

Internet Radio Still Alive • BMG-EMI Merger Called Off • Stern Invades Seattle

fmqb[®]

www.fmqb.com

May 4, 2001

The Emergence Of
Webcasting Hubs

Dear PD:
Demo Tape
Essentials

Winning Younger Men

Drinking On The White
House Lawn:
Q&A with DC101's
Elliot Segal

Livestock 2001
Debauchery

Pointed In A New Direction

Tommy Mattern on the
New and Improved
KPNT/St. Louis

RADIOHEAD



THE
WORLD'S
#1 MOST
IMPORTANT
BAND IS
#1 MOST
ADDED!

THANK YOU,
RADIO!

80%
OF THE
PANEL
CLOSED
IN THE
FIRST
WEEK!

I Might Be Wrong

The first single from the forthcoming album,
Amnesiac. IN STORES JUNE 5, 2001

www.radiohead.com hollywoodandvine.com

Produced by Radiohead and Nigel Godrich • Courtyard Management



©2001 EMI Records Ltd

Publisher/Owner

Kal Rudman

Executive VP/GM

Fred Deane

fdeane@fmqbm.com

VP/Executive Director

Paul Heine

pheine@fmqbm.com

Managing Director/
Modern Rock Director

Michael Parrish

mparrish@fmqbm.com

Administrative Director

Judy Swank

jswank@fmqbm.com

Associate Director

Jay Gleason

jgleason@fmqbm.com

Progressive Director

Sybil McGuire

smcguire@fmqbm.com

Progressive Specialist/
Advertising Coordinator

Kevin Boyce

kboyce@fmqbm.com

Modern Rock Specialist

Mike Bacon

mbacon@fmqbm.com

Metal Radio Specialist

Bram Teitelman

bteitelman@fmqbm.com

New Media Specialist

Andy Gradel

agradel@fmqbm.com

Research Specialist

Brad Maybe

bmaybe@fmqbm.com

Research Specialist

Kathy Wagner

kwagner@fmqbm.com

Art Director

Janet Driano-McArdle

jmcardle@fmqbm.com

Designers

Nancy Green

Gina LaMaina

Linda Steere

Production Assistants

Susan Adcock

Terry Benedetti

Kerry Ehrhart

Editorial/Research Assistants

Rita Cleary Kevin McManmon

Colleen Meier Theresa Meire

Charmaine Parker Ginny Reilly

Ruth Watts Mark Wise

Contributing Editors

Tom Balmes, Dave Beasing, Ted Bolton, John

Bradley, Dennis Constantine, Bob Davis, Tim

Davis, Alek DeMers, Greg Gillispie, Mike Henry, Liz

Janik, Chris Kennedy, Randy Lane, Dave Lange,

Terry Marshall, Mark Ramsey, Larry Rosin, Paul

Sexton, Denny Somach Productions, Pat Welsh

Executive Mews, F-36

1930 East Marlon Pike

Cherry Hill, NJ 08003

(856) 424-9114

Fax: (856) 424-6943

Email: fmqb@fmqbm.com



May 4, 2001 • Issue No. 1241

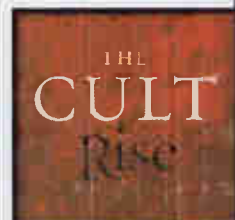
content

upfront

- 3 Webnoize: Radio Industry Must Build Webcasting Hubs**
The premise of a new *Webnoize* Internet report is simple: Radio found a new distribution outlet for content with the emergence of the Internet and it gave stations the ability to reach a global audience. The report postulates that webcasting hubs may emerge as a way for broadcasters to make, and save, money on their sites.
- 10 Drinking On The White House Lawn: Q&A with DC101 Morning Man Elliot Segal**
Elliot Segal spent well over a decade in Top 40 radio before crossing the bridge to Rock. *fmqb* recently caught up with the host of the "Elliot In The Morning" show to discuss radio in our nation's capital, the differences between Top 40 and Rock radio, and what it's like to have beers on the White House lawn.
- 14 Programming to Win: Winning Younger Men**
Rock Alternative has come of age as a format. There is now a generation of fans for whom this music is their music. It is also developing as a popular format choice for stations that need to completely own the youngest male Rock Radio audience or can be used as a powerful strategic format position when programmed correctly against other Rock-based stations in a market. Liz Janik looks at this growing format.



10



16

the week in music

- 16 Stats Summary**
- 17 New Music Page**
- 19 Rock Charts**
- 20 Airplay Analysis**
- 22 Regional Call-Out Research Scores**

music news

- 23** Eddie Van Halen confirms cancer rumors... Radiohead announce American tour dates... Atlantic signs Bush... Blink 182 tour dates.

must read

- 30 Ratings**
Winter 2001 Arbitron results.
- 50 Trade Shots**
Livestock 2001 debauchery.

departments

- 34 Active**
Lazer 103's *Upgrade Your Life* Promotion, CC's *Harley Days Of May*, Megadeath's *The World Needs a Record Release Party Tour*.
- 35 Progressive**
Strong Winter Arbitron for Progressive.
- 40 Metal**
Slipknot dis KoRn again... Fear Factory sell 37,000 units. Mega-added... Monster Magnet #1.

- 43 Modern**
Live 105 announces *BFD 8* line-up.

coverstory

- 56 Pointed in a New Direction**
Several programmers have taken turns behind the programming wheel of Midwestern Modern mainstay "The Point" but none have steered the ship through the corporate thunderstorm that current PD Tommy Mattern has. *fmqb* caught up with The Point's new captain to get the 411 on St. Louis' newest/eldest Modern Rocker and its place in the Emmis Wall of Rock.



23



50



56



SYSTEMATIC



BEGINNING OF THE END

THE PREMIERE SINGLE FROM THE FORTHCOMING DEBUT ALBUM

SOMEWHERE IN BETWEEN

CATCH THEM ON OZZFEST LATER THIS YEAR

ALBUM IN STORES MAY 22

fmqb Active Rock: 15*
fmqb Hot Trax: 22*
 Monitor Active Rock: 17*
 Monitor Mainstream: 28*

New This Week:
WTKX WRTT WQBZ
WEDG WWV



PRODUCED BY PETER COLLINS FOR JILL MUSIC, LTD. MIXED BY ANDY WALLACE EXECUTIVE PRODUCER: LARS ULRICH
 MANAGEMENT: NICK JOHN FOR RICK SALES MANAGEMENT WWW.SYSTEMATICONLINE.COM

WWW.FMQB.COM | JOHN | WWW.WTKX.COM | WWW.WRTT.COM | WWW.WQBZ.COM | WWW.WEDG.COM | WWW.WWV.COM | ©2001 SYSTEMATIC ENTERTAINMENT GROUP INC. A TIME WARNER COMPANY

MeasureCast: Internet Radio Very Much Alive

In their latest weekly ratings, MeasureCast says the number of people listening to streaming audio over the Internet continued to increase, despite decisions made by many terrestrial broadcasters to stop streaming due to AFTRA-related fees and pending additional royalty payments to artists and labels.

The MeasureCast Internet Radio Index for the week ending April 29 increased 2.4 percent – from 132 to 135. This, MeasureCast says, demonstrates that listeners are not abandoning Internet radio, even though a number of terrestrial radio stations temporarily discontinued streaming.

"While recent events have temporarily forced some terrestrial broadcasters off the Internet, clearly, people continue to listen to online radio stations," MeasureCast CEO Ed Hardy said. "Internet radio continues to

grow. We've seen a 35 percent increase in the total number of hours streamed since January."

"As with your car stereo, if you get static on one station, or if you can't tune it in at all, you simply turn the dial until you find another station you like," company spokesman Steven Haroff added. "The same holds true for Internet radio."

A number of terrestrial stations have since resumed streaming their signals with the use of ad insertion technologies that replace AFTRA-related commercials in the stream. KFOG/San Francisco has eliminated entire stopsets from its Webcasts, instead playing an announcement along with instrumental jam-type tunes, the *Washington Post* reports. "Hello, and thanks for listening to KFOG," the announcement says. "KFOG is no longer allowed to transmit commercials over the Internet with-

out permission. We'll continue with regular KFOG programming soon. In the meantime, check out some of the features of KFOG.com." The music then continues until regular programming resumes.

In other MeasureCast news, the company has entered into a marketing and distribution agreement with Microsoft that will make it easier for users of Windows Media Services to download and install MeasureCast streaming audience measurement technology.

As part of the agreement, Microsoft is making MeasureCast's Active Monitoring software plug-in for Windows Media Services available for free download from the Microsoft Web site. MeasureCast also will provide Microsoft with support for future enhancements to the Windows Media server software.

-Jay Gleason

BMG-EMI Merger Officially Called Off

BMG and EMI have officially pulled the plug on their proposed merger. The two companies have spent the past five months searching for avenues to combine their resources while satisfying antitrust authorities in both the United States and Europe. A solution has eluded the two and they will now go their separate ways, instead of being able to proceed with a merger that was supposed to save the two companies more than \$300 million.

"After exhaustive analysis and discussion, we have been unable to find a deal with Bertelsmann which works for both shareholders and for the regulators," EMI Chairman Eric Nicoli said in a statement.

BMG Chairman/CEO Rolf Schmidt-Holtz added: "BMG remains squarely focused on creating and delivering diverse high quality music that is second to none. While the benefits of becoming the world's largest music company are clear, a merger is not essential for BMG's continued success."

The failed merger talks leaves BMG in a position that CEO Thomas Middlehoff didn't want to be in, fighting with Warner Music Group and EMI for third place among the largest music companies. The merger would have helped Middlehoff accomplish his goal of becoming the largest. Universal and Sony are the world's top two music companies.

With talks between EMI and Warner already having failed, and antitrust regulators unlikely to approve a merger with Universal or Sony, EMI is now left in the cold in looking for a major partner. Analysts now say EMI will have to look at signing new artists and rely on earnings from its current crop of artists to remain as one of the top five music companies.

- Michael Parrish

Eddie Van Halen discloses he has cancer... Radiohead announce American tour dates... Atlantic signs Bush... blink-182 tour dates. Details in *Music News*, beginning on page 23.

Webnoize: Radio Industry Must Build Webcasting Hubs



As you sit on the streaming sidelines, waiting for forces above you to iron out solutions to complicated licensing issues that have blacked-out your station's Webcast, consider the results of a new report from Webnoize. The premise of *Internet Radio Realities: The Emergence of Webcasting Hubs* is simple: Radio found a new distribution outlet for content with the emergence of the Internet and it gave stations the ability to reach a global audience.

As connectivity improves, the sound quality of streams increases and becomes more attractive to older listeners who have less tolerance for bad sound quality. Younger listeners have taken to the Net in droves – in some cases abandoning traditional radio.

Despite problems Webcasters have in generating revenue, their numbers keep increasing. "Radio stations are still the primary Webcasters, with one out of every three radio stations streaming their content," says George Bundy of BRS Media, which tracks Web radio. And the number of stations that stream continues to grow.

continued on page 9

the real deal...

30 Adds The First Week!!

WLUM	WDHA	WKLC	WHJY	WCMF	WEGA
WVRK	WROV	KQRS	WRXL	WAPL	WRAT
KYYS	WBLM	KMOD	WJXQ	KFRQ	WRQR
WJCT	WKLT	WAKR	WYFX	WPXC	WZXL
WPHD	KFMX	WABR	WNCB	WEZC	WSTZ



DOYLE BRAMHALL II & SMOKESTACK

green light girl 

from the new album **welcome**

"welcome is the apt title of the new cd from doyle bramhall II, one of the few real-deal, younger, non-cheesy, blues-based rock guitarists." -lisa robinson, vanity fair

collaborator with the likes of eric clapton, b.b. king and roger waters...now opening for clapton on his world tour.

may
 05 / 10 dallas
 05 / 12 san antonio
 05 / 14 houston
 05 / 15 new orleans
 05 / 18 ft. lauderdale

05 / 19 tampa
 05 / 21 atlanta
 05 / 22 memphis
 05 / 24 nashville
 05 / 25 charlotte
 05 / 27 washington

05 / 30 state college
 june
 06 / 01 columbus
 06 / 02 indianapolis
 06 / 03 cleveland
 06 / 06 detroit

06 / 09 toronto
 06 / 11 & 12 boston
 06 / 15 buffalo
 06 / 16 albany
 06 / 17 philadelphia
 06 / 21 & 22 new york

executive producer jim scott, benmont tench & doyle bramhall II / producer & mixer jim scott / management - steve w. newkirk / manager / ben montenari
 associate manager - benmont tench / www.doylebramhall2.com The RCA Records label is a unit of BMG Entertainment / TM's © Registered / Marca's) Registrado's) © General Electric Co., USA / BMG logo is



a trademark of BMG Music / © 2001 BMG Entertainment

Seattle Shakeup: Stern Replaces Rob, Arnie & Dawn on KISW – Lex & Terry Debut on KFNK

Entercom Classic Rock KISW/Seattle has inked the syndicated *Howard Stern Show* for mornings, beginning May 14.

"Seattle morning radio will never be the same," VP/Station Manager Clark Ryan proclaimed. "Howard Stern has proven to be the most compelling morning personality in the history of radio and we're excited to have him here to rattle Seattle's collective cage."

Stern replaces Rob, Arnie & Dawn, who have relocated back to Active Rock sister KRXQ/Sacramento. (The trio can also be heard on KRZQ/Reno.)

Ryan tells *fmqb* that the Stern show, "is a great investment on the part of Entercom for our Seattle cluster."

Rob, Arnie & Dawn joined KISW six months ago, filling the slot formerly occupied by Bob Rivers and his *Twisted Radio* crew. Rivers left the station after 11 years for a syndication deal with Infinity that recently debuted on its first affiliate KSFN-AM/Las Vegas (*fmqb* 4/13) and is expected to surface on Infinity's Seattle Classic Rocker KZOK.

Ryan admitted that KISW has had "some tough times since losing our former show six months ago. We took a shot with Rob, Arnie & Dawn but it didn't take off in a short period of time. I think Howard will have an immediate impact in this city and it will be big."

Ryan doesn't believe selling the Stern show will be an issue

for Entercom in Seattle. For years, the company has successfully sold Tom Leykis on "The Buzz" (Hot Talk KQBZ), so they have experience when it comes to marketing a controversial personality show.

Meanwhile, Lex & Terry have added their first West Coast affiliate, Modern Rock KFNK/Seattle.

The pair debuted on the "Funky Monkey 104.9" on Monday (4/30), running live from 3a.m.-7a.m. (local time). Once some technical issues get worked out, the show will run live 3a.m.-6a.m., and on tape delay from 6a.m.-10a.m.

"This marriage is going to show the long term national potential of this network," Director of Syndication Peter Welpton said.

"I cannot think of a better fit for 'Funky Monkey,'" KFNK GM Bob Case aped. "The station is so unusual and when we started looking for a morning show I knew we were going to have to find something that was different from the norm."

The station has been jockless since its sign-on a year-and-a-half ago.

The Lex & Terry Morning Radio Network will also debut on WXRC/Charlotte on Monday (5/7). The duo replaces Stern on 'XRC.

"Charlotte is a market we have been trying to get into for a long time," Welpton said.

-Jay Gleason/Paul Heine

Beyond Music Taps Gorlick For Top Promo Post



Mark Gorlick

Mark Gorlick has been named Head of Promotion for Beyond Music, taking over the reigns of the staff assembled by industry vet Jack Satter.

Satter has been guiding Beyond Music for the past sixteen months from his home base in Minneapolis. Gorlick will oversee the label from Los Angeles, while Satter continues his partnership with the label as a consultant.

"Working at Beyond Music has been a rewarding experience in my career," Satter said. "I am eager to take on my new assignment as consultant and continue being an essential part of these projects."

"Jack's relationships in the industry are invaluable and his hard work in positioning an independent label like Beyond Music as a major player in the music business has been tremendous," Beyond Music Chairman/CEO Allen Kovac remarked. "I credit much

of the success of this label to Jack's tenacity in getting our records played and thank him for laying the groundwork for Mark to come aboard and continue exposing our acts at radio.

"Mark Gorlick is the type of executive we have been looking for," Kovac continued. "Mark is accomplished with branding artists and taking start-up companies to a new level."

"I am delighted to be working with Allen and the Beyond Music family," Gorlick added. "Allen is an innovator and marketing strategist, and I welcome the opportunity to grow with such an amazing company."

"Having been part of two other highly successful start-ups, I am aware of the challenges and opportunities that face a major-independent label. I look forward to working with colleagues that I've been acquainted and associated with throughout my career. The decision to come over to Beyond Music is both comfortable and rewarding."

Gorlick joins the label from DreamWorks. Prior to that he was Sr. VP/Promotion at MCA.

-Jay Gleason

XACT Radio Offers Customized Programming for Online Streams



XACT Radio Network has launched XACT Radio, an online product that lets listeners customize their favorite radio station by rating individual songs and artists from a radio station's playlist.

"With this service, our listeners can influence their own audio streaming 'radio station,'"

WJBR/Wilmington VP/GM David Smith said. "Most important, by allowing them to communicate online with a WJBR-FM product, our brand remains intact."

Progressive WBOS/Boston, Rocker WLUM/Milwaukee, and Country KATM/Modesto join Smith's AC station in the initial rollout of the XACT Radio network.

The turnkey operation lets stations share revenues from ads that run on the station-branded player – both visual and audio. They also share in revenue from listeners who prefer no ads but pay a subscription fee for the service. XACT Radio pays all royalty and license fees and handles bandwidth costs. In return, stations air promos directing listeners to their Web sites to download the player. Network stations also gain song data information collected from listener input when creating their own customized station.

"We've created a simple way for radio stations to extend their brand on the Web by providing a player that automatically adjusts to the listener's feedback," XACT Radio Network President/CEO David Juris said. "We've created a product uniquely suited to the one-to-one capabilities of the Internet."

In addition to Juris and co-founder COO/CFO Eric Neumann, XACT Radio Network partners and advisors include NextMedia CEO and former CEO of Chancellor Broadcasting Steven Dinetz, former AMFM Radio Networks and ABC Radio Networks head David Kantnor, and Bill Moyes and Terry Robinson of Moyes Research and Strategy.

"Radio stations can now fight back with a compelling product for their listeners," Kantnor said. "Instead of losing listeners to any number of Internet options, they can leverage their established brands and deep-rooted connection with their communities to increase listener loyalty."

At last month's NAB Convention, RCS unveiled a similar product, which ties in with a radio station's Selector system.

-Jay Gleason

"ARE YOU CRAZY TO WANT THIS,
EVEN FOR A WHILE..."

"THE STRANGE DAYS HAVE COME
AND YOU'RE GONE"



"STRANGE DAYS"

THE NEW SINGLE FROM

matthew good band

FROM THE ALBUM
BEAUTIFUL MIDNIGHT

WWW.MATTHEWGOODBAND.COM
WWW.PLANETMGB.COM

PRODUCED BY WARNE LIVESEY
MIXED BY CHRIS LORD-ALGE
MANAGEMENT: SRO MANAGEMENT



www.atlantic-records.com

THE ATLANTIC GROUP ©2001 ATLANTIC RECORDING CORP. AN AOL TIME WARNER COMPANY

Dear PD...

I have been a large market APD/MD for a couple of years but am anxious to get my first PD gig. Should I look within my current market, or try a smaller market?

Be prepared to go where the job is. If someone in your market knows your work, that can help. But your best bet is to look at all the options out there and ask yourself: Am I ready to move across the country for this job? Can I live with the package I'll be offered? Am I willing to go to a smaller market and practically live at the radio station to gain the experience I'll need? I strongly urge you to research all the markets with an opening. Contact the local Chamber of Commerce or check the local newspapers online. Try to figure out if this is a city or town that offers a potential life OUTSIDE the station. A city kid might have a hard time adjusting to a smaller market.

What are the essential pieces to a killer demo tape?

Put your best work first! If your tape doesn't grab their attention within 30 seconds, your well-produced demo will quickly become an aircheck tape for the morning show. Arrange the tape to fit the job you're going for. Production samples shouldn't be on top if you're looking at a midday opening. Jock tapes should have breaks that show you can interact with the listeners, local/topical breaks, and pieces that demonstrate show prep. If it's a morning position, don't forget to include your best bits, parody songs, creative contesting, etc. Production tapes should have some killer promos with all the whistles and bells AND a medium tempo spot with an authoritative read. Finally, make sure you include the appropriate paperwork with your tape and resume. Programming positions may require a statement of management philosophy. Morning shows should include local press coverage and the Arbitron stuff. Production jobs might involve creative copywriting for promos, commercials and imaging.

I am thinking of moving from on-air into radio sales. Is this a good move? Is it possible to do both?

On the surface, it should be an easy transition. You know the Arbitron numbers. You've been selling the station from behind the microphone. Maybe you've been on a couple of sales calls. But if you make the move, forget what you know and work on what you don't. Sales positions are all about billing and showing the clients you know how to reach their customers. What are you going to say when you're the number four station and the client only buys the top three sticks in town (or worse, cable and newspaper)? It's a potentially good move (i.e. more money) if you can assess the advertisers and their needs effectively. If you want to try and juggle sales and on-air positions, remember it's hard to be a slave for two masters. Sooner or later, one position will suffer for the sake of the other.

Got a question for a future Dear PD column, or want to be on the list of rotating programmers answering the questions? E-mail us at DearPD@fmqbm.com. or fax us at 856-424-6943.

deadline news

Clear Channel Restructures StarSystem-Austin

Clear Channel is revamping the Austin-based StarSystem voice-tracking hub it inherited from AMFM. StarSystem was created in 1998 by Capstar, which used it as a centralized talent base to voice-track programs to other markets. Another StarSystem location in Florida was earlier shut down. Clear Channel says it is reassigning Star System talents to other company radio stations – from where they will continue to voice track shows. "What we're doing is shifting most of the talent that works out of StarSystem to a radio station so they are physically there – they can do remotes, they are in a radio environment, it's a far more real thing," Clear Channel Radio CEO Randy Michaels told *RBR.com*. Other staffers will remain at the StarSystem facilities, which will now be used as a centralized production facility. "And what we're using it for is the maintenance of all of our audio files in a standard format and a standard level. So anyone anywhere will be able to log on and download something that fits in Prophet and has normalized levels, etc." Clear Channel, and its predecessor Jacor, in most cases, has used larger market talents to voice track to stations in smaller markets. "Pre-AMFM merger, Capstar didn't have larger markets to do that from," Michaels said.

Randy Michaels Says Salon.com Story "Has Little Factual Basis"

Earlier this week, *Salon.com* wrote a scathing article calling Clear Channel "Radio's Big Bully." *Salon.com* writer Eric Boehlert took shots at Clear Channel, saying the company doesn't pay its employees who voice track shows for other markets and that Clear Channel Radio CEO Randy Michaels fired a number of producers after secretly recording them bad mouthing AMFM policies and talents. "That article has so little factual basis," Michaels told *RBR.com*. "That stuff was just wild. We pay everybody who is imported or exported." Talking about the alleged secret recordings, Michaels said, "First of all, we were a few days away from the merger. I could fire anybody at AMFM I wanted without tape – who would I be taping it for? I don't need tape to fire a producer. Secondly, as the CEO, you think I get involved in who the producers at AMFM are? No. I didn't tape anybody... This is just goofy. Lord knows where some of that stuff comes from, but it's largely fantasy."

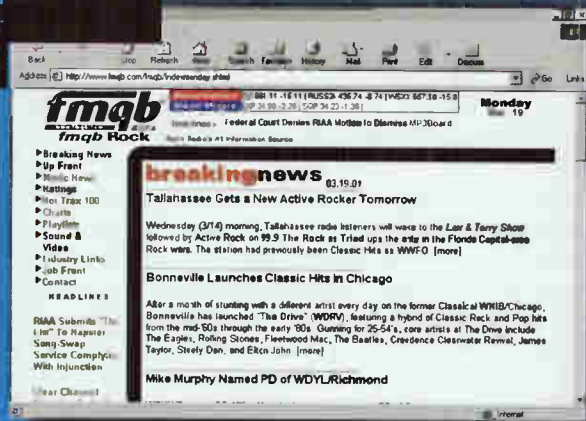
Aimster Files Suit Against RIAA

Aimster, the file sharing service that works through AOL's instant messaging system, has filed suit against the RIAA saying the record industry trade group is trying to shut it down. "We're asking the court for a ruling that says it would be wrong to sue us because we're doing nothing wrong," Aimster CEO Johnny Deep told *Reuters*. The company filed suit after receiving a cease and desist letter from the RIAA. "The RIAA sent a letter saying that Aimster is identical to Napster and we needed to block (file sharing) in the same way that Napster does or they would take additional legal remedies," Deep said. Aimster is represented by Boies, Schiller and Flexner, the same firm representing Napster in its case against the recording industry. RIAA spokeswoman Amy Weiss said she has not received a copy of the complaint; "We have been trying to meet with Aimster's management, but they have cancelled twice," Weiss said. "They obviously would rather litigate than resolve the issues between us."

- Responding to an invite to be a celebrity contestant on NBC's *Weakest Link* game show, Howard Stern said, "I'm not gonna answer one question. I'm just gonna sit there, and go call me an idiot all you want." Stern said he would read from a *Globe* article that claims the game show's frigid hostess Anne Robinson has battled alcohol problems and lost custody of her child 30 years ago. "She's the weakest link," he said...
- Robbie Lloyd has officially been promoted to Head of Alternative Promotion at Interscope. Robbie steps in to the role left vacant by the departure of Brian MacDonald. New York local Jenn Zeller has joined Interscope's National Alternative Promotion team. Filling her role in NYC is National Promotion Assistant Rob Harvey...
- WRXL/Richmond afternoon drive talent Tara Hunter has been named to the staff of the soon-to-be-launched WGRX/Fredricksburg. The station is set to debut May 17 at 7 p.m., under PD Jeff Beck, formerly of the *Jeff & Jeff Show* on 'RXL... Record industry veteran and Arista and J Records founder Clive Davis will receive the George and Ira Gershwin Award for Lifetime Musical Achievement from UCLA.

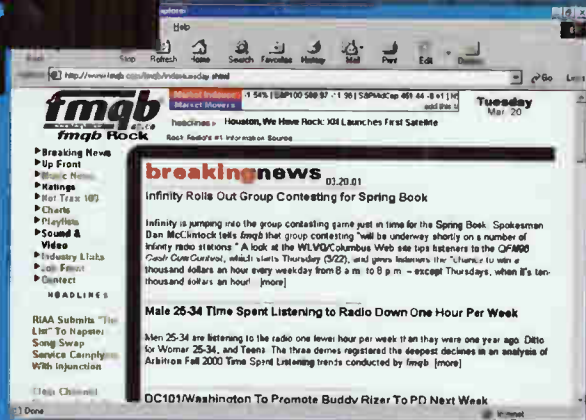
MONDAY
morning...

fmqb.com



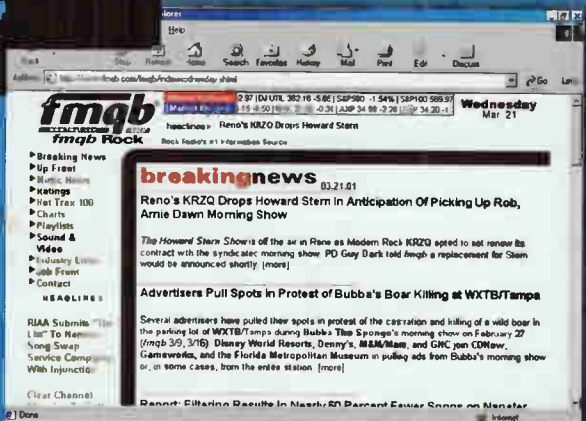
TUESDAY
morning...

When



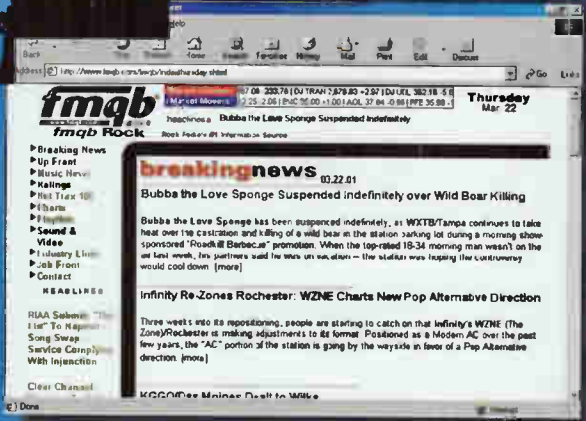
WEDNESDAY
morning...

Friday morning



THURSDAY
morning...

isn't enough.



Breaking News updated daily.
Plus, a Sound & Video Room featuring our extensive Aircheck
Archive, E-Hooks/E-Songs and the Video of the Week!

continued

Webnoize: Radio Industry Must Build Webcasting Hubs

continued from page 3

While the Internet provides an additional source for presenting audio programming and promoting product, selling advertising on station Web sites hasn't panned out. And until Internet broadcasters and terrestrial broadcasters that stream figure out a way to make themselves valuable to advertisers, Webcasting won't be cost-effective.

Webnoize Research Director Lee Black says that advertisers need better data from streamers regarding their listenership before they're going to believe in a streaming ad buy. "No radio station has the ability to really give good data because they're having a hard enough time running their Web page," Black says.

What radio is going to have to do, according to the Webnoize study, is to form a cooperative for Internet strategy. Black says what we'll see in the next two to three years is the emergence of the Webcasting Hub. Radio needs to consolidate resources to make Webcasting cost-effective and, someday, profitable.

Webnoize polled 13,358 students attending four-year colleges in New England, drawing samples in November '99, April and June 2000, and February 2001. The company also spoke with advertisers, broadcasters, labels, technologists and Webcasters to gain more knowledge of the market forces. Among its findings: Over half of the top stations were streaming – fully sixty percent, 26 percent had custom channels or a stream different than their broadcast signal, the audience is sizeable and growing – with Webnoize projecting that 39 percent of the U.S. population will have listened to Internet radio by 2003. That will add up to 106 million listeners.

They also concluded that to overcome business difficulties, radio ownership must align with

tech providers to build Webcasting Hubs. Hubs become ISPs for radio stations, providing listeners with personalized music services like custom channels or streams of each station's signal. These hubs will consist of national radio groups that provide the content, business-to-business services and management; local stations that have the advertisers and commercial traffic, and the technology providers who can provide the data and make it all interactive.

The benefits may be deeper than the obvious cost-efficiencies that the Hub will provide an individual station or broadcasting group when it comes to providing a source for streaming. The Hub could, and probably should, digitally contain all the content that any stations in the group would stream – including music, spots, promos, etc. That makes it possible for a station group to pay licensing fees for music or commercial content for all of the stations on the Hub, instead of for each individual station's stream. Buying the content and technology en masse for all of the stations in a broadcast group will ultimately save revenue.

Finally, the Webnoize study highlighted certain facts that radio Webcasters must keep in mind. Terrestrial broadcasters have limited value on the Web because listeners want more than a one-dimensional experience on the Web. Individual local stations are advised to concentrate on serving drive time listeners and selling local advertisers while using their sites for brand extension and driving offline listeners and advertisers online. Site content and programming should be drawn from Hubs, with individual stations hiring a dedicated interactive PD to support online sales, interface with the Hub staff and manage site operations internally.

Radio stations that have

relied on stream aggregators like RealNetworks and Webradio.com will either form their own Hubs, or insist that these companies create Hubs for them where their content won't be buried or used to enrich the aggregators. Webcasting will also enable variable ad rates. Internet technology offers metering of streams giving detailed information on listener demographics. This presents an opportunity to give advertisers the information that they yearn for regarding price-per-ad performance. Instead of selling based on cost per thousand, consider price per listener.

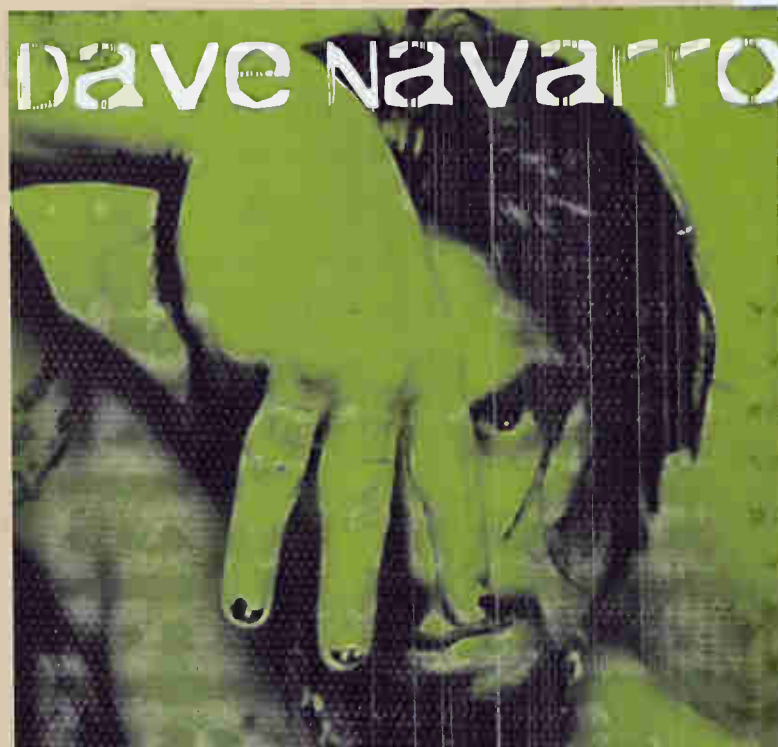
Webnoize suggests that Talk shows and formats have an advantage over music radio since performance license fees are not applicable and they would own exclusive rights to any Webcast or ad time.

Additionally, archived programs make it possible for listeners to "time shift" their listening experience.

Finally, for Internet radio to reach business maturity, it must consolidate to create the distribution power necessary to reach the millions of listeners demanded by advertisers and content creators. Media companies are built on the ownership of content and control of distribution.

— Sybil McGuire

fmqb subscribers may purchase the Webnoize report, *Internet Radio Realities: The Emergence of Webcasting Hubs*, for \$395 (a \$100 discount) by calling 617-768-0410 and mentioning *fmqb*.




DAVE NAVARRO

REXALL

The first track from the forthcoming album,
TRUST NO ONE

Coming May 14

davenavarro.net  © 2001 Capitol Records, Inc.



Drinking On The White House Lawn

A Q&A with DC101 Morning Man Elliot Segal



*DC101 (WWDC) morning show host Elliot Segal spent well over a decade in Top 40 radio before crossing the bridge to Rock. He's worked at some of the biggest Top 40s in America, including Pirate Radio/KQLZ in Los Angeles, Eagle 106 (WEGX) in Philadelphia and Z100 in New York, and has produced both John Lander and Scott Shannon. Now, the proud Montreal Canadian and fanatical hockey fan calls our nation's capitol home. *fmqb* recently caught up with the host of the "Elliot In The Morning" show to discuss radio*

in D.C., the switch from Top 40 to Rock, and what it's like to have beers on the White House lawn.

I'm a visitor to D.C. on an average weekday morning and I turn on DC101 for the first time to hear your show. What should I expect?
To hate it.

Okay, why?

It's intentionally different than everything else on the radio. One thing that was very attractive about coming to D.C. was everybody who was on the air here had been on for a really long time. Howard Stern – DC101 has always been credited as his "birthplace." Donny Simpson [WPGC] has been here forever; Russ Parr [WYKS]. At the time I started Z104 had a bad morning show that has since been fired. Jack Diamond had been here for all those years. Everybody doing radio in this town was – just in chronological years – older than I was, and doing shows that had been on the air here for ten, fifteen, or twenty years. I wasn't nervous about anybody trying to figure out if my show was different or new, because just by default it was new. This town hadn't heard something new in so long that I didn't expect them to like it right away.

With regard to Howard Stern, how it is to have such a strong national personality on the competition? Does it fuel what you do, or do you not pay attention?

I know what the beast is. It's competition, all of it is. He beats me 25-54; I beat him 18-34, then 12+ depends on who wins more of those demos. He's just another disc jockey, and he's just another one that we have to beat. In some demos it's already happening, and in others I'm confident we'll get there.

Most of your career was spent in the CHR universe before you landed at DC101. How is doing Rock radio different?

It's a lot different. I was very happy during my time there, but I'd been morning show producer for fifteen years, and in my head I just

kept saying, "This is the show I want to do. This is the show I want to do. I want to compete in the Howard Stern world. I want to do that."

How did you, if at all, adjust your content and style? Did you have to tweak what you were doing?

I talk to people my age instead of having to figure out how to make the show somewhat edgy for a teenager, but not offensive for their mothers. I didn't change topics at all, I just changed how I approach them.

What kinds of stunts, promotions, and events have you staged to help the show get noticed in such a competitive morning show market? Any new things to try to draw attention to the show?

I don't go out of my way to do like publicity stunts. It all depends on what's going on in the world. There's a guy at the station who's kind of a tertiary character on the show. His girlfriend moved away, he had nowhere to live, and he wanted to live at my house, so he just lived at the radio station, 'cause I didn't want him living at my house. We had hundreds of listeners a night come over, put up tents, and sleep out in this big field in front of the radio station.

You've produced some prominent morning personalities like John Lander and Scott Shannon. What effect did they have on your development as a personality?

Without a doubt, Lander has been the biggest footprint of what I like to do. You don't get much bigger than they are, and both of them are workhorses. That was the most important thing I learned from them: just work yourself. It's a fun job, but boy, it takes a lot of work. Work really hard and enjoy the four hours on the air. It's constant thinking, constant talking, constant reading. Those guys are show-prep horses. I never tried to copy them; there's only going to be one John Lander, one Scott Shannon. I didn't want to go out and copy what they do, that's not me. I had to go be me, but learn what I could from them.

Previously, you served as a co-host with Elvis Duran, and as part of the "Nut Hut" with John Lander, Patty Steele and Danny Bonaduce. Now, you're the lead guy. What challenges has this presented?

Managing.

Managing your time, or just everything?

Managing an entire staff. I never realized what a pressure cooker putting together a show is. It's easy to make suggestions, but when you actually have to go out and do it, that's probably the hardest part. Not only are you trying to find people who have talent, but it's

finding people who have talent who can all stand in the same room together for twelve hours a day and get along.

"Elvis & Elliot & The Z Morning Zoo" came from nowhere to become one of the prominent morning shows in New York. What were the factors that contributed to the show's success?

I can remember Elvis and I went to dinner and ordered a lot of drinks, and laughed about how stupid they were to give us the show. Elvis was an incredibly talented disc jockey from afternoons, and I had only been producing morning shows at that point, and we just kind of looked at each other and said, "Okay, I'll produce the thing and you run the thing, and here we go." There was no hidden master plan there, it was just get what you could, beg, borrow, and steal and see who could work out. We put together a really good one. There's something that sparkled in everyone involved with that show and it all worked out.

The FCC just issued new indecency guidelines. Did you find these to be helpful in identifying the location of the elusive "line" that should not be crossed?

No.

Will these guidelines affect what you do on the air in any way?

Not at all. There's a misconception that because the FCC is based in D.C., that they're gunning for us. I know one of the commissioners was on CNN a couple of months ago and my name got brought up, specifically, as to what he would like to change. You've got to change community standards before you're going to change me, so I'm not worried about them coming after me at all.

Suspensions...occupational hazard, or something that you take seriously?

I have always been one of those who feels my instincts are right, or at least right more than they're wrong. I'm not going to do a show out of fear of being suspended. I would rather take a chance on something and hope for the best, and if it's wrong, then I'll get punished for it.

What's the best thing about working in our nation's capitol?

The people here are awesome. You get everything from people working in the Capitol building, and for the State Department, for the Secret Service, as well as listeners in Virginia and Maryland. It's weird. Everybody grows up reading about the White House and the Washington monument and the Lincoln Memorial. We get to go stand there. It's awesome. We met some Secret Service guys and found out that the car that Al Gore got driven around in every morning - whether it was going from his mansion to the White House, or to the airport, or wherever - his guy was listening to DC101 every morning. It's a different type of celebrity in Washington. I got to go to some parties at the White House. That's probably the coolest thing.

What was that like?

It was awesome. I could drink and throw cigarette butts on the south lawn. I took my picture with Clinton. The first time we went - I went with Diane, the co-host on the show - and we're standing on the south lawn of the White House, downing beers, laughing and saying, "What the hell are we doin' here?"

- Kevin K. Boyce

MEGADETH

MOTO PSYCHO

FROM THE NEW STUDIO ALBUM

THE WORLD NEEDS A HERO

IN-STORES MAY 15TH!

R&R Active: 23-22*

R&R Rock: 28-26*

Monitor Active: 24-21*

Monitor Mainstream Airplay: 28-26*

Monitor Heritage: 31-28*

fmqb Hot Trax: 20*

Album Network Power Cuts: 28*

VIDEO ADDED AT



REPEAT AIRINGS OF

MEGADETH: BEHIND THE MUSIC ON



TUES. MAY 15	8:00 PM
WED. MAY 16	3:30 PM
WED. MAY 16	MIDNIGHT
FRI. MAY 18	9:00 PM
SAT. MAY 19	MIDNIGHT

Added At



ON OVER 150 STATIONS!

Just Added At:

WZZO KRNA KRRX
WTOS WZNX

Top 5 Phones At:

WYSP KUPD WXRX

...And Ten More!

Produced by Dave Mustaine and Co-Produced by Bill Kennedy
Management: Larry Mazer/Steve Wood for Entertainment Services Unlimited



© 2001 Sanctuary Records, Inc.
A Division of Sanctuary Records Group
www.sanctuaryrecordsgroup.com

www.MEGAETH.com

programming **TO** win

by Liz Janik

Winning Younger Men



The Rock Alternative format has "come of age." It has become a popular format choice for stations which need to completely own the youngest male Rock Radio audience. Today, there can be a lot of twenty-something Rock listeners who love music which could be labeled "Rock Alternative," depending on each market's individual radio and music histories. There is now a generation of fans for whom this music is *their* music. They've listened to nothing else since they were teenagers and "Grunge" was king.

Rock Alternative can be a powerful strategic format position when programmed correctly against other Rock-based stations in a market. There's a strong brand identity for it, based on the listeners' overwhelming passion for the only music they've grown up with. Rock Alternative fans recognize this format as "their station," and are very loyal listeners, if their needs are consistently met.

The Rock Format Evolution

The growth of the Rock Alternative format is a direct result of two key forces merging in the '90s.

1) The first force was the natural evolution of Rock music through the early '90s. The new Alternative Rock sound, labeled "Grunge," dramatically polarized younger and older Rock radio fans for the first time. It initiated a major divide in the Rock demos, and it brought an end to the era of Rock Radio which was dominated by "corporate rock" and "hair" bands. Most importantly, it ushered in a generation of two new Rock formats - Active Rock and Rock Alternative. Plus it helped establish Modern Rock as a "legitimate" format in the early '90s when the format began to grow quickly

2) The second key force was the development of new opportunities for niche programming presented by consolidation. The strategic alliance of several stations in one market allowed the development of formats that were more narrowly targeted,

such as 12 - 24 men. The diary returns in this demo are typically so low that a stand-alone station would rarely run the risk of super-serving these young males. Today, Rock Alternative is generally used to protect a sister station from attack from a competitor for younger male demos, or to undermine a competitor's ownership of men 18 - 34 / 44.

Active Rock was the first new Rock format to emerge in the early '90s as a distinctly different and viable opportunity. It appealed to younger men who were then in the 18-34 demo. A decade ago they preferred a station that gave them the right combination of the Hard Rock music they loved from the eighties, mixed with the best of the new bands of the nineties. Active Rock can have extensive appeal with men 18 - 44 in many markets.

The very first signs of the distinctive audience for the new Rock Alternative format emerged in research by 1994, particularly in markets where "Grunge" was getting steady airplay. At that time, the profile of the audience for the potential format was teen males, who preferred *only* Alternative Rock. They wanted nothing to do with any older Rock sounds! But ten years ago there were too few Rock Alternative listeners, and they were too young in age to successfully support a new format.

In 2001, all those Rock Alternative fans are now at least twenty-something's, and there is a generation of teens following them. In many markets there is now enough critical mass in the demand for the Rock/Alternative format to support successful ratings and sales.

How To Win With Rock Alternative

Here are five critical points to consider, if you are programming for, or against, a Rock Alternative station.

1) Rock Alternative is not the same format as Modern Rock

Rock Alternative is definitely the preferred format today for younger Rock listeners.

But it is definitely a different format than Modern Rock. Never mind that there is extensive overlap presently of songs on the industry format charts, or that some people use these terms interchangeably.

What is the critical difference? The Rock Alternative listeners and the Modern Rock listeners are two completely separate groups of listeners. They have very different music preferences.

Specifically, the listeners who love Rock Alternative are the new generation of Rock fans - they like only the newest Rock music styles played on their favorite station. They can't be bothered with much of the new music being created. They would be annoyed by songs from artists like Dido, Jewel, Nelly Furtado, or the Barenaked Ladies.

The defining characteristic of Modern Rock fans (in any market) is that they are passionate about *all* kinds of new music styles. They thrive on the variety of sounds in the mix of a Modern Rock station. They would never become core listeners to the Rock Alternative format because it is monotonous to their ears.

These two audiences definitely enjoy some of the same Rock Alternative songs, but they have completely different needs from the overall mix of either format.

2) Rock Alternative is a youth-driven format.

The upper end of the Rock Alternative audience tapers off by 29 years of age. Generationally, it's the "younger brother" to the Active Rock format, the "son" of Mainstream Rock, and the "grandson" of Classic Rock.

Even with an already tightly defined age range for the Rock Alternative format, successful programmers will recognize that there are key differences between the radio needs of their teenage listeners and those of their twenty-something listeners.

Teenage listeners live in the "now." They don't want *any* older songs in their

finding people who have talent who can all stand in the same room together for twelve hours a day and get along.

"Elvis & Elliot & The Z Morning Zoo" came from nowhere to become one of the prominent morning shows in New York. What were the factors that contributed to the show's success?

I can remember Elvis and I went to dinner and ordered a lot of drinks, and laughed about how stupid they were to give us the show. Elvis was an incredibly talented disc jockey from afternoons, and I had only been producing morning shows at that point, and we just kind of looked at each other and said, "Okay, I'll produce the thing and you run the thing, and here we go." There was no hidden master plan there, it was just get what you could, beg, borrow, and steal and see who could work out. We put together a really good one. There's something that sparkled in everyone involved with that show and it all worked out.

The FCC just issued new indecency guidelines. Did you find these to be helpful in identifying the location of the elusive "line" that should not be crossed?

No.

Will these guidelines affect what you do on the air in any way?

Not at all. There's a misconception that because the FCC is based in D.C., that they're gunning for us. I know one of the commissioners was on CNN a couple of months ago and my name got brought up, specifically, as to what he would like to change. You've got to change community standards before you're going to change me, so I'm not worried about them coming after me at all.

Suspensions...occupational hazard, or something that you take seriously?

I have always been one of those who feels my instincts are right, or at least right more than they're wrong. I'm not going to do a show out of fear of being suspended. I would rather take a chance on something and hope for the best, and if it's wrong, then I'll get punished for it.

What's the best thing about working in our nation's capitol?

The people here are awesome. You get everything from people working in the Capitol building, and for the State Department, for the Secret Service, as well as listeners in Virginia and Maryland. It's weird. Everybody grows up reading about the White House and the Washington monument and the Lincoln Memorial. We get to go stand there. It's awesome. We met some Secret Service guys and found out that the car that Al Gore got driven around in every morning - whether it was going from his mansion to the White House, or to the airport, or wherever - his guy was listening to DC101 every morning. It's a different type of celebrity in Washington. I got to go to some parties at the White House. That's probably the coolest thing.

What was that like?

It was awesome. I could drink and throw cigarette butts on the south lawn. I took my picture with Clinton. The first time we went - I went with Diane, the co-host on the show - and we're standing on the south lawn of the White House, downing beers, laughing and saying, "What the hell are we doin' here?"

- Kevin K. Boyce

MEGADETH

MOTO PSYCHO

FROM THE NEW STUDIO ALBUM

THE WORLD NEEDS A HERO

IN-STORES MAY 15TH!

R&R Active: 23-22*

R&R Rock: 28-26*

Monitor Active: 24-21*

Monitor Mainstream Airplay: 28-26*

Monitor Heritage: 31-28*

fmqb Hot Trax: 20*

Album Network Power Cuts: 28*

VIDEO ADDED AT 

REPEAT AIRINGS OF
MEGADETH: BEHIND THE MUSIC ON 

TUES. MAY 15	8:00 PM
WED. MAY 16	3:30 PM
WED. MAY 16	MIDNIGHT
FRI. MAY 18	9:00 PM
SAT. MAY 19	MIDNIGHT

Added At



ON OVER 150 STATIONS!

Just Added At:

WZZO KRNA KRRX
WTOS WZNX

Top 5 Phones At:

WYSP KUPD WXPX

...And Ten More!

Produced by Dave Mustaine and Co-Produced by Bill Kennedy
Management: Larry Mazer/Steve Wood for Entertainment Services Unlimited

 © 2001 Sanctuary Records, Inc.
A Division of Sanctuary Records Group
www.sanctuaryrecordsgroup.com

www.MEGAETH.com


 radiofront

Programming

- WKQZ/Saginaw has named **Michael Edward Meyer** (a.k.a. **Hunter Scott**) as its new PD, replacing **Jack Lawson** – now VP/GM of **Fort Bend Broadcasting**. Meyer joins the station from **WJIM/Lansing**... Former **WRKR/Kalamazoo** PD **Ray Bauer** has been appointed PD at **WGFM-WGFN-WCKC/Traverse City**, replacing **Greg Fletcher** who exits May 4... **WDYL/Richmond** has appointed **Keith Dakin** MD/afternoon host. Dakin joins the station from the programming department of **WFNX/Boston**. PD **Mike Murphy**, who worked with Dakin at 'FNX, assumes middays. Crosstown **WMXB** night talent **Charlie** will host mornings. The new airstaff will debut on the recently relaunched "Y101" on May 7... **WZNX/Decatur** PD/night talent **Wes Adams** has joined **WXQR-WANJ/Greenville-New Bern-Jacksonville** as MD/night host... **WZBH/Ocean City MD** **Samantha Chase** exits, with no replacement named... **WorldClassRock.com** OM/Promotions Director **Anita Dominguez** has exited... **WARQ/Columbia** part-timer **Cindy Johnson** has been elevated to Promotions Director... **KTCZ (Cities 97)/Minneapolis** APD/MD **Mike Wolf** has dropped his duties as night host and adds MD chores at **Classic Hits** sister **WLOL**. Fill-in talent and **Freedom Rock** host **Brian Oak** moves to 7p.m. -10p.m. on **Cities**, and the syndicated **Loveline** airs 10p.m.-12a.m... **Clear Channel** is placing **Martha Quinn's Rewind** on **KIOI/San Francisco**, **KMSX/San Diego**, **KTCL/Denver**, **WLOL/Minneapolis**, and **KISN/Salt Lake City**. The '80s-focused program is hosted by the former **MTV VJ** and is set to debut May 21. **Clear Channel** plans to eventually roll out the show nationally... Congratulations to **WMMR/Philadelphia** APD/MD **Ken Zipeto** and **Jennifer** on their Saturday (5/5) nuptials in **St. Thomas**.

Air Talent

- **WXTB/Tampa** morning man **Bubba the Love Sponge** has entered a plea of not guilty to animal cruelty charges stemming from the February 27 castration and killing of a wild boar during his morning show. Three other men charged in the incident – including morning show producer **Brent Hatley** – have also pled not guilty. The four have been hit with third-degree felony animal cruelty charges by the state attorney's office. If convicted, they could face up to five years in prison and fines up to \$10,000. A pretrial hearing has been set for May 30. In other 'XTB news, a concertgoer to the station's **Livestock** festival last weekend died from an apparent drug overdose. According to *The Tampa Tribune*, 24 year-old **Jason Ernst** was found unresponsive in the campground area of **Festival Park** at 3:40 a.m. on Saturday. He never regained consciousness and was pronounced dead the following afternoon. An autopsy will be performed to determine the exact cause of death. Other than the unfortunate death, **Livestock** ran relatively smooth. "For having over 20,000 people here, it's remarkable how well behaved this crowd is," **Pasco County Sheriff Lt. Joe Fontz** said.

- **WLUP/Chicago** morning man **Steve Downes** is moving his show to **Bonneville** **Classic Hits** sister **WDRV (The Drive)**, effective May 9. "To host the first morning show of a groundbreaking station like 'The Drive' right here in Chicago where so much radio history has been made... That's an opportunity that comes around once in a lifetime," Downes told the *Chicago Sun-Times*. **Bonneville** launched **The Drive** in March and recently lured crosstown **WXRT MD** **Patty Martin** as PD. Downes will be teamed with Chicago radio vet **Kathy Voltner**, who will handle news on the program. He will also continue to host the nationally syndicated show **The Classics**, which will also shift from **The Loop** to **The Drive** in May. In addition, **WDRV** midday talent **Bob Stroud** resumes hosting **Rock N' Roll Roots**, which will be heard Sunday mornings from 9:00 a.m. to noon, beginning May 6. **WLUP-WDRV** VP/Programming **Greg Solk** told the *Sun-Times* that no decision has been made on a replacement for Downes at **The Loop**.

- **Howard Stern** continues informal tryouts of entertainers to fill the

void left by the departure of **Jackie "The Jokeman" Martling**. Recent comedians heard on the show include **Doug Stanhope**, **Craig Gass**, **Greg Fitzsimmons**, and **Jeffrey Ross**. "Howard now has the opportunity to see what other elements may work on the show," **Stern agent Don Buchwald** told the *Los Angeles Times*. "We've culled a list of people, some comics, some writers, some voice people who have been participating on the show." ... **KDOT/Reno** afternoon driver **Chris Payne** segues to nights at **KRXQ/Sacramento**. Payne, who did part time at **KRXQ** from late '96 to early '97, replaces **Hook (Sky Strowbridge)** who has exited. Payne rejoins **98 Rock** on May 29. **Beau Duran** is handling nights in the interim... **WEJE/Ft. Wayne** midday host **Michael Dean** will exit May 11 for a position at **KTOA/Taos, N.M.**... **Lick 106.3 (KLEC)/Little Rock** night talent **John Arroyo** is segueing to **WNOR/Norfolk** for the same. He replaces **Jennifer White**, now at **KPNT/St. Louis**... **Modern Rock** **WEND/Charlotte** has added the syndicated **Bob & Tom Show** in mornings... **Classic Rock** **KGB/San Diego** afternoon talent **Coe Lewis** has decided to exit radio to pursue a career in real estate... **Tracy Dillion** has joined **WQLZ/Springfield IL** for middays, replacing **Jon Terry** who has exited... **LA Lloyd's Rock 30** has added **KKED/Fairbanks** as its latest affiliate. The weekend countdown show will debut on "The Edge" this Saturday (5/5). **Disturbed** is **Lloyd's** co-host for this week's countdown. Upcoming guests include the **Black Crowes**, **Oleander**, and **Lifeline**... **Classic Rock** **WMXV/Atlanta** has named **JJ Jackson** to afternoons. Jackson, not the former **MTV VJ**, hosts a nationally syndicated radio show as "The Rock N' Roll Food Doctor"... **KUPL-AM/Portland** has added the syndicated **Bob Rivers & Twisted Radio** in mornings, according to *M Street*... Congratulations to **WYSP/Philadelphia's** **Matt DeFilipo** (of the **Matt & Huggy** night team) and wife **Alison** on the birth of their second son **Alec Lane** on Saturday (4/28).

Management

- **Clear Channel-Binghamton** GM **Bob Dunphy** has been tapped as VP/GM for the company's Northwest NJ properties, which include **WHCY-FM/Blairstown**, **WSUS-FM/Franklin**, **WNNJ-AM/FM** in **Newton**, and **WTSX-FM/WDLA-AM** – both in **Port Jervis, N.Y.** 30-year radio vet **Tom Barney** has been tapped to replace Dunphy as VP/GM of the company's **Binghamton** cluster, which includes **Rock** **WKGB**.


 finetuning

* As earlier reported in *fmqb*, **KFSD/San Diego** flipped from **Classical** to **Modern Rock** under PD **Mike Halloran** on Tuesday (5/1). The station was launched with guest appearances from **VH1** Director of **Rock Programming** and former **KNDD/Seattle MD** **Marco Collins** and **KCRW/Los Angeles Morning** *Becomes Eclectic* host **Ann Litt**. The station's first hour was as follows: **The Ramones** "We Want The Airwaves," **Jimmy Eat World** "Sweetness," **Blink 182** "Rock Show," **Fatboy Slim** "Weapon of Choice," **Incredible Moses Leroy** "She Can't Get Any Sleep," **Tricky** "Evolution Revolution Love," **P.J. Harvey** "Good Fortune," **Coldplay** "Shiver," **Nikka Costa** "Push and Pull," **Daft Punk** "Digital Love," and **Skanty Sandwich** "This One." The on air lineup features **Rick Rome** in mornings, former **Y107/Los Angeles MD** **Mike Savage** in middays, **Halloran** in afternoon drive, and **Ransack** in nights.



labelfront

- **Clear Channel's WKTU**/New York has entered the realm of paid announcements by record labels with the new **Jennifer Lopez** single, "Play." In conjunction with **Sam Goody**, **Epic Records** has been buying back announcements for the new J-Lo single. Other artists featured in the program include **Anastasia** and **Blu Cantrell**. The spot gives the previously played song's title, then announces it is available at Goody's. The backells are part of a larger package that also includes twelve separate sixty-second spots.

- **550 Music VP/A&R Ben Goldman** has been elevated to Sr. VP/A&R of **Epic Records Group**... **Hollywood Records** has named **Melissa Langer** National Director of College Promotion. Langer comes to the label from **Howard Rosen Promotion**... **Universal Senior Director Rock Formats Kyle Wong** exits. In other Universal news, the label is seeking someone who is into travelling and can cover multi-formats to cover the Minneapolis, Kansas City, St. Louis, Denver, and Salt Lake City markets... **TVT VP/CHR West Coast Margaret Locicero** exits the label.

- *The Sopranos Two* soundtrack, titled *Peppers & Eggs*, will hit retail May 8 on **Columbia Records**. The twenty-five track double CD package will feature retro music from all the three seasons of the smash HBO series. Included are gems like Van Morrison "Gloria", The Stones "Thru And Thru", The Kinks "Living On A Thin Line", Otis Redding "My Lover's Prayer", as well as songs from Bob Dylan, The Pretenders, Keith Richards and Elvis Costello & The Attractions. Bonus cuts feature dialogue snippets culled from the life of the series.



consolidationfront

- **WKOC/Norfolk** owner **Bob Sinclair** has purchased the **Santa Rosa Group**, which includes Progressive **KRSH**, CHR **KSXY** (Sexy 95.9), and AC **KGRP** (The Grape) from **Fred Constant**. **WKOC MD/midday talent Kristen Croot** heads west to be **KRSH's** new MD – former MD **Bill Bowker** is still with the station. Back at 'KOC, PD **Paul Shugrue** says Croot will still voice track her midday shift, while MD duties will be absorbed internally... **Infinity** has purchased **Active Rock WMFS/Memphis** from **Julie Belz** for \$7.2 million. "WMFS is another outstanding addition to our growing portfolio of Top 50 market radio stations," **Infinity Radio** President **Dan Mason** said. "WMFS is a terrific complement to our recently acquired stations in this growing market." **Infinity** purchased **WMC-AM/FM** in Memphis last July... Shareholders of **Citadel Communications** have approved the company's sale to **Forstmann Little**. The **FCC** has also granted a consent order on the deal, worth approximately \$2 billion.



technology

- Effective immediately, fans of **WXPN/Philadelphia's World Cafe** can listen online, due to the launch of **Village Voice Radio's** first Webcast. This also marks the first time **WXPN** has commercially licensed its flagship national program, now heard in 120 markets, to a non-public radio venture. According to the deal, in which both **Village Voice Radio** and **WXPN** will share advertising revenues, **WXPN** will provide five, two-hour programs weekly, which **Village Voice Radio** will insert into its Internet program stream, on Mondays, Wednesdays and Fridays from 9:00 a.m. to 11:00 a.m. and Tuesdays and Thursdays from noon to 2:00 p.m. The Webcasts will run seven days a week, with two episodes repeating on the weekends.

- Judge **Marilyn Hall Patel** issued a memo saying record companies must provide the file names of songs they want blocked from **Napster's** service. "In the past, the labels have provided some notifications of file names and some without," **Napster** lawyer **Robert Silver** told *Reuters*. **Patel** said the labels misinterpreted the Ninth Court's ruling in believing that they did not have to provide file names in some cases. "Patel rejected their interpretation, thus requiring them to provide file names to **Napster**," **Silver** said.

- **LiquidAudio** is only six-tenths of the company they used to be as 78 members of their staff have been let go, representing a forty percent reduction. The "corporate restructuring" will cost the company approximately \$4 million this quarter, but is necessary due to an anticipated move away from non-core business areas including retail kiosks, which were unveiled only a few months ago. **Liquid Audio** will reportedly concentrate its efforts on developing secure music subscription services... Not to be left out, **Listen.com** also handed out the pink slips and laid off 35 of their 145 employees. The layoffs,

which were reportedly due to poor market conditions, were evenly spread throughout the company. The staff of **TuneTo**, which **Listen** acquired last month, was unaffected... While development stopped weeks ago, the official word has been handed down that development and sales of the **Kerbango** Internet radio have been discontinued. **3Com** purchased the rights to **Kerbango** last year, but announced last month that it would be taking the device off the market as part of a cost-cutting move. **Kerbango** developers were hopeful that another company would pick up the product, but with no suitors in site, its entire staff has been let go.

- **Pick The Hits** and **SiteShell** have reached an agreement that will see the music research Web site's content incorporated into **SiteShell's** stable of radio station sites. **Pick The Hits** debuted on 134 **SiteShell** affiliates this week and is expected to be available on over 270 by year's end.

- The streaming ratings marketing is about to get a little more crowded as **Global Software** unveiled its Digital Ratings Network at the **NAB**. Unlike **Arbitron** and **MeasureCast's** offerings, **Global's** service will reportedly not rely on streaming media servers to gauge time spent streaming. Instead, it will measure usage through individual ISPs and is capable of simultaneously measuring Internet radio and streaming television.

- **DotClick**, which provides targets marketing for the music industry, has named **Gene Fein** as the company's President. **Fein** was previously involved in the production and distribution of a number of pay per view specials and television programs, including *ABC in Concert*.

programming **TO** win

by Liz Janik

Winning Younger Men



The Rock Alternative format has "come of age." It has become a popular format choice for stations which need to completely own the youngest male Rock Radio audience. Today, there can be a lot of twenty-something Rock listeners who love music which could be labeled "Rock Alternative," depending on each market's individual radio and music histories. There is now a generation of fans for whom this music is *their* music. They've listened to nothing else since they were teenagers and "Grunge" was king.

Rock Alternative can be a powerful strategic format position when programmed correctly against other Rock-based stations in a market. There's a strong brand identity for it, based on the listeners' overwhelming passion for the only music they've grown up with. Rock Alternative fans recognize this format as "their station," and are very loyal listeners, if their needs are consistently met.

The Rock Format Evolution

The growth of the Rock Alternative format is a direct result of two key forces merging in the '90s.

1) The first force was the natural evolution of Rock music through the early '90s. The new Alternative Rock sound, labeled "Grunge," dramatically polarized younger and older Rock radio fans for the first time. It initiated a major divide in the Rock demos, and it brought an end to the era of Rock Radio which was dominated by "corporate rock" and "hair" bands. Most importantly, it ushered in a generation of two new Rock formats - Active Rock and Rock Alternative. Plus it helped establish Modern Rock as a "legitimate" format in the early '90s when the format began to grow quickly

2) The second key force was the development of new opportunities for niche programming presented by consolidation. The strategic alliance of several stations in one market allowed the development of formats that were more narrowly targeted,

such as 12 - 24 men. The diary returns in this demo are typically so low that a stand-alone station would rarely run the risk of super-serving these young males. Today, Rock Alternative is generally used to protect a sister station from attack from a competitor for younger male demos, or to undermine a competitor's ownership of men 18 - 34 / 44.

Active Rock was the first new Rock format to emerge in the early '90s as a distinctly different and viable opportunity. It appealed to younger men who were then in the 18-34 demo. A decade ago they preferred a station that gave them the right combination of the Hard Rock music they loved from the eighties, mixed with the best of the new bands of the nineties. Active Rock can have extensive appeal with men 18 - 44 in many markets.

The very first signs of the distinctive audience for the new Rock Alternative format emerged in research by 1994, particularly in markets where "Grunge" was getting steady airplay. At that time, the profile of the audience for the potential format was teen males, who preferred *only* Alternative Rock. They wanted nothing to do with any older Rock sounds! But ten years ago there were too few Rock Alternative listeners, and they were too young in age to successfully support a new format.

In 2001, all those Rock Alternative fans are now at least twenty-something's, and there is a generation of teens following them. In many markets there is now enough critical mass in the demand for the Rock/Alternative format to support successful ratings and sales.

How To Win With Rock Alternative

Here are five critical points to consider, if you are programming for, or against, a Rock Alternative station.

1) Rock Alternative is not the same format as Modern Rock

Rock Alternative is definitely the preferred format today for younger Rock listeners.

But it is definitely a different format than Modern Rock. Never mind that there is extensive overlap presently of songs on the industry format charts, or that some people use these terms interchangeably.

What is the critical difference? The Rock Alternative listeners and the Modern Rock listeners are two completely separate groups of listeners. They have very different music preferences.

Specifically, the listeners who love Rock Alternative are the new generation of Rock fans - they like only the newest Rock music styles played on their favorite station. They can't be bothered with much of the new music being created. They would be annoyed by songs from artists like Dido, Jewel, Nelly Furtado, or the Barenaked Ladies.

The defining characteristic of Modern Rock fans (in any market) is that they are passionate about *all* kinds of new music styles. They thrive on the variety of sounds in the mix of a Modern Rock station. They would never become core listeners to the Rock Alternative format because it is monotonous to their ears.

These two audiences definitely enjoy some of the same Rock Alternative songs, but they have completely different needs from the overall mix of either format.

2) Rock Alternative is a youth-driven format.

The upper end of the Rock Alternative audience tapers off by 29 years of age. Generationally, it's the "younger brother" to the Active Rock format, the "son" of Mainstream Rock, and the "grandson" of Classic Rock.

Even with an already tightly defined age range for the Rock Alternative format, successful programmers will recognize that there are key differences between the radio needs of their teenage listeners and those of their twenty-something listeners.

Teenage listeners live in the "now." They don't want *any* older songs in their



washingtonbeat

Bush to Extend FCC Chairman Michael Powell's term until 2007

In a move sure to elicit applause from media moguls, President **George W. Bush** plans to extend **FCC** Chairman **Michael Powell's** term by five years. Powell's current term ends June 30, 2002. With the extension, which needs Senate approval, he will serve until 2007. "The extension of my term beyond next June's expiration date will provide a positive and helpful continuity to the important work that I, and the new commissioners who will be taking office later this year, will be engaged in," a statement from Powell read. The new chairman doesn't believe in government-mandated limits on the size of media outlet audiences. "I'm skeptical, generally, of these prophylactic prohibitions on ownership," he said at last week's **NAB 2001** convention. Powell believes market forces, not the government, should prevail on the media landscape. He also wants to speed up the merger review process. These positions have quickly enamored him to the heads of big media companies. If the Republicans are out of the White House in 2004, Powell will step down as Chairman but remain as a Commissioner.

New Bill Would Penalize Entertainment Companies That Market Adult Material To Children

Senators **Joseph Lieberman** (D-CT) and **Herb Kohl** (D-WI) have introduced legislation that would give the **FTC** power to impose civil fines against entertainment companies who market adult material to children. The bill takes aim at entertainment companies who voluntarily put ratings on their products and then intentionally market them to children. It calls for fines of up to \$11,000 per infraction. "If you voluntarily label a product as being unsuitable for kids and then turn around and market it directly to kids in contradiction of your rating system, then you should be held accountable," Lieberman said. The entertainment industry took offense to the new bill, saying it would put an end to its voluntary labeling practices. "Senator Lieberman's legislation could in fact create a disincentive to providing information to parents about explicit content," **RIAA** general counsel **Cary Sherman** told the *Los Angeles Times*. "It will put an end to the movie industry's voluntary film-rating system because it penalizes those distributors who participate in this voluntary system and gives total immunity from any penalties to any producer or distributor who distributes a film without a rating," **MPAA** President/CEO **Jack Valenti** said. The Lieberman/Kohl bill comes two days after the **FTC** said the recording industry was still marketing adult material to children.

music mix. They are happy with a heavy blend of currents, and some recurrenents. To these listeners Pearl Jam, STP, Nirvana and the rest are "Classic Rock."

By the time listeners hit their early 20s, they want a couple of older songs in each hour. By their late twenties, they need a consistent level of song familiarity, which can be built around the right recurrent and gold rotations.

To maximize 20-plus tuning to Rock Alternative, a programmer must adjust the blend for different dayparts: All new and recurrent songs at night, but a higher blend of familiar songs in the mix during the day.

3) Harder is good. Noisier is not so good.

A Rock Alternative station can rock really hard all day and night, and if it is playing songs with strong melodies and hooks, it will win in the Rock war. Harder Rock, as a style, is widely embraced by both older (forty-something's) and younger rock fans.

However, the noisier and more abrasive sounding (less melodic) a station becomes, the more likely it will under-perform in ratings, even among those who prefer Rock Alternative, and even in the younger demos. Rock Alternative and Hard Rock fans can have very different music needs from New Metal fans. The noisier songs are better handled as the spice, and not the meat and potatoes of the mix.

4) Rap-Rock is highly polarizing.

Rap-Rock can fragment the already narrow Rock Alternative audience base. Not everyone who loves Rock Alternative also likes Rap-Rock. Generally, the appeal for Rap-Rock tends to trend very young men - only teens and very early twenty-something's. Consider how tightly defined the target demo must be for a typical Rock Alternative station. Can the station afford to splinter that audience even further? (It is possible to use research to accurately measure the degree of demand for Rap-Rock among the Rock Alternative audience.)

5) Every market is unique.

Even though everybody already knows that, it still gets ignored. There are many times when multi-million dollar format decisions are made by managers who are driven by the latest industry buzz around a new format!

The history and profile of the market have to be taken in to account, both musically and demographically, when evaluating format opportunities. In one major market described by management as a "real rock'n'roll town," the research came back indicating Rock Alternative would be the smallest format opportunity for winning 18 - 29 men, out of a possible four formats. It's nice to know details like that before a station is launched and the marketing budget is spent, and another year passes.

Liz Janik is President of Liz Janik Associates. LJA offers customized programming and research services and has extensive experience in strategic format design. (905) 454-3865.

(in **THE WEEK** music)

no. 1 buzzband

Prime sth
"I'm Stupid (Don't Worry 'bout Me)"
Giant/Reprise



most added

1. THE CULT "Rise"

(Lava/Atlantic/AG) (104)

KATT, KLOL, KLOS, KSJO, WBAB,
 WHJY, WIYY, WLZR, WNOR, WZTA



2. DOYLE BRAMHALL/SMOKESTACK "Green Light Girl" (RCA) (26)

KMOD, WAPL, WBOP, WCMF, WDHA, WEGR, WEZX, WHJY,
 WJXQ, WZXL

3. PRIME Sth "I'm Stupid" (Giant/Reprise) (24)

KILO, WCMF, WKLT, WLZX, WNOR, WQXA, WRIF, WWCT, WYBB, WFRD

4. DIFFUSER "Tidal" (Hollywood) (23)

KAZR, KBPI, KISS, KRQC, KUPD, WBAB, WJXQ, WKHY, WMMR, WPXC

5. UNION UNDERGROUND "Revolution" (Columbia/CRG) (14)

KBUS, KLAQ, KZRK, KZZK, WKLC, WLZX, WNCD, WQWK, WTPT, WZXL

6. SEVEN MARY THREE "Wait" (Mammoth) (13)

KDKB, KJKJ, KRZZ, KTWS, KXUS, KZGL, WGLO, WIYY, WKSM, WXRC

7. DOG FASHION DISCO "Headless" (Spitfire) (12)

KIBZ, KZZK, WBOP, WFRD, WKTG, WNOR, WQAK, WQBK, WRXF, WXKE

8. LIFEHOUSE "Sick Cycle Carousel" (DreamWorks) (10)

KCGQ, KZGL, WCLG, WMFS, WPUP, WPXC, WTBK, WXRC,
 WYXZ, WZZO

8. DROWNING POOL "Bodies" (Wind-up) (10)

KATS, KHTQ, KUFO, WCLG, WKHY, WKSM, WQWK, WRIF, WVRK, WWWX

8. SHADES APART "Beat By Beat" (Republic/UMG) (10)

KCGQ, KITI, KSEK, WJXQ, WQLZ, WRAT, WVRK, WXMZ, WZOW, WZZO

27 stations (WRIF, KILO, KAZR) showed that they weren't stupid this week by adding the first stateside single from Sweden's Prime sth, giving them #3 Most Added and #1 Buzz Band honors. WLZR is already spinning in excess of 15 plays per week. "What an outstanding song!" Lazer's Marilyn Mee comments, while WRIF's Troy Hanson says, "Infectious, we're totally jacked about getting it on the air."

top gainers

1. SEVEN MARY THREE "Wait" (Mammoth) (+625)

WZOR +16, WHEB +15, WKHY +15,
 WWWV +15, KRWN +14



2. AEROSMITH "Just Push Play" (Columbia/CRG) (+544)

WRWK +22, KDOT +19, WWWX +19, WBAB +16, KRWN +14

3. STAIN'D "It's Been Awhile" (Flip/EEG) (+392)

KKED +25, WBOP +19, WQAK +17, KQDS +16, KRQC +15

4. UNION UNDERGROUND "Revolution" (Columbia/CRG) (+287)

KKED +18, KEYJ +16, WJRR +12, KZGL +11, WQLZ +11

5. U2 "Elevation" (Interscope) (+241)

WPHD +20, WPUP +18, WFRD +13, WYSP +13, KBUS +12

6. GODSMACK "Greed" (Republic/UMG) (+233)

KKED +25, WQWK +23, KNCN +17, WRQC +15, WKLQ +14

7. STEREO MUD "Pain" (Loud/CRG) (+227)

WAZU +27, KKED +18, WKLQ +14, WKHY +10, KICT +9

8. THE BLACK CROWES "Lickin'" (V2) (+214)

WQZK +20, KZRK +14, WIRX +11, KRWN +9, WGBF +9

9. LINKIN PARK "Crawling" (Warner Bros.) (+194)

KKED +25, WKLQ +14, KBER +13, WAZU +9, WFRD +8

10. LIFEHOUSE "Sick Cycle Carousel" (DreamWorks) (+190)

KEYJ +16, WKLT +15, WPHD +12, WQAK +11, KOMP +10

New Music

Page **17**

Hot Trax

100 **13**

Active

Rock Chart **19**

Rock

Chart **19**

Airplay

Analysis **20**



most requested

- | | | | | | | |
|---------------------------------------|--------------------|-------------------|----------|--------------|-----------------------|----------------|
| 1 - 1• STAIN'D | "It's Been Awhile" | (Flip/EEG) | 3 - 6 | LIFEHOUSE | "Hanging By A Moment" | (DreamWorks) |
| 2 - 2• A. LEWIS of STAIN'D w/F. DURST | "Outside" | (Flawless/Geffen) | D - 7• | FUEL | "Innocent" | (Epic) |
| 5 - 3• TRAIN | "Drops Of Jupiter" | (Columbia/CRG) | 9 - 8• | MUDVAYNE | "Dig" | (No Name/Epic) |
| 8 - 4• TANTRIC | "Breakdown" | (Maverick) | 6 - 9 | BLACK CROWES | "Lickin'" | (V2) |
| 4 - 5 SALIVA | "Your Disease" | (Island/IDJMG) | 10 - 10• | AEROSMITH | "Jaded" | (Columbia/CRG) |





Tool
"Schism"

Volcano

(toolband.com)

- After a four and-a-half year wait, Tool return with the first piece of new music from their forthcoming album, *Lateralus*.
- The single, which clocks in at close to seven minutes, has all of the subtle, polyrhythmic, melodic and aggressive nuances of Active and Modern Tool standards such as "Forty Six and 2" and "H."
- "It's classic, powerful Tool. It builds slow and gets you into an emotional place like no other band can," says KRXQ/Sacramento PD Pat Martin. "They are a truly unique Rock band."
- After playing shows in New York, Atlanta, Chicago and Detroit in conjunction with the May 15 release of *Lateralus*, Tool will be playing seven dates in August with King Crimson.

Blink 182
"Rock Show"

MCA

(blink182.com)

- "Rock Show" is the first single from the new album, *Take Off Your Pants And Jacket*, which follows the gold *The Mark, Tom, and Travis Show* and the 5x Platinum *Enema of the State*.
- A tasty slab of Pop Punk goodness, "Rock Show" is classic Blink 182, with its fast paced guitars and pop melody-style vocals.
- This track is actually a story song about going to the Warped Tour, meeting a hot woman, and having lots of fun.
- The band embarked on their Summer U.S. tour Friday (5/4) at New York's Roseland Ballroom.



Skrape
"Isolated"

RCA

(skrape.com)

- After the Top 20 Active success of "Waste," Skrape's second single from *New Killer America* should improve on the previous single's success.
- The Ulrich Wild (Static-X)-produced song contains a driving bass line, chunky guitar riffs and electronic squeals, but the vocals are more melodic than the first single.
- The band will spend this summer on tour with Pantera and Slayer.
- 21 stations (WAAF, WJJO, KXXR, WMFS) have already isolated themselves ahead of the competition.

Professional Murder Music
"Slow"

Geffen/Interscope

(interscope.com)

- Aggressive, upbeat and melodic, the first track from California's PMM (or Professional Murder Music) should easily ascend the Active and Modern charts.
- "Slow" was first featured on the *End Of Days* soundtrack, but unlike the Toby Wright (Alice In Chains, Sevendust) produced version, this take and the rest of the self-titled debut was produced by Josh Abraham (Orgy).
- PMM is on tour with Monster Magnet, Cold and The Cult.
- KIBZ has already moved fast on "Slow."

Mayfield Four
"Eden (Turn The Page)"

Epic

(themayfieldfour.com)

- Silent for a few years, Mayfield Four makes its return with the melodic "Eden (Turn The Page)" off their forthcoming album, *Second Skin*.
- "Eden" is a down-tempo song with a chorus that crescendos into a powerful wall of sound with guitars and multi-layered vocals.
- KBUS, WBOP and WTBK are already playing "Eden" and the band is playing the East with *Days of the New*, and will be touring the U.S. with Everclear this summer.



Bliss 66
"Sooner or Later"

Epic

(bliss66.com)

- The intensely hooky and moody "Sooner or Later" is the first track off Bliss 66's album, *Trip To The 13th*.
- Bliss 66 is a Detroit-area six piece band whose melodic yet edgy first single about love obsession is certain to make waves at Active.
- WRIF is spinning "Sooner or Later." The band is currently touring the Midwest and playing some dates with *Days Of The New*.

Matthew Good Band
"Strange Days"

Atlantic

(matthewgoodband.com)

- "Strange Days" is the follow up to the Top 30 Hot Trax and Heritage single "Hello Time Bomb" which went platinum in the band's native Canada.
- Both songs are from the album, *Beautiful Midnight*, but are completely different. Where "Time Bomb" was brash and edgy, "Strange Days" is more of a slow burning ballad with strong songwriting complementing the swirling melody.
- The band is currently working on their next album, *The Audio Of Being*, in Vancouver.

Molly Hatchet
"Why Won't You Take Me Home"

CMC International

(sanctuaryrecordsgroup.com)

- Southern fried Rock pioneers Molly Hatchet return with "Why Won't You Take Me Home" from their new album, *Kingdom of XII*, due early next month.
- This track is classic Hatchet. With the success of the *Goin' South* compilation album, the time is ripe for Molly Hatchet.
- The band started the U. S. leg of their world tour last month and is stopping at every bar with sawdust on the floor from here to Las Vegas.
- Country legend Charlie Daniels ("The Devil Went Down To Georgia") makes a special guest appearance on the album.

hot100

April 24 - 30, 2001

(Full Rock Panel: Active Rock 18-34 and Mainstream Rock)

LW	TW	Artist	Track	Label	TW	Move	LW	Cume/Adds	LW	TW	Artist	Track	Label	TW	Move	LW	Cume/Adds
1	1*	STAIN'D	BEEN	(Flip/EEG)	4066	392	3674	161/1	53	51*	SIXTY WATT...	ROLL	(Spitfire)	433	55	378	34/0
2	2	3 DOORS DOWN	DUCK	(Republic/UMG)	3391	-115	3506	148/0	43	52	DUST FOR LIFE	SEED	(Wind-up)	388	-219	607	45/0
3	3	TANTRIC	BREAKDOWN	(Maverick)	3059	-130	3189	137/0	56	53*	DISTURBED	STUPIFY	(Giant/Reprise)	387	21	366	28/0
9	4*	GODSMACK	GREED	(Republic/UMG)	2413	233	2180	129/0	54	54	B.SPRINGSTEEN	AMERICAN	(Columbia/CRG)	374	-3	377	33/0
6	5	OLEANDER	ARE	(Republic/UMG)	2306	-92	2398	130/1	73	55*	STATIC X	THIS	(Warner Bros.)	374	113	261	44/3
11	6*	BLACK CROWES	LICKIN'	(V2)	2200	214	1986	143/3	60	56*	STEVIE NICKS	PLANETS	(Reprise)	370	33	337	32/2
4	7	A.LEWIS (STAIN'D) w/F.DURST	OUTSIDE	(Flawless/Geffen)	2191	-283	2424	101/1	48	57	JOURNEY	HIGHER	(Columbia/CRG)	369	-52	421	24/0
5	8	BUCKCHERRY	RIDIN'	(DreamWorks)	2161	-272	2433	130/0	46	58	WALLFLOWERS	LETTERS	(Interscope)	360	-148	508	26/0
10	9*	SALIVA	YOUR	(Island/IDJMG)	2155	151	2004	113/3	50	59	PAPA ROACH	LAST	(DreamWorks)	313	-76	389	25/0
12	10*	LIMP BIZKIT	MY	(Flip/Interscope)	2069	125	1944	90/1	57	60	PERFECT CIRCLE	JUDITH	(Virgin)	301	-65	366	20/0
8	11	LIFEHOUSE	HANGING	(DreamWorks)	2036	-209	2245	106/0	79	61*	DOUBLE TROUBLE	TURN	(Tone-Cool)	292	70	222	31/9
7	12	FUEL	INNOCENT	(Epic)	1961	-383	2344	112/0	58	62	CRAZYTOWN	BUTTERFLY	(Columbia/CRG)	287	-65	352	18/0
13	13	AC/DC	NEW	(Elektra/EEG)	1827	-89	1916	119/1	70	63*	ISLE OF Q	HERE	(Universal/UMG)	280	9	271	27/0
16	14*	COLD	NO	(Flip/IDJMG)	1767	83	1684	117/2	69	64	AUNT FLOSSIE	FOR	(Crown)	274	-11	285	25/2
15	15*	TRAIN	DROPS	(Columbia/CRG)	1717	23	1694	93/0	D	65*	LIFEHOUSE	SICK	(DreamWorks)	273	190	83	34/10
33	16*	AEROSMITH	PUSH	(Columbia/CRG)	1498	544	954	108/8	51	66	U2	WALK	(Interscope)	265	-123	388	23/0
18	17	GODSMACK	AWAKE	(Republic/UMG)	1465	-111	1576	78/0	52	67	VAN ZANT	GET	(Sanctuary)	260	-127	387	23/0
19	18	DISTURBED	VOICES	(Giant/Reprise)	1451	-77	1528	73/0	94	68*	SHADES APART	BEAT	(Universal/UMG)	257	111	146	35/10
38	19*	SEVEN MARY...	WAIT	(Mammoth)	1446	625	821	135/13	87	69*	UNLOCO	FACE	(Maverick)	252	78	174	28/4
24	20*	MEGADETH	MOTO	(Sanctuary)	1439	93	1346	116/2	D	70*	FEAR FACTORY	LINCHPIN	(Roadrunner)	250	179	71	39/8
14	21	AEROSMITH	JADED	(Columbia/CRG)	1430	-364	1794	90/0	68	71	METALLICA	DISAPPEAR	(Hollywood)	245	-44	289	22/0
25	22*	SYSTEMATIC	BEGINNING	(The Music Company/EEG)	1404	92	1312	109/2	63	72	GARY MOORE	ENOUGH	(CMC/Sanctuary)	238	-72	310	16/0
21	23	FUEL	HEMORRHAGE	(Epic)	1398	-64	1462	74/0	84	73*	OURS	SOMETIMES	(DreamWorks)	232	50	182	22/1
17	24	LINKIN PARK	ONE	(Warner Bros.)	1377	-205	1582	69/0	75	74	LIVING END	ROLL	(Reprise)	225	-24	249	32/0
27	25*	ECONOLINE CRUSH	MAKE	(Restless)	1310	76	1234	100/2	72	75	U2	BEAUTIFUL	(Interscope)	225	-39	264	21/0
29	26*	LINKIN PARK	CRAWLING	(Warner Bros.)	1282	194	1088	101/9	85	76*	SPRUNG MONKEY	THAT	(Red Line)	222	40	182	30/7
23	27	INCUBUS	DRIVE	(Immortal/Epic)	1278	-95	1373	73/0	65	77	RAMMSTEIN	LINKS	(Republic/UMG)	218	-86	304	29/1
30	28*	STABBING...	SO	(KOCH)	1213	187	1026	84/3	64	78	3 DOORS DOWN	KRYPTONITE	(Republic/UMG)	214	-91	305	20/0
20	29	SPACEHOG	WANT	(Artemis)	1197	-276	1473	90/1	100	79*	DAVE MATTHEWS	SPACE	(RCA)	200	71	129	12/1
28	30	MONSTER MAGNET	HEADS	(A&M/Interscope)	1113	-80	1193	91/0	76	80	UNION UNDER...	KILLING	(Columbia/CRG)	197	-43	240	14/0
26	31	ERIC CLAPTON	SUPERMAN	(Reprise)	1112	-166	1278	65/0	81	81	CREED	HIGHER	(Wind-up)	195	-25	220	17/0
31	32*	SINOMATIC	BLOOM	(Atlantic/AG)	1112	95	1017	101/2	80	82	RAGE AGAINST...	RENEGADES	(Epic)	194	-28	222	8/0
36	33*	U2	ELEVATION	(Interscope)	1091	241	850	84/6	59	83	FLYBANGER	CAVALRY	(Columbia/CRG)	193	-146	339	16/0
39	34*	STEREOMUD	PAIN	(Loud/CRG)	1029	227	802	90/6	78	84	LIMP BIZKIT	ROLLIN	(Flip/Interscope)	190	-35	225	18/0
32	35	NONPOINT	WHAT	(MCA)	1002	-14	1016	80/1	82	85	D.MCCLINTON	LIVIN'	(New West)	187	-30	217	13/0
22	36	PERFECT CIRCLE	HOLLOW	(Virgin)	979	-440	1419	63/0	88	86*	6GIG	YESTERDAY	(Ultimatum)	182	21	161	21/0
34	37	TOADIES	PUSH	(Interscope)	940	-10	950	67/0	67	87	TAPROOT	I	(Atlantic/AG)	174	-117	291	20/0
35	38*	3 DOORS DOWN	LOSER	(Republic/UMG)	938	24	914	56/0	62	88	PAPA ROACH	ANGELS	(DreamWorks)	169	-144	313	15/0
40	39*	R.E.M.	IMITATION	(Warner Bros.)	926	156	770	61/2	97	89*	AMERICAN HI-FI	FLAVOR	(IDJMG)	164	33	131	8/0
37	40	PRIMUS W/OZZY	N.I.B.	(Divine/Priority)	768	-69	837	47/0	89	90	COLDPLAY	YELLOW	(Netwerk/Capitol)	153	-7	160	7/0
D	41*	CULT	RISE	(Lava/Atlantic/AG)	749	724	25	107/104	D	91*	OFFSPRING	MILLION	(Columbia/CRG)	148	45	103	9/0
44	42*	BLUES TRAVELER	GIRL	(A&M/Interscope)	669	92	577	47/1	77	92	CLUTCH	PURE	(Atlantic/AG)	145	-83	228	12/0
42	43*	MUDVAYNE	DIG	(No-Name/Epic)	660	16	644	66/2	D	93*	SKRAPE	ISOLATED	(RCA)	145	86	59	21/6
66	44*	UNION UNDER...	REVOLUTION	(Portrait/CRG)	579	287	292	72/14	83	94	MARK SELBY	LIKE	(Vanguard)	144	-58	202	12/0
41	45	SPINESHANK	NEW	(Roadrunner)	572	-95	667	51/0	86	95	INCUBUS	PARDON	(Immortal/Epic)	138	-37	175	11/0
55	46*	FROM ZERO	CHECK	(Arista)	470	100	370	54/5	D	96*	GEDDY LEE	HOME	(Anthem/AG)	131	27	104	15/2
49	47*	AMERICAN PEARL	IF	(Wind-up)	468	58	410	40/2	74	97	CREED	ARMS	(Wind-up)	127	-132	259	15/0
61	48*	DROWNING POOL	BODIES	(Wind-up)	464	150	314	62/10	D	98*	STAIN'D	OUTSIDE	(Flip/EEG)	122	71	51	6/3
45	49	DAVE MATTHEWS	DID	(RCA)	446	-86	532	31/0	D	99*	NULLSET	SMOKEWOOD	(Grand Royal)	117	18	99	12/0
47	50*	CREED	YOU	(Wind-up)	435	3	432	30/0	98	100	RAGE AGAINST...	HOW	(Epic)	117	-14	131	7/0

Plays TW: Total number of Plays during current airplay week; Move: Increase or decrease in number of Plays from previous airplay week; Plays LW: Total number of Plays during previous airplay week; Cume: Total number of stations playing; Adds: number of new stations reporting as an add.

album action

(Full Rock Panel: Active Rock 18-34 and Mainstream Rock)

LW	TW	Artist	Title	Label	TW	LW	Move	LW	TW	Artist	Title	Label	TW	LW	Move
1	1	3 DOORS DOWN	The Better Life	(Republic/UMG)	4593	4801	-208	15	11*	BLACK CROWES	Pro CD	(V2)	2245	2017	228
4	2*	STAIN'D	Break The Cycle	(Flip/EEG)	4207	3783	424	9	12	A.LEWIS (STAIN'D) w/F.DURST	"Outside"	(Flawless/Geffen)	2191	2424	-233
3	3*	GODSMACK	Awake	(Republic/UMG)	3883	3781	102	14	13*	SALIVA	Every Six Seconds	(Island/IDJMG)	2169	2020	149
2	4	FUEL	Something Like...	(Epic)	3376	3843	-467	8	14	BUCKCHERRY	Time Bomb	(DreamWorks)	2168	2445	-277
5	5	TANTRIC	Tantric	(Maverick)	3059	3189	-130	13	15	AC/DC	Stiff Upper Lip	(Elektra/EEG)	1942	2063	-121
6	6*	AEROSMITH	Just Push Play	(Columbia/CRG)	2948	2779	169	16	16	DISTURBED	The Sickness	(Giant/Reprise)	1858	1913	-55
7	7	LINKIN PARK	Hybrid Theory	(Warner Bros.)	2684	2698	-14	19	17*	COLD	13 Ways To Bleed...	(Flip/Interscope)	1782	1702	80
10	8	OLEANDER	Unwind	(Republic/UMG)	2331	2421	-90	18	18	TRAIN	Train	(Columbia/CRG)	1750	1755	-5
11	9	LIFEHOUSE	No Name Face	(DreamWorks)	2309	2328	-19	D	19*	U2	All That You Can't...	(Interscope)	1581	1502	79
12	10*	LIMP BIZKIT	Chocolate Starfish ...	(Flip/Interscope)	2259	2182	77	D	20*	SEVEN MARY...	The Economy of...	(Mammoth)	1450	821	629

fmqb may 4, 2001

active rock

[18-34]

April 24 - 30, 2001



mainstream rock

[25-44]

April 24 - 30, 2001

LW	TW	Artist	Track	Label	TW	Move	LW	2W	Cume/Adds
1	1*	STAIND	BEEN	(Flip/EEG)	2498	200	2298	2050	85/0
2	2	3 DOORS DOWN	DUCK	(Republic/UMG)	1877	-90	1967	2084	74/0
6	3*	GODSMACK	GREED	(Republic/UMG)	1788	179	1609	1493	82/0
5	4*	SALIVA	YOUR	(Island/IDJMG)	1769	130	1639	1526	82/0
4	5*	LIMP BIZKIT	MY	(Flip/Interscope)	1763	107	1656	1604	70/0
3	6	TANTRIC	BREAKDOWN	(Maverick)	1573	-105	1678	1824	67/0
7	7	OLEANDER	ARE	(Republic/UMG)	1320	-111	1431	1528	67/0
12	8*	COLD	NO	(Flip/IDJMG)	1313	59	1254	1332	77/1
9	9	DISTURBED	VOICES	(Giant/Reprise)	1265	-89	1354	1315	60/0
8	10	BUCKCHERRY	RIDIN'	(DreamWorks)	1216	-162	1378	1446	73/0
10	11	A LEWIS (STAIND) w/FURST	OUTSIDE	(Flawless/Geffen)	1140	-129	1269	1415	49/1
13	12	GODSMACK	AWAKE	(Republic/UMG)	1130	-49	1179	1296	53/0
11	13	LINKIN PARK	ONE	(Warner Bros.)	1101	-176	1277	1402	50/0
17	14*	LINKIN PARK	CRAWLING	(Warner Bros.)	1081	146	935	676	75/4
16	15*	SYSTEMATIC	BEGINNING	(The Music Company/EEG)	1071	61	1010	963	78/1
18	16*	BLACK CROWES	LICKIN'	(V2)	1006	82	924	745	65/1
20	17*	ECONLINE CRUSH	MAKE	(Restless)	973	76	897	814	67/2
21	18*	MEGADETH	MOTO	(Sanctuary)	959	68	891	783	71/0
25	19*	STABBING...	SO	(KOCH)	924	146	778	708	59/1
14	20	FUEL	INNOCENT	(Epic)	923	-237	1160	1340	51/0
22	21	NONPOINT	WHAT	(MCA)	884	-3	887	873	65/1
29	22*	STEREOMUD	PAIN	(Loud/CRG)	858	190	668	495	66/3
19	23	LIFEHOUSE	HANGING	(DreamWorks)	843	-64	907	1089	42/0
24	24	MONSTER MAGNET	HEADS	(A&M/Interscope)	798	-34	832	862	61/0
15	25	PERFECT CIRCLE	HOLLOW	(Virgin)	789	-320	1109	1286	48/0
23	26	INCUBUS	DRIVE	(Immortal/Epic)	788	-65	853	944	39/0
35	27*	SEVEN MARY...	WAIT	(Mammoth)	725	299	426	95	64/6
28	28	TOADIES	PUSH	(Interscope)	659	-32	691	639	43/0
30	29*	SINOMATIC	BLOOM	(Atlantic/AG)	656	37	619	537	53/1
36	30*	AEROSMITH	PUSH	(Columbia/CRG)	623	202	421	59	42/2
31	31*	AC/DC	NEW	(Elektra/EEG)	613	1	612	697	41/0
27	32	FUEL	HEMORRHAGE	(Epic)	611	-98	709	718	34/0
33	33*	MUDVAYNE	DIG	(No-Name/Epic)	597	15	582	589	57/2
26	34	SPACEHOG	WANT	(Artemis)	539	-177	716	783	39/1
32	35	SPINESHANK	NEW	(Roadrunner)	539	-62	601	617	47/0
D	36*	CULT	RISE	(Lava/Atlantic/AG)	485	463	22	0	63/60
48	37*	UNION UNDER...	REVOLUTION	(Portrait/CRG)	475	213	262	114	55/6
34	38	AEROSMITH	JADED	(Columbia/CRG)	422	-39	461	658	29/0
37	39*	TRAIN	DROPS	(Columbia/CRG)	421	44	377	436	22/0
46	40*	FROM ZERO	CHECK	(Arista)	375	95	280	240	43/4
49	41*	DROWNING POOL	BODIES	(Wind-up)	363	110	253	61	45/5
41	42*	DISTURBED	STUPIFY	(Giant/Reprise)	346	21	325	311	23/0
50	43*	STATIC X	THIS	(Warner Bros.)	337	88	249	210	39/2
44	44*	3 DOORS DOWN	LOSER	(Republic/UMG)	334	40	294	302	22/0
D	45*	U2	ELEVATION	(Interscope)	313	96	217	118	27/3
39	46	PRIMUS W/OZZY	N.I.B.	(Divine/Priority)	312	-42	354	364	19/0
40	47	PAPA ROACH	LAST	(DreamWorks)	275	-70	345	343	20/0
43	48	PERFECT CIRCLE	JUDITH	(Virgin)	272	-39	311	287	17/0
42	49	CRAZYTOWN	BUTTERFLY	(Columbia/CRG)	249	-65	314	342	15/0
D	50*	AMERICAN PEARL	IF	(Wind-up)	224	35	189	163	16/0

LW	TW	Artist	Track	Label	TW	Move	LW	2W	Cume/Adds
3	1*	STAIND	BEEN	(Flip/EEG)	1568	192	1376	1114	76/1
1	2	3 DOORS DOWN	DUCK	(Republic/UMG)	1514	-25	1539	1614	74/0
2	3	TANTRIC	BREAKDOWN	(Maverick)	1486	-25	1511	1552	70/0
6	4	TRAIN	DROPS	(Columbia/CRG)	1296	-21	1317	1216	71/0
7	5	AC/DC	NEW	(Elektra/EEG)	1214	-90	1304	1243	78/1
11	6*	BLACK CROWES	LICKIN'	(V2)	1194	132	1062	937	78/2
4	7	LIFEHOUSE	HANGING	(DreamWorks)	1193	-145	1338	1502	64/0
9	8	A LEWIS (STAIND) w/FURST	OUTSIDE	(Flawless/Geffen)	1051	-104	1155	1193	52/0
8	9	FUEL	INNOCENT	(Epic)	1038	-146	1184	1239	61/0
5	10	AEROSMITH	JADED	(Columbia/CRG)	1008	-325	1333	1484	61/0
10	11	ERIC CLAPTON	SUPERMAN	(Reprise)	999	-124	1123	1165	59/0
13	12*	OLEANDER	ARE	(Republic/UMG)	986	19	967	1030	63/1
12	13	BUCKCHERRY	RIDIN'	(DreamWorks)	945	-110	1055	1099	57/0
20	14*	AEROSMITH	PUSH	(Columbia/CRG)	875	342	533	122	66/6
15	15*	FUEL	HEMORRHAGE	(Epic)	787	34	753	854	40/0
17	16*	U2	ELEVATION	(Interscope)	778	145	633	414	57/3
16	17*	R.E.M.	IMITATION	(Warner Bros.)	723	84	639	440	49/1
29	18*	SEVEN MARY...	WAIT	(Mammoth)	721	326	395	116	71/7
14	19	SPACEHOG	WANT	(Artemis)	658	-99	757	775	51/0
19	20*	GODSMACK	GREED	(Republic/UMG)	625	54	571	560	47/0
18	21	3 DOORS DOWN	LOSER	(Republic/UMG)	604	-16	620	719	34/0
22	22*	BLUES TRAVELER	GIRL	(A&M/Interscope)	597	91	506	459	40/1
21	23	INCUBUS	DRIVE	(Immortal/Epic)	490	-30	520	551	34/0
24	24*	MEGADETH	MOTO	(Sanctuary)	480	25	455	403	45/2
23	25	PRIMUS W/OZZY	N.I.B.	(Divine/Priority)	456	-27	483	520	28/0
27	26*	SINOMATIC	BLOOM	(Atlantic/AG)	456	58	398	322	48/1
26	27*	COLD	NO	(Flip/IDJMG)	454	24	430	430	40/1
32	28*	SALIVA	YOUR	(Island/IDJMG)	386	21	365	322	31/3
25	29	DAVE MATTHEWS	DID	(RCA)	373	-63	436	572	26/0
36	30*	STEVIE NICKS	PLANETS	(Reprise)	358	30	328	283	30/2
30	31	JOURNEY	HIGHER	(Columbia/CRG)	342	-51	393	462	23/0
35	32*	ECONLINE CRUSH	MAKE	(Restless)	337	0	337	313	33/0
28	33	GODSMACK	AWAKE	(Republic/UMG)	335	-62	397	437	25/0
41	34*	SYSTEMATIC	BEGINNING	(The Music Company/EEG)	333	31	302	286	31/1
33	35	MONSTER MAGNET	HEADS	(A&M/Interscope)	315	-46	361	387	30/0
38	36	B. SPRINGSTEEN	AMERICAN	(Columbia/CRG)	312	-10	322	309	28/0
42	37*	LIMP BIZKIT	MY	(Flip/Interscope)	306	18	288	271	20/1
31	38	WALLFLOWERS	LETTERS	(Interscope)	299	-93	392	414	23/0
47	39*	STABBING...	SO	(KOCH)	289	41	248	173	25/2
44	40*	TOADIES	PUSH	(Interscope)	281	22	259	259	24/0
40	41	LINKIN PARK	ONE	(Warner Bros.)	276	-29	305	382	19/0
D	42*	CULT	RISE	(Lava/Atlantic/AG)	264	261	3	0	44/44
43	43	CREED	YOU	(Wind-up)	260	-1	261	301	17/0
50	44*	AMERICAN PEARL	IF	(Wind-up)	244	23	221	175	24/2
48	45*	SIXTY WATT...	ROLL	(Spitfire)	237	8	229	231	21/0
34	46	U2	WALK	(Interscope)	236	-107	343	389	20/0
37	47	VAN ZANT	GET	(Sanctuary)	213	-111	324	522	20/0
45	48	GARY MOORE	ENOUGH	(CMC/Sanctuary)	208	-44	252	281	15/0
D	49*	DOUBLE TROUBLE	TURN	(Tone-Cool)	204	58	146	74	26/9
D	50*	LINKIN PARK	CRAWLING	(Warner Bros.)	201	48	153	90	26/5

Plays TW: Total number of Plays during current airplay week; Move: Increase or decrease in number of Plays from previous airplay week; Plays LW: Total number of Plays during previous airplay week; 2 Week: Total number of Plays 2 weeks previous; Cume: Total number of stations playing; Adds: number of new stations reporting as an add.

airplayanalysis

CULT					SEVEN MARY...					AEROSMITH					STAIN					UNION UNDER...				
RISE					WAIT					PUSH					BEEN					REVOLUTION				
Lava/Atlantic/AG					Mammoth					Columbia/CRG					Flip/EEG					Portrait/CRG				
Total Spins/Gain					Total Spins/Gain					Total Spins/Gain					Total Spins/Gain					Total Spins/Gain				
749/724					1446/625					1498/544					4066/392					579/287				
Total Stations: 107					Total Stations: 135					Total Stations: 108					Total Stations: 161					Total Stations: 72				
Hot Trax: 0 - 41*					Hot Trax: 38 - 19*					Hot Trax: 33 - 16*					Hot Trax: 1 - 1*					Hot Trax: 66 - 44*				
TW LW 2W TS					TW LW 2W TS					TW LW 2W TS					TW LW 2W TS					TW LW 2W TS				
ATLANTA, WKLS	-	-	-	-	ATLANTA, WKLS	-	-	-	-	ATLANTA, WKLS	-	-	-	-	ATLANTA, WKLS	10	13	13	66	ATLANTA, WKLS	-	-	-	-
AUSTIN, KLBJ	-	-	-	-	AUSTIN, KLBJ	6	2	-	8	AUSTIN, KLBJ	20	9	-	29	AUSTIN, KLBJ	11	5	2	22	AUSTIN, KLBJ	-	-	-	-
BALTIMORE, WIYY	9	-	-	9	BALTIMORE, WIYY	-	-	-	-	BALTIMORE, WIYY	19	14	-	33	BALTIMORE, WIYY	31	30	33	162	BALTIMORE, WIYY	-	-	-	-
BOSTON, WAAF	-	-	-	-	BOSTON, WAAF	-	-	-	-	BOSTON, WAAF	-	-	-	-	BOSTON, WAAF	40	34	34	174	BOSTON, WAAF	11	23	23	66
CHARLOTTE, WXRC	-	-	-	-	CHARLOTTE, WXRC	-	-	-	-	CHARLOTTE, WXRC	10	9	-	19	CHARLOTTE, WXRC	23	28	33	157	CHARLOTTE, WXRC	9	-	-	148
CINCINNATI, WEBN	-	-	-	-	CINCINNATI, WEBN	14	14	11	39	CINCINNATI, WEBN	-	-	-	-	CINCINNATI, WEBN	31	31	29	145	CINCINNATI, WEBN	-	-	-	-
CLEVELAND, WMMS	-	-	-	-	CLEVELAND, WMMS	6	6	-	12	CLEVELAND, WMMS	8	6	-	12	CLEVELAND, WMMS	12	12	9	55	CLEVELAND, WMMS	-	-	-	-
COLUMBUS, WAZU	-	-	-	-	COLUMBUS, WAZU	-	-	-	-	COLUMBUS, WAZU	-	-	-	-	COLUMBUS, WAZU	69	68	61	263	COLUMBUS, WAZU	-	-	-	-
COLUMBUS, WBZX	-	-	-	-	COLUMBUS, WBZX	-	-	-	-	COLUMBUS, WBZX	-	-	-	-	COLUMBUS, WBZX	45	45	35	150	COLUMBUS, WBZX	5	-	-	5
COLUMBUS, WLVO	-	-	-	-	COLUMBUS, WLVO	-	-	-	-	COLUMBUS, WLVO	3	-	-	3	COLUMBUS, WLVO	-	-	-	-	COLUMBUS, WLVO	-	-	-	-
DALLAS, KEGL	-	-	-	-	DALLAS, KEGL	1	-	-	1	DALLAS, KEGL	-	-	-	-	DALLAS, KEGL	20	21	20	104	DALLAS, KEGL	-	-	-	-
DENVER, KBPI	-	-	-	-	DENVER, KBPI	-	-	-	-	DENVER, KBPI	-	-	-	-	DENVER, KBPI	23	18	20	111	DENVER, KBPI	17	12	-	29
DETROIT, WRIF	15	-	-	15	DETROIT, WRIF	9	4	-	13	DETROIT, WRIF	25	14	-	52	DETROIT, WRIF	22	17	16	78	DETROIT, WRIF	6	-	-	6
HARTFORD, WCCC	-	-	-	-	HARTFORD, WCCC	19	13	-	32	HARTFORD, WCCC	26	12	-	38	HARTFORD, WCCC	31	29	28	189	HARTFORD, WCCC	18	13	8	39
INDIANAPOLIS, WFBO	-	-	-	-	INDIANAPOLIS, WFBO	6	-	-	6	INDIANAPOLIS, WFBO	-	-	-	-	INDIANAPOLIS, WFBO	-	-	-	-	INDIANAPOLIS, WFBO	-	-	-	-
KANSAS CITY, KORC	-	-	-	-	KANSAS CITY, KORC	10	12	-	22	KANSAS CITY, KORC	8	11	-	118	KANSAS CITY, KORC	28	22	16	116	KANSAS CITY, KORC	7	7	-	14
LAS VEGAS, KOMP	11	-	-	11	LAS VEGAS, KOMP	11	10	1	22	LAS VEGAS, KOMP	9	22	4	35	LAS VEGAS, KOMP	33	33	24	146	LAS VEGAS, KOMP	-	-	-	-
LONG ISLAND, WBAB	11	-	-	11	LONG ISLAND, WBAB	15	8	-	21	LONG ISLAND, WBAB	27	11	8	92	LONG ISLAND, WBAB	31	27	8	66	LONG ISLAND, WBAB	-	-	-	-
LOS ANGELES, KLOS	6	-	-	6	LOS ANGELES, KLOS	-	-	-	-	LOS ANGELES, KLOS	3	7	5	15	LOS ANGELES, KLOS	-	-	-	-	LOS ANGELES, KLOS	-	-	-	-
MEMPHIS, WEGR	-	-	-	-	MEMPHIS, WEGR	7	5	-	12	MEMPHIS, WEGR	-	-	-	-	MEMPHIS, WEGR	-	-	-	-	MEMPHIS, WEGR	-	-	-	-
MEMPHIS, WMFS	1	-	-	1	MEMPHIS, WMFS	27	18	11	54	MEMPHIS, WMFS	-	-	-	-	MEMPHIS, WMFS	36	31	35	191	MEMPHIS, WMFS	-	-	-	-
MIAMI, WZTA	1	-	-	1	MIAMI, WZTA	10	5	-	15	MIAMI, WZTA	-	-	-	-	MIAMI, WZTA	39	43	38	147	MIAMI, WZTA	8	5	1	14
MILWAUKEE, WLZR	22	-	-	22	MILWAUKEE, WLZR	11	8	5	24	MILWAUKEE, WLZR	-	3	-	3	MILWAUKEE, WLZR	26	33	35	157	MILWAUKEE, WLZR	7	7	3	17
MINNEAPOLIS, KXKR	18	-	-	18	MINNEAPOLIS, KXKR	4	-	-	4	MINNEAPOLIS, KXKR	-	-	-	-	MINNEAPOLIS, KXKR	38	34	23	184	MINNEAPOLIS, KXKR	11	11	-	22
NORFOLK, WNOR	12	-	-	12	NORFOLK, WNOR	-	-	-	-	NORFOLK, WNOR	-	-	-	-	NORFOLK, WNOR	26	28	30	172	NORFOLK, WNOR	7	4	-	11
ORLANDO, WJRR	13	-	-	13	ORLANDO, WJRR	15	15	13	43	ORLANDO, WJRR	-	-	-	-	ORLANDO, WJRR	34	33	34	186	ORLANDO, WJRR	12	-	-	12
PHILADELPHIA, WMMR	-	-	-	-	PHILADELPHIA, WMMR	5	-	-	5	PHILADELPHIA, WMMR	18	9	-	27	PHILADELPHIA, WMMR	8	8	32	131	PHILADELPHIA, WMMR	-	-	-	-
PHILADELPHIA, WYSP	-	-	-	-	PHILADELPHIA, WYSP	-	-	-	-	PHILADELPHIA, WYSP	17	14	-	31	PHILADELPHIA, WYSP	30	15	17	116	PHILADELPHIA, WYSP	-	-	-	-
PHOENIX, KOKB	-	-	-	-	PHOENIX, KOKB	-	-	-	-	PHOENIX, KOKB	10	3	19	257	PHOENIX, KOKB	-	-	-	-	PHOENIX, KOKB	-	-	-	-
PHOENIX, KUPD	12	-	-	12	PHOENIX, KUPD	-	-	-	-	PHOENIX, KUPD	-	-	-	-	PHOENIX, KUPD	28	28	23	134	PHOENIX, KUPD	4	6	6	16
PHOENIX, LOUD	-	-	-	-	PHOENIX, LOUD	-	-	-	-	PHOENIX, LOUD	-	-	-	-	PHOENIX, LOUD	-	-	-	-	PHOENIX, LOUD	-	-	-	-
PITTSBURGH, WOVE	-	-	-	-	PITTSBURGH, WOVE	10	10	9	29	PITTSBURGH, WOVE	-	-	-	-	PITTSBURGH, WOVE	-	-	-	-	PITTSBURGH, WOVE	-	-	-	-
PORTLAND, KUFO	9	-	-	9	PORTLAND, KUFO	-	-	-	-	PORTLAND, KUFO	-	-	-	-	PORTLAND, KUFO	32	30	30	180	PORTLAND, KUFO	10	14	2	26
PROVIDENCE, WHJY	-	-	-	-	PROVIDENCE, WHJY	6	5	-	11	PROVIDENCE, WHJY	17	11	-	28	PROVIDENCE, WHJY	8	5	7	35	PROVIDENCE, WHJY	-	-	-	-
ROCHESTER, WCMF	-	-	-	-	ROCHESTER, WCMF	8	6	-	14	ROCHESTER, WCMF	18	16	-	34	ROCHESTER, WCMF	18	14	11	56	ROCHESTER, WCMF	-	-	-	-
SACRAMENTO, KRXO	16	-	-	16	SACRAMENTO, KRXO	-	-	-	-	SACRAMENTO, KRXO	-	-	-	-	SACRAMENTO, KRXO	28	27	29	162	SACRAMENTO, KRXO	-	-	-	-
SALT LAKE CITY, KBER	4	-	-	4	SALT LAKE CITY, KBER	11	-	-	11	SALT LAKE CITY, KBER	16	13	-	29	SALT LAKE CITY, KBER	23	24	20	101	SALT LAKE CITY, KBER	9	-	-	9
ST. LOUIS, KSHE	-	-	-	-	ST. LOUIS, KSHE	15	6	7	28	ST. LOUIS, KSHE	20	13	-	37	ST. LOUIS, KSHE	6	-	-	6	ST. LOUIS, KSHE	-	-	-	-
SAN ANTONIO, KISS	-	-	-	-	SAN ANTONIO, KISS	7	4	-	11	SAN ANTONIO, KISS	-	-	-	-	SAN ANTONIO, KISS	26	26	-	52	SAN ANTONIO, KISS	11	6	3	20
SAN DIEGO, KIOZ	11	-	-	11	SAN DIEGO, KIOZ	-	-	-	-	SAN DIEGO, KIOZ	-	-	-	-	SAN DIEGO, KIOZ	16	16	17	90	SAN DIEGO, KIOZ	-	-	-	-
SAN FRANCISCO, KSJO	17	4	-	21	SAN FRANCISCO, KSJO	-	-	-	-	SAN FRANCISCO, KSJO	7	-	-	7	SAN FRANCISCO, KSJO	17	21	19	82	SAN FRANCISCO, KSJO	-	-	-	-
TAMPA, WXTB	-	-	-	-	TAMPA, WXTB	8	7	-	15	TAMPA, WXTB	-	-	-	-	TAMPA, WXTB	35	33	35	203	TAMPA, WXTB	-	-	-	-

Airplay Analysis reflects the week's Top 20 Gainers inclusive. TS represents reported cumulative spins over the life of the song.

airplayanalysis

STABBING... SO KOCH					Total Spins/Gain 1213/187 Total Stations: 84 Hot Trax: 30 - 28*					FEAR FACTORY LINCHPIN Roadrunner					Total Spins/Gain 250/179 Total Stations: 39 Hot Trax: D - 70*					R. E. M. IMITATION Warner Bros.					Total Spins/Gain 926/156 Total Stations: 61 Hot Trax: 40 - 39*					SALIVA YOUR Island/IDJMG					Total Spins/Gain 2155/151 Total Stations: 113 Hot Trax: 10 - 9*					DROWNING POOL BODIES Wind-up					Total Spins/Gain 464/150 Total Stations: 62 Hot Trax: 61 - 48*																			
		TW	LW	2W	TS			TW	LW	2W	TS			TW	LW	2W	TS			TW	LW	2W	TS			TW	LW	2W	TS			TW	LW	2W	TS			TW	LW	2W	TS																							
ATLANTA, WKLS	-	-	-	-	-	ATLANTA, WKLS	-	-	-	-	-	ATLANTA, WKLS	-	-	-	-	-	ATLANTA, WKLS	-	-	-	-	-	ATLANTA, WKLS	-	-	-	-	-	ATLANTA, WKLS	-	-	-	-	-	ATLANTA, WKLS	-	-	-	-	-	ATLANTA, WKLS	-	-	-	-	-																	
AUSTIN, KLBJ	-	-	-	-	-	AUSTIN, KLBJ	-	-	-	-	-	AUSTIN, KLBJ	-	-	-	-	-	AUSTIN, KLBJ	-	-	-	-	-	AUSTIN, KLBJ	-	-	-	-	-	AUSTIN, KLBJ	-	-	-	-	-	AUSTIN, KLBJ	-	-	-	-	-	AUSTIN, KLBJ	-	-	-	-	-	AUSTIN, KLBJ	-	-	-	-	-											
BALTIMORE, WIYY	-	-	-	-	-	BALTIMORE, WIYY	-	-	-	-	-	BALTIMORE, WIYY	-	-	-	-	-	BALTIMORE, WIYY	-	-	-	-	-	BALTIMORE, WIYY	16	17	10	111	BALTIMORE, WIYY	-	-	-	-	-	BALTIMORE, WIYY	-	-	-	-	-	BALTIMORE, WIYY	-	-	-	-	-	BALTIMORE, WIYY	-	-	-	-	-	BALTIMORE, WIYY	-	-	-	-	-	BALTIMORE, WIYY	-	-	-	-	-
BOSTON, WAAF	-	-	-	-	-	BOSTON, WAAF	13	4	4	21	BOSTON, WAAF	-	-	-	-	-	BOSTON, WAAF	-	-	-	-	-	BOSTON, WAAF	25	24	24	199	BOSTON, WAAF	6	-	-	6	BOSTON, WAAF	-	-	-	-	-	BOSTON, WAAF	-	-	-	-	-	BOSTON, WAAF	-	-	-	-	-	BOSTON, WAAF	-	-	-	-	-	BOSTON, WAAF	-	-	-	-	-		
CHARLOTTE, WXRC	-	-	-	-	-	CHARLOTTE, WXRC	-	-	-	-	-	CHARLOTTE, WXRC	-	-	-	-	-	CHARLOTTE, WXRC	-	-	-	-	-	CHARLOTTE, WXRC	10	12	9	106	CHARLOTTE, WXRC	-	-	-	-	-	CHARLOTTE, WXRC	-	-	-	-	-	CHARLOTTE, WXRC	-	-	-	-	-	CHARLOTTE, WXRC	-	-	-	-	-	CHARLOTTE, WXRC	-	-	-	-	-						
CINCINNATI, WEBN	10	10	11	31	CINCINNATI, WEBN	-	-	-	-	-	CINCINNATI, WEBN	-	-	-	-	-	CINCINNATI, WEBN	-	-	-	-	-	CINCINNATI, WEBN	10	10	10	91	CINCINNATI, WEBN	-	-	-	-	-	CINCINNATI, WEBN	-	-	-	-	-	CINCINNATI, WEBN	-	-	-	-	-	CINCINNATI, WEBN	-	-	-	-	-	CINCINNATI, WEBN	-	-	-	-	-							
CLEVELAND, WMMS	-	-	-	-	-	CLEVELAND, WMMS	-	-	-	-	-	CLEVELAND, WMMS	-	-	-	-	-	CLEVELAND, WMMS	-	-	-	-	-	CLEVELAND, WMMS	7	7	6	20	CLEVELAND, WMMS	-	-	-	-	-	CLEVELAND, WMMS	-	-	-	-	-	CLEVELAND, WMMS	-	-	-	-	-	CLEVELAND, WMMS	-	-	-	-	-	CLEVELAND, WMMS	-	-	-	-	-						
COLUMBUS, WAZU	-	-	-	-	-	COLUMBUS, WAZU	-	-	-	-	-	COLUMBUS, WAZU	-	-	-	-	-	COLUMBUS, WAZU	-	-	-	-	-	COLUMBUS, WAZU	61	38	38	345	COLUMBUS, WAZU	-	-	-	-	-	COLUMBUS, WAZU	-	-	-	-	-	COLUMBUS, WAZU	-	-	-	-	-	COLUMBUS, WAZU	-	-	-	-	-												
COLUMBUS, WBZX	13	12	12	42	COLUMBUS, WBZX	4	-	-	4	COLUMBUS, WBZX	-	-	-	-	-	COLUMBUS, WBZX	-	-	-	-	-	COLUMBUS, WBZX	24	19	26	157	COLUMBUS, WBZX	-	-	-	-	-	COLUMBUS, WBZX	-	-	-	-	-	COLUMBUS, WBZX	-	-	-	-	-	COLUMBUS, WBZX	-	-	-	-	-														
COLUMBUS, WLVO	-	-	-	-	-	COLUMBUS, WLVO	-	-	-	-	-	COLUMBUS, WLVO	-	-	-	-	-	COLUMBUS, WLVO	-	-	-	-	-	COLUMBUS, WLVO	-	-	-	-	-	COLUMBUS, WLVO	-	-	-	-	-	COLUMBUS, WLVO	-	-	-	-	-	COLUMBUS, WLVO	-	-	-	-	-	COLUMBUS, WLVO	-	-	-	-	-											
DALLAS, KEGL	1	-	-	1	DALLAS, KEGL	-	-	-	-	-	DALLAS, KEGL	-	-	-	-	-	DALLAS, KEGL	-	-	-	-	-	DALLAS, KEGL	10	9	6	81	DALLAS, KEGL	9	8	9	37	DALLAS, KEGL	-	-	-	-	-	DALLAS, KEGL	-	-	-	-	-	DALLAS, KEGL	-	-	-	-	-														
DENVER, KBPI	-	-	-	11	18	DENVER, KBPI	-	-	-	1	DENVER, KBPI	-	-	-	-	-	DENVER, KBPI	-	-	-	-	-	DENVER, KBPI	20	21	20	178	DENVER, KBPI	-	-	-	-	-	DENVER, KBPI	-	-	-	-	-	DENVER, KBPI	-	-	-	-	-																			
DETROIT, WRIF	10	10	6	30	DETROIT, WRIF	-	-	-	-	-	DETROIT, WRIF	-	-	-	-	-	DETROIT, WRIF	-	-	-	-	-	DETROIT, WRIF	9	20	10	100	DETROIT, WRIF	-	-	-	-	-	DETROIT, WRIF	-	-	-	-	-	DETROIT, WRIF	-	-	-	-	-																			
HARTFORD, WCCC	17	15	17	71	HARTFORD, WCCC	7	-	-	7	HARTFORD, WCCC	-	-	-	-	-	HARTFORD, WCCC	-	-	-	-	-	HARTFORD, WCCC	23	18	16	186	HARTFORD, WCCC	-	-	-	-	-	HARTFORD, WCCC	-	-	-	-	-	HARTFORD, WCCC	-	-	-	-	-																				
INDIANAPOLIS, WFBO	-	-	-	-	-	INDIANAPOLIS, WFBO	-	-	-	-	-	INDIANAPOLIS, WFBO	12	11	9	32	INDIANAPOLIS, WFBO	-	-	-	-	-	INDIANAPOLIS, WFBO	-	-	-	-	-	INDIANAPOLIS, WFBO	-	-	-	-	-	INDIANAPOLIS, WFBO	-	-	-	-	-	INDIANAPOLIS, WFBO	-	-	-	-	-																		
KANSAS CITY, KORC	22	17	19	75	KANSAS CITY, KORC	-	-	-	-	-	KANSAS CITY, KORC	-	-	-	-	-	KANSAS CITY, KORC	-	-	-	-	-	KANSAS CITY, KORC	19	17	14	130	KANSAS CITY, KORC	-	-	-	-	-	KANSAS CITY, KORC	-	-	-	-	-	KANSAS CITY, KORC	-	-	-	-	-																			
LAS VEGAS, KOMP	-	-	-	-	-	LAS VEGAS, KOMP	-	-	-	-	-	LAS VEGAS, KOMP	-	-	-	-	-	LAS VEGAS, KOMP	-	-	-	-	-	LAS VEGAS, KOMP	10	10	10	127	LAS VEGAS, KOMP	-	-	-	-	-	LAS VEGAS, KOMP	-	-	-	-	-	LAS VEGAS, KOMP	-	-	-	-	-																		
LONG ISLAND, WBAB	-	-	-	-	-	LONG ISLAND, WBAB	-	-	-	-	-	LONG ISLAND, WBAB	-	-	-	-	-	LONG ISLAND, WBAB	-	-	-	-	-	LONG ISLAND, WBAB	-	-	-	-	-	LONG ISLAND, WBAB	-	-	-	-	-	LONG ISLAND, WBAB	-	-	-	-	-	LONG ISLAND, WBAB	-	-	-	-	-																	
LOS ANGELES, KLOS	-	-	-	-	-	LOS ANGELES, KLOS	-	-	-	-	-	LOS ANGELES, KLOS	-	-	-	-	-	LOS ANGELES, KLOS	-	-	-	-	-	LOS ANGELES, KLOS	-	-	-	-	-	LOS ANGELES, KLOS	-	-	-	-	-	LOS ANGELES, KLOS	-	-	-	-	-	LOS ANGELES, KLOS	-	-	-	-	-																	
MEMPHIS, WEGR	-	-	-	-	-	MEMPHIS, WEGR	-	-	-	-	-	MEMPHIS, WEGR	21	23	22	66	MEMPHIS, WEGR	-	-	-	-	-	MEMPHIS, WEGR	-	-	-	-	-	MEMPHIS, WEGR	-	-	-	-	-	MEMPHIS, WEGR	-	-	-	-	-	MEMPHIS, WEGR	-	-	-	-	-																		
MEMPHIS, WMFS	1	-	-	1	MEMPHIS, WMFS	-	-	-	-	-	MEMPHIS, WMFS	7	-	-	7	MEMPHIS, WMFS	-	-	-	-	-	MEMPHIS, WMFS	31	28	28	289	MEMPHIS, WMFS	-	-	-	-	-	MEMPHIS, WMFS	-	-	-	-	-	MEMPHIS, WMFS	-	-	-	-	-																				
MIAMI, WZTA	7	4	-	11	MIAMI, WZTA	-	-	-	-	-	MIAMI, WZTA	-	-	-	-	-	MIAMI, WZTA	-	-	-	-	-	MIAMI, WZTA	14	16	18	96	MIAMI, WZTA	-	-	-	-	-	MIAMI, WZTA	-	-	-	-	-	MIAMI, WZTA	-	-	-	-	-																			
MILWAUKEE, WLZR	19	9	11	51	MILWAUKEE, WLZR	5	-	-	5	MILWAUKEE, WLZR	-	-	-	-	-	MILWAUKEE, WLZR	-	-	-	-	-	MILWAUKEE, WLZR	14	17	11	112	MILWAUKEE, WLZR	-	-	-	-	-	MILWAUKEE, WLZR	-	-	-	-	-	MILWAUKEE, WLZR	-	-	-	-	-																				
MINNEAPOLIS, KOXR	16	6	-	22	MINNEAPOLIS, KOXR	11	12	-	23	MINNEAPOLIS, KOXR	-	-	-	-	-	MINNEAPOLIS, KOXR	-	-	-	-	-	MINNEAPOLIS, KOXR	37	38	22	214	MINNEAPOLIS, KOXR	-	-	-	-	-	MINNEAPOLIS, KOXR	-	-	-	-	-	MINNEAPOLIS, KOXR	-	-	-	-	-																				
NORFOLK, WNOR	-	-	-	-	-	NORFOLK, WNOR	5	-	-	5	NORFOLK, WNOR	-	-	-	-	-	NORFOLK, WNOR	-	-	-	-	-	NORFOLK, WNOR	20	19	19	169	NORFOLK, WNOR	-	-	-	-	-	NORFOLK, WNOR	-	-	-	-	-	NORFOLK, WNOR	-	-	-	-	-																			
ORLANDO, WJRR	15	9	10	36	ORLANDO, WJRR	10	2	-	12	ORLANDO, WJRR	-	-	-	-	-	ORLANDO, WJRR	-	-	-	-	-	ORLANDO, WJRR	28	16	17	159	ORLANDO, WJRR	-	-	-	-	-	ORLANDO, WJRR	-	-	-	-	-	ORLANDO, WJRR	-	-	-	-	-																				
PHILADELPHIA, WMMR	-	-	-	-	-	PHILADELPHIA, WMMR	-	-	-	-	-	PHILADELPHIA, WMMR	3	-	-	3	PHILADELPHIA, WMMR	-	-	-	-	-	PHILADELPHIA, WMMR	-	-	-	-	-	PHILADELPHIA, WMMR	-	-	-	-	-	PHILADELPHIA, WMMR	-	-	-	-	-	PHILADELPHIA, WMMR	-	-	-	-	-																		
PHILADELPHIA, WYSP	-	-	-	7	5	12	PHILADELPHIA, WYSP	-	-	-	-	-	PHILADELPHIA, WYSP	-	-	-	-	-	PHILADELPHIA, WYSP	-	-	-	-	-	PHILADELPHIA, WYSP	8	8	6	42	PHILADELPHIA, WYSP	-	-	-	-	-	PHILADELPHIA, WYSP	-	-	-	-	-	PHILADELPHIA, WYSP	-	-	-	-	-																	
PHOENIX, KOKB	-	-	-	-	-	PHOENIX, KOKB	-	-	-	-	-	PHOENIX, KOKB	-	-	-	-	-	PHOENIX, KOKB	-	-	-	-	-	PHOENIX, KOKB	-	-	-	-	-	PHOENIX, KOKB	-	-	-	-	-	PHOENIX, KOKB	-	-	-	-	-	PHOENIX, KOKB	-	-	-	-	-																	
PHOENIX, KUPD	14	10	9	52	PHOENIX, KUPD	-	-	-	-	-	PHOENIX, KUPD	-	-	-	-	-	PHOENIX, KUPD	-	-	-	-	-	PHOENIX, KUPD	19	19	10	124	PHOENIX, KUPD	-	-	-	-	-	PHOENIX, KUPD	-	-	-	-	-	PHOENIX, KUPD	-	-	-	-	-																			
PHOENIX, LOUD	-	-	-	-	-	PHOENIX, LOUD	-	-	-	-	-	PHOENIX, LOUD	-	-	-	-	-	PHOENIX, LOUD	-	-	-	-	-	PHOENIX, LOUD	-	-	-	-	-	PHOENIX, LOUD	-	-	-	-	-	PHOENIX, LOUD	-	-	-	-	-	PHOENIX, LOUD	-	-	-	-	-																	
PITTSBURGH, WOVE	-	-	-	-	-	PITTSBURGH, WOVE	-	-	-	-	-	PITTSBURGH, WOVE	-	-	-	-	-	PITTSBURGH, WOVE	-	-	-	-	-	PITTSBURGH, WOVE	-	-	-	-	-	PITTSBURGH, WOVE	-	-	-	-	-	PITTSBURGH, WOVE	-	-	-	-	-	PITTSBURGH, WOVE	-	-	-	-	-																	
PORTLAND, KUFO	-	-	-	-	-	PORTLAND, KUFO	-	-	-	-	-	PORTLAND, KUFO	-	-	-	-	-	PORTLAND, KUFO	-	-	-	-	-	PORTLAND, KUFO	27	27	33	278	PORTLAND, KUFO	-	-	-	-	-	PORTLAND, KUFO	-	-	-	-	-	PORTLAND, KUFO	-	-	-	-	-																		
PROVIDENCE, WHJY	-	-	-	-	-	PROVIDENCE, WHJY	7	6	3	16	PROVIDENCE, WHJY	-	-	-	-	-	PROVIDENCE, WHJY	-	-	-	-	-	PROVIDENCE, WHJY	15	11	14	112	PROVIDENCE, WHJY	-	-	-	-	-	PROVIDENCE, WHJY	-	-	-	-	-	PROVIDENCE, WHJY	-	-	-	-	-																			
ROCHESTER, WCMF	8	6	8	26	ROCHESTER, WCMF	7	8	4	19	ROCHESTER, WCMF	-	-	-	-	-	ROCHESTER, WCMF	-	-	-	-	-	ROCHESTER, WCMF	-	-	-	-	-	ROCHESTER, WCMF	-	-	-	-	-	ROCHESTER, WCMF	-	-	-	-	-	ROCHESTER, WCMF	-	-	-	-	-																			
SACRAMENTO, KRXO	-	-	-	-	-	SACRAMENTO, KRXO	1	-	-	1	SACRAMENTO, KRXO	-	-	-	-	-	SACRAMENTO, KRXO	-	-	-	-	-	SACRAMENTO, KRXO	26	25	26	341	SACRAMENTO, KRXO	-	-	-	-	-	SACRAMENTO, KRX																														



TRACKING REPORT

Call-Out Music Research

Rock and Alternative Regional Call Out

Combined Regions

Grade				Grade			
1.	Hemorrhage (In My Hands)	Fuel	83	9.	One Step Closer	Linkin Park	71
2.	Southside	Moby/Gwen Stefani	83	10.	Yellow	Coldplay	71
3.	Outside	Aaron Lewis (Staind)/Fred Durst	82	11.	Jaded	Aerosmith	70
4.	Loser	3 Doors Down	79	12.	Killing The Fly	Union Underground	69
5.	Hanging By A Moment	Lifeshouse	78	13.	Your Disease	Saliva	69
6.	It's Been Awhile	Staind	74	14.	Duck And Run	3 Doors Down	69
7.	Awake	Godsmack	72	15.	My Way	Limp Bizkit	69
8.	Drive	Incubus	72				

Northeast

Grade				Grade			
1.	Hemorrhage (In My Hands)	Fuel	87	9.	Hanging By A Moment	Lifeshouse	73
2.	Loser	3 Doors Down	81	10.	Jaded	Aerosmith	72
3.	Butterfly	Crazy Town	81	11.	Yellow	Coldplay	72
4.	Outside	Aaron Lewis (Staind)/Fred Durst	80	12.	Waiting	Green Day	70
5.	Southside	Moby/Gwen Stefani	79	13.	Your Disease	Saliva	70
6.	Flavor Of The Weak	American HiFi	78	14.	Drops Of Jupiter	Train	70
7.	It's Been Awhile	Staind	76	15.	Here's To The Night	Eve 6	69
8.	Movies	Alien Ant Farm	75				

South

Grade				Grade			
1.	Hemorrhage (In My Hands)	Fuel	90	9.	Yellow	Coldplay	79
2.	Southside	Moby/Gwen Stefani	88	10.	Are You Ready	Creed	79
3.	Loser	3 Doors Down	88	11.	Dig	Mudvayne	77
4.	Outside	Aaron Lewis (Staind) w/Fred Durst	84	12.	My Way	Limp Bizkit	76
5.	Hanging By A Moment	Lifeshouse	84	13.	It's Been Awhile	Staind	74
6.	Jaded	Aerosmith	83	14.	Drops Of Jupiter	Train	74
7.	Awake	Godsmack	81	15.	Voices	Disturbed	71
8.	Drive	Incubus	80				

Midwest

Grade				Grade			
1.	Outside	Aaron Lewis (Staind) w/Fred Durst	82	9.	Drive	Incubus	74
2.	Southside	Moby/Gwen Stefani	82	10.	Loser	3 Doors Down	73
3.	Hanging By A Moment	Lifeshouse	81	11.	Killing The Fly	Union Underground	71
4.	Duck And Run	3 Doors Down	80	12.	My Way	Limp Bizkit	71
5.	Butterfly	Crazy Town	79	13.	Between Angels & Insects	Papa Roach	70
6.	One Step Closer	Linkin Park	77	14.	Voices	Disturbed	69
7.	Hemorrhage (In My Hands)	Fuel	76	15.	Your Disease	Saliva	69
8.	It's Been Awhile	Staind	74				

West

Grade				Grade			
1.	Killing The Fly	Union Underground	92	9.	Awake	Godsmack	76
2.	Southside	Moby/Gwen Stefani	84	10.	Hanging By A Moment	Lifeshouse	75
3.	Hemorrhage (In My Hands)	Fuel	82	11.	Your Disease	Saliva	74
4.	Outside	Aaron Lewis (Staind)/Fred Durst	81	12.	My Way	Limp Bizkit	73
5.	One Step Closer	Linkin Park	80	13.	Loser	3 Doors Down	72
6.	Dig	Mudvayne	78	14.	It's Been Awhile	Staind	71
7.	Links 2 3 4	Rammstein	77	15.	Drive	Incubus	69
8.	Yellow	Coldplay	77				

Based on the top 15 songs (by Grade) of 50 songs tested in weekly call-out by Kelly Music Research. Active, Alternative, and Mainstream Rock currents are researched among P1 listeners, aged 18-44, in each format, in over 250 Arbitron metros including all large, medium and small markets. Sample is balanced proportionately according to market size within each U.S. Census region. Total weighted, rolling average sample size exceeds 800 per week. Grade scores are calculated by combining Appeal, Burn and Unfamiliarity ratings. Highest Grade scores are achieved by songs with strongest Appeal as well as lowest Burn and Unfamiliarity. For complete song list and more data, call Kelly Music Research at 610-446-0318. © 2001. All rights reserved.

Eddie van Halen Discloses He Has Cancer



Eddie Van Halen

While it was rumored last year that Eddie Van Halen had been receiving treatment at a cancer prevention center, the Van Halen guitarist has finally addressed the topic via Van Halen's Web site (*van-halen.com*) "I'm sorry for having waited so long to address this issue personally," the guitarist wrote. "But, cancer can be a very unique and private matter to deal with. So, I think it's about time to tell you where I'm at. I was examined by three oncologists and three head & neck surgeons at Cedars Sinai just before spring break and I was told that I'm healthier than ever and beating cancer. Although it's hard to say when, there's a good chance I will be cancer free in the near future. I just want to thank all of you for your concern and support. Love, Eddie." Last year, word surfaced that the 46 year-old Van Halen had been seen at a Houston cancer center. While a spokesperson had said that Eddie was undergoing a cancer-prevention process, she said that he didn't have cancer. And since former and possibly current Van Halen singer David Lee Roth and VH have been communicating with each other via their sites (*fmqb*, 4/20) it didn't take long for Diamond Dave to respond via his site (*slawterhouse.com*). I was stunned this morning to learn Eddie Van Halen has cancer," Roth posted. "My condolences. You can whip this champ. See ya down the road. D." Eddie's wife Valerie Bertinelli, appearing on *Live With Regis and Kelly* on 5/2, confirmed that Eddie is doing well, saying that doctors removed a lesion from his tongue.

Kid A-merica: Radiohead To Tour The States

After only two U.S. shows in support of their last album, Radiohead will be heading to the States for some dates in support of their forthcoming album, *Amnesiac*. Shortly after the June 5 release of *Amnesiac*, Radiohead will begin their U.S. tour, which will consist of outdoor amphitheatres. This will be Radiohead's first full-fledged tour of the United States since their *OK Computer* tour three years ago. After not releasing a single or mounting a proper tour for the release of last year's *Kid A*, the band appear to be back in the promotional swing of things. "I Might Be Wrong" was second most-added at Modern Rock this week, and the North American *Amnesiac* tour dates are as follows: 6/18 Spring (TX), 6/20 Morrison, 6/23 George, 6/24 Vancouver, 6/27 Mountain View, 6/29-30 Santa Barbara, 8/1 Chicago, 8/2 Toronto, 8/5 Montreal, 8/7 Cleveland, 8/11-12 Washington, 8/14 Boston, 8/16-17 New York, 8/20 Los Angeles.

With their next album, *Take Off Your Pants and Jacket*, in stores on June 12, Pop-Punk pranksters blink 182 have announced a tour in support of the album that got underway earlier this week. Although more dates will undoubtedly be announced in the coming weeks, so far the tour is shaping up like this: 5/4 NYC, 5/5 Boston, 5/6

Philly, 5/7 Washington DC, 5/9 Chicago, 5/10 Atlanta, 5/11 Los Angeles, 5/12 Las Vegas, 7/4 Moline, 7/5 Milwaukee, 7/6 Indianapolis, 7/7 Chicago, 7/9 Cincinnati, 7/10 Columbus, 7/11 Cleveland, 7/13 Kansas City, 7/14 Minneapolis, 7/15 St. Louis, 7/17 Pittsburgh, 7/18-19 Detroit, 7/21-22 Wantagh, 7/23 Darien Lake. The Minneapolis show will see the band join up for one date of

the *Warped Tour*, which the band pays tribute to on their first single, "Rock Show."

Stone Temple Pilots' Scott Weiland has confirmed that the band will probably be headlining the *Family Values Tour* this fall. "Our management asked everyone in the band if we were into it and we said yea," the singer post-

continued on page 24

Atlantic: We've Got Bush



Bush has inked a long term worldwide recording contract with Atlantic Records, it was announced this past Monday (4/30). The band is working on their fourth full-length album, which should be out in September. "Bush is undoubtedly one of the greatest Rock bands to emerge in the past decade, producing music marked by extraordinary creativity, energy and passion," Atlantic Co-Chairman/Co-CEO Val Azzoli commented. "Most importantly, since releasing their first album seven years, they have continued to evolve as both inspired recording artists and powerful live performers. I believe that their best work lies ahead of them, and it gives me great pleasure to welcome Bush into the Atlantic family." Bush frontman Gavin Rossdale commented "We are happy to have finally found a home and a platform that is perfect for the band." The band's first four albums were released on Trauma Records. 1994's *Sixteen Stone* sold six million copies in The United States. Bush's second album, *Razorblade Suitcase*, debuted at #1. Their third album, *Deconstructed*, was a remix album, and their third studio album, *The Science Of Things*, was released in 1999. Dave Sardy is producing the as-yet-untitled fourth studio album, working with the band in Los Angeles.

news
FROM LONDON

Everclear start a U.K./Irish tour on May 25, three days before the release of "When



Everclear

It All Goes Wrong Again," the first single from their new album, *Songs From An American Movie Vol II: Good Time For A Bad Attitude*. The track is featured at the end of the movie *Antitrust* starring **Tim Robbins**. The tour ends with a London date at Brixton Academy on June 1.

May 14 marks the release not only of R.E.M.'s *Reveal* album but Warner Vision's *The R.E.M. Collection* boxed set on DVD. The three-disc collection includes "Parallel," "This Film Is On" and "Tourfilm," and will have a recommended retail price of £29.99 (about \$43). Bob Dylan's much-heralded 60th birthday on May 24 is marked on the 21st by Sony's

new *The Essential Bob Dylan*, a two-CD set that begins with "Blowin' In The Wind" and ends almost 40 years later with the recent "Things Have Changed."

A major reissue series is to be undertaken over the coming 12 months for the most celebrated name in Reggae music history, Bob Marley. In the year of the 20th anniversary of his death, it begins on May 14 with *One Love - The Very Best of Bob Marley and the Wailers*, a 20-track retrospective and the first comprehensive hits package since 1984's continuously popular *Legend*. The Tuff Gong/Island reissue series was previewed at the end of March by the deluxe two-CD set *Catch A Fire*, featuring Jamaican mixes, and will include fifteen original albums plus three further deluxe editions. First up on June 12 come *Catch A Fire*, *Burnin'*, *Natty Dread*, *Live!* and *Rastaman Vibration*.

Former New Radicals frontman **Gregg Alexander** continues his rebirth as one of the most in-demand songwriters among

British Pop acts on May 14. Currently in the Top Three as the writer of **Ronan Keating's** "Lovin' Each Day" and with credits on **Rod Stewart** and Texas releases to his name (not to mention Keating's 2000 No.1 "Life Is A Rollercoaster," he now shows up as one of the penmen on **Geri Halliwell's** second post-Spice solo album, *Scream If You Wanna Go Faster*.

After their recent simultaneous Top Ten hits, **Manic Street Preachers'** next single from *Know Your Enemy* will be "Ocean Spray," out on May 28, the same day as **Travis'** "Sing," already a substantial U.K. airplay success as the flagship release from their upcoming album, *The Invisible Band*. May 28 also brings *10,000 Hz Legend*, the new album by acclaimed French electronic band **Air**, and the return after almost a decade away of **Stereo MC's**, with the album, *Deep Down and Dirty*.

Popsters **S Club 7** scored their third U.K. No.1 single this week

with "Don't Stop Movin'," but the really big news was on the album chart, where **Janet Jackson's** *All For You* DIDN'T go to No.1, but was held off by a remarkable creative and commercial return to form by Irish Modern Rock band **Ash**. After platinum-selling success with their first album in 1996 and a less than permanent impression with the 1998 follow-up *Nu-Clear Sounds*, their third release *Free All Angels* sold almost 40,000 copies in its first week to grab the top spot. Another current Rock favourite on their third album, **Feeder**, came in at five with *Echo Park*. Back on the singles chart, **Depeche Mode's** "Dream On" came in at a creditable six, with "Star 69" by **Fatboy Slim** at 10, **Starsailor's** "Good Souls" at 12 and "Karma Hotel" by **Spooks** at 15. **Papa Roach's** "Between Angels and Insects" debuted at 17.

News From London is compiled in the UK by Paul Sexton, who can be e-mailed directly at psexton@macline.co.uk.

music news continued

continued from page 23

ed on the band's Web site (stonetemplepilots.com). Weiland also said that **Staind** and **System Of A Down** are in talks to play the tour, which will probably hit the states in October and November. The tour, which had successful runs in 1998 and 1999, took off last year, due to what the organizers said was too much competition. The tour's producer, **John Scher**, was not ready to make any lineup announcements at press time. STP's fifth album, *Shangri-La Dee Da*, will be out on June 19. The album's first single, "Days Of The Week," will be at

radio by the end of the month. Weiland described the song as "kind of a Rock N' Roll feel of **Zeppelin** during the *Presence* period, but melodically and lyrically where I was coming from was an **Elvis Costello** or **Joe Jackson** influence."

Dave Matthews' new wife, **Ashley** is expecting her first child with the singer. The Seattle medical student married Matthews in August. Although a DMB spokesperson didn't give the due date, it's expected to be sometime in mid-winter. The **Dave Matthews Band** is in the midst of a tour that will last throughout

the summer and into the fall in support of their latest album, the platinum *Everyday*.

The release date of **Korn's** new record has been pushed back. The original July release has been scrapped and a September release is now what the band is shooting for. Rumor has it that the band hasn't even begun to record the follow-up to 1999's *Issues*, because drummer **David Silveria** has yet to recover from a wrist injury he suffered in December. No official word for the delay is available from **Korn's** management.

Aerosmith has announced an additional 19 dates for their tour in support of *Just Push Play*,

which will kick-off next month on June 6 in Hartford. The band is pushing dual singles at different formats. While the title track is getting airplay at Rock, the band has chosen the ballad "Fly Away From Here" as the follow up single to "Jaded" at Top 40 and AC. The newly-announced dates are as follows: 6/12 Holmdel, 6/18 Wantagh, 7/5 Tinley Park, 7/7 East Troy, 7/11 Columbus, 8/8 Concord, 8/10 George, 8/12 Marysville, 8/14 Mountain View, 8/16 Chula Vista, 8/18 Las Vegas, 8/20 Irvine, 8/24 Devore, 8/26 Phoenix, 9/1 Dallas, 9/5 Memphis, 9/11 Virginia Beach, 9/17 Atlanta, 9/19 Nashville.

music news continued

continued from page 24

Perry Farrell has announced a final album title for his debut album. *Song Yet To Be Sung* will be released on June 19. The album had previously been called *The Diamond Jubilee*. Artists appearing on the album include Farrell's former Jane's Addiction bandmates Dave Navarro and Stephen Perkins on the title track. Former Porno For Pyros bassist Martyn LeNoble guests on "Happy Birthday Jubilee." Also WAR keyboardist Lonnie Jordan plays on two songs, and multi-instrumentalist Jon Brion plays on three songs.

Everclear will be taking over the second leg of the *Civic Tour 2001* from Blink 182. The band has customized three Honda Civics to be given away in conjunction with the tour. To enter to win one, go to civictour.com. The Everclear dates are as follows: 6/29 Phoenix, 7/2 Salt Lake City, 7/5 Kansas City, 7/10 Columbus, 7/14 Asbury Park, 7/18 Hartford, 7/28 San Diego, 7/29 San Bernardino, 7/30 Sacramento.

After a year of recording, it's almost finished. Garbage's third album is currently being mixed and will hit the streets late this summer. *Beautiful Garbage* is the name of the new disc the band recorded at their home studio in Madison, Wisconsin. "Wonder-jam," "Pay You Back," "Breaking

Up The Girl," "I Just Don't Care" and "Over a Cup of Coffee" are some of the songs the band has recorded and may appear on the new disc.

With the upcoming *Area: One* festival hitting arenas this summer, you'd think Moby would have his hands full. However, he's already written about 100 songs for the follow-up to *Play*, his 1999 smash album. "It's too early to say for sure, but I'm guessing it'll be out either the second or third quarter of next year," Moby's manager, Barry Taylor commented. "I'm at home working on my album right now," Moby said. "Every day, seven days a week, I'm at home working on it." The artists also said that he's put a moratorium on remixing other artists' songs so he can concentrate on the new album.

Fear Factory had a very respectable first week sales tally for their latest album, *Digimortal*. The band's fourth studio album debuted at #32, selling nearly 38,000 copies.

Sheryl Crow seems to be enjoying herself while in New York recording her follow-up to 1998's *The Globe Sessions*. Earlier this week, she had the second informal jam session in as many months, with some help from her friends. This past Monday, at New York club Shine, she was joined by Keith Richards, Kid Rock and Stevie

Nicks. Among the covers she performed were Madonna's "Don't Tell Me," Dobie Gray's "Drift Away" (with Rock), Fats Domino's "Ain't That A Shame" and Buddy Holly's "Not Fade Away" (with Richards) and "Stop Draggin' My Heart Around" (with Nicks). Her management says that she will probably continue to play low-key club shows while she finishes recording her self-produced album. Apparently, she's recorded several tracks with Rock, but there's no word on whether or not the songs will make the album, which should be out this fall. Management says that the album's direction is "energetic rock." Crow co-produced and performs on several songs on Nicks' recently-released album, *Trouble in Shangri-La*.

The Violent Femmes are teaming up with Internet MPS service Emusic.com to offer an MP3-only album.

Something's Wrong will be available to Emusic subscribers at music.com/albums/25738. The 22-track album features covers of The Police's "Every Breath You Take," Bob Dylan's "Positively 4th Street," and Paul Anka's "My Way," in addition to alternate takes of classic Femmes tunes, live tracks and demos. Non-subscribers can download an MP3 of the title track by surfing to the above Web site. "I suppose in the old days, this stuff would have been available as bootlegs, B-sides and tracks on compilation albums, in other words, impossible to find and enormously expensive collectors items," front-man Brian Ritchie commented.

continued on page 26

PANIC ATTACK IN RALEIGH:

Several weeks ago, Sanctuary Records staff from all over the country headed to Raleigh to have what the label called a Widespread Picnic. Later that evening, the band, who was recently signed to Sanctuary, played a sold-out show for 14,000 Spreadheads. Before the show, staff and band smiled for a shot.



HEADLESS

New At WNOR & more!
Already On WLZR!

"dog fashion disco equals quirky, nutmental, it is the soundtrack for a weird circus in your cerebellum."
-serj, system of a down

radio rob gill 973-378-5889 • rgill@spitfirerecords.com



www.spitfirerecords.com www.dogfashiondisco.com

rock report

While many of their '80s Pop Metal contemporaries are playing to 200 people a



Bon Jovi

night in a dive club in Topeka, **Bon Jovi** continues to sell out arenas worldwide. *One Wild Night 1985-2001* is the name of a new Bon Jovi live CD slated for release on May 15. Recorded around the globe at such locations as Tokyo, Melbourne, Australia, Toronto, South Africa, and New York City,

One Wild Night provides conclusive testament to the group's considerable prowess as a live entity. Tracks include "Wanted Dead Of Alive," "It's My Life," "Bad Medicine," "Just Older," "Runaway," "Living On A Prayer," "Someday I'll Be Saturday Night," "You Give Love A Bad Name," "Something To Believe In," "Keep The Faith," "In And Out Of Love," "Something For The Pain." There are also two covers: Neil Young's "Rockin' In The Free World" and **The Boomtown Rats'** "I Don't Like Mondays" with guest appearance by Rats' vocalist **Bob Geldolf**, plus a 2001 remix version of the title track.

They started out unwillingly as a Pop band proffering up such radio friendly 'Lite-Rock' hits as "Little Willy" and "Funny Funny." But England's Sweet had

greater ambitions. Freeing themselves from the Svengali machinations of producers **Mike Chapman** and **Nikki Chinn**, Sweet would go on to release several Hard Rock gems, equal parts glam and strutting machismo Rock. The band's strongest effort, 1978's *Levelheaded*, has just been released on CD (One Way). Sporting new liner notes, the newly remastered and reconfigured edition includes the group's mega hit "Love Is Like Oxygen" (an avant garde melding of Queen-like experimentation and commerciality) alongside such stellar albums cuts as "California Nights," "Strong Love" and "Fountain."

The Rock Report is provided by Denny Somach production, 812 W. Darby Road, Havertown, PA 19083. (610) 446-7100. Material compiled by Ken Sharp, who can be reached directly at sharpk@aol.com or (215) 659-1417. © 2001. All rights reserved.

rockreport

NOTES AROUND THE WORLD
 Crazy Town's "Butterfly" is the #12 single in Australia.... **Anouk's Lost Tracks** is the #1 CD in The Netherlands.

BIRTHDAYS THIS WEEK

Jackie Jackson	5/4/51	50
Tony Scalzo (Fastball)		
	5/6/64	37
Gary Glitter	5/8/44	57
Billy Burnette (Ex Fleetwood Mac)		
	5/8/53	48
Richie Furay	5/9/44	57
Donovan	5/10/46	55
Eric Burdon	5/11/41	60
Steve Winwood	5/12/48	53
Peter Gabriel	5/13/50	51

HISTORY THIS WEEK

5/8/75 **Bad Company** is awarded a gold record for *Straight Shooter*.

5/9/70 "Ride Captain Ride" by **The Blues Image** is released.

5/10/75 **The Beatles'** record label Apple Records folds.

5/11/81 Reggae master **Bob Marley** dies of cancer.

5/12/73 **Led Zeppelin's House Of The Holy** is the #1 LP in America.

5/13/78 *Still The Same* by **Bob Seger** is released.

5/14/70 **CSNY** disband.

music news continued

continued from page 25

"Instead, Violent Femmes and Emusic have considerably gathered all of this music together and it can be yours with the tap of a computer keyboard. That's progress." Ritchie will be featured in an interactive chat on May 16 at 8p.m. EST at <http://chat.yahoo.com>.

After nearly 15 years together and six albums recorded the **Goo Goo Dolls** are going to get the Best Of treatment. *What I Learned about Ego, Art & Commerce*, a 22 song collection spanning the Buffalo band's career will hit stores on May 29. The disc will feature selections from six of the bands albums; *Goo Goo Dolls, Jed, Hold Me Up, Superstar Carwash, A Boy*

Named Goo and *Dizzy Up the Girl*. Each copy of the CD will feature a "pass key" that will allow entrance onto a special Internet site specifically designed for the release. The Goos will enter a studio this summer to begin work on their seventh album.

Although some conspiracy theorists might think she already is one, **Courtney Love** will be playing a killer in the screen adaptation of the book *24 Hours*. According to her Web site (hole-music.com), Love will star as a serial killer in the movie, which is also set to star **Kevin Bacon** and **Charlize Theron**. The singer just wrapped up ten days in the studio with her latest band, **Bastard**. The four-piece band, which also

includes **Veruca Salt's Louise Post**, former **Hole** drummer **Patty Schemel** and **Rockit Girl's Gina Crosley**, recorded four songs. The band plan on touring after recording the rest of the album.

Former **Screaming Trees** frontman **Mark Lanegan** is planning on hitting the road with **Queens of the Stone Age**. Lanegan will play a couple of gigs in Los Angeles with the band at the El Rey Theatre at the end of May and then tag along for the **Queens** European tour. He hasn't officially joined the band, he'll just be joining them for the two songs he sang on the band's last album *R* and maybe a couple more. That's not all Lanegan has on the fire, he'll start his own tour in support of his latest solo album *Field Songs*, out on May 8, on July 6 in

Seattle. Once the solo tour wraps, he'll head down to Memphis to record an album with his new songwriting partner, former **Afghan Whigs** frontman **Greg Dulli**. Lanegan described the untitled project with Dulli, in an interview with **CDNOW** as "loose and a good time. It's more along the lines of what I would do, but not really."

Sting had quite an interesting week. The former **Police** singer found himself in two near disastrous situations. First in Italy, a plane carrying him and his production manager skidded off the runway after landing in Florence. The brakes of the plane are suspected to have failed, sending the plane crashing through a safety net at the end of the runway. Luckily, none of those on board

daily
insider

Success Is Better Late Than Never Says Uncle Kracker

"I was just mad that it didn't get a fair shake," Uncle Kracker says of



Uncle Kracker

his debut album, *Double Wide*, which was released one year ago this month. That's all behind him now though. After dropping off the charts completely soon after it was released, last week the album finally entered the Top 10 and he attended a platinum record party in New York. He can't hide his joy, saying, "It went platinum even before my gold record got to

the house!" Another track, "What 'Chu Lookin' At?" which was on the *MI: 2* soundtrack a year ago is now also starting to get airplay. Uncle Kracker will begin a two-month tour with Sugar Ray at the end of June. And, over the weekend, Miller Beer premiered a new TV campaign using "Yeah Yeah Yeah." The song was the first track released from *Double Wide* last year and went nowhere. He wrote some new lyrics for the commercial in addition to appearing in it and his name, album and record label are identified in the corner of the TV screen just like on MTV. Uncle Kracker says the song will now be re-released as the follow-up to "Follow Me." The delayed success for *Double Wide*, says Uncle Kracker, is because after "Yeah Yeah Yeah," didn't make it the first time around, it took until last November to choose another song. "Follow Me" has been gaining momentum since the first

of the year. The wait was frustrating, he admits. He says, "I wasn't mad about anything else except that it didn't get a fair shake. I co-wrote a lot of Kid Rock's record, which is now almost at the 10 million mark in the U.S. so it's not like I'm hurting or anything. I wanted to see an Uncle Kracker plaque on the wall, not just Kid Rock, because I think it means a little something different."

Joey Ramone's 50th Birthday Celebration To Go Ahead

Joey Ramone's family is going ahead with plans to hold a 50th birthday party for him. It is set for May 19 at Hammerstein Ballroom in New York. Entertainment will be from 8:00 p.m. to midnight and will be followed by a party. Performers paying their respects to Ramone, and there will be many of them, will be announced later. Ramone, who passed away April 15 after a seven-year fight with lymphoma,

had been looking forward to this landmark occasion with the confidence that the most recent health problems plaguing him would be gone by then. Tickets, priced at \$15 each, went on sale last Monday (4/30). Fans can post birthday messages and get more information by visiting joey50thbirthday.com.

Tommy Lee Gets To Keep Methods Of Mayhem

Tommy Lee will get to continue calling his post-Motley Crue band *Methods Of Mayhem*. Attorneys for Lee's label, MCA, and the Swedish businessman who released a CD with that name in 1995, reached a settlement in the lawsuit in New York after the case had gone to the jury. After the settlement was announced, the jury returned with a verdict that was in Lee's favor. The drummer recently made headlines when he testified that his four months in jail was good for him and recom-

continued on page 28

music news continued

were injured. And Sting almost found himself in the middle of an international incident. The singer was set to perform at a rare appearance in Egypt when a lack of interpreters caused a scheduling error that almost ignited a riot. Long story short, the Egyptian performer Hakim, also on the bill, decided to move his set time and word was never given to Sting or his crew. When Sting took the stage, during what was now Hakim's time, he got a little upset. Hakim took to the stage and vented a little, "Whoever is willing to accept the insult of an Egyptian in Egypt can stay. Goodbye." And with that he stormed off stage. Some good old-fashioned chanting took place, but Sting was able to get out of

there unscathed. Look for Hakim's double live album, *Hakim Live in Brooklyn* in stores later this year.

Tommy Lee was in court again. This time the former Motley Crue drummer defended allegations that he stole the name *Methods Of Mayhem* from a sound effects CD with the same title. There was a settlement made out of court. During testimony Lee spoke of his stint in jail in 1998. "I recommend it to everybody, not jail, but a four-month break from everything and everybody," said Lee. Lee wrote lyrics and music that he would sing into his answering machine while he was in the joint.

Former Ben Folds Five frontman

Ben Folds is making progress on his debut solo album, and spent much of this week adding overdubs to the album at the house of producer Ben Grosse. A spokesperson said that while Folds plays almost all of the instruments on the as-yet-untitled album, former Squirrel Nut Zippers members Tom Maxwell and Ken Mosher contributed strings and several guitar tracks to the record. Folds recorded most of the album in Adelaide Australia over the course of three months.

System Of A Down's trash can become your treasure. Beginning this past Monday (30), the band began auctioning off some items on their Web site (systemofadown.com), with proceeds going to the Armenian

National Committee of America. Some of the items up for auction include the plywood cherry blossom trees that were used as a backdrop for their 1999 *Ozzfest* stage set, used drum kit parts, and defunct all access passes. They're also auctioning off an autographed letterman-style Vic Firth drum sticks logo jacket and some signed posters. Go to the site for more details.

Capitol Records will be re-releasing a digitally remastered version of Duran Duran's 1982 album *Rio* on July 3. The album was the band's breakthrough, and featured the hit singles "Hungry Like The Wolf," "Save A Prayer" and the title track. The videos for those songs, which went a long way towards breaking the band

continued on page 28

daily insider continued

mended that everyone try it — not going to jail but getting away from it all. He also spoke of nude recording sessions. Lee was quotable until the end of the trial. He was heard to call the MCA lawyer who had pushed for the settlement an "idiot."

Waiting Is Over, Green Day Sweeps Music Awards

Green Day swept the California Music Awards in Oakland last Saturday night (4/28), taking home eight statues including Artist Of The Year, Outstanding Group, Album and Punk Rock/Ska Album. Individual members also won awards and **Billie Joe Armstrong** topped **Neil Young** for the Year's Best Songwriter. They all had their own personal reactions to winning. Drummer **Tre Cool** ran onstage from the audience, grabbed the statue and kept running. **Armstrong** introduced his wife and mother. Green Day also closed the three-and-a-half-hour awards show. Other highlights included Oakland mayor **Jerry Brown** giving the Best Guitarist Award to **Rage Against The Machine's Tom Morello** and an appearance by **Santana**. Everyone in the band, including **Carlos**, accepted statuettes for a Special Directors' Award for Excellence. Green Day begins their 13-city summer tour with **The Living End** June 17 in St. Paul, Minnesota, ending July 3 in Pittsburgh.

Coachella — With Jane's Addiction — Kicks Off Fest Season

The year's first big music festival took place last Saturday (4/28) near Palm Springs, California. The reunited **Jane's Addiction**, **Weezer**, **Fatboy Slim**, **Chemical Brothers**, **The Roots**, **Mos Def**, **Gang Starr**, **Paul Oakenfold** and **Ozomatli** are among the 48 artists who appeared during the diverse 14-hour Coachella Valley Music and Art Festival. The festival was held on the 75-acre Empire Polo Field outside Palm Springs. Promoters had been keeping their eye on the weather, not because of rain, but because of heat. The first Coachella Valley Music and Art Festival suffered from temperatures in the triple digits. Even though more than 50,000 people attended the two-day festival in October, 1999 and it received rave reviews for the talent and creature comforts, the hot weather scared off enough people to prevent it from turning a profit. Promoters hoped to avoid that by moving the festival from the fall to the spring. Between 30,000 and 35,000 people attended. Ticket buyers came from 46 states and six foreign countries. Festival organizers hope that eventually, the Coachella Valley Music and Art Festival will take its place alongside popular, established European festivals like **Glastonbury** or **Reading**, where fans travel to the location for the music instead of waiting for the

festival to come to their city. In addition, the promoters of last Saturday's Coachella Valley Music and Arts Festival are optimistic that it will return for a third time. More than 32,000 people attended the one-day festival, enough for it to turn a profit. The weather co-operated, although the heat did keep a steady stream of concert-goers visiting the first aid tent. Authorities said drug arrests were minimal and there were no injuries.

Paul Simon Invites Brian Wilson On Summer Tour

Charity dinners and All-Star Tributes turn out to be good for something sometimes, after all. **Paul Simon** says it was schmoozing with **Brian Wilson** at NARAS' Musicares dinner before the Grammys and the recent tribute to Wilson in New York that prompted him to invite the original **Beach Boy** on his summer tour. Now, Simon with his 11-piece band, and Wilson, with his 10-piece, will kick off a 28-city North American tour June 9 at The Gorge in Washington state. Wilson's new double CD, *Live At The Roxy*, will be out June 19 on Oglia Records. The tribute, with Simon performing "Surfer Girl," and others including **David Crosby**, **Vince Gill**, **Billy Joel**, **Elton John**, **Ricky Martin**, **Carly Simon** and **Matthew Sweet** will air on TNT on the Fourth of July.

Weezer

Weezer will play a 40-minute set at Tower Records on Sunset Blvd. in West Hollywood on May 15, then stick around to sign autographs.

Gabriel, Plant To Appear At U.S. WOMAD Festival

Peter Gabriel will give his first performance in seven years at a U.S. production of the festival he co-founded when WOMAD returns to Seattle for a fourth year July 27 to 29. Gabriel will appear with **Afro Celt Sound System**. He is a guest on their latest album, as is **Robert Plant**, who is also on the WOMAD bill. Others scheduled to perform at King County's Marymoor Park include **Steel Pulse** and the **Neville Brothers**. The line-up features a total of 40 artists from 22 different countries including France, Tibet, Senegal, Ireland, the U.K., Scotland, Argentina, Venezuela, Cuba, Nigeria, Zimbabwe, Iran and India. Gabriel appeared via satellite at a Seattle news conference last Tuesday morning (5/1) with the following challenge: "A WOMAD Festival is a celebration of the diversity of the globe. I challenge anyone to come to WOMAD USA and not be inspired by something they see there. I make a new discovery each time I attend." Tickets go on sale today, (5/4). Until July 26, they cost \$65 for all three days or \$25 per day. During the festival they will be \$75 for all three days,

music news continued

continued from page 27

on the then-new medium of MTV, will also be include on the enhanced, remastered disc. In addition to the videos, the enhanced portion will also include a complete discography, pictures of the band, lyrics, a Web link and notes by Duran's **Simon LeBon** and **Nick Rhodes**. There will also be a limited-edition run of 7,500 discs with a mini-sleeve resembling a smaller version of

the gatefold album.

Doyle Bramhall II will be joining **Eric Clapton** on tour in support of his sophomore solo album, the forthcoming *Welcome*. **Bramhall** and his band, **Smokestack**, have been supporting Clapton on his European tour for the last several months, and will be playing the Stateside shows starting on Thursday (5/10). The dates are as follows: 5/10 Dallas, 5/11 Austin, 5/12 San Antonio, 5/14 Houston,

5/15 New Orleans, 5/17 Orlando, 5/18 Ft. Lauderdale, 5/19 Tampa, 5/21 Atlanta, 5/22 Memphis, 5/24 Nashville, 5/27 Washington DC, 5/30 State College, 6/1 Columbus, 6/2 Indianapolis, 6/4 Cleveland, 6/5-6 Detroit, 6/9 Toronto, 6/11-12 Boston, 6/15 Buffalo, 6/16 Albany, 6/17 Philly, 6/20-23 NYC.

It's time to break out the flute and revel in the past of 1988's Grammy award-winning group for Best Metal Band. That's right, **Jethro Tull** is releasing a *Greatest*

Hits album. The 20-track album was remastered under the watch of the band's **Ian Anderson**. In addition to the classic songs like "Aqualung" and "Bungle In the Jungle," the album features edits of three tracks that Anderson made himself so that they'd fit in the 78 minutes allotted to a compact disc. Tull will tour throughout the summer.

Music News is compiled and written by **Bram Teitelman** and **Brad Maybe**

daily insider continued

\$35 each day. Kids under 12 get in free as long as they are accompanied by an adult.

Iggy Pop Ready To "Beat 'Em Up" With Rocking New Album

Iggy Pop has returned to form and — some would say — what he does best on his new album, *Beat 'Em Up*, which Virgin Records will release in July. "It's a Hard Rock record," he says, "super Hard Rock. Not Heavy Metal or Punk. Hard Rock." Iggy is still smarting from the reaction to his last album. *Avenue B*, released in 1999, was an uncharacteristic recording of ballads. He defends it as, "a good record, a real record," and adds: "There were people who really appreciated the record because it was a serious piece and it had some real content there and wrestled with more things." But he wasn't the only one who felt like making a hard rocking album this time. Virgin Records also wanted him to make one. And Pop says **Fatboy Slim** even remarked to him one time, "Just Rock because that is what you should be doing." Pop said at the time he thought to himself, "Well you're a DJ. Shut up and have another drink. Who are you?" The Godfather of Punk produced the new album himself. If the song titles are any indication, he seems to have accomplished what he set out to do. They include, "Howl," "Jerk," "Death Is Certain," "Go For The Throat," "Weasels," "Drink New Blood," "It's All Shit" and "Ugliness." Iggy is in the midst of a handful of U.S. concerts and has half a dozen festival appearances scheduled for Europe in July and August. After that, he'll return to the U.S. for a tour. In the band are guitarists **Whitey Kirst** and **Pete Marshall** and drummer **Alex Kirst**. Bassist **Lloyd "Mooseman" Roberts**, formerly of **Body Count**, played on the album, but he was killed in a drive-by shooting last winter so **Marshall** is playing bass on the current tour.

Sting

Sting will accept a Kahlil Gibran Spirit of Humanity Award from the Arab American Institute Foundation in Washington D.C. tomorrow (5/5). The award recognizes Sting's commitment to indigenous people and the environment as well as his efforts to promote cross-cultural understanding through music like the hit song, "Desert Rose." The awards are named in honor of the author of *The Prophet*.

Beck

Beck, **Lucinda Williams** and **Ben Harper** are among the performers on *Avalon Blues: A Tribute To The Music Of Mississippi John Hurt*. The recording was produced by **Peter Case** and will be released June 12 by Vanguard Records. Also contributing songs are **Steve Earle**, **John Hiatt**, **Taj Mahal**, **Gillian Welch** and **Alvin Youngblood Hart**.

Indigo Girls To Tour Before New Album, Ballet

The Indigo Girls will do a tour this summer before recording a new album and starting work with the Atlanta Ballet. **Amy Ray** and **Emily Saliers** plan to begin recording album number nine in September for release in February 2002. In October, they will collaborate with choreographer **Margo Sappington** on the ballet, which will feature live music by the duo, backed by their full band. There will be six performances of the ballet. While Ray has been touring and recording with her band, Saliers has been keeping herself busy running her **Watershed Bar and Restaurant** in Decatur, Georgia.

Jon Bon Jovi

Jon Bon Jovi switched places with his opening act at a benefit in suburban San Francisco recently so he'd be back in his hotel room in time to see *The Sopranos*. **Bon Jovi** and **Richie Sambora** were doing the show for **Keep Music Alive In Our Schools**, an

offshoot of the Ronald McDonald House charities. In explaining the scheduling switch, **Bon Jovi** admitted to the sold-out crowd of 250 who had paid \$150 per ticket, "I'm hooked." Well, after all, he is from New Jersey. In other news, **Bon Jovi's** first live album, *One Wild Night*, will be out May 22. They will be on *Saturday Night Live* on May 12.

Magical Mystery Auction

An auction of Rock memorabilia with a lot of Beatles items is drawing as much attention for who is selling the mementos as what's for sale. Being auctioned May 5 in London are items associated with **The Beatles**, **Fleetwood Mac**, **Marc Bolan** and **Jimi Hendrix**. Auctioneers describe the owner as, "well-known, lives in Sussex and is in the music business, but is not **Paul McCartney**," a reference to the area's most famous resident. They also say he knows all of the most famous Beatles collectors including **George Michael**, **Michael Jackson** and **Noel and Liam Gallagher** and they have been contacted. Among the 75 lots are the architectural plans for **John Lennon's** studio where he recorded "Imagine," a Christmas card signed by **Brian Epstein**, a set of **Fleetwood Mac** autographs, and a poster for a movie **Marc Bolan** made with **Ringo Starr**. The same seller plans to hold more auctions later in the year.

Paul McCartney

Paul McCartney once wrote a song for **Frank Sinatra** but it was rejected. McCartney told the BBC he wrote "It's Suicide" when he was 14 years old. McCartney described his composition as "disastrous" and "very bad" by the time it ended. He usually doesn't take such a harsh view of his own work.

Disturbed

In an effort to keep in touch with their fans, **Disturbed** have made it possible to follow them from city to city by logging onto *disturbed1.com* and clicking on "Tour Diary." After selecting one of the



Disturbed

band's tour stops, users can choose to download live performances and backstage footage or read a diary entry, summarizing the excitement from the road.

Band Reunion For Prince In San Francisco

It was the glamorous life in the wee small hours of last Sunday morning at the Fillmore in San Francisco when **Sheila E** made a surprise guest appearance with **Prince**. Prince was playing one of his famous after-show parties at the historic hall. Hopefully the 1,200 fans who had lined up Saturday morning to buy tickets went home and napped during the day. Although it was scheduled to start at 2:00 a.m., it was already 3:10 when the former artist walked through the front door of the Fillmore, almost 3:30 when he hit the stage. Along with **Sheila E** as guest percussionist, the show also featured **Prince's** former band member **Rosie Gaines**, who sang "Car Wash," "Do Right Woman — Do Right Man" and "Ain't No Way." After an extended encore of "Alphabet Street," it was nearly five o'clock when Prince brought the show to an end, saying, "It's breakfast time, Frisco."

The Daily Insider is provided by Terry Marshall, P.O. Box 792, Concord, CA 94522 925-680-1177 Voice, 925-674-041 Fax. Email: terrymars@aol.com. All rights reserved ©2001.

WINTER 2001 ARBITRON

DALLAS/FT. WORTH (6)

CALLS	FORMAT	SPR/00	SUM/00	FALL/00	WIN/01
KKDA	Urban	7.2	7.3	6.4	6.0
KPLX	Country	5.2	6.4	5.9	5.7
WBAP	News/Talk	4.2	4.3	5.1	5.3
KHKS	CHR	6.3	5.9	4.8	5.0
KSCS	Country	5.3	4.9	5.6	5.0
KBFB	AC	1.8	1.6	3.5	4.2
KZPS	Cl. Rock	4.0	4.5	3.5	4.1
KVIL	AC	3.8	3.8	3.4	3.4
KEGL	Active Rock	3.7	3.8	3.0	3.4
KDMX	Mod. AC	3.3	3.2	2.8	3.1
KDGE	Mod. Rock	3.1	2.9	2.6	3.1
KRBV	CHR	3.3	3.6	2.1	2.2
KKMR	Mod. Rock	1.9	1.9	1.7	1.2
KTXQ	Rhy. Oldies	2.0	2.1	2.0	.8

WASHINGTON, DC (9)

CALLS	FORMAT	SPR/00	SUM/00	FALL/00	WIN/01
WPGC-F	CHR	5.9	5.8	5.9	5.7
WMMJ	Urban AC	4.3	4.4	5.1	5.7
WKYS	Urban	5.1	5.4	5.2	5.3
WGMS	Classical	4.6	4.2	4.5	5.1
WMAL	News	-	-	3.6	4.2
WHUR	Urban	5.5	5.9	4.0	4.0
WASH	AC	4.1	3.4	3.9	4.0
WBIG-F	Oldies	4.4	4.5	3.6	4.0
WRQX	AC	4.5	4.2	4.4	3.9
WWDC-F	Active Rock	3.5	3.9	3.6	3.8
WJFK	Talk	4.0	4.1	4.5	3.5
WWZZ	CHR	2.6	2.8	3.5	3.4
WARW	Cl. Rock	3.5	2.8	3.1	2.5
WHFS	Mod. Rock	2.1	2.5	2.2	1.8

HOUSTON/GALVESTON (10)

CALLS	FORMAT	SPR/00	SUM/00	FALL/00	WIN/01
KODA	Soft AC	5.8	7.0	6.4	7.5
KBXX	CHR	8.0	7.6	6.9	6.6
KLTN-F	Reg. Mex.	5.4	4.8	6.6	5.4
KILT	Sports	6.2	4.3	6.2	5.4
KRBE	CHR	6.1	6.9	5.3	4.8
KMJQ	Urb. AC	5.6	6.2	4.9	4.6
KTBZ	Mod. Rock	3.8	4.5	4.3	3.6
KKRW	'70s	3.1	3.3	2.9	3.5
KLOL	Mnstr. Rock	3.6	3.7	2.7	3.4
KHMX	Hot AC	3.8	3.9	3.3	3.2
KTHT	CHR	.1	-	.7	2.1
KRTX	Rhy. CHR	1.2	1.4	1.0	1.1

ATLANTA (11)

CALLS	FORMAT	SPR/00	SUM/00	FALL/00	WIN/01
WVEE	Urban	9.2	9.4	8.6	10.8
WNNX	Mod. Rock	6.0	4.5	4.0	5.7
WSTR	CHR	7.0	6.3	5.9	5.4
WALR-F	Urban	6.1	4.3	4.5	5.1
WKLS	Mnstr. Rock	4.3	4.5	3.9	4.2
WSB-F	AC	4.6	4.8	6.1	4.0
WBTS	Rhy. CHR	3.7	3.9	3.4	3.8
WHTA	Urban	4.6	5.1	4.3	3.5
WZGC	Cl. Rock	3.6	4.4	3.4	3.1
WLDA	CHR	-	.4	.8	.9
WWWQ	CHR	-	-	-	.6

MIAMI/FT. LAUDERDALE/HOLLYWOOD (12)

CALLS	FORMAT	SPR/00	SUM/00	FALL/00	WIN/01
WEDR	Urban	6.2	7.6	7.3	7.2
WPOW	CHR	5.1	5.7	5.1	5.1
WLYF	AC	4.6	4.6	4.9	4.8
WHYI	CHR	3.7	4.0	4.3	3.8
WHQT	Urban AC	4.3	4.5	4.2	3.8
WZTA	Active Rock	3.4	3.0	2.3	3.3
WBGG	'70s	2.8	2.7	2.7	3.2
WFLC	AC	3.0	3.4	3.5	2.7
WMGE	Rhy. Oldies	2.5	2.5	2.9	2.2

SEATTLE/TACOMA (14)

CALLS	FORMAT	SPR/00	SUM/00	FALL/00	WIN/01
KUBE	CHR	5.9	5.7	5.8	5.0
KNDD	Mod. Rock	3.8	4.3	3.8	4.5
KRWM	AC	4.1	3.3	4.0	4.3
KZOK	Cl. Rock	3.1	3.0	3.8	4.1
KBKS	CHR	3.7	3.9	3.3	3.3
KMTT	Progressive	3.1	2.5	2.7	3.3
*KBTB	Rhy. Oldies	1.6	1.2	1.0	3.0
KLSY	AC	3.5	3.5	3.6	2.7
KPLZ	AC	3.7	3.2	3.3	2.7
**KISW	Mnstr. Rock	3.1	3.7	2.3	2.1

*Changed from KJR-FM in August 2000 and changed from KMBX in January 2000.

**Changed from Mnstr. Rock in March 2001.

PHOENIX (15)

CALLS	FORMAT	SPR/00	SUM/00	FALL/00	WIN/01
KKFR	CHR	5.6	5.4	4.9	5.2
KESZ	AC	4.3	5.0	6.0	5.1

KUPD	Active Rock	3.8	4.5	4.5	4.4
KDKB	Mnstr. Rock	3.0	4.4	3.1	4.1
KZON	Mod. Rock/Prog	2.8	3.7	2.9	3.7
KZZP	CHR	3.6	2.9	2.9	3.5
KMXP	Hot AC	3.7	2.9	3.2	3.0
KSLX	Cl. Rock	3.0	3.8	2.8	2.8
KEDJ/DDJ	Mod. Rock	3.1	3.0	3.1	2.6
KPTY	Mod. AC	2.1	1.9	2.1	2.1

MINNEAPOLIS/ST. PAUL (17)

CALLS	FORMAT	SPR/00	SUM/00	FALL/00	WIN/01
KQRS-F	Mnstr. Rock	10.7	11.3	11.2	9.4
KDWB	CHR	9.2	7.6	5.9	7.1
WLTE	Soft AC	6.1	5.2	5.7	5.0
KXXR	Active Rock	4.8	5.1	4.9	4.9
KSTP	AC	4.5	3.7	3.9	3.8
KTCZ	Progressive	3.3	3.9	2.7	3.4
WXPT	Mod. AC	3.0	3.2	2.6	3.3
WLOL	Cl. Rock	5.3	4.8	3.0	3.0
KTTB	Rhy. CHR	-	2.7	2.8	3.0
KZNT/	Modern Gold	2.0	2.0	1.5	1.6
KZNR/KZNZ					

BALTIMORE (20)

CALLS	FORMAT	SPR/00	SUM/00	FALL/00	WIN/01
WERQ	CHR	9.0	10.0	9.6	10.4
WLIF	AC	5.1	4.3	5.7	5.3
WXYV	CHR	3.6	4.8	4.1	4.7
WWMX	AC	4.7	4.1	3.4	4.1
WHFS	Mod. Rock	3.8	3.3	3.9	3.5
WIYY	Active Rock	5.0	4.3	3.0	3.2
WOCT	Cl. Rock	1.9	2.5	2.1	2.5

TAMPA/ST. PETERSBURG/CLEARWATER (21)

CALLS	FORMAT	SPR/00	SUM/00	FALL/00	WIN/01
WLLD	Rhy. CHR	6.9	6.1	6.9	6.3
WFLZ	CHR	7.6	7.0	6.6	5.8
WTBT	Cl. Rock	3.6	3.2	3.4	4.5
WWRM	Soft AC	3.4	4.2	3.3	4.2
WXTB	Active Rock	5.3	5.7	5.3	3.7
WMTX	Hot AC	3.5	2.9	3.3	3.2
WBBY	'70s	2.1	2.5	2.8	3.0
WSSR	AC	3.8	3.6	2.6	2.6
WHPT	Cl. Rock	2.5	3.0	1.9	2.5

Copyright 2001 The Arbitron Company.

May not be quoted or reproduced without the prior written permission of Arbitron

PITTSBURGH (22)

CALLS	FORMAT	SPR/00	SUM/00	FALL/00	WIN/01
WDVE	Mnstrm. Rock	7.6	7.7	8.7	7.8
WBZZ	CHR	7.1	8.1	7.3	6.2
WSHH	AC	5.0	5.2	5.2	5.1
WKST	CHR	2.3	2.6	3.2	4.7
WXDX	Mod. Rock	5.2	6.7	5.6	4.4
WRRK	Cl. Rock	3.4	3.4	3.2	3.4
WAMO	Urban	3.6	3.8	3.4	3.1
WLTJ	AC	3.5	3.4	2.8	2.9
WZPT	70s	2.3	3.2	3.2	2.5

DENVER/BOULDER (23)

CALLS	FORMAT	SPR/00	SUM/00	FALL/00	WIN/01
KBCO-F	Progressive	6.3	6.8	5.6	6.4
KOSI	AC	6.0	6.4	6.3	5.2
KQKS	CHR	6.4	5.4	4.4	5.0
KRFX	Cl. Rock	4.5	5.0	5.5	4.9
KBPI	Active Rock	4.1	3.5	3.8	3.8
KALC-F	Mod. AC	4.7	4.6	3.1	3.6
KIMN	AC	4.9	5.1	3.7	3.1
KKHK	Cl. Hits	3.2	3.4	3.4	2.8
KXPK	Mod. Rock	2.2	2.6	3.3	2.4
KTCL	Mod. Rock	2.1	2.7	2.0	1.8

PORTLAND (25)

CALLS	FORMAT	SPR/00	SUM/00	FALL/00	WIN/01
KKRZ	CHR	6.7	5.5	5.1	5.2
KINK-F	Progressive	4.5	4.8	5.7	4.9
KGON	Cl. Rock	5.2	4.3	3.9	4.7
KUFO	Active Rock	3.9	3.7	4.2	4.6
KXJM	Rhy. CHR	5.6	5.5	5.3	4.2
*KVMX-F	80's	3.2	6.5	4.9	3.1
KNRK	Mod. Rock	2.8	3.6	3.0	2.7
KRSK	Hot AC	3.4	2.6	3.5	2.4

*KVMX-FM changed from KBBT-FM in June 2000.

CINCINNATI (26)

CALLS	FORMAT	SPR/00	SUM/00	FALL/00	WIN/01
WEBN	Active Rock	8.0	7.4	6.5	7.3
WKFS	CHR	5.2	5.0	6.0	5.8
WRRM	AC	6.6	6.1	6.3	5.7
WOFX	Cl. Rock	4.6	4.8	4.9	4.7
WVMX	AC	3.7	3.0	3.6	4.3
WKRQ	CHR	4.0	4.6	3.7	3.8
WAQZ	Mod. Rock	1.3	2.6	2.5	2.9

KANSAS CITY (30)

CALLS	FORMAT	SPR/00	SUM/00	FALL/00	WIN/01
KPRS	Urban	7.6	7.5	6.0	7.3
KQRC	Active Rock	7.2	7.8	6.0	6.2
KMXV	CHR	6.9	6.0	5.4	5.3

KRBZ	Hot AC	2.0	5.1	5.2	
KYYS	Mnstrm. Rock	4.2	4.1	3.5	4.3
KSRC	AC	3.2	4.3	4.5	3.8
KCFX	Cl. Rock	4.2	4.1	4.5	3.6
KCHZ	CHR	3.8	3.0	3.8	3.3
*KMJK	Rhy. Oldies	3.3	3.6	2.9	3.1

KMJK changed from KNRX in February 2001.

MILWAUKEE/RACINE (31)

CALLS	FORMAT	SPR/00	SUM/00	FALL/00	WIN/01
WKLH	Cl. Rock	6.3	5.8	5.3	6.7
WXSS	CHR	7.5	7.1	6.4	6.6
WKKV	Urban	7.0	7.1	7.4	5.8
WMYX	Hot AC	5.3	4.7	4.7	4.8
WLZR	Active Rock	6.4	6.4	5.6	4.6
WKTJ	Hot AC	4.8	4.8	4.8	4.5
WLTQ	AC	3.7	4.2	4.4	3.7
WJMR	Rhy. Oldies	2.8	2.6	1.9	2.2
WLUM	Rock	2.3	2.6	2.3	2.1

SAN ANTONIO (32)

CALLS	FORMAT	SPR/00	SUM/00	FALL/00	WIN/01
KBBT	Rhy. CHR	-	-	6.1	7.9
KISS	Active Rock	7.5	7.8	7.5	7.3
KTFM	CHR	10.1	9.3	5.9	5.5
KZEP	Cl. Rock	5.5	5.3	4.2	5.1
KXXM	CHR	6.9	7.2	4.7	4.3
KQXT	AC	3.4	4.3	4.1	4.2
KSMG	AC	3.9	4.2	3.5	3.7
KSJL-AF	Urban AC	1.5	1.6	1.2	1.0

COLUMBUS (34)

CALLS	FORMAT	SPR/00	SUM/00	FALL/00	WIN/01
WNCI	CHR	9.6	9.3	8.3	9.0
WSNY	AC	7.1	8.0	7.4	7.2
WLQV	Mnstrm. Rock	6.0	5.1	6.1	6.6
WBZX	Active Rock	4.8	5.3	5.0	5.0
*WJFX	Rock AC	1.5	1.9	1.9	2.0
WWCD	Prog./Mod. Rock	2.6	2.2	1.6	1.9
WAZU	Active Rock	1.9	2.0	1.9	1.8

*Changed from WZAZ to WJFX on June 23, 2000.

SALT LAKE CITY/OGDEN/PROVO (36)

CALLS	FORMAT	SPR/00	SUM/00	FALL/00	WIN/01
KSFI	AC	6.9	5.8	8.4	8.1
KZHT	CHR	5.1	5.4	4.7	5.3
KRSP	70s	4.8	4.8	3.3	4.2
KXRK	Mod. Rock	4.6	6.4	5.4	4.1
KUUU/TCE	Rhy. CHR	3.8	3.7	3.3	4.0
KENZ	Mod. Rock/Prog.	3.1	2.9	3.5	3.8
KBER	Active Rock	4.8	3.9	4.1	3.4
KISN	ACHR	3.1	3.0	3.2	3.3
KQMB	Hot AC	3.4	4.3	2.7	2.9
KBEE	AC	3.0	3.2	2.4	2.6
KURR	Cl. Rock	3.2	3.2	2.8	2.2
KCPX	Soft Rock	2.7	2.4	2.4	1.7

LAS VEGAS (39)

CALLS	FORMAT	SPR/00	SUM/00	FALL/00	WIN/01
KLUC	CHR	7.4	7.0	8.5	7.8
KXTE	Mod. Rock	5.4	5.6	6.4	5.8
KMXB	Mod. AC	5.3	5.5	5.1	5.0
KISF	Cl. Sou/R&B.	4.4	3.7	3.7	5.0
KSNE	AC	7.5	6.4	7.0	4.9
KMZQ	AC	3.1	3.6	4.3	4.4
KOMP	Mnstrm. Rock	5.0	4.5	4.1	4.2
KSTJ	Hot AC	1.6	2.8	4.0	4.2
KFMS	CHR	3.6	4.1	4.6	3.4
KKLZ	Cl. Rock	3.2	3.4	2.3	3.1

INDIANAPOLIS (40)

CALLS	FORMAT	SPR/00	SUM/00	FALL/00	WIN/01
WFBQ	Mnstrm. Rock	8.9	8.7	9.3	8.3
WTLC	Urban	6.3	5.9	6.3	6.0
WTPI	AC	6.3	6.2	4.7	5.4
WRZX	Mod. Rock	4.8	4.6	4.9	5.0
WNOU-F	CHR	3.2	4.2	4.7	4.8
WENS	Hot AC	5.0	5.0	5.5	4.7
WHHH	CHR	5.1	4.7	4.5	4.0
WZPL	CHR	5.3	4.5	4.4	3.9
WTTS	Progressive	2.4	2.5	2.4	2.8

NEW ORLEANS (42)

CALLS	FORMAT	SPR/00	SUM/00	FALL/00	WIN/01
WQUE	Urban	14.1	14.5	13.1	13.2
WYLD-F	Urb AC	8.7	8.7	7.4	8.2
WEZB	CHR	4.9	5.0	5.0	6.2
WLMG	AC	5.9	5.2	6.8	6.0
KKND	Mod. Rock	3.7	4.4	4.6	3.9
WRNO	Cl. Rock	3.8	3.2	3.7	3.5
*WKZN	Hot AC	3.6	4.6	3.7	3.4
WCKW-F	Cl. Rock	2.0	2.9	2.2	3.3
KUMX	CHR	3.2	3.0	2.7	2.3

*WKZN changed from WLTS in October 2000.

NASHVILLE (44)

CALLS	FORMAT	SPR/00	SUM/00	FALL/00	WIN/01
WQKQ	Urban	8.8	7.3	10.6	10.0
WRVW	CHR	8.8	7.4	8.9	7.2
WNRQ	Cl. Rock	7.5	6.4	5.9	5.5
WZPC	Mod. Rock	2.9	4.0	3.7	4.7
WQZQ	CHR	2.7	3.4	3.4	3.0
WGFX	R&B Oldies	4.9	3.1	4.7	2.8
WRLT	Progressive	1.7	1.6	.9	1.0

MEMPHIS (45)

CALLS	FORMAT	SPR/00	SUM/00	FALL/00	WIN/01
WHRK	Urban	8.0	7.8	7.6	7.8
WRBO	Urban	8.6	8.2	8.1	7.5

KXHT	Rhy. CHR	7.6	6.1	5.4	6.5
WRVR	AC	5.3	5.5	5.8	5.2
WEGR	Mnstr. Rock	6.4	4.0	4.7	4.3
WMC-F	CHR	5.9	4.8	4.3	4.1
WKSL	CHR	3.9	4.4	4.4	2.7
WMFS	Active Rock	2.6	2.2	2.8	2.6

BUFFALO/NIAGARA FALLS (50)

CALLS	FORMAT	SPR/00	SUM/00	FALL/00	WIN/01
WKSE	CHR	8.4	8.6	8.0	9.1
WGFR	Cl. Rock	7.8	8.3	8.7	8.7
WJYE	AC	8.2	6.2	7.1	7.8
WTSS	Hot AC	5.1	5.6	5.0	4.5
WEDG	Mod. Rock	5.0	5.1	4.9	4.3
*WBUF	Jammin' Gold	3.5	3.0	3.3	2.8

WBUF flipped from Rhythmic Oldies to Mnstr. Rock on February 23, 2001.

ROCHESTER (53)

CALLS	FORMAT	SPR/00	SUM/00	FALL/00	WIN/01
WRMM	AC	7.1	6.3	6.1	7.6
WPXY	CHR	6.0	6.1	6.2	6.3
WCMF	Mnstr. Rock	6.5	5.6	7.0	5.9
WVOR	AC	5.5	4.6	5.0	4.8
WNVE	Active Rock	3.8	4.4	4.7	3.2
WZNE	Mod. AC	3.6	4.3	2.6	3.1
WLCL	CHR	1.1	1.1	1.0	.7

LOUISVILLE (54)

CALLS	FORMAT	SPR/00	SUM/00	FALL/00	WIN/01
WDJX	CHR	8.9	8.3	7.5	7.8
WVEZ	AC	6.0	5.5	5.5	5.8
WTFX	Active Rock	4.8	5.4	4.5	4.9
WGZB	Urban	4.8	5.3	6.5	4.7
WQMF	Mnstr. Rock	4.1	3.9	4.1	4.2

OKLAHOMA CITY (55)

CALLS	FORMAT	SPR/00	SUM/00	FALL/00	WIN/01
KATT	Active Rock	8.4	8.3	6.9	7.9
KRXO	Cl. Rock	7.1	6.9	8.9	7.1
KKWD	Rhy. CHR	7.1	5.3	5.9	6.8
KJYO	CHR	7.8	8.5	5.2	6.3
KYIS	Mod. AC	5.0	5.4	5.2	4.7

DAYTON (56)

CALLS	FORMAT	SPR/00	SUM/00	FALL/00	WIN/01
WLQT	AC	6.8	7.1	8.3	9.0
WMMX	AC	9.9	10.3	8.8	7.9

WTUE	Mnstr. Rock	7.4	5.2	6.5	5.3
WING	Cl. Rock	4.5	4.6	5.0	4.8
WGTZ	CHR	4.6	4.7	4.6	4.8
*WDKF	Rhythmic CHR	3.8	3.9	3.7	3.8
WXEG	Mod. Rock	3.3	3.5	3.1	3.7

*WDKF changed from WBTT in August 2000.

RICHMOND (58)

CALLS	FORMAT	SPR/00	SUM/00	FALL/00	WIN/01
WCDX	Urban	9.9	12.8	11.2	12.4
WTVR	AC	9.2	9.4	9.6	9.6
WRVQ	CHR	6.3	5.9	5.8	5.8
WMXB	AC	4.1	5.1	5.0	4.2
WPLZ	Urban	4.2	4.2	3.6	3.4
WRXL	Mnstr. Rock	5.1	4.1	4.0	2.9
WDYL	Mod. Rock	2.5	2.4	2.3	2.2

ALBANY/SCHENECTADY/TROY (61)

CALLS	FORMAT	SPR/00	SUM/00	FALL/00	WIN/01
WYJB	AC	9.1	8.5	8.4	8.0
WPYX	Mnstr. Rock	7.6	6.1	6.9	6.7
WFLY	CHR	6.7	6.5	6.2	6.1
WQBK/J	Active Rock	5.2	5.4	5.1	4.6
WRVE	'70s	4.9	5.3	7.5	4.6
WAJZ	Rhy. CHR	3.2	2.6	3.3	3.5
WHRL	Mod. Rock	2.9	3.4	2.5	2.5
*WKKF-F	CHR	1.9	2.1	1.4	1.7
WKLI	AC	1.5	1.5	1.6	1.6
WEQX	Mod. Rock	2.4	1.6	1.8	1.3

*WKKF-FM changed from Classic Rock in May 2000 and changed from WXCR-FM in September 2000.

TUCSON (62)

CALLS	FORMAT	SPR/00	SUM/00	FALL/00	WIN/01
KMXZ	AC	7.1	6.9	7.9	8.3
KRQQ	CHR	10.6	8.3	8.3	6.7
KLPX	Mnstr. Rock	4.5	5.4	5.5	5.4
KOHT	CHR	4.3	5.1	5.5	5.2
KFMA	Mod. Rock	6.1	5.0	6.4	4.9
KZPT	Hot AC	4.7	3.9	4.7	4.3

HONOLULU (63)

CALLS	FORMAT	SPR/00	SUM/00	FALL/00	WIN/01
KSSK	AC	9.2	8.4	9.5	10.1
KRTR	AC	6.1	7.6	4.6	6.8
KIKI	CHR	4.4	5.3	5.0	4.5
*KQMQ	80's	2.9	2.5	2.7	4.5
KXME	CHR	6.5	5.8	5.7	4.4
KPOI	Mod. Rock	4.4	4.0	3.5	3.6

*KQMQ switched from CHR to 80's in December 2000.

FRESNO (67)

CALLS	FORMAT	SPR/00	SUM/00	FALL/00	WIN/01
KBOS	CHR	5.9	6.1	5.0	5.1
KRZR	Active Rock	6.0	5.0	5.0	4.0
KFRR	Mod. Rock	3.3	3.3	3.6	3.7
KJFX	Cl. Rock	4.6	3.9	3.2	2.9
KALZ	Hot AC	3.2	3.0	2.3	2.1
KKPW	CHR	1.2	1.7	1.2	1.2

OMAHA/COUNCIL BLUFFS (75)

CALLS	FORMAT	SPR/00	SUM/00	FALL/00	WIN/01
KQCH	Rhy. CHR	8.7	7.3	6.9	7.0
KQKQ	CHR	5.8	5.8	5.0	6.0
KEZO	Mnstr. Rock	6.5	6.7	6.1	5.9
KEFM	AC	4.9	6.0	5.6	5.9
KSRZ	Hot AC	5.0	5.0	4.2	5.4
KRQC	Rock	3.6	4.1	2.9	3.0
KKCD	Cl. Rock	4.2	4.4	4.0	2.5
KZFX	Cl. Rock	1.7	2.9	2.1	2.1

SYRACUSE (78)

CALLS	FORMAT	SPR/00	SUM/00	FALL/00	WIN/01
WNTQ	CHR	6.7	7.5	6.1	6.9
WAQX	Mnstr. Rock	6.1	5.2	5.9	6.6
WWHT	CHR	6.1	7.3	6.0	6.5
WKRL/H	Mod. Rock	5.6	6.6	5.5	5.7
WYYY	AC	6.9	6.0	6.6	5.6
WTKW/V	Cl. Rock	4.3	4.7	4.6	4.5

TOLEDO (81)

CALLS	FORMAT	SPR/00	SUM/00	FALL/00	WIN/01
WVKS	CHR	9.3	9.6	8.8	10.4
WWWMM	AC	6.4	6.4	5.6	6.1
WIOT	Mnstr. Rock	7.5	5.5	5.3	5.5
WXKR	Cl. Rock	5.1	5.1	4.0	4.4
*WRWK	Active Rock	3.1	2.8	2.2	2.4

*WRWK-FM changed from WBUZ-FM in May 2000.

www.fmqb.com
has more
Winter 2001
Arbitron Results!

EAST

INFINITY BROADCASTING WXRK/NY seeks board ops. Candidates must have two years on air or studio experience. Send tape & resume ONLY to: Steve Kingston, Program Director, WXRK 40 West 57th Street, 14th Floor, NY, NY 10019, Attn: Board Op. Also, seeking P/T Promo Asst./Van Drivers. Candidates must have clean license, excellent communication skills, flexible schedule. Send resume ONLY to: Steve Kingston, Program Director, WXRK 40 West 57th Street, 14th Floor, NY, NY 10019, Attn: Street Team. No phone calls please. Infinity Broadcasting is an equal opportunity employer.

Y102 ROCK HITS has immediate part time openings for weekends and summer vacation fill-in. Get your T&R to: PD Al Burke, WRFY-FM, 1265 Perkiomen Ave, Reading Pa. 19602. Or call 610-376-6671 weekdays 9-5. Clear Channel is an Equal Opportunity Employer.

WHRI/ALBANY is in search of an on-air MD. Must have at least 3 years Alternative on-air experience. Can you relate to Gen-X? We're looking for our next star. Selector experience a plus. I need a true right hand to lean on, is this you? RUSH T&R to Susan Groves OM, One Washington Square, Albany NY, 12205. NO Calls Please! Clear Channel Communications is an Equal Opportunity Employer.

fmqb IS LOOKING FOR INTERNS. Good office skills and phone technique is essential. Interns must receive college credit for their work. Mail, fax or E-mail your cover letter and resume to: *fmqb*, Executive Mews, 1930 East Marlton Pike, Suite F-36, Cherry Hill, NJ 08003. Fax (856) 424-6943. Phone (856) 424-9114. E-mail: *fmqb@fmqbmail.com*.

SOUTH

AFTERNOONS IN NASHVILLE, TN at 100k "New Rock" WZPC, 1029 The Buzz in Nashville has an opening on Afternoon Drive.

Must LOVE "New Rock" and be familiar with the lifestyle. Great Production skills a MUST. T & R to: Brian Krysz, 1824 Murfreesboro Rd. Nashville, TN (No Calls) EOE.

MORNING NEWSPERSON/CO-HOST NEEDED!!! A morning show that embraces freedom of speech, creative freedom and even welcomes attitude. The weather is warm and the show is hotter. If you've got experience with 18-34 Rock/Alternative radio, rush your stuff to: WTPT, New Rock 93.3 The Planet, Zakk Tyler, 225 South Pleasantburg Drive, Suite B-3, Greenville, SC 29607. Barnstable Broadcasting is an E.O.E.

WPLA-FM SEEKS PROGRAM DIRECTOR/ASE Certified Mechanic. Do you know the Alternative/Active Rock format? Know Prophet? Are you sales friendly? Do you have fresh ideas? Fresh diaper? Can you coach talented staff? Are you recently paroled? Can you work for a guy named "Hollywood"? If answered yes to

the right questions & if you've been a PD for a few years (and have yet to go postal), send T&R to: David Manning, 8386 Baymeadows Road Jacksonville, FL 32256. EOE. No Calls Please.

MIDWEST

KOAVIS COMMUNICATIONS has an immediate opening for Midday talent on our Alternative property Extreme 102.3. Skill requires the ability to get up and be to work by 10am, an excellent rapport with listeners, killer phones, and knowledge of retro Alternative music. T and R to: J.J. Fabini, 2000 Lower Huntington Road, Ft. Wayne, IN 46819. No Calls. E-mails okay to *jfabini@hotmail.com*.

TO LIST YOUR STATION or company's job listing, simply fax us a brief want ad by Tuesday, 7:00 P.M. ET. We'll run it free of charge (space permitting). FAX: (856) 424-6943, or e-mail us: *fmqb@fmqbmail.com*.



SUBSCRIBE NOW!

NAME _____
 TITLE & COMPANY _____
 ADDRESS _____
 CITY _____
 STATE _____ ZIP _____
 PHONE _____ FAX _____

Rock Radio's No. 1 Information Source

\$399 (50 Issues)

Make check or money order payable to FMQB

Mail to: **FRIDAY MORNING QUARTERBACK**
 Executive Mews
 1930 E. Marlton Pike, F36
 Cherry Hill, NJ 08003

FOR COMPLIMENTARY COPY CALL:
(856) 424-6873

This offer is available only to new subscribers, and is subject to cancellation at any time.

the insidetrack

Last year it was get a life. This year it's upgrade your life. Milwaukee's WLZR has pulled together an awesome prize package: Ford Escape SUV (including a year's worth of gas), Buell Blast motorcycle, camping equipment, Starcraft boat with Mercury outboard motor, six-person Coleman hot-tub, power tools, golf clubs, Brewers tickets (right behind home plate), a mountain bike, satellite TV, and a year's supply of Miller Beer. Each weekday morning at 7:20, Bob & Brian announce the Pure Rock 103 Upgrade Your Life Artist of the Day, and the times when Rock Blocks will air. When the day's artist is played in a 103-Minute Rock Block, caller 103 wins tickets to see Godsmack and The Deftones, Miller Lite race tickets, and a chance to upgrade their life. Listeners who sign up for the "Unfair Internet Advantage" get daily station emails disclosing artists and times. A drawing determines the grand



prize winner... "Wanna see our headlights?" So begins the opening come-on in a KSJO/San Francisco direct-mail piece for the Rock Network's participation in the *Harley Days of May* collective contest. The lascivious ladies are pictured in front of a Hog, bikini tops undone, ready to be removed.

Aah, but when you open the six-panel piece, the hotties have hitched their straps back up and mounted the bikes, only to turn on the headlights. Listeners call a national 800 number to try to win one of 22 Harleys to be given away across a group of Clear Channel stations. "Girls not included... except in your dreams."... Sanctuary Records VP/Promotion Ray Koob is racking up the frequent flier miles as he criss-crosses the country with Megadeth for *The World Needs a Record Release Party Tour*. First stop was Dave Mustaine's stomping grounds of Phoenix, Arizona on Saturday (4/28). Staffers and listeners of KUPD were among the first in the nation to hear the new Megadeth CD *The World Needs A Hero*. The band played an acoustic set after the premiere of the new album and then hung around to sign goodies for the fans. From Phoenix, the traveling circus touched down in San Diego to do the hang with KIOZ. After SD it was up to Sacramento (KRXQ), over to Denver (KBPI), and down to Texas - San Antonio (KISS) and Dallas (KEGL). The Midwest is next on the release tour with stops in Minneapolis (KXXR), Milwaukee (WLZR), and Detroit (WRIF), followed by a swing into Boston (WAAF), Philly (WYSP), and wrapping up in the Sunshine State - Tampa (WXTB), and Orlando (WJRR). Finally, to celebrate the May 15 release of the CD, Megadeth will do an in-store at Rolling Stone Records in Chicago. The band will be on-hand as the CD goes on at 11 p.m. (5/14) at a special sale price... The goal was one million page views a month. To get there, KXXR/Minneapolis conducted a count the wienies contest on its Web site. Little wienie icons were hidden on various pages throughout 93x.com. Drawings from all the correct entries determined the winners of backstage wienie roast passes to Xfest. The result: 1,025,265 page views in April, up from 706,011 in March.

-By Paul Heine and Jay Gleason

the rockmonitor 18-34

KLBJ, AUSTIN, TEXAS
Monday, April 23, 2001
1 PM - 9 PM



1pm

Tom Petty "I Won't Back Down"
Spacehog "I Want To Live"
George Thorogood ... "One Bourbon, One Scotch"
The Black Crowes "Remedy"
Stevie Ray Vaughan "Crossfire"
Deep Purple "Woman From Tokyo"
Van Halen "Unchained"
Buckcherry "Ridin"
Lenny Kravitz "American Woman"
Lynyrd Skynyrd "Saturday Night Special"

2pm

The Beatles "Revolution"
Great White "Once Bitten, Twice Shy"
Tantric "Breakdown"
Led Zeppelin "Over The Hills And Far..."
Metallica "Nothing Else Matters"
AC/DC "Rock And Roll Ain't..."
Tom Petty "Don't Do Me Like That"
3 Doors Down "Duck And Run"
Pink Floyd "Have A Cigar"
Nirvana "Smells Like Teen Spirit"

3pm

The Black Crowes "Seeing Things"
Rush "Spirit Of Radio"
Blue October "Breakfast After 10"
Jimi Hendrix "Purple Haze"
The Eagles "Hotel California"
Fuel "Innocent"
Ozzy Osborne "I Don't Know"
Steve Miller "The Joker"
Nirvana "Come As You Are"

4pm

Ian Moore "Harlem"
The Cars "Good Times Roll"
Train "Drops Of Jupiter"
Def Leppard "Pour Some Sugar On Me"
The Rolling Stones "Honky Tonk Woman"
Tony Iommi "Goodbye Lament"
ZZ Top "Waitin' For A Bus/Jesus"
Thin Lizzy "Cowboy Song"
Oleander "Are You There?"
Van Halen "I'll Wait"
Lisa Tingle "Don't Edit"
Boston "Peace Of Mind"

5pm

Billy Idol "Rebel Yell"
The Toadies "Push The Hand"
Led Zeppelin "Nobody's Fault But Mine"
3 Doors Down "Kryptonite"
Pink Floyd "Happiest/Another Brick..."
Jimi Hendrix "Stone Free"
Isle Of Q "Little Scene"
Tom Petty "Breakdown"
Nirvana "Smells Like Teen Spirit"
The Black Crowes "Lickin"
Blackfoot "Train Train"

6pm

Indigenous "Now That You're Gone"
ZZ Top "La Grange"
Double Trouble "Rock And Roll"
Ozzy Osbourne "Flying High Again"
The Cars "Moving In Stereo"
Aerosmith "Jaded"
Guns N' Roses "Sweet Child O' Mine"
Jethro Tull "Aqualung"
Sinomatic "Bloom"
Billy Squier "Lonely Is The Night"
Metallica "Enter Sandman"
Led Zeppelin "Houses Of The Holy"

7pm

AC/DC "Hell's Bells"
Gary Moore "Enough Of The Blues"
Van Halen "Dance The Night Away"
Creed "Higher"
Pink Floyd "Comfortably Numb"
Buckcherry "Ridin"
Judas Priest "Breaking The Law"
Bob Schneider "Big Blue Sea"
ZZ Top "Just Got Paid"

8pm

Aerosmith "Just Push Play"
The Rolling Stones "Start Me Up"
Days Of The New "Touch, Peel And Stand"
Led Zeppelin "Stairway To Heaven"
Led Zeppelin "Since I've Been Loving..."
Godsmack "Awake"
Rush "Freewill"
Dexter Freebish "Leaving Town"
Jimi Hendrix "If 6 Was 9"
Moke "Hanging Around"
3 Doors Down "Duck And Run"
Stevie Ray Vaughan "Cold Shot"

TOP 50 AIRPLAY

April 24 - 30, 2001

LW	TW	Artist	Track	Label	TW	LW
2	1*	R.E.M.	"Imitation"	(Warner Bros.)	678	620
1	2	TRAIN	"Drops"	(Columbia/CRG)	645	665
4	3	SHAWN COLVIN	"Whole"	(Columbia/CRG)	497	534
3	4	ERIC CLAPTON	"Superman"	(Duck/Reprise)	465	535
7	5*	JONATHA BROOKE	"Linger"	(Bad Dog)	444	385
6	6*	STEVIE NICKS	"Planets"	(Reprise)	417	384
10	7*	DAVE MATTHEWS	"Space"	(RCA)	410	370
5	8	OLD 97'S	"King"	(Elektra/EEG)	408	445
9	9*	BLUES TRAVELER	"Girl"	(A&M)	399	371
25	10*	LUCINDA WILLIAMS	"Essence"	(Lost Highway/IDJMG)	350	238
11	11	DAVID BYRNE	"Like"	(Virgin)	331	359
12	12	MARK KNOPFLER	"Sailing"	(Warner Bros.)	327	342
16	13*	JEB LOY NICHOLS	"Heaven"	(Rough Trade/Ryko)	325	314
8	14	SEMISONIC	"Chemistry"	(MCA)	322	384
13	15	JOSH JOPLIN	"Camera"	(Artemis)	287	321
14	16	COLDPLAY	"Yellow"	(Nettwerk)	285	318
19	17*	DEPECHE MODE	"Dream"	(Mute/Reprise)	276	270
22	18*	COWBOY JUNKIES	"Open"	(Latent/Zoe/Rounder)	268	236
20	19*	D. MCCLINTON	"Down"	(New West)	260	257
24	20*	BEN HARPER	"Sexual"	(Virgin)	252	241
17	21	U2	"Walk"	(Interscope)	229	289
23	22	BRUCE SPRINGSTEEN	"American"	(Columbia/CRG)	228	248
21	23	WALLFLOWERS	"Letters"	(Interscope)	218	252
15	24	DAVID GRAY	"Please"	(ATO/RCA)	217	317
28	25*	DIDO	"Thank"	(Arista)	207	193
27	26	ANI DIFRANCO	"Heartbreak"	(Righteous Babe)	198	204
31	27*	U2	"Elevation"	(Interscope)	191	173
30	28*	PETE YORN	"Life"	(Columbia/CRG)	187	181
33	29*	INCUBUS	"Drive"	(Epic)	180	169
18	30	JOHN HIATT	"Lift"	(Vanguard)	166	275
35	31*	JIM WHITE	"Handcuffed"	(Luaka Bop)	165	163
29	32	BOB SCHNEIDER	"Metal"	(Universal/UMG)	159	184
26	33	PAUL SIMON	"One"	(Warner Bros.)	159	208
37	34	MOE	"New"	(Fatboy)	150	159
D	35*	BLACK CROWES	"Soul"	(V2)	148	94
32	36	DOUBLE TROUBLE	"Garden"	(Tone-Cool)	146	167
45	37*	JEFFREY GAINES	"In"	(Artemis)	140	129
40	38	ANDREAS JOHNSON	"Glorious"	(Reprise)	136	137
47	39*	LIFEHOUSE	"Hanging"	(DreamWorks)	135	126
43	40	U2	"Beautiful"	(Interscope)	129	131
36	41	SHAWN MULLINS	"Up"	(Columbia/CRG)	128	163
39	42	UNCLE KRACKER	"Follow"	(Atlantic/AG)	128	142
46	43	SUPREME BEINGS...	"Never"	(Palm)	126	128
38	44	DANDY WARHOLS	"Godless"	(Capitol)	123	156
D	45*	GLEN PHILLIPS	"Fred"	(PMRC/Brick Red)	119	116
48	46	RICHARD THOMPSON	"Persuasion"	(Capitol)	116	124
41	47	DAVE MATTHEWS	"Did"	(RCA)	113	137
D	48*	FISHER	"Hello"	(Farmclub/Interscope)	112	99
49	49	ST. GERMAIN	"Sure"	(Blue Note)	111	124
D	50	OVER THE RHINE	"Give"	(Back Porch/Virgin)	109	112

PUBLIC BREAKOUT

April 24 - 30, 2001

LW	TW	Artist & Title	Label	TW	LW	Move
1	1*	ANI DIFRANCO <i>Revelling/Reckoning</i>	(Righteous Babe)	143	136	7
2	2*	D. MCCLINTON <i>Nothing Personal</i>	(New West)	135	134	1
8	3*	JOHN HAMMOND <i>Wicked Grin</i>	(Pointblank/Virgin)	128	113	15
5	4*	ERIC CLAPTON <i>Reptile</i>	(Reprise)	126	124	2
3	5	JONATHA BROOKE <i>Steady Pull</i>	(Bad Dog)	124	130	-6
6	6*	SHAWN COLVIN <i>Whole New You</i>	(Columbia/CRG)	121	119	2
7	7	DAVID BYRNE <i>Look Into The Eyeball</i>	(Virgin)	109	118	-9
10	8*	OLU DARA <i>Neighborhoods</i>	(Atlantic/AG)	107	102	5
12	9*	STEVE FORBERT <i>Young, Guitar Days</i>	(Rolling Tide/Relentless)	105	101	4
4	10	DAVE MATTHEWS <i>Everyday</i>	(RCA)	103	124	-21
9	11	BEN HARPER <i>Burn To Shine</i>	(Virgin)	95	103	-8
21	12*	COWBOY JUNKIES <i>The Trinity Sessions</i>	(Zoe/Latent/Rounder)	94	74	20
11	13	JEB LOY NICHOLS <i>Just What Time It Is</i>	(Rough Trade/Ryko)	93	101	-8
14	14	OVER THE RHINE <i>Films For Radio</i>	(Back Porch/Virgin)	91	100	-9
13	15	LOS SUPER SEVEN <i>Canto</i>	(Columbia/Legacy/Sony)	85	100	-15
D	16*	LUCINDA WILLIAMS <i>Essence</i>	(Lost Highway/IDJMG)	84	57	27
15	17	MOE <i>Dither</i>	(Fatboy)	82	93	-11
18	18*	OLD 97'S <i>Satellite Rides</i>	(Elektra/EEG)	82	80	2
16	19	R. THOMPSON <i>Action Packed</i>	(Capitol)	75	84	-9
20	20	AMY CORREIA <i>Carnival Love</i>	(Odeon/Capitol)	71	75	-4
19	21	B. SPRINGSTEEN <i>Live In New York City</i>	(Columbia)	69	78	-9
26	22*	ANDERS OSBORNE <i>Ash Wednesday Blues</i>	(Shanachie)	67	65	2
23	23	JIM WHITE <i>No Such Place</i>	(Luaka Bop)	67	72	-5
25	24	LUCKY PETERSON <i>Double Dealin'</i>	(Blue Thumb)	65	67	-2
24	25	R.E.M. <i>Reveal</i>	(Warner Bros.)	65	68	-3
17	26	JIMMY SMITH <i>Dot Com Blues</i>	(Blue Thumb)	64	80	-16
D	27*	KIRSTY MACCOLL <i>Tropical Brainstorm</i>	(V2)	63	36	27
27	28	JOHN GORKA <i>The Company You Keep</i>	(Red House)	62	64	-2
22	29	TIM EASTON <i>The Truth About Us</i>	(New West)	62	73	-11
D	30*	STRING CHEESE... <i>Outside Inside</i>	(SCI Fidelity)	54	29	25

Total Plays: Total number of plays any album/artist received in the past week according to radio station reports. TW-LW+/-Move: Number of plays received This Week-Last Week and the plus or minus move between the two. Adds: The number of reporting stations to add an artist in the past week.

The Public Radio Breakout chart is compiled from the Spins reported by Non-Commercial radio stations in the Progressive section.

Emphasis Tracks



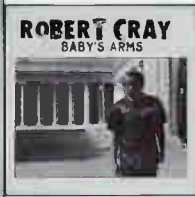
Widespread Panic
"This Part of Town" (Widespread/Sanctuary)
 "This Part of Town," the first single from Widespread Panic's debut on Sanctuary, *Don't Tell the Band*, is a departure from what we've come to expect. Don't let your surprise deafen you to the excellence of this one. It's lyrically and musically very compelling! Going for adds 5/15.

The Bicycle Thief
"Stoned" (Artemis)

Don't let the Modern outlet in your town beat you to this one – the texture limits it to Rockers or those that lean younger – the song has all the hallmarks of a monster summer song.



Electric Light Orchestra
"Alright" (Epic)
 Love it! And we have to admit we were ready to flinch – expecting it to sound somewhat dated. Jeff Lynne has managed to put out an absolutely excellent tune with the best of his considerable talent dominating. We are looking forward to the full-length.



The Robert Cray Band
"Baby's Arms" (Ryko)
 The Robert Cray Band's "Baby's Arms" from the forthcoming album, *Shoulda Been Home* grabs the second Most Added spot this week, right behind Whiskeytown. It's a no-brainer for Cray supporters.



Shea Seger
"Last Time" (RCA)
 Let's get something straight from the get-go – no relation. Shea Seger's debut for RCA has the label quite jazzed. Seger's talent is obvious with one listen to this single.

Mark Selby
"I'm The Lucky One" (Vanguard)

Vanguard's Mark Selby deserves more attention than we've paid him so far. "I'm The Lucky One" may be just the proof we need to embrace him as an artist.

Albums



Nikka Costa
***Everybody Got Their Something* (Cheeba/Virgin)**
 Nikka Costa is not just another pretty face or Virgin's answer to Macy Gray. This young woman is a talent unto herself and you ignore her debut at your peril! There's groundbreaking music on this CD. "Like a Feather" is the first emphasis track and it's stellar, but we also particularly like "So Have I For You," "Tug of War," "Hope It Felt Good," "Push and Pull," and the title-track.



Stevie Nicks
***Trouble in Shangri-La* (Reprise)**
 The fey former Fleetwood Mac-mama has always set her own pace and her latest album is no exception. It's also excellent, managing to take us back without being a pure exercise in nostalgia. *Trouble in Shangri-La* is contemporary and luscious featuring layered female vocals that are simply gorgeous. The title-track, "Planets of the Universe," "Sorcerer," "Everyday," and "That Made Me Stronger" are a few high points.



Various Artists
***Songcatcher: Music from and inspired by the Motion Picture* (Combustion/Vanguard)**
 Here's an absolutely beautiful collection of Appalachian Folk songs by some of the format's foremost females (there are some guys, too but they're in the minority and it didn't sound as good). The movie got critical acclaim and the award for Outstanding Ensemble performance at Sundance in 2000 and will be in theaters in June. Roseanne Cash, Emmylou Harris, Allison Moorer, Dolly Parton, Julie Miller, Maria McKee, and more grace this fine soundtrack.



Joe Henry
***Scar* (Mammoth)**
 Joe Henry is a phenomenal songwriter and one of our all-time favorites. Who else would release a tune like "Richard Pryor Addresses a Tearful Nation"? Henry is also an artist we can own. *Scar* is a solid release with a fairly strong jazz influence. We recommend: "Stop," "Struck," "Rough and Tumble" (for when you think he's just too moody – this one bounces), and "Edgar Bergen."

GET LUCKY
MARK SELBY
"I'M THE LUCKY ONE"
ADDS: MAY 7

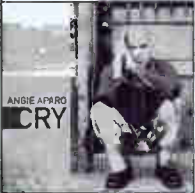
Vanguard
 www.vanguardrecords.com • Management: Jim Alderdice / IKON Artists

Emphasis Tracks *continued from page*



The Wallflowers
"Letters From the Wasteland" (Interscope)
 Not on it yet? What are you waiting for?

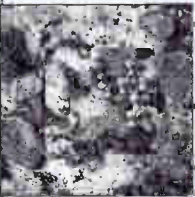
Edwin McCain
"Hearts Fall" (Lava/AG)
 A lush and lovely ballad from Edwin McCain with a soaring chorus.



Angie Aparo
"Cry" (Melisma/Arista)

Matthew Good Band
"Strange Days" (Atlantic/AG)

Music Mailbag



Willard Grant Conspiracy
Everything's Fine (Slow River/Ryko)
 Robert Fisher and Paul Austin came up with a revolving band concept that includes an ever-widening group of co-conspirators.



Mem Shannon
Memphis in the Morning (Shanachie)
 New Orleans Blues infused with Memphis Soul.

The Hoodoo Kings,
The Hoodoo Kings (Telarc)

Caetano Veloso,
Noites do Norte (Nonesuch/AG)



The Prayer Boat
Polichinelle (Atlantic/AG)

Tim Eriksen
Tim Eriksen (Appleseed)

Casey Neill Trio
Portland West (Appleseed)

Violet Indiana
Roulette (Bella Union/Instinct)

Linda Tillery and the Cultural Heritage Choir
Say Yo' Business (EarthBeat!)

Tad Wise
Love's Grand Adventure (Siren Songs)

Jenn Adams
In the Pool (White Boxer)

Bob Neuwirth
Havana Midnight (Appleseed)

Most Added

1	WHISKEYTOWN	(Lost Highway/IDJMG)	25
2	ROBERT CRAY	(Ryko)	18
3	RADIOHEAD	(Capitol)	11
4t	ACTION FIGURE PARTY	(Blue Thumb)	6
4t	PJ HARVEY	(Island/IDJMG)	6
4t	TRAVIS	(Epic)	6
4t	TURIN BRAKES	(Astralwerks)	6

JEB LOY NICHOLS
 heaven right here

Artwork by Jeb Loy Nichols

FMQB: 16^o - 13^o 325 spins
 16 Weeks and Still Growing!!
 Isn't it time to come on over to our yard?
 WJXR/Chicago thought so!
 Top 10 Bound!!
 On Tour This Summer with Keb' Mo'

Radio contacts:
 Paul Langton Dan Connelly Greg Seese
 visit: www.rykodisc.com & www.jebloynichols.com

ROUGH TRADE

Sound (no fury) Back Online

It's been long dry-spell for WAPS/Akron's on-line listeners, but finally, as promised, live streaming audio made its triumphant return to the *913thesummit.com* site last week. As reported ten weeks ago in *fmqb*, the site's live audio was cut off without warning back on February 6, when the company that hosted the site and audio "dot-com-crashed." And they weren't the only station to suffer. After much research, WAPS has partnered with *streamaudio.com* to provide the service. WAPS' redesigned site is hosted by *jcsi.com*, an Akron-local ISP that stepped up to the plate in their time of need. In addition to hosting the Web site, they devised a clever way to get the streaming audio back up while the station waits impatiently for the local telephone company to install the proper, permanent connection line. According to PD **Bill Gruber**, the new streaming audio sounds better than ever. He also said to look for further improvement in sound quality, plus some added features when the local phone company finally gets around to running the permanent connection.

Cinco De Mayo on Quattro

This Friday, May 4 is WXRT/Chicago's *Extra Rockin' de Mayo*, on Weed Street. It's the official first street festival of the summer (early for both 5/5 and summer). If past year's celebrations are any indication, there will be a lot of Corona going down between WXRT listeners.

What a Show!

WMNF/Tampa's 20th Annual Tropical Heatwave concert will be held May 19 at the Cuban Club from 6 p.m. - 2:30 a.m. The event features eclectic and exotic entertainment and has consistently been the best festival in Tampa during its twenty-year incarnation. This year's performers include Dave Alvin, North Mississippi Allstars, Melissa Ferrick, Michael Hill's Blues Mob, and many more. Also appearing will be the mysterious 8 Track Gorilla listed as "karaoke, costuming and channeling," one can only imagine what *that* will be like!

Now Webcasting

Effective immediately, fans of WXPB/Philadelphia's *World Cafe* can listen online, due to the launch of **Village Voice Radio's** first Webcast. This also marks the first time WXPB has commercially licensed its flagship national program, now heard in 120 markets, to a non-public radio venture. According to the deal, in which both Village Voice Radio and WXPB will share advertising revenues, WXPB will provide five, two-hour programs weekly, which Village Voice Radio will insert into its Internet program stream, on Monday, Wednesday and Friday from 9:00 a.m. to 11:00 a.m. and Tuesday and Thursday from noon to 2:00 p.m. The Webcasts will run seven days a week, with two episodes repeating on the weekends. WXPB GM **Vinnie Curren** said *World Cafe* episodes provided to Village Voice Radio would be "fresh," meaning the programs have been distributed to public radio stations within thirty days. "This is an important development for the *World Cafe* and its listeners, since it opens up a new source of revenue by working with an ideal partner - one who understands and respects the cultural sensibility of the program," Curren added. "We will invest the additional revenue in making the program even better for both our radio and on-line listeners." Visit www.villagevoice.com to hear the new Webcast.

Wrap-Up

Nearly 100,000 folks attended the Eighth Annual **WBOS/Boston EarthFest** last Saturday afternoon (4/28). The show featured Joan Osborne, Cowboy Junkies, Blues Traveler, Fisher, Double Trouble and a special surprise appearance by Shawn Colvin. In addition there were nearly 100 environmental exhibits and displays from environmental groups. House of Blues did the catering backstage and hosted the special WBOS *EarthFest* VIP post-party where Shawn Colvin and Double Trouble entertained. Speakers at the event were President of the National Indigenous Organization of Colombia **Armando Valbuena**, President and Traditional Authority of the U'wa people **Roberto Perez**, Northeast Regional Director, Amnesty International USA **Joshua Rubenstein**, and more... In other station news, BOS now has a first-of-its-kind customized streaming player that once downloaded to their desktop, allows listeners to create their own radio station by rating individual songs and artists that are streamed, based originally on the station's playlist. Users can create their own custom mix by adding genres and indicating how much new music they want to hear. Created by radio industry leaders, **XACT Radio Network** provides broadcast radio stations a turnkey Custom Radio service on the station's own Web site under their own brand.

New Owners/New Address

There's a new address for **WEBK**/Killington as they move to the Opera House in Rutland VT: P.O. Box 30, 67 Merchant's Row, Rutland, VT 05701. Phone: (802) 775-7500; Fax: (802) 775-7555. **Spider Glenn** is the new PD as both Dan and Diane Ewald exit due to new ownership.

Programming Changes

KFMU/Steamboat Springs' MD **Sam Scholl** has been promoted to PD of the group cluster including both **KSPN/Aspen** and **KFMU**. **KSPN's PD Craig Koehn's** last day was April 30. Koehn is to New Jersey to pursue other interests. The company will be branching out into other areas, including more involvement with concert and event planning and promotion. Scholl will remain in Steamboat Springs... **WKOC/Norfolk** owner **Bob Sinclair** has purchased the Santa Rosa Group, including Progressive **KRSH**, **CHR KSMY (Sexy 95.9)**, and **AC KGRP (The Grape)** from former owner **Fred Constant**. **WKOC MD** and midday talent **Kristen Croot** heads west to be **KRSH's** new MD - former MD **Bill Bowker** is still with the station. Back at **WKOC**, PD **Paul Shugrue** says **Croot** will still voice-track her midday shift and MD duties will be absorbed internally.

Ratings Busting Out All Over

It's a great time to be in Progressive/Triple A radio! The format has a strong story in the Winter 2001 Arbitron ratings. **SBR Creative Media** sent out information on clients with impressive ratings including the ever-popular **KBCO/Denver-Boulder**. The station is #1 18-34 and #1 25-54 Adults. **KMTT/Seattle** is #3 25-54 Adults. **KFOG-KFFG/San Francisco-San Jose** is #3 25-54 Adults and #1 35-44 Adults. **KCTZ/Minneapolis** is #4 25-54 Adults. **WXRT/Chicago** is #4 25-54 Adults and #1 25-54 Men. **KXST/San Diego** is #9 25-54 Adults. **WTTT/Bloomington-Indianapolis** is #10 25-54 Adults. And **WXPN/Philadelphia** has logged their highest Metro cume ever, with 226,900 listeners. PD **Bruce Warren** told *fmqb* that it's also the station's second 2 share since last winter. "I am very excited," Warren added. "We're experiencing some very positive growth."

On Tour: David Byrne: 5/8, Toronto; 5/10, Providence; 5/11, Boston; 5/12, Philadelphia; 5/13, New York; 5/15, Washington, D.C.; 5/17, Atlanta; 5/18, Birmingham; 5/20, Chicago; 5/21, Detroit; 5/22, Minneapolis; 5/24, Denver; 5/27, Vancouver, CAN; 5/28, Seattle; 5/29, Portland; 5/31, San Francisco; 6/1, Los Angeles... Ben Harper: 5/6, Atlanta; 5/7, Louisville; 5/8, Cleveland; 5/11, LaCrosse; 5/12, Collegeville; 5/13, Cedar Rapids; 5/14, Ames; 5/17, Jackson Hole; 5/18, Salt Lake City; 5/21, Spokane; 5/23, Vancouver, CAN; 5/24, Seattle; 5/27, Santa Barbara; 5/28, San Diego... The granddaddy of fusion Jam bands, **The Radiators**, are not only on tour, but they will be closing the **New Orleans Jazz and Heritage Festival**. Check them out: 5/4-7 New Orleans; 5/24, Nashville; 5/25, Kirkersville; 5/26, Indianapolis; 6/1,3, New Orleans; 6/14, St. Louis; 6/16, Chicago; 6/21, Winston-Salem; 6/22, Carrboro; 6/23, Charlottesville; 6/24, Norfolk; 6/29-30, Minneapolis; 7/1, Milwaukee Summerfest-Milwaukee; 7/21, World Class Rock Fest-Winter Park; 8/3-4, Long Island; 8/26, Chicago.

The Fruits of Summer: Festivals

The line up for this summer's *Appel Farm Arts & Music Festival* held in Elmer, NJ (6/2) includes: **Lucinda Williams**, **The Robert Cray Band**, and **Dar Williams**. Also appearing will be **Beausoleil**, **Ron Sexsmith**, **Sarah Harmer**, **Phil Roy**, **Jess Klein**, **Erin McKeown**, and more. The festival begins at 11:30 a.m. and includes a craft fair and children's village. **Gene Shay** and other on-air personalities from **WXPN/Philadelphia** will host the festival.



KBXR's Lana Trezise with the Old 97's

**You
wanna
look
great
in print?**

**E-mail *fmqb* your
"high res" photos
at 300 dpi to
fmqb@fmqbmail.com...**

**...or you'll
look like this.**

Metal detector

Pure Spins

April 24 - 30, 2001

LW	TW	Artist	Title	Label	Plays	TW	Move	TW	Cume/Adds
2	1*	MONSTER MAGNET	<i>God</i>	(A&M/Interscope)	343	38	305	48/1	
1	2*	FEAR FACTORY	<i>Digimortal</i>	(Roadrunner)	326	17	309	57/0	
3	3*	RAMMSTEIN	<i>Mutter</i>	(Universal)	325	38	287	44/0	
5	4*	CLUTCH	<i>Pure</i>	(Atlantic/AG)	307	27	280	41/1	
6	5*	STEREOMUD	<i>Perfect</i>	(Loud/Columbia/CRG)	282	5	277	43/0	
4	6*	SEPULTURA	<i>Nation</i>	(Roadrunner)	261	-24	285	46/0	
D	7*	MEGADETH	<i>World</i>	(Sanctuary/SRG)	249	249	0	74/49	
10	8*	SALIVA	<i>Every</i>	(Island/IDJMG)	227	8	219	32/0	
12	9*	STATIC-X	<i>Sampler</i>	(Warner Bros.)	216	24	192	42/1	
11	10	HALFORD	<i>Live</i>	(Metal-Is)	213	-4	217	38/0	
17	11*	OZZFEST	<i>Second</i>	(Divine/Priority)	209	36	173	45/0	
7	12	DOG FASHION DIS	<i>Anarchists</i>	(Spitfire)	208	-22	230	38/0	
13	13	HASTE	<i>When</i>	(Century Media)	189	-2	191	32/0	
20	14*	GOD FORBID	<i>Determination</i>	(Century Media)	182	46	136	38/1	
16	15*	AMORPHIS	<i>am</i>	(Relapse)	180	4	176	35/0	
9	16	OPETH	<i>Blackwater</i>	(KOCH International)	177	-43	220	28/0	
18	17*	DIECAST	<i>Day</i>	(Now Or Never)	174	11	163	34/0	
23	18*	MUSHROOMHEAD	<i>XX</i>	(Eclipse)	173	46	127	44/2	
19	19*	ENDO	<i>Evolve</i>	(Columbia/DV8)	161	22	139	24/0	
14	20	DIMMU BORGIR	<i>Puritanica</i>	(Nuclear Blast)	158	-27	185	34/0	
22	21*	SAVATAGE	<i>Poets</i>	(Nuclear Blast)	158	30	128	38/0	
24	22*	FROM ZERO	<i>One</i>	(Arista)	146	25	121	33/0	
15	23*	UNLOCO	<i>Healing</i>	(Maverick)	144	-41	185	28/0	
25	24*	SKRAPE	<i>New</i>	(RCA)	143	24	119	27/1	
21	25*	THURSDAY	<i>Full</i>	(Victory)	141	6	135	20/1	
29	26*	SYSTEMATIC	<i>Somewhere</i>	(The Music Company/Elektra)	124	20	104	28/0	
28	27*	TREE	<i>No</i>	(Wonderdrug)	116	10	106	29/0	
27	28*	STAMPIN' GROUND	<i>Carved</i>	(Thorp Records)	106	0	106	32/0	
40	29*	H2O	<i>Go</i>	(MCA)	104	28	76	26/1	
37	30*	BLOOD HAS BEEN	<i>Novella</i>	(Ferrett Records)	101	22	79	27/0	
47	31*	SEA OF GREEN	<i>Time</i>	(The Music Cartel)	99	33	66	25/1	
26	32	ZAO	<i>Self</i>	(Solid State)	95	-17	112	28/0	
34	33*	ECW: ANARCHY	<i>Rocks</i>	(Concrete/BMG)	87	1	86	16/0	
43	34*	CROSSBREED	<i>Sampler</i>	(Artemis)	84	11	73	29/0	
31	35	DIESEL MACHINE	<i>Torture</i>	(SPV)	83	-13	96	19/0	
36	36	PROFESSIONAL...	<i>EP</i>	(Interscope)	82	-3	85	17/0	
38	37*	NULLSET	<i>EP</i>	(Grand Royal)	80	1	79	20/0	
41	38*	ZYKLON	<i>World</i>	(Candlelight)	79	4	75	28/1	
45	39*	CATHEDRAL	<i>Endtyme</i>	(Earache)	77	8	69	21/0	
30	40	NAPALM DEATH	<i>Enemy</i>	(Spitfire)	76	-24	100	17/0	
49	41*	GOD DETHRONED	<i>Ravenous</i>	(Metal Blade)	74	9	65	25/0	
D	42*	MARTYR A.D.	<i>Human</i>	(Ferrett)	73	12	61	25/0	
D	43*	LACUNA COIL	<i>Unleashed</i>	(Century Media)	72	22	50	17/0	
44	44*	MY DYING BRIDE	<i>Meisterwerk</i>	(Peaceville)	72	2	70	23/0	
50	45*	ALIGN	<i>Some</i>	(Iguana)	68	6	62	16/0	
D	46*	GODHEAD	<i>2000</i>	(Posthuman/Priority)	63	9	54	13/0	
46	47	AMONG THEIVES	<i>2001</i>	(Among Theives)	62	-6	68	9/0	
D	48*	MURDER SQUAD	<i>Un sane</i>	(Pavement)	62	19	43	25/0	
D	49*	BROTHER'S KEEPER	<i>Fantasy</i>	(Trustkill)	61	13	48	27/0	
D	50*	ROACHPOWDER	<i>Atomic</i>	(The Music Cartel)	58	8	50	16/1	

add action

- 1) Megadeth, *The World Needs A Hero*, Sanctuary (49)
- 2) Black Label Society, *Alcohol Fueled Brewtality Live*, Spitfire (40)
- 3) Blood For Blood, *Wasted Youth Brew*, Victory (21)
- 4) Buried Alive, *Last Rites*, Victory (16)
- 5) Falconer, *Falconer*, Metal Blade (12)

most increased

- 1) Mushroomhead, *XX*, Eclipse (+46)
- 2) God Forbid, *Determination*, Century Media (+32)
- 3) Sea Of Green, *Time To Fly*, The Music Cartel (+31)
- 4) H2O, *Go*, MCA (+25)
- 5) Lacuna Coil, *Unleashed*, Century Media (+22)

hard radio.com

HOT

30 weekly spins

Megadeth	W.A.S.P.
Monster Magnet	L.A. Guns
Halford live	Nevermore
Every Mother's	Godsmack
Nightmare	Annihilator
Aerosmith	Moxy

ADDS

Black Label Society live	Stratovarius
Narnia	Warrior

ma bell meltdown

1-1	FEAR FACTORY	<i>Digimortal</i>	(Roadrunner)
4-2	MONSTER MAGNET	<i>God</i>	(A&M/Interscope)
2-3	SEPULTURA	<i>Nation</i>	(Roadrunner)
6-4	RAMMSTEIN	<i>Mutter</i>	(Universal)
10-5	GOD FORBID	<i>Determination</i>	(Century Media)
8-6	DOG FASHION	<i>Anarchists</i>	(Spitfire)
3-7	MEGADETH	<i>Sampler</i>	(Sanctuary/SRG)
5-8	OPETH	<i>Blackwater</i>	(KOCH)
D-9	OZZFEST	<i>Second</i>	(Divine/Priority)
7-10	AMORPHIS	<i>AM</i>	(Relapse)

SPEAK NO EVIL
WELCOME TO THE DOWNSIDE
IMPACTING METAL RADIO 5/7 & 5/8

FOR MORE INFORMATION PLEASE CONTACT:
JESSICA SIRACUSA AT 212.373-0779 OR
JESSICA.SIRACUSA@UMUSIC.COM

WWW.SPEAKNOEVIL.NET • WWW.UNIVERSALRECORDS.COM

UNIVERSAL

Going For Adds:

Tool, "Schism" (Volcano/Jive)

Speak No Evil, *Welcome To The Downside* (Universal)

Flotsam and Jetsam, *My God* (Metal Blade)

Integrity, *Closure* (Victory)

Dust To Dust, "New Low" (Sanctuary)

No One, EP, (Immortal)

Crossbreed, *Synthetic Division* (Artemis)

Candiria, *300 Percent Density* (Century Media)

Katatonia, *Last Fair Deal Gone Down* (Peaceville)

Stuff You Should Know:

The band that loves to piss people off, Slipknot, is causing some more trouble. Their percussionist, Clown (a.k.a. Shawn Crahan), has taken another shot at KoRn, who have claimed that their album will be "the heaviest album ever recorded." In an interview with *nme.com*, Clown scoffs saying, "They need to get heavy because there are bands like the 'Knot who set the standard and show people like KoRn that it's very easy to remain true to yourself and play what you love without the world telling you what to do and that's what we do. What we do is Metal and the rest of the world can suck it." Unfortunately, the band will also have to piss off some fans by canceling some dates on the US tour. They say they will not be done mixing the new album in time to honor the dates, but they do promise to make them up at later time. On a different topic, Clown also says that due to the foot and mouth epidemic in Europe, they will not be eating any meat from Britain. "I heard about the crisis," he said, "We'll be bringing our own Chef Boyardee with us thank you very much. There'll be no British meat for us Americans when we come there." That's fine for Slipknot, but what's George Michael going to do?

Sweden's Opeth continues to win over American audiences. They blew people away at the New Jersey Metal Meltdown and the New England Metal & Hardcore Festival, their album *Blackwater Park* (KOCH) is gaining acceptance in the Metal and Rock communities, and on their tour with Amorphis, they killed. Now, they're on tour with Nevermore, Angel Dust, and God Forbid, and they have some in store appearances scheduled. They'll be at Vintage Vinyl in Fords, NJ on Saturday, May 5 at 4pm to raffle off one of their own auto-graphed guitars. You can also check them out at The Sound Exchange in Houston, TX on Monday, May 14 at 6pm. Here are the dates of their current tour: 5/4 Worcester, 5/5 Brooklyn, 5/6 Springfield, 5/7 Cleveland, 5/8 Charlotte, 5/9 Atlanta, 5/10 Winston/Salem, 5/11 Tampa, 5/12 Ft. Lauderdale, 5/14 Houston, 5/15 Dallas, 5/16 El Paso, 5/17 Phoenix, 5/18 Los Angeles, 5/19 San Francisco, 5/20 San Jose. After that tour they'll be going back to Europe to appear in these festivals: 6/14 Hultsfred Festival - Sweden, 6/30 Waldrock Festival - Holland, 7/5 Quart Festival - Norway, 8/4 Wacken Open Air Festival - Germany, 8/5 Eurorock Festival - Belgium.

Fear Factory are on a tour to show off their new CD, *Digimortal*. Supporting them are Spineshank, and a band that Roadrunner has high hopes for that just started showing up on *fmqb's Metal Detector*, a band formerly known as Hinge. Here are the dates: 5/12 Las Vegas, 5/13 Phoenix, 5/15 Lubbock, 5/18 Dallas, 5/19 Houston, 5/20 San Antonio, 5/22 Austin, 5/24 Columbia, 5/26 Lincoln, 5/30 Lake Buena Vista, 6/3 Tampa, 6/5 New Orleans, 6/6 Atlanta.

Sea Of Green will be going on tour. Catch them on these dates: 5/26 Youngstown, 5/31 Rochester, 6/1 New York, 6/2 Somewhere in Jersey TBA, 6/20 Chicago, 6/23 Lake Tahoe, 6/24 Los Angeles, 6/25 San Francisco, 6/26 TBA, 6/27 TBA, 6/28 Missoula, 6/29 Iowa City.

The Midwest has been spawning some pretty insane groups lately. Whether it's boredom, a desire to stand out amidst suburbia, or an attempt to look scarier than the scarecrows lining the cornfields, the likes of Slipknot, Mudvayne and Mushroomhead have made some pretty intense music. Now Toledo's Lollipop Lust Kill can be added to that list. The six-member band have been making plenty of noise throughout the Toledo area and beyond. Sounding like a hybrid of Marilyn Manson and White Zombie, the band also counts cheap horror films as an influence along with the Metal/Industrial points their music touches on. Instead of masks or makeup, the band plays in suits, giving them a demented *Reservoir Dogs* vibe that's actually a little scarier than the aforementioned gimmicks. The band's performances regularly draw upwards of 500, and they've played cities such as Detroit, Chicago, Philly and St. Louis. For more information, Call Greg Caputo at Crazed Management (215-862-5411) or drop him a line at: P.O. Box 779, New Hope, PA 18938.



SLLAAYYYYYYERRRR!!!! There's a few reasons we decided to run this shot of Slayer in the studio at work on their new album, God Hates Us All. First of all, the album is due out soon. Second of all, we figured we'd let fmqb readers see what producer Matt Hyde (who also turned the knobs on Monster Magnet's God Says No) looks like. He's the guy sitting down. Third of all, it gives us another reason to marvel at the album title, God Hates Us All. Fourth of all, they'll be on tour with Pantera, Morbid Angel and Skrape this summer. And lastly, it gives us a chance to write witty headlines like the one above.

PROFESSIONAL MURDER MUSIC



Metal Add Date

May 15

For More Info call Lenny or Brent at 800.992.6553
or rad@interscoperecords.com

Management: Bobby Carlton
for ACMWorldwide
www.murdermusic.com
www.geffen.com



©©2001 Geffen Records All rights reserved.

The Metal Detectors: Tomorrow's Alternatives... Today!

M.C./West Orange, NJ
KASS/Casper, WY
KBER/Salt Lake City, UT
KCXX/Riverside CA
KEYJ/Abilene, TX
KFMX/Lubbock, TX
KIBZ/Lincoln, NE
KIOZ/San Diego, CA
KISW/Seattle, WA
KLPX/Tuscon, AZ
KMSA/Grand Junction, CO
KNDI/Honolulu, HI
KPFT/Houston, TX
KRXQ/Sacramento, CA
KRZZ/Wichita, KS
KUPD/Phoenix, AZ
KVCU/Boulder, CO
KXXR/Minneapolis, MN
KZZK/Quincy, IL
WAVF/Charleston, SC
WBAB/Babylon, NY
WBGU/Bowling Green, OH
WCLH/Wilkes Barre, PA
WDBM/E. Lansing, MI
WDCC/Sanford, NC
WECS/Willimantic, CT
WEOS/Geneva, NY
WFAL/Falmouth,
WFCS/New Britain, CT
WGCC/Batavia, NY
WHEB/Portsmouth NH
WHJY/Providence, RI
WHMH/St. Cloud, MN
WJUL/Lowell, MA
WJSE/Atlantic City, NJ
WKGB/Binghamton, NY
WKLL/WKRL/Utica/Syracuse, NY
WKLQ/Grand Rapids
WKNC/Raleigh, NC
WKNH/Keene, NH
WKPS/State College, PA
WKTA/Chicago, IL
WLFR/Pomona, NJ
WLKG/Lake Geneva, WI
WMHW/Mt. Pleasant, MI
WMMS/Cleveland, OH
WMPG/Portland, ME
WNEW/New York, NY
WNHU/West Haven, CT
WNYU/New York, NY
WPUP/Athens, GA
WPXC/Cape Cod, MA
WQBK/Albany, NY
WRBC/Lewiston, ME
WRHU/Hempstead, NY
WRXF/Lapeer, MI
WSOE/Elon, NC
WSOU/South Orange, NJ
WSUP/Platteville WI
WTFX/Louisville, KY
WVBR/Ithaca, NY
WVCS/California, PA
WVKC/Galesburg, IL
WVUD/Newark, DE
WVUM/Coral Gables, FL
WWSP/Stevens Pt., WI
WWWU/Morgantown, WV
WXCI/Danbury, CT
WYSP/Philadelphia, PA
XSTR/Columbus, OH

INTERNET

HardRadio
LoudRadio
KNAC
Total Rock

modernROCK

modern chart 45

specialty spins 45

modern music 47

modern crossroads 49



blink-182



"The Rock Show"

From Their New Album

Take Off Your Pants And Jacket

In Stores June 12th

- blink-182's follow-up to the 5.5 million-selling album *Enema Of The State*
- Special major market club tour starts April 30th and hits Seattle, SF, LA, NYC, Boston, DC, Chicago & Atlanta
- Appearing on MTV's TRL the week of release
- On Letterman June 14th
- Major press lead-offs! On the covers of *Cosmo Girl* and *Alternative Press* in May, and *Spin* in June
- U.S. tour: July through September

**Going For Adds
This Week!**

modernROCK

Top 50 Airplay

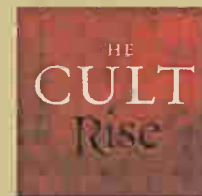
April 24 - 30, 2001

LW	TW	Artist	Track	Label	TW	Move	LW	2W	3W	Cume/Adds
1	1•	STAINED	BEEN	(Flip/Elektra/EEG)	3295	153	3142	2922	2332	89/1
3	2•	TANTRIC	BREAKDOWN	(Maverick)	2531	132	2399	2248	2013	86/1
2	3	INCUBUS	DRIVE	(Immortal/Epic)	2511	-135	2646	2774	2844	69/0
4	4•	LIMP BIZKIT	WAY	(Flip/Interscope)	2399	23	2376	2411	2316	76/0
7	5•	WEEZER	HASH	(Interscope)	2258	578	1680	610	25	89/1
5	6	AMERICAN HI FI	FLAVOR	(IDJMG)	2227	-15	2242	2115	2103	79/1
6	7	FUEL	INNOCENT	(Epic)	1737	-340	2077	2351	2343	62/0
8	8•	TRAIN	DROPS	(Columbia/CRG)	1676	19	1657	1563	1317	59/1
9	9	3 DOORS DOWN	DUCK	(Republic/UMG)	1576	-75	1651	1712	1736	54/0
16	10•	DEPECHE MODE	DREAM	(Reprise)	1551	129	1422	1370	1193	74/1
11	11•	POE	HEY	(Atlantic/AG)	1532	29	1503	1441	1347	66/0
20	12•	LINKIN PARK	CRAWLING	(Warner Bros.)	1497	220	1277	1193	910	74/3
22	13•	DAVE MATTHEWS...	SPACE	(RCA)	1447	246	1201	718	530	73/1
17	14•	SALIVA	YOUR	(IDJMG)	1426	131	1295	1246	1127	73/2
27	15•	U2	ELEVATION	(Interscope)	1425	260	1165	1014	578	72/5
10	16	LIFEHOUSE	HANGING	(DreamWorks)	1417	-133	1550	1602	1620	43/0
14	17	COLD	NO	(Flip/Geffen)	1384	-94	1478	1571	1469	63/0
13	18	NEW FOUND GLORY	HIT	(MCA)	1360	-125	1485	1521	1479	64/0
18	19•	R.E.M.	IMITATION	(Warner Bros.)	1356	65	1291	1050	376	65/0
12	20	A PERFECT...	HOLLOW	(Virgin)	1326	-160	1486	1511	1499	50/0
15	21	MOBY	SOUTHSIDE	(V2)	1277	-149	1426	1517	1660	41/0
23	22	GREEN DAY	WAITING	(Reprise)	1111	-72	1183	1291	1144	54/0
25	23	LINKIN PARK	ONE	(Warner Bros.)	1107	-58	1165	1374	1600	35/0
19	24	A LEWIS (STAINED) w/F.DURST	OUTSIDE	(Flawless/Geffen)	1012	-269	1281	1887	2323	33/0
26	25	PAPA ROACH	BETWEEN	(DreamWorks)	1009	-156	1165	1260	1349	49/0
34	26•	SUM 41	FAT	(IDJMG)	992	98	894	761	447	65/3
33	27•	REHAB	IT	(Epic)	988	86	902	811	657	58/3
21	28	ALIEN ANT FARM	MOVIES	(DreamWorks)	977	-224	1201	1296	1372	49/0
24	29	POWDERFINGER	MY	(Republic/UMG)	935	-242	1177	1287	1330	47/0
40	30	STABBING WESTWARD	SO	(KOCH)	931	216	715	582	383	58/2
30	31	GODSMACK	AWAKE	(Republic/UMG)	924	-9	933	1036	1143	34/0
31	32•	GODSMACK	GREED	(Republic/UMG)	905	1	904	849	762	50/1
36	33•	LUCKY BOYS...	FRED	(Elektra/EEG)	860	47	813	817	707	58/1
29	34	COLDPLAY	YELLOW	(Nettwerk/Capitol)	842	-153	995	1129	1423	32/0
35	35	EVE 6	NIGHT	(RCA)	793	-29	822	820	768	48/0
28	36	OLEANDER	ARE	(Republic/UMG)	783	-308	1091	1374	1506	36/0
38	37	DISTURBED	VOICES	(Giant/Reprise)	739	-6	745	795	898	27/0
45	38•	SEVEN MARY...	WAIT	(Mammoth)	697	213	484	176	55	49/8
32	39	OUR LADY PEACE	LIFE	(Columbia/CRG)	689	-214	903	1027	1156	29/0
37	40	LIVING END	ROLL	(Reprise)	676	-95	771	805	789	47/0
39	41	CRAZY TOWN	BUTTERFLY	(Columbia/CRG)	619	-125	744	1016	1237	21/0
41	42	FUEL	HEMORRHAGE	(Epic)	617	-39	656	675	610	20/0
48	43•	COLDPLAY	SHIVER	(Nettwerk/Capitol)	612	141	471	350	139	49/6
49	44•	CRAZY TOWN	REVOLVING	(Columbia/CRG)	562	128	434	355	260	47/2
46	45•	DISTURBED	STUPIFY	(Giant/Reprise)	516	40	476	493	532	16/0
42	46	DOVES	CATCH	(Astralwerks)	502	-108	610	636	649	32/0
D	47•	OURS	SOMETIMES	(DreamWorks)	483	97	386	272	59	42/3
50	48•	SPINESHANK	NEW	(Roadrunner)	449	15	434	475	485	29/0
D	49•	LIFEHOUSE	SICK	(DreamWorks)	415	359	56	26	14	45/14
43	50	OFFSPRING	WANT	(Columbia/CRG)	414	-105	519	618	769	15/0

Plays TW: Total number of Plays during current airplay week; Move: Increase or decrease in number of Plays from previous airplay week; Plays LW: Total number of Plays during previous airplay week; 2 Week: Total number of plays 2 weeks previous; 3 Week: Total number of plays 3 weeks previous; Cume: Total number of stations playing; Adds: number of new stations reporting as an add.

most added

- THE CULT** 42 adds
"Rise"
(Atlantic/AG)



- RADIOHEAD** 40 adds
"I Might Be Wrong"
(Capitol)
- LIFEHOUSE** 14 adds
"Sick Cycle Carousel"
(DreamWorks)
- PRIME STH** 14 adds
"I'm Stupid (Don't Worry 'Bout Me)"
(Giant/Reprise)
- TRICKY w/Ed Kowalczyk** 10 adds
"Evolution Revolution Love"
(Hollywood)
- FATBOY SLIM** 9 adds
"Weapon Of Choice"
(Astralwerks)
- BLINK 182** 8 adds
"The Rock Show"
(MCA)
- NINE INCH NAILS** 8 adds
"Deep"
(Elektra/EEG)
- SEVEN MARY THREE** 8 adds
"Wait"
(Mammoth)
- BOYHITSCAR** 7 adds
"I'm A Cloud"
(Wind-up)

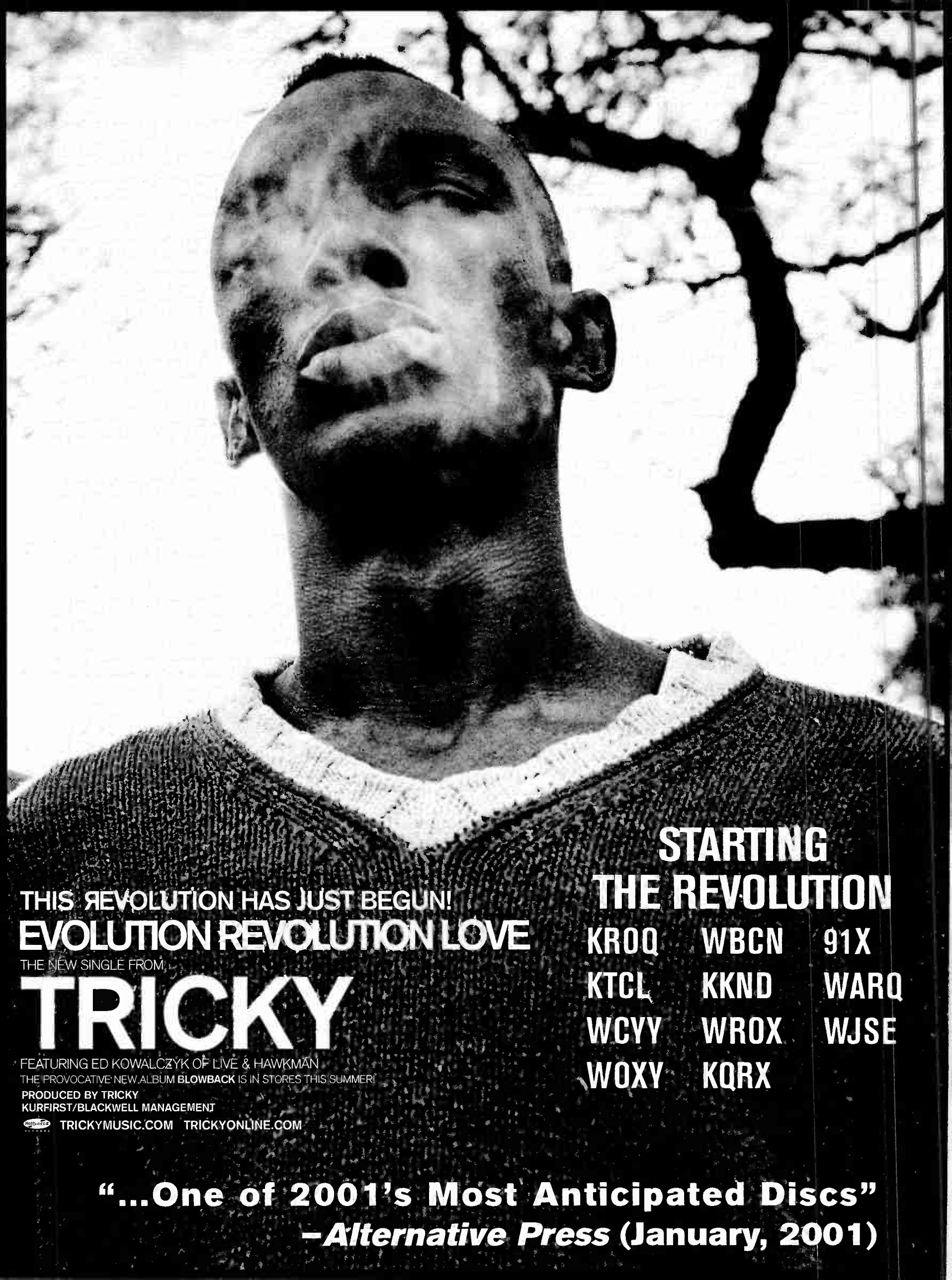
specialty spins fmqb's look at what's on specialty shows.

Top Ten Singles

ARTIST	SONG	LABEL
1. Bouncing Souls	"Gone"	(Epitaph)
2. Tricky w/ Ed Kowalczyk	"Evolution Revolution..."	(Hollywood)
3. Placebo	"Special K"	(Virgin)
4. Radiohead	"I Might Be Wrong"	(Capitol)
5t. The Cult	"Rise"	(Atlantic/AG)
Juliana Theory	"Understand The Dream..."	(Tooth & Nail)
Stephen Malkmus	"Jenny & The Ess-Dog"	(Matador)
Travis	"Sing"	(Epic)
9t. Girls Against Boys	"One Dose Of Truth"	(KOCH)
Stereophonics	"Mr. Writer"	(V2)

Top Ten Albums

ARTIST	ALBUM	LABEL
1. Bouncing Souls	<i>How I Spent My...</i>	(Epitaph)
2t. Guided By Voices	<i>Isolation Drills</i>	(TVT)
Radiohead	<i>Amnesiac</i>	(Capitol)
4. Placebo	<i>Black Market Music</i>	(Virgin)
5. Me First/Gimme Gimmes	<i>Blow In The Wind</i>	(Fat Wreck Chords)
6t. Mad Caddies	<i>Rock The Plank</i>	(Fat Wreck Chords)
Manic Street Preachers	<i>Know Your Enemy</i>	(Virgin)
Stephen Malkmus	<i>Stephen Malkmus</i>	(Matador)
9t. Juliana Theory	<i>Emotion Is Dead</i>	(Tooth & Nail)
Stereophonics	<i>Just Enough Education...</i>	(V2)



THIS REVOLUTION HAS JUST BEGUN!
EVOLUTION REVOLUTION LOVE

THE NEW SINGLE FROM

TRICKY

FEATURING ED KOWALCZYK OF LIVE & HAWKMAN
THE PROVOCATIVE NEW ALBUM **BLOWBACK** IS IN STORES THIS SUMMER!

PRODUCED BY TRICKY
KURFIRST/BLACKWELL MANAGEMENT

 TRICKYMUSIC.COM TRICKYONLINE.COM

STARTING THE REVOLUTION

- | | | |
|------|------|------|
| KROQ | WBCN | 91X |
| KTCL | KKND | WARQ |
| WCYY | WROX | WJSE |
| WOXY | KQRX | |

"...One of 2001's Most Anticipated Discs"
-Alternative Press (January, 2001)

modernMUSIC PAGE

modernmovers

#1 modern



Staind, "It's Been Awhile" (Flip/Elektra/EEG) Staind is red hot right now. Up another 152 spins (3295 total) from last week, this track continues to dominate like no other. Its closest competition, the soaring "Breakdown" and Weezer's "Hash Pipe" should continue to threaten in the coming weeks.

The Cult, "Rise" (Atlantic/AG) The Cult have returned in a big way, pulling in 42 adds in its first week. Narrowly edging out Radiohead for Most Added honors, "Rise" is classic Cult that works on many levels. Produced by knob master Bob Rock, this first track from their Atlantic debut, *Beyond Good and Evil*, rocks pure and simple. New at WBCN (20x), WHFS, KDGE, X96, WBRU, KPOI, WAVF, WXDX, KKND, WRLX, and many more.

Weezer, "Hash Pipe" (Interscope) Weezer's ascension continues, with "Hash Pipe" moving 7-5* behind 2258 spins on 89 Modern Rock stations. Up 578 spins from last week, it's a safe bet that this track will pile on even more spins next week and challenge for the top spot. 30 or more spins at KNRK (44x), WHFS (42x), KNDD (40x), KROQ, 89X (each 38x), WRZX (36x), WPLY, 99X, and Live 105.

Travis, "Sing" (Epic) A beautiful, catchy song that is incredibly hard to shake. Look for a chart debut soon. This track is perfect for any daypart and absolutely glows on the air. Four more stations put "Sing" in this week, including WBCN, KTCL, WGRD, and KNRQ. Other stations firmly behind this one include KROQ, WPLY, WSUN, KDGE, WEND, WFNX, 99X, WMRQ, and WHFS.



Radiohead, "I Might Be Wrong" (Capitol) The importance of this band cannot be ignored. Whether you think it's a radio-focused track or not, Radiohead means a lot to millions, and their uncommon majesty should be embraced. Many programmers felt the same this week, as 40 stations added it to their playlists. In all, 52 stations are spinning "I Might Be Wrong" a total of 298 times. If you're not on it, you're ignoring one of the greatest bands on the planet. New this week at WPLY, 99X, WWDC, KDGE, and KROQ. Already on at WHFS, WXRK, Q101, WBCN and 91X.

Prime sht, "I'm Stupid (Don't Worry 'Bout Me)" (Giant/Reprise) Fourteen stations added their debut this week, good for Number Three Most Added (tied with Lifehouse). A hooky Rock song that stands up well against its melodic Rock peers, "I'm Stupid" should continue to do well in the coming weeks and steadily build a solid base within the format. New this week at KKND, WEDG, WHRL, WWDX, and WKRL.

Lifehouse, "Sick Cycle Carousel" (DreamWorks) Now with 45 stations (14 new) and 415 spins, "Sick Cycle Carousel" can be considered a serious contender for Modern Rock success. Their first single was an absolute smash, and this one has all the makings of a hit follow-up. New airplay at KCXX, KPOI, WFNX, WROX, WBCN, KTCL, and KEDJ.

Seven Mary Three, "Wait" (Mammoth) Pete Rosenblum and Tommy Delaney are doing a nice job building this song into a major spin contender. "Wait" jumped 45-38* this week, up 213 PPW (697 total) and spinning on 49 stations. Eight more added it this week, including WBRU, WMRQ, KROX, KMYZ, and WEJE. Worthy of serious consideration this week. Also on at WXDX, WRZX, KDGE, WEND, WPBZ, WPLA, and WWDC.

Ours, "Sometimes" (DreamWorks) Nice increases this week at KNDD, KDGE, WHRL, KROQ, and KTCL should be considered an excellent indication that this song is the real deal. 42 stations of various format incarnations have spun this one right on to our chart this week (47*). Give it another look. If you were waiting for a story, it's time. New this week at WWDX, WPGU, and WEEQ. Also on at WBCN, WMRQ, WHRL, and Q101.

Tricky, "Evolution Revolution Love" (Hollywood) This is by far the most radio-friendly track Tricky's ever put out. With Live's Ed Kowalczyk helping out on vocals, "Evolution Revolution Love" is a well-rounded, unique sounding track that should really spice up your playlist. New this week at KROQ, 91X, WBCN, KTCL, KKND, and WROX.

Stabbing Westward, "So Far Away" (KOCH) Nearly breaking the 1,000 spin mark this week, "So Far Away" moves up the chart ten spots, 40-30*. With more stations still trickling in (KXRK and WAQZ this week), Stabbing Westward is spinning on 58 stations. Already on WBCN, WXDX, KROQ, WHFS, Live 105, WXRK and KNDD.

Fatboy Slim, "Weapon of Choice" (Astralwerks) Fueled by another terrific Spike Jonze-directed video, "Weapon of Choice" has quite a buzz backing it up. Number Six Most Added this week, with nine adds, the track is already pulling down 216 spins on 25 stations. Already on 99X, WHFS, WBCN, WBTZ and KKND.

modernpriority



Blink 182
"The Rock Show"
(MCA)



Tool
"Schism"
(Volcano)

Place your bets. Who will be the Most Added champion next week? Our guess is that both tracks will

have equally strong showings and inject a much-needed boost into the format's airwaves. "The Rock Show" is Blink 182 at their most energetic and catchiest, "Schism" is Tool at their darkest and most penetrating. Nothing like two monster releases in the same week, eh?

available for airplay

5.7-8

Bicycle Thief, "Stoned" (Artemis)
Blink 182, "The Rock Show" (MCA)
Bliss 66, "Sooner or Later" (Epic)
Matthew Good Band, "Strange Days" (Atlantic/AG)
Mayfield Four, "Eden" (Epic)
Scapegoat Wax, "Aisle 10" (Grand Royal/Virgin)
Stereomud, "Pain" (Columbia/CRG)
Tool, "Schism" (Volcano)

5.14-15

Diffuser, "Tidal" (Hollywood)
The Incredible Moses Leroy, "Fuzzy" (Ultimatum/Artemis)
Dave Navarro, "Rexall" (Capitol)
Nine Inch Nails, "Deep" (Elektra/EEG) (Tomb Raider OST)
Rustic Overtones, "C'Mon" (Tommy Boy)
The Start, "Gorgeous" (The Label/Geffen)
Ûnloco, "Face Down" (Maverick)
Zoo Story, "Mantaray" (3:33/Universal)

PETE YORN : life on a chain

**CHOSEN AS ONE OF THE
"BEST NEW BANDS OF 2001."
— ROLLING STONE MAGAZINE**

**New This Week:
91X WZZQ**

**Already On:
WEND WRAX
WWCD WGRD
KXNA WEQX
WWVV WSFM
WJSE WRRV
WOXY**



On Tour Now!

**Sales Up Again
This Week!**



THE FIRST SINGLE FROM
HIS DEBUT ALBUM

musicforthemorningafter

From the singer/songwriter/multi-instrumentalist who scored the Farrelly Brothers' *Me, Myself and Irene*

This guy is the real deal . . . I, for one, am a big believer in his forthcoming CD, *musicforthemorningafter*. It reminds me of why I love listening to music. —Scott Register (Reg/WRAX, Birmingham)

USA TODAY picked the CD as a key record release for 2001 and Pete Yorn was hailed as a promising newcomer and an American whiz.



modern CROSSROADS

Showtime

fmqb's Weekly Watch on the Festival Season.

5/5 WXNR/Greenville *X-Fest 2* at Briley Farms featuring Collective Soul, Fuel, Our Lady Peace, Cold and American Hi-Fi.

5/6 WAVF/Charleston *16th Birthday Bash* at Joe Riley Stadium featuring Collective Soul, Our Lady Peace, American Hi-Fi, Train, Crazy Town, Five For Fighting, and Sister Hazel.

5/12 KDGE/Dallas *Edgefest 10* at Smirnoff Music Center featuring Weezer, The Cult, Fuel, Oleander, Orgy, Lifehouse and Dexter Freebish.

KXTE/Las Vegas *Our Big Concert 4* at Sam Boyd Stadium featuring Blink 182, Papa Roach, Static X, Monster Magnet, Taproot, Nonpoint, New Found Glory, Run DMC, Fear Factory and Systematic. Local bands Phatter Than Albert, Left Standing, Excon and Joynt Chiefs will also perform in the festival area.

WMRQ/Hartford *Loud & In Your Face* at the Meadows Music Center featuring Staind, Disturbed, Tantric, and Boyhitscar.

5/13 KMYZ/Tulsa *6th Birthday Bash* featuring Weezer, The Cult, Fuel, Oleander, Orgy, Lifehouse, Nonpoint, (hed) PE, Tantric, and Alien Ant Farm.

5/16 WFNX/Boston FNX Best Music Poll – in Boston at 15 Lansdowne featuring Run DMC, MxPx, Buckcherry, N.E.R.D., Grand Theft Audio, Boyhitscar, Rehab, Killing Heidi, Good Charlotte, Nullset, Oleander, The Sheila Divine, C60 and more TBA.

5/17 WFNX/Boston FNX Best Music Poll – in Providence at Lupos/The Met featuring MxPx, Good Charlotte, Spineshank, The Sheila Divine, C60, Nullset, Grand Theft Audio, and more TBA.

5/18 WFNX/Boston FNX Best Music Poll – in Portland, ME at The Star Theater/Asylum featuring MxPx, Good Charlotte, C60, Twitchboy, and more TBA.

WXDX/Pittsburgh *X-Fest* at Post Gazette Pavilion at Star Lake featuring Fuel, Staind, Train, The Clarks, Crazy Town, Disturbed, Buzz Poets, (hed) P.E., Nothingface, Grapevine, Sinomatic, Tantric, and Juliana Theory.

5/19 WKQX/Chicago *Jamboree* at 19th at the Tweeter Center (formerly known as the New World Music Theatre) featuring Disturbed, Lucky Boys Confusion, From Zero, Linkin Park, Staind, Papa Roach, Fuel, Run DMC, Crazy Town, Cold, Alien Ant Farm, Monster Magnet, and Saliva.

WWDC/Washington, D.C. *Chili Cookoff* on Pennsylvania Avenue featuring Train, Seven Mary Three, the GoGo's, Eve 6, and more TBA.

5/20 KPNT/St. Louis *Pointfest* at the Riverport Amphitheater featuring Staind, Weezer, Fuel, System of a

Down, Our Lady Peace, Saliva, Toadies, Lucky Boys Confusion, Alien Ant Farm, Tantric, (hed) P.E., Monster Magnet, Run DMC, Cold and Mesh.

5/25 WHRL/Albany *Big Day Out* at Saratoga Springs Performing Arts Center featuring The Cult, Everlast, Our Lady Peace and Lifehouse.

WROX/Norfolk *X-Fest* at Langley Speedway featuring Stabbing Westward, Toadies, Alien Ant Farm, Rehab, Seven Mary Three, and more TBA.

5/26 WRZX/Indianapolis *May Day* at Verizon Wireless Music Center (formerly Deer Creek) featuring Staind, Oleander, Nickelback and nonpoint.

5/26 WBCN/Boston *River Rave* at Foxboro Stadium featuring Marilyn Manson, the Black Crowes, Live, Everlast, Eve 6, Lifehouse, Sevendust, Coldplay, Tantric, Stabbing Westward, the Cult, System of a Down, American Hi-Fi, New Found Glory, Stereophonics and more TBA. The Rave Tent will be headlined by Fatboy Slim and also feature superstar DJ Keoki and Liquid Todd.

5/27 WHFS/Washington, D.C.-Baltimore *HFSival* at RFK Stadium featuring Live, Incubus, Fuel, Lifehouse, Coldplay, 3 Doors Down, The Cult, New Found Glory, SR-71, Sevendust, Tenacious D.; Dr. Martens Street Stage: Good Charlotte, American Hi-Fi, Alien Ant Farm, Powderfinger, Nothingface, Stereophonics, Dust For Life, and Cactus Patch.

5/28 WHFS/Washington, D.C.-Baltimore *HFSival* at RFK Stadium featuring Live, Staind, Fuel, Linkin Park, Coldplay, Fatboy Slim, 3 Doors Down, Lifehouse, Stabbing Westward, Good Charlotte, American Hi-Fi; Dr. Martens Street Stage: SR-71, Saliva, Sum 41, Powderfinger, Tantric, Idlewild, Cold, and Cactus Patch.

6/15 Live 105/San Francisco *BFD 8* at the Shoreline Amphitheater featuring Blink 182, The Living End, Staind, Me First & the Gimme Gimmes, The Cult, New Found Glory, Disturbed, Oleander, Fuel, Pennywise, 311, Rehab, Stabbing Westward, Saliva, Alien Ant Farm, Sum 41, Cold, Systematic, Tantric.

6/17 KFM* Tucson *KFMADay 2* at Tucson Electric Park featuring Staind, 311, Saliva, Stabbing Westward, Sum 41, New Found Glory, and Cold.

7/1 CFNY/Toronto *Edgefest* at Molson Park (capacity 36,000) featuring Tool, The Tea Party, Big Wreck, Finger Eleven, 3 Doors Down, Gob, and Bif Naked. Side stage and Emerging Talent stage line-up TBA.



Live 105 Announces BFD 8 Line-up



On Tuesday (5/1) Live 105/San Francisco announced the line-up for its eighth annual BFD at Shoreline Amphitheatre in Mountain View. Artists scheduled to perform at this year's Modern Rock gala include Blink 182, The Living End, Staind, Me First & the Gimme Gimmes, The Cult, New Found Glory, Disturbed, Oleander, Fuel, Pennywise, 311, Rehab, Stabbing Westward, Saliva, Alien Ant Farm, Sum 41, Cold, Systematic, Tantric. In addition, there will be a Subsonic Stage featuring local and international DJs, a New Rock Skatepark and the Community Action Zone. Tickets for BFD go on-sale Sunday, May 6 at 10am PT. A portion of the proceeds from BFD 8 will go towards helping troubled youth. LIVE 105 has chosen the Larkin Street Youth Center and The Bill Wilson Center as the beneficiaries.

X-files

From Zero To The Small Screen: Arista's From Zero held court to some of the industry's biggest names Tuesday (5/1) at the legendary CBGBs in the Bowery. Their performance of their new single, "Check Ya" rocked the house and drew raves. Also in attendance were cast members from the upcoming edition of MTV's *Real World* located once again in NYC. This time out, cast members were given the opportunity to work at Arista Records and were present (and taped) at the club showing their support for the band.

Big Numbers in Seattle: KNDD/Seattle's numbers were so impressive that they're well worth mentioning. In the Winter 2001 Arbitron

Survey, The End finished #1 18-34 adults Mon.-Sun. 6am-mid. The End also achieved #1 rankings in the following demos: 18-44 adults, 18-34 adults, 18-34 males (three consecutive books) 25-34 adults, 25-34 males, and 18-24 males. This marks nine Arbitron books in a row The End has finished #1 or #2 with adults 18-34. Station Manager/Program Director, Phil Manning comments, "Congratulations to the staff at 1077 The End for doing the exact opposite of what I told them to do, catapulting us to the top spot. What a great relationship we all have together." Hats off to Manning and the entire gang at The End!

Hottie Behind The Counter: As a public service, the WRZX/Indianapolis Big Dumb Show (mornings) has undertaken the task of finding the hottest counter help in the city. They're asking listeners to nominate their favorite drive-thru girl, mini-market clerk, or super-market checker by calling in or having said counter hottie fill out an entry form. From the entries, several lucky contestants will be chosen to participate in the first ever *Big Dumb Show Hot Counter Help Pageant*. Preliminary voting will be held online at bigdumbshow.com, and the finals will be held on-stage at the station's *May Day 2001* concert. The winner will receive \$1000, and will reign as Counter Help Queen of Indy for the entire year.

By Brian Biller

LIVESTOCK 2001



Dawn crept like a primordial beast as the listeners lumbered from the campsite towards the stage. Dateline: Festival Park, Zephyrhills, FL -- site of *Livestock XI*. Those fortunate enough to have maintained consciousness after last night's dig-in were rewarded with a stellar set from Elektra's **Systematic**. **Skrape** was next, with a rockin' pre-lunch wake-up call. Fortunately for RCA's **Bill Burrs**, the rigor of his work was through after the set and he could now enjoy a beautiful Florida weekend. We rocked out to (hed) **PE** and **Spineshank**, then **Lorraine Caruso** stole me away to play the new **Tool** track in her rental. As I tried to wrestle it away from her, she gave me a quick roundhouse kick to the head and I scurried back to the stage to find Maverick's **Gaby Skolnek** there with **Tantric**. **Cold** put on an amazing show next. Then the afternoon kicked into high gear. **Cheryl Valentine** was in the proverbial house with **Mudvayne**, to sufficiently rock and frighten friend and foe alike. By this time, word had spread of our little soiree and the likes of WZTA's **Gregg Steele** and **Lee Daniels** had arrived to adequately dent the Jose Cuervo-sponsored compliment of staff beverages. WRUF Gainesville's **Harry Guscott** heard the noise from his house and decided to check it out. Indie **Bill McGathy** (and company) graced the event with his stately presence -- as well as the band **Presence**. Other earlier arrivals included **Mark "The Shark" Dyba** and **Joel Sampson** from TK101 in Pensacola, Island Def Jam's **Patrick O'Connor**, WPLA Jacksonville's **Chumley**, 98 Rock alum **Brian Medlin** and one **Rick Schmidt**, stroking his goatee and grinning fiendishly over the decadent new empire he's inherited.

Not to be out-done, **Mike Rittberg** pulled a little **Linkin Park** out of his hat and the East Coast-West Coast battle was on. **Disturbed** was next, bringing the audience to a fever pitch, followed by a short interlude on the local stage from a Jersey band called the **Little Kingz** (with members ranging in size from 3'9" to 4'1" and don't you dare call them midgets). **George Cappellini** was up to bat next and hit hard with **Staind**. Those still standing were treated to **3 Doors Down**. **Howard Leon** accompanied the

band, despite this author's best efforts at erroneous directions. The hits slammed back-to-back-to-back (like so many Jaegermeister shots down **Gregg Steele's** throat) and the crowd was wowed. **Artemis'** newly signed **Crossbreed** got a prime time slot on the local stage, with **Jann Hendry** and **Smitty** on stage left beaming like proud parents. **Offspring** finished out the night and boss **Brad Hardin** smiled and nodded at a job well done by all. (After he nodded like that for a half hour though, I began to get concerned).

.....

Day 2: Conditioned from eleven straight years of this lifestyle event, the listeners swarmed the stage for the ringing of the first band like Pavlov's dogs. A perky **Kim Langbecker**, from MCA, walked equally and unusually perky members of **Nonpoint** to the stage. Next, **Oleander** gained Universal acceptance with songs from their new album, followed by **Darwin's Waiting Room**.

98 Rock's **Ted Kamikaze** came out of retirement to bring on **Tesla**. **The Black Crowes** wrapped it up with a mix of Crowes standards and future hits off the V2 release **Lions**.

All in all, a GREAT line-up and a formidable national record presence created a collective stroking the likes of which have not been seen since new PD **Rick Schmidt's** last visit to (the back room at) the **Mons Venus**.

Kudos to Promotions Director **Mike Oliviero** and his staff, OM **Brad Hardin** for his vision, and APD/Creative Services **Carl Harris** for his (relative) voice of reason. Entertaining, bordering on compelling, interviews came courtesy of the hardest working airstaff in the lower Southeast.

Maybe some day we'll tell GM **Dan DiLoreto** where we hold this event. Until then, we'll see 'ya next year!

(In addition to being an aspiring **Hunter Thompson**, **Brian Biller** is also WXTB's music director.



98ROCK's Big Rig (seated left) suckin' up to 3 Doors Down prior to their show.



98's Big Rig hangin' backstage, chatting it up with Staind.



26,000 core 98ROCKers churn up the dust during Linkin Park's set.



The Bubba The Love Sponge show hangin' out at the onstage broadcast area: Spiceboy, some drunk, Bubba, Brad from 3 Doors Down, and Brent Hatley (l-r).



Brent from The Bubba The Love Sponge Show talkin' smack with Mudvayne on stage.



Linkin Park after their huge set, with Warner Bros' Ellana Teune, band member, band member, 98ROCK OM Brad Hardin, band member (L-R); WB's Mike Rittberg (kneeling left) and 98ROCK MD Brian Biller (kneeling right).

continued from page 56

What was the atmosphere like that surrounded the Emmis takeover of the Sinclair properties, and in particular, The Point?

Very difficult. It was pretty crazy, because we originally had purchased the options to buy the Sinclair properties from Barry Baker, so we basically knew that we were going to be purchasing the stations probably about ten months before it actually happened. It really dragged out for a long time, which got to be very frustrating. You're still trying to compete, but you know that ultimately you're going to end up with these other properties. It was kind of tough before the actual sale went down. When it finally did, it was just a relief to everyone. I don't think people really cared what station was going, what station was staying; they just wanted it to be done. It was nice for that to finally happen. Once it did, and we worked everything out as to what stations we were keeping and what stations we were spinning off to Bonneville, everybody was pretty happy with the outcome. And the people that came on board from Sinclair were really excited to be with Emmis, so it turned out to be a very good thing.

What is the cluster's make-up now after the dust has finally settled?

Emmis owned WKKX, which was a Hot Country station; we owned KSHE, which was the Mainstream Rock, and WXTM Extreme Radio, the Active Rock, and we purchased the other properties from Sinclair. We inherited WVRV, The River at 101.1, a Modern AC, the Modern Rocker KPNT (The Point), Classic Hits KIHT, WIL, which was the heritage Country sta-

tion in the market, and 97.1 The Rock, KXOK, which was Classic Rock That Really Rocks. We had a total of eight, and had to spin three. We ended up spinning WKKX, The River and WIL to Bonneville. We then flipped the format on Extreme to All Eighties, which is now WMLL, 104.1 The Mall. We kept The Point, KSHE, and K-Hits, and we put FM Talk on 97.1 and blew up KXOK.

As it stands, Emmis pretty much owns Rock in the St. Louis market.

Yeah, a couple of the properties that we actually spun off – primarily The River and WKKX – were very good radio stations that we would have loved to have kept. But we ended up spinning those stations to Bonneville for KZLA in Los Angeles. We were left with five Rock stations: Extreme, The Point, KSHE, K-Hits and The Rock. From being in the market for a couple of years and competing, we knew that five was way too many. So we flipped a couple of them and tried some new formats, and it ended up being really good because the synergy among the three Rock stations is great. The Point is

You're still trying to compete, but you know that ultimately you're going to end up with these other properties. It was kind of tough before the actual sale went down.

105.7 FM
THE POINT



(l-r) The Point's Tommy Mattern with Marilyn Manson and The Point's Donny Fandango.

the 18-34 Contemporary Rock station, KSHE is a 27-42 Classic Rock leaning Mainstream Rock that still plays some currents. On the upper end is K-Hits on the Classic Hits side. We feel that with the three Rock stations, we have Rock in the market pretty sealed up. Everybody's got their own niche, but we do share enough in common so we don't leave a hole wide open for somebody to come and wedge in. That's a big concern within the company, that we don't leave a hole for say, an Active Rock to come on again. That's why you'll see some things in common between The Point and KSHE. We both play some Metallica. We both play some Grunge... Nirvana, STP, Pearl Jam, and we also play some currents, although they only play a few. But they'll play a Fuel record and a 3 Doors Down record, stuff like that.

With Extreme gone, The Point now absorbs some of the more heavier-leaning Modern Rock records as well.

Yeah, absolutely. I really think that we were two very good radio stations, and we knew we couldn't keep both of them around. We were just beating each other up constantly in the ratings; and revenue-wise, we knew that it would be hard to sell two properties like that. We took the best people and the best products from each and combined the two stations. Musically, the philosophy in the company wasn't that we had to make this a real pure Alternative station, or we needed to make it a hard Alternative station. We looked at the research and tested the two audiences, and found out where the passion was for what type of music. We came up with a pretty good formula. The Point really was leaning fairly hard before we actually took ownership of them.

The format, as a whole, has kind of gone in that direction.

That's where the music's shifting. The passion is for Rage and Limp Bizkit, Incubus, and Disturbed and those types of acts, and not so much these days for the real Pop/Alternative stuff.

Where do you see the sound of the format heading? Is Rap-Rock and the heavier music in the format on its way out?

Rap-Rock has not died at The Point. If you look at the Top 10 testing records on the radio station, it's Rage, Linkin Park, Papa Roach, Limp Bizkit, Disturbed, Godsmack - those are the records that are really coming through. The difference is really finding the stuff that's good, and not playing it just to be playing that type of music. There's some bands out there that are doing it that don't do it very well, so we really keep a close eye on that. A lot of the heritage Point bands that have been around the station for years still do really well. We do well with a lot of the Alternative music — Green Day, Offspring, and the Pumpkins for example. Bands such as Depeche Mode and Radiohead are also important to our audience, so we won't ignore them.

What were some of the main changes you made coming in to The Point?

The biggest change was putting Howard Stern on the station.

How has that blended with The Point perception-wise?

Image-wise it's been a big success. The last trend that we got Howard Stern was #1 persons 18-34 with a 14 share, so it's been huge. The Winter book had mornings moving 15.6-20.6 in Men 18-34, ranking #1. Howard's numbers are bigger than they ever were on Extreme.

I really feel bad for stations that don't have the luxury of having a live overnight jock anymore. Where do you train your next full-time jock?

Many people knew that moving Howard to the Point would be the most logical move if the Extreme format went away.

Oh sure, absolutely. They had a pretty decent morning show before at the Point, but it was never one that was going to be really big. It wasn't going to give you that huge profile that I think the station needed. They had a pretty decent morning show that always had a 5 or a 6 share 18-34. But we knew if we wanted the station to perform like we really wanted it to, Howard was going to be the best bet.

The question for many programmers right now is what do you do if and when Howard ever retires?

That's a really scary thing. We're not doing our jobs if we're not developing talent. I really feel bad for stations that don't have the luxury of having a live overnight jock anymore. Where do you train your next full-time jock? The talent pool out there is really tight. When we merged the two radio stations, I looked outside for talent, making sure we had the right people. It's tough out there. You've got to think about what happens when Stern goes away in a few years. You better hope that you're grooming some future stars or we're all in trouble.

How did the rest of the Point air staff flesh out once WXTM and The Point merged?

It was pretty much a complete overhaul. After Stern we have Traci Wilde, who had previously been with The Point in afternoon drive. She was gone for five or six months,

continued on page 54

continued from page 53

We deal with 18-34 year old men, and having two sassy, sexy females on the station who can dish it out just as well as take it is a luxury that we have.

and we brought her back to do middays. We felt like she would be a really strong fit to follow Stern. She's a very strong personality on the air, and just a really solid jock. For afternoon drive we brought Eric Schmidt over from Extreme. He had also had worked at The Point, hosting afternoon drive back when Alex Luke was the PD. At night we hired Jennifer White from WNOR in Virginia Beach. We hired her actually before we took ownership of The Point. I had her on Extreme. She's a really good, solid female jock with a lot of raw talent. I think she's going to be an absolute star in this business in a few years. It's hard finding good female talent. I think I've got two of the best on my staff.

That's certainly a rarity, and that's quite a cool position to be in.

I think it is too. We deal with 18-34 year old men, and having two sassy, sexy females on the station who can dish it out just as well as take it is a luxury that we have.

How has the programming department changed since you were named PD?

There were so many good candidates for programming positions at the station. It's just tough because Traci was a music director before she left, Eric was a music director before he left The Point, and he was the APD/MD at Extreme. Donny Fandango was doing afternoon drive on The Point and we originally moved him to the 10-2 at night slot. Then that went away and Donny's now the Promotions Director and will be the Music Director for the station. We are all collectively making decisions for the radio station and I rely on each of them for their input. Everybody's in place, everybody's working, we're all working together. It's really tough when you start passing out titles, because quite frankly, just about everybody on my staff deserves some type of title. My imaging guy, Jeff Frisse, is a young kid, twenty-four years old, and he's doing some of the best imaging I've ever heard. And he's really into the music. He even figures in the mix with everything. It's all working really well now, and I'm still trying to figure out where we want to go with it.

How about the make-up of the Sales Department?

It was really weird how things worked out when the transition happened. Most of the original Point sales staff went with Bonneville, because the sales staff on The Point also sold The River and The Rock, so most of them stayed with The River. The

new Point sales staff was basically the Extreme sales staff, plus about four of The Point sellers.

How are GM duties divided up?

The General Manager is John Beck; he's also the Market Manager for all five stations. He's actually the day-to-day GM for KSHE, for The Point, and for The Mall. Then Joe Rush, our other GM, manages K-Hits and the Talk station.

What were some of your main goals or objectives coming in? What were some of the things you really wanted to do with The Point?

A few things. I don't want to sound like I'm bad-mouthing the station at all, but before we took ownership of them, aside from Donny in PM drive, they didn't have a really strong air staff. They had some people who had left, and because they knew the station was eventually going to be sold, they didn't replace those people with really high caliber jocks. They basically found part-timers to fill in those shifts. So that was one of my main objectives, building a really good, experienced air staff. The other thing was the overall sound and presentation of the radio station. They had been running the same imaging for about a year so we brought in our image guy and re-did all of the imaging with a little bit of a harder edged, quicker presentation.

What lessons do you think you've learned from consolidating the stations and staff?

To be very careful with consolidation, because there's a few areas where we probably let some people go, and I think we're probably wishing we wouldn't have. Because it's fewer people doing more work, and in the age of consolidation when you can't necessarily compensate them a ton more for that much more work, it kind of hurts morale a little bit. You know you've got people that really get a little burnt out. Dealing with that's our biggest challenge. We know we have to consolidate some areas, but we just don't want to go too far with it.

Promotionally, the Point is retaining longstanding heritage events such as Pointfest.

The Point was one of the first stations to present a radio festival back in the early nineties. This year we have a really good lineup: Weezer, Staind, Fuel, Run DMC, System Of A Down, Toadies, Monster Magnet, Saliva, and Tantric. It's going to be a really solid show. Like the ratings, Pointfest the last couple of years has suffered too. Because not only was there Pointfest,

THE
POINT
105.7 FM



Mattern (third from left) with Foo Fighters.

The passion levels for Grunge music are getting farther away from The Point and moving more into KSHE.

there was an Extreme show also, so we did a good job of splitting the audience right in half with all of the competition in the market. We're hoping that this year we can bring *Pointfest* back to where it once was.

How do you tie-in to the community beyond the music and festivals?

The station has always prided itself on the local show. As far as the local music scene, we're still doing an hour of that. The station has always done *Pointessential* CDs, comprised of music from local bands. The greatest thing about this station, and it's one of the things that they've always done really well, is the way it markets itself on the street. You see The Point everywhere. We're continuing that. We're out at all the Blues and Cardinals games, and any sporting events around town. The Point is finally hitting stride. We finally polished the station and got everything how we want it. Now it's just getting to know each other, and working with each other on a daily basis. As I said, I've got a really solid staff, really good, smart, passionate people. It's been a lot of fun; it's definitely a good working environment. I hear horror stories about Sinclair as a company. The one great thing about Emmis, they really treat their people right, and they hire managers that treat their people right, which is a good thing. It's a big team effort here and we're having a lot of fun, and we're seeing results.

Where do you see The Point three years from now?

That's a good question. The Point is always going to be the Contemporary Rock station for the market. Music goes in cycles – so, where's the music going at that time? Where's it going to go between now and then? You never know. A year from now there might be a lot more women listening to the radio station. We might be able to play a lot more Pop/Alternative than we were. You never really know where the music is going to take you, but I think The Point will still be the dominant Contemporary Rock station in town. It's funny to see – I've been doing this format for a while – it's real interesting. We're testing Grunge music like Pearl Jam and Soundgarden and STP; and KSHE is testing the same body of music in that category. It's interesting to see how the passion levels for that type of music are getting farther away from The Point and moving more into KSHE. It's music that's been around for ten years now, and it's starting to burn with the 18-24 year olds for this format. They want to hear some Beastie Boys and Limp Bizkit, so it's funny how you kind of hand that music off. But I think we'll always be a pipeline for that type of music. No telling what direction it's going to take us, but The Point is going to be a really dominant Contemporary Rock station for the market, kind of like what WBCN's done in Boston for years.

Pointed In A New Direction

on the New and Improved KPNT/St. Louis

Tommy Mattern



An Up Close Interview by Mike Bacon

"The Point" in St. Louis has been a fixture in the Modern Rock format since the early '90s. WJPLY/Philadelphia's Jim McGuinn, former Q101/Chicago PD Alex Luke and current WQAL/Cleveland PD Allan Fee have all taken turns behind the programming wheel of this Midwestern Modern mainstay, often as music cycles and consolidation waves came crashing through the market. But none has steered the ship through the corporate thunderstorm that current PD Tommy Mattern has.

Having programmed Point nemesis WXTM ("Extreme Radio") for Emmis, Mattern is no stranger to the meat n' potatoes Rock appetite of the St. Louis listener. Sister station KSHE has long been the Rock authority in the market, successfully programmed to upper-end Classic Rock fans. When Emmis launched Extreme in the summer of '98, Mattern's job was to fill the Active Rock hole in the market and take a chunk of the impressive 18-34 audience Sinclair had attracted to The Point. Essentially splitting a 5 or 6 share between the New Rock outlets created a low ratings ceiling for each station and made for a bitter rivalry. The dogfight intensified when Sinclair took on KSHE with a Classic Rock That Really Rocks format on KXOK. It was the battle of the Rock Walls.

When the news broke that Emmis was to purchase Sinclair's radio properties in St. Louis, a window of opportunity to own Rock in market number nineteen opened wide. Almost.

The bitter programming rivalry between the Point and Extreme (and KSHE and KXOK) was mirrored in the legal drama over ownership of the Sinclair St. Louis stations. Nearly a year passed before the deal was consummated. Then came the dicey matter of getting former rivals to play on the same team. For the Point and Extreme, that meant merging into one viable, bone-crushing Contemporary Rock station. Airstaff, sales, programming, promotion, imaging - all aspects of both stations had to be rebuilt and restructured under one flag.

Left standing after the storm was Mattern, a handful of air personalities, several programming hold-outs, the Extreme sales staff, and a conquering syndicated morning show led by one Howard Stern. Immediately, the New Point began to see drastic improvements. *The Howard Stern Show*, which led the charge at Extreme, replaced the Point's *Jeff, Trish and Thom Show*, and became the station's crown jewel. In the Winter 2001 Arbitron, Stern notched a 13 share in Persons 18-34, ranking #1 in the market. In Men 18-34 Stern jumped 15.6-20.6, also taking the top spot.

But the success of the new and improved KPNT didn't stop there. The station pole-vaulted 3.3-4.2, 12+. In Persons 18-34, they're #1 in total-week, middays, afternoons, and nights. The Point also swept the Men 18-34 demo in every daypart. A pretty impressive first book to say the least.

We recently caught up with The Point's new captain to get the 411 on St. Louis' newest/eldest Modern Rocker and its place in the Emmis-St. Louis Wall of Rock.

continued on page 52

FROM THE SHOW THAT ROCKED AMERICA
COMES THE MUSIC THAT ROCKS THE SHOW

THE Sopranos

MUSIC FROM THE HBO ORIGINAL SERIES

Peppers & Eggs

A new 2-CD collection featuring 25 tracks from the hit series.

Including songs by
Bob Dylan, The Police & Henry Mancini,
The Pretenders, Otis Redding,
The Rolling Stones and more.

Watch new episodes every Sunday at 9PM/8C on HBO.
Season Finale May 20.

GET A PIECE OF THE ACTION.

ALBUM IN STORES
TUESDAY, MAY 8



SONY MUSIC
SOUNDTRAX

BRAD GREY
TELEVISION

HBO
IT'S NOT TV IT'S HBO

PLAY TONE

