: Bill Kramer 15 BROOKS & YEARWOOD "Squeeze" 1 SAWYER BROWN "Circles" TRACE ADKINS "Help" MARK CHESNUTT "She"</p>	<p>WTQR/Greensboro, NC * PD: Paul Franklin MD: Angie Ward No Adds</p>	<p>KBQK/Kansas City, MO * PD: Mike Kennedy MD: T.J. McEntire TRACE ADKINS "Help" SARA EVANS "Looking"</p>	<p>WGOK/Memphis, TN * PD: Greg Mozingo MD: Mark Billingsley 19 LONESTAR "Day" 1 PHIL VASSAR "What" 1 PAT GREEN "Three" ANDY GRIGGS "Tonight"</p>	<p>KTST/Oklahoma City, OK * OM/MD: Ted Stecker APD/MD: Crash 1 ALAN JACKSON "Drive" SHANNON LAWSON "Goodbye"</p>	<p>KFRG/Riverside, CA * OM/MD: Ray Massie MD: Don Jeffrey TRACE ADKINS "Help" CLINT BLACK "Money" BROOKS & YEARWOOD "Squeeze" SHANNON LAWSON "Goodbye" BRIAN MCCOMAS "Never"</p>	<p>WWZD/Tupelo, MS OM/MD: Tom Freeman APD/MD: Matt Chatham No Adds</p>	<p>KNUE/Tyler-Longview, TX PD/MD: Larry Kent PAT GREEN "Three" ALAN JACKSON "Drive" CLINT BLACK "Money"</p>

*** Monitored Reporters**
189 Total Reporters



153 Total Monitored

36 Total Indicator
33 Current Indicator Playlists

Reported Frozen Playlist (1):
WACO/Waco, TX

Did Not Report, Playlist Frozen (2):
WWW/Ann Arbor, MI
KZKX/Lincoln, NE

Note: KNUE/Tyler-Longview, TX moves to Indicator status.

MARKET #1 WYNY/New York Big City (914) 592-1071 Mitchell 12+ Cum 402,300 Y107 NEW COUNTRY

MARKET #2 KZLA/Los Angeles Emmis (323) 882-8000 Curtis/Campas 12+ Cum 729,600 COUNTRY 93.9 KZLA

MARKET #3 WUSN/Chicago Infinity (312) 649-0099 Case/Biondo 12+ Cum 594,100 US 99.7 Chicago's #1 Country

MARKET #5 KPLX/Dallas-Ft. Worth Susquehanna (214) 526-2400 Williams/Rivers/Alan 12+ Cum 584,000 99.5 the wolf

MARKET #5 KSCS/Dallas-Ft. Worth ABC (817) 640-1963 James/O'Brian 12+ Cum 462,000 KSCS The Country Leader

MARKET #6 WXTU/Philadelphia Beasley (610) 667-9000 McKay/Jack 12+ Cum 495,500 92.5 XTU Philadelphia's Country Station

MARKET #7 WMZQ/Washington, DC Clear Channel (301) 231-8231 Wyatt/Anthony 12+ Cum 515,000 98.7 WMZQ Today's Best Country

MARKET #8 WKLB/Boston Greater Media (617) 822-9600 Brophy/Rogers 12+ Cum 366,500 Country 99.5 WKLB

MARKET #9 KIKK/Houston-Galveston Infinity (713) 861-5957 Davis/Trapane 12+ Cum 211,300 KIKK

MARKET #9 KILT/Houston-Galveston Infinity (713) 861-5100 Davis/Trapane 12+ Cum 402,100 KILT

MARKET #9 KKQB/Houston-Galveston Cox (713) 961-0093 Cruise/Brooks 12+ Cum 367,600 THE NEW 93.0 COUNTRY

MARKET #10 WYCD/Detroit Infinity (248) 799-0600 Rodman/Chatman 12+ Cum 448,000 99.5 WYCD

MARKET #10 WKHX/Atlanta ABC (770) 955-0101 Halian/Gray 12+ Cum 401,200 Kicks 101.5 FM WKHX

MARKET #11 WYAY/Atlanta ABC (770) 955-0106 Mitchell/Gray 12+ Cum 236,000 EAGLE 106.7 FM WYAY

MARKET #12 WKIS/Miami Beasley (305) 654-1700 Walker/McCoy/Evans 12+ Cum 312,600 99.9 Kiss COUNTRY WKIS

AC Playlists

February 15, 2002 R&R • 93

MARKET #1
WLTW/New York
Clear Channel
(212) 603-6030
Ryan
12+ Cume 2,976,400

106.7 Litefm

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
23	25	ENRIQUE IGLESIAS/Hero	48825	
21	25	MARC ANTHONY/Need You	48825	
24	24	FIVE FOR FIGHTING/Superman (It's...)	46872	
25	23	UNCLE KRACKER/Follow Me	44919	
22	23	LONESTAR/Already There	44919	
22	22	CHER/Song For The Lonely	42966	
17	ALICIA KEYS/Fallin'	33201		
15	5	ELTON JOHN/This Train Don't...	29295	
15	15	CHRIS ISAAK/Let Me Down Easy	27342	
14	a	CELINE DIONA/New Day Has Come	27342	
13	12	DARREN HAYES/Insatiable	23436	
12	12	TRAIN/Drops Of Jupiter...	23436	
2	11	NELLY FURTADO/If I Were A Bird	21483	
9	10	FAITH HILL/Breathe	19530	
9	10	BACKSTREET BOYS/More Than That	19530	
9	10	LIONEL RICHIE/Angel	19530	
13	10	JOHN MELLENCAMP/Peaceful World	19530	
10	10	'N SYNC/This I Promise You	19530	
10	9	O-TOWN/All Or Nothing	17577	
9	9	MARC ANTHONY/My Baby You	17577	
9	9	SANTANA F/ROB THOMAS/Smooth	17577	
11	9	LEE ANN WOMACK/If Hope You Dance	17577	
10	9	PHIL COLLINS/You'll Be In My...	17577	
9	9	MATCHBOX TWENTY/If You're Gone	17577	
9	9	ENYA/Only Time	17577	
11	8	MARC ANTHONY/You Sang To Me	15624	
10	8	DON HENLEY/Taking You Home	15624	
8	8	FAITH HILL/The Way You Love Me	15624	
5	8	MARC ANTHONY/Need To Know	15624	

MARKET #2
KOST/Los Angeles
Clear Channel
(818) 546-1035
Kaye/Schwartz
12+ Cume 1,263,100

KOST 103.5FM

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
23	24	ENRIQUE IGLESIAS/Hero	14736	
24	24	DIDO/Thankyou	14736	
16	23	LONESTAR/Already There	14122	
22	22	LEE ANN WOMACK/If Hope You Dance	14122	
22	22	ENYA/Only Time	13508	
25	21	MATCHBOX TWENTY/If You're Gone	12894	
23	19	FAITH HILL/The Way You Love Me	11666	
14	16	'N SYNC/This I Promise You	9824	
13	13	'N SYNC/This I Promise You	7982	
13	13	SAVAGE GARDEN/If I Loved You	7982	
9	12	98 DEGREES/My Everything	7368	
9	12	BACKSTREET BOYS/Show Me...	7368	
-	11	a	CELINE DIONA/New Day Has Come	6754
9	11	EVAN ANO JARON/Crazy For This Girl	6754	
11	11	LEANN RIMES/Need You	6754	
11	11	ENRIQUE IGLESIAS/Be With You	6754	
10	11	MARC ANTHONY/Need To Know	6754	
10	11	BRIAN MCKNIGHT/Back At One	6140	
10	11	BACKSTREET BOYS/If I Loved You	6140	
10	11	MARC ANTHONY/Need To Know	6140	
10	9	CELINE DION/That's The Way It Is	5526	
10	9	DAVID GRAY/Thankyou	5526	
10	9	PHIL COLLINS/You'll Be In My...	5526	
11	8	BACKSTREET BOYS/More Than That	4912	
11	8	FAITH HILL/Breathe	4912	
6	6	BRICKMAN/HOWARD/Simple Things	3684	
7	4	SARAH MCLACHLAN/Will Remember You	2456	
5	4	FAITH HILL/There You'll Be	2456	
2	3	LONESTAR/Amazed	1842	
-	2	MARC ANTHONY/Need You	1228	

MARKET #3
WLTW/Chicago
Clear Channel
(312) 329-9002
Kaake
12+ Cume 593,600

93.9 WLIT
LITE ROCK LESS TALK

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
29	29	ENYA/Only Time	8903	
31	29	DIDO/Thankyou	8903	
31	28	MATCHBOX TWENTY/If You're Gone	8596	
28	28	LEE ANN WOMACK/If Hope You Dance	8596	
12	14	LEWIS & PALTRON/Cruisin'	6140	
10	13	SANTANA F/ROB THOMAS/Smooth	3991	
12	12	FAITH HILL/The Way You Love Me	3684	
9	12	LONESTAR/Already There	3684	
13	11	BACKSTREET BOYS/Shape Of My Heart	3377	
8	11	O-TOWN/All Or Nothing	3377	
13	11	SAVAGE GARDEN/If I Loved You	3377	
6	10	S CLUB 7/Never Had A Dream...	3070	
9	10	STING/Desert Rose	3070	
12	10	'N SYNC/This I Promise You	3070	
10	10	LARA FABIAN/Will Love Again	2763	
11	10	BACKSTREET BOYS/More Than That	3070	
10	10	BACKSTREET BOYS/If I Loved You	3070	
10	10	MARC ANTHONY/Need To Know	3070	
9	9	BACKSTREET BOYS/Drowning	2763	
3	9	MARC ANTHONY/You Sang To Me	2763	
6	7	ENRIQUE IGLESIAS/Bailamos	2456	
6	7	SARAH MCLACHLAN/Will Remember You	2149	
4	5	ELTON JOHN/This Train Don't...	1842	
4	5	BRICKMAN/HOWARD/Simple Things	1535	
4	5	BBMAK/Back Here	1535	
5	5	CELINE DION/That's The Way It Is	1535	
6	4	BACKSTREET BOYS/Show Me...	1228	
4	4	LEANN RIMES/Soon	1228	

MARKET #3
WVND/Chicago
Bonneville
(312) 297-5100
Hamin/Johns
12+ Cume 543,300

Windy 100FM

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
33	33	ENRIQUE IGLESIAS/Hero	8547	
32	33	BACKSTREET BOYS/Drowning	7252	
29	28	LEANN RIMES/Soon	6993	
31	27	BRICKMAN/HOWARD/Simple Things	6216	
30	24	MATCHBOX TWENTY/If You're Gone	6216	
-	20	a	CELINE DIONA/New Day Has Come	5180
9	18	LONESTAR/Already There	4662	
14	15	ENYA/Only Time	3885	
16	15	BRIAN MCKNIGHT/Still	3885	
14	14	BBMAK/Back Here	3626	
13	14	DIAMOND RIO/One More Day	3626	
13	14	ELTON JOHN/This Train Don't...	3626	
16	14	DARREN HAYES/Insatiable	3626	
15	13	CELINE DION/That's The Way It Is	3367	
11	13	FAITH HILL/There You'll Be	3367	
13	13	'N SYNC/This I Promise You	3367	
12	12	LEE ANN WOMACK/If Hope You Dance	3108	
14	12	SAVAGE GARDEN/If I Loved You	3108	
14	12	DIDO/Thankyou	3108	
11	11	FAITH HILL/The Way You Love Me	2849	
12	11	LEANN RIMES/Need You	2849	
13	11	LIONEL RICHIE/Angel	2849	
13	10	CELINE DION/God Bless America	2590	
9	10	BARRY MANILOW/Turn The Radio Up	2590	
12	10	BACKSTREET BOYS/Want It That Way	2590	
9	9	BACKSTREET BOYS/Show Me...	2331	
8	8	CHER/Song For The Lonely	2072	
7	7	MARC ANTHONY/Need You	1813	
7	7	CHRISTINA AGUILERA/Will Remember You	1813	

MARKET #5
KVIL/Dallas-Ft. Worth
Infinity
(214) 691-1037
Johnson
12+ Cume 413,700

103.7 KVIL

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
20	25	LONESTAR/Already There	5075	
21	25	ENRIQUE IGLESIAS/Hero	5075	
19	23	MATCHBOX TWENTY/If You're Gone	4669	
21	23	BACKSTREET BOYS/Drowning	4669	
24	23	BRICKMAN/HOWARD/Simple Things	4669	
22	22	FIVE FOR FIGHTING/Superman (It's...)	4466	
19	20	DIDO/Thankyou	4060	
23	18	ENYA/Only Time	3654	
16	16	FAITH HILL/There You'll Be	3248	
22	16	LEANN RIMES/Soon	3248	
15	14	DIANA KRALL/The Look Of Love	2842	
12	14	LEWIS & PALTRON/Cruisin'	2842	
13	14	CHER/Song For The Lonely	2842	
13	14	ELTON JOHN/This Train Don't...	2842	
16	13	DARREN HAYES/Insatiable	2639	
10	13	LEANN RIMES/Can't Fight...	2639	
16	13	DIAMOND RIO/One More Day	2639	
10	13	LIONEL RICHIE/Angel	2639	
-	12	a	BBMAK/Back Here	2436
9	11	MARC ANTHONY/Need You	2436	
9	11	BE GEES/This Is Where...	2233	
12	10	MARC ANTHONY/Need You	2030	
11	10	NELLY FURTADO/If I Were A Bird	2030	
9	10	LEANN RIMES/Need You	2030	
11	10	DON HENLEY/Taking You Home	2030	
11	10	UNCLE KRACKER/Follow Me	2030	
8	10	THE CORRS/Breathless	2030	
5	9	ENRIQUE IGLESIAS/Bailamos	1827	
11	9	MARTIN FAGUILERA/Nobody Wants...	1827	
7	9	SARAH MCLACHLAN/Will Remember You	1827	

MARKET #6
WBEB/Philadelphia
WEAZ Radio Inc
(610) 538-1223
Conley
12+ Cume 752,000

B 101.1

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
28	29	ENRIQUE IGLESIAS/Hero	14239	
28	28	FIVE FOR FIGHTING/Superman (It's...)	13748	
28	27	LEE ANN WOMACK/If Hope You Dance	13257	
16	23	UNCLE KRACKER/Follow Me	11293	
23	23	TRAIN/Drops Of Jupiter...	11293	
22	23	BACKSTREET BOYS/Drowning	11293	
25	16	ALICIA KEYS/Fallin'	7856	
10	15	FAITH HILL/Breathe	7365	
16	15	DARREN HAYES/Insatiable	7365	
14	14	USHERAI/Got It Bad	6874	
11	14	LEANN RIMES/Need You	6874	
12	13	SARAH MCLACHLAN/Will Remember You	6383	
13	13	THE CORRS/Breathless	6383	
12	12	ENYA/Only Time	5892	
13	12	BRIAN MCKNIGHT/Still	5892	
12	12	MACY GRAY/Try	5892	
12	12	SAVAGE GARDEN/If I Loved You	5892	
13	11	LONESTAR/Amazed	5401	
10	11	BRIAN MCKNIGHT/Back At One	5401	
10	11	MARC ANTHONY/You Sang To Me	5401	
10	11	CHER/Song For The Lonely	5401	
13	10	DIDO/Thankyou	4910	
12	10	PHIL COLLINS/You'll Be In My...	4910	
10	10	MATCHBOX TWENTY/If You're Gone	4910	
8	10	EDWIN MCCAIN/Could Not Ask...	4910	
9	9	SUGAR RAY/When It's Over	4419	
9	9	S CLUB 7/Never Had A Dream...	4419	
10	9	SANTANA F/ROB THOMAS/Smooth	4419	
9	9	FAITH HILL/The Way You Love Me	4419	
5	9	'N SYNC/This I Promise You	4419	

MARKET #7
WASH/Washington, DC
Clear Channel
(301) 984-9710
Allan
12+ Cume 452,100

Soft Rock 97.1
WASH-FM

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
23	24	ENRIQUE IGLESIAS/Hero	4992	
25	24	LONESTAR/Already There	4992	
23	23	TRAIN/Drops Of Jupiter...	4784	
22	23	BACKSTREET BOYS/Drowning	4784	
24	19	O-TOWN/All Or Nothing	3952	
14	18	FAITH HILL/There You'll Be	3744	
12	18	CHER/Song For The Lonely	3744	
22	17	UNCLE KRACKER/Follow Me	3536	
16	16	MATCHBOX TWENTY/If You're Gone	3328	
19	16	ENYA/Only Time	3328	
23	16	LEE ANN WOMACK/If Hope You Dance	3328	
13	15	BRICKMAN/HOWARD/Simple Things	3120	
10	15	BRIAN MCKNIGHT/Still	3120	
15	14	FIVE FOR FIGHTING/Superman (It's...)	2920	
-	13	a	MARC ANTHONY/Need You	2704
12	14	CELINE DIONA/New Day Has Come	2496	
9	12	SAVAGE GARDEN/If I Loved You	2496	
9	11	EDWIN MCCAIN/Could Not Ask...	2288	
10	10	ENRIQUE IGLESIAS/Bailamos	2080	
10	10	CHER/Beieve	2080	
9	10	THE CORRS/Breathless	2080	
8	10	BRIAN MCKNIGHT/Back At One	2080	
13	10	MESSINA W/MCGRAW/Bring On The Rain	2080	
15	10	DIDO/Thankyou	2080	
9	9	MACY GRAY/Try	1872	
12	9	LEWIS & PALTRON/Cruisin'	1872	
8	8	PHIL COLLINS/You'll Be In My...	1864	
8	8	FAITH HILL/The Way You Love Me	1864	
11	8	LEANN RIMES/Need You	1664	
8	7	'N SYNC/This I Promise You	1456	

MARKET #8
WMJX/Boston
Greater Media
(617) 822-3324
Kelley/O'Terry/Lawrence
12+ Cume 604,500

MAGIC 106.7
WMAZ-FM

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
27	25	MATCHBOX TWENTY/If You're Gone	8925	
4	25	a	FIVE FOR FIGHTING/Superman (It's...)	8925
24	24	ALICIA KEYS/Fallin'	8568	
26	24	ENRIQUE IGLESIAS/Hero	8568	
19	24	UNCLE KRACKER/Follow Me	7140	
-	15	a	CELINE DIONA/New Day Has Come	5355
8	13	LEANN RIMES/Need You	4641	
12	12	DIDO/Thankyou	4284	
8	12	JANET/Someone To Call...	4284	
15	12	O-TOWN/All Or Nothing	4040	
12	11	LEWIS & PALTRON/Cruisin'	3927	
11	11	EDWIN MCCAIN/Could Not Ask...	3927	
11	11	CHRISTINA AGUILERA/Will Remember You	3927	
23	10	BACKSTREET BOYS/Drowning	3570	
2	10	a	TRAIN/Drops Of Jupiter...	3570
1	10	DON HENLEY/Taking You Home	3570	
10	10	SAVAGE GARDEN/If I Loved You	3570	
11	9	FAITH HILL/There You'll Be	3570	
9	9	MARC ANTHONY/You Sang To Me	3213	
5	9	MACY GRAY/Try	3213	
9	8	BACKSTREET BOYS/Want It That Way	2856	
11	8	PHIL COLLINS/You'll Be In My...	2856	
8	7	FAITH HILL/The Way You Love Me	2499	
7	7	CHER/Beieve	2499	
5	7	BRIAN MCKNIGHT/Still	2499	
11	6	S CLUB 7/Never Had A Dream...	2142	
8	6	SANTANA F/ROB THOMAS/Smooth	2142	
7	6	ELTON JOHN/This Train Don't...	2142	

MARKET #10
WNIC/Detroit
Clear Channel
(313) 846-8500
Bennett
12+ Cume 634,700

WNIC 100.3
Detroit's Nicest Rock

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
-	18	a	LEE ANN WOMACK/If Hope You Dance	7272
-	18	a	LONESTAR/Already There	7272
-	16	a	ENYA/Only Time	6868
-	16	a	TRAIN/Drops Of Jupiter...	6464
-	15	a	FIVE FOR FIGHTING/Superman (It's...)	6060
-	15	a	ENRIQUE IGLESIAS/Hero	6060
-	13	a	LEANN RIMES/Can't Fight...	5252
-	13	a	CHER/Song For The Lonely	5252
-	10	a	SAVAGE GARDEN/If I Loved You	4040
-	10	a	BACKSTREET BOYS/Show Me...	4040
-	9	a	FAITH HILL/Breathe	3636
-	8	a	MATCHBOX TWENTY/If You're Gone	3332
-	8	a	CELINE DIONA/New Day Has Come	3332
-	8	a	'N SYNC/This I Promise You	3332
-	8	a	LONESTAR/Amazed	3332
-	8	a	DIDO/Thankyou	3332
-	8	a	FAITH HILL/The Way You Love Me	3332
-	8	a	UNCLE KRACKER/Follow Me	3332
-	7	a	CELINE DION/That's The Way It Is	2828
-	7	a	MARC ANTHONY/Need To Know	2828
-	7	a	BBMAK/Back Here	2828
-	7	a	'N SYNC/Bye Bye Bye	2828
-	6	a	PHIL COLLINS/You'll Be In My...	2424
-	6	a	NELLY FURTADO/If I Were A Bird	2424
-	6	a	BRIAN MCKNIGHT/Back At One	2424
-	6	a	SANTANA F/ROB THOMAS/Smooth	2424
-	6	a	MACY GRAY/Try	2424
-	6	a	CHER/Beieve	2424
-	5	a	MARC ANTHONY/You Sang To Me	2020

MARKET #11
WPCH/Atlanta
Clear Channel
(404) 367-9499
Stivers/Goss
12+ Cume 399,400

peach 94.9

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
23	23</			



KID KELLY
kkelly@rronline.com

'Please Allow Myself ... To Introduce ... Myself'

■ You mean, after 19 years in the industry, my opinion is finally important?

OK, seriously (now that I've quoted *Austin Powers*).... Hi, I'm Kid Kelly, and, in reality, it's not my opinion that matters, it's yours. As I sit here in R&R's new East Coast office in the New York City metro, I'm thinking about what I would like to do with this column as your new Hot AC/AC Editor.

Here are just some of the topics I'd like to discuss in future columns. I'd love to hear from you with your column suggestions too.

- Is Hot AC today's de facto Top 40 for adults?
- Spending time on the things that really matter
- Working with the labels is important
- You're AC, and you want to win in the 18-34 arena — but how?
- Managing upward
- Putting together a better station concert
- Making a splash with a pebble
- All Christmas music: the 411 and the verdict
- CHR has splintered. How can we (and should we) maximize its disenfranchised cume?
- Creating high-impact promotions
- Giving Hot AC a real home
- Where to find inspiration today
- Consolidation and working with your sister stations
- Where are we in the format music cycle?
- Voicetracking: live or Intel inside?
- Music we're sharing with other formats
- Marrying corporate sponsors to the station — for example, WWZZ/Washington's *McDonald's Morning Show*
- Finding and training new talent
- How important is a website for an AC station?

I have worked with and networked with a long list of extremely bright and inspiring people over the past few years. I've tapped them for all their knowledge, soaked them dry, and now I'm passing their expertise off as my own.

Kid Answers Your Questions

• Sales and programming synergy

For the past few days I have been making as many calls as possible to the stations on our Hot AC and AC panels and to other members of the radio community. If I haven't gotten to you yet, that does not mean that you have escaped my call. I will be getting to you soon, I promise.

Now, since many of you have questions for me, I have decided to answer a few here.

Lorin Palagi, consultant, Zapoleon Media Strategies: "How did a former screaming night jock like you end up in such a respectable position?"

Well, I have worked with and networked with a long list of extremely bright and inspiring people over the past few years. I've tapped them for

all their knowledge, soaked them dry, and now I'm passing their expertise off as my own. Speaking of which, didn't I work with you?

Elaine Locatelli, VP/AC & Pop, Columbia Records: "Will you pay attention to my priorities?"

I will make this column yours too. After all, the name of this paper is *Radio & Records!* May I start by discussing your needs?

Jim Ryan, OM/PD of WLTW/New York and Clear Channel AC Brand Manager: "What do you think of radio today, compared to when you started?"

Well, for starters, I played 45s, and only the powers were on cart. Wait a minute! Same for you, right?

Mike McVay, President, McVay Media: "What perspective does a CHR person bring to AC?"

A fun one, I hope. I've grown up in CHR. However, my feeling has always been that you can still have fun, even as an adult. Radio is entertainment. Fun is the reason we enjoy music and listening to radio. (Are we having fun yet?)

Tony Novia, R&R Sr. VP/CHR Editor: "Do you have any favorite R&R moments?"

Many years ago I was the PD of a startup station that we thought was somewhat respectable. You had just accepted your position as R&R CHR Editor, and — knowing that if our station became an R&R reporter, we would be able to achieve new promotional heights because of the power of R&R — the first words I said to you were, "Hi. I'm Kid Kelly. Where's my



LOVE SHACK

The legendary B-52's recently taped *Live at the Lounge* at Electric Lady studios in New York. Seen here are (l-r) bandmembers Keith Stickland, Cindy Wilson and Fred Schneider; KYSR/Los Angeles afternoon star Ryan Seacrest; Premiere Radio Networks' Alissa Pollack; bandmember Kate Pierson; Premiere's Emily Spencer; and Kid Kelly.

reporting status?" Thank goodness you've forgotten about that. (Oops!)

Marc Ratner, head of promotion, DreamWorks: "How do we address you? As Kid? Mr. Kelly? Mr. Kid? And aren't you too old to be called Kid?"

Call me what makes you comfortable. Sorry — I couldn't think of a snappy comeback.

Brian Bridgeman, PD, WLCE/Philadelphia: "You've been in radio for 19 years? Tell us where you've worked."

I'd need a longer column — can you wait until the AC special in July? The short version is that I hold the station record for having been let go from WHTZ (Z100)/New York: three times. I spent time at about another 30 stations up and down the East Coast, including WCDX/Richmond; WBHT/Wilkes Barre; WKCI/New Haven, CT; and WKSE/Buffalo.

Stan Phillips, PD, WMGS/Wilkes-Barre, PA: "Do you have any interesting stories you can share with us?"

You mean like when we first started recording *Backtrax USA* and couldn't afford a real studio, and we would record the show at our engineer Hal Knapp's home studio, which was then in his tiny bedroom? It was a sweltering August in 1992, and we'd have to shut the in-window air-conditioning unit off when the mike was open to avoid the noise. The equipment would heat the room to the point of me sweating and dripping right onto the copy, so I'd literally have to record in my underwear.

Or what about the station I worked at that was closed down by the local

board of health for flea infestation? Or the station that had its cart machines repossessed? Sorry, no, I have no stories.

Rick Martini, PD, KOSI/Denver: "Can you spill any dirty secrets about former bosses or co-workers?"

Well, when I was hired at one station by someone who is now a radio legend, right before my congratulatory handshake he was scratching a private area for a good minute with his right hand. Should I have shaken his hand?

Then there was the time another PD was so busy yelling at me that he lost control of his bodily functions and passed wind right in the middle of his tirade. He paused for a second, thinking about whether to laugh or not, then decided that he was so mad that he could not share that bonding moment with me and went right back to yelling. See me at the R&R Convention for more.

Most people in the industry: "Are you finally going to get a new headshot? The one with the sunglasses looks kind of goofy."

Hmmm, yet another question of great importance. I'll leave that up to Erica Farber.

I really want to hear from all of you, so update your Palm Pilots now. My new office phone number is 201-836-9333, and my fax number is 201-836-7769. You can also e-mail me at kkelly@rronline.com. Feel free to reach out anytime. I'm looking forward to it. Really! Remember, I'm the former OM of a New York station, so I'm used to getting calls at all hours.



SAY 'CHEESEBURGER'

Heather Nova visited Denver's Ronald McDonald House and hooked up with KIMN/Denver PD Ron Harrell and Asst. PD/MD Mike Gifford. Seen here (l-r) are Harrell, Nova and Gifford.

Kid's Question

Which legendary morning show host once ran cricket effects on and off throughout his show just to garner attention? Was it Scott Shannon, John Lander or Gary Bryan?

ANSWER: Ladies and gentlemen... John Lander! Although others have since copied him, Lander was the first to play the sound of crickets from either the left or right channel for a few seconds. Then, a few minutes later, the crickets aired again. Imagine a listener thinking there's a cricket in their house or car! The cricket bit only works during the warm months and has since been replaced with a cell phone ring.

marc + anthony i need you

"It's the best freakin' love song I've heard in years...INSTANT LISTENER REACTION!"

-Jim Ryan, WLTW / NYC

"This one goes straight for the heart and is sure to become a staple for weddings everywhere. Perfect timing for Valentine's Day!"

-Jhani Kaye, KOST / Los Angeles

"Another great song from Marc. It's just what radio needed. Instant phones at KVIL."

-Kurt Johnson, KVIL / Dallas

"'I Need You' is going to be a staple for a long time to come!"

-Steve Allan, WASH / Washington, D.C.

"Marc Anthony has done it again...just in time for wedding season, the perfect Valentine's Day present for radio!!!"

-Rob Miller, WALK / Long Island NY

"Another song from Marc Anthony that goes right to the heart of our listeners. Marc's female appeal coupled with the lyrics on 'I Need You' will solidify his presence on the charts for years to come."

-Scott Miller, WDOK / Cleveland

"A Sure Hit...one of those songs you want to put on the air as soon as you receive it!"

-Steve Petrone, WHUD / Westchester

"It's a smash and certainly the Love Song Of The Year...perfect for Valentine's Day."

-Tom Holt, WWLI / Providence

"It was love at first listen!"

-Bill Tole, KTSM / El Paso

"It's the song every bride would like to hear at her wedding."

-John Patrick, WBBQ / Augusta

"A beautiful heart-melter! Marc Anthony sings with passion, and 'I Need You' hits the heart like Cupid's Arrow!"

-Steve Hamilton, KOSI / Denver

"The new Marc Anthony is a perfect fit for radio."

-Chuck Stevens, WLTJ / Pittsburgh

"Marc Anthony has an incredible voice. He knows how to relate to the women in our audience. 'I Need You' is destined to become a classic."

-Ken Payne, WMGF / Orlando

"Let me say this before anyone else, IT'S GOING TO BE THE WEDDING SONG OF THE YEAR! Oh, that's been said? Then, let me just say how great this song sounds on the radio! Powerful lyrics from an incredible artist."

-Tony Coles, KRWM / Seattle

"It's great when you get a record like this that jumps out of the box and says 'Play Me!'"

-Ed Scarborough, KQXT / San Antonio

Produced by Cory Rooney for Cory Rooney Entertainment and Dan Shea for Dan Shea Productions
Management: Marc Anthony Productions
www.marcanthonyonline.com www.columbiarecords.com



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R&R AC Top 30

February 15, 2002

Powered By



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
	1	ENRIQUE IGLESIAS Hero (Interscope)	2635	+229	332823	17	110/1
	2	LONESTAR I'm Already There (BNA)	2212	+230	277362	23	104/2
	3	ENYA Only Time (Reprise)	2025	-36	225857	52	110/1
	4	BACKSTREET BOYS Drowning (Jive)	1818	+61	188027	18	101/0
	5	DIDO Thankyou (Arista)	1799	-121	203809	48	109/1
	6	MATCHBOX TWENTY If You're Gone (Lava/Atlantic)	1787	-164	211106	59	104/1
	7	FIVE FOR FIGHTING Superman (It's Not Easy) (Aware/Columbia)	1701	+187	229002	13	100/5
	8	JIM BRICKMAN/REBECCA L. HOWARD Simple Things (Windham Hill)	1683	+94	149625	25	103/0
	9	LEE ANN WOMACK I Hope You Dance (MCA/Universal)	1456	-70	189283	62	112/1
	10	FAITH HILL There You'll Be (Warner Bros.)	1440	-90	143837	37	106/0
	11	O-TOWN All Or Nothing (J)	1419	-20	149665	32	98/0
	12	LEANN RIMES Soon (Curb)	1204	-4	105499	22	98/0
	13	TRAIN Drops Of Jupiter (Tell Me) (Columbia)	1201	+35	155551	30	73/3
	14	UNCLE KRACKER Follow Me (Top Dog/Lava/Atlantic)	1157	-25	169338	40	83/1
	15	S CLUB 7 Never Had A Dream Come True (A&M/Interscope)	1000	+47	112052	34	86/2
	16	CHER Song For The Lonely (Warner Bros.)	975	+98	142558	4	88/3
	17	DARREN HAYES Insatiable (Columbia)	881	+62	111697	5	90/6
	18	ELTON JOHN This Train Don't Stop There... (Rocket/Universal)	786	+116	104379	3	97/2
	19	JEWEL Standing Still (Atlantic)	758	-4	59595	15	55/0
	20	BRIAN MCKNIGHT Still (Motown/Universal)	602	+79	62628	4	64/1
Debut	21	CELINE DION A New Day Has Come (Epic)	467	+467	93916	1	78/78
	22	BARRY MANILOW Turn The Radio Up (Concord)	439	0	55528	9	61/0
	23	DIANA KRALL The Look Of Love (Verve/VMG)	428	-4	49762	10	59/0
Debut	24	JO DEE MESSINA Bring On The Rain (Curb)	299	+124	23145	1	52/5
	25	ALICIA KEYS Fallin' (J)	290	-13	69864	16	18/0
	26	JOHN MELLENCAMP Peaceful World (Columbia)	271	-23	46869	19	27/0
	27	CELINE DION God Bless America (Epic/Columbia)	271	-30	31652	18	29/0
	28	BRITNEY SPEARS I'm Not A Girl, Not Yet... (Jive)	268	+43	21779	2	43/3
	29	R. KELLY The World's Greatest (Interscope/Jive)	266	-6	27602	5	37/0
	30	DAKOTA MOON Looking For A Place To Land (Elektra/EEG)	254	-12	23452	3	38/1

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 2/3/02-2/9/02. 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

MARC ANTHONY I Need You (Columbia)

Total Plays: 172, Total Stations: 51, Adds: 34

USHER U Got It Bad (LaFace/Arista)

Total Plays: 146, Total Stations: 25, Adds: 2

EVA CASSIDY Fields Of Gold (Blix Street)

Total Plays: 100, Total Stations: 21, Adds: 2

DANIEL DEBOURG I Need An Angel (DreamWorks)

Total Plays: 83, Total Stations: 19, Adds: 3

LINDA EDER Until I Don't Love You Anymore (Atlantic)

Total Plays: 57, Total Stations: 14, Adds: 1

ENYA Wild Child (Reprise)

Total Plays: 7, Total Stations: 37, Adds: 37

MARILYN SCOTT Don't Let Love Get Away (Prana)

Total Plays: 0, Total Stations: 13, Adds: 13

Songs ranked by total plays

Most Added®

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
CELINE DION A New Day Has Come (Epic)	78
ENYA Wild Child (Reprise)	37
MARC ANTHONY I Need You (Columbia)	34
MARILYN SCOTT Don't Let Love Get Away (Prana)	13
JONATHA BROOKE I'll Try (Walt Disney/Hollywood)	9
CHRIS ISAAK Let Me Down Easy (Reprise)	7
DARREN HAYES Insatiable (Columbia)	6
FIVE FOR FIGHTING Superman (It's...) (Aware/Columbia)	5
JO DEE MESSINA Bring On The Rain (Curb)	5

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
CELINE DION A New Day Has Come (Epic)	+467
LONESTAR I'm Already There (BNA)	+230
ENRIQUE IGLESIAS Hero (Interscope)	+229
FIVE FOR FIGHTING Superman (It's...) (Aware/Columbia)	+187
HUEY LEWIS & G. PALTROW Cruisin' (Hollywood)	+138
MARC ANTHONY You Sang To Me (Columbia)	+130
JO DEE MESSINA Bring On The Rain (Curb)	+124
MARC ANTHONY I Need You (Columbia)	+122
ELTON JOHN This Train Don't Stop... (Rocket/Universal)	+116
CHER Song For The Lonely (Warner Bros.)	+98

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
FAITH HILL Breathe (Warner Bros.)	952
SAVAGE GARDEN I Knew I Loved You (Columbia)	944
MARC ANTHONY You Sang To Me (Columbia)	887
'N SYNC This I Promise You (Jive)	887
HUEY LEWIS & G. PALTROW Cruisin' (Hollywood)	882
DIAMOND RIO One More Day (Arista)	876
BBMAK Back Here (Hollywood)	847
LEANN RIMES I Need You (Curb)	840
PHIL COLLINS You'll Be In My Heart (Hollywood)	824
CELINE DION That's The Way It Is (Epic)	817
FAITH HILL The Way You Love Me (Warner Bros.)	793
BRIAN MCKNIGHT Back At One (Motown/Universal)	786
LONESTAR Amazed (BNA)	745
DON HENLEY Taking You Home (Warner Bros.)	743
LIONEL RICHIE Angel (Island/IDJMG)	666
SANTANA F/ROB THOMAS Smooth (Arista)	661
BACKSTREET BOYS Shape Of My Heart (Jive)	654
SARAH MCLACHLAN I Will Remember You (Arista)	583
CHER Believe (Warner Bros.)	529
ELTON JOHN I Want Love (Rocket/Universal)	472

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(To Burn our Torch Light Before the World)

GLADYS KNIGHT

2002 Grammy Award Nominee

GOING FOR A/C / HOT A/C ADDS NOW!

Now on WMJX/Boston...20+ ads this week!

For service call Denise Ericksen at r3media. (801)299-5532

*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
OFFICIAL LICENSEE OF SLOC



BDS Adult Top 40: 25* - 21*

R&R Hot AC: 24 - 21

GREAT PHONES!



New this week/Hot AC:

WPLJ/New York

WZPL/Indianapolis

WSSR/Tampa

KSRZ/Omaha

WMXL/Lexington

Just Couldn't Wait at

Mainstream AC:

WLTW/New York

WALK/Long Island

WYJB/Albany

WTCB/Columbia

WAHR/Huntsville

KVLY/McAllen

KKBA/Corpus Christie

Impacting Now at
Mainstream AC!!!

CHRIS ISAAC

let me down easy

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ALWAYS GOT TONIGHT

Watch *Chris Isaak show* Sunday nights on **SHOWTIME** at 10:45pm ET/PT

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A DAY WITHOUT RAIN

5.5 million copies sold in the United States
#4 selling album of the year according to SoundScan
Over 11 million albums sold worldwide

Now, the follow-up to the #1 single "Only Time" is
"WILD CHILD"

THE NUMBER ONE SELLING
FEMALE ARTIST
IN AMERICA
FOR 2001

Mainstream AC Most Added!

37 stations including:

WJMX KOSI WKJY WSHH

WLTJ KSFI WTPI

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February 15, 2002



America's Best Testing AC Songs 12+ For The Week Ending 2/15/02.

Table with columns: Artist Title (Label), TW, LW, Familiarity, Burn, TD, Familiarity, Burn. Lists top AC songs like Lonestar, Faith Hill, Savage Garden, etc.

Total sample size is 338 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.

Most Played Recurrents

Table with columns: Artist Title Label(s), Total Play. Lists songs like Faith Hill's 'Breathe', Savage Garden's 'I Knew I Loved You'.

Indicator

Most Added

Table with columns: Artist Title Label(s), Total Play. Lists newly added songs like Celine Dion's 'A New Day Has Come'.

Reporters

Large grid of reporter information by state, including station call letters, reporter names, and contact details for various markets like Albany, Boston, Dallas, etc.

Summary statistics: 132 Total Reporters, 114 Total Monitored, 18 Total Indicator, 17 Current Indicator Playlists, New Monitored Reporter (1): WNIC/Detroit, MI, Did Not Report, Playlist Frozen (1): WCOD/Cape Cod, MA

ON THE RECORD

With
Chris Patyk
Asst. PD/MD, KYSR
(Star 98.7)/Los Angeles



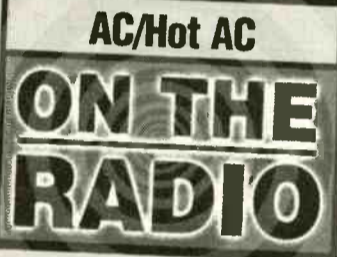
The big story of the week is the new Sheryl Crow record, "Soak Up the Sun" (A&M/Interscope), which we just started playing. Somehow we got a little sneak preview. "Soak Up the Sun" is perfect for the seasons of spring and summer, which are fast approaching. It sounds so fun and uptempo — just what we need. Also, pay attention to John

Mayer: "No Such Thing" (Aware/Columbia) is top 10 phone, and we're seeing sales increase steadily each week. As far as the more established stuff, The Calling and Nickelback will not go away. Early indicators are suggesting that

Eddie Vedder's "You've Got to Hide Your Love Away" (V2), from the *I Am Sam* soundtrack, could be a monster. And from off the beaten path, former pro surfer Jack Johnson's "Flake" (Universal) is a really cool song and has him poised for mainstream stardom.

The big story this week belongs to **Celine Dion**, who grabs Most Added honors at AC and Hot AC with "A New Day Has Come." In addition to her 78 adds at AC, Dion picks up 13 Hot ACs, including KDMX/Dallas and KPLZ/Seattle. Also of note: "New Day" debuts at No. 21* on the AC chart ... Two other songs had strong add weeks at AC: **Enya** follows her chart-topping "Only Time" with "Wild Child" (Reprise), which picks up 37 stations, while **Marc Anthony's** "I Need You" (Columbia) picks up 34 ... Two songs that are in the bottom half of the Hot AC chart are testing extraordinarily well on RateTheMusic. **Linkin Park's** "In the End" (Warner Bros.) and **Lifeshouse's** "Breathing" (DreamWorks) rank second and third, respectively ... **Natalie Imbruglia** gets the big move of the week, going 18-14* at Hot AC with "Wrong Impression" (RCA) ... Over at AC, **Five For Fighting** make an impressive 10-7* move on the chart with "Superman (It's Not Easy)" (Aware/Columbia) ... **Jo Dee Messina's** top five Country hit "Bring on the Rain" (Curb) debuts at 24*.

— **Anthony Acampora, Director/Charts**



artist activity

ARTIST: **Dakota Moon**

LABEL: **Elektra/EEG**

By **ROB AGNOLETTI/CHARTS & MUSIC MNGR.**

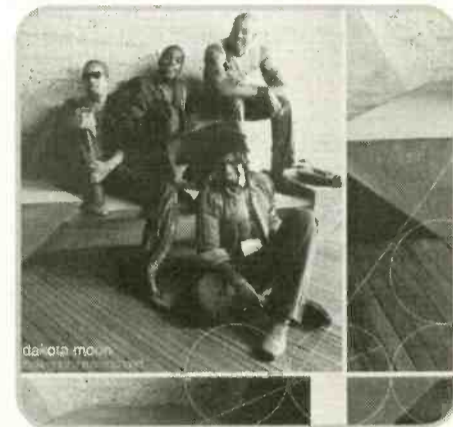
Dakota Moon have influences that range from '90s R&B staples Boyz II Men to such '70s soft rock legends as Eric Clapton and James Taylor. The group comprises Ty Taylor (guitar, vocals), Ray Artis (bass, vocals), Malloy (percussion, vocals) and Joe Dean (guitar, vocals).

Taylor and Artis are New York natives, and Malloy and Dean hail from California. The four met at a recording session in Los Angeles for producers Andrew Logan and Mike More and later got together to form Dakota Moon. Taylor and Artis moved to Los Angeles, and the group began to play regularly on the L.A. club circuit. Eventually, the head of Elektra Entertainment Group, Sylvia Rhone, spotted the quartet in concert. In 1997 they toured as Tina Turner's opening act, and by the end of the year they had recorded their debut with producers Logan and More. That record, *Dakota Moon*, was released in April of 1998.

Dakota Moon's much-anticipated new album, *A Place to Land*, may not be the kind of easy touchdown fans expect from the smooth-voiced foursome. One critic even hailed the disc's title song as a "joyous, energized call for strength that's well-suited to our challenging times."

Every song on *A Place to Land* strikes its intended chord. The soaring "I'd Be a Fool" mixes the band's famous harmonies with a chest-thumping groove, while the guitar-edged "So Good for You" would be right at home on any rock best-of collection. "Ray and I were fortunate to work with Jack Blades [formerly of Damn Yankees and Night Ranger] on that one," says Dean. "He was so open-minded that it was a great experience."

Malloy emphasizes that the healthy bit of exploration Dakota Moon did on the new album



Dakota Moon

reflects the band's mantra of "Keep evolving." He says, "We say it all the time. You'll never hear anything from this band that sounds like we're chasing some trend. Our music has a timeless quality that we're very proud of." The band's evolution can be heard particularly on the atmospheric "Lonely Days," which features renowned bluesman Keb' Mo'. "He's worked with so many great artists, like Bonnie Raitt and others," says Taylor. "He gave that song a good old bayou, stomp-your-feet kind of feel. It was great to work with such a legend, whom many people might not be turned on to yet. It added a whole other dimension to our sound."

But perhaps the ultimate Dakota Moon masterstroke can be found on the album's heart-wrenching closer, "My Song," which includes a 23-piece orchestra and chorus. "That was one of the first songs we did when we came off the road," says Dean. Malloy adds that the sweeping range of the track accurately captures the emotion of Dakota Moon. "It just seems to embody the passion and spirit of this band. You get a pretty good understanding of our journey." Ty agrees: "We wanted to end with a song that embodies what we've always been about: bringing people together."

A Place to Land is Dakota Moon's testament to a mission accomplished.

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R&R Hot AC Top 30

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February 15, 2002

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
	1	CALLING Wherever You Will Go (RCA)	3938	+96	408992	21	91/2
	2	NICKELBACK How You Remind Me (Roadrunner/IDJMG)	3780	+186	379635	15	82/2
	3	CREED My Sacrifice (Wind-up)	3194	+230	309326	14	80/2
	4	JEWEL Standing Still (Atlantic)	3141	+97	327205	17	88/2
	5	FIVE FOR FIGHTING Superman (It's Not Easy) (Aware/Columbia)	2788	-112	277071	35	87/2
	6	ALANIS MORISSETTE Hands Clean (Maverick/Reprise)	2573	+250	267309	5	88/2
	7	TRAIN Drops Of Jupiter (Tell Me) (Columbia)	2426	+63	231639	49	89/2
	8	DAVE MATTHEWS BAND Everyday (RCA)	2025	+41	220553	12	70/3
	9	LIFEHOUSE Hanging By A Moment (DreamWorks)	1972	-52	221064	50	88/2
	10	LENNY KRAVITZ Dig In (Virgin)	1903	-34	196878	17	72/1
	11	STAINED It's Been Awhile (Flip/Elektra/EEG)	1774	+82	175851	31	67/2
	12	U2 Stuck In A Moment... (Interscope)	1764	+50	188297	24	63/3
	13	ENYA Only Time (Reprise)	1717	-142	144696	26	72/1
	14	NATALIE IMBRUGLIA Wrong Impression (RCA)	1651	+235	170018	4	78/6
	15	ENRIQUE IGLESIAS Hero (Interscope)	1635	-92	122311	16	52/0
	16	NO DOUBT Hey Baby (Interscope)	1594	+144	194961	6	54/4
	17	JOHN MELLENCAMP Peaceful World (Columbia)	1531	-103	188025	19	54/1
	18	MICHELLE BRANCH All You Wanted (Maverick/WB)	1479	+169	134016	5	72/4
	19	LIFEHOUSE Breathing (DreamWorks)	1459	+28	108643	9	57/2
	20	ALICIA KEYS Fallin' (J)	1096	-68	115138	18	46/0
	21	CHRIS ISAAK Let Me Down Easy (Reprise)	1072	+144	98333	3	73/6
	22	LEANN RIMES Can't Fight The Moonlight (Curb)	1064	-20	106547	8	56/4
	23	PINK Get The Party Started (Arista)	982	+22	127450	6	28/3
	24	RYAN ADAMS New York, New York (Lost Highway/IDJMG)	976	-294	91134	8	63/1
	25	PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	956	+208	71112	3	51/12
	26	DAKOTA MOON Looking For A Place To Land (Elektra/EEG)	757	+82	69019	5	40/5
Debut	27	LINKIN PARK In The End (Warner Bros.)	657	+118	72179	1	19/4
	28	TRAVIS Side (Epic)	620	-191	66749	9	38/2
	29	TRANSMATIC Come (Immortal/Virgin)	608	-17	36019	6	37/1
	30	CHER Song For The Lonely (Warner Bros.)	601	+53	68589	2	34/1

Most Added®

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ARTIST TITLE LABEL(S)	ADDS
CELINE DION A New Day Has Come (Epic)	13
PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	12
JOHN MAYER No Such Thing (Aware/Columbia)	12
NATALIE IMBRUGLIA Wrong Impression (RCA)	6
CHRIS ISAAK Let Me Down Easy (Reprise)	6
EDDIE VEDDER You've Got To Hide Your... (V2)	6
DEFAULT Wasting My Time (TVT)	6
REMY ZERO Save Me (Elektra/EEG)	6
RES They-Say Vision (MCA)	6
DAKOTA MOON Looking For A Place To Land (Elektra/EEG)	5
PETE YORN Strange Condition (Columbia)	5
NELLY FURTADO ...On The Radio (Remember...) (DreamWorks)	5

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
ALANIS MORISSETTE Hands Clean (Maverick/Reprise)	+250
NATALIE IMBRUGLIA Wrong Impression (RCA)	+235
JOHN MAYER No Such Thing (Aware/Columbia)	+234
CREED My Sacrifice (Wind-up)	+230
PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	+208
NICKELBACK How You Remind Me (Roadrunner/IDJMG)	+186
MICHELLE BRANCH All You Wanted (Maverick/WB)	+169
EDDIE VEDDER You've Got To Hide Your... (V2)	+166
NELLY FURTADO ...On The Radio (Remember...) (DreamWorks)	+163
CHRIS ISAAK Let Me Down Easy (Reprise)	+144
NO DOUBT Hey Baby (Interscope)	+144

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
3 DOORS DOWN Be Like That (Republic/Universal)	1646
DAVE MATTHEWS BAND The Space Between (RCA)	1323
INCUBUS Drive (Immortal/Epic)	1321
SUGAR RAY When It's Over (Lava/Atlantic)	1267
UNCLE KRACKER Follow Me (Top Dog/Lava/Atlantic)	1156
DIDO Thankyou (Arista)	1150
MATCHBOX TWENTY If You're Gone (Lava/Atlantic)	1143
LENNY KRAVITZ Again (Virgin)	905
U2 Beautiful Day (Interscope)	878
SMASH MOUTH I'm A Believer (Interscope)	856
SANTANA F/ROB THOMAS Smooth (Arista)	796
MICHELLE BRANCH Everywhere (Maverick/WB)	787
MOBY F/GWEN STEFANI Southside (V2)	745
VERTICAL HORIZON Everything You Want (RCA)	728
NELLY FURTADO Turn Off The Light (DreamWorks)	725
NELLY FURTADO I'm Like A Bird (DreamWorks)	720

94 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 2/3/02-2/9/02. 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

- EDDIE VEDDER** You've Got To Hide Your... (V2)
Total Plays: 541, Total Stations: 28, Adds: 6
- DARREN HAYES** Insatiable (Columbia)
Total Plays: 497, Total Stations: 34, Adds: 2
- JOHN MAYER** No Such Thing (Aware/Columbia)
Total Plays: 481, Total Stations: 39, Adds: 12
- SHAKIRA** Whenever Wherever (Epic)
Total Plays: 441, Total Stations: 19, Adds: 2
- SENSE FIELD** Save Yourself (Nettwerk)
Total Plays: 440, Total Stations: 29, Adds: 3

- INCUBUS** I Wish You Were Here (Immortal/Epic)
Total Plays: 435, Total Stations: 13, Adds: 0
- PETE YORN** Strange Condition (Columbia)
Total Plays: 357, Total Stations: 29, Adds: 5
- NELLY FURTADO** ...On The Radio (Remember...) (DreamWorks)
Total Plays: 325, Total Stations: 25, Adds: 5
- DEFAULT** Wasting My Time (TVT)
Total Plays: 308, Total Stations: 20, Adds: 6
- TRAIN** Something More (Columbia)
Total Plays: 280, Total Stations: 11, Adds: 2

Songs ranked by total plays



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America's Best Testing Hot AC Songs 12+ For The Week Ending 2/15/02.

Table with columns: Artist Title (Label), TW, LW, Familiarity, Burn, TD, Familiarity, Burn. Lists songs like 'Calling Wherever You Will Go' and 'Linkin Park In The End'.

Total sample size is 868 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much).

Indicator

Most Added

- CELINE DION A New Day Has Come (Epic)
NATALIE IMBRUGLIA Wrong Impression (RCA)
LEANN RIMES Can't Fight The Moonlight (Curb)
PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)
SENSE FIELD Save Yourself (Nettwerk)
REMY ZERO Save Me (Elektra/EEG)
SMASH MOUTH Holiday In My Head (Hollywood/Interscope)
LINKIN PARK In The End (Warner Bros.)
TRICKSIDE Avalon (Wind-up)
PETE YORN Strange Condition (Columbia)

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Please include the names and titles of all pictured and send them to:

R&R c/o Mike Davis: 10100 Santa Monica Blvd., 3rd Floor Los Angeles, CA 90067

Reporters

Grid of reporter information including station names, reporter names, and phone numbers across various markets.



* Monitored Reporters
104 Total Reporters
94 Total Monitored
10 Total Indicator
9 Current Indicator Playlists

New Monitored Reporters (2):
WBNS/Columbus, OH
KRBZ/Kansas City, MO
Did Not Report, Playlist Frozen (1):
KMXS/Anchorage, AK

Hot AC Playlists

MARKET #1

WPLJ/New York
ABC
(212) 613-8900
Cuddy/Shannon/Mascaro
12+ Cume 2,256,300




PLAYS

PLAYS	ARTIST/TITLE	GI (000)
47 49	NICKELBACK/How You Remind Me	43512
44 47	CREED/My Sacrifice	41736
43 47	LIFEHOUSE/Hanging By A Moment	41736
44 46	JOHN MELLENCAMP/Peaceful World	40848
41 46	U2/Stuck In A Moment...	40848
44 44	CALLING/Wherever You Will Go	39072
26 43	NO DOUBT/Hey Baby	38184
26 43	ALANIS MORISSETTE/Hands Clean	38184
42 34	JEWEL/Standing Still	30192
43 28	TRAIN/Drops Of Jupiter...	24654
27 27	SHAKIRA/Whenever Wherever	23976
26 25	DAVE MATTHEWS BAND/Everyday	22200
23 24	MATCHBOX TWENTY/If You're Gone	22200
23 24	DAVE MATTHEWS BAND/The Space Between	21312
18 24	LENNY KRAVITZ/Dig In	21312
18 23	LEANN RIMES/Can't Fight...	20424
26 21	PINK/Get The Party...	18648
22 19	NATALIE IMBRUGLIA/Wrong Impression	16872
21 19	MICHELLE BRANCH/All You Wanted	16872
19 18	FIVE FOR FIGHTING/Superman (It's...)	15884
19 18	CHER/Song For The Lonely	15884
19 18	MATCHBOX TWENTY/If You're Gone	15884
20 17	INCUBUS/Drive	15096
15 16	STAIN'D/It's Been Awhile	14208
13 15	ALICIA KEYS/Fallin'	13320
12 15	JOHN MAYER/No Such Thing	13232
14 14	MOBY F/GWEN STEFANI/Southside	12432
14 14	MICHELLE BRANCH/Everywhere	12432
6 14	ENYA/Only Time	12432
12 13	MACY GRAY/I Try	11544

MARKET #2

KBIG/Los Angeles
Clear Channel
(818) 546-1043
Kaye/Archer
12+ Cume 1,140,200



PLAYS

PLAYS	ARTIST/TITLE	GI (000)
29 30	PINK/Get The Party...	14760
27 29	FIVE FOR FIGHTING/Superman (It's...)	14268
15 27	LEANN RIMES/Can't Fight...	13284
30 27	SHAKIRA/Whenever Wherever	13284
28 23	JEWEL/Standing Still	11316
26 18	BACKSTREET BOYS/Drowning	8656
15 16	SUGAR RAY/When It's Over	7872
16 16	CHER/Song For The Lonely	7872
16 16	ALICIA KEYS/Fallin'	7872
17 16	ENRIQUE IGLESIAS/Hero	7872
15 15	EVE 6/Here's To The Night	7380
15 15	EVAN AND JARON/The Distance	7380
15 15	JENNIFER LOPEZ/Real	7380
12 12	NATALIE IMBRUGLIA/Wrong Impression	5904
10 11	JANET/Someone To Call...	5412
10 11	DIDO/Thankyou	5412
10 10	'N SYNC/It's Gonna Be Me	4920
8 10	BACKSTREET BOYS/I Want It That Way	4920
9 10	EVAN AND JARON/Crazy For This Girl	4920
8 10	JENNIFER LOPEZ/Love Don't Cost A Thing	4920
9 10	CELINE DION/That's The Way It Is	4920
10 10	JENNIFER LOPEZ/You Had My Love	4920
8 10	SAVAGE GARDEN/I Knew I Loved You	4920
9 10	STING/Desert Rose	4920
8 9	LEANN RIMES/Need You	4428
9 9	FAITH HILL/The Way You Love Me	4428
10 9	MARC ANTHONY/I Need To Know	4428
11 9	SANTANA F/ROB THOMAS/Smooth	4428
10 9	BRIAN MCKNIGHT/Back At One	4428
9 9	SIXPENCE.../There She Goes	4428

MARKET #3

KYSR/Los Angeles
Clear Channel
(818) 955-7000
Ivey/Patyk
12+ Cume 1,265,300



PLAYS

PLAYS	ARTIST/TITLE	GI (000)
79 85	CALLING/Wherever You Will Go	47665
76 79	JEWEL/Standing Still	44319
79 78	NICKELBACK/How You Remind Me	43758
37 66	CREED/My Sacrifice	37026
79 61	LINKIN PARK/In The End	34221
37 48	LENNY KRAVITZ/Dig In	26928
38 48	DAVE MATTHEWS BAND/Everyday	26928
36 42	NO DOUBT/Hey Baby	23562
34 38	PETE YORN/Strange Condition	21318
20 37	EDDIE VEDDER/You Got To Go To...	20757
69 36	FIVE FOR FIGHTING/Superman (It's...)	20196
32 33	ALANIS MORISSETTE/Hands Clean	18513
34 30	JOHN MAYER/No Such Thing	17391
36 30	COLDPLAY/Trouble	16830
37 25	STAIN'D/It's Been Awhile	14025
23 23	NATALIE IMBRUGLIA/Wrong Impression	12903
17 21	COLDPLAY/You	11781
20 21	LEWIS WOODS/Outside	11781
24 21	U2/Stuck In A Moment...	11781
7 21	MICHELLE BRANCH/All You Wanted	11781
36 20	TRAIN/Drops Of Jupiter...	11220
19 20	STROMBO/Last Note	11220
25 19	U2/Beautiful Day	10659
2 18	DEFAULT/Wasting My Time	10098
22 18	DAVE MATTHEWS BAND/The Space Between	10098
22 18	PUDDLE OF MUDD/Blurry	10098
14 16	CHRIS ISAAK/Let Me Down Easy	8976
18 14	NO DOUBT/Don't Let Me Down	7854
3 13	NELLY FURTADO/If You're Gone	7293
11 13	MATCHBOX TWENTY/Bent	7293

MARKET #4

WTMX/Chicago
Bonneville
(312) 946-1019
Kachinski
12+ Cume 874,000



PLAYS

PLAYS	ARTIST/TITLE	GI (000)
43 52	CAKE/Short Skirt/Long...	21684
44 48	DAVE MATTHEWS BAND/Everyday	20016
52 48	ALANIS MORISSETTE/Hands Clean	20016
36 45	JEWEL/Standing Still	18765
42 45	CALLING/Wherever You Will Go	18765
26 43	NO DOUBT/Hey Baby	17931
45 42	BLUES TRAVELER/Back In The Day	17514
41 41	JOHN MELLENCAMP/Peaceful World	17097
46 39	U2/Stuck In A Moment...	16263
36 39	TRAIN/Side	16263
15 29	TRAIN/She's On Fire	12093
17 29	BEN FOLDS/Still Fighting It	12093
26 28	MICHELLE BRANCH/Everywhere	11676
38 27	RYAN ADAMS/New York, New York	11259
12 27	JOHN MAYER/No Such Thing	11259
25 24	DAKOTA MOON/Looking For...	10008
37 23	FIVE FOR FIGHTING/Superman (It's...)	9571
31 22	NATALIE IMBRUGLIA/Wrong Impression	9194
34 21	BETTER THAN EZRA/Extra Ordinary	8757
24 19	INCUBUS/Drive	7923
26 18	LENNY KRAVITZ/Dig In	7506
21 18	LIFEHOUSE/Hanging By A Moment	7506
24 18	LIFEHOUSE/Hanging By A Moment	7506
17 17	SUGAR RAY/When It's Over	7089
23 16	CHRIS ISAAK/Let Me Down Easy	6672
20 15	MICK JAGGER/Visions Of Paradise	6255
12 15	NINE DAYS/Absolutely...	6255
19 15	TRAIN/Drops Of Jupiter...	6255
22 14	STAIN'D/It's Been Awhile	5838
18 14	NICKELBACK/How You Remind Me	5838

MARKET #4

KLLC/San Francisco
Infinity
(415) 765-4000
Peake/Stoekel
12+ Cume 616,700



PLAYS

PLAYS	ARTIST/TITLE	GI (000)
56 57	NICKELBACK/How You Remind Me	11799
56 56	CALLING/Wherever You Will Go	11592
56 56	PINK/Get The Party...	11592
51 54	ALICIA KEYS/Fallin'	11178
35 49	CREED/My Sacrifice	10143
36 44	STAIN'D/It's Been Awhile	9108
38 38	ALANIS MORISSETTE/Hands Clean	7866
35 38	FIVE FOR FIGHTING/Superman (It's...)	7866
38 37	JEWEL/Standing Still	7659
45 36	DAVE MATTHEWS BAND/Everyday	7452
24 35	THOMAS NEWMAN/Six Feet Under	7245
36 34	NO DOUBT/Hey Baby	7038
38 33	COLDPLAY/Trouble	6831
31 31	NATALIE IMBRUGLIA/Wrong Impression	6417
38 31	NELLY FURTADO/Turn Off The Light	6417
42 31	U2/Stuck In A Moment...	6147
23 30	MICHELLE BRANCH/All You Wanted	6210
21 28	NATALIE IMBRUGLIA/Wrong Impression	5796
29 26	CHER/Song For The Lonely	5382
16 20	MACY GRAY/I Try	4140
19 18	LINKIN PARK/In The End	3726
15 17	CHRIS ISAAK/Let Me Down Easy	3519
14 16	ENYA/Only Time	3312
12 16	INCUBUS/Drive	3312
9 15	MADONNA/Don't Tell Me	3105
17 15	LIFEHOUSE/Hanging By A Moment	2188
23 14	TRAIN/Side	3105
12 14	MOBY F/GWEN STEFANI/Southside	2691
11 13	SADY/By Your Side	2898
26 12	LENNY KRAVITZ/Dig In	2484

MARKET #5

KOMX/Dallas-Ft. Worth
Clear Channel
(972) 951-1029
McMahon/Thomas
12+ Cume 435,500



PLAYS

PLAYS	ARTIST/TITLE	GI (000)
37 38	STAIN'D/It's Been Awhile	7524
37 37	CALLING/Wherever You Will Go	7326
26 36	SMASH MOUTH/I'm A Believer	7128
39 35	NICKELBACK/How You Remind Me	6930
28 28	TRAIN/Drops Of Jupiter...	5544
26 28	LIFEHOUSE/Hanging By A Moment	5544
25 27	INCUBUS/Drive	5346
26 24	UNCLE KRACKER/Follow Me	4752
27 24	SUGAR RAY/When It's Over	4752
32 24	ENYA/Only Time	4752
14 18	RYAN ADAMS/New York, New York	3564
16 16	LEANN RIMES/Can't Fight...	3168
17 16	ENRIQUE IGLESIAS/Hero	3168
16 16	3 DOORS DOWN/Be Like That	3168
18 15	CREED/My Sacrifice	2970
15 15	NATALIE IMBRUGLIA/Wrong Impression	2970
17 13	ALANIS MORISSETTE/Hands Clean	2574
4 10	JACOB YOUNG/Like A Bird	1980
6 8	NELLY FURTADO/If You're Gone	1584
5 7	VERTICAL HORIZON/Everything You Want	1386
7 7	ACROSMITH/Jaded	1386
6 7	EVAN AND JARON/Crazy For This Girl	1188
3 6	CREED/Higher	1188
6 6	MATCHBOX TWENTY/If You're Gone	1188
3 5	MACY GRAY/I Try	990
3 5	SIXPENCE.../There She Goes	990
5 5	VERTICAL HORIZON/Everything You Want	990
5 5	LENNY KRAVITZ/Dig In	990
6 5	FASTBALL/Out Of My Head	990
7 5	THE CORRS/Breathless	990

MARKET #6

WLCE/Philadelphia
Clear Channel
(610) 668-0750
Bridgman/Wright
12+ Cume 556,000



PLAYS

PLAYS	ARTIST/TITLE	GI (000)
41 43	SMASH MOUTH/I'm A Believer	9159
40 41	TRAIN/Drops Of Jupiter...	8733
40 41	CALLING/Wherever You Will Go	8733
41 41	FIVE FOR FIGHTING/Superman (It's...)	8733
33 34	NICKELBACK/How You Remind Me	7242
34 33	LIFEHOUSE/Hanging By A Moment	7029
33 33	SUGAR RAY/When It's Over	7029
36 32	UNCLE KRACKER/Follow Me	6816
25 27	STAIN'D/It's Been Awhile	5751
15 26	ALANIS MORISSETTE/Hands Clean	5538
21 25	JEWEL/Standing Still	5325
24 24	DAVE MATTHEWS BAND/The Space Between	5128
27 23	CREED/My Sacrifice	4899
15 22	NATALIE IMBRUGLIA/Wrong Impression	4686
22 18	LENNY KRAVITZ/Dig In	3834
14 17	MATCHBOX TWENTY/If You're Gone	3621
16 15	DIDO/Thankyou	3195
13 13	VERTICAL HORIZON/Everything You Want	2769
14 13	LENNY KRAVITZ/Again	2769
9 12	CREED/With Arms Wide Open	2556
11 12	SMASH MOUTH/All Star	2556
12 12	SANTANA F/ROB THOMAS/Smooth	2556
9 12	3 DOORS DOWN/Kryptonite	2556
8 10	MATCHBOX TWENTY/Bent	2130
9 8	INCUBUS/Drive	1704
11 7	CREED/Higher	1491
6 6	SARAH MCLACHLAN/I Will Remember You	1278
6 5	FLTON JOHN/This Train Don't...	1065
4 4	GOOD DOLLS/Black Balloon	852
3 4	PHIL COLLINS/You'll Be In My...	852

MARKET #6

WMWX/Philadelphia
Greater Media
(610) 771-9333
Ebbott/Navarro
12+ Cume N/A



PLAYS

PLAYS	ARTIST/TITLE	GI (000)
61 68	CALLING/Wherever You Will Go	0
66 66	CREED/My Sacrifice	0
64 62	FIVE FOR FIGHTING/Superman (It's...)	0
60 62	DAVE MATTHEWS BAND/The Space Between	0
64 59	3 DOORS DOWN/Be Like That	0
63 57	NICKELBACK/How You Remind Me	0
42 46	FUEL/Bad Day	0
45 44	INCUBUS/Drive	0
45 44	PINK/Get The Party...	0
44 43	U2/Stuck In A Moment...	0
38 43	STAIN'D/It's Been Awhile	0
44 42	EVE 6/Here's To The Night	0
41 42	ALANIS MORISSETTE/Hands Clean	0
44 40	BETTER THAN EZRA/Extra Ordinary	0
42 36	LENNY KRAVITZ/Dig In	0
33 33	NATALIE IMBRUGLIA/Wrong Impression	0
31 32	PUDDLE OF MUDD/Blurry	0
31 29	LIFEHOUSE/Breathing	0
20 24	DIDO/Thankyou	0
26 24	NO DOUBT/Hey Baby	0
20 23	LENNY KRAVITZ/Again	0
25 23	TRAIN/Drops Of Jupiter...	0
26 23	DAVE MATTHEWS BAND/Everyday	0
22 23	UNCLE KRACKER/Follow Me	0
20 23	JOHN MELLENCAMP/Peaceful World	0
22 22	MATCHBOX TWENTY/Bent	0
23 21	MOBY F/GWEN STEFANI/Southside	0
23 21	MADONNA/Don't Tell Me	0
21 21	MATCHBOX TWENTY/If You're Gone	0

MARKET #7

WROX/Washington, DC
ABC
(202) 686-3100
Kosbau/Parker
12+ Cume 568,000




PLAYS

PLAYS	ARTIST/TITLE	GI (000)
36 38	LIFEHOUSE/Hanging By A Moment	11172
38 37	TRAIN/Drops Of Jupiter...	10878
39 36	DAVE MATTHEWS BAND/The Space Between	10584
37 36	CALLING/Wherever You Will Go	10584
36 35	FIVE FOR FIGHTING/Superman (It's...)	10290
23 24	U2/Stuck In A Moment...	7056
22 23	SMASH MOUTH/I'm A Believer	6782
24 23	JEWEL/Standing Still	6782
21 22	LENNY KRAVITZ/Dig In	6468
22 22	ENYA/Only Time	6174
20 21	INCUBUS/Drive	6174
20 20	ENRIQUE IGLESIAS/Hero	5880
23 20	3 DOORS DOWN/Be Like That	5880
21 20	NICKELBACK/How You Remind Me	5880
13 17	DAVE MATTHEWS BAND/Everyday	4998
22 16	MATCHBOX TWENTY/If You're Gone	4704
12 14	EVERCLEAR/Wonderful	4116
14 14	STING/Desert Rose	4116
14 14	BARENAKED LADIES/Pinch Me	4116
9 13	COUNTING CROWS/Hangnaround	3822
13 13	NINE DAYS/Absolutely...	3822
13 13	NELLY FURTADO/If You're Gone	3822
15 12	UNCLE KRACKER/Follow Me	3528
12 12	DIDO/Thankyou	3528
6 11	EVE 6/Here's To The Night	3234
13 11	CREED/With Arms Wide Open	3234
9 11	LENNY KRAVITZ/Again	3234
10 10	VERTICAL HORIZON/Everything You Want	2940
10 10	LIFE/Steal My Sunshine	2940

MARKET #7

WWZZ/Washington, DC
Bonneville
(703) 522-1041
Edwards/Sellers
12+ Cume 617,700



PLAYS

PLAYS	ARTIST/TITLE	GI (000)
48 49	JEWEL/Standing Still	10386
48 48	CREED/My Sacrifice	10176
50 48	CALLING/Wherever You Will Go	10176
46 47	DAVE MATTHEWS BAND/The Space Between	9964
48 45	NICKELBACK/How You Remind Me	9540
32 35	3 DOORS DOWN/Be Like That	7420
25 34	U2/Stuck In A Moment...	7208
33 34	STAIN'D/It's Been Awhile	7208
28 33	TRAIN/Drops Of Jupiter...	6996
40		



CYNDEE MAXWELL
max@rroonline.com

Attitude Sets WRQC Apart

■ 'Real Rock' balances Meridian's cluster with active male audience

Ft. Myers got a new Active Rock station on Nov. 18, 2000, when WRQC (Real Rock 92.5) was born. The station's owner, Meridian Broadcasting, knew there was a hole for an Active Rock station, and market research confirmed it.

WRQC PD **Kylee Brooks**, who also does middays, says that Coleman Research did the project. Once the decision was made, Jacobs Media guided the launch. Brooks was brought in for her first PD assignment after five years as MD of KRXQ/Sacramento, and she was ready to step up and accept the responsibilities of programming.



Kylee Brooks

Brooks said that the only difference between her new role and her old one is that now she talks to more national promotion executives. "At KRXQ I was so steeped in the world of programming that there hasn't been an enormous difference," she says. "In talking to more of the national guys I do feel more of a pounding when they want a record moved up or put on than when I was an MD, because then it wasn't my responsibility. Now it is."

Newlyweds And Deadheads

Brooks says that the Ft. Myers market is generally older and more conservative. "I compare it to Santa Barbara, CA," she says. "Newlyweds and deadheads — though the deadheads here are retired and much older than the classic rock deadheads.

"However, there is an emerging core from the younger generation: younger married couples establishing themselves in business and buying houses and having kids. Some of the baby boomers are settling here. It's really a growing market, as evidenced by our fall Arbitron jump from market No. 72 to market No. 70."

That emerging core is where WRQC has set its sights. The station's target is 18-34, and as Real Rock builds its relationship with the audience, it must also educate clients about the demographic. "The sales end is incredibly difficult, because we're a very touristy, snowbird-driven community," Brooks says.

"In December, when everybody comes down from the East Coast, all the retailers flourish, and they think they don't need to advertise. Then, come March or April, when the tourists all go home, the economy goes

down, and retailers say they don't have the money to advertise. It's a real challenge to try to teach those business owners that they need to advertise year round."

Despite the market's sizable older demo, Brooks notes that rock music sells quite well. "Staind and Linkin Park are on fire," she says. "They've sold over 11,000 and 16,000. Puddle Of Mudd is over 3,000; Nickelback is over 7,000. Those records haven't been out long, so that's a pretty decent clip."

Turning Grunge To Gold

Before WRQC launched, the market's longtime Alternative, WJBX (99X), was far from a hard-music station. However, a recent Mediabase analysis of the two stations shows that they share about 60% of their current and recurrent titles.

"They were very much the Goo Goo Dolls, Dave Matthews, Sum 41 Alternative station," Brooks says. "Then, after our first book, they made a major musical switch and dumped the Goo Goo Dolls-Dave Matthews stuff and added all the grunge titles back into gold.

"I've been so fortunate to get a very dedicated staff that wants to win. They are all so passionate."

"So now the only differences between us are the Sum 41s, the Lits, the Blink-182s and the Jimmy Eat Worlds. We don't go there. We're not too shy to put the full version of Tool's 'Lateralus' immediately into all dayparts — except morning drive, of course. We play all the old-school Metallica. They don't touch that. So there are still some good differences, but listening to them can be very confusing."

A new Mediabase report, "Format Saturation and Crossover Potential," offers another interesting take. During

a recent week, both WRQC and WJBX were playing 84% of the top 25 titles on the Active Rock chart (21 songs); WRQC played 68% of the titles on the Alternative chart (17 songs); WJBX played 92% of the titles on the Alternative chart (23 songs); and WRQC played 68% of the cuts on the Rock chart (17 songs).

Real Rock Master

"You could easily hear Godsmack's 'Whatever' into a Nirvana song at 99X, especially later in the afternoon and at night, which you could also hear just as easily on WRQC," Brooks continues. "But the difference is, we'll then play 'Master of Puppets' into Staind. They won't hit that.

"They're lighter during the day, where we are more no-holds-barred — though we're not as heavy as WAAF/Boston or KISS/San Antonio. The differences are more obvious during the day, but, beginning at 3 or 4 in the afternoon, the stations sound much more similar."

Brooks is careful to keep the right balance between the segment of the audience who desires continuous extreme rock and those whose tastes are more moderate. Apex Theory is one of the bands she's passionate about. "They are crunchy and fresh," she says. "It fits in with Godsmack, Metallica and Soil, even though it is breaking new ground. That's something we can educate our listeners on.

"We're very aware of not being extremely hard, and we try to pick the right songs for balance. There's nothing hard about Linkin Park's 'In the End' or Default's 'Wasting My Time.' We're still a good, broad-based station, but we want our listeners to think of us as a Rock station first. As for songs that are lighter in texture, we are careful to pick the right ones. After all, a hit is a hit, and you can't forgo those."

Attitude Sweepers

One area where WRQC clearly stands apart is in production. "We have a lot more attitude," says Brooks. "We have attitude sweepers that run between songs. We have one on now that says, 'If you like Britney Spears for any other reason than you

KISS/San Antonio Celebrates Its Return To Rock

On July 19, 1990, Adams Radio switched heritage Rocker KISS/San Antonio to Oldies because "you can't make money with the Rock format in San Antonio," according to an Adams Radio representative. On Dec. 31, 1991, the Rusk Corporation returned KISS to Rock.

Led by the morning team of John Lisle and Steve Hahn, KISS has enjoyed a decade of ratings and revenue excellence. Now owned by Cox Radio, the hard-rocking Active Rocker has proven that Rock does work in San Antonio. In fact, the station led the market in revenue in 2001. And it's no wonder, since KISS scored its second No. 1 12+ in the fall 2001 Arbitron — its first was in fall 2000.

The three books between those top rankings found KISS in the second slot in the market. Such outstanding results don't go unnoticed by the industry, and KISS won the award for Station of the Year at the 2001 R&R Convention.

On Jan. 29, 2002, the original brain trust that returned the station to Rock joined the current KISS staff to celebrate the station's 10th anniversary and relive the magic of America's *real* KISS. Here are some shots from the party.



SECOND TIME AROUND

Seen here at the 2002 KISS 10-year party are (l-r) KISS OM/Cox Rock Format Coordinator Virgil Thompson, VP/GM Caroline Devine, former KISS owner (under the Rusk Corporation) Jay Jones, KISS GSM Janis Maxymof, former KLOL/Houston PD Ted Edwards and former KLOL Promotion Director Doug Harris. The latter two helped with the relaunch, as Rusk also owned KLOL at the time.



OLDIES NOT DESTINED TO WIN

KISS OM Virgil Thompson displays an Oldies-era KISS shirt that reads "America's Original KISS Oldies Radio."



TODAY'S KISS WINNERS

The current KISS air personalities strike a pose. Seen here are (back, l-r) PD Kevin Vargas, Chuck Stanley, Chris Siffentes, (front, l-r) OM Virgil Thompson, MD CJ Cruz, Ron James, George Hamilton, Brian Kendall and John Lisle.

Continued on Page 105

Continued on Page 105

February 15, 2002

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	CREED My Sacrifice (Wind-up)	1027	-62	91969	16	45/0
2	2	NICKELBACK How You Remind Me (Roadrunner/IDJMG)	921	-4	91653	29	41/0
3	3	DEFAULT Wasting My Time (TVT)	888	-18	77477	22	41/0
4	4	PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	880	+1	78215	15	41/0
6	5	NICKELBACK Too Bad (Roadrunner/IDJMG)	732	+38	60956	11	41/1
5	6	OZZY OSBOURNE Dreamer (Epic)	642	-63	52068	11	42/0
7	7	LINKIN PARK In The End (Warner Bros.)	586	+16	50484	19	25/0
9	8	STAIN'D For You (Flip/Elektra/EEG)	536	0	43150	7	38/2
10	9	COURSE OF NATURE Caught In The Sun (Lava/Atlantic)	525	+32	41249	6	37/1
8	10	P.O.D. Alive (Atlantic)	497	-66	43017	26	28/0
11	11	PUDDLE OF MUDD Control (Flawless/Geffen/Interscope)	467	-16	43243	32	32/0
12	12	INCUBUS I Wish You Were Here (Immortal/Epic)	435	-16	33617	25	29/0
13	13	STAIN'D It's Been Awhile (Flip/Elektra/EEG)	420	-24	39915	45	39/0
16	14	CREED Bullets (Wind-up)	410	+26	28975	3	37/1
14	15	OFFSPRING Defy You (Columbia)	378	-54	32984	11	29/0
19	16	KID ROCK Lonely Road Of Faith (Top Dog/Lava/Atlantic)	371	+56	23593	4	28/3
15	17	TANTRIC Mourning (Maverick/Reprise)	366	-60	30504	16	26/0
17	18	INCUBUS Nice To Know You (Immortal/Epic)	355	+10	27010	7	32/0
26	19	GODSMACK I Stand Alone (Republic/Universal)	352	+176	27732	2	33/2
20	20	HOOBASTANK Crawling In The Dark (Island/IDJMG)	329	+41	23460	15	23/0
18	21	FOO FIGHTERS The One (Columbia)	313	-12	24951	6	27/0
21	22	P.O.D. Youth Of The Nation (Atlantic)	273	-3	15750	5	23/2
22	23	NEIL YOUNG Let's Roll (Reprise)	269	-7	26759	6	21/1
24	24	ROB ZOMBIE Never Gonna Stop (The Red...) (Geffen/Interscope)	239	+8	16208	3	21/0
23	25	LENNY KRAVITZ Dig In (Virgin)	210	-36	18073	20	17/0
25	26	TOOL Lateralus (Volcano)	191	-34	16570	13	19/1
29	27	FU MANCHU Squash That Fly (Mammoth)	190	+30	15623	2	23/2
Debut	28	HEADSTRONG Adriana (RCA)	171	+48	11180	1	21/1
27	29	INJECTED Faithless (Island/IDJMG)	165	-4	10561	2	23/1
Debut	30	EDDIE VEDDER You've Got To Hide Your... (V2)	130	+10	15150	1	13/1

45 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 2/3/02-2/9/02. 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

GRAVITY KILLS One Thing (Sanctuary/SRG)
Total Plays: 117, Total Stations: 17, Adds: 0

LENNY KRAVITZ Stillness Of Heart (Virgin)
Total Plays: 114, Total Stations: 17, Adds: 3

NORTH MISSISSIPPI ALLSTARS Sugartown (Tone-Cool)
Total Plays: 98, Total Stations: 14, Adds: 0

COL. PARKER All The King's Horses (V2)
Total Plays: 93, Total Stations: 13, Adds: 1

SYSTEM OF A DOWN Toxicity (American/Columbia)
Total Plays: 86, Total Stations: 11, Adds: 2

ILL NINO What Comes Around (Roadrunner/IDJMG)
Total Plays: 83, Total Stations: 9, Adds: 0

TRAIN She's On Fire (Columbia)
Total Plays: 70, Total Stations: 14, Adds: 8

LOCAL H Half Life (Palm Pictures)
Total Plays: 58, Total Stations: 10, Adds: 1

CUSTOM Hey Mister (Artist Direct)
Total Plays: 57, Total Stations: 6, Adds: 0

DISTURBED The Game (Giant/Reprise)
Total Plays: 57, Total Stations: 5, Adds: 1

Songs ranked by total plays

Most Added®

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ARTIST TITLE LABEL(S)	ADDS
DOPE Slipping Away (Flip/Epic)	11
TRAIN She's On Fire (Columbia)	8
DROWNING POOL Tear Away (Wind-up)	5
MICK JAGGER Visions Of Paradise (Virgin)	5
KID ROCK Lonely Road Of Faith (Top Dog/Lava/Atlantic)	3
LENNY KRAVITZ Stillness Of Heart (Virgin)	3
STATIC-X Cold (Warner Bros.)	3
DAVID DRAIMAN Forsaken (Reprise)	3
LOSTPROPHETS Shinobi Vs. Dragon Ninja (Columbia)	3
BLACK LABEL SOCIETY Bleed For Me (Spitfire)	3

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
GODSMACK I Stand Alone (Republic/Universal)	+176
KID ROCK Lonely Road Of Faith (Top Dog/Lava/Atlantic)	+56
LENNY KRAVITZ Stillness Of Heart (Virgin)	+56
GRAVITY KILLS One Thing (Sanctuary/SRG)	+55
HEADSTRONG Adriana (RCA)	+48
HOOBASTANK Crawling In The Dark (Island/IDJMG)	+41
STATIC-X Cold (Warner Bros.)	+41
NICKELBACK Too Bad (Roadrunner/IDJMG)	+38
COURSE OF NATURE Caught In The Sun (Lava/Atlantic)	+32
FU MANCHU Squash That Fly (Mammoth)	+30

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
STAIN'D Fade (Flip/Elektra/EEG)	400
DISTURBED Down With The Sickness (Giant/Reprise)	282
3 DOORS DOWN Kryptonite (Republic/Universal)	260
FUEL Hemorrhage (In My Hands) (Epic)	256
OZZY OSBOURNE Gets Me Through (Epic)	251
TOOL Schism (Volcano)	245
GODSMACK Awake (Republic/Universal)	243
3 DOORS DOWN Loser (Republic/Universal)	228
METALLICA I Disappear (Hollywood)	208
STAIN'D Outside (Flip/Elektra/EEG)	182
TRAIN Drops Of Jupiter (Tell Me) (Columbia)	181
PRIMUS W/OZZY N.I.B. (Divine/Priority)	174
LIFEHOUSE Hanging By A Moment (DreamWorks)	174
TANTRIC Astounded (Maverick/Reprise)	171
GODSMACK Greed (Republic/Universal)	166
LINKIN PARK Crawling (Warner Bros.)	159
INCUBUS Drive (Immortal/Epic)	152
CREED Higher (Wind-up)	138
SALIVA Your Disease (Island/IDJMG)	137

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 PD: TK O'Grady
 APD: Tim Daugherty
 No Adds

WPYX/Albany, NY *
 OM/Str Mgr: John Cooper
 APD/MD: Terry O'Donnell
 COURSE OF NATURE "Sun"

KZRR/Albuquerque, NM *
 Dir/Prog: Bill May
 PD: Phil Mahoney
 MD: Rob Brothers
 STAIN "For"

KZMZ/Alexandria, LA
 PD: Terry Manning
 MD: Pat Cloud
 No Adds

WZZO/Allentown, PA *
 PD: Robin Lee
 MD: Keith Moyer
 1 DOPE "Away"
 SEVENDUST "Again"
 PETE YORN "Strange"

KWHL/Anchorage, AK
 PD: Larry Snider
 MD: Kathy Mitchell
 LINCOLN PARK "End"
 DAVID DRAIMAN "Forsaken"

WAPL/Appleton, WI *
 PD: Joe Caligaro
 APD/MD: Cramer
 NEIL YOUNG "Roll"

KLBJ/Austin, TX *
 OM: Jeff Carroll
 MD: Lorris Lowe
 HEADSTRONG "Adriana"
 KID ROCK "Faith"

KIOC/Beaumont, TX *
 Dir/Prog: Debbie Wyde
 PD/MD: Mike Davis
 STATIC-X "Cold"

WBUF/Bufalo, NY *
 PD: John Paul
 Lenny Kravitz "Heart"
 TRAIN "She's"

WRQK/Canton, OH *
 PD/MD: Todd Downerd
 1 DOPE "Away"

WPXC/Cape Cod, MA
 OM: Steve McVie
 PD: Suzanne Tonalre
 JIMMY EAT WORLD "Middle"
 REVELLE "Inside"
 DAVID DRAIMAN "Forsaken"

WYBB/Charleston, SC *
 PD/MD: Mike Allen
 DOPE "Away"
 DROWNING POOL "Tear"
 MICK JAGGER "Paradise"
 TRAIN "She's"

WKLC/Charleston, WV
 PD/MD: Mike Rappaport
 TRAIN "She's"
 DROWNING POOL "Tear"
 DOPE "Away"

WEBN/Cincinnati, OH *
 OM: Scott Reinhart
 PD: Michael Waller
 MD: Rick "The Dude" Vaske
 1 X-ECUTIONERS "Goin"
 P.O.D. "You'll"

WMMS/Cleveland, OH *
 PD: Jim Trapp
 MD: Mark Pennington
 No Adds

WVRK/Columbus, GA
 OM: Brian Waters
 Lenny Kravitz "Heart"
 DROWNING POOL "Tear"
 JUDAS PRIEST "Found"

KNCN/Corpus Christi, TX *
 PD: Paula Newell
 MD: Monte Montana
 3 SYSTEM OF A DOWN "Toxicity"
 1 LOSTPROPHETS "Shinobi"
 DROWNING POOL "Tear"

WTUE/Dayton, OH *
 PD: Tony Tiltford
 APD/MD: John Beaulieu
 CREED "Bullets"

KLAQ/EI Paso, TX *
 PD: Magic Mike Ramsey
 APD/MD: Glenn Garza
 1 DOPE "Away"
 FAMILIAR 48 "Question"
 STATIC-X "Cold"

WXKE/Ft. Wayne, IN *
 PD/MD: Doc West
 DAVID DRAIMAN "Forsaken"
 EDDIE VEDDER "Hide"

KLDL/Houston, TX *
 OM/PD: Vince Richards
 MD: Steve Fixx
 No Adds

WRTT/Huntsville, AL *
 OM: Rob Harder
 PD/MD: Mike Rappaport
 DOPE "Away"
 LOSTPROPHETS "Shinobi"
 TRAIN "She's"

WRKR/Kalamazoo, MI
 PD: Mike McKelley
 APD/MD: Jay Deacon
 TRAIN "She's"

KOMP/Las Vegas, NV *
 PD: John Griffin
 MD: Big Marty
 DOPE "Away"
 DROWNING POOL "Tear"

WTFX/Louisville, KY *
 OM: Michael Lee
 Interim MD: Frank Webb
 6 DISTURBED "Same"
 DAVID DRAIMAN "Forsaken"
 LOCAL H "Hair"

WQBG/Macon, GA
 PD: Chris Ryder
 MD: Sarina Scott
 No Adds

KFRQ/McAllen, TX *
 PD: Tony Duran
 MD: Keith West
 BLACK LABEL SOCIETY "Bleed"
 DOPE "Away"
 DROWNING POOL "Tear"
 TRAIN "She's"

WCLG/Morgantown, WV
 PD: Jeff Miller
 MD: Dave Murdock
 1 DOPE "Away"
 1 SEVENDUST "Again"

WDHA/Morristown, NJ *
 PD/MD: Terrie Carr
 No Adds

WBAB/Nassau-Suffolk, NY *
 PD: John Olsen
 APD: Patch Tortora
 MD: John Parise
 MICK JAGGER "Paradise"
 NICKELBACK "Too"

WPLR/New Haven, CT *
 PD: John Griffin
 MD: Pam Landry
 No Adds

KFZX/Odessa-Midland, TX
 PD/MD: Steve Driscoll
 ZOO STORY "Star"
 STATIC-X "Cold"
 DROWNING POOL "Tear"

KATT/Oklahoma City, OK *
 OM: Chris Baker
 MD: Jake Daniels
 FAMILIAR 48 "Question"

KEZO/Omaha, NE *
 PD/MD: Bruce Patrick
 No Adds

KCLB/Palm Springs, CA
 PD/MD: Tish Lacy
 FLYING TIGERS "Maybe"
 SEVENDUST "Again"
 REVELLE "Inside"

WRRX/Pensacola, FL *
 OM/PD: Dan McClintock
 1 DAVID DRAIMAN "Forsaken"
 FU MANCHU "Squash"

WWCT/Peoria, IL
 PD: Jamie Markley
 MD: Debbie Hunter
 GRAVITY KILLS "Thing"
 LOSTPROPHETS "Shinobi"

WMRR/Philadelphia, PA *
 PD: Sam Milkman
 APD/MD: Ken Zepeto
 7 GODSMACK "Alone"
 CREED "Stand"

KDKB/Phoenix, AZ *
 PD: Joe Bonadonna
 MD: Dock Ellis
 No Adds

WHEB/Portsmouth, NH *
 PD/MD: Alex James
 Lenny Kravitz "Heart"
 TOOL "Lateralus"

WHJY/Providence, RI *
 PD: Joe Bevilacqua
 APD: Doug Palmieri
 MD: John Laurenti
 11 GODSMACK "Alone"
 INJECTED "Faithless"
 SEVENDUST "Again"

WBBB/Raleigh-Durham, NC *
 OM: Andy Meyer
 No Adds

WRXL/Richmond, VA *
 PD: John Lassman
 MD: Casey Krukowski
 KID ROCK "Faith"

KCAL/Riverside, CA *
 PD: Steve Hoffman
 MD: M.J. Matthews
 5 P.O.D. "Youth"

WROV/Roanoke-Lynchburg, VA *
 OM: Buzz Casey
 MD: Heidi Krummet
 BLACK LABEL SOCIETY "Bleed"
 DROWNING POOL "Tear"
 TRAIN "She's"

WCMF/Rochester, NY *
 PD: John McCrae
 MD: Dave Kane
 DOPE "Away"
 MICK JAGGER "Paradise"
 PETE YORN "Strange"

WRRX/Rockford, IL
 PD/MD: Jim Stone
 9 SEVENDUST "Again"

WKQZ/Saginaw, MI *
 PD: Hunter Scott
 APD: Sean Kelly
 MD: Todd Kangas
 4 REVELLE "Inside"
 DOPE "Away"

KBER/Salt Lake City, UT *
 OM: Bruce Jones
 PD: Kelly Hammer
 APD/MD: Helen Powers
 2 KID ROCK "Faith"

KSJO/San Francisco, CA *
 OM: Gary Schoenwetter
 MD: Zak Tyler
 1 SYSTEM OF A DOWN "Toxicity"

KZOZ/San Luis Obispo, CA
 PD: Donna James
 10 CRACKER "Shine"
 10 STATIC-X "Cold"

KXFX/Santa Rosa, CA *
 PD: Don Harrison
 MD: Howard Freese
 1 LOSTPROPHETS "Shinobi"
 1 KITTIE "Run"
 1 BLACK LABEL SOCIETY "Bleed"
 COL PARKER "King's"

KXUS/Springfield, MO
 PD: Tony Matteo
 MD: Mark McClain
 STAIN "For"
 COL PARKER "King's"

WAQX/Syracuse, NY *
 PD/MD: Bob O' Dell
 APD: Dave Frisina
 1 DOPE "Away"
 TRAIN "She's"

WIOT/Toledo, OH *
 PD/MD: Don Davis
 No Adds

WKL/Traverse City, MI
 PD/MD: Terri Ray
 6 ROBB ROY "What"
 MICK JAGGER "Paradise"

KLPX/Tucson, AZ *
 PD/MD: Jonas Hunter
 1 MICK JAGGER "Paradise"
 FU MANCHU "Squash"
 MICK JAGGER "Getting"

KMOD/Tulsa, OK *
 PD/MD: Rob Hurt
 DOPE "Away"
 Lenny Kravitz "Heart"
 STAIN "For"
 TRAIN "She's"

WMZK/Wausau, WI
 PD/MD: Nick Summers
 BLACK LABEL SOCIETY "Bleed"
 INJECTED "Faithless"
 DROWNING POOL "Tear"

WRQR/Wilmington, NC
 OM: John Stevens
 APD/MD: Gregg Stepp
 4 BLACK LABEL SOCIETY "Bleed"

KATS/Yakima, WA
 OM: Ron Harris
 12 DROWNING POOL "Tear"

WNCD/Youngstown, OH *
 PD: Chris Patrick
 MICK JAGGER "Paradise"
 STATIC-X "Cold"
 TRAIN "She's"

* Monitored Reporters
 65 Total Reporters

45 Total Monitored

20 Total Indicator
 18 Current Indicator Playlists

Reported Frozen Playlist (2):
 WKGB/Binghamton, NY
 WPHD/Elmira-Corning, NY



Attitude Sets WRQC Apart

Continued from Page 103

want to wear her ass as a hat, you're listening to the wrong station." Additionally, the jocks have free rein to express attitude within the parameters that we laid out when we started the station.

"For example, back before Sept. 11, 2001, MD/afternoons Fritz did a bit about Chandra Levy. He offered prizes for anyone who could bring her into the station. People thought of all sorts of stuff, but the winner eventually brought her in on the cover of the *National Enquirer*. Some people may have considered that inappropriate and edgy, but it turned out to be funny. You don't hear that kind of attitude across the street." The station's imaging voice is

KRXQ's Chris Rice. "He's a top dog," Brooks says. "His stuff smokes. Our promotions are attitude-driven too. Our Super Bowl Sunday morning promotion was Stupor Bowl, a flag football game where the listeners played against us. They paid \$10 to play and, in return, got a T-shirt. The proceeds went to the Humane Society. Our promotions are about lifestyle, not just music."

In a market filled with syndicated morning shows, WRQC hired *The Bob Narley Show* for mornings, along with sidekicks Jack and Johnny Wad. In their first six months they made impressive gains, beating crosstown Lex & Terry on WJBX in men 18-34. Narley scored an 8.0 share and tied for fourth place, compared to Lex & Ter-

ry's 4.6, which was a tie for seventh. Howard Stern still dominates the morning ranks on Classic Rock WRXX, with a 17.8 share.

"The obvious hole for mornings was to do music and keep it local," Brooks says. "Howard has had a stranglehold on the market forever. He was good this book. He wasn't as good last book. More than anything, the music and the local angle were just the best hole to fill. We're not worried about trying to be second to Howard or third to everybody else."

Label Support

Going from a large company to a smaller one took some getting used to. "It was a tough adjustment, and there were a lot of frustrating days," says Brooks. "But this entire experience has been amazing. I've been so fortunate to get a very dedicated staff that wants to win. They are all so passionate."

"I didn't hire anyone because they wanted to beat 99X; I hired people because they showed me that they wanted Real Rock to be the winner — that's a subtle difference. Their passion will continue to help them to always support and make this station a winner."

Another highlight for Brooks was snagging Disturbed's Music as a Weapon tour for the station's Halloween show, the Goblin Getdown. Things

KISS/San Antonio

Continued from Page 103



CAROLINE WATCHES HER BOYS

KISS morning show team John Lisle (l) & Steve Hahn pose with VP/GM Caroline Devine.

weren't looking so good previously, however, when she discovered that 3 Doors Down were playing 99X's spring show. Miracles do happen though.

"From out of nowhere — God bless Cheryl Valentine — Epic handed me Mudvayne on a silver platter," Brooks says. "We put them in a club, and within two weeks we sold it out. It was great to have a show to program against WJBX's and for it to be the buzz band of the spring quarter. Having all the labels be supportive of us has also been a highlight."

Like many stations, WRQC has its ups and downs when it comes to Arbitron, especially as a two-book-per-year market. "If you go down, half of your year is gone," Brooks says. "It's tough. But there were many positive aspects in the fall book. Our nights were outstanding. Our afternoons were right there. Men 18-49 and 25-34 were still good; there are still positives to find. There are many different ways to look at the book, but the male numbers are so successful that everybody upstairs is happy."

"We're still a good, broad-based station, but we want our listeners to think of us as a Rock station first. As for songs that are lighter in texture, we are careful to pick the right ones. After all, a hit is a hit, and you can't forgo those."

Rock Playlists

MARKET #4

KSJO/San Francisco
Clear Channel
(408) 453-5400
Schoenwetter/Tyler
12+ Cume 473,500

92.3 KSJO

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
39	42		LINKIN PARK/In The End	10458
39	40		NICKELBACK/How You Remind Me	9960
34	37		TOOL/Schism	9213
21	23		PUDDLE OF MUDD/Blurry	5727
22	22		OZZY OSBOURNE/Gets Me Through	5478
22	20		P.O.D./Alive	4980
22	20		GODSMACK/Whatever	4980
18	19		TOOL/Lateralus	4731
22	17		GODSMACK/Awake	4233
18	16		DROWNING POOL/Bodies	3984
16	15		NICKELBACK/Too Bad	3735
1	14		GODSMACK/Stand Alone	3486
9	14		DEFUALT/Wasting My Time	3486
13	13		DISTURBED/Down With...	3237
12	11		OZZY OSBOURNE/Dreamer	2739
8	10		HOOBASTANK/Crawling In The Dark	2490
10	9		STAIN'D/For You	2241
9	9		CREED/My Sacrifice	2241
10	9		SYSTEM OF A DOWN/Chop Suey	2241
7	6		INCUBUS/Nice To Know You	1494
3	6		CREED/Bullets	1494
3	5		ILL NINO/What Comes Around	1245
5	5		ADEMA/Giving In	1245
3	4		LINKIN PARK/Crawling	996
2	4		LINKIN PARK/One Step Closer	996
3	4		STAIN'D/It's Been Awful	996
3	4		GODSMACK/Keep Away	996
4	3		GODSMACK/Greed	996
2	3		SOIL/Unreal	747
3	3		3 DOORS DOWN/Kryptonite	747

MARKET #6

WMMR/Philadelphia
Greater Media
(610) 771-0933
Milkan/Zipeto
12+ Cume 661,700

93.5 WMMR ROCKS!

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
31	34		PUDDLE OF MUDD/Blurry	9894
34	34		CREED/My Sacrifice	9894
21	32		DEFAULT/Wasting My Time	9312
29	30		OZZY OSBOURNE/Gets Me Through	8730
26	21		BUSH/Headful Of Ghosts	6111
19	21		OFFSPRING/Dely You	5820
15	20		NICKELBACK/Too Bad	5529
14	19		COURSE OF NATURE/Caught In The Sun	5238
16	18		EDDIE VEDDER/You've Got To...	5238
17	17		STAIN'D/For You	4947
9	16		METAL LICA/Disappear	4656
5	13		STAIN'D/Fade	3783
9	13		METAL LICA/No Leaf Clover	3783
10	12		NICKELBACK/How You Remind Me	3492
8	11		PUDDLE OF MUDD/Control	3201
11	11		GODSMACK/Keep Away	3201
7	9		BUSH/The Chemicals...	2619
11	9		STAIN'D/It's Been Awful	2619
12	9		JOEY RAMONE/What A Wonderful...	2619
6	8		JIMMY PAGE/BLACK...What Is & What...	2328
2	8		RED HOT CHILLI.../Otherside	2328
10	8		FU MANCHU/Squash That Fly	2328
13	8		FOO FIGHTERS/The One	2328
8	8		INCUBUS/Nice To Know You	2328
8	7		TANTRIC/Mourning	2037
1	7		GODSMACK/Stand Alone	1746
5	6		BUCKCHERRY/Lit Up	1746
4	6		RED HOT CHILLI.../Scar Tissue	1746
3	5		PRIMUS/WOZZY/N.I.B.	1455
5	5		CREED/Higher	1455

MARKET #9

KLOL/Houston-Galveston
Clear Channel
(713) 830-8000
Richards/Fox
12+ Cume 348,000

rock 101
Houston's Rock Station

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
26	28		NICKELBACK/How You Remind Me	5488
29	27		CREED/My Sacrifice	5292
25	26		PUDDLE OF MUDD/Control	5096
27	26		GODSMACK/Awake	4900
26	25		STAIN'D/Outside	2940
12	15		STAIN'D/Fade	2744
13	14		COURSE OF NATURE/Caught In The Sun	2548
12	13		CREED/Bullets	2352
15	12		OFFSPRING/Dely You	2156
15	11		PUDDLE OF MUDD/Blurry	2156
13	11		OZZY OSBOURNE/Dreamer	2156
13	11		FU MANCHU/Squash That Fly	2156
17	11		DEFUALT/Wasting My Time	2156
14	10		KID ROCK/Lonely Road Of Faith	1960
12	10		LINKIN PARK/In The End	1960
7	10		U.P./Godless	1960
9	10		P.O.D./Alive	1764
8	9		PRIMUS/WOZZY/N.I.B.	1764
9	9		STAIN'D/For You	1764
9	9		METAL LICA/Disappear	1764
6	8		GODSMACK/Greed	1568
9	8		BUCKCHERRY/Lit Up	1568
7	7		STAIN'D/It's Been Awful	1372
7	7		3 DOORS DOWN/Loser	1372
6	6		FUEL/Hemorrhage...	1372
5	6		KID ROCK/Cowboy	1176
2	5		MONO PUFF/The Devil Went...	980
5	5		DISTURBED/Supply	980

MARKET #15

KDKB/Phoenix
Sandusky
(480) 897-9300
Bonadonna/Elis
12+ Cume 212,300

93.3 KDKB ROCKS!

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
21	17		CREED/My Sacrifice	1785
17	16		DEFAULT/Wasting My Time	1680
19	14		NICKELBACK/How You Remind Me	1470
9	10		FOO FIGHTERS/The One	1050
19	9		LENNY KRAVITZ/Dig In	945
9	9		NICKELBACK/Too Bad	945
7	9		CREED/With Arms Wide Open	945
8	9		AEROSMITH/Jaded	840
8	9		NEIL YOUNG/Let's Roll	840
6	8		AEROSMITH/Jaded	840
10	8		OZZY OSBOURNE/Dreamer	840
7	7		PUDDLE OF MUDD/Blurry	735
8	7		FUEL/Hemorrhage...	735
5	7		SAMMY HAGAR/I Can't Drive 5	735
7	6		3 DOORS DOWN/Kryptonite	630
4	6		RED HOT CHILLI.../Otherside	630
6	6		BON JOVITS/My Life	630
4	6		RED HOT CHILLI.../California	630
4	6		RED HOT CHILLI.../Scar Tissue	630
6	6		u2/Beautiful Day	630
3	5		FOO FIGHTERS/Learn To Fly	525
7	5		ND, MISSISSIPPI.../Sugar Town	525
6	5		CREED/Riders On The Storm	525
5	5		HEDDER/Save Your Face	525
4	4		u2/Walk On	420
5	4		CREED/Higher	420
7	4		MATCHBOX TWENTY/Bent	420
3	4		3 DOORS DOWN/Loser	420
10	4		RED HOT CHILLI.../Scar Tissue	420
7	4		NICKEL JAGGER/God Gave Me...	420
7	4		TRAIN/Drops Of Jupiter...	420

MARKET #18

WBAB/Nassau-Suffolk
Cox
(531) 587-1023
Oliver/Tortora/Parise
12+ Cume 595,300

WBAB 95.3/102.3

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
31	32		STAIN'D/It's Been Awful	9408
32	32		NICKELBACK/How You Remind Me	9408
31	31		STAIN'D/Outside	9114
30	30		AEROSMITH/Just Push Play	8820
31	30		CREED/My Sacrifice	8820
15	19		NEIL YOUNG/Let's Roll	5586
16	18		OZZY OSBOURNE/Dreamer	5292
22	17		LENNY KRAVITZ/Dig In	4998
18	15		DEFAULT/Wasting My Time	4410
10	15		u2/Beautiful Day	4410
13	13		SANTANA FEVER/Last/Plat Your Lights On	3922
11	13		STONE TEMPLE PILOTS/Revolution	3528
12	12		TANTRIC/Mourning	3528
10	12		JOHN MELLENCAMP/Peaceful World	3528
12	11		PUDDLE OF MUDD/Blurry	3234
13	11		3 DOORS DOWN/Loser	3234
10	11		PRIMUS/WOZZY/N.I.B.	3234
10	10		AC/DC/Satellite Blues	2940
10	10		MICK JAGGER/God Gave Me...	2940
9	9		TRAIN/Drops Of Jupiter...	2940
11	8		TRAIN/She's On Fire	2352
10	8		METAL LICA/Disappear	2352
5	7		COURSE OF NATURE/Caught In The Sun	2058
4	6		CREED/Are You Ready	1764
4	4		RED HOT CHILLI.../Otherside	1176
4	4		3 DOORS DOWN/Kryptonite	1176
4	4		RED HOT CHILLI.../Scar Tissue	1176
2	3		SANTANA FROB THOMAS/Smooth	882

MARKET #25

WMMR/Cleveland
Clear Channel
(216) 520-2600
Trapp/Pennington
12+ Cume 339,700

WMMR 100.7 WED

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
34	38		NICKELBACK/How You Remind Me	7562
33	34		LINKIN PARK/In The End	6766
36	33		P.O.D./Alive	6567
30	32		PUDDLE OF MUDD/Blurry	6368
34	19		DEFAULT/Wasting My Time	3184
21	16		NICKELBACK/Too Bad	3184
11	16		OFFSPRING/Dely You	3184
17	15		3 DOORS DOWN/Kryptonite	2985
15	15		GODSMACK/Awake	2985
15	14		CREED/Are You Ready	2786
14	14		FUEL/Hemorrhage...	2786
16	14		SALIVA/Click Click Boom	2786
17	13		TANTRIC/Astounded	2587
18	13		STAIN'D/It's Been Awful	2587
11	13		HOOBASTANK/Crawling In The Dark	2587
13	12		STAIN'D/For You	2388
13	12		PRIMUS/WOZZY/N.I.B.	2388
15	12		METAL LICA/Disappear	2388
12	12		INCUBUS/Wish You Were Here	2388
17	12		STAIN'D/Outside	2388
5	11		CREED/My Sacrifice	2189
10	11		DISTURBED/Down With...	2189
9	11		P.O.D./Youth Of The Nation	2189
14	10		ADEMA/Giving In	1990
12	10		OZZY OSBOURNE/Dreamer	1990
3	10		3 DOORS DOWN/Loser	1990
13	10		LINKIN PARK/One Step Closer	1990
13	10		GODSMACK/Greed	1990
15	10		GODSMACK/Whatever	1990

MARKET #26

WEBN/Cincinnati
Clear Channel
(513) 621-8326
Walter/Vaske
12+ Cume 264,400

96.7 WEBN

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
26	32		LINKIN PARK/In The End	5536
31	31		DISTURBED/Down With...	5363
30	31		TANTRIC/Astounded	5363
28	30		NICKELBACK/How You Remind Me	5190
25	28		STAIN'D/Fade	4844
21	21		NICKELBACK/Too Bad	3633
15	21		STAIN'D/For You	3633
19	20		DEFAULT/Wasting My Time	3460
19	19		P.O.D./Alive	3287
18	19		LINKIN PARK/Crawling	3114
12	16		DROWNING POOL/Tear Away	2768
15	16		CREED/My Sacrifice	2768
10	16		TOOL/Lateralus	2768
14	15		FUEL/Last Time	2595
17	15		PUDDLE OF MUDD/Blurry	2595
18	14		GODSMACK/Bad Magick	2422
14	14		ROB ZOMBIE/Never Gonna Stop	2422
15	13		OFFSPRING/Dely You	2249
7	13		INCUBUS/Nice To Know You	2249
11	11		SOIL/Unreal	1903
6	11		GODSMACK/Stand Alone	1903
8	11		SYSTEM OF A DOWN/Toxicity	1903
16	11		INCUBUS/Wish You Were Here	1903
8	10		3 DOORS DOWN/Life Of My Own	1730
10	10		ALIEN ANT FARM/Smooth Criminal	1730
10	10		LINKIN PARK/One Step Closer	1567
12	9		3 DOORS DOWN/Loser	1567
12	9		DISTURBED/Down With...	1567
6	8		COURSE OF NATURE/Caught In The Sun	1384
9	8		TOOL/Schism	1384

MARKET #28

KCAL/Riverside
Anaheim
(909) 793-3554
Hoffman/Mathews
12+ Cume 134,200

KCAL 96.7

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
43	45		DISTURBED/Down With...	3420
45	44		DROWNING POOL/Bodies	3344
41	44		P.O.D./Alive	3344
42	42		CREED/My Sacrifice	3192
41	41		LINKIN PARK/In The End	3116
42	40		NICKELBACK/How You Remind Me	2888
9	38		GODSMACK/Stand Alone	2090
19	26		SYSTEM OF A DOWN/Chop Suey	1976
37	24		OFFSPRING/Dely You	1924
21	23		ROB ZOMBIE/Never Gonna Stop	1748
21	21		PUDDLE OF MUDD/Control	1596
16	19		3 DOORS DOWN/Loser	1444
14	19		3 DOORS DOWN/Kryptonite	1444
14	18		METAL LICA/Disappear	1368
10	18		FOO FIGHTERS/The One	1368
14	17		RED HOT CHILLI.../Otherside	1292
20	17		TOOL/Schism	1292
14	16		LEWIS W/DURST/Outside	1216
12	16		OFFSPRING/Original Prankster	1216
15	16		RED HOT CHILLI.../California	1216
11	15		DISTURBED/Down With...	1140
15	15		RED HOT CHILLI.../Scar Tissue	1140
15	14		GODSMACK/Awake	1064
14	14		PAPA ROACH/Last Resort	1064
14	14		STAIN'D/It's Been Awful	1064
15	14		PUDDLE OF MUDD/Blurry	912
18	12		GODSMACK/Greed	836
13	11		LIMP BIZKIT/Break Stuff	836
16	11		NICKELBACK/Too Bad	836
7	11		CREED/What If	836

MARKET #34

KBER/Salt Lake City
Citadel
(801) 485-6700
Hammer/Powers
12+ Cume 122,100

KBER 101
UTAH'S ROCK STATION

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
17	27		NICKELBACK/Too Bad	1512
15	27		DEFAULT/Wasting My Time	1512
27	25		PUDDLE OF MUDD/Blurry	1400
27	17		CREED/My Sacrifice	952
11	15		ROB ZOMBIE/Never Gonna Stop	840
17	15		OFFSPRING/Dely You	840
17	14		HOOBASTANK/Crawling In The Dark	784

R&R Active Rock Top 50

Powered By



February 15, 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)	1767	+58	164511	17	54/0
2	2	LINKIN PARK In The End (Warner Bros.)	1651	-29	165416	23	53/0
3	3	DEFAULT Wasting My Time (TVT)	1390	+60	118965	22	46/0
4	4	NICKELBACK Too Bad (Roadrunner/IDJMG)	1383	+89	123450	11	53/0
6	5	P.O.D. Youth Of The Nation (Atlantic)	1320	+112	108023	9	52/0
5	6	STAIN'D For You (Flip/Elektra/EEG)	1292	+32	118829	8	54/0
7	7	HOOBASTANK Crawling In The Dark (Island/IDJMG)	1214	+117	105784	16	54/0
22	8	GODSMACK I Stand Alone (Republic/Universal)	942	+359	89804	2	54/0
13	9	INCUBUS Nice To Know You (Immortal/Epic)	929	+11	79801	8	50/0
8	10	OFFSPRING Defy You (Columbia)	925	-124	83335	11	52/0
11	11	SYSTEM OF A DOWN Chop Suey (American/Columbia)	922	-19	77308	29	49/0
9	12	CREED My Sacrifice (Wind-up)	891	-145	71424	16	47/0
12	13	TOOL Lateralus (Volcano)	890	-42	84335	15	51/0
14	14	CREED Bullets (Wind-up)	883	+82	77708	6	51/1
15	15	ROB ZOMBIE Never Gonna Stop (The Red...) (Geffen/Interscope)	847	+55	79521	6	51/3
10	16	P.O.D. Alive (Atlantic)	778	-166	78480	27	49/0
17	17	DISTURBED Down With The Sickness (Giant/Reprise)	737	-41	82665	36	52/0
16	18	NICKELBACK How You Remind Me (Roadrunner/IDJMG)	709	-71	61831	29	52/0
18	19	INCUBUS I Wish You Were Here (Immortal/Epic)	680	-25	56874	25	44/0
19	20	ADEMA The Way You Like It (Arista)	622	+7	46636	11	47/1
26	21	COURSE OF NATURE Caught In The Sun (Lava/Atlantic)	590	+57	37094	7	37/1
25	22	SYSTEM OF A DOWN Toxicity (American/Columbia)	587	+52	57708	6	50/1
20	23	FOO FIGHTERS The One (Columbia)	543	-65	48288	8	41/0
27	24	CUSTOM Hey Mister (Artist Direct)	526	+7	43537	15	35/0
24	25	ILL NINO What Comes Around (Roadrunner/IDJMG)	521	-17	45370	10	49/0
21	26	SEVENDUST Praise (TVT)	494	-106	52976	18	37/0
23	27	DISTURBED The Game (Giant/Reprise)	490	-54	44045	9	27/0
28	28	SALIVA After Me (Island/IDJMG)	486	-25	37029	7	41/0
30	29	HEADSTRONG Adriana (RCA)	472	+18	43162	5	44/1
33	30	KID ROCK Lonely Road Of Faith (Top Dog/Lava/Atlantic)	434	+44	38602	4	35/2
31	31	INJECTED Faithless (Island/IDJMG)	418	+19	34136	5	42/0
34	32	FU MANCHU Squash That Fly (Mammoth)	411	+74	34200	5	39/1
32	33	SOIL Unreal (J)	394	+2	31305	5	38/1
29	34	OZZY OSBOURNE Dreamer (Epic)	355	-138	33519	11	32/0
40	35	GRAVITY KILLS One Thing (Sanctuary/SRG)	348	+139	28019	2	43/6
35	36	ALIEN ANT FARM Movies (DreamWorks)	268	-5	24046	14	17/0
39	37	X-ECUTIONERS It's Goin' Down (Loud/Columbia)	254	+33	18712	3	28/6
36	38	LOCAL H Half Life (Palm Pictures)	248	-1	18320	4	28/1
38	39	JIMMY EAT WORLD The Middle (DreamWorks)	242	+18	19333	3	13/2
Debut	40	DAVID DRAIMAN Forsaken (Reprise)	241	+167	19573	1	30/6
43	41	APEX THEORY Shhh... (Hope Diggy) (DreamWorks)	239	+41	23594	3	29/2
49	42	STATIC-X Cold (Warner Bros.)	215	+96	19949	2	34/9
42	43	HEDDER Save Your Face (Gold Circle)	194	-7	11840	9	19/0
44	44	KITTIE Run Like Hell (Artemis)	183	+2	19505	3	20/1
37	45	TANTRIC Mourning (Maverick/Reprise)	163	-70	15538	16	16/0
Debut	46	DROWNING POOL Tear Away (Wind-up)	139	+33	15911	1	29/18
Debut	47	MESH STL Believe Me (Label/Jive)	128	+21	13267	1	18/2
41	48	MUSHROOMHEAD Solitaire/Unraveling (Universal)	119	-86	14177	10	18/0
45	49	ROB ZOMBIE Feel So Numb (Geffen/Interscope)	113	-46	9390	18	15/0
46	50	STROKES Last Nite (RCA)	111	-22	7270	5	7/0

54 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 2/3/02-2/9/02. 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
DROWNING POOL Tear Away (Wind-up)	18
LOSTPROPHETS Shinobi Vs. Dragon Ninja (Columbia)	15
DOPE Slipping Away (Flip/Epic)	12
STATIC-X Cold (Warner Bros.)	9
GRAVITY KILLS One Thing (Sanctuary/SRG)	6
DAVID DRAIMAN Forsaken (Reprise)	6
X-ECUTIONERS It's Goin' Down (Loud/Columbia)	6
REVEILLE Inside Out (Can You Feel...) (Elektra/EEG)	5
BLACK LABEL SOCIETY Bleed For Me (Spitfire)	5
SEVENDUST Live Again (TVT)	4

Starsailor "Love Is Here"



Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
GODSMACK I Stand Alone (Republic/Universal)	+359
DAVID DRAIMAN Forsaken (Reprise)	+167
GRAVITY KILLS One Thing (Sanctuary/SRG)	+139
HOOBASTANK Crawling In The Dark (Island/IDJMG)	+117
P.O.D. Youth Of The Nation (Atlantic)	+112
STATIC-X Cold (Warner Bros.)	+96
NICKELBACK Too Bad (Roadrunner/IDJMG)	+89
CREED Bullets (Wind-up)	+82
FU MANCHU Squash That Fly (Mammoth)	+74
DEFAULT Wasting My Time (TVT)	+60

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
TOOL Schism (Volcano)	547
LINKIN PARK Crawling (Warner Bros.)	516
PUDDLE OF MUDD Control (Flawless/Geffen/Interscope)	513
DROWNING POOL Bodies (Wind-up)	456
SALIVA Your Disease (Island/IDJMG)	438
STAIN'D Fade (Flip/Elektra/EEG)	430
LINKIN PARK One Step Closer (Warner Bros.)	411
GODSMACK Greed (Republic/Universal)	380
PAPA ROACH Last Resort (DreamWorks)	379
GODSMACK Awake (Republic/Universal)	356
FUEL Hemorrhage (In My Hands) (Epic)	332
STAIN'D It's Been Awhile (Flip/Elektra/EEG)	306
DISTURBED Voices (Giant/Reprise)	293
DISTURBED Stupify (Giant/Reprise)	290
A PERFECT CIRCLE Judith (Virgin)	280
ADEMA Giving In (Arista)	278
TANTRIC Breakdown (Maverick/WB)	266

Fu Manchu

Squash That Fly

FIRST WEEK SALES OVER 6000 UNITS

Chicago Tribune - "Fu Manchu's new CD, California Crossing is a hook-strewn, biker-rock gem that can hold its own with Back In Black and Tres Hombres."

Guitar One - "Fu Manchu serve up more power-chord sludge here, with a sizable debt to Black Sabbath and Blue Cheer."

Rolling Stone - "...a monstrous rock & roll band"

R&R ACTIVE: 34 - 32

ACTIVE MONITOR: 33 - 29 3RD GREATEST GAINER (SPINS UP 27%)

MAINSTREAM MONITOR: 36 - 27

The first single from California Crossing

Californiacrossing.com Fu-manchu.com

PRODUCED AND MIXED BY MATT HYDE WWW.MAMMOTH.COM © & © 2002 Mammoth Records, Inc. Mammoth Records, 99 Hudson St., NY, NY 10013

NEW THIS WEEK!
WIYY KXXRON TOUR NOW!
ALBUM IN STORES NOW!

February 15, 2002

RateTheMusic.com
BY MEDIABASE

America's Best Testing Active Rock Songs 12+
For The Week Ending 2/15/02.

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
DISTURBED The Game (Giant/Reprise)	4.18	4.22	74%	10%	4.14	78%	13%
SEVENDUST Praise (TVT)	4.16	4.14	86%	13%	4.16	88%	15%
DISTURBED Down With The Sickness (Giant/Reprise)	4.10	4.12	96%	36%	4.12	97%	37%
SYSTEM OF A DOWN Chop Suey (American/Columbia)	4.08	4.01	94%	34%	4.04	96%	33%
SYSTEM OF A DOWN Toxicity (American/Columbia)	4.04	-	77%	11%	3.90	80%	13%
PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	4.03	4.00	94%	29%	3.96	95%	29%
ROB ZOMBIE Never Gonna Stop (The Red, Red Kroovy) (Geffen/Interscope)	4.01	3.93	74%	11%	4.02	79%	11%
HOOBASTANK Crawling In The Dark (Island/IDJMG)	3.97	3.93	85%	19%	3.85	86%	22%
TOOL Lateralus (Volcano)	3.96	3.94	88%	23%	3.99	89%	22%
TOOL Schism (Volcano)	3.95	3.91	92%	38%	4.03	94%	38%
OFFSPRING Defy You (Columbia)	3.93	3.87	90%	19%	3.94	90%	17%
NICKELBACK Too Bad (Roadrunner/IDJMG)	3.93	3.91	89%	20%	3.92	88%	19%
LINKIN PARK In The End (Warner Bros.)	3.92	3.98	97%	43%	3.76	96%	43%
NICKELBACK How You Remind Me (Roadrunner/IDJMG)	3.90	3.86	98%	56%	3.93	98%	55%
STAINED For You (Flip/Elektra/EEG)	3.89	3.84	88%	24%	3.79	90%	26%
ADEMA The Way You Like It (Arista)	3.88	3.84	69%	10%	3.78	71%	13%
DEFAULT Wasting My Time (TVT)	3.84	3.84	86%	26%	3.73	86%	29%
SOIL Unreal (J)	3.83	3.74	47%	6%	3.69	52%	8%
INCUBUS I Wish You Were Here (Immortal/Epic)	3.74	3.74	95%	39%	3.61	97%	41%
ILL NINO What Comes Around (Roadrunner/IDJMG)	3.74	3.78	50%	8%	3.61	50%	11%
P.O.D. Youth Of The Nation (Atlantic)	3.71	3.75	91%	27%	3.64	93%	30%
PUDDLE OF MUDD Control (Flawless/Geffen/Interscope)	3.70	3.68	95%	49%	3.71	95%	49%
P.O.D. Alive (Atlantic)	3.68	3.70	96%	48%	3.62	97%	46%
FOO FIGHTERS The One (Columbia)	3.68	3.63	79%	18%	3.72	80%	19%
SALIVA After Me (Island/IDJMG)	3.64	3.63	59%	11%	3.58	66%	14%
INCUBUS Nice To Know You (Immortal/Epic)	3.63	3.61	84%	24%	3.49	84%	28%
CREED Bullets (Wind-up)	3.43	3.56	67%	20%	3.42	70%	22%
CREED My Sacrifice (Wind-up)	3.31	3.35	99%	59%	3.38	98%	57%
CUSTOM Hey Mister (Artist Direct)	3.28	3.10	48%	15%	3.21	50%	15%
KID ROCK Lonely Road Of Faith (Top Dog/Lava/Atlantic)	2.74	-	62%	27%	2.84	67%	27%

Total sample size is 793 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 407/523-7272. RateTheMusic.com data is provided by Mediabase Research, A division of Premiere Radio Networks.

New & Active

- DOPE** Slipping Away (Flip/Epic)
Total Plays: 102, Total Stations: 22, Adds: 12
- LOSTPROPHETS** Shinobi Vs. Dragon Ninja (Columbia)
Total Plays: 95, Total Stations: 24, Adds: 15
- REVELLE** Inside Out (Can You Feel...) (Elektra/EEG)
Total Plays: 84, Total Stations: 12, Adds: 5
- FLAW** Payback (Republic/Universal)
Total Plays: 41, Total Stations: 5, Adds: 0
- FAMILIAR 48** The Question (MCA)
Total Plays: 31, Total Stations: 5, Adds: 3
- SEVENDUST** Live Again (TVT)
Total Plays: 24, Total Stations: 5, Adds: 4
- BLACK LABEL SOCIETY** Bleed For Me (Spitfire)
Total Plays: 16, Total Stations: 6, Adds: 5

Songs ranked by total plays

Indicator

Most Added®

- DROWNING POOL** Tear Away (Wind-up)
- DOPE** Slipping Away (Flip/Epic)
- DAVID DRAIMAN** Forsaken (Reprise)
- BLACK LABEL SOCIETY** Bleed For Me (Spitfire)
- GRAVITY KILLS** One Thing (Sanctuary/SRG)
- LOSTPROPHETS** Shinobi Vs. Dragon Ninja (Columbia)
- X-ECUTIONERS** It's Goin' Down (Loud/Columbia)
- REVELLE** Inside Out (Can You Feel...) (Elektra/EEG)
- GODSMACK** I Stand Alone (Republic/Universal)
- INJECTED** Faithless (Island/IDJMG)
- LOCAL H** Half Life (Palm Pictures)
- CROSSBREED** Breathe (Artemis)
- SEVENDUST** Live Again (TVT)
- BLINK-182** First Date (MCA)
- FLAW** Whole (Republic/Universal)
- FLYING TIGERS** Maybe (Atlantic)

Reporters

<p>WOBK/Albany, NY * 15 BLINK-182 "First" BLACK LABEL SOCIETY "Bleed" CROSSBREED "Seasons" DOPE "Awful" LOSTPROPHETS "Shinobi" TRAIN "She's"</p>	<p>WRXR/Chattanooga, TN * PD: Bonnie MD: Dave Spain No Adds</p>	<p>WGBF/Evansville, IN OM/MD: Mike Sanders APD/MD: Fatboy DOPE "Awful" FLAW "Whole" REVELLE "Inside" DROWNING POOL "Tear"</p>	<p>WTPT/Greenville, SC * PD/MD: Mark Hendrix APEX THEORY "Shin..." DOPE "Awful" LOSTPROPHETS "Shinobi" STATIC-X "Cold"</p>	<p>KFMX/Lubbock, TX OM: Wes Lessmann 7 DROWNING POOL "Tear" DOPE "Awful"</p>	<p>WRAT/Monmouth-Ocean, NJ * PD: Carl Craft APD/MD: Robyn Lane GRAVITY KILLS "Thing" SYSTEM OF A DOWN "Tracery" ROB ZOMBIE "Never"</p>	<p>KUPQ/Phoenix, AZ * PD: J.J. Jeffries MD: Larry McFeele CREED "Bullets" SEVENDUST "Again"</p>	<p>KIQZ/San Diego, CA * Dir/Prog: Jim Richards PD: Shauna Moran APD/MD: Shanon Leder 7 ROB ZOMBIE "Never"</p>	<p>WLXZ/Springfield, MA * PD: Scott Laudani MD: Tritle 1 DOPE "Awful" DROWNING POOL "Tear" LOSTPROPHETS "Shinobi"</p>
<p>KZRX/Amarillo, TX PD/MD: Eric Slayter No Adds</p>	<p>KFMF/Chico, CA PD: Marty Griffin MD: Tim Buc Moore No Adds</p>	<p>WRQC/Fayetteville, NC * 1 DROWNING POOL "Tear" X-ECUTIONERS "Goin'"</p>	<p>WOXA/Harrisburg, PA * PD: Claudine DeLorenzo MD: Nixon SEVENDUST "Again" THURSDAY "Car"</p>	<p>WJJO/Madison, WI * OM: Glen Gardner APD/MD: Blake Patton No Adds</p>	<p>WKZO/Myrtle Beach, SC PD: Brian Rickman APD/MD: Charley 7 BLINK-182 "First" DROWNING POOL "Tear" X-ECUTIONERS "Goin'"</p>	<p>KUFO/Portland, OR * OM: Dave Humme APD/MD: Al Scott 1 STATIC-X "Cold" 1 LOSTPROPHETS "Shinobi"</p>	<p>KURQ/San Luis Obispo, CA PD/MD: Adam Burnes 7 GODSMACK "Awful" 3 GRAVITY KILLS "Thing"</p>	<p>KZRQ/Springfield, MO OM: Dave DeFranzo MD: George Spankmeister GRAVITY KILLS "Thing" DROWNING POOL "Tear" LOSTPROPHETS "Shinobi"</p>
<p>WWWX/XXX/Appleton-Green Bay, WI * MD: AJ 1 GRAVITY KILLS "Thing" DAVID DRAIMAN "Forsaken" X-ECUTIONERS "Goin'"</p>	<p>KRQR/Chico, CA PD/MD: Dain Sandoval 5 LOSTPROPHETS "Shinobi" 5 DROWNING POOL "Tear"</p>	<p>WWBN/Flint, MI * PD: Brian Baddow MD: Tony LaBrie DOPE "Awful" DROWNING POOL "Tear"</p>	<p>WCCC/Hartford, CT * PD: Michael Piccozzi APD/MD: Mike Karolyi 1 JEREMIAH FREED "Again" 1 BLACK LABEL SOCIETY "Bleed" DROWNING POOL "Tear"</p>	<p>WGR/Manchester, NH MD: Meegan Collier INJECTED "Fidelity" DOPE "Awful" DAVID DRAIMAN "Forsaken"</p>	<p>WNPL/Nashville, TN * STATIC-X "Cold" X-ECUTIONERS "Goin'"</p>	<p>KORB/Quad Cities, IA-IL * OM: Danny Sullivan PD/MD: Rick Thames GRAVITY KILLS "Thing" X-ECUTIONERS "Goin'"</p>	<p>KTUX/Shreveport, LA * OM: Dale Baird PD/MD: Paul Cannell DROWNING POOL "Tear" FAMILIAR 48 "Question" LOSTPROPHETS "Shinobi" REVELLE "Inside"</p>	<p>WYRZ/Tallahassee, FL PD: Jeff Horn APD/MD: B.C. FLYING TIGERS "Maybe"</p>
<p>WCHZ/Augusta, GA * OM: Harley Drew PD/MD: Chuck Williams APEX THEORY "Shin..." DROWNING POOL "Tear" STATIC-X "Cold"</p>	<p>KILO/Colorado Springs, CO * PD: Ross Ford APD: Matt Gentry MD: Hill Jordan STATIC-X "Cold"</p>	<p>KRZR/Fresno, CA * OM: E. Curtis Johnson DROWNING POOL "Tear"</p>	<p>WAMX/Huntington, WV PD/MD: Paul Oslund LOSTPROPHETS "Shinobi"</p>	<p>WZTA/Miami, FL * OM: Gregg Steele APD/MD: Lee Daniels 20 DASHBOARD "Scramming" 1 GRAVITY KILLS "Thing" LOSTPROPHETS "Shinobi"</p>	<p>WNOR/Norfolk, VA * PD: Harvey Kojan APD/MD: Tim Parker DROWNING POOL "Tear" NO ROCK "Faint" LOSTPROPHETS "Shinobi"</p>	<p>KDOT/Reno, NV * PD: Jave Patterson MD: Martina Davis 2 KID ROCK "Faint" REVELLE "Inside"</p>	<p>WRBR/South Bend, IN DOPE "Awful" BLACK LABEL SOCIETY "Bleed" X-ECUTIONERS "Goin'"</p>	<p>WXTB/Tampa, FL * OM: Brad Hardin PD: Rick Schmidt APD: Carl Harris MD: Launa Phillips 4 DROWNING POOL "Tear" 2 X-ECUTIONERS "Goin'" 1 GRAVITY KILLS "Thing" COURSE OF NATURE "Sour"</p>
<p>KRAB/Bakersfield, CA * PD/MD: Danny Sparks 3 DAVID DRAIMAN "Forsaken" 3 STATIC-X "Cold"</p>	<p>WBXZ/Columbus, OH * PD: Hal Fish APD/MD: Ronni Hunter 3 STATIC-X "Cold" LOSTPROPHETS "Shinobi"</p>	<p>WRQC/Ft. Myers, FL * No Adds</p>	<p>KQRC/Kansas City, MO * PD: Neal Mirsky APD/MD: Don Jantzen 2 DOPE "Awful" 2 KITTIE "Rat" 1 SEVENDUST "Again" DROWNING POOL "Tear" FAMILIAR 48 "Question" SOIL "Unreal"</p>	<p>WLUM/Milwaukee, WI * OM: Chris Moreau PD/MD: Randy Hawke BLACK LABEL SOCIETY "Bleed" DOPE "Awful" LOSTPROPHETS "Shinobi" FAMILIAR 48 "Question"</p>	<p>KRQC/Omaha, NE * PD: Tim Sheridan MD: Jon Terry STATIC-X "Cold"</p>	<p>WNVE/Rochester, NY * PD: Erick Anderson MD: Don Vincent LOSTPROPHETS "Shinobi" MESH STL "Believe" STATIC-X "Cold"</p>	<p>KHTQ/Spokane, WA * OM: Brew Michaels PD: Ken Richards MD: Barry Bennett 1 LOSTPROPHETS "Shinobi" 1 JIMMY EAT WORLD "Middle" 1 DROWNING POOL "Tear" CROSSBREED "Breathe"</p>	<p>KRTO/Tulsa, OK * APD: Kelly Garrett DOPE "Awful"</p>
<p>WYYY/Baltimore, MD * PD: Rick Strauss APD/MD: Rob Heckman No Adds</p>	<p>KEGL/Dallas-Ft. Worth, TX * PD: Duane Doherty APD: Chris Ryan MD: Cindy Scull No Adds</p>	<p>WRUF/Gainesville-Ocala, FL * PD: Harry Guscott MD: Ryan North DOPE "Awful"</p>	<p>KLFX/Killeen-Temple, TX PD/MD: Bob Fonda BLACK LABEL SOCIETY "Bleed" DAVID DRAIMAN "Forsaken" DROWNING POOL "Tear"</p>	<p>WLZR/Milwaukee, WI * PD: Keith Hastings MD: Marilyn Mee DROWNING POOL "Tear"</p>	<p>WJRR/Orlando, FL * PD: Pat Lynch MD: Dickerman 2 311 "Amber" 1 SOMETHING CORPORATE "Jordan" MESH STL "Believe" LOSTPROPHETS "Shinobi"</p>	<p>KRXQ/Sacramento, CA * Sln. Mgr.: Curtiss Johnson PD: Pat Martin MD: Paul Marshall No Adds</p>	<p>WOLZ/Springfield, IL MD: Michael T. SEVENDUST "Again" GRAVITY KILLS "Thing" LOCAL H "Half"</p>	<p>KICT/Wichita, KS * PD: D.C. Carter MD: R.J. Davis DOPE "Awful"</p>
<p>WPCR/Biloxi-Gulfport, MS * OM: Kenny Vest PD: Scot Fox APD: Wayne Watkins MD: Mitch Croy 13 DAVID DRAIMAN "Forsaken" 1 REVELLE "Inside" 1 JIMMY EAT WORLD "Middle" BLACK LABEL SOCIETY "Bleed" CROSSBREED "Breathe" LOSTPROPHETS "Shinobi" TRAIN "She's"</p>	<p>KBPI/Denver-Boulder, CO * PD: Bob Richards APD/MD: Willie B. 9 ROB ZOMBIE "Never"</p>	<p>WKLQ/Grand Rapids, MI * OM: Tony Gates PD/MD: Mark Feurie APD/MD: Tom Slavov DAVID DRAIMAN "Forsaken" LOCAL H "Half"</p>	<p>WJXQ/Lansing, MI * OM: Bob Olson MD: Kevin Conrad 1 DROWNING POOL "Tear" DAVID DRAIMAN "Forsaken"</p>	<p>KXXR/Minneapolis, MN * OM: Dave Hamilton PD: Wade Linder MD: Pablo DOPE "Awful" FLAW "Whole" SEVENDUST "Again"</p>	<p>WTKX/Pensacola, FL * Dir/Prog: Joel Sampson APD/MD: Mark "The Shark" Dyba No Adds</p>	<p>WZBH/Salisbury, MD PD: Shawn Murphy APD: John Glassman MD: Mike Hunter DOPE "Awful" JIMMY EAT WORLD "Middle" NO MISSISSIPPI "Sugarbowl" REVELLE "Inside" BLACK LABEL SOCIETY "Bleed"</p>	<p>WYSP/Philadelphia, PA * OM: Tim Sabean MD: Nancy Patumbo 1 DROWNING POOL "Tear" DAVID DRAIMAN "Forsaken" HEADSTRONG "Acrida"</p>	<p>KISS/San Antonio, TX * OM: Virgil Thompson PD: Kevin Vargas MD: C.J. Cruz 1 DROWNING POOL "Tear" DAVID DRAIMAN "Forsaken" HEADSTRONG "Acrida"</p>

* Monitored Reporters
72 Total Reporters
54 Total Monitored
18 Total Indicator

Active Rock Playlists

MARKET #5

KEGL/Dallas-Ft. Worth
Clear Channel
(972) 991-1029
Doherty/Ryan/Scul
12+ Cume 399,300

PLAYS

LW	TW	ARTIST/TITLE	GI (000)
34	33	LINKIN PARK/In The End	7029
26	31	PUDDLE OF MUDD/Blurry	6603
3	25	DROWNING POOL/Bodies	5325
33	23	PUDDLE OF MUDD/Control	4899
26	23	STAIN'D/For You	4899
33	23	TOOL/Lateralus	4899
22	22	DEFAULT/Wasting My Time	4686
22	22	ROB ZOMBIE/Never Gonna Stop	4686
22	22	DISTURBED/Down With...	4686
21	21	NICKELBACK/Too Bad	4473
21	20	OZZY OSBOURNE/Dreamer	4260
22	19	SYSTEM OF A DOWNS/Chop Suey	4047
10	17	KID ROCK/Lonely Road Of Faith	3621
11	16	CREEED/Bullets	3408
15	15	INCUBUS/Nice To Know You	3195
15	15	P.O.D./Youth Of The Nation	3195
12	13	ADEMA/The Way You Like It	2769
10	11	GODSMACK/Whatever	2343
2	9	DROWNING POOL/Tear Away	1917
8	9	INJECTED/Faithless	1917
11	9	HOOBASTANK/Crawling In The Dark	1917
8	11	ILL NINO/What Comes Around	1704
3	8	GODSMACK/Stand Alone	1704
14	8	FOO FIGHTERS/The One	1704
6	8	SYSTEM OF A DOWNS/Toxicity	1704
11	7	OFFSPRING/Dely You	1491
6	7	STAIN'D/Mudshovel	1491
11	7	GODSMACK/Keep Away	1491
5	6	METALLICA/Disappear	1278
7	6	NICKELBACK/How You Remind Me	1278

MARKET #6

WYSP/Philadelphia
Infinity
(215) 625-9460
Sabean/Palumbo
12+ Cume 828,700

PLAYS

LW	TW	ARTIST/TITLE	GI (000)
35	44	DISTURBED/Down With...	18612
35	42	OZZY OSBOURNE/Gets Me Through	17766
34	42	LINKIN PARK/In The End	17766
42	30	P.O.D./Alive	12690
21	21	PUDDLE OF MUDD/Blurry	8893
19	19	TOOL/Lateralus	8037
20	19	FOO FIGHTERS/The One	8037
18	19	NICKELBACK/Too Bad	8037
17	19	CREEED/Bullets	8037
15	18	OZZY OSBOURNE/Dreamer	7614
16	18	DEFAULT/Wasting My Time	7614
16	17	STAIN'D/For You	7191
11	13	ILL NINO/What Comes Around	5499
3	13	KID ROCK/Lonely Road Of Faith	5499
11	13	HOOBASTANK/Crawling In The Dark	5499
5	13	FAMILIAR 48/The Question	5499
11	12	INCUBUS/Nice To Know You	5076
11	12	DAVID DRAIMAN/Forsaken	5076
8	12	GODSMACK/Stand Alone	5076
13	11	ROB ZOMBIE/Never Gonna Stop	4653
8	10	OFFSPRING/Dely You	4230
13	10	P.O.D./Youth Of The Nation	4230
10	7	KITTEL/Run Like Hell	2961
5	6	ALIEN ANT FARM/Smooth Criminal	2538
4	6	3 DOORS DOWN/Duck And Run	2538
4	5	LIMP BIZKIT/My Way	2115
5	5	PUDDLE OF MUDD/Control	2115
3	5	INCUBUS/Drive	2115
5	5	WEZELER/Hash Pipe	2115

MARKET #8

WAAF/Boston
Entercom
(617) 779-5400
Douglas/Branigante
12+ Cume 482,400

PLAYS

LW	TW	ARTIST/TITLE	GI (000)
35	38	SEVENDUST/Praise	10640
36	38	LINKIN PARK/In The End	10640
34	37	SYSTEM OF A DOWNS/Toxicity	10360
35	36	PUDDLE OF MUDD/Blurry	10080
34	35	GODSMACK/Stand Alone	9800
32	34	INCUBUS/1 Wish You Were Here	9520
32	34	TOOL/Lateralus	9520
35	33	DISTURBED/The Game	9240
32	32	STAIN'D/For You	8960
33	31	NICKELBACK/Too Bad	8680
33	31	ROB ZOMBIE/Never Gonna Stop	8680
28	29	DROWNING POOL/Tear Away	8120
22	22	ILL NINO/What Comes Around	6160
20	22	FU MANCHU/Squash That Fly	6160
23	20	MUSHROOMHEAD/Software Unraveling	5600
22	20	DOPE/Slipgrip Away	5600
20	20	APEX THEORY/Shhh... (Hope Diggy)	5600
11	19	DAVID DRAIMAN/Forsaken	5320
17	19	ALIEN ANT FARM/Movies	5320
18	18	HOOBASTANK/Crawling In The Dark	5040
18	17	OFFSPRING/Dely You	4760
19	17	HEADSTRONG/Adriana	4760
17	17	SALIVA/After Me	4760
13	15	STATIC-X/Cold	4200
15	14	CYPRESS HILL/Trouble	3920
21	13	SYSTEM OF A DOWNS/Chop Suey	3640
15	10	SOIL/Unreal	2800
8	10	DOPE/Now Or Never	2800
12	10	P.O.D./Boom	2800
7	9	KID ROCK/Im Wrong But You...	2520

MARKET #10

WRIF/Detroit
Greater Media
(248) 547-0101
Podell/Hanson
12+ Cume 552,600

PLAYS

LW	TW	ARTIST/TITLE	GI (000)
35	34	PUDDLE OF MUDD/Blurry	12376
34	33	DEFAULT/Wasting My Time	12012
35	32	STAIN'D/For You	11648
34	31	LINKIN PARK/In The End	11284
18	22	INCUBUS/Nice To Know You	8008
22	21	P.O.D./Youth Of The Nation	8008
21	21	NICKELBACK/Too Bad	7644
22	20	OFFSPRING/Dely You	7280
19	20	CREEED/My Sacrifice	7280
20	19	GODSMACK/Stand Alone	6916
20	16	CREEED/Bullets	5824
17	16	EDDIE VEDDER/You've Got To...	5824
9	16	OZZY OSBOURNE/Facing Hell	5824
14	14	FOO FIGHTERS/The One	5096
15	14	SEVENDUST/Praise	5096
12	14	LOCAL H/That Life	5096
14	14	CUSTOM/Hey Mister	5096
15	14	HOOBASTANK/Crawling In The Dark	5096
15	13	INJECTED/Faithless	4732
16	13	ROB ZOMBIE/Never Gonna Stop	4732
14	12	DISTURBED/The Game	4368
8	12	ECHOBRAIN/Colder Water	4368
7	10	HEADSTRONG/Adriana	3640
5	9	TOOL/Schism	3276
12	8	SYSTEM OF A DOWNS/Toxicity	2912
6	7	3 DOORS DOWN/Kryptonite	2548
7	7	ADEMA/The Way You Like It	2548
6	7	KITTEL/Run Like Hell	2548
6	7	HEADSTRONG/Save Your Face	2548
8	7	3 DOORS DOWN/Duck And Run	2548

MARKET #12

WZTA/Miami
Clear Channel
(954) 862-2000
Steele/Daniels
12+ Cume 296,100

PLAYS

LW	TW	ARTIST/TITLE	GI (000)
45	43	DEFAULT/Wasting My Time	6020
43	43	LINKIN PARK/In The End	6020
20	42	STAIN'D/For You	5880
20	38	HOOBASTANK/Crawling In The Dark	5320
40	36	PUDDLE OF MUDD/Blurry	5040
39	32	SYSTEM OF A DOWNS/Chop Suey	4480
17	25	CREEED/Bullets	3500
21	21	NICKELBACK/Too Bad	2940
21	21	INCUBUS/Nice To Know You	2940
7	20	DASHBOARD/Scream...	2800
16	20	DROWNING POOL/Bodies	2800
17	19	DISTURBED/Down With...	2660
15	19	TOOL/Lateralus	2660
17	18	JIMMY EAT WORLD/The Middle	2520
16	18	ADEMA/The Way You Like It	2520
6	17	GODSMACK/Awake	2380
14	17	SUM 41/F&L	2380
15	17	RAGE AGAINST.../Tessity	2380
43	17	P.O.D./Alive	2380
17	17	P.O.D./Youth Of The Nation	2380
19	16	NICKELBACK/How You Remind Me	2240
19	16	ALIEN ANT FARM/Movies	2240
14	16	RAGE AGAINST.../Guerilla Radio	2240
21	15	FOO FIGHTERS/The One	2100
37	14	OFFSPRING/Dely You	1960
8	14	X-ECUTIONERS/It's Goin' Down	1960
16	14	RED HOT CHILI.../Around The World	1960
10	14	OFFSPRING/Million Miles Away	1960
11	13	PUDDLE OF MUDD/Control	1820
8	13	SYSTEM OF A DOWNS/Toxicity	1820

MARKET #15

KUPD/Phoenix
Sandusky
(480) 345-5921
Jeffries/McFeele
12+ Cume 277,700

PLAYS

LW	TW	ARTIST/TITLE	GI (000)
34	39	PUDDLE OF MUDD/Blurry	6045
39	38	LINKIN PARK/In The End	5890
35	36	CREEED/My Sacrifice	5580
27	25	TOOL/Lateralus	3875
22	24	STAIN'D/For You	3720
21	22	INCUBUS/Nice To Know You	3410
23	21	NICKELBACK/Too Bad	3255
23	17	GODSMACK/Stand Alone	2635
14	16	ROB ZOMBIE/Never Gonna Stop	2480
16	14	ADEMA/The Way You Like It	2170
18	14	HEADSTRONG/Adriana	2170
13	12	3 DOORS DOWN/Loser	1860
13	12	DISTURBED/The Game	1860
12	12	METALLICA/Disappear	1860
12	12	NICKELBACK/How You Remind Me	1860
14	12	COURSE OF NATURE/Caught In The Sun	1860
12	11	P.O.D./Alive	1705
6	11	STATIC-X/Cold	1705
11	11	LIMP BIZKIT/Break Stuff	1705
11	11	PAPA ROACH/Last Resort	1705
6	11	STAIN'D/It's Been Awhile	1705
5	11	LINKIN PARK/Crawling	1705
9	11	GODSMACK/Greed	1705
14	10	FUEL/Hemorrhage...	1550
9	10	SOIL/Unreal	1550
9	10	GODSMACK/Whatever	1550
8	10	INCUBUS/Pardon Me	1550
10	10	GRAVITY KILLS/One Thing	1550
9	10	TOOL/Schism	1550
10	10	HOOBASTANK/Crawling In The Dark	1550

MARKET #16

KXKR/Minneapolis
ABC
(612) 617-4000
Linder/Pablo
12+ Cume 334,400

PLAYS

LW	TW	ARTIST/TITLE	GI (000)
36	37	PUDDLE OF MUDD/Blurry	7881
24	36	OFFSPRING/Dely You	7668
25	36	HOOBASTANK/Crawling In The Dark	7668
26	35	P.O.D./Youth Of The Nation	7455
27	34	STAIN'D/For You	6603
23	27	NICKELBACK/Too Bad	5751
34	26	DEFAULT/Wasting My Time	5538
24	22	LINKIN PARK/In The End	4676
20	21	ROB ZOMBIE/Never Gonna Stop	4483
3	20	GODSMACK/Stand Alone	4260
23	19	INCUBUS/Nice To Know You	4047
19	18	SYSTEM OF A DOWNS/Toxicity	3834
24	17	SYSTEM OF A DOWNS/Chop Suey	3621
16	17	CREEED/Bullets	3621
9	17	GRAVITY KILLS/One Thing	3621
21	17	INJECTED/Faithless	3621
9	17	STAIN'D/It's Been Awhile	3621
11	15	NICKELBACK/How You Remind Me	3195
12	15	DISTURBED/Down With...	3195
18	15	FOO FIGHTERS/The One	3195
15	14	REVEILLE/Inside Out...	2982
11	13	KID ROCK/Lonely Road Of Faith	2769
10	13	LOSTPROPHETS/Shine!! Vs...	2769
10	12	FUEL/Hemorrhage...	2556
13	12	DROWNING POOL/Bodies	2556
8	12	TANTRIC/Breakdown	2556
13	12	DISTURBED/Voices	2556
15	12	DISTURBED/Stupidy	2556
14	12	PAPA ROACH/Last Resort	2556
14	12	PAPA ROACH/Last Resort	2556
15	12	WEZELER/Hash Pipe	2556

MARKET #17

KIOZ/San Diego
Clear Channel
(858) 292-2000
Morant/Edler
12+ Cume 331,600

PLAYS

LW	TW	ARTIST/TITLE	GI (000)
23	29	LINKIN PARK/In The End	5771
25	29	PUDDLE OF MUDD/Blurry	5771
25	26	LINKIN PARK/Crawling	5174
21	25	TOOL/Schism	4975
26	25	DISTURBED/Down With...	4975
14	21	CREEED/My Sacrifice	4179
19	21	TOOL/Lateralus	4179
25	20	INCUBUS/1 Wish You Were Here	3980
15	20	ADEMA/Giving In	3980
17	19	P.O.D./Youth Of The Nation	3762
21	18	NICKELBACK/Too Bad	3581
17	17	SOIL/Halo	3383
21	16	SYSTEM OF A DOWNS/Chop Suey	3184
17	12	OFFSPRING/Dely You	2989
4	11	CREEED/Bullets	2189
5	11	FU MANCHU/Squash That Fly	2189
19	11	STAIN'D/For You	2189
16	11	HOOBASTANK/Crawling In The Dark	2189
9	10	INCUBUS/Nice To Know You	1990
15	10	OZZY OSBOURNE/Gets Me Through	1990
3	9	GODSMACK/Stand Alone	1791
8	8	ADEMA/The Way You Like It	1592
5	8	INCUBUS/Pardon Me	1592
4	7	PAPA ROACH/Last Resort	1393
3	7	NICKELBACK/How You Remind Me	1393
1	7	ROB ZOMBIE/Never Gonna Stop	1393
7	7	SOIL/Unreal	1393
3	6	GODSMACK/Awake	1194
11	6	DISTURBED/The Game	1194
6	6	STAIN'D/Mudshovel	1194

MARKET #20

WIYY/Baltimore
Heerst
(410) 889-0098
Strauss/Heckman
12+ Cume 426,900

PLAYS

LW	TW	ARTIST/TITLE	GI (000)
29	33	NICKELBACK/Too Bad	6656
32	32	HOOBASTANK/Crawling In The Dark	6454
32	31	DEFAULT/Wasting My Time	6282
31	30	LINKIN PARK/In The End	6060
25	28	CREEED/My Sacrifice	5656
30	28	PUDDLE OF MUDD/Blurry	5656
25	25	CREEED/Bullets	5050
23	23	ROB ZOMBIE/Never Gonna Stop	4646
21	23	STAIN'D/For You	4646
18	21	INCUBUS/Nice To Know You	4242
15	19	OFFSPRING/Dely You	3838
30	18	INCUBUS/1 Wish You Were Here	3636
30	18	P.O.D./Alive	3636
9	17	OZZY OSBOURNE/Gets Me Through	3434
17	16	PUDDLE OF MUDD/Drum & Die	3434
13	16	STAIN'D/Fade	3232
16	15	COURSE OF NATURE/Caught In The Sun	3232
12	15	P.O.D./Youth Of The Nation	3030
10	15	GODSMACK/Stand Alone	3030
13	14	TOOL/Schism	2828
11	13	DISTURBED/Down With...	2626
8	13	LINKIN PARK/Crawling	2626
1	13	EDDIE VEDDER/You've Got To...	2626
1	12	LINKIN PARK/One Step Closer	2424
10	12	SYSTEM OF A DOWNS/Toxicity	2020

active INSIGHT

ON THE RECORD

With Mike Karolyi
APD/MD, WCCC/Hartford



It seems as though the *Down With the Sickness* CD by Disturbed is made of brick, because it just won't burn. WCCC has played "Stupify," "Voices," "Down With the Sickness" and "The Game" with very little burn on any of them. "The Game" has taken on a life of its own. Many of our listeners were sure it was something from a brand-new Disturbed CD. • Now comes a song that will not

only be around for a long time, it's a song that could give Disturbed another dimension. The song is "Forsaken," written by Jonathan Davis of Korn with David Draiman of Disturbed on vocals. • The haunting melody with soaring vocals has generated early phones at WCCC. That is surprising, because "Forsaken" does not make your ears bleed like most of our top-requesting songs. That is where Disturbed's new dimension could come into play. If this song takes off like I feel it will, do not be surprised if you hear this type of ballad on the next Disturbed CD or on another band's CD. With success comes imitation. • "Forsaken" may not hit you on the first listen, but I promise you, after two or three listens, you will not be able to stay away from the song for long.

If Gravity Kills have done "One Thing" with their new project in recent weeks, it's been to establish their core relationship with Active Rock. This week six more adds rolled in to the roster of 43 stations on the track, which bounces up nicely from 40-35 on the chart ... Drowning Pool's "Tear Away" grabs 23 adds between Active and Rock. I ask you, what other format can embrace narcissism so easily?

... Reveille have produced a strong track that's getting accolades from programmers everywhere before the box. "Inside Out (Can You Feel Me Now)" is an in-the-pocket, 2:55 smash that reverberates in your head long after the song has ended ... Lostprophets offer a distinct sound that doesn't compromise Rock sensibilities. "Shinobi Vs. Dragon Ninja" wins over 18 stations in both formats this week ... One of my favorites, Dope, raked in 23 adds between the two formats, and, with a combined 34 stations on the band, the story is just beginning ... KTUX/Shreveport, LA PD Paul Cannell has been raving about Flaw for weeks now. Finally, "Whole" has shipped, and you can hear for yourself what he means when he says this band possess "a true sense of dynamics that a lot of new artists just don't get" ... Familiar 48 find a trio of early believers in KQRC/Kansas City, WLUM/Milwaukee and KTUX this week ... Train and Mick Jagger gather eight and five adds, respectively, from the Rock panel ... I have to warn you about Moth. Not the pesky insect that swarms around your head and eats your woolen clothes; the one with the pesky hook. Yes, the kind that gets in your head when you put on the CD, then returns at the unlikeliest times. "I See Sound" is driving me crazy with its powerful hook that makes me want to bob my head all happy-like. I think it's a smash. MAX PIX: SEVENDUST "Live Again" (TVT)

— Cyndee Maxwell, Active Rock/Rock Editor

Active Rock/Rock ON THE RADIO

Contributing Stations/Shows

WQBK/Albany, NY
KZRR/Albuquerque, NM
KWHL/Anchorage, AK
WPXC/Cape Cod, MA
KEGL/Dallas, TX
KBPI/Denver, CO
KAZR/Des Moines, IA
KLAQ/El Paso, TX
WRQC/Ft. Myers, FL
WKLO/Grand Rapids
WXQR/Greenville, NC

KIBZ/Lincoln, NE
WTFX/Louisville, KY
KFMX/Lubbock, TX
KXXR/Minneapolis, MN
WBAB/Nassau-Suffolk, NY
WJRR/Orlando, FL
KATT/Oklahoma City, OK
WYSP/Philadelphia, PA
KUPD/Phoenix, AZ
WHEB/Portsmouth, NH
WHJY/Providence, RI

KDOT/Reno, NV
KRXQ/Sacramento, CA
KBER/Salt Lake City, UT
KIOZ/San Diego, CA
KXFX/Santa Rosa, CA
KLPX/Tucson, AZ
Harddrive
L.A. Lloyd's Rock 30
Pile Driver
Tour Bus Radio

ARTIST: Kidneythieves

LABEL: Extasy

By FRANK CORREIA / ROCK SPECIALTY EDITOR



Kidneythieves

The mainstream's affair with industrial rock seemed to sour once Nine Inch Nails mastermind Trent Reznor slipped off his Downward Spiral into serious depression. When he returned with a heady double album, most of the industrial rock crowd had moved on to sunnier pastures. And, with industrial forefathers like Ministry and the like out of sight, industrial rock was out of mind, as few young stars were willing to carry the arc-welding torch into the future. Leave it to the fairer sex to reignite passion for one of rock's more interesting subgenres.

Fronted by a pixie-sized female howler named Free Dominguez, Los Angeles' Kidneythieves have delivered what could be the sleeper album of the year with *Zerospace*. A dark mix of icy atmospheres, industrial grind, pop melodies and Dominguez's impressive voice, *Zerospace* shimmers like black nail polish before sinking its claws into your back in a fit of frenzied passion.

At the heart of KT are Dominguez and multi-instrumentalist-engineer Bruce Somers, a former drummer who has honed his considerable skills since meeting musical mentor Sean Beavan of Nine Inch Nails fame in the mid-'80s. Somers earned enough to build his own studio by composing film and TV scores. After he met Dominguez through a mutual friend, KT was born. In the past four years the duo have gone

through three managers, two different backing bands and two separate record deals. Now armed with a deadly new band and a contract with Extasy Records, KT are ready to fulfill their potential. Early raves for *Zerospace* are coming in, with *Alternative Press* recently highlighting the band in its "100 Bands You Need to Know" feature. The group will also be featured in the upcoming vampire flick *Queen of the Damned* and on its soundtrack.

Lushly produced by Somers, *Zerospace* sinks its teeth into pop melodies while maintaining its evil sneer. Dominguez can both soothe and seethe, and her soaring voice takes to the sky like a banshee during the choruses of tracks like "Before I'm Dead." She plays the vindictive vixen in "Black Bullet," and the group even turns in a twisted take on Patsy Cline's "Crazy." After surviving a torrent of mechanized mayhem on the title track, a ravaged Dominguez moans "What the fuck just happened?" like she's just awakened from a terribly exciting dream. After having your ass kicked so hard, you'll be wondering the same. Talk about your pretty hate machine.



Top 20 Specialty Artists

February 15, 2002

1. HATEBREED (Universal) "I Will Be Heard," "Proven"
2. MEGADETH (Loud) "Killing Is My Business..." "Mechanix"
3. ENTOMBED (Koch) "I For An Eye," "Chief Rebel Angel"
4. DREAM THEATRE (Elektra/EEG) "The Test That..." "Misunderstood"
5. KITTIE (Ng/Artemis) "Run Like Hell," "What I've Always Wanted"
6. BLACK LABEL SOCIETY (Spitfire) "Bleed For Me"
7. MUSHROOMHEAD (Universal) "Solitaire/Unraveling," "Xeroxed"
8. SLAYER (American/IDJMG) "God Send Death," "Disciple"
9. HEADSTRONG (RCA) "Adriana," "I Am For Real"
10. SEVENDUST (TVT) "T.O.A.B.," "Dead Set"
11. SYSTEM OF A DOWN (American/Columbia) "Toxicity," "Deer Dance"
12. SLIPKNOT (Roadrunner/IDJMG) "My Plague," "Heretic Song"
13. LOST PROPHETS (Columbia) "Shinobi vs. Dragon Ninja," "The Handsome Life..."
14. KING DIAMOND (Metal Blade) "The Storm," "The Crypt"
15. ROB ZOMBIE (Geffen/Interscope) "Iron Head," "Dead Girl Superstar"
16. SOIL (J Records) "Unreal," "Halo"
17. DOPE (Elektra) "Slipping Away," "Die MF Die"
18. FEAR FACTORY (Roadrunner/IDJMG) "Frequency," "Machine Debaser"
19. MUDVAYNE (No Name/Epic) "Dig (Remixes)," "Fear"
20. STATIC-X (Warner Bros.) "Cold," "Get To The Gone"

Ranked by total number of shows reporting the artist, with titles listed in order of most airplay.

jeremiah freed

"again"

...the first single from their
Republic/Universal debut

Early at:
WCCC, WHEB,
WCYY, WBRU

**"Early reaction has been overwhelming.
This is the ideal relief record for any
Rock station."**

-Mike Karolyi, APD/MD, WCCC

**"'Again' has been a Top 5 requesting
record for 3 months and #1 for over
a month...Plus huge sales and research.
You should own this band before your
competition discovers them."**

-Brian James, PD/WCYY

**"Immediate phone reaction. This has
widespread appeal and sounds great
on the air."**

-Tim Schiavelli, PD/WBRU

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JIM KERR

jimmkerr@rronline.com

In Defense Of The P1 Model

■ Don't fix what ain't broke

The two-part article about TSL Max (R&R 1/18, 1/25) was interesting, to say the least. I found myself disagreeing with most of what was presented as facts, discoveries and improvements.

There was a great deal of inaccurate information and a dangerous lack of understanding regarding how music and radio relate, how formats work and how to conduct music research. Programming research, like many things, encompasses an arena of ideas. I'd like to suggest some different and, I believe, far more accurate ideas.

Wrong Assumptions

Let's start with this idea: "Most programmers would agree ... some songs are more cume-friendly and others are more TSL- or core-friendly." After 30-plus years of radio programming, research, MTV, consulting and helping hundreds of stations all over the world, that's certainly not what I think.

I conducted my own informal poll, and not one programmer I spoke to thought that way either. Furthermore, I've never seen an article or attended a convention panel where the topic of TSL songs vs. cume songs was discussed. The statement is wrong.

Let's start by reviewing the listening model. A format exists because a sufficiently large body of music simultaneously appeals to a sufficiently large body of people more than some other body of music does. There is a core group of people who are most likely to embrace that music; they are the natural center of the format's target.

There is also a center position to the music. This optimum or best music position is the one that the most potential P1s will understand and includes the greatest number of songs that they will embrace. Obvious? Yes.

But there is an equally important corollary fact, which is perhaps less obvious: No song has meaning in isolation. A song has strength based on how close it is to the best music position. It must work well with the other songs that best define the format.

Fit-analysis tools like Variety Control have shown stations the best music positions since 1992 — 10 years ago! Newer tools like Pure Core show us which people are the best targets for the format.

My music-fit technique isn't new, and its validity has been proven for over a decade. This approach is used by the largest broadcasters in the United States (Clear Channel), France (NRJ Groupe), Scandinavia (SBS), Poland (RMF), Australia (Austereo) and Malaysia (AMP) and by major stations around the world.

Cume Vs. TSL

If a given song is liked by a lot of people who also like other songs that are compatible with it, and if those people are strong fans of the format, that song is important for the station. Otherwise, it weakens your identity and your appeal to your most loyal listeners — your P1s. So, yes, these are the songs that best build brand identity, loyalty and, thus, TSL. Does that mean that they aren't the songs that build cume? Emphatically, no!

Radio learned over 20 years ago (real old-timers will remember the lessons taught us by programmers like John Sebastian and Lee Abrams) that you give up to get — clarity breeds greater cume. The accepted explanation is that you become clearly associated with some music position, and when people are in the mood for that kind of music, they can count on you.

Cume vs. TSL balance is based on many, many factors. How widespread is a minimum level of enjoyment of a particular format? How much does it overlap with other formats and other stations? How many days a week do your listeners use you? How well does your morning show recycle listeners to other day-parts? Does your commercial load or quality cause listeners to search for alternatives? The list goes on, and every programmer can add to it.

Staying Centered

Only a limited number of songs are very close to the best music position. You have to play "weaker" songs too. Though they are weaker, they are also necessary, for both

cume and TSL. Your P1 listeners need variety, and their greater loyalty means that they hear the center songs a lot. Each person wants to be able to not only say, "I like all the songs you play," but also, "You play all the songs I like."

Our less centered songs could be called cume songs, and our more centered songs TSL songs. But that wouldn't be true. Cume grows because people know who you are and how you are different from other stations, and TSL can't be optimized unless these songs are there to add

If a given song is liked by a lot of people who also like other songs that are compatible with it, and if those people are strong fans of the format, that song is important for the station.

variety for your P1 listeners. You just want to go out from the center in a controlled manner.

That implies knowing which songs play well together and that your clock structure is as important as your library. The correct sequence of music is what will optimize your TSL and cume. That is why we developed Variety Control and continue to refine it. To borrow an analogy from consultant Guy Zappoleon, you can see which music is at the hub of the wheel and which music is out at the end of the spoke.

Testing The AMT

Finally, let's address auditorium music test screening and the use of P1s. The function of an AMT is tactical. We will adjust rotations so that people who are currently valuable listeners and who like your music

Coleman Responds

Coleman's Warren Kurtzman responds to Steve Casey's objections.

Steve's assertions that we presented inaccurate information and a dangerous lack of understanding are a little strong and lack full comprehension of the empirical basis for TSL and cume music.

However, we agree with the "centeredness" concept that he describes. In fact, this concept has been at the heart of our FACT music-testing service for years and remains so with our introduction of FACT With TSL Max. We introduced the concept of fit to music testing in the mid-'80s and formalized its use in all of our music studies — along with cluster analysis and compatibility scores — when FACT was launched in 1988.

While fit and compatibility remain just as important today in helping stations achieve focus, what we have accomplished with FACT With TSL Max is to bring an additional level of insight to the music-testing process. With fit scores to make sure every song meets listener expectations, compatibility scores that ensure that each song is blendable with a station's core sound and, now, TSL Max information that helps a station maintain an appropriate TSL-cume balance, we have enhanced the music-testing process in a manner that has already benefited dozens of our clients.

overall will continue to do so. If somebody is not a P1, they don't like your music primarily. Maybe a few do, and they are only put off by your morning show or something else. But you don't know, and you don't want to waste a precious respondent space on what you don't know.

Remember that people whose taste doesn't align with that of other format fans can only weaken your ability to find the true value of any song. In my experience, most AMTs are screened too widely. Experience has proven that 100% cume, 50% P1 works well. The non-P1s should be P1 to one of your two or three closest competitors, in proportion to your sharing with those stations. Don't go deeper. It unfocuses the AMT too much.

We've been measuring AMT focus for more than 10 years. I assure you, most AMTs need more focus, not less. Removing the P1 requirement will hurt stations. It will help in only one way: It makes recruiting less expensive for the research company, driving up its profit. Do we really want to make research companies more profitable at the expense of the station? The best research companies will design a focused music test for you, whatever the cost.

What about the issue of P1s who don't use much radio? That is a valid concern. We're limited by the fact that listeners can't accurately remember how much time they spend with each station. That is why our industry uses a diary survey. People don't do well with telephone pop quizzes about their listening. Ask only the questions that people can answer. Fortunately, people almost always know which station is their favorite.

What you can do to raise the quality of your P1s in the sample is this: Raise your minimums for radio listening. Our tests have found that people report the same amount of overall listening per week in a telephone interview as they record in a diary. So people do know whether they are heavy users of radio. Instead of five hours a week as a min-

What you can do to raise the quality of your P1s in the sample is this: Raise your minimums for radio listening.

imum, go to 10 hours, or move from one hour a day to three. You'll get heavier users, but they will still be respondents who prefer you and will help you focus, rather than P2s and P3s, who can only help you morph into a station with a music mix tuned for nobody.

Programming research, again, is an arena of ideas. We need to find and use only the best ones. It is more difficult to see the multidimensional world of the people we seek to entertain, but I strongly support making the extra effort. The value of your music testing and the added confidence in your playlist will be worth it. With the right approach, every song you play will increase both your TSL and your cume.

Steve Casey is President of Steve Casey Research. Founded in 1989, SCR provides advanced music-analysis tools, ratings analysis and individual research and programming consultation to over 200 clients. Casey has 30 years of experience in the radio industry, from air talent to PD to corporate research director.

TALK BACK TO R&R!

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

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R&R Alternative Top 50

February 15, 2002

Powered By



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
	1	PUDDLE OF MUDD Blurry (<i>Flawless/Geffen/Interscope</i>)	3127	+59	336889	16	74/1
3	2	P.O.D. Youth Of The Nation (<i>Atlantic</i>)	2724	+153	304914	8	74/1
2	3	LINKIN PARK In The End (<i>Warner Bros.</i>)	2579	-131	279294	29	76/1
4	4	DEFAULT Wasting My Time (<i>TVT</i>)	2487	+59	218438	21	68/1
5	5	HOOBASTANK Crawling In The Dark (<i>Island/IDJMG</i>)	2345	+172	215934	16	75/1
6	6	STROKES Last Nite (<i>RCA</i>)	2203	+79	263402	14	70/1
7	7	JIMMY EAT WORLD The Middle (<i>DreamWorks</i>)	2150	+217	256661	13	68/2
10	8	STAIN D For You (<i>Flip/Elektra/EEG</i>)	1928	+164	205135	7	73/1
11	9	NICKELBACK Too Bad (<i>Roadrunner/IDJMG</i>)	1823	+82	157692	8	72/1
8	10	OFFSPRING Defy You (<i>Columbia</i>)	1785	-108	190134	11	70/0
12	11	INCUBUS Nice To Know You (<i>Immortal/Epic</i>)	1764	+52	184511	9	74/2
9	12	INCUBUS I Wish You Were Here (<i>Immortal/Epic</i>)	1757	-115	186809	25	75/1
13	13	SYSTEM OF A DOWN Chop Suey (<i>American/Columbia</i>)	1552	-50	221532	28	64/1
15	14	NICKELBACK How You Remind Me (<i>Roadrunner/IDJMG</i>)	1441	-126	185021	28	69/0
14	15	FOO FIGHTERS The One (<i>Columbia</i>)	1441	-153	138310	8	69/0
19	16	ADEMA The Way You Like It (<i>Arista</i>)	1420	+101	124792	11	64/1
21	17	BLINK-182 First Date (<i>MCA</i>)	1399	+158	167860	5	69/3
20	18	TRIK TURNER Friends + Family (<i>RCA</i>)	1398	+100	154652	6	67/2
16	19	P.O.D. Alive (<i>Atlantic</i>)	1368	-98	158872	26	73/1
17	20	TOOL Lateralus (<i>Volcano</i>)	1295	-149	100692	13	60/0
18	21	CREED My Sacrifice (<i>Wind-up</i>)	1237	-163	127829	16	60/1
23	22	CUSTOM Hey Mister (<i>Artist Direct</i>)	1140	+34	75531	13	53/2
24	23	SYSTEM OF A DOWN Toxicity (<i>American/Columbia</i>)	1126	+45	130597	6	64/1
25	24	X-ECUTIONERS It's Goin' Down (<i>Loud/Columbia</i>)	1050	+110	111348	5	64/5
22	25	ALIEN ANT FARM Movies (<i>DreamWorks</i>)	990	-194	86557	30	56/0
29	26	UNWRITTEN LAW Seein' Red (<i>Interscope</i>)	967	+114	110556	5	61/7
28	27	SUM 41 Motivation (<i>Island/IDJMG</i>)	947	+77	103850	5	62/0
27	28	CREED Bullets (<i>Wind-up</i>)	921	+45	69172	3	56/2
26	29	TANTRIC Mourning (<i>Maverick/Reprise</i>)	775	-112	53915	12	41/0
39	30	GODSMACK I Stand Alone (<i>Republic/Universal</i>)	766	+346	82081	2	61/6
32	31	COURSE OF NATURE Caught In The Sun (<i>Lava/Atlantic</i>)	681	+68	42386	6	43/3
30	32	INJECTED Faithless (<i>Island/IDJMG</i>)	668	+28	44684	5	45/2
31	33	EDDIE VEDDER You've Got To Hide Your... (<i>V2</i>)	578	-49	81500	6	41/3
35	34	BAD RELIGION Sorrow (<i>Epitaph</i>)	549	+63	59586	7	33/3
34	35	STARSAILOR Good Souls (<i>Capitol</i>)	545	+24	52395	6	40/2
41	36	ROB ZOMBIE Never Gonna Stop (The Red...) (<i>Geffen/Interscope</i>)	532	+161	51551	2	49/5
40	37	APEX THEORY Shhh... (Hope Diggy) (<i>DreamWorks</i>)	451	+63	44804	3	37/1
38	38	DISTURBED The Game (<i>Giant/Reprise</i>)	435	+5	42193	6	25/0
45	39	SOMETHING CORPORATE If You C Jordan (<i>Drive-Thru/MCA</i>)	418	+119	61806	2	34/4
Debut	40	LENNY KRAVITZ Stillness Of Heart (<i>Virgin</i>)	403	+171	31167	1	36/5
43	41	LOCAL H Half Life (<i>Palm Pictures</i>)	386	+50	30428	4	32/2
44	42	LINKIN PARK Papercut (<i>Warner Bros.</i>)	384	+66	95567	3	13/2
42	43	BASEMENT JAXX Where's Your Head At (<i>Astralwerks/Virgin</i>)	366	+8	38669	6	21/0
36	44	ILL NINO What Comes Around (<i>Roadrunner/IDJMG</i>)	348	-94	17970	7	26/0
37	45	SEVENDUST Praise (<i>TVT</i>)	346	-91	30738	17	24/0
33	46	LIT Addicted (<i>RCA</i>)	318	-269	26118	9	31/0
Debut	47	ABANDONED POOLS Remedy (<i>Extasy</i>)	288	+70	17914	1	33/3
Debut	48	PHANTOM PLANET California (<i>Daylight/Epic</i>)	287	+126	32449	1	25/6
50	49	LOSTPROPHETS Shinobi Vs. Dragon Ninja (<i>Columbia</i>)	287	+52	30223	2	31/12
48	50	SOIL Unreal (<i>J</i>)	268	+22	10995	2	24/1

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 2/3/02-2/9/02. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from the Arbitron Company (copyright 2002, The Arbitron Company). (C) 2002, R&R, Inc.

Most Added®

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ARTIST TITLE LABEL(S)	ADDS
311 Amber (<i>Volcano</i>)	25
DROWNING POOL Tear Away (<i>Wind-up</i>)	17
LOSTPROPHETS Shingbi Vs. Dragon Ninja (<i>Columbia</i>)	12
TENACIOUS D Tribute (<i>Epic</i>)	10
PETE YORN Strange Condition (<i>Columbia</i>)	9
JACK JOHNSON Flake (<i>Enjoy/Universal</i>)	8
UNWRITTEN LAW Seein' Red (<i>Interscope</i>)	7
DAVID DRAIMAN Forsaken (<i>Reprise</i>)	7
GRAVITY KILLS One Thing (<i>Sanctuary/SRG</i>)	7

ANDREW W.K.
"PARTY HARD"
#1
 LP Network Specialty Show Chart
#5 Phones at WBRU
GOING FOR ADDS 2/25
 THE ISLAND DEF JAM MUSIC GROUP
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Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
GODSMACK I Stand Alone (<i>Republic/Universal</i>)	+346
JIMMY EAT WORLD The Middle (<i>DreamWorks</i>)	+217
HOOBASTANK Crawling In The Dark (<i>Island/IDJMG</i>)	+172
LENNY KRAVITZ Stillness Of Heart (<i>Virgin</i>)	+171
STAIN D For You (<i>Flip/Elektra/EEG</i>)	+164
ROB ZOMBIE Never... (The Red...) (<i>Geffen/Interscope</i>)	+161
BLINK-182 First Date (<i>MCA</i>)	+158
P.O.D. Youth Of The Nation (<i>Atlantic</i>)	+153
PHANTOM PLANET California (<i>Daylight/Epic</i>)	+126
SOMETHING CORPORATE If You... (<i>Drive-Thru/MCA</i>)	+119

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
DISTURBED Down With The Sickness (<i>Giant/Reprise</i>)	991
PUDDLE OF MUDD Control (<i>Flawless/Geffen/Interscope</i>)	910
STAIN D Fade (<i>Flip/Elektra/EEG</i>)	884
WEEZER Hash Pipe (<i>Geffen/Interscope</i>)	811
SUM 41 Fat Lip (<i>Island/IDJMG</i>)	767
TOOL Schism (<i>Volcano</i>)	763
ALIEN ANT FARM Smooth Criminal (<i>DreamWorks</i>)	677
LINKIN PARK Crawling (<i>Warner Bros.</i>)	663
BLINK-182 Stay Together For The Kids (<i>MCA</i>)	644
PAPA ROACH Last Resort (<i>DreamWorks</i>)	587
STAIN D It's Been Awhile (<i>Flip/Elektra/EEG</i>)	563
FUEL Hemorrhage (In My Hands) (<i>Epic</i>)	559
INCUBUS Drive (<i>Immortal/Epic</i>)	482
SALIVA Your Disease (<i>Island/IDJMG</i>)	436
INCUBUS Pardon Me (<i>Immortal/Epic</i>)	419
GORILLAZ Clint Eastwood (<i>Virgin</i>)	419

#1 Most Added

41 Stations Out Of The Box

"This great 'Sublime-esque' song has hit home big with Edge listeners. Number 1 phones after only 40 plays!" Nancy Stevens KEDJ/Phoenix

Majors: Q101 WBCN WFNX KEDJ 91X WBRU
 WEND WROX WJRR WBUZ KKND WMRQ

amber



ON THE RECORD

with
Eric Schmidt
MD/afternoon
KPNT/St. Louis



Right now our top requests are X-ecutioners' "It's Goin' Down," Basement Jaxx's "Where's Your Head At?" Puddle Of Mudd's "Blurry," Trik Turner's "Friends and Family" and Incubus' "Nice to Know You." • Personally, I'm really into B.R.M.C.'s "Love Burns," Royksopp's "Poor Leno," Neil Finn and Eddie Vedder on "I See Red," Roots Manuva's "Join the Dots," Chemical Brothers' "Star Guitar"

and the guilty pleasure of Kylie Minogue's "Can't Get You Out of My Head" (especially the video). • One thing we're on that other people aren't is Stone Roses lead singer Ian Brown's "F.E.A.R." (Polydor U.K.). All the lyrics cleverly spell out f-e-a-r, and the music is kinda like a bittersweet symphony. • Our coolest recent adds are Ian Brown and Regency Buck's "Free to Change Your Mind."

I love when the small guys prove that you don't need a big bankroll or a massive corporation to break music at radio today. They illustrate that great music cannot be denied. Of course, we are all familiar with what T.V.T. has done with **Default** and Roadrunner did with **Nickelback**. Now we have Volcano — who did it with **Tool** — doing it again with **311's** "Amber," which sits at the top of the Most Added column this week. Wait! How can I forget Wind-up? I can't, since **Creed** continue to kick major ass and **Drowning Pool** regain their 2001 momentum with the stellar "Tear Away" (17 adds this week) ... Speaking of corporations, let us discuss once again the hip and cool **Something Corporate** (not my best segue ever, I admit). They hit the top 40 this week with big gains in spins and over 30 stations on their song ... Sony also comes up big on the Most Added column, with Columbia staking real estate by way of **Lostprophets'** "Shinobi Vs..." (12 adds) and **Pete Yorn's** "Strange Condition" (nine adds, 18 stations). Epic sits near the top as well, with **Tenacious D's** tribute to the greatest song ever written — titled, appropriately enough, "Tribute" — hauling in 10 adds. Epic also has **Phantom Planet** debuting at No. 48 this week ... **Lenny Kravitz's** "Stillness of Heart" and **Abandoned Pools'** "Remedy" also debut this week behind strong rotation increases ... Finally, flying in under the radar (but not for long, with adds by stations like KROQ/Los Angeles and CIMX/Detroit) is this week's **RECORD OF THE WEEK: Gob** "I Hear You Calling"

— Jim Kerr, Alternative Editor

Alternative ON THE RADIO

COMING RIGHT UP

ARTIST: **Regency Buck**
LABEL: **Virgin**

By **KATY STEPHAN**/ALTERNATIVE SPECIALTY EDITOR

Don't read this article. Please. Can't I just keep one discovery for myself? Can't I just have one band as my own little secret? If I reveal the truth about Regency Buck, next thing I know, I'll turn on the TV, and there they'll be, hanging with Carson Daly, presenting Teen Choice Awards and tearfully telling E! *True Hollywood Story* about the painful, early years when their only fan was a devoted but underpaid trade-slinger who listened to "Free to Change Your Mind" so many times, her hard drive melted.

What, you still here? Oh, all right. According to their website, the Loyal Order of Regency Buck is a secret society dating back over 300 years in Scotland and incorporating animal sacrifices, orgies and the wearing of horned fezzes. A few sordid details are hinted at: the initiations of several members of the society, its history, the sacred hymns and scriptures of the group, how to buy merchandise with the Buck logo. Careful inspection reveals that this is all just the wacky way a couple of guys from Glasgow have chosen to say, "Weirdos can make a records too."

The way they tell it, Regency Buck is two guys — Ironfist and Disco. Sure, your first thought is that those are not the names their mothers gave them. But River Phoenix used his real name. So do his sisters, Rain and Summer. You never can tell these days.

Anyhoo, the story goes like this: Ironfist and Disco hole up in a south Glasgow home studio-dungeon, laying down tracks on their PC. They hook up with a singer named Christian, who comes in and sings over their stuff. After a year they have an album. Enter Mark "Spike" Stent, producer-mixer of Depeche Mode, Bjork and Massive Attack,



Regency Buck

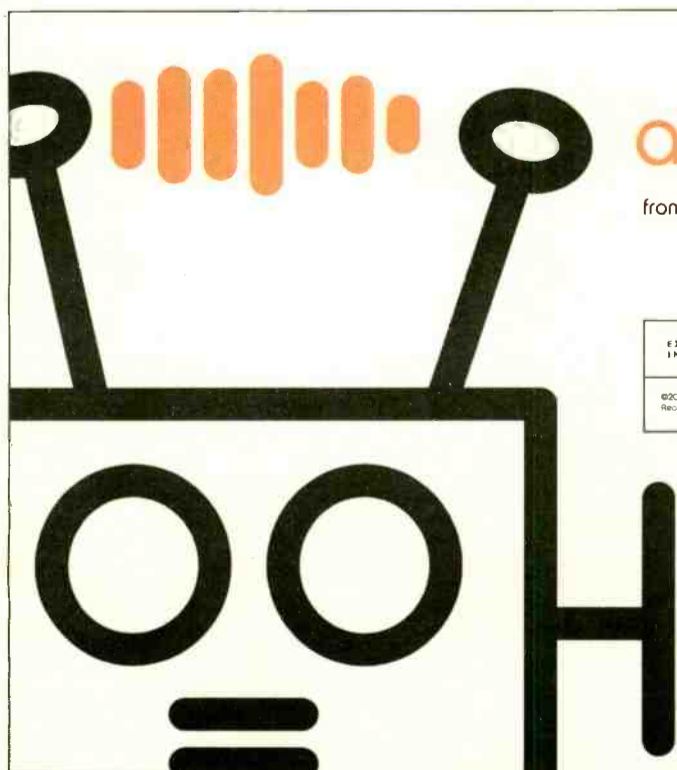
who polishes up the album. Then they all set about putting together a live band that can reproduce the tracks live.

They had already availed themselves of the bass-playing services of Doc during the recording process. (You're over the whole real vs. fake name issue now, right? Let's move on.) So Doc was in. An additional guitarist and a drummer were added, whose names (according to the legend of Regency Buck) are Sprey Ganiard and Sven Bartok Oloffson, respectively.

OK, I resent the accusation that I am making this stuff up in order to obscure the facts and keep the real identities of Regency Buck a secret. That is so not true. Even on their official DreamWorks-issued bio, they are only listed as Christian, Paul and Dave. That's it. I guess they really don't want you driving by their houses or bringing them cookies.

What I can reveal with confidence is that "Free to Change Your Mind" displays an unusual mastery of both guitar rock and knob-twirling under a hard sheen of effects. It's sort of like disco and rock hooking up one night up in a seedy motel and keeping everybody awake until 7 in the morning, and you're in the next room.

Check it out. Enjoy it. Learn all the words. But can you just keep it to yourself, already? Is that too much to ask? Geez.



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America's Best Testing Alternative Songs
12+ For The Week Ending 2/15/02.

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
LINKIN PARK In The End (Warner Bros.)	4.32	4.37	99%	36%	4.33	100%	35%
PUDDLE... Blurry (Flawless/Geffen/Interscope)	4.26	4.27	94%	21%	4.23	97%	22%
HOOBASTANK Crawling In The Dark (Island/IDJMG)	4.22	4.24	85%	14%	4.14	86%	15%
JIMMY EAT WORLD The Middle (DreamWorks)	4.18	4.09	82%	13%	4.16	83%	12%
INCUBUS I Wish You Were Here (Immortal/Epic)	4.15	4.23	97%	32%	4.14	97%	33%
DEFAULT Wasting My Time (TVT)	4.13	4.16	85%	19%	4.08	88%	21%
STAINED For You (Flip/Elektra/EEG)	4.09	4.07	82%	14%	4.08	86%	14%
NICKELBACK Too Bad (Roadrunner/IDJMG)	4.04	4.05	85%	14%	4.01	88%	15%
P.O.D. Youth Of The Nation (Atlantic)	4.04	4.07	93%	20%	4.00	94%	21%
SYSTEM... Chop Suey (American/Columbia)	4.03	4.05	93%	31%	4.00	94%	30%
INCUBUS Nice To Know You (Immortal/Epic)	4.02	4.10	84%	16%	3.99	87%	18%
NICKELBACK ...Remind Me (Roadrunner/IDJMG)	4.00	4.01	99%	56%	4.05	100%	55%
ADEMA The Way You Like It (Arista)	3.98	3.99	61%	9%	3.94	64%	9%
P.O.D. Alive (Atlantic)	3.97	3.97	97%	42%	3.96	98%	43%
OFFSPRING Defy You (Columbia)	3.97	3.95	91%	17%	3.97	93%	19%
ALIEN ANT FARM Movies (DreamWorks)	3.96	3.89	91%	21%	3.97	92%	21%
FOO FIGHTERS The One (Columbia)	3.95	3.98	85%	16%	3.91	87%	17%
STAINED Fade (Flip/Elektra/EEG)	3.93	3.93	94%	37%	3.92	96%	39%
TANTRIC Mourning (Maverick)	3.89	3.89	71%	15%	3.86	78%	18%
SYSTEM OF A DOWN Toxicity (American/Columbia)	3.84	3.89	69%	11%	3.83	71%	10%
BLINK-182 First Date (MCA)	3.83	3.91	81%	14%	3.76	79%	14%
LIT Addicted (RCA)	3.81	3.85	61%	10%	3.74	64%	11%
DISTURBED Down With The... (Giant/Reprise)	3.80	3.91	91%	34%	3.89	94%	36%
TOOL Lateralus (Volcano)	3.76	3.82	74%	22%	3.77	79%	25%
SUM 41 Motivation (Island/IDJMG)	3.75	3.85	72%	14%	3.59	70%	15%
STROKES Last Nite (RCA)	3.66	3.53	79%	25%	3.57	83%	27%
EDDIE VEDDER You've Got To Hide Your... (V2)	3.64	-	52%	12%	3.63	58%	14%
CUSTOM Hey Mister (Artist Direct)	3.57	3.60	44%	10%	3.49	48%	10%
CREED My Sacrifice (Wind-up)	3.47	3.54	99%	58%	3.46	99%	60%
CREED Bullets (Wind-up)	3.33	-	56%	17%	3.31	59%	18%

Total sample size is 849 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.



Top 20 Specialty Artists
February 15, 2002

1. **MOTH** (Virgin) "I See Sound"
2. **CHEMICAL BROTHERS** (Astralwerks) "Star Guitar"
3. **PHANTOM PLANET** (Epic) "California"
4. **ELBOW** (V2) "Newborn"
5. **KMFDM** (Metropolis) "Boots"
6. **LOST PROPHETS** (Columbia) "Shinobi vs..."
7. **LAWRENCE ARMS** (Fat Wreck) "Brickwall Views"
8. **B.R.M.C.** (Virgin) "Love Burns"
9. **CRACKER** (Back Porch/Virgin) "Shine"
10. **ZERO 7** (Quango/Palm) "Destiny"
11. **SOUTH** (Kinetic) "Too Much Too Soon"
12. **ANDREW WK** (Bulb) "Party Hard"
13. **DON'T LOOK DOWN** (Iguana) "On My Own"
14. **REGENCY BUCK** (DreamWorks) "Free to Change Your Mind"
15. **SNEAKER PIMPS** (Tommy Boy) "Sick"
16. **TENACIOUS D** (Epic) "Tribute"
17. **JACK JOHNSON** (Enjoy/Universal) "Flake"
18. **KITTIE** (Artemis) "Run Like Hell"
19. **OUTERSTAR** (Jaggo) "Round Down..."
20. **ZOO STORY** (3:33) "Star"

Ranked by total number of shows reporting artist.

Record Of The Week

Record of the Week: **BRENDAN BENSON**
LP: **LAPALCO**
Label: **STARTIME INTERNATIONAL**



If you're not playing Brendan Benson, I have just one question: Bwhaa? You could drop the needle anywhere on his 12-song album *Lapalco* and find bliss. Duh, I know "drop the needle" is a hopelessly outdated phrase, but in a way it kind of suits Benson's sunny, retro-happy style, which is layered with jangly guitars and breezy harmonies. ● His lyrics extol the virtues of simple pleasures, including his trusty \$200 Supro amp — not surprising, considering that he recorded the entire album himself on a four-track. A four-track! It doesn't get any more indie than that, kids. ● While *Lapalco* may sound simple, it's laced with subtle but brilliantly artful production. As your hippy parents said, "Try it — you'll like it."

— Katy Stephan, Alternative Specialty Editor

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Stations and their adds listed alphabetically by market

Reporters

WHRI/Albany, NY * OP/MD: Susan Groves APD/MD: Lisa Biello 1 TENACIOUS D "Tribute" 1 311 "Amber" GRAVITY KILLS "Thing" ONESIDEZERO "Laugh"	WAVF/Charleston, SC * PD: Greg Patrick APD/MD: Danny Villalobos No Adds	WWCD/Columbus, OH * PD: Andy Davis MD: Jack DeVoss COURSE OF NATURE "Sun" DASHBOARD... "Screaming"	WGRD/Grand Rapids, MI * PD: Bobby Duncan 311 "Amber" SIMPLE PLAN "Kid" SOMETHING CORPORATE "Jordan" PETE YORN "Strange"	WWDX/Lansing, MI * PD: Chilli Walker X-EDITIONERS "Goin'"	WRRV/Newburgh, NY PD: Andrew Boris JACK JOHNSON "Flake" SUGARCULT "Bouncing" 311 "Amber"	WCYY/Portland, ME PD: Herb Ivy MD: Brian James LOSTPROPHETS "Shinobi" 311 "Amber" REVEILLE "Inside" SIMPLE PLAN "Kid" VACATION LAND "Bloodflows"	XKRX/Salt Lake City, UT * VP/Prog. & Prog.: Mike Summers APD/MD: Todd Noker No Adds	WSUN/Tampa, FL * OM: Chuck Beck PD: Shark 9 QUARASHI "Stick" 5 PHANTOM PLANET "California" 2 CUSTOM "Mister" SOMETHING CORPORATE "Jordan"
KTEG/Albuquerque, NM * PD: Ellen Flaherty 7 MOTH "Sound" 1 DAVID DRAIMAN "Forsaken" CREED "Bullets"	WEND/Charlotte, NC * PD: Jack Daniel APD/MD: Kristen Honeycutt 1 PHANTOM PLANET "California" 1 DAVID DRAIMAN "Forsaken" 1 ABANDONED POOLS "Remedy" 311 "Amber" EDDIE VEDDER "Hide"	KDGE/Dallas-Ft. Worth, TX * PD: Duane Doherty APD/MD: Alan Ayo 1 ABANDONED POOLS "Remedy" DASHBOARD... "Screaming"	WXNR/Greenville, NC * PD: Jeff Sanders APD: Turner Watson BAD RELIGION "Sorrow" DROWNING POOL "Tear" STATIC-X "Cold"	KXTE/Las Vegas, NV * PD: Dave Wellington APD/MD: Chris Ripley No Adds	KKNO/New Orleans, LA * OM/MD: Dave Stewart MD: Sig 311 "Amber" DROWNING POOL "Tear"	KNRK/Portland, OR * PD: Mark Hamilton APD/MD: Jayn 1 STATIC-X "Cold" 1 DOPE "Away"	XTRA/San Diego, CA * PD: Bryan Schock MD: Chris Muckley 9 SENSE FIELD "Save" 7 JACK JOHNSON "Middle" 2 HIVES "Hate" 1 TENACIOUS D "Tribute"	KFMA/Tucson, AZ * PD: John Michael MD: Libby Carstensen 11 311 "Amber"
WNNX/Atlanta, GA * PD: Leslie Fram APD/MD: Chris Williams No Adds	WKQX/Chicago, IL * PD: Tim Richards APD/MD: Mary Shuminas AMD: Nicole Chuminato 1 TENACIOUS D "Tribute" 311 "Amber"	WXEG/Dayton, OH * PD: Steve Kramer MD: Boomer 7 UNWRITTEN LAW "Red" 7 LOSTPROPHETS "Shinobi" 6 DROWNING POOL "Tear" 5 DAVID DRAIMAN "Forsaken"	WEEO/Hagerstown, MD PD/MD: Austin Davis 311 "Amber" DROWNING POOL "Tear" NATALIE IMBRUGLIA "Wrong" JACK JOHNSON "Flake" SIMPLE PLAN "Kid" PETE YORN "Strange"	WZZX/Lexington-Fayette, KY * PD: B.J. Kinard MD: Suzy Boe 3 TENACIOUS D "Tribute" 1 PHANTOM PLANET "California" 311 "Amber"	WXRX/New York, NY * PD: Steve Kingston MD: Mike Peer 20 CREED "Stand" 16 UNWRITTEN LAW "Red" WHITE STRIPES "Feel"	WBRU/Providence, RI * PD: Tim Schiavelli MD: Annie Shapiro 1 INJECTED "Faithless" 1 311 "Amber" SENSE FIELD "Save"	KJEE/Santa Barbara, CA GM/MD: Eddie Gutierrez MD: Dakota 17 LINKIN PARK "December" 311 "Amber" DAVID DRAIMAN "Forsaken"	KMYZ/Tulsa, OK * PD: Lynn Barstow MD: Corbin Pierce 2 UNWRITTEN LAW "Red"
WJSE/Atlantic City, NJ * PD: Al Parinello MD: Jason Ulanet 311 "Amber" DOPE "Away" DROWNING POOL "Tear" GRAVITY KILLS "Thing" JACK JOHNSON "Flake" REGENCY BUCK "Change" TENACIOUS D "Tribute"	WZZN/Chicago, IL * PD: Bill Gamble APD: Steve Levy MD: James VanDsdol 65 PUDDLE OF MUDD "Blurry" 63 LINKIN PARK "End" 62 JIMMY EAT WORLD "Middle" 61 STAINO "For" 46 SENSE FIELD "Save" 40 CREED "Sacrifice" 39 U2 "Wild" 36 CREED "Hide" 35 STROKES "Nice" 34 HOBBASTANK "Crawling" 33 INCUBUS "Nice" 31 TRIK TURNER "Friends" 31 INCUBUS "Here" 30 NICKELBACK "Too" 30 BLINK-182 "First" 30 NO DOUBT "Hella" 29 JOHN MAYER "Such" 26 DEFAULT "Wasting" 26 SOMETHING CORPORATE "Jordan" 25 2 SKINNEE J'S "Grown" 24 SYSTEM OF A DOWN "Chop" 23 SPATCH "Open" 21 P.O.D. "Alive" 20 LINKIN PARK "Papercut" 18 P.O.D. "Youth" 16 JACK JOHNSON "Flake" 15 UNWRITTEN LAW "Red" 15 SAVES THE DAY "Funeral" 13 ADAMA "Like" 13 P.O.D. "Boom" 13 STARSAILOR "Good" 12 OAR "Hey" 11 EDDIE VEDDER "Hide" 6 PETE YORN "Strange" 6 X-EDITIONERS "Goin'" COURSE OF NATURE "Sun" GODSMACK "Alone" MEST "Prayer" STATIC-X "Cold"	KTCL/Denver-Boulder, CO * PD: Mike D'Connor MD: Sabrina Saunders 22 INCUBUS "Nice" JACK JOHNSON "Flake"	WMRQ/Hartford, CT * PD: Todd Thomas MD: Chaz Kelly 311 "Amber" LOSTPROPHETS "Shinobi"	WLRV/Louisville, KY * Interim PD: Joe Hart 311 "Amber" SEVENDUST "Again" SUGARCULT "Bouncing"	WROX/Norfolk, VA * PD: Michele Diamond MD: Mike Powers No Adds	KRZQ/Reno, NV * PD: Wendy Rollins APD/MD: Scott Sanford No Adds	KJEE/Santa Barbara, CA GM/MD: Eddie Gutierrez MD: Dakota 17 LINKIN PARK "December" 311 "Amber" DAVID DRAIMAN "Forsaken"	WHFS/Washington, DC * PD: Robert Benjamin APD: Bob Waugh MD: Pat Ferrise 2 UNWRITTEN LAW "Red" GOB "Calling" QUARASHI "Stick"
KROX/Austin, TX * PD: Melody Lee MD: Toby Ryan DAVID DRAIMAN "Forsaken"	KNXX/Baton Rouge, LA * APD/MD: Randy Chase APD: Bill Jackson 5 LOCAL H "Hall" 2 311 "Amber" LOSTPROPHETS "Shinobi" DAVID DRAIMAN "Forsaken"	CIMX/Detroit, MI * PD: Murray Brookshaw APD: Vince Cannova MD: Matt Franklin 2 GODSMACK "Alone" 1 SIMPLE PLAN "Kid" 1 X-EDITIONERS "Goin'" LENNY KRAVITZ "Heart"	KPOI/Honolulu, HI * Interim PD: Joe Hart 311 "Amber" LOSTPROPHETS "Shinobi"	WMAO/Madison, WI * PD: Pat Frawley MD: Amy Hudson 1 GODSMACK "Alone" BAD RELIGION "Sorrow" UNWRITTEN LAW "Red" ROB ZOMBIE "Never"	WQCL/Orlando, FL * PD: Alan Smith MD: Bobby Smith No Adds	WDYL/Richmond, VA * PD: Mike Murphy MD: Keith Dakin 311 "Amber"	KNDD/Seattle-Tacoma, WA * PD: Phil Manning APD: Jim Keller MD: Seth Resler PUDDLE OF MUDD "Drift" STARSAILOR "Good"	WPBZ/West Palm Beach, FL * OM/MD: John O'Connell MD: Eric Kristensen 311 "Amber" DROWNING POOL "Tear" TENACIOUS D "Tribute"
WRAX/Birmingham, AL * Acting PD: Hurricane Shane MD: Mark Lindsey 2 ABANDONED POOLS "Remedy" JACK JOHNSON "Flake"	KQXR/Boise, ID * PD: Jacent Jackson MD: Kallao BAD RELIGION "Sorrow" BLINK-182 "First" ROB ZOMBIE "Never"	KXNA/Fayetteville, AR PD: Margot Smith 311 "Amber" TRAIN "She's" OUTERSTAR "Round" INJECTED "Faithless"	WRZK/Indianapolis, IN * PD: Scott Young MD: Michael Young No Adds	WMAO/Madison, WI * PD: Pat Frawley MD: Amy Hudson 1 GODSMACK "Alone" BAD RELIGION "Sorrow" UNWRITTEN LAW "Red" ROB ZOMBIE "Never"	WPLY/Philadelphia, PA * PD: Jim McGuinn MD: Dan Fein 8 FAMILIAR 48 "Question" 1 UNWRITTEN LAW "Red" ROB ZOMBIE "Never"	WZNE/Rochester, NY * PD/MD: Mike Danger 1 SOMETHING CORPORATE "Jordan" JACK JOHNSON "Flake" STATIC-X "Cold" PETE YORN "Strange"	WWSX/Tallahassee, FL PD: Steve King MD: Meathead 10TH "Sound" DROWNING POOL "Tear" 311 "Amber" STAND STILL "Home"	WBSX/Wilkes-Barre, PA * PD: Chris Lloyd APD: Jay Hunter MD: Freddie SIMPLE PLAN "Kid"
WBCN/Boston, MA * VP/Programming: Dediplus APD/MD: Steven Strick 311 "Amber" DROWNING POOL "Tear" SEVENDUST "Again" TENACIOUS D "Tribute"	WAQZ/Cincinnati, OH * PD: Rick Jamie APD/MD: Shaggy 2 JACK JOHNSON "Flake" 1 SUGARCULT "Bouncing" 1 TRIK TURNER "Friends" LINKIN PARK "Papercut"	WJBX/Ft. Myers, FL * MD: Lance 1 X-EDITIONERS "Goin'" DROWNING POOL "Tear" SEVENDUST "Again"	WRZK/Jacksonville, FL * PD: Scott Petibone APD/MD: Chad Chumley 4 JIMMY EAT WORLD "Middle" 4 LOSTPROPHETS "Shinobi" 4 X-EDITIONERS "Goin'" 3 PETE YORN "Strange" 1 DROWNING POOL "Tear"	WMAO/Madison, WI * PD: Pat Frawley MD: Amy Hudson 1 GODSMACK "Alone" BAD RELIGION "Sorrow" UNWRITTEN LAW "Red" ROB ZOMBIE "Never"	WEDJ/Phoenix, AZ * PD: Nancy Stevens APD: Dead Air Dave MD: Robin Nash 15 311 "Amber" 3 CREED "Bullets" 1 LOSTPROPHETS "Shinobi" SIMPLE PLAN "Kid"	WZNE/Rochester, NY * PD/MD: Mike Danger 1 SOMETHING CORPORATE "Jordan" JACK JOHNSON "Flake" STATIC-X "Cold" PETE YORN "Strange"	WWSX/Tallahassee, FL PD: Steve King MD: Meathead 10TH "Sound" DROWNING POOL "Tear" 311 "Amber" STAND STILL "Home"	WSFM/Wilmington, NC PD: Knothead 6 DOPE "Away" 2 311 "Amber" 2 PETE YORN "Strange" 2 STATIC-X "Cold" 1 LOSTPROPHETS "Shinobi"
WFNX/Boston, MA * PD: Cruze APD/MD: Kevin Mays 10 DROWNING POOL "Tear" 1 QUARASHI "Stick" 311 "Amber"	WXTM/Cleveland, OH * PD: Kim Monroe MD: Dom Nardella No Adds	WRTW/Ft. Wayne, IN * PD/MD: JJ Fabini 7 TENACIOUS D "Tribute" 1 REGENCY BUCK "Change" 1 PHANTOM PLANET "California" 311 "Amber" DROWNING POOL "Tear" GRAVITY KILLS "Thing" JACK JOHNSON "Flake"	WRZK/Jacksonville, FL * VP/Prog. Ops.: Mark E. McKinn 311 "Amber" DROWNING POOL "Tear" GRAVITY KILLS "Thing"	KMBY/Monterey-Salinas, CA * OM/MD: Chris White APD: Opie Taylor 1 MOTH "Sound" DROWNING POOL "Tear" FLAW "Whole" LOSTPROPHETS "Shinobi" REVEILLE "Inside"	KZON/Phoenix, AZ * OM/MD: Tim Maranville APD/MD: Kevin Mannion PETE YORN "Strange"	WZNE/Rochester, NY * PD/MD: Mike Danger 1 SOMETHING CORPORATE "Jordan" JACK JOHNSON "Flake" STATIC-X "Cold" PETE YORN "Strange"	WWSX/Tallahassee, FL PD: Steve King MD: Meathead 10TH "Sound" DROWNING POOL "Tear" 311 "Amber" STAND STILL "Home"	WSFM/Wilmington, NC PD: Knothead 6 DOPE "Away" 2 311 "Amber" 2 PETE YORN "Strange" 2 STATIC-X "Cold" 1 LOSTPROPHETS "Shinobi"
WEDG/Buffalo, NY * PD: Lenny Diana MD: Ryan Patrick SYSTEM OF A DOWN "Toxicity"	WARQ/Columbia, SC * OM/MD: Gina Juliano 1 REGENCY BUCK "Change" 1 311 "Amber" 1 LOSTPROPHETS "Shinobi"	KFRR/Fresno, CA * PD: Chris Squires MD: Reverend 311 "Amber" CUSTOM "Mister" GODSMACK "Alone"	WRZK/Jacksonville, FL * VP/Prog. Ops.: Mark E. McKinn 311 "Amber" DROWNING POOL "Tear" GRAVITY KILLS "Thing"	WMAO/Madison, WI * PD: Pat Frawley MD: Amy Hudson 1 GODSMACK "Alone" BAD RELIGION "Sorrow" UNWRITTEN LAW "Red" ROB ZOMBIE "Never"	WZNE/Rochester, NY * PD/MD: Mike Danger 1 SOMETHING CORPORATE "Jordan" JACK JOHNSON "Flake" STATIC-X "Cold" PETE YORN "Strange"	WZNE/Rochester, NY * PD/MD: Mike Danger 1 SOMETHING CORPORATE "Jordan" JACK JOHNSON "Flake" STATIC-X "Cold" PETE YORN "Strange"	WWSX/Tallahassee, FL PD: Steve King MD: Meathead 10TH "Sound" DROWNING POOL "Tear" 311 "Amber" STAND STILL "Home"	WSFM/Wilmington, NC PD: Knothead 6 DOPE "Away" 2 311 "Amber" 2 PETE YORN "Strange" 2 STATIC-X "Cold" 1 LOSTPROPHETS "Shinobi"

*** Monitored Reporters**
86 Total Reporters
76 Total Monitored
10 Total Indicator
New Monitored Reporter (1):
WZZN/Chicago, IL



New & Active

SENSE FIELD Save Yourself (Netwerk)
Total Plays: 204, Total Stations: 10, Adds: 3

ALANIS MORISSETTE Hands Clean (Maverick/Reprise)
Total Plays: 182, Total Stations: 8, Adds: 0

DAVE MATTHEWS BAND Everyday (RCA)
Total Plays: 180, Total Stations: 8, Adds: 0

JACK JOHNSON Flake (Enjoy/Universal)
Total Plays: 169, Total Stations: 18, Adds: 8

STATIC-X Cold (Warner Bros.)
Total Plays: 156, Total Stations: 26, Adds: 6

SUGARCULT Bouncing Off The Walls (Ultimatum/Artemis)
Total Plays: 152, Total Stations: 22, Adds: 4

GRAVITY KILLS One Thing (Sanctuary/SG)
Total Plays: 136, Total Stations: 16, Adds: 7

FU MANCHU Squash That Fly (Mammoth)
Total Plays: 132, Total Stations: 12, Adds: 0

DROWNING POOL Tear Away (Wind-up)
Total Plays: 122, Total Stations: 23, Adds: 17

PETE YORN Strange Condition (Columbia)
Total Plays: 115, Total Stations: 18, Adds: 9

Songs ranked by total plays

PLEASE SEND YOUR PHOTOS

R&R wants your best snapshots (color or black & white). Please include the names and titles of all pictured and send them to:

R&R, c/o Mike Davis:

10100 Santa Monica Blvd., 3rd Floor, Los Angeles, CA 90067

E-mail: mdavis@rronline.com

Indicator

Most Added

- 311 Amber (Volcano)
- PETE YORN Strange Condition (Columbia)
- JACK JOHNSON Flake (Enjoy/Universal)
- LOSTPROPHETS Shinobi Vs. Dragon Ninja (Columbia)
- GODSMACK I Stand Alone (Republic/Universal)
- SIMPLE PLAN I'm Just A Kid (Lava/Atlantic)
- DROWNING POOL Tear Away (Wind-up)
- STATIC-X Cold (Warner Bros.)
- SUM 41 Motivation (Island/IDJMG)
- APEX THEORY Shhh... (Hope Diggy) (DreamWorks)
- INJECTED Faithless (Island/IDJMG)
- SOMETHING CORPORATE If You C Jordan (Drive-Thru/MCA)
- DAVID DRAIMAN Forsaken (Reprise)
- SUGARCULT Bouncing Off The Walls (Ultimatum/Artemis)
- OUTERSTAR Round Down In My Head (Jaggo)
- DOPE Slipping Away (Flip/Epic)
- NATALIE IMBRUGLIA Wrong Impression (RCA)
- LINKIN PARK My December (Warner Bros.)
- MOTH I See Sound (Virgin)
- REVEILLE Inside Out (Can You Feel...) (Elektra/EEG)

Alternative Playlists

Time to celebrate the Chinese New Year "AGAIN"

"Immediate phone reaction. Sounds great on the air."

-Tim Schiavelli/WBRU

Going For Adds Now



UNIVERSAL RECORDS

MARKET #2				
KROQ/Los Angeles				
<i>Infinity</i> (323) 930-1067 Weatherly/Sandbloom/Worden 12+ Cum 1,550,800				
				
PLAYS	LW	TW	ARTIST/TITLE	GI (000)
39	42		STROKES/Last Nite	38934
28	39		JIMMY EAT WORLD/The Middle	36153
35	38		P.O.D./Youth Of The Nation	35226
37	35		SYSTEM OF A DOWN/Chop Suey	32445
37	35		PUDDLE OF MUDD/Blurry	32445
28	29		LINKIN PARK/In The End	26883
28	26		OFFSPRING/Dely You	24102
34	24		LINKIN PARK/My December	22248
27	24		NO DOUBT/Hella Good	22248
23	22		P.D./Alive	20394
20	21		NICKELBACK/How You Remind Me	19467
25	21		STAIN'D/For You	19467
22	21		COLDPLAY/Trouble	19467
19	21		SYSTEM OF A DOWN/Toxicity	19467
12	19		SOMETHING CORPORATE/If You C Jordan	17613
14	19		BLINK-182/First Date	17613
23	19		TOOL/Schism	17613
16	19		INCUBUS/1 Wish You Were Here	17613
18	18		WEEZER/Hush Pipe	16686
13	18		LINKIN PARK/Papercut	16686
8	17		SENSE FIELD/Save Yourself	15759
12	17		JACK JOHNSON/Just A Shout	15759
3	17		X-ECUTIONERS/It's Goin' Down	15759
17	17		GOBY/Hear You Calling	15759
10	17		NO DOUBT/Don't Let Me Down	15759
14	17		STAIN'D/It's Been Awhile	15759
15	16		UNWRITTEN LAW/Seem' Red	14832
18	16		PUDDLE OF MUDD/Drift & Die	14832
16	16		PAPA ROACH/Last Resort	14832
16	16		BAD RELIGION/Sorrow	14832

MARKET #3				
WKQX/Chicago				
<i>Emmis</i> (312) 527-8348 Richards/Shurinas 12+ Cum 766,800				
				
PLAYS	LW	TW	ARTIST/TITLE	GI (000)
54	46		PUDDLE OF MUDD/Blurry	14996
45	45		P.O.D./Youth Of The Nation	14570
47	44		JIMMY EAT WORLD/The Middle	14344
42	43		TRIK TURNER/Friends + Family	14018
40	43		DEFAULT/Wasting My Time	14018
26	36		HOOBASTANK/Crawling In The Dark	11736
33	36		NICKELBACK/Too Bad	11736
36	33		OFFSPRING/Dely You	10758
42	32		UNWRITTEN LAW/Seem' Red	10432
43	32		STROKES/Last Nite	10432
44	31		CREEDE/Bullets	10106
21	29		LOCAL H/Half Life	9454
24	24		INCUBUS/Nice To Know You	7824
21	24		BLINK-182/First Date	7824
2	24		PHANTOM PLANET/California	7824
-	23		PETE YORN/Strange Condition	7498
20	22		STARSAILOR/Good Souls	7172
22	22		SUM 41/Motivation	7172
26	22		X-ECUTIONERS/It's Goin' Down	7172
18	21		STAIN'D/For You	6846
21	21		EDDIE VEDDER/You've Got To Go On	6846
21	20		SOMETHING CORPORATE/If You C Jordan	6520
20	18		COURSE OF NATURE/Caught In The Sun	5868
17	18		BLINK-182/Stay Together For...	5868
20	17		LINKIN PARK/Papercut	5542
15	17		INCUBUS/1 Wish You Were Here	5542
20	17		LINKIN PARK/In The End	5542
19	17		TOOL/Schism	5542
15	16		CREEDE/My Sacrifice	5216
14	15		P.O.D./Alive	4890

MARKET #3				
WZZN/Chicago				
<i>ABC</i> (312) 984-9923 Gamble/Ly/VanOsdol 12+ Cum 531,300				
				
PLAYS	LW	TW	ARTIST/TITLE	GI (000)
65	45		PUDDLE OF MUDD/Blurry	12220
63	45		LINKIN PARK/In The End	11844
62	44		JIMMY EAT WORLD/The Middle	11656
61	44		STAIN'D/For You	11468
46	45		SENSE FIELD/Save Yourself	8648
40	45		CREEDE/My Sacrifice	7520
39	44		U2/Wild Honey	7332
36	44		CREEDE/Hide	6768
35	44		STROKES/Last Nite	6580
34	44		HOOBASTANK/Crawling In The Dark	6392
33	44		INCUBUS/Nice To Know You	6204
31	44		TRIK TURNER/Friends + Family	5828
30	44		INCUBUS/1 Wish You Were Here	5828
30	44		NICKELBACK/Too Bad	5640
30	44		BLINK-182/First Date	5640
30	44		NO DOUBT/Hella Good	5640
30	44		BLINK-182/Stay Together For...	5640
29	44		JOHN MAYER/No Such Thing	5452
26	44		DEFAULT/Wasting My Time	4888
25	44		SOMETHING CORPORATE/If You C Jordan	4888
25	44		2 SKINNEE J'S/Grown Up	4700
24	44		SYSTEM OF A DOWN/Chop Suey	4512
23	44		DISPATCH/Open Lip	4324
21	44		LENNY KRAVITZ/Dig In	3948
21	44		P.O.D./Alive	3948
20	44		NICKELBACK/How You Remind Me	3760
20	44		LINKIN PARK/Papercut	3760
19	44		SUM 41/Fat Lip	3572
19	44		3 DOORS DOWN/Be Like That	3572
19	44		FOO FIGHTERS/The One	3572

MARKET #4				
KITS/San Francisco				
<i>Infinity</i> (415) 402-6700 Taylor/Avelsen 12+ Cum 611,100				
				
PLAYS	LW	TW	ARTIST/TITLE	GI (000)
32	59		LINKIN PARK/My December	11750
37	48		STROKES/Last Nite	11280
28	46		P.O.D./Youth Of The Nation	10810
43	43		PUDDLE OF MUDD/Blurry	10105
41	42		SYSTEM OF A DOWN/Chop Suey	9870
36	43		OFFSPRING/Dely You	7755
22	29		JIMMY EAT WORLD/The Middle	6815
22	27		COLDPLAY/Trouble	6345
16	28		TRIK TURNER/Friends + Family	6110
6	24		CREEDE/Stand Here With Me	5640
25	24		STAIN'D/For You	5640
22	24		TOOL/Schism	5170
23	22		INCUBUS/Pardon Me	5170
23	22		INCUBUS/Nice To Know You	5170
9	21		ALIEN ANT FARM/Smooth Criminal	4935
21	21		DISTURBED/Down With...	4935
24	21		RAGE AGAINST...Renegades Of Funk	4935
14	21		EDDIE VEDDER/You've Got To Go On	4935
22	20		BLINK-182/Stay Together For...	4700
11	20		BLINK-182/First Date	4700
23	19		INCUBUS/1 Wish You Were Here	4465
24	19		NICKELBACK/How You Remind Me	4465
13	16		PUDDLE OF MUDD/Control	3760
13	16		BAD RELIGION/Sorrow	3760
16	16		DEFAULT/Wasting My Time	3760
26	15		P.O.D./Alive	3525
19	15		PAPA ROACH/Last Resort	3525
13	14		HOOBASTANK/Crawling In The Dark	3290
12	14		SYSTEM OF A DOWN/Toxicity	3290
13	13		BASEMENT JAXX/Where's Your Head At	3055

MARKET #5				
KDGE/Dallas-Ft. Worth				
<i>Clear Channel</i> (972) 770-7777 Doherty/Ayo 12+ Cum 465,100				
				
PLAYS	LW	TW	ARTIST/TITLE	GI (000)
48	58		JIMMY EAT WORLD/The Middle	11136
46	56		DEFAULT/Wasting My Time	10752
23	53		BLINK-182/Stay Together For...	10176
46	53		LINKIN PARK/In The End	10176
36	43		HOOBASTANK/Crawling In The Dark	8256
37	40		STROKES/Last Nite	7680
34	39		NICKELBACK/Too Bad	7488
33	38		INCUBUS/Nice To Know You	7296
37	37		PUDDLE OF MUDD/Blurry	7104
47	37		STAIN'D/For You	7104
41	37		P.O.D./Youth Of The Nation	7104
29	30		CUSTOM/Hey Mister	5760
27	27		STARSAILOR/Good Souls	5184
37	27		INJECTED/Faithless	5184
29	26		UNWRITTEN LAW/Seem' Red	4992
26	25		A PERFECT CIRCLE/G Libras	4800
24	24		TRIK TURNER/Friends + Family	4608
22	24		U2/Elevation	4608
22	22		SUM 41/In Too Deep	4224
22	22		COLDPLAY/Trouble	4224
25	21		SUM 41/Fat Lip	4032
23	21		3 DOORS DOWN/Be Like That	4032
18	21		NICKELBACK/How You Remind Me	4032
20	20		CAVIAR/Tangerine Speedo	3840
23	18		WEEZER/Hush Pipe	3456
22	17		FU MANCHU/Squash That Fly	3264
-	16		LENNY KRAVITZ/Silence Of Heart	3072
32	15		INCUBUS/1 Wish You Were Here	2880
30	15		BLINK-182/First Date	2880
16	14		SYSTEM OF A DOWN/Chop Suey	2688

MARKET #6				
WPLY/Philadelphia				
<i>Radio One</i> (610) 565-8900 McGuinn/Fein 12+ Cum 584,900				
				
PLAYS	LW	TW	ARTIST/TITLE	GI (000)
45	44		PUDDLE OF MUDD/Blurry	9328
44	40		LINKIN PARK/In The End	8480
23	38		OFFSPRING/Dely You	8056
40	36		DEFAULT/Wasting My Time	7632
21	36		P.O.D./Youth Of The Nation	7632
29	35		INCUBUS/Nice To Know You	7420
32	34		JIMMY EAT WORLD/The Middle	7208
31	31		HOOBASTANK/Crawling In The Dark	6572
24	31		AVLANGHES/Frontier...	6572
29	28		ALIEN ANT FARM/Movies	5996
33	28		STROKES/Last Nite	5724
31	27		BLINK-182/First Date	5724
39	27		STAIN'D/Fade	5724
32	27		FOO FIGHTERS/The One	5724
24	24		NICKELBACK/Too Bad	5088
28	24		TANTRIC/Mourning	5088
44	24		INCUBUS/1 Wish You Were Here	5088
15	22		SYSTEM OF A DOWN/Chop Suey	4664
36	22		SUM 41/In Too Deep	4664
22	20		PUDDLE OF MUDD/Control	4240
16	20		P.O.D./Alive	4240
32	20		BUSH/Headful Of Ghosts	4240
19	20		PHANTOM PLANET/California	4240
19	19		TRIK TURNER/Friends + Family	4028
18	18		ADEMA/The Way You Like It	3816
17	18		NICKELBACK/How You Remind Me	3816
19	16		STARSAILOR/Good Souls	3392
23	15		CREEDE/My Sacrifice	3180
12	15		LIMP BIZKIT/My Way	3180
10	14		U2/Beautiful Day	2968

MARKET #7				
WHFS/Washington, DC				
<i>Infinity</i> (301) 306-0991 Benjamin/Ferrise 12+ Cum 694,100				
				
PLAYS	LW	TW	ARTIST/TITLE	GI (000)
49	66		STROKES/Last Nite	17160
61	64		SYSTEM OF A DOWN/Chop Suey	16640
57	64		FOO FIGHTERS/The One	16640
52	63		LINKIN PARK/Runaway	16380
55	61		INCUBUS/1 Wish You Were Here	15860
64	59		P.O.D./Youth Of The Nation	15340
43	54		JIMMY EAT WORLD/The Middle	14040
60	50		PUDDLE OF MUDD/Blurry	13960
50	46		CREEDE/Stand Here With Me	11960
28	46		DROWN/ING POOL/Tear Away	11960
54	44		X-ECUTIONERS/It's Goin' Down	11440
40	41		GOODSMACK/Stand Alone	10660
50	38		TRIK TURNER/Friends + Family	9880
33	34		ALIEN ANT FARM/Movies	8840
33	34		OFFSPRING/Dely You	8840
31	33		STAIN'D/For You	8580
32	32		BLINK-182/First Date	8320
31	32		UNWRITTEN LAW/Seem' Red	8060
36	31		INCUBUS/Nice To Know You	8060
21	27		ADEMA/The Way You Like It	7020
48	25		LINKIN PARK/In The End	6500
22	24		P.O.D./Alive	6240
24	23		PUDDLE OF MUDD/Control	5980
26	21		SYSTEM OF A DOWN/Toxicity	5460
25	20		CITIZEN COPE/Let The Drummer...	5200
24	19		SUM 41/Fat Lip	4940
26	18		HOOBASTANK/Crawling In The Dark	4680
20	17		NICKELBACK/Too Bad	4420
21	17		TOOL/Schism	4420
16	17		DISTURBED/Down With...	4160

MARKET #7				
WWDC/Washington, DC				
<i>Clear Channel</i> (301) 587-7100 Rizer/Curtis 12+ Cum 756,400				
				
PLAYS	LW	TW	ARTIST/TITLE	GI (000)
37	38		P.O.D./Alive	12008
36	36		LINKIN PARK/In The End	11376
38	36		CREEDE/My Sacrifice	11376
30	35		JIMMY EAT WORLD/The Middle	11060
35	33		PUDDLE OF MUDD/Blurry	10428
26	33		STROKES/Last Nite	10428
23	33		DEFAULT/Wasting My Time	9164
20	26		HOOBASTANK/Crawling In The Dark	8216
29	25		REMY ZERO/Save Me	7900
23	23		NICKELBACK/How You Remind Me	7268
17	16		311/You Won't Believe	5056
13	16		FOO FIGHTERS/The One	5056
9	16		CARBON LEAF/The Boxer	5056
16	16		COLD/No One	5056
15	15		FUEL/Hemorrhage...	4740
15	15		MOBY/FWEN STEFANI/Southside</	

Triple A Playlists

MARKET #3
WXRT/Chicago
Infinity
(773) 777-1700
Winer/Faneda
12+ Cumc 484,800

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
28	26		JOHN MAYER/No Such Thing	7514
18	22		INDIGO GIRLS/Moment Of...	6358
23	21		RYAN ADAMS/New York, New York	6069
21	18		TRAVIS/Side	5202
21	18		CHRIS ISAAK/Let Me Down Easy	5202
15	16		CRACKER/Shine	4624
11	15		COLDPLAY/Trouble	4335
10	14		TRAIN/She's On Fire	4346
14	14		WEezer/Island In The Sun	4046
13	13		JOHN MELLENCAMP/Cuttin' Heads	3757
13	13		DAVE GRAY/Sail Away	3757
13	13		MIDNIGHT OIL/Golden Age	3757
12	13		PETE YORN/Strange Condition	3757
14	13		PSYCHEDELIC FURS/Alive	3757
12	12		JEWEL/Standing Still	3468
12	12		JOHN HIATT/Everybody Went Low	3468
11	12		GARBAGE/Breaking Up The Girl	3468
6	12		STROKES/Last Nite	3468
9	11		RUFUS WAINWRIGHT/Cigarettes...	3179
6	10		NEIL YOUNG/Let's Roll	2890
11	10		NO. MISSISSIPPI.../Sugartown	2890
6	10		MICK JAGGER/Everybody Gettin'...	2890
16	10		DAVE MATTHEWS BAND/Everyday	2890
7	9		PETE YORN/No Such Thing	2601
10	9		WIDESPREAD PANIC/This Part Of Town	2601
8	9		BETTER THAN EZRA/Extra Ordinary	2601
7	8		ROBERT BRADLEY'S.../Train	2312
8	8		JOHN HIATT/My Old Friend	2312
8	8		BLACK CROWES/Soul Singing	2312
13	8		EDDIE VEDDER/You've Got To...	2312

MARKET #4
KFOG/San Francisco
Susquehanna
(415) 543-1045
Benson/Jones
12+ Cumc 563,000

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
33	32		RYAN ADAMS/New York, New York	9312
17	27		CALLING/Wherever You Will Go	7857
22	27		JOHNNY A./Oh Yeah	7857
23	21		CHRIS ISAAK/Let Me Down Easy	6111
31	21		NEIL YOUNG/Let's Roll	6111
12	21		COLDPLAY/Trouble	6111
10	17		JACK JOHNSON/Bubble Toes	4947
9	17		EDDIE VEDDER/You've Got To...	4947
16	17		TRAIN/Drops Of Jupiter...	4947
31	16		NICKELBACK/How You Remind Me	4656
12	16		ALANIS MORISSETTE/Hands Clean	4656
12	13		BLUES TRAVELER/Back In The Day	3783
11	13		DAVE MATTHEWS BAND/The Space Between	3783
12	12		PETE YORN/Life On A Chain	3492
10	11		MOBY F/GWEN STEFANI/Southside	3201
11	11		LIFEHOUSE/Hanging By A Moment	3201
12	11		INCUBUS/Drive	3201
19	11		DAVE MATTHEWS BAND/Everyday	3201
10	11		AFRO-CELTIP/ GABRIEL/When You're Falling	3201
11	11		DAVID GRAY/Babylon	3201
10	10		MIDNIGHT OIL/Golden Age	2910
10	10		LUCE/Good Day	2910
9	10		U2/In A Little White	2910
11	9		JOHN MAYER/No Such Thing	2619
1	9		LENNY KRAVITZ/Stillness Of Heart	2619
9	9		RED HOT CHILI.../Scar Tissue	2619
8	9		FOO FIGHTERS/Learn To Fly	2328
8	8		STING/Desert Rose	2328
18	8		U2/Beautiful Day	2328
10	8		SANTANA F.E. CHERRY/Wishing It Was	2328

MARKET #8
WBOS/Boston
Greater Media
(617) 822-9000
Herrmann/Williams
12+ Cumc 376,300

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
31	33		RYAN ADAMS/New York, New York	4686
32	33		ALANIS MORISSETTE/Hands Clean	4686
27	32		CHRIS ISAAK/Let Me Down Easy	4544
33	31		JOHN MAYER/No Such Thing	4402
33	31		DAVE MATTHEWS BAND/Everyday	4402
21	22		JACK JOHNSON/Bubble Toes	3124
18	20		TRAIN/She's On Fire	2840
22	20		INDIGO GIRLS/Moment Of...	2840
17	19		KASEY CHAMBERS/Not Pretty Enough	2698
19	19		PETE YORN/Strange Condition	2698
8	17		COLDPLAY/Trouble	2414
17	17		RYAN ADAMS/Answering Bell	2414
9	13		CREED/My Sacrifice	1846
6	11		U2/Beautiful Day	1520
7	10		SENSE FIELD/Save Yourself	1462
15	10		FIVE FOR FIGHTING/America Town	1420
17	10		LENNY KRAVITZ/Dig In	1420
8	10		WILLIAM TOPLBY/Back To Believing	1420
9	10		SUZANNE VEGA/Last Year's Troubles	1420
10	10		AFRO-CELTIP/ GABRIEL/When You're Falling	1420
10	10		STARSAILOR/Good Souls	1420
12	9		EDDIE VEDDER/You've Got To...	1278
6	9		CALLING/Wherever You Will Go	1278
11	9		GARBAGE/Breaking Up The Girl	1278
6	9		JOHN MELLENCAMP/Peaceful World	1278
6	9		TRAIN/She's On Fire	1278
3	9		SANTANA F/ROB THOMAS/Smooth	1136
11	8		BOB SCHNEIDER/Big Blue Sea	1136
5	8		U2/In A Little White	1136
6	8		FIVE FOR FIGHTING/Superman (It's...)	1136

MARKET #1
WXRV/Boston
Northeast
(978) 374-4733
Doody/Marshall
12+ Cumc 171,300

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
23	22		CHRIS ISAAK/Let Me Down Easy	1584
21	22		DAVE MATTHEWS BAND/Everyday	1584
21	22		STARSAILOR/Good Souls	1584
20	22		PETE YORN/Strange Condition	1584
21	21		INDIGO GIRLS/Moment Of...	1512
21	19		U2/In A Little White	1369
15	16		WILLIAM TOPLBY/Back To Believing	1152
16	16		JACK JOHNSON/Bubble Toes	1152
14	16		SHANNON MCNALLY/Down And Dirty	1152
17	16		BRUCE COCKBURN/My Beat	1152
16	15		ALANIS MORISSETTE/Hands Clean	1080
16	15		RAUL MALO/Every Little...	1080
15	13		GARBAGE/Breaking Up The Girl	936
16	13		NEIL YOUNG/Let's Roll	936
9	13		R.E.M./All The Right...	936
9	12		MICK JAGGER/Visions Of Paradise	864
9	12		RYAN ADAMS/New York, New York	864
15	12		COLDPLAY/Trouble	864
12	12		RYAN ADAMS/Answering Bell	864
11	11		JOHN MAYER/No Such Thing	792
10	11		WEezer/Island In The Sun	792
8	11		GREAT BIG SEA/Sea Of No Cares	792
10	11		TRAVIS/Side	792
9	11		MIDNIGHT OIL/Golden Age	792
11	11		NIKKKA COSTA/Push & Pull	792
10	10		STING/Fragile	792
11	10		34 BELOW/Empty Sunday	720
10	10		LENNY KRAVITZ/Stillness Of Heart	720
10	10		ROBERT BRADLEY'S.../Train	720
13	10		STROKES/Last Nite	720

MARKET #14
KMITT/Seattle-Tacoma
Entercom
(206) 233-1037
Mays/Stewart
12+ Cumc 220,000

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
20	23		MELISSA ETHERIDGE/Lover Please	2714
20	23		PETE YORN/Strange Condition	2714
18	21		DAVE GRAY/Sail Away	2242
20	19		JEWEL/Standing Still	2242
19	21		ALANIS MORISSETTE/Hands Clean	2242
23	19		DAVE MATTHEWS BAND/Everyday	2242
12	16		CHRIS ISAAK/Let Me Down Easy	1888
9	13		INDIGO GIRLS/Moment Of...	1534
12	12		TRAVIS/Side	1416
12	12		JACK JOHNSON/Bubble Toes	1416
23	12		JOHN MAYER/No Such Thing	1416
12	11		WILLIAM TOPLBY/Back To Believing	1298
9	11		ROBERT BRADLEY'S.../Train	1298
11	11		TRAIN/She's On Fire	1298
9	11		ACTUAL TIGERS/Testimony	1298
12	10		JOEY RAMONE/What A Wonderful...	1180
9	10		COLDPLAY/Trouble	1180
3	10		CITIZEN COPEL/There's Love	1180
11	10		RYAN ADAMS/Answering Bell	1180
16	10		U2/In A Little White	1180
10	10		FIVE FOR FIGHTING/America Town	1180
11	10		MICK JAGGER/Visions Of Paradise	1180
9	9		JOHN MELLENCAMP/Peaceful World	1062
11	9		LENNY KRAVITZ/Dig In	1062
9	9		DIDO/Thankyou	1062
11	9		MARK KNOPFLER/What It Is	1062
10	9		JOSH JOPLIN GROUP/Camera One	1062
10	9		BRUCE COCKBURN/My Beat	1062
9	8		COLDPLAY/Yellow	944
7	8		STAIN'D/It's Been Awhile	944

MARKET #16
KTCZ/Minneapolis
Clear Channel
(612) 339-0000
MacLash/Wolf
12+ Cumc 314,400

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
34	38		JOHN MELLENCAMP/Peaceful World	5852
36	37		DAVE MATTHEWS BAND/Everyday	5698
36	35		NICKELBACK/How You Remind Me	5390
35	34		AFRO-CELTIP/ GABRIEL/When You're Falling	5236
30	29		DAVID GRAY/Please Forgive Me	4466
29	29		EDDIE VEDDER/You've Got To...	4466
28	29		U2/In A Little White	4466
28	29		WEezer/Island In The Sun	4466
28	28		CALLING/Wherever You Will Go	4312
22	24		NATALIE IMBRUGLIA/Wrong Impression	3696
20	24		BEN FOLDS/Still Fighting It	3696
21	24		CHRIS ISAAK/Let Me Down Easy	3696
24	22		COLDPLAY/Trouble	3388
22	22		BOB SCHNEIDER/Big Blue Sea	3388
20	22		CREED/My Sacrifice	3080
19	20		ALANIS MORISSETTE/Hands Clean	3080
12	20		STAIN'D/It's Been Awhile	1848
10	20		DIDO/Thankyou	1848
12	12		JOSH JOPLIN GROUP/Camera One	1848
10	12		3 DOORS DOWN/Be Like That	1848
11	11		BLUES TRAVELER/Back In The Day	1694
11	11		TRAVIS/Side	1694
11	11		STARSAILOR/Good Souls	1694
11	10		EVERCLEAR/Wonderful	1540
7	10		U2/Walk On	1540
11	10		INDIGO GIRLS/Moment Of...	1540
12	10		FIVE FOR FIGHTING/America Town	1540
8	10		JOHN MAYER/No Such Thing	1540
10	10		MATCHBOX TWENTY/If You're Gone	1540
10	10		REMY ZERO/Save Me	1540

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

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
27	29		CHRIS ISAAK/Let Me Down Easy	1653
23	29		ALANIS MORISSETTE/Hands Clean	1653
25	29		DAVE MATTHEWS BAND/Everyday	1653
20	22		U2/In A Little White	1254
25	17		CALLING/Wherever You Will Go	969
13	16		INDIGO GIRLS/Moment Of...	912
9	16		JACK JOHNSON/Bubble Toes	912
18	15		JEWEL/Standing Still	855
15	13		MICK JAGGER/Visions Of Paradise	741
8	13		EDDIE VEDDER/You've Got To...	741
11	11		JACK JOHNSON/Flake	627
12	11		GARBAGE/Breaking Up The Girl	627
10	10		RYAN ADAMS/New York, New York	570
9	10		TRAIN/Drops Of Jupiter...	570
9	10		PETE YORN/Life On A Chain	570
10	10		RYAN ADAMS/Answering Bell	570
10	9		FIVE FOR FIGHTING/Superman (It's...)	513
7	8		PETE YORN/Strange Condition	456
8	8		NEIL YOUNG/Let's Roll	456
8	8		LENNY KRAVITZ/Dig In	456
14	8		JOHN MAYER/No Such Thing	456
8	8		TRAIN/She's On Fire	456
5	8		DAVID GRAY/Babylon	456
6	7		STING/Fragile	399
6	7		BLUES TRAVELER/Back In The Day	399
7	7		EVERCLEAR/Wonderful	399
7	7		NATALIE IMBRUGLIA/Just Can't Last	399
7	7		JOHN MELLENCAMP/Peaceful World	399
3	7		LENNY KRAVITZ/Stillness Of Heart	399
5	6		COUNTING CROWS/Hangnaround	342

MARKET #20
WRNR/Baltimore
Empire
(410) 626-0103
Peterson/Cornight
12+ Cumc 62,800

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
14	19		GARBAGE/Breaking Up The Girl	855
19	18		PAUL MCCARTNEY/Vanilla Sky	810
24	17		JOHN MAYER/No Such Thing	765
9	17		CHRIS ISAAK/Let Me Down Easy	765
21	17		HARRISON & HOLLAND/Horse To The Water	765
20	14		CAKE/Love You Madly	630
11	10		RAUL MALO/Every Little...	450
10	10		WILLIAM TOPLBY/Back To Believing	450
11	10		BEN FOLDS/Still Fighting It	450
9	10		STARSAILOR/Good Souls	450
9	10		NATALIE IMBRUGLIA/Just Can't Last	450
14	10		MICK JAGGER/Visions Of Paradise	450
9	10		WIDESPREAD PANIC/Little Lilly	450
6	10		ROBERT BRADLEY'S.../Train	450
10	10		SHANNON MCNALLY/Down And Dirty	450
10	10		PETE YORN/Strange Condition	450
9	10		CRACKER/Shine	450
9	9		TRAVIS/Side	405
11	9		MICK JAGGER/Joy	405
11	9		COUSTAL/Last Good Day Of...	405
10	8		JOEY RAMONE/What A Wonderful...	360
7	8		RUFUS WAINWRIGHT/Cigarettes...	360
5	8		LLAMA/Too Much Too Soon	360
5	7		NO. MISSISSIPPI.../Sugartown	315
7	7		SUZANNE VEGA/Last Year's Troubles	315
7	7		BOB SCHNEIDER/Big Blue Sea	315
3	7		PHANTOM PLANET/California	315
7	7		CONVOY/Gone So Quick...	315
6	7		EAGLE-EYE CHERRY/Feels So Right	270
6	6		BRUCE COCKBURN/My Beat	270

MARKET #22
KBCO/Denver-Boulder
Clear Channel
(303) 444-5600
Arough/Keefer
12+ Cumc 327,300

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
32	32		DAVE MATTHEWS BAND/Everyday	6368
32	31		U2/In A Little White	6169
30	31		MARK KNOPFLER/What It Is	6169
15	27		AFRO-CELTIP/ GABRIEL/When You're Falling	5373
10	25		DAVID GRAY/Please Forgive Me	4975



JOHN SCHOENBERGER

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The Independent Spirit

Red Ink offers newer labels a real opportunity to get in the game

Even though Red Ink encompasses a variety of labels that represent a broad swath of music, much of what it promotes is aimed at Triple A radio. Furthermore, the independent spirit of the operation is akin to the attitude that permeates the Triple A community.

Red Ink has seen some real success with artists such as Aimee Mann, Johnny A., Delbert McClinton and even John Mayall this past year, and the company has high hopes for an even better year in 2002. In addition to reaching respectable sales levels on these and other projects, the Red Ink family of labels received six Grammy nominations this year for five of its artists. These include McClinton for Best Contemporary Blues Album and Eric Johnson for Best Pop Instrumental Performance.

Much of this success has to do with the passion and guidance of Howard Gabriel, who was just promoted to Sr. VP/GM of Red Ink. Not only does he oversee day-to-day operations, help formulate marketing game plans for each of his labels' releases and represent all of them to parent company RED Distribution, he has also taken it upon himself to act as a mentor to the young executives he interacts with on a regular basis.

I recently had a conversation with Gabriel, who has managed to find a way to preserve his love of music and the thrill of breaking artists within the confines of a leaner, meaner record industry.

Creativity Within Corporate Walls

RED Distribution, which owns Red Ink, is a division of Sony Music. It was conceived to capitalize on alternative and niche markets with artists and labels that are offering something the majors aren't.

RED Distribution originally had over 100 labels, but a few years ago it was decided that that was too many for each to receive the attention it deserved. The company pared its roster to 20 labels that it felt were on the same growth pattern that it was and that had the same marketing and sales aspirations. By focusing on these select labels, RED Distribution was able to triple its business.

At the same time, the company didn't want to forgo opportunities with new labels run by entrepreneurial executives, so it created an umbrella label called Red Ink. "We knew that there would be opportunities with both labels and artists that we didn't want to miss out on," says Gabriel.

"We found that many of these new labels were spending a lot of money to hire their own young staffs, which didn't have the expertise to really work the industry. We felt that we could offer them the staffing that they needed in promotion, publicity and sales so that they could, in turn, focus their money and efforts in the areas of A&R and marketing."

Gabriel and his staff are intimately involved with each of their labels in assembling coordinated campaigns that make sense for each particular project. Red Ink is also the entity that hires independent contractors to complement its in-house staff. Because it has several projects a year to offer them, the company has become an important client of these contractors.

"This approach started to work very quickly for us, because we were able to pull in some very interesting projects and market them properly," Gabriel says. "Sometimes radio was a big part of it, and sometimes other avenues of exposure were more appropriate. We've now begun to develop a reputation and some seniority out there, which does nothing but help each ensuing project we get involved with."

Nurturing Way

Alt-country-based New West, famed guitarist Steve Vai's Favored Nations, Aimee Mann's United Musicians, Bob Mould's Granary and heritage artist-based Eagle are some of the labels in the Red Ink family. The company also recently signed deals with Star Time, Velocette and Velour.

Gabriel is very choosy when deciding which new labels to bring into the fold. He's looking for labels that aren't similar to the ones that Red Ink already has. He needs to be excited about the artists and musical styles they represent. He must also be assured that the labels have proper funding. Finally, it's important that the principals running the labels are as exciting in terms of vision and passion as the artists they sign.

"Each label has a slightly different agenda with us, as each is in a different stage of its career," says Gabriel. "Plus, each has different aspirations, based on its roster. We're fortunate to

be able to move at the pace that we deem proper for each label."

Consequently, no two marketing campaigns are the same — there is no blueprint, per se. Because it is willing to devote the time and thought to coming up with the right approach to each project, Red Ink has been able to set realistic goals and improve the projects' odds of success.

According to Gabriel, Red Ink has developed enough of a label base and overall sales base that he doesn't have to force any one label beyond its ability. Rather, his company focuses on what each label is comfortable with and what makes sense. "Some labels are doing a lot of business, some are growing, and others are just starting out," he says.

"The point is, I can accommodate all of them; it's just a matter of believing in them. And you know what: Every one of my labels did better in 2001 than it did the year before. If they're selling records, Red Ink is making money. We can spread out the costs of our services. If we sell 60,000 units on a certain project, for example, we can all make money."

"This industry has a tendency to eat its young. Not only do I try to nurture young artists, I also try to nurture the new, younger executives who are behind them."

Gabriel sees a bigger picture than most of his counterparts in the industry. He is very serious about paying back the community in ways that transcend his own company's immediate goals. "This industry has a tendency to eat its young," he says. "Not only do I try to nurture young artists, I also try to nurture the new, younger executives who are behind them. Everyone who gets in this business has an aspiration and a dream. It's my duty to give them the chance to realize them."



CATCHING UP

While on a ski trip in the Taos, NM, area, legendary producers Alan Parsons (Pink Floyd, Al Stewart, Alan Parsons Project) and Greg Ladanyi (Jackson Browne, Don Henley, Fleetwood Mac) stopped by to talk with KTAO/Taos station owner Brad Hockmeyer live on the air. Pictured here are (l-r) Parsons, Hockmeyer and Ladanyi.

Stepping Stone Or Final Destination?

Does Gabriel expect these labels to stay with him, or is Red Ink simply acting as a training ground to prepare them for the next level? Surely, some are looking to move up to the majors at some point, but, for now, most want to stay with him. They like the personal attention they get.

"Someday they may graduate from us and go on to bigger things, such as a direct deal with a RED Distribution label or even a deal with a major label," Gabriel says. "But up to this point none of our labels has wanted to do that. They like the symbiotic relationship they have with us. They have added people in some areas, but they really don't want to get into fully staffing up and all the costs that go along with that."

With less overhead, each label can spend more time and money on the A&R process and the marketing of its artists. With Red Ink's staff — such as Dave Morrell and Melissa Emert in promotion, John Porter in marketing, Raj Debah, Josh Banks and the other in-house specialists — Red Ink has been very successful in getting the right things done at the right time.

"What's important for you to know, and something that I always tell my labels, is that, when I have a Red Ink person on the phone, they're talking about that individual label's record," Gabriel says. "They're basically a member of that label's staff."

Gabriel feels that it's very important to develop a label's profile, as well as its artists. As an example, the company has spent almost as much time promoting the New West label and its head, Cameron Strang, as it has any of the label's artists. "We feel it's important to establish a label's identity," Gabriel says. "That will ultimately help us in developing its roster. Once you get the message out that you represent a quality label and that you're going to be around, the label becomes part of the community."

"Being part of the community is a very important element in reaching your goals. If KFOG in San Francisco, for example, is going to give us a shot on an artist like Johnny A., it wants to know that there is a company that's

going to back it up. We're in a position to do all the things that any other label can do, such as the promotions, the concerts, the advertising in the marketplace and all the other things to support the station."

Independent Advantages

Being perceived as an independent operation has its advantages. The organization can devote the time and energy needed to develop a project to a certain level, where it can then be handed off. There's less pressure for immediate results, and the opportunity exists to read a project's growth step by step and act accordingly.

The debut Train project, which was originally marketed and distributed thru Red Ink/Aware and RED Distribution, is an excellent example. The company spent well over a year nurturing the band's debut release and aligned its efforts with the slowly building story the band was experiencing at radio and at the press level while touring. When Columbia finally picked up the project, everything was in place for the record to explode.

"This independent-minded approach before the larger label gets directly involved is proving to be a very successful formula for the right kind of artist," says Gabriel. "Because we are owned by Sony, we have to make a conscious effort to preserve our independent attitude in terms of the way we do things. The way we see it, that's the way to set it up, and that's the way we operate. Even when helping to develop a major-label project, we maintain the indie stance in the way we do things."

A lot of people talk about artist development, but how many companies actually do it? Whether its approach is radio-, press-, retail- or tour-driven, Red Ink gives each project a chance to reach its full potential. This has translated into respectable sales. When you add it all up, Red Ink is a fierce competitor.

"In an industry that, overall, had a bad year in 2001, Red Ink had a great year," Gabriel says. "We anticipate an even better year in 2002, with new albums from Aimee Mann, Bob Mould, Delbert McClinton, Tim Easton and John Mayall and some other surprises that we have up our sleeves."



ZERO 7

:destiny

#1 MOST ADDED OVERALL!!!

Half of the panel closed in it's first week!!

"By far, the BIGGEST record at KCRW in the last six months. Huge spins, huge phones and huge sales—over 11,000 copies sold in L.A. in only two months!"

— Nic Harcourt, MD/KCRW
Los Angeles' Morning Becomes Eclectic and PRI's Sounds Eclectic

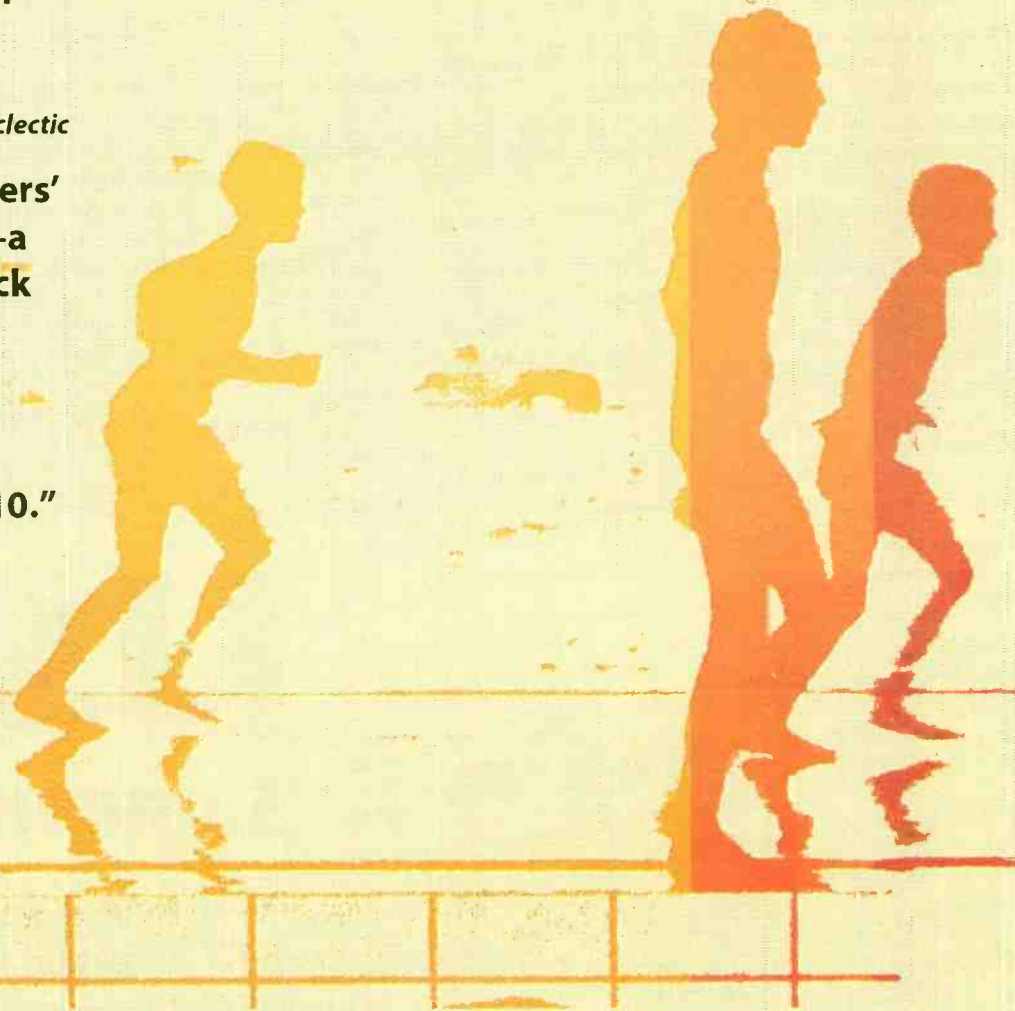
"Zero 7 has risen to the top of 'XPN listeners' most requested albums for the new year—a lush, beautifully produced mix of laid-back pop songs. Simply put, *Simple Things* is simply beautiful."

— Bruce Warren, PD-WXPN/Philadelphia

"The babymaker LP of the year—9 out of 10."
— SPIN

"Critics Top Ten of 2001 (★★★★1/2)"
— Rolling Stone

**national us tour
begins in april**



the first single from the critically-acclaimed bestseller
:simple things



R&R Triple A Top 30

Powered By



February 15, 2002

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	DAVE MATTHEWS BAND Everyday (RCA)	562	-13	39288	15	24/0
2	2	ALANIS MORISSETTE Hands Clean (Maverick/Reprise)	559	+58	33267	4	23/0
3	3	CHRIS ISAAK Let Me Down Easy (Reprise)	479	+27	38494	5	26/0
4	4	CALLING Wherever You Will Go (RCA)	413	+2	27637	19	16/0
11	5	U2 In A Little While (Interscope)	387	+59	28281	5	23/0
10	6	PETE YORN Strange Condition (Columbia)	379	+47	25280	7	25/0
5	7	JOHN MAYER No Such Thing (Aware/Columbia)	376	-20	30508	24	23/0
8	8	JEWEL Standing Still (Atlantic)	318	-20	19746	17	19/0
6	9	COLDPLAY Trouble (Nettwerk/Capitol)	317	-65	27821	16	22/0
7	10	RYAN ADAMS New York, New York (Lost Highway/IDJMG)	315	-38	31351	23	25/0
14	11	CREED My Sacrifice (Wind-up)	310	0	13817	14	12/0
9	12	NICKELBACK How You Remind Me (Roadrunner/IDJMG)	306	-30	20739	14	11/0
12	13	TRAVIS Side (Epic)	303	-20	18770	12	18/1
15	14	TRAIN She's On Fire (Columbia)	294	+21	19345	4	24/2
16	15	EDDIE VEDDER You've Got To Hide Your... (V2)	289	+42	23333	5	22/1
17	16	INDIGO GIRLS Moment Of Forgiveness (Epic)	279	+32	24682	4	19/0
18	17	MICK JAGGER Visions Of Paradise (Virgin)	238	+14	15719	4	20/0
25	18	STARSAILOR Good Souls (Capitol)	217	+48	11746	3	20/0
20	19	GARBAGE Breaking Up The Girl (Almo Sounds/Interscope)	214	+13	14066	4	18/0
21	20	WILLIAM TOPLEY Back To Believing (Lost Highway/IDJMG)	191	0	12159	10	18/1
26	21	RYAN ADAMS Answering Bell (Lost Highway/IDJMG)	177	+13	12269	2	18/0
19	22	MELISSA ETHERIDGE Lover Please (Island/IDJMG)	176	-44	11235	11	16/0
28	23	REMY ZERO Save Me (Elektra/EEG)	162	+2	6556	3	11/0
29	24	ROBERT BRADLEY'S BLACKWATER... Train (Vanguard)	161	+17	11943	2	18/3
22	25	NATALIE MERCHANT Just Can't Last (Elektra/EEG)	159	-20	10858	19	16/0
24	26	FIVE FOR FIGHTING America Town (Aware/Columbia)	156	-15	8413	9	15/0
27	27	BRUCE COCKBURN My Beat (True North/Rounder)	155	-9	7170	6	12/0
Debut	28	BOB SCHNEIDER Big Blue Sea (Universal)	134	+3	7974	1	14/0
23	29	NEIL YOUNG Let's Roll (Reprise)	132	-41	14453	7	12/0
-	30	BEN FOLDS Still Fighting It (Epic)	127	-11	8133	2	14/0

27 Triple A reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 2/3/02-2/9/02. 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.rradds.com

ARTIST TITLE LABEL(S)	ADDS
LISA LOEB Someone You Should Know (Geffen/Interscope)	9
ZERO 7 Destiny (Quango/Palm)	8
JACK JOHNSON Flake (Enjoy/Universal)	5
ROBERT BRADLEY'S BLACKWATER... Train (Vanguard)	3
LENNY KRAVITZ Stillness Of Heart (Virgin)	3
TRAIN She's On Fire (Columbia)	2
MIDNIGHT OIL Golden Age (Liquid 8)	2
LUCE Good Day (Joe's)	2
CONCRETE BLONDE Roxy (Manifesto)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
LENNY KRAVITZ Stillness Of Heart (Virgin)	+70
U2 In A Little While (Interscope)	+59
ALANIS MORISSETTE Hands Clean (Maverick/Reprise)	+58
STARSAILOR Good Souls (Capitol)	+48
PETE YORN Strange Condition (Columbia)	+47
EDDIE VEDDER You've Got To Hide Your... (V2)	+42
JACK JOHNSON Flake (Enjoy/Universal)	+39
INDIGO GIRLS Moment Of Forgiveness (Epic)	+32
KASEY CHAMBERS Not Pretty Enough (Warner Bros.)	+31
LLAMA Too Much Too Soon (MCA)	+30

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
LENNY KRAVITZ Dig In (Virgin)	261
TRAIN Drops Of Jupiter (Tell Me) (Columbia)	213
AFRO-CELT... F.P. GABRIEL When... (Real World/Virgin)	198
FIVE FOR FIGHTING Superman (It's...) (Aware/Columbia)	194
LIFHOUSE Hanging By A Moment (DreamWorks)	191
INCUBUS Drive (Immortal/Epic)	180
JOHN MELLENCAMP Peaceful World (Columbia)	179
WEEZER Island In The Sun (Geffen/Interscope)	176
DAVID GRAY Babylon (ATO/RCA)	158
U2 Stuck In A Moment... (Interscope)	158
COLDPLAY Yellow (Nettwerk/Capitol)	157
U2 Beautiful Day (Interscope)	142
MOBY F/GWEN STEFANI Southside (V2)	140
DAVE MATTHEWS BAND The Space Between (RCA)	135
STAIN'D It's Been Awhile (Flip/Elektra/EEG)	130
TRAIN Something More (Columbia)	123
DAVID GRAY Sail Away (ATO/RCA)	120
JOSH JOPLIN GROUP Camera One (Artemis)	117
PETE YORN Life On A Chain (Columbia)	115

New & Active

- MIDNIGHT OIL** Golden Age (Liquid 8)
Total Plays: 124, Total Stations: 16, Adds: 2
- DEFAULT** Wasting My Time (TVT)
Total Plays: 124, Total Stations: 7, Adds: 0
- JACK JOHNSON** Bubble Toes (Enjoy/Universal)
Total Plays: 112, Total Stations: 7, Adds: 0
- CRACKER** Shine (Backporch/Virgin)
Total Plays: 111, Total Stations: 11, Adds: 0
- LENNY KRAVITZ** Stillness Of Heart (Virgin)
Total Plays: 103, Total Stations: 15, Adds: 3

- PUDDLE OF MUDD** Blurry (Flawless/Geffen/Interscope)
Total Plays: 103, Total Stations: 5, Adds: 0
- KASEY CHAMBERS** Not Pretty Enough (Warner Bros.)
Total Plays: 96, Total Stations: 9, Adds: 0
- JOHNNY A.** Oh Yeah (Favored Nations/Red Ink)
Total Plays: 93, Total Stations: 9, Adds: 1
- SUZANNE VEGA** Last Year's Troubles (A&M/Interscope)
Total Plays: 89, Total Stations: 9, Adds: 0
- JACK JOHNSON** Flake (Enjoy/Universal)
Total Plays: 80, Total Stations: 12, Adds: 5

Songs ranked by total plays



LISA LOEB

"Someone You Should Know"

#1 Most Added

- | | | | | |
|------|------|------|------|--------|
| KTCZ | KINK | WXPB | WXRV | CKEY |
| WMMM | KTHX | WRLT | KRSH | WAPS |
| WNCW | KTBG | KTAO | KMTN | & more |

The New Album, **CAKE AND PIE** in stores February 26.

Management: Ron Stone & Levonne Murlowski for Gold Mountain



February 15, 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)	308	+28	6191	5	21/0
2	2	PETE YORN Strange Condition (Columbia)	274	+32	3679	10	16/0
3	3	WILLIAM TOPLEY Back To Believing (Lost Highway/IDJMG)	247	+10	3374	15	18/0
7	4	RYAN ADAMS Answering Bell (Lost Highway/IDJMG)	242	+25	6457	3	21/0
9	5	ALANIS MORISSETTE Hands Clean (Maverick/Reprise)	217	+19	3063	3	14/0
10	6	SUZANNE VEGA Last Year's Troubles (A&M/Interscope)	214	+16	6438	5	19/0
8	7	BRUCE COCKBURN My Beat (True North/Rounder)	210	+1	4827	9	20/0
11	8	STARSAILOR Good Souls (Capitol)	209	+19	6788	8	19/1
4	9	NATALIE MERCHANT Just Can't Last (Elektra/EEG)	202	-29	5445	22	17/0
17	10	INDIGO GIRLS Moment Of Forgiveness (Epic)	201	+38	5022	4	19/0
5	11	SHANNON MCNALLY Down And Dirty (Capitol)	197	-31	5976	14	16/0
13	12	JOHN MAYER No Such Thing (Aware/Columbia)	188	+8	2482	30	10/1
15	13	ROBERT BRADLEY'S BLACKWATER... Train (Vanguard)	185	+17	4996	4	19/1
6	14	JOHN HIATT Everybody Went Low (Vanguard)	185	-39	2628	14	16/0
12	15	DAVE MATTHEWS BAND Everyday (RCA)	179	-5	995	18	9/0
19	16	MIDNIGHT OIL Golden Age (Liquid 8)	175	+35	3794	4	17/0
14	17	NEIL YOUNG Let's Roll (Reprise)	171	-6	3254	7	13/0
20	18	EDDIE VEDDER You've Got To Hide Your... (V2)	151	+14	2025	5	11/0
23	19	KASEY CHAMBERS Not Pretty Enough (Warner Bros.)	149	+29	5520	2	18/1
21	20	CRACKER Shine (Backporch/Virgin)	144	+16	4079	2	16/0
16	21	COLDPLAY Trouble (Nettwerk/Capitol)	144	-21	2116	20	9/0
28	22	U2 In A Little While (Interscope)	142	+28	2362	8	10/1
24	23	WILLIE NELSON Maria (Shut Up And Kiss Me) (Lost Highway/IDJMG)	138	+18	4511	3	15/1
18	24	WIDESPREAD PANIC Little Lilly (Widespread/SRG)	137	-25	999	15	11/0
25	25	MICK JAGGER Visions Of Paradise (Virgin)	122	+4	2750	4	12/0
27	26	BEN FOLDS Still Fighting It (Epic)	114	-1	1762	10	10/1
26	27	R.E.M. All The Right Friends (Reprise)	114	-1	647	5	10/0
—	28	LOUISE GOFFIN Sometimes A Circle (DreamWorks)	110	+15	3150	2	10/0
30	29	TRAIN She's On Fire (Columbia)	109	+3	1848	2	11/1
29	30	GRANT LEE PHILLIPS We All Get A Taste (Zoe/Rounder)	107	-3	3135	2	13/0

21 Triple A Indicator Reports. Songs ranked by total plays for the airplay week of Sunday 2/3-Saturday 2/9. © 2002, R&R Inc.

Most Added

ARTIST TITLE LABEL(S)	ADDS
ZERO 7 Destiny (Quango/Palm)	10
JOSH ROUSE Feeling No Pain (Rykodisc)	9
JACK JOHNSON Flake (Enjoy/Universal)	8
LISA LOEB Someone You Should... (Geffen/Interscope)	6
LENNY KRAVITZ Stillness Of Heart (Virgin)	3
JAI UTTAL Exile (Narada)	3
BILLY BRAGG NPWA (Elektra/EEG)	2
CITIZEN COPE If There's Love (DreamWorks)	2
GREAT BIG SEA Sea Of No Cares (Rounder)	2
NEIL FINN Don't Dream It's Over (Nettwerk)	2
NEIL HALSTEAD Seasons (4AD/Beggars)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
LENNY KRAVITZ Stillness Of Heart (Virgin)	+49
LLAMA Too Much Too Soon (MCA)	+44
INDIGO GIRLS Moment Of Forgiveness (Epic)	+38
MIDNIGHT OIL Golden Age (Liquid 8)	+35
JACK JOHNSON Flake (Enjoy/Universal)	+33
PETE YORN Strange Condition (Columbia)	+32
KASEY CHAMBERS Not Pretty Enough (Warner Bros.)	+29
ZERO 7 Destiny (Quango/Palm)	+29
CHRIS ISAAK Let Me Down Easy (Reprise)	+28
U2 In A Little While (Interscope)	+28
BE GOOD TANYAS The Littlest Birds (Nettwerk)	+28
RYAN ADAMS Answering Bell (Lost Highway/IDJMG)	+25
BILLY BRAGG NPWA (Elektra/EEG)	+21
NORAH JONES Don't Know Why (Blue Note/Capitol)	+20
CLEM SNIDE Moment In The Sun (SpinArt)	+20
STARSAILOR Good Souls (Capitol)	+19
ALANIS MORISSETTE Hands Clean (Maverick/Reprise)	+19
WILLIE NELSON Maria... (Lost Highway/IDJMG)	+18
ROBERT BRADLEY'S BLACKWATER... Train (Vanguard)	+17
JAY FARRAR Feed Kill Chain (Artemis)	+17
RUFUS WAINWRIGHT Across The Universe (V2)	+17

Reporters

<p>WAPS/Akron, OH PD/MD: Bill Gruber 1 JACK JOHNSON "Flake" 1 LISA LOEB "Know" 1 JOSH ROUSE "Pain" 1 LLAMA "Much" 1 ZERO 7 "Destiny" 1 PAUL RUDERMAN "Wish"</p>	<p>WXRT/Chicago, IL * PD: Norm Winer APD/MD: John Farneda 1 CHRIS ISAAK "Reprise" 1 ZERO 7 "Destiny" 1 WILLIAM TOPLEY "Back" 1 JACK JOHNSON "Flake"</p>	<p>WMMW/Madison, WI * PD: Tom Teuber 1 CONCRETE BLONDE "Rocky" 1 LISA LOEB "Know" 1 TRAVIS "Side"</p>	<p>WYEP/Pittsburgh, PA PD: Rosemary Welsch APD/MD: Chris Griffin 1 ZERO 7 "Destiny" 1 JOSH ROUSE "Pain" 1 MICK JAGGER "Joy" 1 JOHN HART "Open" 1 LUKE BLOOM "Wainscoat" 1 DIANA KRALL "Wonderful"</p>	<p>KFOG/San Francisco, CA * PD: Dave Benson APD/MD: Haley Jones 1 ROBERT BRADLEY'S "Train" 1 NATALIE MERCHANT "Love" 1 TRAIN "She's"</p>
<p>KTZO/Albuquerque, NM * PD: Scott Souhrads MD: Don Kelley No Adds</p>	<p>KBXR/Columbia, MO PD/MD: Lana Trezise LENNY KRAVITZ "Heart"</p>	<p>WMPW/Memphis, TN PD/MD: Alexandra Inzer 1 STARSAILOR "Lucky" 1 STARSAILOR "Good" 1 30 000 FOOT OF... "Sweep"</p>	<p>WCLZ/Portland, ME PD: Herb Ivy MD: Brian James 1 ROBERT BRADLEY'S... "Train" 1 BEN FOLDS "Suit" 1 TRAIN "She's" 1 KASEY CHAMBERS "Pretty" 1 ZERO 7 "Destiny" 1 JACK JOHNSON "Flake"</p>	<p>KOTR/San Luis Obispo, CA PD: Greg Phifer MD: Greg Phifer 1 JACK JOHNSON "Flake" 1 CHUCK E. WEISS "Comin' 1 CHARLIE MUSSELWHITE "Blues" 1 REMY ZERO "Save" 1 ZERO 7 "Destiny" 1 KELLY JOE PHILLIPS "Beggars"</p>
<p>KGSB/Austin, TX * PD: Jody Denberg MD: Susan Castle 1 JACK JOHNSON "Flake" 1 BOBOYLAN "Honest" 1 TOM WAITS "Home"</p>	<p>KBCO/Denver-Boulder, CO * PD: Scott Abrough MD: Keifer 1 EDDIE VEDDER "Hide"</p>	<p>KTCZ/Minneapolis, MN * PD: Lauren MacLeash APD/MD: Mike Wolf 1 LISA LOEB "Know" 1 Lenny Kravitz "Heart" 1 MIDNIGHT OIL "Golden"</p>	<p>KINK/Portland, OR * PD: Dennis Constantine MD: Kevin Welch 1 LISA LOEB "Know" 1 ZERO 7 "Destiny" 1 NORAH JONES "Know" 1 CITIZEN COPE "There's"</p>	<p>KBAC/Santa Fe, NM GM/MD: Ira Gordon 1 FIVE FOR FIGHTING "Town" 1 JOSH ROUSE "Pain" 1 JACK JOHNSON "Flake" 1 ZERO 7 "Destiny" 1 CONCRETE BLONDE "Rocky" 1 JAI UTTAL "Exile"</p>
<p>WRNR/Baltimore, MD * DM: Jon Peterson PD: Alex Corright MD: Damian Elstein 1 JOSH ROUSE "Pain" 1 KASEY CHAMBERS "Crosstie" 1 NEIL FINN "Weather" 1 ZERO 7 "Destiny"</p>	<p>WOET/Detroit, MI PD: Judy Adams MD: Martin Sandvike AMD: Chuck Horn 1 ZERO 7 "Destiny" 1 JOSH ROUSE "Pain"</p>	<p>WZEW/Mobile, AL * PD: Brian Hart MD: Linda Woodworth No Adds</p>	<p>WSTP/Poughkeepsie, NY PD: Greg Battine APD: Christine Martinez MD: Roger Menell 1 ZERO 7 "Destiny" 1 JAY FARRAR "Feed" 1 JONATHAN BROOK "Lunge" 1 WILLIE NELSON "Maria"</p>	<p>KTAO/Santa Fe, NM PD: John Hayes MD: Michael Dean 1 ZERO 7 "Destiny" 1 BILLY BRAGG "NPWA" 1 U2 "Lullaby" 1 LISA LOEB "Know" 1 JOSH CLAYTON-FELT "Atlanta"</p>
<p>KRVB/Boise, ID * PD/MD: Brandon Dawson ROBERT BRADLEY'S... "Train" 1 MIDNIGHT OIL "Golden" 1 WILLIE NELSON "Home"</p>	<p>WV00/Elizabeth City, NC PD: Matt Cooper MD: Tad Abbey 1 JOSH ROUSE "Pain" 1 ZERO 7 "Destiny"</p>	<p>KPIG/Monterey, CA PD/MD: Laura Ellen Hopper 1 RICKIE LEE JONES "Chuck" 1 WILLIE NELSON "Lullaby" 1 RICHARD SHINDELL "Happy"</p>	<p>KTHX/Reno, NV * PD: Harry Reynolds MD: Dave Herold 1 CHRIS ISAAK "Wrung" 1 JOSH CLAYTON-FELT "Atlanta" 1 LISA LOEB "Know" 1 LUCE "Good" 1 JOHN SCOFIELD "Jodelunk" 1 ZERO 7 "Destiny"</p>	<p>KRSH/Santa Rosa, CA * PD: Bill Bowler MD: Pam Long 1 LLAMA "Much" 1 LISA LOEB "Know" 1 CHARLIE MUSSELWHITE "Blues" 1 Lenny Kravitz "Heart" 1 ZERO 7 "Destiny"</p>
<p>WBOS/Boston, MA * PD: Chris Herrmann MD: Michele Williams 1 30 000 FOOT OF... "Sweep"</p>	<p>WNCW/Greenville, SC PD: Mark Keefe APD: Kim Clark 1 NEIL HALSTEAD "Seasons" 1 LISA LOEB "Know" 1 RICHARD SHINDELL "July" 1 JAI UTTAL "Exile" 1 MICHAEL CHELSEA "Molly" 1 TOM WAITS "Home" 1 JOSH ROUSE "Nothing"</p>	<p>KTEE/Monterey, CA PD: Linda Roberts MD: Carl Widling 1 ERIC BURTON "Walkin' 1 CITIZEN COPE "There's" 1 NEIL FINN "Dream" 1 ZERO 7 "Destiny"</p>	<p>WRLT/Nashville, TN * OM/MD: David Hall APD/MD: Keith Coos 1 JACK JOHNSON "Flake" 1 LISA LOEB "Know"</p>	<p>KMTT/Seattle-Tacoma, WA * GM/MD: Chris Maya APD/MD: Shawn Stewart No Adds</p>
<p>WXRW/Boston, MA * PD: Joanne Doody MD: Dana Marshall 1 LISA LOEB "Know" 1 LUCE "Good"</p>	<p>WTTN/Indianapolis, IN * PD: Jim Ziegler APD/MD: Marie McCallister 1 JOHNNY "A" "Yeah" 1 JACK JOHNSON "Flake"</p>	<p>WFUV/New York, NY PD: Chuck Singleton MD: Rita Houston AMD: Russ Barris 1 JOSH ROUSE "Pain" 1 JAI UTTAL "Exile" 1 RAUL MALLO "Today" 1 NEIL HALSTEAD "Seasons"</p>	<p>KENZ/Salt Lake City, UT * OM/MD: Bruce Jones MD: Karl Bushman 1 TRAIN "She's"</p>	<p>KAEP/Spokane, WA * PD: Scott Rust MD: Karl Bushman 1 JACK JOHNSON "Flake" 1 311 "Amope" 1 ZERO 7 "Destiny"</p>
<p>CKEY/Buffalo, NY * PD/MD: Rob White 1 "SLOAN" "Max" 1 LISA LOEB "Know" 1 J.C. MOORE & 53 DAYS "Lost" 1 SENSE FIELD "Save"</p>	<p>WOKI/Knoxville, TN * PD: Shane Cox MD: Sarah McClune No Adds</p>	<p>WKDC/Norfolk, VA * PD: Paul Shugrue MD: Kristen Groo 1 CONCRETE BLONDE "Rocky" 1 LISA LOEB "Know" 1 ZERO 7 "Destiny"</p>	<p>KXST/San Diego, CA * PD/MD: Dona Shalab ROBERT BRADLEY'S... "Train"</p>	<p>WRNX/Springfield, MA * GM/MD: Tom Davis MD: Donnie Moorhouse 1 ZERO 7 "Destiny"</p>
<p>WNCS/Burlington, VT PD: Jody Peterson APD: Eric Thomas MD: Mark Abuzzahab 1 Lenny Kravitz "Heart" 1 ELTON JOHN "Train" 1 GREAT BIG SEA "Sea" 1 JOSH ROUSE "Pain" 1 JACK JOHNSON "Flake" 1 PAUL McCARTNEY "Sunshine"</p>	<p>WFPK/Louisville, KY PD: Dan Reed APD: Stacy Owen 1 LOUISE GOFFIN "Instant" 1 JACK JOHNSON "Flake" 1 JOSH ROUSE "Pain" 1 HANK WILLIAMS III "Mud" 1 SOLAS "Poison"</p>	<p>KCTY/Omaha, NE * PD: Max Bumgardner MD: Christopher Dean No Adds</p>	<p>WXPW/Philadelphia, PA PD: Bruce Warren APD/MD: Helen Leicht 1 JOHN MAYER "Such" 1 LISA LOEB "Know" 1 NEIL HALSTEAD "Pocket" 1 JOSH ROUSE "Pain" 1 SOUTH "Soon" 1 DAVINA KURTZ "Way"</p>	<p>WRNK/Springfield, MA * GM/MD: Tom Davis MD: Donnie Moorhouse 1 ZERO 7 "Destiny"</p>

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

National Programming

Added This Week

World Cafe
Ali Castellini 215-898-6677

Acoustic Cafe
Rob Reinhart 734-761-2043

HANK WILLIAMS III Atlantic City
JOSH RITTER Come And Find Me
LUKA BLOOM Perfect Groove
PETE PALLADINO Complicated Choreography

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10100 Santa Monica Blvd., 3rd Floor, Los Angeles, CA 90067

ON THE RECORD

With
Jody Denberg
PD, KGSR/Austin



Willie Nelson's "Maria (Shut Up and Kiss Me)" drips with attitude, has a great chorus and hook and a Tex-Mex sway that will balance the "genericaaa" that might chase away your listeners who don't often cross-cume your local Hot AC. We feel that "Maria" is magic on the radio, and KGSR put it straight into heavy rotation. • But, as usual with wonderful tunes that transcend preconceived notions of what is right for the airwaves, there is more bag-

gage here than current carry-on standards may allow. Foremost, there's Mr. Nelson himself. A few months shy of his 69th birthday, Willie is certainly outside of our demo, and his image is so firmly carved in stone that it is worthy of a space on Mount Rushmore. But part of that image is that he is an outlaw, and, as Dylan told us, "To live outside the law, you must be honest." Yes, honestly, Willie Nelson is a country artist, but he also happens to have released discs that could be filed under jazz, popular standards, rock and any conceivable strand of Americana music you can hyphenate. • Granted, an Austin-based station can easily support an artist like Nelson, but it will work for other stations for the exact reason that we had to wince and cross our fingers before we put the disc into the player: It's a collaboration with Rob Thomas of Matchbox Twenty. • The bottom line on "Maria (Shut Up and Kiss Me)" is that it's a great song that should be played on Triple A radio. One listen will tell you that it's not too rootsy for those programmers who fear the twang, and it's not too poppy for those who avoid the snap, crackle and...

There was solid new add action this week: **Zero 7's** "Destiny" had 18 total adds, **Lisa Loeb's** "Someone You Should Know" had 15, **Jack Johnson's** "Flake" had 13, and **Josh Rouse's** "Feeling No Pain" had 10. Also showing add action this week were **Lenny Kravitz**, **Robert Bradley's Blackwater Surprise**, **Train**, **Midnight Oil**, **Luce** (keep an eye on this artist), **Concrete Blonde**, **Jai Uttal**, **Billy Bragg**, **Citizen Cope**, **Great Big Sea** and **Neil Finn** ... On the monitored airplay chart, **Dave Matthews Band** mark their 10th week at No. 1, with **Alanis Morissette** holding at 2* and **Chris Isaak** at 3* ... **The Calling** maintain their 4* position, **U2** jump from 11*-5*, and **Pete Dinklage** leaps from 10*-6* ... Other movers this week include **Starsailor** (25*-18*), **Ryan Adams** (26*-21*), **Remy Zero** (28*-23*) and debuts by **Bob Schneider** and **Ben Folds** ... Note that we have a couple of "doubles" this week: Ryan Adams has two charted tracks, and Jack Johnson has two songs in New & Active ... On the Indicator airplay chart, Chris Isaak holds the top slot, Pete Dinklage's at 2*, **William Topley's** at 3*, Ryan Adams jumps 7*-4*, Alanis Morissette moves 9*-5*, and **Suzanne Vega** increases from 10*-6* ... Other big jumpers include **Indigo Girls** (17*-10*), **Midnight Oil** (19*-16*), **Kasey Chambers** (23*-19*) and **U2** (28*-22*) ... Finally, **Louise Goffin** redebuts at 28*.

Triple A ON THE RADIO

— John Schoenberger, Triple A Editor

AAA ARTIST OF THE WEEK

ARTIST: **Midnight Oil**

LABEL: **Liquid 8**

By **JOHN SCHOENBERGER** / TRIPLE A EDITOR

Australia's **Midnight Oil** originally formed in 1971 and burst onto the music scene in 1978 with their self-titled debut. It wasn't long before their socially and politically conscious music struck a nerve around the world.

Their music has always been confrontational and direct. Not only have they addressed a variety of issues on their many albums — the plight of aboriginal peoples, the oppression of workers and the global threat to the environment — they have also put their money where their mouths are. They've done countless concerts for such organizations as Greenpeace and Save the Whales; lead singer Pete Garrett has been elected President of the Australian Conservation Foundation twice; and they most recently staged a high-profile guerrilla performance of their hit "Beds Are Burning" in front of the Australian Prime Minister during the 2000 Olympics in Sydney to protest continued governmental abuses against Australia's indigenous peoples.

Capricornia is the group's 14th full-length studio effort. Loosely inspired by Xavier Hebert's 1931 novel of the same name, the 12 songs capture the Australian experience that has always been at the heart of the band's music. Released on the BMG-distributed Liquid 8 label, it is the group's first effort in four years.

In the words of founding member-guitarist Jim Moginie, "Older bands inevitably make two types of records: one full of textures and layers that cloud the end result or one that's overly simplistic. We wanted to avoid either of those with *Capricornia*."

They wanted, in true Oil style, to avoid repeating their past. Instead, they aimed for a clearer, more direct approach with *Capricornia*. In order to accomplish this, the bandmembers camped out in the wilderness — first, to re-es-



Midnight Oil

establish their connection with the motherland and, secondly, to restoke the connection among themselves. Following that experience they spent many months fine-tuning the material for the album.

After a selection of songs was agreed upon and basic tracks were laid down, Warne Livesey (who had worked with the band on *Diesel and Dust*, *Blue Sky Mine* and half of 1998's *Redneck Wonderland*) was asked to produce the project. The result is an album that may be the most benign the band have ever done, but one that certainly doesn't lack the passion or bite that is synonymous with their name.

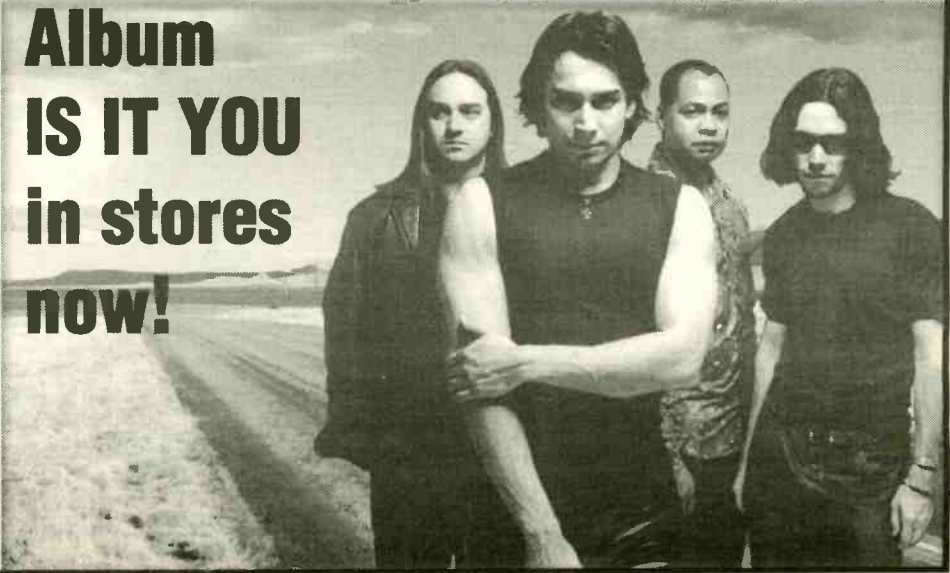
Whether it's "Golden Age," "Too Much Sunshine," "Tone Poem," "Under the Overpass" or "Say Your Prayers," Garrett, Moginie, Bones Hillman (bass), Martin Rotsey (guitar) and Rob Hirst (drums) still have the power to make us think about where we, as people, have gone wrong. They also present a clear vision of a better road we can take.

Back on the road for the first time in seven years, Midnight Oil did a U.S. mini-tour last fall to rave reviews. They plan on returning here for a more extensive series of dates beginning in March.

34 below "Empty Sunday"

Already On:
WXRV/Boston **KXST/San Diego**
WRLT/Nashville **WRNX/Springfield**
KRSH/Santa Rosa **WZEW/Mobile**
WAPS/Akron **KTAO/Taos**
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Album IS IT YOU in stores now!



RICK WELKE
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From Christian Talk To Music

■ An old guard station makes the switch

Stations across the country flip formats all the time. A station that has had the same format for several years, however, tends to have a very loyal core of listeners. They don't react positively when a board of directors or a station manager decides to make a change.

Dan Baughman, GM of CVCO, the parent company of WCVO/Columbus, OH and WCVZ/Zanesville, OH, and his staff know the repercussions of such a move. Their decision to eliminate teaching and talk programs on WCVO and replace them with contemporary forms of music created quite a stir in the ranks of the station's more mature demographic.

"There was an initial outcry by the deep-rooted listenership, but we have seen tremendous growth within the market for the new format, because we are giving our listeners what they want," Baughman says. "We have found a true focus that we were lacking before the switch. We have identified our target, and the target is now responding to us."

Making the change from a Talk-oriented format to a music format was

not easy, but it was something that WCVO felt had to be done to ensure the station's future success. "We were only reaching about half the number of listeners that we are now," Baughman says. "Much of that was due to the fact that there are three other stations in the Columbus market that run much of the same talk programming that we once did."



Dan Baughman

"The process of changing the programming was evaluating it, eliminating the shows that were heavily duplicated in the market and dumping ones that were just extra baggage."

Revamping The Image

Repositioning your station is a vital part of changing its image in the market. If you don't let people know that something different is happening at your frequency, ev-

eryone will assume that you are doing the same old thing.

"We have repositioned ourselves as being family-friendly," Baughman says. "We are noticing that some similarly programmed competitors, even in the mainstream, are trying a similar approach. Listeners have told us that they are very happy to have a station that devotes itself to young families."

When the decision to change formats was made, WCVO had to rethink how it did things in the community. "We had to start with basic stuff," Baughman says. "There were no promotion or marketing departments involved as we began the conversion. Last year we added a promotions director. We began to develop relationships with the Red Cross, Friends of the Homeless and local sports teams, all with positive success."

"We are also making contact with leaders around Columbus and doing free concerts in parks and malls to

"We have repositioned ourselves as being family-friendly. Listeners have told us that they are very happy to have a station that devotes itself to young families."

draw attention to the station. For example, we sponsored a free concert at the downtown mall with Zoegirl a few months ago that drew 2,000 people. We also began promoting in print media, ran an ad in movie theaters and created marketing tools like window stickers and coffee mugs to hand out in the community.

"The company also purchased two vans. The staff takes them out every day, sometimes just driving around high-traffic areas. We plan to make more use of the vans in the coming months in conjunction with some contests that we've cooked up. We have tried to plan contests and promote in a way that even someone who may not be a Christian might notice and listen for a longer period of time."

Future Plans

WCVO's plans for the future include working with its sister station WCVZ, which also recently switched to a majority of music programming from all talk. Before the format change, WCVZ wasn't even paying the bills. The station is one of only

three that originates in a town hungry for good radio.

Baughman's expectations for WCVZ are high. "We expect nothing but success," he says. "Tremendous growth has already been accomplished at a station that some had written off as an absolute failure. It serves as an example of what you can do if you find out what people want from their radio station and give it to them."

What is Baughman's advice to stations contemplating the switch from Talk to some form of music programming? "Make sure that you are committed to the direction you have laid out on the table," he says. "Your biggest ally is research, solid research. No station can afford not to know what its listeners truly want, especially listener-supported stations."

"To be honest, at first we didn't have a clear picture of what our listeners wanted. We were simply doing the best we could with what we had. Now we have concrete research behind what we are doing. We can prove to doubters that we are serving our listeners."

Dove Award Nominees

Nominees for the 33rd annual Dove Awards were announced recently. The ceremony will take place at the Grand Ole Opry House in Nashville on April 25. Below are some of the people and projects that made this elite list. Several other nominees will be listed in next week's issue.

Song Of The Year

- MICHAEL W. SMITH *Above All (Reunion)*
- P.O.D. *Alive (Atlantic)*
- NICOLE C. MULLEN *Call On Jesus (Word)*
- STEVEN CURTIS CHAPMAN *God Is God (Sparrow)*
- THIRD DAY *God Of Wonders (Essential)*
- MERCY ME *I Can Only Imagine (INO)*
- STEVEN CURTIS CHAPMAN *Live Out Loud (Sparrow)*
- SELAH *Press On (Curb)*
- REBECCA ST. JAMES *Wait For Me (Forefront)*
- SHAUN GROVES *Welcome Home (Rockettown)*

Male Vocalist Of The Year

- David Phelps
- Mac Powell
- Mark Schultz
- Michael W. Smith
- Steven Curtis Chapman

Female Vocalist Of The Year

- CeCe Winans
- Natalie Grant
- Nichole Nordeman
- Nicole C. Mullen
- Rebecca St. James

Group Of The Year

- Avalon
- P.O.D.
- Point Of Grace

- Selah
- Third Day

Artist Of The Year

- Michael W. Smith
- Nicole C. Mullen
- P.O.D.
- Steven Curtis Chapman
- Third Day

New Artist Of The Year

- Downhere
- Joy Williams
- Sara Groves
- Shaun Groves
- Zoegirl

Producer Of The Year

- Brown Bannister
- Kirk Franklin
- Monroe Jones
- Steve Hindalong
- Toby McKeenan

Rap/Hip Hop/Dance Recorded Song Of The Year

- APT. CORE *1/GINNY OWENS 40 (Rockettown)*
- FREDDIE COLLOCA *Dance El Ritmo (One Voice)*
- JOHN REUBEN *Divine Inspiration (Gotee)*
- REBECCA ST. JAMES *Reborn (Forefront)*
- T-BONE *Ride Wit Me (Flicker)*
- TOBY MAC *Somebody's Watching Me (Forefront)*

Modern Rock/Alternative Recorded Song Of The Year

- JARS OF CLAY *Can't Erase It (Essential)*
- REBECCA ST. JAMES *For The Love Of God (Forefront)*
- DELIRIOUS? *God, You Are My God (Sparrow)*
- ELMS *Hey, Hey (Sparrow)*
- BENJAMIN GATE *How Long (Forefront)*
- BY THE TREE *Invade My Soul (Fervent)*

Hard Music Recorded Song Of The Year

- JUSTIFIDE *9 Out Of 10 (Culdesac/Ardent)*
- PILLAR *Live For Him (Flicker)*
- LIVING SACRIFICE *Perfect (Solid State)*
- EAST WEST *Song X (Floodgate)*
- G.S. MEGAPHONE *Use Me (Spindust)*

Rock Recorded Song Of The Year

- SKILLET *Alien Youth (Ardent)*
- SUPERCHICK *Barlow Girls (Inpop)*
- PETE ORTA *Born Again (Word)*
- THIRD DAY *Come Together (Essential)*
- TOBY MAC *Extreme Days (Forefront)*
- AUDIO ADRENALINE *Will Not Fade (Forefront)*

Pop/Contemporary Song Of The Year

- POINT OF GRACE *Blue Skies (Word)*
- NICOLE C. MULLEN *Call On Jesus (Word)*
- MERCY ME *I Can Only Imagine (INO)*
- STEVEN CURTIS CHAPMAN *Live Out Loud (Sparrow)*
- SHAUN GROVES *Welcome Home (Rockettown)*

Inspirational Recorded Song Of The Year

- MICHAEL W. SMITH *Above All (Reunion)*
- NICOLE NORDEMAN *Every Season (Sparrow)*
- POINT OF GRACE *He Sends His Love (Word)*
- AVALON *The Glory (Sparrow)*
- SELAH *Wonderful, Merciful Saviour (Curb)*

Urban Recorded Song Of The Year

- OUT OF EDEN *Different Now (Gotee)*
- VIRTUE *He's Been Good (Verity)*
- YOLANDA ADAMS *I Believe I Can Fly (Elektra/EEG)*
- KATINAS *It's Real (Gotee)*
- KIRK FRANKLIN w/MARY MARY *Thank You (GospoCentric)*

Traditional Gospel Song Of The Year

- SELAH *Hold On (Curb)*
- T.D. JAKES AND THE POTTER'S HOUSE *MASS CHOIR *Marvelous (EMI Gospel)**
- RICHARD SMALLWOOD w/VISION *My Everything (Praise Waiteth) (Verity)*
- DARYL COLEY *Stand (Harborwood)*
- SHIRLEY CAESAR *Steal Away To Jesus (Word)*

Contemporary Gospel Song Of The Year

- WILLIE NORWOOD *'Bout It (Atlantic)*
- CECE WINANS *Anybody Wanna Pray? (Wellspring/Sparrow)*
- JOE PACE *Let There Be Praise (Integrity)*
- T.D. JAKES AND THE POTTER'S HOUSE *MASS CHOIR *The Storm Is Over (EMI Gospel)**
- ISRAEL HOUGHTEN *There's A Liftin' Of The Hands (Hosanna)*

Southern Gospel Recorded Song Of The Year

- LORD SONG *Day Three (Daywind)*
- GAITHER VOCAL BAND *He's Watching Me (Spring Hill)*
- ERNIE HAASE *The Blood Cried Out (Daywind)*
- KAREN PECK & NEWRIVER *The Truth Is (Spring Hill)*
- BRIAN FREE AND ASSURANCE *There'll Come A Day (Daywind)*

CHR Top 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART
2	1	JARS OF CLAY I Need You (Essential)	877	+36	9
1	2	OUT OF EDEN Different Now (Gotee)	830	-51	13
5	3	NEWSBOYS It Is You (Sparrow)	751	+22	7
3	4	JENNIFER KNAPP Breathe On Me (Gotee)	732	-50	16
8	5	JAKE Army Of Love (Reunion)	676	0	11
4	6	ZOE GIRL With All Of My Heart (Sparrow)	668	-69	19
9	7	DOWNHERE Larger Than Life (Word)	617	-18	13
13	8	PLUS ONE Camouflage (Atlantic)	592	+61	7
7	9	TAIT Loss For Words (Forefront)	583	-112	20
12	10	JENNIFER KNAPP w/MAC POWELL Sing... (Essential)	579	+31	9
6	11	THIRO DAY Come Together (Essential)	570	-158	22
10	12	KEVIN MAX Existence (Forefront)	546	-51	19
11	13	JOY WILLIAMS No Less (Reunion)	546	-39	13
16	14	REBECCA ST. JAMES Breathe (Forefront)	500	+73	7
15	15	SHAUN GROVES After The Music Fades (Rocketown)	490	+35	10
18	16	STEVEN CURTIS CHAPMAN See The Glory (Sparrow)	455	+68	5
19	17	TRUE VIBE You Are The Way (Essential)	402	+26	4
17	18	FFH Open Up The Sky (Essential)	388	-21	9
23	19	LIFEHOUSE Breathing (DreamWorks)	375	+71	5
20	20	WAITING Wonderfully Made (Inpop)	373	+3	8
14	21	AUDID ADRENALINE Beautiful (Forefront)	358	-104	22
27	22	CAEDMON'S CALL Before There Was Time (Essential)	350	+82	3
25	23	KINDRED 3 Blessed Day (Red Hill)	318	+37	3
30	24	P.O.D. Youth Of The Nation (Atlantic)	291	+55	2
Debut	25	SKILLET One Real Thing (Ardent)	287	+65	1
22	26	MERCY ME I Can Only Imagine (INO)	286	-26	4
28	27	NATALIE LARUE, T-BONE & DJ MAJ King Of... (Flicker)	285	+37	2
26	28	LARUE Near To Me (Reunion)	268	-2	8
Debut	29	BY THE TREE Invade My Soul (Fervent)	262	+42	1
24	30	TOBY MAC I/KIRK FRANKLIN J Train (Forefront)	260	-28	3

30 CHR reporters. Songs ranked by total plays for the airplay week of Sunday 2/3-Saturday 2/9. © 2002 Radio & Records.

AC Top 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART
1	1	STEVEN CURTIS CHAPMAN God Is God (Sparrow)	1683	-17	13
2	2	MERCY ME I Can Only Imagine (INO)	1655	-11	16
3	3	FFH Open Up The Sky (Essential)	1522	-37	15
4	4	SHAUN GROVES After The Music Fades (Rocketown)	1398	-35	14
7	5	NEWSBOYS It Is You (Sparrow)	1378	+192	7
6	6	JENNIFER KNAPP w/MAC POWELL Sing... (Essential)	1270	+75	11
9	7	AVALON I Don't Want To Go (Sparrow)	1214	+129	5
8	8	JARS OF CLAY I Need You (Essential)	1211	+70	10
5	9	ZOE GIRL With All Of My Heart (Sparrow)	1195	-219	18
15	10	TRUE VIBE You Are The Way (Essential)	988	+142	7
13	11	CAEDMON'S CALL Before There Was Time (Essential)	986	+55	7
10	12	KATINAS You Are (Gotee)	899	-165	17
16	13	ANOINTED One Fine Day (Word)	866	+114	4
14	14	JOY WILLIAMS Touch Of Faith (Reunion)	851	-65	16
12	15	THIRD DAY Show Me Your Glory (Essential)	822	-185	22
11	16	4HIM Psalm 112 (Word)	795	-220	20
18	17	REBECCA ST. JAMES Breathe (Forefront)	757	+47	7
19	18	PLUS ONE Forever (Atlantic)	753	+136	3
17	19	MARK SCHULTZ I Have Been There (Word)	640	-101	24
27	20	RACHAEL LAMPA No Greater Love (Word)	571	+192	2
20	21	MICHAEL W. SMITH Breathe (Reunion)	538	+73	3
26	22	GINNY DWENS I Am (Rocketown)	482	+83	2
29	23	NICOLE C. MULLEN Talk About It (Word)	453	+128	2
21	24	CECE WINANS For Love Alone (Wellspring/Sparrow)	440	-18	9
25	25	DOWNHERE Great Are You (Word)	424	+2	5
30	26	BROTHER'S KEEPER Take Me To The Cross (Ardent)	391	+68	2
22	27	TAIT Loss For Words (Forefront)	336	-104	20
23	28	SCOTT KRIPPAYNE Deeper Still (Spring Hill)	329	-107	24
Debut	29	POINT OF GRACE You Will Never Walk Alone (Word)	316	+284	1
24	30	NATALIE GRANT w/PLUS ONE Whenever... (Pamplin)	313	-110	22

55 AC reporters. Songs ranked by total plays for the airplay week of Sunday 2/3-Saturday 2/9. © 2002 Radio & Records.

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February 15, 2002

Rock Top 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART
1	1	P.O.D. Youth Of The Nation (Atlantic)	388	+7	10
2	2	TOBY MAC Yours (Forefront)	338	+14	11
3	3	SKILLET Vapor (Ardent)	287	-23	13
7	4	ESO To Confront (Bettie Rocket)	244	+30	8
4	5	THIRD DAY Come Together (Essential)	242	-43	21
14	6	BENJAMIN GATE Lay It Down (Forefront)	241	+55	4
8	7	LADS Creator (Cross Driven)	229	+20	8
5	8	AUDIO ADRENALINE Lonely Man (Forefront)	212	-35	13
13	9	PLANET SHAKERS Phenomena (Crowne)	194	+8	5
17	10	JUSTIFIDE Our Little Secret (Culdesac/Ardent)	193	+32	5
11	11	STAVESACRE Keep Waiting (Tooth & Nail)	192	+5	7
6	12	FIVE IRON FRENZY Far Far Away (5 Minute Walk)	191	-39	16
10	13	MONDAY MORNING Amazed (Independent)	189	0	5
15	14	G.S. MEGAPHONE Out Of My Mind (Spindust)	174	+5	11
16	15	TAIT Spy (Forefront)	172	+9	6
9	16	COMMON CHILDREN Entertaining Angels (Galaxy 21)	161	-39	19
12	17	ROD LAVER The Kind That Could (BEC)	147	-39	12
18	18	SUPERCHICK Big Star Machine (Inpop)	141	-14	18
29	19	LIFEHOUSE Breathing (DreamWorks)	134	+40	3
19	20	STEVE My Ever, My All (Forefront)	134	-1	4
27	21	EVERYDAY SUNDAY Just A Story (Independent)	133	+31	4
30	22	RELIENT K Those Words Are Not Enough (Gotee)	124	+49	2
20	23	PILLAR Original Superman (Flicker)	122	-12	17
21	24	BUCK ENTERPRISES Silent Ruin (Galaxy 21)	119	-5	17
Debut	25	THOUSAND FOOT KRUTCH Supafly (OGE)	114	+57	1
23	26	SQUIRT No Turning Back (Absolute)	108	-12	5
24	27	SPOKEN This Path (Metro One)	107	-10	3
26	28	JENNIFER KNAPP Breathe On Me (Gotee)	101	-8	5
28	29	AMONG THORNS No... (Worship Extreme/Here To Him)	93	-6	16
Debut	30	SEVENTH DAY SLUMBER My Struggle (Mercy Street)	89	+65	1

46 Rock reporters. Songs ranked by total plays for the airplay week of Sunday 2/3-Saturday 2/9. © 2002 Radio & Records.

Specialty Programming

Rhythmic

RANK	ARTIST TITLE LABEL(S)
1	OUT OF EDEN Different Now (Gotee)
2	TOBY MAC f/KIRK FRANKLIN J Train (Forefront)
3	T-BONE Turn This Up (Flicker)
4	DJ MAJ f/PIGEON JOHN Deception (Gotee)
5	TUNNEL RATS Bow Down (Uprok)
6	ELLE ROC Blindfolded (Bettie Rocket)
7	JOHN REUBEN Gather In (Gotee)
8	TRIN-I-TEE 5:7 It's Alright (B-Rite)
9	DEEP SPACE 5 Stick This In Your Ear (Uprok)
10	PREISTHOOD Luv For My Thugs (Metro One)
11	KNOWDAVERBS If I Were Mayor (Gotee)
12	K2S Weight Of The World (Metro One)
13	SMOOTH Smooth Be Tha Name (Metro One)
14	MARS ILL Rap Fans (Uprok)
15	NICOLE C. MULLEN Talk About It (Word)
16	CLOUD2GROUND Slow Down (N'Soul)
17	NATALIE LARUE, T-BONE & DJ MAJ King Of My Life (Flicker)
18	ZOE GIRL With All Of My Heart (Sparrow)
19	APT. CORE Life Inverted (Rocketown)
20	PEACE 586 The Difference (Uprok)

Reporters

CHR

KLYT/Albuquerque, NM
WHMX/Bangor, ME
KWOE/Cedar Rapids, IA
WCFL/Chicago, IL
KYIX/Chico, CA
WUFM/Columbus, OH
KZZQ/Des Moines, IA
WJLF/Gainesville, FL
WORQ/Green Bay, WI
KAIM/Honolulu, HI
WAYK/Kalamazoo, MI

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

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

AIR1/Network
KNMI/Network

30 Reporters

AC

KAEZ/Amarillo, TX
KAFC/Anchorage, AK
WFSH/Atlanta, GA
WVFL/Atlanta, GA
WQCK/Baton Rouge, LA
KTSY/Boise, ID
WCVK/Bowling Green, KY
WBGL/Champaign, IL
WRCM/Charlotte, NC
WBDX/Chattanooga, TN
WONU/Chicago, IL
WZFS/Chicago, IL
WAKW/Cincinnati, OH
WFHM/Cleveland, OH
KBIQ/Colorado Springs, CO
WMHK/Columbia, SC
WCVO/Columbus, OH
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
WBFJ/Greensboro, NC
KSBH/Houston-Galveston, TX
WTCR/Huntington, WV
WBGJ/Jacksonville, FL
WQOR/Johnson City, TN
KOBK/Joplin, MO
KFSH/Los Angeles, CA
WJIE/Louisville, KY
KOFB/Lubbock, TX
WMCU/Miami, FL
WBSN/New Orleans, LA
KLGH/Oklahoma City, OK
WPOZ/Orlando, FL
WZZD/Philadelphia, PA
KFIS/Portland, OR
KSLT/Rapid City, SD

WRXT/Roanoke, VA
WXPZ/Salisbury, DE
WJIS/Sarasota, FL
WHPZ/South Bend, IN
WIBI/Springfield, IL
KWND/Springfield, MD
KHCR/St. Louis, MO
KTLI/Wichita, KS
WGRC/Williamsport, PA
WXHL/Wilmington, DE
WPER/Winchester, VA

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

55 Reporters

Rock

WDCD/Albany, NY
WWEV/Atlanta, GA
WCVK/Bowling Green, KY
WVOF/Bridgeport, CT
WBNY/Buffalo, NY
WCFL/Chicago, IL
WONC/Chicago, IL
KYIX/Chico, CA
WUFM/Columbus, OH
KTPW/Dallas, TX
WSNL/Flint, MI
WKLQ/Grand Rapids, MI
WORQ/Green Bay, WI
WRGQ/Green Bay, WI
WROQ/Greenville, SC
WBOP/Harrisonburg, VA
KSBH/Houston-Galveston, TX

WNCM/Jacksonville, FL
WYLV/Knoxville, TN
WLGH/Lansing, MI
KSLI/Lincoln, NE
WDML/Marion, IL
WCWP/Nassau-Suffolk, NY
WVCP/Nashville, TN
WCNI/New London, CT
KOKF/Oklahoma City, OK
WZZD/Philadelphia, PA
WMSJ/Portland, ME
KPSU/Portland, OR
WITR/Rochester, NY
KSFB/San Francisco, CA
KWND/Springfield, MO
WTRK/Saginaw, MI
WJIS/Sarasota, FL

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

KNMI/Network
ZJAM/Syndicated

46 Reporters

Specialty Programming

Loud

RANK	ARTIST TITLE LABEL(S)
1	BROKEN Cage (Mercy Street)
2	ESO To Confront (Bettie Rocket)
3	BIOGENESIS Fat Man From China (Rowe)
4	GRYP Lessons Of Distance (W)
5	THESE 5 DOWN Revelation War (Absolute)
6	REAL Downfall (Mercy Street)
7	EAST WEST Wake (Floodgate)
8	DISCIPLE Coal (Rugged)
9	STILL BREATHING Prevails (Solid State)
10	REAL Let It Be (Mercy Street)

NATIONAL

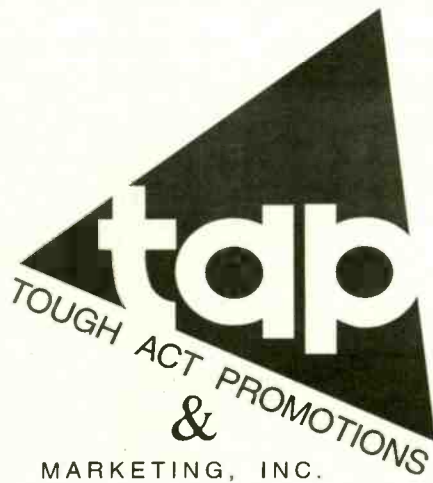
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SOUTH



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WEST

Program Director/ Morning Show Host and Air Talent Needed!

South Western Modern AC station is seeking a Program Director/Morning Show that will take us to a new level. This position requires a winning attitude, skills to train on-air talent, thinking out of the box, able to motivate and cultivate air-talent. Are you a well rounded individual who is not afraid of a challenge and would enjoy making people and the station successful?

Station is also looking for talented air PERSONALITIES to fill all on-air positions! Send T&R to: Radio & Records, 10100 Santa Monica Blvd., #1023, 3rd Floor, Los Angeles, CA 90067. EOE

R&R Opportunities Free Advertising

Radio & Records provides free (20 words maximum) listings to radio stations ON A SPACE AVAILABLE BASIS in Opportunities. Free listings of the same length are also available to individuals seeking work in the industry under Positions Sought.

Deadline

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: kmumaw@rronline.com Address all 20-word ads to R&R Free Opportunities, 10100 Santa Monica Blvd., Third Floor, Los Angeles, CA 90067.

Payable In Advance

Opportunities Advertising orders must be typewritten on company/station letterhead and accompanied by advance payment. Ads are accepted by fax: (310-203-8450) or mail. Visa, MC, AmEx or Discover card accepted. Include card number, name as it appears on credit card, expiration date and phone number. Blind box responses are sent to advertisers every Friday by first-class mail.

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.

JOBS!

<http://onairjobtipsheet.com>

EAST

WNSA 107.7 FM

Western New York radio station seeking morning sports talk show host. Individual should be an entertainer with in-depth knowledge of Buffalo based sports teams. Five years of talk show experience, strong journalistic instincts and interview skills a must. Send tapes and resumes to:

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West Seneca, New York 14224
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Rates are per week (maximum 35 word per inch including heading). Includes generic border. If logo, custom border or larger heading are required, add 1/2 inch (\$60 for 1x, \$50 for 2x). In addition, all ads appear on R&R's website. (www.rronline.com).

Blind Box: add \$50

The R&R address and your box number adds 12 words to your ad. Regular Opportunities rates apply to Blind Box ads, but a \$50 service charge is added for shipping and handling.

Positions Sought: \$50/inch

Individuals seeking employment may run ads in the Positions Sought section at the special rate of \$50/inch.

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Payable in advance. Order must be typewritten and accompanied by payment. Visa/MC/AMEx/Discover accepted. One inch minimum, additional space up to six inches available in increments of one-inch. Rates for R&R marketplace (per inch):

1 time	\$95.00
6 insertions	90.00
13 insertions	85.00
26 insertions	75.00
51 insertions	70.00

Marketplace

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

West Coast Major Market Urban AC looking for production and on-air talent.

All shifts. Excellent compensation for the right people.
Radio & Records, 10100 Santa Monica Blvd., #1027, 3rd Floor, Los Angeles, CA 90067. EOE

POSITIONS SOUGHT

Behind the scene and love it.

I have worked in broadcast and production for the past 10 years. A B.A. in Communication Design and have worked at KCBO, KXGL, KSON, KCSC. I have done promotions, programming, production, producing, engineering and more. What can I do for you? Scott 619-561-9237 or scottgrizzle@hotmail.com

Successful GM, group DOS, Market DOS, GSM available! 25 years of strong management success in major, medium, small markets. Call BOB in confidence: (815) 436-4030. strczk@aol.com. (02/15)

Fresh new face in broadcasting! Hard-working, energetic, and will get the job done in TV or Radio. Trained and ready! Call RASHONNA: (405) 677-7360. (02/15)

2001 R&R Nominated Best Rock Morning Show. Currently working but, looking for less rock, more talk in Top 50 market. Ask for today's show at: MorningTalent@yahoo.com. (02/15)

Major market adult communicator available now! Currently at KVIL/Dallas. Jonywokr@Prodigy.net, or (214) 219-2373. (02/15)

20 year broadcasting veteran. Management, On Air, Programming, Production and more! Currently employed, but exploring new opportunities. Go to <http://bobbyellis.com/> for more info. (02/15)

Indiana Country music AT. Cool edit skills. Music director experience. Program director aspirations. Contact RANGER DAVE at: martin@abcs.com. (02/15)

Successful GM, group DOS, Market DOS, GSM available! 25 years of strong management success in major, medium, small markets. Call BOB in confidence: (815) 436-4030. strczk@aol.com. (02/15)

Quick, energetic American Broadcasting School graduate seeking on-air or production job. A sweet addition to any broadcasting team. BOBBY: (405) 919-6088. (02/15)

www.rronline.com

Marketplace

FEATURES

RADIO LINKS

"Rollerball"

Interviews with
Chris Klein, LL Cool J,
Rebecca Romijn-Stamos

Contact Lori Lerner at (310)457-5358
(310)457-9869(Fax) radiolinks@aol.com (e-mail)
www.radiolinkshollywood.com

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Monitored Airplay Overview: February 15, 2002

CHR/POP

LW	TW	ARTIST	SON	Label
1	1	NICKELBACK	How You Remind Me	(Roadrunner/IDJMG)
2	2	NO DOUBT	Hey Baby	(Interscope)
4	3	USHER	U Got It Bad	(LaFace/Arista)
7	4	LINKIN PARK	In The End	(Warner Bros.)
3	5	PINK	Get The Party Started	(Arista)
8	6	CALLING	Wherever You Will Go	(RCA)
5	7	SHAKIRA	Whenever Wherever	(Epic)
6	8	CREED	My Sacrifice	(Wind-up)
9	9	CRAIG DAVID	7 Days	(Wildstar/Atlantic)
12	10	JARULE F/ASHANTI	Always On Time	(Murder Inc./Def Jam/IDJMG)
13	11	KYLIE MINOGUE	Can't Get You Out Of My Head	(Capitol)
11	12	LEANN RIMES	Can't Fight The Moonlight	(Curb)
14	13	JENNIFER LOPEZ	Ain't It Funny	(Epic)
10	14	MARY J. BLIGE	Family Affair	(MCA)
15	15	CITY HIGH	Caramel	(Interscope)
20	16	'N SYNC	Girlfriend	(Jive)
17	17	TOYA	I Do	(Arista)
19	18	ALICIA KEYS	A Woman's Worth	(J)
16	19	NELLY #1	(Priority/Capitol)	
18	20	JA RULE	Livin' It Up	(Murder Inc./Def Jam/IDJMG)
22	21	BRITNEY SPEARS	I'm Not A Girl, Not Yet...	(Jive)
24	22	MARY J. BLIGE	No More Drama	(MCA)
23	23	R. KELLY	The World's Greatest	(Interscope/Jive)
26	24	ALANIS MORISSETTE	Hands Clean	(Maverick/Reprise)
29	25	PUDDLE OF MUDD	Blurry	(Flawless/Geffen/Interscope)
30	26	MICHELLE BRANCH	All You Wanted	(Maverick/WB)
25	27	BRIAN MCKNIGHT	Still	(Motown/Universal)
32	28	BRANDY	What About Us?	(Atlantic)
28	29	JEWEL	Standing Still	(Atlantic)
46	30	ENRIQUE IGLESIAS	Escape	(Interscope)

#1 MOST ADDED

SHAKIRA Underneath Your Clothes (Epic)

#1 MOST INCREASED PLAYS

ENRIQUE IGLESIAS Escape (Interscope)

TOP 5 NEW & ACTIVE

PETEY PABLO Raise Up (Jive)

P.O.D. Youth Of The Nation (Atlantic)

DEFAULT Wasting My Time (TVT)

VANESSA CARLTON A Thousand Miles (A&M/Interscope)

TOYA No Matta What (Party All...) (Arista)

CHR/POP begins on Page 59.

CHR/RHYTHMIC

LW	TW	ARTIST	SON	Label
1	1	JARULE F/ASHANTI	Always On Time	(Murder Inc./Def Jam/IDJMG)
3	2	JENNIFER LOPEZ	Ain't It Funny	(Epic)
2	3	USHER	U Got It Bad	(LaFace/Arista)
4	4	LUDACRIS	Roll Out (My Business)	(Def Jam South/IDJMG)
6	5	OUTKAST	The Whole World	(LaFace/Arista)
8	6	BRANDY	What About Us?	(Atlantic)
5	7	BUSTA RHYMES	Break Ya Neck	(J)
9	8	ALICIA KEYS	A Woman's Worth	(J)
7	9	FAT JOE	We Thuggin'	(Terror Squad/Atlantic)
18	10	FAT JOE F/ASHANTI	What's Luv?	(Terror Squad/Atlantic)
11	11	FABOLOUS	Young'n (Holla Back)	(Desert Storm/Elektra/EEG)
12	12	J. DUPRI F/LUDACRIS	Welcome To Atlanta	(So So Def/Columbia)
14	13	NO DOUBT	Hey Baby	(Interscope)
19	14	TWEET	Oops (Oh My)	(Gold Mind/Elektra/EEG)
15	15	MR. CHEEKS	Lights, Camera, Action	(Universal)
13	16	AALIYAH	Rock The Boat	(BlackGround)
10	17	PINK	Get The Party Started	(Arista)
16	18	MOBB DEEP F/112	Hey Luv (Anything)	(Loud/Columbia)
25	19	USHER	U Don't Have To Call	(LaFace/Arista)
21	20	MARY J. BLIGE	No More Drama	(MCA)
17	21	MYSTIKAL	Bouncin' Back (Bumpin' Me...)	(Jive)
27	22	AMANDA PEREZ	Never	(Universal)
22	23	CRAIG DAVID	7 Days	(Wildstar/Atlantic)
24	24	MASTER P	Ooohhwee	(No Limit/Universal)
23	25	JAY-Z	Jigga (Roc-A-Fella/IDJMG)	
36	26	AALIYAH	More Than A Woman	(BlackGround)
34	27	GLENN LEWIS	Don't You Forget It	(Epic)
40	28	ASHANTI	Foolish	(Murder Inc./Def Jam/IDJMG)
38	29	KYLIE MINOGUE	Can't Get You Out Of My Head	(Capitol)
28	30	R. KELLY	The World's Greatest	(Interscope/Jive)

#1 MOST ADDED

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

#1 MOST INCREASED PLAYS

FAT JOE F/ASHANTI What's Luv? (Terror Squad/Atlantic)

TOP 5 NEW & ACTIVE

LIL BOW WOW Take Ya Home (So So Def/Columbia)

NAS Got Ur Self A... (Columbia)

GINUWINE Tribute To A Woman (Epic)

MAXWELL This Woman's Work (Columbia)

IIO Rapture (Tastes So Sweet) (Universal)

CHR/RHYTHMIC begins on Page 67.

URBAN

LW	TW	ARTIST	SON	Label
2	1	JARULE F/ASHANTI	Always On Time	(Murder Inc./Def Jam/IDJMG)
4	2	KEKE WYATT	Nothing In This World	(MCA)
1	3	MICHAEL JACKSON	Butterflies	(Epic)
3	4	MYSTIKAL	Bouncin' Back (Bumpin' Me...)	(Jive)
6	5	BRANDY	What About Us?	(Atlantic)
5	6	MR. CHEEKS	Lights, Camera, Action	(Universal)
7	7	OUTKAST	The Whole World	(LaFace/Arista)
15	8	TWEET	Oops (Oh My)	(Gold Mind/Elektra/EEG)
14	9	FAITH EVANS	I Love You	(Bad Boy/Arista)
12	10	JENNIFER LOPEZ	Ain't It Funny	(Epic)
11	11	MISSY ELLIOTT	Take Away	(Gold Mind/EastWest/EEG)
10	12	MARY J. BLIGE	No More Drama	(MCA)
16	13	GLENN LEWIS	Don't You Forget It	(Epic)
8	14	ALICIA KEYS	A Woman's Worth	(J)
9	15	USHER	U Got It Bad	(LaFace/Arista)
20	16	USHER	U Don't Have To Call	(LaFace/Arista)
13	17	LUDACRIS	Roll Out (My Business)	(Def Jam South/IDJMG)
21	18	JAHEIM	Anything	(Divine Mill/WB)
19	19	FABOLOUS	Young'n (Holla Back)	(Desert Storm/Elektra/EEG)
18	20	AALIYAH	Rock The Boat	(BlackGround)
17	21	FAT JOE	We Thuggin'	(Terror Squad/Atlantic)
24	22	J. DUPRI F/LUDACRIS	Welcome To Atlanta	(So So Def/Columbia)
27	23	AALIYAH	More Than A Woman	(BlackGround)
22	24	BUSTA RHYMES	Break Ya Neck	(J)
23	25	'N SYNC	Gone	(Jive)
25	26	JAY-Z	Jigga (Roc-A-Fella/IDJMG)	
29	27	SHARISSA	Any Other Night	(Motown)
26	28	JOE	Let's Stay Home Tonight	(Jive)
33	29	BEANIE SIGEL & FREEWAY	Roc The Mic	(Roc-A-Fella/IDJMG)
35	30	AVANT	Makin' Good Love	(Magic Johnson/MCA)

#1 MOST ADDED

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

#1 MOST INCREASED PLAYS

FAT JOE F/ASHANTI What's Luv? (Terror Squad/Atlantic)

TOP 5 NEW & ACTIVE

B2K Uh Huh (Epic)

PRETTY WILLIE Roll Wit Me (Republic/Universal)

CHOOBAKKA She's Feeling Me (Big Daddy)

LIL' KEKE Platinum In Da Ghetto (Koch)

CHEROKEE I Swear (Arista)

URBAN begins on Page 73.

AC

LW	TW	ARTIST	SON	Label
1	1	ENRIQUE IGLESIAS	Hero	(Interscope)
3	2	LONESTAR	I'm Already There	(BNA)
2	3	ENYA	Only Time	(Reprise)
6	4	BACKSTREET BOYS	Drowning	(Jive)
5	5	DIDO	Thankyou	(Arista)
4	6	MATCHBOX TWENTY	If You're Gone	(Lava/Atlantic)
10	7	FIVE FOR FIGHTING	Superman (It's Not Easy)	(Aware/Columbia)
7	8	J. BRICKMAN/REBECCA L. HOWARD	Simple Things	(Windham Hill)
9	9	LEE ANN WOMACK	I Hope You Dance	(MCA/Universal)
8	10	FAITH HILL	There You'll Be	(Warner Bros.)
11	11	O-TOWN	All Or Nothing	(J)
12	12	LEANN RIMES	Soon	(Curb)
14	13	TRAIN	Drops Of Jupiter (Tell Me)	(Columbia)
13	14	UNCLE KRACKER	Follow Me	(Top Dog/Lava/Atlantic)
15	15	S CLUB 7	Never Had A Dream Come True	(A&M/Interscope)
16	16	CHER	Song For The Lonely	(Warner Bros.)
17	17	DARREN HAYES	Insatiable	(Columbia)
19	18	ELTON JOHN	This Train Don't Stop There...	(Rocket/Universal)
18	19	JEWEL	Standing Still	(Atlantic)
20	20	BRIAN MCKNIGHT	Still	(Motown/Universal)
—	21	CELINE DION	A New Day Has Come	(Epic)
21	22	BARRY MANILOW	Turn The Radio Up	(Concord)
22	23	DIANA KRALL	The Look Of Love	(Verve/VMG)
—	24	JO DEE MESSINA	Bring On The Rain	(Curb)
23	25	ALICIA KEYS	Fallin' (J)	
25	26	JOHN MELLENCAMP	Peaceful World	(Columbia)
24	27	CELINE DION	God Bless America	(Epic/Columbia)
30	28	BRITNEY SPEARS	I'm Not A Girl, Not Yet...	(Jive)
26	29	R. KELLY	The World's Greatest	(Interscope/Jive)
27	30	DAKOTA MOON	Looking For A Place To Land	(Elektra/EEG)

#1 MOST ADDED

CELINE DION A New Day Has Come (Epic)

#1 MOST INCREASED PLAYS

CELINE DION A New Day Has Come (Epic)

TOP 5 NEW & ACTIVE

MARC ANTHONY I Need You (Columbia)

USHER U Got It Bad (LaFace/Arista)

DANIEL DEBOURG I Need An Angel (DreamWorks)

LINDA EDER Until I Don't Love You Anymore Until I Don't... (Atlantic)

ENYA Wild Child (Reprise)

AC begins on Page 93.

HOT AC

LW	TW	ARTIST	SON	Label
1	1	CALLING	Wherever You Will Go	(RCA)
2	2	NICKELBACK	How You Remind Me	(Roadrunner/IDJMG)
4	3	CREED	My Sacrifice	(Wind-up)
3	4	JEWEL	Standing Still	(Atlantic)
5	5	FIVE FOR FIGHTING	Superman (It's Not Easy)	(Aware/Columbia)
7	6	ALANIS MORISSETTE	Hands Clean	(Maverick/Reprise)
6	7	TRAIN	Drops Of Jupiter (Tell Me)	(Columbia)
9	8	DAVE MATTHEWS BAND	Everyday	(RCA)
8	9	LIFEHOUSE	Hanging By A Moment	(DreamWorks)
10	10	LENNY KRAVITZ	Dig In	(Virgin)
14	11	STAIN D	It's Been Awhile	(Flip/Elektra/EEG)
13	12	U2	Stuck In A Moment...	(Interscope)
11	13	ENYA	Only Time	(Reprise)
18	14	NATALIE IMBRUGLIA	Wrong Impression	(RCA)
12	15	ENRIQUE IGLESIAS	Hero	(Interscope)
16	16	NO DOUBT	Hey Baby	(Interscope)
15	17	JOHN MELLENCAMP	Peaceful World	(Columbia)
19	18	MICHELLE BRANCH	All You Wanted	(Maverick/WB)
17	19	LIFEHOUSE	Breathing	(DreamWorks)
21	20	ALICIA KEYS	Fallin' (J)	
24	21	CHRIS ISAAK	Let Me Down Easy	(Reprise)
22	22	LEANN RIMES	Can't Fight The Moonlight	(Curb)
23	23	PINK	Get The Party Started	(Arista)
20	24	RYAN ADAMS	New York, New York	(Lost Highway/IDJMG)
26	25	PUDDLE OF MUDD	Blurry	(Flawless/Geffen/Interscope)
27	26	DAKOTA MOON	Looking For A Place To Land	(Elektra/EEG)
—	27	LINKIN PARK	In The End	(Warner Bros.)
25	28	TRAVIS	Side	(Epic)
29	29	TRANSMATIC	Come	(Immortal/Virgin)
30	30	CHER	Song For The Lonely	(Warner Bros.)

#1 MOST ADDED

CELINE DION A New Day Has Come (Epic)

#1 MOST INCREASED PLAYS

ALANIS MORISSETTE Hands Clean (Maverick/Reprise)

TOP 5 NEW & ACTIVE

EDDIE VEDDER You've Got To Hide Your... (V2)

DARREN HAYES Insatiable (Columbia)

JOHN MAYER No Such Thing (Aware/Columbia)

SHAKIRA Whenever Wherever (Epic)

SENSE FIELD Save Yourself (Netwerk)

AC begins on Page 93.

ROCK

LW	TW	ARTIST	SON	Label
1	1	CREED	My Sacrifice	(Wind-up)
2	2	NICKELBACK	How You Remind Me	(Roadrunner/IDJMG)
3	3	DEFAULT	Wasting My Time	(TVT)
4	4	PUDDLE OF MUDD	Blurry	(Flawless/Geffen/Interscope)
6	5	NICKELBACK	Too Bad	(Roadrunner/IDJMG)
5	6	OSBOURNE	Dreamer	(Epic)
7	7	LINKIN PARK	In The End	(Warner Bros.)
9	8	STAIN D	For You	(Flip/Elektra/EEG)
10	9	COURSE OF NATURE	Caught In The Sun	(Lava/Atlantic)
8	10	P.O.D.	Alive	(Atlantic)
11	11	PUDDLE OF MUDD	Control	(Flawless/Geffen/Interscope)
12	12	INCUBUS	I Wish You Were Here	(Immortal/Epic)
13	13	STAIN D	It's Been Awhile	(Flip/Elektra/EEG)
16	14	CREED	Bullets	(Wind-up)
14	15	OFFSPRING	Defy You	(Columbia)
19	16	KID ROCK	Lonely Road Of Faith	(Top Dog/Lava/Atlantic)
15	17	TANTRIC	Mourning	(Maverick/WB)
17	18	INCUBUS	Nice To Know You	(Immortal/Epic)
26	19	GODSMACK	I Stand Alone	(Republic/Universal)
20	20	HOOBASTANK	Crawling In The Dark	(Island/IDJMG)
18	21	FOO FIGHTERS	The One	(Columbia)
21	22	P.O.D.	Youth Of The Nation	(Atlantic)
22	23	NEIL YOUNG	Let's Roll	(Reprise)
24	24	ROB ZOMBIE	Never Gonna Stop...	(Geffen/Interscope)
23	25	LENNY KRAVITZ	Dig In	(Virgin)
25	26	TOOL	Lateralus	(Volcano)
29	27	FU MANCHU	Squash That Fly	(Mammoth)
—	28	HEADSTRONG	Adriana	(RCA)
27	29	INJECTED	Faithless	(Island/IDJMG)
—	30	EDDIE VEDDER	You've Got To Hide Your... (V2)	

#1 MOST ADDED

DOPE Slipping Away (Flip/Epic)

#1 MOST INCREASED PLAYS

GODSMACK I Stand Alone (Republic/Universal)

TOP 5 NEW & ACTIVE

GRAVITY KILLS One Thing (Sanctuary/SRG)

LENNY KRAVITZ Stillness Of Heart (Virgin)

NORTH MISSISSIPPI ALLSTARS Sugartown (Tone-Cool)

COL. PARKER All The King's Horses (V2)

SYSTEM OF A DOWN Toxicity (American/Columbia)

ROCK begins on Page 103.

Monitored Airplay Overview: February 15, 2002

URBAN AC

LW	TW	ARTIST	SON	RECORD LABEL
1	1	MICHAEL JACKSON	Butterflies	(Epic)
2	2	ALICIA KEYS	A Woman's Worth	(J)
4	3	MAXWELL	Lifetime	(Columbia)
5	4	USHER	U Got It Bad	(LaFace/Arista)
3	5	ANGIE STONE	Brotha	(J)
8	6	GLENN LEWIS	Don't You Forget It	(Epic)
6	7	JOE	Let's Stay Home Tonight	(Jive)
7	8	BONEY JAMES	Something Inside	(Warner Bros.)
9	9	REGINA BELLE	Ooh Boy	(Peak)
10	10	JILL SCOTT	He Loves Me	(Hidden Beach/Epic)
12	11	GINUWINE	Differences	(Epic)
18	12	LUTHER VANDROSS	I'd Rather (J)	
15	13	KEKE WYATT	Nothing In This World	(MCA)
11	14	BRIAN MCKNIGHT	Love Of My Life	(Motown)
17	15	MONTELL JORDAN	You Must Have Been	(Def Soul/IDJMG)
29	16	MAXWELL	This Woman's Work	(Columbia)
13	17	ISLEY BROTHERS	Secret Lover	(DreamWorks)
16	18	YOLANDA ADAMS	Never Give Up	(Elektra/EEG)
24	19	ANN NESBY F/AL GREEN	Put It On Paper	(It's Time Child)
21	20	FAITH EVANS	I Love You	(Bad Boy/Arista)
23	21	JAHEIM	Anything	(Divine Mill/WB)
19	22	SHARISSA	Any Other Night	(Motown)
26	23	GERALD LEVERT	What Makes It Good To You...	(EastWest/EEG)
25	24	PROPHET JONES	Cry Together	(University/Motown)
27	25	BABYFACE	I Keep Callin'	(Arista)
20	26	INDIA.ARIE	Strength, Courage & Wisdom	(Motown)
28	27	AALIYAH	Rock The Boat	(BlackGround)
22	28	TEMPTATIONS	Four Days	(Motown)
—	29	KIRK FRANKLIN	911	(Gospo Centric/Jive)
—	30	REMY SHAND	Take A Message	(Motown)

#1 MOST ADDED

BRIAN MCKNIGHT What's It Gonna Be (Motown)

#1 MOST INCREASED PLAYS

MAXWELL This Woman's Work (Columbia)

TOP 5 NEW & ACTIVE

- R. KELLY The World's Greatest (Interscope/Jive)
- SADE Somebody Already Broke My... (Epic)
- AVANT Makin' Good Love (Magic Johnson/MCA)
- JOI Missing You (Universal)
- GINUWINE Tribute To A Woman (Epic)

URBAN begins on Page 73.

ACTIVE ROCK

LW	TW	ARTIST	SON	RECORD LABEL
1	1	PUDDLE OF MUDD	Blurry	(Flawless/Geffen/Interscope)
2	2	LINKIN PARK	In The End	(Warner Bros.)
3	3	DEFAULT	Wasting My Time	(TVT)
4	4	NICKELBACK	Too Bad	(Roadrunner/IDJMG)
6	5	P.O.O.	Youth Of The Nation	(Atlantic)
5	6	STAINED	For You	(Flip/Elektra/EEG)
7	7	HOOBASTANK	Crawling In The Dark	(Island/IDJMG)
22	8	GODSMACK	I Stand Alone	(Republic/Universal)
13	9	INCUBUS	Nice To Know You	(Immortal/Epic)
8	10	OFFSPRING	Defy You	(Columbia)
11	11	SYSTEM OF A DOWN	Chop Suey	(American/Columbia)
9	12	CREED	My Sacrifice	(Wind-up)
12	13	TOOL	Lateralus	(Volcano)
14	14	CREED	Bullets	(Wind-up)
15	15	ROB ZOMBIE	Never Gonna Stop...	(Geffen/Interscope)
10	16	P.O.D.	Alive	(Atlantic)
17	17	DISTURBED	Down With The Sickness	(Giant/Reprise)
16	18	NICKELBACK	How You Remind Me	(Roadrunner/IDJMG)
18	19	INCUBUS	I Wish You Were Here	(Immortal/Epic)
19	20	ADEMA	The Way You Like It	(Arista)
26	21	COURSE OF NATURE	Caught In The Sun	(Lava/Atlantic)
25	22	SYSTEM OF A DOWN	Toxicity	(American/Columbia)
20	23	FOO FIGHTERS	The One	(Columbia)
27	24	CUSTOM	Hey Mister	(Artist Direct)
24	25	ILL NINO	What Comes Around	(Roadrunner/IDJMG)
21	26	SEVENOUST	Praise	(TVT)
23	27	DISTURBED	The Game	(Giant/Reprise)
28	28	SALIVA	After Me	(Island/IDJMG)
30	29	HEADSTRONG	Adriana	(RCA)
33	30	KID ROCK	Lonely Road Of Faith	(Top Dog/Lava/Atlantic)

#1 MOST ADDED

DROWNING POOL Tear Away (Wind-up)

#1 MOST INCREASED PLAYS

GODSMACK I Stand Alone (Republic/Universal)

TOP 5 NEW & ACTIVE

- DOPE Slipping Away (Flip/Epic)
- LOSTPROPHETS Shinobi Vs. Dragon Ninja (Columbia)
- REVEILLE Inside Out (Can You Feel...) (Elektra/EEG)
- FLAW Payback (Republic/Universal)
- FAMILIAR 48 The Question (MCA)

ROCK begins on Page 103.

COUNTRY

LW	TW	ARTIST	SON	RECORD LABEL
1	1	STEVE HOLY	Good Morning Beautiful	(Curb)
2	2	BRAD PAISLEY	Wrapped Around	(Arista)
3	3	BROOKS & DUNN	Long Goodbye	(Arista)
6	4	JO DEE MESSINA W/TIM MCGRAW	Bring On The Rain	(Curb)
5	5	TIM MCGRAW	The Cowboy In Me	(Curb)
7	6	MARTINA MCBRIDE	Blessed	(RCA)
9	7	DIXIE CHICKS	Some Days You Gotta Dance	(Monument)
13	8	CHRIS CAGLE	I Breathe In, I Breathe Out	(Capitol)
8	9	TRACY BYRO	Just Let Me Be In Love	(RCA)
10	10	KENNY CHESNEY	Young	(BNA)
11	11	JOE DIFFIE	In Another World	(Monument)
12	12	RASCAL FLATTS	I'm Movin' On	(Lyric Street)
14	13	PHIL VASSAR	That's When I Love You	(Arista)
15	14	TOBY KEITH	My List	(DreamWorks)
16	15	TOMMY SHANE STEINER	What If She's An Angel	(RCA)
17	16	BLAKE SHELTON	All Over Me	(Warner Bros.)
18	17	CYNDI THOMSON	I Always Liked That Best	(Capitol)
19	18	LEE ANN WOMACK	Does My Ring Burn Your Finger	(MCA)
20	19	EMERSON DRIVE	I Should Be Sleeping	(DreamWorks)
21	20	CAROLYN DAWN JOHNSON	I Don't Want You To Go	(Arista)
22	21	TRAVIS TRITT	Modern Day Bonnie And Clyde	(Columbia)
23	22	STEVE AZAR	I Don't Have To Be (Till...)	(Mercury)
24	23	KEVIN OENNEY	That's Just Jessie	(Lyric Street)
25	24	TAMMY COCHRAN	I Cry	(Epic)
30	25	GARTH BROOKS & TRISHA YEARWOOD	Squeeze Me In	(Capitol)
27	26	CHELY WRIGHT	Jezebel	(MCA)
32	27	TRICK PONY	Just What I Do	(H2E/WB)
29	28	MARK WILLS W/JAMIE O'NEAL	I'm Not Gonna Do...	(Mercury)
31	29	KELLIE COFFEY	When You Lie Next To Me	(BNA)
33	30	MARK MCGUINN	She Doesn't Dance	(VFR)

#1 MOST ADDED

TRACE ADKINS Help Me Understand (Capitol)

#1 MOST INCREASED PLAYS

GARTH BROOKS & TRISHA YEARWOOD Squeeze Me In (Capitol)

TOP NEW & ACTIVE

- TRACY LAWRENCE What A Memory (Atlantic/WB)
- CLINT BLACK Money Or Love (RCA)
- TRACE ADKINS Help Me Understand (Capitol)
- GARTH BROOKS & TRISHA YEARWOOD Squeeze Me In (Capitol)

COUNTRY begins on Page 82.

ALTERNATIVE

LW	TW	ARTIST	SON	RECORD LABEL
1	1	PUDDLE OF MUDD	Blurry	(Flawless/Geffen/Interscope)
3	2	P.O.D.	Youth Of The Nation	(Atlantic)
2	3	LINKIN PARK	In The End	(Warner Bros.)
4	4	DEFAULT	Wasting My Time	(TVT)
5	5	HOOBASTANK	Crawling In The Dark	(Island/IDJMG)
6	6	STROKES	Last Nite	(RCA)
7	7	JIMMY EAT WORLD	The Middle	(DreamWorks)
10	8	STAINED	For You	(Flip/Elektra/EEG)
11	9	NICKELBACK	Too Bad	(Roadrunner/IDJMG)
8	10	OFFSPRING	Defy You	(Columbia)
12	11	INCUBUS	Nice To Know You	(Immortal/Epic)
9	12	INCUBUS	I Wish You Were Here	(Immortal/Epic)
13	13	SYSTEM OF A DOWN	Chop Suey	(American/Columbia)
15	14	NICKELBACK	How You Remind Me	(Roadrunner/IDJMG)
14	15	FOO FIGHTERS	The One	(Columbia)
19	16	ADEMA	The Way You Like It	(Arista)
21	17	BLINK-182	First Date	(MCA)
20	18	TRIK TURNER	Friends + Family	(RCA)
16	19	P.O.D.	Alive	(Atlantic)
17	20	TOOL	Lateralus	(Volcano)
18	21	CREED	My Sacrifice	(Wind-up)
23	22	CUSTOM	Hey Mister	(Artist Direct)
24	23	SYSTEM OF A DOWN	Toxicity	(American/Columbia)
25	24	X-ECUTIONERS	It's Goin' Down	(Loud/Columbia)
22	25	ALIEN ANT FARM	Movies	(DreamWorks)
29	26	UNWRITTEN LAW	Seein' Red	(Interscope)
28	27	SUM 41	Motivation	(Island/IDJMG)
27	28	CREED	Bullets	(Wind-up)
26	29	TANTRIC	Mourning	(Maverick/Reprise)
39	30	GODSMACK	I Stand Alone	(Republic/Universal)

#1 MOST ADDED

311 Amber (Volcano)

#1 MOST INCREASED PLAYS

GODSMACK I Stand Alone (Republic/Universal)

TOP 5 NEW & ACTIVE

- SENSE FIELD Save Yourself (Nettwerk)
- ALANIS MORISSETTE Hands Clean (Maverick/Reprise)
- DAVE MATTHEWS BANO Everyday (RCA)
- JACK JOHNSON Flake (Enjoy/Universal)
- STATIC-X Cold (Warner Bros.)

ALTERNATIVE begins on Page 112.

SMOOTH JAZZ

LW	TW	ARTIST	SON	RECORD LABEL
1	1	BONEY JAMES	See What I'm Sayin'	(Warner Bros.)
2	2	BRIAN CULBERTSON	All About You	(Atlantic)
3	3	CHUCK LOEB	Pocket Change	(Shanachie)
5	4	CHRIS BOTTI	Streets Ahead	(Columbia)
4	5	PETER WHITE	Turn It Out	(Columbia)
6	6	LARRY CARLTON	Deep Into It	(Warner Bros.)
8	7	MARC ANTOINE	On The Strip	(GRP/VMG)
10	8	SADE	Lovers Rock	(Epic)
9	9	LEE RITENOUR W/GERALD ALBRIGHT	Jammin'	(GRP/VMG)
11	10	DAVID BENOIT	Snap!	(GRP/VMG)
7	11	JEFF LORBER	Ain't Nobody	(Samson/Gold Circle)
12	12	OIANA KRALL	The Look Of Love	(Verve/VMG)
15	13	PIECES OF A DREAM	Night Vision	(Heads Up)
17	14	GREGG KARUKAS	Night Shift	(N-Coded)
19	15	DAVE KOZ	Beneath The Moonlit Sky	(Capitol)
16	16	FISHBELLY BLACK	Ven A Gozar	(Rhythm & Groove/Q)
25	17	JIMMY SOMMERS	Lowdown	(Higher Octave)
18	18	BOZ SCAGGS	Payday	(Virgin)
21	19	ALICIA KEYS	Fallin'	(J)
20	20	MICHAEL MCDONALD	To Make A Miracle	(MCA)
22	21	STING	Fragile	(A&M/Interscope)
24	22	ALFONZO BLACKWELL	Funky Shuffle	(Shanachie)
27	23	KIRK WHALUM	I Try	(Warner Bros.)
26	24	BONA FIOE	Club Charles	(N-Coded)
23	25	MARILYN SCOTT	Don't Let Love Get Away	(Prana)
28	26	SPYRO GYRA	Feelin' Fine	(Heads Up)
29	27	ERIC MARIENTHAL	Lefty's Lounge	(Peak)
—	28	KEVIN TONEY	Passion Dance	(Shanachie)
—	29	OLETA ADAMS	All The Love	(Pioneer Music Group)
30	30	PAUL TAYLOR	Hypnotic	(Peak)

#1 MOST ADDED

JEFF GOLUB Cut The Cake (GRP/VMG)

#1 MOST INCREASED PLAYS

JIMMY SOMMERS Lowdown (Higher Octave)

TOP 5 NEW & ACTIVE

- WALTER BEASLEY Good Times (Shanachie)
- WAYMAN TISDALE Love Play (Atlantic)
- ENYA Only Time (Reprise)
- PAUL TAYLOR Palisades (Peak)
- SOUL BALLET Dial It In (Gold Circle)

Smooth Jazz begins on Page 35.

TRIPLE A

LW	TW	ARTIST	SON	RECORD LABEL
1	1	DAVE MATTHEWS BAND	Everyday	(RCA)
2	2	ALANIS MORISSETTE	Hands Clean	(Maverick/Reprise)
3	3	CHRIS ISAAK	Let Me Down Easy	(Reprise)
4	4	CALLING	Wherever You Will Go	(RCA)
11	5	U2	In A Little While	(Interscope)
10	6	PETE YORN	Strange Condition	(Columbia)
5	7	JOHN MAYER	No Such Thing	(Aware/Columbia)
8	8	JEWEL	Standing Still	(Atlantic)
6	9	COLDPLAY	Trouble	(Nettwerk/Capitol)
7	10	RYAN ADAMS	New York, New York	(Lost Highway/IDJMG)
14	11	CREED	My Sacrifice	(Wind-up)
9	12	NICKELBACK	How You Remind Me	(Roadrunner/IDJMG)
12	13	TRAVIS	Side	(Epic)
15	14	TRAIN	She's On Fire	(Columbia)
16	15	EDDIE VEDDER	You've Got To Hide Your...	(V2)
17	16	INDIGO GIRLS	Moment Of Forgiveness	(Epic)
18	17	MICK JAGGER	Visions Of Paradise	(Virgin)
25	18	STARSAILOR	Good Souls	(Capitol)
20	19	GARBAGE	Breaking Up The Girl	(Almo Sounds/Interscope)
21	20	WILLIAM TOPLEY	Back To Believing	(Lost Highway/IDJMG)
26	21	RYAN ADAMS	Answering Bell	(Lost Highway/IDJMG)
19	22	MELISSA ETHERIDGE	Lover Please	(Island/IDJMG)
28	23	REMY ZERO	Save Me	(Elektra/EEG)
29	24	ROBERT BRADLEY'S BLACKWATER...	Train	(Vanguard)
22	25	NATALIE MERCHANT	Just Can't Last	(Elektra/EEG)
24	26	FIVE FOR FIGHTING	America Town	(Aware/Columbia)
27	27	BRUCE COCKBURN	My Beat	(True North/Rounder)
—	28	BOB SCHNEIDER	Big Blue Sea	(Universal)
23	29	NEIL YOUNG	Let's Roll	(Reprise)
—	30	BEN FOLDS	Still Fighting It	(Epic)

#1 MOST ADDED

LISA LOEB Someone You Should Know (Geffen/Interscope)

#1 MOST INCREASED PLAYS

LENNY KRAVITZ Stillness Of Heart (Virgin)

TOP 5 NEW & ACTIVE

- MIDNIGHT OIL Golden Age (Liquid 8)
- DEFAULT Wasting My Time (TVT)
- JACK JOHNSON Bubble Toes (Enjoy/Universal)
- CRACKER Shine (Backporch/Virgin)
- LENNY KRAVITZ Stillness Of Heart (Virgin)

TRIPLE A begins on Page 119.

Publisher's Profile

By Erica Farber



ALLEN KEPLER

Exec. VP/GM, Broadcast Architecture

Boston, Pittsburgh, Cincinnati or Baltimore when I've seen formats like 'Jammin' Oldies' and 'Arrow' go to some of these markets. It's unbelievable that broadcasters haven't latched on to the Smooth Jazz brand.

"The other challenge — and it's more recent — is that most of our industry agenda is to grow by cutting back. I was just looking at the 22nd Immutable Law of Marketing: You can't save your way to success. I believe in that one. Downsizing in certain areas is extremely wise and necessary, but there's a little bit of a blanket cutback going on in a lot of markets, with an attempt to apply one model to many different markets. That can be very dangerous.

"It's kind of the opposite of the way our company works. We're a research company. We do local research and help each station function properly in the marketplace in which it exists. The stations we work with are doing very well. You have to apply those rules to more than just research or formatics. You have to apply them to how the companies are run in different cities, different-sized cities and different parts of the country."

The company's role with client stations: "The coolest thing about what we do is that all of our consulting has always been based on the fact that we're a research company, whereas a lot of consultants don't do any research. They interpret other people's research or they plug ideas from one market into another. The real strength of this company, and why we have grown so much, is that the moves we've made and the philosophies we've implemented have been based primarily on audience research. We have the audience advise us on what to do with the radio stations.

"That's put us in a direct partnership with the program directors and the general managers. That's why we have so many long-standing clients and why it works so well. In our company, we all follow this concept of *being there* when we are there. That's one of the reasons we travel so much. When I'm with a client, sometimes I'm kind of out of reach until the evening, because when I'm with someone, I'm *with* them. We've always been that way, and we get the most out of our visits with our clients."

State of radio: "It's extremely exciting right now. Every industry is going through change, not just radio. I was doing a sales meeting a couple of months ago in Tokyo with J-Wave, and I talked about consolidation. I talked about the purpose of consolidation. Their opinion, being out of the country, was that big companies are just cutting back and running things really cheap. That's what consolidation meant to them.

"I explained that, years ago, radio wasn't taken as seriously in the advertising world, because you had 12 or 13 competitors all sending out sales staffs and chopping each other apart to the agencies. That created more of a bad name for radio than anything else. Now we have sales teams going in with much larger audiences to talk about. That's the biggest benefit of consolidation and a good sign for radio's future. When you go into a radio station or a complex that houses seven or eight radio stations, you really get a picture of what a vast business this has become."

State of Smooth Jazz: "It's stronger than it's ever been. One of the more exciting things we're witnessing is that there's much more consistent performance, especially with stations that have been around. The cumes of the stations are much larger and are even pushing 12+ numbers up into dominant positions in the marketplace. That definitely bodes well for the future. In the past we were much too dependent on a small audience cume. When we would get big TSL from Arbitron, we would have a good book. When we didn't get the TSL, we wouldn't."

"The performance of the stations is extremely solid, and the fact that last year several broadcasters jumped into the format is a good sign. We're at the beginning of a year of extreme growth for the format after a couple of years of it waning a little bit. It really is the one format invented for adults that features new music that has actually survived over many years."

Music trends: "Within instrumental music, I don't

think the musicians have ever been better. They're more experienced and better produced, and there are more of them than at any time in the past. When it comes to vocal music, it's really exciting that Alicia Keys has a CD that crosses over to our format but also works at CHR and other formats. If we think back, the vocalists who have really made it for our format have been played on other formats as well. I like the fact that we have Sting, Alicia Keys and Sade's CD still on our chart. Diana Krall is selling records like crazy and is such a compelling artist. The vocal scene has never been better."

Something about Smooth Jazz that might surprise our readers: "In most markets it soundly defeats some of the 'mainstream' formats for adults, like AOR, AC, Oldies and Country. I believe we put 'Jammin' Oldies' to death in a lot of markets. They typically ran ninth or 10th 25-54.

"It surprises people to hear some of the call letters that Smooth Jazz stations are soundly defeating. We have in our information kit a thing called 'Smooth Jazz Beats.' It lists all the call letters and formats that we're beating 25-54 and all the markets we work in. The call letters look like legendary stations, whereas this format — even though we're not playing marquee, multimillion-selling names or multifaceted artists — is doing really well. We connect with the audience and give them what they want."

Most influential individual: "My father, Kenneth Kepler, taught me that every day you finish an honest day's work is a day to be proud of yourself. I carry that with me every day. The other influence would be my high school debate coach, Gloria Bandstra. I used to be the kid who didn't want to stand up and read in front of the class. She helped bring out my natural ability to get up in front of people, think on my feet, argue and persuade. My cousin just graduated from high school, and Gloria is still teaching there. She changed my life."

Career highlight: "Every single time we sign on one of these stations is a highlight. I get goose bumps realizing that we're putting something on the radio for adults that they've never heard before. Flying into a market, I look down at the rooftops and know that there are people everywhere turning on this free utility and actually getting excited about it. Then I get to the station, and they have hundreds of faxes and e-mails from people just gushing emotion, saying, 'Thank you. We've been waiting for this in Des Moines,' or wherever. That's happened throughout the years, and it's never become less exciting. It's unbelievable."

Career disappointment: "I don't have any."

Favorite radio format: "Smooth Jazz, News/Talk and CHR."

Favorite television show: "Saturday Night Live."

Favorite song: "Too many to mention."

Favorite book: "Recently, *Fish* by Steven London. It's very motivating, and it's an easy read. I'm just starting *Nonzero: The Logic of Human Destiny* by Robert Wright. It's the book Bill Clinton spoke about last year at the R&R Convention."

Favorite movie: "Recently, *A Beautiful Mind* and *Memento*."

Favorite restaurant: "I love Mongolian barbecue as a food choice, but, really, it's the people I'm with who are much more important to me."

Beverage of choice: "Water. Otherwise, maybe a California chardonnay."

Hobbies: "I play softball every week and golf and tennis when I can. And I do impressions for JoAnn, my wife, and the kids. It's not a hobby, but it's what I'm doing all the time."

E-mail address: "allenwk@aol.com."

Advice for broadcasters: "Continue thinking forward, thinking big, and remember that this is an entertainment medium. If we get too far away from being entertaining, we won't be around. We can't lose sight of the fact that it's an entertainment medium and that we have to entertain people."

Allen Kepler has been with Broadcast Architecture for more than 12 years. In August of last year he took the reins of the company, overseeing a talented staff of 22, and he now holds BA's top post. Kepler has personally worked with nearly 50 Smooth Jazz stations and participated in 30 format flips. BA is currently working with 30 Smooth Jazz stations, with more to come in the near future. On the road roughly 40 to 45 weeks a year, Kepler believes strongly that there is no substitute for working face to face with his clients.

Getting into the business: "I moved to San Diego when I left college in 1985. Before I moved, I went to visit my sister and brother-in-law there and heard KIFM, Art Good's show at night. I thought it was the coolest radio station, because they were playing music I loved. When I moved there and was working for Texaco in management, I got an internship at KIFM, writing morning-show news and features. I didn't know how to type. Bob Buck, who is now in Country radio in Wisconsin, got me the internship.

"Eventually, I did part-time on Art's *Lights Out San Diego* show. I did that for a couple of years, then moved to Chicago and went to work for WNUA in 1988. I studied both music and radio-TV-film in college. I had an interest in both directions but never even worked at my college radio station. KIFM was the hook."

Becoming a consultant: "When I was at WNUA, I did on-air, music scheduling and marketing and prepared all the research. When Broadcast Architecture, our consultant, would come in to do our music tests, I would prepare all the hooks and put together the study. Toward the end of 1989 Broadcast Architecture was owned by the same parent company as WNUA — Pyramid. I went over to BA to program about 30 hours a week of Smooth Jazz for J-Wave in Tokyo. It was enticing, because it had international appeal. At that time it was one of the most-listened-to stations in the world, given the cume in Tokyo. That was my first job at Broadcast Architecture, in January 1990."

Long-range plans: "The past five months have been very focused on the short term and have been executed flawlessly by our staff. We have such a great group of people. Our two primary missions going into last fall were to get organized and to work on our international and our Smooth Jazz portfolios. We moved into Poland and Russia and have new clients in Norway and Canada just since I took over. One of our stations in Canada will be a Smooth Jazz station when it signs on next summer. We had sign-ons in Macon, GA and Des Moines, and another one is coming very shortly."

Biggest challenge: "One has been ongoing: helping broadcasters, even some who own Smooth Jazz stations, see the power of the format. It's absurd to me that we still don't have stations doing Smooth Jazz in Houston,

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