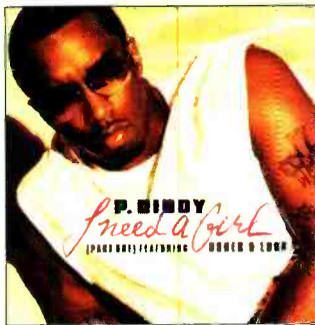


**Arista's Bad Boy Debuts At No. 1**

"Puffy just fell off his chair," proclaimed Arista's Steve Bartels on learning of P. Diddy's rare feat — a No. 1 debut on R&R's 18-24 Callout America survey. "I Need a Girl" on Bad Boy/Arista also moves 6-4\* on the CHR/Rhythmic chart and vaults 22-15\* at Urban.



**RADIO & RECORDS**

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**Dick Orkin Joins NAB's Hall Of Fame**

Dick Orkin, whose Radio Ranch helps the radio industry by creating commercials that listeners actually tune in to hear, was honored at NAB2002 in Las Vegas. Several key issues were hashed out at the convention, including liquor advertising, DAB and ownership caps. Complete coverage begins on Page 1.



# WINNING BIG

## IN MULTIPLE DAYPARTS

- ★ WJMN/BOSTON      SUNDAY 7-10P      #1 WITH 14.0 SHARE
- ★ KXJM/PORTLAND      Fri. 11P-2a, Sat. 4-7P      #1 WITH 14.3 SHARE
- ★ KPRS/KANSAS CITY      SUNDAY 5-8P      #1 WITH 10.0 SHARE
- ★ WOWI/NORFOLK      SATURDAY 7-10a      #1 WITH 24.9 SHARE

(Source: Arbitron, Women 18-34 Fall 2001)



"Embodies what mix shows are supposed to be about, seamless production, high energy, great music mix. The Baka Boyz know what listeners crave and know how to deliver the goods."

JAM'N has been running the show for two years and we've had great response from day one."

"Cadillac" Jack McCartney PD WJMN/Boston



"I never have to question anything they do. Always at the top of their game."

Sam Weaver, PD KPRS/Kansas City

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**THE BAKA BOYZ**



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Skip Cheatham PD KKDA/Dallas



"This is a killer, personality based Hip-Hop mix show for rhythmic radio. With Nick and Eric's attention to details and willingness to cut custom, station specific production and imaging, we're able to seamlessly integrate the show with our own local mix shows."

Mark Adams, PD KXJM/Portland



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This week **R&R**, in conjunction with CPA firm Miller, Kaplan, Arase & Co., presents the most extensive study of power ratios by format ever conducted. In this study, which was two years in the making, **R&R** and Miller Kaplan break out power ratios for 29 of radio's most popular commercial formats according to **R&R's** format designations. We list each format's revenue share, audience share and power ratio. You may be surprised at some of the results. This week's Management, Marketing & Sales section also has advice from columnist Dan O'Day, who deals with the sensitive issue of handling an angry advertiser. And in our GM Spotlight this week: Clear Channel/Syracuse VP/Market Manager Joel Delmonico.

Pages 8-13

**LEGENDS**

**Charlie Tuna** has been an L.A. institution for nearly four decades. But had it not been for a last-minute decision to spend the night on Ron Jacobs' couch, he might not ever have seen another day of life, much less a legendary career that included succeeding Robert W. Morgan at KHJ. It's all in this week's Legends.

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**IN THE NEWS**

- **Jeff Scott** appointed PD at WQSX/Boston
- **Tim Devine** becomes West Coast GM, Columbia Records Group
- **Mark Wright** named Exec. VP/A&R for MCA/Nashville

Page 3



**Nighttime IBOC In Doubt?**

■ **NRSC endorses AM system for daytime only**

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

The **National Radio Systems Committee** has officially announced its support of **iBiquity Digital's** new in-band, on-channel system for AM broadcasting, though the group jointly sponsored by the NAB and the Consumer Electronics Association recommends that stations only

run digital programming during daytime hours due to interference concerns. But, while the service has the support of NAB President/CEO Eddie Fritts, some in the industry say it will mark the downfall of AM radio.

In a statement issued from the NAB2002 convention in Las Vegas this week, the NRSC said that collecting data on nighttime

**IBOC/See Page 16**

**Future Of Hard-Liquor Advertising Consumes NAB2002**

■ **FCC, congressmen also explore consolidation, ownership-cap issues**

By ADAM JACOBSON  
R&R RADIO EDITOR  
ajacobson@rronline.com

LAS VEGAS — The refusal by NBC-TV to air advertisements for distilled spirits, discussion over FCC ownership caps for TV operators and the forthcoming transition to digital broadcast technology for both television and radio proved to be the top discussion points here at NAB2002.

As industry executives, including Clear Channel's Lowry and Randall Mays, sat in on sessions, most attendees more than likely came away with a greater awareness of hard-liquor advertising, which radio is poised to embrace cautiously as it seeks to break out of a prolonged ad slump.

At a Monday Congressional Breakfast moderated by ABC News White House Correspondent John Cochran, participating politicians were asked if distilled-spirits advertising is an idea whose time has not yet come, given NBC's decision not to run the commercials. California Rep. George Radanovich, who owns a winery, said that any distilled-spirits spots need to state that it's the consumer's responsibility to know the effects of alcohol. "We have a neo-prohibitionist attitude to alcohol in Washington, DC," he said. "The onus is on the liquor industry to rethink how to produce the message."

**NAB/See Page 32**



Clockwise from top left: ABC News' Sam Donaldson conducts a one-on-one interview with FCC Chairman Michael Powell; California Reps. Darrell Issa and George Radanovich at the Congressional Breakfast; Dick Wiley (c) receives the 2002 NAB Distinguished Service Award from NAB Joint Board Chair and Susquehanna President/COO David Kennedy (l) and NAB President/CEO Eddie Fritts; and legendary creative producer and Famous Radio Ranch founder Dick Orkin is inducted into the NAB Broadcasting Hall of Fame.

**THIS #1 WEEK**

- CHR/POP**
  - JENNIFER LOPEZ Ain't t Funny (Epic)
- CHR/RHYTHMIC**
  - ASHANTI Foolish (Murder Inc./Def Jam/IDJMG)
- URBAN**
  - ASHANTI Foolish (Murder Inc./Def Jam/IDJMG)
- URBAN AC**
  - LUTHER VANDROSS I'm Rather (J)
- COUNTRY**
  - TOBY KEITH My List (DreamWorks)
- AC**
  - CELINE DION A New Day Has Come (Epic)
- HOT AC**
  - CALLING Wherever You Will Go (RCA)
- SMOOTH JAZZ**
  - GREG K KARKAS Night Shift (N-Coded)
- ROCK**
  - PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)
- ACTIVE ROCK**
  - STAINED For You (Flip/Elektra/EEG)
- ALTERNATIVE**
  - JIMMY EAT WORLD The Middle (DreamWorks)
- TRIPLE A**
  - SHERYL CROW Soak Up The Sun (A&M/Interscope)

**WB Restructures In Nashville; Ups Norman, Mimms**

By LON HELTON  
R&R COUNTRY EDITOR  
lhelton@rronline.com

Warner Bros. has restructured its Nashville operations, with



Norman Mimms

WB/Nashville President Jim Ed Norman now overseeing all of WB's Nashville-based recorded-music operations. That includes the Word Label Group, which comprises the Christian record labels of Word Entertainment.

**WB/NASHVILLE/See Page 15**

**R&R, Mediabase 24/7, HITS Form Branding Partnership**

R&R, Mediabase 24/7 and HITS have announced a formal branding partnership in which R&R charts will appear in HITS and the HITS Top 50 national album sales chart will appear in R&R. This new weekly arrangement becomes effective with this issue of R&R and the April 12 issue of HITS.



Powered by Mediabase 24/7, R&R charts are compiled with 100% monitored airplay for a weekly seven-day cycle. HITS will feature charts for CHR/Top 40, Rhythmic, Urban, Hot AC, Alternative, Active Rock and Triple A.

The HITS Top 50 Album Chart is generated by compiling reports from a pool of national and independent retailers, factoring their totals into a formula computed by dividing total unit sales by the number of pencils that HITS editorial staffers can successfully toss into the ceiling.

R&R Publisher/CEO Erica Farber remarked, "With our constant, ever-changing business environment, it is a logical move for R&R and HITS to exchange information. We have been admirers of the

**PARTNERSHIP/See Page 15**

**Roberts Rises To OM Of CC/Miami**

CHR/Pop WHYI (Y100)/Miami PD **Rob Roberts** has added OM duties for Clear Channel/Miami, which also includes Sports WINZ, News/Talk WIOD, Classic Rock WBGG, Smooth Jazz WLVE, Rhythmic Oldies WMGE and Active Rock WZTA.



Roberts

"My goal is to get promotion and programming people to work together to share ideas and to create a more unified front that is focused on the product," Roberts told R&R. "This company has offered me a wonderful opportunity, for which I am grateful. Regional VP David Ross and Clear

**ROBERTS/See Page 32**

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WSSX  
WCIL  
WXXP

WPYO  
KTHT  
KDON  
KKPN  
WCGQ



## Scott Set As PD At WQSX/Boston

Entercom/New Orleans Director/FM Operations **Jeff Scott** has accepted the PD post at Rhythmic AC sister **WQSX (Star 93.7)/Boston**. He succeeds **Ron Valeri**, who resigned recently to pursue other interests within the music industry.



Scott

"Jeff has incredible experience over varied markets and formats," said **Julie Kahn**, VP/GM of Entercom/Boston's FM group. "His strategic abilities in the areas of research and product development will help us fine-tune Star and achieve our ratings goals."

"Jeff has a proven track record for ratings success with our New Orleans cluster, having improved the group ratings 30% over the course of his two-plus years there." Scott will continue to oversee the New Orleans cluster in a regional programming capacity.

Scott said, "It is a true pleasure to join the quality organization that **Tom Baker** and **Julie Kahn** have assembled in Boston. **Ron Valeri** has

SCOTT/See Page 15

## A Distinguished Gentleman



Westwood One founder and Chairman **Norman Pattiz** was honored at the Broadcast Education Association's 47th annual Convention Awards Luncheon Banquet. More than 1,000 people attended the event, which was held April 7 in Las Vegas. Pattiz received the BEA's highest honor, the Distinguished Education Service Award, for his years of commitment and in recognition of the impact he has made on broadcast education. Taking a moment at the luncheon are (l-r) BEA President of the Board of Directors **Jannette Dates** and **Pattiz**.

## Columbia Ups Devine To West Coast GM

**Columbia Records Group** Sr. VP/A&R **Tim Devine** has added West Coast GM duties for the company. He remains based in Los Angeles and reports to CRG Chairman **Don Jenner** and CRG President **Will Botwin**.



Devine

Devine will play a key role in all creative aspects of Columbia's West Coast operations. Additionally, he will help expand the label's liaisons

with the West Coast creative community — including artists, managers, producers, talent agencies and film and TV studios — and work closely with Columbia's senior management in all phases of artist development.

"Over the years **Tim Devine** has demonstrated a remarkable blend of creative

DEVINE/See Page 15

## 'XVW/Atlanta Gets Alternative 'Buzz'

Clear Channel pulled the plug April 5 on its Classic Hits simulcast **WMXV & WXVW/Atlanta** and switched **WXVW** to Alternative as "95.7 The Buzz, Atlanta's New Rock Alternative." **WMXV PD Paul Kriegler** will continue as PE of The Buzz, which changed call letters on Tuesday to **WBZY**.



Kriegler

"The station was the brainchild of myself, Clear Channel/Atlanta Director/Programming **Tim Dukes**, **XTRA/San Diego PD Bryan Schock** and the twisted mind of **XTRA Production & Imaging Director Malcolm Ryker**," Kriegler said. "The immediate goals are to have fun and, ultimately, get ratings. [Susquehanna's crosstown Alternative] **WNNX (99X)** is really a secondary target. The primary target is persons 14-30. If they happen to listen to 99X, so be it."

Clear Channel/Atlanta staffer **Dale**

WXVW/See Page 15

## Wright Now EVP/A&R At MCA/Nashville

**MCA/Nashville** Sr. VP/A&R **Mark Wright** has been elevated to the newly created post of Exec. VP/A&R. Wright's ascension to head of A&R and second-in-command at MCA/Nashville follows the exit late last year of MCA/Nashville President **Tony Brown**, who, along with **Tim DuBois**, co-founded **Universal South** earlier this year.



Wright

"**Mark** truly embodies the very spirit of MCA/Nashville — putting the artists and their music first and foremost," MCA/Nashville Chairman **Bruce Hinton** said. "His extraordinary talent and unbelievable energy bode very well indeed for the creative future of MCA/Nashville."

Wright told R&R, "I'm

WRIGHT/See Page 15

## Leeds Gets Universal/Motown SVP Post

**Universal Records** Sr. VP/Promotion-Video **Steve Leeds** has been elevated to Sr. VP/New Technologies for **Universal/Motown Records Group**. He remains based in New York and reports to **Universal Records** President **Monte Lipman** and **Motown** President/CEO **Kedar Massenburg**.



Leeds

including the creation of strategic alliances and marketing partnerships. Additionally, he will develop the label's strategies in the area of emerging technologies and multimedia and help structure its involvement in Internet-related activities, including e-commerce and the digital distribution of music. He will

LEEDS/See Page 15

APRIL 12, 2002

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## Crossing Paths



Recording artists **Elton John** and **Ryan Adams** stopped by the **Grand Ole Opry House** in Nashville to tape an episode of **CMT Crossroads**, a show that pairs country musicians with artists from other genres to create unique nights of music and stories. The episode featuring the **John-Adams** performance will air Sunday, May 26 at 8pm ET/PT on **CMT**. Taking a moment backstage to pose for a picture are (l-r) **John**, **CMT SVP/GM Brian Phillips** and **Adams**.

## HOW TO REACH US

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<b>NASHVILLE BUREAU:</b>	615-244-8822	615-248-6655	lhelton@rronline.com

## XM Plans More Fund-Raising

By MOLLIE ZIEGLER  
R&R WASHINGTON BUREAU  
mziegler@rronline.com

In a prospectus filed this week with the SEC, XM Satellite Radio said it will sell almost 13.4 million class A common shares in order to raise about \$168 million. Overallotments of 2 million shares would bump the net proceeds to around \$193 million. XM estimates the proceeds will be enough to carry it through Q2 2003; it will need \$40 million-\$65 million to cover expenses through the end of this year.

"Although our system is substantially completed, we expect to incur significant operating losses for the next few years," XM said in the filing. The company also said it is spending substantial amounts on advertising and marketing and on its deals with auto companies and aftermarket radio manufacturers to get its service off the ground. Its payment obligations to General Motors alone could total several hundred million dollars, XM said.

A further sizable expense will be incurred if the company has to

launch another satellite. That's a real possibility, because the solar panels on its two existing satellites are degrading. Still, XM said in the filing that it believes it will be able to launch additional satellites "prior to the time the solar-power problem might cause the broadcast signal strength to fall below acceptable levels."

### Execs' Bonuses Up In '01

The level of compensation for XM President/CEO Hugh Panero is on the rise: His salary rose from \$310,000 in

2000 to \$340,000 last year. His annual bonus was also up significantly. Panero received a bonus in 2001 of \$454,600, including a \$100,000 signing bonus that was part of his contract. That was up from a \$186,000 bonus in 2000.

Meanwhile, XM Chairman Gary Parsons, who draws no salary from the company, received a bonus of \$425,520 in 2001, up from \$200,000 in 2000.

### XM Declares Dividend

XM has declared a regular quarterly dividend on its 8.25% series B convertible redeemable preferred stock, payable in shares of class A common stock at a rate of \$1.03 per share of series B stock owned. Fractional shares will be paid in cash. The dividend is payable May 1 to series B stockholders of record as of April 19.

## FCC Regulators Speak Out On Radio Ownership Caps

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

In response to recent U.S. appeals court rulings challenging some of the FCC's TV-ownership limits, two top commission officials recently spoke out on how those rulings may affect the commission's reviews of local-radio ownership limits and the broadcast-newspaper cross-ownership ban.

FCC Commissioner Kathleen Abernathy and FCC Media Bureau Chief Ken Ferree agree that the commission has a responsibility to do all it can to enact rules that will withstand court scrutiny, and both offered candid opinions on what impact the

court's actions will have as the FCC continues to review its ownership caps.

In an interview with R&R, Abernathy said that the recent court setbacks for the TV-ownership caps won't affect its handling of its pending review of local-radio ownership,

saying, "You can't let court decisions prevent you from doing the right thing." She added, "The FCC has an obligation to write the strongest decision possible" — but noted that the court has the right to disagree.

Regarding the outcome of the review of ownership limits, Abernathy said she is keeping an open mind and noted that the FCC must ultimately focus on serving the public interest, even as it factors in current market

FCC/See Page 16

## Ackerley Pleads For FCC Action On Clear Channel Deal

In an April 3 letter asking the FCC to take action on its merger with Clear Channel Communications, the Ackerley Group told the commission that it experienced a "serious deterioration in its financial condition" last year and said that if it can't close on the deal by May 31, the waivers for payments it owes will expire.

In an April 3 letter Ackerley told the FCC that it may be able to get the waivers extended or obtain extra financing but warned that there's no guarantee

of either. It said that the pending status of the merger is making it difficult to keep employees or improve its financial condition and added that fur-

ther delays will only cause its problems to get worse.

Ackerley also noted in the letter that the Department of Justice found no antitrust issues with the merger; therefore, it said, approval by the commission is "the sole remaining condition to consummation of the merger."

ACKERLEY See Page 16

## BUSINESS BRIEFS

### Mays Says Ad Market Is Improving

Speaking at the A.G. Edwards Media and Entertainment conference in Las Vegas this week, Clear Channel CFO Randall Mays said he feels "really good" about how the company's radio division has handled the advertising slump and that he believes the division has "clearly started to turn the corner." Mays told attendees that, over the last four to eight weeks, he's observed some positive changes in sales patterns and said, "Inventory is starting to sell out, and rates are starting to firm up." He added that advertisers are abandoning their recent pattern of buying at the last minute and are placing orders ahead of time, sometimes months in advance. Mays said the shift reflects the fact that advertisers no longer believe they can get better rates by holding out and want to lock in rates that they believe could rise.

### HBC Forecasts Better-Than-Expected Q1

Hispanic Broadcasting's earlier forecasts said revenues would improve approximately 1%-3%, but this week HBC said it expects to report revenue growth for the first quarter in excess of its guidance. At the A.G. Edwards gathering in Las Vegas the company said it also expects same-station revenue growth to exceed composite revenue growth for the markets served by its radio stations.

### WW1 Forecasts Improved Q2 Ad Sales

Westwood One said this week that it expects quarterly revenues to increase over the same period last year — the first such increase in 18 months. Reuters reported this week that WW1 CEO Joel Hollander said rates are up in the low- to mid-single-digits. But Hollander cautioned against too much optimism beyond Q2, because the national economic recovery is just beginning. He listed home-improvement chains, pharmaceuticals, restaurants and auto- and travel-related companies as among the categories showing improvement.

### Emmis Stock Offering Raises \$120 Million

Emmis Communications' just-closed offering of 4.6 million class A common shares has raised \$120 million, which the company intends to use to repay outstanding debt under its credit facility and possibly to redeem or repurchase some of its outstanding 12 1/2% senior discount notes due 2011. The company noted that the stock offering was consistent with its previously announced efforts to reduce its debt. Emmis said this offering, along with the sale of its Denver radio stations, will "effectively complete the deleveraging process."

## R&R Stock Index

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

	Change Since				
	4/5/01	1/2/02	4/5/02	4/5/01	1/2/02-4/5/02
R&R Index	235.28	258.82	259.04	+10.1%	+1%
Dow Industrials	9918.05	10,403.94	10,271.64	+3.6%	-1.3%
S&P 500	1151.44	1147.39	1122.73	-2.5%	-2.1%



Today's level of fierce competition demands that you prominently display your name every chance you get (location broadcasts, concerts, station sponsored autograph sessions, etc.). With theft, vandalism and loss, it becomes a costly proposition to continuously replace expensive signs and banners costing hundreds of dollars.

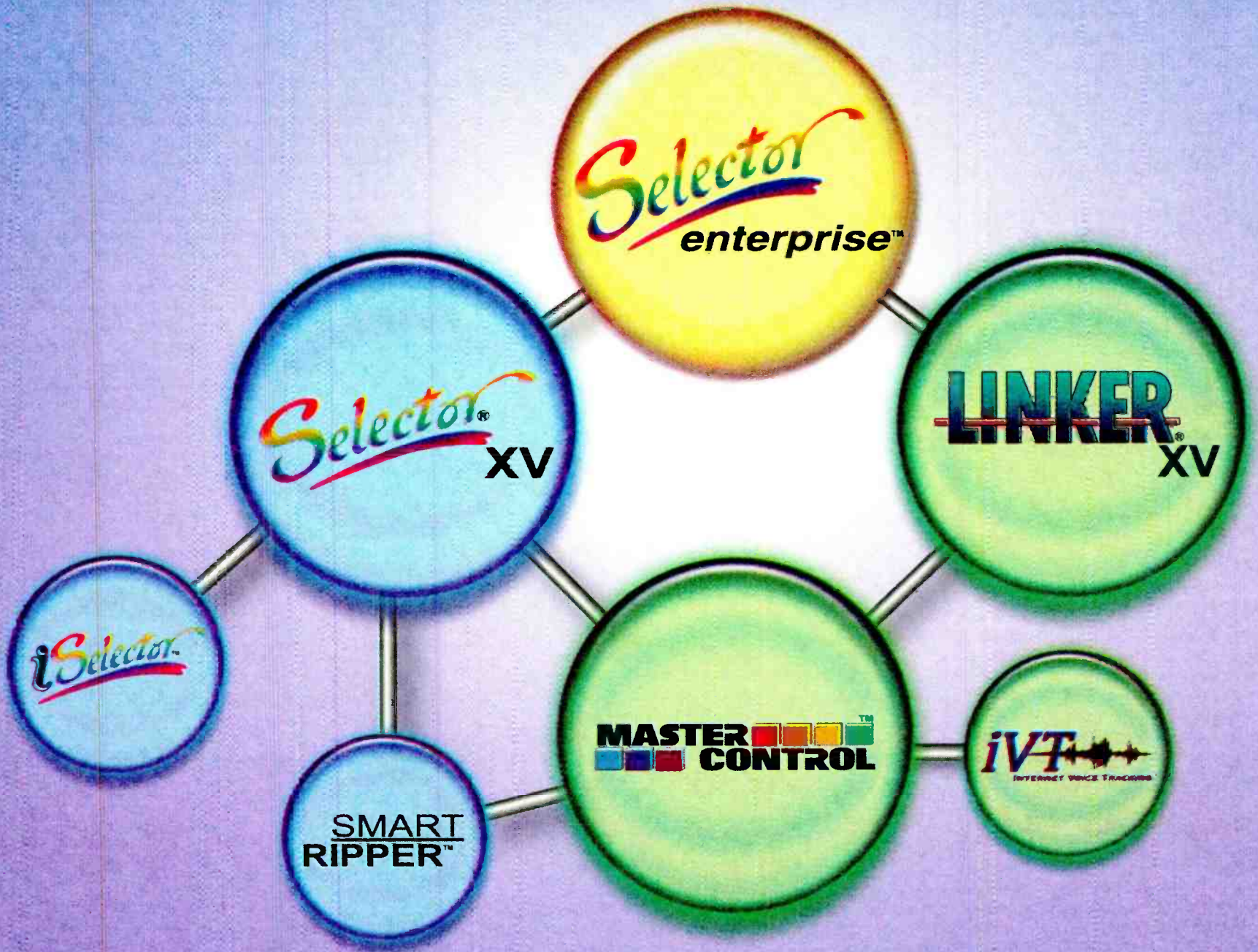
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iSelector	●			●
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Match your software...make your station great.



## DEAL OF THE WEEK

• **WMET-AM/Gaithersburg, MD (Washington, DC)**  
**\$7.03 million**

## 2002 DEALS TO DATE

**Dollars to Date: \$406,299,316**  
(Last Year: \$3,859,873,556)

**Dollars This Quarter: \$19,370,591**  
(Last Year: \$315,436,435)

**Stations Traded This Year: 185**  
(Last Year: 1,053)

**Stations Traded This Quarter: 30**  
(Last Year: 151)

## TRANSACTIONS AT A GLANCE

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

- KOTN-AM/Pine Bluff, AR \$350,000
- KCLA-AM, KPQB-FM & KZYP-FM/Pine Bluff, AR \$1.05 million
- WBWL-AM/Jacksonville, FL Undisclosed
- WFLE-AM & FM/Flemingsburg, KY \$607,491
- WFDF-AM/Flint, MI Undisclosed
- KSMM-AM/Shakopee (Minneapolis-St. Paul), MN \$850,000
- KRPT-FM/Anadarko, KDDQ-FM/Comanche, KXCD-AM & KKEN-FM/Duncan and KXCA-AM/Lawton, OK \$1.87 million
- WTNI-AM/Hartsville (Florence), SC \$20,000
- WPDT-FM/Johnsonville (Florence), SC \$200,000
- KXCR-FM/EI Paso, TX \$1 million
- KNET-AM & KYK-FM/Palestine (Tyler-Longview) TX \$910,000
- WLVA-AM/Lynchburg (Roanoke-Lynchburg), VA \$100
- WHKT-AM & WPMH-AM/Portsmouth (Norfolk-Virginia Beach-Newport News), VA \$1.08 million

## TalkAmerica Parent IDT Corp. Buys In DC

☐ **ABC Radio enters markets in Virginia, Michigan and Florida**

### Deal of The Week

#### Maryland

#### WMET-AM/Gaithersburg (Washington, DC)

**PRICE:** \$7.03 million  
**TERMS:** Asset sale for cash and stock  
**BUYER:** IDT Corp. No phone listed. It owns no other stations.  
**SELLER:** Beltway Communications, headed by owner **Sondra Linden**. Phone: 301-921-0093  
**FREQUENCY:** 1150 kHz  
**POWER:** 19kw day/500 watts night  
**FORMAT:** Business News  
**COMMENT:** TalkAmerica owner IDT Corp. will pay Beltway owner Linden a \$500,000 cash advance, \$2.3 million in cash at closing and \$4.2 million worth of IDT class B common stock. Linden will also receive \$30,000 in consulting fees. The station has a construction permit to upgrade.

#### Arkansas

#### KOTN-AM/Pine Bluff

**PRICE:** \$350,000  
**TERMS:** Asset sale for cash  
**BUYER:** Community Broadcast Group Inc., headed by President **Jerry Russell**. Phone: 903-593-2666. It owns 17 other stations, including KCLA-AM, KPQB-FM & KZYP-FM/Pine Bluff.  
**SELLER:** Delta Radio Inc., headed by President **Dawn Deane**. Phone: 870-534-8978  
**FREQUENCY:** 1490 kHz

**POWER:** 1kw  
**FORMAT:** Talk  
**BROKER:** Bill Whitley of Media Services Group

#### KCLA-AM, KPQB-FM & KZYP-FM/Pine Bluff

**PRICE:** \$1.05 million  
**TERMS:** Asset sale for cash  
**BUYER:** Community Broadcast Group Inc., headed by President **Jerry Russell**. Phone: 903-593-2666. It owns 15 other stations, including KOTN/Pine Bluff.  
**SELLER:** Seark Radio Inc., headed by President **Dawn Deane**. Phone: 870-534-8978  
**FREQUENCY:** 1400 kHz; 101.3 MHz; 99.3 MHz  
**POWER:** 1kw; 25kw at 328 feet; 3kw at 157 feet  
**FORMAT:** Adult Standards; Country; Urban AC  
**BROKER:** Bill Whitley of Media Services Group

#### Florida

#### WBWL-AM/Jacksonville

**PRICE:** Undisclosed  
**TERMS:** Unavailable  
**BUYER:** ABC Radio Inc., headed by President **John Hare**. Phone: 972-776-4648. It owns 60 other stations. This represents its entry into the market.  
**SELLER:** Cox Radio Inc., headed by President/CEO **Robert Neil**. Phone: 404-843-5000  
**FREQUENCY:** 600 kHz  
**POWER:** 5kw

**FORMAT:** Sports  
**BROKER:** Elliot Evers of Media Venture Partners

#### Kentucky

#### WFLE-AM & FM/Flemingsburg

**PRICE:** \$607,491  
**TERMS:** Asset sale for cash and note  
**BUYER:** DreamCatcher Communications Inc., headed by President **Donald Bowles**. Phone: 937-544-9722. It owns one other station. This represents its entry into the market.  
**SELLER:** Fleming County Broadcasting, headed by President **Ernest Sparkman**. Phone: 606-849-4433  
**FREQUENCY:** 1060 kHz; 106.3 MHz  
**POWER:** 1kw; 2kw at 528 feet  
**FORMAT:** Country; Country  
**COMMENT:** The purchase price is made up of \$442,118 in cash plus the assumption of an outstanding note in the amount of \$165,373.

#### Michigan

#### WFDF-AM/Flint

**PRICE:** Undisclosed  
**TERMS:** Unavailable  
**BUYER:** ABC Radio Inc., headed by President **John Hare**. Phone: 972-776-4648. It owns 60 other stations. This represents its entry into the market.  
**SELLER:** Cumulus Broadcasting Inc., headed by President/CEO **Lewis Dickey Jr.** Phone: 404-949-0700

**FREQUENCY:** 910 kHz  
**POWER:** 5kw day/1kw night  
**FORMAT:** News/Talk  
**BROKER:** Elliot Evers of Media Venture Partners

#### Minnesota

#### KSMM-AM/Shakopee (Minneapolis-St. Paul)

**PRICE:** \$850,000  
**TERMS:** Asset sale for cash  
**BUYER:** Twin Hearts Media Inc., headed by President/Director **Mark Hapka**. Phone: 763-757-4282. It owns no other stations.  
**SELLER:** North Star Broadcasting Ltd., headed by President **Robert Chevalier**. Phone: 612-361-5525  
**FREQUENCY:** 1530 kHz  
**POWER:** 9kw day/10 watts night  
**FORMAT:** Regional Mexican  
**COMMENT:** \$42,500 in escrow, \$382,500 in cash at closing plus remaining balance to be paid with a promissory note in the amount of \$425,000. Twin Hearts Media is a nonprofit organization.

#### Oklahoma

#### KRPT-FM/Anadarko, KDDQ-FM/Comanche, KXCD-AM & KKEN-FM/Duncan and KXCA-AM/Lawton

**PRICE:** \$1.87 million  
**TERMS:** Asset sale for cash

**BUYER:** Community Broadcast Group Inc., headed by President **Jerry Russell**. Phone: 903-593-2666. It owns 13 other stations. This represents its entry into the market.

**SELLER:** Friends Communications, headed by owner/CEO **Bob Elliot**. Phone: 770-321-0900

**FREQUENCY:** 103.5 MHz; 105.3 MHz; 1350 kHz; 97.1 MHz; 1380 kHz  
**POWER:** 75kw at 292 feet; 6kw at 302 feet; 180 watts day/70 watts night; 6kw at 328 feet; 1kw  
**FORMAT:** Country; Hot AC; Talk; Country; Talk  
**BROKER:** Bill Whitley of Media Services Group

#### WTNI-AM/Hartsville (Florence)

**PRICE:** \$20,000  
**TERMS:** Asset sale for cash  
**BUYER:** Beaver Communications, headed by owner **James Jenkins**. Phone: 803-484-5415. It owns one other station. This represents its entry into the market.

**SELLER:** J&J Broadcasting Inc., headed by President **James Jackson**. Phone: 843-383-0022

**FREQUENCY:** 1490 kHz  
**POWER:** 1kw  
**FORMAT:** Gospel

#### WPDT-FM/Johnsonville (Florence)

**PRICE:** \$200,000

Continued on Page 16

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- Dan O'Day's Commercial Copy Makeover, Page 13

# MMS

management marketing sales

"The measure of a man is what he does with power."  
— Pittacus

## HOT AC, ROCK TOP POWER RATIO PERFORMERS

■ Scoreboard shows Classic Rock, Classic Hits, Sports close behind

By Jeff Green

Executive Editor  
jgreen@rronline.com



JEFF GREEN

Two years in the making, the new Miller, Kaplan, Arase & Co. "Format Power Ratio" report — the popular industry tool that rates formats' financial performance by measuring the differential between their national revenue shares and audience shares — shows Hot AC and Rock outperforming all other formats.

The formula for the power ratio is straightforward: A format with a 5% revenue share and a 5% audience share has a 1.00 power ratio. Miller Kaplan examined all stations with a 1.5 12+ share or better (with some exceptions for Sports, Talk and Smooth Jazz stations) in the top 100 markets over the four 2001 Arbitron ratings periods. The accounting firm has added approximately 35 markets since the 2000 survey and, using R&R's format definitions, has widened its spectrum from 15 formats to 29.

In this year's report Hot AC and Rock tie for first, with a robust 1.57 power ratio, followed by Classic Rock, at 1.50; Classic Hits, at 1.48; and Sports, at 1.45. "It was interesting to see how the Classic Rock and Rock formats, along with Hot AC, have matured over the years," says Miller Kaplan Partner/Broadcast Services George Nadel Rivin. "The demo has become more sought-after due to the graying of the population. For the first time we have 35-54s who were raised on some form of rock. Ten years ago Classic Rock was at 1.36, and Rock was at 1.28. It's been a

steady climb."

Rivin is also intrigued by findings that show how strongly News stations perform compared to Talk outlets. News outlets show a power ratio of 1.39, while Talk stations — the vast majority of which rely on syndicated programming — come in with a 1.04. News/Talkers are in the middle, at 1.17.

Talk stations barely edge out Oldies stations, which, Rivin reports, have declined considerably from a decade ago, from 1.38 to 1.02. Noting how baby boomers resist being identified as aging, Rivin muses, "I wonder to what degree baby boomers would prefer to listen to something other than what classifies itself as Oldies — and what advertiser bias may be there."

Regarding the format expansion, Rivin explains, "When we introduced the power ratio concept in 1988, there were 15 basic formats in place. As that's evolved over the years, it was no longer as meaningful to broadcasters in format spectrums within Urban, Rock or Spanish without a finer breakout. Therefore, we chose to align with the R&R format categories; we saw it as being as close to an industry standard as was available. It allows stations to look at their particular classification and not be concerned with overlap."

Nineteen formats score a 1.02 or better, and 10 are at 0.99 or below, including Urban, Urban AC, Urban Oldies, CHR/Rhythmic and Gospel. Rivin says, "Urban has been very consistent over the years. It's not as if there haven't been attempts to raise the numbers. It's no secret that even an increase of .03 or .04 in these power ratios can make a difference of millions of dollars coming in to a format."

For more information, contact Miller Kaplan at 818-769-2010 or visit [www.millerkaplan.com](http://www.millerkaplan.com).

### 2002 POWER RATIOS BY FORMAT

Format	Number Of Stations	Revenue Share	Audience Share	Power Ratio
Hot AC	63	6.35	4.04	1.57
Rock	38	8.22	5.25	1.57
Classic Rock	71	6.16	4.10	1.50
Classic Hits	18	5.84	3.94	1.48
Sports	58	2.04	1.40	1.45
News	15	3.67	2.65	1.39
AC	96	7.46	5.37	1.39
Full Service AM	10	9.75	7.28	1.34
Triple A	14	4.37	3.28	1.33
Country	122	7.18	5.54	1.30
CHR/Pop	77	6.91	5.47	1.26
Active Rock	28	5.28	4.36	1.21
Regional Mexican	41	3.58	2.95	1.21
News/Talk	80	5.85	5.00	1.17
Alternative	57	4.03	3.63	1.11
Spanish AC	14	2.50	2.35	1.06
'80s	27	3.18	3.03	1.05
Talk	36	3.26	3.14	1.04
Oldies	83	4.36	4.26	1.02
Span. Contemporary	9	1.47	1.49	0.99
Urban AC	25	5.08	5.22	0.97
Urban	43	5.55	6.25	0.89
CHR/Rhythmic	49	4.19	5.17	0.81
Smooth Jazz	29	2.39	3.23	0.74
Soft AC	8	2.82	4.84	0.58
Classical	9	1.58	2.81	0.56
Urban Oldies	10	1.35	2.46	0.55
Adult Standards	27	1.27	2.91	0.44
Gospel	14	1.33	3.02	0.44

Source: Miller, Kaplan, Arase & Co.

### PART TWO OF A TWO-PART SERIES

## MORE RAB NTR SURVEY FINDINGS

Below are more highlights from the RAB's third annual survey of radio stations actively pursuing nontraditional revenue. The questions below, asked of more than 500 radio stations, cover how much NTR contributes to overall station revenue, as well as topics related to events, prep time and off-radio NTR initiatives. Look for additional coverage on NTR in this section in upcoming issues of R&R.

#### Of your total revenue, what percent is from NTR?

	2001	2002
0%-10%	77%	64%
11%-20%	18%	26%
21%-30%	3%	6%
More than 30%	2%	4%

As noted above, more than a third of stations say at least 11% of their revenue is coming from NTR. The significant increase in the 11%-20% range and the doubled numbers in the upper ranges are encouraging signs that stations are relying on NTR for more of their revenue.

#### How many combined events were responsible for 80% of your station's NTR revenue?

	2001	2002
Three to five	37%	40%
One to two	36%	35%
Six or more	21%	25%
None	6%	N/A

This stat reflects increased overall activity in the development of NTR events.

#### When selling an event, what do you offer?

	2001	2002
Sponsorships	95%	94%
Signage	87%	88%
Booth space	87%	86%
Sampling	70%	74%
Couponing	63%	64%
Hospitality	50%	49%
Other	13%	32%

#### When starting to sell an NTR campaign, how much lead time do you allow?

	2001	2002
Three to six months	44%	50%
Less than three months	43%	31%
Six to 12 months	10%	17%
More than 12 months	3%	2%

"More sellers clearly understand the importance of selling well in advance," says Barr. "Sellers are seeing past the short-term sales and are looking to develop long-term and, it's hoped, higher dollar sales."

#### How often do you plan NTR campaigns that do not incorporate radio advertising?

	2001	2002
Seldom, less than 50% of the time	33%	48%
Never	50%	30%
Frequently, more than 50% of the time	7%	12%
Regularly, more than 75% of the time	10%	10%

Barr notes, "We see this as evidence that more RAB members are willing to look at the bigger marketing picture. If clients are not seeing a spot campaign as the best option for them, AEs are able to create and implement campaigns that will deliver results without using advertising."



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R&R GM  
Spotlight**JOEL DELMONICO**  
VP/Market Manager, Syracuse: WHEN-AM, WSYR-AM, WBBS-FM,  
WPHR-FM, WWHT-FM, WXBB-FM & WYYY-FM (Clear Channel)**■ Syracuse's own takes a craftsman's approach to market dominance**

Lifelong Syracuse resident Joel Delmonico, VP/Market Manager for the seven-station Clear Channel/Syracuse cluster, likes to look for fresh ideas and approaches while staying true to the traditional skills in customer-focused selling and talent-focused management that he's honed over 20 years. Joel started as a seller in 1982 with NewCity News/Talk WSYR-AM. NewCity's WSYR-AM & WYYY-FM, through a series of deals with Cox and others, eventually became part of Clear Channel, which brought the cluster up to seven stations. Now at the helm of four of the market's top six stations, Joel is praised for his vision, positive attitude and steadfast sense of community — qualities that serve as rallying points for his team, year after year. Congratulations!

LSM for WYYY-FM. Shortly thereafter I became GSM and, eventually, GM."

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

"It's almost like seven different business units, and some of the systems and processes that go from taking it from one or two stations to seven don't scale up. The challenge is to constantly look at what is still inefficient and what isn't taking advantage of the power and synergy of running those business units as one. It isn't even so much about saving money, but about serving customers and listeners better.

"Public service has benefited phenomenally from our group's ability to focus on a community crisis.

2000, which recognized the child-advocacy work WSYR-AM did around the issue of sexual abuse of kids. Also, sustaining the programming and sales dominance while growing from two stations to seven."

*After 20 years in the business and, now, being at the top, what motivates you each day?*

"I absolutely love what I do. When we bring in young people for interviews — and I have four kids of my own — I always say, 'Find what it is that takes advantage of the things you do best, and you won't have to worry about being successful.' We're lucky to have a lot of people here who are doing what they really love to do."

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

"I built my own house with my own two hands, literally. I also spend a lot of time reading about particle physics. I have a lot of curiosity about things."

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

"Teaching at Syracuse University's Newhouse School, talking with kids about broadcasting. I would enjoy that."

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

"From my father: 'When you first get put into a position, begin to identify the person who's going to take over for you when you move on.' It's all about developing talent and having people behind you who are really great at what they do. You can't let your ego get in the way; in fact, you want the people who report to you to be smarter and better than you at the things they need to do, because that just makes you better."

 CLEAR CHANNEL  
RADIO**How did you get into broadcasting?**

"When I got out of Syracuse University, I was a principal in a special-ed program working with kids who'd been kicked out of school. I was also in the construction business, built houses and owned a video arcade and a couple of restaurants and delis. My dad ran GE Broadcasting down in Albany, NY, and he always said to me, 'This is a great business; you'd be great at it.'

"It didn't sound like something that would suit me; I didn't have any real sense of what radio was about. I thought I'd do it for maybe a year while I figured out what I wanted to be when I grew up, but I've been here ever since. I've had the opportunity to go elsewhere but wanted to stay here. It's been a great ride.

"My first gig was as the low guy on the totem pole, selling News/Talk WSYR-AM. After 18 months I moved up to NSM for two years, then

We've had an overwhelming response when we've gone into a fund-raising mode. Clear Channel has great centralized resources but believes in local control. We've been able to continue with the core values that have made us who we are. The company's said, 'You guys know what you're doing. Just keep delivering the outcomes we're expecting.' I'm very lucky to have a great team."

*A mentor of mine has been....*

"Jim Morley, who worked for Dick Ferguson and NewCity. He was the guy who hired me here. He's a great mentor and a really good friend to this day."

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

"First of all, my staff — both the people who are here now and those who have come through here. We've won many awards for excellence, but one that stands out is the NAB Service to America Award in

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



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# PUT A CREATIVE SPIN ON GROWING LOCAL BUSINESS

By Maureen Bulley



MAUREEN  
BULLEY

Apparently, the worst is over. According to the experts, we can now take that dirty "r-word" — recession — out of our vocabularies. Advertising industry analysts predict that radio will be the first to recover, and radio insiders expect local revenue to increase while national revenue remains flat. If you're selling to local advertisers, the pressure is clearly on to deliver results to your GSM. Only then can he or she leverage that demand on inventory to get a commitment from national accounts.

You need a creative spin to grow local sales. One of the best tools for generating new business is a spec spot — a sample commercial intended to persuade a potential client to use radio. Most account executives know the value of a good spec commercial in closing a sale, but many production directors do not. Instead, they view spec commercials as an intrusion on the time they have to create spots for paying clients.

It would pay you to take those production directors on a sales call in which you plan to use a spec spot. Only then will they see a potential new client smiling ear-to-ear when you play a commercial promoting the store or service they've worked tirelessly to build. Let your production director experience firsthand the twinkle in the eye and tremble in the voice of a client who has just heard how great a radio commercial for their business can sound. Close the sale, then high-five each other all the way back to the station. You've just energized your production director about the power of this sales tool.

Spec creative is a powerful tool, but it must be used properly to realize its full potential. Here's how to maximize the results.

## UNDERSTAND THE PURPOSE

The purpose of spec creative is to bring new business to the radio station. Many a writer and producer is disappointed when a spec spot needs to be revised. Remind them of the purpose of the spot: If the new business is signed, they have succeeded.

Of equal importance is knowing what spec creative is not intended to do. It should never be used as a substitute for good sales skills. If you can't get an appointment without a spec spot, work on your sales skills! Don't rely on the work of others to get you in the door. Besides, you need to meet with the client before you present spec work to be sure that your commercial is appropriate to their advertising strategy.

## BE 'ON-STRATEGY'

Know the needs of the client before you begin to write. Who are the client's customers? What is the client's unique selling proposition? How do they position the product? How do they generate business? Have a full understanding of what is most likely to press a client's hot button, then fire away. Your spec spot will require fewer changes and your closing ratio will improve when you convey professionalism and customer service through proper research. If you really want to show a client you care, let the person writing or producing the script speak to the client while the concept is being developed. It's a great sneak preview of the customer care clients can expect after the sale.

## REWARD EVERYONE'S EFFORTS

Reward everyone who is involved in securing new business. The writer, producer and voiceover talent should be compensated along with the sales reps for their contribution to a successful new business pitch. It's fair, and it will make those people more willing to contribute in the future. Encourage friendly competition, and reward the team that generates the most new business each quarter.

No doubt your station already has a different compensation structure in place for new business vs. renewals. Share the wealth with everyone who made that new business possible. And remember, creative people are a different breed. Cold, hard cash; dinners out; and concert tickets are good, but a sincere "Thank you, you did a good job" also goes a long way. Recognition is right up there with monetary remuneration in a creative world.

## PUT IT IN CONTEXT

Include aircheck material before and after the spec spot on your demo tape so the client can hear the commercial in context. If your station welcomes new sponsors on-air, include that in the aircheck too. You can pitch a promotion more effectively by letting clients hear how their products will be given away on the air.

To demonstrate your commitment to the client, you

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***The payback from selling with good spec spots is ongoing. Experienced account executives know that when you control the creative, you control the budget.***

---

can even plan to broadcast the spec commercial on your station during the sales call. Bring a portable radio, tune in the station, and let them hear it for real on the radio. Attach your business card to the radio and leave it behind as a gift for the client. Chances are you'll leave the call with a signed order.

## ASSEMBLE CATEGORY SPEC TAPES

Group good commercials together by category or style, particularly if your station is too busy to produce spec commercials as often as you'd like. Prepare generic spec tapes spotlighting automotive, lawn and garden, financial or any categories that have performed well.

Such "category" spec tapes are also useful if your strength lies in a particular area, be it comedy, imaging or production values. Or you can tap into particular categories, like the service sector: Assemble a spec tape of accountants, lawyers and health professionals that have used your station.

Compile a series of audio success stories that highlight new business campaigns and client testimonials to underscore the power of radio advertising. Consult the RAB and other industry resources for success stories they have on file.

Use any downtime in production to assemble these category specs. Your production department is probably cleaning house during slow times, so it's the perfect opportunity to audition recent work to assemble your "best of" collection.

## PROTECT YOUR IDEAS

While this seems really obvious, you'd be surprised how many stations don't do it: Properly label the spec

commercial with the station's name and contact information, and be sure the label looks professional (not handwritten). Be sure contact information is on the jewel box or cassette case and on the CD or tape itself, because the packaging can easily get separated from its contents in a desk drawer.

If you're using tape, cue it up; otherwise, your great lead-in speech will be lost as everyone sits staring at the walls, waiting for the commercial to begin. If the client likes the spot, ask for the sale. If they want changes, ask, "If I make those changes, will you buy?" When they say yes, get them to sign on the dotted line. Then go back to the station and make the changes. Don't make the changes without a signed contract. Many clients will cool off and find other reasons to say no at the followup meeting, and you'll have put your production department through unnecessary work.

Finally, don't leave the audio behind at the client's office. The prospect will share the spot with friends and colleagues, and you won't be there to handle objections. Determine in advance who participates in creative approval, and make sure they're all present at the meeting. If the prospect insists that you leave the spec spot behind, I recommend the "puppy dog close" to give the client the feeling that they're already using your station. Let the client take that puppy home for the weekend, and tell them that, if they don't like it, they can return it on Monday. They'll play the spot for everyone they know and, it's hoped, get even more excited about using radio.

Presenting a spec spot to your potential new client is the epitome of the emotional sell. It's a presentation without numbers, statistics or logic to show why a client should use your station. Instead, clients will buy what feels good, particularly when you set up the spot with word pictures. Try something like, "Imagine someone listening to your commercial while driving down the freeway, anticipating a beautiful view and eating your wonderful Italian food." Or set up a spot with self-fulfilling positives: "You will love the commercial that our creative team has prepared for you," or, "Think how excited you'll be when you hear your ad on the radio." Then close with, "This commercial is terrific for you. Let's run with it!"

The decision to buy is 80% emotional. People buy what appeals to them emotionally, so you need to learn to appeal to and arouse these emotions. You can create a pathway directly to the subconscious by stimulating emotion with a good spec spot.

The payback from selling with good spec spots is ongoing. Experienced account executives know that when you control the creative, you control the budget. Even if your client uses several stations in the market, they'll come to you first for good creative ideas. That gives you the first crack at their budget.

Good ideas are our currency in radio. We need to be seen as a reliable source for those ideas and to protect their value. Add a verbal or written disclaimer to your spec presentation so the prospect understands that you own the idea until he or she buys it. That enhances the perceived value of the idea and lets the client know that it's worth a lot more than the cassette or CD it's recorded on. You can even have fun with the disclaimer by saying, "If you don't buy it, we'll sell it to your competition." Then do just that!

Learn to recycle good ideas until you make a sale and put a creative spin on growing local business.

Maureen Bulley is President of The Radio Store. She may be reached at 888-DO RADIO (367-2346), by e-mail at [doradio@total.net](mailto:doradio@total.net) or through [www.theradiostore.com](http://www.theradiostore.com)

# WHAT DO YOU SAY TO AN ANGRY AUTO DEALER?

By Dan O'Day



DAN  
O'DAY

A subscriber to Stevens & Grdnic's *Daily Comedy Exclusive* ([www.allstarradio.com](http://www.allstarradio.com)) submitted a problem to DCE's newsletter. I am reprinting that letter here (with permission), along with my own suggestions on how to deal with this situation.

*We are a 25-kilowatt station, upgraded five years ago. We went from covering Smallville (25,000 people) to covering Smallville and Largerville (another 25,000). The local Smallville car dealers have*

*held a gun to our heads since then, saying they would drop us if we put any out-of-town dealers on.*

*An out-of-town outfit came in here and offered us three times what the local dealers spend in a month for four days' advertising and a remote. The local car dealers leased the land next to where the out-of-town guys came in, and it was ugly. Shouting matches and fistfights ensued. One of the local owners tried to pick a fight with me during the remote broadcast.*

*The following Monday they canceled their advertising — three dealers, as a group. We showed them the regulations that require us to accept such business and explained that this was unsolicited. No matter. They are gone.*

*We're trying now to solicit business from Largerville. So far we have some nibbles, but no business yet. What do you do in a situation like this?*

## DAN REPLIES

Put together a special package especially for auto dealers outside the city limits. With an attractive price. By that, I do not mean a dirt-cheap price per spot regardless of order size; I mean a good-sized package, but at a better price than anything you're offering elsewhere. But you do not sell this package based on price. You sell this package with the following personal letter.

It's every car dealer's dream: A chance to sell cars without your competition fighting for your customers!

Dear Fred Dealer:

How would you like to be the **only** car dealer advertising to the city of Smallville ... and still reach your Largerville customers too?

How can we make you that offer?

They threatened us.

When a car dealer located in Largerville wanted to advertise with WXYZ, the Smallville car dealers threatened us: "If you allow outsiders to advertise, we'll pull all our commercials from your station."

Naturally, we were upset. We're particularly good at generating new customers for auto dealers. As a result, we usually have lots of automobile commercials on the air. Because we make money for them, they, in turn, have become good customers for our station.

But when WXYZ's management had a meeting to discuss this ultimatum, we quickly realized that what these dealers were doing was just plain wrong. We admire their spirit and competitiveness — hey, we're in a competitive business too! But they weren't being competitive. Quite the opposite: They were trying to prevent anyone from competing with them for the car buyers in our market.

We stood up to the bullies.

Even putting aside the legal problems that would be

caused if we agreed to their demands, what they wanted would have been bad for the people of Smallville, bad for business and bad for WXYZ.

So we politely told them that we couldn't accede to their demands and that we hoped they would understand. Well, guess what they did? They pulled all their advertising from WXYZ!

What does that mean to you?

1. Suddenly, we have extra commercial availability.
2. At the moment, no WXYZ automobile dealers are getting their sales messages to the 25,000 consumers in Smallville. In other words, it's every advertiser's dream: an almost unheard-of opportunity to deliver your sales message to a quality audience, without competition! Now you can steal customers from your competitors.

If you're an aggressive marketer who recognizes this unprecedented chance to steal new customers, you're probably already reaching for the telephone to secure your advertising schedule. But ... one more thing:

3. To remove any possible reason for your not jumping at this "shooting fish in a barrel" opportunity, we've put together a special Outside Agitators Advertising Package just for you — at a 30% discount off the very same prices our local car dealers were getting (until they tried to force us to take part in their anti-competitive scheme).

So, let's recap:

- Advertise to car buyers without your Smallville competitors vying for the same business. (You're guaranteed to reach more prospects without any competition, right?)
- Take advantage of our suddenly available commercial inventory with our special 30%-off Outside Agitators Advertising Package.
- Strike a blow for the American tradition of good, fair competition.
- Make a financial killing from the silly behavior of some of your competitors.

Does it get any sweeter than that?

Naturally, we can make this unique offer only for a very limited time. Please give me a call today so we can plan your own personal advertising windfall.

Best wishes,  
Ed Salesperson

P.S. Everything I've revealed in this letter is true, including the fact that this is a very limited-time offer. Please call me immediately, before the commercial availabilities disappear.

## NOTES ON THE LETTER

- The letter is personally addressed, by name, to the person at the dealership who buys advertising.
  - The envelope is delivered via FedEx. (I don't care that you can mail it for 34 cents and it will arrive tomorrow. And I don't care if you can save a couple of bucks with Airborne Express. Use FedEx. An envelope delivered by FedEx is opened before all other mail.)
  - The address portion of the FedEx envelope is filled out by hand.
  - Note that the P.S. reinforces the urgency of the message. The P.S. is the second thing the recipient will look at (following only the salutation, to see to whom it's addressed).
  - Even though the letter indicates that you expect the recipient to call you, you call the recipient at 9:30 on the morning after the letter is delivered. When the gatekeeper asks, "What is this in regard to?" you reply, "It's regarding his FedEx proposal. He'll know what I'm talking about."
- And then, when he picks up the phone — if you're any kind of a good salesperson — it's money in the bank.

## A Q&A ABOUT THE LETTER

Q: *But won't that upset the local car dealers?*

A: Maybe. But rather than worrying about upsetting

businesses that are not only giving you money but have actively (and, I suspect, illegally) banded together to deprive you of revenue, you're better served by focusing your efforts, energy and attention on others who will give you money.

Q: *But I'll be burning my bridges with them!*

A: No, you won't. Look, the local car dealers aren't angry with you. They didn't initially make that threat because their feelings would be hurt if outside car dealers advertised locally. It was a business decision. Here's what they thought:

1. If outside car dealers advertise on our local station, we might sell fewer cars.
2. We don't want to sell fewer cars.
3. Therefore, it's in our best interest to prevent outside dealers from advertising here.
4. Therefore, we will try to prevent them from advertising here.

That wasn't an emotional decision. Certainly, they understand their demands are unreasonable and unfair. But they made a pragmatic decision to attempt to bully you. You stood up to them, so now they're making good on their threat. But they're not angry at you.

And you're making this special "outsiders" offer not because you're angry at your local dealers (even if you are), but because you suddenly have extra inventory to sell. Despite all the blustering and shouting, it's strictly business. (In my opinion, it's sleazy, shortsighted business on their part.)

You're in the business of helping advertisers solve problems and make more money. And, sooner or later, one of the local dealers will come to you, either because he needs to make more money or because he has a problem (needs to sell more of a certain model, needs to "turn over" inventory, needs to deliver good local numbers on a national promotion, etc.).

Q: *Should I be mad at those local car dealers?*

A: No. What they did stinks, but they weren't trying to hurt you. Again, they made a business decision. This isn't the first time a local business stopped being one of your advertisers.

Q: *How should I treat them?*

A: Like any other potential advertiser! Continue to pitch them, woo them and otherwise maintain a positive relationship with them. When one of those car dealers realizes there's more money to be made by advertising with you than by boycotting you, the dealer will once again become your client. And when that one dealer comes back, the others will quickly follow.

Q: *But you can bet they'll get even more upset when they see the letter you want me to send to their competitors. That will only make things worse!*

A: You must understand that, at this point in time, you are talking about nonadvertisers. Worse, you are talking about businesses that have expressly told you they will never advertise with you again. I don't believe the "never" will prove true. But, at the moment, those businesses have not earned the right to be at the top of your list of concerns. Focus on other potential advertisers who have *not* vowed to hurt you.

Q: *Isn't that a very aggressive sales approach?*

A: Yes. Timidity is rarely the hallmark of a successful radio salesperson.

This column is excerpted from *The Dan O'Day Radio Advertising Letter*. For your free e-mail subscription, send your request to: [danoday@danoday.com](mailto:danoday@danoday.com) with "R&R Ad Request" in the subject line, or subscribe online at [www.danoday.com](http://www.danoday.com).





## Leeds

Continued from Page 3

continue to oversee the label's video-promotion efforts.

"Steve's reputation as one of the most respected music people in the industry is richly deserved," Lipman said. "As our business continues to grow, it is important to have a team in place to drive new technologies, and there is no one better-suited for that challenge than Steve."

"He is a consummate professional whose track record and contacts in the radio, television and creative arenas are second to none. He is musically driven and possesses the dedication to help strengthen our core mission of being the most creative, innovative and efficient label in the business."

Massenburg said, "Having Steve move into this broader role presents an excellent opportunity for Universal and Motown to enhance our online activities. This structure will enable us to provide a central point for all of our e-related business, greatly improving our ability to meet the needs of our artists. Having devoted his entire career to pushing the creative envelope even further, Steve is a natural fit to drive our efforts."

Leeds was the first promotion executive hired when Universal Records was launched in 1996. Prior to joining Universal he served as VP/Alternative Music & Video

## Oldies And Goodies



Oldies WCBS-FM/New York recently raised more than \$130,000 in a radiothon to benefit Variety: The Children's Fund, which procures funding for programs supporting sick and disadvantaged children in the New York City metropolitan area. The radiothon featured appearances by Paul McCartney, The Monkees and Darlene Love, along with WCBS-FM air talent. Seen here helping to bring in donations are (l-r) legendary WCBS air personalities "Cousin Brucie" Morrow and Harry Harrison.

Promotion for Island Records, having risen from Director/Video & Alternative Music for the PLG/PolyGram Label Group. Leeds also helped launch the highly successful Brazilian and Asian divisions of MTV as Director/International Talent for the cable and satellite network. His experience also includes stints in music publishing and TV programming.

"I am grateful to Universal Music Group Chairman/CEO Doug

Morris, Universal/Motown Records Group Chairman Mel Lewinter, Monte and Kedar for this tremendous opportunity to expand the playing field for me even further," Leeds said. "My main objective will be to take advantage of and develop new ways to build awareness of our artists and drive sales. We will utilize the various technologies available to us and apply them to all areas of business, from radio and television to mass media."

## Scott

Continued from Page 3

done a great job of carving out an exclusive position in an extremely crowded market. Star has already exceeded original expectations, and I look forward to helping the team make it one of Boston's preeminent radio stations.

"As if this incredible opportunity isn't enough, New Orleans VP/Market Manager Phil Hoover and Entercom VP/Programming Pat Paxton have sweetened the pot by allowing me to continue to nurture the programming efforts in New Orleans, including CHR WEZB and Hot AC WKZN. I am blessed to be able to extend the relationship."

A 23-year radio veteran, Scott has programmed WBIX/New York and KKRW/Houston. Prior to that he was OM at KHMV/Houston, as well as a consultant with Zapoleon Media Strategies, working with KIOI/San Francisco and WBMX/Boston. He also has more than a decade of on-air experience.

## WXV

Continued from Page 3

Flint will serve as WBZY Production Director, while sister WKLS/Atlanta MD Jimmy Tidwell will add MD duties for WBZY. The station is currently running jockless, stunting with someone named "Roach," who says he's running the station because his uncle bought it.

"For the time being, we don't expect to import voice talent on the Buzz," Kriegler said. "I think it is important to be local for what this station is going to be doing."

## Devine

Continued from Page 3

instinct, marketing savvy and musical understanding," Jenner said. "He's an invaluable team player who combines a passion for music with finely tuned creative and management skills."

Botwin said, "With many artists based on the West Coast, the expansion of Tim's role promises to be of great benefit to the company. Tim shares Columbia's commitment to artist development and is ideally situated to help discover new talent, as well as to help our artists bring their creative ideas to fruition."

Prior to joining Columbia Records in 1996 Devine served as VP/A&R for Capitol Records. Before that he held various positions at A&M, MCA and Warner Bros.

## Partnership

Continued from Page 1

deep relationships HITS enjoys with the record community. We look forward to a long and prosperous partnership."

HITS Editor-In-Chief Lenny Beer stated, "Who is Todd Hensley, and how much am I paying him?"

"We are thrilled to be partnering with R&R and Mediabase to offer our combined readerships these dynamic information tools," declared HITS President/Digital Ventures Todd Hensley. "The combination of R&R's Mediabase-derived radio

Records. Devine's first jobs in the music industry included positions at KSAN/San Francisco and Licorice Pizza record stores. He also worked as MD at KALX/Berkeley, CA; as a college representative for A&M Records; and as a freelance music journalist for *Rolling Stone* and other publications.

"It's a great honor to be leading Columbia's efforts with the West Coast creative community," Devine said. "I welcome the chance to help further Columbia's legacy and am thrilled to play a part in developing a new generation of artists with the greatest staff in the music industry. I want to thank Donnie Will, CRG Exec. VP John Ingrassia and the entire Columbia team for allowing me the opportunity to help build and add to the Columbia tradition of musical excellence."

charts and HITS-compiled retail information adds up to a powerful set of resources for the entire industry. And one day I hope this enables me to meet Erica Farber and Rich Meyer."

Mediabase founder/President Rich Meyer said, "Our mission at Mediabase is to serve as a conduit to the radio and record industries by providing a common source for monitored airplay data. This new alliance serves that purpose extremely well. We are pleased to play a significant role in the partnership between Mediabase, R&R and HITS."

## EXECUTIVE ACTION

### First Broadcasting Hires Goldman, McMurray

First Broadcasting has tapped Bert Goldman as Exec. VP and Chris McMurray as VP/Station Acquisitions. Most recently ABC Radio's VP/Engineering, Goldman will evaluate station opportunities and develop initiatives designed to enhance each station's market potential. McMurray, previously a VP and Houston Market Manager for Cox Radio and AMFM, will focus on acquiring and operating selected stations and clusters in emerging markets.

"We believe these additions enhance our abilities to build a radio operating group of the highest quality and lead the industry in reallocating radio spectrum to maximize its full potential," First Broadcasting Chairman/CEO Ronald Unkefer said. "By leveraging our significant experience in upgrades and move-ins and using proprietary processes, we will improve radio service and provide greater choice for many new communities and increased value for stations."

Before ABC Goldman held executive positions at Shamrock Broadcasting, Patterson Broadcasting and Nationwide Communications. He is currently a member of the NAB Spectrum Integrity Task Force and involved with the National Radio Systems Committee in evaluating in-band, on-channel digital broadcasting technology. McMurray formerly served as GM, Sales Manager and Account Manager for Nationwide.

First plans to launch its Kansas City property later this year, when it completes its move-in. The station will broadcast at 97.3 MHz and mark the company's return to a major market. It owned KSFO & KYA/San Francisco in the early '90s.

### Saga Appoints Logan To Five Star Ops Post

Lee Logan has been named Operations Director of Saga Communications' Five Star Radio Group, which encompasses the company's five Clarksville, TN and Hopkinsville, KY properties. Logan will also serve as PD of Country WVVR/Hopkinsville, KY.

Logan was most recently Exec. Director/Country Programming for MJJ Broadcasting. He has also served as VP/Programming of South Central Communications, Regional PD for Malrite Communications, OM of KNEW & KSAN/San Francisco and KFMY & KDOT/Salt Lake City and PD of Country outlets KLAC/Los Angeles and WUSN/Chicago.

## Wright

Continued from Page 3

extremely excited about the future of MCA/Nashville and about getting to work more closely with Bruce Hinton. We have some really great young talent on the roster, plus, of course, the top superstars in the business. We're going to work very hard at taking them all to the next level in their careers.

"There are more radio stations in Country than in any other format,

which gives us a great opportunity to reach out to people with our wonderful music and artists. The real key is to make music that people not only want to hear, but want to buy."

Wright joined the company in 1994 as Sr. VP of MCA for sister imprint Decca. When that label closed in 1999, Wright segued to MCA as Sr. VP/A&R. His recent producing credits include Gary Allan, Brooks & Dunn, Lee Ann Womack, Trisha Yearwood and newcomer Shannon Lawson.

## WB/Nashville

Continued from Page 1

Malcolm Mimms will continue to serve as President/COO of Word Entertainment and will be given the additional title of COO for WB/Nashville.

"When you have two Nashville-based companies, both with distinct resources and strengths and the ability to effectively market to different segments of the music-buying public, it's clear that they can achieve greater success by working alongside one another," Warner Bros. Records Chairman/CEO Tom Whalley said. "The combination of Jim Ed's legendary vision in both country and mainstream music and Malcolm's proven success in contemporary Christian and gospel creates a first-rate team."

Norman commented, "My admira-

tion and respect for Malcolm are surpassed only by my enthusiasm for the chance to work closely with him. From his early work representing artists to the many contributions he has made to our community, Malcolm has distinguished himself as a creative thinker and energetic force in the industry. Word has become one of the most successful music companies in the world, and Warner Bros. is uniquely positioned to give it the platform to grow even further."

Mimms said, "In today's business it is very difficult to find extraordinary record men like Tom and Jim Ed. What makes our relationship with Warner Bros. such a natural part of Word's evolution is the commitment we share to our artists and their music. I am thrilled to be joining Jim Ed and look forward to working closely with him and the entire Warner team."

## National Radio

• **ARIZONA LOTUS** syndicates KFMA/Tucson morning show *The John and Frank Show* to KDOT/Reno, NV. For more info, contact Tank Murdock at 520-917-2513 or [tank@kfma.com](mailto:tank@kfma.com).

• **EXCELSIOR RADIO NETWORKS** launches the weekly two-hour *Coast 2 Coast*, a top 20 countdown show hosted by "Uncle Ralph" McDaniels. For more info, contact Carol Cruickshank at XRN, 646-254-9116 or [ccruickshank@xradiation.com](mailto:ccruickshank@xradiation.com); or Terrance Colter at XRN, 646-254-9126 or [tcolter@xradiation.com](mailto:tcolter@xradiation.com).

• **JONES RADIO NETWORKS** introduces *Alan Kabel — Hot AC's Night Guy*, from 7pm-midnight, beginning April 15. For more info, contact Shawn Smith at JRN, 800-426-9082 or [shawn.smith@jmseattle.com](mailto:shawn.smith@jmseattle.com).

• **NBG RADIO NETWORK** syndicates the weekly two-hour *No Depression Alt-Country Radio Show*, in conjunction with *No Depression* magazine. The show will be produced and hosted by Rob Reinhart and launches the week of April 29. For more info, contact Gina DeWitt at NBG Radio Network, 503-802-4624, ext. 784.

• **TALK RADIO NETWORK** launches *The Rusty Humphries Show* nationwide on more than 50 stations. The show will feed live on weekdays from 2-4pm PT. For more info, contact Julian Hudson at 541-956-9597 or the Affiliate Relations Department at TRN, 888-383-3733.

• **WESTWOOD ONE/CBS RADIO SPORTS** signs a multiyear agreement with the British Open to become the exclusive play-by-play provider for the British Open Golf Championship, set for July 18-21. For more info, contact Abby McDorman at Westwood One, 212-641-2009 or [amcdorman@westwoodone.com](mailto:amcdorman@westwoodone.com).

## IBOC

Continued from Page 1

IBOC broadcasting is "extremely difficult and time-consuming" and that additional testing is beyond the scope of its accelerated test program.

As for its findings for daytime AM IBOC, the NRSC said that, while its studies determined that weaker adjacent-channel stations might experience interference under certain circumstances, it believes that concern is "more than offset" by the improved quality of the listening experience. It

noted that AM IBOC will allow stations to offer sound quality that rivals current FM analog signals and will allow AM broadcasters to provide data services to consumers.

Indeed, broadcast-transmission equipment manufacturers Harris, Broadcast Electronics and Nautel all displayed IBOC exciters at the convention, which also featured iBiquity's commercial introduction of the service on Monday. "Digital radio is ready to roll," Fritts said, "and we look forward to this exciting transition."

But not everyone is excited. Even though his company is an investor in iBiquity's IBOC technology, Clear Channel Sr. VP/Capital Management Bill Suffa said daytime-only IBOC would be the "death knell" for AM radio — a comment that brought wild applause from many attending the Tuesday NAB session on IBOC implementation. While acknowledging that nighttime interference wreaked havoc with IBOC tests, Susquehanna Sr. VP and NRSC Chairman Charlie Morgan said FM IBOC "met our goals." He also reported that AM IBOC had "quality and durability and provided a really, really good" AM broadcast.

Not surprisingly, Morgan disagreed with Suffa's comments. "Yes, we have a problem with nighttime coverage on AM," he said. "But when [consumers] get their digital FM receivers, they are already automatically going to have their AM receivers. That means AM will have to move up its timetable in adopting IBOC technology."

Suffa said that financial issues could hinder implementation of IBOC, but Morgan countered. "We need IBOC for our long-term survival" — and most of the panelists agreed with him. According to iBiquity President Bob Struble, the total radio-station cost for upgrading to IBOC is \$75,000 when equipment and fees are factored in.

## Records



Donnarumma

• **TOM DONNARUMMA** is promoted to SVP/Sales & Retail Marketing at Columbia Records Group. He has been SVP/Sales for Columbia Records since 1997.

• **LISA NISHIMURA** is named head of sales at Palm. She was most recently head of sales for Six Degrees Records.



Nishimura

• **REBA TALMONN** is named Domain Manager for marketing consultant Direct Mail Services. She was most recently a manager of direct-marketing services for Northlich Communications.

## Radio

owns 50 other stations. This represents its entry into the market.

**SELLER:** Ecom Inc., headed by President Arturo Vasquez. Phone: 915-542-2900  
**FREQUENCY:** 89.5 MHz  
**POWER:** 180 watts at 1,093 feet  
**FORMAT:** Smooth Jazz  
**BROKER:** Greg Guy of Patrick Communications

## KNET-AM &amp; KYYK-FM Palestine (Tyler-Longview)

**PRICE:** \$910,000  
**TERMS:** Asset sale for cash  
**BUYER:** Community Broadcast Group, headed by President Jerry Russell. Phone: 903-593-2666. It owns 11 other stations, including KZEY-AM & KOFY-AM & FM/Tyler-Longview.  
**SELLER:** Witko Broadcasting LLC, headed by President Dick Wilkowski. Phone: 903-657-4528  
**FREQUENCY:** 1450 kHz; 98.3 MHz  
**POWER:** 630 watts; 50kw at 492 feet  
**FORMAT:** R&B/Gospel/News; Country  
**COMMENT:** KNET was sold for \$300,000, and KYYK was sold for \$610,000. The licensee name for the seller is North Texas Radio Group, and the licensee name for the buyer is MRS Ventures. This deal originally appeared in the April 5 issue of R&R with an undisclosed price.

## Virginia

## WLVA-AM/Lynchburg (Roanoke-Lynchburg)

**PRICE:** \$100  
**TERMS:** Asset sale for cash  
**BUYER:** Kovas Communications, headed by President Frank Kovas. Phone: 219-747-1511. It owns three other stations. This represents its entry into the market.

**SELLER:** Madison Broadcasting Group, headed by Ben Armstrong. Phone: 215-766-7001  
**FREQUENCY:** 590 kHz  
**POWER:** 5kw day/1kw night  
**FORMAT:** Adult Standards

## WHKT-AM &amp; WPMH-AM Portsmouth (Norfolk-Virginia Beach-Newport News)

**PRICE:** \$1.08 million  
**TERMS:** Asset sale for cash  
**BUYER:** ABC Radio Inc., headed by President John Hare. Phone: 972-776-4648. It owns 60 other stations. This represents its entry into the market.  
**SELLER:** Chesapeake-Portsmouth Broadcasting Corp., headed by President Nancy Epperson. Phone: 757-488-1010  
**FREQUENCY:** 1650 kHz; 1010 kHz  
**POWER:** 10kw day/1kw night; 5kw day/449 watts night  
**FORMAT:** Talk/Sports; Christian Talk  
**BROKER:** Bill Schutz of John Pierce & Co.

iBiquity's negotiations with General Motors are ongoing, and Struble noted that the auto manufacturer's proposal that the radio industry subsidize a \$50-per-unit markup for IBOC-enabled car audio receivers would not be acceptable. "We are working to make sure that dollars are as small as they have to be for broadcasters," he said.

Struble expects IBOC-capable receivers to be available in January 2003, to coincide with the annual Consumer Electronics Show, and for five or six manufacturers to have production lines up and running by then. He predicts that by 2003 hundreds of thousands of radios will be equipped to receive IBOC digital broadcast signals.

Dick Wiley, a successful communications attorney who served as FCC Chairman from 1974-77 and was honored at this year's convention with the NAB's Distinguished Service Award, also believes in digital broadcasting. "The future of TV and radio is dependent on a successful transition to digital," he said. "There really is no

turning back. We've committed the nation to a digital future."

At a roundtable session featuring the legislative aides of members of Congress, Rep. Billy Tauzin aide Ken Johnson said that two years ago the transition to digital broadcasting was "a train wreck." But, he said, "as long as we continue to see steady progress, we'll let the industry try to solve these differences among themselves."

R&R Radio Editor Adam Jacobson contributed to this report.

## PROS ON THE LOOSE

**Gregg Steele**, Regional Dir./Programming, Clear Channel/South Florida; OM, WBGW, WLVE & WZTA/Miami; 954-328-5595 or [greggsteele@hotmail.com](mailto:greggsteele@hotmail.com).

**Jenifer Wilde**, Promotion Director, KATS/Yakima, WA; 509-469-8869 or [jeniferwilde@hotmail.com](mailto:jeniferwilde@hotmail.com).

## FCC

Continued from Page 4

conditions. She said. "Trends in the marketplace these days are toward consolidation. The real issue for us is determining if there are public-interest harms as a result."

In his first press briefing since being appointed by FCC Chairman Michael Powell to head the newly created Media Bureau, Ferree said. "We're not reluctant to do anything." He said that the court rulings on the TV-ownership rules have raised the bar for how the agency must handle other media-ownership reviews and continued. "We have a higher standard to live up to. We need to do a better job of justifying our rules on the record."

At the April 5 briefing Ferree said that the FCC's media-ownership working groups, created by Powell, will help in the process. The groups are charged with developing a record of data that the agency can use to resolve its pending media-ownership rulemakings — including its consideration of whether numerical limits on ownership should continue.

## Ackerley

Continued from Page 4

## Insists TV TBA Is Legal

Ackerley also responded this week to an FCC inquiry about its level of control over KCBA-TV/Salinas, CA, insisting that it has not violated the terms of its time-brokerage agreement with KCBA owner Seal Rock Broadcasters.

The Seal Rock deal stipulates that Ackerley will provide only 15% of KCBA's weekly programming, and the FCC recently questioned whether Ackerley was staying within that limit. The company has sent to the commission sworn statements from Seal Rock co-Manager George Kriste and Ackerley Media Group Sr. VP Mark Faylor stating that the terms of the TBA are being followed.

In his statement Kriste said that he "directly and personally" supervises the station's programming. Faylor said that, while Ackerley suggests programming for its airtime, Seal Rock is free to obtain programming

wherever it chooses. Further, he stated that Ackerley personnel "have no authority to make any decisions regarding Seal Rock programming" and added, "Mr. Kriste decides which programming to air."

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## Ackerley Radio Revenue Dips In 2001

Ackerley's radio segment saw its revenue drop 18%, to \$22.5 million, in 2001, while radio broadcast cash flow plunged 71%, to \$2.4 million. For the entire company, annual revenue fell 11%, to \$198.8 million. Income plummeted almost 70%, to \$45.5 million. EBITDA tumbled 61%, to \$16.7 million, and operating income dropped 124%, to negative \$61.2 million. For Q4 2001, Ackerley's net income declined 80%, to \$14.2 million, or 41 cents per share.

Preliminary forecasts for Q1 2002 indicate that net revenues will decrease from 2001 and that Ackerley's first-quarter EBITDA will be negative.

— Mollie Ziegler

## Transactions

Continued from Page 6

**TERMS:** Asset sale for cash  
**BUYER:** Glory Communications, headed by owner Alex Snipe Jr. Phone: 803-939-9530. It owns five other stations. This represents its entry into the market.  
**SELLER:** Waccamaw Neck Broadcasting, headed by President Robert Kesler. Phone: 864-487-4296  
**FREQUENCY:** 105.1 MHz  
**POWER:** 4kw at 374 feet  
**FORMAT:** Dark  
**COMMENT:** Waccamaw will receive an additional \$30,000 to move the tower site closer to Florence. If the upgrade is not granted by the FCC, the purchase price will be \$100,000.

## Texas

## KXCR-FM/EI Paso

**PRICE:** \$1 million  
**TERMS:** Asset sale for cash  
**BUYER:** Educational Media Foundation, headed by President Richard Jenkins. Phone: 800-434-8400. It

## CHRONICLE

## Births

WWCT/Peoria, IL PD Jamie Markley and wife Melissa, daughter Faith Lucille, March 19.



## DATEBOOK

## MONDAY, APRIL 22

1970/Earth Day is celebrated in the United States for the first time. Millions of Americans attend rallies and educational programs.

1970/EDS, **Ross Perot's** company, plummets 60 points in the stock market, costing Perot \$450 million in stock value.

1994/Former President **Richard Nixon** dies of a stroke at age 81.

1996/Humorist **Erma Bombeck**, 69, dies from complications following a kidney transplant.

Born: **Aaron Spelling** 1925, **Jack Nicholson** 1937

## In Music History

1985/**Prince** releases *Around the World in a Day*.

1987/Nicole Rader files a paternity suit in L.A. against **Eddie Murphy**. The 19-year-old seeks support for her daughter, Ashlee Murphy.

1996/**Stone Temple Pilots** lead singer **Scott Weiland**, already on probation after a drug-possession conviction, is arrested in L.A. for trying to buy cocaine.

Born: **Charles Mingus** 1922-1979, **Glen Campbell** 1936, **Peter Frampton** 1950

## TUESDAY, APRIL 23

1564/Renowned playwright **William Shakespeare** is born in Stratford-on-Avon, England. He dies on the same day in 1616.

1975/President **Gerald Ford** announces in a speech at Tulane University that the Vietnam War is over for America.

Born: **Herve Villechaize** 1943-1993, **Michael Moore** 1954, **Jan Hooks** 1957, **John Hannah** 1962



De plane! De plane!

## In Music History

1956/**Elvis Presley** makes his first appearance in Las Vegas to a largely unimpressed audience. His run is canceled after only one week.

1988/**Roy Orbison** celebrates his 52nd birthday by going to see **Bruce Springsteen** at the L.A. Sports Arena. Bruce sings "Happy Birthday" to Roy, and is joined by a crowd of 18,000 concertgoers that includes **Tom Hanks**, who had wed **Rita Wilson** earlier in the day.

1996/**Bobby Brown** is arrested and charged with drunk driving in Atlanta after failing two sobriety tests.

Born: **Chris Layhe** (Icicle Works) 1959, **Valerie Bertinelli** 1960, **Steve Clark** (Def Leppard) 1960-1991

## WEDNESDAY, APRIL 24

1953/**Winston Churchill** is knighted by **Queen Elizabeth II**.

1962/America's first coast-to-coast satellite TV connection is made when a transmission from California is bounced off communi-

cations satellite Echo I and received in Massachusetts.

Born: **Richard Donner** 1930, **Shirley MacLaine** 1934, **Jill Ireland** 1936-1990, **Eric Bogosian** 1953

## In Music History

1988/**Mick Fleetwood** marries **Sarah Recor** in Malibu, CA. Guests include **Fleetwood Mac** members **Lindsey Buckingham** and **Dave Mason**.

1989/**The Who** announce a 25-city 25th-anniversary tour. However, because of **Pete Townshend's** damaged hearing, they say they'll "play very, very, very quietly."

1990/While constructing a set for **Roger Waters' July 21 The Wall** concert in Potsdamer Platz, Germany, workers unearth a 500-pound unexploded World War II bomb. The bomb is defused without incident or injury.



He never bombs.

Born: **Barbra Streisand** 1942, **Billy Gould** (ex-Faith No More) 1963, **Aaron Comess** (Spin Doctors) 1968

## THURSDAY, APRIL 25

1859/Construction begins on the Suez Canal, which eventually stretches 101 miles from the Mediterranean Sea to the Red Sea.

1990/The Hubble Space Telescope is placed into orbit by the crew of the space shuttle *Discovery*.

Born: **Guglielmo Marconi** 1874-1937, **Meadowlark Lemon** 1932, **Al Pacino** 1940, **Talia Shire** 1946

## In Music History

1979/*Rock 'n' Roll High School*, starring **The Ramones**, premieres in Los Angeles to favorable reviews.

1981/**Wings** disbands as guitarist **Danny Laine** announces he's quitting the band.

1993/Farm Aid VI is held in Ames, IA. Headliners include **Neil Young**, **Willie Nelson**, **John Mellencamp**, **Bryan Adams** and **Ringo Starr**.

Born: **Ella Fitzgerald** 1918-1996, **Stu Cook** (ex-Creedence Clearwater Revival) 1945, **Bjorn Ulvaeus** (ABBA) 1945

## FRIDAY, APRIL 26

1986/The worst nuclear accident to date occurs at the Chernobyl power plant in the Soviet Union. Soviet officials do not acknowledge the accident until two days later, when Swedish radiation-monitoring stations more than 800 miles away pick up a large increase in radioactivity.

1994/South Africa holds its first-ever multiracial elections. Voters send **Nelson Mandela** to the presidency, making him South Africa's first black leader.

Born: **Jet Li** 1963, **Kevin James** 1965

## In Music History

1964/**The Rolling Stones** release their self-titled first CD.

1977/Legendary disco Studio 54 opens in New York City. The club closes three years later on the same day.

1982/**Rod Stewart** is mugged in broad daylight on Sunset Boulevard in Los Angeles. A gunman robs him and takes off in his \$50,000 Porsche.



He'll be taking that downtown train.

Born: **Duane Eddy** 1938, **Roger Taylor** (Duran Duran) 1960, **Tionne "T-Boz" Watkins** (TLC) 1970

## SATURDAY, APRIL 27

1924/*White Christmas*, Paramount's first wide-screen film, opens at Radio City Music Hall in New York.

1981/Xerox introduces the STAR 8010, the first computer to feature a mouse and point-and-click interface, at a price of \$16,500 per machine.

Born: **Ulysses S. Grant** 1822-1885, **Rogers Hornsby** 1896-1963, **Casey Kasem** 1932

## In Music History

1968/**Simon & Garfunkel's** hit "Mrs. Robinson" debuts on the U.S. charts.

1989/Massachusetts Gov. **Michael Dukakis** proclaims a statewide **New Kids On The Block** Day to honor the group's album sales and anti-drug stance.

1990/**Guns N' Roses** frontman **Axl Rose** weds **Erin Everly**, daughter of **Don Everly**, in a ceremony in Las Vegas. The couple divorce 27 days later.

Born: **Kate Pierson** (The B-52's) 1948, **Paul "Ace" Frehley** (Kiss) 1951, **Sheena Easton** 1959, **Travis Meeks** (Days Of The New) 1979

## SUNDAY, APRIL 28

1965/Fearing a potential communist dictatorship, President **Lyndon Johnson** sends 22,000 U.S. troops to the Dominican Republic to restore order and install a nonmilitary government.

1969/French Prime Minister **Charles De Gaulle** resigns after his proposed constitutional reforms do not pass a national referendum.

Born: **Bruno Kirby** 1949, **Jay Leno** 1950, **Penelope Cruz** 1974, **Jessica Alba** 1981

## In Music History

1973/**Pink Floyd's** *Dark Side of the Moon* album tops the U.S. charts for only one week but goes on to become the longest-running album on the U.S. charts.

1975/Legendary DJ and father of Rock radio **Tom Donahue** dies.

1995/Rapper-thespian **Ice Cube** tries his hand at comedy in the motion picture *Friday*.

Born: **Ann-Margret** 1941, **Kim Gordon** (Sonic Youth) 1953, **Eddie Jobson** (Jethro Tull, Roxy Music) 1955

— Keith Berman

## zinescene

## Which One's Pink?

Genre-bending pop star **Pink** lands on the cover of *Spin*, where she talks about maturing as an artist and standing up for her own musical ideas. "With the first album I was tiptoeing around," she says. "With this album I just decided, 'No, I ain't doing that.' I had a dream when I was a little girl that I was going to grow up and change the world, and it was going to be through music. I was always so sickened by racism and sexism and ageism and all the fucking -isms. I was like, 'I have to forget about all the radio formats and imagery and all the bullshit.'"

Pink also talks with *Rolling Stone*, where the bad girl reveals her troubled past. "My mom tried to get me to talk to someone when I was 14 to erase all the stuff she put on me," she reveals. "It didn't work. The therapist would ask me about my day, and I'd tell her at lunch I had a vision of breaking a bottle over someone's head. After the fifth session, she told my mother there was nothing she could do."

Speaking of bad girls, *Spin* provides the Badass Grrrls Hall Of Fame, honoring women who question and reinvent what being feminine really means. Female rockers who rocked our world include **Janis Joplin**, **Joan Jett**, **Madonna**, **Mary J. Blige**, **Wendy O. Williams**, **Courtney Love**, **Sinead O'Connor** and **Lil' Kim**. Women making the "Good Girl" list include No Doubt's **Gwen Stefani**, **Alicia Keys**, **Nelly Furtado**, **Beyonce Knowles** of Destiny's Child, **Alanis Morissette** and **Lauryn Hill**.

Meanwhile, the *Globe* does a 25-page special on "Hollywood Bad Boys." Musicians in the lineup include **Tupac Shakur**, **Elvis Presley** and "Chairman of the Bed" **Frank Sinatra**.

## Blame Canada

**Nickelback** are featured in both *Spin* and *Revolver*, where frontman **Chad Kroeger** explains his dismay over the band's late acceptance in their homeland of Canada. "It felt like we had to have success in America to validate us here," he tells *Revolver*. "It's, 'Oh! They made it over there, they must be good.' And we're kind of jaded about it. We're resentful that some of the industry here had to wait to get on board until there was a bandwagon to jump on."

Kroeger is even more peeved when it comes to being pigeonholed. "Anybody that tells me 'How You Remind Me' is a grunge song is a fucking idiot. And to tell



**ALL SYSTEMS GO** — Headlining this year's *Ozzfest*, **System Of A Down** also hope to educate the metal masses with booths promoting social awareness. "I want to educate a little bit," says bassist **Shavo Odadjian**. "It's time for the bands these kids are listening to deliver something deeper than just 'Let's party.'" And for the stage show? "It's gonna be very artsy, like an abstract painting. Half the time you're not gonna know what the fuck is going on." (*Rolling Stone*)

me it sounds like anything **Creed** has written, which I get all the time, too, is also ridiculous. In fact, if you say that, it makes you an equally big idiot."

Pop-punkers **Sum 41**, another Canadian export, are finding their fortunes in the States. Drummer **Steve Jocz** hopes his band makes rock fun again. "I'm sick of fucking whiners," he says. "Hopefully, we're some kind of antidote to that. Hopefully, there are kids out there who are like, 'You know what? This is fun! Aren't we all havin' fun here? This band is fun!'" Did he mention fun? (*Revolver*)

## Nice To Know You?

**Incubus** are featured in *Rolling Stone*, where frontman **Brandon Boyd** really talks up his band: "We have all the elements of being the worst band in the world: a bass player who's got some funky slap shit, heavy riff guitars, a DJ scratching on the songs, a crazy drummer and a singer who is in touch with his feminine side. Even our band name is the worst name ever: It evokes imagery of 'Incubus' in death-metal writing, with bullet belts crossing our chests."

"We went to an in-store once and this kid asked, 'What's it like being in the most homoerotic band around?'" laments bassist **Lance Dirck**.

As for women throwing themselves at Boyd, the frontman seems confused. "Maybe I'm not paying attention, but I don't think I've actually experienced a woman just handing out vagina," he says. "I've never experienced that yet." But the so-called sex symbol admits that his pickup techniques are clumsy. "Maybe I weird girls out," he speculates. "Maybe I should stop talking about quantum theory in a bar."

— 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.





**AL PETERSON**  
alpeteron@rronline.com

## Talk's Best General Managers

□ It takes a special attitude to navigate Talk radio's stormy seas

If you are one of the best general managers in Talk radio, you are one of the best GMs in radio — period." With those words, Sabo Media President/CEO **Walter Sabo** kicked off an insightful discussion with a standout group of Talk radio managers at this year's R&R Talk Radio Seminar.

The veteran GMs discussed the highs and lows of managing a format that invites controversy. Talk GMs regularly find themselves dealing with everything from irate listeners and angry calls from offended city officials to threatened advertiser boycotts and the daily ups and downs of some of radio's most notoriously temperamental hosts, all while remaining focused on keeping expenses in line and striving to meet the latest company-mandated revenue increases.

"One of the lessons that I learn every week from having the opportunity to consult magazines, newspapers, TV production companies and radio stations is that every person on this panel is grossly underpaid," Sabo said. "They all do something that people in TV, for example, cannot do: They help to create, market, promote and manage 24 hours a day, seven days a week of original content.

"Let's put that into perspective. The eight writers on *Friends*, who start out making around \$250,000 a year, are responsible for creating 11 hours of original content *per year*. And they don't have to market it, they really don't have to manage it, and they get all the help in the world to do their jobs."



Walter Sabo



Mickey Luckoff



Kevin McCarthy



Karen Carroll

### Mentors

On the dais were **Dan Bennett** (Susquehanna/Dallas), **Karen Carroll** (KMOX/St. Louis), **Mickey Luckoff** (KGO & KSFO/San Francisco), **Kevin McCarthy** (KOGO AM & FM/San Diego) and **Susanne Mowbray** (WSVA/Harrisonburg, VA). Sabo began by asking the panelists who had inspired or mentored them when they were developing the skills to achieve success as general managers.

"I've been in this business for about 44 years, and I can honestly say that I am still learning from many different people every single day," said Luckoff. "But two people I would cite as early influences are Dave Croninger and Harvey Glasscock.

"They ran Metromedia music radio stations way back when, and what I learned from them was that they ran very classy stations. People were happy to listen to them, people were happy to walk in to them, and people were happy to work there. They were the best inspirations that I have ever had in this business."

Carroll named her dad, who wisely advised her, "Don't ever put short pants on anybody. Always consider who you're talking to and who's in the room, and trust that everyone has something to offer."

She also singled out industry veteran John Bayliss. "He taught me that you must be extremely sincere, always care about your people and always do things with style," she said.

Bennett recalled that his first GM



THE BEST IN THE BUSINESS

An all-star panel of Talk radio managers advised attendees to tell it like it is during a TRS 2002 session that included (l-r) KGO & KSFO/San Francisco's Mickey Luckoff; Susanne Mowbray of WSVA/Harrisonburg, VA; KOGO AM & FM/San Diego's Kevin McCarthy; Dan Bennett, Susquehanna/Dallas Market Manager; KMOX/St. Louis' Karen Carroll; and moderator Walter Sabo.

at WREM/Topeka, KS was an inspiring influence. "He always had a smile, but he also always held people accountable," Bennett said. "He showed me that you can run great radio stations through a combination of style and a great personal work ethic while, at the same time, holding people accountable without being a tyrant. To have that as my first exposure to a GM, at the age of 16, really had a lasting effect on me."

McCarthy made note of two individuals who influenced him early in his career, while he was working at ABC. "The first person was Jeff Trumper, who went on to run his own company," he said. "He taught me about inspiring, motivating and leading people.

"The other was Bill Sommers, who was my boss at KLOS/Los Angeles. He was the best businessman I have ever been around, and he really taught me how to operate a successful radio business."

Mowbray said that the first person who came to mind was her mother. "She taught me that it isn't what happens to you, it's how you handle what happens to you that matters," she said. "As a Talk radio manager, that philosophy has

served me well, and it gets tested almost every day."

### Some Days Are Better Than Others

Sabo noted that the real test for any GM is what happens on a bad day. "What happens when, at the end of the day, it's all *you*?" he asked. "What happens when you are the one all the responsibility comes down on?"

Bennett replied first, citing a day when one of his sports hosts falsely accused a then-owner of the Dallas Mavericks of being very friendly during a Mavs game with a woman whom the host said was not the owner's wife. The host suggested that the woman in question was a stripper.

"Guess who I got a call from that day?" Bennett deadpanned to the audience. "There were immediate threats to pull money from all of our stations and to cancel the Mavericks broadcast rights, which belonged to KTCK at the time. The host was mortified when he learned that the woman was, in fact, the team owner's wife.

"I actually enlisted the host to be a part of the solution. It took several days and many phone calls back and forth — including a personal apology call from the host to the owner's



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wife — but we survived a very bad situation.”

McCarthy said that his worst day as a GM was Sept. 11, 2001. “We have 13 radio stations in our building and about 425 employees,” he said, “and the vast majority of them were crying and sobbing in the halls, in obvious shock, as we all were. I was reminded of the old deodorant commercial that said ‘Never let ‘em see you sweat,’ because I knew that no matter how much I was churning inside, people were looking to the GM for guidance about how to act and what to do.

“It was the toughest time I have ever had remaining calm, because, like everyone else, I was just devastated by what I had seen and heard. I would have to say that, in my career, that was the toughest day I’ve ever had, steering the ship and telling people that everything was going to be OK.”

Luckoff recalled a show done long ago by now-legendary 25-year KGO personality Ronn Owens. “Ronn did a spoof about 900,000 Canadians amassing along our northern border and preparing to invade the United States,” he said. “It became a *War of the Worlds* kind of thing, and many listeners were pretty upset.

“ABC’s legal department told me, in no uncertain terms, that I was to immediately fire Ronn. But, as a young News/Talk GM, I decided I was going to dig in deeply over this one. Ultimately, we settled on about a week’s suspension, I think. And, of course, Ronn has since become one of the biggest and best local talk show hosts in the country.”

**A Test Question**

Sabo next described a real-world situation he’d witnessed and asked each panelist to comment on how they might respond. “A local talk host went on the air and, for five hours, said, ‘The mayor of Daytona Beach is a protector of pedophiles. If you own a business in Daytona Beach, close it now,’” said Sabo.

“At the end of five hours the GSM of the station was standing in the GM’s doorway, saying, ‘I have lost \$50,000 in business from Daytona Beach in the past five hours.’ What would you say to that GSM?”

Mowbray suggested that she would probably try to form a plan



Susanne Mowbray Dan Bennett

highlighting how the controversy could be positive. “Controversy on Talk radio is good,” she said. “It creates listenership, and that’s good for sales. That’s probably the route I would take.”

McCarthy said he would take a personal and proactive approach. “I’d tell the GSM to get his car running,” he said, “because we’re going to get out there together right away and have one-on-one conversations with each person who canceled.”

Luckoff offered that the first mistake was allowing any host to talk about the same thing for five hours. “And why a personality would suggest that businesses close, regardless of what the mayor may have done, makes no sense to me at all,” he said.

“I’d have real problems with this personality, and with the general manager, for that matter, for letting it go on for as long as it did. I think it was a totally irresponsible thing to do, and at that point the station would owe some sort of an apology.”

Bennett said that he regularly does something that’s designed to help build relationships with clients before something goes wrong. “I make emotional deposits with my advertisers,” he said. “I send a handwritten, personal letter to every new advertiser who comes on board and to all of our advertisers at least twice a year to thank them for their business.

“I encourage all of our sales managers and the personalities who do endorsements to do that too. If you’ve done that ahead of time, you’ve made emotional deposits. They know something about who you are. That helps you to get a jump on things when something happens.”

Carroll said that, in any situation involving a controversy with a host, she feels strongly that the host must be closely involved. “It’s important for the personality to become a part of the solution,” she said. “I often find that it’s helpful to get the personality interacting with the irate advertiser or listener. It gives the air talent an added perspective that, perhaps, will help them improve their judgment when a situation like that comes up again.”

**Success Through Understanding**

Sabo next asked the panel if there was anything they wished others in their stations — primarily PDs and hosts — knew more about regarding what it takes to manage a Talk radio station.

McCarthy said that he advocates quick and frequent communication to

reduce problems and misunderstandings and to help others understand what his job is about. “I’m a big fan of management by walking around,” he said. “I try to be proactive and visit people in their offices, where they feel more comfortable talking, rather than ushering them into my office. The more you get upfront on any issue and communicate quickly about any problems, the easier your day will be.”

Bennett said that he wishes more people were aware of the three basics that he feels are needed to achieve success at any station. “I wish everyone in the station better understood that every department must bend a little when it comes to achieving ratings, revenues and profitability,” he said. “Whenever somebody becomes totally inflexible, it creates a speed bump that affects everyone else.”

Perhaps due to the long heritage of both their stations, neither Luckoff nor Carroll could pinpoint anything that they felt would create more understanding about what goes on at their respective stations from day to day.

“We have a very open society at

**“Don’t ever put short pants on anybody. Always consider who you’re talking to and who’s in the room, and trust that everyone has something to offer.”**

Karen Carroll

KGO and KSFO,” said Luckoff. “I tell them everything — the good and the bad. From corporate issues to community concerns, everyone is drawn into the discussion.”

Carroll concurred, saying, “We disclose everything. The doors on my office are permanently open, and people freely walk in and out. That helps to set the attitude around the station.”

Carroll also promotes understanding through a program that gives everyone in the station hands-on experience doing someone else’s job. “We have a shadowing program,” she said. “It’s an idea that actually came from our employees. Everyone spends scheduled time with people in other

departments, learning what it takes to do that person’s job.”

Finally, Mowbray suggested that, when it comes to discussing a problem, a little more brevity would be appreciated. “I wish everyone would communicate freely but concisely,” she said with a laugh. “Sometimes it seems they come in prepared to run a two-hour show in my office!”

Mowbray also urged hosts to try something that she believes could be eye-opening for them. “I really wish that more hosts would spend at least some of their time talking to people who *don’t* love them,” she said. “That would be a real education for some personalities.”



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**“I’ve been in this business for about 44 years, and I can honestly say that I am still learning from many different people every single day.”**

Mickey Luckoff



**CALVIN GILBERT**  
gilbert@rronline.com

## Windy City Charity

□ WJMK's Dick Biondi volunteers, he says, 'because I can'

It's one thing to do a great airshift, but it's another thing altogether to do great things for your community. Oldies stations excel at this, usually because of personalities who have long-standing bonds with their listeners.

A case in point is WOMC/Detroit morning personality Dick Purtan, a fixture in Motor City radio since the early '60s. Despite the economic downturn following Sept. 11, 2001, Purtan's 15th annual Salvation Army Radiothon recently broke all records by raising more than \$870,000. Over the years the radiothon has raised more than \$5 million for the Salvation Army's Bed and Bread Club, which feeds thousands of hungry and homeless in the Detroit area.

### Making A Difference

Another prime example of someone who's making a difference is WJMK (Oldies 104.3)/Chicago evening personality **Dick Biondi**, who celebrates his 52nd anniversary in radio this coming June. Last December Biondi broadcast live for 32 continuous hours at a local shopping mall to assist FamilyCare of Illinois, a nonprofit organization whose services include foster care and adoptions.

We won't mention his age, but he simply laughs when asked why he subjects himself to the 32-hour Dick Biondi Toy Drive. "Because I can," he replies. "To be honest, the business has



**Dick Biondi**

been very good to me. It's my way of giving back a little. I've been so lucky."

Biondi began his career at radio stations in New York and Louisiana before arriving in 1960 at Top 40 powerhouse WLS-AM/Chicago, whose nighttime signal covered 38 states. He left the station in 1963 to work in the music business in Los Angeles. Having returned to Chicago in 1984 at WJMK, Biondi later found himself wanting to support FamilyCare.

"They take care of foster children — kids from homes with drug abuse or physical abuse or whatever," he explains. "The first year we did the toy drive, the people in charge at FamilyCare brought some of the kids in to talk to me while we recorded promo spots. I asked all of them, 'What would you like Santa Claus to bring you for Christmas?' There was one little 7-year-old girl who took not even a second to say, 'I want a brand-new dress so the kids won't laugh at me when I go to school.' I've remembered that and have built on that ever since."

Biondi's name may be on the toy drive, but he's quick to credit the help he receives from other station personalities, including John Records Lan-

decker, Leslie Keiling, Greg Brown and Pat O'Kelley.

### Keeping In Contact

In light of the Sept. 11 tragedy, Biondi felt as though Chicagoans had already made enough cash contributions to other worthy charities. "We decided that we weren't going to ask for money," he says. "By the time December came, we felt like everybody had been 'asked out,' as it were, so we just said we wanted toys. We collected 8,000 or 9,000 toys, but we still got over \$8,000 in cash donations."

In addition to personal gratification from helping others, Biondi says the toy drive allows him to keep in close contact with his listeners. "A lot of people wonder why we stay up all night," he says. "Well, that's when we get a lot of toys. We have what I jokingly call the Dick Biondi Research Group. We just sit and chat all night long. We have Viet Now, a group of Vietnam veterans who come in and bring in hundreds of toys."

"The Marines do their Toys for Tots, but they set aside some toys and bring them. There's a gentleman who's a high school teacher in the northern suburbs who every year tells his kids that, if they'll bring a toy, he'll give them extra credit. He comes himself at 5:30 the second morning, but his kids are coming all day and all night."

"The thing that's really great is watching the parents bring little kids — I'm talking about 3- or 4-year olds — and having them hand me the toys."

Part of the joy for Biondi is being able to see many of the same faces year after year. "It's amazing," he says. "The thing that's really great is watching the parents bring little kids — I'm talking about 3- or 4-year olds — and having them hand me the toys. They say that it's a little lesson they're giving them each year."

And there are the long-term relationships. "People come up and remind me of when they came to a certain hop or a certain appearance," Biondi says. "They listened to me when something was happening in their lives."

One of those friends is Pete Robinson. "He builds trains," Biondi says. "I'm not talking about little model trains; I'm talking about trains that kids can ride in. But he also sells T-shirts, and every year he brings me hundreds of Dick Biondi Toy Drive T-shirts to give away and for us to wear. "Back in the '60s, when I was on WLS, he went blind, and they operated to restore his sight. During his recovery he listened to me every night. He says that I helped pull him through. Every year he shows up with toys and hundreds of T-shirts. He's one of those guys who says he just wishes he could do more."

### Giving Back

Asked to sum up the emotional return on his charity work, Biondi says, "I don't want to get into a real religious thing, but God has given me a lot of years of good health. He's given me success in the business, so I can't com-

plain about that. But it's like that passage, 'If you do it to the least of my people, you're doing it for me.' I certainly don't know every one of these kids, but it's in the Bible that you're supposed to give to those you don't even know.

"I love radio, and I've never done anything else but radio, but sometimes I get worried. To be perfectly honest, I get sick of radio's only looking at the bottom line. I'm getting a good paycheck, but I just want people to know that radio isn't all about money-grubbing or greedy people. There are people out there who really care."

Biondi points out that it may be years before a young air talent enjoys the full degree of personal fulfillment from establishing an alliance with a local charity. "Let's be honest, we all have to pay the bills," he says. "We all have to make a buck. But there comes a point when there's something called pride of profession. That's what I call it."

As you might expect, Biondi goes directly home following the 32-hour broadcast. "Usually, I have something to eat, because I don't eat very heavily when I'm on the air," he says. "Then I'll go to bed around 8:30 at night, and I'll sleep until about 8:30 the next morning, go to church and then go home and go back to sleep."

"The pastor of my church is a great guy. He's a tremendous young priest. But every year, toward the end of my 32 hours, he'll show up and say, 'I've got the holy oils here in case you need them.'"

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## You're A Good Man, Charlie Tuna

'And if you don't get up now, I'll do it again'

By Bob Shannon

This will send chills up your spine.

When Charlie Tuna flew out of Logan Airport that morning, Boston was under four feet of ice and snow. When he landed in California, it was 65 degrees, balmy to him, but the man who met him — KHJ/Los Angeles PD Ron Jacobs — started the conversation by complaining about the temperature.

Tuna stared at Jacobs and thought, "How bizarre."

Later that night Jacobs returned the stare. "So, what is it you do on the air?" he asked.

"I scrambled," recalls Tuna. "Well, I'm quick with drop-ins and sound effects," I said. "I run a tight board and, uh, I try to be real topical."

Let's catch up. In 1967 Tuna was doing afternoons at WMEX/Boston, but his future was in play. WABC/New York was interested in him for overnights. Then another offer came. "I got off the air one night, and someone said, 'There's a call for you from Los Angeles,'" says Tuna.

"Listen, man," said Jacobs. "I just got a tape of your show in Boston, heard three breaks, and I'd like to offer you a job at KHJ in Los Angeles."

Tuna was floored. He knew about KHJ, had listened to tape of the station. "It was the fastest thing I'd ever heard," he says. But it never had occurred to him that he'd work there. After all, he'd only been out of Kearney, NE for 2 1/2 years.

Fast-forward, and he's face to face with Mr. KHJ in L.A.

They talked into the evening. About 11pm Tuna began peeking at his watch. He planned to catch a red eye back to Boston. Jacobs suggested otherwise. "You know, man, you look kinda tired," he said. "Why don't you crash on the couch, and we'll book you a flight in the morning?"

The next morning Tuna awoke, jazzed. That's when he heard the news: The TWA flight he was supposed to have been on the night before had crashed during a rainstorm in Cincinnati. Forty-six people had been killed.

Talk about cold.

### JUNIOR HIGH HOPS

"When I was 5, there was a disc jockey in Kearny, a very creative guy named Jack Lewis," he says.

Lewis worked for KGFW/Kearny and caught the boy's attention because he announced the school closings, had a daily dressing-race ritual — boys against girls, to see who could get dressed faster — and talked about UFOs.

"Jack was one of the first to ever talk about flying saucers," Tuna recalls. It was exciting stuff for a 5-year-old, a little kid who couldn't help but think that Lewis had the greatest job in the world.

Tuna's parents bought him a 78 rpm record player for \$8, and he sat in his bedroom at night and pretended to do a radio show. By his teens he was jocking the junior high school hops. "I went into the DJ booth and started playing some records and thought, 'Well, maybe I'll try and show off a little bit, let the kids see what I do, be a DJ,'" he says.

"The kids all said, 'Hey, you're pretty good,' and I thought to myself, 'Well, I ought to be; I've been practicing for nine years.'"

Tuna did the dances for a year or so, and all his friends encouraged him to apply at KGFW, but he was so shy that his father had to make the overture. "Listen," his dad told the station, "my kid's doing this thing at the youth center on weekends, but he'd really like to get into radio. Can you give him a shot?"

They parked him in a production room, had him cut a tape. "Not bad," said the station manager, "but we don't have any openings." Six months later the phone rang.

"They put me on from 10pm to 1am," Tuna says. "I'd only been doing it a month or so when the morning man had too much to drink at a party and, while worshipping the porcelain throne, lost his dentures."

Tuna ended up taking over the morning show. "All of a sudden I'm a 16-year-old high school kid doing the morning show on the station I grew up listening to." When he wasn't working or going to school, he listened to another station, a big one in the sky, 50,000-watt KOMA/Oklahoma City.

He had no idea that he'd ever get to work there.

Tuna's boyhood friend Don Williams got him to send a tape to KLEO/Wichita. They hired Tuna at \$350 a month — enough to buy a brand-new 1964 Mustang.



Charlie Tuna

Tuna started at night but before long was doing mornings again. "I used the name Billy O'Day in Wichita," says Tuna, whose real name is Art Ferguson. "I figured you had to have a radio name when you got in a bigger market."

Tuna stayed in Wichita for about a year, but the dream job, the big deal, was still KOMA, and he kept looking for a way in. Finally, on Jan. 22, 1966, he got there.

Seven to midnight, three countries, 22 states — you could hear the station in Alaska and Hawaii. The first night he called himself Art Ferguson, but KOMA management had another idea.

Chuck Dann was a newsman, a *journalist*, but when the entire KOMA crew got sick, he was drafted to do a weekend shift. The newsman wasn't happy. He didn't want anyone to know that he'd stoop so low as to be a disc jockey. Management suggested that he come up with another name. "Anything," they implored. "Just pull the shift."

"As the legend goes," says Tuna, "Dann was sitting in front of the TV the night before his shift, a six pack of Coors in him. He saw a Star-Kist commercial and thought, 'Ah, hell, I'll be Charlie Tuna tomorrow.'"

The name got tremendous reaction, and by the time Art Ferguson arrived at KOMA, it had been decided: He would become the permanent Charlie Tuna.

Just like that.

### TUNA FOR THANKSGIVING

Fast forward again.

Superjock Larry Lujack (Legends 2/2 and 3/9) was driving cross-country toward WMEX/Boston when he heard Tuna on KOMA. When a shift at WMEX opened up, Tuna's name came up, and, in January 1967, he left Oklahoma City.

Now, we're back to where we started: the Jacobs call, the plane crash, Hollywood-bound. Tuna joined the Boss Jocks at KHJ on Thanksgiving Day 1967. Robert W. Morgan preceded him on the air, and the first thing Tuna did was thank Morgan for warming up the audience.

When Morgan left for WIND/Chicago in 1970, Tuna was his heir apparent. He took over Morgan's shift and didn't miss a beat.

When Morgan decided to return to KHJ, Tuna turned down the offer of other shifts and, for a few months — believe it or not — drove between L.A. and San Diego every day to do mornings at KCBQ.

Today Charlie is the morning host at KBIG/Los Angeles, and he is about to enter his fourth decade in Los Angeles radio.

In case you don't get it, Charlie Tuna is a very big fish. Oooooops. Sorry, Charlie.

Bob Shannon can be reached at [bob@shannonworks.com](mailto:bob@shannonworks.com).

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## Street Talk®

# Radio Goes Crime Time

**F**or better or worse, a number of radio people around the country have found themselves tangling with the law-enforcement community. We begin in Los Angeles, where KFI afternoon talkers **John and Ken** touched off a firestorm last week after they read, on the air, e-mail communication between Cardinal Roger Mahony and his attorneys regarding the sexual misconduct of priests. The e-mails indicated that Mahony admitted making a "huge mistake" by not turning over three cases of sexual misconduct involving priests to the police. Mahony also expressed his concern that he could be forced by a grand jury to turn over names, dates and details. The entire controversy garnered major coverage for KFI in the *L.A. Times*, as well as on virtually every TV station in town. The FBI is investigating how KFI obtained the e-mails, but the station says it received them anonymously.

On a related note, a priest in Santa Barbara County, north of L.A., was removed as head of a seminary and reported to the authorities when an anonymous caller to *The Tom Leykis Show* accused the priest of molesting him several years ago. It turns out that case was one of those mentioned in the e-mails that KFI obtained.

In Chicago, WGN sportscaster **Robert Goldman** has been charged with two counts of indecent solicitation of a minor. Goldman is accused of using Internet chat rooms to establish a relationship with a children's advocacy investigator posing as a 16-year-old girl. Goldman was freed on \$50,000 bond, but he's suspended without pay from the station.

On a somewhat lighter note, WIOQ (Q102)/Philadelphia morning show stuntman **Diego Ramos** ate breakfast at an International House of Pancakes last week, then claimed he had no money and tried to pay with an IOU. According to an AP report, while listeners heard Ramos arguing with the restaurant staff, a manager called 911 to report a theft in progress. When an officer arrived, Ramos continued to argue and didn't reveal the stunt until he was threatened with jail. "This man deliberately tried to bait this officer into some kind of altercation while this was being broadcast live over the air," said Police Inspector Bill Colarulo. Police said they are looking into whether Ramos acted criminally by triggering a false emergency call and secretly recording the police officer's voice. Ramos insists he did nothing wrong. "The only reason I'm apologizing at all is because the officer came out," he says.

Congrats to promo veteran Universal-Motown Records Group Sr. VP/Crossover Promo **Valerie DeLong**, who's been elevated to Sr. VP/Promo at Universal Records, where she'll oversee the entire promo department. Stepping up to help DeLong are VPs/Pop Promo Dave Reynolds and David Nathan, VP/Rock Formats Howard Leon, Sr. Director/National Crossover Promo Gary Marella (who will head that department) and National Director/Rock Formats Suzanne Perl. Sr. VP/Pop Promo Charlie Foster segues to Special Projects, working under Universal President Monte Lipman.

**Hispanic Broadcasting Corp.** is putting out a calendar honoring Hispanic firefighters in New York. The company, which owns WADO-AM & WCAA-FM/New York, began to assemble the calendar months before the Sept. 11 tragedies. In fact, by last August it had photographed 18 firefighters and other emergency personnel for the effort. But after Sept. 11 it was learned that two of the men featured, Hector Tirado Jr. and Angel Juarbe Jr., were killed in the World Trade Center collapse. The 18-month calendar will now honor the memories of Tirado and Juarbe. Proceeds from calendar sales will benefit the F.D.N.Y. Hispanic Society of Firefighters of New York. If you'd like to purchase a copy, go to [www.netmio.com](http://www.netmio.com).

Keep your eyes peeled next Tuesday evening, when KABC/Los Angeles afternoon talker **Larry Elder** makes a guest appearance on ABC-TV's *Spin City*. Elder will play himself on the sitcom starring Charlie Sheen and Heather Locklear.

### No-Go On Promos

**BMG** announced it will apply copy-prevention technology to its promotional releases in the U.S. The move affects Arista Records, RCA Music Group and BMG Music Canada. BMG says the CDs will be playable on PCs but cannot be ripped or file-shared. The technology

Continued on Page 26

### Rumbles

- **Ron Davis** becomes PD at WALR/Atlanta.
- KEGL & KDGE/Dallas PD **Duane Doherty** will now focus solely on programming The Edge. No word yet on who will replace him at The Eagle, although Clear Channel Brand Manager Jim Richards is overseeing the station.
- Over at the CC cluster in Miami, **Gregg Steele** has left the company. He was Regional Director of Programming for Clear Channel/South Florida and OM of WBGG, WLVE & WZTA/Miami.
- KDJM (Jammin' 92.5)/Denver morning show host Dave Otto welcomes co-host **Jennifer Wilde** to the team.
- The Ft. Worth *Star-Telegram* reports that KYNG/Dallas afternoon talker **Russ Martin** has signed a four-year renewal with the station.
- Classic Hits **WRCN/Nassau-Suffolk** is putting together a special event called The Legends of 'RCN Weekend. Any WRCN radio alumni interested in doing an airshift, via voice-track or live, for this event are asked to contact Kaptain Kevin at [chaz@wrcn.com](mailto:chaz@wrcn.com).
- Motown promotion reps **Philipp "West Side!" Embuido** and **Kevin "Chico" Gibbs** have exited.
- Universal ups Boston rep **Aaron Scott** to handle Los Angeles regional duties and moves **Paul Munsch** into the Boston slot.
- Epic lures ex-Universal Los Angeles regional **J.J. Grossman** as its new L.A.-based National Director/Alternative Promo, effective next month.
- Artemis names former Warner Bros. and Trauma vet **Richard Wolod** its new Chicago-based Midwest regional.
- Former Artemis Midwest rep **Dan Fullick** segues to TVT in a similar capacity.



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# Sheryl Crow

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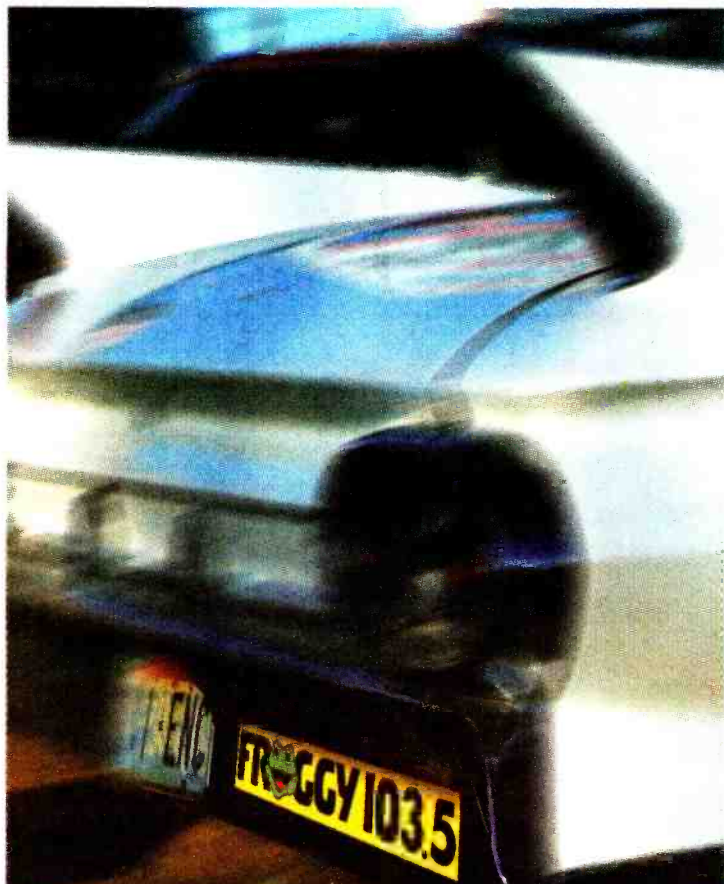


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**Letterman 4/10  
Rosie O'Donnell 4/15**



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## Street Talk®

Continued from Page 24

uses BMG's "Digital Access," which places two identical versions of an album on a single CD. One version is playable on standard CD players but not on PCs, while the other can be played on PCs but cannot be copied. The label said it will include notices on the CDs regarding the technology, as well as an e-mail address should a user need assistance.

Congratulations to **Westwood One/CBS Radio Sports**, which reups its deal with the NFL for exclusive network radio rights. WW1 also renews its partnership with the Academy of Country Music.

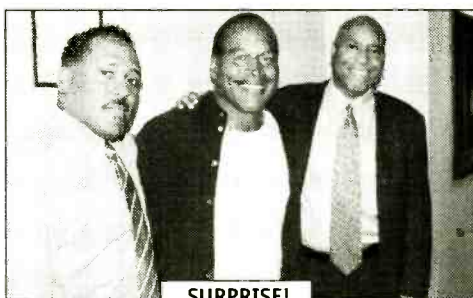
What would you do to hang with a gaggle of WWF stars? The *JohnJay and Rich Radio Program*, WKRQ/Cincinnati's morning show, asked that question and was immediately faced with the likes of a woman who shaved her head, two guys who jumped into a sleeping bag naked, and two other guys who ran around town in their mother's thong underwear with WWF and 'KRQ emblazoned on their bodies. One listener swallowed nine live hissing cockroaches, while another chowed down on 65 hard-boiled eggs in three hours (he reportedly "gave them back" later). You can check out the pix at [www.krq.com](http://www.krq.com).

### Dinner With The Osbournes

KROQ/L.A.'s Amy Stevens reports that **Sharon Osbourne**, Ozzy's wife, came into the station to voice promos for the upcoming Ozzfest in L.A. Lots of tix will be given away, but one grand-prize winner will get to have a quiet, mellow family dinner with Ozzy, Sharon, Jack, Kelly and the animals! Can't imagine what they'll be serving, but don't expect TV dinners. By the way, we hear Sharon's oh-so-salty tongue kept KROQ's producers busy with the editing tools.

KSTP-AM/Minneapolis mainstay **Tommy Mischke**, who was set to debut on Jones Radio Networks, is on indefinite leave for medical reasons. Mischke has been off the air since March 22, and neither station officials nor network brass are commenting on his absence. Bob Davis, who does a show after Mischke's, is covering for Mischke on KSTP. Mischke's Jones debut has been postponed.

Westwood One's **Tom Leykis** has been removed from the KTIP/Porterville, CA lineup after the station owner received complaints from community members and two of the station's longtime personalities resigned. Larry Stoneburner said Leykis' off-color remarks were too much for weekend hosts Neal Daybell and Brent Gill, and they resigned. The pair said they will return to the station if management also axes morning host Kent Hopper, another personality they feel goes over the line.



SURPRISE!

O.J. Simpson made an unannounced visit to the WVEE (V-103)/Atlanta morning show recently. Pictured after the show are morning host Frank Ski, Simpson and station VP/GM Rick Caffey.

RADIO & RECORDS



1

- **Ed Krampf** appointed Clear Channel/San Francisco Market Manager.
- **Nan Fisher** named VP/Alternative Promotion for Columbia Records.
- **Dave LaBrozzi** tapped as OM of WJZZ & WWSW/Pittsburgh.
- **Rick Schmidt** set as WXTB/Tampa PD.
- **Rick Welke** hired as R&R Christian Editor.

5

- **Harvey Nagler** appointed CBS News' Radio Division GM.
- **Claudia Puig** boosted to GM for Heftel/Miami.
- **B.J. Harris** named Director/CHR Programming for Jacor.
- **Mike Shepard** set as Director/Programming Ops. for Jefferson-Pilot/San Diego.
- **Rick Balis** promoted to Emmis/St. Louis Director/Programming.

10

- **Rod Zimmerman** appointed VP/GM of KMOX/St. Louis.
- **Jack Satter** recruited as Jive Records Sr. VP/Pop Promo.
- **Steve Goldstein** wins GM post at WTEM/Washington.

15

- **Infinity** buys KVIL-AM & FM/Dallas for record-breaking \$82 million.
- **Bruce Waugh** named RCA VP/National Promo.
- **Don Davis** named PD of WLTT/Washington.
- *Famous Lost Words*: "I think Howard Stern could be a national radio performer. There's no reason he couldn't do a live network program." — **Mel Karmazin**, then Exec. VP of Infinity Radio, when Stern was heard only on WXRK/New York.



Don Davis

20

- **Danny Buch** becomes Atlantic National Secondary Album Promo/Special Projects Manager.
- **Kid Curry** accepts the PD chair at KTSA/San Antonio.
- **John Lander** takes over mornings at WINZ-FM/Miami.

25

- **Norm Epstein** promoted to KMPC/Los Angeles Sales Manager.
- **Beau Matthews** appointed PD of KKKX/Denver.

KJYO (KJ103)/Oklahoma City interim morning driver **Ted Striker** becomes PD at KQAR/Little Rock, replacing Gary Robinson, who recently took the PD gig at KBED/Shreveport, LA. The closer for Striker was a VIP tour conducted by Clear Channel Market Manager John Signaigo, Regional VP Rick Cohn, Brand Manager Todd Shannon and KJ103 PD Mike McCoy of all the places where Bill Clinton "did it" around Little Rock. One of those venues was the KQAR parking lot!

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

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<b>KTHX</b>	<b>WBUF</b>	<b>WKOC</b>	<b>WCPR</b>
<b>KAEP</b>	<b>WRTT</b>	<b>WXPB</b>	<b>WYBB</b>
<b>KZZO</b>	<b>WSSR</b>	<b>WWDX</b>	<b>KLBJ</b>
<b>KBAC</b>	<b>WMMM</b>	<b>WQXA</b>	<b>KTUX</b>
<b>WGRD</b>	<b>WKRL</b>	<b>and more</b>	

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# HITS Top 50 Albums

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LW	TW	ARTIST	ALBUM	LABEL	POWERINDEX	CHANGE
—	1	<b>ASHANTI</b>	Ashanti	Murder Inc./Def Jam/IDJMG	503,178	—
1	2	<b>CELINE DION</b>	A New Day Has Come	Epic	248,544	-55%
2	3	<b>VARIOUS</b>	Now Volume 9	UTV	191,618	-61%
—	4	<b>TWEET</b>	Southern Hummingbird	Gold Mind/Elektra/EEG	180,780	—
4	5	<b>SOUNDTRACK</b>	O Brother, Where Art Thou?	Lost Highway/IDJMG	90,639	-30%
8	6	<b>SOUNDTRACK</b>	Scorpion King	Universal	74,223	-23%
7	7	<b>AVANT</b>	Ecstasy	Magic Johnson/MCA	70,641	-33%
6	8	<b>PINK</b>	M!\$sundaztood	Arista	65,198	-40%
10	9	<b>LUDACRIS</b>	Word Of Mouf	Def Jam South/IDJMG	64,318	-29%
5	10	<b>JAY-Z &amp; R. KELLY</b>	Best Of Both Worlds	Roc-A-Fella/Jive/IDJMG	62,879	-43%
13	11	<b>SHAKIRA</b>	Laundry Service	Epic	60,947	-23%
3	12	<b>VARIOUS</b>	WWF: Forceable Entry	Columbia	60,810	-55%
9	13	<b>LINKIN PARK</b>	Hybrid Theory	Warner Bros.	58,046	-37%
14	14	<b>PUDDLE OF MUDD</b>	Come Clean	Flawless/Geffen/Interscope	52,549	-31%
12	15	<b>NICKELBACK</b>	Silver Side Up	Roadrunner/IDJMG	51,375	-36%
11	16	<b>ALAN JACKSON</b>	Drive	Arista	49,425	-43%
16	17	<b>MARY J. BLIGE</b>	No More Drama	MCA	47,110	-30%
19	18	<b>BRANDY</b>	Full Moon	Atlantic	45,981	-28%
18	19	<b>USHER</b>	8701	LaFace/Arista	45,551	-30%
22	20	<b>JA RULE</b>	Pain Is Love	Murder Inc./Def Jam/IDJMG	45,546	-27%
15	21	<b>ALANIS MORISSETTE</b>	Under Rug Swept	Maverick/Reprise	44,446	-40%
29	22	<b>FAT JOE</b>	Jealous Ones Still Envy	Terror Squad/Atlantic	43,599	-17%
41	23	<b>NAPPY ROOTS</b>	Watermelon, Chicken & Gritz	Atlantic	42,929	+18%
21	24	<b>JENNIFER LOPEZ</b>	J To Tha L-O!:The Remixes	Epic	42,923	-32%
20	25	<b>B2K</b>	B2K	Epic	42,584	-33%
49	26	<b>JOHN MAYER</b>	Room For Squares	Aware/Columbia	40,872	+37%
23	27	<b>KYLIE MINOGUE</b>	Fever	Capitol	40,271	-32%
30	28	<b>SYSTEM OF A DOWN</b>	Toxicity	American/Columbia	39,234	-23%
37	29	<b>NAS</b>	Stillmatic	Columbia	39,187	-6%
25	30	<b>ENRIQUE IGLESIAS</b>	Escape	Interscope	39,006	-30%
26	31	<b>MICHELLE BRANCH</b>	Spirit Room	Maverick/WB	38,985	-29%
24	32	<b>P.O.D.</b>	Satellite	Atlantic	38,924	-33%
27	33	<b>ALICIA KEYS</b>	Songs In A Minor	J	37,313	-31%
28	34	<b>SOUNDTRACK</b>	Blade II	Immortal/Virgin	37,201	-30%
17	35	<b>CREED</b>	Weathered	Wind-up	36,337	-45%
36	36	<b>NO DOUBT</b>	Rock Steady	Interscope	33,380	-20%
32	37	<b>BARRY MANILOW</b>	Ultimate Manilow	Arista	33,136	-33%
35	38	<b>ENYA</b>	Day Without Rain	Reprise	29,910	-32%
47	39	<b>INDIA.ARIE</b>	Acoustic Soul	Motown/Universal	29,085	-11%
34	40	<b>BRITNEY SPEARS</b>	Britney	Jive	28,568	-39%
45	41	<b>KID ROCK</b>	Cocky	Top Dog/Lava/Atlantic	27,645	-20%
43	42	<b>GLENN LEWIS</b>	World Outside My Window	Epic	27,207	-23%
48	43	<b>KIRK FRANKLIN</b>	Rebirth Of Kirk Franklin	GospoCentric	26,736	-12%
40	44	<b>U2</b>	All That You Can't Leave Behind	Interscope	25,904	-30%
—	45	<b>X-ECUTIONERS</b>	Built From Scratch	Loud/Columbia	25,373	—
—	46	<b>RASCAL FLATTS</b>	Rascal Flatts	Lyric Street	25,359	—
—	47	<b>BUSTA RHYMES</b>	Genesis	J	25,178	—
—	48	<b>WHITE STRIPES</b>	White Blood Cells	V2	24,380	—
—	49	<b>DEFAULT</b>	Fallout	TVT	24,078	—
—	50	<b>NORAH JONES</b>	Come Away With Me	Blue Note/Capitol	23,598	—

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## ON ALBUMS

### Ashanti: Ashtar Is Born

She debuted. She conquered. Take a mass-appeal newcomer with a solid street base and combine her with the Murder Inc./Def Jam/IDJMG machine, and what do you get?



Ashanti

How about a monster No. 1 album-chart debut for the self-titled debut from

Ashanti, who moved north of 500,000 units. The last person to do that was another relative newcomer — Epic's Celine Dion, way back in time, er, last week. The Canadian diva dips to a still-impressive No. 2.

The other big debut belongs to Gold Mind/Elektra/EEG newcomer and Missy Elliott protege Tweet, who bows at No. 4 with *Southern Hummingbird*.

The top five is rounded out by UTV's omnipresent *Now Vol. 9* and Lost Highway/IDJMG's *O Brother, Where Art Thou?* And Universal's rock 'em, sock 'em *Scorpion King* soundtrack climbs to No. 6 — before the movie's April 19 release. Um.... that's called a hit.



John Mayer

And will you take a look at Aware/Columbia's John Mayer? The key 18-34 demographic females are. Yes, he's a handsome young lad, but, besides that, among many sales drops his *Room for Squares* jumps a whopping 37% (49-26) as press, radio play and touring all come together to create a new wave of sales. This kid's a star and, um, this album and its first single, "No Such Thing," are what we call hits.

Also showing snowballing sales this week are V2's *White Stripes*, TVT's *De-*

fault and Blue Note/Capitol's *Norah Jones*, who are evolving into bona fide smashes. Pay attention to them: The White Stripes



White Stripes

have a hit song and video, Default's gargantuan multiformat single represents the first pop hit for TVT in our memory, and this is the fourth straight week Jones has sold over 20,000 *with minimal airplay*. If radio Einsteins would only discover her — and, of course, take all the credit — her record could be the story of the year.



April 12, 2002

## Rush Hour For Rock

From quality hockey players to quality beer, Canada has many exports to be proud of. When it comes to music, one of the country's best-known acts is the progressive power trio **Rush**. *Vapor Trails* is the group's first studio album since 1996's *Test for Echo*. Leading the charge at radio is the new single, "One Little Victory," which enjoyed a big victory this week as it snagged Most Added honors at Active Rock and Rock. At Rock, the track is already at No. 11 and should be a top 10 mainstay in no time. Propelled by the thunderous drums of legendary percussionist Neil Peart, "One Little Victory" is sure to whet the appetites of Rush fans the world over. Check it out in the Active Rock and Rock sections — don't miss the rush on Rush.



Rush

Music Meeting also has new music from another Canadian export (no, not a reunited Triumph). Pop-punk pranksters **Sum 41** have had an incredible breakthrough year, thanks to hit singles like "Fat Lip," "In Too Deep" and "Motivation." Now the group spin their web wider by landing on the *Spider-Man* soundtrack with "What We're All About." This movie is sure to be huge, and any artist associated with it will surely benefit. Swing on over to the Active Rock and Alternative sections for some Sum 41.

Back here in America, Island Records (responsible for Sum 41) continues to make its presence known at Rock with great new acts.



American Head Charge

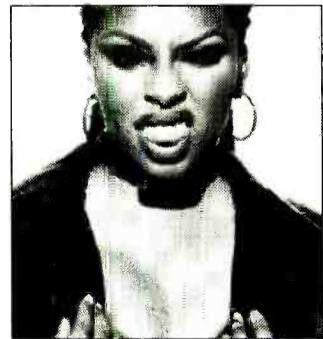
The label's latest bright spot is the seven-man wrecking crew known as **American Head Charge**. *The War of Art* has been making noise in the Rock underground for some time now, and "Just So You Know" is the first official single. Combining guitar crunch with a huge, melodic chorus, this could be the track to break the band through with mainstream rock listeners. Head on over to Active

Rock, Alternative and Rock to hear the band that caused onstage chaos at last year's Ozzfest.

Speaking of hard rock, one man who's seen and done it all in that arena is Logan Mader, ex-guitarist for the heavy-hitting groups Machine Head and Soulfly. Now Mader has hooked up with former Ugly Kid Joe and Life Of Agony frontman Whit Crane in the new group **Medication**. Get a dose of their radio-friendly sound on "Inside," available for your listening pleasure at Active Rock and Rock.

If you were the son of Gregg Allman and Cher, wouldn't music be in your career plans? So it is for singer P Exeter Blue (a.k.a. Elijah Blue Allman), who sounds nothing like his parents with the electro-rock outfit **Deadsy**. "The Key to Gramercy Park" sounds like a cross between old-school Gary Numan and Korn. Check out this eclectic group in Alternative.

Over at Urban AC, **Jaguar Wright** brings a street-savvy attitude to the neo-soul movement. She recently topped the format's Most Added column with "The What If's" from the album *Denials, Delusions and Decisions*. One thing's for sure, there's no denying Wright's talent. And don't underestimate the appeal of the **Ying Yang Twins**' "Say I Yi Yi." The bouncy cadence of these rhymes is catchy as all hell. Find out why the twins are twice as fun at Urban and Rhythmic.



Jaguar Wright

Finally, we here at Music Meeting are proud to present new music from the legendary **Van Morrison**. "Hey Mr. DJ" is the first single from his upcoming album *Down the Road*. Check out this great new song in the AC, Hot AC, Rock and Triple A sections. What else can we say — Van The Man is back!

— Frank Correia

## R&R Going For Adds™

Week Of 4-15-02

### CHR/POP

**BUSTA RHYMES** Pass The Courvoisier (*J*)  
**CALLING** Adrienne (*RCA*)  
**DB BOULEVARD** Point Of View (*Epic*)  
**RUFF ENDZ** Someone To Love You (*Epic*)

### CHR/RHYTHMIC

**COREY** First Time (*Motown/Universal*)  
**JENNIFER LOPEZ /NAS** I'm Gonna Be Alright (*Epic*)  
**LADY MAY** Round Up (*Arista*)

### URBAN

**COREY** First Time (*Universal*)  
**JENNIFER LOPEZ /NAS** I'm Gonna Be Alright (*Epic*)

### URBAN AC

No Adds

### COUNTRY

**AARON TIPPIN** I'll Take Love Over Money (*Lyric Street*)  
**BROOKS & DUNN** My Heart Is Lost To You (*Arista*)  
**CLARK FAMILY EXPERIENCE** Going Away (*Curb*)  
**EDDY RAVEN & BUCKWHEAT ZYDECO**  
 New Orleans Is A Mighty Good Town (*RMG*)  
**MARIE SISTERS** Real Bad Mood (*Republic*)  
**MIKE WALKER** If There's A Chance To Say I Love You  
 (*DreamWorks*)  
**PINMONKEY** Barbed Wire & Roses (*BNA*)  
**RHETT AKINS** Highway Sunrise (*Audium*)

### AC

**DB BOULEVARD** Point Of View (*Epic*)  
**VAN MORRISON** Hey Mr. DJ (*Universal*)

### HOT AC

**AMANDA MARSHALL** Everybody's Got A Story  
 (*Columbia*)  
**BUSH** Inflatable (*Atlantic*)  
**CALLING** Adrienne (*RCA*)  
**TRAVIS** Flowers In The Window (*Independiente/Epic*)  
**VAN MORRISON** Hey Mr. DJ (*Universal*)

### SMOOTH JAZZ

**BONNIE RAITT** I Can't Help You Now (*Capitol*)  
**DOWN TO THE BONE** Electra Glide (*GRP/VMG*)  
**GERALD VEASLEY** The In Crowd (*Heads Up*)

### ROCK

**CHAD KROEGER /JOSEY SCOTT** Hero  
 (*Roadrunner/Columbia/IDJMG*)  
**CREED** One Last Breath (*Wind-up*)  
**P.O.D.** Boom (*Atlantic*)  
**PUDDLE OF MUDD** Drift & Die  
 (*Flawless/Geffen/Interscope*)  
**STAIN'D** Epiphany (*Flip/Elektra/EEG*)  
**VAN MORRISON** Hey Mr. DJ (*Universal*)

### ACTIVE ROCK

**CHAD KROEGER /JOSEY SCOTT**  
 Hero (*Roadrunner/Columbia/IDJMG*)  
**CREED** One Last Breath (*Wind-up*)  
**P.O.D.** Boom (*Atlantic*)  
**PUDDLE OF MUDD** Drift & Die  
 (*Flawless/Geffen/Interscope*)  
**STAIN'D** Epiphany (*Flip/Elektra/EEG*)

### ALTERNATIVE

**BAO RELIGION** The Defense (*Epitaph*)  
**CHAD KROEGER /JOSEY SCOTT**  
 Hero (*Roadrunner/Columbia/IDJMG*)  
**CREED** One Last Breath (*Wind-up*)  
**GOLOFINGER** Open Your Eyes (*Mojo/Jive*)  
**PUDDLE OF MUDD** Drift & Die  
 (*Flawless/Geffen/Interscope*)  
**SOUL HOOLIGAN** Algebra (*Maverick/Reprise*)  
**STAIN'D** Epiphany (*Flip/Elektra/EEG*)  
**CALLING** Adrienne (*RCA*)  
**TIMO MAAS** To Get Down (*Kinetic*)

### TRIPLE A

**BUSH** Inflatable (*Atlantic*)  
**CALLING** Adrienne (*RCA*)  
**THE CORRS /BONO** When The Stars Go Blue (143/  
*Lava/Atlantic*)  
**K'S CHOICE** Almost Happy (*Red Ink*)  
**NEIL HALSTEAD** Two Stones In My Pocket (4AD/  
*Beggars*)  
**REMY ZERO** Perfect Memory (I'll Remember You)  
 (*Elektra/EEG*)  
**VAN MORRISON** Hey Mr. DJ (*Universal*)  
**WARREN ZEVON** Basket Case (*Artemis*)

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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## NAB

Continued from Page 1

Later that day Rep. Billy Tauzin aide Ken Johnson said during a roundtable session that NBC most likely backed off from the commercials because it feared congressional hearings on the matter. "Is there a difference between beer advertising and liquor advertising?" Johnson asked. "In our minds there is not. I think NBC was feeling a tremendous amount of pressure from its affiliates. There's no hue and cry out there to limit liquor advertising. I think it's about how it's done."

Johnson told R&R that he doubts the Distilled Spirits Council of the United States' renewed interest in radio will receive the amount of scrutiny it did when the council approached the TV industry, because TV is a visual media and, therefore, creates greater awareness. But Johnson restated that the present ban on liquor advertising is voluntary and that the liquor industry has every legal right to advertise on both radio and TV.

Meanwhile, next year's biggest radio story is poised to be digital radio. As NAB President/CEO Eddie Fritts remarked in his opening address Monday, "iBiquity is on the cusp of delivering in-band, on-channel digital radio that will upgrade the sound of local AM stations to the quality of today's FM stations and improve FM sound clarity to CD quality. (More on IBOC: See story, Page 1.)

Satellite radio was also on the top of many people's minds — including that of Fritts, who took time to bash XM and Sirius in his opening remarks. He said, "While claiming to be national in scope, they are trying to move into a local scope with a vast number of repeaters."

Satellite radio was also addressed at Tuesday's FCC Chairman's Breakfast by ABC news anchor Sam Donaldson, who asked Chairman Michael Powell if there is any fear among the commissioners that satellite-radio broadcasters could begin local programming. Powell admitted that he knows little about the specifics of XM's and Sirius' plans. But, he said, "I don't think the intention was to begin a local radio service, and I don't think the question has been squarely put to us."

He did acknowledge the concerns of terrestrial radio operators, however, and commented, "I understand the fears of the broadcasters, but I don't think they have much to worry about — at least in the short term."

### FCC To Begin Ownership Rules Review

Industry consolidation, along with the need to review ownership rules that limit television reach to 35% of all U.S. households, will receive a high level of scrutiny from the FCC when it decides how to overcome recent court decisions that have led the agency to rewrite its rules.

At the FCC Chairman's Breakfast, Powell noted that the regulations the courts found to be trouble-

## NAB Crystal Radio Award Winners

The NAB has named this year's 10 winners of the Crystal Radio Award, which recognizes radio stations' efforts to improve the quality of life in their communities. The following winners were selected from a pool of 50 finalists:

KABC/Los Angeles	KWJJ/Portland, OR
KIRO/Seattle	WJON/St. Cloud, MN
KNCO/Grass Valley, CA	WLQT/Dayton
KPAM/Portland, OR	WTCB/Columbia, SC
KUDL/Kansas City	WTMX/Chicago

"The stations we honor today go well above the call of duty in serving their individual communities," said NAB President/CEO Eddie Fritts. "The NAB salutes these 10 broadcasters for their commitment to localism and exemplary public service."

The awards were presented during the ASCAP-sponsored Radio Luncheon, where DDB Worldwide Communications Group's Keith Reinhard gave the keynote address. The luncheon also featured the induction of radio personality and producer Dick Orkin, of The Famous Radio Ranch, into the NAB Broadcasting Hall of Fame.

some are "absolutely something the commission has to cure" and that the court decisions demonstrate the difficulty the FCC will have in providing adequate revisions to its ownership caps.

Powell said the diversity issue has played a large role in the FCC's reasoning for its 35% TV cap but admitted that its reasoning may be outdated. "What are the rules that are contemporized for the modern era. not just the '60s?" he asked. "The court is trying to say that you can't just come in and say 'diversity' and win approval."

Powell added that the court has asked a fair question by wondering why other media — including newspaper and radio — were not included in the FCC's 35% rule.

Later that afternoon, at an FCC "face-off" attended by Commissioners Michael Copps and Kevin Martin, Copps was asked if the extent of industry consolidation and ownership-concentration issues are a major concern to him. "Yes, it's alarming to me," he said. "We've undergone a tremendous amount of consolidation in the last number of years."

He said that he has met with Congress about some of the effects of the Telecommunications Act of 1996. Martin added that the agency will explore its effects on localism.

"I think the commission is making sure public interest is served by making sure there are a significant amount of voices," Martin said. Since a wider variety of voices and broadcasters exists today than when the FCC devised its ownership rules. Martin said the commission will take the advice of courts that have asked it to revise its rules. "I think what the court is saying is that we need to justify the rules and include something such as cable as a distinct voice," he said.

At Monday's Congressional Breakfast, Montana Sen. Conrad Burns praised all media for its diversity and

said the FCC will "look at the logic" that led to TV-ownership caps being remanded.

Burns also took time to comment on the current push to fill the vacant FCC commissioner's seat. He said he'd like to see Montana Public Services Commission head Bob Rowe fill the slot now being considered for Jonathan Adelstein, a longtime staffer of Sen. Tom Daschle and the nominee of President Bush. Regardless of the political wrangling over the open slot, Burns said, "We really need to get a commissioner in there."

### A Remembrance Of Sept. 11

NAB2002 did not forget the events of Sept. 11 and media's response to them. As video monitors showed media footage of last year's terrorist incidents and their aftermath, the convention got underway with an invocation given by Bonneville head Bruce Reese.

"I've never been prouder to be the head of the NAB than in the days since Sept. 11," the NAB's Fritts said. "Broadcasters kept the country connected, enabling Americans to express their solidarity in grief and outrage." He added that the events reinforced his belief that AM and FM broadcasters are essential for America's democracy. "Free, over-the-air broadcasting serves the public good," he said. "And I have great and total confidence in broadcasting's future."

### Roberts

Continued from Page 1

Channel/Miami VP/GM Ronna Woulfe have always helped me expand my horizons and have offered me a tremendous chance to grow. As one of the original Clear Channel guys, this is a chance to step up in the new Clear Channel."

Prior to joining Y100 for the second time as PD Robert programmed KXKL/Denver; KDMX/Dallas; WAXY/Miami; KZKL/Albuquerque; KAPT/Austin; KRLB/Lubbock, TX; and WBAQ/Greenville, MS.



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# Free On Bond

□ The top-rated, award-winning personality speaks out

In the world of radio plots, here's one of the more interesting ones: On Jan. 15, 1985 **Bruce Bond** joined the new WNNK (Wink 104)/Harrisburg as MD, Promotion Director, afternoon driver, etc. He came to Wink 104 from doing middays at crosstown rocker WTPA, which he had joined in 1983.

To launch Wink 104, Bond joined new morning driver Tim Burns for the station's first hour on the air. Eighteen years later the same Tim Burns popped up again in Bond's life, this time unhappy about some things that Bond had allegedly said about him and other personalities on the station. This, according to Bond, ultimately culminated in Bond's dismissal from WNNK on Dec. 10, 2001.

From 1985 through 1993 Bond was a disc jockey on Wink 104, playing eight songs an hour. In 1993 he began to find himself, spread his wings and grow his afternoon drive staff, and, before you know it, he was playing four songs during his entire airshift.

Bond was doing a morning show in the afternoon, and it clicked with the audience. His ratings swelled, and he stayed on top in the market until Clear Channel played spoiler and, realizing WNNK's weaknesses, put on WHKF (Kiss), which now leads WNNK in the 12+ derby 8.0-7.6 in the latest trend.

But there's more: Four months after Bond exited, Wink 104 suddenly flipped format to Hot AC. And still more: One week after Cumulus flipped Wink, it dropped another bomb and flipped Oldies WWKL to CHR/Rhythmic as "Hot 92, The Beat Of Harrisburg."

Enough of that, though, this story is about an afternoon personality who sat at the top of the ratings for almost a decade. In a local poll, he was more popular than the mayor. He was nominated for R&R CHR/Pop Personality of the Year in 2000 and 2001 and won the Marconi for Medium Market Personality of the Year. So, just who is Bruce Bond, and what is he doing out of work?

**R&R:** How did your afternoon



**Bruce Bond**

show evolve from a jock playing eight songs an hour to all talk on a CHR?

**BB:** After leaving the station for two years, in April 1992, I returned. At the time the format was four in a row with no talk, or something to that effect. They slowly got rid of the four in a row, and I was able to play less and less music. Our Promotions Director, Chris (a.k.a. Bubbles), joined me on air. I was able to get a producer, and I found an intern, Stretch. We got a news guy, and it all slowly came together around '92, '93, '94 — in that time period.

From 1995 through November of 2001 we were playing about three songs in four hours, and we were only doing the songs because the station was like, "We're a Top 40 station — we have to play some songs." We decided to put a song in at the bottom-hour stopset, and news was at the top hour. That's how we justified that.

**R&R:** Give me an example of your daily content.

**BB:** I would read five newspapers a day: The local paper, *USA Today*, the *New York Post*, the *New York Daily News* and the *Philadelphia Inquirer*. Then we would cover the local news. We were all about pop culture and personal stories from our crew that related to the audience.

**R&R:** How come you never moved to mornings?

**BB:** I never really liked mornings. I did mornings for one year down in New Orleans. I really believe that people are more up for hearing about the issues of the day and the news of the day in the afternoon than in the morning. It always seemed to work for us.

**R&R:** Do you consider yourself a shock jock?

**BB:** We would do some shocking things, but mostly I said what was on my mind. People may construe that as shocking, but the more people got used to me, the more it was like, "Oh well, he's not a shock jock anymore." I am not like a Howard Stern or the other people who are out there. I believe that, as time went on, the show became less shocking and more lifestyle-oriented.

By the way, we were a 25-54-female radio station, and our show was No. 1 in the demo. We had a lot of female listeners. That was another weird thing that always used to blow me away. You would think it would be the 18-34 male listeners, but they were always a little bit tougher to get. They seemed to be more fickle.

**R&R:** Let's discuss your ratings and your success in the market.

**BB:** I have been in the market for 17 years and in this business for 25 years. I am also confident about what I'm doing. Ratings go up and ratings go down — that's just part of the game. We were No. 1 in all the key demos. We kept the ratings above everyone else, and we were consistent. The only time I remember the ratings going down is when the station freaked out about new competition. Looking back, I wish Wink 104 had had a direct format competitor all along the way. It would have made the station and everyone there stronger.

**R&R:** What are your thoughts on the number of owners that WNNK went through?

**BB:** It almost got to the point where I didn't want to meet the owners anymore, because it didn't mean anything to me. It was like, go on the radio, do your thing, and don't worry about that end of things. I may have started off on the wrong foot with Cumulus because I didn't meet the Cumulus guys when they first bought us.

**R&R:** Do you remember how many times the station was sold?

**BB:** While I was there, at least four, maybe five times. It was really crazy. Usually, when the station is being sold, everybody freaks out, because they are all scared for their jobs. By the third or fourth time we got over that, and it meant nothing to us anymore.

## Bruce Bond: Bad Boy?

Here are a few more sides to the Bruce Bond story.

### Bad Boy Or Burnt Out?

"Bruce Bond leaves no one indifferent. You either love him or hate him — or at least his on-air personality. Bruce's professional life is largely born of others' misfortunes. That's why people hate him. Over a 15-year career in the region he's managed to insult listeners, co-workers and advertisers. He's even credited — or cursed, depending upon whom you ask — for overturning a local election.

"At one point he was booted from the region over a perceived 'racial incident,' although he tells the story in a carefully worded rendition that backpedals its way through a series of breathtaking coincidences just too good to be true. Others think he's great. Or do they?"

"Yet, by acknowledged radio standards, Bruce is an enigma. He has perfected a talk show on an FM CHR station rather than the more traditional AM side of the dial. He does it in the afternoon when similarly popular programs usually draw audiences in early or mid-morning slots. He's controversial. And, most of all, he's successful."

Excerpt reprinted with permission from *MODEweekly.com*, 9/16/99, from a story titled "Bruce Bond: Bad Boy or Burnt Out?" by Frank Pizzoli. Check out the entire story at <http://MODEweekly.com/1999/99.09.16/>

### Listener Misses Her Bond

"I am a longtime (former) listener. I lived through Bubbles and Capt. Matt leaving. I will never get used to you not being there. I loved the four of you, and there is no way of getting that back. It truly saddens me. I turned you guys on as soon as I got out of work (3:30) and would listen all through cooking dinner and working out. I would listen to my headset at my hairdresser if he didn't have you on. They always kidded me about it. In fact, they were the ones who called me that fateful day and asked if I had seen the paper yet. They thought I would be in mourning. I was devastated. We still talk and joke about my 'love' for you and the show.

"I just had to let you know that you are missed and that I wish only bigger and better things for you. As a loyal fan, I do realize that you thrive on challenges."

Excerpt from a letter from a Bruce Bond listener.

### From The Desk Of Bruce Bond

"Thank you to all the fans of *The Bruce Bond Late Afternoon Show*. Thank you for being so supportive of the show. I've noticed that even some of the fans that didn't really care for me but listened anyway are now starving for some fun radio talk. I love that!

"I know everyone is wondering what went down with regard to me being fired from WNNK. Here's the story: I got the owner's daughter pregnant. Ha-ha, just kidding! I would love to tell you everything, but, according to my attorney, I really can't get into all the juicy details — at least not yet....

"The reason for my firing would amaze you, especially since I've done so many other things that are, in my opinion, far worse. But I think this could be a sign for me to move on in my career.

"If you know me at all, either personally or on the radio, you know I thrive on these situations. I seriously can't wait for what's next. I just hope I can find someone in radio or television who understands my genius and will work with me, because there is more I need to do in the world of entertainment. (I'm hoping to be a late bloomer, like Regis.)

"I was fired on Dec. 10, and I haven't been on the radio since Nov. 30, 2001. No, this is not a stunt, and, no, I will never work at WNNK again — unless I come to own it. (And unless I win the lottery, I won't own the radio station.)

"You might be able to fire me, but you can't keep me down! Remember what my most famous quote is: 'A-holes motivate me!'"

Excerpt from [www.brucebond.com](http://www.brucebond.com).

### WNNK Management Speaks Out

"Bruce Bond's dismissal had nothing to do with financial reasons and had nothing to do with new competition in the market. He was also never asked to give up his raise. He offered to give up his raise in order to keep his producer. We did not feel that position was needed. Bruce was terminated for cause: willful misconduct. We wish Bruce the best and stand behind our reasons as to why we parted company, and we cannot elaborate as to what those reasons are."

—Ronald Giovanniello, Market Manager, Cumulus Media Harrisburg

**R&R:** Let's look at how a top-rated personality like you ended up getting fired. What happened when Cumulus bought the station?

**BB:** I was told that I was the quarterback of the radio station.

**R&R:** Who told you that?

**BB:** The GM, Ron Giovanniello.

I also admit that I went in there very confidently every day and did my show and got away with a lot of stuff.

**R&R:** Define "got away with a lot of stuff."

**"I really believe that people are more up for hearing about issues of the day and the news of the day in the afternoon than in the morning. It always seemed to work for us."**

# R&R CHR/Pop Top 50

April 12, 2002

Powered By



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
2	1	JENNIFER LOPEZ Ain't It Funny (Epic)	8806	+39	991581	14	129/0
1	2	LINKIN PARK In The End (Warner Bros.)	8430	-406	930380	17	110/0
4	3	PINK Don't Let Me Get Me (Arista)	8029	+668	926678	9	132/0
3	4	KYLIE MINOGUE Can't Get You Out Of My Head (Capitol)	7487	-201	784385	14	132/0
5	5	'N SYNC Girlfriend (Jive)	6886	+75	813349	13	130/0
6	6	PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	6705	+298	738257	12	131/0
9	7	ENRIQUE IGLESIAS Escape (Interscope)	5867	+162	700664	10	132/0
7	8	NICKELBACK How You Remind Me (Roadrunner/IDJMG)	5822	-424	623481	24	129/0
12	9	SHAKIRA Underneath Your Clothes (Epic)	5514	+540	677956	8	131/0
11	10	MICHELLE BRANCH All You Wanted (Maverick/WB)	5500	+502	730208	13	130/1
14	11	VANESSA CARLTON A Thousand Miles (A&M/Interscope)	5132	+645	633645	8	130/1
8	12	CALLING Wherever You Will Go (RCA)	5099	-630	598274	25	123/0
16	13	FAT JOE F/ASHANTI What's Luv? (Terror Squad/Atlantic)	5093	+1393	685781	6	111/1
10	14	JA RULE F/ASHANTI Always On Time (Murder Inc./Def Jam/IDJMG)	4611	-831	489483	15	122/0
13	15	LEANN RIMES Can't Fight The Moonlight (Curb)	4062	-615	498248	23	128/0
15	16	CRAIG DAVID 7 Days (Wildstar/Atlantic)	3869	-467	366903	20	127/0
21	17	GOO GOO DOLLS Here Is Gone (Warner Bros.)	3516	+394	397671	4	117/3
22	18	P.O.D. Youth Of The Nation (Atlantic)	3217	+105	337975	8	117/0
19	19	CREED My Sacrifice (Wind-up)	3177	-197	324273	22	122/0
18	20	NO DOUBT Hey Baby (Interscope)	3065	-382	294948	21	128/0
27	21	DEFAULT Wasting My Time (TVT)	3006	+388	312173	7	110/10
26	22	OUTKAST The Whole World (LaFace/Arista)	2811	+177	364774	10	94/0
23	23	LUDACRIS Roll Out (My Business) (Def Jam South/IDJMG)	2792	-172	250138	11	98/0
34	24	ASHANTI Foolish (Murder Inc./Def Jam/IDJMG)	2721	+1031	377438	4	123/27
28	25	TWEET Oops (Oh My) (Gold Mind/Elektra/EEG)	2594	+572	317889	5	108/7
17	26	BRANDY What About Us? (Atlantic)	2527	-1030	248137	12	114/0
42	27	NO DOUBT Hella Good (Interscope)	2411	+1243	259977	2	129/10
30	28	INDIA.ARIE Video (Motown/Universal)	2292	+429	239636	7	115/4
25	29	ALANIS MORISSETTE Hands Clean (Maverick/Reprise)	2259	-541	214032	12	110/0
35	30	USHER U Don't Have To Call (LaFace/Arista)	2242	+602	231604	3	104/11
29	31	FABOLOUS Young'n (Holla Back) (Desert Storm/Elektra/EEG)	1975	-14	233937	10	78/0
33	32	CELINE DION A New Day Has Come (Epic)	1955	+256	226198	7	102/5
37	33	JIMMY EAT WORLD The Middle (DreamWorks)	1946	+480	196024	4	94/12
31	34	TOYA No Matta What (Party All...) (Arista)	1918	+104	214418	8	84/0
24	35	IIO Rapture (Tastes So Sweet) (Universal)	1808	-1124	169824	10	120/1
39	36	B2K Uh Huh (Epic)	1746	+424	182371	4	98/12
41	37	ALICIA KEYS How Come You Don't Call Me (J)	1457	+233	138268	3	109/6
40	38	RES They-Say Vision (MCA)	1423	+160	162532	5	96/7
44	39	SHERYL CROW Soak Up The Sun (A&M/Interscope)	1320	+183	108354	4	77/4
45	40	LENNY KRAVITZ Stillness Of Heart (Virgin)	1224	+177	101811	4	78/4
48	41	NICKELBACK Too Bad (Roadrunner/IDJMG)	1202	+433	91546	2	90/12
Debut	42	JADE ANDERSON Sugarhigh (Columbia)	1151	+577	98588	1	101/14
43	43	DJ ENCORE I See Right Through To You (MCA)	1112	-31	128922	8	53/0
36	44	MARY J. BLIGE No More Drama (MCA)	1066	-439	183503	13	114/0
50	45	P. DIDDY F/USHER & LOON I Need A Girl (Part One) (Bad Boy/Arista)	1056	+479	134560	2	78/22
46	46	R. KELLY The World's Greatest (Interscope/Jive)	892	-143	103375	16	81/0
38	47	DARREN HAYES Insatiable (Columbia)	819	-641	71668	11	99/0
Debut	48	BRITNEY SPEARS Overprotected (Jive)	648	+440	86131	1	80/22
Debut	49	X-ECUTIONERS It's Goin' Down (Loud/Columbia)	644	+71	49894	1	49/0
Debut	50	CRAIG DAVID Walking Away (Wildstar/Atlantic)	604	+477	69819	1	73/22

132 CHR/Pop reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 3/31/02-4/6/02. 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)	27
BRITNEY SPEARS Overprotected (Jive)	22
P. DIDDY F/USHER & LOON I Need A Girl... (Bad Boy/Arista)	22
CRAIG DAVID Walking Away (Wildstar/Atlantic)	22
PAULINA RUBIO Don't Say Goodbye (Universal)	20
GRAND SKEEM Baby Got Back (RCA)	20
JADE ANDERSON Sugarhigh (Columbia)	14
B2K Uh Huh (Epic)	12
JIMMY EAT WORLD The Middle (DreamWorks)	12
NICKELBACK Too Bad (Roadrunner/IDJMG)	12
AALIYAH More Than A Woman (BlackGround)	12

**Ashanti**  
"foolish"

R&R CHR/Pop: **34 - 24**!  
Top 40 Mainstream Monitor: **35\* - 22\***!  
**1** at R&R Rhythmic!!  
**1\*** at Rhythm, Crossover and R&B Mainstream Monitor!

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
FAT JOE F/ASHANTI What's... (Terror Squad/Atlantic)	+1393
NO DOUBT Hella Good (Interscope)	+1243
ASHANTI Foolish (Murder Inc./Def Jam/IDJMG)	+1031
PINK Don't Let Me Get Me (Arista)	+668
VANESSA CARLTON A Thousand... (A&M/Interscope)	+645
USHER U Don't Have To Call (LaFace/Arista)	+602
JADE ANDERSON Sugarhigh (Columbia)	+577
TWEET Oops (Oh My) (Gold Mind/Elektra/EEG)	+572
SHAKIRA Underneath Your Clothes (Epic)	+540
MICHELLE BRANCH All You Wanted (Maverick/WB)	+502

## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
USHER U Got It Bad (LaFace/Arista)	3042
MARY J. BLIGE Family Affair (MCA)	3008
PINK Get The Party Started (Arista)	2553
SHAKIRA Whenever Wherever (Epic)	2269
TOYA I Do (Arista)	2216
CITY HIGH Caramel (Interscope)	1608
LIFEHOUSE Hanging By A Moment (DreamWorks)	1604
NELLY FURTADO Turn Off The Light (DreamWorks)	1534
STAIN'D It's Been Awhile (Flip/Elektra/EEG)	1467
JA RULE Livin' It Up (Murder Inc./Def Jam/IDJMG)	1454
EVE F/G. STEFANI Let Me Blow... (Ruff Ryders/Interscope)	1265
ALICIA KEYS Fallin' (J)	1237
JENNIFER LOPEZ I'm Real (Epic)	1075
BLU CANTRELL Hit 'Em Up Style (Oops!) (Arista)	1051
TRAIN Drops Of Jupiter (Tell Me) (Columbia)	1044

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WKQI Q100 Y100 KBKS KDWB KSLZ WBLI AND MANY MORE!

## EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES April 12, 2002

CALLOUT AMERICA® song selection is based on the top 25 titles from the R&R CHR/Pop chart for the airplay week of March 17-23.

HP = Hit Potential

ARTIST TITLE LABEL(S)	CHR/POP TOTAL AVERAGE FAVORABILITY ESTIMATE (1-5)				TOTAL* FAMILIARITY	TOTAL* BURN	DEMOGRAPHICS			REGIONS			
	TW	LW	3W	4W			WOMEN 12-17	WOMEN 18-24	WOMEN 25-34	EAST	SOUTH	MID-WEST	WEST
HP P. DIDDY I/USHER & LOON I Need A Girl (Bad Boy/Arista)	3.93	—	—	—	53.2	9.5	4.03	4.00	3.53	3.75	3.97	4.26	3.85
FAT JOE F/ASHANTI What's Luv? (Terror Squad/Atlantic)	3.90	3.75	3.76	3.68	74.0	19.7	4.15	3.87	3.49	3.95	3.87	3.99	3.80
LINKIN PARK In The End (Warner Bros.)	3.87	3.86	3.91	3.91	83.0	29.4	3.92	3.88	3.77	3.69	4.16	3.88	3.76
HP NICKELBACK Too Bad (Roadrunner/IDJMG)	3.86	3.60	3.75	—	50.2	8.7	4.12	3.63	3.62	3.70	4.15	3.80	3.78
HP ASHANTI Foolish (Murder Inc./Def Jam/IDJMG)	3.81	3.61	—	—	61.4	13.3	3.99	3.82	3.36	3.86	3.83	3.84	3.74
PINK Don't Let Me Get Me (Arista)	3.81	3.83	3.79	3.75	67.2	15.0	3.91	3.66	3.80	3.88	3.48	4.05	3.76
MICHELLE BRANCH All You Wanted (Maverick/WB)	3.80	3.82	3.78	3.85	68.4	13.6	4.12	3.61	3.49	3.96	3.76	3.77	3.72
SHAKIRA Underneath Your Clothes (Epic)	3.74	3.56	3.42	—	65.3	13.8	3.94	3.52	3.61	3.63	3.61	4.00	3.75
VANESSA CARLTON A Thousand Miles (A&M/Interscope)	3.72	3.73	3.68	—	62.1	12.9	3.86	3.57	3.66	3.92	3.38	3.77	3.70
HP USHER U Don't Have To Call (LaFace/Arista)	3.71	—	—	—	52.7	13.1	3.88	3.58	3.38	3.64	3.63	3.66	3.87
'N SYNC Girlfriend (Jive)	3.66	3.47	3.58	3.49	72.8	21.1	3.71	3.75	3.36	3.81	3.64	3.64	3.54
NICKELBACK How You Remind Me (Roadrunner/IDJMG)	3.65	3.82	3.77	3.78	88.6	38.6	3.52	3.61	3.86	3.39	3.95	3.76	3.53
HP JIMMY EAT WORLD The Middle (DreamWorks)	3.64	3.64	3.61	3.80	60.9	12.4	3.99	3.40	3.28	3.83	3.35	3.65	3.71
PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	3.64	3.72	3.89	3.87	75.7	22.6	3.68	3.59	3.66	3.53	3.76	3.62	3.68
HP DEFAULT Wasting My Time (TVT)	3.63	3.58	3.53	3.68	65.8	18.0	3.74	3.57	3.51	3.67	3.75	3.58	3.52
P.O.D. Youth Of The Nation (Atlantic)	3.63	3.65	—	—	68.2	17.0	3.80	3.53	3.39	3.50	3.72	3.59	3.72
JA RULE F/ASHANTI Always On Time (Murder Inc./Def Jam/IDJMG)	3.60	3.50	3.62	3.57	83.5	32.8	3.72	3.55	3.47	3.58	3.61	3.81	3.42
CALLING Wherever You Will Go (RCA)	3.58	3.70	3.67	3.64	88.6	30.3	3.49	3.53	3.74	3.67	3.75	3.41	3.51
ENRIQUE IGLESIAS Escape (Interscope)	3.55	3.55	3.50	3.49	55.6	14.8	3.55	3.51	3.59	3.49	3.35	3.89	3.46
USHER U Got It Bad (LaFace/Arista)	3.54	3.55	3.57	3.51	84.5	37.4	3.68	3.56	3.27	3.55	3.57	3.61	3.42
JENNIFER LOPEZ Ain't It Funny (Epic)	3.53	3.55	3.71	3.61	82.3	30.3	3.61	3.50	3.43	3.45	3.73	3.66	3.26
LUDACRIS Roll Out... (Def Jam South/IDJMG)	3.52	3.41	3.52	3.47	74.5	27.2	3.65	3.52	3.26	3.41	3.61	3.58	3.49
CREED My Sacrifice (Wind-up)	3.49	3.58	3.56	3.62	83.7	35.2	3.51	3.38	3.58	3.47	3.64	3.45	3.42
CRAIG DAVID 7 Days (Wildstar/Atlantic)	3.47	3.37	3.40	3.45	80.1	34.2	3.70	3.32	3.25	3.33	3.58	3.67	3.30
LEANN RIMES Can't Fight The Moonlight (Curb)	3.46	3.45	3.46	3.61	83.5	31.8	3.72	3.22	3.36	3.50	3.43	3.43	3.49
GOO GOO DOLLS Here Is Gone (Warner Bros.)	3.42	—	—	—	56.8	13.8	3.46	3.41	3.38	3.45	3.47	3.31	3.44
BRANDY What About Us? (Atlantic)	3.40	3.27	3.26	3.22	72.8	25.5	3.56	3.31	3.21	3.39	3.25	3.46	3.47
ALICIA KEYS How Come You... (J)	3.28	—	—	—	25.7	5.8	3.08	3.46	3.48	3.44	3.00	3.50	3.24
KYLIE MINOGUE Can't Get You... (Capitol)	3.27	3.09	3.23	3.27	83.0	35.0	2.99	3.32	3.62	3.17	3.33	3.40	3.18
NO DOUBT Hey Baby (Interscope)	3.27	3.37	3.25	3.36	89.3	45.4	3.17	3.20	3.51	3.28	3.10	3.30	3.39
ALANIS MORISSETTE Hands Clean (Maverick/Reprise)	3.25	3.16	3.19	3.35	71.1	23.8	3.29	3.09	3.33	3.05	3.20	3.30	3.42
HIO Rapture (Universal)	3.12	2.74	2.91	3.06	53.6	21.4	2.88	3.37	3.24	3.05	3.36	3.00	3.04

## CALLOUT AMERICA® Hot Scores

BY ANTHONY ACAMPORA

Debuting in the No. 1 position on Callout America, with "I Need A Girl" (Bad Boy/Arista), P. Diddy accomplishes the rare feat. The song, featuring Usher and Loon, debuts fourth among teens and first with women 18-24.

Speaking of Usher, he lands a top 10 debut with his latest solo effort, "U Don't Have To Call" (LaFace/Arista). "Call" ranks 10th with teens as well.

Fat Joe vaults to No. 2 with "What's Luv?" (Terror Squad/Atlantic), his duet with the multitalented Ashanti. "Luv" ranks first with teens and third 18-24. Ashanti moves from No. 11 to No. 5 with her solo debut, "Foolish" (Murder Inc./Def Jam/IDJMG). "Foolish" tests fifth with teens and fourth 18-24.

Nickelback rise to No. 4 with "Too Bad" (Roadrunner/IDJMG). The follow-up to the multifarmat chart-topper "How You Remind Me" ranks second with teens and seventh among women 18-24 and 25-34.

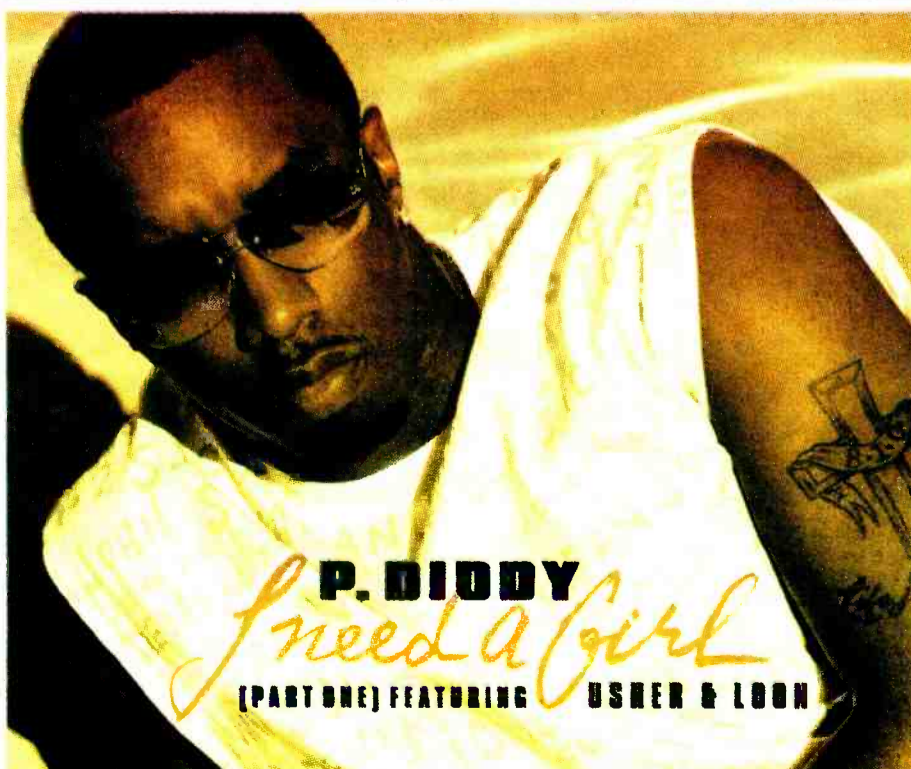
The three-week trend on Shakira's "Underneath Your Clothes" (Epic) shows the track moving from 21st to 15th to eighth while its score climbs 3.42-3.56-3.74. Not only that, demo scores are strong; "Underneath" ranks seventh with teens and ninth 25-34.

Vanessa Carlton's freshman effort, "A Thousand Miles" (A&M/Interscope), ranks ninth overall and fifth in the key demo of women 25-34. Also scoring in the 25-34 cell is Enrique Iglesias' "Escape" (Interscope), which ranks 10th.

The remix of 'N Sync's "Girlfriend" continues to rise, moving to a four-week high of 3.66. The song remains a solid tester with women 18-24, where it now ranks fifth with a 3.75.

Across-the-board scores are there for Pink's "Don't Let Me Get Me" (Arista). Besides coming in tied for fifth overall, the track is ninth with teens, sixth 18-24 and second 25-34.

Total sample size is 400 respondents with a +/-5 margin of error. Total average favorability estimates are based on a scale of 1-5 (1 = dislike very much, 5 = like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Songs must reach 40% familiarity before they appear in print. Hit Potential (HP) represents songs that have yet to chart in the top 25 on R&R's CHR/Pop chart. Sample composition is based on females aged 12-34, who responded favorably to a CHR/Pop musical montage in the following regions and markets: EAST: Boston, Nassau-Suffolk, New York, Philadelphia, Pittsburgh, Providence, Washington, DC. SOUTH: Atlanta, Dallas, Houston, Miami, San Antonio, Tampa. MIDWEST: Chicago, Cincinnati, Cleveland, Columbus, Detroit, Kansas City, Milwaukee, Minneapolis, St. Louis. WEST: Denver, Los Angeles, Portland, Sacramento, Salt Lake City, San Diego, San Francisco, Seattle. © 2002, R&R Inc.



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April 12, 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	JENNIFER LOPEZ Ain't It Funny (Epic)	2833	-80	82023	14	50/0
5	2	PINK Don't Let Me Get Me (Arista)	2826	+468	82707	9	52/0
1	3	KYLIE MINOGUE Can't Get You Out Of My Head (Capitol)	2744	-303	79004	14	51/0
3	4	PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	2728	+15	79308	12	51/0
4	5	LINKIN PARK In The End (Warner Bros.)	2506	-106	73860	17	48/0
6	6	ENRIQUE IGLESIAS Escape (Interscope)	2356	+15	68362	10	52/0
7	7	'N SYNC Girlfriend (Jive)	2350	+40	67922	13	50/2
8	8	MICHELLE BRANCH All Ycu Wanted (Maverick/WB)	2114	+115	63731	13	51/0
11	9	VANESSA CARLTON A Thousand Miles (A&M/Interscope)	2017	+157	58859	8	51/0
10	10	NICKELBACK How You Remind Me (Roadrunner/IDJMG)	1821	-158	52975	24	43/1
16	11	GOO GOO DOLLS Here Is Gone (Warner Bros.)	1748	+203	51625	4	50/1
14	12	SHAKIRA Underneath Your Clothes (Epic)	1746	+147	50293	8	49/0
9	13	CALLING Wherever You Will Go (RCA)	1743	-252	50270	25	42/0
12	14	LEANN RIMES Can't Fight The Moonlight (Curb)	1469	-222	44212	23	42/0
13	15	JA RULE F/ASHANTI Always On Time (Murder Inc./Def Jam/IDJMG)	1282	-354	34676	15	39/0
17	16	ALANIS MORISSETTE Hands Clean (Maverick/Reprise)	1230	-205	35393	12	39/0
23	17	DEFAULT Wasting My Time (TVT)	1175	+160	33926	7	42/4
22	18	P.O.D. Youth Of The Nation (Atlantic)	1169	+70	35204	8	44/0
24	19	FAT JOE F/ASHANTI What's Luv? (Terror Squad/Atlantic)	1161	+216	37557	6	41/7
18	20	CRAIG DAVID 7 Days (Wildstar/Atlantic)	1102	-332	31906	20	36/0
15	21	IIO Rapture (Tastes So Sweet) (Universal)	1056	-518	31736	10	35/0
21	22	CREED My Sacrifice (Wind-up)	1012	-100	29911	22	34/0
25	23	SHERYL CROW Soak Up The Sun (A&M/Interscope)	981	+45	28278	4	48/0
20	24	NO DOUBT Hey Baby (Interscope)	945	-190	26602	21	34/0
19	25	BRANDY What About Us? (Atlantic)	905	-413	27351	12	34/0
44	26	NO DOUBT Hella Good (Interscope)	897	+542	24813	2	51/5
29	27	JIMMY EAT WORLD The Middle (DreamWorks)	869	+173	24895	4	47/4
31	28	TWEET Oops (Oh My) (Gold Mind/Elektra/EEG)	822	+190	23940	5	41/4
27	29	USHER U Don't Have To Call (LaFace/Arista)	726	+246	20198	3	39/8
43	30	ASHANTI Foolish (Murder Inc./Def Jam/IDJMG)	719	+335	21897	4	43/20
28	31	LENNY KRAVITZ Stillness Of Heart (Virgin)	719	+6	21302	4	38/2
38	32	NICKELBACK Too Bad (Roadrunner/IDJMG)	705	+229	20610	2	44/2
27	33	LUDACRIS Roll Out (My Business) (Def Jam South/IDJMG)	669	-166	17325	11	33/0
34	34	INDIA.ARIE Video (Motown/Universal)	632	+98	16467	7	33/4
32	35	OUTKAST The Whole World (LaFace/Arista)	598	+4	17085	10	30/2
35	36	CELINE DION A New Day Has Come (Epic)	580	+55	15887	7	28/0
39	37	TOYA No Matta What (Party All...) (Arista)	539	+81	14832	8	23/1
36	38	RES They-Say Vision (MCA)	531	+40	13590	5	29/1
42	39	ALICIA KEYS How Come You Don't Call Me (J)	458	+59	11922	3	27/1
41	40	SOLUNA For All Time (DreamWorks)	440	+20	14913	0	39/3
30	41	DARREN HAYES Insatiable (Columbia)	392	-247	10262	11	17/0
40	42	FABOLOUS Young'n (Holla Back) (Desert Storm/Elektra/EEG)	380	-42	11188	10	24/0
—	43	CRAIG DAVID Walking Away (Wildstar/Atlantic)	359	+297	12716	1	30/7
—	44	JADE ANDERSON Sugarhigh (Columbia)	354	+137	10986	1	33/4
—	45	P. DIDDY F/USHER & LOON I Need A Girl (Part One) (Bad Boy/Arista)	343	+150	10350	2	19/3
47	46	B2K Uh Huh (Epic)	328	+47	8361	4	23/4
45	47	DJ ENCORE I See Right Through To You (MCA)	322	-25	7601	8	18/0
46	48	KID ROCK Lonely Road Of Faith (Top Dog/Lava/Atlantic)	279	-34	8821	0	14/1
48	49	JEWEL Break Me (Atlantic)	276	+11	7955	0	22/0
—	50	COURSE OF NATURE Caught In The Sun (Lava/Atlantic)	272	+68	8671	0	23/4

52 CHR/Pop Indicator reports. Songs ranked by total plays for the airplay week of Sunday 3/31-Saturday 4/6. © 2002, R&amp;R Inc.

**Most Added**

ARTIST TITLE LABEL(S)	ADDS
ASHANTI Foolish (Murder Inc./Def Jam/IDJMG)	20
USHER U Don't Have To Call (LaFace/Arista)	8
FAT JOE F/ASHANTI What's Luv? (Terror Squad/Atlantic)	7
CRAIG DAVID Walking Away (Wildstar/Atlantic)	7
BRITNEY SPEARS Overprotected (Jive)	6
NO DOUBT Hella Good (Interscope)	5
JIMMY EAT WORLD The Middle (DreamWorks)	4
DEFAULT Wasting My Time (TVT)	4
TWEET Oops (Oh My) (Gold Mind/Elektra/EEG)	4
JADE ANDERSON Sugarhigh (Columbia)	4
INDIA.ARIE Video (Motown/Universal)	4
B2K Uh Huh (Epic)	4
COURSE OF NATURE Caught In The Sun (Lava/Atlantic)	4
MPRESS Time Out (Big 3/Artemis)	4
SOLUNA For All Time (DreamWorks)	3
P. DIDDY F/USHER & LOON I Need A Girl... (Bad Boy/Arista)	3
GRAND SKEEM Baby Got Back (RCA)	3
SUGARCULT Bouncing Off The Walls (Ultimatum/Artemis)	3
DJ SAMMY & YANOU Heaven (Robbins)	3
'N SYNC Girlfriend (Jive)	2

**Most Increased Plays**

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
NO DOUBT Hella Good (Interscope)	+542
PINK Don't Let Me Get Me (Arista)	+468
ASHANTI Foolish (Murder Inc./Def Jam/IDJMG)	+335
CRAIG DAVID Walking Away (Wildstar/Atlantic)	+297
USHER U Don't Have To Call (LaFace/Arista)	+246
NICKELBACK Too Bad (Roadrunner/IDJMG)	+229
BRITNEY SPEARS Overprotected (Jive)	+217
FAT JOE F/ASHANTI What's... (Terror Squad/Atlantic)	+216
GOO GOO DOLLS Here Is Gone (Warner Bros.)	+203
TWEET Oops (Oh My) (Gold Mind/Elektra/EEG)	+190
JIMMY EAT WORLD The Middle (DreamWorks)	+173
DEFAULT Wasting My Time (TVT)	+160
VANESSA CARLTON A Thousand... (A&M/Interscope)	+157
P. DIDDY F/USHER & LOON I Need A Girl... (Bad Boy/Arista)	+150
SHAKIRA Underneath Your Clothes (Epic)	+147
JADE ANDERSON Sugarhigh (Columbia)	+137
MICHELLE BRANCH All You Wanted (Maverick/WB)	+115
INDIA.ARIE Video (Motown/Universal)	+98
TOYA No Matta What (Party All...) (Arista)	+81
P.O.D. Youth Of The Nation (Atlantic)	+70
COURSE OF NATURE Caught In The Sun (Lava/Atlantic)	+68
ALICIA KEYS How Come You Don't Call Me (J)	+59
CELINE DION A New Day Has Come (Epic)	+55
B2K Uh Huh (Epic)	+47
SHERYL CROW Soak Up The Sun (A&M/Interscope)	+45
LUDACRIS Saturday... (Def Jam South/IDJMG)	+43
'N SYNC Girlfriend (Jive)	+40
RES They-Say Vision (MCA)	+40
JENNIFER LOPEZ F/NAS I'm Gonna Be Alright (Epic)	+37
GRAND SKEEM Baby Got Back (RCA)	+34

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## ON THE RECORD

With  
**Dayton Kane**  
PD, WKSZ/  
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We are getting great female response from dance music. From IIO's "Rapture" to LeAnn Rimes' "Can't Fight the Moonlight," we are seeing young and old women alike requesting it. DJ Encore's "I See Right Through to You" is really starting to pick up phones. \* The guys are digging Linkin Park's "In the End," and we're seeing some response on Busta Rhymes' "Break Ya Neck." 'N Sync have done it



again on the younger end, with "Girlfriend," and it seems like everyone is getting into Vanessa Carlton's "One Thousand Miles." \* I personally love Jimmy Eat World, Default and Glenn Lewis. What a vast array of music in the CHR realm these days. *I love it!*

The ever-popular **Jennifer Lopez** has another No. 1 song this week with "Ain't It Funny" (Epic). The track succeeds **Linkin Park's** "In the End" (Warner Bros.), which slips to No. 2 ... J. Lo's stay at the top may be short-lived, however, as **Pink** moves 4-3\* with "Don't Let Me Get Me" (Arista), which picks up 668 plays this week ... Callout America and the CHR/Pop chart have had a male-vocalist feel to them for several weeks, but the ladies have come roaring back. **Shakira** follows her top 10 hit "Whenever Wherever" with "Underneath Your Clothes" (Epic). The song moves 12-9\* and is up 540 plays ... **Michelle Branch** gets caught in a chart jam. Her latest hit, "All You Wanted" (Maverick/WB), moves only 11-10\* on the chart, but it gains 502 plays over a week ago ... **Vanessa Carlton** is on a roll as "A Thousand Miles" (A&M/Interscope) climbs 14-11\* ... A nice move for **Default** this week as "Wasting My Time" (TVT) surges 27-21\* ... How much is **Ashanti** sizzling right now? She's topping sales charts across the country as her solo debut, "Foolish" (Murder Inc./Def Jam/IDJMG), moves 34-24\* ... **No Doubt** took "Hey Baby" all the way to the top. This week their second single from *Rock Steady*, "Hella Good" (Interscope), looks as if it may follow suit, vaulting 42-27\* ... **Jade Anderson** makes an impressive debut at 42\* with "Sugarhigh" (Columbia). If you haven't checked it out yet, please do. Our **RECORD OF THE WEEK** is **X-Ecutioners** "It's Goin' Down" (Loud/Columbia).

## CHR/Pop ON THE RADIO

— **Anthony Acampora, Director/Charts**

# ON THE RISE

ARTIST: **Tweet**

LABEL: **Gold Mind/Elektra/EEG**

By **TANYA O'QUINN** / ASSISTANT EDITOR



Tweet

With her job search proving futile, her love life deteriorating and success in the music business seemingly a million miles away, **Tweet** fell into a well of despair. Although she had been singing since childhood, her dream of becoming a professional singer was no closer to coming true, and she contemplated taking her own life. Intense depression consuming her spirit, the vocalist had already planned her exit. Deciding to overdose on pills, Tweet planned to leave the world quietly and peacefully. But God had a plan Tweet didn't know about. Enter Missy Elliott. Elliott called Tweet and asked her to sing background vocals on her album *So Addictive* — one day before Tweet's planned suicide. "We hadn't spoken in a long time, but I felt I could tell her the truth about how I was feeling," says the 20-something Tweet. "I call her my guardian angel."

The youngest of five children, Tweet learned about music from her siblings. Her three brothers and one sister have mastered such instruments as the piano, bass guitar and drums. "Coming from a musical family centered me," says Tweet. "I inherited a real passion for music and a respect for those who dedicate their lives to it as a career." Musically speaking, her role models are survivors in their own right. Diana Ross, Tina Turner and Aretha Franklin top this list of icons. "They've been through so much and stood the test of time," says Tweet. Also providing some inspiration are Janet Jackson and Whitney Houston. While attending a school for the performing arts in Rochester, NY, Tweet found herself surrounded by creativity and determination. It was there that she allowed herself to dream.

Isn't life incredible? Thanks to Elliott unknowingly following God's instructions, the world gets the opportunity to meet a singer-

songwriter who doesn't come from a cookie-cutter template. Tweet's debut joint, *Southern Hummingbird*, captures the young diva's life while showcasing her musical and creative talents. A cheating lover is the focus of "Motel." As Tweet shares, "That's about when I caught my man coming out of a motel with somebody else." Though that's never happened to me (thank God!), I can wholeheartedly identify with the torment of infidelity, just as I can identify with the surreal high of a newfound love. "Beautiful" places you in the latter situation. "It's about when someone stirs your soul; they make you lose your religion," explains Gold Mind's newest sensation.

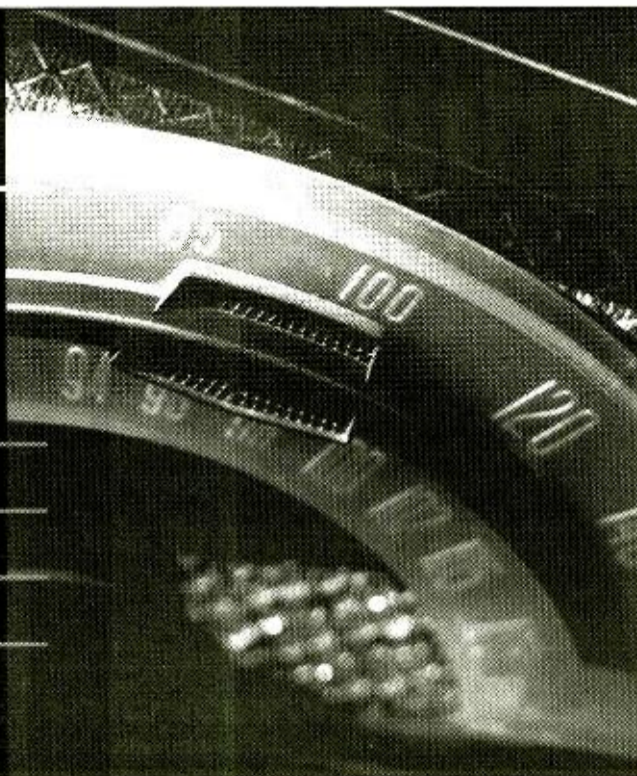
And then there's the funky eroticism that oozes in Tweet's debut single, "Oops! (Oh My)." Produced by Timbaland, this song is filled with sexy wordplay about self-discovery flowing over a taboo-like track. The racy lyrics have the music industry up in arms or, dare I say, "handling business." Another warning: Get ready for a romantic evening if you're playing the sexy "My Place."

"Everything happens for a reason," acknowledges the empowered and enlightened singer. "You have to suffer sometimes in order to gain anything." I guess it's safe to say that once that particular period of suffering was over, Elliott stepped in, and the rest is history.

## On Track

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**America's Best Testing CHR/Pop Songs 12+  
 For The Week Ending 4/12/02.**

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
<b>PINK</b> Don't Let Me Get Me (Arista)	4.24	4.25	92%	14%	4.30	93%	12%
<b>LINKIN PARK</b> In The End (Warner Bros.)	4.19	4.19	97%	34%	4.17	96%	33%
<b>MICHELLE BRANCH</b> All You Wanted (Maverick/WB)	4.12	4.21	90%	14%	4.12	91%	14%
<b>CALLING</b> Wherever You Will Go (RCA)	3.99	4.05	94%	36%	4.06	96%	35%
<b>FUDDLE OF MUDD</b> Blurry (Flawless/Geffen/Interscope)	3.97	4.00	85%	20%	4.03	87%	19%
<b>VANESSA CARLTON</b> A Thousand Miles (A&M/Interscope)	3.95	3.98	76%	12%	3.96	78%	12%
<b>DEFAULT</b> Wasting My Time (TVT)	3.93	3.92	62%	11%	4.04	63%	10%
<b>LEANN RIMES</b> Can't Fight The Moonlight (Curb)	3.87	3.98	96%	37%	3.84	98%	40%
<b>NICKELBACK</b> How You Remind Me (Roadrunner/IDJMG)	3.86	3.92	97%	51%	4.02	98%	47%
<b>ENRIQUE IGLESIAS</b> Escape (Interscope)	3.85	3.88	92%	24%	3.87	92%	23%
<b>GOO GOO DOLLS</b> Here Is Gone (Warner Bros.)	3.83	3.84	62%	9%	3.86	64%	8%
<b>P.O.D.</b> Youth Of The Nation (Atlantic)	3.82	3.84	85%	21%	3.73	84%	23%
<b>JENNIFER LOPEZ</b> Ain't It Funny (Epic)	3.80	3.81	94%	32%	3.85	94%	32%
<b>SHAKIRA</b> Underneath Your Clothes (Epic)	3.75	3.64	89%	20%	3.75	89%	20%
<b>FAT JOE</b> What's Luv? (Terror Squad/Atlantic)	3.70	3.75	68%	18%	3.71	67%	17%
<b>USHER</b> U Got It Bad (LaFace/Arista)	3.67	3.68	97%	54%	3.69	97%	55%
<b>CRAIG DAVID</b> 7 Days (Wildstar/Atlantic)	3.63	3.69	93%	46%	3.67	93%	45%
<b>'N SYNC</b> Girlfriend (Jive)	3.63	3.69	98%	38%	3.81	98%	36%
<b>IID</b> Rapture (Universal)	3.62	3.67	57%	17%	3.54	58%	20%
<b>CREED</b> My Sacrifice (Wind-up)	3.59	3.62	97%	50%	3.66	98%	52%
<b>KYLIE MINOGUE</b> Can't Get You Out Of My Head (Capitol)	3.58	3.66	93%	40%	3.59	94%	41%
<b>ASHANTI</b> Foolish (Murder Inc./Def Jam/IDJMG)	3.58	-	54%	13%	3.67	55%	13%
<b>NO DOUBT</b> Hey Baby (Interscope)	3.58	3.67	99%	58%	3.64	99%	59%
<b>JA RULE</b> Always On Time (Murder Inc./Def Jam/IDJMG)	3.56	3.56	93%	45%	3.60	93%	45%
<b>OUTKAST</b> The Whole World (LaFace/Arista)	3.49	3.56	81%	30%	3.51	82%	29%
<b>ALANIS MORISSETTE</b> Hands Clean (Maverick/Reprise)	3.42	3.56	88%	28%	3.39	90%	30%
<b>BRANDY</b> What About Us? (Atlantic)	3.42	3.46	90%	34%	3.47	91%	31%
<b>LUDACRIS</b> Roll Out (My Business) (Def Jam South/IDJMG)	3.39	3.37	81%	33%	3.48	79%	30%
<b>FABOLOUS</b> Young'n (Holla Back) (Desert Storm/Elektra/EEG)	3.33	3.36	67%	26%	3.38	65%	25%
<b>TWEET</b> Oops (Oh My) (Gold Mind/Elektra/EEG)	3.15	-	60%	23%	3.14	59%	23%

Total sample size is 1012 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**

- BASEMENT JAXX** Where's Your... (Astralwerks/Virgin)  
 Total Plays: 526, Total Stations: 22, Adds: 1
- SOLUNA** For All Time (DreamWorks)  
 Total Plays: 502, Total Stations: 48, Adds: 8
- COURSE OF NATURE** Caught In The Sun (Lava/Atlantic)  
 Total Plays: 418, Total Stations: 40, Adds: 10
- PAULINA RUBIO** Don't Say Goodbye (Universal)  
 Total Plays: 345, Total Stations: 35, Adds: 20
- LUDACRIS** Saturday (Oooh! Oooh!) (Def Jam South/IDJMG)  
 Total Plays: 333, Total Stations: 21, Adds: 6
- JEWEL** Break Me (Atlantic)  
 Total Plays: 273, Total Stations: 30, Adds: 5
- GRAND SKEEM** Baby Got Back (RCA)  
 Total Plays: 260, Total Stations: 24, Adds: 20
- DIRTY VEGAS** Days Go By (Independent)  
 Total Plays: 115, Total Stations: 14, Adds: 10
- AALIYAH** More Than A Woman (BlackGround/Virgin)  
 Total Plays: 102, Total Stations: 16, Adds: 12
- BUSTA RHYMES** Pass The Courvoisier (Part II) (J)  
 Total Plays: 97, Total Stations: 15, Adds: 10

Songs ranked by total plays

**Free On Bond**

Continued from Page 33

**BB:** Taking some liberties, talking about management and talking about the other personalities on the air. They couldn't come back and talk about me on the air because they were supposed to do the Top 40, 10-in-a-row format. All the young guys who came to the station wanted to do a show like I was doing. Even the other station on-air veterans got a little jealous and a little upset about what I was doing and the liberties I was able to take during my show.

**R&R:** You had been doing the show for 10 years. Why did it suddenly start to grate on your fellow on-air staffers?

**BB:** My theory is that a lot of these people were getting older. Many have never left the market, and they were getting more conservative. I really believe that a lot of the people just got more conservative and hated my views and my thoughts as a liberal. I was also able to have a producer and extra staffers on my show. I would talk about the other personalities, and I guess

they didn't like it. I looked at it as cross-promotion.

**R&R:** You are saying that they took your shots at them personally?

**BB:** They really took them personally. They thought that I disliked them off-air. They got upset that I wasn't a team player. I was fired because I talked negatively about my fellow on-air personalities.

**R&R:** So, even with your ratings and the revenue your show created, and after being told that you were the quarterback of the station, you were canned for talking negatively about Wink's other personalities?

**BB:** Yes. I was told by my attorney — not anyone at WNNK or Cumulus — that I was fired for "willful misconduct." They claim that I was told not to mention anything about the morning show. Last October I was also told that there were financial problems. They asked me to give up my raise, and they wanted to fire my producer. That was around the time that Clear Channel's new Kiss came on. I think a whole bunch of little things added up to "Let's just do away with Bruce Bond."

**"The other station on-air veterans got a little jealous and a little upset about what I was doing and the liberties I was able to take during my show."**

**R&R:** Did it come as a surprise to you?

**BB:** No. After I read an e-mail from a listener, and the morning guy got upset about it, they had suspended me without pay for three or four days. I wasn't shocked, but I was surprised that I was fired. I thought they might just suspend me for a month or something like that. Frankly, I was making a lot of money for them with the extra live commercials and everything like that.

**R&R:** You had an amazing ride at WNNK. You were at the top of the ratings for a long time and are widely recognized as a top talent. You can easily do FM Talk or another CHR morning show in just about any market. Where would you like to go from here?

**BB:** No matter how many stations

a company owns, there is always going to be a real need for talent that can get ratings and create revenue, which I have proven, over the course of many years, that I can do. More than anything, I would love to do an afternoon show like *The Today Show* in New York City. I'd like to be at street level in an all-glass studio on a busy corner doing our afternoon show. Then we could go out on the street whenever we needed to. I would love to be in New York more than any other market. I don't want to close myself off to any market, but I also don't want to play eight songs an hour. I have done that.

**R&R:** With your ratings, how come you were never syndicated?

**BB:** I could never really get any backing from any of the owners or

any of the managers. I guess I wasn't really playing the game. I wasn't kissing the right butt.

**R&R:** How long is your non-compete?

**BB:** I have no severance at this point, and there's a 12-month non-compete that the radio station put on me when I was fired. They say I cannot work within a 50-mile radius, which includes Harrisburg, Lancaster and York, until Nov. 30, 2002. I can work in places like Reading and Allentown. My lawyer is exploring severance and other options.

**R&R:** Have you heard from your listeners?

**BB:** Three months later I'm still getting e-mails from them. That includes people like doctors and all kinds of demographics. Mostly, though, it's women who liked our show. Lots of people write in their e-mails that they have never called a radio station or sent an e-mail to a radio DJ before. They are sending me e-mails because they feel they've lost a friend.

You can reach Bond at 717-232-0609 or eag219@aol.com.

Stations and their adds listed alphabetically by market

Table listing radio stations across various markets, including call letters, frequency, format, and add details.

Monitored Reporters
184 Total Reporters
132 Total Monitored
52 Total Indicator
Note: WBCD/Dothan, AL moves from CHR/Pop to CHR/Rhy.



naughty  
BY  
NATURE

NEW ADDS:  
WLLD/Orlando  
WJFX/Ft. Wayne  
WBCD/Dothan

R&R CHR/Rhythmic: 21 - 17 +145, over 1600 plays!  
Top 40 Rhythmic Monitor: 17\* - 16\* +117 over 1100 plays!  
Top 40 Crossover Monitor: 30\* - 24\* +214, over 1400 plays!

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KBMB/Sacramento	36x	KTTB/Minneapolis	35x	KOHT/Tucson	44x
KQBT/Austin	35x	KBBT/San Antonio	33x	KDGS/Wichita	68x
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FROM THE ALBUM **ICONS**



IN STORES 5/7



**DONTAY THOMPSON**  
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**PART TWO OF A TWO-PART SERIES**

# Persistence And Passion Create Success

□ **For Emmis' Damion Young, artist relationships make his stations solid**

In last week's column I started to pick the brain of Emmis' newly appointed Sr. Director/Artist Relations & Programming, **Damion Young**. This week we continue the conversation by discussing how Emmis' WQHT (Hot 97)/New York deals with one thorny competitive situation: Artists Hot 97 has broken have ended up on its primary competitor, which leads listeners to switch away from Hot 97, the very station that helped make the artists popular.

Young's new position calls for him to divide his time between WQHT and KPWR (Power 106)/Los Angeles. With the relaunch of Clear Channel's WTJM/New York as an Urban station, Hot 97 has a new competitor in the hip-hop game. I asked Damion to talk more about his new duties and a little bit about the music business.

**R&R:** For years Hot 97 has been influential in the evolution of hip-hop music and in breaking numerous artists. Do labels or artists take that into consideration? When it comes to hip-hop music, Hot 97 and Power 106 are two stations that have a lot of influence on some of the smaller-market stations.

**DY:** Right. With Radio One's current policy of not letting its PDs program their stations, nobody has an option in Los Angeles but Power 106. That's why the boutique labels always outsell the big labels — because they do business the right way.

**R&R:** The radio business as a whole, with the exception of a few stations, is run so terribly. A lot of radio stations are run by ego-driven folks, and it's not about the music, serving their listeners and having fun.

**DY:** That's why, in the end, this

**"We'll do the politics if and when we have to, and there is no one who plays it better than us. But we want to have fun too."**

company will win. Emmis is based on people who love music.

**R&R:** Do you foresee a turning point in the radio and record industries to where it's all about the music and having fun and not about all this political bullshit that so many people in these industries are dealing with?

**DY:** We will not do business with people who are like that. They take the fun out of it. We'll do the politics if and when we have to, and there is no one who plays it better than us. But we want to have fun too.

Some labels don't believe in their artists anymore. At the beginning of

the Ja Rule project, they were ready to drop Murder Inc. and Ja Rule. Because we believed in the record and in Ja Rule as an artist, Baby Ree Productions co-owner Sujit "Haji" Kundu and I worked that record ourselves.

[Murder Inc. CEO] Irv Gotti pressed up the project with his own money, not his joint-venture money. Power 106, Haji, Irv and myself were the last four people standing who believed in Ja Rule. And the purest form of artist development involves people believing in a song and a person. We didn't necessarily believe in "Between Me & You." We didn't think it was going to be as big as it was, but we did think that it was going to set him up for "Put It on Me."

I thought he was talented. He was a good dude who wanted something really bad. He was a friend, so why not help a friend? I can stand here in my shoes comfortably, because I know that I never screwed anyone to get to where I'm at.

**R&R:** What is it like to work with the Emmis crew, including KPWR VP/Programming Jimmy Steal?

**DY:** I work with the best programming minds in the country. One look at the recent Arbitrends shows Power 106 and Hot 97 dominating L.A. and New York in the 12+ and 18-34 results.

**R&R:** It sounds like you have a solid group of programming minds within the company.

**DY:** It's the most amazing team in the world. There is not another team like this. Jimmy Steal is one of the greatest programming minds you'll ever come across, as is [WQHT VP/Programming] Tracy Cloherty. Rick Cummings is the guru of all programming. With those three all in the game, there's no losing, which keeps Val Maki — our Sr. VP and Market Manager in L.A. — very, very happy.

**R&R:** You're now Sr. Director/Artist Relations & Programming for Emmis. What exactly does that mean?



Goodness gracious! Now I can breathe a sigh of relief. A little over two months after my starting at R&R as CHR/Rhythmic Editor we have added new pages and features to the newspaper that are more reflective of the format.

I've always had a strong interest in finding out what new music certain programmers are listening to and buzzing about. That's why we've redesigned the On the Record feature so that our readers who are involved in the CHR/Rhythmic format have the opportunity to see the music that some of the most influential programmers across the nation are feeling.

Another feature we've added to the CHR/Rhythmic section is a mix show page. With the help of Mediabase 24/7, we've put together a chart of the top 30 songs that are getting banded in the mix. This chart is made up of those stations that have aggressive mix show programming and that are well-known for breaking records. Another new feature you'll find on our mix show page is Waxx Traxx, where you get to check out some of the nation's top radio mixers and find out what new music they are buzzing about.

Since I've been working at R&R as CHR/Rhythmic Editor, I've been faced with the challenge of bringing a Rhythmic presence to the magazine. Of course, I can't do this without the many people who play important roles in the format — i.e., programmers, mixers and record executives. These new features are just the beginning of our commitment to the Rhythmic format and all the people involved in it.

**DY:** It's a better way to clarify what I do. Both Hot 97 and Power 106 are artist-driven radio stations. When I came to Power 106, artists didn't come through the door because we didn't have good relationships with them. This was my first job there, and it worked out well. Today our L.A. Sr. VP/Marketing, Dianna Obermeyer, takes these relationships I've established, and together we come up with amazing promotions.

**R&R:** Your passion for music and your ability to become friends with many of these artists have been very beneficial for you and Power 106. Did you ever think it would get to this level?

**"Always stay positive, because there are a lot of negative people in the business who will try to put negative energy on you."**

**DY:** Irv Gotti said, "Dawg, do you know you are responsible for the bridge between N.Y. and L.A.?" I was like "What is that supposed to mean?" He said, "No one in Los Angeles played DMX, Ja Rule and Jay-Z until you came to L.A. Do you know what your impact has been on hip-hop music?" I said, "Dawg, I don't understand that. I'm a kid from Santa Barbara, CA who heard 'Gangsta Gangsta' by N.W.A., and it changed my life."

I believe you have to program a radio station like a fan of the music. The reason why Power 106 got Snoop and Dre back together was not because I thought it would be a huge promotion in L.A.; it's because I

wanted to see them onstage again. I'm a big fan of DJ Quik, and the reason he became a fan of Power 106 was that he saw the fan in me.

The same thing happened with Jay-Z. When a certain influential programmer, God bless him, said, "Jay-Z is a novelty act. He's over, and we should pull 'Hard Knock Life' off all of our stations," I stopped him. I told him to tell them he had made a mistake. He said OK because of how I was involved with everything at the time. We brought Jay-Z back because [Power 106] MD E-Man and I are fans of his songs. If I didn't feel that way toward his music, why would I put my credibility, my relationships and my weight behind him?

**R&R:** What advice can you give to those MDs who would like to someday be in your shoes?

**DY:** Be persistent, and don't forget your love of music. Always stay positive, because there are a lot of negative people in the business who will try to put negative energy on you. If they do that, just turn that negative energy into positive energy.

**R&R:** What are your feelings about PDs who aren't into the music the way they should be?

**DY:** They don't exist to me. I'm looking at KBMB/Sacramento PD Travis Loughran. I'm looking at you when you were in Portland, OR. There's Ebro, the OM of KBMB, and KMEL & KYLD's [Asst. PD/MD] Jazzy Jim, and [Clear Channel/Bay Area VP/Programming] Michael Martin. I'm looking at people who aren't afraid to take chances, people who love the music and put records on their stations because they sound awesome on the radio or maybe because it's an artist they think they can help develop.

**R&R:** What future goals do you hope to achieve?

**DY:** Getting closer to my friends and farther away from my enemies. Getting closer to the positive and farther away from the negative.



**WESSSS-SIDE!**

Seen here (l-r) displaying their top-notch sense of fashion are Warren G, Short Khop, Xzibit and Damion Young.

# R&R CHR/Rhythmic Top 50



April 12, 2002

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	ASHANTI Foolish (Murder Inc./Def Jam/IDJMG)	5707	+299	857925	11	79/0
2	2	FAT JOE F/ASHANTI What's Luv? (Terror Squad/Atlantic)	5325	+17	762822	12	78/0
3	3	TWEET Oops (Oh My) (Gold Mind/Elektra/EEG)	4397	+130	600181	12	79/0
6	4	P. DIDDY F/USHER & LOON I Need A Girl (Part One) (Bad Boy/Arista)	4344	+434	640087	7	80/0
4	5	USHER U Don't Have To Call (LaFace/Arista)	4285	+168	619052	11	79/2
5	6	JENNIFER LOPEZ Ain't It Funny (Epic)	3524	-476	469732	17	76/0
9	7	LUDACRIS Saturday (Oooh! Oooh!) (Def Jam South/IDJMG)	2765	+223	388200	9	72/0
10	8	FAITH EVANS I Love You (Bad Boy/Arista)	2452	+22	363197	10	71/0
12	9	BUSTA RHYMES Pass The Courvoisier (Part II) (J)	2445	+133	381922	7	71/2
11	10	'N SYNC Girlfriend (Jive)	2416	+10	280786	9	58/0
7	11	JA RULE F/ASHANTI Always On Time (Murder Inc./Def Jam/IDJMG)	2411	-352	348835	21	78/0
8	12	JERMAINE DUPRI F/LUDACRIS Welcome To... (So So Def/Columbia)	2390	-205	309737	19	60/1
14	13	MARY J. BLIGE Rainy Dayz (MCA)	2124	+211	280078	5	72/4
15	14	AALIYAH More Than A Woman (BlackGround/Virgin)	2043	+183	310524	13	68/5
16	15	AMANDA PEREZ Never (Universal)	1747	-104	179747	14	38/0
13	16	OUTKAST The Whole World (LaFace/Arista)	1692	-337	222672	18	64/0
21	17	NAUGHTY BY NATURE F/3LW Feels Good (Don't Worry...) (TVT)	1575	+154	153752	6	61/2
17	18	LUDACRIS Roll Out (My Business) (Def Jam South/IDJMG)	1569	-160	160291	24	66/0
23	19	NAPPY ROOTS Awnaw (Atlantic)	1560	+272	146680	9	60/3
18	20	KYLIE MINOGUE Can't Get You Out Of My Head (Capitol)	1416	-152	185436	13	35/0
22	21	JAGGED EDGE I Got It 2 (So So Def/Columbia)	1301	-5	134977	6	51/0
24	22	R. KELLY & JAY-Z Take You Home With Me... (Roc-A-Fella/Jive/IDJMG)	1298	+90	171421	4	59/1
29	23	B2K Uh Huh (Epic)	1293	+289	209545	6	44/5
25	24	BEANIE SIGEL & FREEWAY Roc The Mic (Roc-A-Fella/IDJMG)	1223	+55	243711	10	40/2
20	25	FABOLOUS Young'n (Holla Back) (Desert Storm/Elektra/EEG)	1211	-239	182643	19	59/0
37	26	TRUTH HURTS F/RAKIM Addictive (Aftermath/Interscope)	1189	+564	179136	2	56/11
19	27	BRANDY What About Us? (Atlantic)	1093	-421	161164	13	62/0
30	28	ALICIA KEYS How Come You Don't Call Me (J)	1089	+123	150570	4	59/2
26	29	KEKE WYATT Nothing In This World (MCA)	981	-154	124064	12	43/0
32	30	YING YANG TWINS Say I Yi Yi (Koch)	940	+99	84189	4	34/9
40	31	KHIA My Neck, My Back (Artemis)	930	+354	100289	2	40/28
28	32	JENNIFER LOPEZ F/NAS I'm Gonna Be Alright (Epic)	924	+674	125657	1	58/43
31	33	MOBB DEEP F/112 Hey Luv (Anything) (Loud/Columbia)	913	-169	154654	17	40/0
50	34	JAHEIM Anything (Divine Mill/WB)	907	+6	154630	9	30/0
33	35	JA RULE Down Ass Chick (Murder Inc./Def Jam/IDJMG)	901	+400	158480	2	47/8
27	36	AVANT Makin' Good Love (Magic Johnson/MCA)	873	+135	108574	4	40/4
36	37	GLENN LEWIS Don't You Forget It (Epic)	853	-247	88108	12	52/0
35	38	NAS One Mic (Columbia/Def Jam/IDJMG)	730	+63	185958	3	37/5
38	39	LIL BOW WOW Take Ya Home (So So Def/Columbia)	713	+26	119274	8	36/3
43	40	BIG MOE Purple Stuff (Priority/Capitol)	668	+81	74134	3	40/1
41	41	MUSIQ Halfcrazy (Def Soul/IDJMG)	655	+106	80126	3	32/3
44	42	CAM'RON Oh Boy (Roc-A-Fella/IDJMG)	614	+145	185800	1	30/27
45	43	IIO Rapture (Tastes So Sweet) (Universal)	508	-37	121743	6	17/0
47	44	MARY J. BLIGE No More Drama (MCA)	502	-42	72398	19	40/0
41	45	BRANDY Full Moon (Atlantic)	473	+356	40365	1	43/5
48	46	MASTER P Ooohhhwee (No Limit/Universal)	468	-89	43839	15	26/0
47	47	MS. JADE Feel The Girl (Beatclub/Interscope)	452	+1	113515	1	21/0
48	48	NO GOOD Ballin' Boy (ARTISTdirect)	452	-64	27744	4	40/0
47	49	NB RIDAZ I Wanna Love You (Upstairs)	452	-71	33551	3	10/1
39	50	MYSTIKAL Bouncin' Back (Bumpin' Me...) (Jive)	451	-126	50813	17	35/0

81 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 3/31/02-4/6/02. 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
JENNIFER LOPEZ F/NAS I'm Gonna Be Alright (Epic)	43
BOYZ II MEN The Color Of Love (Arista)	35
KHIA My Neck, My Back (Artemis)	28
CAM'RON Oh Boy (Roc-A-Fella/IDJMG)	27
TRUTH HURTS F/RAKIM Addictive (Aftermath/Interscope)	11
LIL' ROMEO 2 Way (No Limit/Soulja/Universal)	10
YING YANG TWINS Say I Yi Yi (Koch)	9
JA RULE Down Ass Chick (Murder Inc./Def Jam/IDJMG)	8
AALIYAH More Than A Woman (BlackGround/Virgin)	5
B2K Uh Huh (Epic)	5
BRANDY Full Moon (Atlantic)	5
NAS One Mic (Columbia/Def Jam/IDJMG)	5
BRITNEY SPEARS Overprotected (Jive)	5
RAYVON My Bad (MCA)	5

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
JENNIFER LOPEZ F/NAS I'm Gonna Be Alright (Epic)	+674
TRUTH HURTS F/RAKIM Addictive (Aftermath/Interscope)	+564
P. DIDDY F/USHER & LOON I Need A Girl... (Bad Boy/Arista)	+434
JA RULE Down Ass Chick (Murder Inc./Def Jam/IDJMG)	+400
BRANDY Full Moon (Atlantic)	+356
KHIA My Neck, My Back (Artemis)	+354
ASHANTI Foolish (Murder Inc./Def Jam/IDJMG)	+299
B2K Uh Huh (Epic)	+289
NAPPY ROOTS Awnaw (Atlantic)	+272
LUDACRIS Saturday... (Def Jam South/IDJMG)	+223

## New & Active

- FUNDISHA** Live The Life (So So Def/Columbia)  
Total Plays: 401, Total Stations: 24, Adds: 1
- ANGIE STONE** Wish I Didn't Miss You (J)  
Total Plays: 396, Total Stations: 33, Adds: 2
- CRAIG DAVID** Walking Away (Wildstar/Atlantic)  
Total Plays: 395, Total Stations: 25, Adds: 0
- RAPHAEL SAADIQ F/D'ANGELO** Be Here (Pookie/Universal)  
Total Plays: 394, Total Stations: 33, Adds: 0
- MAXWELL** This Woman's Work (Columbia)  
Total Plays: 388, Total Stations: 21, Adds: 0
- CHOOBAKKA** She's Feeling Me (Big Daddy)  
Total Plays: 380, Total Stations: 15, Adds: 0
- BIG TYMERS** Still Fly (Cash Money/Universal)  
Total Plays: 372, Total Stations: 13, Adds: 3
- PETEY PABLO** I Told Y'all (Jive)  
Total Plays: 370, Total Stations: 26, Adds: 4
- ISYSS F/JADAKISS** Day + Night (Arista)  
Total Plays: 338, Total Stations: 32, Adds: 3
- B2K** Gots Ta Be (Epic)  
Total Plays: 292, Total Stations: 18, Adds: 4

Songs ranked by total plays



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# R&R Rhythmic Mix Show Top 30

April 12, 2002

RANK ARTIST TITLE LABEL

- 1 **ASHANTI** Foolish (*Murder Inc./Def Jam/IDJMG*)
- 2 **BUSTA RHYMES** Pass The Courvoisier (Part II) (*J*)
- 3 **FAT JOE f/ASHANTI** What's Luv (*Terror Squad/Atlantic*)
- 4 **USHER** U Don't Have To Call (*LaFace/Arista*)
- 5 **P. DIDDY f/USHER & LOON** I Need A Girl (*Bad Boy/Arista*)
- 6 **TRUTH HURTS f/RAKIM** Addictive (*Aftermath/Interscope*)
- 7 **BEANIE SIGEL & FREEWAY** Roc The Mic (*Roc-A-Fella/IDJMG*)
- 8 **LUDACRIS** Saturday (Oooh! Oooh!) (*Def Jam South/IDJMG*)
- 9 **R. KELLY AND JAY-Z** Take You Home (*Roc-A-Fella/Jive/IDJMG*)
- 10 **CAM'RON** Oh Boy (*Roc-A-Fella/IDJMG*)
- 11 **JERMAINE DUPRI f/LUDACRIS** Welcome To Atlanta (*So So Def/Columbia*)
- 12 **TWEET** Oops (Oh My) (*Gold Mind/Elektra/EEG*)
- 13 **JENNIFER LOPEZ** Ain't It Funny (*Epic*)
- 14 **NAUGHTY BY NATURE f/3LW** Feels Good (*TVT*)
- 15 **NAS** One Mic (*Columbia/Def Jam/IDJMG*)
- 16 **NAPPY ROOTS** Awnaw (*Atlantic*)
- 17 **JA RULE f/ASHANTI** Always On Time (*Murder Inc./Def Jam/IDJMG*)
- 18 **YING YANG TWINS** Say I Yi Yi (*Koch*)
- 19 **AALIYAH** More Than A Woman (*BlackGround*)
- 20 **'N SYNC** Girlfriend (*Jive*)
- 21 **GLENN LEWIS** Don't You Forget It (*Epic*)
- 22 **BRANDY** What About Us? (*Atlantic*)
- 23 **JENNIFER LOPEZ f/NAS** I'm Gonna Be Alright (*Epic*)
- 24 **FABOLOUS** Young'n (Holla Back) (*Desert Storm/Elektra/EEG*)
- 25 **DR. DRE f/NOCTURNAL** Bad Intentions (*Death Row/Interscope*)
- 26 **NAS** Get Ur Self A... (*Columbia*)
- 27 **MS. JADE** Feel The Girl (*Interscope*)
- 28 **PETEY PABLO** I Told Y'all (*Jive*)
- 29 **B2K** Uh Huh (*Epic*)
- 30 **TANTO METRO/DEVONTE** Give It To Her (*VP*)

Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 3/10/02-3/16/02. (C) 2002, R&R, Inc.



## PHAT MIX SIX

- 1 **CAM'RON** Oh Boy (*Roc-A-Fella/IDJMG*)
- 2 **NAS** One Mic (*Columbia*)
- 3 **KHIA** My Neck, My Back (*Independent*)
- 4 **TANTO METRO & DEVONTE** Give It To Her (*VP*)
- 5 **BIG TYMERS** Still Fly (*Cash Money/Universal*)
- 6 **PETEY PABLO** I Told Ya'll (*Jive*)



Truth Hurts featuring Rakim's "Addictive" (Aftermath/Interscope) has such a unique sound. This track explodes out of the box — not only on the air, but in the mix as well. I have this as a staple in our "5 O'Clock Daily" mix at The Bomb!

*E Rock, KBMB (The Bomb)/Sacramento*



E Rock



Boogaloo

The ones I'm really diggin' are "Looken for tha Chewin 2002" by Frazier Boy, Project Pat and UGK. Also, Project Pat's "Ass Clap" and Truth Hurts featuring Rakim's "Addictive." The new Tweet joint is going to be hot too. Her new single, "Call Me" (EEG/Elektra/GM), is smokin'.

*Boogaloo, KXHT/Memphis*

I'd say The Flipmode Squad's "Here We Go" (J Records) is banging, and Rah Digga comes real dirty! This song will definitely make ya head nod until you break ya neck. On the house tip, Dirty Vegas' "Days Go By" (Capitol) is the hottest dance record out right now. It's funky, jazzy and groovy.

*Mark Mac, KXJM/Portland, OR*



Mark Mac



G-Wiz

I'm really feeling that new Petey Pablo joint, "I Told Ya'll" (Jive). My man is from the Dirty South, and he's telling y'all. This record will take Petey Pablo over the top and bring his album sales to 2 million or 3 million!

*G-Wiz, WJBT/Jacksonville*

# LIL' ROMEO "2 WAY" On Tour Now!

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Impact Date 4/23

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Billboard Rap Single of the Year!

50 NEW URBAN STATIONS THIS WEEK

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- KPWR KBXX WERQ WCHH WHHH KDDB  
WBHJ KBOS WWBZ KNDA KBLZ WBLO

Lil' Romeo's new album **GAMETIME** hits stores this summer!



UNIVERSAL RECORDS

FROM THE 8X PLATINUM SELLING ARTIST **NELLY** Comes The First Single "HOT IN HERRE"

Produced by the Neptunes

Going For Adds May 7th!

... from Nelly's highly anticipated sophomore album 'NELLYVILLE' in stores June 25th



## ON THE RECORD

### This Week's Hottest Music Picks

**Chris Tyler**

**MD, WJMN/Boston**

City High's "City High Anthem" (Interscope): City High are big with our audience, and the song shows strong potential.

Ashanti's "Happy" (Murder Inc./IDJMG): The best track on the album, next to "Foolish."

Truth Hurts featuring Rakim's "Addictive" (Aftermath/Interscope): This gets incredible reaction! My favorite new record, and we're playing it 50 times a week.

Jennifer Lopez featuring Nas' "I'm Gonna Be Alright" (Epic): This is getting great reaction; it won "Battle of the Beats" four nights in a row. We put it in rotation 50 times a week.

**Dian Summers**

**PD, WERQ/Baltimore**

Fundisha's "Live the Life" (So So Def/Columbia): This got instant phones!

Truth Hurts featuring Rakim's "Addictive": This song is ridiculous! You should play this now!

Cam'ron's "Oh Boy" (Roc-A-Fella/IDJMG): It's getting phones.

Brandy's "Full Moon" (Atlantic): It's a hot spring joint!

**Pattie Moreno**

**MD/Imaging Director, KBOS/Fresno**

Mario's "Just Friends" (J): I love this record!

Khia's "My Neck, My Back" (Dirty Down/Artemis): instant phones!

Nc Good's "Ballin Boy" (ARTISTdirect): This song keeps growing.

**Beata**

**MD, WLLD/Tampa**

Dirty Vegas' "Days Go By" (Capitol): This is definitely a good dance record.

Eve featuring Fatboy Slim's "Cowboy" (Immortal/Virgin): This song is off the chain and will be a huge summer record.

Jay-Z & R. Kelly's "Take You Home" (Roc-A-Fella/Jive/IDJMG): This record is big in our mix shows.

**Mark Adams**

**PD, KXJM/  
Portland, OR**

Cam'ron's "Oh Boy": We're banging this record in our "power new" category.

Jennifer Lopez featuring Nas' "I'm Gonna Be Alright": I like this record a lot.

Truth Hurts featuring Rakim's "Addictive": This record is blowing up for us.

Brandy's "Full Moon": It's a smash!

**Bradley Ryan**

**MD, WWKX/Providence**

D.B. Boulevard's "Point of View" (Epic): This is the best dance record out right now.

Truth Hurts featuring Rakim's "Addictive": This has a dope sound and will be huge!

Brandy's "Full Moon": It's a great-sounding record.

**Amanda King**

**PD, KWIN/Stockton**

Soulna's "For All Time" (DreamWorks): This is working well for us and is huge in the market.

Lady May featuring Blu Cantrell's "Round Up" (Arista): This record totally stands out. I love it, and it's a great-sounding record.

**Murph Dawg**

**MD, WHZT/Greenville, SC**

Eve featuring Fatboy Slim's "Cowboy": This song has a great hook and will be a club banger!

Lady May featuring Blu Cantrell's "Round Up": Banjo with a hip-hop vibe; this song is tight!

Choobakka's "She's Feeling Me" (Big Daddy): This one has an infectious hook!

**Big Von Johnson**

**Asst. MD, KMEL/San Francisco**

Truth Hurts featuring Rakim's "Addictive": The beat is crazy, and it's good to see Rakim back. Instant phones at KMEL. Don't sleep on this one.

Raphael Saadiq's "Be Here" (Pookie/Universal): It's crazy, and the ladies love it. Another hit to add to the catalog.

Cam'ron's "Oh Boy": It's an underground favorite. It's gonna cross over — even you corny cats will feel it.

**Wookie**

**PD, WOCQ/Salisbury, MD**

B Rich's "Whoa Now" (Atlantic): It will be the song of the summer for this area.

Ying Yang Twins' "Say I Yi Yi" (Koch): This is another great song.

**Dennis Martinez**

**PD, KDON/Monterey**

Boyz II Men's "The Color of Love" (Arista): This sounds great! It's good to see them back.

Dirty Vegas' "Days Go By": This is a nice dance record.

Jade Anderson's "Sugarhigh" (Columbia): She's got pretty toes.

**Jeff Z.**

**APD/MD, WKTU/New York**

Usher's "U Don't Have to Call" (LaFace/Arista): The original is working all day, and the remix is working for us at night.

P.P.K.'s "Resurrection" (Tommy Boy): A hot dance record we took straight from the New York club scene to radio.

Masters At Work's "Work It" (Tommy Boy): This will be a summer anthem.

**Julie Pilat**

**MD, KUBE/Seattle**

Dirty Vegas' "Days Go By": A totally dope record — plus, it's in the Eclipse car commercial and has such a huge buzz off that.

Truth Hurts featuring Rakim's "Addictive": This song has such a great and different sound. It jumps out of your speakers, and it sounds great on the air.

Jennifer Lopez featuring Nas' "I'm Gonna Be Alright": J.Lo with the hip-hop edge definitely works — and Nas is hot!

**Orlando**

**PD, WLLD/Tampa**

Wyclef's "PJ's" (Columbia): It's real hip-hop with that same 'Clef musicality.

B2K's "Uh Huh" (Epic): I'm sorry, but the video made the whole difference. Rhythm radio has to deal with this.

**Sarah O'Connor**

**MD, WPGC/Washington**

Ruff Endz's "Someone to Love" (Epic): This is such a beautiful song.

Truth Hurts featuring Rakim's "Addictive": This is a banger!

**Diane Romena**

**MD, KWIN/Stockton**

B2K's "Gots Ta Be" (Epic): We had to retire this from "Battle of the Beats" after it won five days straight. It's already getting a buzz with little airplay.

Brandy's "Full Moon": It's already getting top 10 phones!

**Travis Loughran**

**PD, KBMB/Sacramento**

Luniz's "Oakland Raider" (Independent): Without a doubt, this is a Bay Area anthem.

Tweet's "Call Me" (Gold Mind/Elektra/EEG): This is a one-listen hit!

Cam'ron's "Oh Boy": Hot beat, hot record, and it's on fire in Sactown.

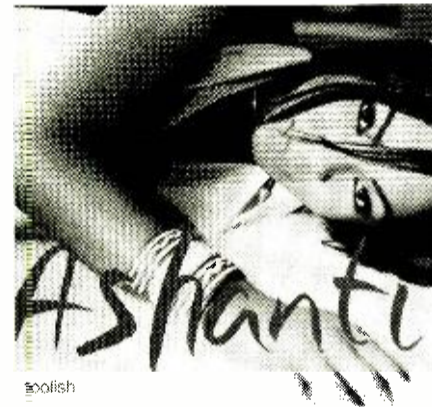
**Alexa The Girl Next Door**

**MD, KXJM/Portland, OR**

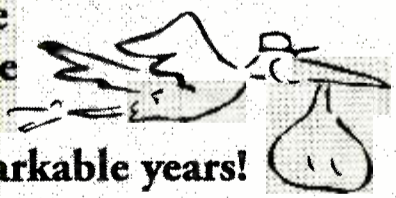
Truth Hurts featuring Rakim's "Addictive": This song is contagious and infectious. It gets stuck in your head, and you can't help but sing along.

Beanie Sigel & Freeway's "Roc the Mic" (Roc-A-Fella/IDJMG): Don't believe the hype — this is not an East Coast record. Play it!

Nappy Roots' "Awwnaw" (Atlantic): This is the cut. This is a rolling-down-the-street-type record, and, now that it's springtime, we need that.



We at Lawman Promotions would like to congratulate XHTZ/PD Lisa Karsting and her husband Mike on the birth of their daughter – Ashley Marie. Lisa, we are glad that your family has been part of our family for so many remarkable years!



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RateTheMusic.com BY MEDIABASE™

America's Best Testing CHR/Rhythmic Songs 12+ For The Week Ending 4/12/02.

Table with columns: Artist Title (Label), TW, LW, Familiarity, Burn, TD, Familiarity, Burn. Lists top CHR/Rhythmic songs and artists like FAT JOE F/ASHANTI, ASHANTI, AALIYAH, etc.

Total sample size is 679 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.

HEAD RUSH

ARTIST: Cam'ron LABEL: Roc-A-Fella/IDJMG By TANYA O'QUINN/ASSISTANT EDITOR



An exclamation never looked or sounded so good! Roc-A-Fella's newest signee, Cam'ron, makes the label proud with his debut single, "Oh Boy," from his forthcoming CD Come Home With Me.

The Harlem-born and -raised rapper first gained recognition with his single "Pull It" in May of 1998. But though "3-5-7" was featured in the movie Woo and became Cam'ron's first R&B chart entry in June of that same year, it was the Confessions of Fire hit single "Horse & Carriage" featuring Mase that became an R&B top 10 hit for the former drug dealer.

Four years after his debut and two label homes later, Cam'ron comes out with an infectious track banging underneath confident and somewhat arrogant lyrics. The sample of Rose Royce's '70s hit "I'm Going Down" was exactly what producer Just Blaze needed to draw the listener into captivity. "Oh Boy" allows the hard-hitting rhyming style of Cam'ron and his protege, Juelz Santana, to flow well over the contagious, head-nodding track.

Reporters

Grid of reporter information including station names (e.g., KTLZ/Albuquerque, NM), reporter names, and contact details. Includes a '24/7 Monitored' logo and statistics: 94 Total Reporters, 81 Total Monitored, 13 Total Indicator.





**WALT LOVE**  
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**PART TWO OF A TWO-PART SERIES**

## Memphis By The Numbers

More on this exploding Urban market

For the second part of our special look at five Memphis Urban radio stations and the things that make them unique in their market, I talked with Clear Channel/Memphis Regional VP/Market Manager **Bruce Demps**, whose company owns Urban ACs KJMS and WDIA-AM and Urban WHRK; WHRK & KJMS PD **Nate Bell**; Gilliam Communications/Memphis & Savannah President/Chairman **Art Gilliam**, whose company owns WLOK-AM; and Gilliam VP/National PD **Melvin Jones**.

I started by asking Demps why these urban music stations continue to be tops in ratings each and every month. "There are a couple of factors," he said. "One is the ethnicity issue, in terms of the available audience. The metro of Memphis is approximately 40% African American. Beyond that — and the more significant point, really — is the passion that the people here in Memphis have for the radio stations that they listen to daily.

"As a whole — and specifically the three radio stations I have that are rating in the top five — we're working very hard to make people understand that we are more than just music boxes. It's important that they know that we are connected to our community.

"They need to understand that we are always working in the community and talking on the air about critical issues that affect the community. We do this with our morning shows and our talk shows. We're involved in a big way. All this is about us being more than just radio stations.

"You have to understand that radio in Memphis, led by WDIA-AM, is an institution. All of the radio stations here, whether they fly the Clear Channel flag or are operated by others, are aware of that fact. They've all worked hard to try to get the same kind of passion for their brands from listeners that WDIA developed by being the first station to target black listeners. That legacy carries on in the minds and hearts of people in this area.

"That's the only reason that I can come up with. I don't think it's a situation where the nonethnic stations are doing a poor job, because they're all promoting and doing the best jobs that they can to get big shares. It just seems that the stations targeting the African-American population work a little bit harder at it."

### A Memphis Tradition

I asked Demps to educate us a bit more on the subject of WDIA's being the first station that saw the val-



**Bruce Demps** **Nate Bell**

ue of marketing itself to the African-American population of Memphis. "There is so much debate as to who was first and all of that, but WDIA was the first black station in the U.S. to put on black artists doing the music, as well as having black announcers," he said.

"That's the key issue. And WDIA didn't do it in a way that was considered to be demeaning. The third component to go along with the black artists and black announcers was active community involvement, and that tradition continues." A tradition that began, incidentally, in October of 1948.

Demps continued. "When you look at other markets that have an African-American population of 40% or more, like Memphis does, you don't see the stations line up the way ours do. It is very unusual. It proves that all the stations in this market are pretty good radio stations, and that if you moved them, they would still be pretty good radio stations, no matter where they were. This is such a competitive market. All the stations sound pretty good."

Demps wrapped it up by talking about the nonethnic listening population of Memphis. "What we also find here is that there is a significant percentage of nonethnic listeners who are enjoying the product on these stations," he said. "When you take our combined shares, the number of listeners exceeds the percentage of the African-American population. So all the stations' appeal extends beyond the African-American community — to differing degrees, of course."

### Flat-Out Entertaining

Nate Bell had this to say about the positive results that these five Urban stations get: "Radio stations here are flat-out entertaining and very compelling to listen to — not just the music scheduling, but the little slices of entertainment between the music. The imaging on the stations is very good.

"Then you have these great jocks who have been on the radio for years. They really bring it alive and tie it all together. Once you flip one of these stations on, it's hard to get away from it."

I wondered if the different music genres that the stations cover had anything to do with their success. "Absolutely," Bell replied. "They are all very well-targeted and focused on their individual genres.

"There's WRBO, the folks over there at Barnstable, with 'Jammin' Oldies.' Their music comes from the late '60s to the '70s. Then there's KJMS. We're an Urban AC whose music comes from the '80s and early '90s. We're all very focused on our target audiences.

"We are also very lifestyle-driven and very much a part of our community, which is another important part of our stations' success. This is traditional with black radio, but probably even more so here, with the size of the African-American population. Most folks consider all of our radio stations to be mouthpieces and voices for the black community."

### Heritage Stations

Art Gilliam was his usual classy and informative self. "You have to understand that all of these stations are really good stations," he said. "The stations that you are referring to are stations that have been ranked highly in the country in their respective formats.

"The unusual thing in this ranking of five is the fact that you have two AM stations doing music formats. That's not something that's duplicated much around the country. You also have heritage stations

"Since we are a personality radio station, our on-air personalities live the lifestyle, they are part of the lifestyle, and they understand the lifestyle."

Art Gilliam

here. WDIA has enjoyed that reputation for years, and we're a heritage station as well, getting ready to celebrate the 25th anniversary of our company's ownership of WLOK-AM. Those factors and the population statistics of Memphis combine to put Urban stations at the top of the ratings."

I reminded Gilliam that I had a little history with WLOK-AM, in a roundabout way, having started my career in broadcasting at KYOK-AM/Houston when all the stations around the country whose call letters ended with "OK" were part of the OK chain. They were all Urban and owned by a Southern white gentleman named Stanley Ray.

"Oh, yeah!" Gilliam said. "There was WBOK-AM/New Orleans, WXOK-AM/Baton Rouge, KYOK-AM/Houston, WLOK-AM here and a couple of others."

He then went on to talk about his station's coverage. "Our biggest coverage is actually during the daytime," he said. "Our 1,000 watts let us get out 40 to 50 miles in each direction in the daytime, and that allows us to cover the metro. But at night we have more limited coverage; we cover a couple of the core counties in the metro."



**Art Gilliam** **Melvin Jones**

I asked if they had to cut power at night. "We don't have to cut power," Gilliam said. "But, because of the interference from other signals and the way radio waves travel a little differently at night, we don't get out as far, even though we're still at 1,000 watts."

### Special Sundays

Sundays are a very special day for WLOK. Why? Because the station doesn't play any music at all. "We have paid ministries all day on Sundays, and we're a gospel music station throughout the week," Gilliam explained. "We have also been the National Black Programmers

Coalition's Gospel Station of the Year for three of the last six years, which is a great honor for us."

When it comes to research, Gilliam said, "That's proprietary, but I will tell you that we do research. We do a fair amount of research on the market itself."

I asked if this research had anything to do with lifestyle. "Our research does not have anything to do with lifestyle," he said. "Since we are a personality radio station, our on-air personalities live the lifestyle, they are part of the lifestyle, and they understand the lifestyle. This keeps us in touch with the lifestyle."

I wondered if Gilliam feels that WLOK is getting its fair share of advertising dollars. "We are not getting the fair share at this particular point," he said. "But we have actually been in the process of making some changes that we think will ensure that we get closer to our fair share.

"That has a lot to do with sales and sales presentation. We have actually had record sales months for the last two months, and we feel that we are moving in the right direction along those lines."

### Music And Lifestyle

Melvin Jones was PD of WLOK not long ago. He began his comments on the success of the five above-mentioned stations by saying, "It's because we have a large urban African-American population here, for one thing.

"Then you have radio stations in this top five that have tremendous histories and that are traditions in this market. They are all run by seasoned professionals who really understand the marketplace and their target demographics, and they do a good job of programming to those demographics."

I asked Jones about the popularity of African-American music genres in Memphis. "This is the home of the blues and the birthplace of rock 'n' roll. Jazz was in the cradle here, and, of course, we can't forget gospel. This is a foundational area for gospel music. So, music is very much a part of the lifestyle of this community."

I wondered why people come to WLOK to get their gospel music on AM when they could get it many

Continued on Page 54



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She introduced the women's anthem "Any Other Night"

# Sharissa

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# R&R Urban Top 50

Powered By



April 12, 2002

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	ASHANTI Foolish (Murder Inc./Def Jam/IDJMG)	3369	+178	627253	9	64/0
2	2	USHER U Don't Have To Call (LaFace/Arista)	3106	+111	582605	12	62/0
3	3	TWEET Oops (Oh My) (Gold Mind/Elektra/EEG)	2717	-159	481825	12	65/0
5	4	FAT JOE F/ASHANTI What's Luv? (Terror Squad/Atlantic)	2395	+125	453440	9	63/0
4	5	FAITH EVANS I Love You (Bad Boy/Arista)	2365	-184	451791	14	63/0
7	6	BUSTA RHYMES Pass The Courvoisier (Part II) (J)	2262	+183	382369	7	60/0
6	7	JAHEIM Anything (Divine Mill/WB)	2114	+5	429745	20	60/0
8	8	AVANT Makin' Good Love (Magic Johnson/MCA)	2047	+68	373885	11	61/0
10	9	AALIYAH More Than A Woman (BlackGround)	1781	-140	345408	12	36/0
12	10	LUDACRIS Saturday (Coooh! Ooooh!) (Def Jam South/IDJMG)	1757	+139	276476	9	59/0
9	11	JENNIFER LOPEZ Ain't It Funny (Epic)	1717	-210	271344	14	56/0
16	12	MARY J. BLIGE Rainy Dayz (MCA)	1611	+177	263482	5	53/0
13	13	KEKE WYATT Nothing In This World (MCA)	1477	-99	273826	26	59/0
11	14	BRANDY What About Us? (Atlantic)	1438	-216	213621	13	60/0
22	15	P. DIDDY F/USHER & LOON I Need A Girl (Part One) (Bad Boy/Arista)	1418	+158	243054	6	48/1
21	16	NAPPY ROOTS Awnaw (Atlantic)	1405	+141	172290	10	60/1
19	17	MUSIQ Halfcrazy (Def Soul/IDJMG)	1388	+69	255058	8	53/2
18	18	MAXWELL This Woman's Work (Columbia)	1303	-24	238569	10	47/0
15	19	MR. CHEEKS Lights, Camera, Action (Universal)	1278	-176	240184	31	53/0
14	20	GLENN LEWIS Don't You Forget It (Epic)	1274	-233	212088	20	59/0
25	21	YING YANG TWINS Say I Yi Yi (Koch)	1172	+103	164985	6	48/2
17	22	SHARISSA Any Other Night (Motown)	1164	-242	174313	15	56/0
20	23	JA RULE F/ASHANTI Always On Time (Murder Inc./Def Jam/IDJMG)	1153	-128	232757	20	61/0
23	24	BEANIE SIGEL & FREEWAY Roc The Mic (Roc-A-Fella/IDJMG)	1119	-47	224997	11	49/0
30	25	B2K Gots Ta Be (Epic)	1045	+200	171463	3	50/1
28	26	LIL BOW WOW Take Ya Home (So So Def/Columbia)	1032	+83	174628	10	49/0
27	27	RUFF ENDZ Someone To Love You (Epic)	996	+23	156772	9	49/1
29	28	JOE What If A Woman (Jive)	919	+28	167172	6	46/1
26	29	MYSTIKAL Bouncin' Back (Bumpin' Me...) (Jive)	891	-157	118832	18	55/0
24	30	OUTKAST The Whole World (LaFace/Arista)	889	-232	127651	17	53/0
35	31	BIG TYMERS Still Fly (Cash Money/Universal)	825	+130	111703	3	38/1
37	32	NAS One Mic (Columbia/Def Jam/IDJMG)	755	+124	108685	4	35/0
34	33	ALICIA KEYS How Come You Don't Call Me (J)	753	+55	119983	3	45/0
32	34	JERMAINE DUPRI F/LUDACRIS Welcome To Atlanta (So So Def/Columbia)	715	+4	128484	18	47/0
46	35	NAUGHTY BY NATURE F/3LW Feels Good (Don't Worry...) (TVT)	646	+160	79044	2	45/1
31	36	CEE-LO Closet Freak (LaFace/Arista)	639	-107	79331	7	46/4
38	37	DONELL JONES You Know That I Love You (Untouchables/Arista)	631	+47	113995	3	47/7
Debut	38	JA RULE Down Ass Chick (Murder Inc./Def Jam/IDJMG)	624	+349	99035	1	48/12
43	39	ANGIE STONE Wish I Didn't Miss You (J)	620	+95	103147	4	41/1
40	40	BRIAN MCKNIGHT What's It Gonna Be (Motown)	604	+36	90798	3	38/0
39	41	DMX F/FAITH EVANS I Miss You (Ruff Ryders/IDJMG)	563	-13	62844	12	31/0
36	42	MARY J. BLIGE No More Drama (MCA)	547	-95	101129	20	47/0
41	43	FABOLOUS Young'n (Holla Back) (Desert Storm/Elektra/EEG)	519	-16	65293	18	39/0
Debut	44	BRANDY Full Moon (Atlantic)	517	+469	90648	1	55/4
48	45	TRINA F/RICK ROSS Told Ya'll (Slip 'N Slide/Atlantic)	516	+42	70503	3	42/1
47	46	'N SYNC Girlfriend (Jive)	512	+38	78553	4	25/2
Debut	47	R. KELLY & JAY-Z Take You Home With Me... (Roc-A-Fella/Jive/IDJMG)	493	+49	60016	1	35/1
45	48	R. KELLY & JAY-Z Get This Money (Roc-A-Fella/Jive/IDJMG)	483	-25	96139	2	32/0
42	49	RL F/ERICK SERMON Got Me A Model (J)	467	-62	45324	7	32/0
49	50	NO GOOD Ballin' Boy (ARTISTdirect)	466	0	40963	4	35/0

66 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 3/31/02-4/5/02. 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
CAM'RON Oh Boy (Roc-A-Fella/IDJMG)	55
BOYZ II MEN The Color Of Love (Arista)	46
LIL' ROMEO 2 Way (No Limit/Soulja/Universal)	42
DJ ROGERS JR. Lonely Girl (Motown)	28
JA RULE Down Ass Chick (Murder Inc./Def Jam/IDJMG)	12
JAGUAR WRIGHT The What It's (MCA)	8
DONELL JONES You Know... (Untouchables/Arista)	7
MYSTIKAL Tarantula (Jive)	7
GRAVEYARD SOLDJAS Do Your Thing (Most Wanted)	6
MR. CHEEKS Friday Night (Universal)	5

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
BRANDY Full Moon (Atlantic)	+469
JA RULE Down Ass Chick (Murder Inc./Def Jam/IDJMG)	+349
B2K Gots Ta Be (Epic)	+200
BUSTA RHYMES Pass The Courvoisier (Part II) (J)	+183
ASHANTI Foolish (Murder Inc./Def Jam/IDJMG)	+178
MARY J. BLIGE Rainy Dayz (MCA)	+177
NAUGHTY BY NATURE F/3LW Feels Good... (TVT)	+160
TRUTH HURTS F/RAKIM Addictive (Aftermath/Interscope)	+160
FUNDISHA Live The Life (So So Def/Columbia)	+159
P. DIDDY F/USHER & LOON I Need A... (Bad Boy/Arista)	+158

## New & Active

IMX The First Time (New Line)	Total Plays: 465, Total Stations: 29, Adds: 0
PETEY PABLO I Told Y'all (Jive)	Total Plays: 454, Total Stations: 39, Adds: 3
CHOOBAKKA She's Feeling Me (Big Daddy)	Total Plays: 448, Total Stations: 34, Adds: 1
TRUTH HURTS F/RAKIM Addictive (Aftermath/Interscope)	Total Plays: 426, Total Stations: 33, Adds: 4
CAM'RON Oh Boy (Roc-A-Fella/IDJMG)	Total Plays: 420, Total Stations: 55, Adds: 55
FUNDISHA Live The Life (So So Def/Columbia)	Total Plays: 396, Total Stations: 38, Adds: 1
ANN NESBY F/AL GREEN Put It On Paper (Universal)	Total Plays: 317, Total Stations: 20, Adds: 3
REMY SHAND Take A Message (Motown)	Total Plays: 304, Total Stations: 19, Adds: 0
LATHUN Fortunate (Motown)	Total Plays: 294, Total Stations: 24, Adds: 0
ISSYSS F/JADAKISS Day + Night (Arista)	Total Plays: 287, Total Stations: 27, Adds: 1

Songs ranked by total plays

You'll never forget her voice.....or her message.

# Jerzeemonét

most high



The first single from her forthcoming album, LOVE &amp; WAR.

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## Stations and their adds listed alphabetically by market

### Reporters

<b>WAJZ/Albany, NY *</b> PD/MD: Sugar Bear APD: Marie Cristal No Adds	<b>WBOT/Boston, MA *</b> PD: Steve Gousby APD: Lamar Robinson MD: T. Clark 3 CAM'RON "Boy" BOYZ II MEN "Color" DONELL JONES "Know"	<b>WENZ/Cleveland, OH *</b> PD: Sam Syk 6 CAM'RON "Boy" 1 DONELL JONES "Know" BOYZ II MEN "Color" LIL' ROMEO "Way"	<b>WJLB/Detroit, MI *</b> PD: KJ Holiday APD/MD: Kris Kelley 15 CAM'RON "Boy"	<b>KPRS/Kansas City, MO *</b> PD: Sam Weaver APD/MD: Myron Fears 3 BIG MOE "Purple" 2 CAM'RON "Boy" JOURNALIST "Used" LIL' ROMEO "Way"	<b>WFXM/Macon, GA</b> PD/MD: Derek Harper 16 MARY J. BLIGE "Rainy" 17 JA RULE "Down" LIL' ROMEO "Way" GRAVEYARD SOLDJAS "Thing"	<b>WQUE/New Orleans, LA *</b> DM/PD: Marvin Hankston APD/MD: Angela Watson 13 LIL' ROMEO "Way" BOYZ II MEN "Color"	<b>WCDX/Richmond, VA *</b> PD: Lamonda Williams MD: B-Rock 2 CAM'RON "Boy" BOYZ II MEN "Color"	<b>WFUN/St. Louis, MO *</b> PD: Mo'Shay APD: Craig Black MD: Koa Koa Thai 5 CAM'RON "Boy" CEE-LO "Closest" JA RULE "Down" LIL' ROMEO "Way"
<b>KBCE/Alexandria, LA</b> PD: Kenny Smoov MD: R.J. Polk No Adds	<b>WBLK/Buffalo, NY *</b> PD/MD: Skip Dillard 31 "N SYNC "Girlfriend" 14 BOYZ II MEN "Color" 10 CAM'RON "Boy" LIL' ROMEO "Way" ANN NESBY F/AL GREEN "Paper" DJ ROGERS, JR. "Lonely"	<b>WHXT/Columbia, SC *</b> PD: Chris Conner MD: Bill Black 26 CAM'RON "Boy" 18 LIL' ROMEO "Way" DJ ROGERS, JR. "Lonely"	<b>WJNN/Dothan, AL</b> PD/MD: Tony Black 10 LIL' ROMEO "Way" 7 BOYZ II MEN "Color"	<b>KIIZ/Killeen-Temple, TX</b> PD/MD: Mychal Maguire 16 B2K "Gots" 14 ALICIA KEYS "Come" 13 JAY-Z "Song" 11 DONELL JONES "Know"	<b>WIBB/Macon, GA</b> PD: Mike Williams APD: Ava Blakk 18 CAM'RON "Boy" PETEY PABLO "Told" LIL' ROMEO "Way"	<b>WBLS/New York, NY *</b> PD: Vinny Brown MD: Deneen Womack 5 TRUTH HURTS F/RAKIM "Addictive" 3 JAGUAR WRIGHT "It's" BOYZ II MEN "Color"	<b>WDX/Rochester, NY *</b> PD: Andre Marcel MD: Kala D'Neal 25 ANN NESBY F/AL GREEN "Paper" 8 BOYZ II MEN "Color" 6 "N SYNC "Girlfriend" 4 CAM'RON "Boy" MYSTIKAL "Tarantula" JAGUAR WRIGHT "It's"	<b>WPHR/Syracuse, NY *</b> PD: Butch Charles MD: Kenny Dees 18 CAM'RON "Boy" 7 BOYZ II MEN "Color" LIL' ROMEO "Way" DJ ROGERS, JR. "Lonely"
<b>KEDG/Alexandria, LA</b> DM/PD: Jay Stevens MD: Wade Hampton 11 LIL' ROMEO "Way" BOYZ II MEN "Color"	<b>WWWW/Charleston, SC *</b> DM/PD: Terry Base MD: Ron Splackavellie 8 CAM'RON "Boy" 7 BOYZ II MEN "Color" 3 LIL' ROMEO "Way" MOBB DEEP "Get" DJ ROGERS, JR. "Lonely" JAGUAR WRIGHT "It's"	<b>WWDM/Columbia, SC *</b> PD/MD: Mike Love APD: Vemessa Pendergrass 13 CAM'RON "Boy" 4 BOYZ II MEN "Color" 1 LIL' ROMEO "Way" GRAVEYARD SOLDJAS "Thing" DJ ROGERS, JR. "Lonely"	<b>WZFX/Fayetteville, NC *</b> PD: Rod Cruise APD: Garrett Davis MD: Taylor Morgan 8 JA RULE "Down" 5 B2K "Gots" 3 CAM'RON "Boy"	<b>KRRQ/Lafayette, LA *</b> DM: James Alexander PD/MD: Darlene Prejean 14 CAM'RON "Boy" BOYZ II MEN "Color" LIL' ROMEO "Way" DJ ROGERS, JR. "Lonely"	<b>WHRK/Memphis, TN *</b> PD: Nate Bell APD: Eileen Collier MD: Devin Steel 3 CAM'RON "Boy" BOYZ II MEN "Color" GRAVEYARD SOLDJAS "Thing" LIL' ROMEO "Way" DJ ROGERS, JR. "Lonely"	<b>WBHH/Norfolk, VA *</b> PD/MD: Hearl Attack 53 CAM'RON "Boy" 12 YING YANG TWINS "Say" 1 MYSTIKAL "Tarantula"	<b>WTLZ/Saginaw, MI *</b> PD: Eugene Brown 1 LIL' ROMEO "Way" BOYZ II MEN "Color" JA RULE "Down" MYSTIKAL "Tarantula"	<b>WTMP/Tampa, FL</b> Interim PD: Big Money Ced Interim MD: Eric Storm 39 JA RULE "Down" 35 AVANT "Makin" 6 JAGUAR WRIGHT "It's" 6 LIL' ROMEO "Way"
<b>WHTA/Atlanta, GA *</b> PD: Jerry Smokin' B APD: Ryan Cameron MD: Ramona Debraux CAM'RON "Boy" CEE-LO "Closest" JA RULE "Down"	<b>WVEE/Atlanta, GA *</b> PD: Tony Brown MD: Tasha Love 7 P DIDDY "Need" 3 TRINA F/ROCK ROSS "Told" CAM'RON "Boy"	<b>WFXE/Columbus, GA</b> PD: Michael Soul 7 JENNIFER LOPEZ F/NAS "Alright" 5 PETEY PABLO "Told" 5 COREY "First" 4 BOYZ II MEN "Color" 3 DJ ROGERS, JR. "Lonely" 3 CAM'RON "Boy" 3 LIL' ROMEO "Way" 3 BUSTA RHYMES "One"	<b>WDZZ/Flint, MI *</b> PD/MD: Chris Reynolds 8 CAM'RON "Boy" BOYZ II MEN "Color" LIL' ROMEO "Way" PETEY PABLO "Told" DJ ROGERS, JR. "Lonely"	<b>WQHH/Lansing, MI *</b> PD/MD: Brant Johnson 5 LIL' ROMEO "Way" 3 CAM'RON "Boy" BOYZ II MEN "Color" OL' DIRTY BASTARD "Stunk" DJ ROGERS, JR. "Lonely" GRAVEYARD SOLDJAS "Thing"	<b>WEDR/Miami, FL *</b> DM/PD/MD: Cedric Hollywood 6 CAM'RON "Boy" ANN NESBY F/AL GREEN "Paper" DJ ROGERS, JR. "Lonely"	<b>WOWI/Norfolk, VA *</b> DM/PD: Daisy Davis APD/MD: Michael Mauzone 39 CAM'RON "Boy" 6 BOYZ II MEN "Color" 2 MYSTIKAL "Tarantula" LIL' ROMEO "Way" DJ ROGERS, JR. "Lonely"	<b>WEAS/Savannah, GA</b> PD: Sam Nelson MD: Jewel Carter 8 CAM'RON "Boy" LIL' ROMEO "Way" NAUGHTY BY NATURE F/AL GREEN "Feels" TRUTH HURTS F/RAKIM "Addictive" MYSTIKAL "Tarantula" DJ ROGERS, JR. "Lonely"	<b>WJUC/Toledo, OH *</b> PD: Charlie Mack MD: Nikki G. 19 NAUGHTY BY NATURE F/AL GREEN "Feels" 2 CAM'RON "Boy" BOYZ II MEN "Color" GRAVEYARD SOLDJAS "Thing" LIL' ROMEO "Way" DJ ROGERS, JR. "Lonely"
<b>WFXA/Augusta, GA *</b> DM: Ron Thomas BOYZ II MEN "Color" CAM'RON "Boy" JA RULE "Down"	<b>WJET/Chattanooga, TN *</b> PD: Keith Landecker MD: Magic BOYZ II MEN "Color" JOURNALIST "Used" LIL' ROMEO "Way" DJ ROGERS, JR. "Lonely" CAM'RON "Boy"	<b>WCKX/Columbus, OH *</b> PD: Paul Strong MD: Warren Stevens 1 CAM'RON "Boy" BOYZ II MEN "Color" DONELL JONES "Know"	<b>WTMG/Gainesville-Ocala, FL *</b> PD/MD: Quincy 4 BOYZ II MEN "Color" 4 MYSTIKAL "Tarantula" 3 CAM'RON "Boy" 2 JOE "Woman" GRAVEYARD SOLDJAS "Thing" LIL' ROMEO "Way" DJ ROGERS, JR. "Lonely" JAGUAR WRIGHT "It's"	<b>KVGS/Las Vegas, NV *</b> PD/MD: Vic Clemons 3 WARREN G "Ghetto"	<b>WKWK/Milwaukee, WI *</b> PD: Jamillah Muhammad MD: Doc Love 6 R. KELLY & JAY-Z "Home" 4 DONELL JONES "Know" LIL' ROMEO "Way" MYSTIKAL "Tarantula"	<b>KVSP/Oklahoma City, OK *</b> PD: Terry Monday APD: Eddie Brasco BOYZ II MEN "Color" LIL' ROMEO "Way" DJ ROGERS, JR. "Lonely"	<b>KDKS/Shreveport, LA *</b> PD/MD: Quenn Echols BOYZ II MEN "Color" LIL' ROMEO "Way" CAM'RON "Boy" DJ ROGERS, JR. "Lonely"	<b>KJMM/Tulsa, OK *</b> PD: Terry Monday APD: Aaron Bernard BOYZ II MEN "Color" LIL' ROMEO "Way" DJ ROGERS, JR. "Lonely"
<b>WPRW/Augusta, GA *</b> PD: Tim Snell MD: Nightrain 8 CAM'RON "Boy" 8 PETEY PABLO "Told" 2 LIL' ROMEO "Way" BOYZ II MEN "Color" DJ ROGERS, JR. "Lonely"	<b>WJTT/Chattanooga, TN *</b> PD: Keith Landecker MD: Magic BOYZ II MEN "Color" JOURNALIST "Used" LIL' ROMEO "Way" DJ ROGERS, JR. "Lonely" CAM'RON "Boy"	<b>WBTX/Dallas-Ft. Worth, TX *</b> 12 CEE-LO "Closest" JOURNALIST "Used" LIL' ROMEO "Way" JA RULE "Down"	<b>WIKS/Greenville, NC *</b> PD/MD: B.K. Kirkland 2 YING YANG TWINS "Say" BRANDY "Full" MUSIQ "Halfcrazy" DJ ROGERS, JR. "Lonely" ANGIE STONE "Wish"	<b>WBTX/Lexington-Fayette, KY *</b> PD/MD: Jay Alexander BOYZ II MEN "Color" JA RULE "Down" LIL' ROMEO "Way" DJ ROGERS, JR. "Lonely" GRAVEYARD SOLDJAS "Thing"	<b>WKWB/Milwaukee, WI *</b> PD/MD: Myronda Reuben 10 BIG MOE "Purple" 2 CAM'RON "Boy" 1 JAGUAR WRIGHT "It's" BOYZ II MEN "Color" CHOOBAKKA "Feeling" LIL' ROMEO "Way" DJ ROGERS, JR. "Lonely"	<b>KPHR/Little Rock, AR *</b> DM/PD/MD: Joe Booker 25 MYSTIKAL "Tarantula" 10 TRUTH HURTS F/RAKIM "Addictive" 7 JA RULE "Down" 6 BRANDY "Full" 1 JAGUAR WRIGHT "It's" LIL' ROMEO "Way" JOURNALIST "Used" MR. CHEEKS "Friday" DJ ROGERS, JR. "Lonely" BOYZ II MEN "Color" CAM'RON "Boy"	<b>KMJJ/Shreveport, LA *</b> PD: Michael Tee MD: Kelli Dupree 8 TRUTH HURTS F/RAKIM "Addictive" BOYZ II MEN "Color" CAM'RON "Boy" LIL' ROMEO "Way" DJ ROGERS, JR. "Lonely"	<b>WESE/Tupelo, MS</b> PD/MD: Pamela Aniese No Adds
<b>WEMX/Baton Rouge, LA *</b> DM: James Alexander PD/MD: Adrian Long 13 CAM'RON "Boy" BOYZ II MEN "Color" LIL' ROMEO "Way"	<b>WGCI/Chicago, IL *</b> DM/PD: Eloy Smith APD/MD: Carla Boatner 30 CAM'RON "Boy"	<b>KKDA/Dallas-Ft. Worth, TX *</b> PD/MD: Skip Cheatham CAM'RON "Boy" LIL' ROMEO "Way" PETEY PABLO "Told"	<b>WJAZ/Greenville, SC *</b> PD/MD: Doug Davis No Adds	<b>WBF/Philadelphia, PA *</b> PD: Luscius Ice MD: Raphael "Raff" George 4 CAM'RON "Boy" 1 JA RULE "Down" CEE-LO "Closest" LIL' ROMEO "Way"	<b>WZHT/Montgomery, AL</b> PD: Darryl Elliott MD: Michael Long 30 JA RULE "Down" 21 R. KELLY & JAY-Z "Home" 20 NAS "Mic" 13 JAGGED EDGE "Got" DJ ROGERS, JR. "Lonely" LIL' ROMEO "Way"	<b>WUSL/Philadelphia, PA *</b> PD: Glenn Cooper APD: Colby Tyrner MD: P-Stew 14 BOYZ II MEN "Color" 14 LIL' ROMEO "Way" 8 CAM'RON "Boy" 1 NAPPY ROOTS "Awnaw" DJ ROGERS, JR. "Lonely"	<b>KATZ/St. Louis, MO *</b> PD: Eric Mychaels 5 RUFF ENDF "Someone" 5 CAM'RON "Boy" LIL' ROMEO "Way"	<b>WKYS/Washington, DC *</b> PD: Darryl Huckaby MD: P-Stew 5 CAM'RON "Boy" 1 LIL' ROMEO "Way" BOYZ II MEN "Color" DONELL JONES "Know"
<b>KTCX/Beaumont, TX *</b> PD/MD: Chris Clay BOYZ II MEN "Color" CAM'RON "Boy" LIL' ROMEO "Way" DJ ROGERS, JR. "Lonely"	<b>WPWX/Chicago, IL *</b> PD: Jay Alan MD: Traci Reynolds 10 CAM'RON "Boy" 9 MR. CHEEKS "Friday" 1 BOYZ II MEN "Color" 1 JA RULE "Down"	<b>WJAZ/Dallas-Ft. Worth, TX *</b> PD/MD: Skip Cheatham CAM'RON "Boy" LIL' ROMEO "Way" PETEY PABLO "Told"	<b>WEUP/Huntsville, AL *</b> PD/MD: Steve Murry 3 BIG TYMERS "Fly" 1 BRANDY "Full" CAM'RON "Boy" ISYSS F/ADAKISS "Day"	<b>WQOK/Nashville, TN *</b> PD: Kevin Foxx APD: Bruce Lowe 5 CAM'RON "Boy" BOYZ II MEN "Color" LIL' ROMEO "Way" DJ ROGERS, JR. "Lonely" JAGUAR WRIGHT "It's"	<b>WAMO/Pittsburgh, PA *</b> Interim PD/MD: DJ Boogie 1 MR. CHEEKS "Friday" 1 CAM'RON "Boy" BOYZ II MEN "Color"	<b>WQOK/Raleigh-Durham, NC *</b> PD: Cy Young MD: Sean Alexander 4 CAM'RON "Boy" BOYZ II MEN "Color"	<b>*Monitored Reporters</b> 77 Total Reporters	
<b>WJZD/Biloxi-Gulfport, MS *</b> PD: Rob Neal MD: Tabari Daniels 1 CAM'RON "Boy" BOYZ II MEN "Color" LIL' ROMEO "Way" DJ ROGERS, JR. "Lonely"	<b>WIZF/Cincinnati, OH *</b> PD: Hurricane Dave APD/MD: Terri Thomas DONELL JONES "Know"	<b>WJMI/Jackson, MS *</b> PD/MD: Stan Branson 3 CAM'RON "Boy" BOYZ II MEN "Color" LIL' ROMEO "Way" DJ ROGERS, JR. "Lonely"	<b>WRJH/Jackson, MS *</b> PD: Steve Poston MD: Lil' Home CAM'RON "Boy" BOYZ II MEN "Color" LIL' ROMEO "Way" DJ ROGERS, JR. "Lonely"	<b>WGZB/Louisville, KY *</b> PD: Mark Gunn MD: Gerald Harrison BOYZ II MEN "Color" CAM'RON "Boy" JA RULE "Down"	<b>77 Total Monitored</b>	<b>11 Total Indicator</b>		

### Memphis By The Numbers

Continued from Page 50

other places. "I believe it's because we relate to our audience and live the lifestyle of our audience," Jones said. "All our announcers are very much a part of the church community, and they live the Christian lifestyle."

"I'm a pastor. We have another gentleman on the air who is a deacon. We have Jody W. Golden, who has been an integral part of the Christian community here through the Church of God in Christ for 44 years."

"Our local PD, Kim Harper, is part of the gospel music community here by being a part of the Gospel Music Workshop of America. She knows all of the choirs in the city and interacts with all the major choir directors. Those kinds things bring an added dimension to WLOK."

#### Community Care And Concern

"Art Gilliam bought the station back in 1977, and he brought a lot of credibility to it at that time and a lot of sincere community concern and care," Jones continued. "We have partnered with the University of Memphis to give away a number of scholarships each year. We have a working partnership with the NAACP for its radiothon each year. "Plus, we work very closely with LeMoyn-

**"Most folks consider all of our radio stations to be mouthpieces and voices for the black community."**

Nate Bell

Owen College, which is a historical black college here in Memphis. We're a part of the city of Memphis, not just a part of the gospel community.

"Last Sunday, as an example, we were the host radio station for the NBA Memphis Grizzlies at the Pyramid. We had WLOK Day With the Memphis Grizzlies, and the game was against the New Jersey Nets. Our announcers were there, participating as arena announcers that day."

"All that helps to broaden our appeal with the masses. Things like that make us part of the entire community. We are very much a Christian station, but we're also a part of the total community."

### Indicator

#### Most Added

- LIL' ROMEO 2 Way (No Limit/Soulja/Universal)
- BOYZ II MEN The Color Of Love (Arista)
- JA RULE Down Ass Chick (Murder Inc./Def Jam/IDJMG)
- CAM'RON Oh Boy (Roc-A-Fella/IDJMG)
- DJ ROGERS JR. Lonely Girl (Motown)
- PETEY PABLO I Told Y'all (Jive)
- AVANT Makin' Good Love (Magic Johnson/MCA)
- B2K Gots Ta Be (Epic)
- NAUGHTY BY NATURE F/3LW Feels Good (Don't Worry...) (TVT)
- MARY J. BLIGE Rainy Dayz (MCA)
- MYSTIKAL Tarantula (Jive)
- NAS One Mic (Columbia/Def Jam/IDJMG)
- DONELL JONES You Know That I Love You (Untouchables/Arista)
- ALICIA KEYS How Come You Don't Call Me (J)
- R. KELLY & JAY-Z Take You Home With Me... (Roc-A-Fella/Jive/IDJMG)







PHUNDAMENTALLY  
**phat**

ARTIST: Nas

LABEL: Ill Will/Columbia

By TANYA O'QUINN / ASSISTANT EDITOR



Nas

If ever there was an artist who deserved to be referred to as "phundamentally phat," it's the subject of this week's profile. *Stillmatic* is one of the hottest joints out! Using the English language (combined with the most commonly spoken ebonics), Nas continues to prove to the world the difference between a "rapper" and a "lyricist" on his fifth joint.

In the early '90s there were rumors of a young man who could battle hip-hop legend Rakim. No one really paid attention to this foolishness, as Rakim was the best. He set the standard for MCing in the late '80s. Eyebrows were raised, however, when an eighth-grade dropout by the name of Nasir Jones made his debut on Main Source's 1991 "Live at the Barbeque." MC Serch of 3rd Bass approached Jones about contributing to the *Zebrahead* soundtrack. Jones submitted the explosive "Halftime," which impressed MC Serch so much, he made it the soundtrack's lead-off track. More folks begin to see the Rakim comparison, and when Jones, the son of jazz musician Olu Dara, dropped his debut album, *Illmatic*, in '94, New York's hip-hop community championed him as the second coming. Nas had arrived.

The teenager — who divided his time between street hustling and reading books on African culture and Western civilization, lessons from the Five Percent Nation, scriptures from the Koran and chapters from the Bible — became the talk of the hip-hop community. On his second album, *It Was Written*, Nas' remarkable writing skills and impressive lyrical delivery were complemented by tracks produced by Dr. Dre, Havoc, The Trackmasters and L.E.S. This helped to expand Nas' reach beyond New York. In 1999 *I Am* and *Nastradamus* sold well and contained some notable hit singles, like "Hate Me Now," "Nas Is Like" and "Nastradamus," but many felt that Nas had strayed from his Queensbridge Projects roots, which, though filled with devastation and hopelessness, were instrumental in the prodigy's mu-

sical success. Fans felt the eloquent voice of the hip-hop community had transformed into a generic New York MC.

Nas joined a group called The Firm, which consisted of fellow rappers Foxy Brown, Nature and AZ. This project looked better on billboards than it sounded on CD, tape or vinyl. His group, QB's Finest, produced a self-titled album that yielded one hit, the X-rated "Oochie Walley." In 2001 Nas presented the modernized version of *Illmatic*. *Stillmatic* is the genius of *Illmatic* updated for a new century. This project is a collection of messages focusing on political awareness, creative and personal tensions and parenthood.

The first single, "Got UR Self A...." borrows A3's "Woke Up This Morning" chorus as a prelude while the observant and loquacious MC celebrates his own accomplishments and reintroduces himself to masses. The blatant and audacious "Ether" targets rapper Jay-Z, as well as those who act friendly toward Nas but behave deceitfully behind his back. The second single, "One Mic," is an inciting, enlightening and descriptive look inside the life of Nas. He simply asks to share his message with the world, and this mesmerizing drama exudes passion, humility, consciousness and determination. Like an active volcano, "One Mic" begins with a slow ooze of rhyme and builds to an eruption of heated expression and emotion.

Nas is not a rapper, he's a lyricist. His lyrics contain substance, important messages, food for thought. He's not in the game for the bling-bling; the shine of jewelry doesn't matter to him. His messages are luminescent enough to brighten a black hole.

ON THE RECORD

With  
**Jerold Jackson**  
Brand Manager/PD,  
WDAI/Myrtle Beach, SC



I really like what I hear on the radio nowadays. Talking about hot music, I am finding that the music we've come to know as "mainstream urban" can also find aficionados who belong to the urban AC music family. I'm quickly realizing that mainstream urban does not exclusively mean 13-34. The top songs on the Mediabase chart are not only the top songs with 25-34, but also with 35-54 too. ♦ The dividing line between Urban and Urban AC is very small. At my station, I dayparted Tweet's "Oops! (Oh My)" out of middays. However, my audience wanted to hear the Southern hummingbird sing of self-discovery and self-appreciation, so I put it back in. The same thing happened with the invincible Michael Jackson and the addictive Missy Elliott. ♦ My biggest crossover AC urban record is "Put It on Paper" by Ann Nesby, featuring Al Green. Though these two artists are veterans in the business, they are still able to produce a fresh, new sound that appeals to a younger demo. Perhaps the correlation is maturity expressing a moralistic conviction that is both relatable and personal, I don't know. But, as far as formats are concerned, we may have to rethink what we call Urban AC and Urban.

Wasn't it Andy Warhol who coined the "15 minutes of fame" concept? It seems Murder Inc./Def Jam/IDJMG's raspy-voiced rapper **Ja Rule** has exceeded that time frame by, oh, about, I don't know ... a kazillion minutes! His latest single, "Down Ass Chick," debuts on the chart at 38\* with an increase of 349 plays, making it the second Most Increased for the week. When he's not a passenger on someone else's train to No. 1, Ja can conduct his own ...

**Brandy's** title track "Full Moon" (Atlantic) debuts at 44\* with a 469-play increase. The newlywed and future mommy is doing well with the second single from her much-anticipated CD ... The third and final debut at Urban is "Take You Home..." (Roc-A-Fella/Jive/IDJMG) by **R. Kelly** and **Jay-Z**, entering at 47\* ... I see the Urban AC crowd are starting "to feel a lil' silly" themselves. Debuting at 29\* is **Ashanti** with "Foolish." This young lady has taken the mainstream Urban audience hostage and is now setting her sights on the mature side of the genre ... Rounding out the debuts on the softer side of the fence is "Cool Water," the first single from **Will Downing's** latest joint, *Sensual Journeys*. "Cool" lands at 24\* ... And in the "top dog" category: Ashanti's "Foolish" (Murder Inc./Def Jam/IDJMG) maintains its No. 1 position in the 18-34 Urban demo, while J's **Luther Vandross** takes the top slot among the 25-54s at Urban AC with "I'd Rather ..."

— Tanya O'Quinn, Assistant Editor



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# R&R Urban AC Top 30

Powered By



April 12, 2002

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
2	1	LUTHER VANDROSS I'd Rather (J)	864	+59	122069	13	39/0
1	2	ANN NESBY F/AL GREEN Put It On Paper (Universal)	779	-106	99809	13	28/0
3	3	MAXWELL This Woman's Work (Columbia)	763	+28	129586	13	39/0
4	4	GLENN LEWIS Don't You Forget It (Epic)	741	+15	125523	23	35/0
6	5	MICHAEL JACKSON Butterflies (Epic)	686	-14	116100	26	35/0
5	6	MAXWELL Lifetime (Columbia)	640	-68	123901	40	37/0
8	7	FAITH EVANS I Love You (Bad Boy/Arista)	597	+31	116170	14	27/1
7	8	ALICIA KEYS A Woman's Worth (J)	562	-22	82229	28	39/0
11	9	GERALD LEVERT What Makes It Good To You... (EastWest/EEG)	556	+43	77102	13	35/0
16	10	JOE What If A Woman (Jive)	532	+146	86115	6	28/0
13	11	REMY SHAND Take A Message (Motown)	513	+38	80026	11	29/1
12	12	ANGIE STONE Wish I Didn't Miss You (J)	511	+33	80748	6	32/0
14	13	JAHEIM Anything (Divine Mill/WB)	497	+52	84460	18	19/1
9	14	USHER U Got It Bad (LaFace/Arista)	484	-56	67185	27	33/0
10	15	ANGIE STONE Brotha (J)	466	-66	79271	33	38/0
15	16	BRIAN MCKNIGHT What's It Gonna Be (Motown)	449	+54	66489	7	33/0
17	17	PROPHET JONES Cry Together (University/Motown)	339	-45	40261	16	19/0
19	18	ALICIA KEYS How Come You Don't Call Me (J)	314	+44	46598	4	26/0
18	19	SHARISSA Any Other Night (Motown)	275	-30	25758	15	21/0
20	20	MUSIQ Halfcrazy (Def Soul/IDJMG)	270	+62	35252	3	22/1
22	21	RUFF ENDZ Someone To Love You (Epic)	247	+44	32083	4	15/0
21	22	LATHUN Fortunate (Motown)	232	+24	29856	6	19/0
25	23	REGINA BELLE From Now On (Peak)	217	+58	30982	2	23/2
Debut	24	WILL DOWNING Cool Water (GRP/VMG)	174	+91	13420	1	16/1
26	25	RAPHAEL SAADIQ F/D'ANGELO Be Here (Pookie/Universal)	173	+26	14872	3	17/0
28	26	DONELL JONES You Know That I Love You (Untouchables/Arista)	171	+31	28910	3	18/3
-	27	MARY J. BLIGE No More Drama (MCA)	161	+44	67498	2	6/0
30	28	AVANT Makin' Good Love (Magic Johnson/MCA)	155	+36	24092	3	10/0
Debut	29	ASHANTI Foolish (Murder Inc./Def Jam/IDJMG)	153	+35	38306	1	5/0
24	30	MONTELL JORDAN You Must Have Been (Def Soul/IDJMG)	150	-32	40596	16	12/0

40 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 3/31/02-4/6/02. 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

**YOLANDA ADAMS** I'm Gonna Be Ready (Elektra/EEG)  
Total Plays: 135, Total Stations: 21, Adds: 1

**YOLANDA ADAMS** The Battle Is The Lords (Verity)  
Total Plays: 135, Total Stations: 4, Adds: 0

**SIR CHARLES JONES** Is There Anybody Lonely... (Independent)  
Total Plays: 117, Total Stations: 5, Adds: 2

**USHER** U Don't Have To Call (LaFace/Arista)  
Total Plays: 115, Total Stations: 4, Adds: 0

**BEBE WINANS** Do You Know Him (Motown)  
Total Plays: 113, Total Stations: 10, Adds: 0

**BOYZ II MEN** The Color Of Love (Arista)  
Total Plays: 79, Total Stations: 26, Adds: 25

**TINA MOORE** Time Will Tell (Music Mind)  
Total Plays: 65, Total Stations: 9, Adds: 1

**MANHATTANS** Even Now (Beemark)  
Total Plays: 60, Total Stations: 8, Adds: 0

**BLESSED** Your Mercy (Ultimate)  
Total Plays: 60, Total Stations: 6, Adds: 2

**JAGUAR WRIGHT** The What If's (MCA)  
Total Plays: 59, Total Stations: 12, Adds: 3

Songs ranked by total plays

## Most Added

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
BOYZ II MEN The Color Of Love (Arista)	25
DJ ROGERS JR. Lonely Girl (Motown)	11
KIRK WHALUM Can't Stop The Rain (Warner Bros.)	8
DONELL JONES You Know... (Untouchables/Arista)	3
JAGUAR WRIGHT The What If's (MCA)	3
REGINA BELLE From Now On (Peak)	2
BLESSED Your Mercy (Ultimate)	2
SIR CHARLES JONES Is There Anybody... (Independent)	2

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
JOE What If A Woman (Jive)	+146
WILL DOWNING Cool Water (GRP/VMG)	+91
MUSIQ Halfcrazy (Def Soul/IDJMG)	+62
LUTHER VANDROSS I'd Rather (J)	+59
REGINA BELLE From Now On (Peak)	+58
BRIAN MCKNIGHT What's It Gonna Be (Motown)	+54
JAHEIM Anything (Divine Mill/WB)	+52
YOLANDA ADAMS I'm Gonna Be Ready (Elektra/EEG)	+50
ALICIA KEYS How Come You Don't Call Me (J)	+44
RUFF ENDZ Someone To Love You (Epic)	+44
MARY J. BLIGE No More Drama (MCA)	+44

## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
LUTHER VANDROSS Take You Out (J)	427
KEKE WYATT Nothing In This World (MCA)	404
GINUWINE Differences (Epic)	395
JILL SCOTT He Loves Me (Hidden Beach/Epic)	353
GERALD LEVERT Made To Love Ya (EastWest/EEG)	327
JILL SCOTT The Way (Hidden Beach/Epic)	300
BRIAN MCKNIGHT Love Of My Life (Motown)	285
BABYFACE What If (Arista)	250
BONEY JAMES Something Inside (Warner Bros.)	237
INDIA.ARIE Video (Motown)	236
DONNIE MCCLURKIN We Fall Down (Verity)	211
MUSIQ Love (Def Soul/IDJMG)	205
JAHEIM Just In Case (Divine Mill/WB)	202
ALICIA KEYS Fallin' (J)	190
YOLANDA ADAMS Open My Heart (Elektra/EEG)	189
JILL SCOTT A Long Walk (Hidden Beach/Epic)	185



# EXHALE

## "Still Not Over You"

Going For Adds on 4/15

- #76 on Billboards - Hot R&B/Hip Hop Singles Tracks Chart
- #6 on Billboards - Hot R&B/Hip Hop Singles Sales Chart
- #5 on Billboards Breakouts for Hot Dance Music/Club Chart

Look for them on the NBA Rhythm n Rims tour  
April thru September and also Pleasure Island - June 8th

- |      |      |      |      |
|------|------|------|------|
| WBTF | WCDX | WCKX | WDKX |
| WEDR | WENZ | WESE | WFLM |
| WFXA | WFXE | WJZD | WJKS |
| WIIZ | WIBB | WIZF | WJJN |
| WJMI | WJTT | WJUC | WMCS |
| WPHR | WTMG | WTMP | WUSL |
| WWDW | WWWZ | WXYV | KDKS |
| KIPR | KJMM | KPRS | KPWR |
| KVPS |      |      |      |



# Country Reporters

April 12, 2002 R&R • 59

## Stations and their adds listed alphabetically by market

<b>WQMX/Akron, OH *</b> DM/PM: Kevin Mason 1 GEORGE STRAIT "Living" 1 LONESTAR "Day"	<b>WHWK/Binghamton, NY</b> PD: Ed Walker APD/MD: John Davison 3 BROOKS & DUNN "Lost" 3 AARON TIPPIN "Money"	<b>WI-OK/Columbus, OH *</b> PD: Charley Lake MD: George Wolf 1 JOE NICHOLS "Impossible" SARA EVANS "Looking"	<b>KUAD/Ft. Collins, CO *</b> PD: Mark Callaghan MD: Brian Gary No Adds	<b>WRDD/Jacksonville, FL *</b> MD: John Scott SHEDAISY "Yourself"	<b>WDEN/Macon, GA</b> PD: Gerry Marshall APD/MD: Laura Starling 11 CYNDI THOMSON "Gone" 5 BRETT JAMES "Amy" 5 TRACY BYRD "Ten" 5 BROOKS & DUNN "Lost" 5 PINMONKEY "Roses" 5 JAMESON CLARK "Smokin'"	<b>WGH/Norfolk, VA *</b> DM/PM: Randy Brooks BROOKS & DUNN "Lost"	<b>KBUL/Reno, NV *</b> DM/PM: Tom Jordan APD/MD: Chuck Reeves 3 PINMONKEY "Roses"	<b>WJCL/Savannah, GA</b> DM/PM: Bill West JAMIE O'NEAL "Frantic"	<b>KVOO/Tulsa, OK *</b> DM: Moon Mullins MD: Scott Woodson 10 BRAD PAISLEY "Miss" 2 NELSON & WOMACK "Mendocino" 1 SHEDAISY "Yourself"
<b>WGNA/Albany, NY *</b> PD: Buzz Brindle MD: Bill Earley 4 BROOKS & DUNN "Lost" 1 PINMONKEY "Roses" DIAMOND RIO "Mess"	<b>WZZK/Birmingham, AL *</b> PD: Rick Shockley APD/MD: Scott Stewart 8 KEVIN DENNEY "Jesse" 7 GEORGE STRAIT "Living"	<b>WGSQ/Cookeville, TN</b> PD: Gator Harrison MD: Stewart James BRET JAMES "Amy"	<b>WCKT/Ft. Myers, FL *</b> PD: Kerry Babb MD: Steve Logan 1 TRACY BYRD "Ten"	<b>WMTZ/Johnstown, PA</b> MD: Lara Mosby SHEDAISY "Yourself"	<b>WWQM/Madison, WI *</b> PD: Mark Grantin MD: Mel McKenzie CYNDI THOMSON "Gone"	<b>WKHK/Richmond, VA *</b> PD: Jim Tice 3 NELSON & WOMACK "Mendocino" 2 GABRIE NOLEN "There" 1 GARY ALLAN "One"	<b>WKRR/Riverside, CA *</b> DM/PM: Ray Massie MD: Don Jeffrey DIAMOND RIO "Mess" JOE NICHOLS "Impossible"	<b>KRMD/Shreveport, LA *</b> DM/PM: Greg Cole MD: James Anthony No Adds	<b>WWZD/Tupelo, MS</b> PD: Brian Driver APD/MD: Paul Stone No Adds
<b>KBQI/Albuquerque, NM *</b> PD: Tommy Carrera MD: Sammy Cruise 1 JAMIE O'NEAL "Frantic" MARK CHESNUTT "She"	<b>WPSK/Blacksburg, VA</b> MD: Jack Douglas 14 BRAD MARTIN "Better" 14 BRETT JAMES "Amy"	<b>KRYS/Corpus Christi, TX *</b> PD: Clayton Allen MD: Cactus Lou No Adds	<b>WWGR/Ft. Myers, FL *</b> PD: Mark Phillips MD: Steve Hart 3 BROOKS & DUNN "Lost" JOE NICHOLS "Impossible"	<b>KIXQ/Joplin, MO</b> MD: Cody Carlson 24 EMERSON DRIVE "Sleeping" 14 PAT GREEN "Three" 3 TRACE ADKINS "Help" 5 CYNDI THOMSON "Gone" 5 JENAI "Cool"	<b>KIAM/Mason City, IA</b> PD/MD: J. Brooks 3 MARK CHESNUTT "She" JOANNA JANET "Last" GABRIE NOLEN "There" JOE NICHOLS "Impossible" BRETT JAMES "Amy" LITTLE BIG TOWN "Waste"	<b>KFRG/Riverside, CA *</b> DM/PM: Ray Massie MD: Don Jeffrey DIAMOND RIO "Mess" JOE NICHOLS "Impossible"	<b>WBLR/Roanoke-Lynchburg, VA *</b> PD: Brett Sharp MD: Robin James BRETT JAMES "Amy" JOE NICHOLS "Impossible"	<b>KRMD/Shreveport, LA *</b> DM: Gary McCoy PD/MD: Russ Winston DARRYL WORLEY "Friend"	<b>WFRG/Utica-Rome, NY</b> PD/MD: Matt Rissman 15 DIAMOND RIO "Mess" 15 BROOKS & DUNN "Lost" 15 TRACY BYRD "Ten" 8 ANTHONY SMITH "Country" 8 PINMONKEY "Roses" 8 BLAKE SHELTON "Red"
<b>KRST/Albuquerque, NM *</b> PD: John Richards 2 BROOKS & DUNN "Lost" DIAMOND RIO "Mess" CYNDI THOMSON "Gone"	<b>WBWN/Bloomington, IL</b> MD: Buck Stevens 10 NELSON & WOMACK "Mendocino"	<b>KPLX/Dallas-Ft. Worth, TX *</b> PD: Paul Williams APC: Smokey Rivers MD: Cody Alan 2 TRACY BYRD "Ten" 1 GARY ALLAN "One"	<b>WYZZ/Ft. Worth, TX *</b> PD: Laura Hussey MD: Cadillac Jack 6 TRACY BYRD "Ten" 5 BROOKS & DUNN "Lost"	<b>WQHK/Ft. Wayne, IN *</b> DM/PM: Dean McNeil APD/MD: Mark Allen 2 PHIL VASSAR "Child" 1 CYNDI THOMSON "Gone"	<b>KTEJ/McAllen, TX *</b> PD: Jojo MD: Patches 1 JOE NICHOLS "Impossible"	<b>WBLR/Roanoke-Lynchburg, VA *</b> PD: Chris D'Kelley No Adds	<b>WBEE/Rochester, NY *</b> DM: Dave Symonds PD/MD: Coyote Collins 1 BLAKE SHELTON "Red" 1 JOE DUFFIE "Pretender" DIAMOND RIO "Mess"	<b>WBYT/South Bend, IN</b> PD: Tom Oakes MD: Lisa Kosti 7 ANDY GRIGGS "Tonight"	<b>WACO/Waco, TX</b> PD/DM: Zack Owen APD/MD: Jennifer Allen 10 TRACY BYRD "Ten"
<b>WCTO/Allentown, PA *</b> PD: Chuck Geiger APD/MD: Bobby Knight 14 MARIE SISTERS "Mood"	<b>WKLB/Boston, MA *</b> PD: Chuck Geiger APD/MD: Ginny Rogers 3 BROOKS & DUNN "Lost" 1 LITTLE BIG TOWN "Waste" JEFF CARSON "Fall"	<b>KSCS/Dallas-Ft. Worth, TX *</b> PD: Dean James APD/MD: Linda O'Brian No Adds	<b>WYZZ/Ft. Worth, TX *</b> PD: Laura Hussey MD: Cadillac Jack 6 TRACY BYRD "Ten" 5 BROOKS & DUNN "Lost"	<b>KFKF/Kansas City, MO *</b> PD: Dale Carter APD/MD: Tony Stevens 3 AARON TIPPIN "Money" BROOKS & DUNN "Lost" TRACY BYRD "Ten"	<b>KRWQ/Medford, OR</b> PD: Larry Neal MD: Scott Schuler PAT GREEN "Three" JAMIE O'NEAL "Frantic" BROOKS & DUNN "Lost"	<b>WXXD/Rockford, IL</b> DM/PM: Jesse Garcia MD: Kathy Hess CYNDI THOMSON "Gone" TRACY BYRD "Ten"	<b>WVLA/Asheville, NC</b> DM/PM: Jeff Davis MD: Andy Woods BRETT JAMES "Amy" TRACY BYRD "Ten"	<b>WYRK/Albany, NY *</b> APD/MD: Chris Keyzer 1 KELLIE COFFEY "Lie" 1 BRAD MARTIN "Better" 1 GARY ALLAN "One"	<b>WM7Q/Washington, DC *</b> APD/MD: Jeff Wyatt DM/PM: Jon Anthony 4 ANTHONY SMITH "Country" 1 GARY ALLAN "One"
<b>WCTO/Allentown, PA *</b> PD: Chuck Geiger APD/MD: Bobby Knight 14 MARIE SISTERS "Mood"	<b>WKLB/Boston, MA *</b> PD: Chuck Geiger APD/MD: Ginny Rogers 3 BROOKS & DUNN "Lost" 1 LITTLE BIG TOWN "Waste" JEFF CARSON "Fall"	<b>KSCS/Dallas-Ft. Worth, TX *</b> PD: Dean James APD/MD: Linda O'Brian No Adds	<b>WYZZ/Ft. Worth, TX *</b> PD: Laura Hussey MD: Cadillac Jack 6 TRACY BYRD "Ten" 5 BROOKS & DUNN "Lost"	<b>KFKF/Kansas City, MO *</b> PD: Dale Carter APD/MD: Tony Stevens 3 AARON TIPPIN "Money" BROOKS & DUNN "Lost" TRACY BYRD "Ten"	<b>KRWQ/Medford, OR</b> PD: Larry Neal MD: Scott Schuler PAT GREEN "Three" JAMIE O'NEAL "Frantic" BROOKS & DUNN "Lost"	<b>WXXD/Rockford, IL</b> DM/PM: Jesse Garcia MD: Kathy Hess CYNDI THOMSON "Gone" TRACY BYRD "Ten"	<b>WVLA/Asheville, NC</b> DM/PM: Jeff Davis MD: Andy Woods BRETT JAMES "Amy" TRACY BYRD "Ten"	<b>WYRK/Albany, NY *</b> APD/MD: Chris Keyzer 1 KELLIE COFFEY "Lie" 1 BRAD MARTIN "Better" 1 GARY ALLAN "One"	<b>WM7Q/Washington, DC *</b> APD/MD: Jeff Wyatt DM/PM: Jon Anthony 4 ANTHONY SMITH "Country" 1 GARY ALLAN "One"
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**LON HELTON**  
lhelton@rronline.com

## You've Got To Stand For Something

□ A great radio moment points up the importance of being 'live and local'

**G**reat radio moments. You know what I'm talking about — you can't leave the kitchen or get out of your car because you don't want to miss the rest of the great bit or feature being broadcast.

Moments like that remind you how powerful a medium radio can be. Country consultant **Larry Daniels**, who spent over 28 years as PD of KNIX/Phoenix, experienced just such a moment a couple of weeks ago. In fact, he was so moved that he blew off attending a spring training baseball game to share his thoughts with us.



Larry Daniels

But there's something more important here than his re-creation of that great radio moment. The incident led Daniels to question the wisdom of voicetracking and the importation of live shows, a subject that, for many people — especially those who want to keep their jobs — has been off-limits for public discussion.

### An Instant Hero

The event in question took place a couple of weeks ago. I'll let Daniels tell the story: "This morning [3/22] KNIX morning personalities **Tim Hattrick** and **Willy D. Loon** reminded me of the importance of radio in America. But let's go back one day, to yesterday, Thursday [3/21].

"Traffic reporter Steve Ludwig was following a developing rush-hour story about a man who had stolen a 13-ton dump truck and was speeding dangerously through the streets of Phoenix, going through red lights, eluding police and running other vehicles off the road.

"I was glued to the radio for nearly an hour as this real-life soap opera moved toward its conclusion. This erratic driver at one point swerved toward a police car and missed, causing a minor crash, then later ran a red light and hit a car with two adults and three children inside. The dump truck

then careened into a pole and flew through the air, landing on its side.

"But that is only part of the story. A heroic act was about to take place. Thirty-seven-year-old **Doug Click** was in his van on his way to get some coffee for his wife. He saw the speeding dump truck, chased it, watched it flip over, got out of his car with an aluminum baseball bat in hand — after all, it is spring training season in Arizona — caught up with the driver, who had climbed out through the broken windshield of the truck, and told him to lie down.

"The driver refused and pulled a metal object from his shirt. That's when Click whacked him with the bat a couple times. The cops arrived soon after and arrested the dump-truck driver."

### Getting Personal

In most cases, that would be the end of the tale. What makes this story great and memorable is the manner in which a radio personality made the event personal for his listeners.

"Doug Click is a personal friend of Tim Hattrick," Daniels continued. "When Tim found out — live, on the air — that his friend was an instant hero, the goose bumps that radio can provide its listeners arrived, along with, I must admit, some watering eyes.

"The next day Tim & Willy spoke with Click, who was in New York City, getting ready to appear on the *Today* show. Here is part of the on-air conversation:

*Tim: How many interviews do you think you did yesterday?*

*Doug: Uh, I probably did 20 interviews yesterday.*

*Tim: A lot of people didn't know*

*this, but you come from a family of cops, right?*

*Doug: Right. My whole family is police officers. My dad was Asst. Chief of Police in Phoenix for 32 years, and he was Chief of Police in Dallas for six years. My brothers are both police officers, and my sister just got onto the Tempe Police Department a few months back, so...*

*Willy: And how did you get into the paint business?*

*Doug: Uh, you know, when I was a little kid, I saw the stresses my dad went through. You know he had some good friends that were killed [while on duty], and it hurt me to see him go through the pains he had to go through. And, I'll be honest with you, the cops have a tough job. They have to deal with bad people or people that have been screwed over by bad people all the time. They get a callus on their soul, and I've seen it. I just kind of wanted to stay away from that.*

*Tim: Well, I have to tell you this: Shortly after we talked with you yesterday — which was about an hour after you did what you did with the bat — we got a call from a police officer who said that he and all of his precinct-mates were watching this thing unfold, and they said that, while they don't encourage a citizen to do what you did, they certainly admired your bravery. He said that when you grabbed the guy, he and 30 or 40 other police officers were cheering like it was the last inning of the World Series.*

*Doug: Yeah, well, I was just concerned that that guy would get in one of our neighbors' houses over there. You know, you [referring to Tim] live in that neighborhood. What if he did that or went and got into another car and went and hurt somebody else?*

*Tim: Hey, last night we had Little League practice — our kids play baseball together — and it was the talk of practice. It was the talk of the town."*

Click was indeed the talk of the town. "He was featured on the front page of the *Arizona Republic*," Daniels said. "The headline was "'Bat Man' Stops Crash Suspect.' They called him a 'one-man SWAT team.' He's a hero, and this all unfolded on a live radio show in Phoenix. The hero is a personal friend of Tim Hattrick of the Tim & Willy morning show."

### The Case For 'Live And Local'

Tim & Willy followed the interview with Click by playing Aaron Tip-



HELLO ON A GOOD DAY

MCA recording artist Shannon Lawson recently visited KEEY/Minneapolis, the first station in the country to add his debut single, "Goodbye on a Bad Day." Shannon also performed a live version of the song on-air. Pictured here are (l-r) KEEY PD/OM Gregg Swedberg; MCA Nashville's Director/Regional Promotion, Midwest Charlie Dean; Lawson; and KEEY MD Travis Moon.

pin's "You've Got to Stand for Something," and that song caused Daniels to consider the unfolding radio drama in the context of today's consolidated radio. He told me that the subject of voicetracking had been on his mind for awhile because so many people in the industry had privately expressed their concern about it to him. Tippin's lyrics prompted Daniels to take a stand.

**"A morning show being voiced from outside a market while pretending to be local is deception."**

Larry Daniels

"'You've got stand for something, or you'll fall for anything' — the words of that song represent very clearly what this local hero had done," Daniels said. "He knew what was right, he acted at that very critical moment, and, fortunately, everything worked out well.

"Last night a group of friends from Nashville and some radio buddies of mine went to a spring training baseball game. They continuously talked about the guy who used a baseball bat to subdue some idiot. Everyone I talk with brings this man's name up. It's the biggest story in Phoenix, no question.

"But suppose for a moment that Tim & Willy were being fed from another market, instead of being live and local here. Sure, it's possible with today's technology that they could have gotten this on the air a day later, or even near the end of yesterday's show, but it would not have been when it mattered most.

"This was a moment that has had an impact on this entire community, and it occurred in about one hour's

time. As it unfolded, one radio station covered it live because one of the morning show partners had a personal connection to the hero.

"Of course, KNIX is a Clear Channel station, and Tim & Willy are fed into other markets daily. They could probably never have pulled this off if it had happened somewhere else. That's not a knock on them; it's a kind of reminder of the compromises that some companies in our industry have made. What I heard from Tim & Willy on those two mornings was radio at its best. It was live, spontaneous and impossible to ignore.

"I expect to hear from several in the industry who will repeat the much-used phrase 'That's the way it is. Get over it.' What if that local hero, Doug Click, chose to just turn his car around and get out of the way? It certainly would have been an easier thing to do. But he didn't.

"Many people in our industry don't want to say anything public about this 'live and local' issue because they fear they could lose their jobs over it. In private, numerous programmers tell me that they hate this change in radio. I care about our industry and the positive effect it can have on communities large and small. A morning show being voiced from outside a market while pretending to be local is deception.

"Good for America? It has cost many, many jobs and removed the live, local aspect of radio from numerous markets. Sure, I could keep quiet and go on with life, but 'You've got to stand for something, or you'll fall for anything.'"

*Larry Daniels' Country radio consultancy is based in Phoenix. He can be reached at 480-491-9952 or dcr@ix.netcom.com.*

### TALK BACK TO R&R!

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

Call me at 615-244-8822 or e-mail: lhelton@rronline.com

**"Many people in our industry don't want to say anything public about this 'live and local' issue because they fear they could lose their jobs over it. In private, numerous programmers tell me that they hate this change in radio."**

Larry Daniels



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*-Russ Schell, Program Director, WIL/FM - St. Louis, MO*

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# MARIE

## *Sisters*



**"It's as strong as any Dixie Chicks song, that's for sure. And I can relate to the bad mood issue!!!"**

- Mike Brophay, WKLB/Boston, MA



**"As strong of a vocal performance as anything out there right now!!!"**

- Cary Rolfe, KUPL/Portland, OR



**"Well sung and full of attitude!!!"**

- Ray Massie, KFRG/Riverside, CA



**"I love it...good groove...cool vocals!!!"**

- Tony Stevens, KFKE/Kansas City, MO



**"ATTITUDE!! I love it!!!"**

- Eddie Foxx, WKDF/Nashville, TN



**"I want to play songs like this on my radio station!!!"**

- Mitch Mahan, WIRK/West Palm Beach, FL



**"Very cool...I love the attitude and yes they do remind me a little of the Judds!!!"**

- John Collins, KIIM/Tucson, AZ



**"I didn't want to like it at first but I gotta admit it's kinda catchy and infectious. I found myself singing along!!!"**

- Mark Phillips, WWGR/Fort Meyers, FL



**"Like the attitude. Potential to light up the phones!!!"**

- Steve Mitchell, WYAY/Atlanta, GA



**"Good attitude song...there will a place for this!!!"**

- Meg Stevens/WGAR/Cleveland, OH



**"I like it. Lyrics speak volumes and many people can relate to this in a fun way!!!"**

- Mike Kenecy, KBEQ/Kansas City, MO



**"I LOVE IT!!!"**

- Debby Turpin, KSOP/Salt Lake City, UT



**"Attitude, dude, with some solid Country Blue!!!"**

- Les Acree, WNOE/New Orleans, LA



**"It's got really 'cool' groove! I really dig this tune-YIKES!!!"**

- Coyote Collins, WBEE/Rochester, NY



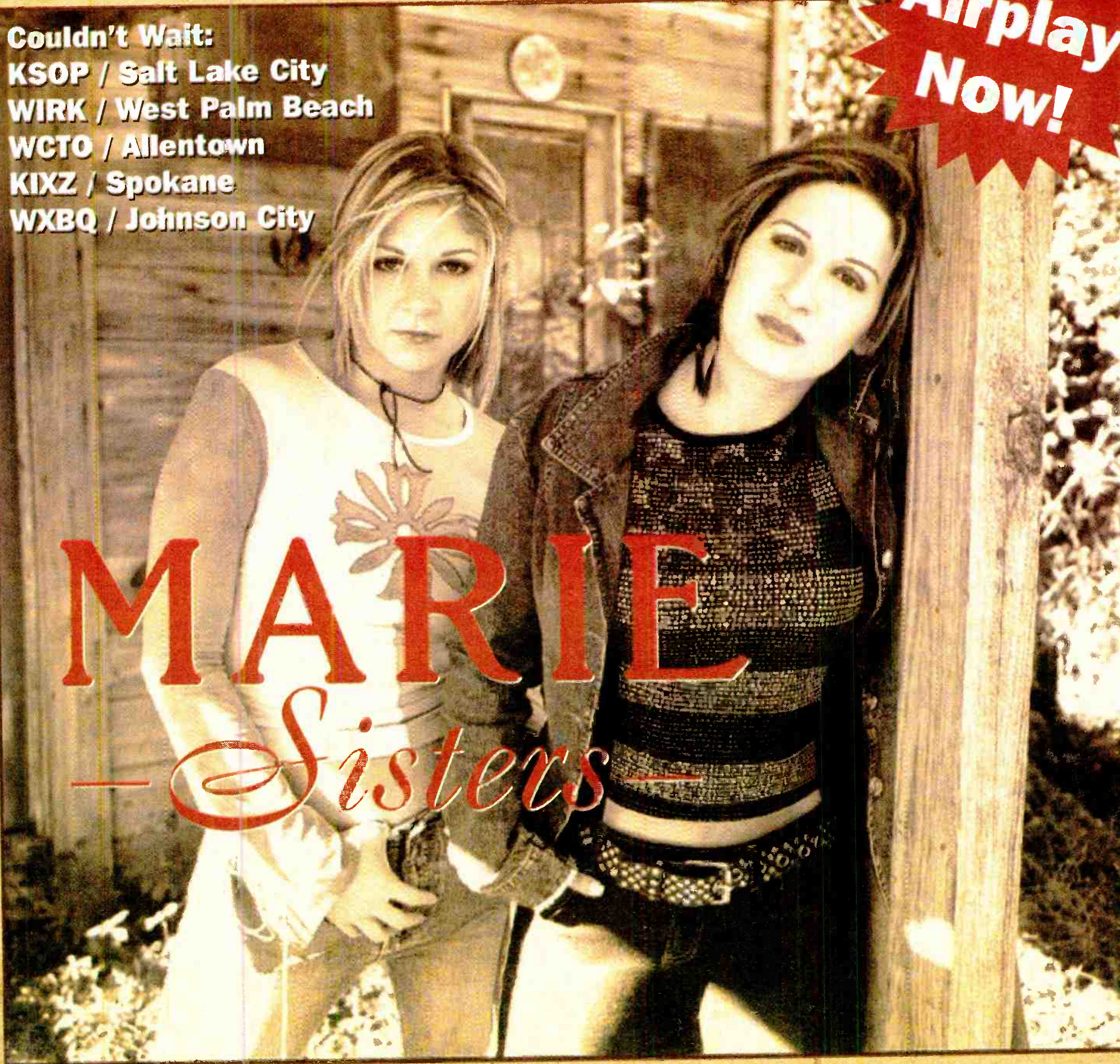
**"I love the song!!!"**

- Mike Peterson, KSKS/fresno, CA



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WCTO / Allentown  
KIXZ / Spokane  
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Management: Top 40 Entertainment





**CALVIN GILBERT**  
gilbert@rronline.com

## Summertime Tradition

### Country festivals still give fans maximum star power

Country artists will be seeing a lot of each other this summer, and fans will be seeing a lot of country artists at major music festivals.

Despite changes throughout the industry, multiday festivals featuring country's top headliners remain a staple of the summer touring season. And in tight financial times, festival ticket prices remain a relative bargain. Even if the outdoor concerts aren't quite as intimate as, say, a show in an 18,000-seat hockey rink, the festivals provide fans a chance to witness performances by a high quotient of superstar acts.

Frankly, with the exception of Garth Brooks, Faith Hill and Shania Twain, virtually every top-name country act is scheduled to make at least one festival appearance this year.

**Fan Fair**, set for June 13-16 in downtown Nashville, is touted as the "World's Biggest Country Music Festival," but several other events are close competitors when it comes to concert star power.

Fan Fair's list of performers will be expanded during the next two months, but early confirmations include Trace Adkins, Jessica Andrews, BlackHawk, Chad Brock, Brooks & Dunn, Kenny Chesney, Anita Cochran, Tammy Cochran, Elizabeth Cook, Billy Ray Cyrus, Diamond Rio, Joe Diffie, Sara Evans, Kristin Garner, Alan Jackson, George Jones, Tracy Lawrence, Little Big Town, Martina McBride, Neal McCoy, Jamie O'Neal, Brad Paisley, Leslie Satcher, SheDAISY, Blake Shelton, Keith Urban and Lee Ann Womack.

Talent lineups haven't been announced for other festivals, including one of Canada's legendary events, the Calgary Stampede, which takes place

July 5-14. Keep in mind, too, that many of the festivals also feature major rodeos, which explains why few of the events take place in large cities. Among the summer's major festivals are:

**Country Jam USA, Grand Junction, CO:** Taking place June 27-30, this year's concert lineup includes Aaron Tippin, Kenny Chesney, Pinmonkey, Daryle Singletary, Rhett Akins, Sara Evans, Sawyer Brown, Toby Keith, Wade Hayes, Blake Shelton, Lonestar, Montgomery Gentry, Phil Vassar and Wild Horses. The June 29 lineup also includes the latest incarnation of the rock band Styx, who will share the bill with Chely Wright, Chris LeDoux, Clay Walker and Steve Holy.

**Greeley Stampede, Greeley, CO:** Officially known as the Greeley Independence Stampede, the event began in 1922 as the Greeley Spud Rodeo. In addition to the rodeo and carnival midway, this year's Stampede (June 28-July 5) will feature Chris LeDoux, Montgomery Gentry, Pinmonkey, Blake Shelton, Sara Evans, Toby Keith, Martina McBride, Chad Brock, Sawyer Brown. Styx are also performing at the Greeley Stampede, and there are no country acts on the June 30 bill, which includes another classic rock band, Grand Funk Railroad.

**Country Stampede, Manhattan, KS:** Set for June 27-30, the seventh annual event is expected to attract more than 100,000 fans. The concerts feature Montgomery Gentry, Trick Pony, Alan Jackson, Blake Shelton, Lonestar, The Bellamy Brothers, Jamie O'Neal, Kenny Chesney, Phil Vassar, Trace Adkins,

Aaron Tippin, Emerson Drive, Sara Evans and Toby Keith.

**Country Concert '02, Ft. Loramie, OH:** The 22nd annual event takes place July 11-14 at Hickory Hills Lakes, located 40 miles north of Dayton. This year's performers include Lee Greenwood, Montgomery Gentry, Neal McCoy, David Ball, Diamond Rio, Jo Dee Messina, Toby Keith, Alan Jackson, BlackHawk, Clay Walker, George Jones, Lorrie Morgan, Sammy Kershaw, Billy Ray Cyrus, Blake Shelton, Sawyer Brown and Terri Clark.

**Hodag Country Festival, Rhineland, WI:** The 25th annual event doesn't have the biggest talent pool, but the festival will be covering a lot of musical ground when it takes place July 11-14. The roster of performers includes Lorrie Morgan, Sammy Kershaw, Alabama, The Wilkinsons, Blake Shelton, Carolyn Dawn Johnson, Darryl Worley, Neal McCoy, Chad Brock, Tammy Cochran and Toby Keith.

**Jamboree In Hills, Morristown, OH:** Now in its 25th year, the festival near Wheeling, WV has been called the "Super Bowl of Country Music." Approximately 150,000 fans attend the four-day festival each year. This year's Jamboree takes place July 18-21 and features Chris Cagle, Montgomery Gentry, Lonestar, Toby Keith, John Anderson, The Nitty Gritty Dirt Band, Neal McCoy, Hank Williams Jr., Lee Greenwood, Cyndi Thomson, Andy Griggs, Trace Adkins, Chely Wright, Charlie Daniels Band, John Michael Montgomery, Alabama, Mickey Gilley, David Ball, Jamie O'Neal, Brad Paisley and Kenny Chesney.

**Country Jam USA, Eau Claire, WI:** Set for July 18-20, this year's festival features Alabama, Collin Raye, Sawyer Brown, BlackHawk, Chely Wright, Joe Diffie, Kenny Chesney, Mark Chesnutt, Randy Travis, Tracy Lawrence, Aaron Tippin, Blake Shelton, Clay Walker, Lonestar, Montgomery Gentry and Toby Keith.

**Big Valley Jamboree, Camrose, Alberta:** Billed as "Canada's largest country music festival," this year's event takes place August 1-3 and will feature Daryle Singletary, Rhett Akins, Wade Hayes, Collin Raye, Steve Holy, Toby Keith, Neal McCoy, Paul Brandt, Keith Urban, Mindy McCready, Ricky Van Shelton and Martina McBride.



SIR ELTON IN NASHVILLE

Elton John (l) joined Lost Highway recording artist Ryan Adams and his band last week in Nashville to tape an episode of the cable television series *CMT Crossroads*. During the invitation-only taping at Studio A of the Grand Ole Opry House, John and Adams performed each other's songs and also teamed up for a duet of the Jim Reeves country classic "He'll Have to Go." The *Crossroads* episode premieres May 26 on CMT.

**WE Fest, Detroit Lakes, MN:** Set for August 1-4 at the Soo Pass Ranch, this year's WE Fest features The Doo-bie Brothers and The Guess Who, along with a particularly strong country slate that includes BlackHawk, Emerson Drive, Sawyer Brown, Alabama, Chris Cagle, Jo Dee Messina, Martina McBride, The Nitty Gritty Dirt Band, Toby Keith, Brooks & Dunn, Gary Allan, Junior Brown and Trisha Yearwood.

**Winstock Festival, Winsted, MN:** The two-day Winstock Festival is somewhat unusual in that all proceeds from the event are used to help fund private education for students from Winsted and surrounding communities. Taking place June 7-8, this year's festival includes performances by Lonestar, Jo Dee Messina, BlackHawk, George Jones, Trace Adkins, The Wilkinsons, Chad Brock, Jessica Andrews, The Kentucky Headhunters, The Clark Family Experience and Blake Shelton.

**Country Fest, Cadott, WI:** Taking place June 27-30, Country Fest has some of the summer's strongest star power, including scheduled performances by Alan Jackson, Brooks & Dunn, Tim McGraw, Lee Ann Womack and Martina McBride. Rounding out the concerts will be Phil Vassar, Darryl Worley, Diamond Rio, Neal McCoy, Rascal Flatts, Jamie O'Neal, Trace Adkins, Jessica Andrews, Keith Urban, Brad Paisley, Chris Cagle, Trick Pony, Gary Allan and Dwight Yoakam.

#### Bits 'N' Pieces

• Alan Jackson, Toby Keith, Martina McBride, George Strait and Travis Tritt are on the first list of artists announced to perform at the 37th ACM Awards, taking place May 22 in Los Angeles. Willie Nelson and Lee Ann Womack are also confirmed to perform their duet "Mendocino County Line." The three-hour awards show airs live on CBS-TV.

• Lee Ann Womack and fashion photographer Mathew Rolston are working on the photos to be used on the cover of Womack's upcoming album *Something Worth Leaving Behind*. Rolston, whose work has appeared in *Vogue* and *Harper's Bazaar*,

has a client list that includes Janet Jackson and Madonna. Hairstylist Kevin Mancuso — whose clients include Britney Spears and Jennifer Lopez — is also on board for the photo shoot. Womack says the album will be released in late August or early September.

• Lonestar drummer Keech Rainwater directed the music video for Jamie O'Neal's latest single, "Frantic." Rainwater previously directed Lonestar's "With Me" video. Most of O'Neal's video footage was shot during Lonestar's fall tour.

• Martina McBride will be a spokesperson and judge for *USA Weekend's* "Make a Difference Day," which takes place Oct. 26. The annual event challenges readers to take action that makes a difference in their communities or impacts someone's life. A panel of judges, including McBride and actor Paul Newman, chooses 10 national honorees.

• Barbara Mandrell's 27,000-square-foot log mansion and 141 acres near Nashville will be auctioned off May 30. The complex, which Mandrell named "Fontanel," includes an indoor pool and firing range, along with a helicopter landing pad. The house was built in the '80s at a cost of approximately \$6 million.

• Reba McEntire's costumes from the Broadway production of *Annie Get Your Gun* are on display at the Country Music Hall of Fame and Museum. Also on exhibit is a costume drawing from Rodgers & Hammerstein's original 1946 production of the show. The music for *Annie Get Your Gun* was written by Irving Berlin, whose daughters presented the drawing to McEntire in appreciation of her outstanding performance.

#### TALK BACK TO R&R!

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

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or e-mail:  
gilbert@rronline.com

## C O U N T R Y FLASHBACK

### 1 YEAR AGO

• No. 1: "Who I Am" - Jessica Andrews (second week)

### 5 YEARS AGO

• No. 1: "When I Close My Eyes" - Kenny Chesney

### 10 YEARS AGO

• No. 1: "Take Your Memory With You" - Vince Gill

### 15 YEARS AGO

• No. 1: "To Know Him ..." - Parton, Ronstadt & Harris

### 20 YEARS AGO

• No. 1: "Same Ole Me" - George Jones

### 25 YEARS AGO

• No. 1: "Paper Rosie" - Gene Watson

# R&R Country Top 50

April 12, 2002

Powered By



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS	+/- POINTS	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS/ ADDS
	1	TOBY KEITH My List (DreamWorks)	16889	+803	5859	+360	14	152/0
	2	KENNY CHESNEY Young (BNA)	15675	+757	5611	+369	16	152/0
1	3	CHRIS CAGLE I Breathe In, I Breathe Out (Capitol)	15380	-930	5464	-304	27	152/0
6	4	PHIL VASSAR That's When I Love You (Arista)	14321	+1224	5083	+464	23	149/0
5	5	RASCAL FLATTS I'm Movin' On (Lyric Street)	13995	+321	5084	+154	26	149/0
3	6	MARTINA MCBRIDE Blessed (RCA)	13982	-1483	4955	-474	22	151/0
7	7	ALAN JACKSON Drive (For Daddy Gene) (Arista)	13397	+997	4669	+365	12	152/0
8	8	TOMMY SHANE STEINER What If She's An Angel (RCA)	12959	+963	4783	+418	16	150/0
9	9	TRAVIS TRITT Modern Day Bonnie And Clyde (Columbia)	10707	+532	3859	+157	14	151/0
12	10	GEORGE STRAIT Living And Living Well (MCA)	10311	+1578	3568	+442	9	149/2
10	11	STEVE AZAR I Don't Have To Be (Till...) (Mercury)	10215	+647	3692	+234	26	148/1
11	12	EMERSON DRIVE I Should Be Sleeping (DreamWorks)	9927	+683	3496	+188	20	150/2
13	13	GARTH BROOKS & TRISHA YEARWOOD Squeeze Me In (Capitol)	7988	-92	3000	-48	12	150/0
14	14	CAROLYN DAWN JOHNSON I Don't Want You To Go (Arista)	7822	+181	3029	+90	16	146/1
15	15	KEVIN DENNEY That's Just Jessie (Lyric Street)	7587	+167	2805	+101	17	144/1
16	16	LONESTAR Not A Day Goes By (BNA)	7318	+915	2744	+293	12	143/4
17	17	TAMMY COCHRAN I Cry (Epic)	6719	+328	2668	+145	19	134/1
21	18	BRAD PAISLEY I'm Gonna Miss Her (Fishin') (Arista)	6656	+1094	2386	+330	7	133/8
20	19	KELLIE COFFEY When You Lie Next To Me (BNA)	6202	+297	2342	+75	15	138/3
19	20	TRICK PONY Just What I Do (H2E/WB)	6118	+213	2364	+90	13	143/3
18	21	CHELY WRIGHT Jezebel (MCA)	6088	+136	2320	+50	16	131/3
22	22	W. NELSON/LEE ANN WOMACK Mendocino... (Lost Highway/Mercury)	6030	+689	2097	+311	14	131/4
23	23	GARY ALLAN The One (MCA)	4648	+240	1829	+128	13	130/12
24	24	ANDY GRIGGS Tonight I Wanna Be Your Man (RCA)	4584	+464	1728	+160	12	133/4
26	25	SHEDAISY Get Over Yourself (Lyric Street)	3695	+546	1305	+154	7	110/9
25	26	MARK MCGUINN She Doesn't Dance (VFR)	3677	+113	1468	+62	18	106/0
<b>Breaker</b>	27	DARRYL WORLEY I Miss My Friend (DreamWorks)	3145	+657	1048	+204	5	99/15
23	28	TRACE ADKINS Help Me Understand (Capitol)	3141	+374	1220	+146	8	111/6
27	29	SHANNON LAWSON Goodbye On A Bad Day (MCA)	3074	+241	1230	+139	10	102/2
30	30	BRAD MARTIN Before I Knew Better (Epic)	2688	+246	1079	+60	10	108/5
<b>Breaker</b>	31	SARA EVANS I Keep Looking (RCA)	2643	+537	1087	+225	6	94/5
31	32	PAT GREEN Three Days (Republic)	2570	+142	823	+40	14	67/1
33	33	SOGGY BOTTOM BOYS I Am A Man Of... (Lost Highway/Mercury)	2088	-27	746	+17	15	74/3
35	34	MARK CHESNUTT She Was (Columbia)	1977	+226	736	+99	11	78/4
34	35	TY HERNDON Heather's Wall (Epic)	1834	-202	681	-122	15	76/0
36	36	JOE NICHOLS The Impossible (Universal South)	1804	+328	623	+114	4	60/9
37	37	JAMIE O'NEAL Frantic (Mercury)	1485	+196	578	+78	6	68/5
46	38	BROOKS & DUNN My Heart Is Lost To You (Arista)	1472	+836	325	+212	2	30/21
42	39	BLAKE SHELTON Ol' Red (Warner Bros.)	1321	+459	532	+201	3	62/11
39	40	BRETT JAMES Chasin' Amy (Arista)	1301	+214	556	+84	3	76/4
38	41	LITTLE BIG TOWN Don't Waste My Time (Monument)	1268	+100	530	+47	6	70/5
40	42	TRACY BYRD Ten Rounds With Jose Cuervo (RCA)	1117	+40	427	+31	2	45/12
43	43	HOMETOWN NEWS Minivan (VFR)	1039	+195	415	+56	5	39/3
49	44	PINMONKEY Barbed Wire And Roses (BNA)	990	+449	255	+115	2	17/3
44	45	JEFF CARSON Until We Fall Back In Love... (Curb)	858	+53	366	+30	3	52/2
41	46	MONTGOMERY GENTRY Didn't I (Columbia)	709	-184	318	-38	4	33/3
46	47	KENNY ROGERS Harder Cards (Dreamcatcher)	692	+21	204	+34	3	17/4
47	48	ALAN JACKSON/GEORGE STRAIT Designated Drinker (Arista)	674	+35	86	+10	9	3/0
50	49	GABBIE NOLEN Almost There (Republic)	605	+65	246	+44	2	45/2
<b>Debut</b>	50	SIXWIRE Look At Me Now (Warner Bros.)	523	+336	169	+94	1	5/2

152 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 3/31/02-4/6/02. Bullets appear on songs gaining in points or remaining flat from previous week. If two songs are tied in total points, the song with the larger increase in points is placed first. Songs below No. 1 and down in points for three consecutive weeks are moved to recurrent. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Points lists the songs with the greatest week-to-week increases in total points. Breaker status is awarded to songs reported by 60% of the panel for the first time. Station Weight = AQH Persons + (Market rank X 10) divided by 4180. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from the Arbitron Company (copyright 2002, The Arbitron Company). (C) 2002, R&R, Inc.

## Most Added

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
BROOKS & DUNN My Heart Is Lost To You (Arista)	21
CYNDI THOMSON I'm Gone (Capitol)	21
ANTHONY SMITH If That Ain't Country (Mercury)	17
DARRYL WORLEY I Miss My Friend (DreamWorks)	15
GARY ALLAN The One (MCA)	12
TRACY BYRD Ten Rounds With Jose Cuervo (RCA)	12
BLAKE SHELTON Ol' Red (Warner Bros.)	11
DIAMOND RIO Beautiful Mess (Arista)	10
SHEDAISY Get Over Yourself (Lyric Street)	9
JOE NICHOLS The Impossible (Universal South)	9

## Most Increased Points

ARTIST TITLE LABEL(S)	POINT INCREASE
GEORGE STRAIT Living And Living Well (MCA)	+1578
PHIL VASSAR That's When I Love You (Arista)	+1224
BRAD PAISLEY I'm Gonna Miss Her (Fishin') (Arista)	+1094
ALAN JACKSON Drive (For Daddy Gene) (Arista)	+997
TOMMY SHANE STEINER What If She's... (RCA)	+963
LONESTAR Not A Day Goes By (BNA)	+915
BROOKS & DUNN My Heart Is Lost To You (Arista)	+836
TOBY KEITH My List (DreamWorks)	+803
KENNY CHESNEY Young (BNA)	+757
W. NELSON/LEE ANN WOMACK Mendocino... (Lost Highway/Mercury)	+689

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
PHIL VASSAR That's When I Love You (Arista)	+464
GEORGE STRAIT Living And Living Well (MCA)	+442
TOMMY SHANE STEINER What If She's... (RCA)	+418
KENNY CHESNEY Young (BNA)	+369
ALAN JACKSON Drive (For Daddy Gene) (Arista)	+365
TOBY KEITH My List (DreamWorks)	+360
BRAD PAISLEY I'm Gonna Miss Her (Fishin') (Arista)	+330
W. NELSON/LEE ANN WOMACK Mendocino... (Lost Highway/Mercury)	+311
LONESTAR Not A Day Goes By (BNA)	+293
STEVE AZAR I Don't Have To Be (Till...) (Mercury)	+234

## Breakers

**DARRYL WORLEY**  
I Miss My Friend (DreamWorks)  
15 Adds • Moves 29-27

**SARA EVANS**  
I Keep Looking (RCA)  
5 Adds • Moves 32-31

Songs ranked by total plays

# PAT GREEN "Three Days"

R&R 32

Billboard 37\*



ALREADY BREAKING AT:  
 KZLA KPLX KSCS KIKK KILT WKHX  
 KNIX WRBQ KYGO KWJJ KBEQ KAJA  
 KUBL WCTK WHOK KASE ...and many more!

Appearing On Miller Lite's  
National TV Campaign

NEW THIS WEEK  
KEY/Minneapolis

#8 Most Played  
Video on CMT



SALES UP 28%





# Country Top 50 Indicator

April 12, 2002

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

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS	± POINTS	TOTAL PLAYS	± PLAYS	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	TOBY KEITH My List (DreamWorks)	3373	+12	2735	+12	14	74/0
4	2	RASCAL FLATTS I'm Movin' On (Lyric Street)	3249	+31	2611	+48	26	73/0
3	3	KENNY CHESNEY Young (BNA)	3213	-6	2573	-6	16	73/0
6	4	TOMMY SHANE STEINER What If She's An Angel (RCA)	3129	+94	2504	+87	16	73/0
8	5	ALAN JACKSON Drive (For Daddy Gene) (Arista)	3094	+214	2500	+167	12	74/1
2	6	CHRIS CAGLE I Breathe In, I Breathe Out (Capitol)	3020	-237	2385	-217	27	69/0
7	7	PHIL VASSAR That's When I Love You (Arista)	3009	+34	2439	+26	23	74/0
5	8	MARTINA MCBRIDE Blessed (RCA)	2736	-375	2217	-302	22	68/0
9	9	TRAVIS TRITT Modern Day Bonnie And Clyde (Columbia)	2729	+94	2225	+73	14	74/0
10	10	STEVE AZAR I Don't Have To Be (Till...) (Mercury)	2550	+183	2032	+150	26	72/0
11	11	GEORGE STRAIT Living And Living Well (MCA)	2480	+160	2005	+131	9	74/0
12	12	EMERSON DRIVE I Should Be Sleeping (DreamWorks)	2352	+101	1906	+87	20	73/2
14	13	CAROLYN DAWN JOHNSON I Don't Want You To Go (Arista)	2139	+37	1723	+33	16	72/0
13	14	GARTH BROOKS & TRISHA YEARWOOD Squeeze Me In (Capitol)	2088	-117	1720	-91	12	70/0
15	15	KEVIN DENNEY That's Just Jessie (Lyric Street)	2068	+31	1670	+40	17	72/1
16	16	LONESTAR Not A Day Goes By (BNA)	2018	+63	1637	+50	12	72/2
18	17	TRICK PONY Just What I Do (H2E/WB)	1919	+100	1566	+95	13	73/0
19	18	TAMMY COCHRAN I Cry (Epic)	1817	+107	1460	+94	19	67/0
20	19	BRAD PAISLEY I'm Gonna Miss Her (Fishin') (Arista)	1792	+153	1439	+134	7	71/0
17	20	CHELY WRIGHT Jezebel (MCA)	1772	-59	1474	-35	16	68/0
21	21	GARY ALLAN The One (MCA)	1686	+55	1375	+53	13	73/1
22	22	W. NELSON/LEE ANN WOMACK Mendocino... (Lost Highway/Mercury)	1614	+42	1314	+44	14	69/2
23	23	ANDY GRIGGS Tonight I Wanna Be Your Man (RCA)	1404	+60	1158	+59	12	62/1
24	24	KELLIE COFFEY When You Lie Next To Me (BNA)	1298	+32	1049	+29	15	64/2
25	25	SHANNON LAWSON Goodbye On A Bad Day (MCA)	1222	+55	1012	+54	10	66/0
27	26	SARA EVANS I Keep Looking (RCA)	1178	+120	953	+102	6	63/0
26	27	TRACE ADKINS Help Me Understand (Capitol)	1140	+68	917	+48	8	63/0
29	28	DARRYL WORLEY I Miss My Friend (DreamWorks)	1045	+208	830	+166	5	64/2
28	29	SHEDAISY Get Over Yourself (Lyric Street)	979	+37	818	+45	7	60/2
31	30	PAT GREEN Three Days (Republic)	775	+92	585	+73	14	43/6
30	31	MARK MCGUINN She Doesn't Dance (VFR)	774	+6	668	0	18	41/1
33	32	BRAD MARTIN Before I Knew Better (Epic)	674	+88	542	+80	10	45/3
32	33	MARK CHESNUTT She Was (Columbia)	602	+7	482	+6	11	41/2
41	34	TRACY BYRD Ten Rounds With Jose Cuervo (RCA)	596	+305	473	+240	2	45/19
36	35	JOE NICHOLS The Impossible (Universal South)	518	+89	407	+65	4	38/5
34	36	SOGGY BOTTOM BOYS I Am A Man... (Lost Highway/Mercury)	509	+25	400	+16	15	28/1
35	37	JAMIE O'NEAL Frantic (Mercury)	500	+25	410	+30	6	41/4
37	38	LITTLE BIG TOWN Don't Waste My Time (Monument)	454	+32	361	+28	6	36/4
38	39	MONTGOMERY GENTRY Didn't I (Columbia)	372	+45	278	+35	4	28/2
42	40	BRETT JAMES Chasin' Amy (Arista)	363	+100	315	+92	3	33/7
44	41	BLAKE SHELTON Ol' Red (Warner Bros.)	348	+142	295	+123	3	27/6
39	42	HOMETOWN NEWS Minivan (VFR)	343	+23	305	+24	5	25/4
40	43	BROOKS & DUNN My Heart Is Lost To You (Arista)	316	+246	259	+197	2	29/23
40	44	TY HERNDON Heather's Wall (Epic)	280	-30	245	-24	15	18/0
43	45	EARL THOMAS CONLEY Love's The Only Voice (I'm...) (Sunbird)	213	-18	157	-6	0	12/2
45	46	JOE DIFFIE This Pretender (Monument)	209	+45	153	+38	1	13/1
46	47	DIAMOND RIO Beautiful Mess (Arista)	182	+140	144	+99	0	16/6
48	48	GABBIE NOLEN Almost There (Republic)	154	+23	129	+20	2	12/1
49	49	JEFF CARSON Until We Fall Back In Love... (Curb)	154	+29	135	+25	3	16/3
49	50	ANTHONY SMITH If That Ain't Country (Mercury)	150	+37	124	+30	0	14/5

74 Country Indicator reports. Songs ranked by total plays for the airplay week of Sunday 3/31-Saturday 4/6.  
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### Most Added

ARTIST TITLE LABEL(S)	ADDS
BROOKS & DUNN My Heart Is Lost To You (Arista)	23
TRACY BYRD Ten Rounds With Jose Cuervo (RCA)	19
CYNDI THOMSON I'm Gone (Capitol)	11
BRETT JAMES Chasin' Amy (Arista)	7
PAT GREEN Three Days (Republic)	6
BLAKE SHELTON Ol' Red (Warner Bros.)	6
DIAMOND RIO Beautiful Mess (Arista)	6
JOE NICHOLS The Impossible (Universal South)	5
ANTHONY SMITH If That Ain't Country (Mercury)	5
JAMIE O'NEAL Frantic (Mercury)	4
LITTLE BIG TOWN Don't Waste My Time (Monument)	4
HOMETOWN NEWS Minivan (VFR)	4
PINMONKEY Barbed Wire And Roses (BNA)	4
SAWYER BROWN Can You Hear Me Now (Curb)	4
AARON TIPPIN I'll Take Love Over Money (Lyric Street)	4

### Most Increased Points

ARTIST TITLE LABEL(S)	POINT INCREASE
TRACY BYRD Ten Rounds With Jose Cuervo (RCA)	+305
BROOKS & DUNN My Heart Is Lost To You (Arista)	+246
ALAN JACKSON Drive (For Daddy Gene) (Arista)	+214
DARRYL WORLEY I Miss My Friend (DreamWorks)	+208
STEVE AZAR I Don't Have To Be (Till...) (Mercury)	+183
GEORGE STRAIT Living And Living Well (MCA)	+160
BRAD PAISLEY I'm Gonna Miss Her (Fishin') (Arista)	+153
BLAKE SHELTON Ol' Red (Warner Bros.)	+142
DIAMOND RIO Beautiful Mess (Arista)	+140
SARA EVANS I Keep Looking (RCA)	+120

### Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
TRACY BYRD Ten Rounds With Jose Cuervo (RCA)	+240
BROOKS & DUNN My Heart Is Lost To You (Arista)	+197
ALAN JACKSON Drive (For Daddy Gene) (Arista)	+167
DARRYL WORLEY I Miss My Friend (DreamWorks)	+166
STEVE AZAR I Don't Have To Be (Till...) (Mercury)	+150
BRAD PAISLEY I'm Gonna Miss Her (Fishin') (Arista)	+134
GEORGE STRAIT Living And Living Well (MCA)	+131
BLAKE SHELTON Ol' Red (Warner Bros.)	+123
SARA EVANS I Keep Looking (RCA)	+102
DIAMOND RIO Beautiful Mess (Arista)	+99
TRICK PONY Just What I Do (H2E/WB)	+95
TAMMY COCHRAN I Cry (Epic)	+94
BRETT JAMES Chasin' Amy (Arista)	+92
CYNDI THOMSON I'm Gone (Capitol)	+90
EMERSON DRIVE I Should Be Sleeping (DreamWorks)	+87
TOMMY SHANE STEINER What If She's An Angel (RCA)	+87
BRAD MARTIN Before I Knew Better (Epic)	+80
TRAVIS TRITT Modern Day Bonnie And Clyde (Columbia)	+73
PAT GREEN Three Days (Republic)	+73

# Own Your Events

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## EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES April 12, 2002

BULLSEYE® song selection is based on the top 35 titles from the R&R Country chart for the airplay week of March 10-16.

ARTIST Title (Label)	LIKE A LOT	TOTAL POSITIVE	NEUTRAL	FAMILIARITY	DISLIKE	BURN
PHIL VASSAR That's When I Love You (Arista)	36.3%	72.5%	16.3%	99.0%	8.0%	2.3%
ALAN JACKSON Drive (For Daddy Gene) (Arista)	28.3%	71.0%	19.3%	97.5%	3.5%	3.8%
TOMMY SHANE STEINER What If She's An Angel (RCA)	27.0%	69.0%	20.3%	98.3%	6.5%	2.5%
CHRIS CAGLE I Breathe In, I Breathe Out (Capitol)	31.8%	68.0%	20.8%	98.0%	5.3%	4.0%
TOBY KEITH My List (DreamWorks)	30.8%	67.5%	21.3%	99.3%	6.8%	3.8%
GARY ALLAN The One (MCA)	24.5%	66.5%	23.5%	99.8%	6.5%	3.3%
MARTINA MCBRIDE Blessed (RCA)	36.3%	66.3%	21.0%	98.0%	5.5%	5.3%
GEORGE STRAIT Living And Livin'g Well (MCA)	30.5%	66.3%	22.8%	97.0%	5.3%	2.8%
BRAD PAISLEY I'm Gonna Miss Her (Arista)	27.3%	66.3%	19.3%	95.3%	6.5%	3.3%
TY HERNDON Heather's Wall (Epic)	25.8%	65.5%	20.8%	96.0%	6.5%	3.3%
KENNY CHESNEY Young (BNA)	31.3%	65.3%	19.8%	95.0%	6.5%	3.5%
RASCAL FLATTS I'm Movin' On (Lyric Street)	30.3%	65.0%	18.5%	94.3%	8.0%	2.8%
LONESTAR Not A Day Goes By (BNA)	26.5%	65.0%	22.3%	96.8%	7.8%	1.8%
STEVE AZAR I Don't Have To Be Me... (Mercury)	25.0%	64.8%	25.5%	99.8%	5.8%	3.3%
BRAD MARTIN Before I Knew Better (Epic)	18.8%	63.3%	23.3%	93.8%	5.5%	1.8%
KELLIE COFFEY When You Lie Next To Me (BNA)	21.8%	62.3%	27.0%	97.0%	5.3%	2.5%
SOGGY BOTTOM BOYS I Am A Man... (Lost Highway/Mercury)	33.3%	62.0%	21.0%	95.0%	10.5%	1.5%
TAMMY COCHRAN I Cry (Epic)	22.3%	61.3%	29.0%	98.0%	5.3%	2.5%
ANDY GRIGGS Tonight I Wanna Be Your Man (RCA)	23.3%	61.0%	21.8%	91.0%	5.0%	3.3%
KEVIN DENNEY That's Just Jessie (Lyric Street)	18.3%	61.0%	23.3%	96.0%	8.8%	3.0%
EMERSON DRIVE I Should Be Sleeping (DreamWorks)	24.5%	60.8%	26.5%	98.3%	7.0%	4.0%
MARK MCGUINN She Doesn't Dance (VFR)	21.0%	60.5%	23.0%	93.5%	8.8%	1.3%
SHANNON LAWSON Goodbye On A Bad Day (MCA)	19.3%	59.3%	27.8%	91.3%	2.8%	1.5%
GARTH BROOKS/TRISHA YEARWOOD Squeeze Me In (Capitol)	24.8%	59.0%	23.5%	96.3%	10.5%	3.3%
SARA EVANS I Keep Looking (RCA)	21.8%	58.8%	23.0%	91.3%	7.0%	2.5%
CAROLYN DAWN JOHNSON I Don't Want You To Go (Arista)	23.3%	58.3%	26.8%	96.5%	7.8%	3.8%
TRACE ADKINS Help Me Understand (Capitol)	20.0%	57.3%	25.8%	92.0%	6.8%	2.3%
MARK CHESNUTT She Was (Columbia)	17.5%	56.5%	20.5%	86.3%	6.0%	3.3%
TRAVIS TRITT Modern Day Bonnie And Clyde (Columbia)	25.8%	55.8%	26.0%	98.3%	13.8%	2.8%
TRICK PONY Just What I Do (Warner Bros.)	18.5%	55.5%	26.5%	95.0%	9.3%	3.8%
DARRYL WORLEY I Miss My Friend (DreamWorks)	17.3%	54.0%	26.8%	85.8%	3.8%	1.3%
PAT GREEN Three Days (Universal/South Republic)	14.5%	52.0%	24.8%	88.0%	7.8%	3.5%
CHELY WRIGHT Jezebel (MCA)	18.3%	50.5%	29.3%	96.0%	11.8%	4.5%
W. NELSON/LEE ANN WOMACK Mendocino... (Lost Highway/Mercury)	17.3%	47.8%	31.5%	89.8%	10.0%	0.5%
SHEDAISY Get Over Yourself (Lyric Street)©	14.0%	43.0%	23.0%	85.8%	18.0%	1.8%



### Password of the Week: Ring

**Question of the Week:** Think about the songs you hear on your favorite Country radio station. Now think about the songs the newer singers are singing. How would you rate today's new singers and their music compared to the newer singers and songs from a few years ago?

**Total**  
 Much better than: 37%  
 Better than: 23%  
 About the same: 24%  
 Worse than: 6%  
 Much worse than: 10%

**P1**  
 Much better than: 38%  
 Better than: 23%  
 About the same: 22%  
 Worse than: 7%  
 Much worse than: 10%

**P2**  
 Much better than: 34%  
 Better than: 25%  
 About the same: 28%  
 Worse than: 5%  
 Much worse than: 8%

**Men**  
 Much better than: 35%  
 Better than: 22%  
 About the same: 20%  
 Worse than: 9%  
 Much worse than: 14%

**Women**  
 Much better than: 40%  
 Better than: 24%  
 About the same: 27%  
 Worse than: 4%  
 Much worse than: 5%

**25-34**  
 Much better than: 27%  
 Better than: 30%  
 About the same: 28%  
 Worse than: 6%  
 Much worse than: 9%

Total sample size is 400 persons weekly with a +/- 5% margin of error. Scoring is done each week using live interviewers conducting the interview with each respondent. Scores are: a) I Like It A Lot, In Fact It's One Of My Favorites b) I Like It c) It's Okay...Just So-So d) I Don't Like It e) I'm Tired Of Hearing It On The Radio f) I Don't Recognize It. To be included in the weekly callout songs must enter the top 40 positions on R&R's Country airplay chart. The sample is composed of 400 25-54 year-old persons who identify Country as their favorite music and who listen daily to competitive country radio in the sample markets. The sample is 50% male/female ... 1/3 each in the 25-34, 35-44, and 45-54 demos. The sample is balanced by region, and markets within that region. Bullseye Callout is conducted in these regions and markets. Market selection is determined by Bullseye. NORTHEAST: Washington, DC., Harrisburg, PA., Providence, Rochester, NY., Springfield, MA., Hartford, Portland, ME., Portsmouth, NH. SOUTHEAST: Charlotte, Atlanta, Tampa, Nashville, Chattanooga, Mobile, AL., Charleston, SC., Jackson, MS., MIDWEST: Milwaukee, Cincinnati, Cleveland, Kansas City, Lansing, MI., Ft Wayne, IN., Rockford, IL., Indianapolis. SOUTHWEST: Dallas-Ft. Worth, Tucson, Albuquerque, Oklahoma City, Houston-Galveston, Phoenix, Lafayette LA., San Antonio. WEST: Portland, OR., Salt Lake City, Fresno, Bakersfield, Spokane, WA., Riverside-San Bernardino, Boise, Denver, Monterey-Salinas. © 2002 R&R Inc. © 2002 Bullseye Marketing Research Inc.



# GABBIE NOLEN

## "ALMOST THERE"

**R&R 49 Billboard 52\***

Already Breaking At:

- |      |      |                   |      |
|------|------|-------------------|------|
| KPLX | KEEY | KFRG              | KBEQ |
| KRTY | KUBL | KSOP              | WSM  |
| WIRK | WGKX | WWYZ              | WBEE |
| KIIM | WBCT | WGGY              | KSKS |
| WCTO | KRST | ...and many more! |      |

**NEW ADDS:**  
 KMLE/Phoenix  
 WKHK/Richmond

"WOW! This is so amazing!" — Nate Deaton, KRTY/San Jose



## ON THE RECORD

With **Dennis Hughes**  
OM/PD, WAYZ/Hagerstown, MD



It's sad, but many times I feel like I get way too excited about new music. Like Brett James' "Chasing Amy" grabbed me. From the first guitar riff I was yanked in for a ride that was over way too soon. Then came my reality check, and I thought, "This is awesome, but it will be way too hip for the format." Just as soon as you think you've got it all figured out.... We put it on the air, our hotlines started ringing with instant reaction, and bang! an instant restoration of hope. Imagine the concept of a songwriter who has given us hit records by other artists stepping into the spotlight: It just might work. The sound is so cool, different and refreshing, but it fits perfectly. Music like this, Pinmonkey and Anthony Smith have me looking forward to a long hot summer of great country that has to be played loud.

# The New Album Gallery



## Steve Azar Waitin' On Joe (Mercury)

These are good times for Steve Azar. He makes his second appearance at the Grand Ole Opry on April 12, and his Mercury Records debut, *Waitin' on Joe*, arrives in stores April 16. All the while, his current single, "I Don't Have to Be Me ('Til Monday)," is hanging tough at No. 11 on the R&R Country chart. \* Born and raised in rural Greenville, MS, Azar acknowledges that the Mississippi River Delta region is a primary influence on his music. He tells R&R, "It's amazing how that area really sinks its teeth into you, and you don't even know it at the time." Azar's other influences include Hank Williams, Conway Twitty and Bruce Springsteen, and he also gained insight from the blues players who would gather outside his father's liquor store. \* After graduating from high school Azar formed his own band, who toured constantly throughout the Southeast. He moved to Nashville in the '90s and signed with the independent River North label, but the company's country division closed shortly after the release of Azar's first single. \* *Waitin' on Joe* is produced by songwriter Rafe Van Hoy, whose many writing credits include such hits as "What's Forever For," "Lady Lay Down" and "Golden Ring." Explaining that the album evolved naturally at Van Hoy's studio, Azar says, "We were just writing songs, and it was just happening. I really think we never sat down and talked about it. Rafe is great at just guiding you. He makes me look awfully good. That's the way I look at it." \* Azar wrote or co-wrote all 11 songs on his Mercury debut album. He says, "The stories are all influenced by people around me who live in the everyday world. I used to write so much about where I'm from, but I think as I've grown and traveled — and lived — it's all tied up in a big ball now."

### 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 Heidi Van Alstyne: 10100 Santa Monica Blvd., 5th Floor, Los Angeles, CA 90067



America's Best Testing Country Song Among Persons 25-54  
For The Week Ending 4/12/02.

Artist Title (Label)	TW	LW	Familiarity	Burn	12+	Familiarity	Burn
TOBY KEITH My List (DreamWorks)	4.28	4.33	97%	15%	4.22	97%	17%
RASCAL FLATTS I'm Movin' On (Lyric Street)	4.23	4.25	96%	20%	4.20	97%	23%
STEVE HOLY Good Morning Beautiful (Curb)	4.21	4.21	99%	35%	4.16	99%	38%
BROOKS & DUNN The Long Goodbye (Arista)	4.20	4.14	97%	25%	4.14	97%	27%
CHRIS CAGLE I Breathe In, I Breathe Out (Capitol)	4.19	4.16	98%	25%	4.16	98%	27%
BRAD PAISLEY I'm Gonna Miss Her (The Fishin' Song) (Arista)	4.17	4.15	87%	11%	4.11	86%	12%
ALAN JACKSON Drive (For Daddy Gene) (Arista)	4.15	4.26	94%	14%	4.10	93%	15%
STEVE AZAR I Don't Have To Be Me 'Til Monday (Mercury)	4.14	4.07	93%	15%	4.14	93%	14%
TIM MCGRAW The Cowboy In Me (Curb)	4.12	4.18	99%	30%	4.09	99%	32%
KENNY CHESNEY Young (BNA)	4.11	4.05	97%	23%	4.21	97%	20%
PHIL VASSAR That's When I Love You (Arista)	4.08	4.06	92%	15%	4.06	91%	16%
GARY ALLAN The One (MCA)	4.06	4.10	73%	10%	4.13	74%	7%
TOMMY SHANE STEINER What If She's An Angel (RCA)	4.06	4.06	94%	20%	4.11	94%	19%
GEORGE STRAIT Living And Living Well (MCA)	4.05	4.10	82%	9%	4.01	81%	10%
EMERSON DRIVE I Should Be Sleeping (DreamWorks)	4.04	4.01	93%	19%	4.11	93%	17%
LONESTAR Not A Day Goes By (BNA)	4.04	4.11	89%	15%	3.99	88%	16%
MARTINA MCBRIDE Blessed (RCA)	4.02	4.07	98%	33%	3.99	98%	34%
ANDY GRIGGS Tonight I Wanna Be Your Man (RCA)	3.98	4.08	76%	11%	3.97	75%	8%
CAROLYN DAWN JOHNSON I Don't Want You To Go (Arista)	3.94	3.93	92%	18%	4.02	90%	16%
TRICK PONY Just What I Do (H2E/WB)	3.91	3.90	87%	20%	3.90	85%	20%
KEVIN DENNEY That's Just Jessie (Lyric Street)	3.86	3.76	87%	14%	3.91	87%	13%
KELLIE COFFEY When You Lie Next To Me (BNA)	3.86	3.93	68%	12%	3.84	69%	12%
CHELY WRIGHT Jezebel (MCA)	3.84	3.85	90%	24%	3.91	91%	23%
TAMMY COCHRAN I Cry (Epic)	3.82	3.73	89%	19%	3.78	87%	20%
TRAVIS TRITT Modern Day Bonnie And Clyde (Columbia)	3.80	3.84	98%	26%	3.69	96%	28%
MARK MCGUINN She Doesn't Dance (VFR)	3.74	3.69	79%	17%	3.79	78%	14%
SHANNON LAWSON Goodbye On A Bad Day (MCA)	3.71	-	60%	10%	3.78	58%	9%
GARTH BROOKS W/TRISHA YEARWOOD Squeeze Me In (Capitol)	3.57	3.65	96%	30%	3.56	95%	29%
WILLIE NELSON & LEE ANN WDMACK Mendocino... (Lost Highway/Mercury)	3.42	3.52	85%	25%	3.47	83%	21%
SHEDAISY Get Over Yourself (Lyric Street)	3.36	-	72%	21%	3.56	69%	17%

Total sample size is 861 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
TIM MCGRAW The Cowboy In Me (Curb)	4277
BROOKS & DUNN Long Goodbye (Arista)	3386
STEVE HOLY Good Morning Beautiful (Curb)	3379
JO DEE MESSINA W/TIM MCGRAW Bring On The Rain (Curb)	2951
ALAN JACKSON Where Were You (When...) (Arista)	2180
TOBY KEITH I Wanna Talk About Me (DreamWorks)	2131
BRAD PAISLEY Wrapped Around (Arista)	2000
AARON TIPPIN Where Stars And Stripes... (Lyric Street)	1958
BROOKS & DUNN Only In America (Arista)	1815
GEORGE STRAIT Run (MCA)	1800
DIXIE CHICKS Some Days You Gotta Dance (Monument)	1525
TRAVIS TRITT Love Of A Woman (Columbia)	1459
BROOKS & DUNN Ain't Nothing 'Bout You (Arista)	1400
TRICK PONY On A Night Like This (H2E/WB)	1371

### New & Active

JOANNA JANE'T Since I've Seen You Last (DreamWorks)	Total Plays: 209, Total Stations: 29, Adds: 0
JOE DIFFIE This Pretender (Monument)	Total Plays: 199, Total Stations: 31, Adds: 2
DIAMOND RIO Beautiful Mess (Arista)	Total Plays: 194, Total Stations: 39, Adds: 10
JAMESON CLARK Still Smokin' (Capitol)	Total Plays: 167, Total Stations: 26, Adds: 0
MCBRIDE & THE RIDE Anything That... (Dualtone)	Total Plays: 152, Total Stations: 23, Adds: 0
ANTHONY SMITH If That Ain't Country (Mercury)	Total Plays: 100, Total Stations: 21, Adds: 17
CYNDI THOMSON I'm Gone (Capitol)	Total Plays: 68, Total Stations: 28, Adds: 21

Songs ranked by total points.

# Country Playlists

**MARKET #1**  
**WYNY/New York**  
*Big City*  
(914) 592-1071  
Mitchell  
12+ Cumc 361,700

PLAYS	LT	TW	ARTIST/TITLE	GI (000)
36	40	40	MARTINA MCBRIDE/Blessed	8640
35	40	40	TOBY KEITH/My List	8640
34	40	40	CHRIS CAGLE/Breathe In	8640
33	37	40	RASCAL FLATTS/Im Movin' On	7992
32	34	37	KENNY CHESNEY/Young	7334
24	34	34	ALAN JACKSON/Drive (For Daddy...)	7344
35	33	37	PHIL VASSAR/That's When I	7128
31	31	37	TRAVIS TRITT/Modern Day Bonnie	6896
26	30	37	TAMMY COCHRAN/Cry	6480
25	25	37	NELSON & WOMACK/Mendocino County	6400
15	25	37	TOMMY SHANE STEINER/What If She's An	5400
23	24	37	GEORGE STRAIT/Living And Living	5184
24	24	37	TRICK PONY/Just What I Do	5184
21	24	37	LONESTAR/Not A Day Goes By	5184
22	23	37	CAROLYN DAWN JOHNSON/Don't Want You...	4968
22	23	37	EMERSON DRIVE/Should Be Sleeping	4968
23	23	37	BROOKS & DUNN/Long Goodbye	4968
23	23	37	CHELY WRIGHT/Jezebel	4968
25	22	37	STEVE AZAR/Don't Have To...	4752
17	21	37	KEVIN DENNEY/That's Just Jessie	4536
21	21	37	ANDY GRIGGS/Tonight I Wanna	4536
23	21	37	MARK MCGUINN/She Doesn't Dance	4536
16	17	37	KELLIE COFFEY/When You Lie Next...	3672
17	17	37	GARY ALLAN/Right Where I	3672
13	16	37	TRACE ADKINS/Help Me Understand	3456
16	16	37	SHEDDAYS/Get Over Yourself	3456
11	16	37	BRAD PAISLEY/Im Gonna Miss	3456
17	15	37	SHANNON LAWSON/Goodbye On A Bad Day	3240
7	15	37	DARRYL WORLEY/My Friend	3240
8	15	37	BRAD MARTIN/Before I Knew Better	3240
4	15	37	SARA EVANS/Keep Looking	3240
9	13	37	JAMIE O'NEAL/Frantic	2808
11	12	37	BROOKS & DUNN/Only In America	2592
8	12	37	BRAD PAISLEY/Wrapped Around	2592
9	11	37	KEITH URBAN/Where The Backstop	2376
10	10	37	TRISHA YEARWOOD/I Would've Loved...	2160
10	10	37	DIXIE CHICKS/Some Days You	2160
10	10	37	BROOKS & DUNN/Long Goodbye	2160
10	10	37	REBA MCENTIRE/Im A Survivor	2160
9	9	37	LONESTAR/Im Already There	1944

**MARKET #2**  
**KZLA/Los Angeles**  
*Ermas*  
(323) 882-8000  
Curtis/Campos  
12+ Cumc 740,600

PLAYS	LT	TW	ARTIST/TITLE	GI (000)
37	47	47	HASCAL FLATTS/Im Movin' On	18377
46	46	46	PHIL VASSAR/That's When I	17986
46	46	46	MARTINA MCBRIDE/Blessed	17986
43	44	44	TOBY KEITH/My List	17204
36	40	44	STEVE HOLY/Good Morning	15640
35	37	44	DIXIE CHICKS/Travin' Soldier	14467
35	37	44	MISSISSA W/MCGRAW/Bring On The Rain	14076
39	31	44	CHRIS CAGLE/Breathe In	12121
15	33	44	STEVE AZAR/Don't Have To	8993
9	12	44	ALAN JACKSON/Where Were You...	8602
12	12	44	KENNY CHESNEY/Young	8502
32	21	44	TIM MCGRAW/The Cowboy In Me	8211
20	21	44	AARON TIPPIN/Where Stars And	8211
30	20	44	PAT GREEN/Three Days	7820
29	19	44	CAROLYN DAWN JOHNSON/Don't Want You...	7429
21	19	44	GEORGE STRAIT/Living And Living	7429
17	19	44	MARK CHESNUTT/She Was	7429
18	18	44	BROOKS & DUNN/My Heart Is Lost...	7038
11	18	44	TOBY KEITH/Im Gonna Miss	7038
15	17	44	BROOKS & DUNN/Only In America	6647
16	17	44	ALAN JACKSON/Drive (For Daddy...)	6647
17	17	44	TOMMY SHANE STEINER/What If She's An	6647
13	16	44	TRAVIS TRITT/Modern Day Bonnie	6256
20	16	44	TRAVIS TRITT/Modern Day Bonnie	6256
15	16	44	TAMMY COCHRAN/Cry	6256
15	16	44	FAITH HILL/The Way You Love Me	6256
8	15	44	LEE ANN WOMACK/Hope You Dance	5865
10	15	44	BROOKS & YEARWOOD/Squeeze Me In	5865
15	15	44	SARA EVANS/Born To Fly	5865
13	14	44	LEANN RIMES/Need You	5474
43	14	44	EMERSON DRIVE/Should Be Sleeping	5474
14	14	44	JESSICA ANDREWS/Who I Am	5474
12	13	44	PHIL VASSAR/Just Another Day	5083
13	13	44	TIM MCGRAW/Grown Men Don't Cry	5083
14	13	44	GARTH BROOKS/Wrapped Up In You	5083
12	12	44	LONESTAR/Im Already There	4692
12	12	44	SHEDDAYS/Get Over Yourself	4692
12	12	44	TRISHA YEARWOOD/I Would've Loved...	4692
11	12	44	DIXIE CHICKS/Without You	4692
14	12	44	SARA EVANS/Im Could Not Ask	4692

**MARKET #3**  
**WUSN/Chicago**  
*Infinity*  
(312) 649-0099  
Case/Biondo  
12+ Cumc 639,200

PLAYS	LT	TW	ARTIST/TITLE	GI (000)
20	47	47	BROOKS & DUNN/Long Goodbye	16215
42	46	46	TIM MCGRAW/The Cowboy In Me	15870
45	45	45	TOBY KEITH/My List	15525
44	44	44	KENNY CHESNEY/Young	15180
45	44	44	PHIL VASSAR/That's When I	15180
18	44	44	BRAD PAISLEY/Wrapped Around	15180
22	40	44	STEVE HOLY/Good Morning	13800
41	30	44	CHRIS CAGLE/Breathe In	10350
22	27	44	EMERSON DRIVE/Should Be Sleeping	9315
22	27	44	TRAVIS TRITT/Modern Day Bonnie	9315
26	27	44	NELSON & WOMACK/Mendocino County	9315
12	27	44	LONESTAR/Not A Day Goes By	9315
22	26	44	TOMMY SHANE STEINER/What If She's An	8970
43	25	44	RASCAL FLATTS/Im Movin' On	8625
25	24	44	ALAN JACKSON/Drive (For Daddy...)	8280
20	24	44	BROOKS & YEARWOOD/Squeeze Me In	8280
14	23	44	GEORGE STRAIT/Living And Living	7935
24	23	44	STEVE AZAR/Don't Have To	7935
46	22	44	MARTINA MCBRIDE/Blessed	7590
17	22	44	ANDY GRIGGS/Tonight I Wanna	6900
21	19	44	DARRYL WORLEY/My Friend	6555
13	18	44	TAMMY COCHRAN/Cry	6210
15	18	44	CAROLYN DAWN JOHNSON/Don't Want You...	6210
15	17	44	SHEDDAYS/Get Over Yourself	5865
15	16	44	TRICK PONY/On A Night Like This	5520
8	15	44	TRAVIS TRITT/It's A Great Day	5175
12	15	44	JOE DUFFIE/In Another World	5175
13	14	44	ALAN JACKSON/Where I Come From	4830
13	14	44	AARON TIPPIN/Where Stars And	4830
14	14	44	DIXIE CHICKS/Travin' Soldier	4830
5	14	44	TIM MCGRAW/Im Gonna Miss	4830
12	13	44	BROOKS & DUNN/Only In America	4485
12	13	44	TOBY KEITH/Im Just Talkin'	4485
18	12	44	MESSINA W/MCGRAW/Bring On The Rain	4140
15	12	44	GARTH BROOKS/Wrapped Up In You	4140
7	11	44	TRACE ADKINS/Im Trini	3795
2	9	44	KELLIE COFFEY/When You Lie Next...	3105
15	8	44	CYNTHY THOMPSON/What I Really	2760
7	8	44	LONESTAR/Im Already There	2760
5	8	44	BROOKS & DUNN/Im Nothing	2760

**MARKET #5**  
**KPLX/Dallas-Ft. Worth**  
*Susquehanna*  
(214) 526-2400  
Williams/Rivers/Alan  
12+ Cumc 638,500

PLAYS	LT	TW	ARTIST/TITLE	GI (000)
54	53	53	TOBY KEITH/My List	20246
35	49	49	GEORGE STRAIT/Living And Living	18718
35	49	49	KENNY CHESNEY/Young	18718
51	48	48	JACKSON & STRAIT/Designated Driver	18336
35	43	43	ALAN JACKSON/Drive (For Daddy...)	16426
37	40	40	DARRYL WORLEY/My Friend	15280
47	37	37	TIM MCGRAW/The Cowboy In Me	14134
32	35	35	MARTINA MCBRIDE/Blessed	13370
41	33	33	GEORGE STRAIT/Run	12606
35	31	31	DIXIE CHICKS/Walk Softly On	11842
34	30	30	PAT GREEN/Three Days	11460
42	29	29	KEVIN DENNEY/That's Just Jessie	11078
20	29	29	PINKMONKEY/Barbed Wire	11078
29	29	29	BROOKS & DUNN/My Heart Is Lost...	11078
26	28	28	TRAVIS TRITT/Modern Day Bonnie	10696
17	27	27	CHELY WRIGHT/Jezebel	10314
27	27	27	EMERSON DRIVE/Should Be Sleeping	10314
21	27	27	BRAD PAISLEY/Im Gonna Miss	8022
31	19	19	CHRIS CAGLE/Breathe In	7258
24	19	19	NELSON & WOMACK/Mendocino County	7258
15	17	17	BROOKS & DUNN/Im Nothing	6494
18	17	17	BRAD PAISLEY/Wrapped Around	6494
11	16	16	TOBY KEITH/Im Just Talkin'	6112
14	16	16	KEITH URBAN/Where The Backstop	6112
13	14	14	TRACY LAWRENCE/Im Don't Have	5348
12	14	14	JAMIE O'NEAL/Frantic	5348
15	14	14	BROOKS & DUNN/Only In America	5348
8	13	13	KENNY CHESNEY/Don't Happen Twice	4966
12	13	13	RAONEY FOSTER/Just As I Am	4966
13	13	13	TRACY BYRD/Just Let Me Be In	4966
14	13	13	BROOKS & DUNN/Long Goodbye	4966
17	13	13	TRAVIS TRITT/Modern Day Bonnie	4966
12	12	12	DERLY DODD/Pearl Snaps	4584
11	12	12	CLAY WALKER/Im Ever Feet	4202
7	11	11	TRAVIS TRITT/Im Gonna Miss	4202
13	11	11	G. JONES & G. BROOKS/Beer Run	4202
11	11	11	ALAN JACKSON/Where Were You...	4202
15	10	10	STEVE HOLY/Good Morning	3820
14	10	10	ALAN JACKSON/Where I Come From	3820
12	10	10	GABRIE NOLEN/Almost There	3820

**MARKET #5**  
**KSCS/Dallas-Ft. Worth**  
*ABC*  
(817) 640-1963  
James/O'Brian  
12+ Cumc 527,900

PLAYS	LT	TW	ARTIST/TITLE	GI (000)
52	52	52	KENNY CHESNEY/Young	16380
31	50	50	PHIL VASSAR/That's When I	15750
28	46	46	GEORGE STRAIT/Living And Living	14490
48	41	41	TOBY KEITH/My List	9135
29	41	41	BROOKS & DUNN/My Heart Is Lost...	9135
29	41	41	ALAN JACKSON/Drive (For Daddy...)	9135
28	29	29	KEVIN DENNEY/That's Just Jessie	9135
49	28	28	CHRIS CAGLE/Breathe In	8820
27	27	27	BRAD PAISLEY/Im Gonna Miss	8500
30	24	24	MARTINA MCBRIDE/Blessed	7600
20	22	22	RASCAL FLATTS/Im Movin' On	6930
21	22	22	TRAVIS TRITT/Modern Day Bonnie	6930
20	21	21	MESSINA W/MCGRAW/Bring On The Rain	6615
21	21	21	STEVE HOLY/Good Morning	6615
20	21	21	PAT GREEN/Three Days	6615
21	20	20	EMERSON DRIVE/Should Be Sleeping	6300
20	20	20	STEVE AZAR/Don't Have To	6300
20	20	20	TIM MCGRAW/The Cowboy In Me	6300
13	19	19	JACKSON & STRAIT/Designated Driver	5985
13	19	19	GARTH BROOKS/Wrapped Up In You	5985
15	19	19	NELSON & WOMACK/Mendocino County	5985
5	18	18	DARRYL WORLEY/My Friend	5670
17	18	18	TOBY KEITH/Im Gonna Miss	5670
14	17	17	TRICK PONY/Just What I Do	4410
18	12	12	GARY ALLAN/Where The Backstop	3780
8	11	11	AARON TIPPIN/Where Stars And	3465
11	11	11	PINKMONKEY/Barbed Wire	3465
11	11	11	SHEDDAYS/Get Over Yourself	3465
11	11	11	CHELY WRIGHT/Jezebel	3465
11	11	11	SOGGY BOTTOM BOYS/Am A Man	3465
11	11	11	DIAMOND RIO/Beautiful Mess	3465
13	10	10	TOMMY SHANE STEINER/What If She's An	3150
7	10	10	CHRIS CAGLE/Laredo	3150
9	9	9	JO DEE MESSINA/Downtime	2835
9	9	9	BLAKE SHELTON/Austin	2835
6	9	9	SHANNON LAWSON/Goodbye On A Bad Day	2835
14	9	9	MONTGOMERY GENTRY/She Couldn't	2835
9	9	9	KEITH URBAN/Where The Backstop	2835
8	8	8	DIAMOND RIO/One More Day	2520
8	8	8	DIXIE CHICKS/Some Days You	2520

**MARKET #6**  
**WXIU/Philadelphia**  
*Beasley*  
(610) 667-9000  
McKay/Jack  
12+ Cumc 451,500

PLAYS	LT	TW	ARTIST/TITLE	GI (000)
44	51	51	KENNY CHESNEY/Young	15249
41	48	48	PHIL VASSAR/That's When I	14352
47	47	47	MARTINA MCBRIDE/Blessed	14053
44	46	46	TOBY KEITH/My List	13754
40	46	46	CHRIS CAGLE/Breathe In	11960
39	36	36	ALAN JACKSON/Drive (For Daddy...)	10764
20	30	30	TRAVIS TRITT/Modern Day Bonnie	8970
28	23	23	RASCAL FLATTS/Im Movin' On	6877
21	21	21	KEVIN DENNEY/That's Just Jessie	6279
21	21	21	BROOKS & YEARWOOD/Squeeze Me In	6279
14	20	20	CHELY WRIGHT/Jezebel	5980
14	20	20	LONESTAR/Not A Day Goes By	5980
22	20	20	CAROLYN DAWN JOHNSON/Don't Want You...	5980
22	20	20	TOMMY SHANE STEINER/What If She's An	5980
19	20	20	GEORGE STRAIT/Living And Living	5980
20	20	20	TAMMY COCHRAN/Cry	5980
10	20	20	STEVE AZAR/Don't Have To	5382
15	17	17	EMERSON DRIVE/Should Be Sleeping	5083
14	17	17	TIM MCGRAW/The Cowboy In Me	5083
17	17	17	TRICK PONY/Just What I Do	5083
15	14	14	NELSON & WOMACK/Mendocino County	4485
7	13	13	BROOKS & DUNN/Only In America	3887
12	13	13	MARK MCGUINN/She Doesn't Dance	3887
18	13	13	BROOKS & DUNN/Long Goodbye	3887
8	12	12	ANDY GRIGGS/Tonight I Wanna	3588
12	10	10	KELLIE COFFEY/When You Lie Next...	2990
10	10	10	AARON TIPPIN/Where Stars And	2990
8	9	9	BRAD MARTIN/Before I Knew Better	2691
9	9	9	TRAVIS TRITT/It's A Great Day	2691
7	9	9	SHEDDAYS/Get Over Yourself	2691
6	9			

# AC Playlists

**MARKET #1**

WLTW/New York  
Clear Channel  
(212) 603-4600  
Ryan  
12+ Cumulative 2,993,700




**PLAYS**

LW	TW	ARTIST/TITLE	GI	(000)
14	10	MARC ANTHONY/I Need You	52	500
23	24	FIVE FOR FIGHTING/Superman (It's...)	50	604
24	24	CELINE DIONA/New Day Has Come	50	604
24	24	ENRIQUE IGLESIAS/Hero	50	604
24	21	LONESTAR/I'm Already There	43	806
24	21	TRAIN/Drops Of Jupiter	43	806
20	20	CHEER/Song For The Lonely	41	720
15	20	LUTHER VANDROSS/I'd Rather	41	720
16	16	UNCLE KRACKER/Follow Me	33	776
12	15	CALLING/Wherever You Will Go	31	920
15	15	ELTON JOHN/This Train Don't	31	920
16	15	ENRIQUE IGLESIAS/Hero	31	920
13	14	ALICIA KEYS/Fallin'	29	204
11	13	DANIEL DEBORG/Just An Angel	27	118
12	12	ENYA/Only Time	25	332
11	11	ENYA/Wid Child	24	400
10	11	DON HENLEY/Taking You Home	22	468
9	10	FAITH HILL/The Way You Love Me	20	604
10	10	BACKSTREET BOYS/Drowning	20	604
10	10	LEE ANN WOMACK/I Hope You Dance	20	604
10	10	LIONEL RICHIE/Angel	20	604
8	10	JOHN MELLENCAMP/Peaceful World	20	604
11	10	BACKSTREET BOYS/More Than That	20	604
10	10	PHIL COLLINS/You'll Be In My...	20	604
10	10	MARC ANTHONY/You Sang To Me	20	604
11	10	ENRIQUE IGLESIAS/Hero	20	604
10	9	O-TOWN/All Or Nothing	18	776
9	9	MATCHBOX TWENTY/If You're Gone	18	776
9	9	NELLY FURTADO/Where You Are	18	776
9	9	LEANN RIMES/Cant I Fight...	18	776
7	9	MICHELLE BRANCH/You Wanted	18	776

**MARKET #2**

KBIG/Los Angeles  
Clear Channel  
(818) 546-1043  
Kaye/Schwartz  
12+ Cumulative 968,000



**PLAYS**

LW	TW	ARTIST/TITLE	GI	(000)
30	29	PINK/Get The Party	12	1212
29	29	LEANN RIMES/Cant I Fight...	12	1212
28	29	SHAKIRA/Whenever Wherever	12	1212
20	28	JENNIFER LOPEZ/Am I Funny	11	1194
26	27	JEWEL/Standing Still	11	1156
14	16	CELINE DIONA/New Day Has Come	6	684
13	14	ENRIQUE IGLESIAS/Hero	5	592
14	13	FIVE FOR FIGHTING/Superman (It's...)	5	564
13	12	ALICIA KEYS/Fallin'	5	516
13	12	NATALIE IMBRIUGLIA/Wrong Impression	5	516
14	11	KYLIE MINOGUE/Cant Get You	4	478
8	10	BACKSTREET BOYS/Drowning	4	480
9	10	ENYA/Only Time	4	420
9	9	MATCHBOX TWENTY/If You're Gone	4	382
5	8	BRITNEY SPEARS/Drops... I Did It	4	382
5	8	JESSICA SIMPSON/Winnable	4	342
6	8	SAMANTHA MUMBA/Gotta Tell You	4	342
6	8	BBMAK/Back Here	4	342
8	8	MADONNA/Don't Tell Me	4	342
8	8	NELLY FURTADO/Where You Are	4	342
7	8	RICKY MARTIN/She Bangs	4	342
6	8	SAVAGE GARDEN/I Knew I Loved You	4	342
5	8	LEE ANN WOMACK/I Hope You Dance	4	342
6	8	ENRIQUE IGLESIAS/Hero	4	342
8	8	JANET/Someone To Call...	4	342
6	7	JANET/Someone To Call...	4	342
6	7	LENNY KRAVITZ/Again	4	296
5	7	'N SYNC/This I Promise You	4	296
5	7	'N SYNC/This I Promise You	4	296
3	7	DAVID GRAY/Baby's	4	296

**MARKET #2**

KOST/Los Angeles  
Clear Channel  
(818) 546-1035  
Kaye/Schwartz  
12+ Cumulative 1,363,400



**PLAYS**

LW	TW	ARTIST/TITLE	GI	(000)
11	25	MARC ANTHONY/I Need You	18	255
23	25	MATCHBOX TWENTY/If You're Gone	18	255
25	24	ENYA/Wid Child	17	874
24	24	ENYA/Only Time	17	874
23	23	ENRIQUE IGLESIAS/Hero	17	874
23	23	NELLY FURTADO/Where You Are	17	874
24	23	CELINE DIONA/New Day Has Come	17	874
11	13	SAVAGE GARDEN/I Knew I Loved You	16	933
11	11	LEE ANN WOMACK/I Hope You Dance	16	933
17	11	DIDO/Thankyou	16	933
11	11	'N SYNC/This I Promise You	16	933
10	10	PHIL COLLINS/You'll Be In My...	16	933
10	10	MARC ANTHONY/You Sang To Me	16	933
10	10	EVAN AND JARON/Crazy For This Girl	16	933
11	9	LONESTAR/I'm Already There	16	933
9	9	CELINE DIONA/That's The Way It Is	16	933
10	9	BACKSTREET BOYS/More Than That	16	933
9	8	FAITH HILL/The Way You Love Me	16	933
8	8	LEANN RIMES/Cant I Fight...	16	933
3	9	MICHAEL BOLTON/Only A Woman Like...	16	933
4	4	JOSH GROBAN/Where You Are	16	933
2	3	FAITH HILL/There You'll Be	16	933
2	3	ALL-4-ONE/Beautiful As U	16	933
1	1	DARREN HAYES/Insatiable	16	933
1	1	THE CORRS/Breathless	16	933
1	1	ELTON JOHN/This Train Don't	16	933
1	1	MESSINA W/MCGRAW/Bring On The Rain	16	933
1	1	MARILYN SCOTT/Don't Let Love...	16	933
1	1	BACKSTREET BOYS/Drowning	16	933
1	1	CHER/Song For The Lonely	16	933

**MARKET #3**

WLIT/Chicago  
Clear Channel  
(312) 329-9002  
Kaake  
12+ Cumulative 750,100



**PLAYS**

LW	TW	ARTIST/TITLE	GI	(000)
28	31	FIVE FOR FIGHTING/Superman (It's...)	14	74
30	30	CELINE DIONA/New Day Has Come	13	20
32	30	ENRIQUE IGLESIAS/Hero	13	20
26	29	MARC ANTHONY/I Need You	13	20
26	29	UNCLE KRACKER/Follow Me	13	20
12	19	DIDO/Thankyou	8	62
17	19	ENYA/Only Time	8	62
11	12	MICHAEL BOLTON/Only A Woman Like...	8	62
15	11	LEE ANN WOMACK/I Hope You Dance	8	62
9	11	BBMAK/Back Here	8	62
14	11	MATCHBOX TWENTY/If You're Gone	8	62
10	10	BACKSTREET BOYS/Shape Of My Heart	8	62
6	10	LEANN RIMES/Need You	8	62
9	9	SAVAGE GARDEN/I Knew I Loved You	8	62
8	9	LEWIS & PALTRROW/Crusin'	8	62
6	8	DARREN HAYES/Insatiable	8	62
8	8	CELINE DIONA/That's The Way It Is	8	62
8	8	BACKSTREET BOYS/Drowning	8	62
16	7	S CLUB 7/Never Had A Dream...	8	62
17	7	LONESTAR/I'm Already There	8	62
7	6	PHIL COLLINS/You'll Be In My...	8	62
6	6	'N SYNC/This I Promise You	8	62
5	6	FAITH HILL/The Way You Love Me	8	62
6	6	HALL & OATES/Do It For Love	8	62
4	5	MESSINA W/MCGRAW/Bring On The Rain	8	62
4	5	BRICKMAN/HOWARD/Simple Things	8	62
6	4	MARC ANTHONY/You Sang To Me	8	62
3	4	ALL-4-ONE/Beautiful As U	8	62
5	3	O-TOWN/All Or Nothing	8	62
5	3	FAITH HILL/There You'll Be	8	62

**MARKET #3**

WNND/Chicago  
Bonneville  
(312) 297-5100  
Hambr/Johns  
12+ Cumulative 564,800



**PLAYS**

LW	TW	ARTIST/TITLE	GI	(000)
32	32	MARC ANTHONY/I Need You	8	512
34	29	CELINE DIONA/New Day Has Come	7	714
33	28	MICHAEL BOLTON/Only A Woman Like...	7	714
26	26	FIVE FOR FIGHTING/Superman (It's...)	6	616
23	23	ENRIQUE IGLESIAS/Hero	6	616
22	22	ENYA/Wid Child	6	616
21	21	CHRIS ISAAK/Let Me Down Easy	6	616
22	19	BRICKMAN/HOWARD/Simple Things	6	616
16	17	SAVAGE GARDEN/I Knew I Loved You	6	616
17	17	BACKSTREET BOYS/Drowning	6	616
17	17	'N SYNC/This I Promise You	6	616
17	17	MATCHBOX TWENTY/If You're Gone	6	616
16	17	ENYA/Only Time	6	616
16	16	LEE ANN WOMACK/I Hope You Dance	6	616
16	16	LEWIS & PALTRROW/Crusin'	6	616
18	14	LEANN RIMES/Need You	6	616
14	14	PAUL MCCARTNEY/Your Loving Flame	6	616
13	14	FAITH HILL/There You'll Be	6	616
16	13	DARREN HAYES/Insatiable	6	616
13	13	HALL & OATES/Do It For Love	6	616
11	13	BRIAN MCKNIGHT/Shill	6	616
13	13	JOSH GROBAN/Where You Are	6	616
12	12	ALL-4-ONE/Beautiful As U	6	616
11	12	ELTON JOHN/This Train Don't	6	616
8	8	CHER/Song For The Lonely	6	616
8	8	MESSINA W/MCGRAW/Bring On The Rain	6	616
6	6	CELINE DIONA/That's The Way It Is	6	616
6	6	BONNIE RAITT/Cant Help You Now	6	616
4	6	PHIL COLLINS/You'll Be In My...	6	616
4	4	FAITH HILL/There You'll Be	6	616

**MARKET #5**

KVIL/Dallas-Ft. Worth  
Infinity  
(214) 691-1037  
Johnson  
12+ Cumulative 447,700



**PLAYS**

LW	TW	ARTIST/TITLE	GI	(000)
27	27	FIVE FOR FIGHTING/Superman (It's...)	5	517
23	24	MARC ANTHONY/I Need You	5	454
23	24	ENRIQUE IGLESIAS/Hero	5	454
23	23	MICHAEL BOLTON/Only A Woman Like...	5	439
23	22	CELINE DIONA/New Day Has Come	5	420
20	20	ALL-4-ONE/Beautiful As U	5	382
20	20	LEANN RIMES/Cant I Fight...	5	382
24	20	LONESTAR/I'm Already There	5	382
16	17	FAITH HILL/There You'll Be	5	356
16	16	MESSINA W/MCGRAW/Bring On The Rain	5	356
16	16	MATCHBOX TWENTY/If You're Gone	5	356
8	14	CAROLYN DAWN JOHNSON/So Complicated	5	264
11	14	TRAIN/Drops Of Jupiter	5	264
13	13	CHRIS ISAAK/Let Me Down Easy	5	243
14	13	ELTON JOHN/This Train Don't	5	243
12	12	LUTHER VANDROSS/I'd Rather	5	292
11	11	DARREN HAYES/Insatiable	5	210
9	11	BRICKMAN/HOWARD/Simple Things	5	210
10	10	DIDO/Thankyou	5	191
7	10	BONNIE RAITT/Cant Help You Now	5	191
7	10	LEANN RIMES/Need You	5	191
7	10	LIONEL RICHIE/Angel	5	191
9	9	BACKSTREET BOYS/Drowning	5	191
9	9	LEWIS & PALTRROW/Crusin'	5	191
15	10	LEE ANN WOMACK/I Hope You Dance	5	191
15	10	CELINE DIONA/That's The Way It Is	5	191
9	8	THE CORRS/Breathless	5	152
7	8	UNCLE KRACKER/Follow Me	5	152
10	8	NELLY FURTADO/Where You Are	5	152
10	8	MARTIN F/AGUILERA/Nobody Wants...	5	152
10	8	NELLY FURTADO/Where You Are	5	152

**MARKET #6**

WBEB/Philadelphia  
WEAZ Radio Inc  
(610) 538-1223  
Conley  
12+ Cumulative 826,000



**PLAYS**

LW	TW	ARTIST/TITLE	GI	(000)
29	29	ENRIQUE IGLESIAS/Hero	15	575
28	29	FIVE FOR FIGHTING/Superman (It's...)	15	547
25	22	CELINE DIONA/New Day Has Come	15	547
18	17	ENYA/Only Time	15	906
14	16	S CLUB 7/Never Had A Dream...	15	858
12	16	SAVAGE GARDEN/I Knew I Loved You	15	858
15	15	LEE ANN WOMACK/I Hope You Dance	15	795
15	15	UNCLE KRACKER/Follow Me	15	795
14	15	DIDO/Thankyou	15	795
14	15	FAITH HILL/The Way You Love Me	15	795
13	14	MATCHBOX TWENTY/If You're Gone	15	746
15	13	TRAIN/Drops Of Jupiter	15	699
12	12	CELINE DIONA/That's The Way It Is	15	632
13	11	LUTHER VANDROSS/I'd Rather	15	583
6	10	LEANN RIMES/Need You	15	530
10	10	PHIL COLLINS/You'll Be In My...	15	530
13	9	MARILYN SCOTT/Don't Let Love...	15	497
12	9	BACKSTREET BOYS/Shape Of My Heart	15	497
12	9	MARC ANTHONY/You Sang To Me	15	497
8	8	CHRISTINA AGUILERA/I Turn To You	15	426
8	8	'N SYNC/Bye Bye Bye	15	426
8	8	ALICIA KEYS/Fallin'	15	426
9	8	'N SYNC/This I Promise You	15	426
1	8	NELLY FURTADO/Where You Are	15	426
1	7	LEWIS & PALTRROW/Crusin'	15	371
1	7	'N SYNC/This I Promise You	15	371
12	7	CHER/Song For The Lonely	15	371
6	6	JOSH GROBAN/Where You Are	15	318
9	6	O-TOWN/All Or Nothing	15	318
7	6	BABYFACE /Just My Imagination	15	318

**MARKET #7**

WASH/Washington, DC  
Clear Channel  
(301) 984-9710  
Allan  
12+ Cumulative 481,900



**PLAYS**

LW	TW	ARTIST/TITLE	GI	(000)
23	23	ENRIQUE IGLESIAS/Hero	7	476
21	26	LONESTAR/I'm Already There	6	942
23	24	TRAIN/Drops Of Jupiter	6	608
26	24	MARC ANTHONY/I Need You	6	608
24	23	CELINE DIONA/New Day Has Come	6	614
21	22	FAITH HILL/There You'll Be	6	587
21	20	O-TOWN/All Or Nothing	6	540
13	17	CAROLYN DAWN JOHNSON/So Complicated	6	439
14	15	MESSINA W/MCGRAW/Bring On The Rain	6	405
11	15	BONNIE RAITT/Cant Help You Now	6	405
16	15	FIVE FOR FIGHTING/Superman (It's...)	6	405
15	15	CHER/Song For The Lonely	6	405
11	14	SAVAGE GARDEN/I Knew I Loved You	6	378
15	13	BACKSTREET BOYS/Drowning	6	347
8	13	LEE ANN WOMACK/I Hope You Dance	6	341
11	12	ENYA/Wid Child	6	324
11	11	MICHAEL BOLTON/Only A Woman Like...	6	290
10	10			





**KID KELLY**  
kkelly@ironline.com

## 'Tyme' For Rhythm?

□ Should Hot AC appeal more to CHR's disenfranchised adult listeners?

In this new world of the cluster mentality, it appears that, in most cases, CHRs have been trending toward music that appeals more to the 12-24 demographic. Since that's the format's core, shouldn't it lean that way? That prompts the question of whether Hot ACs should make a better attempt to appeal to CHR's disenfranchised adult listeners — those 25-34-year-olds who enjoy CHR's pop center but really don't want to hear rap or rock.

Since Hot AC has leaned pop alternative in the past, is it time to consider broadening the format's established niche in the marketplace by going right down the middle with contemporary music for adults? I reached out to some Hot AC PDs and format specialists to see what they had to say.

**Mike Kaplan**

**OM/PD, KRBZ/Kansas City**

Overall, the Hot AC format has had a few great success stories, particularly those stations that truly possess a brand image that penetrates into the soul of their communities. However, many stations have lost focus on their target demo. Sterile, vanilla radio can be heard in market after market. Some stations even apply the "no rap" philosophy to stand tall and differentiate themselves in the hole between CHR and AC. It's that "we're not too hard, yet not too soft" mentality that, in the end, proves to be just plain boring.

As we move into this period of extremes, it's time to embrace a stance that is more aggressive, edgy and attitudinal while still adhering to the basics and appealing to the critical mass of our target audience — and that's a pop music, contemporary lifestyle. If they're into pop culture and are between the ages of 25 and 34, we want

**"Hot AC is not a monolith. I wouldn't deal with what 'the format' is doing."**

Alan Burns

them. How the market is structured will dictate the amount of rhythmic and rock music. Here in Kansas City, which is a very rock-oriented city and has every niche except Alternative filled, our lean is heavily pop alternative.

In addition, Hot AC's presentation should closely match that of a CHR



Mike Kaplan



Chris Taylor

station: focused playlists, tight rotations and exciting imaging and promotions. Although the audience may not be as active as that of a 12-24-based CHR, the demo still wants to be entertained and kept informed of pop culture events.

And let's not be afraid of playing rap. Our demo was raised with rap and will tolerate the less extreme element of that musical segment. This is evidenced by the success of Linkin Park and others. This is an exciting time for our format. We should all dive in and have some fun.

**Chris Taylor**

**PD, WMC (FM-100)/Memphis**

It sounds like an easy answer, but your marketplace and your audience's expectations should be the deciding factors in how much rhythmic music your station can play. It is very important for me to maintain a balance. I make sure that FM-100 isn't too heavy on one style of music. We have more of a pop rock and pop alternative lean, but our audience expects variety in our music mix.

I have to be careful when considering rhythmic music for the station. If Pink or "Lady Marmalade" becomes big enough to cross all boundaries, then it should be compatible with the Hot AC audience. Those records are great to break up songs by groups like Nickelback and The Calling. The addition of rhythmic hits adds depth and variety to the overall sound.

The format needs depth to generate cume. At the end of the day, when I consider adding a record into rotation, I first have to be convinced that it's a hit. If I'm comfortable with it and confident that the song will come through, I then look to see if the sound

is compatible with my audience. The key is moderation and finding the big rhythmic hits that fit the tastes of a 25-to-34-year-old woman.

**Steve Salhaney**

**OM, Infinity/Hartford**

I've been in Hartford for 14 years. If WTIC-FM wants more rhythm on Hot AC, they'll get it. It's all about hit music for females 25-34, and if the music shifts or changes, we'll be there. As a matter of fact, music has been shifting dramatically and seems to do so every six months. What's on today is different from what we played six months ago, and it will probably be different six months from now.

The biggest challenge in the Hot AC format is that the target audience and focus shift. There doesn't seem to be a defined format or center. Over the past six years 'TIC has evolved musically, slowly changing based on the musical landscape and other particulars.



Steve Salhaney



Barry James

At one point, 'TIC was Hootie and Alanis, then we became Sarah McLachlan and Sheryl Crow, and we even touched on The Backstreet Boys and 'N Sync. Right now our middle ground seems to be The Calling and Creed. We follow what Hartford listeners want, whatever that may be. If they have great passion for any genre of music, we're going to play it. It will be interesting to see what the next style of music to emerge will be.

**Barry James**

**Station Manager & VP/Programming, WTMX/Chicago**

It is a matter of market-to-market need and each audience's preference.



PASS THE CORNFLAKES

It was another magical morning at WMGC (Magic 105.1)/Detroit when Michael Bolton recently visited Jim Harper and a few lucky listeners for "Breakfast with Bolton." Seen here (l-r) are Harper, Linda Lanci, Mike Bradley, Bolton and Cynthia Canty.

I don't think that there is a formula that would work in more than one city at the same time.

**Steve Hunter**

**PD, KRAV/Tulsa**

It depends on your market and competitive situation. You have to look at the competitive landscape in order to understand the market and your position in it. You also have to consider the current music trends, since AC and Hot AC follow trends but don't create them. There is no "one size fits all" for our genre.

You can see the diversity of the format by looking at the chart. Some Hot ACs play Pink, others play Nickelback, and others play LeAnn Rimes. In some cases a station may play all three. If that isn't diversity, I don't know what is.

**Alan Burns**

**CEO, Burns and Associates**

As with all questions like this, it's a market-to-market, station-to-station thing. Some stations have imaged themselves so far away from a rhythmic lean that they would have a hard time not shocking their audience by including it. Other Hot ACs never went that far and can easily incorporate rhythmic songs. They're the kind of station that played artists like The Real McCoy and kept them in the library for several years.

Hot AC is not a monolith. I wouldn't deal with what "the format" is doing. WBMX/Boston and KFMB/San Diego have smart PDs and big ratings, and they play Pink and Kylie. On the other hand, WTMX/Chicago and WRQX/Washington have smart PDs and big ratings, but they don't go near rhythmic hits.

Why would a Hot AC add rhythmic music? "Because other stations are doing it" is not a correct answer. Better answers would be: if you're seeing compatibility developing between rhythmic pop and whatever your core music style is; if you're al-



Alan Burns



Steve Hunter

ready playing some rhythmic product, and your audience expects it; if you strategically need to erode a mainstream CHR, or there isn't one in your market and you believe you can serve a wider audience without screwing up your TSL; and if you start seeing some hot pop rhythmic songs test well in your research and don't want your female PIs to have to go to the local CHR to hear them.

**"It's time to embrace a stance that is more aggressive, edgy and attitudinal while still adhering to the basics and appealing to the critical mass of our target audience."**

Mike Kaplan

We recently put a couple of new Hot ACs on the air, and they're incorporating some rhythmic product because it's right for them. At the same time, though, we recently put on another, more rock-based AC that will probably never go near rhythmic product.

# R&R AC Top 30

April 12, 2002

Powered By



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
2	1	CELINE DION A New Day Has Come (Epic)	2671	+18	366244	9	119/0
1	2	ENRIQUE IGLESIAS Hero (Interscope)	2618	-36	335170	25	119/0
3	3	FIVE FOR FIGHTING Superman (It's Not Easy) (Aware/Columbia)	2565	+246	339945	21	115/0
5	4	ENYA Only Time (Reprise)	1903	-20	253981	60	116/0
4	5	LONESTAR I'm Already There (BNA)	1859	-202	243082	31	108/0
8	6	MARC ANTHONY I Need You (Columbia)	1824	+219	260398	8	109/2
6	7	MATCHBOX TWENTY If You're Gone (Lava/Atlantic)	1726	-160	225567	67	109/0
7	8	DIDO Thankyou (Arista)	1693	+23	205085	56	108/0
10	9	LEE ANN WOMACK I Hope You Dance (MCA/Universal)	1581	+166	211243	70	116/0
9	10	MICHAEL BOLTON Only A Woman Like You (Jive)	1496	+55	178028	6	109/1
13	11	TRAIN Drops Of Jupiter (Tell Me) (Columbia)	1325	+56	194469	38	80/1
12	12	ELTON JOHN This Train Don't Stop There... (Rocket/Universal)	1249	-35	158906	11	104/0
16	13	JO DEE MESSINA Bring On The Rain (Curb)	1163	+36	113461	9	96/1
14	14	BACKSTREET BOYS Drowning (Jive)	1142	-96	135549	26	106/0
11	15	FAITH HILL There You'll Be (Warner Bros.)	1128	-165	148365	45	108/0
17	16	CHER Song For The Lonely (Warner Bros.)	846	-135	124419	12	88/0
19	17	ENYA Wild Child (Reprise)	807	+42	120634	7	93/5
20	18	CHRIS ISAAK Let Me Down Easy (Reprise)	694	-14	74280	7	75/0
21	19	LEANN RIMES Can't Fight The Moonlight (Curb)	683	+63	101621	23	32/0
23	20	BONNIE RAITT I Can't Help You Now (Capitol)	637	+150	64260	3	82/3
18	21	DARREN HAYES Insatiable (Columbia)	628	-169	65179	13	81/0
22	22	CAROLYN DAWN JOHNSON So Complicated (Arista)	564	+23	57103	4	75/6
24	23	ALL-4-ONE Beautiful As U (AMC)	561	+206	55392	3	62/7
25	24	JOSH GROBAN To Where You Are (143/Reprise)	395	+78	56206	2	57/9
Debut	25	PAUL MCCARTNEY Your Loving Flame (Capitol)	304	+133	31946	1	55/2
28	26	DANIEL OBOURG I Need An Angel (DreamWorks)	274	+35	49557	6	45/3
30	27	LUTHER VANROSS I'd Rather (J)	266	+51	67890	3	46/3
29	28	MARILYN SCOTT Don't Let Love Get Away (Prana)	237	-1	23839	5	50/4
27	29	JONATHA BROOKE I'll Try (Walt Disney/Hollywood)	229	-21	21909	5	38/0
26	30	BRIAN MCKNIGHT Still (Motown/Universal)	223	-41	21877	12	27/0

120 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 3/31/02-4/6/02. 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

**CALLING** Wherever You Will Go (RCA)  
Total Plays: 207, Total Stations: 11, Adds: 1

**NATALIE IMBRUGLIA** Wrong Impression (RCA)  
Total Plays: 197, Total Stations: 12, Adds: 1

**THE CORRS** Would You Be Happier (143/Lava/Atlantic)  
Total Plays: 125, Total Stations: 25, Adds: 1

**BETH NIELSEN CHAPMAN** World Of Hurt (Artemis)  
Total Plays: 116, Total Stations: 20, Adds: 0

**98 DEGREES** Why (Are We Still Friends) (Universal)  
Total Plays: 95, Total Stations: 18, Adds: 0

**JIM WILSON F/STEPHEN BISHOP** Donna Lynn (Hillsboro)  
Total Plays: 48, Total Stations: 15, Adds: 2

**BOYZ II MEN** The Color Of Love (Arista)  
Total Plays: 3, Total Stations: 14, Adds: 14

Songs ranked by total plays

## Most Added

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
BOYZ II MEN The Color Of Love (Arista)	14
JIM BRICKMAN A Mother's Day (Windham Hill)	11
JOSH GROBAN To Where You Are (143/Reprise)	9
ALL-4-ONE Beautiful As U (AMC)	7
CAROLYN DAWN JOHNSON So Complicated (Arista)	6
CAROLE KING Monday Without You (Rockingale/Koch)	6
ENYA Wild Child (Reprise)	5
MARILYN SCOTT Don't Let Love Get Away (Prana)	4
BONNIE RAITT I Can't Help You Now (Capitol)	3
LUTHER VANDROSS I'd Rather (J)	3
DANIEL DEBOURG I Need An Angel (DreamWorks)	3
VANESSA CARLTON A Thousand Miles (A&M/Interscope)	3

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
FIVE FOR FIGHTING Superman... (Aware/Columbia)	+246
MARC ANTHONY I Need You (Columbia)	+219
ALL-4-ONE Beautiful As U (AMC)	+206
LEE ANN WOMACK I Hope You Dance (MCA/Universal)	+166
BONNIE RAITT I Can't Help You Now (Capitol)	+150
PAUL MCCARTNEY Your Loving Flame (Capitol)	+133
LEANN RIMES I Need You (Curb)	+112
H. LEWIS & G. PALTROW Cruisin' (Hollywood)	+95
BACKSTREET BOYS Shape Of My Heart (Jive)	+93
JOSH GROBAN To Where You Are (143/Reprise)	+78

## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
J. BRICKMAN/REBECCA L. HOWARD Simple... (Windham Hill)	1070
UNCLE KRACKER Follow Me (Top Dog/Lava/Atlantic)	1014
SAVAGE GARDEN I Knew I Loved You (Columbia)	966
O-TOWN All Or Nothing (J)	942
'N SYNC This I Promise You (Jive)	940
H. LEWIS & G. PALTROW Cruisin' (Hollywood)	937
LEANN RIMES I Need You (Curb)	924
DIAMOND RIO One More Day (Arista)	897
PHIL COLLINS You'll Be In My Heart (Hollywood)	819
FAITH HILL The Way You Love Me (Warner Bros.)	817
CELINE DION That's The Way It Is (Epic)	802
MARC ANTHONY You Sang To Me (Columbia)	648
S CLUB 7 Never Had A Dream... (A&M/Interscope)	639
BACKSTREET BOYS Shape Of My Heart (Jive)	633
BBMAK Back Here (Hollywood)	631
DON HENLEY Taking You Home (Warner Bros.)	625
BACKSTREET BOYS More Than That (Jive)	489
THE CORRS Breathless (143/Lava/Atlantic)	442

# Boyz II Men

"the COLOR of LOVE"

from their forthcoming Arista debut album in stores 5/21/02

#1 Most Added!

WBEB WLTJ KKCW WLTQ WWDE KKMJ WHUD  
KRTR KVLV KWAV KJOY WAHR WFMK KXLT

ARISTA



# Enya

R&R 19 - 17

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WBMX Boston, KIMN Denver, WQAL Cleveland, WKRC Cincinnati, KSTP Minneapolis, WSNE Providence, WRAL Raleigh, WINK Ft. Myers, KEZR San Jose, KMXB Las Vegas

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# JOSH GROBAN

R&R 25 - 24

## "TO WHERE YOU ARE"

Monitor: 27\* - 23\* FROM HIS SELF-TITLED DEBUT ALBUM

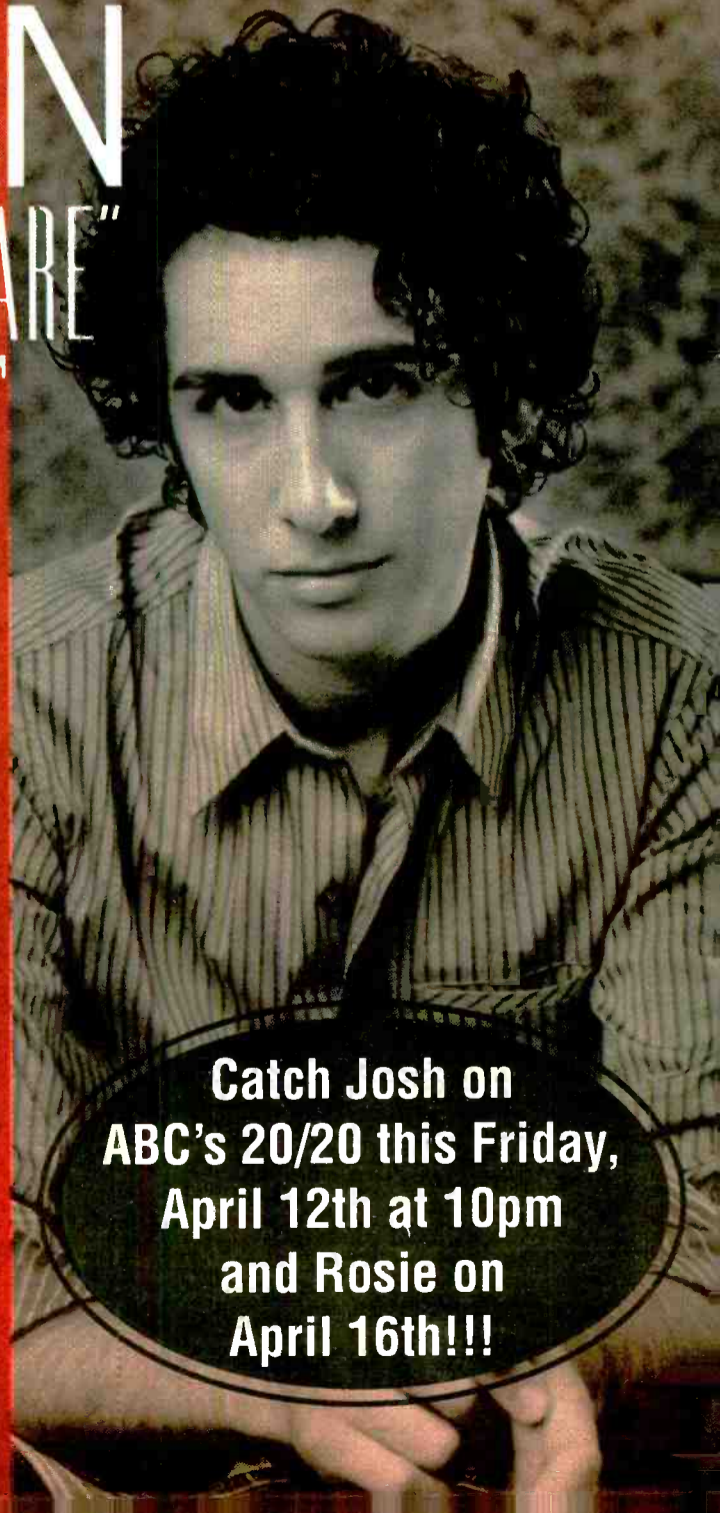
### CERTIFIED GOLD!!!

#### MORE RADIO REACTIONS...

"Wanted to let you know that we are not only getting good phones on Josh Groban, but *passionate* calls! Good job... and Congratulations!"  
- Haynes, APD/MD - WNND/Chicago

"WOW! I've never seen such positive support and interest in a record this early. People are calling and e-mailing who want information about Josh right after the very first time they hear 'To Where You Are'. Normally it takes several weeks for the calls to start pouring in on a new single, but Josh has a very strong following already."  
- Tim White, Lite 104.1 PD - KLTI-FM Des Moines

"We gave Josh Groban's 'To Where You Are' a spin on the morning show today. The song wasn't even finished, and we had a call from a woman in tears, barely able to talk, asking who was singing on the radio. She asked the name of the song and where she could buy it. This was the first of a few calls we received. This song is truly amazing!"  
- Juan O'Reilly, WGYL APD/MD



Catch Josh on ABC's 20/20 this Friday, April 12th at 10pm and Rosie on April 16th!!!

Management: Brian Avelar for Artist Management. To Where You Are produced and arranged by Richard Marx.



joshgroban.com



April 12, 2002

RateTheMusic.com BY MEDIABASE

America's Best Testing AC Songs 12+ For The Week Ending 4/12/02.

Table with columns: Artist Title (Label), TW, LW, Familiarity, Burn, TD, Familiarity, Burn. Lists top songs like 'A New Day Has Come' by Celine Dion.

Total sample size is 344 respondents. Total average favorability estimates are based on a scale of 1-5. Total familiarity represents the percentage of respondents who recognized the song.

Indicator

Most Added

- BOYZ II MEN The Color Of Love (Arista)
JOSH GROBAN To Where You Are (143/Reprise)
VANESSA CARLTON A Thousand Miles (A&M/Interscope)
RAVEN Stay (Epidemic)
MARC ANTHONY I Need You (Columbia)
ENYA Wild Child (Reprise)
CAROLYN DAWN JOHNSON So Complicated (Arista)
BONNIE RAITT I Can't Help You Now (Capitol)
DARREN HAYES Insatiable (Columbia)
ENRIQUE IGLESIAS Escape (Interscope)
PAUL MCCARTNEY Your Loving Flame (Capitol)
NATALIE IMBRUGLIA Wrong Impression (RCA)
LEANN RIMES Can't Fight The Moonlight (Curb)
THE CORRS Would You Be Happier (143/Lava/Atlantic)
98 DEGREES Why (Are We Still Friends) (Universal)
MICHELLE BRANCH All You Wanted (Maverick/WB)
LUTHER VANDROSS I'd Rather (J)
CHRIS BOTTI F/SHAWN COLVIN All Would Envy (Columbia)
LIFEHOUSE Hanging By A Moment (DreamWorks)
JOHN MAYER No Such Thing (Aware/Columbia)

Reporters

Grid of reporter information by region, including station call letters, names, and contact details for various markets like Albany, Boston, Dallas, etc.

\*Monitored Reporters
137 Total Reporters
120 Total Monitored
17 Total Indicator

## ON THE RECORD

With **Rick Martini**  
Dir./Programming, KOSI-FM/Denver



We're very excited about the new release from All-4-One, "Beautiful as You." The band is sounding better than ever. Josh Groban stopped by KOSI and appeared on our morning show on his way to performing at the closing ceremony of the Winter Olympics. When he left, we were all Josh Groban fans. His "To Where You Are" is certainly different from traditional AC pop, but, hey, so was Enya's "Only Time." We're giving the audience a chance to decide on this one. Other newcomers we are supporting include Carolyn Dawn Johnson and "So Complicated" and Jonatha Brooke's "I'll Try." \* Then there are the vets. Elton John's "This Train Don't Stop There Anymore" is doing well for us. The video sold me on this one. I love the '70s rock-star nostalgia in the video. Celine Dion's return was long-awaited. "A New Day Has Come" is a different sound for her. It's refreshing to hear her again, especially with this new, sexy percussion sound. \* I've always been a big Bonnie Raitt fan. Her new one, "I Can't Help You Now," captures her signature rich vocal sound. And, finally, Marc Anthony's "I Need You" is doing very well for KOSI. He's a class act, and this is a love song that will be standard at weddings for years to come. And they didn't pay me to say any of this. What a business!

Puddle continue to splash! At Hot AC, **Puddle Of Mudd's** "Blurry" (Flawless/Geffer/Interscope) continues up the chart to No. 5 with an increase of 261 plays ... **Goo Goo Dolls'** "Here Is Gone" (Warner Bros.) sits comfortably at No. 6, up 145 plays — and it climbs to No. 1 on the Rate-The-Music survey ... **Michelle Branch's** "All You Wanted" (Maverick/WE) is up 175 plays and climbs to No. 9 ... **Vanessa Carlton's** "A Thousand Miles" (A&M/Interscope) powers up an additional 207 plays from last week, to No. 13 ... **Jimmy Eat World's** "The Middle" (DreamWorks) continues to eat up chart positions, moving to No. 21 with a 205-play increase ... Over at AC, it's photo finish, part two! **Celine Dion's** "A New Day Has Come" (Epic) is back at No. 1, overtaking **Enrique Iglesias'** "Hero" (Interscope), which moves to No. 2 ... **Marc Anthony** jumps to No. 6 with "I Need You" (Columbia), up 219 plays ... **Michael Bolton's** "Only a Woman Like You" (Jive) is now top 10 ... **All-4-One's** "Beautiful As U" (AMC) is up 206 plays ... The legendary **Paul McCartney** debuts at No. 25 with "Your Loving Flame" (Capitol).

— Kid Kelly, AC/Hot AC Editor



## artist activity

ARTIST: **Meredith Brooks**

LABEL: **Gold Circle**

By **KID KELLY**/AC-HOT AC EDITOR



Meredith Brooks

Meredith Brooks began singing at the tender age of 4, when she would use song as a form of communication. Can you picture her singing, "Can I have chocolate milk, Mom?" or maybe, "I hate carrots"? She later joined a choir in her home state of Oregon, and, when she was 11, a friend taught her to play guitar. She would play every night until her mom came home.

An exceptional student, Meredith graduated from high school at the age of 15. In 1989 she moved to Los Angeles, where she joined a group called The Graces with former Go-Go Charlotte Caffey. The band put out an album titled *Perfect View*, but it didn't exactly burst onto the music scene, and the single "See It Through My Eyes" didn't do as well as anticipated. It was a difficult time for Meredith, and the band eventually broke up.

In 1992 Meredith was at a point in her life where she was able to do some soul-searching, and it turned out to be just what she needed. She was able to focus on her own unique, gutsy alternative rock sound. In 1997 her solo album *Blurring the Edges* was released and quickly went Platinum, motorized by the high-powered women's anthem "Bitch."

Fast-forward to 2002 and Meredith's Gold Circle Records debut, *Bad Bad One*. Meredith

wrote or co-wrote all 12 songs and produced the album herself. On this project you can hear a Motown influence interspersed with today's rock and pop sound. Meredith says, "This record wasn't made under the usual pressure. I wasn't being politically, spiritually or romantically correct on this record. I pretty much fulfilled my creative vision before I let anyone hear the songs, so I didn't have to force anything. It just flowed."

Gold Circle National Director/Promotion Leslie Marquez wants to personally thank radio and the programming teams that have shown their support by giving Meredith her shot out of the box. Their response has thrust the first single from *Bad Bad One*, "Shine," right into the Most Added category.

Personally, I'm just glad Meredith has finally started to become recognized for the talent she is and has always been.

### TELL US WHAT YOU THINK!

Share your opinion about this column — go to [www.rroonline.com](http://www.rroonline.com) and click the Message Boards button.

# AC's Overnight Success

Dave Wingert's charismatic personality and loads of AC hits makes Dave 'til Dawn an overnight success, and the perfect lead-in to mornings. And it's why he's grown to over 80 affiliates in under a year.

**Dave 'til Dawn is an overnight success.**

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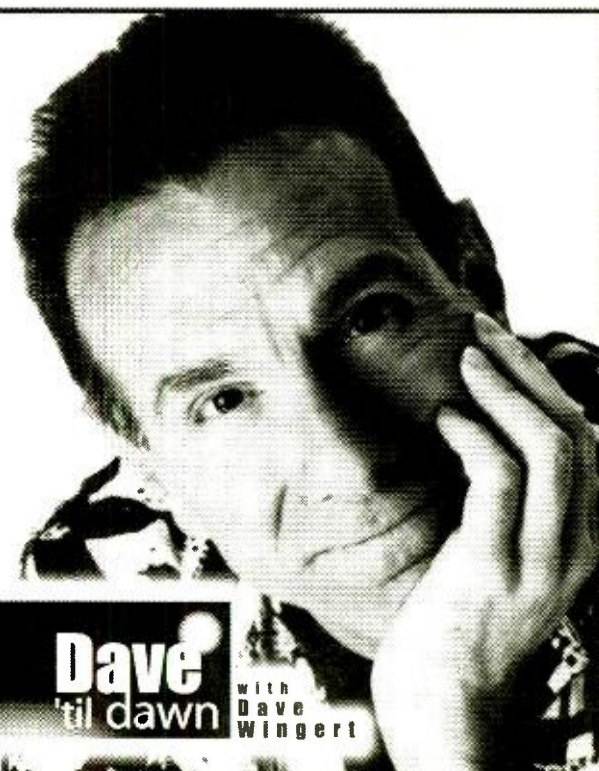
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# R&R Hot AC Top 30

Powered By



April 12, 2002

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	<b>CALLING</b> Wherever You Will Go (RCA)	3762	-58	384226	29	89/0
2	2	<b>NICKELBACK</b> How You Remind Me (Roadrunner/IDJMG)	3453	-118	351915	23	81/0
3	3	<b>ALANIS MORISSETTE</b> Hands Clean (Maverick/Reprise)	3102	-20	338501	13	86/0
4	4	<b>CREED</b> My Sacrifice (Wind-up)	2814	-194	264627	22	78/0
7	5	<b>PUDDLE OF MUDD</b> Blurry (Flawless/Geffen/Interscope)	2637	+261	251451	11	73/2
6	6	<b>GOO GOO DOLLS</b> Here Is Gone (Warner Bros.)	2539	+145	266068	5	87/0
5	7	<b>JEWEL</b> Standing Still (Atlantic)	2439	-59	239320	25	79/0
8	8	<b>SHERYL CROW</b> Soak Up The Sun (A&M/Interscope)	2293	+81	239640	7	85/0
10	9	<b>MICHELLE BRANCH</b> All You Wanted (Maverick/WB)	2292	+175	251547	13	79/2
9	10	<b>TRAIN</b> Drops Of Jupiter (Tell Me) (Columbia)	2099	-51	208646	57	85/0
11	11	<b>FIVE FOR FIGHTING</b> Superman (It's Not Easy) (Aware/Columbia)	1932	+9	193592	43	81/0
12	12	<b>LIFEHOUSE</b> Hanging By A Moment (DreamWorks)	1903	+17	213858	58	85/0
14	13	<b>VANESSA CARLTON</b> A Thousand Miles (A&M/Interscope)	1803	+207	169981	6	77/2
15	14	<b>JOHN MAYER</b> No Such Thing (Aware/Columbia)	1677	+132	198788	8	74/5
18	15	<b>LINKIN PARK</b> In The End (Warner Bros.)	1423	+25	131113	9	34/1
17	16	<b>DAVE MATTHEWS BAND</b> Everyday (RCA)	1404	-119	148538	20	58/1
13	17	<b>NO DOUBT</b> Hey Baby (Interscope)	1403	-269	160945	14	54/0
19	18	<b>PINK</b> Get The Party Started (Arista)	1287	-48	138553	14	35/0
16	19	<b>NATALIE IMBRUGLIA</b> Wrong Impression (RCA)	1262	-273	109665	12	64/1
20	20	<b>DEFAULT</b> Wasting My Time (TVT)	1239	+144	100121	7	52/6
24	21	<b>JIMMY EAT WORLD</b> The Middle (DreamWorks)	1130	+205	114813	4	56/4
23	22	<b>LENNY KRAVITZ</b> Stillness Of Heart (Virgin)	1085	+148	110272	3	59/4
25	23	<b>KYLIE MINOGUE</b> Can't Get You Out Of My Head (Capitol)	1028	+105	93736	4	43/4
26	24	<b>CELINE DION</b> A New Day Has Come (Epic)	942	+32	93666	7	44/1
21	25	<b>LIFEHOUSE</b> Breathing (DreamWorks)	902	-111	70700	17	33/0
27	26	<b>EDDIE VEDDER</b> You've Got To Hide Your... (V2)	892	+35	94527	8	44/0
28	27	<b>TRAIN</b> She's On Fire (Columbia)	889	+94	79063	5	53/2
29	28	<b>FIVE FOR FIGHTING</b> Easy Tonight (Aware/Columbia)	874	+133	83852	4	60/3
22	29	<b>LEANN RIMES</b> Can't Fight The Moonlight (Curb)	841	-99	59774	16	38/1
30	30	<b>SENSE FIELD</b> Save Yourself (Nettwerk)	724	+40	72590	6	37/2

89 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 3/31/02-4/6/02. 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

**AVRIL LAVIGNE** Complicated (Arista)

Total Plays: 570, Total Stations: 45, Adds: 8

**REMY ZERO** Save Me (Elektra/EEG)

Total Plays: 448, Total Stations: 24, Adds: 1

**JEWEL** Break Me (Atlantic)

Total Plays: 427, Total Stations: 40, Adds: 5

**ENRIQUE IGLESIAS** Escape (Interscope)

Total Plays: 328, Total Stations: 12, Adds: 2

**RUBYHORSE** Sparkle (Island/IDJMG)

Total Plays: 313, Total Stations: 32, Adds: 7

**PINK** Don't Let Me Get Me (Arista)

Total Plays: 302, Total Stations: 12, Adds: 1

**THE CORRS** When The Stars Go Blue (143/Lava/Atlantic)

Total Plays: 266, Total Stations: 24, Adds: 7

**RES** They-Say Vision (MCA)

Total Plays: 254, Total Stations: 23, Adds: 1

**NO DOUBT** Hella Good (Interscope)

Total Plays: 235, Total Stations: 10, Adds: 1

**COURSE OF NATURE** Caught In The Sun (Lava/Atlantic)

Total Plays: 223, Total Stations: 13, Adds: 2

Songs ranked by total plays

## Most Added®

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
<b>DISHWALLA</b> Somewhere In The Middle (Immergent) 11	
<b>AVRIL LAVIGNE</b> Complicated (Arista) 8	
<b>RUBYHORSE</b> Sparkle (Island/IDJMG) 7	
<b>THE CORRS</b> When The Stars Go Blue (143/Lava/Atlantic) 7	
<b>MEREDITH BROOKS</b> Shine (Gold Circle) 7	
<b>ENYA</b> Wild Child (Reprise) 7	
<b>UNWRITTEN LAW</b> Seein' Red (Interscope) 7	
<b>DEFAULT</b> Wasting My Time (TVT) 6	
<b>NICKELBACK</b> Too Bad (Roadrunner/IDJMG) 6	
<b>SHAKIRA</b> Underneath Your Clothes (Epic) 6	

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
<b>PUDDLE OF MUDD</b> Blurry (Flawless/Geffen/Interscope) +261	
<b>AVRIL LAVIGNE</b> Complicated (Arista) +211	
<b>VANESSA CARLTON</b> A Thousand Miles (A&M/Interscope) +207	
<b>JIMMY EAT WORLD</b> The Middle (DreamWorks) +205	
<b>MICHELLE BRANCH</b> All You Wanted (Maverick/WB) +175	
<b>LENNY KRAVITZ</b> Stillness Of Heart (Virgin) +148	
<b>GOO GOO DOLLS</b> Here Is Gone (Warner Bros.) +145	
<b>RUBYHORSE</b> Sparkle (Island/IDJMG) +145	
<b>DEFAULT</b> Wasting My Time (TVT) +144	
<b>FIVE FOR FIGHTING</b> Easy Tonight (Aware/Columbia) +133	

## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
<b>STAINED</b> It's Been Awhile (Flip/Elektra/EEG) 1271	
<b>3 DOORS DOWN</b> Be Like That (Republic/Universal) 1186	
<b>DAVE MATTHEWS BAND</b> The Space Between (RCA) 1180	
<b>INCUBUS</b> Drive (Immortal/Epic) 1110	
<b>DIDD</b> Thankyou (Arista) 1009	
<b>SUGAR RAY</b> When It's Over (Lava/Atlantic) 1006	
<b>U2</b> Stuck In A Moment... (Interscope) 980	
<b>UNCLE KRACKER</b> Follow Me (Top Dog/Lava/Atlantic) 952	
<b>ENRIQUE IGLESIAS</b> Hero (Interscope) 918	
<b>MATCHBOX TWENTY</b> If You're Gone (Lava/Atlantic) 900	
<b>ENYA</b> Only Time (Reprise) 898	
<b>JOHN MELLENCAMP</b> Peaceful World (Columbia) 861	
<b>U2</b> Beautiful Day (Interscope) 820	
<b>NELLY FURTADO</b> I'm Like A Bird (DreamWorks) 800	
<b>LENNY KRAVITZ</b> Again (Virgin) 767	
<b>SMASH MOUTH</b> I'm A Believer (Interscope) 715	
<b>CREED</b> With Arms Wide Open (Wind-up) 691	

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BY MEDIABASE™

America's Best Testing Hot AC Songs 12+  
For The Week Ending 4/12/02.

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
<b>GOO GOO DOLLS</b> Here Is Gone (Warner Bros.)	4.18	4.11	76%	6%	4.18	79%	6%
<b>JIMMY EAT WORLD</b> The Middle (DreamWorks)	4.16	4.15	68%	13%	4.15	68%	14%
<b>LIFEHOUSE</b> Breathing (DreamWorks)	4.12	4.07	82%	16%	4.21	85%	17%
<b>DEFAULT</b> Wasting My Time (TVT)	4.11	4.14	78%	17%	4.16	79%	20%
<b>CALLING</b> Wherever You Will Go (RCA)	4.11	4.14	95%	37%	4.21	95%	39%
<b>PUDDLE OF MUDD</b> Blurry (Flawless/Geffen/Interscope)	4.09	4.14	92%	26%	4.14	90%	25%
<b>LINKIN PARK</b> In The End (Warner Bros.)	4.09	4.15	95%	38%	4.10	95%	40%
<b>VANESSA CARLTON</b> A Thousand Miles (A&M/Interscope)	4.08	3.99	65%	9%	4.04	67%	8%
<b>LIFEHOUSE</b> Hanging By A Moment (DreamWorks)	4.07	4.10	98%	49%	4.19	98%	54%
<b>MICHELLE BRANCH</b> All You Wanted (Maverick/WB)	4.01	3.92	87%	18%	3.94	88%	19%
<b>JOHN MAYER</b> No Such Thing (Aware/Columbia)	3.99	3.98	45%	7%	4.09	51%	8%
<b>NICKELBACK</b> How You Remind Me (Roadrunner/IDJMG)	3.91	4.02	98%	54%	4.00	97%	52%
<b>3 DOORS DOWN</b> Be Like That (Republic/Universal)	3.88	3.90	94%	42%	3.95	94%	45%
<b>TRAIN</b> Drops Of Jupiter (Tell Me) (Columbia)	3.86	3.97	98%	57%	3.92	99%	63%
<b>TRAIN</b> She's On Fire (Columbia)	3.83	3.91	62%	10%	3.89	67%	12%
<b>FIVE FOR FIGHTING</b> Easy Tonight (Aware/Columbia)	3.79	3.81	53%	13%	3.78	58%	17%
<b>DAVE MATTHEWS BAND</b> Everyday (RCA)	3.78	3.75	89%	33%	3.84	91%	36%
<b>ALANIS MORISSETTE</b> Hands Clean (Maverick/Reprise)	3.77	3.85	92%	26%	3.86	94%	26%
<b>CREED</b> My Sacrifice (Wind-up)	3.76	3.77	99%	54%	3.70	100%	61%
<b>FIVE FOR FIGHTING</b> Superman (It's Not Easy) (Aware/Columbia)	3.76	3.80	95%	50%	3.70	97%	58%
<b>NATALIE IMBRUGLIA</b> Wrong Impression (RCA)	3.70	3.66	79%	18%	3.73	83%	19%
<b>JEWEL</b> Standing Still (Atlantic)	3.62	3.77	92%	40%	3.72	94%	42%
<b>SHERYL CROW</b> Soak Up The Sun (A&M/Interscope)	3.54	3.62	68%	14%	3.53	73%	15%
<b>EDDIE VEDDER</b> You've Got To Hide Your Love Away (V2)	3.54	3.57	59%	16%	3.68	66%	15%
<b>LENNY KRAVITZ</b> Stillness Of Heart (Virgin)	3.43	3.49	53%	12%	3.49	56%	12%
<b>LEANN RIMES</b> Can't Fight The Moonlight (Curb)	3.42	3.51	85%	41%	3.63	88%	38%
<b>KYLIE MINOGUE</b> Can't Get You Out Of My Head (Capitol)	3.40	3.52	80%	35%	3.38	82%	37%
<b>CHRIS ISAAK</b> Let Me Down Easy (Reprise)	3.36	3.36	53%	14%	3.37	59%	16%
<b>NO DOUBT</b> Hey Baby (Interscope)	3.33	3.38	97%	59%	3.51	98%	54%
<b>CELINE DION</b> A New Day Has Come (Epic)	3.12	3.00	66%	20%	3.14	65%	19%

Total sample size is 829 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 4818/377-5300. RateTheMusic.com data is provided by Mediabase Research, A division of Premiere Radio Networks.

**Indicator**

**Most Added®**

- JOHN MAYER** No Such Thing (Aware/Columbia)  
**MEREDITH BROOKS** Shine (Gold Circle)  
**DEFAULT** Wasting My Time (TVT)  
**SHAKIRA** Underneath Your Clothes (Epic)  
**THE CORRS** When The Stars Go Blue (143/Lava/Atlantic)  
**ALANIS MORISSETTE** Hands Clean (Maverick/Reprise)  
**JOHN MELLENCAMP** Peaceful World (Columbia)  
**3 DOORS DOWN** Be Like That (Republic/Universal)  
**PINK** Don't Let Me Get Me (Arista)  
**RUBYHORSE** Sparkle (Island/IDJMG)  
**MOBY F/GWEN STEFANI** Southside (V2)  
**DISHWALLA** Somewhere In The Middle (Immergent)  
**NO DOUBT** Hella Good (Interscope)  
**SMASH MOUTH** I'm A Believer (Interscope)

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**Reporters**

<b>WKOD/Akron, OH *</b> PD: Keith Kennedy MD: Lynn Kelly R/S: Vison	<b>WTSS/Buffalo, NY *</b> PD: Sue O'Neill MD: Rob Lucas KYLIE MINOGUE "Can't" RUBYHORSE "Sparkle"	<b>WGAL/Cleveland, OH *</b> PD: Allan Fee MD: Rebecca Wilde ENYA "Child" KRYLLE "Lavinia" "Complicate" LIFEHOUSE "Sparkle"	<b>WINK/Elmira, NY</b> OMPD: Bob Quick SHAKIRA "Underneath" DEFAULT "Wasting"	<b>KHMV/Houston-Galveston, TX *</b> PD: Marc Sherman THE CORRS "Blue" JEWEL "Break"	<b>WVMX/Milwaukee, WI *</b> PD: Brian Kelly APD/MD: Mark Richards DISHWALLA "Middle" No Adds	<b>WOMX/Olando, FL *</b> VP/Prog: John Roberts PD/MD: Al Burke APD: Jeff Cushman MD: Laura Francis UNWRITTEN LAW "Red" No Adds	<b>WRFY/Reading, PA *</b> PD/MD: Al Burke MD: Nicolette NICKELBACK "Too" CITIZEN COPE "Threats" UNWRITTEN LAW "Red"	<b>KFMB/San Diego, CA *</b> VP/MD: Tracy Johnson APD: Jen Sewell JIMMY EAT WORLD "Middle" No Adds	<b>WWWM/Toledo, OH *</b> OM: Tim Roberts PD: Ron Finn APD/MD: Steve Marshall 11 JOHN MAYER "Such" MEREDITH BROOKS "Shine" UNWRITTEN LAW "Red"
<b>WRVE/Albany, NY *</b> PD: Randy McCarty No Adds	<b>WZLW/Canton, OH *</b> Interim PD: Morgan Taylor MEREDITH BROOKS "Shine" NICKELBACK "Too" RUBYHORSE "Sparkle"	<b>KVUB/Colorado Springs, CO *</b> PD: Kevin Callahan APD/MD: Andy Carlisle MEREDITH BROOKS "Shine" LIFEHOUSE "Middle"	<b>KSIE/East Pass, TX *</b> OMPD: Courtney Nelson APD/MD: Eli Molano ENYA "Child"	<b>WENS/Indianapolis, IN *</b> OMPD: Greg Dunkley MD: Jim Cerone VANESSA CARLTON "Miles" LENNY KRAVITZ "Heart" JOHN MAYER "Such"	<b>KSTP/Minneapolis, MN *</b> OM: Leighton Cook MD: Jill Roen 15 AVRIL LAVIGNE "Complicate"	<b>KBVV/Oxnard-Ventura, CA *</b> OMPD: Mark Elliott MD: Darren McPeake JIMMY EAT WORLD "Middle"	<b>KLCA/Reno, NV *</b> PD: Carlos Campos MD: Gina Hart NICKELBACK "Too"	<b>KLCC/San Francisco, CA *</b> PD: John Peake MD: Julie Stoeckel PHANTOM PLANET "California"	<b>KZPT/Tucson, AZ *</b> PD: Carey Edwards APD/MD: Leslie Lois 11 JOHN MAYER "Such" MEREDITH BROOKS "Shine" ZOO STORY "Star"
<b>KPEK/Albuquerque, NM *</b> OM: Bill May PD: Mike Parsons MD: Deeya APD: Jamey Barreras 1 UNWRITTEN LAW "Red" DISHWALLA "Middle"	<b>WCOO/Cape Cod, MA</b> OM: Gregg Cassidy MD: Cheryl Park 26 JOHN MAYER "Such" 26 ALANIS MORISSETTE "Clean"	<b>WENS/Columbus, OH *</b> MD: Cheryl Park MD: Robin Cole 17 ERIC Z "Destiny"	<b>WINK/Ft. Myers, FL *</b> OMPD: Bob Grissinger THE CORRS "Blue" PHANTOM PLANET "California" PUDDLE OF MUDD "Blurry"	<b>WZPL/Indianapolis, IN *</b> PD: Scott Sands MD: Dave Decker No Adds	<b>KOSD/Modesto, CA *</b> PD: Max Miller MD: Donna Miller No Adds	<b>WLCE/Philadelphia, PA *</b> PD: Brian Bridgman MD: Danny Wright No Adds	<b>KNEV/Reno, NV *</b> PD: Jim Murphy MD: Bill Shakespear 3 LINKIN PARK "End" JADE ANDERSON "Sugarhigh" THE CORRS "Blue" RUBYHORSE "Sparkle" SHAKIRA "Underneath"	<b>KEZR/San Jose, CA *</b> APD/MD: Michael Martinez No Adds	<b>WRDX/Washington, DC *</b> Dir./Ops/PD: Steve Kosbau MD: Carol Parker 4 MICHELLE BRANCH "Wanted"
<b>KMKX/Anchorage, AK</b> PD: Roxey Leno MD: Monica Thomas 20 JOHN MELLENCAMP "Peaceful" 19 SMASH MOUTH "Believer" 18 ADOBY F/GWEN STEFANI "Southside" 13 3 DOORS DOWN "Be" MEREDITH BROOKS "Shine" THE CORRS "Blue"	<b>WMT/Cedar Rapids, IA</b> PD/MD: Erin Bristol MEREDITH BROOKS "Shine" DISHWALLA "Middle"	<b>KDMX/Dallas-Ft. Worth, TX *</b> PD: Pat McMahon MD: Lisa Thomas No Adds	<b>WMEE/Ft. Wayne, IN *</b> PD: John O'Rourke MD: Boomer 4 NICKELBACK "Too" 2 ENRIQUE IGLESIAS "Escape"	<b>KRBZ/Kansas City, KS *</b> OMPD: Mike Kaplan APD: Andy West MD: Todd Violette 43 FREESTYLERS "Weekend" 26 UNWRITTEN LAW "Red" 19 TYRIK TURNER "Friends" 7 NICKELBACK "Too" 7 THE CORRS "Blue" TRAIN "She's"	<b>WHTG/Monmouth-Ocean, NJ *</b> PD: Darrin Smith MD: Brian Zanyor 6 DASHBOARD "Screaming" FIVE FOR FIGHTING "Tonight"	<b>WMWX/Philadelphia, PA *</b> PD: Chris Ebbott APD/MD: Amy Navarro ENRIQUE IGLESIAS "Escape"	<b>KNVQ/Reno, NV *</b> PD: Panama MD: Heather Combs MD: Jewell "Beak" THE CORRS "Blue" JEWEL "Beak"	<b>KMH/Santa Rosa, CA *</b> PD: Mark Thomas 1 SHAKIRA "Underneath" DISHWALLA "Middle" UNWRITTEN LAW "Red"	<b>KPLZ/Seattle-Tacoma, WA *</b> PD: Kent Phillips MD: Alisha Hashimoto DISHWALLA "Middle" FIVE FOR FIGHTING "Tonight"
<b>KAMX/Austin, TX *</b> PD: Jim Robinson MD: Clay Cutler 1 JEWEL "Break" ENYA "Child"	<b>WALC/Charleston, SC *</b> MD: Brian Kelly 14 DEFAULT "Wasting" 10 NO DOUBT "Hella" 10 MEREDITH BROOKS "Shine" 10 THE CORRS "Blue"	<b>WLQA/Denbury, CT</b> PD: Bill Trotta APD: Sharon Kelly 14 DEFAULT "Wasting" 10 NO DOUBT "Hella" 10 MEREDITH BROOKS "Shine" 10 THE CORRS "Blue"	<b>KALZ/Fresno, CA *</b> PD: E. Curtis Johnson MD: Dave Craig 4 NICKELBACK "Too" CITIZEN COPE "Threats" DISHWALLA "Middle"	<b>KMXB/Las Vegas, NV *</b> OM: Cat Thomas APD/MD: Chares Fruge JEWEL "Break" P.O.D. "Youth"	<b>KCOU/Monterey-Salinas, CA *</b> APD: Maverick 2 DISHWALLA "Middle" 1 SHAKIRA "Underneath"	<b>KMXP/Phoenix, AZ *</b> PD: Ron Price MD: Trent Edwards No Adds	<b>WVOR/Rochester, NY *</b> PD: Dave LeFrois MD: Joe Bonacci DISHWALLA "Middle" No Adds	<b>WHYN/Springfield, MA *</b> PD: Keith Clark APD/MD: Jonny Hartwell DEFAULT "Wasting" MICHELLE BRANCH "Wanted"	<b>WXLW/Worcester, MA *</b> OM: Pete Falconi PD/MD: Chase Murphy No Adds
<b>KLLY/Bakersfield, CA *</b> PD: E.J. Tyler APD: Erik Fox THE CORRS "Blue" JEWEL "Break" AVRIL LAVIGNE "Complicate"	<b>WTMX/Chicago, IL *</b> PD: Mary Ellen Kachinske Station Mgr.: Barry James MEREDITH BROOKS "Shine"	<b>KALC/Deaver-Boulder, CO *</b> OM: Mike Stern PD: Tom Sierum APD/MD: Kozman No Adds	<b>KVSR/Fresno, CA *</b> PD: Mike Yeager APD: Andy Winford No Adds	<b>WMXL/Exington-Fayette, KY *</b> PD: Jim Meyer FIVE FOR FIGHTING "Tonight" AVRIL LAVIGNE "Complicate" JOHN MAYER "Such"	<b>WKZN/New Orleans, LA *</b> PD: Steve Suter UNWRITTEN LAW "Red"	<b>WVOR/Rochester, NY *</b> PD: Dave LeFrois MD: Joe Bonacci DISHWALLA "Middle" No Adds	<b>WSSR/Tampa, FL *</b> OM: Jeff Kapigil MD: Kristy Knight 23 KING KONG "Something" 14 REMY ZERO "Save"	<b>WVYY/Youngstown-Warren, OH *</b> OMPD: Dan Rivers MD: Mark French DISHWALLA "Middle" ENYA "Child"	
<b>WVWX/Baltimore, MD *</b> VP/Prog: Bill Pasha PD: Steve Mox MD: Ryan Sampson No Adds	<b>WKRQ/Cincinnati, OH *</b> OM: Chuck Finney PD: Tommy Frank APD: Grover Collins MD: Brian Douglas 15 COURSE OF NATURE "Sun" MEREDITH BROOKS "Shine" JIMMY EAT WORLD "Middle"	<b>WKHM/Deaver-Boulder, CO *</b> PE: Ron Harrell APD: Michael Gifford 3 ENYA "Child"	<b>WVVI/Grand Rapids, MI *</b> APD/MD: Jeff Andrews APD: Ken Evans THE CORRS "Blue" AVRIL LAVIGNE "Complicate"	<b>KURB/Little Rock, AR *</b> PD: John Taylor APD: Aaron Anthony COURSE OF NATURE "Sun"	<b>WVPL/New York, NY *</b> VP/Prog: Tom Cuddy PD: Scott Shannon MD: Tony Mascaro DEFAULT "Wasting" SHAKIRA "Underneath"	<b>WVOR/Rochester, NY *</b> PD: Dan Persigehl MD: Sheryl Stewart JACK JOHNSON "Flake"	<b>KZZO/Sacramento, CA *</b> Dir./Prog: Mark Evans PD: Alan Cda APD: Jim Matthews No Adds	<b>WVYY/Youngstown-Warren, OH *</b> OMPD: Dan Rivers MD: Mark French DISHWALLA "Middle" UNWRITTEN LAW "Red" ZOO STORY "Star"	
<b>WVWB/Birmingham, AL *</b> PD/MD: John Stuart No Adds	<b>WVMX/Cincinnati, OH *</b> PD: Steve Bender MD: Storm Bennett 31 DAVE MATTHEWS BAND "Everyday" DEFAULT "Wasting" AVRIL LAVIGNE "Complicate"	<b>KSTZ/Des Moines, IA *</b> OM/VP: Jim Schaefer MD: Jimmy Wright No Adds	<b>WVWZ/Greensboro, NC *</b> PD: Steve Williams LENNY KRAVITZ "Heart"	<b>KYSR/Los Angeles, CA *</b> PD: Randy Cain APD: Chris Patyk No Adds	<b>WVPE/Norfolk, VA *</b> PD: Steve McKay 9 RUBYHORSE "Sparkle" 8 SENSE FIELD "Save" 1 JACQUELINE "Flake"	<b>KVYY/St. Louis, MO *</b> PD: Smokey Rivers APD/MD: Greg Hewitt 9 RUBYHORSE "Sparkle" PINK "Don't"	<b>WVWR/St. Louis, MO *</b> OMPD: Mark Edwards MD: David U 1 UNWRITTEN LAW "Red" ZOO STORY "Star"		
<b>WVWJ/Birmingham, AL *</b> PD/MD: John Stuart No Adds	<b>WVWC/Cleveland, OH *</b> PD: Dave Popovich MD: Jay Hudson RUBYHORSE "Sparkle"	<b>WVWA/Detroit, MI *</b> PD: Tom O'Brien APD: Rob Hazleton MD: Ann Dettis 12 JOHN MAYER "Such" MEREDITH BROOKS "Shine"	<b>WVNN/Harrisburg, PA *</b> PD: John O'Dea MD: Denny Logan 12 JOHN MAYER "Such" MEREDITH BROOKS "Shine"	<b>WVME/Memphis, TN *</b> PD: Chris Taylor MD: Trent St. James 6 NO DOUBT "Hella" 3 AVRIL LAVIGNE "Complicate"	<b>KYSR/Oakdale, NE *</b> PD: Erik Johnson MD: Dave Swan JIMMY EAT WORLD "Middle" KYLIE MINOGUE "Can't"	<b>WVWA/Salt Lake City, UT *</b> OM: Alan Blague OMPD: Mike Nelson APD/MD: J.J. Riley 8 DEFAULT "Wasting"			
<b>WVWZ/Boston, MA *</b> VP/Prog: Greg Strassel MD: Mike Mulaney 2 CELINE DION "Day" DEFAULT "Wasting" ENYA "Child" RUBYHORSE "Sparkle"	<b>WVWV/Dorchester, MA *</b> PD: Steve Suter MD: Tony Mascaro DEFAULT "Wasting" SHAKIRA "Underneath"	<b>WTIC/Hartford, CT *</b> PD: Steve Salhani APD/MD: Jeannine Jersey No Adds	<b>WVWA/Salt Lake City, UT *</b> OM: Alan Blague OMPD: Mike Nelson APD/MD: J.J. Riley 8 DEFAULT "Wasting"	<b>WVWA/Salt Lake City, UT *</b> OM: Alan Blague OMPD: Mike Nelson APD/MD: J.J. Riley 8 DEFAULT "Wasting"	<b>WRAL/Raleigh-Durham, NC *</b> OMPD: Joe Wade Formicola MD: Jim Kelly 8 MARC ANTHONY "Need" 7 ENYA "Child"	<b>WVWA/Salt Lake City, UT *</b> OM: Alan Blague OMPD: Mike Nelson APD/MD: J.J. Riley 8 DEFAULT "Wasting"			

\* Monitored Reporters

99 Total Reporters

89 Total Monitored

10 Total Indicator

9 Current Indicator Playlists

No Longer A Reporter (1):

WKOE/Atlantic City, NJ

Note: WKS/Greensboro, NC changes call letters to WOZN.

Did Not Report For Two Consecutive Weeks; Data Not Used (1):  
KRUS/Santa Barbara, CA

# Hot AC Playlists

**MARKET #1**  
**WPLJ/New York**  
 ABC  
 (212) 613-8900  
 Cuddy/Shannon/Mascaro  
 12+ Cumé 2,208,600




**PLAYS**  
**LW** **TW** **ARTIST/TITLE** **GI** (000)  
 42 45 NICKELBACK/How You Remind Me 41175  
 42 45 ALANIS MORISSETTE/Hands Clean 41175  
 39 45 MICHELLE BRANCH/All You Wanted 41175  
 39 45 LIFEHOUSE/Hanging By A Moment 41175  
 45 44 CALLING/Wherever You Will Go 40260  
 44 43 JOHN MELLENCAMP/Peaceful World 39545  
 39 42 U2/Stuck In A Moment... 38430  
 41 37 CREED/My Sacrifice 33585  
 28 29 SHERYL CROW/Soak Up The Sun 26535  
 29 28 GOO GOO DOLLS/Here Is Gone 25620  
 26 26 NO DOUBT/Hey Baby 23790  
 31 25 TRAIN/Drops Of Jupiter 22875  
 27 24 LENNY KRAVITZ/Dig In 21960  
 25 24 U2/Walk On 21960  
 22 24 SARAH McLACHLAN/Blackbird 21960  
 24 24 DAVE MATTHEWS BAND/The Space Between 21960  
 23 24 JEWEL/Standing Still 21960  
 24 23 VANESSA CARLTON/A Thousand Miles 21045  
 20 23 PUDDLE OF MUDD/Blurry 21045  
 17 23 CELINE DION/A New Day Has Come 21045  
 23 22 JOHN MAYER/No Such Thing 20130  
 - 21 PINK/Get The Party... 19215  
 17 15 NELY FURTADO/Im Like A Bird 13725  
 16 15 DIDD/Thankyou 13725  
 13 14 UNCLE KRACKER/Follow Me 12810  
 - 14 LENNY KRAVITZ/Silence Of Heart 12810  
 15 13 THE CORRS/Breathless 11895  
 - 13 JIMMYEATWORLD/The Middle 11895  
 11 13 FAITH HILL/The Way You Love Me 11895  
 13 13 SMASH MOUTH/Im A Believer 11895

**MARKET #2**  
**KYSR/Los Angeles**  
 Clear Channel  
 (818) 955-7000  
 Ivey/Patyk  
 12+ Cumé 1,119,500



**PLAYS**  
**LW** **TW** **ARTIST/TITLE** **GI** (000)  
 82 81 JOHN MAYER/No Such Thing 35154  
 38 79 MICHELLE BRANCH/All You Wanted 34286  
 75 77 ALANIS MORISSETTE/Hands Clean 33418  
 78 68 PUDDLE OF MUDD/Blurry 29512  
 75 65 LINKIN PARK/In The End 28210  
 21 47 EDDIE VEDDER/You've Got To... 20398  
 30 40 NO DOUBT/Hella Good 17360  
 40 39 SHERYL CROW/Soak Up The Sun 16926  
 66 38 CALLING/Wherever You Will Go 16492  
 30 38 JACK JOHNSON/Fake 16492  
 34 36 DEFAUL/Wasting My Time 15824  
 36 35 JIMMYEATWORLD/The Middle 15190  
 35 34 GOO GOO DOLLS/Here Is Gone 14756  
 35 32 DAVE MATTHEWS BAND/Everyday 13888  
 29 31 NATALIE IMBRUGLIA/Wrong Impression 13454  
 18 31 VANESSA CARLTON/A Thousand Miles 13454  
 26 30 JEWEL/Standing Still 13020  
 27 28 FIVE FOR FIGHTING/Superman (It's...) 12152  
 22 25 NO DOUBT/Hey Baby 10850  
 20 24 LENNY KRAVITZ/Silence Of Heart 10415  
 23 22 U2/Stuck In A Moment... 9548  
 - 22 MOBY/F/G/W/E/N/STEFANI/Southside 9548  
 17 22 NICKELBACK/How You Remind Me 9548  
 16 20 ZERO 7/Destiny 8680  
 15 19 PHANTOM PLANET/California 8246  
 25 19 LEWIS WUDRUST/Outside 8246  
 5 17 RYAN ADAMS/Answering Bell 7378  
 17 16 JEWEL/Break Me 7378  
 18 16 TRAIN/Drops Of Jupiter 6944  
 15 15 U2/Beautiful Day 6510

**MARKET #3**  
**WTMC/Chicago**  
 Bonneville  
 (312) 946-1019  
 Kachinske  
 12+ Cumé 776,900



**PLAYS**  
**LW** **TW** **ARTIST/TITLE** **GI** (000)  
 56 52 GOO GOO DOLLS/Here Is Gone 17680  
 41 49 ALANIS MORISSETTE/Hands Clean 16660  
 51 49 CALLING/Wherever You Will Go 16660  
 45 45 JOHN MAYER/No Such Thing 15300  
 45 44 NICKELBACK/How You Remind Me 14960  
 43 43 JEWEL/Standing Still 14620  
 11 42 JIMMYEATWORLD/The Middle 14280  
 44 40 TRAIN/She's On Fire 13600  
 39 39 TRAVIS/Side 12970  
 36 38 DAVE MATTHEWS BAND/Everyday 12970  
 21 31 BEN FOLD/Still Fighting It 10540  
 39 30 SHERYL CROW/Soak Up The Sun 10200  
 19 30 MICHELLE BRANCH/All You Wanted 10200  
 31 28 SENSE FIELD/Save Yourself 9520  
 28 27 NO DOUBT/Hey Baby 9180  
 27 27 CAKE/Short Skirt/Long Hair 9180  
 15 24 PETE YORN/Strange Condition 8160  
 15 19 STAIN/D/It's Been Awhile 6460  
 18 18 LIFEHOUSE/Hanging By A Moment 6120  
 15 18 PUDDLE OF MUDD/Blurry 6120  
 14 18 FIVE FOR FIGHTING/Superman (It's...) 6120  
 24 18 JOHN MELLENCAMP/Peaceful World 6120  
 22 17 BETTER THAN EZRA/Extra Ordinary 5780  
 18 16 3 DOORS DOWN/Be Like That 5440  
 13 16 NINE DAYS/Absolutely 5440  
 17 15 BLUES TRAVELR/Back In The Day 5100  
 12 14 DAVE MATTHEWS BAND/The Space Between 4760  
 37 14 U2/Stuck In A Moment... 4760  
 15 13 U2/Walk On 4420  
 9 12 3 DOORS DOWN/Kryptonite 4080

**MARKET #4**  
**KLIC/San Francisco**  
 Infinity  
 (415) 765-4000  
 Peake/Stockert  
 12+ Cumé 676,700




**PLAYS**  
**LW** **TW** **ARTIST/TITLE** **GI** (000)  
 55 59 PINK/Get The Party 15399  
 54 58 NICKELBACK/How You Remind Me 15138  
 54 54 NO DOUBT/Hey Baby 14094  
 54 54 CREED/My Sacrifice 14094  
 31 43 LIFEHOUSE/Hanging By A Moment 11223  
 54 39 CALLING/Wherever You Will Go 10179  
 36 36 MICHELLE BRANCH/All You Wanted 9396  
 36 32 ALANIS MORISSETTE/Hands Clean 8352  
 32 31 INDIA ARIE/Video 8091  
 32 30 JOHN MAYER/No Such Thing 8091  
 33 30 JACK JOHNSON/Fake 7830  
 30 29 GOO GOO DOLLS/Here Is Gone 7569  
 33 29 LINKIN PARK/In The End 7569  
 31 28 EDDIE VEDDER/You've Got To... 7308  
 33 28 SHERYL CROW/Soak Up The Sun 7308  
 33 27 SHAKIRA/Whenever Wherever 7047  
 26 25 PUDDLE OF MUDD/Blurry 6525  
 31 25 U2/Stuck In A Moment... 6525  
 26 23 DAVE MATTHEWS BAND/Everyday 6003  
 10 20 ALICIA KEYS/Fallin' 5220  
 5 20 FAITHLESS/One Step Too Far 5220  
 10 20 Lenny Kravitz/Silence Of Heart 5220  
 22 19 SENSE FIELD/Save Yourself 4959  
 10 18 SMASH MOUTH/Im A Believer 4698  
 15 16 ENYA/Only Time 4176  
 13 16 DAVE MATTHEWS BAND/The Space Between 4176  
 8 16 NELY FURTADO/Turn Off The Light 4176  
 6 14 DIDD/Thankyou 3554  
 14 14 FIVE FOR FIGHTING/Superman (It's...) 3554  
 14 14 U2/Beautiful Day 3554

**MARKET #5**  
**KDMX/Dallas-Ft. Worth**  
 Clear Channel  
 (972) 991-1029  
 McMahon/Thomas  
 12+ Cumé 451,600




**PLAYS**  
**LW** **TW** **ARTIST/TITLE** **GI** (000)  
 36 37 CALLING/Wherever You Will Go 6031  
 36 37 NICKELBACK/How You Remind Me 6031  
 37 35 3 DOORS DOWN/Be Like That 5705  
 31 31 TRAIN/Drops Of Jupiter 5053  
 31 31 LIFEHOUSE/Hanging By A Moment 5053  
 29 30 INCUBUS/Drive 4890  
 21 28 SUGAR RAY/When It's Over 4564  
 16 24 NATALIE IMBRUGLIA/Wrong Impression 3912  
 22 22 STAIN/D/It's Been Awhile 3586  
 17 22 LIANN RIMES/Can't Fight 3586  
 16 22 CREED/My Sacrifice 3423  
 18 21 SHERYL CROW/Soak Up The Sun 3423  
 24 21 VANESSA CARLTON/A Thousand Miles 3423  
 16 20 JACOBA YOUNG/It Is Good 3260  
 2 18 ENRIQUE IGLESIAS/Hero 2934  
 19 17 ALANIS MORISSETTE/Hands Clean 2771  
 16 16 GOO GOO DOLLS/Here Is Gone 2608  
 15 16 CELINE DION/A New Day Has Come 2608  
 13 13 JOHN MAYER/No Such Thing 2130  
 3 10 UNCLE KRACKER/Follow Me 1619  
 6 9 EVAN AND JARON/Crazy For This Girl 1467  
 6 9 NINE DAYS/Absolutely 1467  
 1 8 PUDDLE OF MUDD/Blurry 1304  
 15 8 CHRIS ISAAK/I'm Be Down Easy 1304  
 7 6 LENNY KRAVITZ/Again 978  
 1 5 THE CORRS/Breathless 978  
 24 6 ENYA/Only Time 978  
 6 6 AEROSMITH/Jaded 978  
 5 6 MATCHBOX TWENTY/You're Gonna Get That Funky 978  
 - 6 MICHELLE BRANCH/Everywhere 978

**MARKET #6**  
**WLCE/Philadelphia**  
 Clear Channel  
 (610) 668-0750  
 Bndgman/Wright  
 12+ Cumé 529,700



**PLAYS**  
**LW** **TW** **ARTIST/TITLE** **GI** (000)  
 42 41 TRAIN/Drops Of Jupiter 7093  
 41 41 FIVE FOR FIGHTING/Superman (It's...) 7093  
 41 41 CALLING/Wherever You Will Go 7093  
 39 40 UNCLE KRACKER/Follow Me 6920  
 29 32 GOO GOO DOLLS/Here Is Gone 5536  
 30 32 JEWEL/Standing Still 5536  
 30 31 NICKELBACK/How You Remind Me 5363  
 30 31 PUDDLE OF MUDD/Blurry 5363  
 30 30 LIFEHOUSE/Hanging By A Moment 5190  
 28 30 DAVE MATTHEWS BAND/The Space Between 5190  
 30 28 SMASH MOUTH/Im A Believer 4844  
 28 28 SUGAR RAY/When It's Over 4844  
 27 27 STAIN/D/It's Been Awhile 4671  
 28 27 CREED/My Sacrifice 4671  
 26 27 MATCHBOX TWENTY/If You're Gone 2768  
 15 15 CREED/With Arms Wide Open 2768  
 15 15 INCUBUS/Drive 2595  
 15 15 DIDD/Thankyou 2595  
 11 13 MICHELLE BRANCH/All You Wanted 2249  
 14 13 NELY FURTADO/Im Like A Bird 2249  
 13 11 ENYA/Only Time 1903  
 5 8 DEFAUL/Wasting My Time 1384  
 3 8 BON JOVI/It's My Life 1384  
 4 6 EVE 6/Here's To The Night 1038  
 7 5 NINE DAYS/Absolutely 865  
 7 5 PHIL COLLINS/You'll Be In My Arms 865  
 6 5 LENNY KRAVITZ/Again 865  
 4 4 SAVAGE GARFUNKEL/I Loved You 692  
 - 1 CRANBERRIES/No Excuses 173  
 - 1 THE CORRS/Radio 173

**MARKET #6**  
**WMWX/Philadelphia**  
 Greater Media  
 (610) 771-0933  
 Ebbott/Navarro  
 12+ Cumé 410,500




**PLAYS**  
**LW** **TW** **ARTIST/TITLE** **GI** (000)  
 42 41 TRAIN/Drops Of Jupiter 6528  
 46 48 NICKELBACK/How You Remind Me 6144  
 51 48 ENRIQUE IGLESIAS/Hero 6144  
 48 48 LEANN RIMES/Can't Fight 6144  
 47 47 CALLING/Wherever You Will Go 6016  
 47 46 FIVE FOR FIGHTING/Superman (It's...) 5888  
 45 46 DAVE MATTHEWS BAND/The Space Between 5888  
 40 41 ALICIA KEYS/Fallin' 5120  
 40 40 ENYA/Only Time 5120  
 39 40 JEWEL/Standing Still 5120  
 39 37 ALANIS MORISSETTE/Hands Clean 4736  
 32 37 KYLIE MINOGUE/Can't Get You 4736  
 34 36 TRAIN/Drops Of Jupiter 4480  
 32 34 PUDDLE OF MUDD/Blurry 4480  
 34 34 NO DOUBT/Hey Baby 4352  
 30 34 SHERYL CROW/Soak Up The Sun 4352  
 36 33 CREED/My Sacrifice 4224  
 30 32 GOO GOO DOLLS/Here Is Gone 4096  
 29 31 CELINE DION/A New Day Has Come 3968  
 28 29 LIFEHOUSE/Breathing 3712  
 20 20 DAVE MATTHEWS BAND/Everyday 2560  
 12 18 MADONNA/Don't Tell Me 2304  
 11 18 LENNY KRAVITZ/Again 2304  
 10 18 MATCHBOX TWENTY/If You're Gone 2304  
 13 17 NELY FURTADO/Im Like A Bird 2176  
 11 17 UNCLE KRACKER/Follow Me 2176  
 11 17 DIDD/Thankyou 2176  
 12 17 SMASH MOUTH/Im A Believer 2176  
 13 16 LIFEHOUSE/Hanging By A Moment 2048  
 15 12 JOHN MAYER/No Such Thing 1536

**MARKET #7**  
**WRQX/Washington, DC**  
 ABC  
 (202) 686-3100  
 Kosbau/Parler  
 12+ Cumé 460,900



**PLAYS**  
**LW** **TW** **ARTIST/TITLE** **GI** (000)  
 45 45 CALLING/Wherever You Will Go 10305  
 26 44 U2/Stuck In A Moment... 10076  
 45 44 NICKELBACK/How You Remind Me 10076  
 45 44 TRAIN/Drops Of Jupiter 10076  
 41 42 DAVE MATTHEWS BAND/The Space Between 9618  
 43 42 LIFEHOUSE/Hanging By A Moment 9618  
 44 40 FIVE FOR FIGHTING/Superman (It's...) 9160  
 24 28 NO DOUBT/Hey Baby 6412  
 18 27 JEWEL/Standing Still 6183  
 27 26 SHERYL CROW/Soak Up The Sun 5954  
 22 25 STAIN/D/It's Been Awhile 5725  
 13 24 DAVE MATTHEWS BAND/Everyday 5496  
 25 24 GOO GOO DOLLS/Here Is Gone 5496  
 21 23 PUDDLE OF MUDD/Blurry 5267  
 25 22 3 DOORS DOWN/Be Like That 5038  
 20 22 ALANIS MORISSETTE/Hands Clean 5038  
 41 21 INCUBUS/Drive 4809  
 23 21 CREED/My Sacrifice 4809  
 24 20 EVE 6/Here's To The Night 4580  
 21 18 Lenny Kravitz/Dig In 4122  
 13 15 NELY FURTADO/Im Like A Bird 3435  
 15 15 EVERLAST/When I Tell Me 3435  
 14 15 ENYA/Only Time 3435  
 14 14 DIDD/Thankyou 3206  
 13 13 UNCLE KRACKER/Follow Me 2977  
 11 13 MATCHBOX TWENTY/If You're Gonna Get That Funky 2977  
 12 12 CREED/With Arms Wide Open 2748  
 15 12 SMASH MOUTH/Im A Believer 2748  
 12 11 U2/Beautiful Day 2519  
 9 11 EVAN AND JARON/Crazy For This Girl 2519

**MARKET #7**  
**WWZZ/Washington, DC**  
 Bonneville  
 (703) 522-1041  
 Edwards/Sellers  
 12+ Cumé 458,000



**PLAYS**  
**LW** **TW** **ARTIST/TITLE** **GI** (000)  
 45 50 DAVE MATTHEWS BAND/Everyday 6650  
 35 49 ALANIS MORISSETTE/Hands Clean 6650  
 36 49 CREED/My Sacrifice 6517  
 48 48 CALLING/Wherever You Will Go 6384  
 51 47 NICKELBACK/How You Remind Me 6281  
 36 39 TRAIN/Drops Of Jupiter 5187  
 32 39 PUDDLE OF MUDD/Blurry 5187  
 46 36 JIMMYEATWORLD/The Middle 4788  
 43 35 SHERYL CROW/Soak Up The Sun 4655  
 33 34 STAIN/D/It's Been Awhile 4529  
 31 33 GOO GOO DOLLS/Here Is Gone 4389  
 31 33 INCUBUS/Drive 4389  
 34 33 LIFEHOUSE/Breathing 4389  
 46 30 DAVE MATTHEWS BAND/The Space Between 3990  
 29 28 JOHN MAYER/No Such Thing 3724  
 28 28 VANESSA CARLTON/A Thousand Miles 3724  
 27 27 SHERYL CROW/Soak Up The Sun 3591  
 27 27 SHAKIRA/Whenever Wherever 3591  
 - 21 LENNY KRAVITZ/Silence Of Heart 2793  
 22 21 3 DOORS DOWN/Be Like That 2793  
 22 20 MOBY/F/G/W/E/N/STEFANI/Southside 2660  
 19 20 FIVE FOR FIGHTING/Superman (It's...) 2660  
 15 18 U2/Beautiful Day 2394  
 17 17 NINE DAYS/Absolutely 2261  
 22 17 LENNY KRAVITZ/Dig In 2261  
 17 17 MATCHBOX TWENTY/If You're Gonna Get That Funky 2261  
 31 16 U2/Stuck In A Moment... 2128  
 8 16 JEWEL/Break Me 2128  
 23 16 BARENKAT/LADIES/First Me 2128  
 17 16 DIDD/Thankyou 2128

**MARKET #8**  
**WBMX/Boston**  
 Infinity  
 (617) 779-2000  
 Strassel/Muloney  
 12+ Cumé 713,700




**PLAYS**  
**LW** **TW** **ARTIST/TITLE** **GI** (000)  
 53 55 NICKELBACK/How You Remind Me 16995  
 51 53 CALLING/Wherever You Will Go 16377  
 45 51 KYLIE MINOGUE/Can't Get You 15759  
 48 50 DAVE MATTHEWS BAND/Everyday 15450  
 49 49 NO DOUBT/Hey Baby 15141  
 45 47 CREED/My Sacrifice 14523  
 50 45 PINK/Get The Party... 13905  
 46 39 ALANIS MORISSETTE/Hands Clean 12051  
 38 33 GOO GOO DOLLS/Here Is Gone 10197  
 36 33 JEWEL/Standing Still 10197  
 31 32 JEWEL/Standing Still 9888  
 33 29 JOHN MELLENCAMP/Peaceful World 8951  
 43 29 PUDDLE OF MUDD/Blurry 8951  
 20 25 PUDDLE OF MUDD/Blurry 7725  
 5 21 ENRIQUE IGLESIAS/Hero 7416  
 28 23 FAITHLESS/One Step Too Far 7107  
 6 23 3 DOORS DOWN/Be Like That 7107  
 21 23 LINKIN PARK/In The End 7107  
 21 21 MICHELLE BRANCH/All You Wanted 6489  
 22 20 VANESSA CARLTON/A Thousand Miles 6180  
 17 19 SHERYL CROW/Soak Up The Sun 5871  
 25 18 JOHN MAYER/No Such Thing 5562  
 16 16 UNCLE KRACKER/Follow Me 4944  
 35 16 SARAH McLACHLAN/Blackbird 4944  
 11 16 MADONNA/Don't Tell Me 4944  
 18 16 LENNY KRAVITZ/Again 4944  
 13 15 JANET/All For You 4635  
 17 15 SENSE FIELD/Save Yourself 4635  
 21 15 LIFEHOUSE/Hanging By A Moment 4635  
 14 15 U2/Beautiful Day 4635

**MARKET #9**  
**KHMX/Houston-Galvesto**  
 Infinity  
 (713) 790-0965  
 Sherman  
 12+ Cumé 410,900



**PLAYS**  
**LW** **TW** **ARTIST/TITLE** **GI** (000)  
 35 34 CALLING/Wherever You Will Go 6256  
 31 33 NICKELBACK/How You Remind Me 6072  
 30 31 INCUBUS/Drive 5704  
 30 30 ENRIQUE IGLESIAS/Hero 5520  
 32 29 ENYA/Only Time 5336  
 15 17 JEWEL/Standing Still 3128  
 18 16 NO DOUBT/Hey Baby 2944  
 17 16 ALANIS MORISSETTE/Hands Clean 2944  
 15 16 LIFEHOUSE/Hanging By A Moment 2944  
 12 15 SMASH MOUTH/Im A Believer 2760  
 12 15 SHERYL CROW/Soak Up The Sun 2760  
 15 15 TRAIN/Drops Of Jupiter 2760  
 15 15 UNCLE KRACKER/Follow Me 2760  
 15 15 LEANN RIMES/Can't Fight 2760  
 14 15 MARG ANTHONY/You Sang To Me 2760  
 12 15 DIDD/Thankyou 2760  
 15 15 NATALIE IMBRUGLIA/Wrong Impression 2760  
 15 14 CELINE DION/A New Day Has Come 2576  
 14 14 MATCHBOX TWENTY/If You're Gone 2576  
 13 14 N SYNC/It's Gonna Be Me 2576  
 16 14 MADONNA/Don't Tell Me 2576  
 14 14 GOO GOO DOLLS/Here Is Gone 2576  
 11 13 LEE ANN WOMACK/Hope You Dance 2392  
 14 13 N SYNC/This I Promise You 2392  
 15 13 LENNY KRAVITZ/Dig In 2392  
 13 13 SUGAR RAY/When It's Over 2392  
 7 13 PINK/Get The Party... 2392  
 11 13 CREED/My Sacrifice 2392  
 11 13 PHIL COLLINS/You'll Be In My Arms 2208  
 14 12 NELY FURTADO/Im Like A Bird 2208

**MARKET #10**  
**WDVD/Detroit**  
 ABC  
 (313) 871-3030  
 O'Brien/Hazleton/Delisi  
 12+ Cumé 405,000



**PLAYS**  
**LW** **TW** **ARTIST/TITLE** **GI** (000)  
 52 64 JEWEL/Standing Still 6656  
 52 64 GOO GOO DOLLS/Here Is Gone 6656  
 55 63 ALANIS MORISSETTE/Hands Clean 6552  
 58 62 NICKELBACK/How You Remind Me 6448  
 31 55 PUDDLE OF MUDD/Blurry 5720  
 27 34 SENSE FIELD/Save Yourself 3536  
 60 33 CREED/My Sacrifice 3432  
 25 32 MICHELLE BRANCH/All You Wanted 3328  
 28 32 DEFAUL/Wasting My Time 3328  
 27 31 TRAIN/She's On Fire 3224  
 28 31 LENNY KRAVITZ/Silence Of Heart 3224  
 29 31 SHERYL CROW/Soak Up The Sun 3224  
 35 31 VANESSA CARLTON/A Thousand Miles 3224  
 31 30 JOHN MAYER/No Such Thing 3120  
 23 26 3 DOORS DOWN/Be Like That 2704  
 23 26 DAVE MATTHEWS BAND/The Space Between 2704  
 21 25 U2/Beautiful Day 2600  
 16 25 FIVE FOR FIGHTING/Easy Tonight 2600  
 31 25 CALLING/Wherever You Will Go 2600  
 21 25 INCUBUS/Drive 2600  
 24 24 MOBY/F/G/W/E/N/STEFANI/Southside 2496  
 22 24 LIFEHOUSE/Hanging By A Moment 2496  
 24 23 STAIN/D/It's Been Awhile 2496  
 20 23 TRAIN/Drops Of Jupiter 2496  
 22 23 U2/Walk On 2184  
 15 21 FIVE FOR FIGHTING/Superman (It's...) 2184  
 15 21 EDDIE VEDDER/You've Got To... 2184  
 14 20 JIMMYEATWORLD/The Middle 2080  
 19 20 ENYA/Only Time 2080

**MARKET #14**  
**KPLZ/Seattle-Tacoma**  
 Fisher  
 (206) 223-5700  
 Phillips/Hashimoto  
 12+ Cumé 264,400



**PLAYS**  
**LW** **TW** **ARTIST/TITLE** **GI** (000)  
 43 43 JEWEL/Standing Still 4773  
 43 42 LIFEHOUSE/Hanging By A Moment 4652  
 43 41 FIVE FOR FIGHTING/Superman (It's...) 4561  
 42 41 CALLING/Wherever You Will Go 4551  
 40 41 CREED/My Sacrifice 4551  
 42 38 NICKELBACK/How You Remind Me 4218  
 38 38 TRAIN/Drops Of Jupiter 4218  
 29 32 NO DOUBT/Hey Baby 3552  
 34 31 LONESTAR/Im Already There 3441  
 32 30 MICHELLE BRANCH/All You Wanted 3330  
 30 30 PUDDLE OF MUDD/Blurry 3330  
 30 30 STAIN/D/It's Been Awhile 3330  
 28 30 U2/Beautiful Day 3330  
 28 30 DAVE MATTHEWS BAND/The Space Between 3330  
 34 29 ALANIS MORISSETTE/Hands Clean 3219  
 27 28 LINKIN PARK/In The End 3108  
 31 28 EDDIE VEDDER/You've Got To... 3108  
 21 26 JOHN MAYER/No Such Thing 2886  
 22 26 SHERYL CROW/Soak Up The Sun 2886  
 24 24 LENNY KRAVITZ/Silence Of Heart 2664  
 21 24 VANESSA CARLTON/A Thousand Miles 2664  
 20 23 DEFAUL/Wasting My Time 2553  
 21 23 GOO GOO DOLLS/Here Is Gone 2553  
 16 20 PINK/Don't Let Me Get Me 2220  
 16 20 CELINE DION/A New Day Has Come 2220  
 33 20 INCUBUS/Drive 2220  
 25 20 LIANN RIMES/Can't Fight 2220  
 17 19 AVRIEL LAVIGNE/Complicated 2109  
 31 18 DAVE MATTHEWS BAND/Everyday 1998  
 14 16 3 DOORS DOWN/Kryptonite 1776

**MARKET #15**  
**KMXP/Phoenix**  
 Clear Channel  
 (602) 279-5577  
 Price/Edwards  
 12+ Cumé 212,700



**PLAYS**  
**LW** **TW** **ARTIST/TITLE** **GI** (000)  
 37 40 CALLING/Wherever You Will Go 3640  
 37 38 LIFEHOUSE/Hanging By A Moment 3458  
 37 38 LENNY KRAVITZ/Dig In 3458  
 38 36 NICKELBACK/How You Remind Me 3276  
 29 32 TRAIN/Drops Of Jupiter 2916  
 34 30 FIVE FOR FIGHTING/Superman (It's...) 2730  
 28 26 U2/Stuck In A Moment... 2366  
 23 25 GOO GOO DOLLS/Here Is Gone 2275  
 22 24 FIVE FOR FIGHTING/Easy Tonight 2184  
 21 24 SHERYL CROW/Soak Up The Sun 2184  
 23 23 ALANIS MORISSETTE/Hands Clean 2093  
 22 23 TRAIN/She's On Fire 2093  
 6 22 JIMMYEATWORLD/The Middle 2002  
 18 21 INCUBUS/Drive 1911  
 22 21 U2/Beautiful Day 1911  
 22 20 JOHN MAYER/No Such Thing 1820  
 23 20 3 DOORS DOWN/Be Like That 1820  
 20 19 SUGAR RAY/When It's Over 1729  
 19 18 STAIN/D/It's Been Awhile 1638  
 18 18 MOBY/F/G/W/E





CAROL ARCHER

archer@rronline.com

## Miner Works Of Art

□ Self-proclaimed 'art diva's' remarkable jazz photographs make a deep impression

Did such a double take the first time I saw **Bettie Grace Miner's** work — photo portraits of KTWV (The Wave)/Los Angeles' airstaff — I almost got whiplash. Strikingly original, Miner's impressionistic images capture their subjects in a manner that has been described as having the brush strokes of Van Gogh and the wit of Annie Leibovitz.

After last September's terrorist attacks, *The Wave's Sunday Brunch* host, Barbara Blake, returned the artist to my imagination with her gift of Miner's stirring memorial photo "Remember With Music," which combines the American flag with a guitar, a sax and a comet.



Bettie Grace Miner

### Something Essential

Miner's work seems to touch something essential in those who view it, so I wasn't surprised when the portraits of Chris Brodie, Pat Prescott, Mark DeAnda, Jeff Lorber, Gerald Albright, Brenda Russell and myself that Miner contributed to February's "Smooth Jazz Alchemy" special generated a lot of interest in her "Miner works of art."

Miner's extensive photographic study of jazz musicians began almost two years ago. Her collection "Jazz Impressions," which includes intimate portraits of Rick Braun, Richard Elliot, Peter White, Marc Antoine, Euge Groove, Freddie Ravel and many others, is on exhibit at the Hyatt Newporter in Newport Beach, CA in conjunction with The Wave's Summer Jazz Series.

In addition to her fine-art photography, which is increasingly sought by collectors, Miner has shot CD covers for Ron Brown, Michael Paulo, Tom Schumann, Jennifer York and bassist Andres Manga; licensed her photos to stationery and giftware manufacturers; and worked with such commercial ventures as wineries, hotels and restaurants.

Her portfolio includes commissioned portraits of such leading smooth jazz community figures as Braun, whose family Christmas card Miner has shot for the past two years; Marc and Rebecca Antoine; KTWV PD Chris Brodie and daughter Leah; and

KTWV VP/GM Tim Pohlman and daughter Katie.

Miner was once an abstract expressionist painter in the style of Jackson Pollock. She learned composition and lighting during 11 years as a studio manager for a commercial photographer, and, aside from a year

of study with French painter Renee Amiaï, has had no formal art or photography training. She says, however, that she's deeply inspired by the master impressionists, and that influence is evident in her work.

### Behind The Process

Miner works with Polaroid SX-70, the film format pioneered by Ansel Adams in his early 20th century landscapes. The more than 40 pieces in the "Jazz Impressions" series were photographed with a vintage SX-70 camera, then hand-manipulated during the development phase to achieve Miner's signature painterly quality.

She has about three minutes to work the film emulsions for each photograph. In many cases, such as during live performances, there are no second chances to get the shot. She has to manipulate the film the moment it comes out of the camera, making each image one of a kind.

"I use a Polaroid SX-70 camera like a painter uses a brush and paint," Miner says. "I use film to capture the image, then I use 'brush strokes' to capture the art. With this art form I can capture the light and composition of a real-life setting, and, with practice, inspiration and a little luck, I've been able to turn a simple photograph into something that resembles a painting."

"To do this style of art, which is actually deconstructive art, you have to be willing to destroy the image in a creative way. The layers

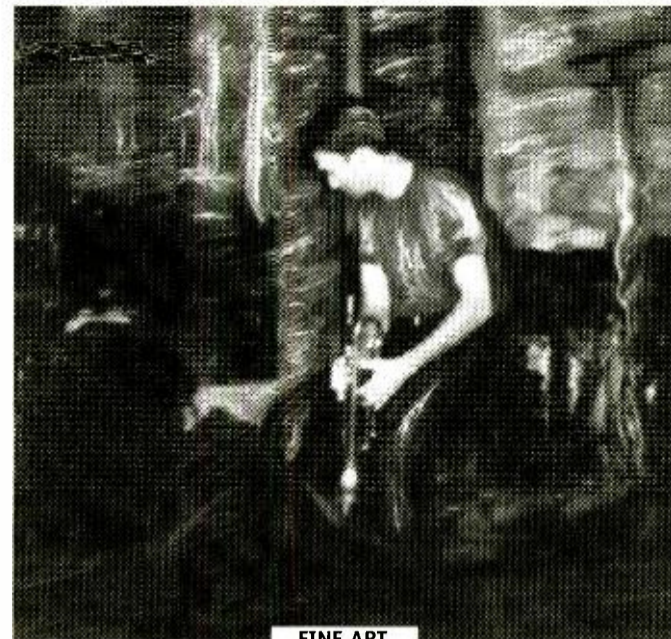
of dye in the Polaroid SX-70 film have the very unusual capability of being mixed and moved around while the film develops. Through hand-manipulation of the image, I've been constantly surprised by the results that are achieved. It's that element of surprise that keeps me hooked."

**"Almost always there's a moment when they connect with me and I can see what they're feeling or trying to say — sometimes so clearly it's like an electrical shock. I see it, feel it and shoot it."**

### Great Expectations

Miner's first experience photographing a smooth jazz artist came after a friend recommended that she see Rick Braun at San Diego County's Thornton Winery. "I wasn't into trumpet, but I trusted my friend's judgment," Miner says. "I was enchanted by Rick from the moment he burst onto the stage. He's so playful, and he demands the audience's full attention. I connected very strongly with his music and, because it's an expression of who he is, with him."

When people think of a photo shoot, they may imagine a flurry of fast exposures, blinding flashes and the constant whirl of the camera's autowind mechanism, like in Antonioni's *Blow Up*. But Miner's technique imposes inherent con-



FINE ART

This impromptu backstage image of trumpeter Rick Braun is one of 20 of Bettie Grace Miner's photographs that Omni Fine Art is publishing on canvas as limited editions for sale through galleries worldwide.

straints, thus she uses a much different approach. Remarkably, it's not unusual for her to take just a single shot. Her portrait of keyboardist Jeff Lorber, which eloquently captures him beside a towering stack of keyboards, his eyes looking down, is one such image.

"Each photo is a statement that expresses how I felt and what I saw in that one moment," Miner says. "I know from being photographed myself that it's a personal, intimate experience that can make you self-conscious, so when I look through the lens, I'm trying to look past that into a person's heart and mind. Almost always there's a moment when they connect with me and I can see what they're feeling or trying to say — sometimes so clearly it's like an electrical shock. I see it, feel it and shoot it."

"People often have preset ideas about what they want from working with me — ideas based on something they've seen or done before, which, of course, is based on traditional photography. It's an important point that I try to make clear to the people who hire me, or to the people I photograph because I want to: They have to let go of all that and trust me."

"It's like the Stones song — you can't always get what you want. My philosophy is, they may not get what they want, but they're going to want what they get. That makes me a diva, and that's why my license plate says 'ARTDIVA.'"

### A Higher Purpose

Dedicated to children's causes and charities, Miner recently entered into a relationship with Miracles Through Music, an organization that provides music therapy

for hospitalized children. For the second year she has donated artwork that will be used in conjunction with Jazz on the Green, a concert in Florida set for October, that benefits a children's hospital.

Additionally, Miner's wildlife works will be sold at a private fundraising event for Animazonia, a nonprofit organization that cares for abandoned or abused wild cats, such as lions, cougars, panthers and tigers.

The printing and framing of the pieces in Miner's "Jazz Impressions" exhibit at the Hyatt Newporter is archival-quality to prevent deterioration due to age and environmental factors. Each is signed by the artist, and many are autographed by the musician pictured. Miner's work is also on display at Spaghetini Grill & Jazz Club in Seal Beach, CA and at Huntington Beach, CA's Huntington Beach Cultural Center, the venue for a smooth jazz concert series that benefits children with autism.

In September 2001 one of Miner's fine-art pieces, "Lobby at Sunset," was chosen by Millard Sheets Gallery from more than 2,400 entries for the gallery's "New Photography" exhibit, a juried competition.

In March New York publisher Omni Fine Art selected more than 20 pieces of Miner's art to be published as limited editions on canvas and sold through galleries worldwide. With obvious pride, Miner says, "The first one they picked was of Rick Braun. They chose it for its artistic merit, not because they recognized him as a smooth jazz star."

*Bettie Grace Miner's work can be seen on her website at [www.minerworks.com](http://www.minerworks.com).*

**"To do this style of art, which is actually deconstructive art, you have to be willing to destroy the image in a creative way."**

# R&R Smooth Jazz Top 30

April 12, 2002

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
2	1	<b>GREGG KARUKAS</b> Night Shift ( <i>N-Coded</i> )	787	+5	105163	19	39/1
1	2	<b>MARC ANTOINE</b> On The Strip ( <i>GRP/VMG</i> )	786	-22	135502	17	39/0
3	3	<b>DAVID BENOIT</b> Snap! ( <i>GRP/VMG</i> )	755	+2	117239	13	42/0
5	4	<b>PIECES OF A DREAM</b> Night Vision ( <i>Heads Up</i> )	645	-8	83327	17	35/1
4	5	<b>LARRY CARLTON</b> Deep Into It ( <i>Warner Bros.</i> )	640	-76	103075	21	34/0
6	6	<b>CHUCK LOEB</b> Pocket Change ( <i>Shanachie</i> )	592	-34	76761	23	31/0
8	7	<b>JEFF GOLUB</b> Cut The Cake ( <i>GRP/VMG</i> )	554	+27	103565	8	42/0
9	8	<b>JIMMY SOMMERS</b> Lowdown ( <i>Higher Octave</i> )	510	+4	92218	11	37/0
7	9	<b>KIRK WHALUM</b> I Try ( <i>Warner Bros.</i> )	494	-19	78234	11	30/1
11	10	<b>ALFONZO BLACKWELL</b> Funky Shuffle ( <i>Shanachie</i> )	467	+31	72116	15	37/0
12	11	<b>ERIC MARIENTHAL</b> Lefty's Lounge ( <i>Peak</i> )	439	+24	51393	13	34/2
10	12	<b>LEE RITENOUR W/GERALD ALBRIGHT</b> Jammin' ( <i>GRP/VMG</i> )	435	-9	65480	16	30/0
13	13	<b>CELINE DION</b> A New Day Has Come ( <i>Epic</i> )	417	+30	39293	7	29/1
15	14	<b>BOZ SCAGGS</b> Miss Riddle ( <i>Virgin</i> )	413	+21	35867	6	28/1
14	15	<b>SADE</b> Lovers Rock ( <i>Epic</i> )	383	-18	49637	22	26/0
19	16	<b>PETER WHITE</b> Bueno Funk ( <i>Columbia</i> )	335	+44	46931	4	33/3
16	17	<b>RICHARD ELLIOT</b> Shotgun ( <i>GRP/VMG</i> )	333	0	38085	5	32/2
17	18	<b>STEVE COLE</b> So Into You ( <i>Atlantic</i> )	321	+18	44069	4	33/2
18	19	<b>ALICIA KEYS</b> Fallin' ( <i>J</i> )	287	+1	50595	15	19/0
22	20	<b>ENYA</b> Only Time ( <i>Reprise</i> )	254	+12	20563	6	16/1
20	21	<b>SPYRO GYRA</b> Feelin' Fine ( <i>Heads Up</i> )	249	-1	33167	12	23/0
27	22	<b>JOYCE COOLING</b> Daddy-O ( <i>GRP/VMG</i> )	239	+53	39098	2	27/3
23	23	<b>BONA FIDE</b> Club Charles ( <i>N-Coded</i> )	224	-14	46033	13	19/1
21	24	<b>FISHBELLY BLACK</b> Ven A Gozar ( <i>Rhythm &amp; Groove/Q</i> )	206	-39	23199	15	18/0
24	25	<b>E. HARP F/B. BROMBERG</b> Rock With You ( <i>Native Language</i> )	199	-20	33350	8	18/0
25	26	<b>KEVIN TONEY</b> Passion Dance ( <i>Shanachie</i> )	197	+7	20425	4	20/0
26	27	<b>PAMELA WILLIAMS</b> Lifeline ( <i>Fome/Red Ink</i> )	188	-2	8713	7	17/0
<b>Debut</b>	28	<b>BRAXTON BROTHERS</b> Whenever I See You ( <i>Peak</i> )	187	+28	29143	1	22/5
<b>Debut</b>	29	<b>BONEY JAMES</b> RPM ( <i>Warner Bros.</i> )	176	+108	32078	1	25/8
30	30	<b>DAVID LANZ</b> That Smile ( <i>Decca</i> )	174	+13	10176	4	18/0

42 Smooth Jazz reporters. Songs ranked by total plays for the airplay week of 3/31/02-4/6/02. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the most stations is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from the Arbitron Company (copyright 2002, The Arbitron Company). (C) 2002, R&R, Inc.

## New & Active

**STING** Fragile (*A&M/Interscope*)  
Total Plays: 152, Total Stations: 12, Adds: 0

**CRAIG CHAQUICO** Luminosa (*Higher Octave*)  
Total Plays: 151, Total Stations: 28, Adds: 11

**SHILTS** Your Place Or Mine (*Higher Octave*)  
Total Plays: 145, Total Stations: 10, Adds: 0

**MARK WHITFIELD** Summer Chill (*Q/Atlantic*)  
Total Plays: 126, Total Stations: 12, Adds: 0

**ACOUSTIC ALCHEMY** Tuff Puzzle (*Higher Octave*)  
Total Plays: 119, Total Stations: 12, Adds: 0

**CHRIS BOTTI** Through An Open Window (*Columbia*)  
Total Plays: 114, Total Stations: 11, Adds: 2

**KEN NAVARRO** So Fine (*Shanachie*)  
Total Plays: 99, Total Stations: 12, Adds: 1

**CHRIS STANDRING** Through The Looking Glass (*Instinct*)  
Total Plays: 83, Total Stations: 8, Adds: 2

**TONY BENNETT/BILLY JOEL** New York State Of Mind (*Columbia*)  
Total Plays: 61, Total Stations: 5, Adds: 1

**ENYA** Wild Child (*Reprise*)  
Total Plays: 48, Total Stations: 4, Adds: 0

Songs ranked by total plays

## Most Added.

ARTIST TITLE LABEL(S)	ADDS
<b>CRAIG CHAQUICO</b> Luminosa ( <i>Higher Octave</i> )	11
<b>BONEY JAMES</b> RPM ( <i>Warner Bros.</i> )	8
<b>BRAXTON BROTHERS</b> Whenever I See You ( <i>Peak</i> )	5
<b>DIANA KRALL</b> S'Wonderful ( <i>Verve/VMG</i> )	5
<b>NORAH JONES</b> Don't Know Why ( <i>Blue Note/Capitol</i> )	4
<b>WARREN HILL</b> September Morning ( <i>Narada</i> )	4
<b>PETER WHITE</b> Bueno Funk ( <i>Columbia</i> )	3
<b>JOYCE COOLING</b> Daddy-O ( <i>GRP/VMG</i> )	3
<b>WILL DOWNING</b> I Can't Help It ( <i>GRP/VMG</i> )	3

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
<b>CRAIG CHAQUICO</b> Luminosa ( <i>Higher Octave</i> )	+126
<b>BONEY JAMES</b> RPM ( <i>Warner Bros.</i> )	+108
<b>JOYCE COOLING</b> Daddy-O ( <i>GRP/VMG</i> )	+53
<b>CHRIS BOTTI</b> Through An Open Window ( <i>Columbia</i> )	+49
<b>PETER WHITE</b> Bueno Funk ( <i>Columbia</i> )	+44
<b>WAYMAN TISOALE</b> Can't Hide Love ( <i>Atlantic</i> )	+35
<b>ALFONZO BLACKWELL</b> Funky Shuffle ( <i>Shanachie</i> )	+31
<b>CELINE DION</b> A New Day Has Come ( <i>Epic</i> )	+30
<b>BRAXTON BROTHERS</b> Whenever I See You ( <i>Peak</i> )	+28
<b>JEFF GOLUB</b> Cut The Cake ( <i>GRP/VMG</i> )	+27

## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
<b>BRIAN CULBERTSON</b> All About You ( <i>Atlantic</i> )	281
<b>DIANA KRALL</b> The Look Of Love ( <i>Verve/VMG</i> )	251
<b>GERALD VEASLEY</b> Do I Do ( <i>Heads Up</i> )	196
<b>JEFF LORBER</b> Ain't Nobody ( <i>Samson/Gold Circle</i> )	190
<b>BONEY JAMES</b> See What I'm Sayin' ( <i>Warner Bros.</i> )	172
<b>PETER WHITE</b> Turn It Out ( <i>Columbia</i> )	170
<b>CHRIS BOTTI</b> Streets Ahead ( <i>Columbia</i> )	165
<b>EUGE GROOVE</b> Sneak A Peek ( <i>Warner Bros.</i> )	128
<b>RUSS FREEMAN</b> East River Drive ( <i>Q/Atlantic</i> )	105
<b>DIDO</b> Thankyou ( <i>Arista</i> )	100
<b>KIM WATERS</b> Until Dawn ( <i>Shanachie</i> )	98
<b>FATBURGER</b> Evil Ways ( <i>Shanachie</i> )	92
<b>WAYMAN TISDALE</b> Can't Hide Love ( <i>Atlantic</i> )	84
<b>STEVE COLE</b> From The Start ( <i>Atlantic</i> )	67
<b>FREDDIE RAVEL</b> Sunny Side Up ( <i>GRP/VMG</i> )	60
<b>JOYCE COOLING</b> Mm-Mm Good ( <i>GRP/VMG</i> )	60
<b>URBAN KNIGHTS</b> High Heel Sneakers ( <i>Narada</i> )	55

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## ON THE RECORD

With  
**Carl Anderson**  
Asst. PD/MD, WNUA/Chicago



The highest compliment to describe Norah Jones may be that she sounds just like Norah Jones. Granted, she's an artist who naturally makes you want to hang a descriptive sign on her. Is she Patsy Cline meets Joni Mitchell, with a taste of Jewel, topped off with Macy Gray? Is it jazz, blues, folk? Did I hear a Hank tune on there? Yep! I bet she owns a few Willie Nelson records too. \* Regardless of how you describe her, Norah Jones blurs the lines among artists and formats on her debut CD, *Come Away With Me* (Blue Note). She's selling more than 20,000 CDs per week with little airplay from commercial radio. Wait a minute — adults don't buy records, do they? \* When I first went mining for a potential Smooth Jazz single, I flip-flopped more than a politician. I simply love her style on Hank Williams' "Cold, Cold Heart," a country song with an upright bass. John D. Loudermilk's "Turn Me On" makes you forget she's just 22. We just added the first single, "Don't Know Why." I also like "Feelin' the Same Way," which may have the best potential for cross-format airplay. "Shoot the Moon" and the title track are other faves. In our format it isn't often that a new vocalist with an original song gets consensus airplay. Look out: Norah Jones may be the one.

**C**ongratulations to **Gregg Karukas**, whose "Night Shift" (N-Coded) earns No. 1 after months in the trenches, working its way to the top ... Again No. 1 Most Added — this time with 11 new adds — and now No. 1 Most Increased with +126 plays, **Craig Chaquico's** "Luminosa" (Higher Octave) is the biggest story of the week. Poised for a strong debut, the track earns adds including WQCD/New York, WNUA/Chicago and KIFM/San Diego ... **Boney James'** "RPM" (Warner Bros.) debuts at 29\*, earns eight new adds for second Most Added and is second Most Increased with +108 plays. WLVE (Love 94)/Miami, KIFM and KCIY/Kansas City are among the new adds, and the track is up to 21 plays on WNUA and 25 on WLOQ/Orlando ... Her "The Look of Love" is a top recurrent with most reporters, and now **Diana Krall's** wonderful "S'Wonderful" (Verve) is third Most Added with five new adds ... The fabulous **Braxton Brothers'** "Whenever I See You" (Peak) ties Krall with five new adds, including Love 94 and WNWV/Cleveland ... KTWV (The Wave)/Los Angeles led the way last week on **Norah Jones'** "Don't Know Why" (Blue Note); this week WNUA, KKSF/San Francisco, KIFM and WJZA/Columbus, OH follow suit. Jones' CD *Come Away With Me* debuted at No. 1 in national contemporary jazz sales several weeks ago and has sold almost 90,000 units. Smooth Jazz may be an afterthought for the label — I bought tickets to Jones' show last week; unserved, BA's Allen Kepler heard her on a retail listening post and says, "She's unbelievable" — but Smooth Jazz must take Jones seriously, because she's great!



— Carol Archer, Smooth Jazz Editor

## Reporters

Stations and their adds listed alphabetically by market

**WZMR/Albany, NY**  
PD: Tim Durkee  
MD: Pete Logan

5 CHRIS STANDING "Glass"  
DIANA KRALL "Wonderful"  
CHRIS BOTTI "Window"

**KRQS/Albuquerque, NM**  
PD: Paul Lavoie  
MD: Jeff Young

PIECES OF A DREAM "Night"  
WARREN HILL "September"  
BONEY JAMES "RPM"  
CHRIS BOTTI "Lisa"

**KNIK/Anchorage, AK**  
DM: Aaron Wallender  
PD: J.J. Michaels  
MD: Jennifer Summers

No Adds

**KSMJ/Bakersfield, CA**  
PD/MD: Chris Townshend

CRAIG CHAQUICO "Luminosa"

**WNUA/Chicago, IL**  
PD: Bob Kaake  
APD/MD: Carl Anderson

NORAH JONES "Know"  
CRAIG CHAQUICO "Luminosa"

**WNWV/Cleveland, OH**  
PD/MD: Bernie Kimble

BRAXTON BROTHERS "See"  
KEN NAVARRO "Fine"

**WJZA/Columbus, OH**  
DM/PD/MD: Bill Harman  
APD: Gary Wolter

CRAIG CHAQUICO "Luminosa"  
WILL DOWNING "Help"  
WARREN HILL "September"  
BONEY JAMES "RPM"  
NORAH JONES "Know"  
DIANA KRALL "Wonderful"

**KOAI/Dallas-Ft. Worth, TX**  
PD: Maxine Todd  
APD/MD: Bret Michael

No Adds

**KJCD/Denver-Boulder, CO**  
PD/MD: Steve Williams

20 FAT BURGER "Evil"  
19 WARREN HILL "Can"  
15 DIDD "Thankyou"  
10 ENRIQUE IGLESIAS "Hero"  
9 JEFF KASHWA "Hyde"  
KIRA WHAL JM "Try"  
SONNY PAXTON "You're"  
CRAIG CHAQUICO "Luminosa"

**KVJZ/Des Moines, IA**  
PD: Mike Blakemore  
MD: Becky Taylor

BONEY JAMES "RPM"  
BOZ SCAGGS "Riddle"  
BRAXTON BROTHERS "See"  
CELINÉ DION "Day"

**WVMV/Detroit, MI**  
PD: Tom Sleeker  
MD: Sandy Kovach

6 JOYCE COOLING "Daddy"  
PETER WHITE "Buena"

**KUJZ/Eugene, OR**  
PD: Chris Crowley

25 ENYA "Only"  
DIANA KRALL "Wonderful"

**KEZL/Fresno, CA**  
PD/MD: J. Weidenheimer

2 STEVE COLE "Into"  
2 BONEY JAMES "RPM"

**KCIY/Kansas City, MO**  
PD: Mark Edwards  
MD: Michelle Chase

JOYCE COOLING "Daddy"  
BONEY JAMES "RPM"  
SONNIE RAITT "Help"

**KOAS/Las Vegas, NV**  
PD/MD: Erik Fox

BRAXTON BROTHERS "See"  
ERIC MARIENTHAL "Lefty's"

**KTWV/Los Angeles, CA**  
PD: Chris Brodie  
APD/MD: Ralph Stewart

No Adds

**WJZN/Memphis, TN**  
PD: Norm Miller

No Adds

**WLVE/Miami, FL**  
PD: Rich McMillan

10 ROBERTO PERERA "Classical"  
BONEY JAMES "RPM"  
RICHARD ELLIOT "Shotgun"  
BRAXTON BROTHERS "See"

**WJZ/Milwaukee, WI**  
DM/PD/MD: Chris Murreau

No Adds

**KSBR/Mission Viejo, CA**  
DM/PD: Terry Wedel  
MD: Logan Parris

1 BRAZILIAN NIGHTS "Vista"

**KRVR/Modesto, CA**  
PD: Jim Bryan  
MD: Doug Wulff

BRAXTON BROTHERS "See"  
SONNY PAXTON "You're"  
CHRIS STANDING "Glass"

**WQCD/New York, NY**  
DM: John Mullen  
PD/MD: Charley Conolly

CRAIG CHAQUICO "Luminosa"  
STEVE COLE "Into"

**WJCD/Norfolk, VA**  
MD: Larry Hollowell

No Adds

**WLOQ/Orlando, FL**  
PD: Dave Kosh  
MD: Patricia James

No Adds

**KYOT/Phoenix, AZ**  
PD: Shaun Holly  
APD/MD: Greg Morgan

No Adds

**KJZS/Reno, NV**  
PD: Jay Davis

16 SADE "Somebody"  
11 CHRIS BOTTI "Window"  
11 PETER WHITE "Buena"  
11 JOYCE COOLING "Daddy"

**WJZV/Richmond, VA**  
DM/PD: Tommy Fleming

No Adds

**KSSJ/Sacramento, CA**  
PD: Lee Hanson  
APD: Ken Jones

No Adds

**WSSM/St. Louis, MO**  
DM: Mark Edwards  
PD: David Myers

2 GREGG KARUKAS "Night"  
CRAIG CHAQUICO "Luminosa"

**KBZN/Salt Lake City, UT**  
PD/MD: Rob Riesen

No Adds

**KIFM/San Diego, CA**  
PD: Mike Vasquez  
APD/MD: Kelly Cole

CRAIG CHAQUICO "Luminosa"  
ERIC MARIENTHAL "Lefty's"  
BONEY JAMES "RPM"  
PETER WHITE "Buena"  
DONA FIDEE "Charles"  
NORAH JONES "Know"

**KKSF/San Francisco, CA**  
PD: Paul Goldstein  
APD/MD: Samantha Weidmann

4 NORAH JONES "Know"

**KMGQ/Santa Barbara, CA**  
PD: Mark De Anda  
APD/MD: Steve Bauer

DIANA KRALL "Wonderful"

**KJZY/Santa Rosa, CA**  
PD: Gordon Zlot  
APD/MD: Rob Singleton

2 BENNETT & JOEL "State"  
2 RICHARD ELLIOT "Shotgun"  
2 CRAIG CHAQUICO "Luminosa"

**KWJZ/Seattle-Tacoma, WA**  
PD: Carol Handley  
MD: Dianna Rose

CRAIG CHAQUICO "Luminosa"

**WEIB/Springfield, MA**  
PD: Ben Casey  
MD: Darrel Cutting

ROBERTO PERERA "Classical"  
LISA LAUREN "Shame"  
BONEY JAMES "RPM"  
STANLEY B. THIR  
WILL DOWNING "Help"  
CRAIG CHAQUICO "Luminosa"  
WARREN HILL "September"  
DIANA KRALL "Wonderful"

**WSJT/Tampa, FL**  
DM/PD: Ross Block  
MD: Kathy Curtis

No Adds

**JRN/(Jones NAC)/National**  
PD: Steve Hibbard  
MD: Cheri Marquart

5 SONNIE RAITT "Help"  
2 WILL DOWNING "Help"  
1 PAUL HARGREAVE "Rainforest"  
WARREN HILL "September"  
CRAIG CHAQUICO "Luminosa"

42 Total Reporters

38 Current Playlists

No Longer A Reporter (1):  
WSMJ/Knoxville, TN

Did Not Report, Playlist Frozen (4):  
WJZZ/Atlanta, GA

WYJZ/Indianapolis, IN  
WJZZ/Philadelphia, PA  
WJZW/Washington, DC

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Smooth Jazz Playlists

MARKET #1 WCOO/New York Emms (212) 352-1019 Connelly CD 101.9 PLAYS LW TW ARTIST/TITLE GI (000)

MARKET #2 KTUV/Los Angeles The Wave (310) 840-7180 Brode/Stewart 94.7 K T W V PLAYS LW TW ARTIST/TITLE GI (000)

MARKET #3 WNUA/Chicago Clear Channel (312) 645-9550 Kaake/Anderson 95.5 W N U A PLAYS LW TW ARTIST/TITLE GI (000)

MARKET #4 KKSF/San Francisco Clear Channel (415) 975-5555 Goldstein/Wedmann 103.7 K K S F PLAYS LW TW ARTIST/TITLE GI (000)

MARKET #5 KOAI/Dallas-Ft. Worth Infinity (214) 526-9870 Todd/Michael 107.5 FM PLAYS LW TW ARTIST/TITLE GI (000)

MARKET #10 WVMV/Detroit Infinity (248) 855-5100 Slekker/Kovach 98.7 FM PLAYS LW TW ARTIST/TITLE GI (000)

MARKET #12 WLVE/Miami Clear Channel (954) 862-2000 McMillan love 99.4 PLAYS LW TW ARTIST/TITLE GI (000)

MARKET #14 KWJZ/Seattle-Tacoma Sandusky (425) 373-5536 Handley/Rose 98.9 Smooth Jazz PLAYS LW TW ARTIST/TITLE GI (000)

MARKET #15 KYOT/Phoenix Clear Channel (480) 966-6236 Holly/Morgan 95.5 FM PLAYS LW TW ARTIST/TITLE GI (000)

MARKET #17 KIFM/San Diego Jefferson-Pilot (619) 297-3698 Vasquez/Cole 98.1 PLAYS LW TW ARTIST/TITLE GI (000)

MARKET #19 WSSM/St. Louis Bonneville (314) 781-9500 Myers 106.5 W S S M PLAYS LW TW ARTIST/TITLE GI (000)

MARKET #21 WSJT/Tampa Clear Channel (727) 568-0941 Block/Curtis 94.1 W S J T PLAYS LW TW ARTIST/TITLE GI (000)

MARKET #22 KJCD/Denver-Boulder Infinity (303) 321-0950 Williams/Lenz 104.3 K J C D PLAYS LW TW ARTIST/TITLE GI (000)

MARKET #25 WNNV/Cleveland Elyria-Loran (440) 236-9283 Kimbie 107.3 W N N V PLAYS LW TW ARTIST/TITLE GI (000)

MARKET #27 KSSJ/Sacramento Entercom (916) 334-7777 Hanson/Jones 94.7 PLAYS LW TW ARTIST/TITLE GI (000)

MARKET #29 KCIV/Kansas City Entercom (913) 677-8998 Edwards/Chase 106.5 The City PLAYS LW TW ARTIST/TITLE GI (000)

MARKET #32 WJZI/Milwaukee-Racine Milwaukee (414) 778-1933 Moreau 93.3 PLAYS LW TW ARTIST/TITLE GI (000)

MARKET #34 KBZL/Salt Lake City Capitol (801) 364-9836 Riesen The Breeze 97.9 K B Z L PLAYS LW TW ARTIST/TITLE GI (000)

MARKET #36 WJZA/Columbus, OH Scantland (614) 766-5200 Harmon/Walter 103.5 FM PLAYS LW TW ARTIST/TITLE GI (000)

MARKET #38 WJCD/Norfolk Clear Channel (757) 466-0009 Holowick 105.3 FM PLAYS LW TW ARTIST/TITLE GI (000)



**CYNDEE MAXWELL**  
max@rroonline.com

# A Music Mother Lode

□ Crossover mania from rich Rock world feeds other formats

The state of rock music today is "an embarrassment of riches," according to WNOR/Norfolk PD **Harvey Kojan**. Programmers haven't missed the crossing over of rock music to Hot AC and CHR/Pop, but why is the music getting so much mainstream acceptance?

**Gregg Steele**, former OM at WZTA/Miami, credits Creed and 3 Doors Down with breaking down the barrier, along with some of the other bands that came out in late 1999 and early 2000. "That's when people in



**Gregg Steele**



**Harvey Kojan**



**Claudine DeLorenzo**



**Pat Welsh**

the Pop world began to value rock records more than before," he says. "Nickelback exploded, Incubus continue to do well at multiple formats, Hooba-stank are crossing over, Puddle Of Mudd are getting CHR airplay, and it's all exciting. It's like when alternative music began to cross to new formats 10 years ago."

Steele says that one of the best things to happen to rock music was when former CHR PDs began to program Alternative stations. They recognized that hits are hits. "In turn, Rock programmers have learned not to be so quick to get rid of songs that are crossing over, which ultimately helps the format by having superstars to hold on to," Steele says. "Even though the artists cross over, they still have a strong association with the Rock format."

WQXA/Harrisburg PD **Claudine DeLorenzo** remarks, "Rock is in a great spot right now because we have finally learned that the music has always been about breaking rules and crossing boundaries. People constantly try to place music in certain categories by saying things like, 'That sounds too much like rap,' 'That rocks too hard,' 'That doesn't have enough guitars,' or, 'That voice is unusual and strange.'"

"However, the audience is asking for something different now, which they're backing up with sales. We have been forced to break down the niche programming boundaries. The musical influences are coming from every direction, and it is making the music sound better than ever."

## A Great Freakin' Time

"For at least a year now I've been raving about our current playlist," says Kojan. "It's easily the strongest it's been since we went full-bore Active Rock a few years ago — not that we lacked good stuff previously. I want to stress that [Asst. PD/MD] Tim Parker and I have never been the kind

of guys to whine about the record companies supposedly not releasing enough quality product. But there's no denying that now is a *great* freakin' time to be an Active Rock station."

Pollack Media Group's **Pat Welsh** points out how the new music comes from many different rock genres. "What's most gratifying to me about all the great new rock stuff is that it's so diverse," he says. "There are a lot of mainstream artists, like Creed, Staind, Incubus, Puddle Of Mudd, 3 Doors Down, Nickelback, Default, etc., but there are also groups like System Of A Down, Linkin Park, P.O.D. and Korn that move into more cutting-edge territory."

"The most interesting thing is the crossover appeal that many of these acts, especially the mainstream ones, have. To me, Creed, Nickelback and Staind are Rock records that are crossing over, not just pop rock records that belong equally in both camps. One of the biggest implications of this is the huge female-appeal of these songs, which is driving their success at CHR and Hot AC. That might also provide unique opportunities for Rock stations in some markets to attract more female listeners."

The appetite for Rock has not diminished, and there haven't been scores of copycat bands dumped into the marketplace, which would normally be a sure sign that the trend is over. Steele recalls when Stone Temple Pilots came out and how they were originally branded a Pearl Jam rip-off. "But they're completely different types of bands," he says. "Creed is as valid today as when they put their first record out — and possibly more so to more people — yet some listeners thought they were imitating Pearl Jam too."

"One thing Creed have in common with Pearl Jam was that Pearl Jam's first few records had great, passionate songs that motivated people, and so do

Creed's. If that's what makes them a copycat, then everybody should strive for it. Creed are still a Rock band. They may get tons of spins on CHR/Pop stations, but the second we get a chance to play the next Creed track,

we're all over it."

## Share The Wealth

Another lesson that Rock learned in the early '90s was that radio shouldn't get too hip for the room. "Alternative stations didn't turn their noses up at bands like Pearl Jam and Nirvana when they crossed to other formats, and that was part of their success," Steele says. "It's the same today with Rock radio and Nickelback. The fact that we still

**"Active Rock has realized that the format's success lies in the success of its artists."**

Gregg Steele

play them and want to embrace them means that we're smarter now as a format. We won't let those bands escape and become Pop-only entities."

While music quality is an important factor in songs crossing over to CHR, Steele says another reason may be a lack of great records from other formats. "Mainstream CHR has always had a little taste of rock in its profile," he says. "There's just more of it now, because there's more rock currently out there that's familiar and palatable to listeners. In general, bands are writing better music, and Rock is holding on to it longer."

Steele also says that exclusivity is not necessarily good for the format. "There are still some labels and some stations interested in having bands exclusive to the Rock format

# A Rock PD's Rebuttal

By **Steve Driscoll**  
PD, KFZX/Odessa-Midland, TX

I really enjoyed your March 29 story concerning record executives thoughts on mainstream Rock radio. Most record executives are only looking at spin charts and nothing but that. They should be put in the trenches with the rest of us on-air PDs. The fact is that record labels are targeting 12-24 and 18-34, so, naturally, they should fall in love with Active Rock and Alternative. Today's Rock programmers have a much bigger picture to look at. We're not just looking at spins, be it for a heritage artist or a baby band.

Most record executives should spend a few hours, or even a few days, in a Rock station's control room, answering phones and seeing what the audience really says about new rock these days. As they say in Texas, "It ain't purty!"

Let's be honest, the product these days — and I'm not saying this applies to all the new product out there, but most of it — is less than average at best. So the record companies should quit blaming Rock for their problems. They should look at what they're putting out, since it's always been about supply and demand. Inferior product leads to less demand, which translates to less spins. You say that if Rock doesn't follow, it will be left behind. Well, maybe Rock ought to stick to playing "Paint It Black" 30 times a month, since that's what the audience prefers anyway.

or to their stations," he explains. "If you have an artist that you want to own, you really have to be dedicated and committed to it."

"There are some bands worked to the Active Rock format only, but there have been far too many of them in the past. Active Rock has realized that the format's success lies in the success of its artists."

"In the old days, if a band sold 100,000 copies, they'd get another record. Now an artist's first record has to almost reach, or even surpass, Gold in order for them to get another shot. Either that, or it has to prove cost-effective for the label, in that it didn't cost more money to work the record than it brought in from sales."

"These days all formats, all labels, all bands and all managers need crossover appeal to sustain a career or get another chance at bat. All things considered, it's been beneficial to have music that crosses over. We look for it, we stay with it longer, and it ends up getting on the radar at other formats. That, in turn, helps us."

## Multiple Hits

Kojan notes that a good project has more than one single off each CD. "It's notable that several bands released albums with multiple hits," he says. "This is a breath of fresh air for both radio and records, and a key part of the equation — perhaps the main part. Labels always bemoan the fact that stations are reticent to go deep on albums. That's not really true, because we *love* going deep."

"However, you can't go deep for image alone; you still have to play hits. Which is exactly what's been happening with groups like P.O.D., Nickelback, Incubus, Staind, Disturbed, Linkin Park, Godsmack and Puddle Of Mudd."

"Notice that I didn't mention Tool. That's because they're on another planet entirely. They're our biggest band next to Metallica, and we'll pretty much play *anything* of theirs. For the record, 'Schism' and 'Lateralus' have both tested huge for us."

While several Active Rock songs have hit CHR/Pop and Hot AC, Ko-

jan points out that the majority of the format's artists haven't spread beyond Rock. "Let's not get carried away," he says. "Godsmack, Disturbed and Tool haven't crossed over. We're talking about a handful of artists and a handful of songs. Linkin Park are the most notable, along with Staind, Nickelback, P.O.D. and Puddle Of Mudd."

"I've never programmed a modern AC or a CHR station, and I never would, but I have a theory as to why they're suddenly willing to play Rock: I think they saw that Creed worked, so some CHR and AC programmers said, 'Hey, you know, maybe rock's not dead after all.' Then 3 Doors Down came along, and the wall started crumbling. Now it's apparently OK to play rock again — as long as it doesn't rock too hard, of course."

## Heavyweight Help

Kojan wonders if behind-the-scenes support has played an equally important role in rock music's success. "Why have we had such an influx of solid, mass-appeal rock?" he asks. "What do Creed, 3 Doors Down and Puddle Of Mudd have in common? Two words: Bill McGathy."

"Is it coincidence, or is his move into management and artist development a big part of this entire story? Bill has the ears *and* the power and influence to back them up. Another name to mention is Fred Durst. He championed Staind, and he's involved with Puddle Of Mudd."

What does the mass popularity of Rock mean for the format overall? Welsh sums it up by saying, "Some stations are waiting for the other shoe to drop. They fear that the crossover appeal of these straight-ahead Rock artists will cause problems with burn, which happened with artists like Counting Crows, Wallflowers, etc., a few years ago."

"So far, that hasn't been the case. Most of these hit rock records continue to show low burn for a long time. I have not seen across-the-board burn for these artists yet. Stations may want to be careful to not clump these songs together, but there are no signs that Rock stations should abandon them."

# R&R Rock Top 30



April 12, 2002

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+ / - PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	<b>PUDDLE OF MUDD</b> Blurry ( <i>Flawless/Geffen/Interscope</i> )	942	-52	87897	23	39/0
2	2	<b>DEFAULT</b> Wasting My Time ( <i>TVT</i> )	896	-12	88206	30	38/0
3	3	<b>NICKELBACK</b> Too Bad ( <i>Roadrunner/IDJMG</i> )	780	+11	68298	19	35/0
4	4	<b>NICKELBACK</b> How You Remind Me ( <i>Roadrunner/IDJMG</i> )	687	+8	72307	37	39/0
6	5	<b>STAIN D</b> For You ( <i>Flip/Elektra/EEG</i> )	592	+20	48996	15	31/0
5	6	<b>COURSE OF NATURE</b> Caught In The Sun ( <i>Lava/Atlantic</i> )	578	+5	45520	14	33/0
7	7	<b>CREED</b> My Sacrifice ( <i>Wind-up</i> )	552	-18	49179	24	36/0
10	8	<b>TOMMY LEE</b> Hold Me Down ( <i>MCA</i> )	497	+141	40602	4	35/0
8	9	<b>GODSMACK</b> I Stand Alone ( <i>Republic/Universal</i> )	476	+9	42233	10	28/0
9	10	<b>LINKIN PARK</b> In The End ( <i>Warner Bros.</i> )	432	-20	44089	27	21/0
<b>Debut</b>	11	<b>RUSH</b> One Little Victory ( <i>Anthem/Atlantic</i> )	396	+345	41296	1	33/33
13	12	<b>P.O.D.</b> Youth Of The Nation ( <i>Atlantic</i> )	294	-28	24019	13	17/0
21	13	<b>KORN</b> Here To Stay ( <i>Immortal/Epic</i> )	292	+48	22988	3	22/0
16	14	<b>HEADSTRONG</b> Adriana ( <i>RCA</i> )	288	+4	21772	9	26/1
15	15	<b>INCUBUS</b> Nice To Know You ( <i>Immortal/Epic</i> )	285	-4	24894	15	23/0
18	16	<b>JEREMIAH FREED</b> Again ( <i>Republic/Universal</i> )	275	+19	22732	6	24/0
14	17	<b>ROB ZOMBIE</b> Never Gonna Stop (The Red...) ( <i>Geffen/Interscope</i> )	274	-19	23070	11	21/0
22	18	<b>FAMILIAR 48</b> The Question ( <i>MCA</i> )	269	+28	24360	5	27/0
11	19	<b>CREED</b> Bullets ( <i>Wind-up</i> )	262	-93	21064	11	25/0
17	20	<b>GOO GOO DOLLS</b> Here Is Gone ( <i>Warner Bros.</i> )	259	+2	25081	4	15/0
20	21	<b>INJECTED</b> Faithless ( <i>Island/IDJMG</i> )	257	+8	18216	10	22/0
12	22	<b>KID ROCK</b> Lonely Road Of Faith ( <i>Top Dog/Lava/Atlantic</i> )	255	-71	23086	12	20/0
19	23	<b>OZZY OSBOURNE</b> Dreamer ( <i>Epic</i> )	249	-5	29428	19	18/0
25	24	<b>DROWNING POOL</b> Tear Away ( <i>Wind-up</i> )	193	+39	15641	4	17/0
<b>Debut</b>	25	<b>DEFAULT</b> Deny ( <i>TVT</i> )	192	+81	16632	1	21/4
23	26	<b>OFFSPRING</b> Defy You ( <i>Columbia</i> )	183	-3	21386	19	10/0
<b>Debut</b>	27	<b>EARSHOT</b> Get Away ( <i>Warner Bros.</i> )	174	+40	11261	1	18/1
24	28	<b>TRAIN</b> She's On Fire ( <i>Columbia</i> )	171	-7	14787	7	14/0
27	29	<b>SEVENDUST</b> Live Again ( <i>TVT</i> )	154	+6	11898	4	14/0
29	30	<b>NEIL YOUNG</b> Goin' Home ( <i>Reprise</i> )	150	+13	12345	2	14/0

42 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 3/24/02-3/30/02. 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

**SYSTEM OF A DOWN** Toxicity (*American/Columbia*)  
Total Plays: 141, Total Stations: 10, Adds: 0

**FLYING TIGERS** Maybe (*Atlantic*)  
Total Plays: 139, Total Stations: 19, Adds: 0

**COLD** Gone Away (*Flip/Geffen/Interscope*)  
Total Plays: 127, Total Stations: 15, Adds: 2

**TOOL** Parabola (*Volcano*)  
Total Plays: 93, Total Stations: 12, Adds: 1

**BREAKING POINT** One Of A Kind (*Wind-up*)  
Total Plays: 82, Total Stations: 11, Adds: 0

**JERRY CANTRELL** Anger Rising (*Roadrunner/IDJMG*)  
Total Plays: 78, Total Stations: 5, Adds: 3

**REVELLE** Inside Out (Can You Feel...) (*Elektra/EEG*)  
Total Plays: 74, Total Stations: 11, Adds: 0

**CREED** One Last Breath (*Wind-up*)  
Total Plays: 69, Total Stations: 15, Adds: 10

**BLACK LABEL SOCIETY** Bleed For Me (*Spitfire*)  
Total Plays: 62, Total Stations: 6, Adds: 0

**HOME TOWN HERO** Questions (*Maverick/Reprise*)  
Total Plays: 57, Total Stations: 9, Adds: 0

Songs ranked by total plays

## Most Added

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
<b>RUSH</b> One Little Victory ( <i>Anthem/Atlantic</i> )	33
<b>CREED</b> One Last Breath ( <i>Wind-up</i> )	10
<b>INCUBUS</b> Warning ( <i>Immortal/Epic</i> )	6
<b>PUDDLE OF MUDD</b> Drift & Die ( <i>Flawless/Geffen/Interscope</i> )	5
<b>DEFAULT</b> Deny ( <i>TVT</i> )	4
<b>JERRY CANTRELL</b> Anger Rising ( <i>Roadrunner/IDJMG</i> )	3
<b>C. KROEGER F/J. SCOTT</b> Hero ( <i>Roadrunner/Columbia/IDJMG</i> )	3

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
<b>RUSH</b> One Little Victory ( <i>Anthem/Atlantic</i> )	+345
<b>TOMMY LEE</b> Hold Me Down ( <i>MCA</i> )	+141
<b>DEFAULT</b> Deny ( <i>TVT</i> )	+81
<b>TOOL</b> Parabola ( <i>Volcano</i> )	+75
<b>JERRY CANTRELL</b> Anger Rising ( <i>Roadrunner/IDJMG</i> )	+73
<b>CREED</b> One Last Breath ( <i>Wind-up</i> )	+66
<b>KORN</b> Here To Stay ( <i>Immortal/Epic</i> )	+48
<b>EARSHOT</b> Get Away ( <i>Warner Bros.</i> )	+40
<b>DROWNING POOL</b> Tear Away ( <i>Wind-up</i> )	+39
<b>COLD</b> Gone Away ( <i>Flip/Geffen/Interscope</i> )	+39

## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
<b>P.O.D.</b> Alive ( <i>Atlantic</i> )	295
<b>STAIN D</b> It's Been Awhile ( <i>Flip/Elektra/EEG</i> )	293
<b>PUDDLE OF MUDD</b> Control ( <i>Flawless/Geffen/Interscope</i> )	280
<b>INCUBUS</b> I Wish You Were Here ( <i>Immortal/Epic</i> )	251
<b>3 DOORS DOWN</b> Kryptonite ( <i>Republic/Universal</i> )	236
<b>STAIN D</b> Fade ( <i>Flip/Elektra/EEG</i> )	236
<b>FUEL</b> Hemorrhage (In My Hands) ( <i>Epic</i> )	225
<b>3 DOORS DOWN</b> Loser ( <i>Republic/Universal</i> )	198
<b>GODSMACK</b> Awake ( <i>Republic/Universal</i> )	188
<b>TOOL</b> Schism ( <i>Volcano</i> )	187
<b>PRIMUS W/OZZY</b> N.I.B. ( <i>Divine/Priority</i> )	185
<b>OZZY OSBOURNE</b> Gets Me Through ( <i>Epic</i> )	184
<b>DISTURBED</b> Down With The Sickness ( <i>Giant/Reprise</i> )	177
<b>HOOBASTANK</b> Crawling In The Dark ( <i>Island/IDJMG</i> )	176
<b>METALLICA</b> I Disappear ( <i>Hollywood</i> )	148
<b>TRAIN</b> Drops Of Jupiter (Tell Me) ( <i>Columbia</i> )	136
<b>LINKIN PARK</b> Crawling ( <i>Warner Bros.</i> )	132
<b>STAIN D</b> Outside ( <i>Flip/Elektra/EEG</i> )	128
<b>GODSMACK</b> Greed ( <i>Republic/Universal</i> )	121
<b>TANTRIC</b> Breakdown ( <i>Maverick/Reprise</i> )	119

# RATINGS

Morning Ratings Through The Roof!

**WHTQ**  
Orlando, FL

↑41% Persons 25-54 ↑64% Men 25-54

**WIMZ**  
Knoxville, TN

↑55% Persons 25-54 ↑42% Men 25-54



**WKLR**  
Richmond, VA

↑19% Persons 25-54 ↑18% Men 25-54

**WABX**  
Evansville, IN

↑32% Persons 25-54 ↑50% Men 25-54

Arbitron: AQH share, Summer-Fall 2001, Exact time, M-F, MSA

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## Reporters

**WONE/Akron, OH \***  
 PD: TK O'Grady  
 APD: Tim Daugherty  
 36 RUSH "Victory"  
 6 JERRY CANTRELL "Anger"  
 KROEGER & SCOTT "Hero"

**WPYX/Albany, NY \***  
 OMSn Mgr: John Cooper  
 APD/MD: Terry O'Donnell  
 20 RUSH "Victory"

**KZRR/Albuquerque, NM \***  
 Dir/Prog: Bill May  
 PC: Phil Mahoney  
 MD: Rob Brothers  
 25 RUSH "Victory"  
 14 JERRY CANTRELL "Anger"  
 HEADSTRONG "Adriana"

**KZMZ/Alexandria, LA**  
 PD: Terry Manning  
 MD: Pat Cloud  
 3 EARSHOT "Get"  
 DEFAULT "Deny"  
 PUSH "Victory"

**WZZO/Allentown, PA \***  
 PD: Robin Lee  
 MD: Keith Moyer  
 16 RUSH "Victory"

**KWHL/Anchorage, AK**  
 PD: Larry Snider  
 MD: Kathy Mitchell  
 RUSH "Victory"  
 CREED "Breath"  
 JERRY CANTRELL "Anger"

**WAPL/Appleton, WI \***  
 PD: Joe Calgero  
 APD/MD: Cramer  
 9 RUSH "Victory"  
 5 JERRY CANTRELL "Anger"  
 KROEGER & SCOTT "Hero"

**KLBJ/Austin, TX \***  
 OM: Jeff Carrol  
 MD: Loris Lowe  
 17 RUSH "Victory"

**KIOC/Beaumont, TX \***  
 Dir/Prog: Debbie Wyldie  
 PD/MD: Mike Davis  
 COLD "Gone"  
 CREED "Breath"  
 RUSH "Victory"

**WKGB/Binghamton, NY**  
 PD: Jim Free  
 MD: Tim Boland  
 No Adds

**WBUF/Buffalo, NY \***  
 PD: John Paul  
 6 RUSH "Victory"

**WRQK/Canton, OH \***  
 PD/MD: Todd Downer  
 10 RUSH "Victory"  
 P.O.D. "Boom"  
 PUDDLE OF MUDD "Drift"

**WPXC/Cape Cod, MA**  
 OM: Steve McVie  
 PD: Suzanne Tonaire  
 5 HOME TOWN HERO "Questkna"

**WYBB/Charleston, SC \***  
 PD/MD: Mike Allen  
 2 RUSH "Victory"  
 INCUBUS "Warning"

**WKLC/Charleston, WV**  
 PD/MD: Mike Rappaport  
 20 RUSH "Victory"  
 INCUBUS "Warning"  
 AMERICAN HEAD CHARGE "Know"  
 SINISSTAR "Noise"

**WEBN/Cincinnati, OH \***  
 OM: Scott Reinhart  
 PD: Michael Walter  
 MD: Rick "The Dude" Vaske  
 20 PUDDLE OF MUDD "Drift"  
 KROEGER & SCOTT "Hero"

**WMMS/Cleveland, OH \***  
 PD: Jim Trapp  
 MD: Mark Pennington  
 TOOL "Parabola"

**WVRK/Columbus, GA**  
 OM: Brian Waters  
 MD: Monte Montana  
 5 NICKELBACK "Too"  
 INCUBUS "Warning"

**KNCN/Corpus Christi, TX \***  
 PD: Paula Newell  
 MD: Monte Montana  
 9 RUSH "Victory"  
 2 COAL CHAMBER "Feed"  
 SWITCHED "Inside"

**WTUE/Dayton, OH \***  
 PD: Tony Tilford  
 APD/MD: John Beaulieu  
 11 RUSH "Victory"  
 CREED "Breath"

**KLAQ/El Paso, TX \***  
 PD: Magic Mike Ramsey  
 APD/MD: Glenn Garza  
 16 RUSH "Victory"  
 COLD "Gone"  
 HOOBASTANK "Running"  
 MEDICATION "Inside"  
 PUDDLE OF MUDD "Drift"

**WPHD/Elmira-Corning, NY**  
 GM: George Harris  
 MD: Jay Wulff  
 DEADSY "Park"  
 SINISSTAR "Noise"  
 AMERICAN HEAD CHARGE "Know"

**KLOL/Houston, TX \***  
 OMPD: Vince Richards  
 MD: Steve Fixx  
 No Adds

**WRTT/Huntsville, AL \***  
 OM: Rob Harder  
 PD/MD: Jimbo Wood  
 INCUBUS "Warning"  
 RUSH "Victory"  
 SINISSTAR "Noise"

**WRKR/Kalamazoo, MI**  
 PD: Mike McKelley  
 APD/MD: Jay Deacon  
 8 RUSH "Victory"

**WTFX/Louisville, KY \***  
 OM: Michael Lee  
 Interim MD: Frank Webb  
 No Adds

**WOBZ/Macon, GA**  
 PD: Chris Ryder  
 MD: Sarina Scott  
 No Adds

**KFRQ/McAllen, TX \***  
 PD: Alex Duran  
 MD: Keith West  
 8 RUSH "Victory"  
 AMERICAN HEAD CHARGE "Know"  
 INCUBUS "Warning"  
 MEDICATION "Inside"  
 SINISSTAR "Noise"

**WCLG/Morgantown, WV**  
 PD: Jeff Miller  
 MD: Dave Murdock  
 3 P.O.D. "Boom"  
 1 PUDDLE OF MUDD "Drift"  
 1 RUSH "Victory"  
 1 SWITCHED "Inside"  
 SINISSTAR "Noise"

**WDHA/Morristown, NJ \***  
 PD/MD: Terrie Carr  
 23 RUSH "Victory"  
 INCUBUS "Warning"

**WBAB/Nassau-Suffolk, NY \***  
 PD: John Olsen  
 MD: John Parise  
 20 RUSH "Victory"  
 CREED "Breath"

**WPLR/New Haven, CT \***  
 PD: John Griffin  
 MD: Pam Landry  
 RUSH "Victory"

**KFZX/Odessa-Midland, TX**  
 PD/MD: Steve Driscoll  
 DEFAULT "Deny"

**KATT/Oklahoma City, OK \***  
 OM: Chris Baker  
 MD: Jake Daniels  
 1 CREED "Breath"

**KEZO/Omaha, NE \***  
 PD/MD: Bruce Patrick  
 13 RUSH "Victory"

**KCLB/Palm Springs, CA**  
 PD/MD: Tish Lacy  
 10 RUSH "Victory"  
 P.O.D. "Boom"  
 INCUBUS "Warning"

**WRRX/Pensacola, FL \***  
 OMPD: Dan McClintock  
 8 RUSH "Victory"  
 3 PUDDLE OF MUDD "Drift"  
 1 P.O.D. "Boom"

**WWCT/Peoria, IL**  
 PD: Jamie Marley  
 MD: Debbie Hunter  
 6 RUSH "Victory"  
 EARSHOT "Get"  
 KORN "Stay"

**WMMR/Philadelphia, PA \***  
 PD: Sam Milkman  
 APD/MD: Ken Zipeto  
 14 RUSH "Victory"  
 1 PUDDLE OF MUDD "Drift"  
 CREED "Breath"  
 DEFAULT "Deny"

**KDKB/Phoenix, AZ \***  
 PD: Joe Bonadonna  
 MD: Dock Ellis  
 No Adds

**WHEB/Portsmouth, NH \***  
 PD/MD: Alex James  
 16 RUSH "Victory"  
 EARSHOT "Get"

**WHJY/Providence, RI \***  
 PD: Joe Bevilacqua  
 APD: Doug Palmieri  
 MD: John Laurenti  
 21 RUSH "Victory"  
 CREED "Breath"  
 DEFAULT "Deny"  
 JIMMY EAT WORLD "Middle"

**WBBB/Raleigh-Durham, NC \***  
 OM: Andy Meyer  
 No Adds

**WRXL/Richmond, VA \***  
 PD: John Lassman  
 MD: Casey Krukowski  
 8 RUSH "Victory"

**KCAL/Riverside, CA \***  
 PD: Steve Hoffman  
 MD: M.J. Matthews  
 No Adds

**WROV/Roanoke-Lynchburg, VA \***  
 OM: Buzz Casey  
 MD: Heidi Krummert  
 RUSH "Victory"

**WCMF/Rochester, NY \***  
 PD: John McCrae  
 MD: Dave Kane  
 4 RUSH "Victory"  
 CREED "Breath"  
 INCUBUS "Warning"

**WXRX/Rockford, IL**  
 PD/MD: Jim Stone  
 4 KROEGER & SCOTT "Hero"

**KBKR/Salt Lake City, UT \***  
 OM: Bruce Jones  
 PD: Kelly Hammer  
 APD/MD: Helen Powers  
 9 RUSH "Victory"  
 CREED "Breath"

**KSJO/San Francisco, CA \***  
 OM: Gary Schoenwetter  
 MD: Zak Tyler  
 9 RUSH "Victory"  
 1 DEFAULT "Deny"

**KZQZ/San Luis Obispo, CA**  
 PD: Donna James  
 MD: Jordan Black  
 10 PUDDLE OF MUDD "Drift"  
 10 CREED "Breath"  
 10 RUSH "Victory"

**KXFX/Santa Rosa, CA \***  
 PD: Don Harrison  
 MD: Howard Freee  
 1 UNION UNDERGROUND "Nation"  
 CREED "Stand"  
 DEFAULT "Deny"  
 RUSH "Victory"

**KXUS/Springfield, MO**  
 PD: Tony Matteo  
 MD: Mark McClain  
 RUSH "Victory"

**WAQX/Syracuse, NY \***  
 PD/MD: Bob O'Dell  
 APD: Dave Frisina  
 2 RUSH "Victory"  
 OUR LADY PEACE "There"

**WIOT/Toledo, OH \***  
 OMPD: Cary Pall  
 No Adds

**WKLT/Traverse City, MI**  
 PD/MD: Terr Ray  
 23 RUSH "Victory"  
 OUR LADY PEACE "There"  
 DEADSY "Park"

**KLPX/Tucson, AZ \***  
 PD/MD: Jonas Hunter  
 20 RUSH "Victory"

**KMOD/Tulsa, OK \***  
 PD/MD: Rob Hurt  
 HOBBASTANK "Running"  
 INCUBUS "Warning"  
 RUSH "Victory"

**WMZK/Wausau, WI**  
 PD/MD: Nick Summers  
 JERRY CANTRELL "Anger"  
 ANDREW W.K. "Party"  
 PUDDLE OF MUDD "Drift"  
 RUSH "Victory"

**KATS/Yakima, WA**  
 OM: Ron Harris  
 TOOL "Parabola"  
 AMERICAN HEAD CHARGE "Know"

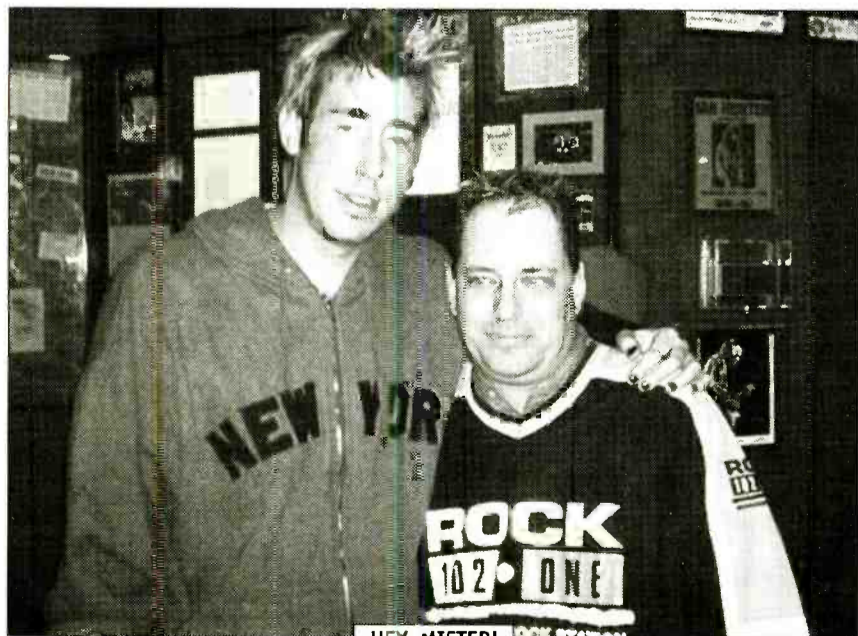
**WNCD/Youngstown, OH \***  
 PD: Chris Patrick  
 6 RUSH "Victory"  
 3RD STRIKE "Light"  
 CREED "Breath"

\* Monitored Reporters  
 62 Total Reporters

42 Total Monitored

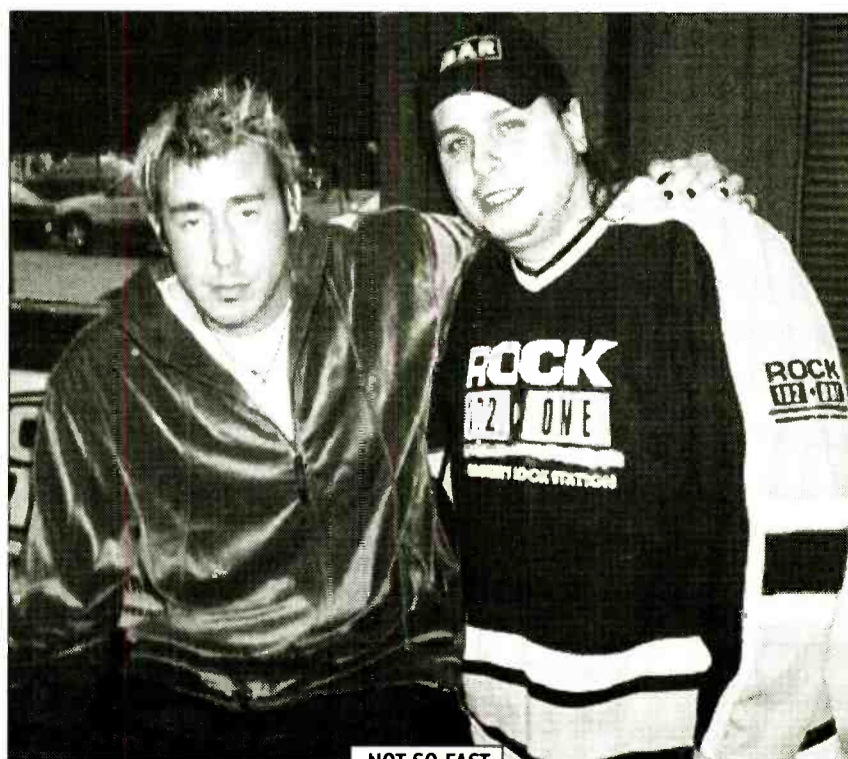
20 Total Indicator  
 19 Current Indicator Playlists

Reported Frozen Playlist (1):  
 WRQR/Wilmington, NC



HEY, MISTER!

ArtistDirect artist Custom played to a crowd of fans at Shank Hall in Milwaukee last weekend. ArtistDirect's Jimmy Barnes said, "The high point of the set was when Custom decided to take his wireless microphone and stroll through the crowd to the back bar and order a martini during the set! Just like in St. Louis the previous night at the KPNT show, Custom made a lot of new friends." This photo shows Custom (l) with WLUM/Milwaukee acting PD Tommy Wilde.



NOT SO FAST

Here is another picture from the Milwaukee Custom show. WLUM/Milwaukee night jock Ozz (r) interviewed Custom before the show.

**MARKET #4**

**KSJO/San Francisco**  
Clear Channel  
(408) 453-5400  
Schoenwetter/Tyler  
12+ Cume 421,600



PLAYS	LW	ARTIST/TITLE	GI (000)
42	40	LINKIN PARK/In The End	8160
39	35	OZZY OSBOURNE/Gets Me Through	7140
11	33	TOOL/Schism	6732
29	29	NICKELBACK/How You Remind Me	6516
21	21	TOMMY LEE/Hold Me Down	4284
20	20	GODSMACK/Stand Alone	4080
17	17	STAIN'D/For You	3468
17	17	PUDDLE OF MUDD/Blurry	3468
17	17	NICKELBACK/Too Bad	3468
15	15	TOOL/Lateralus	3060
15	15	ADEMA/Giving In	3060
12	12	P.O.D./Youth Of The Nation	2448
11	11	DEFAULT/Wasting My Time	2244
11	11	KORN/Here To Stay	2244
30	10	DISTURBED/Down With...	2040
12	9	HEADSTRONG/Adriana	1836
9	9	DISTURBED/Voices	1836
9	9	RUSH/One Little Victory	1836
9	9	SYSTEM OF A DOW/Toxicity	1836
8	8	TOOL/Parabola	1632
11	8	HOOBASTANK/Crawling In The Dark	1632
11	7	ECHOBRAIN/Spooned	1428
4	6	ORWING POOL/Tear Away	1224
5	5	LINKIN PARK/One Step Closer	1020
5	5	STAIN'D/It's Been Awhile	1020
7	4	GODSMACK/Awake	816
3	3	PRIMUM W/OZZY/N.I.B.	612
3	3	CRED/Bullets	612
2	2	LINKIN PARK/Runaway	408
1	1	DEFAULT/Deny	204

**MARKET #6**


**WMMR/Philadelphia**  
Greater Media  
(610) 771-0933  
Mikman/Zipeto  
12+ Cume 628,000



PLAYS	LW	ARTIST/TITLE	GI (000)
24	26	INGUBUS/Wish You Were Here	9432
12	34	NICKELBACK/How You Remind Me	8908
37	32	PUDDLE OF MUDD/Blurry	8384
24	28	TOOL/Walking My Time	7336
33	14	OFFSPRING/Deny You	3668
6	14	RUSH/One Little Victory	3668
10	13	STAIN'D/Outside	3468
14	13	COLD/Gone Away	3406
18	12	CRED/Stand Here With Me	3144
8	12	GODSMACK/Awake	3144
9	12	CRED/My Sacrifice	3144
15	12	LINKIN PARK/In The End	3144
14	11	PUDDLE OF MUDD/Control	2882
7	11	U2/Beautiful Day	2882
8	11	ROB ZOMBIE/Never Gonna Stop...	2882
27	11	BUSH/Headful Of Ghosts	2882
15	11	NICKELBACK/Too Bad	2882
6	11	3 DOORS DOWN/Duck And Run	2882
10	10	TOOL/Schism	2620
6	10	METALLICA/No Leaf Clover	2620
11	9	GODSMACK/Stand Alone	2358
9	9	OZZY OSBOURNE/Dreamer	2358
6	9	TOMMY LEE/Hold Me Down	2358
9	9	COURSE OF NATURE/Caught In The Sun	2358
9	9	KORN/Here To Stay	2358
8	8	FLYING TIGERS/Maybe	2096
8	8	METALLICA/Disappear	2096
9	8	FAMILIAR 48/The Question	2096
5	7	FUEL/Hemorrhage...	1834

**MARKET #9**

**KLQL/Houston-Galveston**  
Clear Channel  
(713) 830-8000  
Richards/Fox  
12+ Cume 348,500



PLAYS	LW	ARTIST/TITLE	GI (000)
27	30	OFFSPRING/Deny You	5460
25	30	OZZY OSBOURNE/Gets Me Through	5460
28	28	DEFAULT/Wasting My Time	4550
30	25	TOOL/Walking My Time	4550
24	25	LINKIN PARK/In The End	4080
19	18	NICKELBACK/Too Bad	3276
12	15	CRED/Bullets	2730
16	15	GODSMACK/Stand Alone	2730
12	14	KID ROCK/Lonely Road Of Faith	2548
15	14	TOMMY LEE/Hold Me Down	2548
8	13	HEADSTRONG/Adriana	2366
7	13	COURSE OF NATURE/Caught In The Sun	2366
11	11	RUSH/One Little Victory	2002
10	11	ROB ZOMBIE/Never Gonna Stop...	2002
11	11	STAIN'D/For You	2002
10	11	P.O.D./Alive	2002
13	11	PUDDLE OF MUDD/Blurry	2002
8	10	FU MANCHU/Squash That Fly	1820
7	10	DEFAULT/Deny	1820
14	10	STAIN'D/Fade	1820
5	7	3 DOORS DOWN/Loser	1274
7	7	P.O.D./Godless	1274
7	7	METALLICA/Disappear	1274
7	7	NICKELBACK/How You Remind Me	1274
5	6	PUDDLE OF MUDD/Control	1092
7	6	GODSMACK/Awake	1092
6	6	GODSMACK/Awake	1092
5	5	STAIN'D/It's Been Awhile	910
5	5	TOOL/Schism	910
4	5	3 DOORS DOWN/Kryptonite	910

**MARKET #15**

**KDKB/Phoenix**  
Sandusky  
(480) 897-9300  
Bonadonna/Elis  
12+ Cume 217,400



PLAYS	LW	ARTIST/TITLE	GI (000)
15	23	NICKELBACK/Too Bad	2645
18	21	DEFAULT/Wasting My Time	2415
15	19	NICKELBACK/How You Remind Me	2185
19	19	PUDDLE OF MUDD/Blurry	2185
10	15	FUEL/Hemorrhage...	1725
7	15	TRAIN/Drops Of Jupiter...	1725
10	12	AEROSMITH/Jaded	1380
7	11	STAIN'D/It's Been Awhile	1265
14	9	CRED/My Sacrifice	1035
4	8	CRED/Stand Here With Me	920
8	8	GOO GOO DOLLS/Here Is Gone	920
3	8	TOMMY LEE/Hold Me Down	920
7	8	JEREMIAH FREED/Agan	920
8	7	DOKKEN/Sunrise Days	805
8	7	TRAIN/She's On Fire	805
6	6	M.O.S.S.I.S.S.I.P.P.I./Sugartown	690
6	6	PUDDLE OF MUDD/Control	690
6	5	U2/Beautiful Day	690
6	5	RUSH/One Little Victory	690
6	5	TANTRIC/Beckdown	575
4	5	3 DOORS DOWN/Loser	575
4	4	LIFEHOUSE/Hanging By A Moment	460
6	4	BON JOVIVI/My Life	460
5	4	3 DOORS DOWN/Kryptonite	460
1	1	TIM CAVANAUGH/Get Drunk With...	115

**MARKET #18**

**WBAB/Nassau-Suffolk**  
Cox  
(631) 587-1023  
Olsen/Parse  
12+ Cume 488,700



PLAYS	LW	ARTIST/TITLE	GI (000)
31	33	DEFAULT/Wasting My Time	9108
28	32	U2/Beautiful Day	8832
7	30	CRED/My Sacrifice	8252
31	29	AEROSMITH/Just Push Play	8004
29	29	NICKELBACK/How You Remind Me	8004
5	29	RUSH/One Little Victory	5520
16	17	GOO GOO DOLLS/Here Is Gone	4692
16	16	LENNY KRAVITZ/Dig In	4416
13	16	TRAIN/She's On Fire	4416
12	15	STAIN'D/Outside	4140
15	15	PUDDLE OF MUDD/Blurry	4140
16	16	STAIN'D/It's Been Awhile	4140
15	14	PRIMUM W/OZZY/N.I.B.	3864
6	14	OZZY OSBOURNE/Dreamer	3864
13	14	STONE TEMPLE PILOTS/Revolution	3864
14	13	AC/DC/Satellite Blues	3588
6	12	NEIL YOUNG/Get On Fire	3112
11	11	JEREMIAH FREED/Agan	3036
9	10	COURSE OF NATURE/Caught In The Sun	2760
8	10	CRED/With Arms Wide Open	2760
11	8	NEIL YOUNG/Goin' Home	2208
8	8	NICKELBACK/Too Bad	2208
7	6	FAMILIAR 48/The Question	1656
9	3	3 DOORS DOWN/Kryptonite	828
2	3	3 DOORS DOWN/Kryptonite	828
6	3	TRAIN/Drops Of Jupiter	828
3	2	METALLICA/No Leaf Clover	552
3	2	AC/DC/Stiff Upper Lip	552
9	2	FUEL/Hemorrhage...	576
1	1	MOTORHEAD/Shut Your Mouth	252

**MARKET #25**

**WMMS/Cleveland**  
Clear Channel  
(216) 520-2600  
Trapp/Penningson  
12+ Cume 297,400



PLAYS	LW	ARTIST/TITLE	GI (000)
35	41	DEFAULT/Wasting My Time	5781
38	38	LINKIN PARK/In The End	5358
41	36	PUDDLE OF MUDD/Blurry	5076
31	35	P.O.D./Youth Of The Nation	4935
9	34	NICKELBACK/How You Remind Me	4794
15	31	STAIN'D/For You	4371
15	30	OFFSPRING/Deny You	4230
9	28	PUDDLE OF MUDD/Control	3948
24	24	P.O.D./Alive	3354
24	24	NICKELBACK/Too Bad	3354
23	23	GODSMACK/Stand Alone	3243
28	22	INCBUS/Wish You Were Here	3102
1	18	UNWRITTEN LAW/Seein' Red	2538
11	16	FUEL/Hemorrhage...	2256
9	15	3 DOORS DOWN/Loser	2115
8	14	TANTRIC/Astounded	1974
25	14	HOOBASTANK/Crawling In The Dark	1974
9	14	STAIN'D/Outside	1974
30	14	KID ROCK/Lonely Road Of Faith	1974
12	14	INGUBUS/Wish You Were Here	1974
11	13	3 DOORS DOWN/Kryptonite	1833
8	13	STAIN'D/It's Been Awhile	1833
13	13	CRED/One Last Breath	1833
7	12	LINKIN PARK/One Step Closer	1692
12	12	SALIVA/Click Click Boom	1692
8	12	CRED/My Sacrifice	1692
9	12	DISTURBED/Down With...	1692
7	11	LINKIN PARK/Crawling	1551
10	11	PRIMUM W/OZZY/N.I.B.	1551
9	10	LIMP BIZKIT/My Way	1410

**MARKET #26**


**WEBN/Cincinnati**  
Clear Channel  
(513) 621-9326  
Waller/Vaske  
12+ Cume 297,800



PLAYS	LW	ARTIST/TITLE	GI (000)
30	31	LINKIN PARK/In The End	5642
27	31	STAIN'D/For You	5642
28	30	PUDDLE OF MUDD/Blurry	5460
22	30	DISTURBED/Down With...	5460
17	22	DEFAULT/Deny	4004
22	22	ROB ZOMBIE/Never Gonna Stop...	4004
20	21	DROWNING POOL/Tear Away	3822
19	20	PUDDLE OF MUDD/Dirt & Die	3640
18	20	LINKIN PARK/Runaway	3540
13	15	CRED/Weathered	2730
10	15	3 DOORS DOWN/Not Enough	2300
19	15	NICKELBACK/How You Remind Me	2730
15	15	NICKELBACK/Too Bad	2730
10	15	LINKIN PARK/One Step Closer	2730
15	14	OFFSPRING/Deny You	2548
6	14	COLD/Gone Away	2548
14	13	TOOL/Lateralus	2366
12	13	GODSMACK/Stand Alone	2366
16	13	COURSE OF NATURE/Caught In The Sun	2366
10	12	DISTURBED/Voices	2184
15	11	FAMILIAR 48/The Question	2002
10	10	SOIL/Unreal	1820
10	10	DEFAULT/Wasting My Time	1820
9	9	SYSTEM OF A DOW/Toxicity	1638
9	9	SEVEN DUST/Alive Again	1638
13	9	P.O.D./Youth Of The Nation	1638
11	9	KORN/Here To Stay	1638
13	7	3 DOORS DOWN/Life Of My Own	1551
7	7	STATIC-X/Cold	1274
7	7	JERRY CANTRELL/Anger Rising	1274

**MARKET #28**


**KCAL/Riverside**  
Anahem  
(909) 793-3554  
Hoffman/Matthews  
12+ Cume 152,900



PLAYS	LW	ARTIST/TITLE	GI (000)
42	45	CRED/My Sacrifice	2835
41	43	PUDDLE OF MUDD/Control	2709
42	43	KORN/Here To Stay	2709
42	43	NICKELBACK/How You Remind Me	2709
35	42	OFFSPRING/Deny You	2646
33	42	P.O.D./Alive	2646
25	39	LINKIN PARK/Runaway	2457
43	24	PUDDLE OF MUDD/Blurry	1512
17	20	GODSMACK/Stand Alone	1260
12	20	TOMMY LEE/Hold Me Down	1260
15	19	3 DOORS DOWN/Kryptonite	1197
24	19	ROB ZOMBIE/Never Gonna Stop...	1197
18	18	DROWNING POOL/Bodies	1134
15	18	GODSMACK/Awake	1134
16	17	OFFSPRING/Deny You	1071
12	17	STAIN'D/It's Been Awhile	1071
18	17	3 DOORS DOWN/Loser	1071
17	17	NICKELBACK/Too Bad	1071
16	17	DISTURBED/Voices	1008
15	15	JERRY CANTRELL/Anger Rising	945
16	15	TOOL/Schism	945
9	15	OFFSPRING/Original Prankster	945
16	14	SYSTEM OF A DOW/Crop Suey	882
18	14	DISTURBED/Down With...	812
12	14	LEWIS W/DURST/Outside	819
10	12	PAPA ROACH/Last Resort	758
9	12	SALIVA/Click Click Boom	758
7	12	SYSTEM OF A DOW/Toxicity	756
11	11	DAVID DRAIMAN/orsaken	693
10	11	LIMP BIZKIT/My Way	693

**MARKET #34**

**KBER/Salt Lake City**  
Citadel  
(801) 485-6700  
Hammer/Powers  
12+ Cume 132,400



PLAYS	LW	ARTIST/TITLE	GI (000)
27	27	NICKELBACK/Too Bad	1593
26	26	PUDDLE OF MUDD/Blurry	1534
22	24	HEADSTRONG/Adriana	1416
13	19	DEFAULT/Deny	1121
16	19	TOMMY LEE/Hold Me Down	1121
16	16	EARSHOT/Get Away	944
27	16	DEFAULT/Wasting My Time	944
12	15	CRED/My Sacrifice	885
16	14	COURSE OF NATURE/Caught In The Sun	826
11	13	STAIN'D/It's Been Awhile	767
14	13	GODSMACK/Stand Alone	767
10	13	DROWNING POOL/Tear Away	767
11	13	OZZY OSBOURNE/Gets Me Through	767
12	13	INJECTED/Fatness	767
11	12	COURSE OF NATURE/Caught In The Sun	708
10	12	NICKELBACK/How You Remind Me	708
2	12	STAIN'D/For You	708
12	12	3 DOORS DOWN/Duck And Run	708
9	12	KORN/Here To Stay	708
10	11	FUEL/Hemorrhage...	649
13	11	KID ROCK/Lonely Road Of Faith	649
16	11	SYSTEM OF A DOW/Toxicity	649
9	10	METALLICA/Disappear	590
13	10	3 DOORS DOWN/Kryptonite	590
4	9	RUSH/One Little Victory	531
9	9	SEVEN DUST/Alive Again	531
14	8	ROB ZOMBIE/Never Gonna Stop...	472
9	8	BREAKING POINT/One Of A Kind	472
7	7	TOOL/Parabola	413
10	6	FLYING TIGERS/Maybe	354

**MARKET #35**

**WHJY/Providence**  
Clear Channel  
(401) 228-0032  
Behavacqa/Palmer/Laurent  
12+ Cume 328,900



PLAYS	LW	ARTIST/TITLE	GI (000)
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# R&R Active Rock Top 50

April 12, 2002

Powered By



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	STAIN'D For You (Flip/Elektra/EEG)	1806	+69	151011	16	57/0
2	2	NICKELBACK Too Bad (Roadrunner/IDJMG)	1785	+57	149036	19	55/0
5	3	GOOSMACK I Stand Alone (Republic/Universal)	1640	+105	147619	10	56/0
4	4	P.O.D. Youth Of The Nation (Atlantic)	1627	-16	131079	17	54/0
3	5	PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	1586	-90	129404	25	56/0
6	6	HOOBASTANK Crawling In The Dark (Island/IDJMG)	1476	+43	121453	24	55/0
10	7	KORN Here To Stay (Immortal/Epic)	1291	+115	107109	4	57/0
7	8	LINKIN PARK In The End (Warner Bros.)	1186	-156	96144	31	55/0
9	9	ROB ZOMBIE Never Gonna Stop (The Red...) (Geffen/Interscope)	1170	-21	95274	14	57/0
8	10	DEFAULT Wasting My Time (TVT)	1127	-146	84483	30	49/0
11	11	SYSTEM OF A DOWN Toxicity (American/Columbia)	1102	+87	88184	14	56/0
13	12	HEADSTRONG Adriana (RCA)	909	+12	67583	13	56/0
15	13	EARSHOT Get Away (Warner Bros.)	901	+143	72114	7	56/0
12	14	INCUBUS Nice To Know You (Immortal/Epic)	819	-91	74582	16	48/0
14	15	ADEMA The Way You Like It (Arista)	810	-20	66569	19	48/0
16	16	DISTURBED Down With The Sickness (Giant/Reprise)	757	+40	82258	44	54/0
18	17	DROWNING POOL Tear Away (Wind-up)	709	+12	62497	9	54/0
24	18	SEVENDUST Live Again (TVT)	645	+73	53206	7	46/2
21	19	INJECTED Faithless (Island/IDJMG)	644	-14	49427	13	52/0
20	20	SYSTEM OF A DOWN Chop Suey (American/Columbia)	621	-46	55443	37	47/0
19	21	DAVID DRAIMAN Forsaken (Reprise)	602	-68	47746	9	43/0
17	22	COURSE OF NATURE Caught In The Sun (Lava/Atlantic)	601	-97	39404	15	38/0
26	23	REVELLE Inside Out (Can You Feel...) (Elektra/EEG)	570	+55	55082	8	51/0
28	24	TOMMY LEE Hold Me Down (MCA)	538	+140	51207	5	44/4
23	25	GRAVITY KILLS One Thing (Sanctuary/SRG)	510	-78	40432	10	49/0
25	26	X-ECUTIONERS It's Goin' Down (Loud/Columbia)	503	-22	45037	11	36/0
29	27	3RD STRIKE No Light (Hollywood)	443	+47	34780	4	48/0
50	28	TOOL Parabola (Volcano)	429	+277	36988	2	46/1
35	29	PUDDLE OF MUDD Drift & Die (Flawless/Geffen/Interscope)	408	+180	38970	2	22/9
39	30	DEFAULT Deny (TVT)	399	+190	26201	2	38/6
22	31	CREED Bullets (Wind-up)	353	-265	36484	14	40/0
27	32	STATIC-X Cold (Warner Bros.)	334	-101	29241	10	41/0
31	33	JIMMY EAT WORLD The Middle (DreamWorks)	320	+21	22178	11	16/0
32	34	DISTURBED The Game (Giant/Reprise)	261	-31	21877	17	12/0
41	35	BREAKING POINT One Of A Kind (Wind-up)	257	+58	19642	3	27/0
33	36	LOSTPROPHETS Shinobi Vs. Dragon Ninja (Columbia)	255	-27	24719	9	28/0
42	37	SWITCHED Inside (Immortal/Virgin)	246	+48	20774	2	33/1
38	38	DOWN Beautifully Depressed (Elektra/EEG)	244	+33	20393	5	25/0
34	39	OFFSPRING Defy You (Columbia)	241	-28	20108	19	17/0
45	40	FLYING TIGERS Maybe (Atlantic)	224	+47	15514	3	23/0
Debut	41	CREED One Last Breath (Wind-up)	218	+129	14905	1	15/8
Debut	42	COLD Gone Away (Flip/Geffen/Interscope)	215	+91	19368	1	28/3
43	43	SLIPKNOT My Plague (Roadrunner/IDJMG)	212	+16	14844	5	24/0
Debut	44	JERRY CANTRELL Anger Rising (Roadrunner/IDJMG)	206	+145	27129	1	9/8
Debut	45	HOOBASTANK Running Away (Island/IDJMG)	203	+123	12686	1	29/3
30	46	KID ROCK Lonely Road Of Faith (Top Dog/Lava/Atlantic)	199	-137	22016	12	22/0
Debut	47	HOME TOWN HERO Questions (Maverick/Reprise)	192	+104	12995	1	24/2
48	48	LINKIN PARK Runaway (Warner Bros.)	192	+28	23381	3	6/1
47	49	QUARASHI Stick 'Em Up (Time Bomb/Columbia)	191	+26	13332	4	21/1
46	50	FLAW Whole (Republic/Universal)	186	+18	13811	4	28/7

57 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 3/31/02-4/6/02. 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 here 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
RUSH One Little Victory (Anthem/Atlantic)	17
INCUBUS Warning (Immortal/Epic)	14
P.O.D. Boom (Atlantic)	13
PUDDLE OF MUDD Drift... (Flawless/Geffen/Interscope)	9
CREED One Last Breath (Wind-up)	8
AMERICAN HEAD CHARGE Just So... (American/IDJMG)	8
JERRY CANTRELL Anger Rising (Roadrunner/IDJMG)	8
C. KROEGER F.J. SCOTT Hero (Roadrunner/Columbia/IDJMG)	8
FLAW Whole (Republic/Universal)	7
DEFAULT Deny (TVT)	6

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
TOOL Parabola (Volcano)	+277
DEFAULT Deny (TVT)	+190
PUDDLE OF MUDD Drift... (Flawless/Geffen/Interscope)	+180
JERRY CANTRELL Anger Rising (Roadrunner/IDJMG)	+145
EARSHOT Get Away (Warner Bros.)	+143
TOMMY LEE Hold Me Down (MCA)	+140
RUSH One Little Victory (Anthem/Atlantic)	+139
CREED One Last Breath (Wind-up)	+129
HOOBASTANK Running Away (Island/IDJMG)	+123
KORN Here To Stay (Immortal/Epic)	+115

## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
PUDDLE OF MUDD Control (Flawless/Geffen/Interscope)	636
NICKELBACK How You Remind Me (Roadrunner/IDJMG)	594
INCUBUS I Wish You Were Here (Immortal/Epic)	585
TOOL Schism (Volcano)	558
LINKIN PARK Crawling (Warner Bros.)	538
P.O.D. Alive (Atlantic)	512
CREED My Sacrifice (Wind-up)	476
LINKIN PARK One Step Closer (Warner Bros.)	473
DROWNING POOL Bodies (Wind-up)	413
STAIN'D Fade (Flip/Elektra/EEG)	402
PAPA ROACH Last Resort (DreamWorks)	390
SALIVA Your Disease (Island/IDJMG)	369
FUEL Hemorrhage (In My Hands) (Epic)	344
GODSMACK Awake (Republic/Universal)	327
DISTURBED Stupify (Giant/Reprise)	321
STAIN'D It's Been Awhile (Flip/Elektra/EEG)	315
GODSMACK Greed (Republic/Universal)	314
A PERFECT CIRCLE Judith (Virgin)	304
TANTRIC Breakdown (Maverick/Reprise)	276
TOOL Lateralus (Volcano)	270

"inside" from the debut album Subject To Change

# SWITCHED

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**37 R&R/Mediabase** On Ozzfest This Summer  
On Vans Warped Tour  
On Tour With Sevendust In May

Over 50 Rock Stations Already On Including:

WAAF WYSP KXXR WXTB KRXQ WJJO KILO  
KUFO WQBK KDOT WCCC KFNK WLZR WLZX  
WLUM WKQZ WCHZ KHTQ WNOR WBZX

Single Produced By: Howard Benson Mixed By: Chris Lord Alge Album Produced By: Jason Bieiler Mixed By: Toby Wright



America's Best Testing Active Rock Songs 12+ For The Week Ending 4/12/02.

Table with columns: Artist Title (Label), TW, LW, Familiarity, Burn, TD, Familiarity, Burn. Lists top active rock songs like GODSMACK, STATIC-X, DISTURBED, etc.

Total sample size is 725 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.

New & Active

- RUSH One Little Victory (Anthem/Atlantic) Total Plays: 177, Total Stations: 17, Adds: 17
WEEZER Dope Nose (Geffen/Interscope) Total Plays: 164, Total Stations: 6, Adds: 0
TRIK TURNER Friends + Family (RCA) Total Plays: 158, Total Stations: 7, Adds: 0

Songs ranked by total plays

Indicator

Most Added

- P.O.D. Boom (Atlantic)
RUSH One Little Victory (Anthem/Atlantic)
CREED One Last Breath (Wind-up)
INCUBUS Warning (Immortal/Epic)
PUDDLE OF MUDD Drift & Die (Flawless/Geffen/Interscope)

Reporters

Grid of reporter information including station call letters, location, PD name, and monitored/indicated song counts for various markets like Albany, NY; Chicago, IL; Fresno, CA; etc.

# Active Rock Playlists

**MARKET #5**  
KEGL/Dallas-Ft. Worth  
Clear Channel  
(972) 991-1029  
Dchery/Ryan/Scul  
12+ Cum: 396,200

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
21	36	36	DEFAULT/Wasting My Time	7560
34	35	35	P.U.D.D.L.E. OF MUDD/Blurry	7350
33	35	35	LINKIN PARK/In The End	7350
24	32	32	NICKELBACK/Too Bad	6720
33	23	23	STAIN'D/For You	4830
23	23	23	ROB ZOMBIE/Never Gonna Stop...	4830
25	21	21	GODSMACK/Stand Alone	4410
16	21	21	DROWNING POOL/Fear Away	4410
15	19	19	TOOL/Lateralus	3990
21	16	16	KORN/Here To Stay	3360
17	15	15	HEADSTRONG/Adriana	3150
13	14	14	DISTURBED/Down With	2940
8	14	14	P.O.D./Youth Of The Nation	2940
3	13	13	P.U.D.D.L.E. OF MUDD/Control	2730
12	7	7	TOOL/Schism	2520
7	12	12	GODSMACK/Awake	2520
8	11	11	ADAMA/The Way You Like It	2310
8	11	11	LINKIN PARK/One Step Closer	2310
12	11	11	GRAVITY KILLS/One Thing	2310
7	11	11	EARSHOT/Get Away	2310
33	11	11	DROWNING POOL/Bodies	2310
3	11	11	RUSH/One Little Victory	2310
13	10	10	KID ROCK/Lone Loud Road Of Faith	2100
10	10	10	CREED/Weathered	2100
10	10	10	GODSMACK/Greed	2100
8	9	9	TOMMY LEE/Hold Me Down	1890
9	9	9	NICKELBACK/How You Remind Me	1890
9	9	9	DISTURBED/Supuz	1890
4	8	8	A PERFECT CIRCLE/Judith	1680
8	8	8	LINKIN PARK/Runway	1680

**MARKET #6**  
WYSP/Philadelphia  
Infinity  
(215) 625-9460  
Sabau/Palumbo  
12+ Cum: 933,700

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
41	45	45	GODSMACK/Stand Alone	23176
41	45	45	TOOL/Lateralus	21780
41	45	45	DISTURBED/Down With	21780
16	35	35	P.O.D./Youth Of The Nation	16940
41	22	22	P.U.D.D.L.E. OF MUDD/Blurry	10648
71	19	19	HOBBASTANK/Crawling In The Dark	9196
71	19	19	INCUBUS/Nice To Know You	9196
21	19	19	ADAMA/The Way You Like It	9196
10	18	18	CREED/Bullets	8712
17	18	18	STAIN'D/For You	8712
17	17	17	NICKELBACK/Too Bad	8228
16	17	17	KORN/Here To Stay	8228
16	16	16	FAMILIAR 48/The Question	7744
16	16	16	KID ROCK/Lone Loud Road Of Faith	7744
31	15	15	X-ECTIONERS/It's Goin' Down	7260
11	14	14	SYSTEM OF A DOWN/Toxicity	6776
10	12	12	ROB ZOMBIE/Never Gonna Stop...	5808
12	12	12	REVELLE/Inside Out	5808
3	11	11	P.U.D.D.L.E. OF MUDD/Drift & Die	5324
31	11	11	TOMMY LEE/Hold Me Down	5324
10	10	10	HEADSTRONG/Adriana	4840
9	9	9	DROWNING POOL/Fear Away	4356
9	9	9	JERRY CANTRELL/Anger Rising	3872
9	8	8	WEZTER/Hash Pipe	3872
7	8	8	PAPA ROACH/Last Resort	3872
9	8	8	EARSHOT/Get Away	3872
4	7	7	DOWNBEAUTIFULLY	3388
4	7	7	LINKIN PARK/In The End	3388
5	7	7	3 DOORS DOWN/Duck And Run	3388
3	7	7	OZZY OSBOURNE/Gets Me Through	3388

**MARKET #8**  
WAAF/Boston  
Entercom  
(617) 779-5400  
Douglas/Biangioi  
12+ Cum: 438,000

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
39	38	38	HOBBASTANK/Crawling In The Dark	9614
41	38	38	GODSMACK/Stand Alone	9614
36	38	38	P.U.D.D.L.E. OF MUDD/Blurry	9614
34	36	36	KORN/Here To Stay	9108
15	35	35	NICKELBACK/Too Bad	8555
27	34	34	SYSTEM OF A DOWN/Chop Suey	8620
26	30	30	INCUBUS/Nice To Know You	7590
1	28	28	TOOL/Parabola	7684
24	28	28	DAVID DRAIMAN/Forsaken	7684
29	27	27	REVELLE/Inside Out	6631
19	26	26	EARSHOT/Get Away	6578
31	25	25	ILL NINO/What Comes Around	6325
25	25	25	STAIN'D/For You	6325
30	24	24	DROWNING POOL/Fear Away	6672
22	20	20	STAIN'D/Philly	5060
20	19	19	MUSHROOMHEAD/Solitaire/Unraveling	4807
14	19	19	STATIC-X/Cold	4807
20	19	19	SEVENDUST/Live Again	4807
20	16	16	ROB ZOMBIE/Never Gonna Stop...	4048
16	16	16	HEADSTRONG/Adriana	4048
17	16	16	DOPE/Slipping Away	4048
11	16	16	GRAVITY KILLS/One Thing	4048
32	16	16	SYSTEM OF A DOWN/Toxicity	4048
14	15	15	LOSTPROPHETS/Shinobi Vs...	3795
15	15	15	TOMMY LEE/Hold Me Down	3795
33	15	15	INCUBUS/Wish You Were Here	3795
14	15	15	SWITCHED/Inside	3795
13	14	14	3RD STRIKE/No Light	3542
10	14	14	DOAL CHAMBER/Friend	3542
15	13	13	KITTY/Run Like Hell	3269

**MARKET #10**  
WRIF/Detroit  
Greater Media  
(248) 547-0101  
Podell/Hanson  
12+ Cum: 539,300

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
33	35	35	INCUBUS/Nice To Know You	9415
31	33	33	LINKIN PARK/In The End	8577
33	32	32	STAIN'D/For You	8608
32	32	32	NICKELBACK/Too Bad	8608
31	32	32	DEFAULT/Wasting My Time	8608
22	24	24	P.U.D.D.L.E. OF MUDD/Blurry	6456
22	24	24	TOMMY LEE/Hold Me Down	6456
21	20	20	GODSMACK/Stand Alone	5380
20	20	20	CREED/Stand Here With Me	5380
23	18	18	ROB ZOMBIE/Never Gonna Stop...	4842
19	16	16	OZZY OSBOURNE/Facing Hell	4304
6	16	16	RUSH/One Little Victory	4304
14	14	14	KORN/Here To Stay	3487
11	13	13	HEADSTRONG/Adriana	3766
11	13	13	INJECTED/Faithless	3487
11	11	11	CUSTOM/Hey Mister	2959
11	11	11	REVELLE/Inside Out	2959
8	11	11	HOME TOWN HERO/Questions	2959
12	11	11	ADAMA/The Way You Like It	2959
11	10	10	SOL/Unreal	2690
10	10	10	SYSTEM OF A DOWN/Toxicity	2690
12	10	10	HOBBASTANK/Crawling In The Dark	2690
10	10	10	JERRY CANTRELL/Anger Rising	2690
2	8	8	STATIC-X/Cold	2152
2	8	8	TOMMY LEE/Hold Me Down	2152
10	8	8	P.U.D.D.L.E. OF MUDD/Control	2152
6	8	8	FUEL/Hemorrhage	2152
10	8	8	DISTURBED/Down With	2152
9	7	7	NICKELBACK/How You Remind Me	1883
7	7	7	GODSMACK/Awake	1883
7	7	7	3 DOORS DOWN/Kryptonite	1883

**MARKET #12**  
WZTA/Miami  
Clear Channel  
(954) 862-2000  
Steele/Danies  
12+ Cum: 320,100

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
43	41	41	STAIN'D/For You	6765
21	41	41	LINKIN PARK/In The End	6765
39	39	39	HOBBASTANK/Crawling In The Dark	6435
42	38	38	NICKELBACK/Too Bad	6270
30	35	35	P.O.D./Youth Of The Nation	5775
37	32	32	INCUBUS/Nice To Know You	5280
27	29	29	P.U.D.D.L.E. OF MUDD/Blurry	4785
25	20	20	DEFAULT/Wasting My Time	3300
19	20	20	KORN/Here To Stay	3300
22	19	19	SYSTEM OF A DOWN/Toxicity	3135
6	19	19	FUEL/Hemorrhage	3135
14	19	19	DISTURBED/Down With	3135
19	19	19	SALIVA/Your Disease	3135
17	18	18	TRIK TURNER/Friends + Family	3135
19	18	18	ADAMA/The Way You Like It	2970
20	18	18	GODSMACK/Stand Alone	2970
17	17	17	ANDREW W.K./Party Hard	2885
17	17	17	HEADSTRONG/Adriana	2885
17	17	17	SYSTEM OF A DOWN/Chop Suey	2805
17	17	17	X-ECTIONERS/It's Goin' Down	2805
20	16	16	COURSE OF NATURE/Caught In The Sun	2640
19	16	16	ROB ZOMBIE/Never Gonna Stop...	2640
18	16	16	GODSMACK/Greed	2610
13	15	15	KID ROCK/Cocky	2475
17	15	15	TOOL/Schism	2475
14	15	15	GRAVITY KILLS/One Thing	2475
13	14	14	LOSTPROPHETS/Shinobi Vs...	2310
15	13	13	SEVENDUST/Live Again	2145
15	13	13	LINKIN PARK/One Step Closer	2145
10	13	13	EARSHOT/Get Away	2145

**MARKET #15**  
KUPD/Phoenix  
Saudusky  
(480) 345-5921  
Jeffries/McFaele  
12+ Cum: 240,400

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
39	41	41	NICKELBACK/Too Bad	5863
27	38	38	HOBBASTANK/Crawling In The Dark	5434
40	34	34	STAIN'D/For You	4862
25	25	25	GODSMACK/Stand Alone	3575
20	24	24	SEVENDUST/Live Again	3432
22	24	24	CREED/Bullets	3432
20	24	24	EARSHOT/Get Away	3432
24	22	22	ROB ZOMBIE/Never Gonna Stop...	3146
22	21	21	JERRY CANTRELL/Anger Rising	3003
15	15	15	BREAKING POINT/One Of A Kind	2145
14	14	14	DAVID DRAIMAN/Forsaken	2002
24	14	14	DEFAULT/Wasting My Time	2002
9	13	13	COLD/Gone Away	1859
8	13	13	INCUBUS/Drive	1859
12	13	13	P.U.D.D.L.E. OF MUDD/Control	1859
13	13	13	INCUBUS/Nice To Know You	1859
17	13	13	P.O.D./Alive	1716
11	12	12	LINKIN PARK/One Step Closer	1716
12	12	12	LINKIN PARK/Crawling	1716
10	12	12	INJECTED/Faithless	1716
12	12	12	DISTURBED/Down With	1716
12	12	12	GRAVITY KILLS/One Thing	1716
15	12	12	TOOL/Schism	1716
12	12	12	TOOL/Parabola	1716
13	11	11	PAPA ROACH/Last Resort	1573
14	11	11	COURSE OF NATURE/Caught In The Sun	1573
9	11	11	CREED/My Sacrifice	1573
11	10	10	GODSMACK/Awake	1573
10	10	10	LINKIN PARK/In The End	1430
3	10	10	TRIK TURNER/Friends + Family	1430

**MARKET #16**  
KXFX/Minneapolis  
ABC  
(612) 617-4000  
Linder/Pablo  
12+ Cum: 357,700

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
31	39	39	GODSMACK/Stand Alone	8736
28	37	37	HOBBASTANK/Crawling In The Dark	8288
24	36	36	FOO FIGHTERS/The One	8064
25	35	35	STAIN'D/For You	7840
33	32	32	KORN/Here To Stay	7168
26	29	29	SYSTEM OF A DOWN/Toxicity	6496
27	29	29	REVELLE/Inside Out	6496
28	27	27	WEZTER/Hash Pipe	6048
17	23	23	NICKELBACK/How You Remind Me	5152
16	23	23	INCUBUS/Wish You Were Here	5152
28	23	23	P.U.D.D.L.E. OF MUDD/Blurry	5152
15	22	22	ROB ZOMBIE/Never Gonna Stop...	4928
40	22	22	NICKELBACK/Too Bad	4928
19	21	21	INCUBUS/Wish You Were Here	4704
18	19	19	LINKIN PARK/In The End	4256
18	19	19	INJECTED/Faithless	3808
8	17	17	GRAVITY KILLS/One Thing	3808
9	17	17	TOOL/Lateralus	3808
15	16	16	DAVID DRAIMAN/Forsaken	3584
24	15	15	OFFSPRING/Dely You	3360
2	15	15	HOBBASTANK/Running Away	3360
15	15	15	COLD/Gone Away	3360
13	14	14	SYSTEM OF A DOWN/Chop Suey	3136
12	14	14	TOMMY LEE/Hold Me Down	3136
10	13	13	3RD STRIKE/No Light	2912
14	13	13	DEFAULT/Wasting My Time	2912
13	13	13	P.O.D./Alive	2912
10	12	12	P.U.D.D.L.E. OF MUDD/Control	2688
12	12	12	PAPA ROACH/Last Resort	2688
12	12	12	SEVENDUST/Live Again	2688

**MARKET #17**  
KIDZ/San Diego  
Clear Channel  
(619) 292-2000  
Moran/Leder  
12+ Cum: 303,900

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
30	27	27	GODSMACK/Stand Alone	4239
25	27	27	STAIN'D/For You	4239
26	27	27	P.O.D./Youth Of The Nation	4239
30	26	26	LINKIN PARK/Runway	4082
25	24	24	TOOL/Lateralus	3768
20	22	22	SYSTEM OF A DOWN/Chop Suey	3454
15	17	17	HOBBASTANK/Crawling In The Dark	2669
16	15	15	DISTURBED/The Game	2512
8	16	16	DROWNING POOL/Fear Away	2512
15	16	16	NICKELBACK/Too Bad	2512
13	16	16	TOMMY LEE/Hold Me Down	2512
14	15	15	CREED/Bullets	2355
20	15	15	KORN/Here To Stay	2355
15	14	14	ROB ZOMBIE/Never Gonna Stop...	2198
13	14	14	OZZY OSBOURNE/Gets Me Through	2198
14	13	13	JERRY CANTRELL/Anger Rising	2198
10	11	11	EARSHOT/Get Away	2041
10	11	11	APEX THEORY/Sh... (Hope Diggy)	1727
15	11	11	DEFAULT/Wasting My Time	1727
7	10	10	HEADSTRONG/Adriana	1570
10	10	10	TOOL/Parabola	1570
7	9	9	GRAVITY KILLS/One Thing	1413
7	8	8	SYSTEM OF A DOWN/Toxicity	1256
5	8	8	ADAMA/The Way You Like It	1256
7	7	7	PAPA ROACH/Last Resort	1099
5	7	7	SALIVA/Your Disease	1099
4	7	7	P.O.D./Boom	1099



ONE BAND SPEAKS TO MILLIONS.  
ONE SONG PROVES WHY.

# CREED

*one last breath*

ROCK & MODERN ADD DATE APRIL 16

Produced, Engineered & Mixed by John Kurzweg, Kirk Kelsey and Creed • Management: Jeff Hanson and Jeff Cameron for



Wind-up Developing Career Artists

## ON THE RECORD

With  
**Wes Nessmann**  
(The Last Of The Full-Grown Men)  
PD, KFMX/Lubbock, TX

This is the Renaissance! Yes that's an awfully big concept, but I'm an awfully big Texan. I opened our local newspaper this past Monday to find a poll of what bands "teens" wanted to see. On the list were Creed, Nickelback, P.O.D., Linkin Park and Hoobastank. That was the list. No Britney, no Ja Rule, no boy bands! The tide is turning, and rock is set to rule like never before. \* Best of all, the adults



don't appear to be as turned off by or prejudiced against "hard" music as they have been in days gone by. To group it as nu-metal is to do it a disservice. The plus with this scene is that the bands that are making it are more stylistically varied than in scenes past. The bands are more willing to tour, tour, tour and meet with their fans whenever possible. The minus is that fewer bands seem to be making it. \* Now that I've given you a bunch of information that your research probably already shows, here is my pitch for one of the fringe acts. Very few people realize how much the new scene owes to the band Coal Chamber. Meegs Rascon is a true innovator and originator of how guitar is utilized now. In addition to deserving a little credit, they've delivered a great song and video in "Fiend." They are on tour now with our homeboys Drowning Pool. Look at the picture. Do I look like a guy who's seen Coal Chamber four times? Check 'em out for yourself.

**G**eneral Motors is bringing back the classic muscle car of the '60s, the GTO, beginning with the 2004 model year. Rock fans won't have to wait that long for some muscle now that **Chevelle's Wonder What's Next** (Epic) is here. "The Red" is just the first of several tracks bound for permanent residency at the format. "Closure," "Forfeit" and "Comfortable Lie" will also help build the Chevelle muscle. Might as well create a Chevelle category on your clock — you're going to need it! ... In an unusual move, the Rock side of the format pulls out ahead with a whopping 33 adds on **Rush's "One Little Victory"** (Anthem/Atlantic). The track was also No. 1 Most Added at Active with 17. Several tracks picked up a good number of early adds, including **Chad Kroeger f/ Josey Scott's "Hero"** (see below), which grabbed eight at Active and three at Rock. **Creed's "One Last Breath"** (Wind-up) found eight early Actives and 10 early Rockers, **F.O.D.'s "Boom"** (Atlantic) pulled in 13 early Actives, **Puddle Of Mudd's "Drift & Die"** (Flawless/Geffen/Interscope) got nine early Actives and five early Rockers, and, last but not least, **Jerry Cantrell's "Anger Rising"** (Roadrunner/IDJMG) picked up eight early Actives. Man, what am I going to write about next week? ... **Incubus' "Warning"** (Epic) was second and third Most Added at Active and Rock, respectively ... Island/IDJMG's **American Head Charge** make a nice start with eight Actives paving the way ... This week, the **Spider-Man** soundtrack weaves a web of superstar rock as some of the format's brightest artists (Chad Kroeger from Nickelback, Josey Scott from Saliva, Matt Cameron from Soundgarden and Tyler Connelly from Theory Of A Dead Man) team up for some fun and another **MAX PIX: CHAD KROEGER f/ JOSEY SCOTT "Hero"** (Roadrunner/IDJMG/Columbia).

## Active Rock/Rock ON THE RADIO

— Cyndee Maxwell, Active Rock/Rock Editor

## Record Of The Week

Artist: Motorhead  
Title: **Hammered**  
Label: Sanctuary/SRG



The one band metalheads and punks could always agree on, Motorhead have never been concerned with being pretty while delivering their raw-edged biker rock. As sure as death and taxes, Lemmy and the boys will bring the rock replete with cigarette and booze stench. Their latest, **Hammered**, contains everything you'd expect from a Motorhead record: loud guitars, dirty denim and Lemmy's ravaged snarl. High points are the unabashed rock of "Mine All Mine" and the full-on fury of "Red Raw." There are even two bonus tracks: a live version of the classic "Overnight Sensation" and "The Game," which is currently the entrance theme for pro wrestler Triple H. Motorhead continue to have the potency of a well-placed chair shot.

— Frank Correia

# active INSIGHT

ARTIST: **Hatebreed**  
LABEL: **Universal**

By **FRANK CORREIA** / ROCK SPECIALTY EDITOR



Hatebreed

**T**ruth or consequences? How about a fistful of both? Ever since forming in Connecticut seven years ago, **Hatebreed** have been churning out a pull-no-punches mix of hardcore and metal that dares haters to step up and challenge their beliefs. Even more impressive is the high profile the group have maintained in the metal-core underground without being particularly prolific. Their major-label debut, *Perseverance* (Universal), is only the group's second full-length release. Nevertheless, any mosher worth his weight in safety pins knows the Hatebreed name.

The five-man wrecking machine couldn't have picked a better name than *Perseverance* for their latest effort. Before landing the Universal deal, the group cut their teeth playing garages and backyards rather than clubs, selling Hatebreed demos and T-shirts from the back of their car. Recorded on a budget thinner than the group's Doc Martin laces, the 1996 EP *Under the Knife* was distributed through Victory Records and eventually became the label's top-selling record that year, based on word of mouth alone. In '97 Victory released Hatebreed's full-length debut, *Satisfaction Is the Death of Desire*, to impressive sales for an underground band. Their D.I.Y. roots paid off, as they landed on tours with fellow hardcore stalwarts Earth Crisis and Agnostic Front, as well as tours with the more metal-minded Soulfly and legendary biker rock icons Motorhead.

Still, it wasn't all tour buses and groupies, as Hatebreed spent most of their time in vans or hitching rides when they ran out of gas. Landing on the second stage of the mega-metal carnival Ozzfest in 2001, the group wowed audiences and further expanded their fan base. Now, with major distribution, Hatebreed are ready to spread their hardcore message even further. And despite the major-label hookup, don't dare call 'em sellouts. From note one, *Perseverance* detonates with the explosive riffs of "Proven," where frontman Jamey Jasta screams, "This is deeper than blood/It's all that we have."

Throughout the album Sean Martin and Lou Richards rev their guitars at breakneck speed while bassist Chris Beattie precisely teams up with Matt Byne's double-bass fury and rapid-fire snare. Slayer's Kerry King even stops by to lend guitar and vocals to "Final Prayer." Just about every song clocks in under three minutes, as the group provide concise blasts of working-class heroism. And fuck background vocals: The Hatebreed boys sound more like an angry mob of soccer hooligans full of piss 'n' vinegar. With Jasta's empowered screams fronting the chaos, fans can rest assured that Hatebreed will feel their pain and scream it back at them.

## R&R Top 20 Specialty Artists

April 12, 2002

1. **DOWN** (Elektra/EEG) "Beautifully Depressed," "The Seed"
2. **COAL CHAMBER** (Roadrunner/IDJMG) "Fiend," "Glow"
3. **SCORPION KING** (Universal) "I Stand Alone," "Along The Way"
4. **HATEBREED** (Universal) "I Will Be Heard," "Perseverance"
5. **MOTORHEAD** (Sanctuary/SRG) "Shut Your Mouth," "Red Raw"
6. **RESIDENT EVIL** (Roadrunner/IDJMG) "Anything But This," "My Plague (Remix)"
7. **BLACK LABEL SOCIETY** (Spitfire) "Bleed For Me," "Lords Of Destruction"
8. **SOILWORK** (Nuclear Blast) "Follow The Hollow," "The Flameout"
9. **IRON MAIDEN** (Portrait/Columbia) "Run To The Hills (Live)," "The Wicker Man (Live)"
10. **MEGADETH** (Sanctuary/SRG) "Peace Sells... (Live)," "Reckoning... (Live)"
11. **QUEEN OF THE DAMNED** (Reprise/WB) "Forsaken," "Cold"
12. **ARCH ENEMY** (Century Media) "Burning Angel," "Enemy Within"
13. **FIVE POINTE O** (Roadrunner/IDJMG) "Double X Minus," "King Of The Hill"
14. **PRO-PAIN** (Spitfire) "Gone Fishin'," "No Way Out"
15. **36 CRAZYFISTS** (Roadrunner/IDJMG) "Bury Me...", "Turns To Ashes"
16. **EARSHOT** (Warner Bros.) "Get Away," "Misery"
17. **3RD STRIKE** (Hollywood) "No Light," "Strung Out"
18. **WWF FORCEABLE ENTRY** (Smackdown/Columbia) "Break The Walls Down"
19. **SLITHERYN** (Slitheryn) "Lost," "Come & Go"
20. **DEADSY** (DreamWorks) "Key To Gramercy Park," "Tom Sawyer"

Ranked by total number of shows reporting the artist, with titles listed in order of most airplay.



**JIM KERR**  
jimberr@rronline.com

PART TWO OF A TWO-PART SERIES

## XM On The Road

□ Taking XM Satellite Radio for a test drive

By Tim Davis  
Jacobs Media

The next phase of my XM adventure was to give it a real-world spin. Rather than worrying about the elements of its Rock stations that might lead to competition with our clients and focusing on recording them, I was going to use the service as a consumer — albeit a weird one. But, hey, aren't they targeting people like me?

My family did a 1,200-mile jaunt from Detroit to Dallas and Austin for the holidays. What better way to give XM a workout? Suffice it to say, from a technological point of view, it worked as promised. On the entire drive I only had reception problems once — during my trek through the outer edges of the Ozarks — and they lasted less than a minute. There were a few glitches in the service that drove me nuts, however.

• **The audio level is dramatically different from station to station.** A quick flick of the remote would take me from a nice listening level to inaudible or a torturously loud racket. Not a good thing at 1 am with a sleeping wife and 2-year-old, both of whom were not happy about being blasted out by XM's "Boneyard" channel.

• **The production elements are all over the road.** With very little exception, the commercial and imaging production was terribly off-kilter with the overall station's volume level. Imagine a radio station without an exciter or limiter, where the levels are free to roam wherever they like.

• **The delay in "capturing" a new channel as you switch stations is an-**

noying. It can be two seconds or more (and we in radio know how long this seems) before the channel you switch to actually starts coming in.

• **The display on the unit I have, as well as on others I've checked out in the store, is very tough to read.** Unless you position it just right — even in a home or office environment — it's often difficult to read the display. I like the titles, but they only allow for 16 characters each for artist and title. And, occasionally, albeit rarely, nothing shows up. In a nutshell, if you're as obsessive about the information on the display screen as I am, these things are more dangerous than cell phones — especially since you have to actually change your position to see the screen.

### A Craving For More

OK, you're probably saying to yourself, "Enough of the technical stuff — tell me how cool it is!"

Well, for starters, the FOX News and CNN News channels are exact audio rereads of what one can catch on the tube. The Weather Channel is the same thing, but without the maps. It's a bit hard to follow everything, since there are no pictures when they

refer to a graphic or map, and the on-air talent isn't concerned enough about the few satellite subscribers (at this point) to make it easier for them to follow along.

• **There's just not enough programming for me.** I know that sounds odd, but even with 100 channels (really only about 50, as I didn't or wouldn't listen to the Urban, Latin, Country, Kids, World, Easy Listening, AC or some of the variety-based channels), I still desire more. I'm sure that everyone could come up with at least a half-dozen nonexistent formats or themes that they'd like to have.

A good example was this year's college football championship game at the Rose Bowl. I checked the XM website before I left Dallas and then scoured up and down XM's dial for the big game and could not find it. I was forced to do the AM dial scan for my drive. This was my biggest programming disappointment with the service. Will one be able to catch such cornerstone sporting events as the World Series and Super Bowl on XM?

• **I never knew what was coming on.** There is an XM channel guide on the company's website, and XM will e-mail it to you too. But that does little good in the middle of nowhere at 2 am in a car. The program guide is also selective about what it chooses to highlight and only covers the upcoming week. For the news channels, you're better served by carrying around a *TV Guide*.

• **Commercials.** Technically, this falls higher on the list. While I respect capitalism and the need for profit, it strikes me as odd that the commercials XM airs are beyond bad: Gold Bond, Garlique, etc. It's like seeing commercials when you go to a movie. I resented paying for this service and then having to sit through spots — albeit fewer spots than air on commercial broadcast stations.

• **Cross-promotions for other channels.** These were often done in such a way that I thought I'd actually switched to a different channel. Worse yet, they run the gamut from "The Boneyard" to "The '40s Station." I can't even begin to describe how bad they were, or how confusing — you'd have to listen for yourself.

## XM Pros And Cons

### Pros

- Super-easy to install and receive a signal
- Sound quality is superb
- Covers the country with nary a dropout
- No matter how jaded you are, you *will* find a music channel you enjoy, if not news and information
- It's simply cool to say you have it
- Many of the more esoteric stations are commercial-free
- Tons of choices for news

### Cons

- It's not local
- Programming isn't ready for prime time. With the money they dropped on it, you'd think the glitches I encountered would be worked out.
- Monthly service charge
- Dramatic changes in levels from station to station, and especially with spots and production pieces
- No place to pick up "major events." Not being able to find the Rose Bowl was a disappointment.
- Won't work with Sirius. At least not yet. In about four years there are *supposed* to be tuners that can pick up both, but in the meantime you'll be limited to XM channels — which means your options will be cut. (For example, NPR will only be on Sirius.)
- Jocks and production aren't very good
- No month-to-month subscriptions
- Expensive hardware

—Tim Davis

### An Evolution For Radio

Now you're probably saying to yourself, "OK, Mr. Critical, there had to be *something* cool about XM."

Actually, I found four channels that I loved. I won't go into what I liked, since you'll just conclude that I have weird tastes, but there will be a channel that you think is too cool as well. I love having the artist and title appear for each song played. The commercial-free aspect (on stations without them) was also great.

Here's the bottom line: If I were a truck driver or simply hated traditional AM/FM radio, I would be all over this service. However, I'd also have to be averse to controlling my own music via CDs or tapes. It's an evolution for radio, not a revolution. It's a convenience more than anything else, and, quite simply, it's bringing your digital cable or satellite TV music and news channels into the car.

By the way, did I mention that you can only subscribe in three-month blocks at a minimum? No month-to-month here.

Did it add to my trip? Only the

news channels made my day. As noted, there were a few music channels that I really enjoyed, but nothing to justify the hardware cost and barely enough to justify the subscription fee.

My gut says that the people who will be most enamored of this product have already given up on radio and are probably quite happy with their CD changers. People who buy it on the promise that it's a step up from commercial radio will be disappointed. The quality of the jocks, production and so forth is subpar by your average listener's standards.

As Fred Jacobs has said, however many of my issues are correctable. But how well will they be fixed, and when? In the future, hardware compatible with both XM and Sirius services will be available, but that's still years off. And there's always a chance the two services will merge. But all we have to go on is what's in place right now and how well the service works today. Once my quarterly subscription runs out, I won't be resubscribing. Anybody want to buy a slightly used Sony XM receiver?

OPEN YOUR EYES

Early Add  
Live 105!

**GOLDFINGER**

Impacting Alternative Radio Now.

1 R&R Specialty Show Chart



THE GOOS ARE EVERYWHERE

When you talk about bands remembering their roots and working hard to support radio, you'd have a hard time topping the recent promotional swing across the U.S. by The Goo Goo Dolls. I swear the band hit every radio dive in the country. Seen here in Seattle are (l-r) The Goo Goo Dolls' Johnny Rzeznik, WEND/Charlotte MD/air talent Kristen Honeycutt and The Goo Goo Dolls' Robbie Takac.

NEW AT: WHFS, LIVE105, 99X, WFNX, WROX!!!

# N★E★R★D



# ROCK STAR

THE NEW SONG FROM THE DEBUT ALBUM

## IN SEARCH OF...



SPANKIN' NEW!!!



2 ADD!!!

**"N★E★R★D are rock stars!"** –Urb Magazine  
OVER 150K SHIPPED! ★ ON HEADLINING TOUR IN JUNE!!!



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[WWW.N-E-R-D.COM](http://WWW.N-E-R-D.COM)

# R&R Alternative Top 50

April 12, 2002

Powered By



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS ('00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	JIMMY EAT WORLD The Middle (DreamWorks)	2536	-22	299597	21	68/0
3	2	PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	2492	-14	283962	24	74/0
2	3	P.O.D. Youth Of The Nation (Atlantic)	2356	-202	278203	16	72/0
4	4	HOOBASTANK Crawling In The Dark (Island/IDJMG)	2345	-93	255624	24	72/0
5	5	STAIN'D For You (Flip/Elektra/EEG)	2264	+16	241869	15	69/0
6	6	BLINK-182 First Date (MCA)	2108	+28	227001	13	72/0
7	7	NICKELBACK Too Bad (Roadrunner/IDJMG)	2044	+37	170711	16	67/0
8	8	UNWRITTEN LAW Seein' Red (Interscope)	2008	+34	212771	13	72/0
12	9	SYSTEM OF A DOWN Toxicity (American/Columbia)	1901	+154	262468	14	64/0
9	10	TRIK TURNER Friends + Family (RCA)	1898	-17	174366	14	72/0
10	11	DEFAULT Wasting My Time (TVT)	1742	-128	169840	29	64/0
11	12	LINKIN PARK In The End (Warner Bros.)	1717	-141	180977	37	74/0
15	13	KORN Here To Stay (Immortal/Epic)	1645	+130	203298	4	68/0
17	14	WEEZER Dope Nose (Geffen/Interscope)	1605	+277	181068	5	73/3
13	15	X-ECUTIONERS It's Goin' Down (Loud/Columbia)	1484	-77	176494	13	65/0
14	16	INCUBUS Nice To Know You (Immortal/Epic)	1416	-123	139802	17	65/0
18	17	INCUBUS I Wish You Were Here (Immortal/Epic)	1308	-10	153451	33	70/0
16	18	ADEMA The Way You Like It (Arista)	1217	-132	95496	19	58/0
21	19	WHITE STRIPES Fell In Love With A Girl (Third Man/V2)	1172	+128	180699	6	63/2
19	20	GODSMACK I Stand Alone (Republic/Universal)	1079	-7	100723	10	53/0
20	21	ROB ZOMBIE Never Gonna Stop (The Red...) (Geffen/Interscope)	1037	-19	114184	10	51/0
23	22	311 Amber (Volcano)	913	+66	84704	8	47/2
27	23	QUARASHI Stick 'Em Up (Time Bomb/Columbia)	795	+81	89714	5	54/2
24	24	GOO GOO DOLLS Here Is Gone (Warner Bros.)	793	+36	80408	4	35/0
32	25	ABANDONED POOLS Remedy (Extasy)	783	+106	83921	9	45/0
28	26	DASHBOARD CONFESSIONAL Screaming Infidelities (Vagrant)	780	+73	97360	5	43/1
30	27	EARSHOT Get Away (Warner Bros.)	738	+49	66786	4	53/2
29	28	SEVENDUST Live Again (TVT)	738	+36	54672	6	43/0
36	29	PUDDLE OF MUDD Drift & Die (Flawless/Geffen/Interscope)	698	+117	95256	3	36/8
26	30	COURSE OF NATURE Caught In The Sun (Lava/Atlantic)	632	-88	46105	14	33/0
Debut	31	OUR LADY PEACE Somewhere Out There (Columbia)	630	+352	73929	1	53/10
31	32	LOSTPROPHETS Shinobi Vs. Dragon Ninja (Columbia)	628	-56	62094	10	41/0
33	33	DROWNING POOL Tear Away (Wind-up)	627	+21	43525	7	38/0
34	34	JACK JOHNSON Flake (Enjoy/Universal)	618	+14	61951	8	39/3
37	35	PHANTOM PLANET California (Daylight/Epic)	565	+12	72424	9	44/3
35	36	LINKIN PARK Papercut (Warner Bros.)	560	-30	112386	11	15/0
50	37	HOOBASTANK Running Away (Island/IDJMG)	542	+202	102973	2	44/7
39	38	SUGARCULT Bouncing Off The Walls (Ultimatum/Artemis)	542	+44	37938	7	28/0
25	39	INJECTED Faithless (Island/IDJMG)	523	-210	27959	13	41/0
40	40	REVEILLE Inside Out (Can You Feel...) (Elektra/EEG)	512	+29	31755	5	39/0
Debut	41	TOOL Parabola (Volcano)	470	+303	42231	1	52/9
Debut	42	MOBY We Are All Made Of Stars (V2)	469	+285	73911	1	46/9
42	43	MOTH I See Sound (Virgin)	455	+19	28299	4	35/1
Debut	44	P.O.D. Boom (Atlantic)	439	+193	70467	1	49/33
Debut	45	DEFAULT Deny (TVT)	424	+177	30001	1	36/7
41	46	OFFSPRING Defy You (Columbia)	408	-42	55018	19	25/0
43	47	TENACIOUS D Tribute (Epic)	402	-3	47670	3	24/1
Debut	48	HEADSTRONG Adriana (RCA)	395	+65	21911	1	33/0
Debut	49	3RD STRIKE No Light (Hollywood)	390	+52	52370	1	36/2
46	50	LINKIN PARK My December (Warner Bros.)	384	-9	46908	8	8/0

75 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 3/31/02-4/6/02. 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
P.O.D. Boom (Atlantic)	33
INCUBUS Warning (Immortal/Epic)	27
SUM 41 What We're All About (Island/IDJMG)	24
OUR LADY PEACE Somewhere Out There (Columbia)	10
TOOL Parabola (Volcano)	9
MOBY We Are All Made Of Stars (V2)	9
PUDDLE OF MUDD Drift... (Flawless/Geffen/Interscope)	8
HOOBASTANK Running Away (Island/IDJMG)	7
DEFAULT Deny (TVT)	7
C. KROEGER F.J. SCOTT Hero (Roadrunner/Columbia/IDJMG)	7
GOLD Gone Away (Flip/Geffen/Interscope)	7
BOX CAR RACER I Feel So (MCA)	7

**SUM 41**  
**"What We're All About"**  
 (Original Version)  
**Most Added This Week!**  
 "Making Of" on April 10th  
 TRL Premiere April 11th  
 Movie Opens May 3  
 Island Def Jam Music Group A Universal Music Company

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
OUR LADY PEACE Somewhere Out There (Columbia)	+352
TOOL Parabola (Volcano)	+303
MOBY We Are All Made Of Stars (V2)	+285
WEEZER Dope Nose (Geffen/Interscope)	+277
HOOBASTANK Running Away (Island/IDJMG)	+202
P.O.D. Boom (Atlantic)	+193
DEFAULT Deny (TVT)	+177
SYSTEM OF A DOWN Toxicity (American/Columbia)	+154
KORN Here To Stay (Immortal/Epic)	+130
WHITE STRIPES Fell In Love With A Girl (Third Man/V2)	+128
PUDDLE OF MUDD Drift... (Flawless/Geffen/Interscope)	+117

## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
NICKELBACK How You... (Roadrunner/IDJMG)	1029
SYSTEM OF A DOWN Chop Suey (American/Columbia)	953
P.O.D. Alive (Atlantic)	933
DISTURBED Down With The Sickness (Giant/Reprise)	909
PUDDLE OF MUDD Control (Flawless/Geffen/Interscope)	752
STROKES Last Nite (RCA)	739
TOOL Schism (Volcano)	682
CUSTOM Hey Mister (ARTISTdirect)	648
LINKIN PARK Crawling (Warner Bros.)	627
WEEZER Hash Pipe (Geffen/Interscope)	622
SUM 41 Fat Lip (Island/IDJMG)	618
CREED My Sacrifice (Wind-up)	585
PAPA ROACH Last Resort (DreamWorks)	573

**DROWNING POOL**  
**TEAR AWAY**  
 PLATINUM ALBUM  
 ON THE TONIGHT SHOW & LAST CALL WITH CARSON DALY  
 PRODUCED AND MIXED BY JAY BAUMGARDNER  
 MANAGEMENT: PAUL BASSMAN FOR BASSMANAGEMENT  
 Developing Career Artists

Monitor: Active 16\*  
 Modern Debut 39\*  
 R&R: Active 17  
 Rock 24  
 Alternative 33



**ON THE RECORD**  
with **Dave Stewart**  
OM, KKND/New Orleans



The songs that are really requesting right now are Korn's "Here to Stay" (Immortal/Epic), Earshot's "Get Away" (Warner Bros.) and Tool's "Parabola" (Volcano). • My personal faves are Greenwheel's "Shelter" (Island/IDJMG), The Flying Tigers' "Maybe" (Atlantic) and Soul Hooligans' "Algebra" (Maverick/Reprise/WB). • Everybody here loves 12 Stones' "Broken" (Wind-up). They're some local guys with lots of potential. We're also loving Familiar 48's "The Question" (MCA). • Pearl Jam library tracks are still huge for us, and "Nothing as It Seems" is the best new Pearl Jam song in a long time.

Coming off their second huge song, **P.O.D.** have a huge week at radio, pulling in 33 adds on "Boom" for a debut-week total of 49... **Incubus** also pull in a huge week off of an almost unprecedented string of successful songs at the format. Looks like "Warning" will continue that streak with 27 adds out of the box... The other band hit 20-plus adds this week. **Sum 41** snag 24 stations with their latest, "What We're All About." This band's sound is proving to be huge not just with the core, but with the mass-appeal come as well... The chart is looking rather static at the top with very little movement. There were some nice moves, however. **Abandoned Pools** vault into the top 25 behind the stellar "Remedy." The retro sound of **White Stripes'** "Fell in Love With a Girl" hit the top 20, and there are a slew of great songs that debut this week, including **Default's** "Deny," **Moby's** "We Are All Made of Stars," **Tool's** "Parabola," **Headstrong's** "Adriana," and **3rd Strike's** "No Light." **RECORD OF THE WEEK:** **Chad Kroeger f/ Josey Scott "Hero"**

**Alternative ON THE RADIO**

— Jim Kerr, Alternative Editor

**PLEASE SEND YOUR PHOTOS**

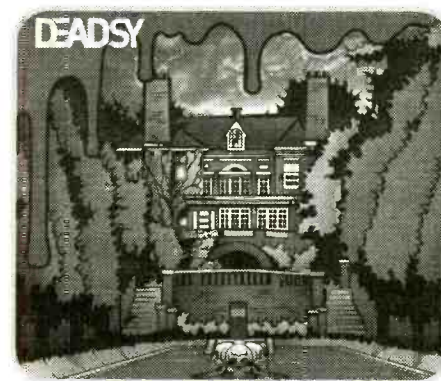
R&R wants your best snapshots (color or black & white). Please include the names and titles of all pictured and send them to: R&R, c/o Mike Davis: 10100 Santa Monica Blvd., 3rd Floor, Los Angeles, CA 90067 e-mail: mdavis@rronline.com

**COMING RIGHT UP**

**ARTIST: Deadsy**

**LABEL: Elementree/DreamWorks**

By **KATY STEPHAN**/ALTERNATIVE SPECIALTY EDITOR



Deadsy

Let's play Name That Fete! I'll list some of the celebrity guests at a certain gathering in December of 2000, and you guess where they were: Cher, Chastity Bono, Jonathan Davis of Korn, Steve Jones of The Sex Pistols, Troy Van Leeuwen of A Perfect Circle, Bijou Phillips, Paris Hilton, Jared Leto and Alicia Silverstone.

The press room at the Grammys? No. The runway show for Stella McCartney's spring collection? Nope. The admissions room at Promises in Malibu? Certainly not. This galaxy of stars gathered at a Deadsy show — the band's second live appearance ever, to be precise. And this was before they had even released a recording.

In L.A. it helps to know people, and Deadsy's frontman, Elijah Blue (a.k.a. P. Exeter Blue I), is more than just another rock-star wannabe. He happens to be the son of Platinum-selling rock star Greg Allman and platinum-wigged rock star Cher. So, right away, the Deadsy guys know people.

But don't be a hater. You'll feel a lot less jealous when you learn how hard and how long Deadsy had to work to get *Commencement* released. Deadsy began recording back in 1996, and by '97 they had a full-length debut ready to go, courtesy of Sire/Elektra. But, after shipping promo copies to retail and industry, Sire and Elektra made like Cher and Allman, and the band was left label-less.

Disappointed but not daunted, Deadsy worked out another deal, this time with Sire and Warner Bros. The release was scheduled for 1999, and all seemed well. But at the last minute the label pulled the plug on the project, leaving Deadsy in the lurch once again. Fortunately for the band, however, the parting agreement was amicable, allowing Deadsy to retain ownership of their recordings.

Finally, the band hooked up with Korn's Elementree label, in a joint venture with DreamWorks. They did some tweaking and recorded some new material, and now, five long years later, the fans will finally get to take Deadsy's record home.

Often described as goth, Deadsy's sound is indeed dark, but slick with synths, melodic vocals and a distinctively '80s influence. "Mansion World," the fourth track on the advance copy of *Commencement*, is a veritable treasure trove of '80s electro-drum sounds, the likes of which you haven't heard since before Prince changed his name. "She Likes Big Words" opens with a hyperactive Casio-esque keyboard sample and speeds along with the manic energy of an ADHD child after a double espresso.

For those few noncelebrity outsiders who have not yet been hipped, "The Key to Gramercy Park" is the perfect introduction to Deadsy. Darker than some of the other album tracks, the hooky single balances low-end bass with trebly synthesizer and is punctuated with a frisky sample of a female gasp.

According to an abstruse manifesto on the band's website, Deadsy "is adamantly committed to the realization of a comprehensive conveyance of simplicity and complexity's synergistic unions." Umm, exactly. More importantly, though, Deadsy shows = celebrities up the ying-yang. Everybody wins!

**Modern Rock Monitor 24-22\***  
**R&R 23 - 22**  
**CLOSE OUT ADDS:**  
**WSUN WEDG**  
**2 added in a 'B' rotation!**

**amber**

"We are less than a hundred spins into 'Amber'... it's already familiar and a hit on 'BCN!' — STEVEN STRICK, WBCN/Boston

Adam Raspler Management

April 12, 2002

RateTheMusic.com  
BY MEDIABASE

America's Best Testing Alternative Songs  
12+ For The Week Ending 4/12/02.

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
LINKIN PARK In The End (Warner Bros.)	4.28	4.22	98%	48%	4.33	99%	47%
HOOBASTANK Crawling In The Dark (Island/IDJMG)	4.14	4.21	93%	30%	4.04	96%	32%
JIMMY EAT WORLD The Middle (DreamWorks)	4.14	4.22	90%	24%	4.16	91%	24%
UNWRITTEN LAW Seein' Red (Interscope)	4.06	4.08	70%	10%	3.92	71%	12%
PUDDLE... Blurry (Flawless/Geffen/Interscope)	4.05	4.20	97%	40%	3.97	97%	44%
INCUBUS I Wish You Were Here (Immortal/Epic)	4.04	4.07	97%	39%	4.00	99%	42%
ADEMA The Way You Like It (Arista)	4.04	4.09	82%	17%	3.98	86%	19%
DEFAULT Wasting My Time (TVT)	4.02	4.13	92%	35%	3.96	94%	38%
SYSTEM... Chop Suey (American/Columbia)	4.00	3.96	95%	40%	3.96	97%	40%
INCUBUS Nice To Know You (Immortal/Epic)	4.00	3.97	95%	29%	3.95	97%	33%
X-ECUTIONERS It's Goin' Down (Loud/Columbia)	3.95	3.80	74%	14%	3.94	76%	15%
STAIN'D For You (Flip/Elektra/EEG)	3.94	4.05	89%	29%	3.87	93%	34%
NICKELBACK Too Bad (Roadrunner/IDJMG)	3.94	4.03	93%	32%	3.87	96%	35%
SYSTEM OF A DOWN Toxicity (American/Columbia)	3.92	3.88	92%	24%	3.83	95%	27%
COURSE OF NATURE Caught In ... (Lava/Atlantic)	3.91	3.91	52%	8%	3.81	56%	10%
GODSMACK I Stand Alone (Republic/Universal)	3.91	3.87	82%	16%	3.87	86%	19%
KORN Here To Stay (Immortal/Epic)	3.89	3.77	58%	7%	3.91	60%	7%
P.O.D. Youth Of The Nation (Atlantic)	3.87	3.92	98%	44%	3.84	99%	44%
DASHBOARD CONFESSIONAL Screaming... (Vagrant)	3.81	-	47%	8%	3.59	47%	10%
WEEZER Dope Nose (Geffen/Interscope)	3.80	3.87	49%	8%	3.83	51%	7%
SEVENDUST Live Again (TVT)	3.80	3.86	48%	5%	3.82	52%	6%
NICKELBACK ...Remind Me (Roadrunner/IDJMG)	3.78	3.93	99%	65%	3.83	100%	65%
BLINK-182 First Date (MCA)	3.76	3.80	94%	30%	3.58	93%	32%
INJECTED Faithless (Island/IDJMG)	3.75	3.85	46%	8%	3.70	49%	9%
GOO GOO DOLLS Here Is Gone (Warner Bros.)	3.73	3.71	65%	10%	3.67	69%	12%
311 Amber (Volcano)	3.68	3.67	58%	9%	3.71	62%	9%
ROB ZOMBIE Never Gonna Stop... (Geffen/Interscope)	3.68	3.71	75%	18%	3.65	82%	20%
WHITE STRIPES Fell In Love With A Girl (V2)	3.62	-	45%	10%	3.54	49%	11%
TRIK TURNER Friends And Family (RCA)	3.47	3.54	72%	23%	3.39	73%	24%
CUSTOM Hey Mister (Artist Direct)	3.47	3.63	66%	20%	3.37	68%	21%

Total sample size is 787 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Sample composition is based on persons 12+. TD = Target Demo (Males 18-34). Persons are screened via the Internet. Once passed, they can take the music test based on their format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system is available for local radio stations by calling 818/377-5300. RateTheMusic.com data is provided by Mediabase Research, A division of Premiere Radio Networks.

R&R

Top 20 Specialty Artists

April 12, 2002

1. **GOLDFINGER** (Mojo/Jive) "Open Your Eyes"
2. **SPARTA** (DreamWorks) "Mye"
3. **BEN KWELLER** (ATO) "Wasted & Ready"
4. **SUPER FURRY ANIMALS** (XL/Beggars) "(Drawing) Rings..."
5. **HIVES** (Burning Heart/Epitaph) "Hate to Say I Told You So"
6. **RIDDLIN' KIDS** (Aware/Columbia) "I Feel Fine"
7. **BLADE II ST** Cypress Hill & Roni Size "Child of the West"  
Redman & Gorillaz "Gorillaz on My Mind"
8. **PROMISE RING** (Anti/Epitaph) "Stop Playing Guitar"
9. **THURSDAY** (Victory) "Understanding in a Car Crash"
10. **WHITE STRIPES** (Third Man/V2) "Fell in Love With a Girl"
11. **TRAIL OF DEAD** (Interscope) "Relative Ways"
12. **BADLY DRAWN BOY** (XL/ARTISTdirect) "Something to Talk..."
13. **WILCO** (Nonesuch) "Heavy Metal Drummer"
14. **SOUL HOOLIGAN** (Maverick/Reprise) "Algebra"
15. **MIDTOWN** (Drive-Thru) "Get It Together"
16. **ULTIMATE FAKEBOOK** (Initial) "When I'm With You"
17. **BEFORE BRAILLE** (Aezra) "Twenty-four Minus Eighteen"
18. **FACE TO FACE** (LL/Beyond) "The New Way"
19. **STRUNG OUT** (Fat Wreck Chords) "Cemetery"
20. **KICKOVERS** (Fenway) "Fake in Love"

Ranked by total number of shows reporting artist.

## Record Of The Week

Artist: CITIZEN BIRD  
Label: STINKY



Think of Citizen Bird as a prequel band. You know, like *Star Wars* coming back 22 years later to tell the beginning of the story. Sure, prog rock's heyday slipped beneath the horizon with the '70s, but Citizen Bird is among a covey of brand new art-rock bands whose members weren't even alive when Van Der Graaf was Generating. Citizen Bird are experimenters, not imitators. A strange, new world of psychedelic rock unfolds slowly over the course of their eponymous album. Their eerie electronics and solid rock 'n' roll spin a new musical myth: "Always in motion is the future." Yoda said it, so it must be true.

— Katy Stephan, Alternative Specialty Editor

# SUGARCULT "BOUNCING OFF THE WALLS"

From their album *Start Static*

The lead single from the #1 grossing comedy in America, National Lampoon's *Van Wilder*, as seen on 2200 screens, and featured in Artisan Entertainment's \$20 million advertising campaign.

TOP 5  
PHONES ON:  
Q101 DC101  
KEDJ KTCL  
WROX

R&R ALTERNATIVE 39-38

"We think 'Bouncing Off The Walls' is a hit and Sugarcult are a great live band. Don't miss this one!" - Tim Richards-Program Director, Q101

VIDEO featuring National Lampoon's  
**Van Wilder stars Tara Reid**  
and **Ryan Reynolds ADDED TO** **2!!!!**

Already on MTV2 "Rock Show" and MTV2 Rock Box

On Much Music "Oven Fresh" • Premiered on MTV's TRL April 4th!

Produced, Recorded, and Mixed by Mark Trombino Album Produced by Matt Wallace Managed by: Raspler Management

sugarcult.com

Stations and their adds listed alphabetically by market

Reporters

Table listing various radio markets (e.g., Albany, NY; Boston, MA; Dallas-Ft. Worth, TX) and their corresponding reporters and station adds. Each entry includes the reporter's name, PD, and a list of tracks with their respective stations.

Monitored Reporters
85 Total Reporters
75 Total Monitored
10 Total Indicator



New & Active

- 2 SKINNEE J'S Grown Up (Volcano)
Total Plays: 365, Total Stations: 29, Adds: 1
ALIEN ANT FARM Attitude (New Noize/DreamWorks)
Total Plays: 346, Total Stations: 31, Adds: 5
ANDREW W.K. Party Hard (Island/IDJMG)
Total Plays: 341, Total Stations: 26, Adds: 1
NO DOUBT Hella Good (Interscope)
Total Plays: 311, Total Stations: 14, Adds: 0
STROKES Hard To Explain (RCA)
Total Plays: 283, Total Stations: 31, Adds: 5

- SEV Same Old Song (Geffen/Interscope)
Total Plays: 216, Total Stations: 15, Adds: 1
FLYING TIGERS Maybe (Atlantic)
Total Plays: 213, Total Stations: 18, Adds: 2
THURSDAY Understanding In A Car Crash (Victory Music, Inc.)
Total Plays: 208, Total Stations: 17, Adds: 3
HOME TOWN HERO Questions (Maverick/Reprise)
Total Plays: 196, Total Stations: 22, Adds: 1
INCUBUS Warning (Immortal/Epic)
Total Plays: 162, Total Stations: 31, Adds: 27

Songs ranked by total plays

Indicator

Most Added

- SUM 41 What We're All About (Island/IDJMG)
P.O.D. Boom (Atlantic)
COLD Gone Away (Flip/Geffen/Interscope)
INCUBUS Warning (Immortal/Epic)
DEADSY The Key To Grammercy Park (Elemer'ree/DreamWorks)
OUR LADY PEACE Somewhere Out There (Columbia)
ALIEN ANT FARM Attitude (New Noize/DreamWorks)
HOOBASTANK Running Away (Island/IDJMG)
MOBY We Are All Made Of Stars (V2)
CREED One Last Breath (Wind-up)
EARSHOT Get Away (Warner Bros.)
DASHBOARD CONFSSIONAL Screaming Infidelities (Vagrant)
311 Amber (Volcano)
MOTH I See Sound (Virgin)
WHITE STRIPES Fell In Love With A Girl (Third Man/V2)
TOOL Parabola (Volcano)
JERRY CANTRELL Anger Rising (Roadrunner/IDJMG)
SPIRITUALIZED Do It All Over Again (Dedicated/Arista)
STARSAILOR Poor Misguided Fool (Capitol)

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@ronline.com

# Alternative Playlists

**MARKET #1**  
**WXRK/New York**  
 Infinity  
 (212) 314-9230  
 Kingston/Woody/Peer  
 12+ Cumc 2,455,600

PLAYS	ARTIST/TITLE	GI (000)
42	SYSTEM OF A DOWN/Toxicity	54768
29	P.O.D./Youth Of The Nation	50856
38	DISTURBED/Down With	49552
35	LINKIN PARK/Papercut	45640
35	PUDDLE OF MUDD/Blurry	45640
33	KORN/Here To Stay	43032
30	HOBBASTANK/Crawling In The Dark	39120
31	WHITE STRIPES/Fell In Love	36512
22	JIMMY EAT WORLD/The Middle	35208
25	STROKES/Hard To Explain	33904
25	LINKIN PARK/Papercut	32600
26	X-ECUTIONERS/It's Goin' Down	32600
26	ROB ZOMBIE/Never Gonna Stop	31296
22	STAIN'D/For You	28688
22	BLINK-182/Stay Together For	28688
21	HOBBASTANK/Crawling In The Dark	28688
14	LINKIN PARK/In The End	27384
14	P.O.D./Alive	27384
20	SYSTEM OF A DOWN/Chop Suey	26080
18	ABANDONED POOLS/Remedy	24776
- 18	TRUST COMPANY/Downfall	23472
15	GODSMACK/Stand Alone	22168
15	INCUBUS/Wish You Were Here	22168
17	P.O.D./Boom	22168
29	STROKES/Last Nite	20864
17	PUDDLE OF MUDD/Drift & Die	19660
15	TOOL/Schism	19660
14	STAIN'D/Epiphany	18256
14	INCUBUS/Wish You Were Here	18256
15	PUDDLE OF MUDD/Control	18256

**MARKET #2**  
**KROQ/Los Angeles**  
 Infinity  
 (323) 930-1067  
 Weatherly/Sandblom/Worden  
 12+ Cumc 1,603,000

PLAYS	ARTIST/TITLE	GI (000)
42	SYSTEM OF A DOWN/Toxicity	36326
38	PUDDLE OF MUDD/Blurry	32782
38	JIMMY EAT WORLD/The Middle	32782
36	WHITE STRIPES/Fell In Love	31896
40	STROKES/Last Nite	30124
25	UNWRITTEN LAW/Seen' Red	29238
25	JIMMY EAT WORLD/Sweetness	23036
25	P.O.D./Youth Of The Nation	22150
24	X-ECUTIONERS/It's Goin' Down	21264
27	BAD RELIGION/Sorrow	20378
28	COLDPLAY/Trouble	18606
21	SYSTEM OF A DOWN/Chop Suey	18606
31	HOBBASTANK/Crawling In The Dark	18606
23	BLINK-182/First Date	17720
22	STAIN'D/For You	16834
26	OUR LADY PEACE/Somewhere Out There	16834
21	KORN/Here To Stay	16834
17	NO DOUBT/Hella Good	15948
17	CHELOE/The Last Breath	15948
22	TOOL/Schism	15948
17	HOBBASTANK/Running Away	15062
- 17	PAPA ROACH/Last Resort	14176
- 17	TRUST COMPANY/Downfall	14176
20	JACK JOHNSON/Fake	13290
23	LINKIN PARK/Papercut	13290
9	LINKIN PARK/Crawling	13290
18	WEEZER/Dope Nose	13290
22	INCUBUS/Wish You Were Here	12404
14	P.O.D./Alive	12404
18	P.O.D./Boom	11518

**MARKET #3**  
**WKQX/Chicago**  
 Emmis  
 (312) 527-8348  
 Richards/Shuminas  
 12+ Cumc 839,600

PLAYS	ARTIST/TITLE	GI (000)
32	SYSTEM OF A DOWN/Toxicity	14028
45	BLINK-182/First Date	13694
44	HOBBASTANK/Crawling In The Dark	13694
41	P.O.D./Youth Of The Nation	13026
25	WEEZER/Dope Nose	13026
46	JIMMY EAT WORLD/The Middle	13026
33	THURSDAY/Understanding In...	12024
35	DASHBOARD...Screaming	12024
34	UNWRITTEN LAW/Seen' Red	11620
31	TRIK TURNER/Friends + Family	10688
34	TENACIOUS D/Tribute	8684
28	WHITE STRIPES/Fell In Love	8016
19	PHANTOM PLANE/T California	7682
14	SUGARCULT/Bouncing Off	7682
21	311/Ambler	7682
23	QUARASHI/Stuck 'Em Up	7682
7	OUR LADY PEACE/Somewhere Out There	7014
25	X-ECUTIONERS/It's Goin' Down	6680
11	KID ROCK/What I Learned	6680
20	ABANDONED POOLS/Remedy	6346
17	2 SKINNEE J/S/Grow'n Up	6346
17	PETE YORN/Strange Condition	6012
18	KORN/Here To Stay	5678
14	BEN KWEILL/H/Wasted And Ready	5344
15	MET/Mother's Prayer	5010
18	INCUBUS/Wish You Were Here	5010
14	STAIN'D/Fade	5010
16	TOOL/Schism	5010
28	DEFAULT/Wasting My Time	5010

**MARKET #3**  
**WZZN/Chicago**  
 ABC  
 (312) 984-9923  
 Gamble/Lovy/VanOsdoi  
 12+ Cumc 548,300

PLAYS	ARTIST/TITLE	GI (000)
68	PUDDLE OF MUDD/Blurry	11573
68	LINKIN PARK/In The End	11084
39	HOBBASTANK/Crawling In The Dark	9291
70	WHITE STRIPES/Fell In Love	8965
55	STAIN'D/For You	8965
43	SYSTEM OF A DOWN/Toxicity	8802
53	BLINK-182/First Date	8476
40	JACK JOHNSON/Fake	8476
46	JIMMY EAT WORLD/The Middle	6846
9	DISPATCH/Open Up	6846
42	OASIS/The Hindu Times	6520
38	CRED/D/MY Sacrifice	6194
34	PETE YORN/Strange Condition	6194
27	P.O.D./Youth Of The Nation	5705
25	DASHBOARD...Screaming	5705
19	GOD GOOD DOLLS/Here Is Gone	5542
28	WEEZER/Dope Nose	5542
32	STROKES/Last Nite	5378
34	INCUBUS/Nice To Know You	4890
19	SENSE FIELDS/Save Yourself	4890
28	MOBY/We Are All Made...	4564
15	UNWRITTEN LAW/Seen' Red	3423
5	HIVES/Hate To Say	3260
12	ALIEN ANT FARM/Attitude	3260
20	GOS/1 Hear You Calling	2934
15	SUM 41/Fat Lip	2934
20	NICKELBACK/How You Remind Me	2771
12	P.O.D./Alive	2608
16	KILL HANNAH/Wanna Be A Kennedy	2445

**MARKET #4**  
**KITS/San Francisco**  
 Infinity  
 (415) 402-6700  
 Taylor/Avlesen  
 12+ Cumc 620,200

PLAYS	ARTIST/TITLE	GI (000)
33	WHITE STRIPES/Fell In Love	10704
42	JIMMY EAT WORLD/The Middle	10258
46	LINKIN PARK/Papercut	10258
39	SYSTEM OF A DOWN/Toxicity	10035
31	OFFSPRING/Dely You	8697
27	EDDIE VEDDER/You've Got To	8474
25	NICKELBACK/How You Remind Me	8028
29	WEEZER/Dope Nose	7582
9	STAIN'D/For You	7582
31	BLINK-182/First Date	7359
26	INCUBUS/Wish You Were Here	7156
32	STROKES/Last Nite	6913
31	PAPA ROACH/Last Resort	6913
34	PUDDLE OF MUDD/Drift & Die	6467
16	PUDDLE OF MUDD/Drift & Die	6021
26	HOBBASTANK/Running Away	5798
26	DISTURBED/Down With	5798
35	SYSTEM OF A DOWN/Chop Suey	5575
22	HOBBASTANK/Crawling In The Dark	5575
20	KORN/Here To Stay	5352
8	P.O.D./Boom	5352
38	P.O.D./Youth Of The Nation	4683
10	LINKIN PARK/In The End	3345
8	LINKIN PARK/Crawling	3122
16	ROB ZOMBIE/Never Gonna Stop	3122
4	OUR LADY PEACE/Somewhere Out There	2899
20	X-ECUTIONERS/It's Goin' Down	2899
3	A PERFECT CIRCLE/Judith	2676
9	CYPRESS HILL/Superstar	2676

**MARKET #5**  
**KDGE/Dallas-Ft. Worth**  
 Clear Channel  
 (972) 770-7777  
 Doherty/Ayo  
 12+ Cumc 476,100

PLAYS	ARTIST/TITLE	GI (000)
50	DEFAULT/Wasting My Time	9541
47	STAIN'D/For You	9541
51	JIMMY EAT WORLD/The Middle	9541
44	NICKELBACK/Too Bad	8932
42	LINKIN PARK/In The End	7917
34	DASHBOARD...Screaming	7511
48	PUDDLE OF MUDD/Blurry	7105
35	UNWRITTEN LAW/Seen' Red	7105
34	TRIK TURNER/Friends + Family	6902
31	LINKIN PARK/My December	6699
31	P.O.D./Youth Of The Nation	6699
32	COURSE OF NATURE/Caught In The Sun	6496
22	BLINK-182/First Date	5887
25	PETE YORN/Strange Condition	5684
19	GOD GOOD DOLLS/Here Is Gone	5684
26	AVANTAGES/Frontier	5278
25	WEEZER/Dope Nose	5278
19	ABANDONED POOLS/Remedy	4669
21	PHANTOM PLANE/T California	4263
20	TENACIOUS D/Tribute	4060
6	MOBY/We Are All Made...	4060
10	311/Ambler	4060
19	COLDPLAY/Trouble	3857
18	U2/Beautiful Day	3857
19	CRED/D/MY Sacrifice	3857
11	ELBOW/Newborn	3654
18	SUM 41/Fat Lip	3654
18	3 DOORS DOWN/Be Like That	3654
17	WEEZER/Hush Pipe	3451
16	B.R.M.C./Love Burns	3248

**MARKET #6**  
**WPLY/Philadelphia**  
 Radio One  
 (610) 585-8900  
 McGinnis/Ferin  
 12+ Cumc 493,000

PLAYS	ARTIST/TITLE	GI (000)
40	P.O.D./Youth Of The Nation	8010
44	PUDDLE OF MUDD/Blurry	7832
44	INCUBUS/Nice To Know You	7654
40	NICKELBACK/Too Bad	7476
42	LINKIN PARK/In The End	7476
38	BLINK-182/First Date	7298
32	ALIEN ANT FARM/Movies	6052
23	FAMILIAR 48/The Question	5696
28	UNWRITTEN LAW/Seen' Red	5518
32	JIMMY EAT WORLD/The Middle	5162
34	HOBBASTANK/Crawling In The Dark	5162
29	ROB ZOMBIE/Never Gonna Stop	4984
42	DEFAULT/Wasting My Time	4806
26	WEEZER/Dope Nose	4628
23	DISTURBED/Down With	4628
25	MOBY/We Are All Made...	4450
22	ADAMA/The Way You Like It	4450
22	SYSTEM OF A DOWN/Toxicity	4272
22	X-ECUTIONERS/It's Goin' Down	4272
22	LINKIN PARK/Papercut	4094
7	PUDDLE OF MUDD/Drift & Die	3738
15	WHITE STRIPES/Fell In Love	3560
19	DASHBOARD...Screaming	3382
22	STAIN'D/For You	3382
18	GOD GOOD DOLLS/Here Is Gone	3382
20	KORN/Here To Stay	3382
14	SUM 41/Fat Lip	3204
24	P.O.D./Alive	3204
9	STROKES/Hard To Explain	3204
16	SYSTEM OF A DOWN/Chop Suey	3026

**MARKET #7**  
**WHFS/Washington, DC**  
 Infinity  
 (301) 306-0991  
 Benjamin/Ferise  
 12+ Cumc 377,300

PLAYS	ARTIST/TITLE	GI (000)
52	SYSTEM OF A DOWN/Toxicity	5782
48	PUDDLE OF MUDD/Blurry	5586
51	JIMMY EAT WORLD/The Middle	5586
36	WEEZER/Dope Nose	5390
39	HOBBASTANK/Crawling In The Dark	5194
30	WHITE STRIPES/Fell In Love	5194
44	P.O.D./Youth Of The Nation	4508
21	HOBBASTANK/Running Away	3920
31	KORN/Here To Stay	3430
32	P.O.D./Boom	3430
49	INCUBUS/Nice To Know You	3332
48	LINKIN PARK/Running Away	3332
27	OUR LADY PEACE/Somewhere Out There	3332
42	UNWRITTEN LAW/Seen' Red	3334
29	X-ECUTIONERS/It's Goin' Down	3234
16	STROKES/Last Nite	3038
27	INCUBUS/Wish You Were Here	2842
23	SEV/Same Old Song	2842
27	QUARASHI/Stuck 'Em Up	2646
15	ALIEN ANT FARM/Movies	2548
13	ABANDONED POOLS/Remedy	2156
10	LINKIN PARK/In The End	2058
18	TOOL/Schism	1862
18	LINKIN PARK/Crawling	1862
11	BLINK-182/First Date	1862
24	B.R.M.C./Love Burns	1862
11	STAIN'D/For You	1568
11	DISTURBED/Down With	1470
9	SUM 41/Fat Lip	1377
26	LINKIN PARK/My December	1274

**MARKET #7**  
**WWDC/Washington, DC**  
 Clear Channel  
 (301) 882-7100  
 Ricci/Curtis  
 12+ Cumc 573,300

PLAYS	ARTIST/TITLE	GI (000)
26	STROKES/Last Nite	11844
44	HOBBASTANK/Crawling In The Dark	11592
50	JIMMY EAT WORLD/The Middle	11340
6	CARBON LEAF/The Boxer	7812
18	BLINK-182/First Date	6300
9	WHITE STRIPES/Fell In Love	6040
17	PETE YORN/Strange Condition	4788
9	GOD GOOD DOLLS/Here Is Gone	4284
15	FUEL/Hemorrhage	4032
17	SOMETHING CORPORATE/If You C..Jordan	4032
21	ADAMA/The Way You Like It	4032
16	REMY ZERO/Perfect Memory	4032
16	PUDDLE OF MUDD/Control	3780
12	PUDDLE OF MUDD/Blurry	3780
15	WEEZER/Dope Nose	3780
14	NICKELBACK/Too Bad	3528
11	JOHN MAYER/No Such Thing	3528
15	UNWRITTEN LAW/Seen' Red	3528
14	GREEN DAY/Waiting	3528
13	CALLING/Wherever You Will Go	3528
12	INCUBUS/Wish You Were Here	3276
15	SUM 41/Fat Lip	3276
4	SYSTEM OF A DOWN/Toxicity	3276
13	LINKIN PARK/My December	3276
12	DEFAULT/Wasting My Time	3024
11	EARSHOT/Get Away	3024

**MARKET #8**  
**WBCN/Boston**  
 Infinity  
 (617) 266-1111  
 Oedrys/Stuck  
 12+ Cumc 747,300

PLAYS	ARTIST/TITLE	GI (000)
31	OUTKAST/The Whole World	12054
41	P.O.D./Youth Of The Nation	12054
41	JIMMY EAT WORLD/The Middle	11466
39	CUSTOM HEY/Mister	10290
35	SYSTEM OF A DOWN/Toxicity	7938
27	GORILLAZ/19-2000	7350
22	INCUBUS/Wish You Were Here	7350
25	BLINK-182/First Date	7350
25	STAIN'D/For You	7350
14	MOBY/We Are All Made...	7056
24	STROKES/Last Nite	7056
9	WEEZER/Dope Nose	7056
30	TRIK TURNER/Friends + Family	6782
23	KORN/Here To Stay	6782
22	PUDDLE OF MUDD/Blurry	6468
22	TENACIOUS D/Tribute	6468
17	ABANDONED POOLS/Remedy	4998
15	311/Ambler	4704
17	HOBBASTANK/Crawling In The Dark	4704
16	UNWRITTEN LAW/Seen' Red	4704
15	SEVENDUST/Live Again	4116
14	X-ECUTIONERS/It's Goin' Down	4116
13	GODSMACK/Stand Alone	3528
12	QUARASHI/Stuck 'Em Up	3528
7	DRUMMING POOL/Tear Away	3234
11	ADAMA/The Way You Like It	3234
10	JEREMIAH FREED/Again	2940
10	B.R.M.C./Love Burns	2940
8	STROKES/Hard To Explain	2940
8	WHITE STRIPES/Fell In Love	2646

**MARKET #8**  
**WFNX/Boston**  
 MCC  
 (818) 595-6200  
 Cruze/Mays  
 12+ Cumc 216,000

PLAYS	ARTIST/TITLE	GI (000)
36	SYSTEM OF A DOWN/Toxicity	3397
40	IL LIND/What Comes Around	3160
40	KORN/Here To Stay	3160
38	GODSMACK/Stand Alone	3061
15	TRIK TURNER/Friends + Family	2923
37	DROWNING POOL/Tear Away	2923
33	STAIN'D/For You</	



JOHN SCHOENBERGER

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## Community Radio

□ **KBAC (98FM Radio Free Santa Fe) makes the right moves to stay local**

**W**ith all the talk about consolidation taking away the local aspect of radio, KBAC/Santa Fe, NM — which happens to be owned by Clear Channel Communications — has gone out of its way to remain the voice of its community.

With over 40 stations booming in from nearby Albuquerque, focusing on the needs and concerns of Santa Fe seems like an obvious strategic move. But KBAC GM/PD **Ira Gordon** and the rest of his staff also feel a genuine connection to the audience they serve.

Whatever the motivation, the station garnered the highest numbers of any Triple A station in the country in the fall 2001 Arbitron ratings, pulling in an 8.4 12+, making it No. 2 overall in its market.

### Experience As A Guide

Gordon's years of experience helped him in guiding the station to its recent accomplishment. After toiling a few years in smaller markets, he came to Denver in 1976 to work at AOR giant KAZY. He then went to similarly formatted crosstown KFML in 1978, first as MD, and eventually working his way up to PD.

He joined Triple A stalwart KBCO/Denver for the first time in 1983 and actually did four tours of duty at that station in various positions, including mornings, Production Director, Creative Services Director and late-night air personality.

In between those stints he signed on KDHT in Denver, which was one of the first Americana stations in the country, although they called it "Acoustic Rock" at the time.

"From 1991 to 1995 I did my last stint at BCO, replacing Dennis Constantine in the mornings," Gordon says. "From there, I headed down to Santa Fe to run KBAC in late 1995, first as PD, and later as GM/PD."

"When we first started, we actually had a competitor here in 'The Mountain' [KZMT], which was programmed by Rich Robinson. It had been a Classic Rock station, but when they heard we were coming, they switched over to a heritage-based Triple A a couple months before we signed on.

"They were very male-oriented, and, at the time, we were very female-oriented. They were still Classic Rock-based, and we decided to play newer music than they were. We played music from as far back as 1977, but keep in mind this was before the '80s-based formats were developed.



Ira Gordon

"When The Mountain went away, we remained more modern-leaning, but we did plug artists like the Stones and Beatles back into the library."

Although the station has had a strong presence in Santa Fe for most of its six-year life, this last book finally paid off for KBAC. In addition to the aforementioned 12+ number, it ranked No. 1 18-49 and 35-64 and had a respectable

No. 3 ranking with the younger 18-34 cell.

"Because we're only a two-book-a-year market, we don't live and die by Arbitron," Gordon says. "We have always noticed that in the spring we have all these men listening to us, and in the fall all the women tune us in. We don't really do anything differently from book to book, so we always knew that if we ever got the men and women together, we'd have a monster book. This time around, that finally happened."

### If It Ain't Broke

Clear Channel, which has owned KBAC since September 2000, took notice of the station's accomplishments, and Gordon is grateful for that. "They've been very proud of us since the beginning," he says. "We've never had a problem with upper management."

"We're overseen by the Albuquerque cluster, and my boss down there, Cindy Schloss, made it clear from the first time we met that they were not here to interfere with what we do. They felt that we're a very successful radio station and they'd be idiots to mess with us."

When the KBAC staff were first told that the station was going to be bought by Clear Channel, roughly half were ready to walk out. Gordon gathered everyone together and said, "Hey, let's at least meet these people first, before we walk out." It's safe to say that, at this point, everyone is glad they stayed.

"Part of it is because of Cindy's support, as I mentioned earlier, but it is also because we have always run a very tight ship here at KBAC," Gordon says. "We've always operated with a staff of about 12 to 13 people, and everyone wears several hats here. Because of that, Clear Channel feel they get their money's worth out of us."

"We were always the flagship station for Roberts Radio, our previous

owners. They had 25 stations, and we were the crown jewel in the group — at least that's what they always used to tell us."

### Community Commitment

Even though KBAC's signal reaches Albuquerque, it's very much a Santa Fe radio station. Even in the early days, the staff knew that if they tried to go into that market and compete seriously, they would get their lunch handed to them.

"We've always felt that Santa Fe was the city that we needed to concentrate on," Gordon says. "The market already had a great history of progressive radio with KLSK and KYOT, so we knew we had something to build upon. It was just a matter of capturing the hearts of that audience and building on that."

"In the first year we dealt with a wait-and-see attitude from the audience, because they had been burned so many times by stations that either changed format or moved to Albuquerque. They wanted to see if we were serious about our commitment to the market."

That audience attitude made it even more important for KBAC to position itself specifically as a Santa Fe radio station. From the time it signed on, it tied into every event in town. With the strong arts and cultural aspects of Santa Fe, there were many opportunities for the station. The staff also instituted a policy of making sure that all the non-profits in town — and there are plenty of them — got a voice on the station. That had a big impact.

"We created this thing called 'The Community Voice,'" Gordon says. "Any nonprofit organization can come in and record a 45-second commercial for airplay. They have to do it themselves — they write the script and voice the thing. This way, we've given the community a real voice."

"We run about six of these a day in prime time. This has helped in building our audience in ways not usually associated with programming. Keep in mind, this is a very tight community that takes itself very seriously. It all factors into our image as 98FM Radio Free Santa Fe."

### An Enchanted Land

On a broader level, the Triple A format is a perfect fit for Santa Fe. A large

## KBAC Sample Hours

March 28, 2002

6am

GOO GOO DOLLS Black Balloon  
WALLFLOWERS Sleepwalker  
EURYTHMICS Love Is A Stranger  
PETE YORN Strange Condition  
BOB DYLAN Summer Days  
EVERYTHING BUT THE GIRL Missing  
U2 Angel Of Harlem  
TRAIN She's On Fire  
BONNIE RAITT I Can't Help You Now  
BRUCE SPRINGSTEEN Brilliant Disguise  
BARENAKED LADIES Pinch Me  
STING The Lazarus Heart  
SANTANA Smooth



3pm

CAKE Short Skirt Long Jacket  
MARSHALL CRENSHAW Our Town  
TODD RUNDGREN Bang The Drum All Day  
ELVIS COSTELLO Tear Off Your Own Head  
BE GOOD TANYAS Light Enough To Travel  
PRETENDERS Human  
THOMAS DOLEY Hyperactive  
GOO GOO DOLLS Name  
JAMIE O' HARA That Ain't The Way I Heard It  
BONNIE RAITT Real Man  
POLICE Invisible Sun

segment of the population moved to the area for a lifestyle change. In fact, Gordon says that local residents like to say that Santa Fe is where all the old hippies come to retire. Because of that, there is a sizable contingent of people who grew up on progressive FM radio in the '60s.

"To them, we're the only listenable thing on the dial, despite the fact that we don't play very much classic rock," Gordon says. "If it weren't for us, they would probably not listen to the radio at all. I think that has a lot to do with the old progressive Rock station attitude that we convey."

When the station signed on, its sound was more of a mix of Triple A and New Age music. Even though KBAC has moved away from most of it, the New Age aspect is still part of what it does. After all, New Mexico is an enchanted land.

"Astrology is very big here," Gordon says. "We run an astrological forecast twice a day, and, boy, if our astrologer forgets to call in, the phones ring off the hook. We also have a show called *Transitions Magazine* that's been on the air in the market for many years. It runs for three hours on Sunday mornings. It's very Santa Fe-oriented, with topics covering crystals, pyramid power, channeling and so on."

"We are also sensitive to the Hispanic community here, which constitutes roughly 50% of Santa Fe's population. We deal with spice music that appeals to them. We'll even play flamenco instrumentals. Another element that gives us a unique sound is world music, which is huge in Santa Fe. You can bring acts in that I've never even heard of and draw 1,000 to 2,000 people. Electronica and techno also work well for us."

### Broad Appeal

As you can see from the Arbitron numbers quoted above, KBAC is certainly very popular 35-64, but since it is driven more by modern music, it can also draw 18-34s who are bored with what the other stations have to offer.

"We play current music probably about one-third of the time," Gordon says. "The big misconception is that we play everything and that we are all over the map. Sure, we have about 40 currents on the playlist every week, some of which are eclectic choices, but we don't sound obscure."

"We keep in mind that we do not want to be too hip for the room. We can educate the audience about new music, but every 10 minutes they'll hear a core artist like Peter Gabriel, Bonnie Raitt or U2. You need to hear us to understand how well it works for us."

Certainly, KBAC takes a fresh approach to radio, but Gordon feels that what the station does could work in most markets if executed properly. "Our station took a while to build the audience that we have today, as do most stations in this format," he says. "Unfortunately, the situation in most markets these days is the desire for a station to make an immediate impact."

"But you know what? Most of those formats also burn out very quickly. Owners would do well to consider building some stations that will have longevity in the market, and Triple A is one that would do well in just about every market where there isn't one right now."

You can reach Ira Gordon at 505-989-3338, or e-mail him at irag@kbac.com. Be sure to check out KBAC's website at www.kbac.com.

# R&R Triple A Top 30

Powered By



April 12, 2002

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
3	1	<b>1</b> SHERYL CROW Soak Up The Sun (A&M/Interscope)	519	+6	37994	7	24/0
1	2	ALANIS MORISSETTE Hands Clean (Maverick/Reprise)	512	-8	23900	12	23/0
2	3	PETE YORN Strange Condition (Columbia)	511	-8	30992	15	25/0
4	4	U2 In A Little While (Interscope)	486	-14	32634	13	25/0
7	5	<b>5</b> GOO GOO DOLLS Here Is Gone (Warner Bros.)	476	+34	35004	4	23/0
5	6	<b>6</b> CHRIS ISAAK Let Me Down Easy (Reprise)	465	+1	31370	13	23/0
10	7	<b>7</b> JACK JOHNSON Flake (Enjoy/Universal)	443	+87	34788	8	26/2
6	8	DAVE MATTHEWS BAND Everyday (RCA)	431	-32	28632	23	24/0
9	9	<b>9</b> TRAIN She's On Fire (Columbia)	385	+13	25588	12	23/0
11	10	<b>10</b> BONNIE RAITT I Can't Help You Now (Capitol)	384	+41	28394	7	21/0
8	11	EDDIE VEDDER You've Got To Hide Your... (V2)	358	-27	34626	13	20/0
12	12	<b>12</b> JOHN MAYER No Such Thing (Aware/Columbia)	335	+9	30376	32	22/0
13	13	INDIGO GIRLS Moment Of Forgiveness (Epic)	302	-4	22047	12	21/0
17	14	<b>14</b> LENNY KRAVITZ Stillness Of Heart (Virgin)	286	+38	19991	8	22/0
14	15	NICKELBACK How You Remind Me (Roadrunner/IDJMG)	284	-7	19493	22	11/0
18	16	<b>16</b> NATALIE MERCHANT Build A Levee (Elektra/EEG)	250	+17	16457	6	21/0
20	17	<b>17</b> ELVIS COSTELLO Tear Off Your Own Head... (Island/IDJMG)	242	+15	22595	4	19/0
19	18	<b>18</b> RYAN ADAMS Answering Bell (Lost Highway/IDJMG)	239	+10	17325	10	20/0
16	19	STARSAILOR Good Souls (Capitol)	237	-28	11979	11	19/0
23	20	<b>20</b> NEIL YOUNG Differently (Reprise)	217	+11	17942	3	20/0
21	21	MIDNIGHT OIL Golden Age (Liquid 8)	213	-12	16782	8	19/0
26	22	<b>22</b> PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	201	+15	5530	8	7/0
24	23	ROBERT BRADLEY'S BLACKWATER... Train (Vanguard)	192	-4	11205	10	17/0
22	24	TRAVIS Side (Epic)	191	-32	12623	20	15/0
25	25	DEFAULT Wasting My Time (TVT)	188	-3	5283	8	8/0
27	26	JIMMY EAT WORLD The Middle (DreamWorks)	173	-5	7126	4	7/0
29	27	<b>27</b> DISHWALLA Somewhere In The Middle (Immergent)	166	+15	8202	2	17/0
30	28	<b>28</b> BIG HEAD TODD & THE MONSTERS Wishing Well (Big)	156	+5	8686	2	14/0
28	29	WILLIAM TOPLEY Back To Believing (Lost Highway/IDJMG)	154	-18	11409	18	13/0
—	30	<b>30</b> JOHNNY A. Oh Yeah (Favored Nations/Red Ink)	141	+2	12339	4	11/0

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 3/31/02-4/6/02. 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

**SENSE FIELD** Save Yourself (Nettwerk)  
Total Plays: 140, Total Stations: 8, Adds: 0

**ZERO 7** Destiny (Quango/Palm)  
Total Plays: 129, Total Stations: 15, Adds: 0

**PHANTOM PLANET** California (Daylight/Epic)  
Total Plays: 118, Total Stations: 15, Adds: 2

**SHANNON MCNALLY** Now That I Know (Capitol)  
Total Plays: 114, Total Stations: 12, Adds: 1

**TREY ANASTASIO** Alive Again (Elektra/EEG)  
Total Plays: 105, Total Stations: 14, Adds: 3

**MOBY** We Are All Made Of Stars (V2)  
Total Plays: 95, Total Stations: 13, Adds: 4

**LUCE** Good Day (Nettwerk)  
Total Plays: 93, Total Stations: 9, Adds: 0

**CITIZEN COPE** If There's Love (DreamWorks)  
Total Plays: 76, Total Stations: 10, Adds: 2

**NO DOUBT** Hella Good (Interscope)  
Total Plays: 74, Total Stations: 3, Adds: 0

**STEVE EARLE** Some Dreams (E-Squared/Artemis)  
Total Plays: 73, Total Stations: 8, Adds: 1

Songs ranked by total plays

## Most Added

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
MAIA SHARP Willing To Burn (Concord)	10
NORTH MISSISSIPPI ALLSTARS Storm (Tone-Cool)	6
MOBY We Are All Made Of Stars (V2)	4
WAYNE Whisper (TVT)	4
TREY ANASTASIO Alive Again (Elektra/EEG)	3
RUBYHORSE Sparkle (Island/IDJMG)	3
JOEY RAMONE What A Wonderful World (Sanctuary/SRG)	3
JACK JOHNSON Flake (Enjoy/Universal)	2
PHANTOM PLANET California (Daylight/Epic)	2
CITIZEN COPE If There's Love (DreamWorks)	2
JEB LOY NICHOLS They Don't Know (Rykodisc)	2
ENTRAIN Anyway (Dolphin Safe)	2
WEEZER Dope Nose (Geffen/Interscope)	2

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
JACK JOHNSON Flake (Enjoy/Universal)	+87
MOBY We Are All Made Of Stars (V2)	+68
TREY ANASTASIO Alive Again (Elektra/EEG)	+55
BONNIE RAITT I Can't Help You Now (Capitol)	+41
VAN MORRISON Hey Mr. DJ (Universal)	+39
LENNY KRAVITZ Stillness Of Heart (Virgin)	+38
GOO GOO DOLLS Here Is Gone (Warner Bros.)	+34
FIVE FOR FIGHTING Easy Tonight (Aware/Columbia)	+32
TRAVIS Flowers In The Window (Epic)	+28
THE CORRS When The Stars Go Blue (143/Lava/Atlantic)	+26

## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
CALLING Wherever You Will Go (RCA)	278
LIFEHOUSE Hanging By A Moment (DreamWorks)	203
TRAIN Drops Of Jupiter (Tell Me) (Columbia)	201
CREED My Sacrifice (Wind-up)	197
COLDPLAY Trouble (Nettwerk/Capitol)	195
DAVE MATTHEWS BAND The Space Between (RCA)	174
FIVE FOR FIGHTING Superman... (Aware/Columbia)	172
DAVID GRAY Babylon (ATO/RCA)	167
AFRO-CELT... F/P. GABRIEL When You're... (Real World/Virgin)	160
INCUBUS Drive (Immortal/Epic)	150
U2 Beautiful Day (Interscope)	147
JOHN MELLENCAMP Peaceful World (Columbia)	137
MOBY F/GWEN STEFANI Southside (V2)	127
JEWEL Standing Still (Atlantic)	125
U2 Stuck In A Moment... (Interscope)	120
COLDPLAY Yellow (Nettwerk/Capitol)	119

# Sheryl Crow

## "SOAK UP THE SUN"

**#1 Most Played Behind The Music**  
**"April Artist Of The Month"**

Album in stores April 16th

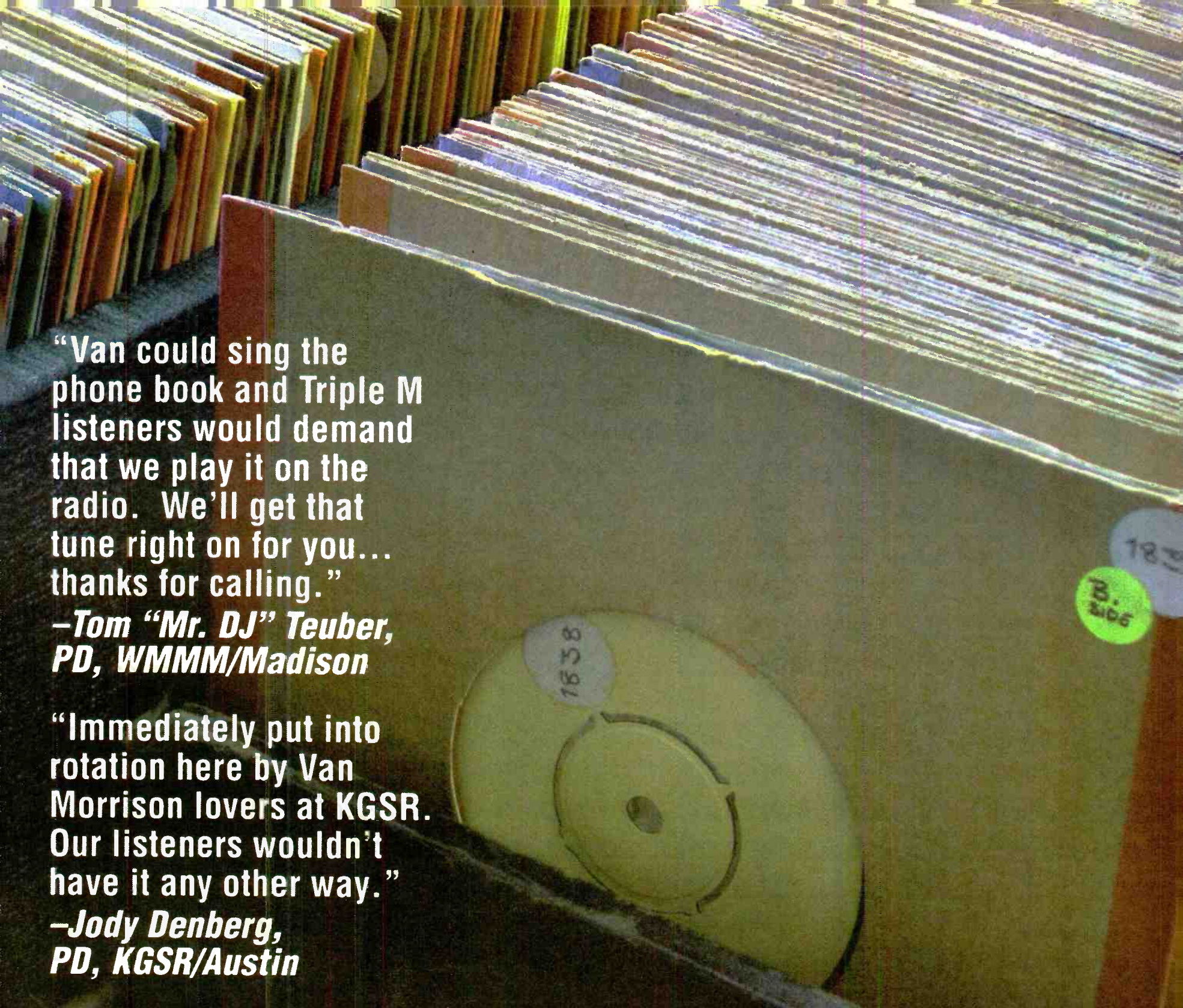
**1 R&R Triple A**  
**1\* AAA Monitor**

**8 R&R Hot AC**  
**8\* Adult Top 40 Monitor**

KBCO	KFOG	KTCZ
WXRT	KMTT	KINK
KGSR	WBOS	WMMM
WXPB	KXST	& more

**Performing on:**  
**David Letterman (CBS) 4/10**  
**Rosie O'Donnell (NBC) 4/15**

Management: W Management - Scooter Weintraub, Pam Wertheimer, Chris Hudson  
Written by: Sheryl Crow and Jeff Trott  
Produced by: Sheryl Crow and Jeff Trott  
Mixed by: Andy Wallace



“Van could sing the phone book and Triple M listeners would demand that we play it on the radio. We’ll get that tune right on for you... thanks for calling.”

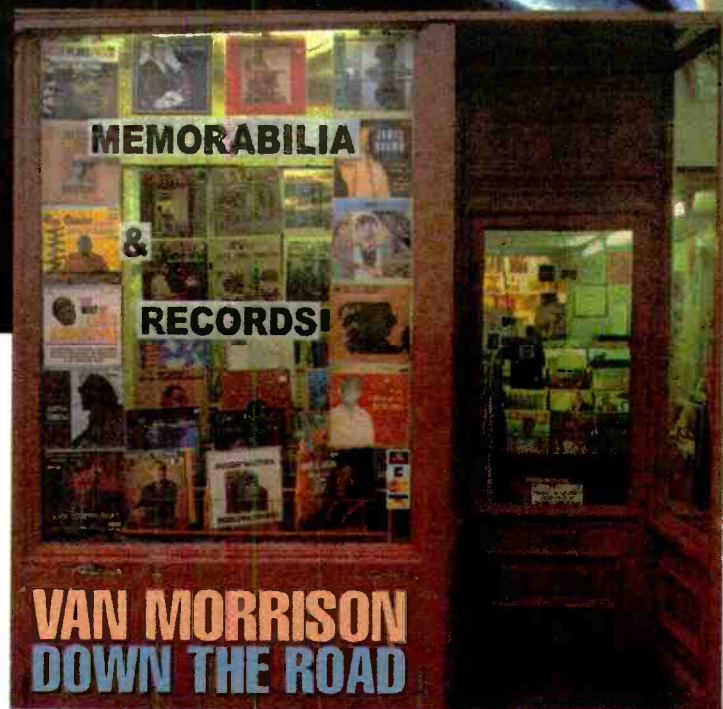
—Tom “Mr. DJ” Teuber,  
PD, WMMM/Madison

“Immediately put into rotation here by Van Morrison lovers at KGSR. Our listeners wouldn’t have it any other way.”

—Jody Denberg,  
PD, KGSR/Austin

# VAN MORRISON “HEY MR. D.J.”

## GOING FOR ADDS NOW



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# R&R Triple A Top 30 Indicator

April 12, 2002

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	<b>RYAN ADAMS</b> Answering Bell (Lost Highway/IDJMG)	305	-8	7505	10	20/0
5	<b>2</b>	<b>BONNIE RAITT</b> I Can't Help You Now (Capitol)	291	+17	10114	7	20/0
4	3	<b>SHERYL CROW</b> Soak Up The Sun (A&M/Interscope)	279	-11	5474	7	20/0
2	4	<b>CHRIS ISAAK</b> Let Me Down Easy (Reprise)	271	-33	6702	13	21/0
6	<b>5</b>	<b>NATALIE MERCHANT</b> Build A Levee (Elektra/EEG)	269	+12	7055	6	20/0
3	6	<b>INDIGO GIRLS</b> Moment Of Forgiveness (Epic)	253	-39	7134	12	19/0
7	7	<b>ROBERT BRADLEY'S BLACKWATER...</b> Train (Vanguard)	250	-5	5605	10	19/0
8	8	<b>ALANIS MORISSETTE</b> Hands Clean (Maverick/Reprise)	237	-15	4303	12	14/0
9	9	<b>STARSAILOR</b> Good Souls (Capitol)	224	-13	5836	11	18/0
13	<b>10</b>	<b>NEIL YOUNG</b> Differently (Reprise)	221	+35	6168	3	20/0
11	<b>11</b>	<b>ELVIS COSTELLO</b> Tear Off Your Own Head... (Island/IDJMG)	219	+21	7045	4	18/0
16	<b>12</b>	<b>JACK JOHNSON</b> Flake (Enjoy/Universal)	185	+17	5503	8	17/0
22	<b>13</b>	<b>TRAIN</b> She's On Fire (Columbia)	184	+25	2674	12	11/0
14	<b>14</b>	<b>ZERO 7</b> Destiny (Quango/Palm)	183	+1	5177	0	18/0
10	15	<b>KASEY CHAMBERS</b> Not Pretty Enough (Warner Bros.)	173	-32	4829	0	16/0
26	<b>16</b>	<b>SHANNON MCNALLY</b> Now That I Know (Capitol)	171	+32	4984	0	17/2
15	17	<b>BIG HEAD TODD &amp; THE MONSTERS</b> Wishing Well (Big)	168	-14	1748	2	16/0
17	<b>18</b>	<b>MIDNIGHT OIL</b> Golden Age (Liquid 8)	167	+1	3491	8	14/0
18	19	<b>WILLIE NELSON</b> Maria (Shut Up And Kiss Me) (Lost Highway/IDJMG)	159	-6	3984	0	16/0
25	<b>20</b>	<b>STEVE EARLE</b> Some Dreams (E-Squared/Artemis)	158	+17	4134	0	19/0
12	21	<b>PETE YORN</b> Strange Condition (Columbia)	156	-33	1485	15	10/0
<b>Debut</b>	<b>22</b>	<b>WILCO</b> Heavy Metal Drummer (Nonesuch)	138	+31	5750	0	15/0
23	23	<b>JOSH ROUSE</b> Feeling No Pain (Rykodisc)	138	-12	2883	0	12/0
20	24	<b>U2</b> In A Little While (Interscope)	138	-22	1261	13	9/0
21	25	<b>CRACKER</b> Shine (Backporch/Virgin)	135	-25	3017	3	13/0
24	26	<b>GOO GOO DOLLS</b> Here Is Gone (Warner Bros.)	134	-9	2068	4	10/0
28	27	<b>LENNY KRAVITZ</b> Stillness Of Heart (Virgin)	128	-1	1968	8	10/0
<b>Debut</b>	<b>28</b>	<b>PATTY GRIFFIN</b> Rain (ATO)	127	+30	6228	0	15/0
29	<b>29</b>	<b>PATTI SMITH</b> When Doves Cry (Arista)	124	+5	4573	0	15/0
<b>Debut</b>	<b>30</b>	<b>TREY ANASTASIO</b> Alive Again (Elektra/EEG)	116	+67	4247	0	18/3

21 Triple A Indicator Reports. Songs ranked by total plays for the airplay week of Sunday 3/31-Saturday 4/6. © 2002, R&R Inc.

## Most Added

ARTIST TITLE LABEL(S)	ADDS
<b>MAIA SHARP</b> Willing To Burn (Concord)	17
<b>NORTH MISSISSIPPI ALLSTARS</b> Storm (Tone-Cool)	8
<b>COREY HARRIS</b> Santoro (Rouder)	6
<b>MOBY</b> We Are All Made Of Stars (V2)	5
<b>TREY ANASTASIO</b> Alive Again (Elektra/EEG)	3
<b>BADLY DRAWN BOY</b> Something To... (XL/ARTISTdirect)	3
<b>SHANNON MCNALLY</b> Now That I Know (Capitol)	2
<b>JEB LOY NICHOLS</b> They Don't Know (Rykodisc)	2
<b>MATT ROLLINGS F/LYLE LOVETT</b> Gee Baby... (Verve/VMG)	2
<b>CRAIG ARMSTRONG</b> Wake Up... (Astralwerks/Virgin)	2
<b>ELIZA GILKYSO</b> Welcome Back (Red House)	2
<b>TOSHI REAGON</b> Little Light (Razor & Tie)	2

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
<b>MOBY</b> We Are All Made Of Stars (V2)	+103
<b>TREY ANASTASIO</b> Alive Again (Elektra/EEG)	+67
<b>JEB LOY NICHOLS</b> They Don't Know (Rykodisc)	+61
<b>RAUL MALO</b> I See You (Higher Octave)	+37
<b>NEIL YOUNG</b> Differently (Reprise)	+35
<b>SHANNON MCNALLY</b> Now That I Know (Capitol)	+32
<b>BADLY DRAWN BOY</b> Something To... (XL/ARTISTdirect)	+32
<b>WILCO</b> Heavy Metal Drummer (Nonesuch)	+31
<b>PATTY GRIFFIN</b> Rain (ATO)	+30
<b>RUSTED ROOT</b> Welcome To My Party (Island/IDJMG)	+26
<b>TRAIN</b> She's On Fire (Columbia)	+25
<b>ELVIS COSTELLO</b> Tear Off Your... (Island/IDJMG)	+21
<b>MAIA SHARP</b> Willing To Burn (Concord)	+19
<b>BONNIE RAITT</b> I Can't Help You Now (Capitol)	+17
<b>STEVE EARLE</b> Some Dreams (E-Squared/Artemis)	+17
<b>JACK JOHNSON</b> Flake (Enjoy/Universal)	+17
<b>NORTH MISSISSIPPI ALLSTARS</b> Storm (Tone-Cool)	+14

## Reporters

**WAPS/Akron, OH**  
 PD/MD: Bill Gruber  
 1 MOBY "Stars"  
 MAIA SHARP "Willing"

**KTZQ/Albuquerque, NM**  
 PD: Scott Souhrada  
 MD: Don Kelley  
 1 WEZLER "Nose"  
 WAYNE "Whisper"

**KGSB/Austin, TX**  
 PD: Jody Denberg  
 MD: Susan Castle  
 9 STEVE EARLE "Some Dreams"  
 ROLLINGS & LOVETT "Baby"

**WRNR/Baltimore, MD**  
 MD: Jon Peterson  
 PD: Alex Conright  
 MD: Damian Einstlin  
 2 ENTRAIN "Anyways"  
 JEB LOY NICHOLS "Know"  
 NO. MISSISSIPPI "Storm"

**KRVB/Boise, ID**  
 OM/MD: Dan McCollay  
 CITIZEN COPE "There's"  
 MAIA SHARP "Willing"

**WBOS/Boston, MA**  
 PD: Chris Herrmann  
 MD: Michele Williams  
 No Adds

**WXRW/Boston, MA**  
 PD: Joanne Doody  
 MD: Dana Marshall  
 1 BADLY DRAWN BOY "Something"  
 JOEY RAMONE "Wonderful"  
 CITIZEN COPE "There's"  
 PAUL MONTAGNY "Lipsy"  
 MAIA SHARP "Willing"

**CKEY/Buffalo, NY**  
 OM/MD: Rob White  
 MD: Mike Blakely  
 KELLY HURD "Man"  
 AVRIEL "L'Avigne Complicate"  
 RUBBYHORSE "Sparkle"  
 JACK JOHNSON "Flake"

**WNCS/Burlington, VT**  
 PD: Jody Peterson  
 APD: Eric Thomas  
 MD: Mark Abuzrahab  
 6 MAIA SHARP "Willing"  
 6 MOBY "Stars"  
 4 GOMEZ "Army"

**WVMT/Cape Cod, MA**  
 PD/MD: Barbara Dacey  
 1 COREY HARRIS "Santoro"  
 JEB LOY NICHOLS "Know"  
 MOBY "Stars"

**WOOD/Chattanooga, TN**  
 OM/MD: Danny Howard  
 P.D. Youth  
 1 JACK JOHNSON "Flake"  
 DAVE MATTHEWS BAND "Head"

**WXRT/Chicago, IL**  
 PD: Norm Werner  
 APD/MD: John Farnada  
 3 WEZLER "Nose"  
 2 RUBBYHORSE "Sparkle"  
 NO. MISSISSIPPI "Storm"

**KBXR/Columbia, MD**  
 PD/MD: Lana Trezise  
 MAIA SHARP "Willing"

**KBCO/Denver-Boulder, CO**  
 PD: Scott Arbaugh  
 MD: Keeler  
 1 NO. MISSISSIPPI "Storm"

**WDET/Detroit, MI**  
 PD: Jody Adams  
 MD: Marin Bandyke  
 AMO: Chuck Horn  
 3 MAIA SHARP "Willing"  
 3 COREY HARRIS "Santoro"  
 3 NO. MISSISSIPPI "Storm"  
 3 SHANNON MCNALLY "Know"

**WVOD/Elizabeth City, NC**  
 PD: Matt Cooper  
 MD: Tad Abbey  
 TREY ANASTASIO "Alive"

**WNCW/Greenville, SC**  
 PD: Mark Keefe  
 APD/MD: Kim Clark  
 COREY HARRIS "Santoro"  
 FRED EAGLES/SMITH "Gym"  
 MINGUS BIG BAND "Lady"  
 TOSHI REAGON "Light"

**WTTS/Indianapolis, IN**  
 MD: Brad Holte  
 MOBY "Stars"  
 JEB LOY NICHOLS "Know"  
 PHANTOM PLANET "California"

**WOKI/Knoxville, TN**  
 PD: Shane Cox  
 MD: Sarah McClure  
 MAIA SHARP "Willing"

**KMTN/Jackson, WY**  
 PD/MD: Mark Fishman  
 MAIA SHARP "Willing"  
 MOBY "Stars"  
 DARCEEN SMITH "Satellite"  
 WAYNE "Whisper"

**WFPK/Louisville, KY**  
 PD: Dan Reed  
 APD: Stacy Owen  
 BADLY DRAWN BOY "Something"  
 NORAH JONES "Cold"  
 JEB LOY NICHOLS "Know"  
 MAIA SHARP "Willing"

**KTBC/Kansas City, MO**  
 PD: Jon Hart  
 MD: Byron Johnson  
 ELIZA GILKYSO "Welcome"  
 MAIA SHARP "Willing"  
 LLAMA "Mud"  
 GOMEZ "Swing"  
 TREY ANASTASIO "Alive"  
 NO. MISSISSIPPI "Storm"  
 BADLY DRAWN BOY "Something"  
 GARRISON STARBUCK "Sky"  
 CRAIG ARMSTRONG "Wake"

**WMMM/Madison, WI**  
 PD/MD: Tom Leuber  
 NO. MISSISSIPPI "Storm"

**WMPS/Memphis, TN**  
 PD/MD: Alexandra Inzer  
 APD/MD: John Farnada  
 SHANNON MCNALLY "Know"

**KTCZ/Minneapolis, MN**  
 APD/MD: Mike Wolf  
 3 SHANNON MCNALLY "Know"

**WZEW/Mobile, AL**  
 PD: Brian Hart  
 MD: Linda Woodworth  
 PHANTOM PLANET "California"  
 MAIA SHARP "Willing"

**KPIG/Monterey, CA**  
 PD/MD: Laura Ellen Hopper  
 5 WARREN ZEVON "Basket"  
 4 DREW EMMETT "Freedom"  
 4 ROY ROGER'S "Edge"  
 3 PATTY GRIFFIN "Long"  
 JIMMY BUFFETT "Savannah"  
 RAUL MALO "See"  
 MAIA SHARP "Willing"  
 NO. MISSISSIPPI "Storm"

**KTEE/Monterey, CA**  
 OM: Chris White  
 MD: Carl Widig  
 BONNIE RAITT "Time"  
 BONNIE RAITT "Whisper"  
 NORAH JONES "Know"  
 PETER WHITE "Lady"

**WRLT/Nashville, TN**  
 OM/MD: David Hall  
 APD/MD: Keith Coos  
 NO. MISSISSIPPI "Storm"  
 MAIA SHARP "Willing"

**WFUV/New York, NY**  
 PD: Chuck Simpleton  
 MD: Rita Houston  
 AMO: Russ Borris  
 9 JOSH ROUSE "Nothing"  
 3 CAITLIN CARY "Shallow"  
 2 DAYNA KURTZ "Assane"  
 VAN MCCRISSEN "DU"  
 COREY HARRIS "Santoro"  
 TOSHI REAGON "Light"  
 CRAIG ARMSTRONG "Wake"  
 MAIA SHARP "Willing"  
 ELIZA GILKYSO "Boyfriend"

**WKCC/Norfolk, VA**  
 PD: Paul Shugrue  
 MD: Kristen Crook  
 4 TREY ANASTASIO "Alive"  
 3 MOBY "Stars"  
 RUBBYHORSE "Sparkle"  
 MAIA SHARP "Willing"

**KCTY/Omaha, NE**  
 PD: Max Bumgarner  
 MD: Christopher Dean  
 4 MOBY "Stars"

**WXPN/Philadelphia, PA**  
 PD: Bruce Warren  
 APD/MD: Helen Leicht  
 COREY HARRIS "Santoro"  
 MAIA SHARP "Willing"  
 NO. MISSISSIPPI "Storm"  
 CRAIG ARMSTRONG "Stay"

**WYEP/Pittsburgh, PA**  
 PD: Rosemary Welsh  
 APD/MD: Chris Griffin  
 COREY HARRIS "Santoro"  
 BADLY DRAWN BOY "Something"  
 NO. MISSISSIPPI "Storm"  
 MAIA SHARP "Willing"  
 ROLLINGS & LOVETT "Baby"

**WCLZ/Portland, ME**  
 PD: Herb Ivy  
 MD: Brian James  
 MAIA SHARP "Willing"  
 DISHWALLA "Middle"

**KINK/Portland, OR**  
 PD: Dennis Constantine  
 MD: Kevin Welch  
 No Adds

**WOST/Poughkeepsie, NY**  
 PD: Greg Gattine  
 APD: Christine Martinez  
 MD: Roger Menell  
 ANGLE QUE KID "Weaya"  
 MAIA SHARP "Willing"  
 JOEY RAMONE "Wonderful"

**KTHX/Reno, NV**  
 PD: Harry Reynolds  
 MD: Dave Herold  
 JIMMY BUFFETT "Savannah"  
 COREY HARRIS "Santoro"  
 CHARLIE MISSELMITH "Blues"  
 BONNIE RAITT "Lining"  
 MAIA SHARP "Willing"  
 LUTHER WRIGHT "You"

**KENZ/Salt Lake City, UT**  
 OM/MD: Bruce Jones  
 MD: Karl Bushman  
 No Adds

**KXST/San Diego, CA**  
 PD/MD: Dana Shaieb  
 THE CORNERS "Blues"  
 MAIA SHARP "Willing"

**KFOG/San Francisco, CA**  
 PD: Dave Benson  
 APD/MD: Haley Jones  
 No Adds

**KOTR/San Luis Obispo, CA**  
 PD: Drew Ross  
 MD: Greg Phifer  
 6 HARVEY NAX "Roses"  
 4 MOBY "Stars"  
 2 MAIA SHARP "Willing"  
 4 JOHN FOGERTY "Diggy"  
 4 JANAH "Heard"  
 4 NO. MISSISSIPPI "Storm"

**KBCI/Santa Fe, NM**  
 GM/MD: Ira Gordon  
 ROLLINGS & LOVETT "Baby"  
 TREY ANASTASIO "Alive"  
 MAIA SHARP "Willing"  
 NO. MISSISSIPPI "Storm"  
 SHELIA NICHOLS "Fatti"

**KTAO/Santa Fe, NM**  
 PD: John Hayes  
 MD: Michael Dean  
 7 NO. MISSISSIPPI "Storm"  
 5 ELIZA GILKYSO "Welcome"  
 5 MAIA SHARP "Willing"  
 JOSH ROUSE "Respected"

**KRSH/Santa Rosa, CA**  
 PD: Bill Bowker  
 MD: Pam Long  
 TREY ANASTASIO "Alive"  
 MOBY "Stars"  
 JOEY RAMONE "Wonderful"  
 ROY ROGER'S "Edge"  
 MAIA SHARP "Willing"  
 WAYNE "Whisper"  
 ROY ROGER'S "Walls"

**KMTT/Seattle-Tacoma, WA**  
 GM/MD: Chris Mays  
 APD/MD: Shawn Stewart  
 TREY ANASTASIO "Alive"

**KAEP/Spokane, WA**  
 PD: Tim Cotter  
 MD: Kari Bushman  
 STRIKES "Light"  
 WAYNE "Whisper"

**WRNX/Springfield, MA**  
 GM/MD: Tom Davis  
 MD: Bonnie Moorhouse  
 ENTRAIN "Army"  
 RAUL MALO "See"  
 NO. MISSISSIPPI "Storm"  
 JOEY RAMONE "Wonderful"  
 MAIA SHARP "Willing"

## National Programming

Added This Week



World Cafe

Ali Castelinni 215-898-6677

**BONNIE RAITT** Silver Lining  
**CAITLIN CARY** Shallow Heart, Shallow Water  
**COREY HARRIS** Santoro  
**MOBY** We Are All Made Of Stars  
**RAUL MALO** I See You



Acoustic Cafe

Rob Reinhart 734-761-2043

**ROLLINGS & LOVETT** Gee Baby, Ain't I Good To You?  
**WILCO** Kamera

## 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

Monitored Reporters 48 Total Reporters



27 Total Monitored

21 Total Indicator



**ON THE RECORD**

With **Christopher Dean**  
Asst. PD/MD, KCTY/Omaha



Sure there are plenty of groups like Blink-182, American Hi-Fi and Sum 41 that have no place in the Triple A world. However, there's one group named Jimmy Eat World who may sound similar to the "Blinks" of the music world but who have a much more adult sound. Simply put, Jimmy Eat World are the epitome of what this type of group wants to

be when it grows up! Although some may think they are a new group, Jimmy Eat World's latest, *Bleed American*, is actually their fourth album. I admire the fact that Jimmy Eat World put all their own money into recording and producing the album once Capitol Records dropped the band. *Bleed American* is a fantastic album from start to finish. The title track was the first song released to radio. It had pretty good success at Alternative stations, but it was a little too hard to be a crossover hit at all formats. Their followup, "The Middle," is the perfect fit for us at KCTY. If you haven't noticed, "The Middle" is quickly becoming a crossover hit for all formats now, in addition to Triple A. You may have whiffed at "The Middle," but take a serious listen to it again, because the Hot AC competitor in your market may already be on this one.

**M**aia Sharp rules in the Most Added column this week with 27 total (No. 1 on both panels), and North Mississippi Allstars are No. 2 overall with 15. Others showing this week include Corey Harris, Rubyhorse and Joey Ramone ... Trey Anastasio, Moby, Wayne, Jack Johnson, Phantom Planet, Citizen Cope, Shannon McNally, Jeb Loy Nichols and Badly Drawn Boy close some important holes ... On the monitored chart, Sheryl Crow slides into the No. 1 slot, and The Goo Goo Dolls hit the top five at 5\*. Johnson is the big gainer with an increase of 87 spins and a move from 10\*-7\*. Bonnie Raitt moves into the top 10 at 10\*, Lenny Kravitz goes 17\*-14\*, Natalie Merchant increases from 18\*-16\*, Elvis Costello jumps 20\*-17\*, Ryan Adams is 18\*, and Neil Young is top 20 at 20\* ... Johnny A. finally debuts at 30\* ... On the Indicator airplay chart, Adams holds at No. 1, Raitt jumps to 2\*, Young is 10\*, McNally moves 26\*-16\*, and Steve Earle climbs 25\*-20\* ... Wilco, Patty Griffin and Anastasio debut.

**Triple A**  
**ON THE RADIO**

— John Schoenberger, Triple A Editor

**AAA ARTIST**  
**OF THE WEEK**

ARTIST: Dishwalla  
LABEL: Immergent

By JOHN SCHOENBERGER / TRIPLE A EDITOR



Dishwalla

Santa Barbara-based Dishwalla have certainly experienced the highs and lows of the music business. Their multiformat No. 1 song "Counting Blue Cars," from the quintet's Platinum debut album, *Pet Your Friends*, catapulted them into national fame and gave them national tours with acts such as Sheryl Crow, Blind Melon and The Coo Goo Dolls. In addition, they enjoyed extensive TV exposure and praiseful press. But their second album, *And You Think You Know What Life's About*, fell short of expectations, mostly due to the fact that they were caught in the middle of the PolyGram-Universal merger in 1998. With time to contemplate and lessons to be pondered, they stepped back for a while to regroup.

Ultimately, time steered them toward a new beginning, as evidenced by their powerful new album, *Opaline*, released by Immergent Records. "We definitely try to grow with each record," says vocalist-lyricist J.R. Richards. "Over the years I've been through a lot personally and professionally, and as I grow emotionally, I find it easier to tap into feelings that I didn't or couldn't before." The subtle emotional power and musical clarity that Dishwalla are known for remain, but *Opaline's* 11 new songs elevate the group to a new level of sophistication and expression as they grapple with the many facets of love, life and faith.

To help them reach these new heights, the band brought in producer Gregg Watterberg, who had made a name for himself by working with Five For Fighting, as well as overseeing the *The Sopranos* soundtrack project. "Working with Gregg was a great experience," says Richards. "We had co-produced our first two records, so the idea of handing

the production reins completely over to someone else was a scary prospect at first. But Gregg brought an objective ear and offered an insight on arrangements and ideas that was key in realizing our songs."

As you listen to *Opaline*, the depth and resonance of the songs is what stands out. The dramatic lyrical content and potent melodies have been enhanced by the intelligent textures the band have built around each song. "One of the first things we did was strip everything down to the rhythm racks and the vocals," says keyboardist Jim Wood. "If it sounded good like that, then we started to add things to the mix." New drummer Pete Maloney provided the rhythmic backbone, while Woods' keyboard work, Scot Alexander's bass and Rodney Brown Cravens' guitar playing filled in the framework.

Dishwalla are very much a unit, with a cohesive, solid approach to their sound. Each bandmember contributes equally to elevate the songs. Whether it's the first single, "Somewhere in the Middle," "Opaline," "Home," "Mad Life," "Candleburn" or any of the other tracks on the album, the band are dead serious about the music they play and the messages they wish to convey.

"At the end of the day, you have to be happy with who you are — and we are," says Richards. "I don't think we've ever fit into a current niche, and, to be totally honest, that's fine with us. We know who we are."

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# Triple A Playlists

**MARKET #3**  
**WXRT/Chicago**  
Infinity  
(773) 777-1700  
Winer/Farneda  
12+ Cume 468,700

**93.1 XRT**  
CHICAGO'S FINEST ROCK

**PLAYS**

LW	TW	ARTIST/TITLE	GI (000)
15	25	MOBY/We Are All Made...	6800
22	23	JOHN MAYER/No Such Thing	6256
22	22	GOO GOO DOLLS/Here Is Gone	5984
22	22	ELVIS COSTELLO/Tear Off Your Own...	5984
24	20	TRAIN/She's On Fire	5440
12	20	JACK JOHNSON/Flake	5440
11	12	INDIGO GIRLS/Moment Of...	3264
23	12	SHERYL CROW/Soak Up The Sun	3264
9	11	BOB MARDIN/Sound On Sound	2992
5	11	BONNIE RAITT/Can't Help You Now	2992
11	10	TREY ANASTASIO/Alive Again	2720
11	10	TRAVIS/Side	2720
10	10	LLAMA/Too Much Too Soon	2720
10	10	WILCO/Heavy Metal Drummer	2720
7	10	PETER DINKLAGE/Nocturnals	2720
8	10	WIDESPREAD PANIC/This Part Of Town	2720
6	9	COLDPLAY/Yellow	2448
6	9	JEWEL/Standing Still	2448
4	9	ROBERT BRADLEY'S.../Train	2448
9	8	MIDNIGHT OIL/Golden Age	2176
9	8	ZERO 7/Destiny	2176
7	8	BETTER THAN EZRA/Extra Ordinary	2176
8	8	B.R.M.C./Love Burns	2176
7	8	PETE YORN/Life On A Chain	2176
5	8	DAVID GRAY/Sail Away	2176
5	8	DAVE MATTHEWS BAND/Everyday	2176
11	8	OASIS/The Hindu Times	2176
8	8	CHRIS ISAAK/American Boy	2176
6	8	JOHN McLELLAN/Peaceful World	2176

**MARKET #4**  
**KFOG/San Francisco**  
Susquehanna  
(415) 543-1045  
Benson/Jones  
12+ Cume 550,000

**104.5 KFOG**

**PLAYS**

LW	TW	ARTIST/TITLE	GI (000)
10	32	LENNY KRAVITZ/Silence Of Heart	8416
7	32	THE CORRS/When The Stars Go...	8416
29	29	EDDIE VEDDER/You've Got To...	7627
20	22	JACK JOHNSON/Flake	5786
20	21	GOO GOO DOLLS/Here Is Gone	5523
18	20	NICKELBACK/How You Remind Me	5260
20	19	NICKELBACK/How You Remind Me	4997
18	19	BONNIE RAITT/Can't Help You Now	4997
20	19	SHERYL CROW/Soak Up The Sun	4997
17	14	ELVIS COSTELLO/Tear Off Your Own...	4208
11	13	LIFEHOUSE/Hanging By A Moment	3419
12	13	JOHNNY A./Oh Yeah	3419
10	12	RYAN ADAMS/Answering Bell	3156
13	11	PETE YORN/Strange Condition	2893
4	11	ZERO 7/Destiny	2893
6	11	TRAIN/She's On Fire	2893
9	11	CHRIS ISAAK/Let Me Down Easy	2893
11	10	INDIGO GIRLS/Moment Of...	2893
6	11	JOHN MAYER/No Such Thing	2893
6	11	JOSH JOPLIN GROUP/Camera One	2893
11	10	MIDNIGHT OIL/Golden Age	2893
12	10	NATALIE MERCHANT/Build A Levee	2630
11	10	ROBERT BRADLEY'S.../Train	2630
30	10	COLDPLAY/Trouble	2630
10	10	PETE YORN/Life On A Chain	2630
9	9	INCUBUS/Drive	2367
13	9	U2/Stuck In A Moment...	2367
8	8	BLUES TRAVELER/Back In The Day	2104

**MARKET #8**  
**WBOS/Boston**  
Greater Media  
(617) 822-9600  
Herrmann/Williams  
12+ Cume 374,100

**92.9 WBOS**

**PLAYS**

LW	TW	ARTIST/TITLE	GI (000)
33	33	SHERYL CROW/Soak Up The Sun	4323
31	33	JOHN MAYER/No Such Thing	4323
31	32	CALLING/Wherever You Will Go	4192
19	29	GOO GOO DOLLS/Here Is Gone	3799
26	25	EDDIE VEDDER/You've Got To...	3275
20	20	DAVE MATTHEWS BAND/Everyday	2620
19	19	PETE YORN/Strange Condition	2489
16	18	COLDPLAY/Trouble	2358
17	18	BONNIE RAITT/Can't Help You Now	2358
16	18	CHRIS ISAAK/Let Me Down Easy	2358
15	17	ALANIS MORISSETTE/Hands Clean	2227
18	17	TRAIN/She's On Fire	2227
17	17	U2/In A Little While	2227
17	17	RYAN ADAMS/Answering Bell	2227
17	16	INDIGO GIRLS/Moment Of...	2096
11	16	MIDNIGHT OIL/Golden Age	2096
9	13	ZERO 7/Destiny	1703
8	13	ELVIS COSTELLO/Tear Off Your Own...	1703
15	11	TRAVIS/Side	1441
8	11	U2/Stuck In A Moment...	1441
10	10	JACK JOHNSON/Flake	1310
10	10	JOHN McLELLAN/Peaceful World	1310
10	10	LISA LOEB/Someone You	1310
10	10	LENNY KRAVITZ/Silence Of Heart	1310
10	10	JEWEL/Standing Still	1310
8	10	NICKELBACK/How You Remind Me	1310
8	10	NATALIE MERCHANT/Build A Levee	1310
9	9	FIVE FOR FIGHTING/Superman (It's...)	1179
9	9	ANGELIQUE KIDJO/Iwoya	1179

**MARKET #8**  
**WXRJ/Boston**  
Northeast  
(978) 374-4733  
Doody/Marshall  
12+ Cume 194,400

**the 92.5**

**PLAYS**

LW	TW	ARTIST/TITLE	GI (000)
27	29	BONNIE RAITT/Can't Help You Now	2407
28	28	STARSAILOR/Good Souls	2324
28	28	PETE YORN/Strange Condition	2324
30	28	SHERYL CROW/Soak Up The Sun	2324
26	23	CHRIS ISAAK/Let Me Down Easy	1909
17	19	RYAN ADAMS/Answering Bell	1577
18	19	ELVIS COSTELLO/Tear Off Your Own...	1577
18	19	INDIGO GIRLS/Moment Of...	1577
18	19	NEIL YOUNG/Differently	1577
18	18	NATALIE MERCHANT/Build A Levee	1494
18	18	ZERO 7/Destiny	1494
18	18	DAVE MATTHEWS BAND/Everyday	1494
18	18	U2/In A Little While	1494
17	17	ALANIS MORISSETTE/Hands Clean	1411
16	17	LENNY KRAVITZ/Silence Of Heart	1411
17	17	TRAIN/She's On Fire	1411
17	16	WILLIAM TOPLLEY/Back To Believing	1328
12	15	THEY ANASTASIO/Alive Again	913
10	11	JACK JOHNSON/Flake	830
8	10	LUCIE/Good Day	830
8	10	DANNY WARKHOL/Bohemian Like You	830
8	9	COLDPLAY/Yellow	747
6	9	PATTI SMITH/When Doves Cry	747
6	9	FIVE FOR FIGHTING/Superman (It's...)	747
6	9	WE'ZER/Island In The Sun	747
8	8	CAKE/Short Skirt/Long...	747
8	8	DIDD/Thankyou	664
7	8	SHANNON MCNALLY/Now That I Know	664
8	8	JOSH ROUSE/Feeling No Pain	664

**MARKET #14**  
**KMTT/Seattle-Tacoma**  
Entercom  
(206) 233-1037  
Mays/Stewart  
12+ Cume 213,900

**The Mountain**  
102.9 FM

**PLAYS**

LW	TW	ARTIST/TITLE	GI (000)
19	23	SHERYL CROW/Soak Up The Sun	2806
22	22	PETE YORN/Strange Condition	2684
22	22	EDDIE VEDDER/You've Got To...	2684
24	21	GOO GOO DOLLS/Here Is Gone	2562
21	21	U2/In A Little While	2562
18	17	BONNIE RAITT/Can't Help You Now	2074
14	16	ROBERT BRADLEY'S.../Train	1952
10	15	NEIL YOUNG/Differently	1830
13	15	CITIZEN COPE/It's There's Love	1830
13	14	STARSAILOR/Good Souls	1708
11	13	PHANTOM PLANE/California	1586
12	13	SHANNON MCNALLY/Now That I Know	1586
14	13	JACK JOHNSON/Flake	1586
11	13	ELVIS COSTELLO/Tear Off Your Own...	1586
12	13	CHRIS ISAAK/Let Me Down Easy	1586
14	12	TRAIN/She's On Fire	1464
22	22	DAVE MATTHEWS BAND/Everyday	1464
11	12	LENNY KRAVITZ/Silence Of Heart	1464
11	12	INDIGO GIRLS/Moment Of...	1342
11	11	ALANIS MORISSETTE/Hands Clean	1342
7	9	ZERO 7/Destiny	1098
8	7	DAVID GRAY/Babylon	976
8	7	NATALIE MERCHANT/Build A Levee	976
6	8	NORAH JONES/Don't Know Why	976
5	8	COLDPLAY/Yellow	976
5	8	RYAN ADAMS/Answering Bell	976
8	7	DIDD/Thankyou	976
8	7	JOHN McLELLAN/Peaceful World	854
8	7	MARK KNOPFLER/What It Is	854
5	7	JOSH ROUSE/No Such Thing	854

**MARKET #16**  
**KTCZ/Minneapolis**  
Clear Channel  
(612) 339-0000  
MacLeath/Wolf  
12+ Cume 364,600

**Cities 97.1**

**PLAYS**

LW	TW	ARTIST/TITLE	GI (000)
36	38	U2/In A Little While	6802
36	38	CHRIS ISAAK/Let Me Down Easy	6802
36	37	COLDPLAY/Trouble	6233
36	33	EDDIE VEDDER/You've Got To...	5907
38	31	JOHN MAYER/No Such Thing	5549
30	31	DAVE MATTHEWS BAND/Everyday	5370
30	30	SHERYL CROW/Soak Up The Sun	5370
31	30	AFRO-CELT/P. GABRIEL/When You're Falling	5370
28	30	MATCHBOX TWENTY/Mad Season	5370
22	30	GOO GOO DOLLS/Here Is Gone	3759
20	21	JACK JOHNSON/Flake	3759
19	20	PETE YORN/Strange Condition	3580
18	20	TRAIN/She's On Fire	3580
19	19	DAVID GRAY/Sail Away	3401
19	19	TRAVIS/Side	3401
19	19	BOR SCHNEIDER/Big Blue Sea	3401
18	18	CREED/My Sacrifice	3222
16	15	BONNIE RAITT/Can't Help You Now	2685
14	14	JOHN McLELLAN/Peaceful World	2685
11	13	CALLING/Wherever You Will Go	2327
13	3	3 DOORS DOWN/Be Like That	2327
10	12	INCUBUS/Drive	2148
15	12	MOBY/GWEN STEFANI/Southside	2148
11	12	JOSH JOPLIN GROUP/Camera One	2148
12	12	LIFEHOUSE/Hanging By A Moment	2148
12	12	NICKELBACK/How You Remind Me	2148
13	11	STAIN'D/It's Been Awhile	1969
11	11	TRAIN/Drops Of Jupiter...	1969
11	11	JEWEL/Standing Still	1969
14	11	FIVE FOR FIGHTING/Superman (It's...)	1969

**MARKET #17**  
**KXST/San Diego**  
Compass  
(658) 678-0102  
Shaeb  
12+ Cume 110,200

**SETS 102.1**

**PLAYS**

LW	TW	ARTIST/TITLE	GI (000)
20	29	SHERYL CROW/Soak Up The Sun	1566
28	28	ALANIS MORISSETTE/Hands Clean	1512
23	28	PETE YORN/Strange Condition	1512
30	27	CHRIS ISAAK/Let Me Down Easy	1458
29	26	EDDIE VEDDER/You've Got To...	1404
22	20	U2/In A Little While	1080
12	20	CALLING/Wherever You Will Go	1080
26	19	DAVE MATTHEWS BAND/Everyday	1026
17	18	BONNIE RAITT/Can't Help You Now	972
9	17	JOHN MAYER/No Such Thing	918
20	16	JACK JOHNSON/Flake	864
11	16	MIDNIGHT OIL/Golden Age	864
11	16	NATALIE MERCHANT/Build A Levee	810
11	15	GOO GOO DOLLS/Here Is Gone	616
6	14	ELVIS COSTELLO/Tear Off Your Own...	756
6	14	INDIGO GIRLS/Moment Of...	702
9	13	DAVID GRAY/Babylon	540
10	10	ROBERT BRADLEY'S.../Train	486
4	9	NEIL YOUNG/Differently	486
10	9	TRAIN/She's On Fire	486
9	9	RYAN ADAMS/Answering Bell	486
9	9	JOHN McLELLAN/Peaceful World	486
10	8	STARSAILOR/Good Souls	432
9	7	FIVE FOR FIGHTING/Superman (It's...)	378
7	7	JEWEL/Standing Still	378
7	7	LENNY KRAVITZ/Silence Of Heart	378
12	7	LENNY KRAVITZ/Silence Of Heart	378
7	6	BAHANEKED LADIES/Pinch Me	324
6	5	LIFEHOUSE/Hanging By A Moment	270

**MARKET #20**  
**WRNR/Baltimore**  
Empire  
(410) 626-0103  
Peterson/Cortright  
12+ Cume 16,000

**WRNR**  
103.1 RADIO ANNAPOLIS

**PLAYS**

LW	TW	ARTIST/TITLE	GI (000)
21	24	CHRIS ISAAK/Let Me Down Easy	240
26	23	TRAIN/She's On Fire	220
23	22	PETE YORN/Strange Condition	220
11	19	BONNIE RAITT/Can't Help You Now	190
9	17	U2/In A Little While	170
12	15	JACK JOHNSON/Flake	150
12	14	NATALIE MERCHANT/Build A Levee	140
16	13	DAVE MATTHEWS BAND/Everyday	130
10	13	JOSH ROUSE/Feeling No Pain	130
10	12	MIDNIGHT OIL/Golden Age	120
8	12	RUSTED ROOT/Welcome To My Party	120
22	12	TRAVIS/Side	120
13	11	SHERYL CROW/Soak Up The Sun	110
10	11	ELVIS COSTELLO/Tear Off Your Own...	110
5	11	INDIGO GIRLS/Moment Of...	110
11	11	BIG HEAD TODD.../Wishing Well	110
10	11	STARSAILOR/Good Souls	110
10	10	CITIZEN COPE/It's There's Love	100
10	10	PHANTOM PLANE/California	100
12	9	ROBERT BRADLEY'S.../Train	90
5	8	WILCO/Heavy Metal Drummer	80
6	8	HAUL MALDRE/Very Little	80
4	7	LLAMA/Too Much Too Soon	70
7	7	DAVE MATTHEWS BAND/Did It	70
7	7	KELLER WILLIAMS/Feaker By	70
5	7	ZERO 7/Destiny	70
7	7	BOR SCHNEIDER/Big Blue Sea	70
4	6	DANNY WARKHOL/Bohemian Like You	60
6	6	CRACKER/HiShine	60
5	6	RYAN ADAMS/Answering Bell	60

**MARKET #22**  
**KBCO/Denver-Boulder**  
Clear Channel  
(303) 444-5600  
Abzug/Keele  
12+ Cume 338,800

**KBCO**  
97.3 FM

**PLAYS**

LW	TW	ARTIST/TITLE	GI (000)
30	33	WE'ZER/Island In The Sun	6798
32	31	EDDIE VEDDER/You've Got To...	6386
19	25	JACK JOHNSON/Flake	5150
5	22	AFRO-CELT/P. GABRIEL/When You're Falling	4532
6	21	U2/In A Little While	4326
32	20	NICKELBACK/How You Remind Me	4120
30	20	U2/Beautiful Day	3914
15	19	WILLIAM TOPLLEY/Back To Believing	3502
17	17	CHRIS ISAAK/Let Me Down Easy	3502
17	17	ALANIS MORISSETTE/Hands Clean	3502
13	17	JOHN McLELLAN/Peaceful World	3502
17	17	SHERYL CROW/Soak Up The Sun	3502
19	17	GOO GOO DOLLS/Here Is Gone	3502
12	16	MIDNIGHT OIL/Golden Age	3296
10	16	DAVE MATTHEWS BAND/Everyday	3296
13	16	MARK KNOPFLER/What It Is	3296
17	16	JOHN MAYER/No Such Thing	3296
10	15	BLUES TRAVELER/Back In The Day	3090
10	15	BIG HEAD TODD.../Wishing Well	3090
9	15	JOHN MAYER/No Such Thing	3090
15	13	STING/Raggy	2678
9	12	NATALIE MERCHANT/Build A Levee	2472
4	12	TRAIN/Drops Of Jupiter...	2472
8	11	BONNIE RAITT/Can't Help You Now	2276
8	11	U2/In A Little While	2266
8	11	N. MISSISSIPPI.../Storm	2060
9	10	RYAN ADAMS/Answering Bell	2060
6	10	PETE YORN/Life On A Chain	2060
10	10	ELVIS COSTELLO/Tear Off Your Own...	2060
10	9	NEIL YOUNG/Differently	1854

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**PLAYS**

LW	TW	ARTIST/TITLE	GI (000)
22	25	U2/In A Little While	2600
15	24	SHERYL CROW/Soak Up The	



**RICK WELKE**  
rwelke@ronline.com

# Class In The Studio

## University-owned WONU lets future superstars Shine

Olivet Nazarene University has the distinction of owning and operating two very unique frequencies. Christian CHR WONU (Shine 89.7)/Chicago is run by professional broadcasters, while "The Dorm" is a progressive-formatted training ground for students.

**Bill DeWees** is Director/Broadcasting for Olivet and Station Manager for WONU. "I was hired as OM of WONU in February 1991," he says. "I was working at WTLT/Columbus, OH at the time and thought that working in an academic setting might be a nice option for retirement — you know, a way to share all of my years of wisdom and experience."

WONU's programming evolved from a middle-of-the-road Christian format to praise music, then to Christian AC, and now to a Christian CHR format. It has gone from having an all-student staff headed by a faculty adviser to a six-person professional staff coupled with a handful of select ONU broadcasting students, who work on a part-time basis.

### Station Of Distinction

"I accepted the position because I had enjoyed working with interns throughout my career, and I saw unbelievable potential in a station that wasn't getting much attention," DeWees says. "I became Director/Broadcasting for Olivet and SM at WONU later that same year. We began to work toward my vision of developing a competitive major-market station with a facility that equipped and prepared the next generation of Christian broadcast leaders for the future."

WONU distinguishes itself with its goals. "I like to compare us to a university hospital," DeWees says. "We are a radio station that does real radio work with real listeners, but, at the same time, we are teaching students to do the same procedures under the watchful eyes of seasoned professionals. We are a teaching, training and mentoring facility."

"While we care very much about ratings and revenue, we ultimately judge our effectiveness by our contribution to the industry. That contribution comes in the form of well-trained and qualified broadcasters who are young, enthusiastic and ready to take on the world. Our legacy is our students, who can now be found throughout the country and around the world."

"Some examples of our graduates

are Brian Dishon at Sparrow Records, Tiffany Thorpe at WVJF/Atlanta and Sherri Hull, now at Burkhart Christian Media. Tony Michaels at KIMN (Mix 100)/Denver is also a former student who recently won an award for Best Evening Personality in the Denver market for the second year in a row. Consequently, Tony also voice-tracks our afternoon drive."

### Studio Lessons

DeWees teaches in the studio as well as the classroom. "The system is both very simple and very effective," he says. "I also serve as a professor of speech communications and teach the broadcasting classes offered at Olivet. I'm big on the fundamentals of radio. Brad Burkhart and Dan O'Day are regarded as gods in my classes."

"I immerse students in the same kind of education they might receive while attending the NCRS [National Christian Resource Seminar]. I don't even use a textbook. We work out of trade articles and materials that I obtain."

After a student successfully completes the introductory radio class at Olivet, he or she is eligible to work at The Dorm, which is broadcast over the school's cable TV system. Students are expected to master the basics taught in DeWees' class, and college credit is given for all work on The Dorm, which serves as a farm team for WONU.

"We are constantly in the process of scouting out the most talented and hardest-working students to work for Shine 89.7," DeWees says. "We call this program our broadcast leadership program. It is only for those who are willing to make a major commitment to broadcast excellence."

"Five major scholarships are awarded each year to students who are selected to assist in the areas of programming, promotion, development, morning show producer and production. A major-market station recently recruited one of our sophomore student leaders to voice-track its midday shift."

### Support From Within

WONU has had amazing support from the college administration. The biggest challenge the station faces comes not from within the system, but from without. "Since we are a

unique station, folks in the industry typically stereotype us as a college station," DeWees says. "By that I mean recreational radio — free-form, do-your-own-thing type radio. People are surprised to learn that we are well-funded and well-staffed."

"All of my prior radio experience has been in a commercial environment. You may be surprised to know that I can't ever imagine going back. A level of trust and confidence has been nurtured here that has resulted in the empowerment of our staff to do what we feel is in the best interest of the station, students and the university."

WONU has several high-profile events on its calendar. Here are a

**"We've squeezed the excitement and life out of our formats in a desperate attempt to keep what little we already have. Sometimes it's necessary to risk the little we have for the greater potential of what we have yet to achieve."**

few unique activities the station will be involved in over the next several months:

- A multimillion-dollar scholarship giveaway. WONU is working on a Back to School and On to College promotion in conjunction with Olivet. The station plans to give away a full four-year scholarship every Thursday in September, with millions of dollars in smaller scholarships being given away as well.

- The Freedom Fest. Last year WONU held its first-ever Freedom Fest on July 3, featuring a concert by Squint recording act PFR and fireworks. This year's festival will be like last year's, only bigger. Station staff are working on a full-day lineup of family-friendly acts to be followed by fireworks choreo-



**SONICFLOOD SHOW SOME LOVE**

Ino recording artists Sonicflood stopped by the K-LOVE Network studios in Sacramento, CA for a mini-concert and quality time with staffers. Seen here are (front row, l-r) K-LOVE PD Mike Novak; Sonicflood's Todd Michael and Rick Heil; INO Records' Dan Michaels; (back row, l-r) K-LOVE GM Lloyd Parker; Sonicflood's Todd Shay, Brett Vargason and Dave Allen; K-LOVE MD David Pierce; and Resonate Records artist Jason Ingram.

graphed to a live WONU music broadcast. Another concert geared specifically toward high school- and college-age students will follow the fireworks.

- Olivet was recently chosen as the new preseason home of the Chicago Bears. An estimated 6,000 people will be visiting the campus every day this coming summer for about six weeks. WONU is currently making plans to market itself to this group in unique ways.

### New Challenges, New Ways

Being in a top market offers many challenges. "Chicago is a tough market," DeWees says. "In the past year the K-LOVE network and 'The Fish' [WZFS] have moved into town. Essentially, there were three radio stations with almost identical formats. Since K-LOVE wasn't local, I knew it wasn't going to adjust its format. Also, we can't go into a dollar-for-dollar marketing match with The Fish, because their pockets are far deeper than ours. It only made sense to look for an available niche, and that was CHR."

"The truth is, I love this format. The future of the Christian format is dependent on our ability to break songs, build awareness of artists and establish hits. I believe that this format is creating future success for artists and Christian AC radio stations. In addition, there is just incredible excitement in a hit-oriented environment. The audience, the artists and the music are electric."

But WONU's journey isn't over yet. "We are about three-quarters of the way to where we need to be right now, in terms of our programming and execution," DeWees notes. "Our promotions department is off the hook and going crazy. By midsummer we will be hitting on all cylinders with our programming."

As WONU looks to the future, DeWees recognizes what's truly important. "As cliched as it sounds, your greatest investment is your people," he says. "I'll take mediocre facilities and equipment with great people over great equipment with mediocre people any day. Look for enthusiastic and committed broad-

casters who are just beginning their careers and invest in them.

"The greatest satisfaction I get is having my love of broadcasting duplicated in another generation of broadcasters. My prayer is that they will, in turn, do the same for others."

### Looking To The Future

"The format needs more hit-oriented Christian radio stations," DeWees continues. "I believe that will create more fans of Christian music and ultimately impact our industry by selling music product, filling concert seats and building our cume. We have become so obsessed with building TSL and a loyal audience that we're afraid of playing hits too often and afraid of breaking new songs with great potential."

"I see a growing tendency toward playing it safe and researching the life out of our playlists. Don't get me wrong: Research is needed and is appropriate in its place. But in many cases we've squeezed the excitement and life out of our formats in a desperate attempt to keep what little we already have. Sometimes it's necessary to risk the little we have for the greater potential of what we have yet to achieve."

DeWees also sees potential in young Christian artists. "The biggest surprise over the past five years has been the average age of the recording artists," he says. "Artists like Jump 5, Stacie Orrico and Rachael Lampa have helped to lower the average age to about 17. Seriously, I'm thrilled with the latest wave of young artists. We desperately need energy, vitality and excitement in an industry that is often perceived as stagnant and irrelevant."

"Frankly, my biggest surprise over the past decade is that Salem has decided to make an impact in the Contemporary Christian music format. When I worked for Salem, I always dreamed of the impact that could be made through a radio group like that. I'm thrilled that they chose that path, and I wish them tremendous success. Perhaps their success will empower others to follow the same path."

April 12, 2002

**CHR Top 30**

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART
1	1	NEWSBOYS It Is You (Sparrow)	939	-88	15
2	2	JARS OF CLAY I Need You (Essential)	776	-182	17
8	3	STEVEN CURTIS CHAPMAN See The Glory (Sparrow)	751	+63	13
5	4	SKILLET One Real Thing (Ardent)	733	+36	9
7	5	JENNIFER KNAPP w/MAC POWELL Sing Alleluia (Essential)	674	-16	17
3	6	REBECCA ST. JAMES Breathe (Forefront)	654	-85	15
9	7	GINNY OWENS I Am (Rocketown)	636	+4	8
10	8	RACHAEL LAMPA Savior Song (Word)	582	-10	7
6	9	TRUE VIBE You Are The Way (Essential)	576	-118	12
4	10	PLUS ONE Camouflage (Atlantic)	570	-146	15
20	11	PAUL COLMAN TRIO Turn (Essential)	502	+128	2
15	12	AUDIO ADRENALINE Rejoice (Forefront)	483	+3	4
12	13	NATALIE LARUE, T-BONE & DJ MAJ King Of My Life (Flicker)	476	-21	10
14	14	STACIE ORRICO Bounce Back (Forefront)	459	-30	4
13	15	PAUL ALAN Leaving Lonely (Aluminum)	454	-38	7
17	16	CAEDMON'S CALL Before There Was Time (Essential)	419	-54	11
19	17	THIRD DAY It's Alright (Essential)	409	+11	4
16	18	LIFEHOUSE Breathing (DreamWorks)	406	-72	13
18	19	BY THE TREE Invade My Soul (Fervent)	404	-4	9
21	20	JEFF DEYO Let It Flow (Gotee)	401	+53	3
11	21	SHAUN GROVES After The Music Fades (Rocketown)	368	-132	18
23	22	MERCY ME I Can Only Imagine (INO)	339	+3	12
30	23	FUSEBOX Every Move I Make (Elevate/Inpop)	335	+41	5
24	24	TAIT Bonded (Forefront)	316	+7	2
<b>Debut</b>	25	BEBO NORMAN Holy Is Your Name (Essential)	306	+27	1
<b>Debut</b>	26	PHAT CHANCE Without You (Flicker)	303	+39	1
<b>Debut</b>	27	RELIENT K For The Moments I Feel Faint (Gotee)	261	+17	1
22	28	NICOLE C. MULLEN Talk About It (Word)	260	-80	6
<b>Debut</b>	29	JENNIFER KNAPP Say Won't You Say (Gotee)	259	+30	1
29	30	DOWNHERE Larger Than Life (Word)	259	-38	21

31 CHR reporters. Songs ranked by total plays for the airplay week of Sunday 3/31-Saturday 4/6. © 2002 Radio & Records.

**AC Top 30**

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART
1	1	NEWSBOYS It Is You (Sparrow)	1486	-39	15
2	2	AVALON I Don't Want To Go (Sparrow)	1418	-19	13
5	3	RACHAEL LAMPA No Greater Love (Word)	1327	+39	10
4	4	PLUS ONE Forever (Atlantic)	1304	-9	11
3	5	TRUE VIBE You Are The Way (Essential)	1287	-39	15
6	6	CAEDMON'S CALL Before There Was Time (Essential)	1273	-5	15
8	7	POINT OF GRACE You Will Never Walk Alone (Word)	1269	+71	9
7	8	JARS OF CLAY I Need You (Essential)	1138	-97	18
11	9	MARK SCHULTZ Back In His Arms Again (Word)	1112	+119	7
10	10	GINNY OWENS I Am (Rocketown)	1022	+17	10
13	11	BROTHER'S KEEPER Take Me To The Cross (Ardent)	988	+87	10
9	12	ANOINTED One Fine Day (Word)	970	-109	12
14	13	4HIM Surrender (Word)	805	+31	5
12	14	JENNIFER KNAPP w/MAC POWELL Sing Alleluia (Essential)	786	-120	19
17	15	THIRD DAY It's Alright (Essential)	750	+74	5
18	16	NICOLE C. MULLEN Talk About It (Word)	694	+21	10
15	17	REBECCA ST. JAMES Breathe (Forefront)	670	-85	15
19	18	MICHAEL W. SMITH Breathe (Reunion)	618	-52	11
23	19	FREDDIE COLLOCA Savior My Savior (One Voice)	586	+103	3
22	20	NATALIE GRANT What Other Man (Curb)	574	+53	5
16	21	MERCY ME I Can Only Imagine (INO)	569	-178	24
20	22	WATERMARK Constant (Rocketown)	544	0	4
27	23	BEBO NORMAN Holy Is Your Name (Essential)	485	+82	4
28	24	NEWSONG Wide Open (Reunion)	467	+94	2
21	25	STEVEN CURTIS CHAPMAN God Is God (Sparrow)	448	-81	21
24	26	GO FISH You're My Little Girl (Inpop)	401	-26	6
30	27	ZOE GIRL Here And Now (Sparrow)	376	+47	2
<b>Debut</b>	28	JENNIFER KNAPP Say Won't You Say (Gotee)	367	+95	1
25	29	SHAUN GROVES After The Music Fades (Rocketown)	359	-58	22
29	30	MICHELLE TUMES King Of My Heart (Sparrow)	323	-31	8

53 AC reporters. Songs ranked by total plays for the airplay week of Sunday 3/31-Saturday 4/6. © 2002 Radio & Records.

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## Rock Top 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART
	1	<b>PILLAR</b> Fireproof ( <i>Flicker</i> )	344	+6	6
4	2	<b>THIRD DAY</b> Get On ( <i>Essential</i> )	285	+4	6
5	3	<b>RELIENT K</b> Those Words Are Not Enough ( <i>Gotee</i> )	279	+4	10
3	4	<b>JUSTIFIDE</b> Our Little Secret ( <i>Du'desac/Ardent</i> )	277	-5	13
7	5	<b>FIVE IRON FRENZY</b> Spartan ( <i>5 Minute Walk</i> )	271	+33	6
6	6	<b>P.O.D.</b> Youth Of The Nation ( <i>Atlantic</i> )	244	-1	18
2	7	<b>BENJAMIN GATE</b> Lay It Down ( <i>Forefront</i> )	232	-76	12
11	8	<b>THOUSAND FOOT KRUTCH</b> Supafly ( <i>OGE</i> )	230	+31	9
10	9	<b>EAST WEST</b> She Cries ( <i>Floodgate</i> )	229	+25	6
8	10	<b>SEVENTH DAY SLUMBER</b> My Struggle ( <i>Mercy Street</i> )	225	+8	9
19	11	<b>SLINGSHOT 57</b> Everyday ( <i>Independent</i> )	188	+24	5
22	12	<b>SKILLET</b> Earth Invasion ( <i>Ardent</i> )	185	+50	2
9	13	<b>JARS OF CLAY</b> I Need You ( <i>Essential</i> )	185	-23	8
15	14	<b>SQUIRT</b> No Turning Back ( <i>Absolute</i> )	177	0	13
18	15	<b>STEVE</b> My Ever, My All ( <i>Forefront</i> )	175	+10	12
17	16	<b>MONDAY MORNING</b> Amazed ( <i>Independent</i> )	171	+3	13
16	17	<b>EVERYDAY SUNDAY</b> Just A Story ( <i>Independent</i> )	169	-8	12
23	18	<b>COMMON CHILDREN</b> Celebrity Virtue ( <i>Galaxy 21</i> )	167	+35	2
13	19	<b>LADS</b> Creator ( <i>Cross Driven</i> )	154	-38	16
20	20	<b>PLANET SHAKERS</b> Phenomena ( <i>Crowne</i> )	146	-1	13
21	21	<b>LIFEHOUSE</b> Breathing ( <i>DreamWorks</i> )	139	-4	11
27	22	<b>NEWSBOYS</b> John Woo ( <i>Sparrow</i> )	136	+25	2
14	23	<b>TAIT</b> Spy ( <i>Forefront</i> )	134	-47	14
12	24	<b>TOBY MAC</b> Yours ( <i>Forefront</i> )	121	-73	19
24	25	<b>ALL TOGETHER SEPARATE</b> We Know ( <i>Ardent</i> )	121	-1	3
<i>Debut</i>	26	<b>PAX217</b> Tonight ( <i>Forefront</i> )	119	+88	1
28	27	<b>AMONG THORNS</b> Wind... ( <i>Worship Extreme/Here To Him</i> )	112	+4	2
26	28	<b>REAL</b> Let It Be ( <i>Mercy Street</i> )	112	0	5
29	29	<b>ESO</b> To Confront ( <i>Bettie Rocket</i> )	99	-7	16
<i>Debut</i>	30	<b>SUPERCHICK</b> Holy Moment ( <i>tapcp</i> )	99	+21	1

47 Rock reporters. Songs ranked by total plays for the airplay week of Sunday 3/24-Saturday 3/30.  
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## Reporters

### CHR

KLYT/Albuquerque, NM  
WHMX/Bangor, ME  
KWOE/Cedar Rapids, IA  
WCFL/Chicago, IL  
WONU/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  
KSFJ/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

31 Reporters

### AC

KAEZ/Amarillo, TX  
KAFK/Anchorage, AK  
WFSH/Atlanta, GA  
WVFJ/Atlanta, GA  
WQCK/Baton Rouge, LA  
KTSY/Boise, ID  
WCVK/Bowling Green, KY  
WBGL/Champaign, IL  
WRCM/Charlotte, NC  
WBDX/Chattanooga, TN  
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  
KSBJ/Houston-Galveston, TX  
WTCR/Huntington, WV  
WBGJ/Jacksonville, FL  
WCQR/Johnson City, TN  
KOBK/Joplin, MO  
KFSH/Los Angeles, CA  
WJIE/Louisville, KY  
KOFK/Lubbock, TX  
WMCU/Miami, FL  
WBSN/New Orleans, LA  
KLGH/Oklahoma City, OK  
WPOZ/Orlando, FL  
KFIS/Portland, OR  
KSLT/Rapid City, SD  
WRXT/Roanoke, VA  
WXPZ/Salisbury, DE

WJIS/Sarasota, FL  
WHPZ/South Bend, IN  
WBI/Springfield, IL  
KWND/Springfield, MO  
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

53 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  
WKLD/Grand Rapids, MI  
WORQ/Green Bay, WI  
WRGX/Green Bay, WI  
WROQ/Greenville, SC  
WBOP/Harrisonburg, VA  
KSBJ/Houston-Galveston, TX

WNCM/Jacksonville, FL  
WYLV/Knoxville, TN  
WLGH/Lansing, MI  
KSLI/Lincoln, NE  
WDM/L Marion, IL  
WMKL/Miami, FL  
WCWP/Nassau-Suffolk, NY  
WVCP/Nashville, TN  
WCNI/New London, CT  
KOKF/Oklahoma City, OK  
WZZD/Philadelphia, PA  
WMSJ/Portland, ME  
KPSU/Portland, OR  
WTR/Rochester, NY  
KSFJ/San Francisco, CA  
KWND/Springfield, MO  
WTRK/Saginaw, MI

WJIS/Sarasota, FL  
KCLC/St. Louis, MO  
KYMC/St. Louis, MO  
WBVM/Tampa, FL  
WTRR/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

47 Reporters

## Specialty Programming

### Rhythmic

RANK	ARTIST TITLE LABEL(S)
1	<b>ILL HARMONICS</b> Take Two ( <i>Uprok</i> )
2	<b>OUT OF EDEN</b> Different Now ( <i>Gotee</i> )
3	<b>NATALIE LARUE, T-BONE &amp; DJ MAJ</b> King Of My Life ( <i>Flicker</i> )
4	<b>T-BONE</b> Turn This Up ( <i>Flicker</i> )
5	<b>DEEP SPACE 5</b> Stick This In Your Ear ( <i>Uprok</i> )
6	<b>ELLE ROC</b> Significance ( <i>BRx2</i> )
7	<b>NEW BREED</b> Stop The Music ( <i>Uprok</i> )
8	<b>STACIE ORRICO</b> Bounce Back ( <i>Forefront</i> )
9	<b>JAVEN</b> Never Give Up On Love ( <i>Crowne</i> )
10	<b>DJ MAJ &amp; PIGEON JOHN</b> Deception ( <i>Gotee</i> )
11	<b>TOBY MAC &amp; KIRK FRANKLIN</b> J Train ( <i>Forefront</i> )
12	<b>MARS ILL</b> Rap Fans ( <i>Uprok</i> )
13	<b>JOHN REUBEN</b> Gather In ( <i>Gotee</i> )
14	<b>NICOLE C. MULLEN</b> Talk About It ( <i>Word</i> )
15	<b>PLUS ONE</b> Camouflage ( <i>Atlantic</i> )
16	<b>TOBY MAC</b> Irene ( <i>Forefront</i> )
17	<b>KNOWDAVERBS</b> If I Were Mayor ( <i>Gotee</i> )
18	<b>TUNNEL RATS</b> Bow Down ( <i>Uprok</i> )
19	<b>CLOUD2GROUND</b> Slow Down ( <i>N'Soul</i> )
20	<b>TUNNEL RATS</b> T.R.'z ( <i>Uprok</i> )

## Specialty Programming

### Loud

RANK	ARTIST TITLE LABEL(S)
1	<b>UPLIFTED</b> Death Of Self Reliance ( <i>Deadthorn</i> )
2	<b>BROKEN</b> Cage ( <i>Mercy Street</i> )
3	<b>REAL</b> Let It Be ( <i>Mercy Street</i> )
4	<b>SPOKEN</b> This Path ( <i>Metro One</i> )
5	<b>ESO CHARIS</b> The Narrowing List ( <i>Solid State</i> )
6	<b>ESO</b> To Confront ( <i>Bettie Rocket</i> )
7	<b>EAST WEST</b> Nephesh ( <i>Floodgate</i> )
8	<b>EAST WEST</b> Wake ( <i>Floodgate</i> )
9	<b>GRYP</b> Change My Name ( <i>W</i> )
10	<b>LIKE DAVID</b> Suffer To Reach ( <i>Bettie Rocket</i> )

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Rock Alt. WGRD in Grand Rapids MI is looking for a streetfighting promo director to lead our aggressive promotions team. You must be organized and creative. Can you push our visibility to its highest possible level and execute with an addiction and attention to detail? RUSH samples of your promotional and creative victories to: Bobby Duncan, Program Director, WGRD, 50 Monroe NW #500, Grand Rapids MI 49503  
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## WEST

### DIRECTOR OF AFFILIATE RELATIONS

A new startup radio syndication company based in Las Vegas is seeking an energetic, well-organized person to be responsible for station clearances and relations on a national basis. Tymar Radio is developing exciting entertainment programming that will launch this year. Since this is a startup, versatility in a candidate might be valued more than experience, as the job description is likely to be expansive and will certainly involve more than clearances. It is also possible that the individual will have the opportunity to get involved in network advertising sales. Las Vegas is America's most exciting city, but it is also the country's fastest-growing city because of a bustling economy, citizen-friendly tax structure and a terrific climate. Starting salary and bonus structure will be based on experience and qualifications. This position will report directly to the President/CEO of Tymar. Fax resumes to 702-737-2886 or email them to markdyerneck@aol.com. EOE.

## POSITIONS SOUGHT

College PBP/Sales gig wanted. JOE: 1-(888) 327-4996. (04/12)

**JAZ McKAY**, 20 year + experienced morning and talk radio host available now. Great production, versatile voice talent, works well with others. A hard working pro. (713) 465-3568 [Jazmckay@aol.com](mailto:Jazmckay@aol.com). (04/12)

**A voice that gets their attention!** 21 year professional with major/medium market experience. Formats include: CHR/Rhythmic, Classic/Hard Rock, Soft-AC, News-Anchor/Reporter/Traffic/Sports. (661) 631-2838. (04/12)

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**This is not a corporate EOE ad!** I am looking for a gig! I do have experience and will relocate to you. [marconi02@beer.com](mailto:marconi02@beer.com). (04/12)

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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](http://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.

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## EAST

### AM STATIONS

Stand alone, full time AM stations available. Top 75 markets, city grade signals, in Northeast and Mid-Atlantic. Excellent opportunities for owner/operator.

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**Christian Talk Show Host.** WORD-FM Pittsburgh. Experience, strong biblical knowledge, passion for community involvement needed. Great phone ability and preparation a must. T&R: 7 Parkway Center, Pittsburgh, PA 15220. EOE (04/12)

## MIDWEST

### KPNT-FM, St. Louis, is seeking a Marketing/Promotions Director.

Candidates must have three years marketing/promotions experience and one year radio experience. Must have excellent communications skills and be able to develop a promotion and marketing plan and budget. Send cover letters and resumes to: EMMIS St. Louis, Marketing/Promotions Position, c/o George Depper, 800 Union Station, Powerhouse Bldg., St. Louis, MO 63103.

[George@stlemmis.com](http://George@stlemmis.com). No phone calls. Minorities are encouraged to apply. EMMIS Communications is an EOE.

## SOUTH

Swainsboro, Georgia station looking for Country AT. Good place for novices to learn. Duties include production, news, remotes, and on-air shift. Please e-mail paragraph about yourself to [Lacom@theradiogroup.net](mailto:Lacom@theradiogroup.net) And title it "WXRS FM On-Air Job". EOE.

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## Opportunity Knocks

in the pages of  
R&R every Friday

Call: 310-553-4330

## RADIO & RECORDS

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

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

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

## 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.

## 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: [knumaw@rronline.com](mailto:knumaw@rronline.com) Address all 20-word ads to R&R Free Opportunities, 10100 Santa Monica Blvd., Third Floor, Los Angeles, CA 90067.

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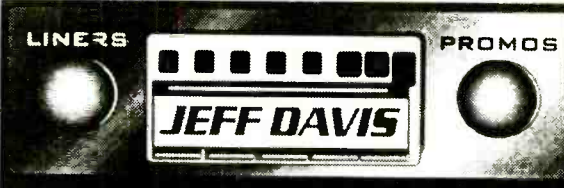
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## Monitored Airplay Overview: April 12, 2002

### CHR/POP

LW	TW	
2	1	<b>JENNIFER LOPEZ</b> Ain't It Funny ( <i>Epic</i> )
1	2	<b>LINKIN PARK</b> In The End ( <i>Warner Bros.</i> )
4	3	<b>PINK</b> Don't Let Me Get Me ( <i>Arista</i> )
3	4	<b>KYLIE MINOGUE</b> Can't Get You Out Of My Head ( <i>Capitol</i> )
5	5	<b>'N SYNC</b> Girlfriend ( <i>Jive</i> )
6	6	<b>PUDDLE OF MUDD</b> Blurry ( <i>Flawless/Geffen/Interscope</i> )
9	7	<b>ENRIQUE IGLESIAS</b> Escape ( <i>Interscope</i> )
7	8	<b>NICKELBACK</b> How You Remind Me ( <i>Roadrunner/IDJMG</i> )
12	9	<b>SHAKIRA</b> Underneath Your Clothes ( <i>Epic</i> )
11	10	<b>MICHELLE BRANCH</b> All You Wanted ( <i>Maverick/WB</i> )
14	11	<b>VANESSA CARLTON</b> A Thousand Miles ( <i>A&amp;M/Interscope</i> )
8	12	<b>CALLING</b> Wherever You Will Go ( <i>RCA</i> )
16	13	<b>FAT JOE F/ASHANTI</b> What's Luv? ( <i>Terror Squad/Atlantic</i> )
10	14	<b>JARULE F/ASHANTI</b> Always On Time ( <i>Murder Inc./Def Jam/IDJMG</i> )
13	15	<b>LEANN RIMES</b> Can't Fight The Moonlight ( <i>Curb</i> )
15	16	<b>CRAIG DAVID</b> 7 Days ( <i>Wildstar/Atlantic</i> )
21	17	<b>GOO GOO DOLLS</b> Here Is Gone ( <i>Warner Bros.</i> )
22	18	<b>P.O.D.</b> Youth Of The Nation ( <i>Atlantic</i> )
19	19	<b>CREED</b> My Sacrifice ( <i>Wind-up</i> )
18	20	<b>NO DOUBT</b> Hey Baby ( <i>Interscope</i> )
27	21	<b>DEFAULT</b> Wasting My Time ( <i>TVT</i> )
26	22	<b>OUTKAST</b> The Whole World ( <i>LaFace/Arista</i> )
23	23	<b>LUDACRIS</b> Roll Out (My Business) ( <i>Def Jam South/IDJMG</i> )
34	24	<b>ASHANTI</b> Foolish ( <i>Murder Inc./Def Jam/IDJMG</i> )
28	25	<b>TWEET</b> Oops (Oh My) ( <i>Gold Mind/Elektra/EEG</i> )
17	26	<b>BRANDY</b> What About Us? ( <i>Atlantic</i> )
42	27	<b>NO DOUBT</b> Hella Good ( <i>Interscope</i> )
30	28	<b>INDIA.ARIE</b> Video ( <i>Motown/Universal</i> )
25	29	<b>ALANIS MORISSETTE</b> Hands Clean ( <i>Maverick/Reprise</i> )
35	30	<b>USHER</b> U Don't Have To Call ( <i>LaFace/Arista</i> )

#### #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

BASEMENT JAXX Where's Your Head At (*Astralwerks/Virgin*)

SOLUNA For All Time (*DreamWorks*)

COURSE OF NATURE Caught In The Sun (*Lava/Atlantic*)

PAULINA RUBIO Don't Say Goodbye (*Universal*)

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

CHR/POP begins on Page 33.

### CHR/RHYTHMIC

LW	TW	
1	1	<b>ASHANTI</b> Foolish ( <i>Murder Inc./Def Jam/IDJMG</i> )
2	2	<b>FAT JOE F/ASHANTI</b> What's Luv? ( <i>Terror Squad/Atlantic</i> )
3	3	<b>TWEET</b> Oops (Oh My) ( <i>Gold Mind/Elektra/EEG</i> )
6	4	<b>P. DIDDY F/USHER &amp; LOON</b> I Need A Girl... ( <i>Bad Boy/Arista</i> )
4	5	<b>USHER</b> U Don't Have To Call ( <i>LaFace/Arista</i> )
5	6	<b>JENNIFER LOPEZ</b> Ain't It Funny ( <i>Epic</i> )
9	7	<b>LUDACRIS</b> Saturday (Oooh! Oooh!) ( <i>Def Jam South/IDJMG</i> )
10	8	<b>FAITH EVANS</b> I Love You ( <i>Bad Boy/Arista</i> )
12	9	<b>BUSTA RHYMES</b> Pass The Courvoisier (Part II) ( <i>J</i> )
11	10	<b>'N SYNC</b> Girlfriend ( <i>Jive</i> )
7	11	<b>JARULE F/ASHANTI</b> Always On Time ( <i>Murder Inc./Def Jam/IDJMG</i> )
8	12	<b>J. DUPRI F/LUDACRIS</b> Welcome To Atlanta ( <i>So So Def/Columbia</i> )
14	13	<b>MARY J. BLIGE</b> Rainy Dayz ( <i>MCA</i> )
15	14	<b>AALIYAH</b> More Than A Woman ( <i>BlackGround/Virgin</i> )
16	15	<b>AMANDA PEREZ</b> Never ( <i>Universal</i> )
13	16	<b>OUTKAST</b> The Whole World ( <i>LaFace/Arista</i> )
21	17	<b>NAUGHTY BY NATURE F/3LW</b> Feels Good (Don't Worry...) ( <i>TVT</i> )
17	18	<b>LUDACRIS</b> Roll Out (My Business) ( <i>Def Jam South/IDJMG</i> )
23	19	<b>NAPPY ROOTS</b> Awnaw ( <i>Atlantic</i> )
18	20	<b>KYLIE MINOGUE</b> Can't Get You Out Of My Head ( <i>Capitol</i> )
22	21	<b>JAGGED EDGE</b> I Got It 2 ( <i>So So Def/Columbia</i> )
24	22	<b>R. KELLY &amp; JAY-Z</b> Take You Home... ( <i>Roc-A-Fella/Jive/IDJMG</i> )
29	23	<b>B2K</b> Uh Huh ( <i>Epic</i> )
25	24	<b>BEANIE SIGEL &amp; FREEWAY</b> Roc The Mic ( <i>Roc-A-Fella/IDJMG</i> )
20	25	<b>FABOLOUS</b> Young'n (Holla Back) ( <i>Desert Storm/Elektra/EEG</i> )
37	26	<b>TRUTH HURTS F/RAKIM</b> Addictive ( <i>Aftermath/Interscope</i> )
19	27	<b>BRANDY</b> What About Us? ( <i>Atlantic</i> )
30	28	<b>ALICIA KEYS</b> How Come You Don't Call Me ( <i>J</i> )
26	29	<b>KEKE WYATT</b> Nothing In This World ( <i>MCA</i> )
32	30	<b>YING YANG TWINS</b> Say I Yi Yi ( <i>Koch</i> )

#### #1 MOST ADDED

JENNIFER LOPEZ F/NAS I'm Gonna Be Alright (*Epic*)

#### #1 MOST INCREASED PLAYS

JENNIFER LOPEZ F/NAS I'm Gonna Be Alright (*Epic*)

#### TOP 5 NEW & ACTIVE

FUNDISHA Live The Life (*So So Def/Columbia*)

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

CRAIG DAVID Walking Away (*Wildstar/Atlantic*)

RAPHAEL SAADIQ F/D'ANGELO Be Here (*Pookie/Universal*)

MAXWELL This Woman's Work (*Columbia*)

CHR/RHYTHMIC begins on Page 43.

### URBAN

LW	TW	
1	1	<b>ASHANTI</b> Foolish ( <i>Murder Inc./Def Jam/IDJMG</i> )
2	2	<b>USHER</b> U Don't Have To Call ( <i>LaFace/Arista</i> )
3	3	<b>TWEET</b> Oops (Oh My) ( <i>Gold Mind/Elektra/EEG</i> )
5	4	<b>FAT JOE F/ASHANTI</b> What's Luv? ( <i>Terror Squad/Atlantic</i> )
4	5	<b>FAITH EVANS</b> I Love You ( <i>Bad Boy/Arista</i> )
7	6	<b>BUSTA RHYMES</b> Pass The Courvoisier (Part II) ( <i>J</i> )
6	7	<b>JAHEIM</b> Anything ( <i>Divine Mill/WB</i> )
8	8	<b>AVANT</b> Makin' Good Love ( <i>Magic Johnson/MCA</i> )
10	9	<b>AALIYAH</b> More Than A Woman ( <i>BlackGround</i> )
12	10	<b>LUDACRIS</b> Saturday (Oooh! Oooh!) ( <i>Def Jam South/IDJMG</i> )
9	11	<b>JENNIFER LOPEZ</b> Ain't It Funny ( <i>Epic</i> )
16	12	<b>MARY J. BLIGE</b> Rainy Dayz ( <i>MCA</i> )
13	13	<b>KEKE WYATT</b> Nothing In This World ( <i>MCA</i> )
11	14	<b>BRANDY</b> What About Us? ( <i>Atlantic</i> )
22	15	<b>P. DIDDY F/USHER &amp; LOON</b> I Need A Girl... ( <i>Bad Boy/Arista</i> )
21	16	<b>NAPPY ROOTS</b> Awnaw ( <i>Atlantic</i> )
19	17	<b>MUSIQ</b> Halfcrazy ( <i>Def Soul/IDJMG</i> )
18	18	<b>MAXWELL</b> This Woman's Work ( <i>Columbia</i> )
15	19	<b>MR. CHEEKS</b> Lights, Camera, Action ( <i>Universal</i> )
14	20	<b>GLENN LEWIS</b> Don't You Forget It ( <i>Epic</i> )
25	21	<b>YING YANG TWINS</b> Say I Yi Yi ( <i>Koch</i> )
17	22	<b>SHARISSA</b> Any Other Night ( <i>Motown</i> )
20	23	<b>JARULE F/ASHANTI</b> Always On Time ( <i>Murder Inc./Def Jam/IDJMG</i> )
23	24	<b>BEANIE SIGEL &amp; FREEWAY</b> Roc The Mic ( <i>Roc-A-Fella/IDJMG</i> )
30	25	<b>B2K</b> Gots Ta Be ( <i>Epic</i> )
28	26	<b>LIL BOW WOW</b> Take Ya Home ( <i>So So Def/Columbia</i> )
27	27	<b>RUFF ENDZ</b> Someone To Love You ( <i>Epic</i> )
29	28	<b>JOE</b> What If A Woman ( <i>Jive</i> )
26	29	<b>MYSTIKAL</b> Bouncin' Back (Bumpin' Me...) ( <i>Jive</i> )
24	30	<b>OUTKAST</b> The Whole World ( <i>LaFace/Arista</i> )

#### #1 MOST ADDED

CAM'RON Oh Boy (*Roc-A-Fella/IDJMG*)

#### #1 MOST INCREASED PLAYS

BRANDY Full Moon (*Atlantic*)

#### TOP 5 NEW & ACTIVE

IMX The First Time (*New Line*)

PETTY PABLO I Told Y'all (*Jive*)

CHOOBAKKA She's Feeling Me (*Big Daddy*)

TRUTH HURTS F/RAKIM Addictive (*Aftermath/Interscope*)

CAM'RON Oh Boy (*Roc-A-Fella/IDJMG*)

URBAN begins on Page 50.

### AC

LW	TW	
2	1	<b>CELINE DION</b> A New Day Has Come ( <i>Epic</i> )
1	2	<b>ENRIQUE IGLESIAS</b> Hero ( <i>Interscope</i> )
3	3	<b>FIVE FOR FIGHTING</b> Superman (It's Not Easy) ( <i>Aware/Columbia</i> )
5	4	<b>ENYA</b> Only Time ( <i>Reprise</i> )
4	5	<b>LONESTAR</b> I'm Already There ( <i>BNA</i> )
8	6	<b>MARC ANTHONY</b> I Need You ( <i>Columbia</i> )
6	7	<b>MATCHBOX TWENTY</b> If You're Gone ( <i>Lava/Atlantic</i> )
7	8	<b>DIDO</b> Thankyou ( <i>Arista</i> )
10	9	<b>LEE ANN WOMACK</b> I Hope You Dance ( <i>MCA/Universal</i> )
9	10	<b>MICHAEL BOLTON</b> Only A Woman Like You ( <i>Jive</i> )
13	11	<b>TRAIN</b> Drops Of Jupiter (Tell Me) ( <i>Columbia</i> )
12	12	<b>ELTON JOHN</b> This Train Don't Stop There... ( <i>Rocket/Universal</i> )
16	13	<b>JO DEE MESSINA</b> Bring On The Rain ( <i>Curb</i> )
14	14	<b>BACKSTREET BOYS</b> Drowning ( <i>Jive</i> )
11	15	<b>FAITH HILL</b> There You'll Be ( <i>Warner Bros.</i> )
17	16	<b>CHER</b> Song For The Lonely ( <i>Warner Bros.</i> )
19	17	<b>ENYA</b> Wild Child ( <i>Reprise</i> )
20	18	<b>CHRIS ISAAK</b> Let Me Down Easy ( <i>Reprise</i> )
21	19	<b>LEANN RIMES</b> Can't Fight The Moonlight ( <i>Curb</i> )
23	20	<b>BONNIE RAITT</b> I Can't Help You Now ( <i>Capitol</i> )
18	21	<b>DARREN HAYES</b> Insatiable ( <i>Columbia</i> )
22	22	<b>CAROLYN DAWN JOHNSON</b> So Complicated ( <i>Arista</i> )
24	23	<b>ALL-4-ONE</b> Beautiful As U ( <i>AMC</i> )
25	24	<b>JOSH GROBAN</b> To Where You Are ( <i>143/Reprise</i> )
—	25	<b>PAUL MCCARTNEY</b> Your Loving Flame ( <i>Capitol</i> )
28	26	<b>DANIEL DEBOURG</b> I Need An Angel ( <i>DreamWorks</i> )
30	27	<b>LUTHER VANDROSS</b> I'd Rather ( <i>J</i> )
29	28	<b>MARILYN SCOTT</b> Don't Let Love Get Away ( <i>Prana</i> )
27	29	<b>JONATHA BROOKE</b> I'll Try ( <i>Walt Disney/Hollywood</i> )
26	30	<b>BRIAN MCKNIGHT</b> Still ( <i>Motown/Universal</i> )

#### #1 MOST ADDED

BOYZ II MEN The Color Of Love (*Arista*)

#### #1 MOST INCREASED PLAYS

FIVE FOR FIGHTING Superman (It's Not Easy) (*Aware/Columbia*)

#### TOP 5 NEW & ACTIVE

CALLING Wherever You Will Go (*RCA*)

NATALIE IMBRUGLIA Wrong Impression (*RCA*)

THE CORRS Would You Be Happier (*143/Lava/Atlantic*)

BETH NIELSEN CHAPMAN World Of Hurt (*Artemis*)

98 DEGREES Why (Are We Still Friends) (*Universal*)

AC begins on Page 71.

### HOT AC

LW	TW	
1	1	<b>CALLING</b> Wherever You Will Go ( <i>RCA</i> )
2	2	<b>NICKELBACK</b> How You Remind Me ( <i>Roadrunner/IDJMG</i> )
3	3	<b>ALANIS MORISSETTE</b> Hands Clean ( <i>Maverick/Reprise</i> )
4	4	<b>CREED</b> My Sacrifice ( <i>Wind-up</i> )
7	5	<b>PUDDLE OF MUDD</b> Blurry ( <i>Flawless/Geffen/Interscope</i> )
6	6	<b>GOO GOO DOLLS</b> Here Is Gone ( <i>Warner Bros.</i> )
5	7	<b>JEWEL</b> Standing Still ( <i>Atlantic</i> )
8	8	<b>SHERYL CROW</b> Soak Up The Sun ( <i>A&amp;M/Interscope</i> )
10	9	<b>MICHELLE BRANCH</b> All You Wanted ( <i>Maverick/WB</i> )
9	10	<b>TRAIN</b> Drops Of Jupiter (Tell Me) ( <i>Columbia</i> )
11	11	<b>FIVE FOR FIGHTING</b> Superman (It's Not Easy) ( <i>Aware/Columbia</i> )
12	12	<b>LIFEHOUSE</b> Hanging By A Moment ( <i>DreamWorks</i> )
14	13	<b>VANESSA CARLTON</b> A Thousand Miles ( <i>A&amp;M/Interscope</i> )
15	14	<b>JOHN MAYER</b> No Such Thing ( <i>Aware/Columbia</i> )
18	15	<b>LINKIN PARK</b> In The End ( <i>Warner Bros.</i> )
17	16	<b>DAVE MATTHEWS BAND</b> Everyday ( <i>RCA</i> )
13	17	<b>NO DOUBT</b> Hey Baby ( <i>Interscope</i> )
19	18	<b>PINK</b> Get The Party Started ( <i>Arista</i> )
16	19	<b>NATALIE IMBRUGLIA</b> Wrong Impression ( <i>RCA</i> )
20	20	<b>DEFAULT</b> Wasting My Time ( <i>TVT</i> )
24	21	<b>JIMMY EAT WORLD</b> The Middle ( <i>DreamWorks</i> )
23	22	<b>LENNY KRAVITZ</b> Stillness Of Heart ( <i>Virgin</i> )
25	23	<b>KYLIE MINOGUE</b> Can't Get You Out Of My Head ( <i>Capitol</i> )
26	24	<b>CELINE DION</b> A New Day Has Come ( <i>Epic</i> )
21	25	<b>LIFEHOUSE</b> Breathing ( <i>DreamWorks</i> )
27	26	<b>EDDIE VEDDER</b> You've Got To Hide Your... ( <i>V2</i> )
28	27	<b>TRAIN</b> She's On Fire ( <i>Columbia</i> )
29	28	<b>FIVE FOR FIGHTING</b> Easy Tonight ( <i>Aware/Columbia</i> )
22	29	<b>LEANN RIMES</b> Can't Fight The Moonlight ( <i>Curb</i> )
30	30	<b>SENSE FIELD</b> Save Yourself ( <i>Nettwerk</i> )

#### #1 MOST ADDED

DISHWALLA Somewhere In The Middle (*Immergent*)

#### #1 MOST INCREASED PLAYS

PUDDLE OF MUDD Blurry (*Flawless/Geffen/Interscope*)

#### TOP 5 NEW & ACTIVE

AVRIL LAVIGNE Complicated (*Arista*)

REMY ZERO Save Me (*Elektra/EEG*)

JEWEL Break Me (*Atlantic*)

ENRIQUE IGLESIAS Escape (*Interscope*)

RUBYHORSE Sparkle (*Island/IDJMG*)

AC begins on Page 71.

### ROCK

LW	TW	
1	1	<b>PUDDLE OF MUDD</b> Blurry ( <i>Flawless/Geffen/Interscope</i> )
2	2	<b>DEFAULT</b> Wasting My Time ( <i>TVT</i> )
3	3	<b>NICKELBACK</b> Too Bad ( <i>Roadrunner/IDJMG</i> )
4	4	<b>NICKELBACK</b> How You Remind Me ( <i>Roadrunner/IDJMG</i> )
6	5	<b>STAINED</b> For You ( <i>Flip/Elektra/EEG</i> )
5	6	<b>COURSE OF NATURE</b> Caught In The Sun ( <i>Lava/Atlantic</i> )
7	7	<b>CREED</b> My Sacrifice ( <i>Wind-up</i> )
10	8	<b>TOMMY LEE</b> Hold Me Down ( <i>MCA</i> )
8	9	<b>GODSMACK</b> I Stand Alone ( <i>Republic/Universal</i> )
9	10	<b>LINKIN PARK</b> In The End ( <i>Warner Bros.</i> )
—	11	<b>RUSH</b> One Little Victory ( <i>Anthem/Atlantic</i> )
13	12	<b>P.O.D.</b> Youth Of The Nation ( <i>Atlantic</i> )
21	13	<b>KORN</b> Here To Stay ( <i>Immortal/Epic</i> )
16	14	<b>HEADSTRONG</b> Adriana ( <i>RCA</i> )
15	15	<b>INCUBUS</b> Nice To Know You ( <i>Immortal/Epic</i> )
18	16	<b>JEREMIAH FREED</b> Again ( <i>Republic/Universal</i> )
14	17	<b>ROB ZOMBIE</b> Never Gonna Stop (The Red...) ( <i>Geffen/Interscope</i> )
22	18	<b>FAMILIAR 48</b> The Question ( <i>MCA</i> )
11	19	<b>CREED</b> Bullets ( <i>Wind-up</i> )
17	20	<b>GOO GOO DOLLS</b> Here Is Gone ( <i>Warner Bros.</i> )
20	21	<b>INJECTED</b> Faithless ( <i>Island/IDJMG</i> )
12	22	<b>KID ROCK</b> Lonely Road Of Faith ( <i>Top Dog/Lava/Atlantic</i> )
19	23	<b>OZZY OSBOURNE</b> Dreamer ( <i>Epic</i> )
25	24	<b>DROWNING POOL</b> Tear Away ( <i>Wind-up</i> )
—	25	<b>DEFAULT</b> Deny ( <i>TVT</i> )
23	26	<b>OFFSPRING</b> Defy You ( <i>Columbia</i> )
—	27	<b>EARSNOT</b> Get Away ( <i>Warner Bros.</i> )
24	28	<b>TRAIN</b> She's On Fire ( <i>Columbia</i> )
27	29	<b>SEVENDUST</b> Live Again ( <i>TVT</i> )
29	30	<b>NEIL YOUNG</b> Goin' Home ( <i>Reprise</i> )

#### #1 MOST ADDED

RUSH One Little Victory (*Anthem/Atlantic*)

#### #1 MOST INCREASED PLAYS

RUSH One Little Victory (*Anthem/Atlantic*)

#### TOP 5 NEW & ACTIVE

SYSTEM OF A DOWN Toxicity (*American/Columbia*)

FLYING TIGERS Maybe (<





Monitored Airplay Overview: April 12, 2002

URBAN AC

Table with 2 columns: LW, TW and a list of artists/songs with their chart positions and labels.

#1 MOST ADDED

BOYZ II MEN The Color Of Love (Arista)

#1 MOST INCREASED PLAYS

JJE What If A Woman (Jive)

TOP 5 NEW & ACTIVE

YOLANDA ADAMS I'm Gonna Be Ready (Elektra/EEG)

YOLANDA ADAMS The Battle Is The Lords (Verity)

SIR CHARLES JONES Is There Anybody Lonely (Independent)

USHER U Don't Have To Call (LaFace/Arista)

BEBE WIMANS Do You Know Him (Motown)

URBAN begins on Page 50.

COUNTRY

Table with 2 columns: LW, TW and a list of artists/songs with their chart positions and labels.

#1 MOST ADDED

BROOKS & DUNN My Heart Is Lost To You (Arista)

#1 MOST INCREASED PLAYS

PHIL VASSAR That's When I Love You (Arista)

TOP 5 NEW & ACTIVE

JDANNA JANE'T Since I've Seen You Last (DreamWorks)

JOE DIFFIE This Pretender (Monument)

DIAMOND RIO Beautiful Mess (Arista)

JAMESON CLARK Still Smokin' (Capitol)

MCBRIDE & THE RIDE Anything That Touches You (Dualtone)

COUNTRY begins on Page 59.

SMOOTH JAZZ

Table with 2 columns: LW, TW and a list of artists/songs with their chart positions and labels.

#1 MOST ADDED

CRAIG CHAQUICO Luminosa (Higher Octave)

#1 MOST INCREASED PLAYS

CRAIG CHAQUICO Luminosa (Higher Octave)

TOP 5 NEW & ACTIVE

STING Fragile (A&M/Interscope)

CRAIG CHAQUICO Luminosa (Higher Octave)

SHILTS Your Place Or Mine (Higher Octave)

MARK WHITFIELD Summer Chill (Q/Atlantic)

ACOUSTIC ALCHEMY Tuff Puzzle (Higher Octave)

Smooth Jazz begins on Page 79.

ACTIVE ROCK

Table with 2 columns: LW, TW and a list of artists/songs with their chart positions and labels.

#1 MOST ADDED

RUSH One Little Victory (Anthem/Atlantic)

#1 MOST INCREASED PLAYS

TOOL Parabola (Volcano)

TOP 5 NEW & ACTIVE

RUSH One Little Victory (Anthem/Atlantic)

WEEZER Dope Nose (Geffen/Interscope)

TRIK TURNER Friends + Family (RCA)

12 STONES Broken (Wind-up)

P.O.D. Boom (Atlantic)

ROCK begins on Page 83.

ALTERNATIVE

Table with 2 columns: LW, TW and a list of artists/songs with their chart positions and labels.

#1 MOST ADDED

P.O.D. Boom (Atlantic)

#1 MOST INCREASED PLAYS

OUR LADY PEACE Somewhere Out There (Columbia)

TOP 5 NEW & ACTIVE

2 SKINNEE J'S Grown Up (Volcano)

ALIEN ANT FARM Attitude (New Noize/DreamWorks)

ANDREW W.K. Party Hard (Island/IDJMG)

NO DOUBT Hella Good (Interscope)

STROKES Hard To Explain (RCA)

ALTERNATIVE begins on Page 92.

TRIPLE A

Table with 2 columns: LW, TW and a list of artists/songs with their chart positions and labels.

#1 MOST ADDED

MAIA SHARP Willing To Bum (Concord)

#1 MOST INCREASED PLAYS

JACK JOHNSON Flake (Enjoy/Universal)

TOP 5 NEW & ACTIVE

SENSE FIELD Save Yourself (Network)

ZERO 7 Destiny (Quango/Palm)

PHANTOM PLANET California (Daylight/Epic)

SHANNON MCNALLY Now That I Know (Capitol)

TEEY ANASTASIO Alive Again (Elektra/EEG)

TRIPLE A begins on Page 99.

# Publisher's Profile

By Erica Farber



## LARRY ROBERTS

President, Fisher Radio Regional Group

**L**arry Roberts is a career broadcaster. His mother, a broadcaster herself, helped him get his first job at age 13. After switching from air talent to programming executive, Roberts 20 years ago this month founded Sunbrook Communications, which he sold to Fisher Broadcasting in 1995.

Today he oversees the Fisher Radio Regional Group, which controls 23 stations. What makes him unique is that it has been seven years since he sold his company, and he is still its President.

**Getting into the business:** "My mom did a program on a local station in Rockford, IL. That led to her being a salesperson, which led to my getting the opportunity to do a Saturday-afternoon Top 40 countdown show where we played the top 40 songs of the week and interviewed kids from different high schools about what was happening at their schools. I volunteered — for no money — and became the host at the age of 13. Then I went to work for WYFE and WROK in Rockford. That was a hoot, because it was my senior year in high school, and I got to do nights on a station that had about a 60 share. I went off to college and got my first opportunity to work in programming management."

**Moving into ownership:** "When I was 17, I set a goal for myself that, by the time I was 30, I wanted to own my own radio station. The bad news about being 30 years old and a guy who's only been a PD of radio stations all his life is that the kind of market you can afford to buy in is Butte, MT. I did it with very little money. I think I put \$25,000 down on the first station, a Class-C FM in Butte that I bought for \$480,000. At the time it was KQUY (Y-95); now it's KMBR.

"Everybody said I was nuts. I had taken KXL/Portland, OR to a News/Talk format, and I did a talk show there for two hours every morning. I had been doing the show for a number of years when I made the decision to leave, and I will always remember my last day on the air. We'd announced where I was going, and a guy called in and said, 'I've been to Butte, and you're nuts!'"

**The philosophy of the company:** "Let me clarify that I am the President and CEO of this entity. I sold the company in '95 to Fisher Broadcasting. Fisher is still primarily a TV group. It owns 12 television stations. It also has a couple of great major-market radio stations in Seattle and Portland, OR. I have nothing to do with TV and nothing to do with the radio stations in Seattle or Portland.

"Fisher has been very gracious to me since buying this company. The company has allowed me to continue to live in Spokane and let me run this group. The group is the stations that I sold to Fisher and some additional stations. Since January of '96 we've continued to build out the company to where we are today."

**Long-term goals:** "The vision of the company is to be a world-class, high-performance media and communications company. In our group we recognize that we are here to do one thing: bring customers in our clients' doors. If we succeed at that, we will always have a job and we will always succeed in business. If you look at everything happening in radio today, we don't see our job as just being radio people. We are in the business of providing customers to our clients. We do that through the Internet, coupons, shopper's guides, trade shows and people dressed in silly costumes standing in front of stores, waving at people driving by to come into their parking lots. We will take advantage of any opportunity we have to bring customers in the doors of our clients. If they succeed, we'll succeed."

**Working for the people who bought his company:** "When I sold the company, almost everyone said, 'You're going to leave, aren't you, and build another one?' I had offers to do that, but I love the markets we're in. I know more about those markets than anyone else in the world, so I'm more valuable in those markets than I am anywhere else.

"Fisher is a great company. It has allowed me to continue doing what I did before without getting in my way in any way. It has absolutely supported me in everything that we have wanted to do, including the expansion from the 12 radio stations we had when I sold to the 23 stations we have today. It's been very easy for me to remain with the company. It's not just Fisher, but the opportunity to remain with a lot of our general managers, sales managers and program directors who have been with this company for a long, long time."

**Biggest challenges:** "Generating exponential growth in markets that are economically flat, at best. I've never had a pit in my tummy about any of our radio stations. I have had a pit in my tummy when businesses close in our markets and when major employers pull out of town. What causes me angst is the economic stability of our marketplace."

**Business this year:** "January, February and March will be the biggest first quarter in the history of our company. And I'm pleased to tell you that 2001 was the second biggest year in the history of our company. 2000 was the biggest year. And the first quarter of 2002 is by far the best first quarter we've ever had. We beat our budget last year by 12%. There are about 60 salespeople, sales managers and six general managers who are really the ones who made that happen."

**State of the industry:** "Probably better than it's ever been before. Overall, consolidation has been very good for the industry. We have the opportunity to consolidate and really be the dominant player in our markets. We haven't caught up with the newspaper in the amount of revenue we do, but we clearly reach more people in our markets than newspapers, and at least most operators that have multiple stations in their markets have way higher cumes than the newspaper does.

"We've always been the most efficient medium for frequency. So, if you have the biggest reach and you have the most frequency, ultimately, you ought to have the highest revenue. In our markets, on a local-revenue basis, our clusters outperform any of the TV stations in those markets. We are still behind the newspaper, but we are ahead of TV stations as far as the amount of revenue we do."

**Something about your company that might surprise our readers:** "Again, that we beat our budget in 2001 and, so far, we are having a record quarter. Something we did that got us there was, right after 9/11, in October, we did a cruise campaign. In typical cruise campaigns, you go to your clients and say, 'Spend this

much with me next year, and we'll put you on a ship.' We did that, and what surprised me and all the people in our company was that the average sale for the 186 accounts that bought this campaign, which is an annual billing campaign, was an increase of 91% over the amount of money they'd spent with us the previous year. The result of that is that we pre-booked 20% of our entire year this year."

**Most influential individual:** "The person who has most influenced me in my life is Jesus Christ; let me say that right off the bat. People-wise, there are several. Joe Salvi, who owns WLUV/Rockford, IL, gave me a job when I was 13. He's probably 70-something today, and he still owns that station. He's a remarkable guy. Sam Sherwood was my boss at WAYL/Minneapolis. For six years we fought some wonderful wars together as the station went from a nonentity to being the No. 2 station in Minneapolis. Sam is one of the great hearts of this industry. And Pat Scott. When I sold my company to Fisher, he taught me more about me than any other individual I've ever met. Pat retired, and the new President at Fisher Broadcasting is Ben Tucker. Ben has phenomenal sales moxie. He's redirected Fisher Broadcasting and the TV stations to a sales focus that I really appreciate."

**Career highlight:** "Fairmont Hot Springs Resort, this January. Every year we bring our salespeople together for a meeting. We do an awards banquet. The teamwork and spirit within that group of 70 or so people, the genuine care and appreciation they have for one another and the great work they do are, annually, a highlight of my life. When you name the Radio Station of the Year, and the people, many of them standing and cheering with tears in their eyes, acknowledge each other, it's a great moment.

"Last year our Station of the Year was KAAR/Butte, our smallest market and a standalone FM. In May the sales manager lost her husband to a heart attack while she was at a Fisher management meeting in Oregon. The station had lost its traffic director, who had been with us for over six years, to cancer. Those things could have destroyed people, but they went on a mission. They had signs up wherever they went, saying 'We're going to be Radio Station of the Year this year.' What could have destroyed a lot of people brought them together. They earned it; it wasn't given to them. There wasn't a dry eye when I announced it."

**Career disappointment:** "I wish the people I sold the Pueblo, CO station to hadn't bankrupted it. The most difficult time of my professional life was getting that station back and then turning it around so we could sell it again. That was clearly a disappointment."

**Favorite radio format:** "News/Talk."

**Favorite television show:** "The West Wing."

**Favorite song:** "My Girl" by The Temptations."

**Favorite book:** "The Bible."

**Favorite movie:** "Meet John Doe. It's a '40s Frank Capra film."

**Favorite restaurant:** "The Mustard Seed. They're in Missoula, MT and Spokane."

**Beverage of choice:** "Grande latte, 2% milk, double shot of espresso and Irish cream."

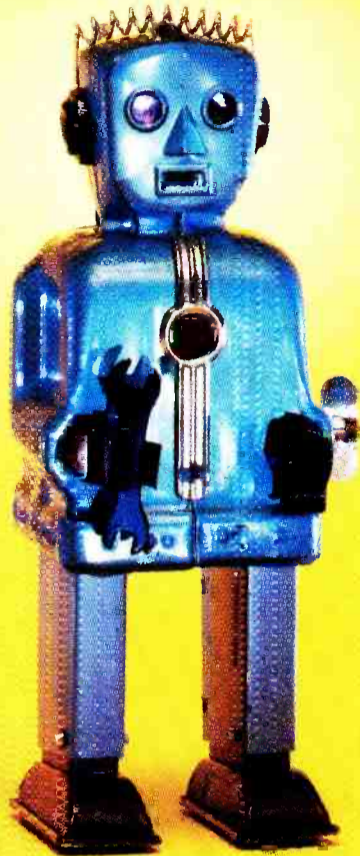
**Hobbies:** "My family."

**E-mail address:** "larryr@fisherradio.com."

**Advice for broadcasters:** "It's all about your people. If you have the best people, you will have the best product. If you build a strong foundation based on character and competence, the rest will take care of itself. The longer they're with you, the better you are. If you go the extra mile for them, most of them will go the extra mile for you. Integrity matters. If you don't have integrity, nothing else matters."

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## He Comes From Outer Space



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### CURIOSLY ENOUGH, HE'S LANDED IN AN AD ABOUT COPYRIGHT LAW.

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The miniature alien you see above is the proud possession of Allee Willis, vintage toy enthusiast. So if you're a broadcaster, why should you want to read about an individual like Allee Willis, let alone her tin collectibles? Because Allee is a major supplier of content to your business: she's a songwriter.

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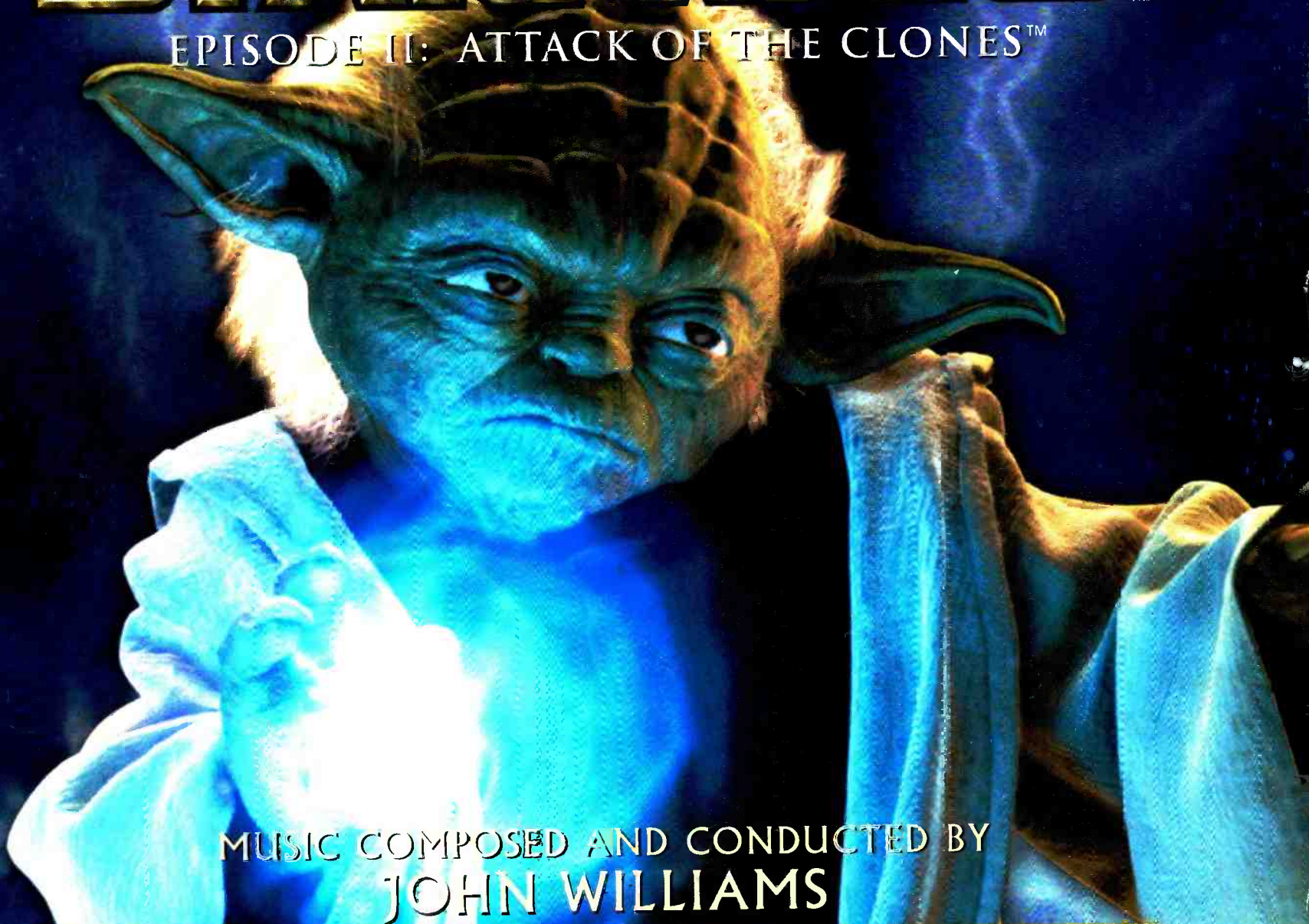
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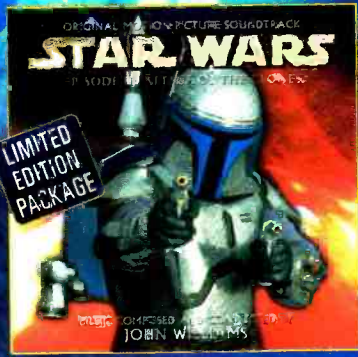
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