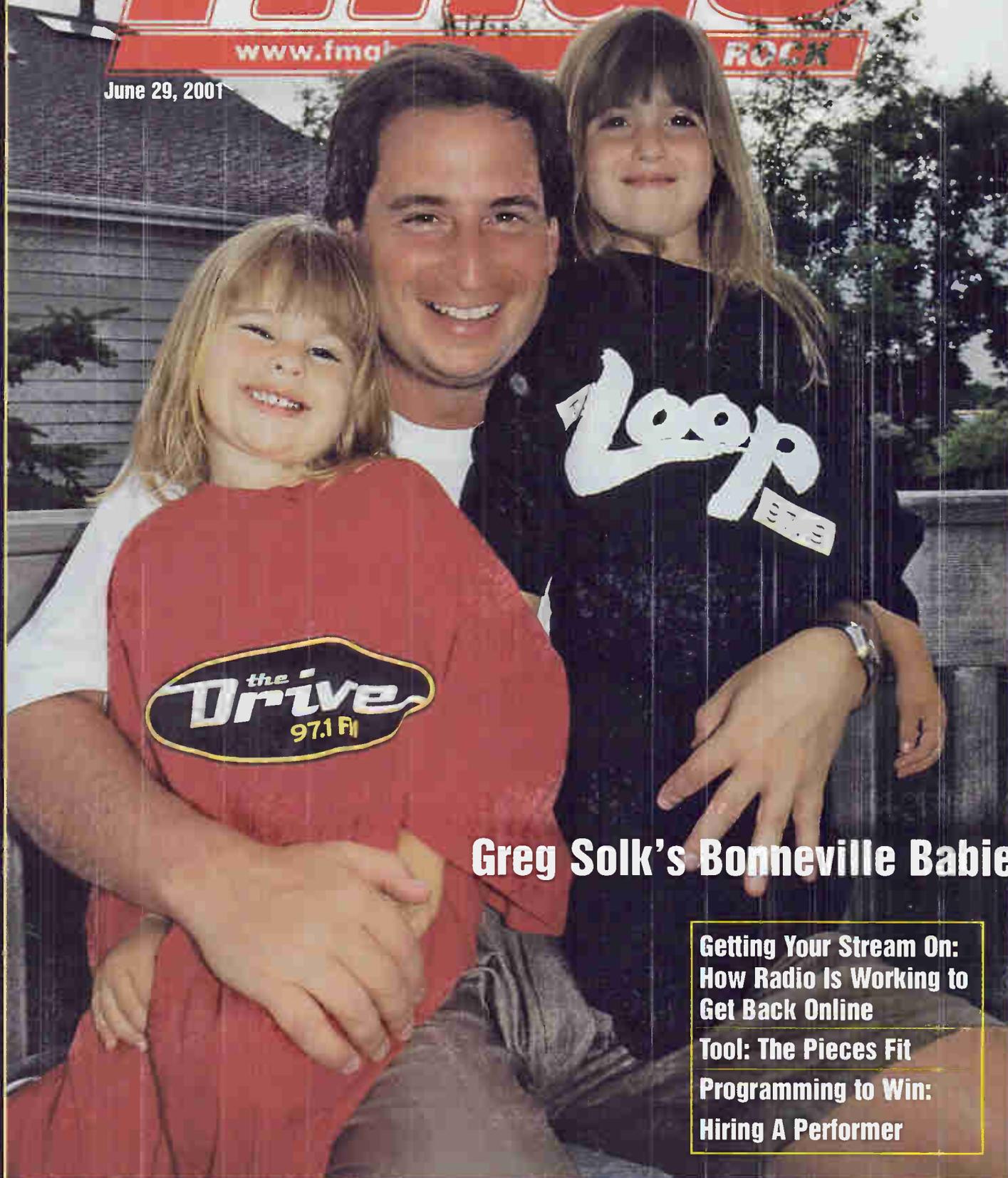


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ROCK

June 29, 2001



## Greg Solk's Bonneville Babies

**Getting Your Stream On:  
How Radio Is Working to  
Get Back Online**

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**Hiring A Performer**

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### 44 Greg Solk's Bonneville Babies

Greg Solk has spent just about his entire career at Chicago's Loop. Earlier this year, Bonneville acquired Classical WNIB-WNIV, and, after some great stunting, launched Classic Hits "The Drive." Solk was put in charge of both stations with the goal of dominating upper demo men in one of the country's most competitive markets.



44

**Over 160 stations at Rock and Modern Rock!**

**New This Week:**

<b>WBZX</b>	<b>WAZU</b>	<b>KILO</b>	<b>WTFX</b>	<b>WTPT</b>
<b>KICT</b>	<b>KLFX</b>	<b>WXFX</b>	<b>WDHA</b>	<b>WWWX</b>
<b>KIOC</b>	<b>WCLG</b>	<b>WEGW</b>	<b>WQCM</b>	<b>WNFZ</b>

**Already On:**

<b>KUPD</b>	<b>KXXR</b>	<b>KBPI</b>	<b>WMMS</b>	<b>WEBN</b>
<b>KRXQ</b>	<b>WIEZ</b>	<b>WHJY</b>	<b>WAAF</b>	<b>WRIF</b>
<b>WIYY</b>	<b>WJRR</b>	<b>WNOR</b>	<b>KISS</b>	<b>WAQZ</b>
<b>WFXN</b>	<b>KPNT</b>	<b>WHRL</b>	<b>KWOD</b>	<b>KEDJ</b>
<b>WKRL</b>	<b>WXSR</b>	<b>WZTA</b>	<b>WLUM</b>	<b>KPOI</b>
<b>WROX</b>	<b>WRZX</b>	<b>WLRS</b>	<b>WNVE</b>	<b>KIOZ</b>
<b>WMRO</b>	<b>WXZZ</b>	<b>KNRQ</b>	<b>WIKO</b>	<b>WBSX</b>
<b>WRCQ</b>	<b>KLAQ</b>	<b>KFMX</b>	<b>WYNF</b>	<b>KZOZ</b>
	<b>KZRR</b>	<b>And Many More...</b>		

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**On Tour Now!**

**Record In Stores July 10**

## Talk Isn't Cheap: O&A Add Ohio Affiliates, Kramer & Twitch Land in Detroit

The newly syndicated *Opie & Anthony Show* will debut on 92.3 Xtreme Radio in Cleveland and WAZU/Columbus on Monday (7/2). The duo, based at WNEW/New York, will air live in afternoons on the two Infinity stations.

Infinity flipped Cleveland's WZJM to Modern Rock using the "Xtreme" moniker Memorial Day Weekend, under the guidance of KXTE/Las Vegas PD Dave Wellington.

WAZU is paired with Mainstream Rock WLVQ in Columbus and is virtually a jukebox, with no live air talent. A 3,000-watt Class A licensed to Circleville, WAZU has serious signal limitations that have historically kept it in the one-two share range.

Meanwhile, O&A said on-air Tuesday (6/26) that they are meeting with WBCN/Boston VP/Programming Oedipus to finalize plans to join the station's lineup. Agent Bob Eatman has stipulated the show must air live in Boston.

After inking a three-year syndication deal, Opie & Anthony have added one station a week - WYSP/Philadelphia, WCKG/Chicago, and KYNG/Dallas. The show is being

fed to affiliates via ISDN lines until satellite space is secured, which should happen in the near future.

KXOA/Sacramento, which flipped to FM Talk this past Monday, is rolling out one daypart at a time. Howard Stern began in mornings on Monday (6/25); O&A will debut in nights within the next two weeks.

Elsewhere on the guy talk circuit, Kramer & Twitch, ousted last week from Clear Channel Active Rocker KEGL/Dallas, have landed at Infinity FM Talker WKRK/Detroit. The pair will join the station for noon-3:00 p.m., effective July 9, replacing *The Ed Tyll Show*.

"Kramer and Twitch know how to entertain and attract an audience," VP/GM Steve Sinicropi commented. "These guys have a proven track record of delivering ratings and results for advertisers. We think they'll be a great live, local show for Detroit."

The pair were fired by Clear Channel after numerous ill-conceived pranks, including reporting the "death" of pop star Britney Spears and the "coma" of her boyfriend \*NSYNC's Justin Timberlake.

"Kramer and Twitch will have listeners at work walking into coworkers offices asking, 'were you listening to Kramer and Twitch' - much like our afternoon show (Deminski & Doyle) has done to the ride home from work each day," added KRK PD Terry Lieberman.

Meanwhile, contract negotiations are underway to keep KLOS/Los Angeles morning men Mark & Brian at the Disney/ABC Mainstream Rocker for another five years. According to the *Los Angeles Times*, the deal is estimated to be worth \$15 million.

The duo was the center of the infamous 1998 "Black Hoe" promotion that cost Disney more than \$3 million in settlements when a number of employees filed racial discrimination suits against the company.

And in Chicago, WCKG afternoon host Steve Dahl has agreed to a new deal that will keep him at the Infinity Talker. The *Chicago Sun Times* said Dahl went on a rant during his Monday (6/25) program, threatening to quit if a contract renewal wasn't worked out.

*continued on page 7*

## Klaiman Promoted to Sr. VP/Promotion at Epic



Joel Klaiman

As first reported in *fmqb* (1/19), Joel Klaiman has been elevated to Sr. VP/Promotion at Epic Records Group.

"Joel's extensive knowledge of the marketplace and his take-no-prisoners approach to promotion have greatly benefited our artists," President Polly Anthony commented. "This promotion recognizes Joel's many contributions, and provides him with more room to maximize exposure for our artists across all radio formats."

"Joel is an extremely talented, well-rounded promotion executive," Executive VP/Promotion Hilary Shaev added. "He is an amazing leader who has displayed considerable skill in breaking records. He's played a crucial role in the success of a wide range of projects, including releases from Jennifer Lopez, Fuel, Nine Days, and Mandy Moore. I look forward to continuing to work closely with Joel as we further expand Epic's presence in the marketplace."

Klaiman has served as VP/Promotion for the label since 1999. He joined the company in 1996 as VP/Alternative Music for 550 Music and was elevated to VP/Promotion two years later. Prior to joining Epic, Klaiman served for three years as Sr. Director/National Alternative Promotion at Elektra. He began his career in 1990 as a manager for Frank DiLeo Management prior to joining Savage Records as Director of Marketing and Promotion in 1992. In 1993 he joined EastWest Records as Director of National Alternative Promotion.

*-Jay Gleason*

Newsted Speaks...Tool teams with King Crimson... John Lee Hooker Passes...  
Details in Music News, on Page 10.

## Getting Your Stream On: How Radio Is Working to Get Back Online

hiwire<sup>tm</sup>

StreamAudio.com

The great Web exodus began in April when the majority of radio groups pulled the plug on their stations' online streams. The culprit: uncertainty over royalty payments mandated by the Digital Millennium Copyright Act, and newly instated AFTRA-related fees for commercials that play over the Internet.

"We decided to stop streaming when the AFTRA issue starting hitting all our stations and we started to get memos from all our advertisers," Emmis Interactive VP Ray Mena said. "We decided then to stop stream-

ing temporarily and assess the situation and decide on how to proceed."

Mena wasn't alone. Emmis was joined by Clear Channel, ABC, Radio One, Beasley, and Lotus in the decision to step back and review the situation.

*continued on page 8*

# Conclave 2001: the radio odyssey

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## Clear Channel and Infinity Capture Nearly 37 Percent Of Radio Ad Dollars

Clear Channel and Infinity remain radio's revenue Goliaths, each racking up billings more than five times greater than those generated by the third and fourth largest companies. According to new data released this week by *Duncan's American Radio*, Clear Channel had \$3.79 billion in revenues last year, with an average revenue-per-station of just over \$3 million. Second ranked Infinity pulled in \$2.49 billion. However, Infinity's major market concentration gave it a significantly higher per-station-revenue average than Clear Channel — \$13.5 million. The two titans combined revenue in 2000 was \$6.3 billion — just under 37 percent of radio's total ad revenue last year.

For the fourth consecutive year, Cox Radio has climbed Duncan's Highest Billing Radio Groups chart. Cox is now number three, ahead of ABC Radio, which held that position in '99. But Cox and ABC are dwarfed in comparison with the Big Two — together,

they don't quite reach \$1 billion in revenue. Cox billed \$482 million last year, ABC grabbed \$457 million.

In addition to Cox, Radio One has consistently climbed the chart. America's largest African American-owned operator leapfrogged 22-18-9-8 over the past four years. Beasley has also consistently improved its rank. And Emmis shot from number 10 in '99 to number seven last year.

The figures, a preview of Duncan's forthcoming *Radio Market Guide*, show that, in calendar year 2000, America's 36 largest groups billed a combined \$10.97 billion. Duncan's estimates total radio-industry revenue last year was \$17.12 billion. That conservative estimate falls short of the \$19.82 billion figure the Radio Advertising Bureau recently came out with.

-Paul Heine

1994 Rank	1995 Rank	1996 Rank	1997 Rank	1998 Rank	1999 Rank	2000 Rank	Group Owners	2000 Revenues	2000 Year End Station Count	2000 Rev per station
9	7	5	5	3	1	1	Clear Channel	\$3,794,000,000	1,224	\$3,099,673
4	5	1	1	2	2	2	CBS/Infinity	\$2,495,000,000	184	\$13,559,783
5	6	9	7	5	4	3	Cox Radio	\$482,000,000	83	\$5,807,229
3	4	6	6	4	3	4	ABC Inc.	\$457,000,000	50	\$9,140,000
42	35	15	10	6	5	5	Entercom	\$392,000,000	95	\$4,126,316
39	53	27	13	10	6	6	Citadel Communications Corp.	\$368,000,000	204	\$1,803,922
17	12	13	9	8	10	7	Emmis Broadcasting	\$285,000,000	24	\$11,875,000
58	60	34	22	18	9	8	Radio One	\$282,000,000	43	\$6,558,140
19	24	11	8	7	8	9	Hispanic Broadcasting Corp.	\$258,000,000	47	\$5,489,362
12	14	14	11	11	11	10	Susquehanna Radio Corp.	\$250,000,000	26	\$9,615,385
—	—	—	16	9	7	11	Cumulus Media	\$235,000,000	227	\$1,035,242
10	10	16	14	13	12	12	Bonneville International Corp.	\$193,000,000	19	\$10,157,895
16	20	18	15	14	13	13	Greater Media, Inc.	\$145,000,000	14	\$10,357,143
26	25	19	17	15	14	14	Jefferson-Pilot Communications	\$142,000,000	17	\$8,352,941
38	32	23	18	17	16	15	Beasley Broadcast Group	\$126,000,000	44	\$2,863,636
37	30	21	19	16	15	16	Spanish Broadcasting System	\$115,000,000	25	\$4,600,000
32	34	26	20	19	17	17	Saga Communications, Inc.	\$81,000,000	53	\$1,528,302
—	57	36	22E	20	18	18	Journal Broadcast Group	\$74,000,000	36	\$2,055,556
23	26	22	21	21	19	19	Tribune Broadcasting	\$66,000,000	4	\$16,500,000
—	—	—	—	—	32	20	Extravision	\$65,900,000	58	\$1,136,207
54	59	41	29	30	23	21	Inner City Broadcasting Corp.	\$65,400,000	17	\$3,847,059
55	54	30	23	22	21	22	Sandusky Radio	\$64,600,000	10	\$6,460,000
—	—	—	—	—	29	23	Salem Communications Corp.	\$61,000,000	76	\$802,632
—	—	—	—	—	34	24	NextMedia	\$49,000,000	55	\$890,909
59	61	40	30	27	22	25	Barnstable Broadcasting, Inc.	\$47,500,000	25	\$1,900,000
—	62	35	26	23	24	26	Fisher Broadcasting, Inc.	\$46,000,000	26	\$1,769,231
—	—	—	—	—	20	27	Regent Communications, Inc.	\$41,100,000	44	\$934,091
56	58	44	31	34	28	28	Lotus Communications Corp.	\$41,000,000	24	\$1,708,333
—	—	—	—	—	—	29	Nassau Broadcasting	\$39,000,000	17	\$2,294,118
41	52	38	24	25	26	30	Buckley Broadcasting	\$38,000,000	18	\$2,111,111
—	—	—	—	—	—	31	Big City	\$33,000,000	21	\$1,571,429
—	—	—	34	29	31	32	Renda Broadcasting Corp.	\$32,900,000	18	\$1,827,778
—	—	—	—	39	35	33	South Central Communications	\$30,100,000	12	\$2,508,333
—	—	—	—	—	—	34	Liberman	\$27,800,000	9	\$3,088,889
—	—	—	—	—	25	35	Chase Radio Partners	\$27,400,000	6	\$4,566,667
—	—	—	39	36	37	36	Simmons Family, Inc.	\$26,000,000	13	\$2,000,000
								\$10,975,700,000	2,868	\$3,826,953

Source: Duncan's Radio Market Guide, 2001

Q101 and KNRK re-launch lifestyle-oriented Web sites. Details in *Modern Crossroads* on page 38.

WXTB/Tampa  
 WAAF/Boston  
 KISS/San Antonio  
 WRIF/Detroit  
 WZTA/Miami  
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 at 856.424.9114.

## New Gigs for King, Squires, and Boner

A number of PD appointments were announced this week.

We start in the Sunshine State where Montgomery Broadcast Properties Director of Programming Steve King has been tapped as PD of Modern Rock WXSX (X101.5)/Tallahassee, effective July 3. King replaces Scott Pettibone – now programming Clear Channel Modern Rock sister WPLA/Jacksonville.

"I am thrilled to announce that the search is finally over," GM John Hunt said in a memo to the X101.5 staff. "We have hired our 'first choice' as Scott's replacement. This is a return back to Tallahassee for Steve as he previously launched Hot 104.9 WHTF across the street."

Most recently King was instrumental in the launch of WQKS (Rockin' Hits Alice 96.1) in Montgomery.

"Steve is a great guy and a smart programmer," Hunt continued. "I'm confident that he'll make X an even more powerhouse of a station than it already is. I'm really glad it's him because we developed a great friendship over the last couple of months."

Meanwhile, out in Cali, KRAB/Bakersfield OM Chris Squires has re-joined Mondosphere as PD of KFRR-KJFX/Fresno, replacing Danny Wayne and Patrick O'Shaunessy, respectively. Squires has spent the past 10 years with KRAB, which was a Mondosphere property prior to Clear Channel buying the cluster last year.

Finally, WNFZ/ Knoxville MD Boner lands the PD gig at WRXR/ Chattanooga, effective July 9. He replaces Scott Hamilton, who exited last month.

-Jay Gleason

## Duncan's Disputes Senator Hollings Claim About Consolidation

*Duncan's American Radio* has disputed a statement made by Senate Commerce Chairman Fritz Hollings' (D-SC) that four radio companies control 90 percent of the industry's revenue.

"Radio advertising revenue is not 90 percent controlled by the four top-billing companies," reads a press release from *Duncan's*. "Even the most optimistic estimates by any of several respected sources put the combined revenue of the top four radio companies at between 35 percent and 42 percent of the radio advertising pie. *Duncan's American Radio* estimates the combined revenues of the top four

radio owners last year were \$7.2 billion. That works out to 42.2 percent of the entire industry's \$17.12 billion in ad revenue.

"*Duncan's* revenue estimates show that the 50 largest owners in radio control a total of 66 percent of all industry revenue. Because the majority of radio station owners are not multi-million dollar companies, by our estimate, it would take more than 500 separate owners to reach a 90 percent concentration figure."

The Senator made the claim in a recent editorial in the *Washington Post* (fnqb 6/22).

-Jay Gleason

## continued Talk Is Cheap...

continued from page 3

"This could be my last week here if things don't get worked out," Dahl said on-air. "I've never seen any place like this where they don't want to spend any money, yet they make millions... They're trying to take stuff away from me [that] I negotiated five years ago. [But] I have left a path of destruction behind me. I'll take this place down like a \$20 crack whore. I will. You watch."

-Jay Gleason

## deadline news

### XM, Sirius Preview Satellite Channels on Web Sites

The two competing satellite-to-car radio services, XM and Sirius, are previewing some of their channels online. At *xmradio.com*, visitors can sort through a variety of formats and listen to select individual channels. When it launches later this summer, XM will offer nine Rock channels: *Deep Tracks* (Classic Rock cuts); *Bone Yard* (Hard Rock); *XM Liquid Radio* (billed as offensive and dangerous... the music that warning labels were invented for); *XMU* (imagine the greatest college radio station you ever heard. Now imagine if those guys knew what they were doing); *Fred* (Classic Alternative); *XM Café* (Adult Alternative); *The Loft* (The singer-songwriter side of Triple A); *The XM Music Lab* (Progressive/Fusion Rock); And *Unsigned* (bands and artists that don't have label deals); XM will also feature channels dedicated to individual decades, from the '40s to the '90s. Sirius, meanwhile, is also previewing their forthcoming service online at *siriusradio.com*. Once again, listeners can check out the channels by genre and listen to snippets of some of the music that will be played, followed by a sample hour of music. Some of the featured channels include *Specials* (which plays anything from live cuts to themes sets), *Classic Rock*, *Classic Rock II*, *Alternative*, *Alternative II*, *Hard Rock/Metal*, *Album Rock*, and *Adult Alternative/Eclectic*.

### Arbitron Updating Population Estimates With 2000 Census Info

Arbitron is planning to implement population estimates reflecting the 2000 census in two stages. Persons 18+, Black 18+, and Hispanic 18+ reflecting new census data will appear in Fall 2001. But specific age/sex cell data reflecting the 2000 census will wait until Winter 2002 for markets with a Winter book and Spring 2002 for all others. Arbitron has posted a Q&A and more information online at *arbitron.com/radio\_stations/census\_q&a.htm*. Arbitron's decision to implement these changes in two stages will have another effect – the destabilization of Arbitrends in two books rather than just one as usual. Arbitrends and extrapolations for the Fall book are usually the only ones affected as the annual change in population estimates are put in. Trends and extrapolations for both Fall 2001 and Winter 2002 will be affected this time around.

### John Davison Upped to President/GM for ABC-Los Angeles

John Davison has been promoted to President/GM of ABC Radio's four Los Angeles stations: KLOS, KABC-AM, KDIS-AM, and KSPN-AM. Davison will join the group on July 16 and replace Bill Sommers, who is retiring. "John Davison's extensive operating experience as a GM in radio and TV, coupled with his strong business development instincts, made him the ideal candidate for the top job in L.A.," ABC Radio Station Group President Mitch Dolan commented. "His accomplishments and skills, combined with the terrific talent and track record of our L.A. team, will continue to drive all four stations toward record levels of performance." Davison was most recently Director of Sales for ABC's San Francisco stations – KGO-AM, KFSO-AM, and KMKY-AM.

### John Madison Named CEO of ClickRadio

ClickRadio, the interactive digital radio service, has appointed industry vet John Madison CEO. In his new role, Madison will be responsible for managing the company's day-to-day operations and growth, with a primary focus on building ClickRadio's user base, advertising revenue, distribution channels and strategic partnerships. Madison was most recently Sr. VP/Regional Operations for AMFM and replaces David Benjamin, who served in the role on an interim basis. Benjamin returns to his role as Vice Chairman and Sr. VP for Entertainment Services. In addition, ClickRadio has named former Vice Chairman of AMFM Steve Hicks and former Jacor executive Bobby Lawrence to the Board of Directors.

continued

## Getting Your Stream On

continued from page 3

The decision to pull its stations' stream "was a corporate decision," Clear Channel Internet Group Chairman/CEO Kevin Mayer said in April. "We are working hard to resolve outstanding issues with all concerned parties. It is our intention to put streams back up when it makes legal and financial sense."

Other radio groups, such as Cox, Entercom, and Greater Media took more of a wait-and-see attitude. Some of their stations discontinued streaming while others continued feeding programming over the Web.

"We didn't discontinue streaming en-masse, but we pulled out the stations that didn't have installation completed for the audio insertion," Cox Interactive VP Greg Lindahl mentioned. "At our peak we had 64 stations streaming and that dropped to 22 or 23 stations."

As stations ceased streaming, Arbitron and MeasureCast chronicled the listener migration from streaming versions of over-the-air stations to Internet-only outlets. By the third week of June, 27 of the 25 most-listened-to webcasters were Internet-only stations.

Meanwhile, ad insertion companies began inking clients faster than the rumor of Britney Spears' death spread on the

Internet. Not only could companies like Hiwire, StreamAudio, and Lightningcast eliminate ads voiced by AFTRA talent, they could replace those ads with separate, targeted commercials for Internet listeners. "We can send separate ads to different listeners in different demographics, all at the same time, while they're listening to the same program," Lightningcast Chairman/Chief Technology Officer Tom Des Jardins told *fmqb*.

"The revenue at this point is miniscule," Cox's Lindahl remarked. "However, we understand that there is potential there." Indeed, Jupiter Communications says streaming advertising is expected to mushroom to \$1.4 billion by 2005.

Last week Clear Channel announced a company-wide deal with Hiwire with plans to resume streaming on 250 of its stations beginning next month. Apparently the time had come for streaming to make "legal and financial sense" for radio's largest company.

"Hiwire has a proven track record of serving ads for Internet radio and has the infrastructure in place to handle our significant ad inventory," Mayer said, when announcing the deal.

Cox, meanwhile, has 56 of its stations back up and streaming, using ad insertion technolo-

gies from StreamAudio. "I would whole-heartedly endorse our vendor StreamAudio.com," Lindahl said. "They have a turnkey solution for stations and it's very economical." Stream Audio offers their service to radio for \$395 per month.

Emmis is part of the LMiV (along with Bonneville, Corus, Entercom, and Jefferson-Pilot), which has employed ad insertion technology from Real Networks. "RealNetworks is our partner, therefore all ad insertion capabilities will come through them," Mena explained.

However, no Emmis stations are currently streaming while the company works out final details. When the stations get their streams back, they will be available through both the Real and Windows Media platforms.

Making a deal with an ad insertion company only solves the AFTRA-related problem. Radio groups still face royalty fees under the DMCA - fees that will be retroactive to 1998 when the Act was passed into law. Some radio groups are hoping for the best, realizing they will eventually have to pay additional royalty fees, but hoping they will be minimal.

"We're in the middle of that along with everyone else and are waiting to see what the outcome is," Mena mentioned. "That is

still yet to play out."

"We are absolutely participating in those discussions," Lindahl added. "We have filed for the appropriate permissions."

Other companies, such as ABC, have decided to wait and see what the outcome is before putting music programming back online. That has led to a creative effort from KQRS-KXXR/Minneapolis, which is streaming nonstop morning show material on its sites.

"Our real driving force here is to provide visitors of the Web site with a focused offering of content that we know will drive repeat visits to that Web site," Lindahl summed it up. "We want to offer a good audio experience and streaming our terrestrial stations helps that cause. It is primarily to offer a content experience for the users."

"Radio is about music," Mena added. "We feel it is important for us to be there and to stream our signal and other signals we may want to do in terms of B channels. That is part of the game plan. What the economic viability of that is, is something we are working through."

-Jay Gleason

## T.J. Martell "Proud" To Cancel 14th Annual Music Industry Roast



Dan Kiele

The 14th Annual T.J. Martell Music Industry Roast, originally scheduled for Thursday (6/28) in New York City, has been cancelled.

"The T.J. Martell Foundation is proud to announce that the 14th Annual Music Industry Roast has been cancelled," a statement from the Foundation read. "Yes, we said 'PROUD.' Why? Because when you cut to the quick, the T.J. Martell Foundation is all about cures. We struggle every day to raise funds so

that our doctors can struggle to find breakthroughs that can eventually lead to cures.

"This year's roast honoree [KIIS/Los Angeles PD] Dan Kiele, has also faced a struggle. He is now at a point where, we hope and pray, he can have a personal breakthrough towards that elusive goal... a cure. The T.J. Martell Foundation will do everything we can to help him find that cure.

"That, as already stated, is what we're all about, and that is what we're proud of. We're sure all of you applaud Dan's efforts and will support him in every way that you can. So, yes, we are proud to announce a cancellation. We'll be even prouder when we can announce a rescheduled date."

-Jay Gleason

# TOOL

The Pieces Fit



At 78 minutes and 58 seconds, when one sits down to fully absorb TOOL's third full-length album, *Lateralus*, it is a personal, artistic investment, not unlike spending a day at the art museum or soaking in a city's rich culture. Even at the mid-year mark, those who have spent ample time with *Lateralus* find it hard to rank it anywhere but first

among 2001's best releases. What's not to like? The album is as dark as it is captivating; it's emotional – infuriated and disorienting – dominant, yet defenseless and approachable. From the sneering fury of "Ticks & Leeches" to the disheartened lyrical theme of "The Patient," *Lateralus* is TOOL at their most vulnerable. It's also their first #1 album, selling over 555,000 copies in its first week in stores.

"It's the album of the year," states Kneale Mann, APD/MD at CFNY/Toronto. "I'd be hard pressed to find another record that beats it this year in my collection."

"My first thought about the album was that it wasn't what I expected," recalls Warren Christensen, VP/Promotion of Volcano Records. "I loved their last album [1996's *Aenima*] so much I thought that must be the pinnacle – if they keep going at that level, it would be great. So when I got the new album, my first impression was that *Lateralus* was not what I expected. But when I sat back and took it in for what it was, I thought, 'Oh my God, they've made their *Black Album*.' They just went up to a whole new plateau."

"It's everything that you could want in a record," proclaims Donnie Mueller, Promotions and Music Director, KPNT/St. Louis. "It's got passion, it Rocks, there are mellow parts. The

lyrics are outstanding. The musicianship is brilliant! Man, we're going to be playing this record for two or three years!"

"*Lateralus* was worth the five-year wait," says Virgin VP/Promotion Ray Gmeiner, who worked *Aenima* and TOOL side-project, A Perfect Circle. "They've done it again."

"What I like best about *Lateralus* is that it doesn't matter one iota to the band what I think of it," declares Keith Hastings, PD, WLZR/Milwaukee. "By that I mean, they have remained true to what it is that they want to accomplish – their vision – and whether or not I can play these songs on the radio and get ratings from it doesn't enter into their world. That being said, *Lateralus* is an amazing record. It's a great next step for them and I'm happy our format can be a part of it."

It is impossible to appreciate *Lateralus* with distraction or while working. TOOL fans have been waiting over five years for this, so throwing the CD on for a quick listen on the way to pick up a six-pack is not the way to explore the new album's depths. Sitting down and *listening* is the only way to justly empathize with TOOL's music.

"Even on your twentieth listen, you'll find something new," notes Christensen.

TOOL's music is a diary into the thoughts and feelings of the four members of the

band. Emotionally, they understand and respect each other enough to allow their true inner thoughts to be revealed to one another – and their audience. That's why TOOL's music is so real, so intense, and so significant. TOOL live through and for their music.

"TOOL is a multi-dimensional band," notes Christensen. "The more layers you pull back, the more complicated and personable they seem. Through their music, artwork, videos – all of it – they are really trying to come up with stuff that reflects what is going on in their world and they do it for themselves. The fact that everybody else likes it is a bonus."

"TOOL reminds people that the envelope can be pushed," states Mann. "The band is not contrived. They are just four guys, who are true musicians, making music that they find interesting and they let us come along for the ride."

In the process of their emotional musical releases, TOOL identifies with their fans. For as disturbing and fantastic as the band can be, whether it's through their music, their CD packaging, or their memorable videos, TOOL is emotionally tangible. Whether they are angry, gloomy, heartbreakingly honest or disconcerting, the emotion is authentic and that comes across loud and clear.

"One thing I've noticed

about the band over the last several years is that they have huge appeal, not only to 20 year-olds, but they have huge appeal to 30 and 40 year-olds," observes Hastings. "They are a thinking man's Rock band in a world where there aren't too many of those right now."

So what about those extended song lengths? So far, it's not a factor. The first single and video from *Lateralus*, "Schism," ascended both the Rock and Modern Rock charts quicker than Bob Villa could handle his own tool. It took the six-minute and forty-three second-long track only *two* incredibly short weeks to reach the Top 10 of the Modern and Active Rock charts.

"In a TOOL song, they are telling a story," says Mueller with regards to TOOL's infamous song lengths. "If you cut out 30 seconds or a minute of the song, you're taking out a part of the story and part of their passion. With a band like TOOL, you just can't do that."

"Why TOOL works so well on the radio is that TOOL are different from everything else out there," states Christensen. "Sure, it takes a few more listens before you really get it, but it extends the life of the record to a point that a programmer could play this record forever and it will never burn."

"The reaction is ridicu-

*continued on page 10*



## labelfront

• *fmqb* has confirmed that Dan Hubbert has joined Capitol Records as Sr. VP of Promotion, replacing the exiting Burt Baumgartner. The news comes two weeks after Premiere announced that Hubbert would join Mediabase 24/7 as Sr. VP of its Music Information Systems. Hubbert previously held VP of Promotion positions at both Epic and Hollywood Records.

Walt Disney Records President Russ Bach is resigning from the company, effective June 29, according to the *Los Angeles Times*... KOCH Entertainment President Bob Frank has been voted onto the musicmusic Board of Directors... J Records has named Joan Fallon as Sr. Director, Promotion Administration, the same role she held at her previous place of employment, Arista Records... Ellen Gildersleeve rises within DreamWorks and will oversee International Promotion, Publicity and Touring for the label.



**ADEMA GIVE IN TO K-ROCK:** With their self-titled Arista debut set for an August release, the members of Adema are already out there pounding the promotional pavement as the lead track, "Giving In," takes over the airwaves. The gang at K-Rock (WXRK)/New York were the latest to have their flesh pressed. Pictured (L-R, back): Adema manager Terry Lipman; K-Rock MD Mike Peer; Arista Sr. Director/Rock & Alternative Promotion Jeff Sodikoff; K-Rock's Will Pendarvis; Adema's Mike Ransom, Kris Kohls, Mark Chavez, Tim Fluckey, and Dave DeRoo; Arista New York local Chad Coleman. (L-R, front): K-Rock's Marie Rodrigues; Howard Stern Producer Gary Dell'abate.

## continued TOOL

continued from page 9

lous. We're playing it 40 times a week and it's still getting requests," Mueller tells *fmqb*. "When we first put it on-the-air, the phones jammed."

So what's next for the band? While "Parabola" will be the next video from *Lateralus* [likely to come at the end of this year], the next single from the album has yet-to-be confirmed. In addition, a DVD single for "Schism" is also in the works and is slated for release later this year.

"I just hope and pray that for our sake, in terms of being able to evolve our format, that any departures TOOL takes musically in the future aren't too far ahead of us," Hastings asserts.

Knowing them, Keith, expect it to go beyond what any of us expect.

*Editor's Note: An extended version of this article can be found in the June 29 issue of MQB.*

- Kevin K. Boyce



## radiofront

### Programming

• WAAF/Boston evening talent Mistress Carrie is moving to middays, replacing John "Ozone" Osterlind - now in mornings at Entercom Talk sister WRKO. "After sorting through a load of tapes and resumes from people all over the country wanting to do middays at WAAF, I reached the conclusion that my number one choice for the job was right here," PD Dave Douglas said. Meanwhile, AMD/overnight host Mike Brangiforte has been promoted to MD at the Active Rocker. New music call times are Thursdays from 2:00 p.m. - 4:00 p.m. Joining the station for evenings, effective July 9, is Jay Ferrera. He comes to 'AAF from WCCC/Hartford where he did nights, using the name J. Raven. "Congratulations Carrie, Mike and Jay!" Douglas said. "Part of 'WAAF - The Next Generation.'"

• DC101/Washington has named LeeAnn Curtis MD, effective immediately. The former Y100/Philadelphia night personality has been hosting DC101 nights, on a temporary basis, since May 21. Now PD Buddy Rizer tells *fmqb* she's permanently joined the station as MD. Still undecided is whether Curtis will remain in nights, or relocate to a different timeslot. If she moves, would that create a night opening at Washington's #1 Rock station? DC101 rose 4.5-4.7 in the latest Arbitrends, ranked fourth 12+ in the market.

• Modern Rock KCNL/San Francisco-San Jose MD/morning host Pat Cain will exit the station July 13. OM Greg Stevens is searching for Cain's replacement... Just weeks after becoming the voice of WNOR/Norfolk, Rich VanSlyke has signed-on as an additional imaging voice for WIMZ/Knoxville... The NAB Radio Show will present "What Women Want: 5 Secrets to Better Ratings" on September 7 in New Orleans. Presenters include Arbitron's Manager/National Radio Sales Laura Ivey and CEO and co-founder of Joint Communications, John Parikh. The session is designed to provide radio with five marketing and programming "secrets" that will attract and retain women listeners... Emmy award winning writer/producer/actor Ken Levine has been added to this year's Conclave keynote speakers. In addition, WLZR/Milwaukee PD Keith Hastings will moderate the Conclave's *Active Rock Format Symposium*. Finally, Wimmer Hudson Research & Development co-founder Matt Hudson will present a session called *Iz Yur Station Hip 2 The Room? Audience I.Q. Revealed ... XM Satellite Radio* has inked a programming agreement with MTV Networks to create two 24-hour XM channels under the MTV and VH1 brand names. The channels will feature the best of the networks' music, news and entertainment reports, including artist interviews and features from some of the cable channels' popular shows. In addition, MTV Networks will provide promotional opportunities for XM on its cable networks... RCS has announced the debut of Selector Enterprise, a browser-based system that can be installed as software on a radio group's main server that then allows stations inside the group to privately and securely share information on songs, links, promos, individual and collective airplay, and copyright data. Selector Enterprise ties into both Selector and Linker databases, which create common music, promo and traffic logs... ProgramDirect.com has announced the launch of its Web site offering one stop shopping for programmers looking for content. The site ranges from downloadable 30-second inserts to four-hour shows and public service announcements. PDs can search by length, language,

continued on page 11

## radio front continued

continued from page 10

frequency, and topic and listen to samples online after registering... Two new LMiV-powered Web sites debuted recently: WKQX/Chicago ([q101.com](http://q101.com)) and KNRK/Portland ([947nrk.com](http://947nrk.com)).

- **Arbitron** will begin measuring Mexico City radio audiences, effective this September. It will be the first syndicated radio measurement conducted by Arbitron outside the United States. Broadcasters that have signed long-term commitments include Grupo ACIR, Imagen Telecomunicaciones, MVS Radio, Nucleo Radio Mil, and Organizacion Radio Formula. These companies operate 23 stations in Mexico City and the Valley of Mexico. Advertising agencies and media buying services that have signed contracts or letters of intent include BBDO - OMD, Control Media, FCB Worldwide, Initiative Media, Leo Burnett - Starcom, McCann Universal, Media Planning Mexico, and Mindshare. These agencies account for more than two-thirds of radio ad spending in the Mexico City radio market.

## Air Talent

- After more than 20 years with the station, **Johnny Mars** has exited WXRT/Chicago. MD **James VanOsdol** will cover Mars' 9:00 p.m. - 1:00 a.m. airshift, Wednesday through Friday. 'XRT will air specialty programming Monday and Tuesday... Former WHRL/Albany MD **Chris Osborn** returns to the station for nights. Meanwhile, PD **Susan Groves** moves from mornings to middays, swapping shifts with **Jason Keller**... **KZZU/Spokane** part-timer **Nate Chase** has joined crosstown **KAEP** for nights. He replaces **Alan Bashaw**, who is temporarily covering mornings... **WCCC/Hartford** overnight host **Slater** moves to nights, replacing **J. Raven** who has joined **WAAF/Boston** for the same position (see above). Taking the overnight position at 'CCC is **Craig the Porn Star**... Former **WKRO/Daytona Beach** PD **Rosy Acevedo** has joined the part-time airstaff of **WZTA/Miami**.

## Management

- **Viacom's Sumner Redstone** is ranked 18th on *Forbes* billionaires' list, with a net worth of \$12.6 billion. **Clear Channel's Lowry Mays** comes in at 251 with a net worth of \$1.9 billion... **Arbitron** Director of Technology **Ronald Kolessar** has been elevated to VP/Technology, Worldwide Portable People Meter Development. In other Arbitron news, **AE Harry Clark** has been promoted to Southwest Regional Manager, based at the company's Dallas office... According to *M Street*, former U.S. radio vet **John Hayes** has joined **Canada's Corus Radio Group** as President.

## finetuning

- In Shreveport, LA **Access 1 Communications** has dumped its Rhythmic CHR format on **KYSR (95.7)** and debuted a new Modern Rocker on 92.1, known as the "The Buzz." **Craig Cooper** is PD/morning host, **Kane** is in afternoons, and **Goat Boy** takes nights. Moving from 92.1 to 95.7 is **Oldies KLKL**... **Clear Channel Classic Rock WEGK/Harrisburg-York** has flipped to Oldies. It picks up the format discarded by **Clear Channel** on **WWKL** - now **Mainstream CHR**.

## washingtonbeat

## Powell Presses On With EEO

As far as FCC Chairman **Michael Powell** is concerned, the **Fat Lady** has yet to sing about EEO. The courts have repeatedly declared the Commission's Equal Employment Opportunity rules unconstitutional. Just last week, the D.C. Circuit Court of Appeals denied the FCC's request for partial reconsideration of the rules. But now, according to *M Street Daily*, Powell will attempt to draft a set of rules that will "increase employment opportunity in a manner that complies with the judicial limitations."

## Red Flags For Banta's New Jersey Deals

The FCC has red-flagged **Millennium Broadcasting's** \$110 million purchase of **Press Communications' WKXW** and **WBUD** - both in Trenton, and **WBSS/Vineland**. The Commission's Mass Media Bureau most likely has concerns about two owners - **Charlie Banta's** proposed Millenium cluster and the existing **Nassau** cluster - controlling more than 70 percent of Trenton radio revenues.



**EVERY ROSE HAS ITS CORD:** And you thought **Jack** was the only high-profile **Lakers** fan? **Guns N' Roses** frontman **Axl Rose** came out of hibernation and flew to Philadelphia to catch an NBA Finals contest between the L.A. Lakers and the Philadelphia 76ers. Axl's tickets were courtesy of **Y100(WPLY)/Philadelphia** afternoon driver **Matt Cord** who is also the voice of the **First Union Center** for all **Sixers** games. Pictured (L-R): **Cord**; **Rose**.

## consolidationfront

- **Forstmann Little** has closed on its previously announced acquisition of Las Vegas-based **Citadel** for \$26 cash for each share of the company's stock, or \$2 billion. **Citadel** President/CEO **Larry Wilson** will remain with the company in the same position. **Wilson** takes home \$49 million as the company goes private as a result of the sale... **Clear Channel** is acquiring **Commonwealth Broadcasting's** Frankfort, Kentucky cluster, which includes **WFKY-AM**, **WKYW-FM**, **WKED-FM**, **WCND-AM**, and **WTHQ-FM**, for \$3.8 million... **Wilks Broadcasting** has closed on its acquisition of **Barnstable's** Des Moines stations, including **KGGG**, **KRKQ**, **KBGG**, **KJJY**, and **KHKI** for \$30 million.

technology

- The U.S. 9th Circuit Court of Appeals has rejected a request by **Napster** for a new hearing. The decision shoots down Napster's wish to halt a temporary injunction levied against it by the court in February. "While we are disappointed that the U.S. Court of Appeals for the ninth Circuit declined to reconsider its February 2001 decision, we recognized going in that rehearing petitions are infrequently granted," Napster General Counsel **Jonathan Schwartz** said. "We will now review our legal options going forward. We will continue to comply with the outstanding injunction." The court's decision also upholds an earlier ruling that Napster contributed to copyright infringement and moves the case closer to trial. "This decision puts to rest any questions that Napster has raised regarding the earlier decision and affirms the rights of copyright holders on the Internet," said **RIAA** Sr. Executive VP/General Counsel **Cary Sherman**. No date has been set yet for the trial. Meanwhile, hundreds of independent record labels in Britain and Europe have signed licensing agreements with Napster, which will immediately make thousands of tracks available to the sites' users, according to the *Hollywood Reporter*. The deal covers a significant number of artists including Moby, Tom Jones and Slipknot.

- **MeasureCast** released their weekly ratings and the total number of hours streamed is up once again for an 84 percent increase year-to-date. Meanwhile, this week's report shows yet another increase for Internet-only stations, as only 8 of the Top 25 streams this week were terrestrial-based. Of the Top 15 stations, that number falls to two with only Adult Alternative **Virgin Radio/London** at number two and Smooth Jazz **WFXZ/Wilmington, NC** in eighth. As for the rest of the charts, **MEDIAmazing** continues their dominance

atop the ratings with a TSL of 176,756 and a cume of 45,684. **Virgin Radio** was in second, **Radio Margaritaville** held onto third while, once again, **Cablemusic Hot 100** and **3WK** rounded out the Top 5.

- **Aimster** garnered two major victories this week in U.S. District Court as a judge ruled in favor of the peer-to-peer file-swapping company. Aimster has filed a pre-emptive suit against the **RIAA** in an effort to protect itself from any potential lawsuits the organization might file. In turn, the RIAA filed a countersuit, which was dismissed. The judge also ruled against the RIAA's request that the suit could not be transferred to Manhattan, where two additional suits accusing Aimster of copyright infringement are still pending.

- In a unique marketing tactic, **Radio in the Nude** has produced **Cadillac's** current "Radio Cadillac" campaign. What sets this campaign apart from others is its use of short-range broadcast signals used to transmit the spots. Motorists passing by Cadillac Escalade billboards in major markets are instructed to tune to a special frequency that can be received within approximately one mile of the billboard.

- **FullAudio** has entered into a licensing agreement with **EMI Music Publishing**, which allows FullAudio to provide consumers with tracks that are controlled by EMI Music Publishing. The deal gives FullAudio access to nearly one million songs in EMI's catalog... **Innuity Media Services** has formalized an agreement with **Flextech** to merge with **First Internet Asia** and form **First Mediaworks**, an international broadcast-focused media company.



The deadline to receive all Rock, Progressive Modern and Metal Station Reports is Monday, July 2nd, at 5:30pm, EDT.

Reports can be:

**FAXED to:**  
(856) 424-6943

**E-FAXED to:**  
(801) 659-4999

**EMAILED to**  
fmqb@fmqbm.com



**Q95 SHOWS THEIR ROCK AND THEIR BOOBS:** The new WFBQ/Indianapolis (Q95) billboard promotes the fact that the station plays back to back Rock, and has two boobs in the morning. Those two boobs would be Bob & Tom.

# programming **TO** win

by Jay Trachman

## Talent Tips

### Hiring A Performer

A client e-mailed me last week: "Hi, Jay! If you have a moment, can you please share with me the top ten things you look for when employing on-air talent?" Truth is, I haven't thought about it much lately, much less have a "top ten" list on hand... But I pondered awhile, and here are the suggestions I came up with.

1. **Authenticity.** Sincerity. Is he/she for real? It's normal for an applicant to try to impress you, especially insecure people like us performers. We want desperately to be liked in *any* situation. But when you try to help them relax, can they let their guard down, even a little, so you can relate with them as two human beings?
2. **Honesty.** Again, it's one thing to try and impress me in a job interview — but if there's the slightest hint of trying to fool me (as with job references — they should all be checked out carefully), that's an automatic disqualification. If they do it now, they'll do it again. (I once had an applicant tell me, "The trouble with me is, I'm too honest!" Oops. I thought, "Here's a person who thinks honesty is something that should be practiced only in moderation. No, thanks...")
3. **Something to say.** Are they "about something?" (Preferably a variety of things.) Or do they just want to be announcers? Invite the applicant to express some opinions; start with things about radio, then move out of the Biz.
4. **An understanding of business.** When you tell him or her that they'll be expected to multi-task in all sorts of ways, are they dismayed? Do they show some feel for the fact that our principal aim is to make a profit?
5. **Reasonably comfortable in their own skin.** This is very hard to judge, and job interviews are not conducive to being comfortable. But it's important to attempt an assessment because, in the long run, that quality of being happy with who you are underlies all kinds of attitudes — beginning with how you will relate to other people.
6. **Do they have a life?** Hobbies, relationships, interests and pursuits. Radio is our job, not our life. *All* interesting performers have lives outside of work. We like to say we want someone who's not averse to sixty-hour weeks, when necessary; the truth is, when they're not necessary — which is most of the time — we're better off if they're out having fun, gathering things to share on the air. Are they pro-active? Do they belong to organizations? Vote? Support *any* causes? Those are all qualities of interesting people.
7. **Can I learn from him or her, as he/she learns from me?** Someone wiser than me suggested we should always be trying to train our own replacement. If you can't be replaced, you can't be promoted. Our lives lead us each down different paths; no two people's knowledge matches. If they don't have anything to teach us, they're probably not "seekers," and probably won't learn much from us, either.
8. **Traveled.** Have they been away from home? Seen other cultures? To me, it's an important part of one's education; it's one of the things that makes people interesting... and, tolerant of others' behavior.

9. **Takes direction without becoming defensive.** Hard to spot before they're on staff, of course. Jocks always say they crave guidance and critiquing... but once you start offering it, often it's another story.

10. **Respect for self, respect for me.** Are they prompt, reasonably deferential, without sucking up? Considerate? Empathetic? Do they ask questions of me, as well as answer the questions I ask?

Some programmers may think I'm dreaming, that this list is way too idealized. In the real world, one makes compromises. Sure — but it makes sense to start any project with a set of standards defined. So if these help, I'm glad I was able to contribute.

Jay Trachman is publisher of "One to One," a weekly information and humor service for broadcasters. His email address is 121@att.net Reprinted with permission.

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W RECORDS

# (iN music) THE WEEK

no. 1 buzzband

**Adema**  
"Giving In"  
Arista



Not since the heady days of Krokus has Arista delivered a track as rocking and raucous as Adema's "Giving In." Before you sink your teeth into the song's wash of swirling guitars and Mark Chavez's impassioned vocal performance, sink your teeth into these stats: number two most added at Rock (including WXTB, KRXQ and WLZR); 88• Hot Trax debut; and number two Most Added at Modern. And their self-titled debut album isn't even out until August! Get ready to give in. "It's one of the few tracks I'm actually excited about," says WXTB/Tampa PD Rick Schmidt. "And I'm not getting paid to say that."

inside

## most added

### 1. PUDDLE OF MUDD "Control" (Flawless/Geffen) (41)



KBPI, KICT, WEGW, WHJY, WMMR, WMMS, WRIF, WTUE, WYSP, WZZO

### 2. ADEMA "Giving In" (Arista) (37)

KLAQ, KSJO, KUPD, WCCC, WJRR, WLZX, WRIF, WTFX, WZOR, WZZQ

### 3. MOKE "My Degeneration" (Ultimatum/Artemis) (32)

KLBJ, KSQY, WAQX, WBAB, WKSM, WLZR, WLZX, WNOR, WQLZ, WRIF

### 4. ECONOLINE CRUSH "You Don't Know What..." (Restless) (24)

KBPI, KLAQ, KQWB, KSQY, KXXR, WCMF, WIYY, WJRR, WZBH, WZXL

### 5. MUDVAYNE "Death Blooms" (Epic) (18)

KICT, KIOZ, KTUX, WAMX, WBYP, WCCC, WJRR, WNOR, WRXF, WXQR

### 6. NONPOINT "Endure" (MCA) (16)

KAZR, KILO, WAMX, WJRR, WKQZ, WKZQ, WPXC, WQLZ, WYBB, WZTA

### 7. PETE. "Sweet Daze" (Warner Bros.) (15)

KILO, KIOC, WBZX, WCLG, WDHA, WEGW, WQAK, WQCM, WRXF, WWWX

### 8. SINOMATIC "You're Mine" (Atlantic/AG) (14)

KEYJ, KQWB, KZGL, WAQX, WHJY, WKHY, WKIT, WMMS, WRWK, WXQR

### 9. COLD "End Of The World" (Flip/Interscope) (13)

KFMW, KRXQ, WBZX, WGIR, WNVE, WPUP, WQWK, WQXA, WTFX, WWWX

### 10. BUCKCHERRY "Porno Star" (DreamWorks) (11)

KBER, WFRD, WIYY, WKLT, WKQZ, WNCD, WQAK, WQBK, WXQR

## top gainers

### 1. PUDDLE OF MUDD "Control" (Flawless/Geffen) (+504)



WQBK +37, WJRR +18, WBYP +17, WKZQ +16, WNVE +16

### 2. BLACK CROWES "Soul Singing" (V2) (+492)

WGLO +26, KQWB +21, WQZK +20, WFOX +17, KLIZ +15

### 3. STONE TEMPLE PILOTS "Days Of The Week" (Atlantic/AG) (+316)

KBBZ +21, KBUS +19, WRXL +19, KTUX +15, WKLT +15

### 4. COLD "End Of The World" (Flip/Interscope) (+314)

KICT +16, KQRC +14, WCLG +12, WPHD +12, WRWK +12

### 5. TANTRIC "Astounded" (Maverick) (+206)

WGLO +20, WKLQ +16, WQCM +13, WHMH +12, WGBF +11

### 6. 3 DOORS DOWN "Be Like That" (Republic/UMG) (+200)

WRXF +30, WYXZ +20, KLIZ +13, KBB +12, WVRK +12

### 6. FUEL "Bad Day" (Epic) (+200)

WEGW +16, KFMF +14, WVRK +14, WDHA +13, KBBZ +11

### 7. ADEMA "Giving In" (Arista) (+167)

KCGQ +15, WXTB +15, WRXF +13, KRXQ +12, KQRC +8

### 8. PETE. "Sweet Daze" (Warner Bros.) (+152)

WNOR +17, WJRR +16, KRQC +9, KUPD +9, KLAQ +8

### 9. CLUTCH "Careful With That Mic..." (Atlantic/AG) (+149)

WWWX +16, WEGW +12, WPHD +12, KFMW +11, KUFO +10

Hot Trax

100 12

Active Rock Chart

Rock Chart

Airplay Analysis



## most requested

1 - 1• STAINED

"It's Been Awhile"

(Flip/EEG)

10 - 6• DISTURBED

"Down With The..."

(Giant/Reprise)

2 - 2• TOOL

"Schism"

(Volcano)

6 - 7 SALIVA

"Your Disease"

(Island/IDJMG)

3 - 3• LINKIN PARK

"Crawling"

(Warner Bros.)

D - 8• 3 DOORS DOWN

"Be Like That"

(Republic/UMG)

5 - 4• DROWNING POOL

"Bodies"

(Wind-up)

7 - 9 TRAIN

"Drops Of Jupiter"

(Columbia/CRG)

4 - 5 THE CULT

"Rise"

(Lava/Atlantic/AG)

D - 10• WEEZER

"Hash"

(Interscope)



# hot100

June 19 - 25, 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)	4638	30	4608	167/0	48	51	DISTURBED	VOICES	(Giant/Reprise)	441	-42	483	32/0
2	2	CULT	RISE	(Lava/Atlantic/AG)	3212	11	3201	155/3	31	52	BLACK CROWES	LICKIN'	(V2)	433	-320	753	34/0
3	3	TOOL	SCHISM	(Volcano)	3110	-2	3112	133/1	46	53	SKRAPE	ISOLATED	(RCA)	429	-63	492	47/0
6	4	STONE TEMPLE...	DAYS	(Atlantic/AG)	2867	316	2551	162/4	43	54	STATIC X	THIS	(Warner Bros.)	424	-115	539	48/0
5	5	SALIVA	YOUR	(Island/IDJMG)	2662	79	2583	118/2	40	55	MEGADETH	MOTO	(Sanctuary)	401	-203	604	35/0
4	6	SEVEN MARY...	WAIT	(Mammoth)	2549	-95	2644	134/0	72	56	311	YOU	(Capricorn)	392	109	283	38/9
7	7	GODSMACK	GREED	(Republic/UMG)	2493	-48	2541	117/0	60	57	BLUE OYSTER...	POCKET	(CMC Sanctuary)	370	5	365	29/2
8	8	LINKIN PARK	CRAWLING	(Warner Bros.)	2457	77	2380	114/0	66	58	ELO	ALRIGHT	(Epic)	325	14	311	29/1
10	9	3 DOORS DOWN	BE	(Republic/UMG)	2324	200	2124	147/4	54	59	R.E.M.	IMITATION	(Warner Bros.)	324	-105	429	23/0
11	10	DAVE NAVARRO	REXALL	(Capitol)	2105	62	2043	135/1	49	60	FROM ZERO	CHECK	(Arista)	323	-138	461	31/0
9	11	AEROSMITH	PUSH	(Columbia/CRG)	1772	-371	2143	109/1	69	61	BRAND NEW...	REASONS	(Elektra/EEG)	311	19	292	30/1
14	12	STEREOMUD	PAIN	(Loud/CRG)	1732	47	1685	115/0	59	62	DOG FASHION...	HEADLESS	(Spitfire)	311	-58	369	31/0
17	13	TANTRIC	ASTOUNDED	(Maverick)	1648	206	1442	121/7	62	63	ALEWIS (STAIN'D) w/ F. DURST	OUTSIDE	(Flawless/Geffen)	304	-56	360	23/0
21	14	FUEL	BAD	(Epic)	1568	200	1368	113/5	57	64	AC/DC	NEW	(Elektra/EEG)	296	-76	372	23/0
13	15	TANTRIC	BREAKDOWN	(Maverick)	1500	-188	1688	82/0	68	65	L.A. GUNS	MAN	(Spitfire)	295	2	293	21/0
16	16	TRAIN	DROPS	(Columbia/CRG)	1427	-48	1475	73/0	56	66	SHADES APART	BEAT	(Universal/UMG)	292	-92	384	27/1
20	17	U2	ELEVATION	(Interscope)	1399	0	1399	83/0	88	67	VAN ZANT	LEAST	(Sanctuary)	279	79	200	28/3
15	18	STABBING...	SO	(KOCH)	1373	-175	1548	82/0	73	68	BLINK 182	ROCK	(MCA)	278	-3	281	18/1
12	19	3 DOORS DOWN	DUCK	(Republic/UMG)	1360	-357	1717	81/0	50	69	SYSTEMATIC	BEGINNING	(The Music Co./EEG)	266	-195	461	20/0
29	20	BLACK CROWES	SOUL	(V2)	1342	492	850	102/7	75	70	MOLLY HATCHET	WHY	(CMC International)	265	-11	276	17/0
18	21	STAIN'D	OUTSIDE	(Flip/EEG)	1293	-119	1412	77/0	74	71	STEVIE NICKS	PLANETS	(Reprise)	262	-19	281	20/0
19	22	LIMP BIZKIT	MY	(Flip/Interscope)	1275	-125	1400	61/0	82	72	DISTURBED	STUPIFY	(Giant/Reprise)	260	21	239	22/0
22	23	DISTURBED	DOWN	(Giant/Reprise)	1189	108	1081	92/1	97	73	ALIEN ANT FARM	SMOOTH	(DreamWorks)	259	100	159	21/2
26	24	DROWNING POOL	BODIES	(Wind-up)	1136	96	1040	99/4	63	74	BLUES TRAVELER	GIRL	(A&M/Interscope)	253	-105	358	15/0
24	25	PRIME sth	STUPID	(Giant/Reprise)	1096	47	1049	88/3	58	75	COLD	NO	(Flip/Interscope)	253	-116	369	18/0
23	26	LIFEHOUSE	HANGING	(DreamWorks)	995	-57	1052	66/0	76	76	ERIC GALES BAND	HAND	(Nightbird/MCA)	244	-14	258	27/0
27	27	GODSMACK	AWAKE	(Republic/UMG)	916	-86	1002	58/0	89	77	SPACEHOG	LEAST	(Artemis)	239	41	198	24/0
25	28	UNION UNDER...	REVOLUTION	(Portrait/CRG)	888	-156	1044	69/0	71	78	DAVE MATTHEWS	SPACE	(RCA)	238	-47	285	17/1
33	29	CLUTCH	CAREFUL	(Atlantic/AG)	884	149	735	72/5	D 79		MUDVAYNE	BLOOMS	(Epic)	229	121	108	31/18
34	30	PETE.	SWEET	(Warner Bros.)	867	152	715	101/15	85	80	CRASHPALACE	PERFECT	(Trauma)	224	-2	226	29/2
28	31	FUEL	HEMORRHAGE	(Epic)	864	-44	908	60/1	86	81	STYX	CRIMINAL	(BMG/CMC/Sanctuary)	220	14	206	17/2
30	32	DOYLE BRAMHALL	GREEN	(RCA)	823	14	809	63/0	78	82	BUCKCHERRY	RIDIN'	(DreamWorks)	218	-40	258	19/0
39	33	WEEZER	HASH	(Interscope)	714	104	610	46/1	70	83	DOUBLE TROUBLE	TURN	(Tone-Cool)	214	-74	288	17/0
32	34	INCUBUS	DRIVE	(Immortal/Epic)	703	-50	753	43/0	67	84	PMM	SLOW	(Geffen/Interscope)	209	-95	304	26/0
35	35	LINKIN PARK	ONE	(Warner Bros.)	677	-21	698	46/0	81	85	AMERICAN PEARL	IF	(Wind-up)	207	-45	252	17/0
64	36	COLD	END	(Flip/Interscope)	658	314	344	76/13	65	86	ECONOLINE CRUSHMAKE		(Restless)	203	-114	317	18/0
36	37	NINE INCH NAILS	DEEP	(Elektra/EEG)	622	-63	685	48/0	90	87	PAPA ROACH	LAST	(DreamWorks)	196	-1	197	18/0
37	38	LIFEHOUSE	SICK	(DreamWorks)	621	-34	655	51/0	D 88		ADEMA	GIVING	(Arista)	189	167	22	48/37
38	39	FEAR FACTORY	LINCHPIN	(Roadrunner)	612	-25	637	58/0	100	89	BLISS 66	SOONER	(Epic)	187	37	150	16/1
D 40		PUDDLE OF MUDD	CONTROL	(Flawless/Geffen)	607	504	103	95/41	79	90	NONPOINT	WHAT	(MCA)	182	-76	258	12/0
45	41	ZOO STORY	MANTARAY	(Universal/UMG)	559	39	520	51/0	91	91	ERIC CLAPTON	SUPERMAN	(Reprise)	179	-7	186	16/0
53	42	OLEANDER	BENIGN	(Republic/UMG)	546	110	436	54/3	87	92	PERFECT CIRCLE	JUDITH	(Virgin)	178	-27	205	14/0
42	43	AEROSMITH	JADED	(Columbia/CRG)	516	-24	540	41/0	D 93		DUST TO DUST	NEW	(Sanctuary)	175	47	128	18/2
41	44	DIFFUSER	TIDAL	(Hollywood)	509	-49	558	50/0	80	94	OFFSPRING	MILLION	(Columbia/CRG)	174	-80	254	17/0
55	45	ERIC CLAPTON	LIGHT	(Reprise)	501	75	426	36/4	D 95		DARWIN'S...	FEEL	(MCA)	167	121	46	26/6
47	46	PRIMUS W/ OZZY	N.I.B.	(Divine/Priority)	498	12	486	33/0	96	96	METALLICA	DISAPPEAR	(Hollywood)	157	-3	160	17/0
52	47	SIMON SAYS	BLISTER	(Hollywood)	487	42	445	55/3	77	97	OLEANDER	ARE	(Republic/UMG)	156	-114	270	15/0
61	48	CALLING	WHEREVER	(RCA)	476	111	365	50/3	95	98	3 DOORS DOWN	KRYPTONITE	(Republic/UMG)	155	-9	164	19/0
44	49	3 DOORS DOWN	LOSER	(Republic/UMG)	466	-64	530	37/0	93	99	BIG WRECK	INHALE	(Atlantic/AG)	153	-28	181	17/0
51	50	MAYFIELD FOUR	EDEN	(Epic)	445	-11	456	47/2	94	100	CREED	YOU	(Wind-up)	151	-22	173	16/0

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	STAIN'D	Break The Cycle	(Flip/EEG)	5946	6035	-89	10	11	SEVEN MARY...	The Economy Of...	(Mammoth)	2549	2644	-95
2	2	3 DOORS DOWN	The Better Life	(Republic/UMG)	4365	4562	-197	8	12	AEROSMITH	Just Push Play	(Columbia/CRG)	2357	2761	-404
3	3	GODSMACK	Awake	(Republic/UMG)	3409	3570	-161	13	13	DAVE NAVARRO	Trust No One	(Capitol)	2105	2043	62
4	4	CULT	Beyond Good...	(Lava/Atlantic/AG)	3212	3201	11	14	14	DISTURBED	The Sickness	(Giant/Reprise)	1890	1803	87
7	5	LINKIN PARK	Hybrid Theory	(Warner Bros.)	3191	3121	70	17	15	BLACK CROWES	Lions	(V2)	1790	1650	140
5	6	TANTRIC	Tantric	(Maverick)	3162	3137	25	16	16	STEREOMUD	Perfect Self	(Loud/CRG)	1746	1700	46
6	7	TOOL	Lateralus	(Volcano)	3135	3136	-1	18	17	U2	All That You Can't...	(Interscope)	1619	1615	4
11	8	STONE TEMPLE...	Shangri-La Dee Da	(Atlantic/AG)	2926	2551	375	15	18	LIFEHOUSE	No Name Face	(DreamWorks)	1616	1707	-91
9	9	SALIVA	Every Six Seconds	(Island/IDJMG)	2749	2648	101	D 19		TRAIN	Train	(Columbia/CRG)	1448	1480	-32
12	10	FUEL	Something Like...	(Epic)	2581	2534	47	20	20	LIMP BIZKIT	Chocolate Starfish...	(Flip/Interscope)	1392	1536	-144

fmqb june 29, 2001

# airplayanalysis

PUDDLE OF MUDD		Total Spins/Gain			
CONTROL		607/504			
Flawless/Geffen		Total Stations: 95			
		Hot Trax: D - 40*			
		TW	LW	2W	TS
ATLANTA	WKLS	-	-	-	-
AUSTIN	KLBJ	-	-	-	-
BALTIMORE	WIYY	13	4	-	17
BOSTON	WAAF	20	7	-	27
CINCINNATI	WEBN	13	-	-	13
CLEVELAND	WMMS	-	-	-	-
COLUMBUS	WAZU	-	-	-	-
COLUMBUS	WBZX	-	-	-	-
COLUMBUS	WLVO	-	-	-	-
DALLAS	KEGL	-	-	-	-
DENVER	KBPI	-	-	-	-
DETROIT	WRIF	-	-	-	-
HARTFORD	WCCC	8	-	-	8
INDIANAPOLIS	WFBO	-	-	-	-
KANSAS CITY	KORC	23	21	-	44
LAS VEGAS	KOMP	4	-	-	4
LONG ISLAND	WBAB	-	-	-	-
LOS ANGELES	KLOS	-	-	-	-
MEMPHIS	WEGR	-	-	-	-
MEMPHIS	WMFS	13	-	-	13
MIAMI	WZTA	12	-	-	12
MILWAUKEE	WLZR	13	-	-	13
MINNEAPOLIS	KOXR	26	16	-	42
NORFOLK	WNOR	11	-	-	11
ORLANDO	WJRR	18	-	-	18
PHILADELPHIA	WMMR	-	-	-	-
PHILADELPHIA	WYSP	-	-	-	-
PHOENIX	KDKB	-	-	-	-
PHOENIX	KUPD	7	-	-	7
PHOENIX	LOUD	-	-	-	-
PITTSBURGH	WDVE	-	-	-	-
PORTLAND	KUFO	24	21	-	45
PROVIDENCE	WHJY	7	-	-	7
ROCHESTER	WCMF	3	-	-	3
SACRAMENTO	KRXO	14	7	-	21
SALT LAKE CITY	KBER	-	-	-	-
ST. LOUIS	KSHE	-	-	-	-
SAN ANTONIO	KISS	-	-	-	-
SAN DIEGO	KIOZ	10	-	-	10
SAN FRANCISCO	KSJO	3	-	-	3
TAMPA	WXTB	20	19	-	39

BLACK CROWES		Total Spins/Gain			
SOUL		1342/492			
V2		Total Stations: 102			
		Hot Trax: 29 - 20*			
		TW	LW	2W	TS
ATLANTA	WKLS	20	12	-	32
AUSTIN	KLBJ	24	22	-	46
BALTIMORE	WIYY	-	-	-	-
BOSTON	WAAF	-	-	-	-
CINCINNATI	WEBN	-	-	-	-
CLEVELAND	WMMS	-	-	-	-
COLUMBUS	WAZU	-	-	-	-
COLUMBUS	WBZX	-	-	-	-
COLUMBUS	WLVO	6	6	-	18
DALLAS	KEGL	-	-	-	-
DENVER	KBPI	-	-	-	-
DETROIT	WRIF	16	12	-	28
HARTFORD	WCCC	10	9	-	19
INDIANAPOLIS	WFBO	15	9	-	24
KANSAS CITY	KORC	8	8	-	16
LAS VEGAS	KOMP	13	13	-	26
LONG ISLAND	WBAB	13	13	-	26
LOS ANGELES	KLOS	4	6	-	10
MEMPHIS	WEGR	14	14	-	28
MEMPHIS	WMFS	12	-	-	12
MIAMI	WZTA	-	-	-	-
MILWAUKEE	WLZR	-	-	-	-
MINNEAPOLIS	KOXR	-	-	-	-
NORFOLK	WNOR	-	-	-	-
ORLANDO	WJRR	-	-	-	-
PHILADELPHIA	WMMR	4	2	-	6
PHILADELPHIA	WYSP	-	-	-	-
PHOENIX	KDKB	8	-	-	8
PHOENIX	KUPD	-	-	-	-
PHOENIX	LOUD	-	-	-	-
PITTSBURGH	WDVE	-	-	-	-
PORTLAND	KUFO	-	-	-	-
PROVIDENCE	WHJY	14	11	-	25
ROCHESTER	WCMF	17	15	-	32
SACRAMENTO	KRXO	-	-	-	-
SALT LAKE CITY	KBER	14	-	-	14
ST. LOUIS	KSHE	-	-	-	-
SAN ANTONIO	KISS	-	-	-	-
SAN DIEGO	KIOZ	-	-	-	-
SAN FRANCISCO	KSJO	-	-	-	-

STONE TEMPLE...		Total Spins/Gain			
DAYS		2867/316			
Atlantic/AG		Total Stations: 162			
		Hot Trax: 6 - 4*			
		TW	LW	2W	TS
ATLANTA	WKLS	14	17	-	31
AUSTIN	KLBJ	17	17	-	34
BALTIMORE	WIYY	13	12	-	25
BOSTON	WAAF	15	36	-	51
CINCINNATI	WEBN	6	6	-	12
CLEVELAND	WMMS	17	24	-	41
COLUMBUS	WAZU	39	38	-	77
COLUMBUS	WBZX	10	3	-	13
COLUMBUS	WLVO	6	4	-	10
DALLAS	KEGL	18	18	-	36
DENVER	KBPI	-	-	-	-
DETROIT	WRIF	28	27	-	55
HARTFORD	WCCC	16	16	-	32
INDIANAPOLIS	WFBO	10	14	-	24
KANSAS CITY	KORC	11	13	-	24
LAS VEGAS	KOMP	21	21	-	42
LONG ISLAND	WBAB	14	9	-	23
LOS ANGELES	KLOS	3	7	-	10
MEMPHIS	WEGR	15	15	-	30
MEMPHIS	WMFS	-	-	-	-
MIAMI	WZTA	17	13	-	30
MILWAUKEE	WLZR	20	21	-	41
MINNEAPOLIS	KOXR	7	10	-	17
NORFOLK	WNOR	18	16	-	34
ORLANDO	WJRR	10	15	-	25
PHILADELPHIA	WMMR	32	29	-	61
PHILADELPHIA	WYSP	23	20	-	43
PHOENIX	KDKB	13	11	-	24
PHOENIX	KUPD	12	-	-	12
PHOENIX	LOUD	-	-	-	-
PITTSBURGH	WDVE	-	-	-	-
PORTLAND	KUFO	22	19	-	41
PROVIDENCE	WHJY	17	18	-	35
ROCHESTER	WCMF	16	12	-	28
SACRAMENTO	KRXO	-	-	-	-
SALT LAKE CITY	KBER	15	15	-	30
ST. LOUIS	KSHE	7	7	-	14
SAN ANTONIO	KISS	8	8	-	16
SAN DIEGO	KIOZ	13	14	-	27
SAN FRANCISCO	KSJO	8	6	-	14

COLD		Total Spins/Gain			
END		658/314			
Flip/Interscope		Total Stations: 76			
		Hot Trax: 64 - 36*			
		TW	LW	2W	TS
ATLANTA	WKLS	-	-	-	-
AUSTIN	KLBJ	-	-	-	-
BALTIMORE	WIYY	13	11	-	24
BOSTON	WAAF	12	6	-	18
CINCINNATI	WEBN	-	-	-	-
CLEVELAND	WMMS	-	-	-	-
COLUMBUS	WAZU	-	-	-	-
COLUMBUS	WBZX	-	-	-	-
COLUMBUS	WLVO	-	-	-	-
DALLAS	KEGL	-	-	-	-
DENVER	KBPI	-	-	-	-
DETROIT	WRIF	9	4	-	13
HARTFORD	WCCC	15	11	-	26
INDIANAPOLIS	WFBO	-	-	-	-
KANSAS CITY	KORC	14	-	-	14
LAS VEGAS	KOMP	-	-	-	-
LONG ISLAND	WBAB	-	-	-	-
LOS ANGELES	KLOS	-	-	-	-
MEMPHIS	WEGR	-	-	-	-
MEMPHIS	WMFS	-	-	-	-
MIAMI	WZTA	10	11	-	21
MILWAUKEE	WLZR	7	-	-	7
MINNEAPOLIS	KOXR	14	10	-	24
NORFOLK	WNOR	7	4	-	11
ORLANDO	WJRR	11	-	-	11
PHILADELPHIA	WMMR	6	2	-	8
PHILADELPHIA	WYSP	-	-	-	-
PHOENIX	KDKB	-	-	-	-
PHOENIX	KUPD	11	11	-	22
PHOENIX	LOUD	-	-	-	-
PITTSBURGH	WDVE	-	-	-	-
PORTLAND	KUFO	-	-	-	-
PROVIDENCE	WHJY	7	7	-	14
ROCHESTER	WCMF	-	-	-	-
SACRAMENTO	KRXO	5	-	-	5
SALT LAKE CITY	KBER	-	-	-	-
ST. LOUIS	KSHE	-	-	-	-
SAN ANTONIO	KISS	8	7	-	15
SAN DIEGO	KIOZ	9	2	-	11
SAN FRANCISCO	KSJO	-	-	-	-

TANTRIC		Total Spins/Gain			
ASTOUNDED		1648/206			
Maverick		Total Stations: 121			
		Hot Trax: 17 - 13*			
		TW	LW	2W	TS
ATLANTA	WKLS	-	-	-	-
AUSTIN	KLBJ	16	9	-	25
BALTIMORE	WIYY	13	12	-	25
BOSTON	WAAF	-	-	-	-
CINCINNATI	WEBN	15	14	-	29
CLEVELAND	WMMS	21	20	-	41
COLUMBUS	WAZU	-	-	-	-
COLUMBUS	WBZX	13	7	-	20
COLUMBUS	WLVO	-	-	-	-
DALLAS	KEGL	-	-	-	-
DENVER	KBPI	-	-	-	-
DETROIT	WRIF	12	6	-	18
HARTFORD	WCCC	16	12	-	28
INDIANAPOLIS	WFBO	-	-	-	-
KANSAS CITY	KORC	16	16	-	32
LAS VEGAS	KOMP	13	12	-	25
LONG ISLAND	WBAB	3	-	-	3
LOS ANGELES	KLOS	-	-	-	-
MEMPHIS	WEGR	-	-	-	-
MEMPHIS	WMFS	-	-	-	-
MIAMI	WZTA	13	13	-	26
MILWAUKEE	WLZR	13	8	-	21
MINNEAPOLIS	KOXR	-	-	-	-
NORFOLK	WNOR	18	14	-	32
ORLANDO	WJRR	16	19	-	35
PHILADELPHIA	WMMR	-	-	-	-
PHILADELPHIA	WYSP	11	11	-	22
PHOENIX	KDKB	-	-	-	-
PHOENIX	KUPD	-	-	-	-
PHOENIX	LOUD	-	-	-	-
PITTSBURGH	WDVE	-	-	-	-
PORTLAND	KUFO	-	-	-	-
PROVIDENCE	WHJY	-	-	-	-
ROCHESTER	WCMF	3	-	-	3
SACRAMENTO	KRXO	-	-	-	-
SALT LAKE CITY	KBER	15	14	-	29
ST. LOUIS	KSHE	-	-	-	-
SAN ANTONIO	KISS	-	-	-	-
SAN DIEGO	KIOZ	-	-	-	-
SAN FRANCISCO	KSJO	-	-	-	-

3 DOORS DOWN		Total Spins/Gain			
BE		2324/200			
Republic/UMG		Total Stations: 147			
		Hot Trax: 10 - 9*			
		TW	LW	2W	TS
ATLANTA	WKLS	12	12	-	24
AUSTIN	KLBJ	16	16	-	32
BALTIMORE	WIYY	23	23	-	46
BOSTON	WAAF	-	-	-	-
CINCINNATI	WEBN	20	20	-	40
CLEVELAND	WMMS	13	12	-	25
COLUMBUS	WAZU	37	36	-	73
COLUMBUS	WBZX	-	-	-	-
COLUMBUS	WLVO	-	-	-	-
DALLAS	KEGL	19	19	-	38
DENVER	KBPI	-	-	-	-
DETROIT	WRIF	24	13	-	37
HARTFORD	WCCC	-	-	-	-
INDIANAPOLIS	WFBO	9	10	-	19
KANSAS CITY	KORC	7	8	-	15
LAS VEGAS	KOMP	22	20	-	42
LONG ISLAND	WBAB	11	10	-	21
LOS ANGELES	KLOS	-	-	-	-
MEMPHIS	WEGR	-	-	-	-
MEMPHIS	WMFS	10	-	-	10
MIAMI	WZTA	12	12	-	24
MILWAUKEE	WLZR	23	23	-	46
MINNEAPOLIS	KOXR	-	-	-	-
NORFOLK	WNOR	18	12	-	30
ORLANDO	WJRR	17	10	-	27
PHILADELPHIA	WMMR	17	13	-	30
PHILADELPHIA	WYSP	-	-	-	-
PHOENIX	KDKB	-	-	-	-
PHOENIX	KUPD	9	11	-	20
PHOENIX	LOUD	-	-	-	-
PITTSBURGH	WDVE	-	-	-	-
PORTLAND	KUFO	-	-	-	-
PROVIDENCE	WHJY	4	2	-	6
ROCHESTER	WCMF	15	14	-	29
SACRAMENTO	KRXO	-	-	-	-
SALT LAKE CITY	KBER	15	17	-	32
ST. LOUIS	KSHE	-	-	-	-
SAN ANTONIO	KISS	-	-	-	-
SAN DIEGO	KIOZ	13	5	-	18
SAN FRANCISCO	KSJO	-	-	-	-

FUEL		Total Spins/Gain			
BAD		1568/200			
Epic		Total Stations: 113			
		Hot Trax: 21 - 14*			
		TW	LW	2W	TS
ATLANTA	WKLS	11	12	-	23
AUSTIN	KLBJ	9	5	-	14
BALTIMORE	WIYY	-	-	-	-
BOSTON	WAAF	-	-	-	-
CINCINNATI	WEBN	8	9	-	17
CLEVELAND	WMMS	12	11	-	23
COLUMBUS	WAZU	-	-	-	-
COLUMBUS	WBZX	-	-	-	-

# airplay analysis

TAMPA, WXTB					TAMPA, WXTB					TAMPA, WXTB					TAMPA, WXTB					TAMPA, WXTB						
DARWIN'S...					MUOVAYNE					CALLING					OLEANDER					311						
FEEL					BLOOMS					WHEREVER					BENIGN					YOU						
MCA					Epic					RCA					Republic/UMG					Capricorn						
Total Spins/Gain					Total Spins/Gain					Total Spins/Gain					Total Spins/Gain					Total Spins/Gain						
167/121					229/121					476/111					546/110					392/109						
Total Stations: 26					Total Stations: 31					Total Stations: 50					Total Stations: 54					Total Stations: 38						
Hot Trax: D - 95*					Hot Trax: D - 79*					Hot Trax: 61 - 48*					Hot Trax: 53 - 42*					Hot Trax: 72 - 56*						
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	-	-	-	-		
AUSTIN, KLBJ	-	-	-	-	AUSTIN, KLBJ	-	-	-	-	AUSTIN, KLBJ	-	-	-	-	AUSTIN, KLBJ	4	4	3	11	AUSTIN, KLBJ	-	-	-	-		
BALTIMORE, WIYY	-	-	-	-	BALTIMORE, WIYY	-	-	-	-	BALTIMORE, WIYY	-	-	-	-	BALTIMORE, WIYY	-	-	-	-	BALTIMORE, WIYY	-	-	-	-		
BOSTON, WAAF	-	-	-	-	BOSTON, WAAF	14	13	-	27	BOSTON, WAAF	-	-	-	-	BOSTON, WAAF	-	-	-	-	BOSTON, WAAF	-	-	-	-		
CINCINNATI, WEBN	-	-	-	-	CINCINNATI, WEBN	-	-	-	-	CINCINNATI, WEBN	-	-	-	-	CINCINNATI, WEBN	-	-	-	-	CINCINNATI, WEBN	5	5	-	10		
CLEVELAND, WMMS	-	-	-	-	CLEVELAND, WMMS	-	-	-	-	CLEVELAND, WMMS	-	-	-	-	CLEVELAND, WMMS	-	-	-	-	CLEVELAND, WMMS	10	-	-	10		
COLUMBUS, WAZU	-	-	-	-	COLUMBUS, WAZU	-	-	-	-	COLUMBUS, WAZU	-	-	-	-	COLUMBUS, WAZU	-	-	-	-	COLUMBUS, WAZU	-	-	-	-		
COLUMBUS, WBZX	-	-	-	-	COLUMBUS, WBZX	-	-	-	-	COLUMBUS, WBZX	-	-	-	-	COLUMBUS, WBZX	-	-	-	-	COLUMBUS, WBZX	21	7	-	28		
COLUMBUS, WLVO	-	-	-	-	COLUMBUS, WLVO	-	-	-	-	COLUMBUS, WLVO	-	-	-	-	COLUMBUS, WLVO	-	-	-	-	COLUMBUS, WLVO	-	-	-	-		
DALLAS, KEGL	-	-	-	-	DALLAS, KEGL	-	-	-	-	DALLAS, KEGL	-	-	-	-	DALLAS, KEGL	-	-	-	-	DALLAS, KEGL	-	-	-	-		
DENVER, KBPI	-	-	-	-	DENVER, KBPI	-	-	-	-	DENVER, KBPI	-	-	-	-	DENVER, KBPI	-	-	-	-	DENVER, KBPI	-	-	-	-		
DETROIT, WRIF	-	-	-	-	DETROIT, WRIF	-	-	-	-	DETROIT, WRIF	-	-	-	-	DETROIT, WRIF	-	-	-	-	DETROIT, WRIF	-	-	-	-		
HARTFORD, WCCC	-	-	-	-	HARTFORD, WCCC	-	-	-	-	HARTFORD, WCCC	-	-	-	-	HARTFORD, WCCC	16	16	13	45	HARTFORD, WCCC	7	-	-	7		
INDIANAPOLIS, WFBO	-	-	-	-	INDIANAPOLIS, WFBO	-	-	-	-	INDIANAPOLIS, WFBO	18	15	18	78	INDIANAPOLIS, WFBO	-	-	-	-	INDIANAPOLIS, WFBO	-	-	-	-		
KANSAS CITY, KORC	9	-	-	9	KANSAS CITY, KORC	-	-	-	-	KANSAS CITY, KORC	-	-	-	-	KANSAS CITY, KORC	-	-	-	-	KANSAS CITY, KORC	8	8	8	32		
LAS VEGAS, KOMP	-	-	-	-	LAS VEGAS, KOMP	-	-	-	-	LAS VEGAS, KOMP	-	-	-	-	LAS VEGAS, KOMP	-	-	-	-	LAS VEGAS, KOMP	-	-	-	-		
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	-	-	-	-		
MEMPHIS, WEGR	-	-	-	-	MEMPHIS, WEGR	-	-	-	-	MEMPHIS, WEGR	7	7	-	14	MEMPHIS, WEGR	-	-	-	-	MEMPHIS, WEGR	-	-	-	-		
MEMPHIS, WMFS	-	-	-	-	MEMPHIS, WMFS	-	-	-	-	MEMPHIS, WMFS	-	-	-	32	153	MEMPHIS, WMFS	-	-	-	-	MEMPHIS, WMFS	-	-	-	23	23
MIAMI, WZTA	7	7	6	26	MIAMI, WZTA	-	-	-	-	MIAMI, WZTA	-	-	-	-	MIAMI, WZTA	-	-	-	-	MIAMI, WZTA	-	-	-	-		
MILWAUKEE, WLZR	3	-	-	3	MILWAUKEE, WLZR	-	-	-	-	MILWAUKEE, WLZR	-	-	-	-	MILWAUKEE, WLZR	-	-	-	-	MILWAUKEE, WLZR	8	9	7	26		
MINNEAPOLIS, KOXR	-	-	-	-	MINNEAPOLIS, KOXR	78	9	-	87	MINNEAPOLIS, KOXR	-	-	-	-	MINNEAPOLIS, KOXR	-	-	-	-	MINNEAPOLIS, KOXR	23	19	-	42		
NORFOLK, WNOR	4	-	-	4	NORFOLK, WNOR	-	-	-	-	NORFOLK, WNOR	-	-	-	-	NORFOLK, WNOR	-	-	-	-	NORFOLK, WNOR	13	22	14	59		
ORLANDO, WJRR	9	-	-	9	ORLANDO, WJRR	-	-	-	150	ORLANDO, WJRR	-	-	-	-	ORLANDO, WJRR	-	-	-	-	ORLANDO, WJRR	14	14	13	51		
PHILADELPHIA, WMMR	-	-	-	-	PHILADELPHIA, WMMR	-	-	-	-	PHILADELPHIA, WMMR	-	-	-	-	PHILADELPHIA, WMMR	-	-	-	-	PHILADELPHIA, WMMR	-	-	-	-		
PHILADELPHIA, WYSP	-	-	-	-	PHILADELPHIA, WYSP	-	-	-	-	PHILADELPHIA, WYSP	-	-	-	-	PHILADELPHIA, WYSP	-	-	-	-	PHILADELPHIA, WYSP	-	-	-	-		
PHOENIX, KDKB	-	-	-	-	PHOENIX, KDKB	-	-	-	-	PHOENIX, KDKB	-	-	-	-	PHOENIX, KDKB	-	-	-	-	PHOENIX, KDKB	-	-	-	-		
PHOENIX, KUPO	-	-	-	-	PHOENIX, KUPO	-	-	-	-	PHOENIX, KUPO	-	-	-	-	PHOENIX, KUPO	-	-	-	-	PHOENIX, KUPO	-	-	-	-		
PHOENIX, LOUD	-	-	-	-	PHOENIX, LOUD	-	-	-	-	PHOENIX, LOUD	-	-	-	-	PHOENIX, LOUD	-	-	-	-	PHOENIX, LOUD	-	-	-	-		
PITTSBURGH, WOVE	-	-	-	-	PITTSBURGH, WOVE	-	-	-	-	PITTSBURGH, WOVE	13	12	-	25	PITTSBURGH, WOVE	-	-	-	-	PITTSBURGH, WOVE	-	-	-	-		
PORTLAND, KUFO	-	-	-	-	PORTLAND, KUFO	-	-	-	-	PORTLAND, KUFO	-	-	-	-	PORTLAND, KUFO	-	-	-	-	PORTLAND, KUFO	-	-	-	-		
PROVIDENCE, WHJY	-	-	-	-	PROVIDENCE, WHJY	-	-	-	-	PROVIDENCE, WHJY	-	-	-	-	PROVIDENCE, WHJY	-	-	-	-	PROVIDENCE, WHJY	-	-	-	-		
ROCHESTER, WCMF	-	-	-	-	ROCHESTER, WCMF	-	-	-	-	ROCHESTER, WCMF	7	6	2	19	ROCHESTER, WCMF	6	5	-	11	ROCHESTER, WCMF	5	3	-	8		
SACRAMENTO, KRXQ	-	-	-	-	SACRAMENTO, KRXQ	8	6	1	15	SACRAMENTO, KRXQ	-	-	-	-	SACRAMENTO, KRXQ	-	-	-	-	SACRAMENTO, KRXQ	-	-	-	-		
SALT LAKE CITY, KBER	-	-	-	-	SALT LAKE CITY, KBER	-	-	-	-	SALT LAKE CITY, KBER	-	-	-	-	SALT LAKE CITY, KBER	-	-	-	-	SALT LAKE CITY, KBER	-	-	-	-		
ST. LOUIS, KSHE	-	-	-	-	ST. LOUIS, KSHE	-	-	-	-	ST. LOUIS, KSHE	-	-	-	-	ST. LOUIS, KSHE	-	-	-	-	ST. LOUIS, KSHE	-	-	-	-		
SAN ANTONIO, KISS	-	-	-	-	SAN ANTONIO, KISS	7	-	-	7	SAN ANTONIO, KISS	-	-	-	-	SAN ANTONIO, KISS	-	-	-	-	SAN ANTONIO, KISS	-	-	-	-		
SAN DIEGO, KIOZ	9	5	-	14	SAN DIEGO, KIOZ	2	-	-	2	SAN DIEGO, KIOZ	-	-	-	-	SAN DIEGO, KIOZ	-	-	-	-	SAN DIEGO, KIOZ	-	-	-	-		
SAN FRANCISCO, KSJO	-	-	-	-	SAN FRANCISCO, KSJO	-	-	-	-	SAN FRANCISCO, KSJO	-	-	-	-	SAN FRANCISCO, KSJO	-	-	-	-	SAN FRANCISCO, KSJO	-	-	-	-		
TAMPA, WXTB					TAMPA, WXTB					TAMPA, WXTB					TAMPA, WXTB					TAMPA, WXTB						
DISTURBED					WEEZER					DROWNING POOL					SALIVA					LINKIN PARK						
DOWN					HASH					BODIES					YOUR					CRAWLING						
Giant/Reprise					Interscope					Wind-up					Island/IDJMG					Warner Bros.						
Total Spins/Gain					Total Spins/Gain					Total Spins/Gain					Total Spins/Gain					Total Spins/Gain						
1189/108					714/104					1136/96					2662/79					2457/77						
Total Stations: 92					Total Stations: 46					Total Stations: 99					Total Stations: 118					Total Stations: 114						
Hot Trax: 22 - 23*					Hot Trax: 39 - 33*					Hot Trax: 26 - 24*					Hot Trax: 5 - 5*					Hot Trax: 8 - 8*						
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	-	-	-	-		
AUSTIN, KLBJ	-	-	-	-	AUSTIN, KLBJ	-	-	-	-	AUSTIN, KLBJ	-	-	-	-	AUSTIN, KLBJ	-	-	-	-	AUSTIN, KLBJ	-	-	-	-		
BALTIMORE, WIYY	9	-	-	9	BALTIMORE, WIYY	16	11	16	65	BALTIMORE, WIYY	17	18	16	100	BALTIMORE, WIYY	23	22	21	278	BALTIMORE, WIYY	18	20	14	127		
BOSTON, WAAF	31	33	21	99	BOSTON, WAAF	36	38	10	84	BOSTON, WAAF	25	20	20	150	BOSTON, WAAF	36	34	32	421	BOSTON, WAAF	-	-	-	20	142	
CINCINNATI, WEBN	6	6	5	17	CINCINNATI, WEBN	-	-	-	-	CINCINNATI, WEBN	-	-	-	-	CINCINNATI, WEBN	15	13	9	174	CINCINNATI, WEBN	10	6	8	40		
CLEVELAND, WMMS	9	7	-	16	CLEVELAND, WMMS	12	10	3	31	CLEVELAND, WMMS	9	6	-	15	CLEVELAND, WMMS	10	9	9	91	CLEVELAND, WMMS	12	12	3	33		
COLUMBUS, WAZU	36	35	25	96	COLUMBUS, WAZU	39	27	-	66	COLUMBUS, WAZU	29	-	-	29	COLUMBUS, WAZU	70	68	67	889	COLUMBUS, WAZU	69	68	67	487		
COLUMBUS, WBZX	20	16	7	43	COLUMBUS, WBZX	27	23	22	132	COLUMBUS, WBZX	8	-	-	8	COLUMBUS, WBZX	34	32	36	429	COLUMBUS, WBZX	26	29	19	119		
COLUMBUS, WLVO	-	-	-	-	COLUMBUS, WLVO	-	-	-	-	COLUMBUS, WLVO	-	-	-	-	COLUMBUS, WLVO	-	-	-	-	COLUMBUS, WLVO	-	-	-	-		
DALLAS, KEGL	4	4	4	12	DALLAS, KEGL	-	-	-	-	DALLAS, KEGL	11	11	11	109	DALLAS, KEGL	32	32	32	288	DALLAS, KEGL	17	17	17	110		
DENVER, KBPI	19	19	22	78	DENVER, KBPI	-	-	-	-	DENVER, KBPI	12	10	11	76	DENVER, KBPI	32	30	27	372	DENVER, KBPI	24	11	15	162		
DETROIT, WRIF	11	11	7	151	DETROIT, WRIF	-	-	-	-	DETROIT, WRIF	10	10	12	67	DETROIT, WRIF	12	10	11	184	DETROIT, WRIF	15	8	12	100		
HARTFORD, WCCC	19	17	16	65	HARTFORD, WCCC	-	-	-	-	HARTFORD, WCCC	14	11	5	30	HARTFORD, WCCC	28	30	31	420	HARTFORD, WCCC	28	30	25	263		
INDIANAPOLIS, WFBO	-	-	-	-	INDIANAPOLIS, WFBO	-	-	-	-	INDIANAPOLIS, WFBO	-	-	-	-	INDIANAPOLIS, WFBO	-	-	-	-	INDIANAPOLIS, WFBO	-	-	-	-		
KANSAS CITY, KORC	16	13	12	53	KANSAS CITY, KORC	-	-	-	-	KANSAS CITY, KORC	7	7	7	56	KANSAS CITY, KORC	21	24	20	296	KANSAS CITY, KORC	15	15	13	71		
LAS VEGAS, KOMP	8	13	13	58	LAS VEGAS, KOMP	-	-	-	-	LAS VEGAS, KOMP	12	12	12	112	LAS VEGAS, KOMP	21	23	21	290	LAS VEGAS, KOMP	11	10	12	141		
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	-	-	-	-		
MEMPHIS, WEGR	-	-	-	-	MEMPHIS, WEGR	-	-	-	-	MEMPHIS, WEGR	-	-	-	-	MEMPHIS, WEGR	-	-	-	-	MEMPHIS, WEGR	-	-	-	-		
MEMPHIS, WMFS	-	-	-	-	MEMPHIS, WMFS	-	-	22	82	MEMPHIS, WMFS	-	-	-	-	MEMPHIS, WMFS	15	-	16	454	MEMPHIS, WMFS	-	-	-	36	186	

# active rock

[ 18-34 ]

June 19 - 25, 2001

# mainstream rock

[ 25-44 ]

June 19 - 25, 2001

LW	TW	Artist	Track	Label	TW	Move	LW	2W	Cume/Adds
1	1	STAINED	BEEN	(Flip/EEG)	2671	25	2646	2560	85/0
2	2	TOOL	SCHISM	(Volcano)	2247	-16	2263	2157	81/0
3	3	SALIVA	YOUR	(Island/IDJMG)	2010	10	2000	1870	76/0
5	4	LINKIN PARK	CRAWLING	(Warner Bros.)	1908	52	1856	1781	77/0
4	5	GODSMACK	GREED	(Republic/UMG)	1901	19	1882	1871	75/0
6	6	CULT	RISE	(Lava/Atlantic/AG)	1803	-29	1832	1729	80/1
7	7	STONE TEMPLE...	DAYS	(Atlantic/AG)	1417	80	1337	1044	76/1
8	8	DAVE NAVARRO	REXALL	(Capitol)	1320	21	1299	1182	76/0
9	9	STEREOMUD	PAIN	(Loud/CRG)	1275	10	1265	1212	77/0
13	10	3 DOORS DOWN	BE	(Republic/UMG)	1123	75	1048	896	68/2
10	11	LIMP BIZKIT	MY	(Flip/Interscope)	1096	-118	1214	1406	49/0
11	12	STABBING...	SO	(KOCH)	1009	-135	1144	1077	56/0
14	13	TANTRIC	ASTOUNDED	(Maverick)	1007	113	894	711	67/5
12	14	SEVEN MARY...	WAIT	(Mammoth)	992	-151	1143	1205	55/0
15	15	DISTURBED	DOWN	(Giant/Reprise)	990	102	888	681	71/1
17	16	DROWNING POOL	BODIES	(Wind-up)	897	90	807	698	73/3
26	17	CLUTCH	CAREFUL	(Atlantic/AG)	711	92	619	511	53/1
24	18	FUEL	BAD	(Epic)	711	75	636	503	51/2
22	19	PRIME sth	STUPID	(Giant/Reprise)	696	5	691	575	51/0
19	20	GODSMACK	AWAKE	(Republic/UMG)	694	-66	760	838	40/0
18	21	UNION UNDER...	REVOLUTION	(Portrait/CRG)	665	-110	775	719	47/0
20	22	TANTRIC	BREAKDOWN	(Maverick)	653	-105	758	826	36/0
16	23	3 DOORS DOWN	DUCK	(Republic/UMG)	638	-190	828	918	40/0
23	24	STAINED	OUTSIDE	(Flip/EEG)	613	-55	668	772	37/0
29	25	WEEZER	HASH	(Interscope)	597	92	505	442	37/0
30	26	PETE.	SWEET	(Warner Bros.)	592	100	492	238	65/9
25	27	NINE INCH NAILS	DEEP	(Elektra/EEG)	561	-61	622	560	42/0
27	28	LINKIN PARK	ONE	(Warner Bros.)	556	-30	586	668	35/0
28	29	FEAR FACTORY	LINCHPIN	(Roadrunner)	552	-22	574	546	51/0
D	30	PUDDLE OF MUDD	CONTROL	(Flawless/Geffen)	542	439	103	0	65/21
42	31	COLD	END	(Flip/Interscope)	536	252	284	97	56/7
21	32	AEROSMITH	PUSH	(Columbia/CRG)	514	-179	693	775	34/0
36	33	SIMON SAYS	BLISTER	(Hollywood)	456	49	407	363	48/1
31	34	INCUBUS	DRIVE	(Immortal/Epic)	419	-67	486	485	26/0
34	35	DISTURBED	VOICES	(Giant/Reprise)	415	-34	449	581	29/0
33	36	SKRAPE	ISOLATED	(RCA)	391	-61	452	432	40/0
D	37	BLACK CROWES	SOUL	(V2)	379	160	219	113	30/2
35	38	U2	ELEVATION	(Interscope)	379	-61	440	500	24/0
32	39	STATIC X	THIS	(Warner Bros.)	364	-92	456	512	40/0
39	40	FUEL	HEMORRHAGE	(Epic)	363	28	335	423	25/0
46	41	311	YOU	(Capricorn)	353	93	260	184	32/6
37	42	DIFFUSER	TIDAL	(Hollywood)	348	-54	402	361	32/0
50	43	OLEANDER	BENIGN	(Republic/UMG)	304	66	238	132	26/2
48	44	ZOO STORY	MANTARAY	(Universal/UMG)	268	13	255	174	20/0
38	45	FROM ZERO	CHECK	(Arista)	266	-128	394	459	25/0
44	46	LIFEHOUSE	HANGING	(DreamWorks)	235	-32	267	292	20/0
43	47	DOG FASHION...	HEADLESS	(Spitfire)	229	-54	283	291	21/0
40	48	MEGADETH	MOTO	(Sanctuary)	228	-82	310	590	17/0
41	49	COLD	NO	(Flip/Interscope)	224	-73	297	427	15/0
D	50	ALIEN ANT FARM	SMOOTH	(DreamWorks)	218	82	136	110	15/1

LW	TW	Artist	Track	Label	TW	Move	LW	2W	Cume/Adds
1	1	STAINED	BEEN	(Flip/EEG)	1967	5	1962	1945	82/0
2	2	SEVEN MARY...	WAIT	(Mammoth)	1557	56	1501	1500	79/0
6	3	STONE TEMPLE...	DAYS	(Atlantic/AG)	1450	236	1214	866	86/3
4	4	CULT	RISE	(Lava/Atlantic/AG)	1409	40	1369	1381	75/2
3	5	AEROSMITH	PUSH	(Columbia/CRG)	1258	-192	1450	1470	75/1
5	6	TRAIN	DROPS	(Columbia/CRG)	1257	-13	1270	1280	63/0
7	7	3 DOORS DOWN	BE	(Republic/UMG)	1201	125	1076	915	79/2
8	8	U2	ELEVATION	(Interscope)	1020	61	959	970	59/0
17	9	BLACK CROWES	SOUL	(V2)	963	332	631	287	72/5
11	10	TOOL	SCHISM	(Volcano)	863	14	849	811	52/1
15	11	FUEL	BAD	(Epic)	857	125	732	585	62/3
9	12	TANTRIC	BREAKDOWN	(Maverick)	847	-83	930	929	46/0
13	13	DAVE NAVARRO	REXALL	(Capitol)	785	41	744	689	58/1
12	14	LIFEHOUSE	HANGING	(DreamWorks)	760	-25	785	825	46/0
10	15	3 DOORS DOWN	DUCK	(Republic/UMG)	722	-167	889	1017	47/0
14	16	STAINED	OUTSIDE	(Flip/EEG)	680	-64	744	701	41/0
18	17	DOYLE BRAMHALL	GREEN	(RCA)	652	45	607	585	57/0
19	18	SALIVA	YOUR	(Island/IDJMG)	652	69	583	578	42/2
22	19	TANTRIC	ASTOUNDED	(Maverick)	641	93	548	394	54/2
16	20	GODSMACK	GREED	(Republic/UMG)	592	-67	659	686	41/0
23	21	LINKIN PARK	CRAWLING	(Warner Bros.)	549	25	524	494	37/0
20	22	FUEL	HEMORRHAGE	(Epic)	501	-72	573	675	31/1
27	23	ERIC CLAPTON	LIGHT	(Reprise)	459	60	399	315	34/4
25	24	STEREOMUD	PAIN	(Loud/CRG)	457	37	420	399	31/0
28	25	LIFEHOUSE	SICK	(DreamWorks)	408	10	398	387	34/0
30	26	PRIME sth	STUPID	(Giant/Reprise)	400	42	358	315	37/3
24	27	AEROSMITH	JADED	(Columbia/CRG)	385	-50	435	484	31/0
26	28	STABBING...	SO	(KOCH)	364	-40	404	425	21/0
21	29	BLACK CROWES	LICKIN'	(V2)	341	-227	568	836	25/0
29	30	3 DOORS DOWN	LOSER	(Republic/UMG)	332	-28	360	396	25/0
42	31	CALLING	WHEREVER	(RCA)	331	83	248	234	31/2
36	32	ELO	ALRIGHT	(Epic)	293	10	283	269	21/1
39	33	ZOO STORY	MANTARAY	(Universal/UMG)	291	26	265	237	31/0
35	34	BLUE OYSTER...	POCKET	(CMC/Sanctuary)	288	0	288	273	25/1
38	35	INCUBUS	DRIVE	(Immortal/Epic)	284	17	267	301	17/0
40	36	PRIMUS W/OZZY	N.I.B.	(Divine/Priority)	283	23	260	280	13/0
50	37	PETE.	SWEET	(Warner Bros.)	275	52	223	140	36/6
31	38	R.E.M.	IMITATION	(Warner Bros.)	248	-91	339	475	13/0
D	39	OLEANDER	BENIGN	(Republic/UMG)	242	44	198	159	21/1
45	40	DROWNING POOL	BODIES	(Wind-up)	239	6	233	225	21/1
41	41	STEVIE NICKS	PLANETS	(Reprise)	234	-15	249	308	15/0
32	42	BLUES TRAVELER	GIRL	(A&M/Interscope)	232	-106	338	402	14/0
D	43	VAN ZANT	LEAST	(Sanctuary)	230	75	155	127	26/3
47	44	MAYFIELD FOUR	EDEN	(Epic)	229	5	224	196	26/1
49	45	BRAND NEW...	REASONS	(Elektra/EEG)	226	3	223	187	11/0
33	46	AC/DC	NEW	(Elektra/EEG)	225	-73	298	382	10/0
37	47	UNION UNDER...	REVOLUTION	(Portrait/CRG)	223	-46	269	260	12/0
43	48	GODSMACK	AWAKE	(Republic/UMG)	222	-20	242	240	18/0
D	49	DISTURBED	DOWN	(Giant/Reprise)	199	6	193	130	11/0
D	50	L.A. GUNS	MAN	(Spitfire)	198	1	197	193	16/0

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; Cume: Total number of stations playing; Adds: number of new stations reporting as an add.



# TRACKING REPORT

Call-Out Music Research

## Rock and Alternative Regional Call Out

### Combined Regions

		Grade			Grade		
1.	Hemorrhage (In My Hands)	Fuel	83	9.	Drops Of Jupiter	Train	79
2.	It's Been Awhile	Staind	83	10.	Flavor Of The Weak	American Hi-Fi	78
3.	Hanging By A Moment	Lifeshouse	82	11.	The Space Between	Dave Matthews Band	77
4.	Outside	Staind	81	12.	My Way	Limp Bizkit	74
5.	Drive	Incubus	81	13.	Your Disease	Saliva	71
6.	Awake	Godsmack	80	14.	Duck And Run	3 Doors Down	71
7.	Southside	Moby/Gwen Stefani	79	15.	Loser	3 Doors Down	71
8.	One Step Closer	Linkin Park	79				

### Northeast

		Grade			Grade		
1.	Awake	Godsmack	94	9.	Hanging By A Moment	Lifeshouse	76
2.	Hemorrhage (In My Hands)	Fuel	89	10.	Southside	Moby/Gwen Stefani	75
3.	Outside	Staind	87	11.	My Way	Limp Bizkit	74
4.	Drive	Incubus	82	12.	The Rock Show	Blink 182	70
5.	Flavor Of The Weak	American Hi-Fi	82	13.	Your Disease	Saliva	70
6.	Drops Of Jupiter	Train	81	14.	One Step Closer	Linkin Park	70
7.	The Space Between	Dave Matthews Band	79	15.	Greed	Godsmack	69
8.	It's Been Awhile	Staind	79				

### South

		Grade			Grade		
1.	Hanging By A Moment	Lifeshouse	93	9.	Your Disease	Saliva	78
2.	One Step Closer	Linkin Park	87	10.	No One	Cold	78
3.	Outside	Staind	86	11.	It's Been Awhile	Staind	75
4.	Drive	Incubus	85	12.	The Space Between	Dave Matthews Band	74
5.	Southside	Moby/Gwen Stefani	85	13.	Hash Pipe	Weezer	71
6.	My Way	Limp Bizkit	83	14.	When It's Over	Sugar Ray	71
7.	Drops Of Jupiter	Train	81	15.	Flavor Of The Weak	American Hi-Fi	70
8.	Hemorrhage (In My Hands)	Fuel	81				

### Midwest

		Grade			Grade		
1.	One Step Closer	Linkin Park	91	9.	Drive	Incubus	81
2.	Bodies	Drowning Pool	90	10.	Southside	Moby/Gwen Stefani	81
3.	It's Been Awhile	Staind	89	11.	Breakdown	Tantric	80
4.	Flavor Of The Weak	American Hi-Fi	85	12.	No One	Cold	77
5.	Drops Of Jupiter	Train	85	13.	This Is Not	Static-X	75
6.	Hanging By A Moment	Lifeshouse	84	14.	Awake	Godsmack	74
7.	Duck And Run	3 Doors Down	82	15.	Outside	Staind	73
8.	Hemorrhage (In My Hands)	Fuel	82				

### West

		Grade			Grade		
1.	The Space Between	Dave Matthews Band	91	9.	Hanging By A Moment	Lifeshouse	76
2.	It's Been Awhile	Staind	88	10.	Drive	Incubus	75
3.	Awake	Godsmack	81	11.	Southside	Moby/Gwen Stefani	74
4.	Shiver	Coldplay	79	12.	Flavor Of The Weak	American Hi-Fi	74
5.	Hemorrhage (In My Hands)	Fuel	79	13.	Linchpin	Fear Factory	73
6.	Outside	Staind	79	14.	Fat Lip	Sum 41	71
7.	Loser	3 Doors Down	78	15.	Duck And Run	3 Doors Down	71
8.	When It's Over	Sugar Ray	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.

## Tool Tours, Maynard Kicks Ass



Tool

With their European tour in the books, Tool will soon embark on a co-headlining trek with King Crimson hitting the following markets: 8/3, Denver; 8/6-7, Seattle; 8/8, Portland; 8/10-11, Berkley; 8/13-14, Los Angeles; 8/15, San Diego. No word if any other shows will be added. In other Tool haps, singer Maynard James Keenan is joining forces with Anthrax guitarist Scott Ian, and Hole drummer Samantha Maloney for the track "Ass Kickin' Fat Kid," which will appear in the New Line Cinema flick *Run, Ronnie, Run*, the brainchild of *Mr. Show's* Bob Odenkirk and David Cross. The trio will go by the name Titannica. The soundtrack (which will not feature the Titannica track) has contributions from Hole bassist Melissa Auf Der Maur (a cover of Poison's "Every Rose Has Its Thorn), punkers The Vandals and Ween, who check in with a cover of the Atlanta Rhythm Section's "Champagne Jam."

## Live Get Ecstatic With New Record

Live will return with a new record, *Ecstatic Fanatic*, which is due for a mid-September release. The album, their fifth, will be pre-



Live

ceded by the single "Simple Creed," which goes to radio July 31. The band will play a pair of U.S. dates prior

to the record's release, July 29 at X103's X-Fest in Noblesville, IN., and August 4 at the Rolling Rock Town Fair in Latrobe, PA. The track listing for *Ecstatic Fanatic* is as follows: "Intro," "Simple Creed," "Deep Enough," "Like A Soldier," "People Like You," "Transmit Your Love," "Forever May Not Be Long Enough," "Call Me A Fool," "Flow," "The Ride," "Nobody Knows," "OK," "Overcome," "Hero Of Love."

## Newsted Speaks About Metallica And More



Jim Rinaldi

Jason Newsted

EchoBrain. Calling from his home studio in northern California, Newsted had nothing but kind words for his former bandmates. "They're gonna be huge, man," the bassist enthused. "I have complete pride in those guys. They're gonna go on and crush everybody still, they'll always be the best." As for who will fill in his bass playing shoes in the band, Newsted said "it has to be someone who they already know... that is very capable," and suggested Armored Saint bassist Joey Vera and former Ozzy Osbourne/Alice In Chains bassist Mike Inez as possible replacements. In describing EchoBrain's forthcoming debut album, Newsted said it was a "musical record, not a Heavy Metal record," and Friend compared the track "Colder World" to The Beatles and Cheap Trick. EchoBrain also features drummer Brian Sagrafina and guitarist/vocalist Dylan Dawkin. Metallica guitarist Kirk Hammett, ex-Faith No More guitarist Jim Martin and members of the San Francisco Symphony Orchestra all make guest appearances on the album. For more on the Newsted interview, check out [knac.com](http://knac.com).

Former Metallica bassist Jason Newsted spoke publicly for the first time since leaving the Bay Area Metal legends January 17, calling longtime pal Lonn Friend's *Breath of Fire* show on [KNAC.com](http://KNAC.com) last Wednesday (6/20) to discuss a variety of topics, and premiere music from his new band,

## Blues Legend John Lee Hooker Passes Away



John Lee Hooker

Blues giant John Lee Hooker passed away of natural causes in his sleep last

Thursday (6/21) at his home in Los Altos, CA. Hooker, 83, was an undisputed legend in both the Blues and Rock communities, influencing countless artists - The Rolling Stones and Eric Clapton among them - with his snarling boogie guitar stylings and his primal singing. Born in the Mississippi Delta, Hooker released upwards of 100 albums for a variety of labels over his 60-year career. Hooker won a Grammy award for his 1990 album *The Healer*, and was inducted into the Rock and Roll Hall of Fame in 1991. He was honored by the Grammys with a Lifetime Achievement award in 2000. Hooker, who owned the Boom Boom Room in San Francisco, is said to have spent his recent years holed up at his homes in Los Altos and Long Beach, watching baseball and enjoying his fleet of expensive automobiles. Virgin Records America co-presidents Ray Cooper and Ashley Newton issued a statement saying, "With the passing of John Lee Hooker, not only does the music world lose an icon but we at Virgin lose a truly beloved member of our family." Hooker is survived by eight children, 19 grandchildren and many great-grandchildren.

## Former Clash

mainstay Joe Strummer releases his second album with the Mescaleros, *Global A Go-Go*, on July 16 on Hellcat/Epitaph. It'll be preceded by a single, limited to 2,000 seven-inch copies, of "Johnny Appleseed" a week earlier. The band started work on the album last November just before being invited to open for The Who on three weeks of dates, and Roger Daltrey sings on the album's title track. Strummer and company will tour the U.K. in November.

An expansive six-CD boxed set dedicated to one of the most famous and respected producers in the world is out next Monday (7/2) when EMI releases *Produced By George Martin*. The collection is grouped into half-a-dozen categories to cover the enormous range of the 75-year-old Martin's half-century of recorded achievements. Disc one features early productions with Eve Boswell, Jimmy Shand, the Vipers Skiffle Group and others; disc two focuses on comedy work with Peter Sellers, Rolf Harris, Peter Ustinov, etc.; three features some of his best-known 1960s hits from Cilla Black, Gerry And The Pacemakers, the Fourmost, Billy J. Kramer And The Dakotas and, of course, The Beatles, in a rare licensing of their material for a compilation. The fourth disc is an "orchestral journey" featuring Martin and other bandleaders such as Ron Goodwin, Sidney Torch and Jack Parnell; the fifth set features his 1970s work with the likes of Billy Preston, America, Jeff Beck, Neil Sedaka, Jimmy Webb and Gary Brooker, and disc six brings the story into the 1980s and '90s with Paul McCartney, Ultravox, Kenny

Rogers, Peter Gabriel, Sting, Celine Dion and many others.

Meanwhile, The Beatles go Reggae on a new vinyl-only release on the legendary Trojan label, *Tribute To The Beatles Reggae Style*, released on July 16. Originally available as three separate CDs, it now reappears as a three-disc boxed set featuring such names as John Holt, Ken Boothe and Desmond Dekker. Meanwhile, the entire Trojan catalog has been bought by niche company Sanctuary in a deal worth £10.25 million, giving it control of over 10,000 titles and subsidiary imprints such as Receiver and Indigo. Sanctuary plans to reissue some of the label's best-loved material after giving it a production, artwork and marketing overhaul, reports trade paper *Music Week*.

Veteran New York songwriter Chip Taylor, back at number one on charts around the world via Shaggy's *Angel* update of his "Angel of the Morning" classic, will have his *Black and Blue America* album released in the U.K. on August 13. It features guest appearances from Lucinda Williams, John Prine and PP Arnold and has already had warm reviews in the U.S. Taylor will be in the U.K. for an invitation-only *Chip's Party* event on July 26.

Nanci Griffith has announced a major U.K. tour for October to follow the July 30 release of her new Elektra set, *Clock Without Hands*, her first collection of all-new material in some five years. On July 10 and 11 she'll be in London following a trip to Vietnam organized by the Vietnam Veterans of America to support their Campaign for a Landmine-Free

World. The tour begins on October 2 at Croydon's Fairfield Halls in south London and includes a London Royal Albert Hall date on November 1.

Laurie Anderson releases *Life On A String*, her first new album in seven years, on August 27 on Nonesuch Records. Co-produced with Hal Wilner, it has an impressive line-up of guest appearances including Dr. John, Bill Frisell, Lou Reed and Van Dyke Parks.

Rising Scots Cosmic Rough Riders, who'll support the Black Crowes on their U.K. dates, release the single "Revolution (In The Summertime?)" on Poptones on July 23. Witness have "You Are All My Own Invention" out as a July 9 single from their upcoming second album, *Under A Sun*, while Tricky's fifth album, *Blowback*, already being hailed as his most accessible work for years, is out in the U.K. on Monday (7/2) on Epitaph.

"Lady Marmalade" is back at number one in the U.K. for the second time in just over three years.

Following All Saints 1998 version, the Aguilera/L'il Kim/Mya/Pink rendition from *Moulin Rouge* sold over 109,000 copies to hit top spot this week and become the U.K.'s 900th chart-topping single. Also profiting from movie association is Faith Hill, whose "There You'll Be" enters at three, easily her biggest U.K. hit. Linkin Park's "Paper Cut" is in at 14, their best ranking to date, and Phats and Small's "This Time Around" at 15. On the album chart, despite a sales drop of 61 percent, Travis stayed at number one with *The Invisible Band* ahead of three prominent new entries, D12's *Devil's Night* at two, *Origin Of Symmetry* by Muse at three and *Outrospective* by Faithless at four.

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

### THE CROWES GET THEIR HANDS DIRTY:

During the Los Angeles stop of their *Tour of Brotherly Love* with Oasis, The Black Crowes were inducted into Hollywood's RockWalk, alongside some of their biggest influences like Jimmy Page, Aerosmith and B.B. King. Caught with their hands in wet cement are (L-R): Eddie Harsch; Chris Robinson; Rich Robinson; Steve Gorman.



rock  
report

**A new CD**, *Skin*, a new autobiography, *The Truth Is...*, and a new girlfriend, all find



Melissa Etheridge

Melissa Etheridge riding high again. Etheridge's new CD, *Skin*, is being hailed as one of the artist's best, its accompanying songs offering a stark and painfully honest account of her breakup with partner of ten years, Julie Cypher. Upon the July 10 release of *Skin*, Etheridge embarks on a short tour. "I can't wait to begin performing again," enthuses Etheridge. "It is my true passion. I love being on the road and I am so proud of this album. This tour is going to be special for me. I am returning to my roots, and it will be a personal experience for the audience ... and for myself." You can catch Melissa Etheridge at the following locales: 8/6-8, Washington, DC, Warner Theater; 8/11-14, New York, NY, City Center; 8/16 & 17, Boston,

Lowell Memorial Auditorium; 8/18, Montreal, Place des Arts; 8/24, Toronto, Massey Hall; 8/25 & 26, Detroit, Detroit Opera House; 8/28 & 29, Chicago, Chicago Theater; 9/4 & 5, Atlanta, Civic Center Theater; 9/7 & 8, Miami, Jackie Gleason Theater; 9/10 & 11, Dallas/Ft. Worth; 9/14-16, Long Beach, CA, Terrace Theater; 9/17, Tempe, AZ, Gammage Auditorium; 9/20-22, Oakland, CA, Paramount Theater; 9/24, Vancouver, Queen Elizabeth Theater; 9/25 & 26, Seattle, Seattle Center Opera House; 9/29 & 30, Denver, Paramount Theater.

This tribute album frenzy is getting out of hand. The latest act receiving the reverential tribute treatment is the Kinks on the new CD, *This Is Where I Belong: The Songs Of Ray Davies & The Kinks*. Slated for release in August, acts kneeling at the shrine of songwriter Ray Davies include Matthew Sweet, Fastball (also represented on the recent Who tribute CD), Jonathan Richman, Yo La Tengo, Queens Of The Stone Age, Steve Forbert, Minus Five and more. Tracks reinterpreted include "'Til The End Of The Day," "Stop Your Sobbing" (also covered by the Pretenders on their debut 1980 longplayer), "Waterloo Sunset," "Picture Book," "Who'll Be The Next In Line," "Big Sky,"

"Muswell Hillbillies," "Better Things," "Starstruck," "Art Lover" and more.

Since the early '70s, Germany's Scorpions have pulverized audiences with a brutally heavy lethal Hard Rock sound. The Scorpions go classical on a new DVD, *Moment Of Glory* (Eagle Vision/108 minutes). The DVD showcases the band performing an 11-song set with backing courtesy of the Berlin Philharmonic Orchestra. You haven't lived until you've seen Klaus Meine and the boys performing such Scorpions gems as "Big City Nights," "Still Loving You" and "Hurricane 2000" augmented by a huge orchestra. Other cuts undergoing a sonic orchestral overhaul include "Moment Of Glory," "You And I," "We Don't Own The World," "Here In My Heart," "We'll Burn The Sky," "Deadly Sting Suite," "Crossfire," "He's A Woman," "He's A Man & Dynamite," "Wind Of Change," and an encore reprise of "Moment Of Glory." Also included are interviews with the entire band plus director cuts of "Hurricane 2000," "Moment Of Glory" and "Here In My Heart."

Philadelphia's first major Rock And Roll band was '60s Flash-Rock phenoms, The Nazz. Led by Todd Rundgren, The Nazz decimated audiences with their lethal

Who meets Cream musical muscle. Sadly, despite three staggering releases — *Nazz*, *Nazz Nazz*, and *Nazz III* — the group disbanded, with Rundgren going to enjoy success as a solo artist and producer. Lead singer, Stewkey, tried his hand for a short time with a new band, *Sick Man Of Europe*, a troupe which included future Cheap Trick members, Rick Nielsen, Tom Petersson and Bun E. Carlos. Taking a long respite from music, Stewkey is back with a new EP, *Crazy*. The five-track EP, a collaboration with local Philly musician, Otto Capobianco, is a marvelous return to form. The EP sports two versions of The Nazz gem, "Hello It's Me," a revamped 2001 Heavy Rock interpretation and unplugged rendition plus three crafty originals. "This One's For You," in particular is a stunner, igniting with a winning Cheap Trick-segue melody and power-charged emotion. Issued by the duo on their own label, each CD is personally signed by Stewkey and Otto and is available for \$8.50 (shipping included): Nebula Zone, 7790 Rockwell Ave, Phila., PA 19111. (email: [grnsinger@aol.com](mailto:grnsinger@aol.com)).

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](mailto:sharpk@aol.com) or (215) 659-1417. © 2001. All rights reserved.

music news continued

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**Once the Ozzfest** winds down, Black Sabbath will stay on the road for a brief tour of the northeast with hand-selected special guests Disturbed opening. Dates are: 8/14, New York (tentative); 8/15, Scranton; 8/17, Hershey;

8/18, Buffalo; 8/20, Raleigh; 8/21, Virginia Beach; 8/23, Albany; 8/24, Washington, D.C.; 8/25, New York (tentative).

U2 didn't leave their just-completed North American tour behind without capturing several shows for posterity's sake. Video director Ned O'Hanlon, who helmed the band's 1994 Grammy-winning

U2: Zoo TV, *Live From Sydney* video and 1997's U2: *A Year in Pop* TV special, filmed U2's Boston shows on June 5 and 6 for a live DVD due for release around Thanksgiving. The Boston footage will also be used for a TV special which is set to air around Thanksgiving as well. U2 are already plotting a possible return to the States in the fall. At the

final date of their current North American tour last Friday (6/22), at the Continental Airlines Arena in East Rutherford, N.J., former President Bill Clinton, Mike Mills of R.E.M., Beastie Boy Adam Yauch, and model Christy Turlington were among those taking in the action. The band debuted the track "Wild Honey" off *All That You Can't Leave Behind*,

rockreport

**BIRTHDAYS THIS WEEK**

Tom Drummond (Better Than Ezra)	6/30/69	32
Vito Bratta (White Lion)	7/1/61	40
Deborah Harry	7/1/45	56
Roddy Bottum (Faith No More)	7/1/63	38
Delaney Bramlett	7/1/39	62
Stephen Pearcy (Ratt, Arcade)	7/3/59	42
Vince Clarke (Erasure)	7/3/60	41
Paul Barrere (Little Feat)	7/3/48	53
Michael Corby	7/3/55	46
John Waite	7/4/55	46
Robbie Robertson	7/5/44	57
Bill Haley	7/6/25	—

**NOTES AROUND THE WORLD**

"Teenage Dirtbag" by **Wheat** is the #2 single in Belgium... **Gorillaz'** *Gorillaz* is the #3 CD in Greece.

**HISTORY THIS WEEK**

- 6/29/79 **Lowell George** of Little Feat dies of a heart attack in Washington, D.C.
- 7/2/69 **Noel Redding** and **Mitch Mitchell** quit **The Jimi Hendrix Experience**.
- 7/3/69 **Brian Jones** drowns in his swimming pool.
- 7/3/71 **Jim Morrison** dies in Paris of a drug overdose.
- 7/4/67 Philadelphia is named Number One Concert City in America.
- 7/5/75 "Feel Like Makin' Love" by **Bad Company** is released.

daily  
insider



Blink 182

**Staind Gone From Top In A Blink**

Blink 182 replaced Staind at the top in a lackluster week last week on the sales charts, according to Soundscan. Nearly 350,000 sales of *Take Off Your Pants And Jacket* gave Blink 182 their first number one record and ended Staind's first reign on top after three weeks. Now number two, Staind is followed by **Destiny's Child**, the *Moulin Rouge* soundtrack and **St. Lunatics** at number five. **Sugar Ray** had the week's only other Top 10 debut at number six. *Now That's What I Call Music - Volume 6*, **Radiohead**, **Tool** and **Weezer** complete a Top 10 where Rock acts hold a slight majority for a change. The week's other debuts included **Silk** at number 20, **Travis' Invisible Band** at number 39 and **ELO's Zoom** at number 94.

**Weezer Fans Angry Over "Hash" Censorship**

Weezer fans are sounding off in chat rooms about MTV censorship of the group's hit, "Hash Pipe." It appears as "H\*\*\* Pipe" on screen and lyrics have been removed because the network does not condone or advocate illegal drug use. A spokesperson says, "Any drug references that we feel are gratuitous are dropped from songs and videos." "It's really sad that 'hash' is censored," wrote one fan on *punknews.org*. "Every other video on MTV has blatant references to prostitution, rape, killing and beating (usually girlfriends and wives). I'm not saying that MTV should censor any of that, but it's a little hypocritical." Another fan wanted to know, "Does editing 'Hash Pipe' mean that McDonalds will have to change their hash browns to h\*\*\* browns?"

**Oasis**

Oasis are making plans to celebrate their 10<sup>th</sup> anniversary with shows in Manchester, London and Glasgow in October. The cities were chosen because they made the transition from small venues to stadium shows there. Tickets will go on sale on August 18, 10 years to the day they played their first gig.

**New Stroke 9 Single From Kevin Smith Film**

Stroke 9's "Kick Some Ass" will be out July 3 as the first release from the soundtrack to *Jay And Silent Bob Strike Back*, a new film by the director of *Clerks*, *Mallrats*, *Chasing Amy* and *Dogma*, **Kevin Smith**. Stroke 9 will make a video for the song, which will also be on the new album they are currently recording with ex-Talking Head **Jerry Harrison** for a fall release. The *Jay And Silent Bob Strike Back* soundtrack will feature an eclectic mix of new music as well as some classics. Other artists confirmed thus far include **PJ Harvey**, **Bloodhound Gang**, **Marcy Playground**, **Morris Day And The Time**, **Bob Schneider & Afroman**. The soundtrack will be

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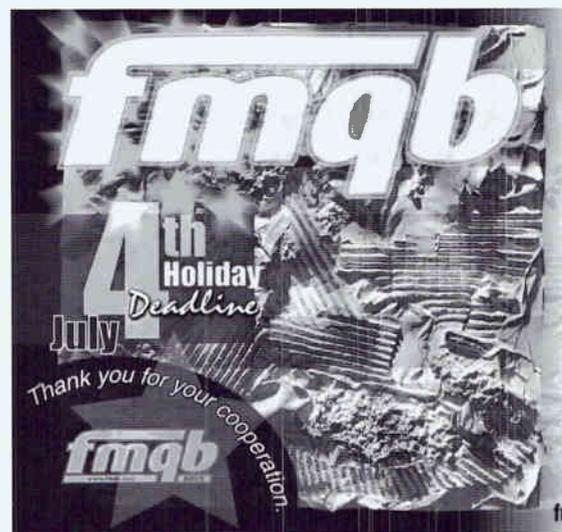
and were joined by producer **Daniel Lanois** for the occasion. Up next: a European tour which kicks-off in Scandinavia.

While nothing is confirmed yet, nu-metalers **Linkin Park** are the latest act rumored to be joining this fall's version of the *Family Values* tour. **Staind** frontman **Aaron Lewis** told MTV News that his band, along with **Stone Temple Pilots** and **Linkin Park** are confirmed for the trek. "As it

stands right now, it'll be **Stone Temple Pilots**, with us playing before them and **Linkin Park** playing before us, and then two unknown bands that I'm sure will rock also." Stay tuned for the official word.

**Radiohead** might be going for the gold this winter. The Oxford-based quintet who just released *Amnesiac*, their second album in less than a year, just may be lend-

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The deadline to receive all Rock, Progressive Modern and Metal Station Reports is Monday, July 2<sup>nd</sup>, at 5:30pm, EDT.

Reports can be:  
**FAXED to:**  
 (856) 424-6943  
**E-FAXED to:**  
 (801) 659-4999  
**EMAILED to**  
 fmqb@fmqbmail.com

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out on August 14 and the movie opens August 24. Stroke 9 is filming the video with Gregory Dark, who has made videos for Linkin Park and Crazy Town.

**Cult Begin Reunion Tour**

The Cult are well into their reunion tour after more than a five-year break. The first week of the tour included radio festivals in San Francisco and Los Angeles. Their new album, *Beyond Good And Evil*, has not taken its cue from the first track released, "Rise." It withered on the charts, dropping nearly 40 points to number 76 in its second week. That in itself may not be cause for celebration, but Ian Astbury claims the music on the album is celebratory. Astbury says a lot of contemporary music he hears has a "morose quality" and is "very negative." "Obviously, the world is in a downward trend," admits the singer, "Certainly spiritually and materialistically. But I think what we offer is something more celebratory of life. It's a celebration instead of a denigration." Although relations between Astbury and his partner, guitarist Billy Duffy, grew so strained at one point that they traveled in different tour buses, they credit

the beginnings of the reunion to playing casual shows at the Viper Room in Los Angeles with former Sex Pistol Steve Jones. Jones has hosted a band of loose-knit musicians called the Neurotic Outsiders, who even put out one album. The Cult's drummer, Matt Sorum, was also in the line-up and when Astbury was invited to the club to sing one night, Duffy decided to go too. Astbury says Jones was the first to encourage them to re-form The Cult. Eventually the reunion led to seven sold-out shows at the House of Blues in Los Angeles. Now they are on a 40-city U.S. tour through August 10 in San Francisco. It will be followed by appearances in the U.K. at the Leeds and Reading Festivals.

**MTV To Air Eminem Video Beginning Next Week**

Eminem's video with D12 for "Purple Hills," which is officially titled "Purple Pills," will be confined to after hours airings on MTV. It marks the second time this year the music channel has balked at playing a superstar video because of content. Madonna's "What It Feels Like For A Girl" was shown only once because of violence. "Purple Pills" will receive limited play

because of drugs. The D12 video will begin airing next week but only after several days of negotiations which produced a version with drug references that both sides could live with.

**Largest Heavy Music Fest Ever In Asia Set For Japan**

Slayer, Pantera, Sepultura, Machine Head, Static-X, Biohazard, Vision Of Disorder, and Morbid Angel are among the 30 bands who will play at what is being billed as Asia's largest Heavy Music festival ever next month. The inaugural *Beast Feast 2001* will be held the weekend of August 25 and 26 at Yokohama Arena in Yokohama, Japan. A crowd of 30,000 is expected. The show will run for nine hours each day beginning at noon. *Beast Feast* will utilize an innovative triple stage facility, which features two smaller stages on either side of the main stage. As one performer completes a set, the focus will move to the next stage for another act. This structure allows fans to continuously watch bands and eliminates lag time between sets.

**Green Day**

Green Day's concert last Tuesday (6/26) in Asbury Park, New Jersey was taped by HBO for an upcoming *Reverb* special. The air-date is to be announced.

**George Harrison**

After a 10 year legal battle, George Harrison's attorney says the former Beatle has reached an agreement with his neighbors on Maui which will grant him his privacy and prohibit others from using a path that runs through his property to the beach. The law in Hawaii prohibits private citizens from owning the state's beaches. Harrison was allowing residents to use the trail until he discovered that they were letting non-residents use it to get a look at his house. His neighbors sued him after he objected to their use of the path. Since then Harrison survived a brutal knife attack in his mansion in the English countryside, perhaps convincing others of his need for privacy.

**Melissa Etheridge**

Jennifer Aniston stars in Melissa Etheridge's new video, "I Want To Be In Love," which was filmed recently in Los Angeles.

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ing a track from the album to the Winter Olympics. "I Might Be Wrong" could be featured in ads for the games to be held in Salt Lake City in February. Radiohead seems interested in letting the Olympics use the track because it's for a charitable organization and it would be a non-fee based sponsorship deal free of any evil corporate branding. And that's what it's all about right?

"Ride This Way?" "(Dodge) Looks Like A Lady?" "Rag Dodge?" Don't laugh, it could be true. Having seemingly already sold their souls to the devil with their halftime performance with Britney Spears, et al, at the Super Bowl, the *New York Daily News* reports that Aerosmith has inked a pact with Dalmer-Chrysler to help promote the car company's Vipers

and Ram trucks. The deal reportedly calls for the Bad Boys From Boston to earn huge dollars (like, millions) to fly the Dodge flag in an ad campaign at NASCAR events and on their current tour. And you thought the "Crazy," "Cryin'," "Amazing" trilogy was a sellout?

In a move that Gene Simmons of KISS must love, frontman Paul Stanley has filmed a commercial for Folger's Coffee, according to *Allstar*. The spot is scheduled to start running on TV and in movie theaters in July.

Remember Prodigy? The English Electronica band best known for their controversial song "Smack My Bitch Up," not recommended by three out of three Beastie Boys... well they're back, kind of. The band, minus Leeroy Thronhill, plan to release *Always Outnumbered, Never*

daily insider continued

**The Bangles To Record Live Album, DVD**

The reunited Bangles will record a live album and film a DVD on July 2 in Los Angeles. Due out this fall, it will be the first release on Coming Home Records. The label is part of the Coming Home Entertainment group, which also has concert specials coming on **The Go-Go's** and **Godsmack**. *The Go-Go's Live From Central Park* was taped last Friday (6/22) and will air on VH1 on July 20. The Godsmack and **Staind** special, shot March 2, will air July 23. The company also has plans to film **The Cult** at the Warfield in San Francisco August 6; **Erykah Badu**, August 15 in Seattle; and **Yes**, featuring the Atlanta Symphony Orchestra August 18 in Atlanta.

**Mick Jagger**

Kevin MacDonald, who won the Best Documentary Oscar last year for *One Day In September*, about the 1972 Munich Olympics interrupted by Palestinian terrorists taking Israeli athletes hostage, is filming **Mick Jagger** as he records a new solo album in London, according to the *New York Daily News*. The documentary will cover Jagger's life and music.

**Squeeze**

Squeeze's Glenn Tilbrook will release his first solo album, *The Incomplete Glenn Tilbrook*, on August 28. Known for co-writing "Black Coffee In Bed," "Tempted" and "Pulling Mussels (From A Shell)," this time Tilbrook collaborated with **Ron Sexsmith** and **Aimee Mann** to write some of his new songs. Tilbrook's album will be out on What Are Records?

**Cowboy Junkies**

The Cowboy Junkies headline New York's Third Annual Canada Day Festival in Central Park on Sunday (7/1). The all-Canadian line-up will also feature vocalist **Sarah Harmer** and fiddler **Natalie MacMaster**. New York-based Canadian writer, satirist and social commentator **David Rakoff** will emcee.

**Doobie Brothers**

The Doobie Brothers will continue their *Sibling Rivalry* tour with just one drummer, **Keith Knudson**, following **Michael Hossack's** motorcycle accident on last Friday (6/22). Hossack was traveling Highway 88 in northern California to a show that night in Reno, Nevada when the accident happened. He was transported by helicopter in critical condition

to a Sacramento area hospital where his condition has since been downgraded to serious.

**Santana Founder Rolie Returns To Latin Rock Roots**

**Gregg Rolie** recorded with horns for the first time since he made the classic, "Everybody's Everything" with **Santana** 30 years ago on the solo album he released in the U.S. last Tuesday (6/26). *Roots* will be out the following week in the rest of the world on the Sanctuary Music Group. In the U.S., *Roots* is the first release on 33<sup>rd</sup> Street, owned by the Tower Records chain. Rolie had to laugh when he recalled how A&R executives at the major labels told him they loved *Roots*, but asked if he couldn't sound "a little more **Ricky Martin**." Rolie is blessed that his roots in Latin Rock as a co-founder of **Santana**, coincide with what's happening now. *Roots* evolved from his work with **Abraxas Pool** in the late '90s, in which he reunited with five other original **Santana** members. It dissolved when **Neal Schon** returned to **Journey**. Rolie says people are surprised when they hear his latest work. After **Journey** and **The Storm**, he

admits, "It's a full departure from what somebody might think I'd do. Even though I've done it in the past, it has been so long, it's time to do it again." Rolie's band includes **Santana** percussionist **Michael Carabello** and **Adrian Areas**, son of original **Santana** member **Chepito Areas**. **Dave Amato** from **REO Speedwagon** is on guitar and **Alphonso Johnson** plays bass. **Neal Schon** makes a guest appearance on one track. Rolie credits drummer **Ron Wikso** with convincing him to use live horns on an album Rolie originally thought would just be a soft, acoustic recording. "I got into it about five or six tracks that way, but I decided I wanted to do more than that," he said. "Then **Ron** kept pressing me so I stepped it up a little bit and the songs took on a life of their own."

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**Outgunned**, their first album since 1997's *The Fat Of The Land* early next year. **Prodigy** is still hard at work on the disc, which will be their fourth and plan to take a break from recording for a handful of festival dates in Europe in August.

Former **Verve** frontman **Richard Ashcroft** may appear on the next **Chemical Brothers** album, according to *Rolling Stone*. Tentatively titled *Chemical 4*, the 14-track album should be out early next year. An untitled track featuring Ashcroft is under consideration for the album. **Chemical Brother Ed Simons** calls the new venture a "head record" with "tougher drums" and "bass (that) really hits you in all the tracks."

**Bruce Springsteen** has won control over an album featuring two dozen of his earlier music. In a June 22 ruling a federal judge award **The Boss** copyright control of the songs, dismissing a claim to them by **Pony Express Records**. The judge ordered **Pony Express** to stop selling the album *Before The Fame* and to destroy any existing copies. The material dates back to 1970-72 and was kept by then-manager **James Cretecos** for 20 years and then sold to **Pony Express** and **JEC Music USA**. The **Boss** won a similar court ruling in 1998 in England after the two companies licensed the music to a U.K. distributor. **Springsteen** is still seeking damages based on **Pony Express'** profits and court costs.

Music News is compiled and written by Pat Berkery and Brad Maybe

# ratings

## UPDATE

### SPRING 2001 PHASE TWO ARBITRENDS

#### DALLAS/FT. WORTH (6)

CALLS	FORMAT	FALL/00	WIN/01	F/M/A	M/A/M
KKDA	Urban	6.4	6.0	5.7	5.6
KPLX	Country	5.9	5.7	5.1	5.6
KHKS	CHR	4.8	5.0	5.3	5.4
WBAP	News/Talk	5.1	5.3	5.0	4.8
KLUV	Oldies	4.2	4.1	4.0	4.4
KZPS	Cl. Rock	3.5	4.1	4.2	4.2
KSCS	Country	5.6	5.0	4.4	4.0
KVIL	AC	3.4	3.4	3.5	3.6
*KBFB	Urban	3.5	4.2	4.0	3.5
KEGL	Active Rock	3.0	3.4	3.4	3.4
KDMX	Mod. AC	2.8	3.1	3.3	3.3
KDGE	Mod. Rock	2.6	3.1	3.3	3.3
KRBV	CHR	2.1	2.2	2.5	2.5
KKMR	Mod. Rock	1.7	1.2	1.2	1.4
KTXQ	Rhy. Oldies	2.0	.8	.7	.6

\*KBFB flipped from AC in September 2000.

#### WASHINGTON, DC (9)

CALLS	FORMAT	FALL/00	WIN/01	F/M/A	M/A/M
WPGC-F	CHR	5.9	5.7	5.7	5.8
WMMJ	Urban AC	5.1	5.7	5.9	5.5
WKYS	Urban	5.2	5.3	5.1	4.9
WWDC-F	Mod. Rock	3.6	3.8	4.5	4.7
WMZQ	Country	3.6	3.5	4.4	4.5
WGMS	Classical	4.5	5.1	4.7	4.4
WBIG-F	Oldies	3.6	4.0	3.9	4.1
WRQX	AC	4.4	3.9	3.5	4.1
WJFK	Talk	4.5	3.5	4.0	4.0
WHUR	Urban	4.0	4.0	3.8	3.9
WMAL	News	3.6	4.2	4.1	3.8
WWZZ	CHR	3.5	3.4	3.4	3.5
WASH	AC	3.9	4.0	3.7	3.4
WARW	Cl. Rock	3.1	2.5	2.3	2.3
WHFS	Mod. Rock	2.2	1.8	2.1	2.2
*WIHT	CHR	2.7	2.2	2.2	1.9

\*WIHT flipped from WJMO in April 2001.

#### HOUSTON/GALVESTON (10)

CALLS	FORMAT	FALL/00	WIN/01	F/M/A	M/A/M
KBXX	CHR	6.9	6.6	7.1	7.0
KODA	Soft AC	6.4	7.5	6.6	6.8
KMJQ	Urb. AC	4.9	4.6	5.4	5.7
KLTN-F	Reg. Mex.	6.6	5.4	4.8	5.2
KRBE	CHR	5.3	4.8	4.8	5.1
KILT	Sports	6.2	5.4	5.0	5.0
KKRW	'70s	2.9	3.5	3.6	4.0
KLOL	Mainstream Rock	2.7	3.4	3.4	3.5
KTBT	Mod. Rock	4.3	3.6	3.6	3.4
KTHT	CHR	.7	2.1	2.5	2.6

KHMX	Hot AC	3.3	3.2	3.0	2.5
KRTX	Rhy. CHR	1.0	1.1	1.1	1.0

#### ATLANTA (11)

CALLS	FORMAT	FALL/00	WIN/01	F/M/A	M/A/M
WVEE	Urban	8.6	10.8	11.3	10.6
WNNX	Mod. Rock	4.0	5.7	5.6	5.6
WSTR	CHR	5.9	5.4	5.5	5.4
WALR-F	Urban	4.5	5.1	4.3	4.9
WSB-F	AC	6.1	4.0	4.2	4.5
WHTA	Urban	4.3	3.5	3.9	4.1
WKLS	Mainstream Rock	3.9	4.2	3.8	3.9
WZGC	Cl. Rock	3.4	3.1	3.2	3.6
WBTS	Rhy. CHR	3.4	3.8	3.2	3.2
WLDA	CHR	.8	.9	.9	1.0
WWWQ	CHR	-	.6	.8	1.0

#### MIAMI/FT. LAUDERDALE/HOLLYWOOD (12)

CALLS	FORMAT	FALL/00	WIN/01	F/M/A	M/A/M
WEDR	Urban	7.3	7.2	6.8	6.9
WPOW	CHR	5.1	5.1	5.3	5.6
WLYF	AC	4.9	4.8	4.8	5.3
WHQT	Urban AC	4.2	3.8	3.8	4.1
WHYI	CHR	4.3	3.8	3.3	3.4
WBGG	'70s	2.7	3.2	3.2	3.2
WFLC	AC	3.5	2.7	2.6	3.1
WMGE	Rhy. Oldies	2.9	2.2	2.5	2.6
WZTA	Active Rock	2.3	3.3	2.7	2.2

#### SEATTLE/TACOMA (14)

CALLS	FORMAT	FALL/00	WIN/01	F/M/A	M/A/M
KUBE	CHR	5.8	5.0	4.9	5.5
KRWM	AC	4.0	4.3	4.2	4.3
KZOK	Cl. Rock	3.8	4.1	3.9	4.0
KBKS	CHR	3.3	3.3	3.6	3.9
KNDD	Mod. Rock	3.8	4.5	3.8	3.8
KMTT	Progressive	2.7	3.3	3.0	3.1
KPLZ	AC	3.3	2.7	3.1	3.0
KLSY	AC	3.6	2.7	3.0	2.8
*KBTB	Rhy. Oldies	1.0	3.0	2.9	2.6
KYPT	80's	2.4	2.6	2.5	2.5
**KISW	Classic Rock	2.3	2.1	2.3	2.4

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

\*\*Changed from Mainstream Rock in March 2001.

#### PHOENIX (15)

CALLS	FORMAT	FALL/00	WIN/01	F/M/A	M/A/M
KUPD	Active Rock	4.5	4.4	4.4	5.3
KESZ	AC	6.0	5.1	5.6	5.2

KKFR	CHR	4.9	5.2	4.6	4.2
KZXP	CHR	2.9	3.5	3.7	3.9
KSLX	Cl. Rock	2.8	2.8	3.4	3.9
KDKB	Mainstream Rock	3.1	4.1	3.4	3.5
KMXP	Hot AC	3.2	3.0	3.6	3.4
KZON	Mod. Rock/Prog	2.9	3.7	3.6	3.0
KEDJ/DDJ	Mod. Rock	3.1	2.6	2.8	3.0
KPTY	Mod. AC	2.1	2.1	2.0	1.9

#### MINNEAPOLIS/ST. PAUL (17)

CALLS	FORMAT	FALL/00	WIN/01	F/M/A	M/A/M
KQRS-F	Mainstream Rock	11.2	9.4	9.4	8.5
KDWB	CHR	5.9	7.1	7.1	7.7
WLTE	Soft AC	5.7	5.0	5.7	5.8
KXXR	Active Rock	4.9	4.9	4.9	5.3
KTCZ	Progressive	2.7	3.4	3.6	4.0
KSTP	AC	3.9	3.8	3.6	3.7
WXPT	Mod. AC	2.6	3.3	3.5	3.6
KTTB	Rhy. CHR	2.8	3.0	2.9	3.0
WLOL	Cl. Rock	3.0	3.0	2.5	2.7
*WGVY/	Modern Gold	1.5	1.6	2.3	2.1

\*\*WGVX/\*\*WGVZ

\*WGVY changed from KZNT in April, 2001.

\*\*WGVX changed from KZNR in April, 2001.

\*\*\*WGVZ changed from KZMZ in April, 2001.

#### BALTIMORE (20)

CALLS	FORMAT	FALL/00	WIN/01	F/M/A	M/A/M
WERQ	CHR	9.6	10.4	10.4	10.2
WLIF	AC	5.7	5.3	5.6	5.5
WXYV	CHR	4.1	4.7	4.2	4.0
WWMX	AC	3.4	4.1	4.0	3.9
WIYY	Active Rock	3.0	3.2	3.6	3.9
WHFS	Mod. Rock	3.9	3.5	3.4	3.5
WOCT	Cl. Rock	2.1	2.5	2.4	2.3

#### TAMPA/ST. PETERSBURG/CLEARWATER (21)

CALLS	FORMAT	FALL/00	WIN/01	F/M/A	M/A/M
WLLD	Rhy. CHR	6.9	6.3	6.4	6.8
WFLZ	CHR	6.6	5.8	6.3	6.0
WXTB	Active Rock	5.3	3.7	3.9	4.5
WWRM	Soft AC	3.3	4.2	4.0	4.4
WTBT	Cl. Rock	3.4	4.5	4.1	3.7
WMTX	Hot AC	3.3	3.2	3.5	3.4
WBBY	'70s	2.8	3.0	3.3	3.0
WSSR	AC	2.6	2.6	2.6	2.8
WHPT	Cl. Rock	1.9	2.5	2.6	2.5
*WSUN	Mod. Rock	2.0	2.2	2.2	2.5

\*WSUN flipped from Oldies in October 2000.

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fmqb june 29, 2001

## PITTSBURGH (22)

CALLS	FORMAT	FALL/00	WIN/01	F/M/A	M/A/M
WDVE	Mainstream Rock	8.7	7.8	8.4	8.1
WBZZ	CHR	7.3	6.2	6.4	5.9
WSHH	AC	5.2	5.1	4.9	5.2
WXDX	Mod. Rock	5.6	4.4	4.7	4.9
WKST	CHR	3.2	4.7	4.4	4.5
WRRK	Cl. Rock	3.2	3.4	3.6	3.9
WLTJ	AC	2.8	2.9	3.3	3.5
WAMO	Urban	3.4	3.1	3.0	2.9
WZPT	'70s	3.2	2.5	2.4	2.4

## DENVER/BOULDER (23)

CALLS	FORMAT	FALL/00	WIN/01	F/M/A	M/A/M
KBCO-F	Progressive	5.6	6.4	6.1	6.5
KOSI	AC	6.3	5.2	5.1	5.4
KRFK	Cl. Rock	5.5	4.9	4.4	4.6
KQKS	CHR	4.4	5.0	4.6	4.5
KBPI	Active Rock	3.8	3.8	4.5	4.3
KALC-F	Mod. AC	3.1	3.6	3.4	3.4
KIMN	AC	3.7	3.1	3.3	3.2
KKHK	Cl. Hits	3.4	2.8	2.6	2.5
*KFMD	CHR	2.2	2.2	2.6	2.5
KTCL	Mod. Rock	2.0	1.8	2.0	2.0
KXPK	80's	3.3	2.4	2.2	1.9

\*KFMD flipped from KHIH in September 2000.

## PORTLAND (25)

CALLS	FORMAT	FALL/00	WIN/01	F/M/A	M/A/M
KXJM	Rhy. CHR	5.3	4.2	5.4	5.7
KKRZ	CHR	5.1	5.2	5.0	5.1
KGON	Cl. Rock	3.9	4.7	4.8	5.1
KUFO	Active Rock	4.2	4.6	4.3	4.6
KINK-F	Progressive	5.7	4.9	4.3	4.1
KNRK	Mod. Rock	3.0	2.7	3.4	3.8
*KVMX-F	80's	4.9	3.1	3.2	3.5
KRSK	Hot AC	3.5	2.4	2.8	2.7

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

## CINCINNATI (26)

CALLS	FORMAT	FALL/00	WIN/01	F/M/A	M/A/M
WEBN	Active Rock	6.5	7.3	7.2	7.3
WRRM	AC	6.3	5.7	6.2	7.1
WKFS	CHR	6.0	5.8	5.9	5.4
WOFX	Cl. Rock	4.9	4.7	4.4	4.4
WVMX	AC	3.6	4.3	4.3	4.2
WKRQ	CHR	3.7	3.8	3.5	4.0
WAQZ	Mod. Rock	2.5	2.9	2.5	2.9

## COLUMBUS (34)

CALLS	FORMAT	FALL/00	WIN/01	F/M/A	M/A/M
WNCI	CHR	8.3	9.0	8.8	9.1
WSNY	AC	7.4	7.2	7.0	6.8
WLVO	Mainstream Rock	6.1	6.6	6.0	5.9
WBZX	Active Rock	5.0	5.0	4.7	5.4
WFJX	Rock AC	1.9	2.0	2.3	2.1
WWCD	Prog./Mod. Rock	1.6	1.9	2.2	2.1
WAZU	Active Rock	1.9	1.8	1.7	1.7

## CHARLOTTE/GASTONIA/ROCK HILL (37)

CALLS	FORMAT	FALL/00	WIN/01	F/M/A	M/A/M
WNKS	CHR	8.7	7.5	6.5	7.4
WPEG	Urban	8.8	8.9	8.3	7.0
WRFX	Cl. Rock	5.0	6.2	5.7	5.2
WSSS	'70s	4.4	4.9	4.1	3.9
WLNK	Mod. AC	4.0	3.3	3.0	3.9
*WCHH	Urban	2.5	2.7	3.3	3.7
WEND	Mod. Rock	4.1	3.8	3.2	3.4
WXRC	Active Rock	2.3	2.7	2.7	2.1

\*WCHH flipped from WCCJ Rhythmic Oldies in April 2001.

## ORLANDO (41)

CALLS	FORMAT	FALL/00	WIN/01	F/M/A	M/A/M
WTKS	Talk/Rock	6.4	7.2	7.8	7.1
WMGF	AC	7.3	7.0	6.0	6.3
WXXL	CHR	6.3	6.1	5.8	6.0
WOMX-F	Hot AC	5.0	4.8	5.2	5.6
WMMO	Rock AC	3.8	4.5	5.3	4.9
WSHE	Jammin' Gold	4.6	4.8	5.1	4.7
WJHM	Rhy. CHR	5.9	5.1	5.0	4.3
WOCL	Modern Rock	2.7	4.4	4.4	4.0
WJRR	Active Rock	4.8	4.8	4.2	4.0
WCFB	AC	4.3	3.6	3.5	3.4
WHTQ	Cl. Rock	2.6	3.2	3.7	3.3
WPYO	CHR	4.0	3.6	3.0	2.9

## HARTFORD/NEW BRITAIN/MIDDLETOWN (46)

CALLS	FORMAT	FALL/00	WIN/01	F/M/A	M/A/M
WRCH	AC	11.8	10.5	11.6	11.5
WKSS	CHR	9.7	8.2	8.2	6.6
WTIC-F	AC	6.8	7.0	6.6	6.3
WZMX	Rhy. CHR	3.1	2.7	3.5	5.7
WCCC	Active Rock	3.7	4.8	4.3	4.9
WMRQ	Mod. Rock	3.3	3.7	3.5	3.7
WHCN	Cl. Rock	2.8	3.1	3.3	3.3

## BUFFALO/NIAGARA FALLS (50)

CALLS	FORMAT	FALL/00	WIN/01	F/M/A	M/A/M
WGRF	Cl. Rock	8.7	8.7	9.0	8.7
WJYE	AC	7.1	7.8	7.7	8.3
WKSE	CHR	8.0	9.1	8.0	7.5
WTSS	Hot AC	5.0	4.5	5.0	5.4
WEDG	Mod. Rock	4.9	4.3	4.1	4.0
*WBUF	Jammin' Gold	3.3	2.8	3.2	4.0

WBUF flipped from Rhythmic Oldies to Mainstream Rock in February 2001.

## WEST PALM BEACH/BOCA RATON (51)

CALLS	FORMAT	FALL/00	WIN/01	F/M/A	M/A/M
WEAT	AC	8.2	8.0	7.5	8.5
WRMF	AC	5.5	6.2	6.6	5.6
WLDI	CHR	5.0	3.4	3.9	4.2
WPBZ	Mod. Rock	3.1	3.0	2.8	2.9
WKGR	Cl. Rock	3.1	2.7	2.5	2.8
WPOW	CHR	1.9	2.8	2.7	2.1
WMBX	Hot AC	2.3	1.6	1.9	2.1

WZZR	Mainstream Rock	1.7	2.1	1.8	1.8
*WRLX	Mod. Rock	1.4	1.0	.9	1.1
WHYI	CHR	1.0	.9	.8	.9

\*WRLX flipped from Rhythmic Oldies in January 2001.

## AKRON (71)

CALLS	FORMAT	FALL/00	WIN/01	F/M/A	M/A/M
WKDD	ACHR	8.2	6.5	6.5	6.9
WDOK	AC	5.5	5.5	5.6	5.2
WMMS	Active Rock	3.3	4.8	4.9	4.1
WZAK	Urban	2.9	4.7	4.7	4.0
WONE	Mainstream Rock	4.0	4.8	4.1	3.7
WENZ	Urban	2.7	3.3	3.4	3.4
WNCX	Cl. Rock	3.8	3.3	2.9	3.3
WRQK	Rock	1.9	2.4	2.3	1.6

## TOLEDO (81)

CALLS	FORMAT	FALL/00	WIN/01	F/M/A	M/A/M
WVKS	CHR	8.8	10.4	10.5	10.3
WIOT	Mainstream Rock	5.3	5.5	6.4	6.9
WWWWM	AC	5.6	6.1	5.9	6.7
WXKR	Cl. Rock	4.0	4.4	4.8	4.9
*WRWK	Active Rock	2.2	2.4	2.3	2.5

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

## SPRINGFIELD (82)

CALLS	FORMAT	FALL/00	WIN/01	F/M/A	M/A/M
WMAS-F	AC	8.2	8.8	8.6	10.2
WAQY-F	Cl. Rock	7.1	7.0	7.5	7.9
WHYN	AC	8.0	6.7	6.9	6.5
WKSS	CHR	6.9	6.8	6.5	6.3
WTIC-F	AC	3.0	4.9	4.7	4.0
WLZX	Active Rock	1.9	3.5	3.1	2.9
WCCC	Active Rock	2.3	2.8	2.7	2.5
WAAF	Active Rock	2.9	2.8	2.3	1.9

## COLORADO SPRINGS (96)

CALLS	FORMAT	FALL/00	WIN/01	F/M/A	M/A/M
KKMG	CHR	9.2	11.6	12.0	12.8
KILO	Active Rock	7.9	7.3	8.0	9.0
KKLI	AC	5.5	5.9	5.8	5.7
KVUU	AC	7.2	4.6	4.6	4.4
KKFM	Cl. Rock	4.4	3.8	3.8	3.9
KRDO	AC	2.9	3.1	3.5	3.3

**www.fmqb.com**  
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**Phase Two Arbitrends!**

## EAST

**PAUL TURNER PRODUCTIONS, INC. IS SEEKING ANOTHER IMAGING WIZ** to add to their talented team. Pro-Tools experience a must. Please **OVERNIGHT** your demo, resume and salary requirements to: Paul Turner Productions, Inc., attn: Corey Dissin, GM, One Beacon Hill South, Ste. 104, Frazer, PA., 19355.

**TRAFFAX OF DELMARVA NEEDS A SPECIAL SALESPERSON LIKE YOU!** Our traffic network requires a unique selling strategy, and offers great rewards. We have a name brand product. Our territory covers Wilmington down to the Delaware and Maryland shore points. Join a team atmosphere in a non-corporate environment. E-mail with resume or questions to: [sell-erneeded@hotmail.com](mailto:sell-erneeded@hotmail.com), or fax materials to Kyle Forst, GM, 302-644-2402.

**ROCK MD AIR TALENT NEEDED YESTERDAY AT WHEB/PORTSMOUTH.** Boston DMA heritage rocker and one of the most beautiful seacoast communities needs someone with Selector experience. Automation and promotions experience helpful. T/R to: Russ Mottla, WHEB, 815 Lafayette Rd., Portsmouth, NH, 03801. EOE.

**PROMOTION COORDINATOR WANTED!!!** Citadel Communications Corporation's 5 station cluster in Central PA is looking for a full-time promotion coordinator. If you are personable, able to multi-task, and love radio & promotions we may have the job for you. WQXA-FM/AM-WRKZ-FM-WHYL-AM/FM is looking for an energized self starter to coordinate events, promotions, on-air contesting & schedules plus maintain station Web sites. Interested? Send resume to Dawn Glatfelter, Promotion Director, Citadel Communications Corporation, 919 Buckingham Blvd. Elizabethtown, PA 17022. Or email to [dawn.glatfelter@citcomm.com](mailto:dawn.glatfelter@citcomm.com). F/T + benefits.

**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@fmqbmmail.com](mailto:fmqb@fmqbmmail.com).

## SOUTH

**THE LEX & TERRY SHOW IS SEEKING ANETWORK OPERATIONS MANAGER.** Off-air position responsible for directing all aspects of affiliate relations. Including, but not limited to: working directly with show hosts and producer, organizing day to day network responsibilities, planning and execution of events and promotions, upkeep of network schedule, and traveling with show for remote broadcasts and appearances. A background in radio programming and/or promotions is necessary. Salary commensurate with a medium-market PD. Please forward resumes to: Peter Welpton, Director of Syndication, (fax) 214-528-4165, [peter@lexandterry.com](mailto:peter@lexandterry.com).

**I NEED SOMEONE NOW!** Afternoon Drive with MD possibilities, production skills a MUST. You'd have to think pretty left-of-center to follow the last guy. Good company, great opportunity. PT opportunities also available. Get your T/R to: WNFZ, 1100 Sharp's Ridge Rd., Knoxville, TN., 37917. EOE.

## MIDWEST

**LAZER 103.3 KAZR/DES MOINES** is looking for someone who can do a personality driven night show (7p-midnight) while still play-

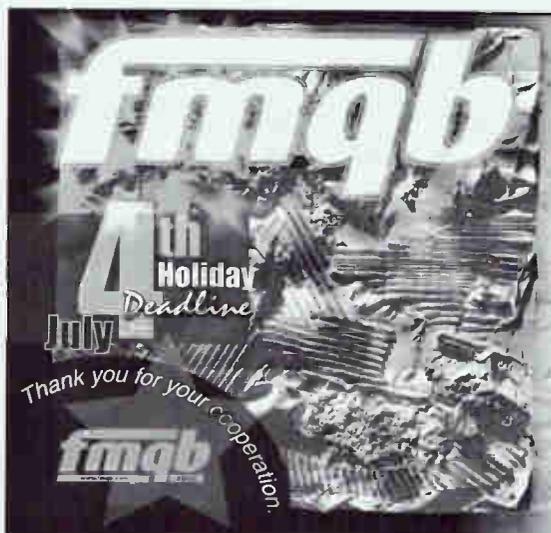
ing a lot of hard-rocking music. Candidate must have at least two-years of solid on-air experience, know the Active Rock format, have killer phones and some digital production skills. Is this you? Rush your T/R to: Sean Elliott, Lazer 103.3, 1416 Locust, Des Moines, IA., 50309. EOE.

**SMALL MARKET ROCK AC KKEZ/FORT DODGE** has a morning show position open. We may be small, but we have fun. The right candidate will possess an upbeat, fun approach to mornings, strong phone skills and a great attitude. Send T/R to: KKEZ, attn: Lindy Kaye, 540 A Street, Fort Dodge, IA., 50501. EOE.

## WEST

**BRAND NEW CLASSIC ROCK 101.9 KCMT/TUCSON** seeking PD and air-staff for all day-parts. Only experienced programmers and TRUE Classic Rock communicators who relate to the music and the target demos need apply. Programming philosophies, T/R packages to: Larry Miles, OM, KCMT, 1920 W. Copper, Tucson, AZ., 85745. EOE.

**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@fmqbmmail.com](mailto:fmqb@fmqbmmail.com).



**The deadline to receive all Rock, Progressive, Modern and Metal Station Reports is Monday, July 2nd, at 5:30pm, EDT.**

Reports can be:

**FAXED to:**

(856) 424-6943

**E-FAXED to:**

(801) 659-4999

**EMAILED to**

[fmqb@fmqbmmail.com](mailto:fmqb@fmqbmmail.com)

# ACTIVE rock 18-34

Real Rock 92.5's *Aggro Show* marked the young station's first show ever. The sold out concert featured Darwin's Waiting Room, Nothingface, and Mudvayne. Close to one thousand Real Rock fans jammed the sold-out show at Ft. Myer's Club Atlantizz.



Here's Real Rock 92.5 Darwin's Waiting Room's Grim along with main squeeze PD Kylee Brooks.



Real Rock 92.5 Night Slammer Tim Savage talking it up with Ryan from Mudvayne.

## the rockmonitor 18-34

KISS, San Antonio  
Monday, June 25, 2001  
1 PM - 9 PM



- |   |  |   |
|---|--|---|
| <p><b>1pm</b><br/>Metallica ..... "Holier Than Thou"<br/>The Offspring ..... "Pretty Fly..."<br/>Pearl Jam ..... "Why Go"<br/>Tool ..... "Schism"<br/>Powerman 5000 ..... "When Worlds Collide"<br/>AC/DC ..... "Whole Lotta Rosie"<br/>Stabbing Westward ..... "So Far Away"<br/>Filter ..... "Hey Man, Nice Shot"<br/>Foo Fighters ..... "Monkey Wrench"<br/>Primus/Ozzy Osbourne ..... "N.I.B."<br/>Guns N' Roses ..... "Don't Cry"</p> <p><b>2pm</b><br/>Metallica ..... "Nothing Else Matters"<br/>Creed ..... "With Arms Wide Open"<br/>Alice In Chains ..... "I Stay Away"<br/>Aaron Lewis/Fred Durst ..... "Outside"<br/>KoRn ..... "Got The Life"<br/>Disturbed ..... "Down With The Sickness"<br/>Seven Mary Three ..... "Cumbersome"<br/>Sublime ..... "What I Got"<br/>Union Underground ..... "Killing The Fly"<br/>Guns N' Roses ..... "Patience"</p> <p><b>3pm</b><br/>The Offspring ..... "Gotta Get Away"<br/>Godsmack ..... "Voodoo"<br/>Presidents Of The... ..... "Lump"<br/>Linkin Park ..... "Crawling"<br/>Creed ..... "What If"<br/>Dave Navarro ..... "Rexall"<br/>Metallica ..... "Enter Sandman"</p> | <p>Our Lady Peace ..... "Superman's Dead"<br/>Black Crowes ..... "Hard To Handle"<br/>Disturbed ..... "Stupify"<br/>Van Halen ..... "Runnin' With The Devil"</p> <p><b>4pm</b><br/>Pantera ..... "Walk"<br/>Rage Against T/Machine ..... "Guerrilla Radio"<br/>Collective Soul ..... "Where The River Flows"<br/>Staind ..... "It's Been Awhile"<br/>Limp Bizkit ..... "Take A Look..."<br/>Saliva ..... "Your Disease"<br/>Stone Temple Pilots ..... "Interstate Love Song"<br/>Guns N' Roses ..... "November Rain"<br/>Metallica ..... "For Whom The Bell Tolls"</p> <p><b>5pm</b><br/>Metallica ..... "Dyers Eve"<br/>Nine Inch Nails ..... "We're In This Together"<br/>Nine Inch Nails ..... "Head Like A Hole"<br/>Nine Inch Nails ..... "Deep"<br/>White Zombie ..... "Supercharger Heaven"<br/>White Zombie ..... "Black Sunshine"<br/>Rob Zombie ..... "Dragula"<br/>Monster Magnet ..... "Space Lord"<br/>Monster Magnet ..... "Powertrip"<br/>Union Underground ..... "Turn Me On Mr. Deadman"<br/>Union Underground ..... "Revolution Man"</p> <p><b>6pm</b><br/>Alice In Chains ..... "Get Born Again"<br/>Guns N' Roses ..... "Civil War"<br/>The Offspring ..... "Come Out &amp; Play..."<br/>Tool ..... "Schism"</p> | <p>Nirvana ..... "All Apologies"<br/>Weezer ..... "Hash Pipe"<br/>Days Of The New ..... "Touch, Peel &amp; Stand"<br/>Bush ..... "Comedown"<br/>Mudvayne ..... "Death Blooms"<br/>Incubus ..... "Pardon Me"</p> <p><b>7pm</b><br/>Rage Against T/Machine ..... "Renegades Of Funk"<br/>Ozzy Osbourne ..... "Flying High Again"<br/>Nine Inch Nails ..... "Head Like A Hole"<br/>A Perfect Circle ..... "The Hollow"<br/>Pantera ..... "Revolution Is My Name"<br/>Deftones ..... "Change..."<br/>Stereomud ..... "Pain"<br/>The Offspring ..... "Why Don't You Get A Job?"<br/>Green Day ..... "Basket Case"<br/>Clutch ..... "Careful With That Mic"<br/>Metallica ..... "Fuel"<br/>Live ..... "Lightning Crashes"</p> <p><b>8pm</b><br/>(HED) Planet Earth ..... "Bartender"<br/>AC/DC ..... "Big Gun"<br/>Candlebox ..... "Change"<br/>Aaron Lewis/Fred Durst ..... "Outside"<br/>Tool ..... "Stinkfist"<br/>Godsmack ..... "Greed"<br/>Days Of The New ..... "The Down Town"<br/>Stone Temple Pilots ..... "Plush"<br/>Fear Factory ..... "Linchpin"<br/>Kid Rock ..... "Cowboy"<br/>Bush ..... "Glycerine"</p> |
|---|--|---|

# THE BOULDER EFFECT

Before	GAVIN Summit Performance	After
—	<b>SHERYL CROW</b>	8 Grammys, 3 Platinum albums
—	<b>DAVE MATTHEWS BAND</b>	Grammy, 6 Platinum albums
—	<b>COUNTING CROWS</b>	3 Platinum albums
—	<b>VERTICAL HORIZON</b>	Grammy
—	<b>TRAIN</b>	Platinum album
—	<b>SHELBY LYNNE</b>	Grammy
—	<b>DAVID GRAY</b>	Platinum album
—	<b>WALLFLOWERS</b>	2 Grammys, Platinum Album
—	MANY OTHER HOUSEHOLD NAMES...	Big things

**Of course, it could just be coincidental**



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TOP 50 AIRPLAY

June 19 - 25, 2001

LW	TW	Artist	Track	Label	TW	LW
2	1	AFRO CELT...	"When"	(Realworld)	616	581
1	2	R.E.M.	"Imitation"	(Warner Bros.)	599	640
4	3	LUCINDA WILLIAMS	"Essence"	(Lost Highway/IDJMG)	500	514
8	4	ERIC CLAPTON	"Light"	(Duck/Reprise)	492	406
3	5	DAVE MATTHEWS	"Space"	(RCA)	490	522
5	6	TRAIN	"Drops"	(Columbia/CRG)	449	441
6	7	COWBOY JUNKIES	"Open"	(Latent/Zoe/Rounder)	400	420
9	8	PETE YORN	"Life"	(Columbia/CRG)	392	398
11	9	U2	"Elevation"	(Interscope)	370	383
10	10	BLUES TRAVELER	"Girl"	(A&M)	357	396
7	11	STEVIE NICKS	"Planets"	(Reprise)	349	393
15	12	DEPECHE MODE	"Dream"	(Mute/Reprise)	335	326
16	13	WIDESPREAD PANIC	"This"	(Widespread/Sanctuary/SRG)	331	306
12	14	DAVID BYRNE	"Like"	(Virgin)	322	371
17	15	ROBERT CRAY	"Arms"	(Ryko)	319	286
14	16	BLACK CROWES	"Soul"	(V2)	307	333
13	17	JONATHA EROOKE	"Linger"	(Bad Dog)	285	338
18	18	SHELBY LYNNE	"Kind"	(Island/IDJMG)	255	287
19	19	WHISKEYTOWN	"Be"	(Lost Highway/IDJMG)	251	251
20	20	FIVE FOR FIGHTING	"Superman"	(AWARE/Columbia)	250	241
21	21	TRAVIS	"Sing"	(Epic)	227	227
23	22	JOSH JOPLIN	"Gravity"	(Artemis)	218	208
24	23	COLDPLAY	"Shiver"	(Netwerk)	211	204
22	24	JEB LOY NICHOLS	"Heaven"	(Rough Trade/Ryko)	208	216
25	25	COLDPLAY	"Yellow"	(Netwerk)	186	180
27	26	INCUBUS	"Drive"	(Epic)	177	171
26	27	MARK KNOPFLER	"Sailing"	(Warner Bros.)	173	176
36	28	CAKE	"Short"	(Columbia/CRG)	167	131
28	29	STRING CHEESE...	"Outside"	(SCI-Fidelity)	162	168
D	30	MELISSA ETHERIDGE	"Want"	(Island/IDJMG)	159	93
29	31	KIRSTY MACCOLL	"In"	(Instinct/V2)	154	166
30	32	LIFEHOUSE	"Hanging"	(DreamWorks)	154	162
32	33	ELIZA CARLHY	"Train"	(Warner Bros.)	141	147
D	34	BETTER THAN...	"Extra"	(Beyond)	140	53
33	35	RADIOHEAD	"Might"	(Capitol)	140	144
39	36	MATCHBOX TWENTY	"Mad"	(Lava/AG)	138	120
35	37	CPR	"Katie"	(Gold Circle)	131	140
40	38	ANDREAS JOHNSON	"Glorious"	(Reprise)	126	119
34	39	FISHER	"Hello"	(Farmclub/Interscope)	126	141
38	40	D. MCCLINTON	"Down"	(New West)	125	124
31	41	ANI DIFRANCO	"Heartbreak"	(Righteous Babe)	122	148
D	42	OLD 97'S	"Designs"	(Elektra/EEG)	118	22
41	42	WALLFLOWERS	"Letters"	(Interscope)	111	119
44	43	DOUBLE TROUBLE	"Garden"	(Tone-Cool)	109	100
D	44	JOHN MAYER	"No"	(AWARE)	95	70
48	45	TURIN BRAKES	"Underdog"	(Astralwerks)	94	92
45	46	IAN HUNTER	"Wash"	(Fuel 2000)	92	96
46	47	SHAWN COLVIN	"Whole"	(Columbia/CRG)	92	96
D	48	CHRIS WHITLEY	"Joy"	(ATO)	88	24
37	49	JOSH JOPLIN	"Camera"	(Artemis)	87	126
47	50	U2	"Walk"	(Interscope)	87	93

PUBLIC BREAKOUT

June 19 - 25, 2001

LW	TW	Artist & Title	Label	TW	LW	Move
1	1	L. WILLIAMS <i>Essence</i>	(Lost Highway/IDJMG)	165	190	-25
2	2	WHISKEYTOWN <i>Pneumonia</i>	(Lost Highway/IDJMG)	148	160	-12
4	3	R.E.M. <i>Reveal</i>	(Warner Bros.)	132	126	6
3	4	ANI DIFRANCO <i>Revelling/Reckoning</i>	(Righteous Babe)	131	135	-4
7	5	CARTER/GRAMMER <i>Drum Hat Buddha</i>	(Signature Sounds)	123	121	2
9	6	AFRO CELT... <i>Volume 3: Further In Time</i>	(Realworld)	121	116	5
5	7	WIDESPREAD... <i>Don't Tell The Band</i>	(Widespread/Sanctuary/SRG)	118	124	-6
13	8	ROBERT CRAY <i>Shoulda Been Home</i>	(Ryko)	113	100	13
10	9	STRING CHEESE.. <i>Outside Inside</i>	(SCI Fidelity)	112	113	-1
6	10	COWBOY JUNKIES <i>Open</i>	(Latent/Zoe/Rounder)	108	123	-15
8	11	DAVID BYRNE <i>Look Into The Eyeball</i>	(Luaka Bop/Virgin)	108	119	-11
12	12	ACTION FIGURE.. <i>Action Figure Party</i>	(Blue Thumb)	94	102	-8
16	13	SHAWN COLVIN <i>Whole New You</i>	(Columbia/CRG)	94	94	0
17	14	BLIND BOYS OF.. <i>Spirit of the Century</i>	(Realworld)	92	87	5
15	15	R. WAINWRIGHT <i>Poses</i>	(DreamWorks)	92	94	-2
11	16	ERIC CLAPTON <i>Reptile</i>	(Duck/Reprise)	90	108	-18
23	17	DAVID MEAD <i>Mine And Yours</i>	(RCA)	88	78	10
26	18	J.J. CALE <i>Live</i>	(Back Porch)	85	69	16
21	19	OLD 97'S <i>Satellite Rides</i>	(Elektra/EEG)	85	80	5
D	20	SCOTT MILLER <i>Thus Always to Tyrants</i>	(Sugar Hill)	81	45	36
18	21	A. ESCOVEDO <i>A Man Under The Influence</i>	(Bloodshot)	79	86	-7
22	22	BEN HARPER <i>Live From Mars</i>	(Virgin)	74	79	-5
20	23	JOE HENRY <i>Scar</i>	(Mammoth)	71	80	-9
25	24	JOHN MAYALL <i>Along For The Ride</i>	(Eagle/Red Ink)	71	72	-1
D	25	RON SEXSMITH <i>(Blue Boy)</i>	(Spin Art)	71	64	7
28	26	GEGGY TAH <i>Into The Oh</i>	(Luaka Bop/Virgin)	70	67	3
14	27	JOHN HAMMOND <i>Wicked Grin</i>	(Pointblank/Virgin)	70	98	-28
19	28	MARCIA BALL <i>Presumed Innocent</i>	(Alligator)	69	81	-12
29	29	STEVIE NICKS <i>Trouble In Shangri-La</i>	(Reprise)	69	66	3
27	30	CPR <i>Just Like Gravity</i>	(Gold Circle)	67	67	0

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. Add: 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.

## Empasis Tracks



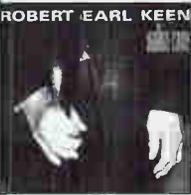
**Blues Traveler**  
**"Back in the Day" (A&M)**

The next single from the rejuvenated and aerodynamic John Popper's Blues Traveler is "Back in the Day" and it (like most of their music) is perfect for the season! Already spinning on KBCO, KFOG, and KTCZ with good reason.



**Grant-Lee Phillips**  
**"Spring Released" (Zoë/Rounder)**

No Buffalo, no matter. Everyone within the sound of "Spring Released" eagerly anticipates Grant-Lee Phillips' first solo release for Zoë/Rounder, Mobilize. This single should be an obvious add!



**Robert Earl Keen**  
**"Walkin' Cane" (Lost Highway/IDJMG)**

Some damn fine dobro kicks off the first single from Robert Earl Keen's *Gravitational Forces*. "Walkin' Cane" is a traditional Folk/Blues song to which Keen more than does justice.

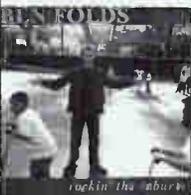


**Jim White**  
**"10 Miles To Go On A 9 Mile Road" (Luaka Bop/Virgin)**

We absolutely love Jim White. Anyone who writes such clever lyrics with such stunning regularity deserves our support and airplay. We can and should own White.

**Fredy Johnston, "Love Grows" (Elektra/EEG)**

Fredy Johnston's forthcoming album, *Right Between the Promises*, features this cover of "Love Grows." The album will be in stores August 7.



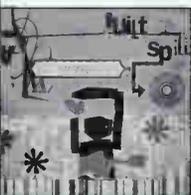
**Ben Folds**  
**"Rockin' the Suburbs" (Epic)**

Ben Folds, no Five. This is the title-track from Folds' first solo effort. Fans will not be disappointed. This one has some kickin' (and crunchy) guitar.



**Radiohead**  
**"Knives Out" (Capitol)**

The second single from Radiohead's *Amnesiac* is "Knives Out" and it spins a mesmerizing web around the listener. We think you'll like it.



**Built to Spill, "Strange" (Warner Bros.)**

For those unafraid to Rock, Built to Spill should satisfy. "Strange" sounds enough like Neil Young that you should expect curiosity calls. We loved it!

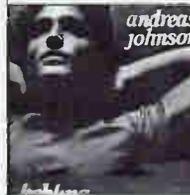
## Albums



**Various Artists, *Avalon Blues: A Tribute to the Music of Mississippi John Hurt* (Vanguard)**

Some of our favorite singer-songwriters salute one of the legendary Bluesmen of our time, Mississippi John Hurt. We suspect that the entire album will get airplay on our Public reporters.

John Hiatt, Lucinda Williams, Beck, Chris Smither, Victoria Williams, Alvin Youngblood Hart, Ben Harper, Taj Mahal, Bruce Cockburn, Gillian Welch, Steve & Justin Earle, Mark Selby, Peter Case & Dave Alvin, Bill Morrissey, and Geoff Muldaur all pay homage beautifully.



**Andreas Johnson**  
***Liebling* (Reprise)**

Let's set the stage for your understanding of Andreas Johnson's *Liebling*. A young (and hunky) Swedish artist relocates to Hamburg, Germany and meets and falls for Debbie Starlight who meets an untimely end. The aforementioned artist then manages to incorporate influences like Bowie, U2, Radiohead and all the positive aspects of his loss to craft a lovely concept album that's already been well-received in Europe. Start with "Glorious," "The Games We Play," "Should Have Been Me," and "Patiently."

## Music Mailbag



**Pierce Pettis, *State of Grace* (Compass)**  
 "Rise From the Ruins" goes for adds next week.



**CPR, *Just Like Gravity* (Gold Circle)**  
 Crosby, Pevar and Raymond's second.

**Toni Price, *Midnight Pumpkin* (Antones)**  
 Price's fifth is already delighting fans in Austin.



**The Bacon Brothers, *Can't Complain* (Zoë/Rounder)**  
 They're back! "Grace," "I'm So Glad I'm Not Married" and "Baby Steps" are the emphasis tracks.

**Various Artists, *The Original Soundtrack from the Film Countryman* (Island/IDJMG)**  
 Bob Marley, Toots and the Maytals, Dennis Brown, Steel Pulse and many more!



**Pete Fox, *Harp City Blues* (Sachfoxo)**  
**Tom Paxton & Anne Hills, *Under American Skies* (Appleseed)**  
**Forrest McDonald, *Finger Lickin' Blues* (World Talent)**  
**Jason White, *Shades of Gray* (Hanging Vines)**  
**Alphonse Mouzon, *Live In Hollywood* (Tenacious)**

**Most Added**

1	MELISSA ETHERIDGE	(Island/IDJMG)	22
2	NANCI GRIFFITH	(Elektra/EEG)	21
3	VERVE PIPE	(RCA)	7
4t	CHRIS WHITLEY	(ATO)	5
4t	CURTIS SALGADO	(Shanachie)	5
4t	IVY	(Nettwerk)	5

**Mars Leaves/Mr. Smith Goes to Chicago**

After more than twenty years with the station, **Johnny Mars** has exited WXRT/Chicago. Wednesday through Fridays MD **James VanOsdol** will be on-air from 9 p.m.-- 1 a.m. Monday and Tuesday feature specialty programming. And congratulations to WXRT/Chicago's **Sean Smith** who has officially been named the station's Marketing Director. In other station news, Chicago's finest is gearing up for their annual free 4<sup>th</sup> of July concert at Taste of Chicago. Bands that will be appearing include Wilco, Semisonic, and those fabulous North Mississippi Allstars. The festivities start at 3 p.m. and are free to all. Last Friday (6/22), the station featured Jammin' at the Zoo with musical guests Richard Thompson, Terry Callier and host, 'XRT's **Frank E. Lee**.

**A Three Hour Tour**

WBOS/Boston has been hosting the Summer Blues Cruise Series for several years and this year the station is excited to team up with the House of Blues. The House of Blues hits the high seas on its latest adventure with a series of harbor Blues cruises. The House of Blues will heat up the Boston harbor with the most impressive cruise lineup this town has ever seen. The band line-up for the various cruises is as follows: July 13, Dirty Dozen Band; July 20, Jorma Kaukonen & Jack Casady: An Evening With The Original Hot Tuna; July 27, Luther "Guitar Jr." Johnson; August 3, Matt "Guitar" Murphy and the Mohegan Sun All-Stars featuring David Foster; August 10, Kim Wilson; August 17, Mighty Sam McClain; August 24, Ronnie Earl; August 31, Entrain. "Nothing could be finer than to be a part of the live Blues scene and to be presenting the Blues Cruises with one of our best partners, the House of Blues," WBOS Music Director **Amy Brooks** commented. The cruises are every Friday night from July 13 to August 31 aboard the Frederick L. Nolan Jr. They include a pre-party at the Seaport Hotel's Aura Bar and depart promptly at 8 p.m. from the Boston Harbor Cruise Launch at the World Trade Center. Cruisers also have the option of getting a real Southern-style dinner onboard, including baby back ribs, BBQ chicken, dirty rice, potato salad, and cornbread. Now we need to break for lunch!

**Never Forgotten**

*fmqb* was certainly saddened to hear of the passing of Blues legend **John Lee Hooker**. He died of natural causes in his sleep at his Los Altos, CA home on Thursday morning (6/21). Hooker had performed live as recently as Saturday, June 15. He was one of eleven children born to a sharecropping family in Clarksdale, MS. Hooker was responsible for helping to create Rock and Roll and was an innovated singer, guitar player and songwriter. He came to embody 20<sup>th</sup> Century Blues music the same way Chuck Berry embodies Rock and Roll. Songs like "Boom Boom," and "Boogie Chillen," have ingrained themselves into music fans' memories. His influence on the world of music can never be measured and the sadness that each musician and music lover feels at his passing is akin to that experienced at the loss of a family member. He will be sorely missed, but his music will continue to influence scores of musicians. Eight children, nineteen grandchildren, and numerous great-grandchildren survive Hooker.

**Commitment to Community**

In a rather unprecedented move, **KBAC/Santa Fe**, a commercial station, helped community radio **KSFR** with a fund drive. The eleven year-old KSFR will be losing its funding from Santa Fe Community College on July 1. The station planned a fund drive for the week of June 11-17. **KBAC GM/PD Ira Gordon** says, "As fellow broadcasters, we knew the community would suffer from the loss of this outlet." Each weekday during the fundraising week from noon to 2pm, the station took requests in exchange for pledges. Each day started off with a short interview with KSFR staffers. The KSFR volunteers answered the phones to receive the pledges of support. On the last day of the fund drive, KSFR had KBAC staff members on the air to publicly thank them for their help. KBAC helped the station raise \$33,000 during the week, making it the most successful pledge drive in the station's history!

**A Three Hour Drive**

WRNR/Annapolis has just announced the line up for their **Rock N' Roots** festival. The festival will be held on July 20 at the Maryland Hall for the Creative Arts. Appearing will be Nancy Griffith, Jeb Loy Nichols, Anders Osborne, the Kennedys and **Entrain**.

**In Springfield**

The Taste of Amherst began Thursday afternoon (6/21) on the Amherst Common with the High School Battle of the Bands. **WRNX/Springfield** assembled five of the most talented bands of the future to face off in this festive event. After the battle of the bands, a free concert with **Entrain** was held on the MassLive.com soundstage.

**Changes**

WNCW/Spindale has named **Kim Clark** APD. "Kim has worked here for years in all capacities," PD **Mark Keefe** told *fmqb*. "From volunteer to part time to full time, she's done everything. And she's in the demo. Kim also understands the relationship between airplay and record sales and is in tune with our mission as a Public radio station." Clark's been with WNCW for more than three years and is on-air 12 noon - 3 p.m. She will take music calls Tuesday from 9 a.m. - 11 a.m. daily, beginning the first week of July at (828) 287-8000. You can reach her via e-mail at [kim@wncw.org](mailto:kim@wncw.org). WNCW will be looking for an 8 a.m. - 12 noon host in the near future. Get your T&Rs to Keefe!

**Live Wizard**

**Chris Whitley** is coming soon to a town near you and you had better check him out: 7/8, Philadelphia; 7/9, Washington, D.C.; 7/10, New York; 7/11, Boston; 7/12, Boulder; 7/14, Chicago; 7/15, Minneapolis; 7/17, Los Angeles; 7/18, San Francisco; 7/19, Portland; 7/20 Seattle; 7/21, Austin; 7/29-30, Saratoga; 8/1, Hershey; 8/3-4, Hartford.

# Metal detector

## Pure Spins

June 19 - 25, 2001

LW	TW	Artist	Title	Label	Plays	TW	Move	LW	Cume/Adds
2	1	TOOL	<i>Lateralus</i>	(Volcano)	287	-17	304	35/0	
1	2	STATIC-X	<i>Machine</i>	(Warner Bros)	275	-29	304	40/0	
7	3	VISION OF...	<i>From</i>	(TVT)	239	20	219	46/2	
9	4	DRY KILL LOGIC	<i>Darker</i>	(Roadrunner)	231	12	219	42/0	
3	5	MEGADETH	<i>World</i>	(Sanctuary/SRG)	231	-48	279	39/0	
6	6	CROSSBREED	<i>Synthetic</i>	(Artemis)	214	-24	238	31/0	
5	7	OZZFEST	<i>Second</i>	(Divine/Priority)	214	-29	243	27/0	
12	8	PUYA	<i>Union</i>	(MCA)	214	30	184	36/0	
4	9	FEAR FACTORY	<i>Digimortal</i>	(Roadrunner)	212	-40	252	35/1	
8	10	CLUTCH	<i>Pure</i>	(Atlantic/AG)	205	-15	220	40/0	
15	11	SPEAK NO EVIL	<i>Welcome</i>	(Universal)	204	28	176	29/0	
19	12	CULT	<i>Beyond</i>	(Lava/Atlantic/AG)	191	44	147	30/0	
24	13	DUST TO DUST	<i>Dust</i>	(Sanctuary)	185	56	129	36/1	
13	14	LIFER	<i>Lifer</i>	(Universal)	178	-1	179	26/2	
10	15	STAIN'D	<i>Break</i>	(Flip/Elektra)	173	-25	198	19/0	
11	16	PROFESSIONAL...	<i>Profession</i>	(Geffen/Interscope)	166	-31	197	24/0	
18	17	NO ONE	<i>No One</i>	(Immortal/Virgin)	134	-16	150	31/0	
17	18	MUSHROOMHEAD	<i>XX</i>	(Eclipse)	122	-35	157	25/0	
22	19	FROM ZERO	<i>One</i>	(Arista)	116	-17	133	14/0	
28	20	MY RUIN	<i>Prayer</i>	(Spitfire)	113	-3	116	33/0	
20	21	STEREOMUD	<i>Perfect</i>	(Loud/Columbia/CRG)	113	-25	138	21/0	
21	22	DERIDE	<i>Scars</i>	(The Music Cartel)	110	-27	137	29/0	
14	23	GOD FORBID	<i>Determination</i>	(Century Media)	109	-69	178	22/0	
25	24	BLACK LABEL SOCIETY	<i>Alcohol</i>	(Spitfire)	106	-22	128	23/0	
31	25	CADAVER INC.	<i>Discipline</i>	(Earache)	105	2	103	28/0	
27	26	AMORPHIS	<i>Am</i>	(Relapse)	99	-18	117	17/0	
23	27	CANDIRIA	<i>300</i>	(Century Media)	99	-32	131	28/0	
26	28	SEPULTURA	<i>Nation</i>	(Roadrunner)	98	-24	122	15/0	
32	29	INSOLENCE	<i>Sampler</i>	(Maverick)	97	-4	101	19/0	
D	30	GROOVENICS	<i>Groovenics</i>	(Spitfire)	95	69	26	32/6	
30	31	PRO PAIN	<i>Road</i>	(Spitfire)	92	-15	107	27/0	
33	32	SOIL	<i>EP</i>	(J Records)	88	-10	98	34/1	
43	33	BROTHER'S KEEPER	<i>Fantasy</i>	(Trustkill)	87	18	69	15/0	
35	34	KATATONIA	<i>Last</i>	(Peaceville)	80	-5	85	16/0	
16	35	MORTICIAN	<i>Domain</i>	(Relapse)	80	-83	163	22/0	
34	36	SPIKE 1000	<i>Waste</i>	(Portrait/CRG)	79	-10	89	17/0	
38	37	MONSTROSITY	<i>Enslaving</i>	(Conquest)	75	0	75	21/0	
40	38	SPIRIT CARAVAN	<i>Elusive...</i>	(Tolotta)	73	1	72	19/0	
42	39	SKRAPE	<i>New</i>	(RCA)	67	-3	70	8/0	
29	40	RAMMSTEIN	<i>Mutter</i>	(Universal)	65	-43	108	12/0	
37	41	SALIVA	<i>Every</i>	(Island/IDJMG)	65	-15	80	11/0	
D	42	OTEP	<i>Jihad</i>	(Capitol)	64	27	37	28/1	
D	43	THROWDOWN	<i>You</i>	(INDECISION)	64	38	26	24/2	
D	44	ALL ELSE FAILED	<i>Archetype</i>	(Now Or Never)	62	8	54	23/0	
45	45	LOST HORIZON	<i>Awakening</i>	(KOCH)	61	-1	62	19/0	
46	46	AMERICAN...	<i>Background</i>	(Equal Vision)	59	-2	61	23/1	
D	47	ENDO	<i>Evolve</i>	(Columbia/DV8)	58	-1	59	9/0	
D	48	DARWIN'S...	<i>Orphan</i>	(MCA)	54	-1	55	15/0	
36	49	MONSTER MAGNET	<i>God</i>	(A&M/Interscope)	53	-29	82	9/0	
D	50	ALIGN	<i>Some</i>	(Iguana)	52	-6	58	7/0	

## Pure Cyberspins

LW	TW	Artist	Title	Label	Plays	TW	LW	Move	Cume/Adds
1	1	MEGADETH	WORLD	(Sanctuary/SRG)	134	-5	139	4/0	
2	2	GODSMACK	AWAKE	(Republic/Universal)	116	-13	129	3/0	
3	3	CULT	BEYOND	(Lava/Atlantic)	105	2	103	3/0	
D	4	TOOL	LATERALUS	(Volcano/Jive)	102	55	47	3/0	
4	5	STATIC-X	MACHINE	(Warner Bros.)	92	0	92	2/0	
9	6	DISTURBED	COMING	(Giant)	85	19	66	2/0	
5	7	FEAR FACTORY	DIGIMORTAL	(Roadrunner)	84	-4	88	3/0	
6	8	STEREOMUD	ALBUM	(Loud/Columbia)	79	1	78	2/0	
7	9	MONSTER MAGNET	GOD	(A&M/Interscope)	74	-1	75	3/0	
D	10	CLUTCH	PURE	(Atlantic)	69	32	37	3/0	

## add action

- 1) Iced Earth, *Horror Show*, Century Media (50)
- 2) Chaos Theory, *Chaos Theory*, Independent Release (40)
- 3) Destroyed By Anger, *Offsetting The Balance*, Independent Release (37)
- 3t) Maharaj, *Repetition*, Now or Ever (37)
- 4) Earthtone 9, EP - from the album *Arc Tangent*, Copro (36)
- 4t) Murder One Blues Army, *Mordor Rising*, Pavement (36)
- 4t) Reveille, *Bleed*, Elektra (36)
- 5) Primer 55, *EP*, Island/IDJMG (35)

## most increased

- 1) Groovenics, *Groovenics*, Spitfire (69)
- 2) Dust To Dust, *Dust To Dust*, Sanctuary (+56)
- 3) The Cult, *Beyond Good and Evil*, Lava/Atlantic (44)
- 4) Throwdown, *You Don't Have To Be...*, Indecision, (38)
- 5) Puya, *Union*, MCA (30)

## going for adds

Minus, *Jesus Christ Bobby* (Victory)  
 Thumb, 3 (Victory)  
 Ill Nino, *Revolution, Revolucion* (Roadrunner)  
 Jacobs Dream, *Theater of War* (Metal Blade)  
 Cradle of Filth, "Bitter Suites To Succubi" (Spitfire)  
 Click, *Rekonstruktion* (Fowl)  
 Pure Rubbish, *Sampler* (Divine)

## hard radio.com

### HOT

30 weekly spins

Halford live	Black Label Society live
W.A.S.P.	Spiritual Beggars
Savatage	Virgin Steele
Megadeth	Aerosmith
L.A. Guns	Warrior
Primal Fear	

### ADDS:

Gun Barrel

## ma bell meltdown

5-1	TOOL	<i>Lateralus</i>	(Volcano)
1-2	MEGADETH	<i>Sampler</i>	(Sanctuary/SRG)
2-3	STATIC X	<i>Machine</i>	(Warner Bros.)
D-4	VISION OF DISORDER	<i>From...</i>	(TVT)
3-5	DRY KILL LOGIC	<i>Darker...</i>	(Roadrunner)
4-6	FEAR FACTORY	<i>Digimortal</i>	(Roadrunner)
6-7	MUSHROOMHEAD	<i>XX</i>	(Eclipse)
D-8	CLUTCH	<i>Careful...</i>	(Atlantic/AG)
7-9	THE CULT	<i>Beyond</i>	(Lava/Atlantic/AG)
D-10	DIMMU BORGIA	<i>Puritanica</i>	(Nuclear Blast)

For Stuff You Should Know, go to [www.fmqb.com](http://www.fmqb.com)

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# modernROCK

## Top 50 Airplay

October 3 - 9 2000

LW	TW	Artist	Track	Label	TW	Move	LW	2W	3W	Cume/Adds
1	1	STAINED	BEEN	(Flip/Elektra/EEG)	3670	-28	3698	3735	3602	91/0
2	2	WEEZER	HASH	(Interscope)	3354	87	3267	3220	3179	95/0
3	3	BLINK 182	ROCK	(MCA)	3189	128	3061	2974	2702	92/0
4	4	TOOL	SCHISM	(Volcano)	2718	145	2573	2493	2379	89/1
5	5	STONE TEMPLE...	DAYS	(Atlantic/AG)	2657	320	2337	2011	775	95/0
6	6	LINKIN PARK	CRAWLING	(Warner Bros.)	2317	9	2308	2339	2286	81/0
11	7	311	YOU	(Volcano)	2289	251	2038	1765	1077	93/1
10	8	SUM 41	FAT	(IDJMG)	2171	106	2065	1921	1803	88/1
8	9	SALIVA	YOUR	(IDJMG)	2131	13	2118	2048	2060	73/0
9	10	U2	ELEVATION	(Interscope)	1923	-147	2070	2001	1891	72/0
7	11	TANTRIC	BREAKDOWN	(Maverick)	1876	-288	2164	2321	2535	61/0
18	12	CAKE	SHORT	(Columbia/CRG)	1757	507	1250	312	0	85/2
17	13	DAVE NAVARRO	REXALL	(Capitol)	1571	281	1290	1187	923	92/1
19	14	FUEL	BAD	(Epic)	1517	283	1234	993	647	75/3
12	15	DEPECHE MODE	DREAM	(Reprise)	1505	-326	1831	1923	2022	63/0
15	16	DAVE MATTHEWS...	SPACE	(RCA)	1431	-69	1500	1668	1861	52/0
13	17	INCUBUS	DRIVE	(Immortal/Epic)	1384	-210	1594	1707	1992	41/0
25	18	ALIEN ANT FARM	SMOOTH	(DreamWorks)	1325	228	1097	939	724	61/5
21	19	LIFEHOUSE	SICK	(DreamWorks)	1296	66	1230	1185	1097	62/1
14	20	NINE INCH NAILS	DEEP	(Elektra/EEG)	1270	-244	1514	1557	1521	62/0
16	21	LIMP BIZKIT	WAY	(Flip/Interscope)	1197	-244	1441	1656	1899	39/0
22	22	TRAIN	DROPS	(Columbia/CRG)	1107	-78	1185	1239	1394	38/0
23	23	CULT	RISE	(Atlantic/AG)	1003	-171	1174	1189	1178	53/0
32	24	3 DOORS DOWN	BE	(Republic/UMG)	979	130	849	732	444	58/2
20	25	SEVEN MARY...	WAIT	(Mammoth)	964	-268	1232	1275	1205	48/0
27	26	AMERICAN HI-FI	FLAVOR	(IDJMG)	941	-7	948	1201	1522	29/0
29	27	STAINED	OUTSIDE	(Flip/Elektra/EEG)	890	-14	904	864	903	32/0
28	28	GODSMACK	GREED	(Republic/UMG)	874	-43	917	892	876	38/0
36	29	DISTURBED	DOWN	(Giant/Reprise)	867	194	673	480	224	54/3
24	30	STABBING WESTWARD	SO	(Koch)	838	-304	1142	1205	1218	48/0
33	31	PRIME sth	STUPID	(Giant/Reprise)	818	63	755	708	598	52/1
34	32	CALLING	WHEREVER	(RCA)	817	114	703	611	436	44/1
26	33	RADIOHEAD	MIGHT	(Capitol)	815	-254	1069	1090	1112	47/0
46	34	GORILLAZ	CLINT	(Virgin)	722	253	469	308	189	49/12
30	35	COLDPLAY	SHIVER	(Netwerk/Capitol)	712	-183	895	1029	1128	36/0
44	36	TRICKY	EVOLUTION	(Hollywood)	660	102	558	507	397	42/3
40	37	STEREOMUD	PAIN	(Columbia/CRG)	630	-6	636	601	513	45/3
35	38	FATBOY SLIM	WEAPON	(Astralwerks)	605	-79	684	777	790	30/0
43	39	SUGAR RAY	WHEN	(Atlantic/AG)	581	13	568	583	557	29/0
31	40	REHAB	IT	(Epic)	558	-336	894	1088	1223	27/0
39	41	3 DOORS DOWN	DUCK	(Republic/UMG)	557	-102	659	714	1013	22/0
D	42	PUDDLE OF MUDD	CONTROL	(Flawless/Geffen)	543	433	110	0	0	51/21
49	43	SCAPEGOAT WAX	AISLE	(Grand Royal)	541	91	450	419	386	39/2
42	44	GODSMACK	AWAKE	(Republic/UMG)	518	-58	576	598	651	18/0
41	45	LIFEHOUSE	HANGING	(DreamWorks)	515	-64	579	628	923	19/0
38	46	OURS	SOMETIMES	(DreamWorks)	499	-162	661	749	770	35/0
37	47	POE	HEY	(Atlantic/AG)	486	-184	670	784	1163	21/0
D	48	JIMMY EAT WORLD	BLEED	(DreamWorks)	473	105	368	203	2	44/6
48	49	PETE YORN	LIFE	(Columbia/CRG)	465	10	455	456	368	23/0
45	50	OFFSPRING	MILLION	(Columbia/CRG)	457	-72	529	543	569	24/0

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

1. **AMERICAN HI-FI** 29 adds  
"Another Perfect Day"  
(IDJMG)



2. **ADEMA** 22 adds

"Giving In"  
(Arista)

3. **PUDDLE OF MUDD** 21 adds

"Control"  
(Flawless/Geffen)

4t. **CRYSTAL METHOD** 18 adds

"Name Of The Game"  
(Interscope)

**THE VERVE PIPE** 18 adds

"Never Let You Down"  
(RCA)

6. **GOOD CHARLOTTE** 17 adds

"Festival Song"  
(Epic)

7. **GORILLAZ** 12 adds

"Clint Eastwood"  
(Virgin)

8. **ECONOLINE CRUSH** 10 adds

"You Don't Know What It's Like"  
(Restless)

9t. **BETTER THAN EZRA** 8 adds

"Extra Ordinary"  
(Beyond)

**DROWNING POOL** 8 adds

"Bodies"  
(Wind-up)

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

### Top Ten Singles

ARTIST	SONG	LABEL
1. Crystal Method	"Name Of The Game"	(Interscope)
2. Adema	"Giving In"	(Arista)
3t. Built To Spill	"Strange"	(Warner Bros.)
Faithless	"We Come 1"	(Arista)
5. Darwin's Waiting Room	"Feel So Stupid"	(MCA)
6t. Beta Band	"Squares"	(Astralwerks)
Joydrop	"Sometimes I Wanna..."	(Tommy Boy)
Ministry	"What About Us?"	(Warner Bros.)
American Hi-Fi	"Another Perfect Day"	(IDJMG)
Smoother	"East Side"	(Netwerk/Caroline)

### Top Ten Albums

ARTIST	ALBUM	LABEL
1. Pennywise	<i>Land Of The Free?</i>	(Epitaph)
2. Stone Temple Pilots	<i>Shangri-La Dee Da</i>	(Atlantic/AG)
3. Air	<i>10,000 Hz. Legend</i>	(Astralwerks)
4t. Built To Spill	<i>Ancient Melodies Of ...</i>	(Warner Bros.)
Faithless	<i>Outrospective</i>	(Arista)
6t. 311	<i>From Chaos</i>	(Volcano)
Good Riddance	<i>Symptoms Of A Leveling...</i>	(Fat Wreck Chords)
8. Jimmy Eat World	<i>Bleed American</i>	(DreamWorks)
9t. Radiohead	<i>Amnesiac</i>	(Capitol)
Joydrop	<i>Viberate</i>	(Tommy Boy)

# modernMUSIC PAGE

## modernmovers



### #1 modern

**Staind, "It's Been Awhile" (Flip/Elektra/EEG)** A chink in the armor? Not really. The reigning champ dips 28 spins but still maintains a comfy lead over Weezer, Blink 182, Tool and STP. It's been a *real* long while since we've written up a different song in this space. Odds are that won't change any time soon. 3670 spins on 91 stations.

**Cake, "Short Skirt/Long Jacket" (Columbia/CRG)** Rising 18-12\* (1757 spins on 85 stations), Cake's latest proves it's no fluke and reaffirms its place in the format. New airplay this week WHTG and WPBZ. Big increases at KKND, WMRQ, WPLY, KCNL, LIVE 105, and WARQ.

**Puddle of Mudd, "Control" (Flawless/Geffen)** A nice debut for Puddle of Mudd this week (42\*) on the strength of 543 spins on 51 stations. Twenty-one stations added "Control" this week, including new airplay at WBCN, WHFS, WPBZ, WNFZ, WAQZ, and KWOD. Bank on this track becoming a huge summer smash. Also on at KROQ (30x), LIVE 105, KNDD, WXRK, 91X, and KPNT.

**Jimmy Eat World, "Bleed American" (DreamWorks)** KDGE, KKND, WEJE, WMAD, WDYL, and WWDX all added "Bleed American" this week, bringing the grand total of stations spinning it to 44 and 473 spins (48\* debut). If you're not giving this one a close enough look, it's now time to move it to the top of the stack. Also on at 89X, KEDJ, WHFS, KNDD, KXRK, WRAX, KPNT, WPBZ, Q101, 91X, and WEDG.



**Adema, "Giving In" (Arista)** Kudos to Jeff Sodikoff and the fine folks at Arista. "Giving In" has already reeled in 43 Modern Rock stations, including 22 newcomers this week. This is a *great* song that warrants your immediate attention. You know the KoRn angle, but make sure you pay attention to how well this stands up on its own. It flat-out rocks. New this week at WPBZ, KPNT, WPLA, WAVE, WBRU, WFSM, and KPOI. Already working at KROQ (26x), WFNX, WNFZ, KNDD, KEDJ, WHFS, 89X, Q101, LIVE 105, and WXRK.

**American Hi-Fi, "Another Perfect Day" (IDJMG)** Our Number One Most Added track pulled in 29 stations this week, including adds at KDGE, KEDJ, KNDD, KROX, WPLY, WMRQ, and WRAX. This follow-up to the hit debut single "Flavor of the Week" has all the makings of hit as well. Be sure to make room and look for a debut soon.

**Gorillaz, "Clint Eastwood" (Virgin)** Pulling in 12 adds this week, "Clint Eastwood" is ready to pop. Up 253 spins, for a total of 722, and moving up the chart 46-34\*. Forget everything you think you know about Rap music and play this song. Even though there are elements of Rap on this track, it crosses over different genres and lights the phones up. Already spinning on 49 stations. Playing at KNDD, KPNT, Q101, KDGE, WFNX, KNRK, KROQ, 91X, WPBZ, Live 105 (new), WHFS (new) and more.

**Good Charlotte, "Festival Song" (Epic)** Don't keep an eye on this track, add it! Pulling in 17 adds this week for Number Six Most Added. "Festival Song" is going to have a great run at Modern this summer and it's starting now. New to KNRK, KRZQ, WARQ, WEDG, WFNX, WHFS, WPLY and more.

**Drowning Pool, "Bodies" (Wind-up)** Whether you like it or not, Drowning Pool is here, and they're not screwing around. The kids dig 'em, the phones light up, and the video is all over MTV and MTV2. Twenty-seven stations, including eight new ones, are already banging away at this track and getting immediate results. Don't be late. New this week at WDYL, KROX, WEDG, WJBX, WMRQ, WPBZ, and WXEG. Already on at WXRK, WXDX (39x!), WROX, WPLA, WAVE, KMYZ, WAQZ, and WFNX.

**Dave Navarro, "Rexall" (Capitol)** The entire panel is playing this track, and most are finding that it's growing like a weed. If you give "Rexall" the proper spins it's sure to perform. Just ask WEDG, CFNY, KEDJ, KNRK, KPOI, KROQ, KXTE, Q101, and 91x - all report with nice increases this week. New at 89X. Up 17-13\* this week with 1571 spins.

**Crystal Method, "Name of the Game" (Interscope)** Number Four Most Added with 18 adds. "Name of the Game" will definitely debut on the chart next week. Doubling its spins from last week, this track is already over 400 total spins and on 38 stations. New this week at KXRK, KDGE, KQXR, WEND, WRAX, WFSM and WCYY. Already on at KNDD, KXTE, KNRK, WBTZ, Live 105, KPNT and WAQZ.

**Pennywise, "Fuck Authority" (Epitaph)** The story is spreading and we have the numbers to prove it: Soundscan is 25,500 the first week; enters the Billboard chart at #67. Great first week sales in these markets: Los Angeles #9, San Francisco #34, Seattle #42, Pittsburgh #58, Denver #41, Phoenix #29, Sacramento #50, San Diego #8, Portland #53, Salt Lake City #42, Jacksonville #56, Fresno #42, Tucson #58, and Las Vegas #34. Still not convinced? Why?

## modernpriority



### Radiohead "Knives Out" (Capitol)

Our absolute favorite from *Amnesiac* should be treated with the same amount of respect as Tool's "Schism." Masterful musi-

anship, captivating vocals, superstar presence, impressive sales and a distinct feel that automatically connects with anyone who hears it. Shouldn't that be enough? WPLY, Q101, WBRU, 89X, KROQ, LIVE 105, KFMA, and KFSD already agree.

## available for airplay

7.2-3

Mest, "Cadillac" (Maverick)

Radiohead, "Knives Out" (Capitol)

Stroke 9, "Kick Some Ass" (Universal/UMG)

Train, "Respect" (Columbia/CRG)

7.9-10

Handsome Devil, "Making Money" (RCA)

Limp Bizkit, "Boiler" (Flip/Interscope)

Powerman 5000, "Bombshell" (DreamWorks)

Seven Channels, "Breathe" (Palm)

Systematic, "Deep Colors Bleed" (Elektra/EEG)

# modernCROSSROADS

## Showtime

### *fmqb's* Weekly Watch on the Festival Season.

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.

**KTEG/Albuquerque** *Edgefest 7* at The Journal Pavilion featuring Staind, Cold, Toadies, Kittie, Downer and Dislocated Styles.

7/8 **KKND/New Orleans** *Endfest 2001* at Marconi Meadow (cap 20-25,000) featuring Seven Mary Three, Crazy Town, Staind, Cold, Papa Roach, Cult, and Saliva.

7/13 **XTRA/San Diego** *X-Fest 2001* at Coors Amphitheater featuring The Offspring, Social Distortion, Lit, Sprung Monkey, and more bands TBA.

7/22 **WKRL/Syracuse** *The Road Runner K-Rockathon* at Vernon Downs featuring Staind, Papa Roach, Crazy Town, Econoline Crush, Taproot, Cold, Pressure 45, Nonpoint, Drowning Pool, Rehab, and Crashpalace.

7/25 **WPLY/Philadelphia** *FEZtival* at the Tweeter Center featuring Weezer, Barenaked Ladies, Our Lady Peace, Lifehouse, Vertical Horizon, Guided By Voices, Good Charlotte, Ours, Scapegoat Wax, Pete Dinklage.

Tenacious D, Sarah Harmer, Richard Cheese and Lounge Against The Machine.

7/29 **WMRQ/Hartford** *radio104fest*

**WRZX/Indianapolis** *X-Fest 2K1* at Verizon Wireless Music Center featuring Rammstein, Live, Days of the New, Better Than Ezra, Lifehouse, Linkin Park, Static X, Mudvayne, Toadies, and Saliva.

8/4 **KNDD/Seattle** *Endfest 10* at the Kitsap County Fairgrounds featuring The Offspring, Crystal Method, Mike D. & Mixmaster Mike, Stabbing Westward, Lit, Sum 41, American Hi-Fi, The Living End, Ours, Spys4Darwin, Idlewild, in The End's original Electronic Pavilion: Tricky, Uberzone, Keoki, Mixmaster Mike, Slantooth and more.

**WPLA/Jacksonville** *The Planet Radio 93.3 Birthday Binge* at Jacksonville Coliseum featuring Godsmack, Saliva, and Puddle of Mudd.

8/5 **KNRK/Portland** *Big Stink 6* at the Estacada Timberbowl featuring The Offspring, Everclear, The Crystal Method, The Cult, Lit, American Hi-Fi, Stabbing Westward, Nickelback, The Mayfield Four, and Sprung Monkey.

## X-files

**Q101 and KNRK Re-Launch Lifestyle-Oriented Web Sites:** Not just your average radio station Web sites anymore, **WKQX (Q101)/Chicago** and **KNRK/Portland** have both, powered by LMiV, re-launched their Web sites in glorious fashion. Each site contains a plethora of information that goes way beyond your average music, promotional and concert oriented radio homepage. They are full-service, interactive sites that dish out one-stops for music, sports, news, health, local events and nightlife information. Honestly, the wealth of material on each site blows away most other radio sites we've ever seen.

Q101's site ([q101.com](http://q101.com)) boasts a variety of areas to explore. The *Music* page features music news, the Top 9 @ 9, Artists A-Z, a concert calendar, info on new releases, and CD reviews. *Out and About* highlights bars and nightlife, movies and showtimes, Q101 events, street festivals, maps and directions. The *Life* homepage focuses in on sex, sports, weather, and traffic. The *News* page takes a look at the celebrity scene, entertainment, national and world news, and technology. The *Station* is your Q101 one-stop with pages dedicated to Win/Check It Out, Mancow, the Airstaff, the on-air schedule, Q101's charity collective Alternative Means, and Q101 advertisers.

The Web site's Microsoft Outlook-style calendar lists daily times and locations of events ranging from music, comedy, art, sports, theater or special events. You can even search the calendar by zip code. Also on hand a sign-up feature for their database-driver, the 101 Club (currently over 50,000 members).

KNRK's site ([947nrk.com](http://947nrk.com)) is equally as engrossing, and features a Hot Menu that pops up in its own window and offers easy access to health, download, pet, movie, news, and sports pages within the site. Their addictive *NRKade* page is an online video game arcade that will suck you in for

hours. The *NRKGuide* keeps you in the loop on cool Portland bars and clubs, movies and restaurants. Also of note is their handy Drink of the Week feature. The *NRK Music* page delves into music news, offers great MP3 downloads and streaming video of live performances, interviews and music videos, the station playlist, the Artist of the Week and the Artist Pit. The *NRK Lifestyle* page draws attention to bars, sports, news, snowboarding and the Thang of the Week (this week it's surfing). Also available at [947nrk.com](http://947nrk.com) are comprehensive airstaff pages, including the *Gustav* and *Daria* morning show page which is loaded with entertainment news, audio clips, video, a chat room and the following day's schedule.

**Who's Your Daddy?:** Speaking of Q101, they recently embarked on an extremely unique promotional endeavor, the "Who's Your Daddy" Weekend. All weekend long, the station gave listeners the chance to be caller 101 and choose between a DNA test kit or a pair of tickets to see one of the following Q101 shows: Godsmack & Deftones, Blink 182, Area: One, Warped Tour, Radiohead, or The Cult. Their Q101.com Unfair Internet Advantage gave callers an inside track on the contest.

**The EQX-press:** WEQX/Manchester-Albany, as part of their EQX-press promotion, sent listeners out of the country, actually, north of the border to Montreal to see Depeche Mode. Forty or so winners also enjoyed a tour of the Molson brewery, followed by a fabulous sold-out Depeche Mode show. WEQX PD Alexa Tobin informs us that the bus ride back was interrupted at customs for two hours. But everyone was in good spirits and took it in stride (in other words, that brewery tour came in handy!). Alexa also wants label types to be sure and add Progressive/AAA specialty show host Keri McQueen to their mailing lists.



## MQB #17 - The Music Issue



We have dubbed the seventeenth issue of *MQB - The Music Issue*. It seems now, more than ever, that many different aspects of today's world are confronting the music of the Modern Rock format and it's a difficult world out there for

Modern Rock stations. Let's face it - the new rule of the day is diversity reigns. The influence of Hip-Hop, the aging of Grunge and the virtual disappearance of women from the format's airwaves are just a few of the trends facing the format. With all the genres of music available to choose from, keeping a Modern Rocker balanced and not relying too much on one trend has become a task many programmers are finding tough to do. The issue of following a label's game plan and playing the chosen single or choosing to play another track a label isn't working yet has gained some notoriety recently as stations start to superserve their own markets and pick the songs they feel fits best for their situation.

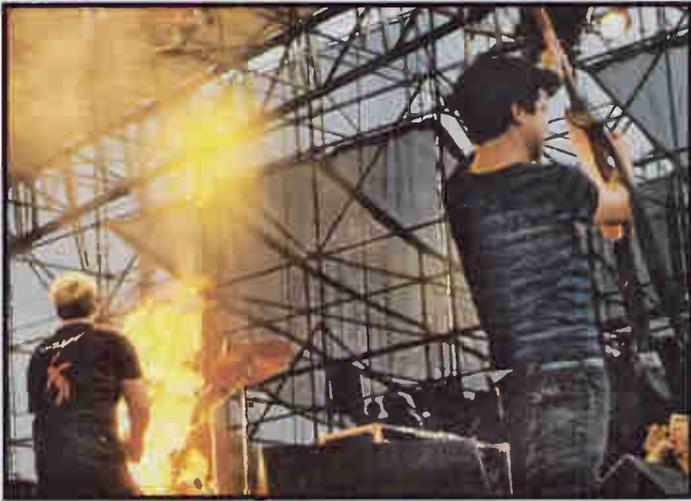
Specialty shows, once just a Sunday night outlier for frustrated MDs, have now become big business, with record labels and independent promotion companies devoting plenty of energy promoting to those who program the one-to-three hour programs, which are still buried on Sunday night. With so much of the format's music being shared with CHR, Active Rock and even Urban stations, imaging your music with production will become more vital than ever.

We examine a handful of these issues in the latest edition of *MQB*, accompanied with this issue of *fmqb*, and will continue to explore them in our Fall *MQB* issue and the weekly *fmqb* issues ahead.

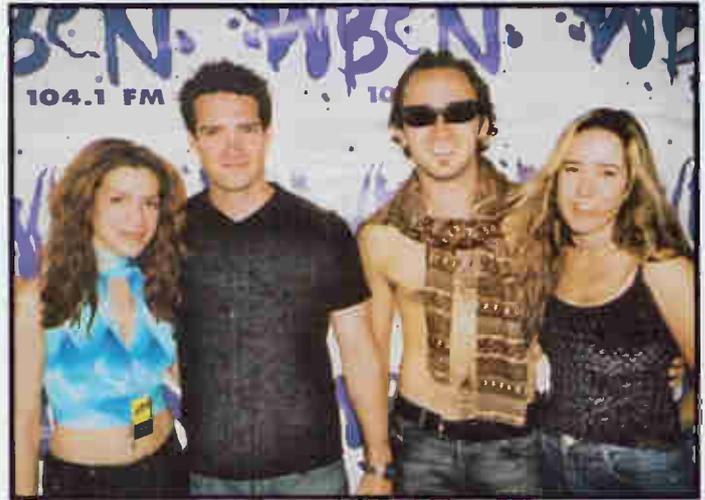
Be sure to check out *Breaking Out of Birmingham*, as new music monolith **WRAX** steps into the *MQB Winner's Circle*. Also available in this issue is an overview of **KKND/New Orleans** morning maven **Rod Ryan**, an in-depth examination of Prog Rock warriors **Tool**, and interviews with **Weezer** frontman **Rivers Cuomo** and late night talk show conqueror **Art Bell**.

Your thoughts and comments are always welcome. You can contact **Michael Parrish**, **Mike Bacon** or **Brad Maybe** at 856.424.9114, or e-mail us at [MParrish@fmqbm.com](mailto:MParrish@fmqbm.com), [MBacon@fmqbm.com](mailto:MBacon@fmqbm.com) or [BMaybe@fmqbm.com](mailto:BMaybe@fmqbm.com).

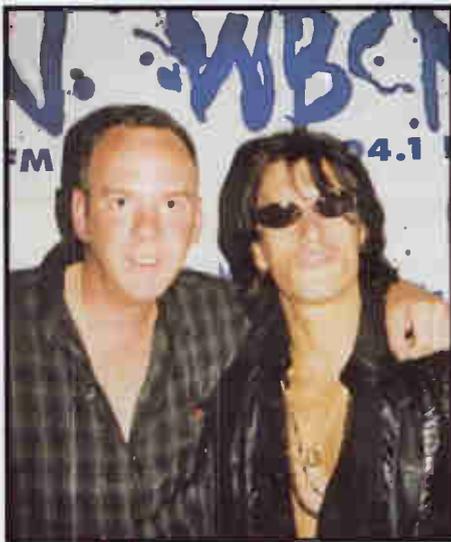
# modern SHOTS



**BURN! BURN! BURN!** – Green Day's pyro tendencies in all their glory at WBCN/Boston's River Rave.



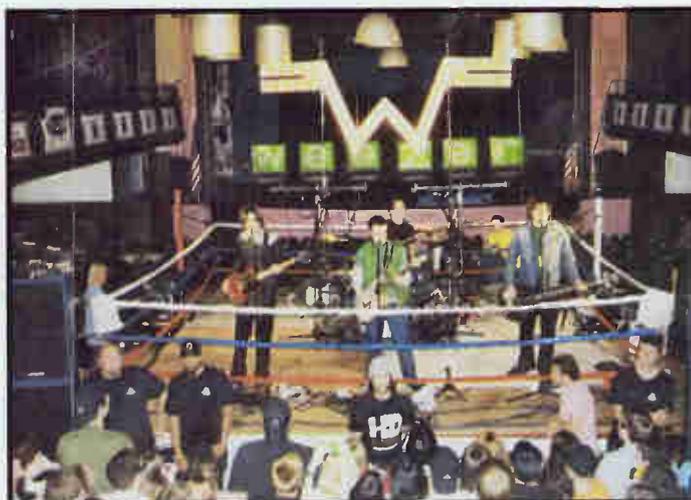
**LIVE, BACKSTAGE** – It's Live, with WBCN's Melissa and Juanita at the River Rave.



**FAT BOY, SKINNY MAN** – Fatboy Slim hangs backstage with Aerosmith's Joe Perry at WBCN's River Rave.



**ALL STAR JAM** – The Black Crowes jam on stage with a guitar god not named Jimmy Page (Aerosmith's Joe Perry) at the River Rave.



**YOU KEEP RINGING THAT BELL, I CAN'T CONCENTRATE** – Weezer in the ring at the world famous Blue Horizon in Philly during a Y100 Sonic Session.



**NIKKI AND THE BOYS (AND A VERY LARGE DRINK)** – Here's a shot of KPOI PD Nikki Robinson (center) with her new airstaff celebrating the kick off of their 97 Days of Summer promotion by making the world's largest Mai Tai (2000 gallons). Hiccup. (l-r) KPOI's Big Daddy Cel (New Music Show Host), Helm (mornings), Nikki (middays), Fil Slash (afternoons), Ah Foon (nights).



*continued from page 44*

We had to quickly put something on the air. Since we had no studio built yet, and the research for the new station was still in the field, we decided to do something quickly. We also thought we would get some mileage and some street talk out of doing this "Artist Of The Day." It took on a life of its own. It started with Barbra Streisand on February 12<sup>th</sup>, it was Garth Brooks the next day, The Rolling Stones, Barry Manilow, Faith Hill and Dixie Chicks. One day we played just TV theme songs; another day it was Weird Al Yankovic. It got the city buzzing about a frequency they weren't even familiar with. I mean, 97.1 had been Classical for decades, so a lot of the potential listeners in the demo didn't even know that

the station existed. It was an interesting way to get people to set the dial to 97.1 Besides that, *Chicago Sun-Times* columnist Robert Feder printed what the artist of the day was each day. He was the only one in town who knew, so he kind of gave it a nice stroke each day.

**There was a lot of talk of the station launching as an Active Rocker, something that *fmqb* didn't bite on. Do you think there is a legitimate hole in the market for an Active Rocker?**

I don't know, I'm not that smart. But there certainly are a lot of big broadcasting companies in town and all of them are doing a lot of research and a lot of looking around to maximize their opportunities in Chicago, and none of them have picked Active Rock.

**Including Bonneville.**

Including Bonneville. So that might tell you something. No one's jumping on the bandwagon at this point.

**What stations does The Drive pull listeners from?**

I don't think it's any particular station. We're going to pull listeners from the market, including the AMs, because of the demo we're going after, which is 40-plus men and adults. Just as important as pulling bodies from other stations, and from AM, is that we're going to be pulling people in that have stopped using radio for their music listening. We're finding that we're bringing people back to radio that just had enough of the in-your-face, heavy-hyped radio. A lot of forty-five, forty-eight-year-old men that we talked to through our research just stopped listening to radio, except for listening to news or sports. We're finding that we're able to bring them back to radio with a presentation that they can really embrace.

**You hired Patty Martin away from WXRT to program The Drive. Tell us about Patty and what she brings to the station. In addition to Patty, I also have a terrific guy named Bill Klapproth, who's the Program Manager for The Loop. We promoted both of them at the same time. They are here to back me up. These are very talented programmers who are neces-**

sary, because Bonneville has given me a very unique opportunity. Typically, Bonneville doesn't let one programmer have more than one property in a market. It's just not something that our company has done. And giving me the opportunity to have The Loop and The Drive, I felt it necessary to bring in, and promote, two very talented programmers underneath me to keep their eyes on the respective stations. It gives us a very solid programming team. Patty and Bill were both born and raised in Chicago, which is very important to me. They both have extensive programming experience in various formats, which is also important to me. As you know, Patty spent almost eight years at WXRT. Bill came to The Loop from Cincinnati, where he was a CHR PD. This is a very solid team effort, and they'll be responsible for helping manage the day-to-day properties, as well as being able to help with the long-term strategy, and the long-term continued building of these radio stations. There's a lot of responsibility, and that's where these two programmers come in. I wouldn't have taken the job as VP of Programming for both stations unless the company enabled me to hire people of Patty and Bill's quality to back me up. These are excellent programmers.

**You also managed to attract some well-known Chicago air talent to fill out the air staff on The Drive. Tell us about the staffing up of the station.**

The Drive is just building. Steve Downes, who had been the morning host of The Loop the last three years, has just shifted over to The Drive. Steve has done a great job for us since we've started rebuilding The Loop, which was about four years ago. Steve is awesome, I can't ask for a better partner. He's done everything we've ever asked him to do. He's a total pro. Steve's followed at ten o'clock on the Drive by Bob Stroud. Bob has been a Chicago market veteran for twenty years or so. He's been doing his *Rock 'n' Roll Roots* show in the market since the very early eighties. He actually joined The Loop back in '83 and had worked with me for about ten years at The Loop. Bob was really the first jock we hired at The Drive. Because of the demo we're going after and the style of music that we play, he fits the station like a glove. We're still working on the rest of the staff. Phil Minicki, who was on The Loop part-time, is going to be a major part of The Drive as well, in either afternoon or evenings. Tom Couch came in to be our Creative Service Director. Tom had recently been with XRT and has produced great stations like WNEW/New York and WBCN and WZLX in Boston. This is another outstanding hire for the station, a very creative, talented, seasoned radio person that helps round out our sound.

**How do you exploit Chicago's rich Rock radio history?**

I've been able to be successful in Chicago by giving the listeners what *they* want, instead of giving them what *we* want to give them. That sounds very simplistic, but I think it's true. With The Loop - which I began programming in '83 - we always looked to be different, and tried to find out who wasn't being served in the marketplace. Back in the early '80s, everybody was a music machine. We had four or five stations, trying to out-pound each other on how many minutes of music per hour they played. That was why The Loop created the personality image. To be different in the market, we

We're finding that we're bringing people back to radio that just had enough of the in-your-face, heavy-hyped radio.

became a very personality-based station. Throughout the mid-'80s, the late '80s, and the early '90s, the cycle went the other way. Everybody had this wild two-person morning show and a wild afternoon guy. When that happened in Chicago, it enabled The Loop to get a stronghold again by eliminating all of the goofy, wacky personalities that had kind of taken over the entire market. Again, we gave Chicago what it was looking for, which was a Rock station that didn't have a whole lot of nonsense and talk. It helped put The Loop right back on top. What we're doing right now with The Drive is similar. We're giving the listeners a station that they want. The market is kind of devoid of this style of Adult Rock. Other stations in the market play their style of Adult Rock, one being XRT, another one being [Infinity Oldies] WJMK. No one was really touching on Steely Dan, Fleetwood Mac, Chicago, and Elton John. They just got ignored. Our research suggested that it wasn't really a small niche that was available, there was a pretty big hole in the market for this kind of music, and we're just filling it. We're giving them what they want. It sounds pretty easy, but for some reason, a lot of people and a lot of companies don't give the audience what they want. They over-think it, and we're trying not to do that.

**You mentioned that The Drive is filling a void in the market. CD 94.7 was Classic Hits, but went All '80s. Do you think you're going to be more successful than they were?**

When CD 94.7 came on the air, they said: "We're a new station that's going to play a great variety of Classic Rock. We're not going to have silly games. We're not going to have a goofy morning show. We're not going to pay you money to listen longer." And they did it very well in their first three-to-six months on the air. Coincidentally, that was when The Loop was starting to make its move back into the marketplace. I think they reacted very poorly at the time, by trying to cut The Loop off. What they did was break every promise they made to the audience. They started giving away cash on the air, lots of trips, and they brought in Kevin Matthews, who did a very talk-oriented morning show. It broke everybody's hearts, because they had pulled a

good amount of the audience from the market very quickly. Now they look back and wonder what happened. What happened was, they made a promise that they never, ever delivered on. We will not do that. At The Drive we will not break our listeners' hearts. We're making the guarantee and the promise that we will not put on a silly morning show – there are plenty of those in the market. It's a very non-hypey, respectful presentation, and we will stick to it. That's why we've got this long-term plan, because a lot of Chicago radio listeners are very, very savvy. They've heard all the promises before. They've fallen in love with radio stations and then radio stations break their hearts. We know this is going to take a while, but how we're going to win is that we're going to stick to our plan. And our plan is to present an Adult Rock station, and to work very hard to not play all the radio games. People absolutely love The Drive. They're just waiting for the other shoe to drop. We're hearing time and time again, "You guys are great, but we know you're going to change," or "You guys are great, but whatever you do, please don't change like everybody else." So the proof will be when we're sitting here six months, a year, two years from now, not breaking their hearts, living up to our promise, living up to our credo. We expect The Drive to have a very loyal following in Chicago.

**How do you keep a station like The Drive – which is not current-based or as broad as a Classic Rocker – sounding fresh?**

The good news is we're so new we don't have to worry about it right now. However, one day it will be a very difficult challenge. That's one of the reasons that Patty, Tom Couch, and Steve Downes are here. We know, eventually, after they've heard Three Dog Night and Blood, Sweat & Tears backed up with The Rolling Stones and The Beatles, the novelty at some point might wear off. They are falling in love with the variety of music we're playing right now, but again, it's new. We at Bonneville have three- and five-year plans. That's why we're extremely successful with all of our stations, not only in Chicago, but also around the country. Bonneville is a very

*continued on page 42*



WDRV

Monday, June 25, 2001

3:00 - 4:00pm

- Santana "Black Magic Woman..."
- Hollies "Look Through Any Window"
- Steely Dan "Rikki Don't Lose That..."
- America "Ventura Highway"
- Bob Seger "Rock & Roll Never Forgets"
- Blood, Sweat... "And When I Die"
- Steve Miller "Jet Airliner"
- The Beatles "Magical Mystery Tour"
- Elton John "Your Song"
- Bachman-Turner... "You Ain't Seen Nothing..."
- Boz Scaggs "Lido Shuffle"
- Warren Zevon "Werewolves Of London"

Our research suggested that it wasn't really a small niche that was available, there was a pretty big hole in the market for this kind of music, and we're just filling it.

# THE Loop 97.9

WLUP, CHICAGO

Monday, June 25, 2001

3:00 - 4:00pm

Rainbow "Since You've Been Gone"

Bon Jovi "Livin' On A Prayer"

Electric Light Orch. "Fire On High"

Scorpions "Zoo"

Tom Petty "Refugee"

ZZ Top "Sleeping Bag"

G. Thorogood "One Bourbon One Scotch..."

Nirvana "Smells Like Teen"

Spirit "Feed In The Sky"

Journey "Wheel In The Sky"

Joe Satriani "Always With Me, Always..."

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buttoned-up company. We have a long-term strategy and we work for the future, and we will develop a strategy on The Drive like we've done with The Loop to keep the music fresh.

**Speaking about The Drive's unique presentation, how is it different from other Classic Hits stations?**

We've only come up with one term right now that we hope to replace some time soon, because we don't like it, but it's called un-radio. We use a different approach that doesn't sound the way most radio stations sound. There's not a lot of self-promotion. There's not a lot of long-winded jocks, pointless giveaways or silly contests — all the crap that radio throws at itself. It's all hype. With some formats it works fabulously, but going after forty-plus adults, you can't sell to these people. They've heard every sales pitch before and they don't believe it. So if we were to go on The Drive and tell them that we are the greatest new thing, even if it *was* the greatest new thing, they wouldn't believe it. So our approach with The Drive was to go on and not make any promises, and not tell them how great we were. We basically just ID the station, back-sell all the records, have some really great-sounding personalities that present the music and talk in short bursts, and the music comes first on the station. We respect the audience that's listening, and they can tell. We respect the music that we play, and they can tell. The music is very important. The music is the music of their life and evokes great memories. So you don't need to say a whole lot about it. We did a lot of the little things that we believe are right, like front and back-selling titles and artists that a lot of stations have stopped doing. Our listeners like it. But there's very little self-promotion, we'll never give money away, or do a TSL contest on the station. We think it's a very unique-sounding station, especially because of the crowded Chicago market. There's just so much promotion, so much hype on the air in town, it really does sound very different.

**You hired Pete McMurray for mornings at The Loop. What can Chicago expect to hear from Pete?**

What we did there was set The Loop up for the future, so The Loop can be prepared to strike when it needs to, in terms of being ready to add a more personality-based show. Pete will bring instant ener-

gy. He's fresh and exciting. While it's still going to be a very heavy music-based show at The Loop, Pete will bring us a little bit more relevance to the target audience. Should the market change, or actually, when the market changes, which is probably a truer statement — who knows what Mancow's future is in Chicago, or Kevin Matthews, or even Howard Stern over the next few years — should the market open itself up for a Rock 'n' Roll personality morning show, The Loop would be a very natural place for that show to pop up. With Pete, we're in a position to start that show at any time. He's done talk. He's done music. He's a natural raw talent. We can be ready to strike and move the station any way we need to. Change is good, especially for The Loop, and Pete is very fresh. He's an exciting air talent.

**What about the rest of the air staff on The Loop? Who follows Pete?**

Cara Carriveau does a terrific job in mid-days. Seaver, is in afternoons. Seaver has been on the Loop for almost four years. He was on the old Blaze, back in the early nineties, as was our night guy, Jimmy Novak. Mark Zander is our new all-night guy. Mark is known for the *Rock Of The Eighties Show* that he had done in the market at a few radio stations. It's a pretty strong Chicago Rock 'n' Roll air staff. But by far, The Loop's strongest personality is station voice Matt Bisbee. Matt has been imaging The Loop for 20 years and he is brilliant. You don't have to take my word for it, you can just ask the three dozen or so programmers who have tried to steal him away from The Loop.

**For us out-of-towners, explain the significance of The Loop and The Drive handles.**

The Drive is named after Lake Shore Drive, which is the most magnificent drive in Chicago, right along the lake as the name suggests. It takes you downtown and into the north side. The Loop signifies the downtown business district. The Loop and Lake Shore Drive are uniquely Chicago handles. The nicknames — The Drive and The Loop — are kind of one-of-a-kind Chicago names.

**How do you have the two stations positioned to protect and enhance each other?**

Since The Loop targets 25-40 men, and The Drive targets 40+ men, at some point

We respect the audience that's listening, and they can tell. We respect the music that we play, and they can tell.

there's a little crossover. Both stations will play some Rolling Stones and some Who. They play not only the same artists, but even certain songs. You can hear "Dream On" on both stations. So there is crossover, and we expect that there'll be a lot of sharing too. But in terms of the psychographics, it's like going after two separate people. The Loop is a high-powered, high-energy, testosterone radio station. We're giving away Corvettes. We're giving away \$10,000 on Thursdays. We're doing Two For Tuesdays. We're presenting every Rock show that comes through Chicago this year. We are just a high-powered Rock station. The Drive is the opposite. The Drive has got very little hype on it. We do no promotions. We are not claiming to present every concert in town. The stations feel completely different. While occasionally sharing certain songs, the majority of the libraries are vastly different. The most played artists on The Loop would be Led Zeppelin, AC/DC, and Van Halen. The most played artists on The Drive would be The Beatles, Elton John, and Fleetwood Mac. They're very different because we want to go after two very different audiences. But at some point, we know they'll be sharing, because even the hard-core Loop fans - thirty-four, thirty-five-year-old guys who like AC/DC and Van Halen - occasionally have an appetite for The Beatles. And now they have a choice.

**Would you say The Drive is for older listeners who might have become disenfranchised with WXRT?**

I don't think it's disenfranchised with 'XRT as much as disenfranchised with radio. Radio in Chicago, and maybe radio around the country, has broken a lot of listeners' hearts. A lot of times radio gets a really good idea, and then, because of a down book or two, they just scrap their plans. They take hundreds of thousands of listeners that they've spent a long time trying to get to embrace the station, and they change the station overnight. Through time, listeners have become very disenfranchised. Our research - which was intense, to say the least, and took a few months and many hundreds of thousands of dollars - suggests listeners just have had it with radio, especially the older listener, the one we're going after with The Drive. So, yeah, we're for the disenfranchised, we're trying something different. We're playing a mix of music that, typically, you wouldn't hear on radio, because it's kind of dangerous, it's a little edgy. But we're trying to show these listeners that we care about them, and that we're trying hard. For a couple of decades 'XRT has been a fabulous radio station in Chicago, and they still are. But at some point, the forty-five-year-old listener wants to hear a lot more familiar music than he might be getting over at 'XRT. Thus, 'XRT is still very broad musically, they're playing a lot of commercials, they're giving away cash on the air. And they still play a lot of music that a lot of our potential audience doesn't know. So yeah, I think we'll see some listeners leaving 'XRT and checking out The Drive. That goes for Lite Rock stations as well, like WLIT. I think some of The Loop's older audience is going to come over and check out The Drive. A lot of Sports Talk and News Talk people are going to appreciate The Drive too, because of the uniqueness, and because of the respect that we have on our air for the listeners.

**What are the company's goals and expectations for each station?**

We expect two big winners. The Loop has been a big winner. We've been basically #1 25-54 men over the last four books, on an average, which is very solid. And we'd like The Drive to be up there as well. At The Drive we're expecting it to be a top-ranked radio station 35-54. We are attempting to get men with The Drive, because of the Bonneville cluster in Chicago. We have WNND (Windy 100) and WTMX (The Mix), both of which are very heavily female radio stations. The Loop is very heavy with men, so we thought The Drive would balance out the market nicely and give us two female and two male stations. Our intent is to own men with The Loop and The Drive. We want top-ranked stations in all of our target demos.

**What's it like to work for a company like Bonneville? You don't hear much about them.**

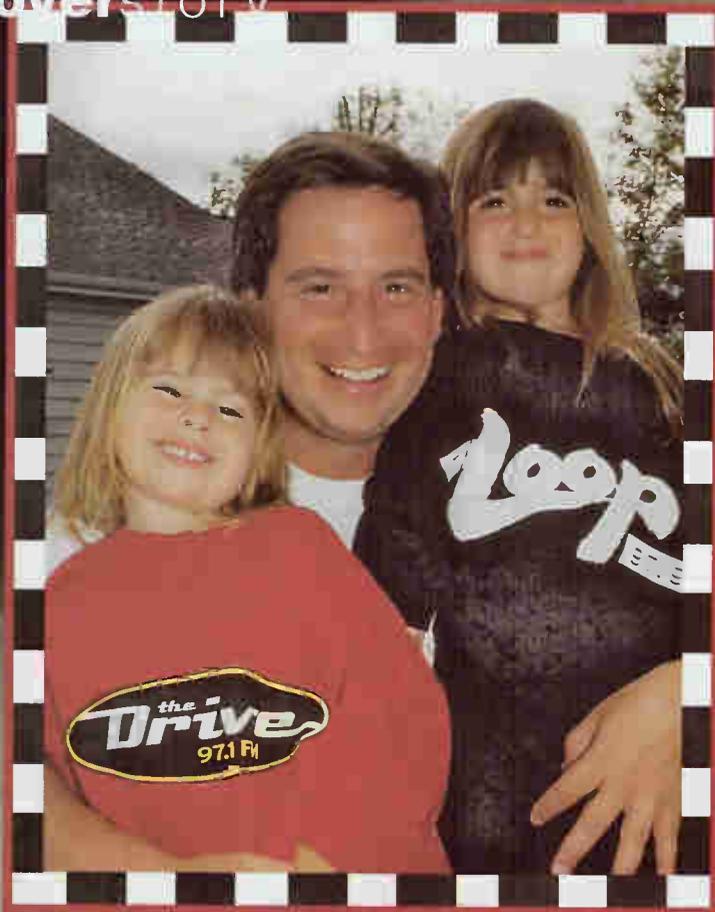
Which is good, it's less competition for my job. A lot of people say a lot of wild, crazy statements like they're working for the greatest company in America, or they wouldn't work any place else, so I don't want to say something that sounds that trite. But in terms of broadcasting, Bonneville is just buttoned up and has terrific guidance. Cris Ohr, GM of the Loop, and Jerry Schnacke, GM of the Drive, have supported me with this multi-station endeavor. We've got a Division Manager in town, Drew Horowitz, who's in charge of Chicago and Washington, who hires great people and lets those people do their jobs. And we don't react in a book or two. We have three- and five-year goals for all of our radio stations, and everything we do is built towards hitting those three-to-five-year goals. We have vision statements and mission statements for all of our radio stations. We have training and support, unlike most companies out there. We are privately held, which has a lot to do with that. I have a lot of friends who work for CBS and Clear Channel, and they're great companies and they have great jobs. But programming a radio station should not be based on trying to hit quarterly Wall Street numbers. It's just too much pressure and doesn't allow you to work the process. Bonneville allows you to work the process.

**How about closing the interview with a classic Loop story from the old days.**

There are too many stories involving too many radio legends, but the one that still makes me laugh to this day involves former MD Sky Daniels, who also went by the name "Kid Rock." Sky was out making a personal appearance at a bar on the Illinois/Wisconsin border. He was heading home with the Account Executive in the station vehicle "The Mellow Yellow Limo." [The limo was two front-halves of a cab welded back to back.] Somehow, the vehicle wound up wrapped around a tree on a pitch-black stretch of road well after midnight. Obviously, Sky missed his shift the next day, but he usually did following a personal appearance anyway. Sky will say he doesn't remember this incident but he rarely remembered anything following a personal appearance.

The Loop is a high-powered, high-energy, testosterone radio station. We're giving away Corvettes... The Drive is the opposite.





# Greg Solk's Bonneville Babies

Up Close interview  
by Jay Gleason

**Tell us about the stunting and the eventual launch of The Drive.**  
The stunting on The Drive certainly got a lot of local, as well as national attention. I think the funny thing about that is the fact that the stunting was done with one 6-CD changer that we bought at Best Buy for \$99. It sat in a closet and we put six different discs in a day. Each day throughout the month, we featured a different artist. For a \$99 CD changer, we certainly got a lot of mileage. Stunting was done for a number of reasons. Bonneville took over WNIB on February 12<sup>th</sup>. With the sale came no intellectual property and no facility. We basically got the license for one hundred sixty-five million dollars.

*continued on page 40*

**WLUP-WDRV** VP of Programming Greg Solk has spent just about his entire radio career in the Windy City, joining **The Loop** as an intern in the mid-'70s, working his way through the ranks to the PD chair in 1983. He attributes his longevity in one of the country's most competitive radio markets to "giving listeners what they want." Earlier this year, Bonneville acquired the Classical **WNIB-WNIV** simulcast for \$165 million, and, after some of the best stunting in recent history, launched Classic Hits **The Drive** on 'NIB. Now Solk's goal is to position the two upper demo-skewing stations to dominate men in the market. And he plans to do it by staying true to the listeners, and giving them what they want.



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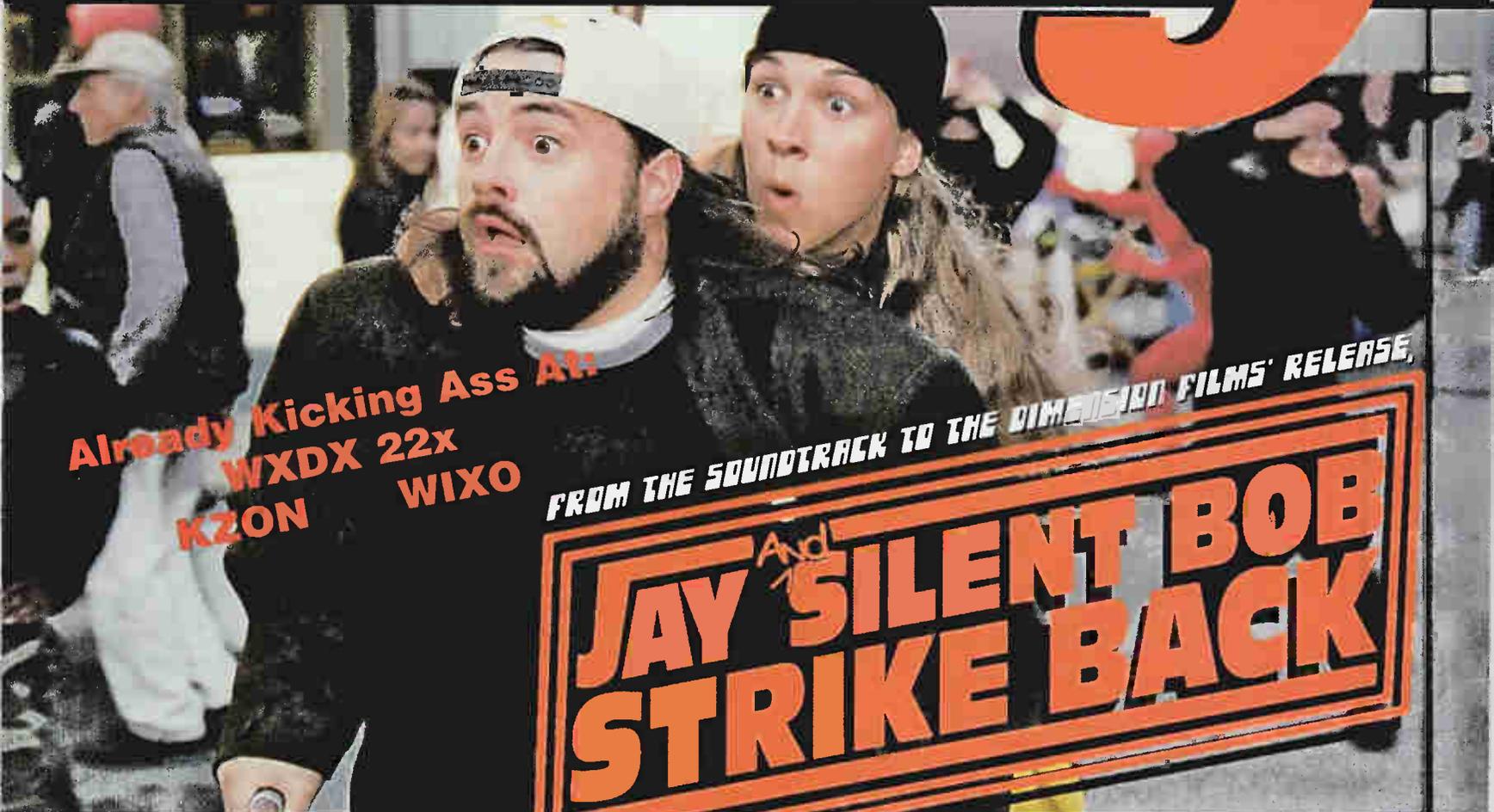


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