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ROCK

April 6, 2001

**Alternative Means:
The Future of Digital Music Distribution
Begins To Unfold**

**Special Report From Canada's Largest
Broadcasting and Entertainment Convention**

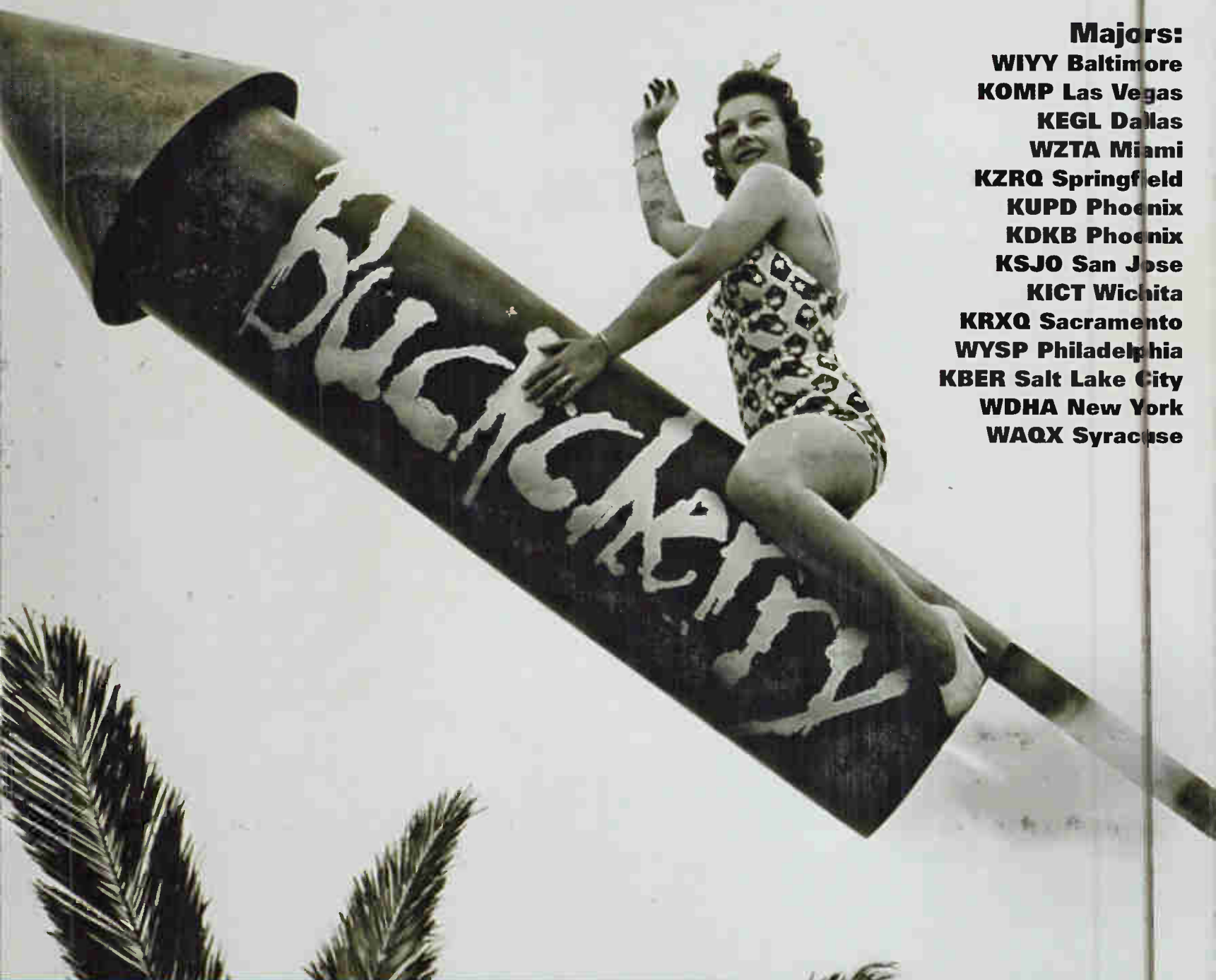
**Taco Buzz:
Radio Lessons From Taco Bell's
Promotional Guarantee**

Daly Dominance

**Up Close with MTV and
Premiere Radio's Carson Daly**



RIDIN'



Majors:
WIYY Baltimore
KOMP Las Vegas
KEGL Dallas
WZTA Miami
KZRQ Springfield
KUPD Phoenix
KDKB Phoenix
KSJO San Jose
KICT Wichita
KRXQ Sacramento
WYSP Philadelphia
KBER Salt Lake City
WDHA New York
WAQX Syracuse

BDS:

TW (4/2) #13 Active Rock (up from #15 LW)

SoundScan:

First week SoundScan OVER 25,000

Tour:

On tour with Monster Magnet starting April 14-June 9th

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MIXED BY James "Jimbo" Barton
A&R: Michael Goldstone
MANAGEMENT: Mosaic Media Group

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He's best known as host for MTV's highly rated *Total Request Live*, but Carson Daly actually began his career in radio, at stations like The Flash, Live 105, KOME and KROQ. Last week, Carson returned to where it all began, premiering his new, daily radio countdown show, *Carson Daly-Most Requested*. Bob Burke goes one-on-one with MTV's #1 VJ and Premiere Radio's newest DJ.



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HE SLEEPS WITH A CHAINSAW...

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the critically-acclaimed solo debut
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Bubba The Love Sponge Hit With Felony Animal Cruelty Charges



Bubba The Love Sponge

WXTB/Tampa morning man Bubba The Love Sponge surrendered to authorities last Thursday night (3/29) and was booked on felony animal cruelty charges for his part in the castration and killing of a wild boar on February 27.

"This is something new," Bubba (real name Todd Clem) told reporters outside a Tampa jail. "I've never been arrested before."

According to the *St. Petersburg Times* (3/29), prosecutors filed third-degree felony charges against Clem, his producer Brent Hatley, and a pair of listeners who brought the boar to the station parking lot and performed the actual castration and killing of the animal. Bubba was in the 98Rock studios during the incident, playing sound effects of a squealing pig, while Hatley gave the play-by-play of the castration and killing over a cell phone.

"I think a lot of people were upset by what they heard," Bubba's attorney Ronald Cacciatore told the *Times*. "That caused all of this to be played up."

Bubba and his attorney plan to fight the charges. "They've

made this the largest dog-and-pony show ever. It's really sad," Bubba said. "I may have done something distasteful, but I certainly didn't do anything illegal. I am so ready to leave this town."

He was released shortly after being processed Thursday night on \$10,000 bail and was back on the air the following morning, the *Times* reports.

"The media wants me to go down. It gives them material," *Radio Ink* quoted Bubba as saying on air. "They'll cover the trial, the sentencing and the long appeal. I keep those assholes in the media in check."

If convicted, Bubba could face five years in jail. He was suspended by WXTB for two weeks, returning Tuesday (3/27). The station has been dealing with angry animal rights activists and upset advertisers who have been

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Martin Named Station Manager of "The Drive"



Patty Martin

After more than seven years with Infinity's heritage Progressive station, WXTB/Chicago MD Patty Martin has crossed the street for the Program Manager post at Bonneville's newly launched Classic Hits WDRV (*The Drive*).

"I've been trying to hire Patty for years and am thrilled to have her join *The Drive*," VP/Programming Greg Solk said. "Patty's combined on-air and programming experience at WXTB, KLOL/Houston, and KSJO/San Jose will bring a unique perspective to her responsibilities as Program Manager of *The Drive*."

Martin told *fmqb* that she was taking a page out of Billy Corgan's book: leaving something good for something new.

"The challenges of starting a new radio station from the ground up was an opportunity I couldn't imagine passing up," Martin said. "XRT was a great place to work, but I decided it was time to make a move. *The Drive* offers timeless Rock, a special combination of music that hasn't been heard in one place before. It takes elements of the Progressive radio of the '70s, including an intelligent presentation with respect for the music and the listener."

Also joining WDRV as Director of Creative Services is Tom Couch. He joins the station after spending the past ten years at WXTB-WSCR.

-Sybil McGuire

Springsteen makes appearance at Red Bank record store... Mick makes Keith wait for Stones tour... Travis make themselves *Invisible* and make a date or sixteen with Dido... Pantera make plans for an *Extreme Steel* summer tour.

Alternative Means

With Napster Facing Evolution or Extinction, The Future of Digital Distribution Begins To Unfold

As the winds of change begin to stir the music industry, the fate of digital music distribution is being decided behind closed corporate doors and on Capitol Hill. One thing that everyone agrees is for certain - the digital delivery of music is here to stay. Napster has kickstarted a new age in the distribution of digital music, and has been put under intense scrutiny for doing so in a seemingly illegal way. Their file-trading software has drawn the ire of the five major record labels, the RIAA and artists alike.

Most labels have been militant on closing the door of the current, fee-less Napster, urging an end to copyright infringement in the courts and in Washington. The bottom line is that labels want properly licensed music available in cyberspace, and they want compensation. Period. Non-exclusive digital distribution pacts have already been struck between labels and Internet companies such as Napster, Liquid Audio, RealNetworks and Microsoft. What remains to be seen is how much these services will cost, how much will the distribution companies, labels and artists be compensated, and how secure will the music be?

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**OFFICIAL
ADD DATE
4/10**

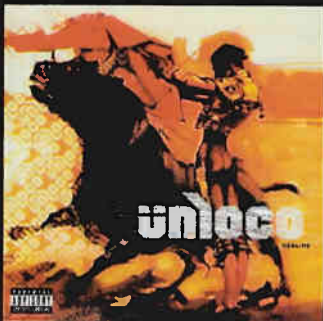
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New Independent Arbitron Continues Negotiations with Clear Channel

Clear Channel has sent a letter to Arbitron stating "it does not intend to subscribe to any future Arbitron ratings surveys in the 130 markets currently under negotiation." The two companies have been in negotiations throughout the fourth quarter of 2000 and the first quarter of 2001. If an agreement is not reached, Arbitron stands to lose approximately \$14 million in revenue for the year 2001.

"We can be a viable company without them [Clear Channel]," Arbitron Chief Executive Officer **Stephen Morris** told *Bloomberg*.

Clear Channel owns 1,170 stations and is Arbitron's largest radio ratings subscriber, representing 22 percent of the company's revenue in 2000. The radio giant has signed a contract extension with Arbitron, which covers the just-finished Winter 2001 survey for stations in 68 markets and says it looks forward to continued discussions with the ratings company.

Clear Channel has ratings contracts with Arbitron that are still in effect in 88 markets. Clear Channel stations in 10 markets have ratings contracts that continue through 2001. In 39 markets, contracts continue into or through 2002, in 28 markets into or through 2003, in 13 markets into or through 2004 and in four markets through 2005. Ratings contracts for all of their stations in 99 markets and some of their stations in 31 markets expired with the Fall 2000 report.

Sirius and XM Hit Hard as Stocks Come Tumbling Down

Tuesday, April 3 was a day that Sirius and XM would rather soon forget, as both satellite radio companies saw their stocks fall significantly. Sirius was down 36 percent to close at \$7.56 and XM dropped 29 percent to \$4.94. Driving the Sirius tumble was an announcement by CEO **David Margolese** that the company does not have firm commitments from auto manufacturers that Sirius-ready radios will be available in this fall's 2002 models, as had previously been reported. Without a firm commitment from its strategic partners in the auto industry, namely **Ford, Daimler Chrysler, Mazda, Jaguar, Volvo and BMW**, Sirius may be forced to delay launching its service until an adequate customer base becomes available. Ironically enough, Sirius had just announced the appointment of former Dell VP of Asian Finance **John Scelfo** as Chief Financial Officer early in the day, before seeing its stock nosedive.

XM had its own problems on Wall Street, as investors looked unfavorably upon the economic uncertainty surrounding the company's largest shareholder, **Motient Corporation**.

Financial problems aside, Sirius may be in for another battle due to the fact that the company's CEO is Canadian and Daimler Chrysler, which is based in Stuttgart Germany, is an investor. In a filing with the U.S. Court of Appeals, **Primosphere Limited Partnership**, who bid unsuccessfully for a Satellite Digital Audio Radio Service license in 1997, has asked that the courts overturn the Sirius license due to foreign ownership limitations that terrestrial stations are subject to. Sirius has stated in its annual report that it believes its license will be upheld, even though it could not provide a guarantee for investors.

Both satellite companies did have cause for celebration during the week, however, as XM and Sirius announced the delivery of chipsets to their receiver manufacturers. XM delivered their completed chips to **Sony, Pioneer, Alpine and Delphi-Delco** for integration into radios that are expected to be available later this year. Sirius delivered final samples of their chips to manufacturers and are projecting commercial quantities to be available to begin manufacturing radios this summer.

-Andy Gradel

The Clear Channel-Arbitron standoff couldn't have come at a less opportune time. Arbitron outlined the status of its negotiations with CC one business day before Arbitron formally separated from parent company **Ceridian** and began trading on Wall Street as an independent company under the symbol "ARB." On Monday (4/2), the first day of trading, Arbitron opened above \$23, jumped to \$24, and, after dropping throughout the day, ended at \$23.26.

"As a respected and well-established media research company, our information is a universally accepted currency for broadcasters, advertisers and agencies," Morris said. "While the core of our business has been providing ratings and consumer research for the radio industry, we are also developing new services and technologies that we intend to use to fuel an expansion into additional media and markets and contribute to the continued growth of our core business."

In an interview with *Bloomberg*, Morris also described the development of the Portable People Meter and disclosed a possible partnership with **Neilsen** for the national deployment of the PPM.

-Sybil McGuire

Artists Testify Before Senate Judiciary Committee

Alanis Morissette may have put her finger on the problem with solving the Napster enigma last Tuesday (4/3) when she testified before the U.S. Senate Judiciary Committee. "I have come to realize that what we are trying to do is develop a solution that satisfies the concerns of three separate groups," said Morissette. "First and most importantly there are the people who listen to the music and are in the audience, secondly, there are the artists and all the members of the creative community and, thirdly, there are the record companies and people who have built and who will continue to build businesses that connect the first two. An effective solution, as I see it, can only culminate if each of these groups have their own voice in the solution creating process."

During the hearing, Napster CEO **Hank Barry** thanked **Shawn Fanning** for writing the file sharing program and called on Congress to enact a license similar to radio for the delivery of music over the Internet. Using one CD as an example, Barry said such legislation would overcome the logistical nightmare of having to deal with eight separate music publishers just on the one album, multiplied by 3,000 record companies in the U.S., 25,000 music publishers and 27,000 new CDs every year.

Recording Industry Association of America President **Hillary Rosen** touted the new, fee-based online subscription service announced by **RealNetworks** and three major labels on Monday (4/2) as the future. **Steve Gottlieb** of **TVT Records** also testified as a friend of Napster. During his testimony, he listed one of his company's accomplishments as releasing the soundtrack from *Traffic*, "a film I am proud to be associated with, as, I hope, Senator [Orrin] Hatch is as well," Gottlieb said. Hatch, Chairman of the committee, who had a cameo in *Traffic*, later regretted agreeing to do it because he felt the film glorified drugs and violence.

-Terry Marshall

"Beginning of the End' rocks hard, it's multi-daypart, very melodic and crunchin!"
Greg Steele
WZTA-Miami

"Systematic is the real deal! 'Beginning of the End' is the beginning of a major career... think Staind before 'Mudshovel' hit."
Scott Hamilton
WRXR-
Chattanooga

SYSTEMATIC

"The more I hear this track, the more I like it."
Pat Martin
KRXQ-
Sacramento

"I love this track! I'm now opening up the daypart."
Jave Patterson
KDOT-Reno

BEGINNING OF THE END

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SOMEWHERE IN BETWEEN

ON TOUR WITH GODSMACK AND STAIND
ALBUM IN STORES MAY 22

Mainstream Monitor: 33*-29* Active Monitor: 24*-23*

FMQ Hot Trax: 33*-27* FMQB Active 25*-22*

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deadline news

CBS/Infinity Resigns from the NAB

In a shocker, both **CBS Television** and **Infinity Broadcasting** have resigned from the NAB in protest of the trade group's reluctance to back CBS' wish to increase the TV ownership cap. The NAB's TV Board reiterated in a conference call its intention not to back a proposal to increase the national TV ownership cap from 35 percent. "We have been a proud member of the NAB for many years, but it has become clear that we have a fundamental issue on which we and certain of the NAB's television members disagree," CBS-Infinity said in a statement. CBS, FOX, and NBC have filed a suit in the U.S. Court of Appeals to force the FCC to review the ownership cap. Both FOX and NBC earlier pulled out of the NAB for the same reason as CBS and Infinity. The NAB plans to file a brief opposing the ownership limit increase. FCC Chairman **Michael Powell** testified before Congress last week that he was planning to eliminate the current ownership cap (see *Washington Beat* on page 15). "For some time we have called for the elimination of the national broadcast ownership cap as well as other outmoded regulatory constraints on broadcasters," the statement continued. "We are optimistic that through either the courts or the FCC, that reasonable goal may soon be achieved." CBS inherited UPN as part of its merger with **Viacom** last year, which increased its national ownership cap to 41 percent. Regarding the CBS-Infinity pullout, NAB spokesman **Dennis Wharton's** only comment was, "It is regrettable when any member leaves the association."

Warner Music Group Buys Out Giant Records

Warner Music Group has purchased the 50 percent of **Giant Records** that it didn't already own for at least \$10 million. According to *Hits*, WMG is expected to close on the purchase by the end of the week and all Giant label executives are expected to be dismissed, with the exception of the A&R department. The purchase price has been rumored in the \$20-25 million range, although the figure is likely to be closer to \$10 million, according to the trade. WMG will decide which of Giant's artists they want to keep and place them on labels within the group. Giant's roster includes **Steely Dan**, **Disturbed**, and **Kenny Wayne Shepherd**.

Whited Named VP/Promotion at Priority

Michael Whited has been named VP/Promotion at **Priority Records**. He joins the label from **Elektra**, where he spent 11 years in various capacities in radio promotion. "After working with Michael for two years at Elektra, I came to realize that his relationships were second to none," Sr. VP/Promotion **Tom Maffei** commented. "He was my first and only choice for this job. His leadership will be instrumental in taking Priority to the next level of success." In his new role, Whited will implement radio promotion strategies for the Rock, Modern Rock, CHR, Crossover, and Rhythmic radio formats. "I'd like to thank Tom for this great opportunity," Whited said. "He is assembling a team that will raise the bar where promotion is concerned. I'm grateful to be a part of it."

• A recent study by **The Media Audit** found that 23 radio station Web sites are attracting significant local market audiences. According to the study, the stations are attracting at least two percent of all adults in their immediate market. The majority of the 23 stations in the 80+ markets covered are Rock-formatted: **WNNX/Atlanta** (4.5 percent), **KMJX/Little Rock** (4.3 percent), **WEGR/Memphis** (4.1 percent), **KQRC/Kansas City** (2.8 percent), **KQRS/Minneapolis** (2.6 percent), **KRFX/Denver** (2.4 percent), **WGRF/Buffalo** (2.3 percent), **WRIF/Detroit** (2.3 percent), **WJJO/Madison** (2.3 percent), **WKLS/Atlanta** (2.2 percent), **WEBN/Cincinnati** (2.2 percent), **WNOR/Norfolk** (2.2 percent), **WWDC/Washington, D.C.** (2.2 percent), **WFYV/Jacksonville** (2.0 percent), and **WJRR/Orlando** (2.0 percent)... **WKQX (Q101)/Chicago Sonic Boom** producer **Bender** has been named host of the specialty show... **KITS (Live 105)/San Francisco Public Affairs Director Harry O** will now handle those duties at Modern AC sister **KLLC**... **EMI** and **HitHive** have signed an agreement that will allow access to EMI's artists' music via HitHive's partners portable devices, including wireless phones and PDAs... The "Most Influential Women in Radio" group will present *The MIW Forum: Radio's Most Influential Women Speak Out* at NAB 2001 in Las Vegas, April 21-26... **Columbia House** has announced plans to close two of its facilities (Bloomington, IN and Colorado City, CO) resulting in the dismissal of approximately 700 employees. The company also plans to eliminate 44 positions at its New York City offices. However, Columbia House plans on hiring around 300 people for its Terre Haute, IN operations.

continued

Bubba The Love Sponge Hit With Felony Animal Cruelty Charges

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pulling their spots from the station. **WXTB-WTBT GSM Hartley Adkins** has sent letters to past and present advertisers claiming two animal rights groups have contacted businesses that were not advertising on the station at the time of the boar-killing incident.

In a letter to **Burdines**, Adkins said, "No commercial aired on WXTB for Burdines during the event or any time in 2001... We have several other clients that are experiencing the same problem that you are, that are not currently advertising on WXTB, yet have been reported to these groups as being on-air during this incident... We have been informed that many advertisers' names are being provided to these groups by our competitive companies - **Cox Broadcasting** and **Infinity Broadcasting**." The letter was posted on *Radio Ink's* Web site.

Meanwhile, attorneys for **Clear Channel** have sent a warning letter to the offices of animal rights group **ADAPTT** saying they "will hold ADAPTT individually responsible for any harm that comes to Mr. **Clem** [Bubba's real name], his friends, neighbors or family and property." The letter accuses the group of distributing Bubba's home address to its members.

Finally, former Bubba producer **Mike Calta** has filed a counterclaim against Bubba for trademarking the name **Cowhead**, according to *M Street*. In 1999 Bubba filed to trademark the name **Cowhead**, saying it was a character on his show. Calta claims **Cowhead** is not a character, but his own personality, and he wants his name back. Calta left the station last year and is now at crosstown Country **WRBQ**.

-Jay Gleason

This is gonna hurt.

Going for ADDS THIS WEEK 4/10

EARLY BELIEVERS:

Debut R&B Active Rock #44*

WAAF 15x	KUPD 13x	KUFO	KRXQ 18x	WLZR	WBZX
WCCC	WNVE	WQBK 21x	KRZR	WNFZ	WROC 18x
KRQC	WXQR 20x	WRUF	KAZR	KCCQ	KHTQ
KILO 15x	WQXA	WRXH	KXFX	WRXF	WJJO
KDOT	WZOR	WWCT	KZRQ	WZBH	WMZK
WRBR	WYYX	WIHN			

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Management by Rob McDermott
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...NOW...

continued

Alternative Means

continued from page 3

Napster recently extended a one billion dollar peace offering to **BMG, Universal Music Group, AOL Time Warner, Sony, and EMI**, by proposing a \$150 million annual pay-out to each label, along with an additional \$50 million a year to independent labels in each of those five years. Revenue would be generated from monthly or pay-per-download fees.

The proposal was quickly shot down. Most complained that the money didn't come close to maximizing the full economic potential of digital distribution. As the proposed deal stands now, it offers pennies to artists and pales in comparison to the \$40 billion a year being raked in via traditional music distribution means.

Others looked at Napster's olive branch as nothing more than public posturing, given the fact that none of the major labels were contacted privately or given the opportunity to discuss the proposed business model. To some, Napster is seeking to buy copyrights at a discount and resell them.

This doesn't mean that Napster is out of business with four of the five major labels. If a feasible and profitable system is drawn up to appease labels, most if not all of the major and independent labels would sign licensing agreements with a fee-based Napster. Napster CEO **Hank Barry** cited figures at this week's Senate hearings that a whopping 70 percent of Napster users polled would gladly pay for the service. Labels are well aware of Napster's power and attraction with music fans, and Napster's willingness to create a safe, legal pay service to erase some of the bad blood between themselves and the labels could prompt a partnership and commercialization of the infamous service.

For now, steps have been taken by Napster to filter out a list of copyrighted material provided by the RIAA from their servers, due to an injunction issued by U.S. District Judge **Marilyn Hall Patel** against the company just a few weeks ago. The steps Napster has taken in filtering out the material have been criticized as imperfect and inefficient. Current and

catalog music from many of today's hottest acts remain available for download on Napster.

With the threat of a total Napster shutdown before the debut of its proposed pay service on July 1, many MP3 fans are turning to such Napster clones as **Napigator, AIMster** - which utilizes the ever-popular AOL Instant Messaging software - **Bear Share, Imesh, LimeWire, Toad Node, Gnutella** and **OpenNap**.

While Gnutella offers user-to-user file-swapping capabilities (music, video and PhotoShop files) without the use of server middlemen, it has had its share of technical problems. A more complicated sign-up process, slow downloads, and more recently, the spread of viruses may have kept Gnutella from generating Napster-like usage.

As for OpenNap, the RIAA sent out 85 letters asking Internet service providers to take down their servers, or personal computers set up to facilitate Napster-like activity with open source software.

While Napster "perfects" a way to successfully comply with its filtering stay of execution, some labels, including **Bertelsmann**, have begun developing their own file-sharing and digital distribution services or have struck accords with other labels and Internet companies to broaden their cyber horizons. So far, only Bertelsmann has signed on with Napster. The two companies hope to offer a music subscription service this summer.

In February, Sony Music and Vivendi Universal unveiled plans to launch **Duet**, a subscription and pay-per-listen service featuring their labels' music, and eventually material from other participating labels. Both companies announced an alliance with leading Internet communications, commerce and media company, **Yahoo!** to present and market Duet's U.S. service to users of the Yahoo! Network and Yahoo! Music.

AOL Time Warner, Bertelsmann, EMI and RealNetworks recently announced plans to build an online music subscription service, **MusicNet**. The service will be distributed across multiple networks later this year, including RealNetworks and

the AOL family of interactive brands. Under the agreement, the four companies involved will own a minority stake in MusicNet, while EMI, BMG, and Warner Music Group will each separately license their music to the service on a non-exclusive basis. MusicNet will operate as a stand-alone independent company. MusicNet will also seek to license music from other record companies - major labels as well as independents. The service will license its "private-label" platform to companies seeking to sell music subscription services under their own brands.

Also getting into the act is Microsoft, which announced Wednesday that it will roll out an Internet music broadcasting service that it hopes will lay the framework for music downloads and online music subscriptions.

At presstime, **MTVi Group** announced that their **MTV and VH1** Web sites, using technology designed by **RioPort.com**, which has secured licensing from all five major labels, will make 10,000 songs available for download for a fee by the end of the month.

Licensed services like **Duet** and **MusicNet** will continue to pop up in the foreseeable future, in accordance with whatever legislation may be drawn up by Congress. A major issue now is how artists themselves will be paid online performance royalties. **Don Henley** and **Alanis Morissette**, testifying before a Senate Judiciary Committee on Tuesday (4/3), urged that artists' rights be taken into account before any digital music distribution legislation is passed. "We believe recording artists should always be paid for the exploitation of their sound recordings on the Internet, unless the recording artist makes the decision to provide the recordings free of charge," Henley said.

As **Courtney Love**, who is embroiled in her own revolution against the music business, recently said in her open letter to artists, "Digital distribution will change the music industry forever; artists must make sure they finally get their fair share of the money their music

earns."

An alternative solution to the royalty issue was brought up by Napster's **Barry** during Tuesday's hearing. He suggested that Congress should pass compulsory license legislation that would allow Internet sites to sell music files on the Net without receiving individual permission from each record label. Instead, Internet companies would pay a set royalty fee to labels, similar to the way radio stations deal with royalties. This kind of license would also include payment to artists, much like "writer's share" of public performance payments are currently collected by **ASCAP** and **BMI**.

Watermarked CDs and copy-protected files can restrict file-sharing to manageable levels, but as history has proven, there will always be a computer geek's ying to the corporate suit's yang. Piracy exists, and it thrives like never before on the Internet. As it sorts itself out, you can expect the major labels to facilitate ways to harness music in the digital age and make a ton of money. There's no denying the massive cash-generating potential of such legal, simple, affordable and more readily available file-swapping and file purchasing services. When it's all said and done, people will more than likely do what they always do - opt for what's most convenient.

Napster caught the music industry napping. Now it must move quickly to satiate Napster-fueled consumer demand for convenient access to digital music while satisfying security, copyright, and financial needs. Says RIAA President-CEO **Hilary Rosen**, "The story now is the music industry's efforts to alert fans and consumers to the huge amounts of legitimately licensed music that is currently available on-line. And the story is about our plans to bring new services that will offer even more variety, better audio quality and new features to the marketplace as soon as possible."

Much like computer technology, the digital distribution of music is evolving on a minute-by-minute basis. For those seeking to stake their claim in cyberspace and avoid copyright anarchy, the future is now. Stay tuned.

- Mike Bacon

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April 9-10

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RECORDS

New Technologies Seen as Vehicles for "Connecting" At Canadian Music Week

TORONTO, CANADA — At **Canadian Music Week** (March 29- April 1), "www" didn't stand for Worldwide Web, it referred to a "wild wireless world." What has become the single largest entertainment and broadcasting convention in Canada drew approximately



Michael Robertson (left) with CMW organizer Neill Dixon

2,000 industry people to this futuristic city for a glimpse of our digital future from an array of speakers, including media strategist **John Parikhal**, MP3.com founder **Michael Robertson**, radio marketer **Doug Harris**, best-selling author **Jack Trout** and other industry leaders.

Though Parikhal asserted that "everyone who predicts what we'll do with technology is wrong," both MP3.com's Robertson and new media consultant **David Keeble** agreed that digital downloads will ultimately replace the CD — but not for at least ten years. First, compatibility issues must be resolved. And we'll have to dodge "technology roadkill" — new gizmos that don't survive, like holograms, laser discs, and eight-track tapes. How do we know which technologies will make it? Keeble suggested this litmus test: Can it provide the media activity cheaper? (i.e. Are e-books cheaper than paperbacks? The answer is "no.") Is it easier and more convenient? Is the range of content it provides better? (In Napster's case, the answer's "yes.") And does it expand the activity so you can do it in other places?

Throughout the four-day meet, new technologies were viewed as vehicles for "connecting" — artists with fans, radio with listeners, peers with peers. "If we can create a direct connection between the artist and the consumer, do we still need record companies?"

Keeble asked, rhetorically.

Broadcast deregulation arrived later in Canada. Ownership rules aren't as loose as they are in the U.S. As such, Canada is now confronting format fragmentation, but not to the degree that American broadcasters have. For example, in 1975, Toronto's CFRB had a 28 share; today, the **Rogers Media** cluster (two FMs one AM) pulls a combined 21.9 share. "But as you get real fragmentation — 20 stations to several thousand," media operators will have to "re-aggregate enough fragments to be viable," said media economist **Ken Goldstein**. At the same "Broadcast Super Session," **Marshall Golden**, Director of Wireless Internet Services for Canada's largest cell phone company, predicted 100 million people will be using wireless Web services by the year 2005. He and other CMW speakers echoed the notion that the future is already here, manifest in devices like a new Sanyo cell phone equipped with a full-color screen, or Samsung's "Uproar" cell phone which comes with headphones and a built-in MP3 chip that stores 90 minutes of CD-quality music.

During a "fireside chat" with **Jive Records** President **Barry Weiss**, the president of the world's leading independent record label urged music companies to watch their costs. "One problem is there are label executives with bigger egos than the stars they work with," Weiss said. Calling Jive — home to Backstreet Boys, Britney Spears, and Tool — "a market-leading A&R company," Weiss called for labels to tune out all the "media noise" that pervades such a "gossip-oriented business" and focus on the music.

Though Michael Robertson's keynote was largely a commercial for MP3.com, the self-described "biggest copyright infringer in history" did share some of his vision for the future. It will involve a musical "Inter-Operating System," he said, where consumers have unlimited access to their music. "Once you buy it, you can access it anywhere," Robertson said. "Eventually, you'll buy a CD in an off-line store and it will immediately go into your music refrigerator."

Robertson is fighting a court order to pay **Universal Music** \$53 million in copyright damages for his MyMP3.com

service. MP3.com made separate \$20 million settlements with the other four major labels. So it came as no surprise to CMW attendees when Robertson suggested that copyright law is a huge hurdle that is "stopping innovation." Existing laws call for money to be charged every time a copy is made, he said. "But the notion of copy is blurred on the Internet. When someone copies a CD to their laptop, should they be charged?" A better model is a "value rights system," he suggested, before asking, "How can we give the consumers more value when they buy music?"

Both Robertson and Parikhal see the future of media in "connections." For Robertson, growth will come when new connections are made among the separate music industry fiefdoms of labels, devices, artists, retailers, and software. For Parikhal, the New



John Parikhal

Entertainment Economy is "about connections and new ways of making them." In his convention-opening keynote, the **Joint Communications** CEO contrasted the old entertainment economy with a new one that's just beginning to emerge. Well-established legal protections like copyrights and contracts ruled in the old economy. The government was involved in licenses and taxation. Businesses dictated which formats consumers would use, be they albums, CDs, cassettes, or DVDs. Consumers were told to "take it or leave it." It was all about control: Entertainment was "presented," recording and playback were limited, devices were standardized, distribution channels were controlled, prices were set, and connection was limited to things like fan clubs.

But the New Entertainment Economy is driven by technological breakthroughs such as the Walkman and VCR, satellite, Internet, and wireless distribution, digitization of content,

and the information explosion. "We've reached the tipping point, the genie's out of the bottle," Parikhal warned. In the new economy, control moves to the consumer, information is available to all, legal and distribution challenges emerge, businesses consolidate in an effort to regain control, and governments are confused.

Today's consumers, Parikhal said, want "uncontrolled" entertainment. They want to format and reconfigure it themselves, along with the ability to share, timeshift, personalize, and collect entertainment. "They want to put it into different formats and shapes, and if you won't let them, if you digitally control every single track, they'll find a way around you," he said. "If consumers want something, they'll figure out a way to get it, no matter what you throw in front of them."

In the old paradigm, media power began with those who controlled the transmitters (or distribution). But as the number of transmitters increased, the power shifted into the hands of program formatters and packagers. And as formatters got better, the power shifted again, this time to the creative types — the Howard Sterns, Aaron Spellings, and David Seinfelds of the world.

Things are inverting in the new entertainment economy, Parikhal said. Deciding they have the power, creative types search out formats and packages to generate publicity, and that fuels transmitter power. *South Park*, *The Blair Witch Project*, Stephen King posting his book on the Web, and Cindy Margolis are examples of this. "Right now, with I-Mac, Firewire, and digital cameras, there are 10,000 people out there ready to make new movies that are going to completely circumvent the old channel," Parikhal said.

When the old and new economies collide, choppy waters ensue. Hype and PR gain more power, and new connections redefine control. To survive and thrive in this new environment, Parikhal said companies should think contrarian, re-invent old media, use their skills in new ways, think like a consumer, simplify their message, create word-of-mouth, connect things (especially devices), focus on formatting and packaging, use PR and hype, and think like a fan.

—Paul Helms

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Programming

• WWCT/Peoria PD Jamie Markley adds programming responsibilities at AAA Entertainment Group Active Rock sister WIHN/Bloomington, IL. He replaces Hollywood Todd, who segues to the afternoon drive post at CHR sister WZPW. In addition, WWCT vet Scott "Spanky" Smith has been named APD/MD/p.m. driver of WIHN and will handle day-to-day programming of the station. Rebeka Jones joins for middays from sister WDQX. The syndicated *Lytle and Lamb Show* can be heard in mornings at WIHN. In other AAA Entertainment news, Pat Clark has been named Promotions Director for the company's Champaign-Urbana cluster, which includes Rock WEBX and Classic Rock WGKC... Former KDDJ-KEDJ/Phoenix PD Paul Kriegler has been named PD at Clear Channel Hot AC WMXV/Atlanta... Modern Rock WHTG/Monmouth-Ocean AMD/Specialty Shows Coordinator Jeff Raspe has exited... Modern Rock KFTE/Lafayette PD Rob Summers has added PD chores at Classic Rock sister KRKA... WXNR/Greenville, NC APD/MD Dave Spain has announced new music call times. They are Wednesdays and Thursdays 3p-5p... Karen Tobin has been named Director of Group Promotions at the Infinity Promotion Group-Los Angeles. Tobin was formerly VP/Marketing at KIIS/Los Angeles and assumes her new position after launching an online movie ticketing service called Fandango... Jay Leno's two-minute morning after feature has moved from Westwood One to Premiere... Congratulations to voiceover talent Chris Corley and his wife Melissa on the March 30 birth of their son Christopher Michael who checked in at 7lbs. 14oz. and measured 20 1/2 inches long.

Air Talent

• FNX Radio Network morning hosts Jaxon & The Pharmacist were suspended on Friday (3/30), after commenting on-air that foot and mouth disease had broken out in Vermont. "I took them off immediately," FNX Radio Network GM Andy Kingston told the *Burlington Free Press* (3/31). "They are very talented but they went a little too far." The pair has since returned to the air... While WKLS/Atlanta afternoon host Christopher Rude was on vacation last week, 96 Rock employed the services of some local personalities to cover his shift. Guest deejays scheduled for the week of April 2-6 were Kevin Kinney of Drivin' N' Cryin, Jessie James Dupree of Jackyl, The Georgia Satellites, former Ted Nugent vocalist Derek St. Holmes, and comedian Dave Cook... KBER/Salt Lake City night host Drew Miller has exited for the afternoon drive spot at crosstown Classic Rock KURR. Overnight talent Darby replaces him, while overnights will now be automated.

Management

• Viacom Chairman/CEO Sumner Redstone and President/COO Mel Karmazin each received a \$15 million bonus for completing the merger with CBS. In addition to the cash bonus, Redstone and Karmazin received stock option packages worth \$53.8 million each, according to the *Hollywood Reporter* (4/2)... SiteShell welcomes David Chemerow to the company's Board of Directors. "David brings tremendous executive experience to our company and we're looking forward to having his active input as we grow," SiteShell Chairman Joel M. Hartstone said. Chemerow was previously Executive VP of Finance and Operations at Playboy Enterprises... Clear Channel-San Francisco VP/Market Manager Doug Sterne and KIOI-KABL-KNEW VP/GM Joe Bayliss have exited the company.

Dear PD...

How do you deal with an employee who is chronically late?

You tell em up front in the interview that attitude is everything and bad habits won't be tolerated. Issues like gossip, lazy performance and especially chronic tardiness are cancers that consume the rest of the staff pretty quickly. Look for a replacement immediately. Weak performers usually leave sooner than later anyway.

What do you do when you are being worked on a song that you really like but you know doesn't fit your station?

Playlist and rotations are the result of listener tastes through research and knowledge of the target demographic in a market. Programming PD favorites is a recipe for disaster in most cases. Research and Gut is a good rule and offers a balanced attack when you don't leave the listener out of the equation. And if I really like a song, I'll scarf the new CD for my home collection!

How do you manage your time when there is a barrage of record calls at all times?

Voice Mail is a Godsend! It's more relaxing to play back the messages and react to the important record priorities and go from there. I hate high-pressure tactics, especially for work records that don't have a prayer.

When two candidates - one within the company, another from the outside - are both equally qualified for an opening at the station, who do you the hire?

In our heritage position in the market, I have long time staffers who are prime candidates for promotions up the ladder. I'm extremely lucky to have the solid, attitude-driven full and part time staff that I do. It is unfortunate, having been on the outside looking in, that hiring from within is the norm.

How do you battle a Modern Rock competitor who is getting all the perks from labels because they are playing current music more frequently than you?

Quite honestly, I've read a lot about this in the industry but I have never been a victim of this. Again, our long time heritage in the market and ratings success over several years probably factor into this. It also doesn't hurt that our crosstown Modern Rock competition sounds like a bad college radio station with revolving door jocks and 10 in a row that you don't know. Yeah, I guess record companies would pay premiums for that, even though there's a negligible audience hearing it.

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

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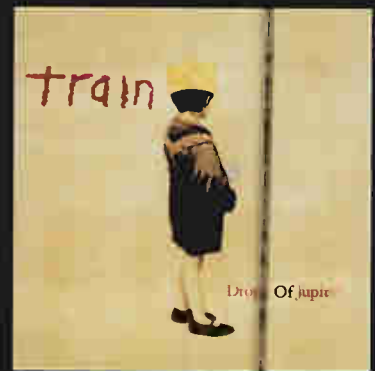


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washington beat

KEGL Fined \$14,000 For Two "Indecent" Kramer & Twitch Broadcasts

KEGL/Dallas has racked up \$14,000 in indecency fines for discussions of bisexuality, masturbation, and sex during the **Kramer & Twitch Show**. The FCC received a complaint dated Aug. 6, 2000 concerning four broadcasts from last year – two in late May and two in early August, Commission documents show. The complaint included transcripts and pictures taken from the Eagle's Web site. Deeming two of the four broadcasts indecent (May 31 and August 7), the Commission sent the licensee a letter of inquiry. Responding, owner **Clear Channel** said that while it could not verify whether the material aired, it admonished **Kramer & Twitch** following one of their shows in late May or early June because management believed some of the material may have been inappropriate for the station's audience. CC also pointed out that it has a formal policy prohibiting the broadcast of indecent material. And that the pair have been running on a 12-hour tape delay since December 2000, when they moved from nights at the Eagle to afternoons at **KSJO/San Jose**, where their Dallas program now originates. The company said it now previews and edits the Dallas show and warns listeners that it may contain material "more suitable for adults." In typical FCC fashion, CC's response did nothing to dissuade the Commission, which fined the company \$7,000 for each infraction. The May 31 broadcast involved **Kramer & Twitch** discussing bisexuality and masturbation with a 17-year-old female caller, with the hosts attempting to have the caller masturbate during the course of the conversation. "The tone of the conversation is pandering and titillating in that the hosts persistently inquire about the caller's frequency and methods of masturbation, and they assert the caller's father masturbates despite his apparent disapproval of her doing so," the Commission wrote in its Notice of Apparent Liability. A pair of porn stars guested on the August 3rd broadcast – which CC maintained was not indecent – discussing, among other things, whether the male porn star's girlfriend is bisexual, whether the female porn star enjoys anal sex, and whether she will perform a sexual act on one of the "uncut" hosts.

Chairman Powell Wants to Eliminate Cross-Ownership Rules

Speaking at his first congressional testimony since being named FCC Chairman, **Michael Powell** promised a formal inquiry into eliminating cross-ownership rules, which forbids a company from owning newspapers and broadcast stations in the same market. Powell said his agency would issue a Notice of Proposed Rulemaking on the issue within the next two months. He also plans to eliminate rules that prevent a single company from owning TV stations that reach more than 35 percent of the nation, saying the cap dates back three decades to an "entirely different media environment." During the hearing, Powell spoke of overhauling the FCC, but insisted it would be a slow process. "We must seek additional and substantial information and be completely satisfied that it is the right thing to do before we move to rearrange substantially the organizational structure of the agency," Powell said. He also suggested that the FCC should not be so quick to regulate new technologies like broadband Internet service. "I believe government policy needs to migrate steadily toward the digital broadband future, but remain humble about what it does not understand and cannot predict," he added.

FCC Revises Low Power FM Order

The FCC has modified its rules for the Low Power FM service. The modifications prescribe third adjacent channel interference protection standards and prohibit an applicant from obtaining an LPFM station license if they have operated an unlicensed radio station in the past. "This action will enable us to move ahead and grant construction permits to eligible LPFM applicants who meet the standard for protecting third adjacencies, the same level of interference protection currently required for full power stations," Chairman **Michael Powell** said. Commissioner **Harold Furthgott-Roth** dissented in part, saying the Commission "should have issued a Notice of Proposed Rulemaking asking for comment on the new statutory directives."



labelfront

- Former **Interscope** Co-Chairman **Ted Field** has been named Chairman/CEO of **ARTISTdirect**. In addition, Field has formed a new record label partnership with the company. The label, **Radar Records**, will be a 50/50 joint venture between **ARTISTdirect** and Field. Field replaces **Marc Geiger** in the Chairman/CEO post. Geiger has been appointed Vice Chairman and President of **Artist Services**. "Operating a record label has been part of the **ARTISTdirect** strategy from the beginning," Geiger said. "Attracting an executive of Ted's stature and experience is a real coup."
- Look for official word soon naming **Reprise** National Director of Rock Promotion **Raymond McGlamery** as head of the label's Rock and Alternative division and former **Time Bomb** promo rep **Kurt Steffek** as National Director Rock/Alternative Promotion, both reporting to VP/Promotion **Bob Divney**. Steffek can be reached at (212) 275-4682. Also at Reprise, Director/Alternative Promotion **Richard Wolod** has retired... Look for **V2** President **Richard Sanders** to shift over to **RCA** as Executive VP/GM... European anti-trust regulators are expected to decide the fate of the **EMI-BMG** merger by June 30, according to statements made by **BMG** CEO **Thomas Middelhoff** in French newspaper *Le Monde*.



fine tuning

- **WONE/Akron** has segued from Classic Rock back to Mainstream Rock under PD **T.K. O'Grady**. The station has infused 20 current records into its playlist from the likes of **Tantric**, **3 Doors Down**, **Aerosmith**, and **Aaron Lewis**. The airstaff lineup remains unchanged... **Classic Rock WOKI/Knoxville** has evolved into Progressive "100.3 The River"... By the time you read this there will be a new format in Washington, DC, as **Jammin' Oldies WJMO** ends a week of stunting with their version of "Survivor Radio." The new format announced on Friday (4/6) was brought about by having five different contestants from the local area in the "Audio Outback" with different MP3 versions of Contemporary music. The music alternated each hour. Then, each weekday, the host announced that one of the contestants had to leave. The new format was expected to be **Mainstream CHR... Modern Rock WGBD/Lafayette** switches format to Classic Rock with new calls **WSHP**.

Announcing the lineup for the Spring 2001 BuzzBands CD:

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Systematic
Spacehog
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Mudvayne
Clutch
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Aunt Flossie
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"Long after the Zeta frisbee has been lost in the woods, the Zeta T-shirt was ripped by an ex-girlfriend, and the Zeta coffee mug was shattered by a hurricane, the Zeta CD produced by *fmqb* remains. Not only does it enforce the association between Zeta and these bands, it's a quality prize that listeners respect, and therefore keep for years and years." — **Steve Brancik**, Promotion Director, WZTA/Miami

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technology

• While Warner Music Group, BMG, EMI, and Sony received approximately \$20 million apiece in settlements from MP3.com, the *Los Angeles Times* (4/3) reports that artists of those labels haven't seen any of the money. The labels sued MP3.com for copyright infringement and reached settlement agreements last summer. Label executives have said they plan to share the money with their artists, but are unsure whether to treat the money as licensing revenue – 50 percent of which is usually owed to artists – or as royalties, where the artists get a much smaller percentage. Universal Music Group, which was awarded a \$53 million judgement against MP3.com has said in the past that it would give half the money to its artists. After taking out attorney fees, UMG says the artists' share is approximately \$22 million. The figure was based on the number of albums each artist had in MP3.com's database. The *Times* says WMG, Sony, and EMI plan to split the settlement with their artists, but are unsure if they will use a similar method.

• The *New York Post* (4/4) reports that Vivendi Universal is preparing to announce a North American initiative for distribution of the company's music over the Internet. Speaking at the Dow

Jones Media and Entertainment Conference in London, Vivendi Universal Chairman Jean-Marie Messier would not release specifics, but did suggest that the company is looking to accomplish their goals through "a focus on partnerships and commercial agreements." While Messier tossed out a number of potential partners such as MSN, MP3.com and Napster, the most interesting scenario could be a deal with AOL Time Warner. Messier stated that he did not see AOL's association with Warner as a deterrent to forming a distribution partnership.

• Radio Free Virgin has unveiled a new feature on its media player that allows users to record their favorite songs or programs from any of the service's stations. The feature allows users to playback recorded songs or features whether they are on-line or off. While the recorded files can only be played on the Radio Free Virgin Player they're recorded on, it remains to be seen if there will be any opposition from the RIAA or if the service will face the same legal challenges that have shut down RecordTV.com.

• Napster usage is on the rise once again, according to a study conducted

by Webnoize. The number of downloads using the Napster system rose to a total of 593 million songs during the last week of March. That's an increase of 25 percent over the previous week's tally of 473 million files. Meanwhile, in Washington, Napster is having trouble gaining support on Capitol Hill, but the recording industry is apparently having no problem gaining opposition. The Consumer Electronics Association and the National Association of Recording Merchandisers are reportedly preparing to take on the recording industry over what the groups believe is an unfair competitive advantage held by the record labels in the distribution of digital music. The organizations may carry some weight as they represent hardware manufacturers and retail outlets, which lends considerable support to the dot-coms that have been struggling to form business models for the sale of downloadable music online in the face of resistance from the major labels.

• Beginning this month, U.S. consumers will be able to purchase approximately 100 downloadable singles from Warner Music Group artists through RioPort e-tailers. Through the agreement, singles from Atlantic, Elektra, London-Sire, Rhino and

Warner Brothers Records will be available for sale on RioPort's network of sites including MTV.com, VH1.com, SonicNet.com and House of Blue's HOB.com.

• SurferNETWORK and Jones Media America are teaming up to sell targeted, rich media ads. SurferNET brings its streaming deals with Broadcast AMERICA, Global Media, OnRadio and Magnitude to the table while Jones provides the company its sales experience as the largest independent network radio advertising firm... iM Networks has signed a deal with Cablemusic Networks that will see iM act as sales agent for the Cablemusic's stations, Web site and media player. In turn, Cablemusic will work with iM to integrate their RIAA tracking and DMCA compliance technology throughout iM's network... MeasureCast has deployed their streaming audio measurement software on Globix Corp's servers, adding another block of stations to the rating's company's burgeoning list. In the March MeasureCast ratings, the top of the chart remains virtually unchanged as MEDIAMazing, WABC/New York, Virgin Radio, WSKQ/New York and Radio Margaritaville continue their reign in the Top 5.



ONE NATION UNDER SOME COOL SHIRTS: After a great first week from their newest band, *From Zero*, Arista staff celebrated by representin' the band with some stylin' new threads. "Check Ya" is fmqb's Number One Buzz Band this week, and should parade up the Active and Modern chart accordingly. The band's debut album, *One Nation Under*, is due out on May 15. Back Row (L-R): Margot Silvian, Chad Coleman, Emel Yalter, Lynn Salivaras, Lance Pillersdorf, Chelsea Chiodo, Jay Scott. Front Row (L-R): Margaret-Anne Ronayne, Mike Chester, Quenton Williams, Jeff Sodikoff, Steve Bartels, Lori Rischer. Kneeling in Front: Etoile Zisselman, Caroline Bazbaz.





Voted Rock Radio's FAVORITE TRADE PUBLICATION


*In a recent large-scale survey of Rock and Modern Rock programmers and consultants conducted by Nova Research, **fmqb Rock** was voted radio's **favorite trade publication**. We also were selected radio's **most useful and relevant trade** and the **most concise**. In fact, **fmqb Rock** out-performed all the trades, in category after category:*


 in usefulness and relevance.

 in satisfaction rating.


 in time spent reading.


 in information you can't find anywhere else.

 in keeping pace with changes and trends in radio.

 in providing information that helps programmers do their jobs better.


 in programming-related articles.


 in coverage of station promotions and marketing.

 in interviews with programmers and industry leaders.

 in music news.

 in information on how to improve ratings.

 in topical stories on industry trends and issues.

 in pass-along: At 66% of stations polled, four or more station employees read each copy of *fmqb Rock*.

programming **TO** win

by Greg Gillispie

Taco Buzz



I didn't get my free taco. Neither did you or the rest of America's 281 million people when the Mir space station plummeted back to Earth on March 16, missing the Taco Bell target floating in the Pacific Ocean. I really don't think Taco Bell minded not giving away 281 million tacos. They got what they were after – Taco Buzz!

I thought Taco Bell's promotional guarantee was a brilliant piece of marketing and probably cost the company relatively little to create tons of media coverage and street talk! It turns out that my assessment wasn't as far off the target as Mir was.

After making a few phone calls, I found Lauri Gannon in Taco Bell's marketing department. She told me the Taco Bell target idea came from the *Buzz Marketing Group*, a specialized division of Taco Bell's marketing department, about a month prior to Mir's projected reentry date. The sole goal of the promotion was to create exactly what it did – a heavy street buzz about Taco Bell.

While Ms. Gannon would not divulge the exact cost of the campaign, she did tell me it cost less than one full-page, four-color ad in a national magazine. Taco Bell hired an Australian company to produce and tow a 1600 square foot banner into Mir's projected splashdown area in the Pacific Ocean. The company videotaped the entire process so Taco

Bell could make a B-roll available to all media via satellite. Information about the promotion was placed on the Taco Bell web site and sent via Media Link to all media outlets, including your radio station. A few phone calls were strategically placed to key media outlets to insure the buzz would spread quickly. And then Ms. Gannon and one of her associates spent the better part of the week leading up to the Russian target practice getting up in time to field media calls beginning at 5 a.m. California time.

To cover the cost of making and distributing 281 million tacos just in case Mir hit the target, Taco Bell did something many radio stations do to present bigger-than-life promotions. They bought an insurance policy.

Did Taco Bell sell more tacos due to its Taco Buzz campaign? "While we'd love to take credit for increased sales that week," Ms. Gannon said, "you also have to consider we were offering a two-for-ninety nine cents promotion." But immediate sales increases were not necessarily the goal. Ms. Gannon told me, "The Buzz Marketing Group is still calculating the total amount of exposure Taco Bell received in just five days." You can bet it was far more than that one ad in a national magazine could ever have created.

There is a lesson here for your radio station. For very little money, Taco Bell tied into a story that most people were

going to be talking about. Sure, they manufactured a stunt, but it was topical, which made it far more effective than just a manufactured stunt. The end result was a major buzz with a capital B!

Harvard Business Review defines Buzz Marketing as "word-of-mouth promotion capable of catapulting products from obscurity into runaway commercial success." For your station, it is simply the fine art of turning a whisper into a roar!

With shrinking marketing and promotional budgets due to consolidation strategies and a tightening economy, shouldn't your station or cluster have a Buzz Marketing Group? Imagine the impact your station could have with a small band of creative marauders ready to hit the streets in a moment's notice. Be topical and timely, be creative and visible, and make enough noise so even the casual observer will take notice. Chances are good you've got a buzz going inside your station. Pass it on!

Greg Gillispie is McVay Media's Vice President/Rock-Alternative. Greg's 28+ years of experience includes on-air work in Toledo, Detroit, and Denver, Program Director stints in Ft. Myers, Omaha, and Pittsburgh, and over 14 years of consulting stations and networks. Greg is co-author of the textbook, Process & Practice of Radio Programming. Call Greg at 770-795-1022 or e-mail him at Ggillispie@aol.com.

(iN **THE WEEK** music)

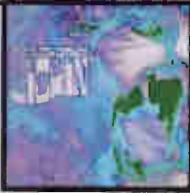
no. 1 buzzband



From Zero
"Check Ya"
Arista

Sixteen stations (KUPD, KAZR, WRXF, WCCC) checked out the first single from Arista's best Rock release in ages, enough to make **From Zero** #5 Most Added and give them a lock on the #1 Buzz Band. With a cume of 18, the song is off to a great start to impact the Active Rock chart next week. "This is the sound your station is looking for, KUPD MD Larry McFeelie comments. "They have a unique sound and we've been getting phones on them since we've added them."

most added



1. THE BLACK CROWES
"Lickin'" (V2) (88)

KISS, WBAB, WCCC, WEBN, WFBQ,
WHJY, WIYY, WLZR, WMMR, WNOR

2. **STABBING WESTWARD** "So Far Away" (KOCH) (44)
KBPI, KISS, WAMX, WBZX, WCCC, WCMF, WEBN, WIBA,
WLZR, WRIF
3. **BLUES TRAVELER** "Girl Inside My Head" (A&M/Inter.) (25)
KLAQ, KQDS, KZZK, WAQX, WCMF, WDHA, WEGR, WZBH,
WZXL, WZXR
4. **SINOMATIC** "Bloom" (Atlantic/AG) (18)
KBER, KKED, KRWN, KZGL, WJXQ, WKZQ, WMMR, WRAT,
WTUE, WZZQ
4. **LINKIN PARK** "Crawling" (Warner Bros.) (18)
KBPI, KIBZ, KTUX, WAAF, WCLG, WKQZ, WNOR, WQLZ,
WTKX, WZOR
5. **FROM ZERO** "Check Ya" (Arista) (16)
KAZR, KEYJ, KIBZ, KTUX, KUPD, WCCC, WJJO, WRQC,
WTPT, WXQR
5. **MEGADETH** "Moto Psycho" (Sanctuary) (16)
KDOT, KITI, KNCN, KUFO, WAAF, WAQX, WCCC, WCMF,
WKGB, WRAT
6. **STAIND** "It's Been Awhile" (Flip/EEG) (15)
KATS, KLBJ, KLPX, KRWN, KSQY, WAQX, WBAB, WPPT,
WRKT, WXBE
7. **STEVIE NICKS** "Planets Of The Universe" (Reprise) (12)
KTYD, KZZK, WBAB, WEZX, WFBQ, WHJY, WLVQ, WPLR,
WQZK, WYBB
8. **6GIG** "Yesterday" (Artemis/Ultimatum) (11)
KAZR, KQDS, KSQY, KXXR, WBOP, WFRD, WJJO, WPHD,
WRXF, WTBK

top gainers



1. STAIND "It's Been Awhile"
(Flip/EEG) (+893)

WAAF +34, WAZU +27, KBUS +25,
WJRR +25, WPHD +23

2. **MEGADETH** "Moto Psycho" (Sanctuary) (+431)
WXTB +15, KBPI +14, KEYJ +13, KOMP +12, KUPD +12
3. **SINOMATIC** "Bloom" (Atlantic/AG) (+305)
WBYP +15, KORB +14, KEYJ +13, WWWX +13, WJJO +12
4. **ECONOLINE CRUSH** "Make It Right" (Restless) (+278)
WNOR +19, KBPI +11, WAZU +11, KUPD +10, WCLG +9
5. **AC/DC** "Safe In New York City" (EastWest/AG) (+211)
KLUK +24, WGLO +23, WPHD +22, WQAK +17, WQBZ +13
6. **GODSMACK** "Greed" (Republic/UMG) (+184)
WQAK +28, WZOR +26, WLLI +16, WGBF +13, WRXF +12
7. **SYSTEMATIC** "Beginning Of The..." (The Music Co./EEG) (+161)
WZOR +17, KCGQ +10, WWWX +10, WFRD +8, WXQR +8
8. **TRAIN** "Drops Of Jupiter" (Columbia/CRG) (+156)
WQAK +34, KBUS +14, WQBZ +14, KEZO +11, WFRD +8
9. **TOADIES** "Push The Hand" (Interscope) (+116)
WIRX +17, WQAK +14, WRXF +14, KRQC +6, WCLG +6
10. **AMERICAN PEARL** "If We Were King" (Wind-up) (+115)
KRWN +14, WFBQ +14, KXUS +6, WKLT +6, KRQC +5

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most requested

- | | | | | |
|------------------------------------|-----------------------------------|---------------------|-------------------------|-------------------|
| 1 - 1• LIFEHOUSE | "Hanging By A Moment"(DreamWorks) | 6 - 6• TRAIN | "Drops Of Jupiter" | (Columbia/CRG) |
| 2 - 2• A.LEWIS of STAIND w/F.DURST | "Outside" (Flawless/Geffen) | D - 7• GODSMACK | "Greed" | (Republic/UMG) |
| 8 - 3• STAIND | "It's Been Awhile" (Flip/EEG) | 4 - 8 3 DOORS DOWN | "Duck And Run" | (Republic/UMG) |
| 5 - 4• TANTRIC | "Breakdown" (Maverick) | 7 - 9 AC/DC | "Safe In New York City" | (Elektra/EEG) |
| 3 - 5 AEROSMITH | "Jaded" (Columbia/CRG) | 10 - 10 LIMP BIZKIT | "My Generation" | (Flip/Interscope) |





R.E.M.
"Imitation Of Life"
Warner Bros.

(remhq.com)

- The first single from *Reveal*, R.E.M.'s second album as a trio, is their strongest radio offering since "bread came sliced."
- With its steadily building verses and uptempo groove, the song is similar in scale to "Losing My Religion," "Man On The Moon" and "Fall On Me," three other Classic R.E.M. songs in the band's rich 20-year heritage.
- There will be a commercially-available single for "Imitation Of Life" featuring three additional b-sides and a video to the song.

U2
"Elevation"
Interscope

(u2.com)

- "Elevation" is the third single from the double-Platinum *All That You Can't Leave Behind*. Previous singles "Beautiful Day" and "Walk On" went Top 10 at Hot Trax and Top 5 at Heritage.
- The new single is more upbeat and has a much more swirling melody and driving beat, along with a catchy chorus that sticks in the mind.
- The band is currently touring the U.S. until the end of June. Bono is also encouraging fans to write to President Bush asking him to cancel all U.S. debts from poor regions like Sub-Saharan Africa, so that the money may be spent on HIV/AIDS prevention and research.
- WZZO, WMMR, WQXA and six more Rock stations, along with 11 Progressives (WXRT, WNCS, KBXR), are playing "Elevation."

Linkin Park
"Crawling"

Warner Bros.
(linkinpark.com)

- "Crawling" is the follow-up to Linkin Park's smash Top Five Active and Modern track "One Step Closer."
- Much like the previous single from the band's debut album, *Hybrid Theory*, "Crawling" is both melodic and catchy, with a big hook, memorable chorus, and vocals that are rapped and sung.
- Linkin Park are one of the main stage attractions on this summer's *Ozzfest* tour.
- Eighteen stations (KRXQ, WAAF, KBPI) added the song this week, bringing it to a cume of 35 that includes KUPD, WXTB and KXXR.

Stereomud
"Pain"

Loud/CRG
(stereomud.com)

- Stereomud features members of *Life Of Agony* and *Stuck Mojo*, while bassist Corey Lowery's brother is *Sevendust*'s Clint Lowery.
- Although Columbia subsidiary Loud is best known for Rap and Hip-Hop, Stereomud's sound is straight-ahead hooky Hard Rock.
- Catchy from its opening volley of drums and mid-to-up-tempo groove, "Pain" should have success at Active Rock, with Modern following close behind.
- 26 stations (WAAF, KUPD, KRXQ) are already feelin' "Pain."

Ünloco
"Face Down"

Maverick
(unloco.com; maverick.com/unloco)

- Ünloco is a Texas-based four piece that has sold over 1,200 units before any major airplay. "Face Down" is the first single from their album, *Healing*.
- "Face Down" combines dark yet lilting melodies with rhythmic surges, creating a heavy yet distinct sound.
- Two of the band's songs, "Panic" and "Nothing" (which was on the *Little Nicky* soundtrack) are both going to be included in the Infogrames interactive game "Test Drive-Off Road: Wide Open."
- KEYJ, KLBj, KLAQ and two more are spinning "Face Down."

• Ünloco is touring the East Coast and the South through Mid-April.

Geddy Lee
"Home On The Strange"
Anthem/AG

(myfavoriteheadache.com)

- This is the third single from Rush bassist/vocalist Geddy Lee's first solo album, *My Favorite Headache*, following the Top 15 Hot Trax success of the title track and Top 20 success of "Grace To Grace."
- While Pearl Jam drummer Matt Cameron bashed the skins on most of the album, fellow Canuck Jeremy Taggart, from *Our Lady Peace*, handles drumming duties here.
- This track should find plenty of airplay at Heritage and any Active stations that have played the previous two songs or any latter-day Rush.

Ours
"Sometimes"
DreamWorks

(ours.net; ours2.net)

- The first thing that will grab you about the new track "Sometimes" from Ours is how similar it sounds to the music of the late, great Jeff Buckley. Ours have also been compared to Radiohead and the very early work of The Cure and U2.
- "Sometimes" was written by the band's singer and guitarist, Jimmy Gnecco, who said, "The main reason I play music is to have a conversation with people through the songs."
- Rock stations KLAQ, WMFS and four more along with Modern icon KROQ are on "Sometimes." Ours is touring the North and East Coasts, including a few dates in May with Ocean Color Scene.

Double Trouble
"Turn Towards The Mirror"
Tone-Cool

(doubletroublemusic.com)

- "Turn Towards The Mirror" is the follow-up single to the Top 25 Heritage track "Rock And Roll" from Double Trouble's *Been A Long Time*, their first release under that moniker without Stevie Ray Vaughn.
- "Turn..." has more of a groove and is less rollicking than their Zep cover was, but certainly showcases the band's incredible talent for songwriting as well as musicianship.
- Rock station WKTG and Progressives WDET, KSPN and WNCW are spinning this track. The band is touring the South with Kenny Wayne Shepherd this month.



hot track 100

March 27 - April 2, 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	3 DOORS DOWN	DUCK	(Republic/UMG)	3785	40	3745	163/1	40	51	OFFSPRING	WANT	(Columbia/CRG)	405	-213	618	28/0
2	2	TANTRIC	BREAKDOWN	(Maverick)	3529	-107	3636	153/0	47	52	DOUBLE TROUBLE	ROCK	(Tone-Cool)	397	-97	494	33/0
3	3	ALEWIS (STAIND) w/F. DURST	OUTSIDE	(Flawless/Geffen)	2963	-167	3130	124/0	D 53		BLACK CROWES	LICKIN'	(V2)	396	363	33	96/8
4	4	LIFEHOUSE	HANGING	(DreamWorks)	2936	-34	2970	130/0	48	54	DISTURBED	STUPIFY	(Giant/Reprise)	393	-46	439	31/0
4	5	AEROSMITH	JADED	(Columbia/CRG)	2920	-115	3035	139/0	D 55		SINOMATIC	BLOOM	(Atlantic/AG)	370	305	65	63/1
6	6	FUEL	INNOCENT	(Epic)	2644	50	2594	153/2	59	56	RAMMSTEIN	LINKS	(Republic/UMG)	364	11	353	49/0
7	7	OLEANDER	ARE	(Republic/UMG)	2542	83	2459	150/1	66	57	SIXTY WATT...	ROLL	(Spitfire)	360	62	298	31/0
8	8	BUCKCHERRY	RIDIN'	(DreamWorks)	2397	-10	2407	148/0	54	58	METALLICA	DISAPPEAR	(Hollywood)	353	-36	389	33/0
10	9	GODSMACK	AWAKE	(Republic/UMG)	2192	-106	2298	102/0	49	59	U2	BEAUTIFUL	(Interscope)	353	-86	439	27/0
27	10	STAIND	BEEN	(Flip/EEG)	2106	893	1213	139/15	61	60	3 DOORS DOWN	KRYPTONITE	(Republic/UMG)	327	-7	334	32/0
9	11	LINKIN PARK	ONE	(Warner Bros.)	2105	-195	2300	95/0	57	61	MARK SELBY	LIKE	(Vanguard)	316	-44	360	28/0
12	12	PERFECT CIRCLE	HOLLOW	(Virgin)	1976	40	1936	123/0	56	62	STRAIT-UP	ANGELS	(Immortal/Virgin)	316	-62	378	24/0
11	13	INCUBUS	DRIVE	(Immortal/Epic)	1788	-254	2042	99/0	67	63	CLUTCH	PURE	(Atlantic/AG)	315	25	290	31/0
17	14	AC/DC	NEW	(Elektra/EEG)	1723	211	1512	128/6	55	64	COLLECTIVE SOUL	WHY	(Atlantic/AG)	306	-79	385	24/0
19	15	GODSMACK	GREED	(Republic/UMG)	1683	184	1499	124/3	68	65	EVERCLEAR	OUT	(Capitol)	300	15	285	27/0
13	16	FUEL	HEMORRHAGE	(Epic)	1658	-126	1784	88/0	65	66	LIMP BIZKIT	ROLLIN	(Flip/Interscope)	294	-21	315	25/0
16	17	COLD	NO	(Flip/IDJMG)	1590	55	1535	111/1	63	67	RAGE AGAINST...	RENEGADES	(Epic)	290	-36	326	14/0
20	18	LIMP BIZKIT	MY	(Flip/Interscope)	1545	99	1446	86/2	91	68	AMERICAN PEARL	IF	(Wind-up)	280	115	165	30/0
21	19	SPACEHOG	WANT	(Artemis)	1534	98	1436	120/2	64	69	RAGE AGAINST...	HOW	(Epic)	279	-44	323	27/0
14	20	DISTURBED	VOICES	(Giant/Reprise)	1524	-56	1580	89/0	72	70	AUNT FLOSSIE	FOR	(Crown)	255	16	239	27/0
18	21	ERIC CLAPTON	SUPERMAN	(Reprise)	1522	22	1500	86/1	58	71	DEFTONES	DIGITAL	(Maverick)	249	-106	355	18/0
22	22	SALIVA	YOUR	(Island IDJMG)	1513	98	1415	103/1	60	72	ORGY	OPTICON	(Elementree/Reprise)	240	-102	342	20/0
25	23	TRAIN	DROPS	(Columbia/CRG)	1390	156	1234	86/4	62	73	COLLECTIVE SOUL	VENT	(Atlantic/AG)	239	-87	326	21/0
15	24	DAVE MATTHEWS	DID	(RCA)	1222	-273	1495	73/0	D 74		LINKIN PARK	CRAWLING	(Warner Bros.)	237	108	129	35/1
29	25	MONSTER MAGNET	HEADS	(A&M/Interscope)	1203	105	1098	106/2	79	75	D.MCCLINTON	LIVIN'	(New West)	230	15	215	15/0
23	26	3 DOORS DOWN	LOSER	(Republic/UMG)	1198	-106	1304	75/0	76	76	CREED	RIDERS	(Elektra/EEG)	222	-3	225	15/0
33	27	SYSTEMATIC	BEGINNING	(The Music Company/EEG)	1059	161	898	103/7	75	77	CREED	ARMS	(Wind-up)	205	-25	230	24/0
30	28	VAN ZANT	GET	(Sanctuary)	1029	-43	1072	61/0	78	78	COLDPLAY	YELLOW	(Nettwerk/Capitol)	204	-11	215	12/0
28	29	PRIMUS W/OZZY	N.I.B.	(Divine/Priority)	1002	-103	1105	55/0	83	79	OUR LADY PEACE	LIFE	(Columbia/CRG)	203	-9	212	17/0
31	30	PAPA ROACH	ANGELS	(DreamWorks)	984	-19	1003	75/1	77	80	INCUBUS	PARDON	(Immortal/Epic)	199	-23	222	16/0
32	31	NONPOINT	WHAT	(MCA)	969	64	905	83/1	85	81	LIVING END	ROLL	(Reprise)	199	7	192	28/0
26	32	U2	WALK	(Interscope)	909	-324	1233	61/0	80	82	GODSMACK	BAD	(Republic/UMG)	195	-18	213	15/0
24	33	UNION UNDER...	KILLING	(Columbia/CRG)	875	-419	1294	62/0	87	83	ERIC JOHNSON	BOOGIE	(Favored Nations)	194	4	190	13/0
46	34	ECONOLINE CRUSH	MAKE	(Restless)	780	278	502	81/8	D 84		STABBING...	SO	(KOCH)	185	185	0	47/4
34	35	SKRAPE	WASTE	(RCA)	747	-63	810	77/0	84	85	HED (PE)	KILLING	(Jive)	184	-12	196	20/0
35	36	SPINESHANK	NEW	(Roadrunner)	678	10	668	65/0	86	86	CREED	HIGHER	(Wind-up)	182	-9	191	17/0
44	37	TOADIES	PUSH	(Interscope)	651	116	535	60/6	69	87	GEDDY LEE	GRACE	(Anthem Atlantic/AG)	178	-93	271	19/0
82	38	MEGADETH	MOTO	(Sanctuary)	644	431	213	87/16	D 88		STEREOMUD	PAIN	(Columbia/CRG)	172	63	109	26/0
37	39	JOURNEY	HIGHER	(Columbia/CRG)	638	-16	654	42/2	89	89	BLUE OCTOBER	BREAKFAST	(Universal/UMG)	165	-19	184	17/0
43	40	DUST FOR LIFE	SEED	(Wind-up)	630	66	564	69/0	73	90	GREEN DAY	WARNING	(Reprise)	162	-76	238	14/0
41	41	WALLFLOWERS	LETTERS	(Interscope)	616	13	603	44/3	99	91	SAMMY HAGAR	DEEPER	(Cabo Wabo/Beyond)	157	17	140	12/0
36	42	CREED	YOU	(Wind-up)	612	-53	665	43/0	95	92	GODHEAD	RECKONING	(Posthuman/Priority)	156	10	146	14/0
38	43	TAPROOT	I	(Atlantic/AG)	602	-30	632	66/0	81	93	MARILYN MANSON	FIGHT	(nothing/Interscope)	155	-58	213	19/0
53	44	MUDVAYNE	DIG	(No-Name/Epic)	505	102	403	59/5	90	94	ALIEN ANT FARM	MOVIES	(NewNoise/DreamWorks)	153	-28	181	10/0
42	45	CRAZY TOWN	BUTTERFLY	(Columbia/CRG)	478	-87	565	32/0	70	95	COC	DIABLO	(Sanctuary)	153	-114	267	15/0
51	46	GARY MOORE	ENOUGH	(CMC/Sanctuary)	460	39	421	33/0	74	96	MATTHEW GOOD	HELLO	(Atlantic/AG)	152	-79	231	13/0
45	47	PAPA ROACH	LAST	(DreamWorks)	449	-60	509	35/0	71	97	SAMMY HAGAR	LET	(Cabo Wabo/Beyond)	152	-101	253	17/0
52	48	FLYBANGER	CAVALRY	(Columbia/CRG)	435	19	416	43/0	88	98	OFFSPRING	ORIGINAL	(Columbia/CRG)	143	-45	188	12/0
39	49	NOTHINGFACE	BLEEDER	(TVT/DClide)	421	-197	618	46/0	D 99		MOE	NEW	(Red Ink)	134	16	118	11/0
50	50	PERFECT CIRCLE	JUDITH	(Virgin)	409	-22	431	30/0	96	100	PERFECT CIRCLE	LIBRAS	(Virgin)	133	-13	146	10/0

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

album action

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

LW	TW	Artist	Title	Label	TW	LW	Move	LW	TW	Artist	Title	Label	TW	LW	Move
1	1	3 DOORS DOWN	<i>The Better Life</i>	(Republic/UMG)	5391	5452	-61	10	11	LINKIN PARK	<i>Hybrid Theory</i>	(Warner Bros.)	2359	2444	-85
2	2	FUEL	<i>Something Like Human</i>	(Epic)	4323	4390	-67	D 12		STAIND	<i>Break The Cycle</i>	(Flip/EEG)	2193	1323	870
3	3	GODSMACK	<i>Godsmack</i>	(Republic/UMG)	3875	3797	78	12	13	INCUBUS	<i>Make Yourself</i>	(Immortal/Epic)	2065	2337	-272
4	4	TANTRIC	<i>Tantric</i>	(Maverick)	3529	3636	-107	13	14	DISTURBED	<i>The Sickness</i>	(Giant/Reprise)	1936	2034	-98
5	5	AEROSMITH	<i>Just Push Play</i>	(Columbia/CRG)	3078	3227	-149	17	15	AC/DC	<i>Stiff Upper Lip</i>	(Elektra/EEG)	1864	1667	197
6	6	ALEWIS (STAIND) w/F. DURST	"Outside"	(Flawless/Geffen)	2963	3130	-167	14	16	LIMP BIZKIT	<i>Chocolate Starfish...</i>	(Flip/Interscope)	1856	1763	93
7	7	LIFEHOUSE	<i>No Name Face</i>	(DreamWorks)	2939	2975	-36	20	17	COLD	<i>13 Ways To Bleed</i>	(Flip/IDJMG)	1590	1535	55
8	8	OLEANDER	<i>Unwind</i>	(Republic/UMG)	2579	2517	62	19	18	ERIC CLAPTON	<i>Reptile</i>	(Reprise)	1557	1539	18
9	9	PERFECT CIRCLE	<i>Mer De Noms</i>	(Virgin)	2518	2513	5	16	19	PAPA ROACH	<i>Infest</i>	(DreamWorks)	1547	1679	-132
11	10	BUCKCHERRY	<i>Time Bomb</i>	(DreamWorks)	2429	2442	-13	D 20		SPACEHOG	<i>2001: A Space...</i>	(Artemis)	1534	1436	98

fm qb april 6, 2001

active rock

[18-34]

March 27 - April 2, 2001



mainstream rock

[25-44]

March 27 - April 2, 2001

LW	TW	Artist	Track	Label	TW	Move	LW	2W	Cume/Adds
1	1	3 DOORS DOWN	DUCK	(Republic/UMG)	2067	-69	2136	2023	80/1
3	2	TANTRIC	BREAKDOWN	(Maverick)	1908	-83	1991	2088	75/0
2	3	A.LEWIS (STAIND) w/F.DURST	OUTSIDE	(Flawless/Geffen)	1793	-229	2022	2110	68/0
4	4	LINKIN PARK	ONE	(Warner Bros.)	1718	-165	1883	1839	67/0
5	5	GODSMACK	AWAKE	(Republic/UMG)	1632	-62	1694	1821	63/0
6	6	OLEANDER	ARE	(Republic/UMG)	1572	25	1547	1465	83/0
19	7	STAIND	BEEN	(Flip/EEG)	1513	602	911	186	81/3
7	8	FUEL	INNOCENT	(Epic)	1479	-32	1511	1459	75/0
8	9	LIFEHOUSE	HANGING	(DreamWorks)	1434	-74	1508	1535	60/0
9	10	PERFECT CIRCLE	HOLLOW	(Virgin)	1418	26	1392	1305	80/0
10	11	BUCKCHERRY	RIDIN'	(DreamWorks)	1348	-30	1378	1359	77/0
11	12	DISTURBED	VOICES	(Giant/Reprise)	1336	-34	1370	1316	71/0
12	13	LIMP BIZKIT	MY	(Flip/Interscope)	1335	56	1279	1201	69/1
14	14	SALIVA	YOUR	(Island/IDJMG)	1268	106	1162	986	79/1
15	15	COLD	NO	(Flip/IDJMG)	1216	56	1160	1067	78/1
16	16	GODSMACK	GREED	(Republic/UMG)	1203	122	1081	820	79/1
13	17	INCUBUS	DRIVE	(Immortal/Epic)	1068	-173	1241	1391	53/0
17	18	AEROSMITH	JADED	(Columbia/CRG)	982	-75	1057	1313	48/0
20	19	PAPA ROACH	ANGELS	(DreamWorks)	854	-17	871	922	60/0
22	20	MONSTER MAGNET	HEADS	(A&M/Interscope)	825	66	759	722	68/0
23	21	NONPOINT	WHAT	(MCA)	812	55	757	697	67/1
25	22	SYSTEMATIC	BEGINNING	(The Music Company/EEG)	792	114	678	571	72/3
24	23	SPACEHOG	WANT	(Artemis)	783	54	729	638	57/0
21	24	FUEL	HEMORRHAGE	(Epic)	767	-73	840	882	41/0
18	25	UNION UNDER...	KILLING	(Columbia/CRG)	705	-328	1033	1125	48/0
26	26	SKRAPE	WASTE	(RCA)	607	-56	663	635	61/0
27	27	SPINESHANK	NEW	(Roadrunner)	605	8	597	581	56/0
28	28	AC/DC	NEW	(Elektra/EEG)	596	58	538	391	48/4
39	29	ECONOLINE CRUSH	MAKE	(Restless)	579	202	377	94	57/6
30	30	PRIMUS W/OZZY	N.I.B.	(Divine/Priority)	480	-38	518	495	26/0
32	31	TAPROOT	I	(Atlantic/AG)	472	-29	501	456	50/0
40	32	MUDVAYNE	DIG	(No-Name/Epic)	467	90	377	323	54/4
37	33	TOADIES	PUSH	(Interscope)	448	50	398	256	39/4
29	34	CRAZY TOWN	BUTTERFLY	(Columbia/CRG)	438	-82	520	605	28/0
33	35	3 DOORS DOWN	LOSER	(Republic/UMG)	426	-43	469	520	30/0
D	36	MEGADETH	MOTO	(Sanctuary)	426	285	141	21	55/9
34	37	PAPA ROACH	LAST	(DreamWorks)	380	-37	417	358	27/0
41	38	FLYBANGER	CAVALRY	(Columbia/CRG)	374	-2	376	263	35/0
38	39	DISTURBED	STUPIFY	(Giant/Reprise)	356	-40	396	400	26/0
31	40	NOTHINGFACE	BLEEDER	(TVT/DCide)	352	-164	516	564	37/0
43	41	TRAIN	DROPS	(Columbia/CRG)	340	13	327	270	19/1
42	42	PERFECT CIRCLE	JUDITH	(Virgin)	332	-18	350	350	22/0
47	43	DUST FOR LIFE	SEED	(Wind-up)	301	10	291	244	34/0
48	44	LIMP BIZKIT	ROLLIN	(Flip/Interscope)	268	-22	290	363	22/0
46	45	RAGE AGAINST...	RENEGADES	(Epic)	267	-36	303	347	12/0
50	46	RAMMSTEIN	LINKS	(Republic/UMG)	263	7	256	214	36/2
35	47	OFFSPRING	WANT	(Columbia/CRG)	262	-150	412	570	16/0
D	48	CLUTCH	PURE	(Atlantic/AG)	250	3	247	184	23/1
49	49	RAGE AGAINST...	HOW	(Epic)	247	-42	289	306	23/0
D	50	CREED	YOU	(Wind-up)	243	-11	254	277	16/0

LW	TW	Artist	Track	Label	TW	Move	LW	2W	Cume/Adds
1	1	AEROSMITH	JADED	(Columbia/CRG)	1938	-40	1978	2174	91/0
3	2	3 DOORS DOWN	DUCK	(Republic/UMG)	1718	109	1609	1585	83/0
2	3	TANTRIC	BREAKDOWN	(Maverick)	1621	-24	1645	1597	78/0
4	4	LIFEHOUSE	HANGING	(DreamWorks)	1502	40	1462	1446	70/0
5	5	ERIC CLAPTON	SUPERMAN	(Reprise)	1340	27	1313	1297	77/1
7	6	A.LEWIS (STAIND) w/F.DURST	OUTSIDE	(Flawless/Geffen)	1170	62	1108	931	56/0
8	7	FUEL	INNOCENT	(Epic)	1165	82	1083	1043	78/2
11	8	AC/DC	NEW	(Elektra/EEG)	1127	153	974	729	80/2
15	9	TRAIN	DROPS	(Columbia/CRG)	1050	143	907	851	67/3
9	10	BUCKCHERRY	RIDIN'	(DreamWorks)	1049	20	1029	994	71/0
6	11	DAVE MATTHEWS	DID	(RCA)	979	-165	1144	1253	57/0
14	12	OLEANDER	ARE	(Republic/UMG)	970	58	912	899	67/1
12	13	VAN ZANT	GET	(Sanctuary)	905	-42	947	971	54/0
13	14	FUEL	HEMORRHAGE	(Epic)	891	-53	944	999	47/0
16	15	3 DOORS DOWN	LOSER	(Republic/UMG)	772	-63	835	821	45/0
18	16	SPACEHOG	WANT	(Artemis)	751	44	707	605	63/2
10	17	U2	WALK	(Interscope)	739	-239	978	1169	49/0
17	18	INCUBUS	DRIVE	(Immortal/Epic)	720	-81	801	843	46/0
33	19	STAIND	BEEN	(Flip/EEG)	593	291	302	9	58/12
21	20	JOURNEY	HIGHER	(Columbia/CRG)	563	-21	584	584	39/2
19	21	GODSMACK	AWAKE	(Republic/UMG)	560	-44	604	670	39/0
22	22	PERFECT CIRCLE	HOLLOW	(Virgin)	558	14	544	514	43/0
20	23	PRIMUS W/OZZY	N.I.B.	(Divine/Priority)	522	-65	587	552	29/0
24	24	GODSMACK	GREED	(Republic/UMG)	480	62	418	272	45/2
23	25	WALLFLOWERS	LETTERS	(Interscope)	478	16	462	423	37/3
25	26	LINKIN PARK	ONE	(Warner Bros.)	387	-30	417	543	28/0
31	27	MONSTER MAGNET	HEADS	(A&M/Interscope)	378	39	339	294	38/2
27	28	COLD	NO	(Flip/IDJMG)	374	-1	375	291	33/0
26	29	CREED	YOU	(Wind-up)	369	-42	411	441	27/0
30	30	GARY MOORE	ENOUGH	(CMC/Sanctuary)	364	-2	366	326	28/0
35	31	DUST FOR LIFE	SEED	(Wind-up)	329	56	273	212	35/0
29	32	DOUBLE TROUBLE	ROCK	(Tone-Cool)	324	-49	373	438	29/1
28	33	U2	BEAUTIFUL	(Interscope)	306	-68	374	423	23/0
32	34	MARK SELBY	LIKE	(Vanguard)	280	-52	332	312	25/0
41	35	SYSTEMATIC	BEGINNING	(The Music Company/EEG)	267	47	220	164	31/4
D	36	BLACK CROWES	LICKIN'	(V2)	253	231	22	0	55/50
37	37	SALIVA	YOUR	(Island/IDJMG)	245	-8	253	220	24/0
34	38	COLLECTIVE SOUL	WHY	(Atlantic/AG)	237	-42	279	303	19/0
D	39	MEGADETH	MOTO	(Sanctuary)	218	146	72	0	32/7
46	40	LIMP BIZKIT	MY	(Flip/Interscope)	210	43	167	163	17/1
44	41	3 DOORS DOWN	KRYPTONITE	(Republic/UMG)	208	4	204	180	19/0
49	42	SIXTY WATT...	ROLL	(Spitfire)	206	49	157	138	19/0
D	43	TOADIES	PUSH	(Interscope)	203	66	137	97	21/2
D	44	ECONOLINE CRUSH	MAKE	(Restless)	201	76	125	35	24/2
42	45	DISTURBED	VOICES	(Giant/Reprise)	188	-22	210	214	18/0
45	46	D.MCCLINTON	LIVIN'	(New West)	184	11	173	168	13/0
36	47	UNION UNDER...	KILLING	(Columbia/CRG)	170	-91	261	304	14/0
39	48	COLLECTIVE SOUL	VENT	(Atlantic/AG)	164	-76	240	345	15/0
D	49	AMERICAN PEARL	IF	(Wind-up)	160	82	78	18	18/4
38	50	GEDDY LEE	GRACE	(Anthem/Atlantic/AG)	157	-88	245	341	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.

airplayanalysis

STAINED BEEN Fiip/EEG					Total Spins/Gain 2106/893 Total Stations: 139 Hot Trax: 27 - 10*					MEGADETH MOTO Sanctuary					Total Spins/Gain 644/431 Total Stations: 87 Hot Trax: 82 - 38*					BLACK CROWES LICKIN' V2					Total Spins/Gain 396/363 Total Stations: 96 Hot Trax: --					SINOMATIC BLOOM Atlantic/AG					Total Spins/Gain 370/305 Total Stations: 63 Hot Trax: D - 55*					ECONLINE CRUSH MAKE Restless					Total Spins/Gain 780/278 Total Stations: 81 Hot Trax: 46 - 34*				
		TW	LW	2W	TS			TW	LW	2W	TS			TW	LW	2W	TS			TW	LW	2W	TS			TW	LW	2W	TS			TW	LW	2W	TS			TW	LW	2W	TS								
ATLANTA	WKLS	12	7	-	19	ATLANTA	WKLS	-	-	-	-	ATLANTA	WKLS	-	-	-	-	ATLANTA	WKLS	-	-	-	-	ATLANTA	WKLS	-	-	-	-	ATLANTA	WKLS	-	-	-	-	ATLANTA	WKLS	-	-	-	-	ATLANTA	WKLS	-	-	-	-		
AUSTIN	KLBJ	2	-	-	2	AUSTIN	KLBJ	-	-	-	-	AUSTIN	KLBJ	5	-	-	5	AUSTIN	KLBJ	7	-	-	7	AUSTIN	KLBJ	7	-	-	7	AUSTIN	KLBJ	-	-	-	-	AUSTIN	KLBJ	-	-	-	-	AUSTIN	KLBJ	-	-	-	-		
BALTIMORE	WIYY	19	17	2	38	BALTIMORE	WIYY	10	-	-	10	BALTIMORE	WIYY	-	-	-	-	BALTIMORE	WIYY	-	-	-	-	BALTIMORE	WIYY	-	-	-	-	BALTIMORE	WIYY	-	-	-	-	BALTIMORE	WIYY	8	5	-	13	BALTIMORE	WIYY	12	11	4	27		
BOSTON	WAAF	34	-	-	34	BOSTON	WAAF	2	-	-	2	BOSTON	WAAF	-	-	-	-	BOSTON	WAAF	-	-	-	-	BOSTON	WAAF	-	-	-	-	BOSTON	WAAF	-	-	-	-	BOSTON	WAAF	-	-	-	-	BOSTON	WAAF	-	-	-	-		
CHARLOTTE	WXRC	27	13	-	40	CHARLOTTE	WXRC	4	-	-	4	CHARLOTTE	WXRC	7	-	-	7	CHARLOTTE	WXRC	4	-	-	4	CHARLOTTE	WXRC	4	-	-	4	CHARLOTTE	WXRC	-	-	-	-	CHARLOTTE	WXRC	12	6	-	18	CHARLOTTE	WXRC	12	6	-	27		
CINCINNATI	WEBN	19	8	8	35	CINCINNATI	WEBN	5	-	-	5	CINCINNATI	WEBN	-	-	-	-	CINCINNATI	WEBN	12	15	15	42	CINCINNATI	WEBN	12	15	15	42	CINCINNATI	WEBN	-	-	-	-	CINCINNATI	WEBN	-	-	-	-	CINCINNATI	WEBN	-	-	-	-		
CLEVELANO	WMMS	8	4	-	12	CLEVELANO	WMMS	-	-	-	-	CLEVELANO	WMMS	-	-	-	-	CLEVELANO	WMMS	12	10	-	22	CLEVELANO	WMMS	12	10	-	22	CLEVELANO	WMMS	-	-	-	-	CLEVELANO	WMMS	-	-	-	-	CLEVELANO	WMMS	-	-	-	-		
COLUMBUS	WAZU	27	-	-	27	COLUMBUS	WAZU	-	-	-	-	COLUMBUS	WAZU	-	-	-	-	COLUMBUS	WAZU	-	-	-	-	COLUMBUS	WAZU	-	-	-	-	COLUMBUS	WAZU	38	27	3	68	COLUMBUS	WAZU	-	-	-	-								
COLUMBUS	WBZX	7	1	-	8	COLUMBUS	WBZX	-	-	-	-	COLUMBUS	WBZX	-	-	-	-	COLUMBUS	WBZX	-	-	-	-	COLUMBUS	WBZX	-	-	-	-	COLUMBUS	WBZX	-	-	-	-	COLUMBUS	WBZX	-	-	-	-	COLUMBUS	WBZX	-	-	-	-		
COLUMBUS	WLVO	-	-	-	-	COLUMBUS	WLVO	-	-	-	-	COLUMBUS	WLVO	-	-	-	-	COLUMBUS	WLVO	-	-	-	-	COLUMBUS	WLVO	-	-	-	-	COLUMBUS	WLVO	-	-	-	-	COLUMBUS	WLVO	-	-	-	-	COLUMBUS	WLVO	-	-	-	-		
OALLAS	KEGL	22	-	-	22	OALLAS	KEGL	5	-	-	5	OALLAS	KEGL	-	-	-	-	OALLAS	KEGL	-	-	-	-	OALLAS	KEGL	-	-	-	-	OALLAS	KEGL	-	-	-	-	OALLAS	KEGL	-	-	-	-	OALLAS	KEGL	-	-	-	-		
DENVER	KBPI	19	11	-	30	DENVER	KBPI	15	1	-	16	DENVER	KBPI	-	-	-	-	DENVER	KBPI	-	-	-	-	DENVER	KBPI	-	-	-	-	DENVER	KBPI	-	-	-	-	DENVER	KBPI	11	-	-	11	DENVER	KBPI	11	-	-	11		
DETROIT	WRIF	7	-	-	7	DETROIT	WRIF	10	9	-	19	DETROIT	WRIF	10	-	-	10	DETROIT	WRIF	10	-	-	10	DETROIT	WRIF	-	-	-	-	DETROIT	WRIF	-	-	-	-	DETROIT	WRIF	4	3	-	7	DETROIT	WRIF	4	3	-	7		
HARTFORD	WCCC	29	32	10	71	HARTFORD	WCCC	-	-	-	-	HARTFORD	WCCC	10	-	-	10	HARTFORD	WCCC	10	-	-	10	HARTFORD	WCCC	-	-	-	-	HARTFORD	WCCC	11	9	8	28	HARTFORD	WCCC	11	9	8	28								
INDIANAPOLIS	WFBO	-	-	-	-	INDIANAPOLIS	WFBO	-	-	-	-	INDIANAPOLIS	WFBO	-	-	-	-	INDIANAPOLIS	WFBO	-	-	-	-	INDIANAPOLIS	WFBO	-	-	-	-	INDIANAPOLIS	WFBO	-	-	-	-	INDIANAPOLIS	WFBO	-	-	-	-								
KANSAS CITY	KORC	16	16	-	32	KANSAS CITY	KORC	-	-	-	-	KANSAS CITY	KORC	-	-	-	-	KANSAS CITY	KORC	-	-	-	-	KANSAS CITY	KORC	-	-	-	-	KANSAS CITY	KORC	9	9	-	18	KANSAS CITY	KORC	9	9	-	18								
LAS VEGAS	KOMP	22	12	-	34	LAS VEGAS	KOMP	12	-	-	12	LAS VEGAS	KOMP	-	-	-	-	LAS VEGAS	KOMP	-	-	-	-	LAS VEGAS	KOMP	-	-	-	-	LAS VEGAS	KOMP	12	11	-	23	LAS VEGAS	KOMP	12	11	-	23								
LONG ISLAND	WBAB	-	-	-	-	LONG ISLAND	WBAB	-	-	-	-	LONG ISLAND	WBAB	14	-	-	14	LONG ISLAND	WBAB	14	-	-	14	LONG ISLAND	WBAB	-	-	-	-	LONG ISLAND	WBAB	-	-	-	-	LONG ISLAND	WBAB	-	-	-	-								
LOS ANGELES	KLOS	-	-	-	-	LOS ANGELES	KLOS	-	-	-	-	LOS ANGELES	KLOS	-	-	-	-	LOS ANGELES	KLOS	-	-	-	-	LOS ANGELES	KLOS	-	-	-	-	LOS ANGELES	KLOS	-	-	-	-	LOS ANGELES	KLOS	-	-	-	-								
MEMPHIS	WEGR	-	-	-	-	MEMPHIS	WEGR	-	-	-	-	MEMPHIS	WEGR	-	-	-	-	MEMPHIS	WEGR	-	-	-	-	MEMPHIS	WEGR	-	-	-	-	MEMPHIS	WEGR	-	-	-	-	MEMPHIS	WEGR	-	-	-	-								
MEMPHIS	WMFS	34	21	-	55	MEMPHIS	WMFS	-	-	-	-	MEMPHIS	WMFS	-	-	-	-	MEMPHIS	WMFS	-	-	-	-	MEMPHIS	WMFS	-	-	-	-	MEMPHIS	WMFS	23	16	-	39	MEMPHIS	WMFS	23	16	-	39								
MIAMI	WZTA	-	-	-	-	MIAMI	WZTA	-	-	-	-	MIAMI	WZTA	-	-	-	-	MIAMI	WZTA	-	-	-	-	MIAMI	WZTA	-	-	-	-	MIAMI	WZTA	-	-	-	-	MIAMI	WZTA	-	-	-	-								
MILWAUKEE	WLZR	18	15	7	40	MILWAUKEE	WLZR	19	23	-	42	MILWAUKEE	WLZR	2	-	-	2	MILWAUKEE	WLZR	2	-	-	2	MILWAUKEE	WLZR	2	-	-	2	MILWAUKEE	WLZR	11	7	3	21	MILWAUKEE	WLZR	11	7	3	21								
MINNEAPOLIS	KOXR	23	27	16	66	MINNEAPOLIS	KOXR	5	-	-	5	MINNEAPOLIS	KOXR	-	-	-	-	MINNEAPOLIS	KOXR	-	-	-	-	MINNEAPOLIS	KOXR	-	-	-	-	MINNEAPOLIS	KOXR	-	-	-	-	MINNEAPOLIS	KOXR	-	-	-	-								
NORFOLK	WNOR	24	29	6	59	NORFOLK	WNOR	4	-	-	4	NORFOLK	WNOR	-	-	-	-	NORFOLK	WNOR	-	-	-	-	NORFOLK	WNOR	-	-	-	-	NORFOLK	WNOR	23	4	-	27	NORFOLK	WNOR	23	4	-	27								
ORLANDO	WJRR	34	9	9	52	ORLANDO	WJRR	10	-	-	10	ORLANDO	WJRR	-	-	-	-	ORLANDO	WJRR	-	-	-	-	ORLANDO	WJRR	-	-	-	-	ORLANDO	WJRR	11	3	3	17	ORLANDO	WJRR	11	3	3	17								
PHILADELPHIA	WMRR	15	-	-	15	PHILADELPHIA	WMRR	-	-	-	-	PHILADELPHIA	WMRR	10	-	-	10	PHILADELPHIA	WMRR	10	-	-	10	PHILADELPHIA	WMRR	-	-	-	-	PHILADELPHIA	WMRR	-	-	-	-	PHILADELPHIA	WMRR	-	-	-	-								
PHILADELPHIA	WYSP	19	15	-	34	PHILADELPHIA	WYSP	2	-	-	2	PHILADELPHIA	WYSP	-	-	-	-	PHILADELPHIA	WYSP	-	-	-	-	PHILADELPHIA	WYSP	-	-	-	-	PHILADELPHIA	WYSP	-	-	-	-	PHILADELPHIA	WYSP	-	-	-	-								
PHOENIX	KOKB	-	-	-	-	PHOENIX	KOKB	-	-	-	-	PHOENIX	KOKB	-	-	-	-	PHOENIX	KOKB	-	-	-	-	PHOENIX	KOKB	-	-	-	-	PHOENIX	KOKB	-	-	-	-	PHOENIX	KOKB	-	-	-	-								
PHOENIX	KUPD	21	12	-	33	PHOENIX	KUPD	12	-	-	12	PHOENIX	KUPD	-	-	-	-	PHOENIX	KUPD	-	-	-	-	PHOENIX	KUPD	-	-	-	-	PHOENIX	KUPD	10	-	-	10	PHOENIX	KUPD	10	-	-	10								
PHOENIX	LOUO	-	-	-	-	PHOENIX	LOUO	-	-	-	-	PHOENIX	LOUO	-	-	-	-	PHOENIX	LOUO	-	-	-	-	PHOENIX	LOUO	-	-	-	-	PHOENIX	LOUO	-	-	-	-	PHOENIX	LOUO	-	-	-	-								
PITTSBURGH	WOVE	-	-	-	-	PITTSBURGH	WOVE	-	-	-	-	PITTSBURGH	WOVE	-	-	-	-	PITTSBURGH	WOVE	-	-	-	-	PITTSBURGH	WOVE	-	-	-	-	PITTSBURGH	WOVE	11	-	-	11	PITTSBURGH	WOVE	11	-	-	11								
PORTLAND	KUFO	26	26	12	64	PORTLAND	KUFO	-	-	-	-	PORTLAND	KUFO	-	-	-	-	PORTLAND	KUFO	-	-	-	-	PORTLAND	KUFO	-	-	-	-	PORTLAND	KUFO	-	-	-	-	PORTLAND	KUFO	-	-	-	-								
PROVIDENCE	WHJY	4	-	-	4	PROVIDENCE	WHJY	3	-	-	3	PROVIDENCE	WHJY	16	-	-	16	PROVIDENCE	WHJY	16	-	-	16	PROVIDENCE	WHJY	-	-	-	-	PROVIDENCE	WHJY	3	-	-	3	PROVIDENCE	WHJY	3	-	-	3								
ROCHESTER	WCMF	3	-	-	3	ROCHESTER	WCMF	-	-	-	-	ROCHESTER	WCMF	-	-	-	-	ROCHESTER	WCMF	-	-	-	-	ROCHESTER	WCMF	-	-	-	-	ROCHESTER	WCMF	1	-	-	1	ROCHESTER	WCMF	1	-	-	1								
SACRAMENTO	KRXQ	27	20	4	51	SACRAMENTO	KRXQ	13	3	-	16	SACRAMENTO	KRXQ	-	-	-	-	SACRAMENTO	KRXQ	-	-	-	-	SACRAMENTO	KRXQ	-	-	-	-	SACRAMENTO	KRXQ	7	1	-	8	SACRAMENTO	KRXQ	7	1	-	8								
SALT LAKE CITY	KBER	12	-	-	12	SALT LAKE CITY	KBER	-	-	-	-	SALT LAKE CITY	KBER	-	-	-	-	SALT LAKE CITY	KBER	-	-	-	-	SALT LAKE CITY	KBER	-	-	-	-	SALT LAKE CITY	KBER	12	11	-	23	SALT LAKE CITY	KBER	12	11	-	23								
ST LOUIS	KSHE	-	-	-	-	ST LOUIS	KSHE	-	-	-	-	ST LOUIS	KSHE	-	-	-	-	ST LOUIS	KSHE	-	-	-	-	ST LOUIS	KSHE	-	-	-	-	ST LOUIS	KSHE	-	-	-	-	ST LOUIS	KSHE	-	-	-	-								
SAN ANTONIO	KISS	19	17	-	36	SAN ANTONIO	KISS	9	4	-	13	SAN ANTONIO	KISS	-	-	-	-	SAN ANTONIO	KISS	-	-	-	-	SAN ANTONIO	KISS	-	-	-	-	SAN ANTONIO	KISS	3	-	-	3	SAN ANTONIO	KISS	3	-	-	3								
SAN DIEGO	KIOZ	16	11	-	27	SAN DIEGO	KIOZ	6	3	-	9	SAN DIEGO	KIOZ	-	-	-	-	SAN DIEGO	KIOZ	-	-	-	-	SAN DIEGO	KIOZ	-	-	-	-	SAN DIEGO	KIOZ	5	1	-	6	SAN DIEGO	KIOZ	5	1	-	6								
SAN FRANCISCO	KSJO	6	-	-	6	SAN FRANCISCO	KSJO	3	-	-	3	SAN FRANCISCO	KSJO	-	-	-	-	SAN FRANCISCO	KSJO	-	-	-	-	SAN FRANCISCO	KSJO	-	-	-	-	SAN FRANCISCO	KSJO	-	-	-	-	SAN FRANCISCO	KSJO	-	-	-	-								
TAMPA	WXTB	34	29	3	66	TAMPA	WXTB	15	-	-	15	TAMPA	WXTB																																				

airplayanalysis

LINKIN PARK CRAWLING		Total Spins/Gain 237/108			
Warner Bros.		Total Stations: 35 Hot Trax: D - 74*			
		TW	LW	2W	TS
ATLANTA	WKLS	-	-	-	-
AUSTIN	KLBJ	-	-	-	-
BALTIMORE	WIYY	-	-	-	-
BOSTON	WAAF	9	-	-	9
CHARLOTTE	WXRC	-	-	-	-
CINCINNATI	WEBN	-	-	-	-
CLEVELAND	WMMS	-	-	-	-
COLUMBUS	WAZU	-	-	-	-
COLUMBUS	WBZX	-	-	-	-
COLUMBUS	WLVO	-	-	-	-
DALLAS	KEGL	-	-	-	-
DENVER	KBPI	-	-	-	-
DETROIT	WRIF	-	-	-	-
HARTFORD	WCCC	13	-	-	13
INDIANAPOLIS	WFBO	-	-	-	-
KANSAS CITY	KORC	-	-	-	-
LAS VEGAS	KOMP	11	-	-	11
LONG ISLAND	WBAB	-	-	-	-
LOS ANGELES	KLOS	-	-	-	-
MEMPHIS	WEGR	-	-	-	-
MEMPHIS	WMFS	-	-	-	-
MIAMI	WZTA	-	-	-	-
MILWAUKEE	WLZR	-	-	-	-
MINNEAPOLIS	KOXR	12	11	8	31
NORFOLK	WNOR	-	-	-	-
ORLANDO	WJRR	-	-	-	-
PHILADELPHIA	WMMR	-	-	-	-
PHILADELPHIA	WYSP	-	-	-	-
PHOENIX	KDKB	-	-	-	-
PHOENIX	KUPD	20	10	14	44
PHOENIX	LOUD	-	-	-	-
PITTSBURGH	WDVE	-	-	-	-
PORTLAND	KUFO	14	13	8	90
PROVIDENCE	WHJY	-	-	-	-
ROCHESTER	WCMF	-	-	-	-
SACRAMENTO	KRXO	2	-	-	2
SALT LAKE CITY	KBER	-	-	-	-
ST. LOUIS	KSHE	-	-	-	-
SAN ANTONIO	KISS	-	-	-	-
SAN DIEGO	KIOZ	-	-	-	-
SAN FRANCISCO	KSJO	-	-	-	-
TAMPA	WXTB	17	18	21	63

MONSTER MAGNET HEADS		Total Spins/Gain 1203/105			
A&M/Interscope		Total Stations: 106 Hot Trax: 29 - 25*			
		TW	LW	2W	TS
ATLANTA	WKLS	-	-	-	-
AUSTIN	KLBJ	4	5	4	32
BALTIMORE	WIYY	14	10	10	53
BOSTON	WAAF	14	14	5	33
CHARLOTTE	WXRC	-	-	-	-
CINCINNATI	WEBN	-	-	-	-
CLEVELAND	WMMS	-	-	-	-
COLUMBUS	WAZU	-	-	-	-
COLUMBUS	WBZX	7	7	2	16
COLUMBUS	WLVO	-	-	-	-
DALLAS	KEGL	-	-	-	-
DENVER	KBPI	-	-	-	-
DETROIT	WRIF	5	5	9	35
HARTFORD	WCCC	28	30	21	135
INDIANAPOLIS	WFBO	-	-	-	-
KANSAS CITY	KORC	10	10	10	63
LAS VEGAS	KOMP	-	12	12	46
LONG ISLAND	WBAB	-	-	-	-
LOS ANGELES	KLOS	-	-	-	-
MEMPHIS	WEGR	-	-	-	-
MEMPHIS	WMFS	13	14	14	98
MIAMI	WZTA	9	9	9	58
MILWAUKEE	WLZR	6	7	8	48
MINNEAPOLIS	KOXR	11	9	14	56
NORFOLK	WNOR	8	7	7	55
ORLANDO	WJRR	14	12	12	70
PHILADELPHIA	WMMR	-	-	-	-
PHILADELPHIA	WYSP	8	5	8	41
PHOENIX	KDKB	-	-	-	-
PHOENIX	KUPD	4	11	12	63
PHOENIX	LOUD	28	28	28	166
PITTSBURGH	WDVE	-	-	-	-
PORTLAND	KUFO	-	-	-	-
PROVIDENCE	WHJY	9	7	9	44
ROCHESTER	WCMF	2	4	3	16
SACRAMENTO	KRXO	17	15	15	109
SALT LAKE CITY	KBER	8	5	8	36
ST. LOUIS	KSHE	-	-	-	-
SAN ANTONIO	KISS	-	-	-	-
SAN DIEGO	KIOZ	14	17	19	160
SAN FRANCISCO	KSJO	7	7	7	44
TAMPA	WXTB	-	-	-	-

MUDVAYNE DIG		Total Spins/Gain 505/102			
No-Name/Epic		Total Stations: 59 Hot Trax: 53 - 44*			
		TW	LW	2W	TS
ATLANTA	WKLS	-	-	-	-
AUSTIN	KLBJ	-	-	-	-
BALTIMORE	WIYY	-	-	-	-
BOSTON	WAAF	19	22	20	194
CHARLOTTE	WXRC	6	5	-	11
CINCINNATI	WEBN	-	-	-	-
CLEVELAND	WMMS	-	-	-	-
COLUMBUS	WAZU	39	27	-	66
COLUMBUS	WBZX	-	-	-	-
COLUMBUS	WLVO	-	-	-	-
DALLAS	KEGL	5	-	-	5
DENVER	KBPI	-	-	-	-
DETROIT	WRIF	3	-	-	3
HARTFORD	WCCC	11	11	11	60
INDIANAPOLIS	WFBO	-	-	-	-
KANSAS CITY	KORC	-	-	-	-
LAS VEGAS	KOMP	-	-	-	-
LONG ISLAND	WBAB	-	-	-	-
LOS ANGELES	KLOS	-	-	-	-
MEMPHIS	WEGR	-	-	-	-
MEMPHIS	WMFS	-	-	-	-
MIAMI	WZTA	-	-	-	-
MILWAUKEE	WLZR	5	3	-	8
MINNEAPOLIS	KOXR	-	-	-	-
NORFOLK	WNOR	9	7	8	37
ORLANDO	WJRR	11	6	6	23
PHILADELPHIA	WMMR	-	-	-	-
PHILADELPHIA	WYSP	5	5	5	24
PHOENIX	KDKB	-	-	-	-
PHOENIX	KUPD	2	6	-	8
PHOENIX	LOUD	-	-	-	-
PITTSBURGH	WDVE	-	-	-	-
PORTLAND	KUFO	5	-	-	5
PROVIDENCE	WHJY	-	-	-	-
ROCHESTER	WCMF	-	-	-	-
SACRAMENTO	KRXO	7	7	5	38
SALT LAKE CITY	KBER	-	-	-	-
ST. LOUIS	KSHE	-	-	-	-
SAN ANTONIO	KISS	9	8	6	23
SAN DIEGO	KIOZ	-	-	-	-
SAN FRANCISCO	KSJO	-	-	-	-
TAMPA	WXTB	7	7	7	28

LIMP BIZKIT MY		Total Spins/Gain 1545/99			
Flip/Interscope		Total Stations: 86 Hot Trax: 20 - 18*			
		TW	LW	2W	TS
ATLANTA	WKLS	-	-	-	-
AUSTIN	KLBJ	-	-	-	-
BALTIMORE	WIYY	13	15	16	64
BOSTON	WAAF	40	43	29	217
CHARLOTTE	WXRC	21	22	15	133
CINCINNATI	WEBN	11	12	12	86
CLEVELAND	WMMS	15	12	8	39
COLUMBUS	WAZU	39	38	38	218
COLUMBUS	WBZX	21	21	17	121
COLUMBUS	WLVO	-	-	-	-
DALLAS	KEGL	4	10	10	28
DENVER	KBPI	21	16	-	131
DETROIT	WRIF	12	16	14	84
HARTFORD	WCCC	27	29	24	272
INDIANAPOLIS	WFBO	-	-	-	-
KANSAS CITY	KORC	8	8	9	241
LAS VEGAS	KOMP	-	-	-	-
LONG ISLAND	WBAB	-	-	-	-
LOS ANGELES	KLOS	-	-	-	-
MEMPHIS	WEGR	-	-	-	-
MEMPHIS	WMFS	27	26	26	147
MIAMI	WZTA	12	12	12	176
MILWAUKEE	WLZR	9	4	-	13
MINNEAPOLIS	KOXR	36	31	24	381
NORFOLK	WNOR	16	15	16	86
ORLANDO	WJRR	14	16	16	87
PHILADELPHIA	WMMR	-	-	-	-
PHILADELPHIA	WYSP	11	12	12	71
PHOENIX	KDKB	-	-	-	-
PHOENIX	KUPD	-	-	-	-
PHOENIX	LOUD	56	56	56	300
PITTSBURGH	WDVE	-	-	-	-
PORTLAND	KUFO	10	5	9	153
PROVIDENCE	WHJY	-	-	-	-
ROCHESTER	WCMF	-	-	-	-
SACRAMENTO	KRXO	20	18	18	284
SALT LAKE CITY	KBER	-	-	-	-
ST. LOUIS	KSHE	-	-	-	-
SAN ANTONIO	KISS	25	16	19	113
SAN DIEGO	KIOZ	7	-	-	7
SAN FRANCISCO	KSJO	9	9	9	62
TAMPA	WXTB	16	17	17	152

SALIVA YOUR		Total Spins/Gain 1513/98			
Island/IDJMG		Total Stations: 103 Hot Trax: 22 - 22*			
		TW	LW	2W	TS
ATLANTA	WKLS	-	-	-	-
AUSTIN	KLBJ	-	-	-	-
BALTIMORE	WIYY	11	10	8	54
BOSTON	WAAF	23	21	10	99
CHARLOTTE	WXRC	11	9	10	66
CINCINNATI	WEBN	5	6	6	56
CLEVELAND	WMMS	-	-	-	-
COLUMBUS	WAZU	39	39	38	170
COLUMBUS	WBZX	12	13	11	72
COLUMBUS	WLVO	-	-	-	-
DALLAS	KEGL	8	8	8	48
DENVER	KBPI	20	22	-	98
DETROIT	WRIF	11	11	4	51
HARTFORD	WCCC	20	17	16	110
INDIANAPOLIS	WFBO	-	-	-	-
KANSAS CITY	KORC	9	9	10	65
LAS VEGAS	KOMP	13	11	13	84
LONG ISLAND	WBAB	-	-	-	-
LOS ANGELES	KLOS	-	-	-	-
MEMPHIS	WEGR	-	-	-	-
MEMPHIS	WMFS	37	14	14	165
MIAMI	WZTA	6	6	6	38
MILWAUKEE	WLZR	6	5	9	59
MINNEAPOLIS	KOXR	22	24	21	95
NORFOLK	WNOR	17	15	17	97
ORLANDO	WJRR	13	13	13	84
PHILADELPHIA	WMMR	-	-	-	-
PHILADELPHIA	WYSP	7	5	-	12
PHOENIX	KDKB	-	-	-	-
PHOENIX	KUPD	11	13	8	66
PHOENIX	LOUD	-	-	-	-
PITTSBURGH	WDVE	-	-	-	-
PORTLAND	KUFO	23	17	17	162
PROVIDENCE	WHJY	8	10	8	60
ROCHESTER	WCMF	-	-	-	-
SACRAMENTO	KRXO	26	28	28	237
SALT LAKE CITY	KBER	15	11	11	98
ST. LOUIS	KSHE	-	-	-	-
SAN ANTONIO	KISS	10	7	7	35
SAN DIEGO	KIOZ	19	20	16	124
SAN FRANCISCO	KSJO	11	9	10	35
TAMPA	WXTB	9	8	9	60

SPACEHOG WANT		Total Spins/Gain 1534/98			
Artemis		Total Stations: 120 Hot Trax: 21 - 19*			
		TW	LW	2W	TS
ATLANTA	WKLS	-	-	-	-
AUSTIN	KLBJ	15	20	17	125
BALTIMORE	WIYY	9	8	7	29
BOSTON	WAAF	-	-	-	-
CHARLOTTE	WXRC	-	-	-	-
CINCINNATI	WEBN	-	-	-	-
CLEVELAND	WMMS	-	-	-	-
COLUMBUS	WAZU	-	-	-	-
COLUMBUS	WBZX	11	12	14	76
COLUMBUS	WLVO	-	-	-	-
DALLAS	KEGL	11	10	10	72
DENVER	KBPI	18	21	-	59
DETROIT	WRIF	10	10	10	61
HARTFORD	WCCC	9	10	5	24
INDIANAPOLIS	WFBO	-	-	-	-
KANSAS CITY	KORC	8	8	9	69
LAS VEGAS	KOMP	-	-	-	-
LONG ISLAND	WBAB	-	-	-	-
LOS ANGELES	KLOS	-	-	-	-
MEMPHIS	WEGR	7	5	6	31
MEMPHIS	WMFS	16	18	20	130
MIAMI	WZTA	10	10	10	65
MILWAUKEE	WLZR	10	8	9	71
MINNEAPOLIS	KOXR	18	13	13	69
NORFOLK	WNOR	6	7	7	45
ORLANDO	WJRR	10	8	8	58
PHILADELPHIA	WMMR	11	18	9	82
PHILADELPHIA	WYSP	-	-	-	-
PHOENIX	KDKB	-	-	-	-
PHOENIX	KUPD	-	-	-	-
PHOENIX	LOUD	-	-	-	-
PITTSBURGH	WDVE	-	-	-	-
PORTLAND	KUFO	-	-	-	-
PROVIDENCE	WHJY	14	18	10	74
ROCHESTER	WCMF	4	4	5	44
SACRAMENTO	KRXO	-	-	-	-
SALT LAKE CITY	KBER	12	-	-	12
ST. LOUIS	KSHE	-	-	-	-
SAN ANTONIO	KISS	10	10	8	59
SAN DIEGO	KIOZ	-	-	-	-
SAN FRANCISCO	KSJO	-	-	-	-
TAMPA	WXTB	-	-	-	-

B. SPRINGSTEEN AMERICAN		Total Spins/Gain 104/90			
Columbia/CRG		Total Stations: 23 Hot Trax: --			
		TW	LW	2W	TS
ATLANTA	WKLS	-	-		



TRACKING REPORT

Call-Out Music Research

Rock and Alternative Regional Call Out

Combined Regions

		Grade			Grade		
1.	Hanging By A Moment	Lifeshouse	78	9.	Awake	Godsmack	70
2.	Hemorrhage (In My Hands)	Fuel	76	10.	Duck And Run	3 Doors Down	68
3.	Outside	Aaron Lewis (Staind)/Fred Durst	75	11.	Drive	Incubus	67
4.	Loser	3 Doors Down	75	12.	She's Like Mercury	Mark Selby	67
5.	Jaded	Aerosmith	73	13.	Butterfly	Crazy Town	66
6.	Southside	Moby/Gwen Stefani	73	14.	One Step Closer	Linkin Park	66
7.	Are You Ready	Creed	72	15.	Want You Bad	Offspring	65
8.	New Disease	Spineshank	72				

Northeast

		Grade			Grade		
1.	New Disease	Spineshank	78	9.	Hemorrhage (In My Hands)	Fuel	68
2.	Hanging By A Moment	Lifeshouse	73	10.	She's Like Mercury	Mark Selby	67
3.	Drive	Incubus	72	11.	Southside	Moby/Gwen Stefani	67
4.	Get What You Got Comin'	Van Zant	72	12.	Awake	Godsmack	67
5.	Jaded	Aerosmith	70	13.	Duck And Run	3 Doors Down	67
6.	Outside	Aaron Lewis (Staind)/Fred Durst	69	14.	Yellow	Coldplay	65
7.	Loser	3 Doors Down	69	15.	One Step Closer	Linkin Park	64
8.	Are You Ready	Creed	68				

South

		Grade			Grade		
1.	New Disease	Spineshank	84	9.	Higher Place	Journey	72
2.	Hanging By A Moment	Lifeshouse	78	10.	Want You Bad	Offspring	71
3.	Loser	3 Doors Down	76	11.	She's Like Mercury	Mark Selby	69
4.	Outside	Aaron Lewis/Fred Durst	75	12.	Awake	Godsmack	67
5.	Southside	Moby/Gwen Stefani	75	13.	Are You Ready	Creed	67
6.	Jaded	Aerosmith	73	14.	Butterfly	Crazy Town	66
7.	Hemorrhage (In My Hands)	Fuel	73	15.	Drive	Incubus	65
8.	Duck And Run	3 Doors Down	73				

Midwest

		Grade			Grade		
1.	Outside	Aaron Lewis/Fred Durst	81	9.	Angel's Son	Strait Up/Lajon Of Seven	73
2.	Hanging By A Moment	Lifeshouse	79	10.	She's Like Mercury	Mark Selby	71
3.	Hemorrhage (In My Hands)	Fuel	78	11.	Flavor Of The Weak	American HiFi	70
4.	Loser	3 Doors Down	78	12.	Butterfly	Crazy Town	68
5.	Southside	Moby/Gwen Stefani	78	13.	Life	Our Lady Peace	67
6.	Are You Ready	Creed	74	14.	Hello Time Bomb	Matthew Good Band	67
7.	Awake	Godsmack	73	15.	Drops Of Jupiter	Train	67
8.	Jaded	Aerosmith	73				

West

		Grade			Grade		
1.	Hemorrhage (In My Hands)	Fuel	86	9.	I Did It	Dave Matthews Band	73
2.	Hanging By A Moment	Lifeshouse	83	10.	Butterfly	Crazy Town	72
3.	Are You Ready	Creed	77	11.	Southside	Moby/Gwen Stefani	71
4.	New Disease	Spineshank	77	12.	Drive	Incubus	71
5.	Loser	3 Doors Down	76	13.	Voices	Disturbed	71
6.	Jaded	Aerosmith	75	14.	Your Disease	Saliva	71
7.	Outside	Aaron Lewis (Staind)/Fred Durst	75	15.	Breakdown	Tantric	70
8.	Awake	Godsmack	73				

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. © 2000. All rights reserved.

Springsteen: Live In Red Bank



Bruce Springsteen

When Bruce Springsteen's live album, *Bruce Springsteen & the E Street Band: Live In New York City*, went on sale earlier this week, some Boss fans in Red Bank, New Jersey got an unexpected surprise when Springsteen himself showed up to greet fans buying the album. Jack's Music Shop, located several miles from Springsteen's Rumson home, stayed open past midnight on Monday (4/2) into Tuesday to be able to sell the album. Store manager Chris Van Orden told the *New York Daily News* (4/4) that about 300 fans crammed into the store to get first crack at buying the album as soon as it became available. Van Orden reports that shortly after Midnight, with the album blasting, Springsteen walked in the back door of the record store and hopped up on a checkout counter. Unshaven and wearing a Red Sox baseball cap, Springsteen jovially chatted to customers, signed copies of the album, posed for pictures, and talked to fans friends' on cell phones, spending more than an hour in the

store. "Bruce is a regular customer, he shops here," Van Orden commented. "We see him once or twice a month, but when he walked in the back door, my jaw dropped. I did not expect it." In further Springsteen news, The Boss talked to the *Los Angeles Times* (4/1) about his album and television special, airing tomorrow (4/7) on HBO. Speaking about the much-anticipated next studio album, Springsteen said "I don't see why it should be too far away - certainly not the two or three years that it sometimes took us in the past." He also suggests there may be two new Springsteen projects to look forward to instead of one. "I also have another acoustic album in the works, but right now I want to get with the guys and see what happens in the studio." The HBO special was initially just to see how the band looked. "I don't think we decided to film this show until the last week or two," Springsteen comments. The idea was just to see how it'd look, maybe just keep it for ourselves. But when I looked at it, I felt we caught an awful lot of the band's excitement, the heat and the passion."

Travis Return With *Invisible Band*, Visible Tour



Travis

Travis will deliver a new album worldwide on June 12. The Scottish band's third release will be called *The Invisible Band* and was produced by longtime Radiohead and previous Travis producer, Nigel Godrich. The first single from the new disc will be "Sing" and the band is planning a North American tour with Dido that gets started in Vancouver on June 10. Here's the rest of the dates: 6/11 Seattle, 6/13 San Francisco, 6/16 Irvine, 6/17 San Diego, 6/20 Atlanta, 6/22 Columbia, 6/24 Boston, 6/27 Wantagh, 6/29 Camden, 7/1 Hartford, 7/2 Buffalo, 7/4 Toronto, 7/5 Detroit, 7/6 Chicago and 7/8 Minneapolis.

Having just finished up their headlining tour, Pantera have announced the dates for their summer tour. The *Extreme Steel* North American tour will kick off on June 20 in New Haven and continue through July. The tour will also feature Slayer, Static-X, Skrape and Morbid Angel. Pantera are veterans of the *Ozzfest* tour, but have decided to forgo the festival this year. The main difference between the two packages is that Pantera's will take place indoors. "We wanted to kick off the summer with a little metal madness of our own," drummer Vinnie Paul commented about the tour. "Being Texas boys, we know how brutal the outdoors can be once June rolls around. We figured our fans are ready for a little evening excite-

Richards Finds No Satisfaction In Jagger's Film Career



Rolling Stones: Maybe next year...

Planning on seeing The Rolling Stones playing later this year? So was Keith Richards. However, as a result of Mick Jagger's renewed interest in movies, plans for a tour have been scrapped. Jagger is concentrating on producing movies through his production company Jagged Films. According to a report in London tabloid *The Sun*, Richards is rather unhappy about Jagger's decision. "Keith gets restless when he's not on the road, but Mick has told the rest of the band he's too busy with film stuff," a source close to the band allegedly told the paper. The source also said that Mick may consider touring next year, but is more interested in the film business than the music business at this point in time. The most recent project Jagger produced is *Enigma*, a World War II drama starring Kate Winslet that premiered several months ago at the *Sundance* film festival. At least he's producing movies as opposed to acting in them, like he did in 1992's *Freejack*.

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music news continued

ment without any humidity other than the heat they'll generate all on their own." The band's latest album, *Reinventing The Steel*, was recently certified Gold for sales of more than 500,000 copies. The band will tour Australia from May 9 to 20 with COC in tow. The tour dates for the *Extreme Steel* tour are as follows: 6/20 New Have, 6/21 Uniondale, 6/22 Philadelphia, 6/23 Worcester, 6/25 Hamilton, 6/27 Huntington, 6/29 Grand Rapids, 7/1 Cleveland, 7/3 Chicago, 7/5 Minneapolis, 7/6 Fargo, 7/8 Cedar Rapids, 7/9 Kansas City, 7/11 Denver, 7/14 Dallas, 7/17 Phoenix, 7/18 Las Vegas, 7/19 Long Beach, 7/21 San Diego, 7/22 Bakersfield, 7/23 San Jose, 7/25 Tacoma, 7/26 Vancouver.

With their new album out on May 15, Tool have posted the artwork for their new album, *Lateralus*, on their Web site at toolband.com. The week the album is released, the band will play four U.S. shows, in Atlanta, New York, Detroit and Chicago. Later this month (4/17), Tool will host a Webcast on their site. According to the site, Tool plan to discuss a broad range of topics relating to the new album. Instead of the questions being asked in real time, Tool are taking submissions via their Web site.

In order to spread the word about their forthcoming album, *The World Needs A Hero*, Megadeth will take to the road for a 12-city record release party that will also feature acoustic performances from the band. Done in participation with radio stations in the twelve markets, listeners will get a chance to hear the new album before it's in stores. After the album is played in it's entirety, Megadeth will take the stage and play an acoustic set lasting approximately 40 minutes. The Philadelphia show will take place at a planetarium and include a laser show. The release party dates are as follows: 4/28 Phoenix, 4/29 San Diego, 4/30

Sacramento, 5/1 Denver, 5/3 San Antonio, 5/4 Dallas, 5/5 Minneapolis, 5/6 Milwaukee, 5/7 Detroit, 5/9 Boston, 5/10 Philadelphia, 5/11 Tampa, 5/12 Orlando.

Even though they currently have the Number One Modern Rock single with "Drive," Incubus were said to have entered the studio late last month to begin work on the follow-up to *Make Yourself*. The band are working with Scott Litt (Nirvana, Hole) again, the same producer they worked with for their current album. They're also in discussion with Moby to take part in a summer festival tour that he's working on.

When the new Staind album, *Break The Cycle*, is released on May 22, the track listing should resemble this: "Open Your Eyes," "Pressure," "Fade," "It's Been Awhile," "Change," "Can't Believe," "Epiphany," "Suffer," "Warm Safe Place," "For You," "Outside," "Waste," and "Take It." The Fred Durst-directed video for "It's Been Awhile" should be out later this month.

Oysterhead, a supergroup of sorts featuring Primus' Les Claypool, former Police drummer Stewart Copeland and Phish guitarist Trey Anastasio, convened in a Vermont studio earlier this week to begin recording an album. The trio have only played one show so far, a May, 2000 performance at the New Orleans Jazz and Heritage Festival. "The New Orleans show was an incredible experience," Claypool commented. "We sold out 3,000 seats in 12 minutes, tickets on eBay were going for two grand a piece. Francis Ford Coppola was sitting on the side of the stage. It was just an insane scene." The three will spend the months of April and May recording and mixing their debut, which will be out on Elektra records in the fall. In addition to Primus, who is on hiatus with at least one member in Guns

N Roses, Claypool has more recently been with Colonel Les Claypool's Fearless Flying Frog Brigade, a side project that just wrapped up dates headlining the *Sno-Core Tour*. The band releases their fist album, *Live Frogs - Set 1*, through Claypool's Prawn Song label on Tuesday (10).

Fatboy Slim is releasing a new single from his latest album, *Halfway Between the Gutter and the Stars*. "Star 69" will be released on May 8, and will include mixes of the song by Timo Maas, DJ Godfather, X-Press 2 and "mystery DJ" DJ Delite. The single will be available on CD and as double 12 inch vinyl. Fatboy has also released a video for the song "Weapon Of Choice." The video, which was directed by Spike Jonze, stars none other than Christopher Walken. The artist will be playing five dates in which he'll unleash his turntable skills. He'll be touring with former Underworld member Darren Emerson and English Big-Beat producer Scanty Sandwich. The dates are as follows: 4/28 Indio, 4/30 San Francisco, 5/1 Dallas, 5/3 Pontiac, 5/4 Chicago.

David Bowie has launched his own online radio station to his Internet community, BowieNet (davidbowie.com) on Thursday (4/5). "BowieRadio" will, of course, include live and studio recordings of Bowie music, but will also include other "stations" that stream non-Bowie material. "The possibilities are endless,"

Bowie commented. "We have developed programming that not only satisfies the musical tastes and personal requests of our members, but also does not infringe on the rights of the writers and publishers." BowieRadio plans on rolling out additional stations in the coming months, including one in which he acts as a DJ. In more Somber Bowie news, the artist's mother, Peggy Jones, died last Monday (4/2) in a nursing home in St. Albans, England, according to *BBC News Online*. While Bowie had been estranged from his mother since the early '70s, the two re-established contact in 1992. Jones, who had suffered from senile dementia, was believed to be about 90.

Former Jane's Addiction guitarist and short term member of the Red Hot Chili Peppers, Dave Navarro is finally ready to release his first solo album. Slated for a summer release on Capitol, the disc will carry the Spread band name. Navarro is also gearing up to join his former bandmates in

OLD 97'S GIVE SATELLITE RIDES IN NYC: Elektra's Old 97's recently kicked off the tour in support of their latest album, *Satellite Rides*, with a show in New York. The band just appeared on *Late Night With Conan O'Brien*, where they played the album's first single, "King of All the World." They'll be touring extensively for the rest of the year. (L-R): Elektra National Sales manager Andrew Hilsberg; Elektra Sr. Director of A&R Tom Desavia; Old 97's' Philip Peoples, Rhett Miller and Murry Hammond; Elektra National Sales Manager/Urban Janine Horton; Elektra New Media Design Manager, Multi Media Jeff Sheinkopf; Old 97's Ken Bethea. (kneeling): Elektra Sr. VP, Marketing Brian Cohen.



Eric Clapton's

first U.K. single from his new Reptile album will be his cover of Stevie Wonder's "I Ain't Gonna Stand For It," out on April 23 on



Eric Clapton

Duck/Reprise. The CD will include two new, non-album cuts, versions of the Chuck Calhoun song "Losing Hand" (best known from Ray Charles' 1950 recording) and the Peggy Lee hit "Johnny Guitar." There'll also be a Beatchuggers Payback Mix of the lead track on the cassette version, so called because the dance act sampled Clapton's "Forever Man" on their U.K. Top 30 entry last November. The Reptile album has made a strong sales start especially in Europe, where it recently debuted at No.2 on Music & Media's Eurochart Hot 100 Singles.

Neil Young will reunite with Crazy Horse for his first U.K. dates in five years in June. Young's first visit here for concerts since he headlined at the 1996 Phoenix Festival and the Glasgow SECC will begin in Sheffield on June 9, with a return trip to Glasgow the next day and a June 15 show in Birmingham.

U.S. bluesman John Hammond will mount a U.K. tour later this month to support the recent release of his already-acclaimed Wicked Grin, an album of Tom Waits interpretations produced by Waits himself. The tour begins in Dublin on April 21 then moves into the U.K. in Belfast and continues until May 3.

A new album, Very Best Of, comprising 20 tracks from the long and distinguished career of Jethro Tull will be released in the U.K. by EMI on May 14. Remastered from the original tapes, the songs from their 33-year life span are accompanied by new sleevenotes by Ian Anderson, who says that the set comes "as close as possible to a broad representation of the big picture." The band have already announced U.S., U.K. and international tour activity for later in the year.

Melbourne, Australia newcomers, the Avalanches, lived up to their name with a No.16 debut out-of-the-box on the U.K. singles sales chart this week with the title track of their XL Recordings/Beggars Banquet debut "Since I Left You." The album release follows on April 16, following widespread press and other media support in Britain for the band, who also supplied the only remix of Manic Street Preachers' recent single, "So Why So Sad."

Scottish brothers The Proclaimers will release their first new material for seven years in May. The double A-side "There's A Touch" and "Land Fit For Zeroes" will be out in the U.K. on May 7 on the Reid brothers' own Persevere label. That will also be the title of the album, recorded last summer in Minneapolis with producer Chris Kimsey and guests including Pete Thomas, Chuck Leavell, Hutch Hutchinson and others. A U.K. tour will follow in June.

Hear'Say achieved a rare chart double this week, remaining a third week at the top of the singles chart with *Pure And Simple* after selling a further 81,000 copies, and debuting at No.1 on the album survey with the

Polydor album that bears the same name as the show that spawned them, Popstars. The set sold 306,000 copies, five times the sale of the album it replaced at the top, Eva Cassidy's *Songbird*, and more than the entire remainder of the Top Ten. Prominent new single entries included Crazy Town's "Butterfly" at three, "Salsoul Nugget (If U Wanna)" by M&S presents The Girl Next Door at six and Chanté Moore's first big U.K. success "Straight Up" at 11. Britney Spears' "Don't Let Me Be The Last To Know" appeared at a relatively lowly 12, the aforementioned Avalanches at 16, the Bee Gees at 18 with "This Is Where I Came In," Ocean Colour Scene at 19 with "Up On The Down Side" and Architects at 20 with "Show Me The Money." Gorillaz, the "cartoon" band co-created by Blur's Damon Albarn, entered the album chart at three with their self-titled debut and Rod Stewart's *Human* came in at nine.

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

music news continued

Jane's Addiction for a pair of shows in California at the end of the month. Jane's will play the Santa Barbara Bowl on April 26 and the Coachella Music and Arts Festival on April 28.

Currently working in the studio on their fifth album due next year, the Counting Crows have announced a summer mini-tour. The band will try out some new material in smaller venues than they usually play up the West Coast beginning in July. Catch the Crows in 7/6 San Diego, 7/7 Las Vegas, 7/9-12 Saratoga, CA, 7/13 Livermore, CA, 7/15 Kelseyville, CA, 7/17 Portland and 7/18 Seattle.

Take Off Your Pants and Jacket is the name of the fourth, just completed Blink 182 album. The band recently wrapped up recording in a San Diego recording studio and have said it's "the hardest, fastest record that we've done." Speaking to MTV News singer/guitarist Tom

Delonge said, "It's way more punk rock than our previous records and we're excited about it." Get ready to *Take Off Your Pants and Jacket* on June 12.

The *Led Zeppelin* four-CD box set has just received the prestigious Diamond award, surpassing sales of 10 million units (2.5 million box sets). *Led Zeppelin* now has five certified diamond albums, second only to the Beatles. *Led Zeppelin II*, *Led Zeppelin IV*, *Houses of the Holy* and *Physical Graffiti* have all been Diamond certified.

Coldplay will be the musical guests on this weekend's *Saturday Night Live*. On Monday (4/9), the band will play a show in New York at the Roseland Ballroom to make up for the show earlier this year which they ended after only two songs due to Chris Martin's voice problems.

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rock report

You know all their thunderous hits by heart: "Renegade," "Good Lovin' Gone Bad," "The Stroke," "Miss America," "Can't Get Enough," and "In The Dark." Now those massively successful



Styx
Styx and Bad Company, this time out, both

groups feature revamped line-ups. Joining Bad Company founding members, Paul Rodgers and Simon Kirke, is guitarist Dave Bucket Colwell and former Foreigner bassist Rick Wills. Meanwhile, Styx will be performing with just its core dual guitar line-up intact, James J. Young and Tommy Shaw. Dates include:

- 5/10 - Cuyahoga Falls, OH, Blossom Music Center
- 5/11 - Columbus, OH, Polaris Amphitheater,
- 5/12 - Maryland Heights, MO, Riverport Amphitheater
- 5/13 - Bonner Springs, KS, Sandstone Amphitheater
- 5/15 - Omaha, NE, Omaha Civic Auditorium
- 5/17 - OklahomaCity, OK
- 5/18 - Dallas, TX, Smirnoff Music Center
- 5/19 - The Woodlands, TX, Woodlands Pavilion
- 5/20 - Selma, TX, South Texas Amphitheater
- 5/22 - Albuquerque, NM, Journal Pavilion
- 5/24 - Englewood, CO, Fiddlers Green
- 5/25 - West Valley, UT, E-Center
- 5/26 - Nampa, ID, Idaho Center Amphitheater
- 5/27 - Seattle, WA, Gorge Amphitheater
- 5/31 & 6/1 - Universal City, CA, Universal Amphitheater
- 6/2 - Las Vegas, NV, Silverbowl Park
- 6/3 - Phoenix, AZ, Desert Sky Pavilion
- 6/5 - Chula Vista, CA, Coors Amphitheater
- 6/6 - Irvine, CA, Verizon Wireless
- 6/8 - Concord, CA, Chronicle Pavilion
- 6/9 - Reno, NV, Reno Hilton Amphitheater
- 6/21 - Atlanta, GA, HiFi Buys Amphitheater
- 6/22 - Charlotte, NC, Verizon Wireless
- 6/23 - Raleigh, NC, Walnut Creek Amphitheater
- 6/24 - Virginia Beach, VA, GTE Virginia Beach
- 6/26 - Bristow, VA, Nissan Pavilion
- 6/28 - Boston, MA, FleetBoston Pavilion
- 6/29 - Scranton, PA, Montage Mountain
- 6/30 - Holmdel, NJ, PNC Bank Arts Center
- 7/1 - Wantagh, NY, Jones Beach Amphitheater
- 7/3 - Toronto, ON, Molson Amphitheater
- 7/4 - Quebec City, QC, Le Colisee
- 7/6 - Auburn Hills, MI, DTE Energy Music Theatre
- 7/7 - Burgettstown, PA, Post-Gazette Pavilion
- 7/8 - Darien Centre, NY, Darien Lake Amphitheater
- 7/11 - Traverse City, MI, National Cherry Festival
- 7/12 - Cincinnati, OH, Riverbend Music Center
- 7/13 - Fishers, IN, Verizon Wireless Music
- 7/14 - Tinley Park, IL, World Music Theatre

Classic Rock titans, **Bad Company, Styx, and Bill Squier,** are joining forces for a 40-date U.S. tour. Kicking off on May 10 in Cleveland, Ohio, the trek will showcase some of the '70s and early '80s most popular Rock and Roll favorites. Unlike previous

reunion tours by Styx and Bad Company, this time out, both groups feature revamped line-ups. Joining Bad Company founding members, Paul Rodgers and Simon Kirke, is guitarist Dave Bucket Colwell and former Foreigner bassist Rick Wills. Meanwhile, Styx will be performing with just its core dual guitar line-up intact, James J. Young and Tommy Shaw. Dates include:

Speaking of **Bad Company**, Rodgers' and Kirke's former band, **Free**, is the subject of a magnificent new book, *Heavy Load* (Moonshine Publishing). Written by David Clayton and Todd K. Smith, the book is a true labor of love, a beautifully compiled document of Free's all too short career. Numbering over 275 pages, the weighty hardback tome chronicles the band's meteoric rise, through such hits as "All Right Now," "Wishing Well" and "Fire And Water," and ultimate tragic fall from grace — not long after Free's demise, the band's beloved lead guitarist, Paul Kossoff, succumbed to a heart attack. A bounty of rare memorabilia, an astonishing cache of over 430 photographs and full discography is included. In addition, extensive interviews with the entire band plus Island Record founder and recent Rock and Roll Hall of Fame inductee Chris Blackwell complement this splendid portrait on one of the '70s most underrated bands. The book is available for \$58 (postpaid) and can be ordered by contacting tkscutedge@aol.com.

Equal parts brashness and bravado, **Graham Parker** led the late '70s movement of New Wave singer/songwriters. Scoring such timeless hits as "Mercury Poisoning," "Hold Back The Night," "Local Girls," "Endless Nights," "Discovering Japan," and "Temporary Beauty," Parker's impeccable facility with a wry and often sarcastic lyric and winning penchant for a bounty of ear grabbing melodies led to the creation of an exceptional catalog of finely honed material. *Graham Parker - The Ultimate Collection* (Universal/Hip-O) is an outstanding collection that spans Parker's entire twenty-five-year career. The hits are all here plus lesser known but equally vital cuts like "Fool's Gold," "Disney's America," "Wake Up (Next To You)," and "Don't Ask Me No Questions." A nifty cover of the **Jackson Five** hit, "I Want You Back" is also featured. Exceptional sound and incisive liner notes complement this must have package.

With **Motley Crue** reportedly taking a year long break, lead vocalist, Vince Neil is heading out on the road on a solo tour. Joining Neil on the road are bassist **Jamie Hunting** and drummer **Brent Fitz** of **Union** and Wildside guitarist, **Brent Woods**. Dates include:

- 4/18 - St. Louis, MO, The Pageant
- 4/19 - Wichita, KS, Rita's Little Uptown
- 4/20 - Columbia, MO, Biggest Bar & Grille
- 4/21 - Kansas City, MO, Beaumont Club
- 4/24 - Topeka, KS, Remington's,
- 4/25 - Omaha, NE, Guitars & Cadillacs
- 4/27 - Medina, MN, Medina Entertainment Center
- 4/28 - Chicago, IL, Joe's
- 4/29 - Mt. Clemens, MI, Emeralds
- 4/30 - Louisville, KY, Belvedere Park
- 5/26 - Schertz, TX, Verizon Wireless Amphitheatre
- 5/27 - Spring, TX, C.W. Mitchell Pavilion
- 6/9 - Henderson, NV, Sunset Station Hotel/Casino
- 6/30 - Bottineau, ND, Rockin' The Hills
- 7/27 - Ionia, MI, Ionia Free Fair

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 skarpk@aol.com or (215) 659-1417. © 2001. All rights reserved.

rockreport

NOTES AROUND THE WORLD

Robbie Williams' *Song When You're Winning* is the #12 CD in Italy...

Moby's *Play* is the #5 CD in Australia.

BIRTHDAYS THIS WEEK

Michelle Phillips	4/6/44	57
Spencer Dryden (Jefferson Airplane)	4/7/43	58
Janis Ian	4/7/51	50
Glen Burtnick	4/8/60	41
Julian Lennon	4/8/63	38
Izzy Stradlin	4/8/62	39
Adam Woods (Fixx)	4/8/53	48
Carl Perkins	4/9/32	—
Tim "Herb" Alexander (Primus)	4/10/65	36
John Kay	4/12/44	57
Ritchie Blackmore	4/14/45	56
Dave Edmunds	4/15/44	57

HISTORY THIS WEEK

- 4/7/67 First FM Progressive radio station launched — KMPX, San Francisco.
- 4/8/76 **Phil Ochs** dies.
- 4/8/94 **Kurt Cobain** dies of a self-inflicted gunshot wound at his home in Washington.
- 4/9/69 **King Crimson** perform their first show at London's Speakeasy club.
- 4/10/70 **Paul McCartney** announces that he is splitting from **The Beatles**.
- 4/10/56 **Leo Fender** patents Stratocaster.
- 4/11/81 **Eddie Van Halen** marries actress **Valerie Bertinelli**.
- 4/12/69 "The Boxer" by **Simon & Garfunkel** is released.
- 4/13/82 **David Crosby** is arrested on drugs and weapon charges.
- 4/14/80 **Pete Townshend's** *Empty Glass* LP is released.
- 4/15/76 "Love Is Alive" by **Gary Wright** is issued.

d a i l y
insider

Artists Against Piracy
Severs Ties With RIAA

Artists Against Piracy, the artist-backed organization dedicated to fighting online piracy, announced last Tuesday (3) that it has severed its ties with the Recording Industry Association of America, the trade group that represents the major music labels. Though the RIAA was one of Artists Against Piracy's primary funding sources, the latter group was finding many of its goals in conflict with the label group. The most recent development that may have helped drive the split is the current chasm the two sides face over online music licensing. While the labels — who are busy developing subscription music services — look to reduce licensing fees paid to artists and their publishing company representatives for use of their music, Artists Against Piracy is seeking to at least maintain current licensing standards. Artists who support Artists Against Piracy include **Christina Aguilera, Bon**

Jovi, Sheryl Crow, Faith Hill, Alanis Morissette and Dwight Yoakam. "Artists Against Piracy is about protecting the artists' rights in a digital space," said the organization's Executive Director, **Noah Stone**, "but some of those rights are in conflict with the record industry. The law right now favors the labels over the artists in terms of digital performance rights." It is not known how Artists Against Piracy plans to replace the loss of funding from the RIAA.

Fuel To Release Limited
Edition Wal-Mart "Human"

Usually when a band releases a special edition of an album to be



Fuel

sold at Wal-Mart it is because it has to be sanitized of sex and violence. But when Fuel released a limited edition of their platinum album, *Something Like Human*, exclusively at Wal-Mart last Tuesday (3), it had four additional songs: an acoustic version of the hit, "Hemorrhage (In My Hands)," a reissue of "Walk The Sky," their song which originally appeared on the *Godzilla* soundtrack, and two cover versions. Fuel does **Elton John's "Daniel"** and **Led Zeppelin's "Going To California."** "We all basically grew up as huge fans of Led Zeppelin and Elton John and our music is influenced by both in many different ways," explained Fuel songwriter/guitarist **Carl Bell** about the group's choice of covers. Fuel's tour with **3 Doors Down** continues through May 20 in Missouri. Dates for their summer tour will be announced shortly.

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music news continued

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COC drummer **Reed Mullin** has left the band. In a posting at the band's Web site, *corrosivecabaal.com*, bassist **Woody Weatherman** writes "I want to apologize to our friends and fans for the confusion surrounding Reed Mullin. Apparently he has decided to separate himself from Mike, Pepper and myself and pursue a different musical direction. I wish him good luck on that." **Jimmy Bower**, who's filled in for the band for their most recent tour, will continue on drums. The band's upcoming show on 4/20 in Detroit will be filmed for a live DVD/VHS release in the summer.

You would think that being served with a lawsuit by your record company might be a traumatic event, but **Garbage** frontwoman **Shirley Manson** actually made light of the situation in a recent post on the band's Web site (*garbage.com*). "So talking about madness and fun," she posted "how about the sinister appearance of two goons in suits at the front door of our studio this morning with the full intention we suspect of serving me a lawsuit courtesy of my very own record company!!!!" "Meanwhile I was having my hair dyed pillarbox red at a salon on the other side of town so I was nowhere to be found by the aforementioned lackeys who according to eyewitnesses at the scene resembled the baddies."

With **The Beatles** possessing the best-selling album of the year with *1*, it was almost inevitable that other band members might want to capitalize on the success and release a Greatest Hits album of their own. That's happening with **Paul McCartney**, whose *Wingspan* will be released on May 8 to coincide with a two-hour

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Rev. Run Says Davis Wanted Supernatural-Like Album

Run-DMC have been criticized for copying Carlos Santana's comeback strategy too closely by packing their first new album in eight years, *Royal Crown*, with stars like Kid Rock, Fred Durst, Stephan Jenkins and Sugar Ray. But the Rev. Run, Joseph Simmons, says it was the architect of Santana's *Supernatural* album that spurred him on, Clive Davis. Davis was still the head of Arista when the company bought the record label that released Run-DMC albums. The Rev. Run says he first began to use outside artists when DMC's voice changed and he wasn't doing that much recording. Then he says, "Clive just said, 'Get me another, keep going, keep going.' I didn't realize he was already beginning to have success with the Santana collaboration. He didn't tell me this was a plan, it just got cool for me." Run-DMC's album was almost finished when they discovered they couldn't get permission from any of the other record labels to release a single with one of their guest artists. Then before anything was released, Davis was ousted as the head of Arista Records and the Rev. Run was back to making changes on the songs for *Royal Crown*. The Rev. Run said along with DMC's voice changing, they also had disagreements so he went off to be a solo

artist, leaving Run to handle his vocals. "But the classics we can do together forever with love," said Run.

Shaggy Cools But "Hotshot" Still Holds 112 To No. 2

Shaggy was barely able to fend off 112 to keep the top spot on the charts last week. According to Soundscan, fewer than 6500 copies separated "Hot Shot" and "Part III." "Part III" was one of four new releases in the Top 10 last week, though sales of all recordings were off. After Dave Matthews at No. Three, Trick Daddy debuts at No. Four. Aerosmith is in fifth place, followed by Jon B's debut at No. Six with "Pleasures You Like." Dido's "No Angel" at No. Seven, is followed by the debut of the *Exit Wounds* soundtrack at No. Eight. Limp Bizkit and Tank complete the Top 10. Of the four records that vacated the Top 10, Jaheim's "Ghetto Love" took the biggest fall, 16 points to No. 25. Eric Clapton slipped 12 notches to No. 17 while DJ Clue dropped

from No. Eight to No. 18. Eve landed at No. 12 from No. Six. Other debuts included Lionel Richie at No. 65, Sepultura at No. 134 and Staind — No. 179. The *Almost Famous* soundtrack is showing new signs of life following its release on home video. It jumps from No. 121 to No. 100 last week after falling out of the Top 200. Total sales stand at more than 323,000.

Santana Given 2nd Cesar Chavez Spirit Award

He hasn't scheduled the sessions to record the follow-up to *Supernatural* yet, but after a much-needed vacation in Hawaii, Carlos Santana has resumed a full schedule. It began with a banquet at the UCLA Faculty Club. The following day, the guitarist, Chester Thompson and Benny Rietveld spent the afternoon at the San Francisco School of The Arts rehearsing for the school's annual benefit concert last Wednesday (4) at the Fillmore, where Metallica's Kirk Hammett is also lending his support. It will be the full Santana band's only hometown appearance this year. At UCLA, Santana and his wife, Deborah, received the second Cesar E. Chavez Spirit Award in recognition of their ongoing work with the Milagro Foundation, which they founded in 1998. The first award, named in honor of the late civil rights champion and United Farm Workers labor leader, went to *West Wing* star and activist Martin Sheen last year. Santana made a brief speech accepting the award, but left the evening's music to vocalist Angelica Loa and an acoustic group playing guitar and harp. The Santanas' Milagro Foundation has bestowed grants to more than 100 groups working on behalf of young people throughout the world in the past three years. Portions of the proceeds from the new "Carlos" apparel line are also going to the foundation. "Carlos" is a line of women's shoes, as well as a col-

lection of hats, men's ties and underwear. The shoes, available at 17 Macy's West stores, are a collaboration with the Brown Shoe Company, known for their Naturalizer and Buster Brown brands. Santana will be in the women's shoe department in Macy's downtown San Francisco store on April 18 at Noon to promote the line. Sales of *Supernatural* in the U.S. now stand at 10.7 million, making it the No. Seven Best Selling Album of the Soundscan era.

The Eagles

The Eagles have replaced Pink Floyd as the third best selling band in the U.S., according to the Recording Industry Association of America. A recent audit revealed an additional 17 million sales for the Eagles' catalog putting them at 83.5 million. The Beatles have almost twice that, 163.5 million, and Led Zeppelin is in second place with 103.5 million. Pink Floyd's sales stand at 68.5 million.

Travis Sets Invisible Release, Tour

Travis will follow last year's critically acclaimed, *The Man Who*, with *The Invisible Band*. It will be released worldwide on June 12 and they'll begin a North American tour June 10 in Vancouver as special guests on Dido's summer tour. The Scottish quartet is making a video for the track, "Sing," with Dayton Ferris, the team responsible for videos for the Red Hot Chili Peppers, Oasis and Smashing Pumpkins. *The Invisible Band* was produced by Nigel Godrich, a recent Grammy nominee for his previous work with Travis and Radiohead. Travis will play their first concert of 2001 next month when they headline Dublin Castle as part of the Heineken Green Energy Festival on May 6. They will also tour the U.K. and Europe before coming to the U.S.

LIARS, LIT AND LWIN IN L.A.: Actually, it was in Anaheim, but we're not gonna let a little geographical misrepresentation mess up some alliteration. Lit recently played two sold-out nights at the new Anaheim House Of Blues location. In addition to Lit, who are following up their major label debut with a new album tentatively slated for a June release, Columbia/Foodchain artists Liars, Inc. and former Bow Wow Wow singer Anabella Lwin showed up to watch Lit light up the House Of Blues. (L-R): Liars, Inc. vocalist Raile; Lit's Jeremy Popoff; Anabella Lwin; Liars Inc.'s Nathan December; Lit's A. Jay Popoff.



daily insider continued

Bowie Launches Net Radio, Mulls "Dracula" Role

David Bowie's Internet community, *bowienet*, launched its first online radio yesterday, Thursday (5). Dubbed "bowieradio," it will utilize realnetworks technology to stream audio to members of the Bowie community. In other Bowie news, he is in talks to star as Dracula in an Italian TV miniseries of the same name. Giancarlo Giannini will star as Professor Van Helsing. Set in today's world, the mini series has Count Dracula tempting a group of youths with power, money and ambition in a fight between good and evil. It will air in the autumn of this year on Italy's state Rai 1 Network. On a sad note, Bowie's mother has died at a nursing home in England. Peggy Jones was in her late 80s. Bowie lost touch with his mother in the 1970s but they reunited after he married Iman in 1992. Bowie's father died of pneumonia in 1969.

Blink-182

Tickets for Blink-182's Honda Civic Tour stops in Los Angeles

and Chicago go on sale tomorrow, Saturday (7), with the other seven cities going on sale April 14. The tour kicks off April 30 in Seattle and concludes in Atlanta on May 10. The second leg of the Inaugural Civic Tour this summer will be headlined by Everclear.

Coldplay

Coldplay, who are in New York this weekend for an appearance on *Saturday Night Live* and at the Roseland Ballroom on Monday (9), will begin a month-long tour with Granddaddy on May 24 in Boston. The 16-city tour will end at Radio City Music Hall in New York on June 27.

Prince

Prince and the NPG Music Club release a new single, "The Work — Part 1," on Napster today, Friday (6). It's from an album, *The Rainbow Children*, which will be out later this year. Although Prince has released several cybersingles in the past through his own Web site, this marks the first time he has teamed up with a

digital music company to promote his music.

Nicks Concert Features Appearance By Sheryl Crow

Sheryl Crow joined Stevie Nicks onstage in Los Angeles last Saturday night (31) during a show at a rehearsal studio for an invitation only crowd of about 300. They performed "Sorcerer," from Nicks' new album, *Trouble In Shangri-la*, which is due out May 1. Crow produced some of the new album and was introduced by Nicks as a "really, really good friend" and a lifesaver when it came to recording. Among the dozen songs in Nicks' set were "Gold Dust Woman," "Rhiannon" and "Landslide" from Fleetwood Mac and her own hits, "Edge Of Seventeen" and "Stand Back." She also dueted on Crow's "It's Only Love." Nicks plans to begin a summer tour on June 29. *Trouble In Shangri-la* is her first album since *Street Angel* in 1994. She had a box set out in 1998 called *Enchanted*.

Linkin Park

Linkin Park and Stereomud play the sixth annual *Boarding For Breast Cancer Snowboard + Music Festival* at the Sierra-A-Tahoe resort in Northern California on April 14. *Boarding For Breast Cancer* spreads awareness about good breast health practices and the importance of early cancer detection among young people. The incidence of breast cancer among women in their 20s and 30s has increased in recent years.

Family, Friends, Fans Say Farewell To John Phillips

About 300 family members, friends and fans gathered at the Roxy in Los Angeles recently for a memorial to John Phillips. The evening began with film footage of the Mamas And Papas at their peak in the '60s and with a recently taped performance of "California Dreamin'" by Jose Feliciano. It closed three hours later with an all-star performance of "California Dreamin'."

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movie airing on ABC. The two-disc anthology from McCartney's first post-Beatles band, Wings, spans 151 minutes and is divided into two sections: "Hits" and "History." The two-hour film, also called *Wingspan*, will air on May 11, and chronicles Paul and Linda forming Wings after the breakup of The Beatles.

If you believe Motley Crue's management then they are just taking a break to pursue some other projects or if you believe Megadeth's Dave Mustaine then the band has broken up. Mustaine revealed in an interview with *Allstar* that Mick Mars was the first to leave the Crue camp and that Vince Neil is eager to focus on his solo career. Neil will be making some appearances on the *Glam Slam Metal Jam* tour with Poison.

The old school and new school of Blues are getting ready to mount a tour together. The *Trouble Is...Double* tour will consist of Double Trouble and Kenny Wayne Shepherd. While more dates will be confirmed in May and June, the initial dates are: 4/10 Atlanta, 4/11 Augusta, 4/12 Jacksonville, 4/13 Lake Buena Vista, 4/14 Mobile, 4/16 Houston, 4/17 Dallas, 4/19 Tuscon, 4/20 Agoura Hills, 4/21 Las Vegas, 4/22 San Diego, 4/23-4 Anaheim, 4/26 Jackson.

After a successful release of their movie on DVD, the legendary rockers in Spinal Tap look to be heading out on the road for their first tour

since 1993. The dates announced so far include 6/1 Los Angeles, 6/6 Anaheim, 6/12 San Diego. A New York date is expected shortly. The band have allegedly been on an "extended tour of Japan."

British rockers Moke will hit the states for a three-week promo tour in support of their second album. The band's as-yet-untitled LP was produced by three-time Grammy nominee Bob Clearmountain and is expected to drop on July 10. Moke was hand picked by Spacehog to play their CD release party on April 10 at New York's Bowery Ballroom. For the rest of the month the band will be making promo stops in Asbury Park NJ 4/18-19, Boston 4/20, Los Angeles 4/21, San Francisco 4/23, Reno 4/23, Sacramento 4/24, Chicago 4/25, Minneapolis 4/26 and Atlanta 4/27.

Freak rockers Dog Fashion Disco have announced some more dates in support of their recent release, *Anarchists of Good Taste*. Here they are: 4/6 Akron, 4/7 Lorain, 5/2 New Haven, 5/4 Philadelphia, 5/8 Wilmington, 5/9 Greensboro and 5/17 Jacksonville.

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

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Phillips' daughter, Chynna, was the only family member who did not attend because she was previously committed to the **Brian Wilson** tribute in New York. Mamas And Papas producer **Lou Adler** and **Denny Doherty** of the **Group** acted as hosts for the memorial. Phillips was eulogized by singer-songwriter **John Stewart**. Among the performers were **Barry McGuire**, who updated his hit '60s protest song, "Eve Of Destruction," and **Bruce Johnston** and **Mike Love** of the **Beach Boys**. They sang "Kokomo," the 1988 hit that Love co-wrote with Phillips and Doherty. **Scott McKenzie** and **Spanky McFarlane** completed the line-up with Doherty and **Michelle Phillips** on Mamas And Papas songs and McKenzie sang another of Phillips' hits, "San Francisco." **Sean Lennon** sang and played guitar and drums during the evening. Family members who performed included Phillips' children, **Jeffrey**, **Tamerlane** and **Bijou**, **Cass Elliot's** daughter, **Owen**, and Phillips' 14-year-old grandson **Shayne Fontayne**.

Wahlberg As "Rock Star" Coming In September

Rock Star, the comedy about Rock of the '80s starring **Mark Wahlberg**, is finished and will be released September 18. *Rock Star* is the film that was formerly called *Metal God*. The plot was inspired by **Judas Priest** when they chose a fan to replace **Rob Halford**. **Jennifer Aniston** stars as Wahlberg's girlfriend and manager. Top musicians also play featured roles in the film, including **Jason Bonham**, **Slaughter's Blas Elias**, **Stephan Jenkins**, **Dokken's Jeff Pilson**, **Brian Vander Ark** from the **Verve Pipe**, and **Zakk Wylde**. **Jenkins** and **Third Eye Blind** also contributed a new song to the soundtrack, which also features seven new **Hard Rock** anthems penned by **Sammy**

Hagar, **Ritchie Blackmore**, **Ronnie James Dio**, **Twiggy Ramirez** and **Desmond Child**. The movie's soundtrack boasts a veritable "Who's Who" of the era's top Rock artists, including **AC/DC**, **Bon Jovi**, **KISS**, **INXS**, **Ted Nugent**, **Foghat**, **Def Leppard** and **Motley Crue**.

Creed Unveils Charity Hard Rock T-Shirt

Creed have joined **Santana**, **Elton John**, **Peter Max**, **Don Henley**, **Sting** and **Aerosmith** by designing a shirt and a pin for the **Hard Rock Café's** signature series t-shirt line. **Creed** recently unveiled the shirt and pin at the **Hard Rock** in Orlando. Inspired by the group's biggest hit, each limited edition t-shirt and pin features an abstract image of a parent holding a child with arms wide open, **Creed's** logo and singer **Scott Stapp's** signature. Since it was started in 1990, the **Hard Rock Café** signature series line has raised more than \$4 million for a wide variety of organizations, such as **Walden Woods**, the **Elton John AIDS Foundation**, the **Special Olympics** and **Riverkeeper**. **Creed's** shirt will benefit the **With Arms Wide Open Foundation** founded by **Stapp**. It funds groups dedicated to fostering and ensuring healthy, loving, nurturing bonds between underprivileged children and their parents. **Creed's** latest album, *Human Clay*, has sold 9.6 million copies in the U.S. and they just won their first **Grammy** award for **Rock Song Of The Year**.

Foot & Mouth Outbreak Jeopardizes U.K. Music Fests

The outbreak of foot and mouth disease could have an impact on some of this summer's outdoor music festivals in the U.K. Fears are that the movement of large numbers of people around the country could spread the disease.

A Blues festival with **Ray Charles**, **Buddy Guy** and **Taj Mahal** has already been postponed from the end of May to the end of August because it is in one of the hardest hit areas of the country. A Dance festival where 50,000 are expected to attend may also be canceled or postponed. Organizers of the **Reading Festival** are drawing up contingency plans although that famous festival is expected to be held in its usual location at the same time of year. The promoter of the **Glastonbury Festival** says he would definitely have had to cancel it this year if he had not already done so because of security concerns raised by local officials.

Steely Dan Statement Shows No One Wants HOF Award

The same day **Steely Dan** was inducted into the **Rock and Roll Hall of Fame** last month (19), they posted the honor on their Web site for auction. So far they haven't received any bids. But it's hard to identify the target of their latest spoof: Is it the **Hall of Fame Award** or **Internet auctions** of collectibles or both? The description warns of a "hefty reserve price." "Ultra-rare commemorative trophy from self-styled 'official'

music honorary organization, issued to quasi-prominent and appropriately sheepish musician," begins the description. "Statuette approx. 4" x 4" x 16", made of unidentified metal alloy mounted on a marble base, inscribed. Representing as it does a craven lapse of taste, judgment and self respect on his part, the owner is eager to be rid of this appalling artifact ASAP. Cheaply made and intrinsically worthless in all important ways, this little baby will nevertheless be obscenely expensive to its next owner - making it the ultraperfect collectible icon of its age." It adds that a companion piece "may become available." **Steely Dan** followed their **Grammy** wins in February by issuing a long and mysterious statement the next day.

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

NICKS AT NIGHT: Recently, legendary singer **Stevie Nicks** premiered tracks from her forthcoming solo album, *Trouble In Shangri-La*, at an exclusive listening party in Los Angeles. The record, Nicks' first since 1994's *Street Angel*, should hit stores in May. Listen up for the first single, "Every Day." (L-R): **Warner Bros. CEO/Board Chairman Russ Thyret**; **Nicks**; **Reprise President Howie Klein**.



ratings

UPDATE

WINTER 2001 PHASE TWO ARBITRENDS

DALLAS/FT. WORTH (6)

CALLS	FORMAT	SUM/00	FALL/00	N/D/J	D/J/E
KKDA	Urban	7.3	6.4	6.1	6.1
KPLX	Country	6.4	5.9	6.1	5.7
KSCS	Country	4.9	5.6	5.3	5.5
WBAP	News/Talk	4.3	5.1	5.3	5.5
KHKS	CHR	5.9	4.8	4.7	4.8
KBFB	AC	1.6	3.5	3.9	4.1
KZPS	Cl. Rock	4.5	3.5	3.4	3.5
KVIL	AC	3.8	3.4	3.5	3.4
KDGE	Mod. Rock	2.9	2.6	2.8	3.1
KEGL	Active Rock	3.8	3.0	2.8	2.9
KDMX	Mod. AC	3.2	2.8	3.0	2.7
KRBV	CHR	3.6	2.1	2.0	2.1
KKMR	Mod. Rock	1.9	1.7	1.8	1.3
KTXQ	Rhy. Oldies	2.1	2.0	1.5	.9

HOUSTON/GALVESTON (10)

CALLS	FORMAT	SUM/00	FALL/00	N/D/J	D/J/E
KBXX	CHR	7.6	6.9	6.6	7.0
KODA	Soft AC	7.0	6.4	6.6	6.7
KILT	Sports	4.3	6.2	6.2	6.3
KLTN-F	Reg. Mex.	4.8	6.6	6.1	5.0
KRBE	CHR	6.9	5.3	5.2	5.0
KMJQ	Urb. AC	6.2	4.9	5.1	5.0
KTBS	Mod. Rock	4.5	4.3	3.8	3.8
KHMX	Hot AC	3.9	3.3	3.3	3.3
KLLO	Mainstream Rock	3.7	2.7	2.8	3.1
KKRW	'70s	3.3	2.9	2.7	2.9
KTHT	CHR	-	.7	1.2	1.9
KRTX	Rhy. CHR	1.4	1.0	1.2	1.1

ATLANTA (11)

CALLS	FORMAT	SUM/00	FALL/00	N/D/J	D/J/E
WVEE	Urban	9.4	8.6	9.2	10.2
WSTR	CHR	6.3	5.9	5.6	5.4
WALR-F	Urban	4.3	4.5	4.9	5.2
WNNX	Mod. Rock	4.5	4.0	4.4	5.0
WKLS	Mainstream Rock	4.5	3.9	4.1	4.6
WSB-F	AC	4.8	6.1	5.7	4.4
WBTS	Rhy. CHR	3.9	3.4	3.8	3.7
WHTA	Urban	5.1	4.3	4.0	3.6
WZGC	Cl. Rock	4.4	3.4	3.5	3.1
WLDA	CHR	.4	.8	.8	.9

MIAMI/FT. LAUDERDALE/HOLLYWOOD (12)

CALLS	FORMAT	SUM/00	FALL/00	N/D/J	D/J/E
WEDR	Urban	7.6	7.3	7.7	7.0
WPOW	CHR	5.7	5.1	5.2	5.0
WLYF	AC	4.6	4.9	5.3	4.6
WHYI	CHR	4.0	4.3	4.3	4.2
WHQT	Urban AC	4.5	4.2	4.1	4.0
WZTA	Active Rock	3.0	2.3	2.8	3.5
WFLC	AC	3.4	3.5	3.2	2.7
WMGE	Rhy. Oldies	2.5	2.9	2.9	2.6
WBGD	'70s	2.7	2.7	2.7	2.6

SEATTLE/TACOMA (14)

CALLS	FORMAT	SUM/00	FALL/00	N/D/J	D/J/E
KUBE	CHR	5.7	5.8	5.9	5.4
KRWM	AC	3.3	4.0	4.5	4.3
KNDD	Mod. Rock	4.3	3.8	4.0	3.9
KZOK	Cl. Rock	3.0	3.8	3.8	3.9
KBKS	CHR	3.9	3.3	3.3	3.3
KMTT	Progressive	2.5	2.7	3.2	3.2
KLSY	AC	3.5	3.6	2.9	2.7
KPLZ	AC	3.2	3.3	2.9	2.6
*KBTB	Rhy. Oldies	1.2	1.0	1.7	2.6
KISW	Mainstream Rock	3.7	2.3	2.2	1.9

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

PHOENIX (15)

CALLS	FORMAT	SUM/00	FALL/00	N/D/J	D/J/E
KESZ	AC	5.0	6.0	5.6	5.9
KKFR	CHR	5.4	4.9	5.4	5.2
KUPD	Active Rock	4.5	4.5	4.7	3.8
KZON	Mod. Rock/Prog	3.7	2.9	3.3	3.6
KDKB	Mainstream Rock	4.4	3.1	3.6	3.5
KSLX	Cl. Rock	3.8	2.8	3.0	3.0
KZZP	CHR	2.9	2.9	2.8	2.8
KEDJ/DDJ	Mod. Rock	3.0	3.1	2.7	2.8
KMXP	Hot AC	2.9	3.2	3.0	2.7
KPTY	Mod. AC	1.9	2.1	2.2	2.0

MINNEAPOLIS/ST. PAUL (17)

CALLS	FORMAT	SUM/00	FALL/00	N/D/J	D/J/E
KQRS-F	Mainstream Rock	11.3	11.2	10.3	9.7
KDWB	CHR	7.6	5.9	6.2	6.3
KXXR	Active Rock	5.1	4.9	5.5	5.1
WLTE	Soft AC	5.2	5.7	5.2	5.0
KSTP	AC	3.7	3.9	4.1	3.9
WXPT	Mod. AC	3.2	2.6	3.0	3.3
KTBT	Rhy. CHR	2.7	2.8	3.1	3.2
KTCZ	Progressive	3.9	2.7	2.9	3.0
WLLO	Cl. Rock	4.8	3.0	2.8	2.9
KZNT/	Modern Gold	2.0	1.5	1.5	1.8
KZNR/KZMZ					

TAMPA/ST. PETERSBURG/CLEARWATER (21)

CALLS	FORMAT	SUM/00	FALL/00	N/D/J	D/J/E
WLLD	Rhy. CHR	6.1	6.9	6.9	6.4
WFLZ	CHR	7.0	6.6	6.8	6.2
WXTB	Active Rock	5.7	5.3	4.8	4.1
WTBT	Cl. Rock	3.2	3.4	3.6	4.0
WWRM	Soft AC	4.2	3.3	3.5	3.6
WMTX	Hot AC	2.9	3.3	2.9	3.3
WBBY	'70s	2.5	2.8	2.6	2.8
WSSR	AC	3.6	2.6	2.7	2.7
WHPT	Cl. Rock	3.0	1.9	1.8	1.9

DENVER/BOULDER (23)

CALLS	FORMAT	SUM/00	FALL/00	N/D/J	D/J/E
KBCO-F	Progressive	6.8	5.6	5.6	6.0
KRFK	Cl. Rock	5.0	5.5	6.2	5.4
KOSI	AC	6.4	6.3	6.1	5.3
KQKS	CHR	5.4	4.4	4.3	4.8
KBPI	Active Rock	3.5	3.8	4.0	4.0
KALC-F	Mod. AC	4.6	3.1	3.4	3.4
KIMN	AC	5.1	3.7	3.7	3.3
KKHK	Cl. Hits	3.4	3.4	3.1	3.1
KXPX	Mod. Rock	2.6	3.3	3.1	2.8
*KFMD	CHR	-	2.2	1.9	2.1
KTCL	Mod. Rock	2.7	2.0	1.8	1.9

KFMD changed from KHIH in September 2000.

PORTLAND (25)

CALLS	FORMAT	SUM/00	FALL/00	N/D/J	D/J/E
KKRZ	CHR	5.5	5.1	5.7	5.3
KINK-F	Progressive	4.8	5.7	5.6	5.1
KXJM	Rhy. CHR	5.5	5.3	5.1	4.6
KGON	Cl. Rock	4.3	3.9	4.0	4.5
KUFO	Active Rock	3.7	4.2	4.2	4.0
*KVMX-F	80's	6.5	4.9	3.6	3.3
KRSK	Hot AC	2.6	3.5	3.3	3.0
KNRK	Mod. Rock	3.6	3.0	2.5	2.4

*KVMX-FM changed from KBBT-FM on June 2, 2000.

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CINCINNATI (26)

CALLS	FORMAT	SUM/00	FALL/00	N/D/J	D/J/F
WEBN	Active Rock	7.4	6.5	6.7	7.4
WRRM	AC	6.1	6.3	6.7	6.2
WKFS	CHR	5.0	6.0	5.5	5.6
WOFX	Cl. Rock	4.8	4.9	5.0	4.6
WVMX	AC	3.0	3.6	3.9	4.0
WKRR	CHR	4.6	3.7	3.6	3.2
*WAQZ	Mod. Rock	2.6	2.5	3.0	2.8

*WAQZ clipped from WYLY, Cl. Hits in early April.

KANSAS CITY (30)

CALLS	FORMAT	SUM/00	FALL/00	N/D/J	D/J/F
KPRS	Urban	7.5	6.0	6.6	7.6
KQRC	Active Rock	7.8	6.0	5.9	6.0
KSRC	AC	4.3	4.5	5.0	5.0
KMXV	CHR	6.0	5.4	5.2	4.7
KRBZ	Hot AC	2.0	5.1	5.2	4.7
KCFX	Cl. Rock	4.1	4.5	4.2	4.1
KYYS	Mainstream Rock	4.1	3.5	3.9	4.0
*KMKJ	Rhy. Oldies	3.6	2.9	2.9	3.3
KCHZ	CHR	3.0	3.8	3.4	3.2

*KMKJ flipped from KNRX in February 2001.

MILWAUKEE/RACINE (31)

CALLS	FORMAT	SUM/00	FALL/00	N/D/J	D/J/F
WKKV	Urban	7.1	7.4	7.9	7.2
WXSS	CHR	7.1	6.4	6.6	6.6
WKLH	Cl. Rock	5.8	5.3	5.8	6.5
WMYX	Hot AC	4.7	4.7	5.1	4.9
WKTJ	Hot AC	4.8	4.8	4.5	4.9
WLZR	Active Rock	6.4	5.6	5.0	4.7
WLTV	AC	4.2	4.4	3.9	3.8
WJMR	Rhy. Oldies	2.6	1.9	2.3	2.1
WLUM	Rock	2.6	2.3	1.9	1.9

SAN ANTONIO (32)

CALLS	FORMAT	SUM/00	FALL/00	N/D/J	D/J/F
KBBT	Rhy. CHR	-	6.1	7.7	7.8
KISS	Active Rock	7.8	7.5	6.3	6.7
KTFM	CHR	9.3	5.9	5.2	5.1
KQXT	AC	4.3	4.1	4.1	4.5
KZEP	Cl. Rock	5.3	4.2	4.2	4.4
KXXM	CHR	7.2	4.7	4.3	4.3
KSMG	AC	4.2	3.5	3.9	4.1
KSJL	Urban AC	1.2	.8	.6	.6

COLUMBUS (34)

CALLS	FORMAT	SUM/00	FALL/00	N/D/J	D/J/F
WNCI	CHR	9.3	8.3	8.8	8.4
WSNY	AC	8.0	7.4	7.6	7.4
WLWV	Mainstream Rock	5.1	6.1	6.4	6.7
WBZX	Active Rock	5.3	5.0	5.1	4.8
WFJX	Rock AC	1.9	1.9	1.7	1.9
WWCD	Prog./Mod. Rock	2.2	1.6	1.7	1.8
WAZU	Active Rock	2.0	1.9	1.6	1.7

SALT LAKE CITY/OGDEN/PROVO (36)

CALLS	FORMAT	SUM/00	FALL/00	N/D/J	D/J/F
KSFI	AC	5.8	8.4	9.4	9.7
KZHT	CHR	5.4	4.7	5.3	5.5
KXRK	Mod. Rock	6.4	5.4	4.7	4.6
KRSP	'70s	4.8	3.3	3.5	4.0
KBER	Active Rock	3.9	4.1	3.9	3.9
KENZ	Mod. Rock/Prog.	2.9	3.5	3.7	3.4
KUUU/TCE	Rhy. CHR	3.7	3.3	3.7	3.4
KISN	ACHR	3.0	3.2	3.0	3.2
KQMB	Hot AC	4.3	2.7	2.4	2.6
KBEE	AC	3.2	2.4	2.5	2.3
KURR	Cl. Rock	3.2	2.8	2.3	1.8
KCPX	Soft Rock	2.4	2.4	2.4	1.7

CHARLOTTE/GASTONIA/ROCK HILL (37)

CALLS	FORMAT	SUM/00	FALL/00	N/D/J	D/J/F
WPEG	Urban	9.1	8.8	8.9	8.7
WNKS	CHR	7.2	8.7	9.1	8.0
WRFX	Cl. Rock	6.4	5.0	5.0	5.7

WSSS	'70s	3.4	4.4	4.9	4.7
WLNK	Mod. AC	3.7	4.0	3.6	3.9
WEND	Mod. Rock	4.0	4.1	4.3	3.7
WXRC	Active Rock	1.9	2.3	2.4	2.4

LAS VEGAS (39)

CALLS	FORMAT	SUM/00	FALL/00	N/D/J	D/J/F
KLUC	CHR	7.0	8.5	8.8	9.1
KXTE	Mod. Rock	5.6	6.4	6.1	5.9
KSNE	AC	6.4	7.0	6.6	5.3
KMXB	Mod. AC	5.5	5.1	4.8	4.6
KOMP	Mainstream Rock	4.5	4.1	3.4	4.5
KMZZ	AC	3.6	4.3	4.5	4.2
KSTJ	Hot AC	2.8	4.0	4.0	3.9
KISF	Cl. Soul/R&B	3.7	3.7	3.9	3.9
KFMS	CHR	4.1	4.6	4.2	3.7
KKLZ	Cl. Rock	3.4	2.3	2.6	2.8

INDIANAPOLIS (40)

CALLS	FORMAT	SUM/00	FALL/00	N/D/J	D/J/F
WFBQ	Mainstream Rock	8.7	9.3	8.9	8.4
WTLC	Urban	5.9	6.3	6.5	6.2
WENS	Hot AC	5.0	5.5	5.7	5.6
WTPI	AC	6.2	4.7	4.8	5.1
WRZX	Mod. Rock	4.6	4.9	4.2	4.6
WNOU-F	CHR	4.2	4.7	4.5	4.6
WHHH	CHR	4.7	4.5	4.8	4.5
WZPL	CHR	4.5	4.4	4.4	4.2
WTTS	Progressive	2.5	2.4	2.4	2.8

NEW ORLEANS (42)

CALLS	FORMAT	SUM/00	FALL/00	N/D/J	D/J/F
WQUE	Urban	14.5	13.1	13.2	13.0
WYLD-F	Urb AC	8.7	7.4	7.5	7.9
WLMG	AC	5.2	6.8	6.5	6.9
WEZB	CHR	5.0	5.0	5.9	6.3
KKND	Mod. Rock	4.4	4.6	3.9	3.7
*WKZN	Hot AC	4.6	3.7	3.6	3.6
WRNO	Cl. Rock	3.2	3.7	2.8	3.1
KUMX	CHR	3.0	2.7	2.8	2.5
WCKW-F	Cl. Rock	2.9	2.2	2.6	2.4

*WKZN changed from WLTS in October 2000.

NASHVILLE (44)

CALLS	FORMAT	SUM/00	FALL/00	N/D/J	D/J/F
WQQK	Urban	7.3	10.6	10.3	10.7
WRVW	CHR	7.4	8.9	7.9	7.6
WNRQ	Cl. Rock	6.4	5.9	6.1	6.4
WZPC	Mod. Rock	4.0	3.7	3.8	4.6
WGFY	R&B Oldies	3.1	4.7	3.8	3.2
WQZQ	CHR	3.4	3.4	3.5	3.1
WRMT	Progressive	1.6	.9	1.3	1.3

MEMPHIS (45)

CALLS	FORMAT	SUM/00	FALL/00	N/D/J	D/J/F
WRBO	Urban	8.2	8.1	7.3	7.6
WHRK	Urban	7.8	7.6	7.1	7.1
KXHT	Rhy. CHR	6.1	5.4	6.1	6.6
WRVR	AC	5.5	5.8	6.1	5.7
WMC-F	CHR	4.8	4.3	4.3	4.4
WEGR	Mainstream Rock	4.0	4.7	4.7	4.0
WKSL	CHR	4.4	4.4	4.5	3.3
WMFS	Active Rock	2.2	2.8	2.4	2.4

ROCHESTER (53)

CALLS	FORMAT	SUM/00	FALL/00	N/D/J	D/J/F
WRMM	AC	6.3	6.1	6.7	7.7
WCMF	Mainstream Rock	5.6	7.0	6.3	6.3
WPXY	CHR	6.1	6.2	6.7	5.9
WVOR	AC	4.6	5.0	4.7	4.4
WNVE	Active Rock	4.4	4.7	4.0	3.9
WKGS	CHR	3.7	3.8	3.9	3.0
WZNE	Mod. Rock	4.3	2.6	2.6	2.9

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LOUISVILLE (54)

CALLS	FORMAT	SUM/00	FALL/00	N/D/J	D/J/F
WDJX	CHR	8.3	7.5	8.4	8.1
WVEZ	AC	5.5	5.5	7.4	5.7
WGZB	Urban	5.3	6.5	6.4	5.7
WTFX	Active Rock	5.4	4.5	4.8	5.1
WQMF	Mainstream Rock	3.9	4.1	4.3	4.1

OKLAHOMA CITY (55)

CALLS	FORMAT	SUM/00	FALL/00	N/D/J	D/J/F
KRXO	Cl. Rock	6.9	8.9	8.7	7.5
KATT	Active Rock	8.3	6.9	6.6	6.9
KKWD	Rhy. CHR	5.3	5.9	6.7	6.4
KJYO	CHR	8.5	5.2	6.0	5.9
KYIS	Mod. AC	5.4	5.2	4.6	5.1

DAYTON (56)

CALLS	FORMAT	SUM/00	FALL/00	N/D/J	D/J/F
WLQT	AC	7.1	8.3	9.6	9.5
WMMX	AC	10.3	8.8	8.6	7.4
WTUE	Mainstream Rock	5.2	6.5	5.8	5.8
WING	Cl. Rock	4.6	5.0	4.7	5.0
WGTZ	CHR	4.7	4.6	4.2	4.4
*WDKF	Rhythmic CHR	3.9	3.7	4.1	4.1
WXEG	Mod. Rock	3.5	3.1	3.3	3.7

*WDKF changed from WBTT in August 2000.

BIRMINGHAM (57)

CALLS	FORMAT	SUM/00	FALL/00	N/D/J	D/J/F
WBHJ	Rhy. CHR	8.6	7.8	8.2	8.6
WMJJ	AC	5.3	5.9	5.7	4.7
WRAX	Mod. Rock	6.0	5.5	5.3	4.6
WQEN	CHR	5.1	5.1	4.9	4.3
WZRR	Cl. Rock	4.8	4.7	3.3	3.4
WRLR	Active Rock	2.6	2.7	3.1	3.0

RICHMOND (58)

CALLS	FORMAT	SUM/00	FALL/00	N/D/J	D/J/F
WCDX	Urban	12.8	11.2	12.0	12.0
WTVR	AC	9.4	9.6	9.9	9.4
WRVQ	CHR	5.9	5.8	5.4	6.0
WMXB	AC	5.1	5.0	4.2	4.1
WPLZ	Urban	4.2	3.6	3.5	3.6
WRXL	Mainstream Rock	4.1	4.0	3.6	3.0
WDYL	Mod. Rock	2.4	2.3	2.2	2.5

ALBANY/SCHENECTADY/TROY (61)

CALLS	FORMAT	SUM/00	FALL/00	N/D/J	D/J/F
WYJB	AC	8.5	8.4	9.7	9.0
WFLY	CHR	6.5	6.2	6.1	6.5
WPYX	Mainstream Rock	6.1	6.9	6.5	6.2
WRVE	'70s	5.3	7.5	6.5	5.9
WQBK/J	Active Rock	5.4	5.1	4.6	4.6
WAJZ	Rhy. CHR	2.6	3.3	3.3	3.3
WHRL	Mod. Rock	3.4	2.5	2.2	2.1
*WKKF-F	CHR	2.1	1.4	1.3	1.6
WEQX	Mod. Rock	1.6	1.8	1.5	1.4
WKLI	AC	1.5	1.6	1.2	1.4

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

TUCSON (62)

CALLS	FORMAT	SUM/00	FALL/00	N/D/J	D/J/F
KMXZ	AC	6.9	7.9	8.0	8.2
KRQQ	CHR	8.3	8.3	7.8	6.8
KOHT	CHR	5.1	5.5	5.6	5.7
KLPX	Mainstream Rock	5.4	5.5	5.6	5.6
KFMA	Mod. Rock	5.0	6.4	6.3	5.2
KZPT	Hot AC	3.9	4.7	4.1	4.4

HONOLULU (63)

CALLS	FORMAT	SUM/00	FALL/00	N/D/J	D/J/F
KSSK	AC	8.4	9.5	10.2	9.5
KRTR	AC	7.6	4.6	5.5	6.7
KXME	CHR	5.8	5.7	5.0	4.6
KIKI	CHR	5.3	5.0	4.2	4.5
*KQMQ	80's	2.5	2.7	3.8	4.1
KPOI	Mod. Rock	4.0	3.5	3.2	3.2

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

TULSA (64)

CALLS	FORMAT	SUM/00	FALL/00	N/D/J	D/J/F
KMOD	Mainstream Rock	6.0	6.9	6.7	7.6
KHTT	CHR	5.1	4.8	5.3	6.3
KBEZ	AC	4.8	4.8	5.3	5.9
KRAV	AC	4.7	5.5	5.4	4.8
KMYZ	Mod. Rock	4.5	3.2	3.7	4.3
KIZS	CHR	2.3	3.1	3.3	3.4
KRTQ	Active Rock	3.1	2.8	2.7	3.0

FRESNO (67)

CALLS	FORMAT	SUM/00	FALL/00	N/D/J	D/J/F
KBOS	CHR	6.1	5.0	5.2	4.7
KRZR	Active Rock	5.0	5.0	4.0	4.5
KFRR	Mod. Rock	3.3	3.6	3.8	4.5
KJFX	Cl. Rock	3.9	3.2	3.0	3.1
KALZ	Hot AC	3.0	2.3	2.1	1.8
KKPW	CHR	1.7	1.2	1.0	1.1

WILKES-BARRE/SCRANTON (68)

CALLS	FORMAT	SUM/00	FALL/00	N/D/J	D/J/F
WKRF/F	CHR	11.0	10.6	11.5	10.6
WMGS	AC	7.8	8.2	6.9	7.2
WEZX/PZX	Mainstream Rock	7.8	7.5	6.9	6.3
WXBE/XAR	Active Rock	5.8	6.8	5.9	4.4
WBHT/BHD/EMR	CHR	4.9	4.3	4.3	4.8
WSHG/WWFH	AC	1.8	2.5	3.3	3.2
*WBSX	Modern Rock	1.8	2.2	2.9	3.1
WSBG	Hot AC	1.5	1.5	2.3	1.8
WZZO	Active Rock	1.7	1.8	1.6	1.7
**WFYY	Hot AC	.8	1.3	1.5	1.6

*WBSX changed from WCTD in January 2001.

**WFYY changed from WHLM in January 2001.

OMAHA/COUNCIL BLUFFS (75)

CALLS	FORMAT	SUM/00	FALL/00	N/D/J	D/J/F
KEZO	Mainstream Rock	6.7	6.1	5.5	6.3
KQCH	Rhy. CHR	7.3	6.9	6.6	6.2
KEFM	AC	6.0	5.6	5.9	6.2
KSRZ	Hot AC	5.0	4.2	4.7	5.6
KQKQ	CHR	5.8	5.0	5.0	5.4
KRQC	Rock	4.1	2.9	2.9	3.4
KKCD	Cl. Rock	4.4	4.0	3.4	2.7
KZFX	Cl. Rock	2.9	2.1	2.2	1.6

SYRACUSE (78)

CALLS	FORMAT	SUM/00	FALL/00	N/D/J	D/J/F
WNTQ	CHR	7.5	6.1	6.7	7.1
WYYY	AC	6.0	6.6	6.7	6.7
WAQX	Mainstream Rock	5.2	5.9	6.9	6.5
WWHT	CHR	7.3	6.0	5.6	6.4
WKRL/H	Mod. Rock	6.6	5.5	4.4	5.8
WTKW/V	Cl. Rock	4.7	4.6	4.9	5.2

TOLEDO (81)

CALLS	FORMAT	SUM/00	FALL/00	N/D/J	D/J/F
WVKS	CHR	9.6	8.8	9.7	9.8
WVWM	AC	6.4	5.6	5.5	5.7
WIOT	Mainstream Rock	5.5	5.3	4.8	4.7
WXKR	Cl. Rock	5.1	4.0	4.0	4.0
WRWK	Active Rock	2.8	2.2	2.4	2.4

CHATTANOOGA, TN (107)

CALLS	FORMAT	SUM/00	FALL/00	N/D/J	D/J/F
WDEF	AC	9.5	8.5	8.4	8.7
WJTT	Urban	8.1	8.0	7.8	8.3
WSKZ	Cl. Rock	8.8	8.1	6.9	7.1
WDOD	Progressive	5.3	4.0	5.3	5.1
WXKJ	CHR	3.8	4.8	5.0	5.1
WRXR	AC	4.0	3.3	2.9	2.8

www.fmqb.com has more Winter 2001 Phase Two Arbitrends!



EAST

WCCC JOB OPPORTUNITY Hartford's #1 Rock station, THE ROCK 106.9 WCCC, has an immediate opening in the promotions department. Applicants must have a two-year minimum in promotional/broadcast experience, a working knowledge of promotion and even coordination and the ability to manage small tasks while meeting multiple deadlines on an ongoing basis. Mail your goods to: Michael Picozzi, WCCC, 1039 Asylum Avenue, Hartford, CT 06105. Marlin Broadcasting is an equal opportunity employer.

FULL TIME AND PART TIME OPENINGS AT 98 ROCK WIYY Baltimore is looking for someone who can do a personality-driven night show (7pm-Mid) while still playing a good amount of music. We also have several weekend on-air opportunities. We are owned by Hearst, so you can apply for these RARE, prime opportunities without your company knowing about it! Send your cassette or CD, resume, and photo to Rick Strauss, 3800 Hooper Ave., Baltimore, Md 21211. EOE

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

SOUTH

WXQR NIGHT JOCK Lindsey Page has left the building. Station PD Brian Rickman is now on the hunt for his next star. T&R's to: RICKMAN, Rock 105/Rock 101, 500 New Bridge, Jacksonville, NC 28540.

WVOD, ON NORTH CAROLINA'S on North Carolina's Outer Banks, needs a Music Director- Night Jock. Experience with AAA/Alternative music needed. Some on air experience also required. The pay is on the low side, but if you like to surf or hang out on the beach, this could be your chance. Give me a call for more information, or send a tape and resume. Good job for someone with a trust fund. WVOD, 303 Queen Elizabeth Ave., Manteo, NC 27954. Attn: Matt Cooper.

AFTERNOONS IN NASHVILLE, TN At 100k "New Rock" WZPC, 102.9 The Buzz in Nashville has an opening in Afternoon Drive. Must LOVE "New Rock" and be familiar with the lifestyle. Great Production skills a MUST. T & R to Brian Krysz, 1824 Murfreesboro Rd. Nashville, TN (No Calls) EOE.

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



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the insidetrack

The third annual *Lex & Terry Charity Golf Tournament* sold out in 72 hours. The event is being held June 4 at the World Golf Village – home of the PGS Hall of Fame – Florida's number one golf destination. Celebrities will join the syndicated duo helping to raise money for Hospice and The Angelwood Foundation... WQXA/Harrisburg night host Nipsey has been nominated by listeners to be a part of the Olympic Torch Relay to Salt Lake City. Listeners have been voting on The X Web site as part of a national promotion with Coca-Cola. "Well, as long as I don't have to run the whole way there," Nipsey said. "Have you seen me?" If you traveled to the station site you may have. Last week, afternoon talent **Jen Shade** told listeners that she was asked by *Adult World* to pose nude. After some coaxing from the audience she decided to go through with it and promised to post the pictures on the station's site on Sunday. Sunday came and listeners were, greeted, uh, frightened by a scantily clad, big-bellied man who looked an awful lot like Nipsey. April Fools!

Jay Gleason



Rock and Roll Hall of Famer 101 WRIF -Detroit radio jock Arthur Penhallow (left) and Program Director Doug Podell (right) accept the induction into the "Walk of Fame" at the Palace of Auburn Hills for 101 WRIF and "Big Daddy" Arthur P during the half at the Detroit Pistons Game.

the rockmonitor 18-34

WKLQ, Grand Rapids, MI
Thursday, March 5, 2001
12 Noon - 7 PM



12 Noon

Deftones "Change"
Nirvana "Smells Like Teen Spirit"
Judas Priest "You've Got Another..."
A Perfect Circle "The Hollow"
Lajon "Angel's Son"
Metallica "The Unforgiven"
Black Sabbath "Paranoid"
Queens/Stone Age "The Lost Art Of Keeping..."
Union Underground "Killing The Fly"
Candlebox "Far Behind"
Fuel "Innocent"
Kid Rock "Bawitdaba"
U2 "The Unforgettable Fire"

1pm

Creed "Are You Ready"
Bush "Comedown"
Tool "Aenima"
Tantric "Breakdown"
Red Hot Chili... "Californication"
Soundgarden "Fell On Black Days"
Staind "It's Been A While"
Godsmack "Greed"
Aerosmith "Jaded"
Stone Temple Pilots "Vaseline"
Monster Magnet "Heads Explode"
Korn "Falling Away From Me"
Queensryche "Silent Lucidity"

2pm

Incubus "Pardon Me"
Pearl Jam "Jeremy"
Guns N' Roses "Civil War"
Disturbed "Voices"
Metallica "No Leaf Clover"
Megadeth "Symphony Of Destruction"
Alice In Chains "Man In The Box"
Our Lady Peace "Life"
Creed "What If"

7 Mary 3 "Cumbersome"
Nonpoint "What A Day"
Limp Bizkit "Break Stuff"
Black Crowes "Jealous Again"

3pm

Linkin Park "One Step Closer"
Rob Zombie "Dragula"
Godsmack "Going Down"
A.Lewis w/F.Durst "Outside"
3 Doors Down "Loser"
Aerosmith "Walk This Way"
Lenny Kravitz "Are You Gonna Go My..."
Crazytown "Butterfly"
Nickelback "Old Enough"
AC/DC "You Shook Me All Night..."
Papa Roach "Between Angels And..."
Fuel "Hemorrhage..."
Red Hot Chili... "Breaking The Girl"

4pm

Foo Fighters "Learn To Fly"
Metallica "Wherever I May Roam"
Nine Inch Nails "Head Like A Hole"
Oleander "Are You There?"
Lifehouse "Hanging By A Moment"
Creed "One"
Led Zeppelin "Whole Lotta Love"
Buckcherry "Ridin"
Everclear "When It All Goes Wrong..."
Stone Temple Pilots "Sex Type Thing"
Limp Bizkit "My Way"
Bush "The Chemicals Between..."
Ozzy Osbourne "Mr. Crowley"

5pm

Dust For Life "Step Into The Light"
Korn "Freak On A Leash"
Rage Against/Machine "Bulls On Parade"
3 Doors Down "Duck And Run"

Godsmack "Keep Away"
Staind "It's Been A While"
Nirvana "Come As You Are"
Black Crowes "Lickin"
Union Underground "Turn Me On Mr. Deadman"
Guns N' Roses "Sweet Child O' Mine"
Spacehog "I Want To Live"
Papa Roach "Last Resort"
Tool "Prison Sex"

6pm

Green Day "Warning"
Offspring "Self Esteem"
AC/DC "Hells Bells"
A Perfect Circle "The Hollow"
Creed "Higher"
Soundgarden "Spoonman"
Toadies "Possum Kingdom"
Clutch "Pure Rock Fury"
Nickelback "Breathe"
Pearl Jam "Alive"
Systematic "Beginning Of The End"
Rob Zombie "Living Dead Girl"
Aerosmith "Janie's Got A Gun"

7pm

3 Doors Down "Kryptonite"
Alice In Chains "Would?"
Iron Maiden "Run To The Hills"
Fuel "Innocent"
Red Hot Chili... "Otherside"
Days Of The New "Touch, Peel And Stand"
Staind "Home"
Godsmack "Greed"
Metallica "I Disappear"
Stone Temple Pilots "Big Empty"
Cold "No One"
Limp Bizkit "Re-Arranged"
Foo Fighters "Monkey Wrench"

godless

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Already On:

**WXRT WXPB WXRV
KBCO KINK WRLT
WRNR WYEP WMMR
KTHX WNCN WRNX
WMVY KBAC WZLW
KRSH KRVB**

...And Many More!

fmjrb Progressive Tracks: #20

**SPECIAL REMIX BY
Robert '3D' Del Naja of
MASSIVE ATTACK!**



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Produced by Courtney Taylor-Taylor and Gregg Williams
Mixed by Dave Sardy
Management: Bruce Kirkland at Tsunami Entertainment

TOP 50 AIRPLAY

March 27 - April 2, 2001

LW	TW	Artist	Track	Label	TW	LW
1	1	ERIC CLAPTON	"Superman"	(Duck/Reprise)	628	593
2	2	TRAIN	"Drops"	(Columbia/CRG)	619	587
4	3	SHAWN COLVIN	"Whole"	(Columbia/CRG)	553	544
3	4	U2	"Walk"	(Interscope)	537	555
5	5	COLDPLAY	"Yellow"	(Netwerk)	465	490
6	6	JOSH JOPLIN	"Camera"	(Artemis)	457	487
9	7	SEMISONIC	"Chemistry"	(MCA)	416	404
10	8	DAVE MATTHEWS	"Did"	(RCA)	389	395
11	9	OLD 97'S	"King"	(Elektra/EEG)	382	370
12	10	JONATHA BROOKE	"Linger"	(Bad Dog)	369	354
7	11	WALLFLOWERS	"Letters"	(Interscope)	366	415
8	12	DIDO	"Thank"	(Arista)	335	412
14	13	DAVID GRAY	"Please"	(ATO/RCA)	323	326
13	14	BARENAKED...	"Too"	(Reprise)	321	338
19	15	DAVID BYRNE	"Like"	(Virgin)	320	232
15	16	JEB LOY NICHOLS	"Heaven"	(Rough Trade/Ryko)	304	291
16	17	JOHN HIATT	"Lift"	(Vanguard)	302	290
21	18	MARK KNOPFLER	"Sailing"	(Warner Bros.)	261	228
17	19	PAUL SIMON	"One"	(Warner Bros.)	258	267
22	20	DANDY WARHOLS	"Godless"	(Capitol)	239	211
20	21	SHAWN MULLINS	"Up"	(Columbia/CRG)	229	232
18	22	PAT MCGEE BAND	"Rebecca"	(Giant/Warner Bros.)	193	241
D	23	BLUES TRAVELER	"Girl"	(A&M)	186	63
22	24	BOB SCHNEIDER	"Metal"	(Universal/UMG)	178	178
26	25	DOUBLE TROUBLE	"Garden"	(Tone-Cool)	176	191
23	26	JIM WHITE	"Handcuffed"	(Luaka Bop)	176	189
26	27	D. MCCLINTON	"Down"	(New West)	171	149
D	28	BEN HARPER	"Sexual"	(Virgin)	163	43
39	29	INCUBUS	"Drive"	(Epic)	147	125
31	30	KEB' MO'	"Door"	(OKeh/Epic)	145	143
33	31	SUPREME BEINGS...	"Never"	(Ryko)	145	141
30	32	UNCLE KRACKER	"Follow"	(Atlantic/AG)	145	147
41	33	MOE	"New"	(Fatboy)	139	143
28	34	U2	"Beautiful"	(Interscope)	138	155
37	35	JIMMY SMITH	"Only"	(Blue Thumb)	136	132
35	36	AMY CORREIA	"Life"	(Odeon/Capitol)	133	134
D	37	DEPECHE MODE	"Dream"	(Mute/Reprise)	129	22
36	38	ST. GERMAIN	"Sure"	(Blue Note)	128	134
34	39	GLEN PHILLIPS	"Fred"	(PMRC/Brick Red)	124	137
38	40	MARK KNOPFLER	"What"	(Warner Bros.)	120	129
47	41	DOVES	"Catch"	(Astralwerks)	118	91
D	42	STEVIE NICKS	"Planets"	(Reprise)	118	9
45	43	PETE YORN	"Life"	(Columbia/CRG)	117	93
25	44	COLLECTIVE SOUL	"Perfect"	(Atlantic/AG)	114	173
27	45	FIVE FOR...	"Easy"	(AWARE/CRG)	114	155
48	46	DAVE MATTHEWS	"Space"	(RCA)	113	90
D	47	RICHARD THOMPSON	"Persuasion"	(Capitol)	112	86
42	48	DELERIUM	"Daylight"	(Netwerk)	110	102
43	49	LIFEHOUSE	"Hanging"	(DreamWorks)	105	99
44	50	THE BLAKE BABIES	"Nothing"	(Zoe/Rounder)	102	95

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

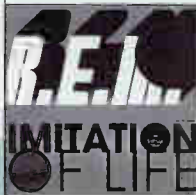
PUBLIC BREAKOUT

March 27 - April 2, 2001

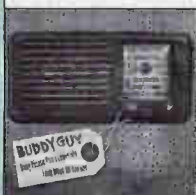
LW	TW	Artist & Title	Label	TW	LW	Move
1	1	JONATHA BROOKE <i>Steady Pull</i>	(Bad Dog)	136	143	-7
3	2	DAVE MATTHEWS <i>Everyday</i>	(RCA)	123	120	3
2	3	JEB LOY NICHOLS <i>Just What Time It Is</i>	(Rough Trade/Ryko)	120	128	-8
4	4	ERIC CLAPTON <i>Reptile</i>	(Reprise)	115	120	-5
5	5	OLU DARA <i>Neighborhoods</i>	(Atlantic/AG)	108	117	-9
6	6	JIMMY SMITH <i>Dot Com Blues</i>	(Blue Thumb)	104	110	-6
12	7	D. MCCLINTON <i>Nothing Personal</i>	(New West)	99	99	0
9	8	JOHN HAMMOND <i>Wicked Grin</i>	(Pointblank/Virgin)	95	102	-7
8	9	OVER THE RHINE <i>Films For Radio</i>	(Back Porch/Virgin)	95	104	-9
27	10	SHAWN COLVIN <i>Whole New You</i>	(Columbia)	88	61	27
7	11	RODNEY CROWELL <i>The Houston Kid</i>	(Sugar Hill)	85	105	-20
15	12	MOE <i>Dither</i>	(Fatboy)	84	89	-5
13	13	HOLMES BROTHERS <i>Speaking In Tongues</i>	(Alligator)	83	93	-10
14	14	TIM EASTON <i>The Truth About Us</i>	(New West)	83	92	-9
10	15	DOUBLE TROUBLE <i>Been A Long Time</i>	(Tone-Cool)	82	100	-18
11	16	JIM WHITE <i>No Such Place</i>	(Luaka Bop)	82	100	-18
20	17	DAVID BYRNE <i>Look Into The Eyeball</i>	(Virgin)	77	73	4
16	18	AMY CORREIA <i>Carnival Love</i>	(Odeon/Capitol)	71	80	-9
18	19	OLD 97'S <i>Satellite Rides</i>	(Elektra/EEG)	69	76	-7
17	20	JOSH JOPLIN <i>Useful Music</i>	(Artemis)	68	80	-12
19	21	BOB SCHNEIDER <i>Lonelyland</i>	(Universal/UMG)	66	75	-9
D	22	BEN HARPER <i>Burn To Shine</i>	(Virgin)	65	55	10
21	23	COLDPLAY <i>Parachutes</i>	(Capitol)	65	71	-6
25	24	JOHN GORKA <i>The Company You Keep</i>	(Red House)	65	62	3
28	25	LUCKY PETERSON <i>Double Dealin'</i>	(Blue Thumb)	64	58	6
D	26	RICHARD THOMPSON <i>Action Packed</i>	(Capitol)	64	53	11
22	27	BADLY DRAWN BOY <i>The Hour Of The Bewilderbeast</i>	(Beggars Banquet)	62	68	-6
30	28	U2 <i>All That You Can't Leave Behind</i>	(Interscope)	60	57	3
24	29	DUNCAN SHEIK <i>Phantom Music</i>	(Nonesuch)	59	64	-5
23	30	ELIZA CARTHY <i>Angels & Cigarettes</i>	(Warner Brothers)	57	65	-8

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

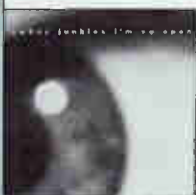
Singles/EPs



R.E.M.
"Imitation of Life" (Warner Bros.)
 Michael Stipe's vocals veritably soar on the chorus of this first single from the band's next full-length, *Reveal*. We're pretty sure that they'll dominate next week. We'd put money on it.



Buddy Guy
"Baby Please Don't Leave Me" "Look What All You Got" (Silvertone)
 We've got the Blues and we've got 'em bad. Guy's latest, *Sweet Tea*, shares his love and mastery of one of our favorite genres. We dig the Hendrix vibe on "Baby Please Don't Leave Me."



Cowboy Junkies
"I'm So Open" (Zoë/Laten/Rounder)
 The opening few notes of "I'm So Open" will take you right back to *The Trinity Sessions*. That's not a bad thing, especially since the band builds on that impression to give us something fresh.

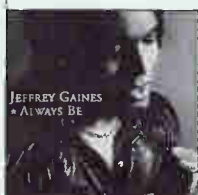
Albums



Shawn Colvin
***Whole New You* (Columbia/CRG)**
 When an artist whose work springs from self-described "lonely musings" sees a happy change in their life, their art can suffer. Becoming a mother absolutely surrounded Colvin with poetry, and made following up the success of *A Few Small Repairs* an intimidating prospect. Personal poetry intact, Colvin gives us more excellence with "I'll Say I'm Sorry Now," "Nothing Like You," "Bonefields" (with James Taylor), "Roger Wilco," "One Small Year," and the title-track.



Pete Yorn
***musicforthemorningafter* (Columbia/CRG)**
 "Life On A Chain" has already introduced many of us to the talent of Pete Yorn. His singing style has a deceptively lazy quality that might lead you to believe his lyrics are lightweight. There's not a chance of that. For those who like to go depth fishing and present more from the album, *musicforthemorningafter* won't disappoint. "Strange Condition," "Just Another," "Murray," "June," "Sense," "Closet," and several more will prove this dude's got legs!



Jeffrey Gaines
***Always Be* (Artemis)**
 Jeffrey Gaines' *Always Be* (produced by Kevin Killen) includes the live version of "In Your Eyes," from a 1992 WXPN/Philadelphia recording of a live show, plus twelve more songs, including the studio version of his cover of the Peter Gabriel classic. Gaines' own songs are thoughtful and moving and you'll want to play more than just the single. We liked "Always Be," "Shake It Off," "Back To You," "Fall You Fool," "Your Town," and "Take Me Back."



Various Artists
***Concerts for a Landmine Free World* (Vanguard)**
 It's hard not to get distressed about our government's policy regarding the manufacture and use of landmines. Not to mention the countries that are still riddled with our mines years after disputes have been settled - killing and maiming innocent civilians, mostly subsistence farmers and their families. Executive Producer Emmylou Harris, John Prine, Nanci Griffith, Patty Griffin, Steve Earle, Bruce Cockburn, and other artists lend support to this project. It's our turn.



ani difranco

one of SPIN's Top 40 "best acts of 2001"

total album sales topping 3 million

concert audiences approaching 300,000 last year alone



heartbreak even the new single goin' for adds april 10

revelling | reckoning the new double album

with guests maceo parker, jon hassell, and lloyd maines

touring the land this spring and summer

radio promotions: jamie canfield
 jamie@righteousbabe.com
 ph (716)852-8020 fx (716)852-2741
 www.righteousbabe.com

righteous babe records

Emphasis Tracks



Dave Matthews
"The Space Between" (RCA)



Coldplay
"Shiver" (Nettwerk/Capitol)
Considering what "Yellow" has done, we'd be silly to pass on "Shiver."



Jill Sobule
"Stoned Soul Picnic" (Beyond)

PROGRESSIVE ADULT RADIO NEWS

Deep In the Heart...

KGSR/Austin welcomed the Annual Zilker Garden Festival this past weekend (3/31-4/1), with live music, food, arts and crafts, exhibits and games for kids. Admission proceeds went to support the Zilker Botanical garden and the Austin Area Garden Center. This past week was the station's Annual Radio Ranch Revival. Each morning KGSR's morning team Kevin and Kevin were at Central Market with a special "Chef's Table" for people who wanted to sit and enjoy the gourmet offerings each day. Listeners were invited to join Kevin and Kevin's live broadcast with guest chefs, live music and lots of prizes. Also this week, KGSR sponsors the 16th Annual Texas Hill Country Wine & Food Festival, April 5 - 8 at the Four Seasons Hotel, in Austin. The Festival features a champagne breakfast, a "Best of the Best" dinner, wine seminars, luncheons and more. The Sunday Wine & Food Fair (4/8) takes place from noon - four and features a Texas wines tasting and live music. Listeners could win tickets on the air, a great prize considering admission to the Sunday food fair is around \$35. This weekend (4/6-8), KGSR also sponsors the 14th Annual Old Settler's Music Festival, spending the weekend at the Stone Mountain Event Center in Dripping Springs, TX. Headliners include: Jerry Douglas, Charlie Daniels Band, Nickel Creek, John Hartford, Jim Lauderdale, Peter Rowan, Tim O'Brien & Darrell Scott, Terri Hendrix, Bluegrass Underground and the Peter Keane Trio. Also this weekend, the station sponsors the Annual Ride for the Roses, Friday, April 6 through Sunday, April 8. The weekend includes the APC Health & Sports Expo at the Austin Convention Center. Friday evening it's the Live to Ride Gala at the Convention Center. Saturday morning's Run for the Roses starts at 8 am in downtown Austin, followed by the Downtown Criterium from noon - nine p.m. Sunday it's the Ride for the Roses at the Travis County Expo Center, with the post-party event from 11:30 a.m. - three p.m. Rides and other events benefit the Lance Armstrong Foundation.

Music Mailbag



Glen Phillips, *abulum* (PMRC/Brick Red)

Kirsty MacColl, *Tropical Brainstorm* (Instinct/V2)

Anders Osborne, *Ash Wednesday Blues* (Shanachie)

Bill Morrissey, *Something I Saw or Thought I Saw* (Philo/Rounder)

Buckwheat Zydeco, *Down Home Live!* (Tomorrow)

Karen Lehner, *two feet firmly off the ground* (Grey Mause/Groove House)



Jean Bratman, *imperfect world* (Berger Platters)

Most Added

1	STEVIE NICKS	(Reprise)	27
2	BRUCE SPRINGSTEEN	(Columbia/CRG)	16
3	BLUES TRAVELER	(A&M)	11
4	G. LOVE & SPECIAL SAUCE	(Okeh/Epic)	9
5	JESS KLEIN	(Ryko)	8

ProgReSessions 58 new music for progressive adult radio
APRIL 2001

SOUTHWESTERN, SANTA FE STYLE!
Progressions #58: A CD Sampler Featuring New Music For Progressive Adult Radio From: Ours, G. Love & Special Sauce, Shelby Lynne, The Robert Cray Band, String Cheese Incident, Marcia Ball, Ani Difranco, Lucinda Williams, Whiskeytown, Hugh Cornwell, and Ip! And dig Airchecks and Imaging from KBAC/Santa Fe!

ENCLOSED IN THE APRIL 13 ISSUE!*
 *for all reporting stations.

It's A Power Surge

KFOG/San Francisco has doubled its transmitting power in the South Bay area, improving the quality of the station's sound and coverage area. KFOG has continually worked to overcome the Bay Area's reputation for being difficult to cover with FM signals due to the hilly terrain and spread-out geography. Though the station acquired the 97.7 frequency in the South Bay in 1995, FCC regulations prohibited it from increasing wattage until another signal moved a few months ago. The station recently placed a new state-of-the-art transmitter above the hills of Los Altos, resulting in better sound and reception in office buildings and along the 101 corridor as far south as Morgan Hill, according to FOG Director of Technical Operations Erick Steinberg. "KFOG is one of the favorite stations in the Bay Area for listeners at work," said station PD Dave Benson. "Reception in cars has always been great, but we heard from some listeners in the South Bay that they couldn't pick us up inside their office buildings." According to Benson, the station's superior signal, its trademark mix of "World Class Rock" and well-known personalities like morning show host Dave Morey have consistently made them one of the top three favorite stations of Bay Area listeners aged 25-49. KFOG is the only Bay Area rock station to have two full-power FM signals blanketing both the San Francisco and San Jose metro areas of nearly seven million potential listeners. Even with the demise of many dot coms, the station draws as much advertising from the South Bay area as from San Francisco, said Benson.

E-Communication

Within the next two weeks WXPB/Philadelphia will go from faxing their playlist to emailing. If you'd like to receive e-mail service, send your e-mail address to Music Director Helen Leicht at helen@xpb.org.

Peanuts and Crackerjacks

In honor of the start of Baseball season, WXRT/Chicago had an opening day double header live broadcast on Monday (4/2) from 6 a.m. to 1 p.m. at Yakzies Bar and Grill. The annual event was hosted by XRT personalities Lin Brehmer (at the Bar and Grill) and Terri Hemmert (at Wrigleyville), and also featured News Anchor Mary Dixon and movie reviews from The Regular Guy. There were also live performances from Double Trouble, Robbie Fulks, and The Josh Joplin Group. XRT also gave away two Specialized Hard Rock Mountain Bikes, free PowerBars to help get the day rolling, and other great prizes. This Thursday night (4/5) at 9 p.m. featured the XRT debut of a new hour-long program showcasing the best of the week's new recordings. Hosted by James VanOsdol, this new show is in need of a name. Listeners are encouraged to e-mail ideas to the station via thursday@wxrt.com. Our suggestion: *The Thursday Night "News" at Nine...* With the departure of MD Patty Martin, who segues to the new Bonneville Classic Hits station "The Drive" (WDRV) as Program Manager (after seven and a half years with XRT), we advise you to direct music calls to AMD John Farneda.

Adult Alternative Music Weekly To Debut

A new weekly radio-magazine show focusing on Progressive music makes its debut in the Baltimore market in Mid-April on non-commercial WHFC. The show will air Saturday evenings from 7 - 9 p.m. *The Adult Alternative Music Weekly* will be a two-hour show with the top twenty songs in Progressive music at its core. Additionally, future songs, re-currents, and library songs will make up the remainder of the program. The host and producer is Jeff Baxter - most recently late night host at WASH-FM/Washington, D.C. "Our plans are to smooth out any rough edges in the show and then market it for syndication to Progressive stations nationwide," said Baxter. "We should be able to start looking for affiliates in early summer." The show will focus on the upper demo (35-44) segment of the Progressive music genre. "If Adult Alternative music is a continuum, we'll be focused on the adult rather than the alternative. The acoustic, lyrical-based music will be in the spotlight versus the guitar-centered, younger, alternative-leaning music," said Baxter. Comments or questions can be sent to aamw@spotdawg.com. Record service is being sought and can be sent to *Adult Alternative Music Weekly*, 3 Warren Common, Cockeysville, MD, 21030.

Pardon Our Dust

The *WorldClassRock.com* KACD-AM/Thousand Oaks studios are moving a few blocks away from their previous location. On their Web site, the station spokesperson writes that they are "light years away technology-wise." They are going to work so that with the move, many of the technical problems they have been experiencing lately will remain in the old building. The station's new address is 1424 Lincoln Blvd., Santa Monica, CA, 90401. The phone remains the same (310) 451-1031. Fax: (310) 395-8736.

Aww, Dad!

Anders Osborne and his wife Sarah became the proud parents of a baby girl last week. Emily Rosa Lila came into this world at a healthy 7lbs. 9oz. Now when Osborne sings "Stuck On My Baby," he really means it.



Virgin's Joe Greenway, WDET's Chuck Horn, Teddy Thompson, and WDET's Martin Bandyke.



Jill Sobule with WDET's Martin Bandyke.

Metal detector

Pure Spins

March 27 - April 2, 2001

LW	TW	Artist	Title	Label	Plays	TW	Move	LW	Cume/Adds
1	1	CLUTCH	<i>Pure</i>	(Atlantic/AG)	344	-1	345	46/1	
5	2*	STEREOMUD	<i>Perfect</i>	(Loud/Columbia/CRG)	301	35	266	40/0	
3	3*	SEPULTURA	<i>Nation</i>	(Roadrunner)	299	22	277	49/1	
4	4*	OPETH	<i>Blackwater</i>	(KOCH International)	288	21	267	34/0	
7	5*	SKRAPE	<i>New</i>	(RCA)	260	13	247	33/0	
6	6	DOG FASHION DISCO	<i>Anarchists</i>	(Spitfire)	259	-1	260	41/0	
10	7*	MONSTER MAGNET	<i>God</i>	(A&M/Interscope)	253	62	191	37/0	
D	8*	RAMMSTEIN	<i>Mutter</i>	(Universal)	251	251	0	55/54	
8	9*	HALFORD	<i>Live</i>	(Metal-Is)	250	6	244	43/0	
19	10*	FEAR FACTORY	<i>Digimortal</i>	(Roadrunner)	245	92	153	57/2	
2	11	DIECAST	<i>Day</i>	(Now Or Never)	243	-47	290	37/0	
28	12*	MEGADETH	<i>Sampler</i>	(Sanctuary/SRG)	206	81	125	53/1	
13	13*	DIMMU BORGIR	<i>Puritanica</i>	(Nuclear Blast)	186	10	176	37/0	
24	14*	SALIVA	<i>Every</i>	(Island/IDJMG)	179	42	137	36/1	
12	15	UNLOCO	<i>Healing</i>	(Maverick)	169	-8	177	25/1	
11	16	DOWNER	<i>Downer</i>	(Roadrunner)	159	-25	184	21/0	
14	17	SOILWORK	<i>Portrait</i>	(Nuclear Blast)	158	-18	176	30/0	
23	18*	HASTE	<i>When</i>	(Century Media)	156	15	141	32/0	
18	19	GODHEAD	<i>2000</i>	(Posthuman/Priority)	150	-10	160	20/0	
29	20*	PROFESSIONAL...	<i>EP</i>	(Interscope)	139	17	122	28/1	
27	21*	CATASTROPHIC	<i>Cleansing</i>	(Metal Blade)	138	5	133	27/0	
15	22	FLYBANGER	<i>Headtrip</i>	(Columbia)	137	-36	173	19/0	
21	23	W.A.S.P.	<i>Unholy</i>	(Metal-Is)	136	-7	143	34/0	
17	24	DIESEL MACHINE	<i>Torture</i>	(SPV)	134	-26	160	28/0	
32	25*	BIG DUMB FACE	<i>EP</i>	(Flawless/Flip/Geffen)	131	26	105	27/2	
31	26*	SYSTEMATIC	<i>Beginnning</i>	(TMC/Elektra)	128	11	117	22/0	
25	27	AMONG THEIVES	<i>2001</i>	(Among Theives)	126	-10	136	20/0	
26	28	FROM ZERO	<i>One</i>	(Arista)	123	-11	134	25/0	
22	29	CHILDREN OF BODOM	<i>Follow</i>	(Nuclear Blast)	121	-20	141	25/0	
D	30*	SPINESHANK	<i>Height</i>	(Roadrunner)	114	61	53	11/1	
16	31	NAPALM DEATH	<i>Enemy</i>	(Spitfire)	113	-59	172	27/1	
36	32*	ENDO	<i>Evolve</i>	(Columbia/DVB)	106	14	92	30/0	
34	33*	TREE	<i>No</i>	(Wonderdrug)	106	6	100	30/1	
20	34	PRIMAL FEAR	<i>Nuclear</i>	(Nuclear Blast)	105	-42	147	24/0	
33	35	DEATH BY STEREO	<i>Day</i>	(Epitaph)	100	-1	101	20/1	
38	36*	OZZFEST SECOND	<i>Stage Live</i>	(Divine/Priority)	98	13	85	31/2	
D	37*	ZAO	<i>Self</i>	(Solid State)	95	43	52	28/0	
D	38*	THURSDAY	<i>Full</i>	(Victory)	93	54	39	17/1	
47	39*	NULLSET	<i>EP</i>	(Grand Royal)	90	24	66	24/1	
D	40*	ECW: ANARCHY	<i>Rocks</i>	(Concrete/BMG)	86	29	57	27/0	
45	41*	SKINLESS	<i>Foreshadow</i>	(Relapse)	86	18	68	23/0	
35	42	DRACULA 2000	<i>Album</i>	(Columbia)	80	-14	94	11/0	
30	43	EARTH CRISIS	<i>Last</i>	(Victory)	79	-41	120	14/0	
D	44*	STATIC-X	<i>Sampler</i>	(Warner Bros.)	79	79	0	51/48	
40	45	DROWNING POOL	<i>Bodies</i>	(Wind-Up)	69	-8	77	23/0	
48	46*	GORGUTS	<i>From</i>	(Olympic)	65	3	62	19/0	
39	47	UNEARTH	<i>Strings</i>	(Eulogy)	62	-22	84	16/0	
37	48	DARKANE	<i>Insanity</i>	(Century Media)	61	-28	89	16/0	
D	49*	GANDALF	<i>Rock</i>	(Earache)	61	27	34	20/0	
D	50*	SAVATAGE	<i>Poets</i>	(Nuclear Blast)	60	60	0	51/50	

add action

- 1) Rammstein, *Mutter*, Universal (54)
- 2) Savatage, *Poets And Madmen*, Nuclear Blast (50)
- 3) Static-X, *Machine Sampler*, Warner Bros. (48)
- 4) Crossbreed, *Sampler*, Artemis (47)
- 5) Stampin' Ground, *Carved From Empty Words*, Thorp Records (43)

most increased

- 1) Fear Factory *Digimortal*, Roadrunner (+92)
- 2) Megadeth, *The World Needs A Hero Sampler*, Sanctuary/SRG (+81)
- 3) Monster Magnet, *God Says No*, Interscope (+62)
- 4) Thursday, *Full Collapse*, Victory (+54)
- 5) Zao, (*self titled*) Solid State (+43)

hard radio.com

HOT

30 weekly spins

Megadeth	Every Mother's Nightmare
Slash's Snakepit	TT Quick
Godsmack	Moxy
Monster Magnet	Annihilator
Broken Teeth	W.A.S.P.
Aerosmith	

ADDS

Savatage	Spiritual Beggars
Shadow Keep	Zannister

ma bell meltdown

2-1	CLUTCH	<i>Pure</i>	(Atlantic/AG)
D-2	FEAR FACTORY	<i>Digimortal</i>	(Roadrunner)
1-3	SEPULTURA	<i>Nation</i>	(Roadrunners)
3-4	DIECAST	<i>Day</i>	(Now Or Never)
D-5	MEGADETH	<i>Sampler</i>	(Sanctuary/SRG)
4-6	OPETH	<i>Blackwater</i>	(KOCH)
6-7	HALFORD	<i>Insurrection</i>	(Metal-Is/SRG)
D-8	SALIVA	<i>Every</i>	(Island/IDJMG)
D-9	STEREOMUD	<i>Perfect</i>	(Loud/Columbia/CRG)
10-10	MONSTER MAGNET	<i>God</i>	(A&M/Interscope)

Pure Cyberspins

LW	TW	Artist	Title	Label	Plays	TW	LW	Move	Cume/Adds
1	1*	GODSMACK	<i>AWAKE</i>	(Republic/Universal)	150	6	144	3/0	
2	2	MONSTER MAGNET	<i>GOD</i>	(A&M/Interscope)	92	-2	94	4/0	
5	3*	DRACULA 2000	<i>ALBUM</i>	(Columbia/CRG)	76	3	73	3/0	
3	4	DISTURBED	<i>COMING</i>	(Giant)	74	-19	93	3/0	
6	5	LINKIN PARK	<i>HYBRID</i>	(Warner Bros.)	67	-2	69	2/0	
8	6*	CLUTCH	<i>PURE</i>	(Atlantic)	66	1	65	3/0	
D	7*	W.A.S.P.	<i>UNHOLY</i>	(Metal-Is)	65	13	52	3/0	
4	8	MEGADETH	<i>WORLD</i>	(Sanctuary)	57	-27	84	4/1	
9	9*	LIMP BIZKIT	<i>NOOKIE</i>	(Flip/Interscope)	56	0	56	1/0	
D	10*	RAGE AGAINST...	<i>RENEGADES</i>	(Epic)	50	0	50	1/0	

stuff you should know...

Going For Adds:

Amorphis, *Am Universum* (Relapse)
My Dying Bride, *Meisterwork 1* (Peaceville)
Sea Of Green, *Time To Fly* (The Music Cartel)
Blood Has Been Shed, *Novella Of Uriel* (Ferrett Records)
God Dethroned, *Ravenous* (Metal Blade)
L.A. Guns, *Man On The Moon* (Spitfire)
Disdain, *Molest The Unfortunate* (Screaming Ferret)
Murder Squad, *Unsane Insane and Mentally Deranged* (Pavement)
Bag Lady, *Bad Popsicle* (FTW Entertainment)
Son Of Sam, *Songs From The Earth* (Nitro)
Skycamefalling, *10.21* (Ferret Music)
Align, *Some Breaking News* (Iguana)
Hog Molly, *Kung Fu Cocktail Grip* (Kool Arrow)

Even though Pantera still has to go to Alaska, Korea, Australia, and New Zealand to finish out their current headlining tour, they've already nailed down plans for a killer summer trek. The *Extreme Steel Tour* with Slayer, Static-X, Skrape, Morbid Angel, and Pantera, is going to start off on June 20, in New Haven, Connecticut. The band, whose last studio album was *The Great Southern Trendkill*, is proudly spitting in the face of all current Metal trends with the above lineup, and we'd like to see some other traveling festival take a hint from the Texas quartet. Drummer Vinnie Paul says, "Air-conditioned comfort at a high-decibel level will be the theme of *Extreme Steel*." Here are some tour dates: 6/20 New Haven, 6/21 Uniondale, 6/22 Philadelphia, 6/23 Worcester, 6/25 Hamilton, 6/27 Huntington, 6/29 Grand Rapids, 6/30 Detroit, 7/1 Cleveland, 7/3 Chicago, 7/5 Minneapolis, 7/6 Fargo, 7/8 Cedar Rapids, 7/9 Kansas City, 7/11 Denver, 7/14 Dallas, 7/17 Phoenix, 7/18 Las Vegas, 7/19 Long Beach, 7/21 San Diego, 7/22 Bakersfield, 7/23 San Jose, 7/25 Tacoma, 7/26 Vancouver.

Congratulations to Mudvayne and Metal radio. This week, the band is *Billboard* magazine's Number One Heatseeker, and sold 16,480 this week. They're closing in on 200,000 sold, and while MTV banging the video has helped, Metal radio also deserves a pat on the back for getting it started and continuing to show the band love. If you thought they were big now, just wait until *Ozzfest*!

In other good news for Rock and Metal, Saliva sold about 20,000 copies of their debut album, *Every Six Seconds*, their first week out. Congratulations also go out to them.

System Of A Down frontman Serj Tankian is launching his own Web site, *serjicalstrike.com*. Tankian will use it to publish his own poetry book, *Cool Gardens*, and to showcase music by bands newly signed to his upstart label, Serjical Strike Records. The first three releases include *Bad Acid Trip*, *Kittens for Christian*, and *Big Elf*.

Glenn Hughes passed away a few weeks ago. Not the Glenn Hughes formerly of Deep Purple, Black Sabbath, and Trapeze, but the Glenn Hughes formerly of the Village People. *The Los Angeles Star* mistakenly confused the two though, and ran a photo of the living rocker, saying that he died. The non-dead Hughes stated, "Whilst I'm sorry to hear about the passing of the other Glenn Hughes, I'd like to let everyone know that I am very much alive and well." So well in fact, that he recently completed the first U.S. solo performances of his career. His latest album is called *Return of the Crystal Karma*, and it's out on SPV Records. He might want to not grow out a mustache and wear leather for a little while.

One of the founding members of Testament, guitarist Eric Peterson, has formed a side project called Dragonlord. The new band features Peterson on vocals and lead/ rhythm guitar, Steve Smyth (Vicious Rumors) on lead guitar, Jon Allen (Sadus) on drums, Steve DiGiorgio on fretless bass, and Lyle Livingston (Psycheria) on keys. The band is said to embrace Classical and Goth, and is putting together an album that should be ready for a summer release.

Motorhead crashed The Houston Astrodome on April 1 to play their song, "The Game," which appears on, *WWF The Music Volume 5 at Wrestlemania X-7*. Of course, Lemmy and the crew tore the roof of the joint. Motorhead will spend the summer in Europe playing festivals and are looking to release a brand new album in spring 2002.

Moves You Should Know

Another radio station has come to its senses and has rejoined our panel as a *Metal Detector* reporter. Congratulations to WHJY/ Providence. *The Metal Zone* runs every Saturday night from Midnight-2, and is hosted by Dr. Metal. Add the station to your Metal service list if it isn't already, and give him a call at (401) 228-0032.

Congratulations are also in order for KEYJ/ Abilene, TX and WPXC/ Hyannis, MA. Both of them have been able to expand their Metal shows to cram in more headbanging fun.

RAMMSTEIN

MUTTER



#1 Most Added Everywhere! *fmqb* Metal: Debut #8*

For more information please call Jessica Siracusa/Universal Records at 212.373.0779
or email at jessica.siracusa@umusic.com

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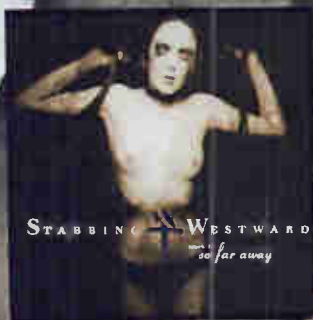
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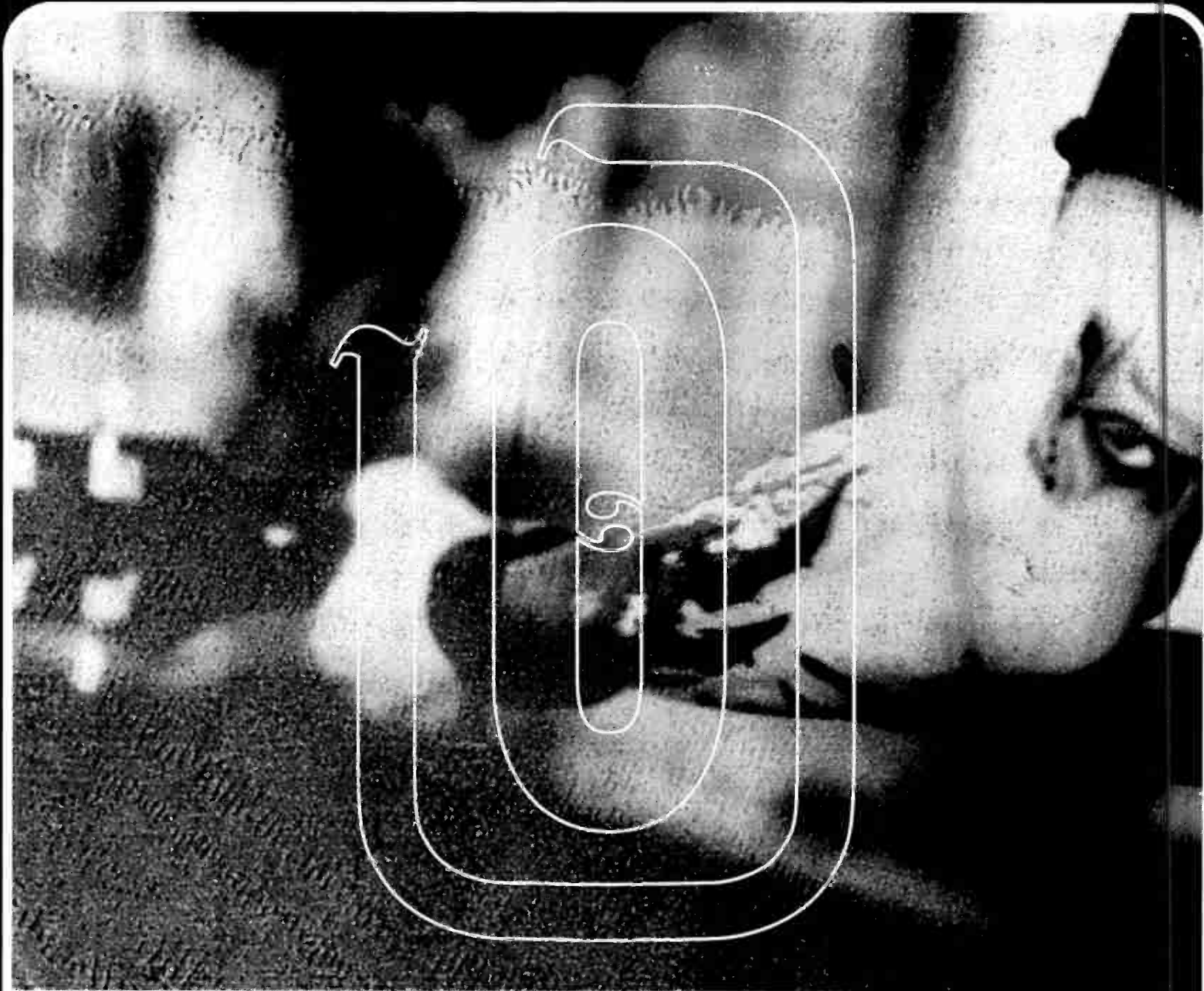
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modern music 50

modern crossroads 51





OURS

Sometimes

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www.dreamworksrecords.com

**COULDN'T WAIT.....KROQ, KDGE, WMFS, WEGR, KMOD,
KQRX, KLAQ, WYBB, KJEE, KFZX, WOXY**

GOING FOR ADDS THIS TUESDAY APRIL 10

Album In Stores May 15th

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produced by jimmy gnecco, mike marri & james bray. additional production & mix by tim palmer
a&r: michael goldstone

modernROCK

Top 50 Airplay

March 27 - April 2, 2001

LW	TW	Artist	Track	Label	TW	Move	LW	2W	3W	Cume/Adds
1	1	INCUBUS	DRIVE	(Immortal/Epic)	2818	56	2762	2947	3005	79/0
2	2	A.LEWIS (STAINED) w/FDURST	OUTSIDE	(Flawless/Geffen)	2674	-86	2760	2935	2956	72/0
3	3	FUEL	INNOCENT	(Epic)	2288	119	2169	2072	1934	81/1
5	4	LIMP BIZKIT	WAY	(Flip/Interscope)	2151	201	1950	1830	1629	76/0
6	5	AMERICAN HI FI	FLAVOR	(IDJMG)	2044	101	1943	1770	1567	80/0
4	6	MOBY	SOUTHSIDE	(V2)	1967	-25	1992	2136	2261	57/0
12	7	TANTRIC	BREAKDOWN	(Maverick)	1862	231	1631	1391	1134	78/3
10	8	3 DOORS DOWN	DUCK	(Republic/UMG)	1840	95	1745	1809	1724	68/2
7	9	LINKIN PARK	ONE	(Warner Bros.)	1799	-119	1918	2056	2036	56/0
9	10	LIFEHOUSE	HANGING	(DreamWorks)	1784	-7	1791	1933	2037	50/0
23	11	STAINED	BEEN	(Flip/Elektra/EEG)	1782	660	1122	250	0	76/3
8	12	CRAZY TOWN	BUTTERFLY	(Columbia/CRG)	1663	-145	1808	2268	2573	50/0
13	13	OLEANDER	ARE	(Republic/UMG)	1561	94	1467	1359	1305	65/0
11	14	COLDPLAY	YELLOW	(Nettwerk/Capitol)	1511	-130	1641	1832	1897	50/0
14	15	A PERFECT...	HOLLOW	(Virgin)	1510	126	1384	1327	1234	69/1
15	16	NEW FOUND GLORY	HIT	(MCA)	1470	99	1371	1313	1180	71/1
17	17	ALIEN ANT FARM	MOVIES	(DreamWorks)	1350	47	1303	1268	1165	67/1
18	18	COLD	NO	(Flip/Geffen)	1345	143	1202	1171	1065	74/4
20	19	TRAIN	DROPS	(Columbia/CRG)	1332	186	1146	1027	926	58/1
19	20	PAPA ROACH	BETWEEN	(DreamWorks)	1323	155	1168	1183	1050	71/1
26	21	GODSMACK	AWAKE	(Republic/UMG)	1252	151	1101	1192	1294	39/0
24	22	POWDERFINGER	MY	(Republic/UMG)	1194	79	1115	1019	946	63/0
28	23	POE	HEY	(Atlantic/AG)	1187	167	1020	903	716	61/2
21	24	OUR LADY PEACE	LIFE	(Columbia/CRG)	1166	24	1142	1124	1062	52/0
16	25	DAVE MATTHEWS...	DID	(RCA)	1094	-273	1367	1809	1946	44/0
29	26	GREEN DAY	WAITING	(Reprise)	1064	135	929	635	236	57/0
30	27	SALIVA	YOUR	(IDJMG)	1001	100	901	910	795	64/1
27	28	DISTURBED	VOICES	(Giant/Reprise)	969	-72	1041	1168	1136	42/0
25	29	OFFSPRING	WANT	(Columbia/CRG)	893	-211	1104	1271	1570	35/0
D	30	DEPECHE MODE	DREAM	(Reprise)	783	515	268	12	0	59/11
32	31	EVERCLEAR	OUT	(Capitol)	774	-12	786	629	517	44/0
22	32	U2	WALK	(Interscope)	766	-363	1129	1401	1621	33/0
31	33	FUEL	HEMORRHAGE	(Epic)	743	-99	842	884	1021	23/0
33	34	RAGE AGAINST...	RENEGADES	(Epic)	741	-5	746	926	1053	24/0
36	35	EVE 6	NIGHT	(RCA)	694	78	616	487	300	48/2
39	36	LIVING END	ROLL	(Reprise)	681	108	573	485	418	56/2
40	37	DOVES	CATCH	(Astralwerks)	656	89	567	488	447	44/2
45	38	LINKIN PARK	CRAWLING	(Warner Bros.)	637	212	425	334	225	39/10
41	39	GODSMACK	GREED	(Republic/UMG)	633	93	540	389	243	44/4
38	40	SPACEHOG	WANT	(Artemis)	617	25	592	590	523	39/0
37	41	RAGE AGAINST...	HOW	(Epic)	585	-28	613	613	514	36/0
34	42	DEFTONES	DIGITAL	(Maverick)	583	-144	727	972	1210	29/0
42	43	LUCKY BOYS C...	FRED	(Elektra/EEG)	558	78	480	295	79	48/4
47	44	REHAB	IT	(Epic)	525	128	397	264	177	38/4
35	45	ORGY	OPTICON	(Elementree/Reprise)	510	-171	681	930	954	25/0
D	46	DISTURBED	STUPIFY	(Giant/Reprise)	487	131	356	432	431	15/0
D	47	SPINESHANK	NEW	(Roadrunner)	457	122	335	287	236	33/2
43	48	3 DOORS DOWN	LOSER	(Republic/UMG)	439	-21	460	533	584	17/0
50	49	BARENAKED...	TOO	(Reprise)	383	19	364	369	434	17/0
48	50	R/H/C/PEPPERS	PARALLEL	(Warner Bros.)	380	-8	388	356	364	14/0

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

- STABBING WESTWARD** 23 adds
"So Far Away" (KOCH)

- SUM 41** 22 adds
"Fat Lip" (IDJMG)
- U2** 14 adds
"Elevation" (Interscope)
FROM ZERO 14 adds
"Check Ya" (Arista)
- DEPECHE MODE** 11 adds
"Dream On" (Reprise)
- THE BLACK CROWES** 10 adds
"Lickin'" (V2)
LINKIN PARK 10 adds
"Crawling" (Warner Bros.)
- G. LOVE & SPECIAL SAUCE** 7 adds
"Unified" (Epic)
- DAVE MATTHEWS BAND** 6 adds
"The Space Between" (RCA)
- AT THE DRIVE-IN** 5 adds
"Invalid Litter Dept." (Grand Royal)

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

Top Ten Singles

ARTIST	SONG	LABEL
1. At The Drive-In	"Invalid Litter Dept."	(Grand Royal)
2t. Guided By Voices	"Glad Girls"	(TVT)
Nick Cave/Bad Seeds	"Fifteen Feet Of Pure..."	(Reprise)
Scalegoat Wax	"Aisle 10"	(Grand Royal)
5. Sum 41	"Fat Lip"	(IDJMG)
6t. From Zero	"Check Ya"	(Arista)
G. Love/Special Sauce	"Unified"	(Epic)
Stabbing Westward	"So Far Away"	(KOCH)
Stereophonics	"Mr. Writer"	(V2)
10. Crashpalace	"Perfect"	(Trauma)

Top Ten Albums

ARTIST	ALBUM	LABEL
1. Guided By Voices	<i>Isolation Drills</i>	(TVT)
2. Me First/Gimme Gimmes	<i>Blow In The Wind</i>	(Fat Wreck Chords)
3. At The Drive-In	<i>Relationship Of ...</i>	(Grand Royal)
4t. Idlewild	<i>100 Broken Windows</i>	(Capitol)
My Vitriol	<i>Finelines</i>	(Infectious)
6t. Gwenmars	<i>Driving A Million</i>	(SeeThru)
Manic Street Preachers	<i>Know Your Enemy</i>	(Virgin)
Rocket From The Crypt	<i>Group Sounds</i>	(Vagrant)
Stereophonics	<i>Just Enough...</i>	(V2)
10. Guttermouth	<i>Covered With Ants</i>	(Epitaph)

modernMUSIC PAGE

modernmovers



#1 modern

Incubus, "Drive" (Immortal/Epic) Fuel, Limp Bizkit, American Hi-Fi and even Staind have their work cut out for them, if they intend to knock "Drive" from the Number One spot. Still lighting up the phones, Incubus could be gracing the top of the chart again next week.

Staind, "It's Been Awhile" (Elektra/EEG) Up 660 spins, bounding up the chart 23-11*, nearly 1800 total spins and it just went for adds two weeks ago! Destined for Number One, it's just a question of how long it will take to get there. Two more weeks at the rate it's been going.

Depeche Mode, "Dream On" (Reprise) With 48 adds last week and 11 this week, it's not surprising to see "Dream On" debut at 30*. A grand total of 783 spins, a number that is certainly going to grow in the weeks ahead. Depeche Mode classify as one of a handful of bands that managed to grow and evolve out of the '80s (yet maintain a signature sound) and into the new millennium.

Stabbing Westward, "So Far Away" (KOCH) Our Number One Most Added track this week with 23 adds! Congrats to Chuck Oliner and the gang at KOCH. They set-up and delivered a great song that sheds new light on the Stabbing Westward legacy. If you haven't given it a fair listen, you're not paying attention to what your audience wants. New this week at **KROQ, WEDG, WPBZ, Q101, KPOI, WNFZ**, and many more.



From Zero, "Check Ya" (Arista) A great first week for Jeff Sodikoff. In case you haven't heard, Arista's arrived. They have some really stellar records lined up, and this is the first. If you're looking for a high-energy record to light up the phones, take a look at From Zero. New this week at **KEDJ, WEDG, WPLA, WFNX, WKRL, KMBY, WXSJ, WHRL**, and many more. Early at **Q101** and **WMRQ**.

U2, "Elevation" (Interscope) You can't argue with success, and when you think of U2, you think success. This is simply a great song which many of you popped in early. Be absolutely sure you see them live. If they're not coming to your town, travel. New at 14 stations (spinning on 26), including **WPLY, WZNE, WOCL**, and **WEND**. On at **KROQ, WBCN, Live 105**, and **WXRK**.

Sum 41, "Fat Lip" (IDJMG) A second straight week on the Most Added list this week with 22 adds. "Fat Lip" has enormous potential to do very well at Modern. Already pulling in 178 spins a week, with 22 more stations in its corner, look for a debut next week. New at **Q101, WHFS, KEDJ, KRZQ, WBRU, WEDG, WXSJ, WPBZ** and more.

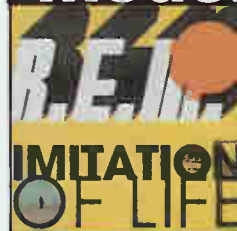
Ours, "Sometimes" (DreamWorks) This song is a smash. Buckley-esque vocals, a smashing chorus, and soaring riffs - what else could you ask for in a record? Officially going for adds next week, but already on at **KROQ, KIWR**, and **KDGE**.

G. Love & Special Sauce, "Unified" (Epic) Meatier and tastier than a Philly cheesesteak. Quite possibly the strongest track from G. Love & Special Sauce to date. Bouncy, bluesy and powered by a Reggae mood, "Unified" can and will balance out even the toughest playlists. Added at hometown station **WPLY**. Also new to **KWOD, WARQ, WDST, WEQX, WHRL** and **WJSE**.

Sinomatic, "Bloom" (Atlantic/AG) We expect this song to consistently put adds on the board and make believers out of the format as the busy weeks go by. Eighteen stations are already on it, including big adds this week at **KKND, WMRQ, WROX**, and **KFMZ**. Look for the story to build. Also on at **WXDX (23x), WEND, KMBY, KPOI, KWOD, KHLR**, and **WJSE**.

The Black Crowes, "Lickin'" (V2) Ten stations jumped out on the latest from one of Rock's greatest acts. It's refreshing to hear them try out a new approach, and it would be even more refreshing if the format continues to support a band with a huge fanbase and glowing history. From their new album, *Lions*. New at **WBCN, 99X, KMBY, WEDG, WKRL, WEJE**, and more.

modernpriority



R.E.M. "Imitation of Life" (Warner Bros.)

From the new album *Reveal*, their second as a three-piece. "Imitation of Life" has that

instantly recognizable R.E.M. sound that ruled the '90s. This upbeat and poppy track should have R.E.M. easily raking in the adds next week. R.E.M. also fits in to that shrinking category of bands that have grown and evolved out of the '80s and are still enormously relevant to millions. Already on at **99X, WPLY**, and **KNDD**.

available for airplay

4.9-10

Coldplay, "Shiver" (Netwerk/Capitol)
Deep Blue Something, "She Is" (Aezra)
Elwood, "Red Wagon" (RykoPalm)
Iommi featuring Ian Astbury, "Flame On" (Divine/Priority)
The Julianna Theory, "Understand The Dream Is Over" (Tooth & Nail)
Ours, "Sometimes" (DreamWorks)
R.E.M., "Imitation of Life" (Warner Bros.)
U2, "Elevation" (Interscope)
Uncle Kracker, "What Chu Lookin' At" (Atlantic/AG)

4.16-17

Nikka Costa, "Like A Feather" (Virgin)
Econoline Crush, "Make It Right" (Restless)
Linkin Park, "Crawling" (Warner Bros.)
Dave Matthews Band, "The Space Between" (RCA)
Seven Mary Three, "Wait" (Mammoth)
Shades Apart, "Beat By Beat" (Universal)
Systematic, "Beginning of the End" (Elektra/EEG)
Tin Star, "Sunshine" (V2)
Weezer, "Hash Pipe" (Interscope)

modernCROSSROADS

Showtime

fmqb's Weekly Watch on the Festival Season.

4/11 WRAX/Birmingham X-Fest 5 at Oak Mountain featuring 3 Doors Down, Fuel, Oleander, Our Lady Peace, Drivin' n' Cryin', and Wayne.

4/13 WEDG/Bufalo Shredd & Ragan's 7th Anniversary Show featuring Monster Magnet and more bands TBA.

4/20 KROX/Austin Springfest 2001 at Waterloo Park featuring The Offspring, Orgy, Oleander, Unloco, and Godzilla Motor Company.

4/22 KTBZ/Houston Buzzfestival at The Woodlands featuring The Offspring, Linkin Park, Eve 6, Train, Oleander, Orgy, Spacehog, Electrasy, Dust For Life, Lucky Boys Confusion, and more TBA.

4/29 WJBX/Ft. Myers Xfest IV at Lee County Sports Complex featuring 3 Doors Down, Oleander, Stabbing Westward, Spacehog, and New Found Glory.

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

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

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

KXTE/Las Vegas Our Big Concert 4 at Sam Boyd Stadium featuring Blink 182, Papa Roach, Static X, Monster Magnet, Taproot, Nonpoint, New

Found Glory, Run DMC, Fear Factory and Systematic. Local bands Phatter Than Albert, Left Standing, Exxon and Joynt Chiefs will also perform in the festival area.

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

5/16 WFNX/Boston FNX Best Music Poll – in Boston.

5/17 WFNX/Boston FNX Best Music Poll – in Providence.

5/18 WFNX/Boston FNX Best Music Poll – in Portland, ME.

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

5/20 KPNT/St. Louis Pointfest.

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

5/26 WBCN/Boston River Rave at Foxboro Stadium featuring The Black Crowes, Marilyn Manson, The Cult, Sevendust, Coldplay, Stereophonics, American Hi-Fi, New Found Glory, System of a Down, Eve 6 and Stabbing Westward.

6/15 Live 105/San Francisco BFD at the Shoreline Amphitheater.

6/17 KFMA/Tucson KFMA Day.

8/26 WEDG/Bufalo Edgefest.

9/15 WEND/Charlotte End of Summer Weenie Roast.

9/21 99X/Atlanta – Big Day Out.

9/22 99X/Atlanta – Big Day Out.



Edge Art



KDGE/Dallas Afternoon Drive Diva Jesse has brought out the creative side in her listening audience. For tickets to their show, Edge listeners submitted their best depictions of Irish heroes U2 in...macaroni. Jessie's "U2 Macaroni Art" contest has taken Dallas by storm. The station received dozens of macaroni art entries to win floor tickets to U2's sold-out concert at Reunion Arena on Tuesday night (4.3). They ranged from the sublime to the absolutely ridiculous. Pictured here is our favorite. We have just one question... wouldn't it made more sense to center the promotion on potatoes? Just a thought.

X-files

The End Salutes Kurt: This past Thursday (4.5), on the seventh anniversary of his death, KNDD/Seattle aired an all day tribute to life and music of Kurt Cobain. The broadcast featured tracks from *Bleach* to *The Muddy Banks of the Wishkah*, plus rarities, b-sides, live cuts, history, interviews and more. The End also featured listener favorites on a special all-Nirvana edition of the *People's Choice Countdown* at 10 p.m., followed by a Nirvana bootleg concert at 11 p.m.

The HFStival Big Break: Hundreds of entries have been narrowed down to nine bands that will compete for the coveted opening slot of *HFStival 2001*. Bands such as Fidel, UXB, Mindstab, Combination Lock, Gold Mine Squad, Circle 8, 360 Loose and Cactus Patch will duke it out in various competitions at several clubs in the D.C.-Baltimore area. For more info visit whfs.com.

Peace of Our Mind: It's no secret that Our Lady Peace is one of our favorite bands in the whole world. They're gloriously melodic without being mindless and derivative... they always have been. With each album there has been at least one home run track that has done well in various markets and sold a ton of records in Canada, and yielded respectable numbers in the U.S. and across the globe. They've earned a place in the format's elite, yet somehow, they haven't made the jump to superstardom in the U.S. the way they have almost everywhere else. The problem? Radio airplay in certain market clusters. Without naming names, the usual suspects continually dismiss this band, even when the story is strong in markets where they get airplay ("Life" and "Clumsy," for

example). Some say the band never researched well (an odd claim – don't you have to really play the records to get them to research?), or they're "Canadian" – as if living in Ontario makes you a Rock idiot. To some, CANCON is the reason for their success – Canada has to play them – if that's the case, why is it that Our Lady Peace are one of about three or four Canadian bands that have become bigger than life up north? Why aren't there more? The fact is, the band grows on you and offers a lot more than just a hook (isn't that what the format is looking for?). Ask any of your contemporaries that have dealt with them in the past or are dealing with them now. And if it comes down to the PD or MD not being totally into singer Raine Maida's voice (the guy should be a star here just because of his name, for chrissakes), we have two words for you: **Billy Corgan**. We hope this makes you re-think your position on the band if you're not already one of the 50+ stations playing their latest single. Give their brilliant new CD, *Spiritual Machines*, a real listen. It's great, and it's not rocket science. By the way, did we mention that OLP sold out two nights at Irving Plaza in NYC with little or no airplay?

Chumley's DVD and a Ham Contest: Through the entire month of April, WPLA/Jacksonville's Chumley will play sound bites from three movies. The first caller to correctly identify the movies wins a DVD and a sweet, delicious... ham. Those listeners that have signed up for the station's e-mail *Deadbeat Club* will get tipped off as to which movies will be used, giving them a decidedly unfair Internet advantage. Why ham though?

Win Blink 182's 2001 Civic Coupe: Both WXRK/New York and KROQ/Los Angeles are giving away keys that may or may not start up a Blink 182 customized Civic Coupe and tickets to see the band live. KROQ's car comes stocked with 106.7 KROQ CDs and tickets in the glove box to see Blink-182 in the city of your choice. In other KROQ news, the station is also giving local musicians the chance to win \$1000 and a trip to Vegas to compete at the Fremont Street Experience Talent Showcase for the grand prize of \$5000 and a seven-day contract to perform at the Fremont Street Experience in Vegas. Bands are being asked to send in a five-minute audition tape, and the one that "sucks the least" wins the prize.

Buzzfestival 2001 Already A Success: Congrats to KTBZ/Houston. Their 4.22 Buzzfestival sold out in 25 minutes. The Buzz is currently giving away the remaining tickets on the air, and promoting a few really cool tie-ins. The Miller Lite "Interview the Band" Contest is hitting some of Houston's hottest nightspots with tickets to *BuzzFestival 2001*. Listeners can also win a chance to interview a Buzz Band at the show. They'll get VIP passes, free food and refreshments, and hang with the Buzz Crew backstage. Levi's Shorts and Foley's are teaming up to deliver the "Best Seat in the House" – a chance to sit on the stage during one *BuzzFestival* set. Rounding out the Buzzfestival promotional machine are a variety of on-air ticket upgrade contests.

Insider Trading at fmqb.com

How has Modern Rock radio changed since your days at KROQ?

When I think of Modern Rock radio, one image always sticks out in my mind, and that was the first time I walked into (KROQ PD) Kevin Weatherly's office. Kevin is somebody I respect immensely and has been an integral part of my radio career – even before he hired me. I used to send him my demos when I sucked so bad. He was a hard guy to get on the phone, but he was almost like a consultant to me, even before he hired me. I walked into his office and he had framed on his wall an article from the *L.A. Times* that said, "Smells Like Top 40!" This article was about Kevin Weatherly coming to KROQ from a Top 40 station in San Diego. I remember saying, "Uh Oh!" because as much as I love Modern Rock and Alternative, we've seen it become basically the new Top 40. That was the beginning of the end of Alternative, and that doesn't mean it was a bad thing, but it definitely changed what Alternative was.

It's no secret that in this business it's so important not to burn a bridge, yet you have referred in the past to your horrible departure from radio because of the bad relationship between MTV and KROQ. Can you elaborate?

Going back to before my time at MTV, KROQ and MTV had some personnel changes that had already started a bit of a fire. There was the departure of Andy Schoun, who left KROQ and became director of music at MTV. Then Kennedy, who was working with *Kevin & Bean* on the morning show left, as did Lewis Largent and Darcy Fulmer. A bunch of people left KROQ and came to MTV, which left KROQ in a certain state. Cut to three

years later, when I arrived at KROQ, and the tricky thing was KROQ had never put me under a contract. They just thought that here's this 22-year-old kid we just pulled out of San Jose, we don't know how well he's going to do. They didn't protect me, which ended up being the way that I could leave. The bad blood was that I'd been there for more than a year and I was very close with everybody at KROQ. The disheartening thing was that going on to MTV was a great thing for my career, and that sentiment wasn't necessarily reflected upon me. You have to understand there's incredible patriotism at a station like KROQ. We're built to believe that there is one thing, and one thing only, and that is the world of KROQ. That's a great thing when you're working there because, it's like we set the standards in the industry. It's a real deal radio station. But, if you have a mentality that exists outside of radio, and you're young and trying to make something of yourself and a great opportunity comes, there's a time when you want them to say, "How can I hold you back from this? This is a huge opportunity for you to go to MTV.... Good luck, man!" – but that wasn't the case.

This past week you returned to radio. How excited are you about getting back to where it all began, and how did the opportunity come about?

First off, I am thrilled and I waited a long time. It was definitely something that made sense. After being at MTV a year, I had my own representation saying, "Look, we can do this radio thing anytime. You already have a built-in name in the business." I felt that when the time was right I was going to do it. I'm executive producer of *TRL* and my focus is on television and learning, not trying to blow up or become more famous. I need to learn these crafts or I'll be yesterday's news. So I thought, "Okay, slow and steady." I have to really know my business, sort it out, and there'll be a time. I renegotiated my contract with MTV last September and carved out the radio element. I had to give Infinity, the CBS radio component, a shot at doing a radio deal with me and we sat down for thirty days; they made an offer to me and proposed a show. That opened up the door and then other people came in like Clear Channel.

Is there any conflict of interest with you working for both Viacom (which owns MTV) and Clear Channel (which owns Premiere Radio Networks)?

People in the radio industry would probably say yes. I look at it as I'm trying to integrate my business using whatever component I can, and the people at MTV couldn't argue too much. They understood that Clear Channel owns something like seventy-five percent of all the Top 40 stations. Top 40 is certainly my primary genre of music because it's the closest to *TRL* (ie: *KIIS-FM* and *Z100*). MTV couldn't argue with the deal, which is amazing. I own half the show through my production company because I wanted to be extremely involved in it. I didn't want a typical syndicated show that sounded like it was syndicated. I wanted it to be localized. If it's on 150 stations, I wanted to use the call letters of every station. I wanted the music to come from that particular market. Quite frankly, Clear Channel was the only company that had all the tools to make that possible, and they were extremely welcoming. There are probably some higher-ups who would shun the idea, but to me it was the perfect fit and nobody can argue that. It doesn't affect my job at MTV in any way.

I can only imagine that your television commitments with MTV have your schedule booked solid, so why now? Surly it can't be the money or fame, right? When do you have the time? And what are some of the logistics of hosting a daily countdown show?

It's a logistical nightmare! The way that this show is going to be possible and sound as good as it does, is because of the commitment of the Premiere people. I've never worked with a group of people who were more professional and supportive of a concept so that it didn't get whored out or lost. They've worked diligently. There's a crew in L.A., like sixty producers, who are all working on this process and getting these shows out to the stations on time every day. Right now we're going into a studio in New York every morning for over three hours every day. Which means I get up early more. I'm a busy guy, but I've always carved out some time to be social with my friends so that I remain normal. I don't go out much at night, and now I'm up at 7:30am, and I used to sleep to 10-11am before I came into MTV. Now my mornings are just with radio, and all of my afternoons and early evenings are with *TRL* and MTV.

I see so much stuff
and I don't have an outlet
for it. That's the content
of this show.
It's just me downloading
all my stuff. Instead of
writing a book,
I created a radio show.

What does this radio venture entail? How many markets will be customized?

The top ten markets are customized, if I'm not mistaken. On *TRL* I don't get a chance to talk a lot. The show is what it is, a video show. I don't get a chance to vent and let my personality shine. I never get a chance to tell stories. This radio show is like me calling a friend back home who is not famous and saying, "You'd never believe who I hung out with last night, or what happened." I see so much stuff and I don't have an outlet for it. That's the content of this show. It's just me downloading all my stuff. Instead of writing a book, I created a radio show.

Technology has changed dramatically since you were last on the radio. Has it taken you a while to get back up to speed?

No, because I get to sit behind the mic and just talk. Although, when I was at KROQ, I was really hands on and I ran my own board, carted up my own music beds, brought in extra elements. I edited my own phone calls, and did some production. I'm savvy with it, but thank God I don't have to do it now. We have the best in the business, John Frost, who was at KROQ for fifteen years as production director. He's in charge of the way these shows sound. They sound amazing. He was on the top of my "wish list" because I respect his work.

How hard was the transition from radio to TV, and how did the opportunity to become part of MTV come about?

When I was at KROQ, it was timing in a sense. MTV had their beach house in southern California that year, and they came to town looking for radio people who knew something about music to be part-time VJs, interview bands and do some stuff. Theo, a DJ who was working at *The Beat*, and myself were called on. I looked at it as, I only work 6:00 to 10:00p so here's a cool opportunity to get some extra cash. I never looked at it as a professional thing. I just thought it would be kind of fun. I know these bands anyway, so I could go to the beach house and hang out with *No Doubt*. I hang out with *No Doubt* anyway, so this would be great. It seemed so natural, but I never looked at it as starting to open the door at MTV. Even at the end of the summer, I had lunch with a guy who looked like *Richie Cunningham*. I had no idea who he was. He flew in from New York, so I knew he was somebody big. He ended up being my

boss, and he ended up offering me the job to move back to New York. We were hanging out having lunch one day and he was like "How's everything going?" I said, "I had a blast, it was a great summer, thanks a lot for having me." He said, "Alright, you want to move to New York and get out of radio?" I dropped my fork, and said, "Wow... really... now we should talk. Who are you?" He said, "I'm *Bob Kusbit*, Sr. VP of Production." He ended up being an incredible boss and his office is next to mine. I was at five radio stations in less than three years and I sat at KROQ and thought, "Wow... is this it? I'm 22-years-old, I'm here, and what do I do now? Am I going to be here forever, or do I move up, become a program director somewhere?" I was kind of looking for another opportunity at the time.

Can you pinpoint a moment when *TRL* became the huge success that it has become today? Was it the boy band phenomenon?

The one defining moment would be the first time the show transcended music or anything in the music world. Some of it was the resurgence of Pop; we started off when the *Spice Girls* and *Hanson* were big. The early days of *TRL* were the most rockin' days with *Limp Bizkit*, *Eminem* "My Name Is", *KoRn*, and *Kid Rock*. They all became huge, multi-platinum selling artists. Coinciding with that, *NSYNC crossed the pond and proved that they could be relevant competition for the *Backstreet Boys*, and many other Pop acts followed. All of that played a big part. But, transcending music and infiltrating Pop culture is how the show became not just an MTV success, but also more of a cultural sort of phenomenon. There was the day we had *Mike Myers* here when *Austin Powers II* came out. I was looking across the street from the set, there was a movie theater and the sign said, "Opening Today," and he was our guest on the show. I thought, "How cool is this?" Then *Adam Sandler* came in, then *Arnold Schwarzenegger*, then it was everybody. All of these top-name Hollywood actors, and then athletes like *Alonzo Mourning*. I thought "Wow... we're all over the place now!" Everybody was coming to New York and they wanted to get on that show.

Which do you feel has a bigger impact on the other, radio on MTV or MTV on radio?

I think radio is the root of everything because it's so grass roots. The 100 pennies in a piggy bank that equate to a dollar is radio. The one-dollar-bill is MTV. There is a lot of power in those pennies. It's a quirky analogy but songs grow and start at radio. MTV is a multi-con-



glomerate powerhouse that has the luxury of picking stuff that is already doing well in radio, and then contracting out the visual of those things, which is a more exciting medium because it's visual. Then they put it on their nationwide outlet. It's not to say that MTV hasn't been early on videos that haven't made it with radio, which is certainly the case with *Britney Spears*. The "Hit Me Baby One More Time" video came on *TRL* almost identically at the same time it was added on the majority of Top 40 stations. *Eminem* and *Kid Rock* are also examples of MTV being right there. And we were early on a lot of critically acclaimed artists, such as *Macy Gray* and *David Gray*. We play a lot of *David Gray* now. That doesn't mean *David Gray* is all over the radio. There are positive points to both, but radio is the root of everything.

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While many bands such as Linkin Park, Limp Bizkit and Papa Roach have broken through on *TRL*, much of the material played has more of an R&B/Pop flavor. Is there any effort by MTV to influence the songs played, or is it completely the will of the kids making the requests?

I must remind everybody, I'm not the music director of MTV. Everybody comes to me as the spokesman for complaints. I share the same sentiment as most of the Rock listeners. My heritage is Rock. It's no secret that conventional music and Rock music is my background and my true love. The passionate viewers of MTV actually make up the majority of people who vote. A lot of people who bitch and complain aren't calling in or getting on a Web site. So the majority is accurately depicted with the R&B lean of a *Destiny's Child* or an *Eve*, and also the Pop. Most Rock people aren't passionate like the Pop people. The Rock people have beers with each other and say, "What the fuck man... where's the Ataris?... they're dopes." Then there are these sixteen-year-old kids who are on the phone, infiltrating the Web, making calls, and changing it.

Are there any bands that you have championed since you started doing *TRL*?

Champion is a difficult word. I've always tried to remain as neutral as possible. I genuinely have passion for both Pop music and Rock music. There have been a few occasions where I've butted my nose into somebody's plate in the music department and said, "This is something that I really believe in." My say of course doesn't mean anything! I did that for Kid Rock. I heard his demo tape, which was played for me by Lee Trinket, his A&R guy at Atlantic when he brought Sugar Ray to the beach house in Jersey. He said, "Listen to this guy, it's on Lava Records." I died and said, "Get him on the phone now!" He came down the next day and was the DJ on the *Carson Daly Show*. There's a tape of it to this day. I'm talking about this record, "*Devil Without A Cause*," and how amazing it was and it was six months away from being put out. I suggested he be booked on *Fashionably Loud*, which is the first thing he ever did on MTV, and he stole the show.

Is it hard to maintain credibility with the Rock guys when at times it seems you have to cater so much to Top 40 artists, especially teen idols?

The real Rock guys, the real deals, are the coolest, and they get it! Like a lot of the guys in *Metallica*. The *KoRn* guys are split, but Johnathan Davis is a perfect example of somebody who gets it. When the Backstreet Boys were signed to *The Firm*, he was the first person to say, "Hey man, welcome to the family." Music is music. When you get these moderately successful bands, they're the ones that have the egos, and are like, "Fuck the Pop man, fuck that boy band stuff." That's a shallow mentality, and it definitely shows immaturity in the music business. The real professionals out there are like, "Hey man, those kids are out there doing their thing. Good for them." They don't look at it as competition.

What type of music do you listen to personally?

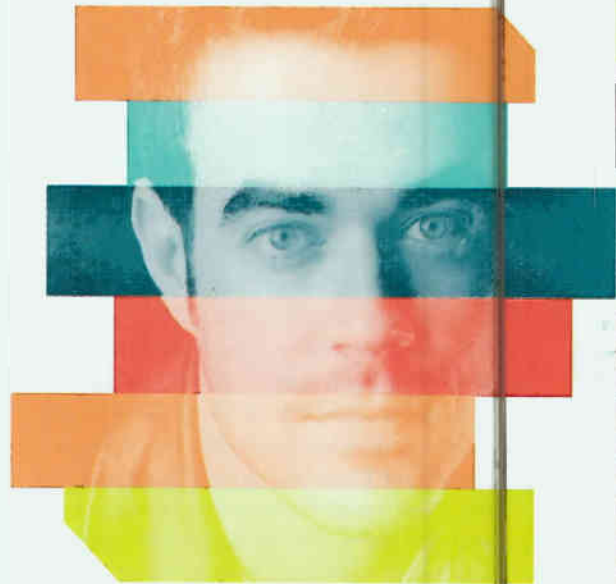
A little bit of everything and I constantly try to listen to new stuff. I'm a huge Hip Hop fan, and I listen to a lot of that. I have a record deal in the works with Sony and Loud. *Loud Rocks* is my favorite of the past year. It's got a lot of Rock and Hip Hop on it.

What's your take on the whole Fred Durst/Christina Aguilera/Britney Spears/Eminem so-called "battle of the moment"?

Just that! Greg from Everclear had a quote that summed it up the best. He said, "They're some Pop stars out there that are just way more excited about being celebrities than being musicians." That was profound.

Having met so many artists, who were you the most nervous to meet?

Madonna, Paul McCartney, Prince, and Marilyn Manson, because he was one of my first interviews. That was a big interview. It was for his book, an hour sit-down live. Those four hands down. Paul McCartney, I interviewed on a yacht, cruising around New York; that was for television. I asked him about writing with John Lennon when they were 19-years-old. And meeting Madonna is like meeting Xerox. You don't really know what to expect. All I know of it is it's like a company. She's like a conglomerate, but she ended up being so cool.



Who was the best and worst *TRL* guest?

It's too hard to say. I like the normal people. I love Adam Sandler. He typifies one of my favorite guests. He's a normal guy, one of the most successful actors. He's a huge success but he doesn't act like it. He likes music. He's the type of guy you want to have a beer with. To me that typifies a great guest. Jim Carey's appearance on *TRL* is one of my favorites. He was dogging me because I hadn't shaved that day and he was so funny. If anybody gets an opportunity to meet Jim Carey, I'm sure they would always chalk that up to being one of their favorite moments. The two weirdest are Liam Gallagher from Oasis who came in very wasted, but I still love him and Oasis. I saw him that same night at the opening of a restaurant at the bar. Seven, eight, nine hours had gone by and he said, "I'm sorry I was a little weird today on the show. I was pissed!" It took me five minutes to realize he meant drunk, not angry. I said, "I don't care, it was a thrill to have you. Thanks for doing *TRL*, it was awesome." Prince was also weird. He's spiritual. He doesn't believe in time. We didn't know when he was coming and he doesn't wear a watch. He was "The Symbol" at the time, but on the new record it said, "Track produced by Prince." I thought that would be a decent line of questioning. So I asked him questions like: "How did you get along with the producer?" I was half joking, not trying to open up this can of worms. He didn't take to that. I commented that in the age of disposable music, he was a legend because his music has lasted so long. He took offense at that. I'm like, "I'm paying you a compliment bro!"

Being a devout Catholic, do you have any reticence interviewing someone like Marilyn Manson?

I'm Catholic, but devout might be strong. I go to church and I don't want to go to hell! Plus,

I'm thankful for a lot of shit in my life. That's sums up my religion, and it has nothing to do with my interviewing Marilyn Manson, who happens to be one of the smartest and probably one of my favorite guests of all time.

What is the significance of your nails being painted black?

There is none. I haven't actually painted my nails in eight months. It came from radio. I used to paint my nails different colors when I ran my board. I had colored coded stuff. It started off with that. It coincided with the mikes in the studio, so if I had a band in, and Adrian Young of No Doubt was drinking a beer and talking off the mike, I didn't have to take my eye off him. So if he were wearing a blue shirt I would know. That's where it started. No one seems to understand that, so maybe *FMQB* readers will.

What is the most unusual thing that has ever happened to you live on-the-air?

Alyssa Milano taking her pants off and beaming the crowd outside, and then Ozzy Osbourne doing the same thing with her.

The MTV-CBS Super Bowl tie-in was great. Will we see the two sharing events again in the future?

That one was pretty much the pinnacle of the synergy that I've seen so far. There are not a lot of reasons, like the Super Bowl, to pull those two worlds together on a massive event. I'm sure there will be events in the future, but the Super Bowl being the greatest live entertainment in sports is the ultimate excuse to do something big like that. I can't see that happening on that magnitude in the near future.

Where is music headed in the next year or so? Is the whole Pop (boy band, girl group) movement coming to an end, or becoming stale? Is Rock and Roll ready for a comeback?

I think so in the sense that Rock music is kind of like Aerosmith's video "Walk This Way." The music is pulsating through. Rock has been taking their mic stand and throwing it at the wall, and they're about to break through. Once they break through, I don't know what's going to happen. Look at MTV. Rock probably doesn't rate quite as well as Pop. That might be an issue. But it's just a matter of time. I like

it when it's well balanced. My favorite time was when I was watching the Backstreet Boys battle it out with KoRn. That was great. It's not good when any one form is kicking ass.

With school shootings becoming prevalent in today's society, do you feel an obligation to address this issue with your predominantly teen audience?

No, not at all. On a personal level, I'll address it off air if it comes up and it's appropriate, or somebody asks me my opinion on a show like *Charlie Rose*, or some format where it's deemed appropriate. I'm in the music business, but I can't psychoanalyze the issues of how music may or may not infiltrate the minds of American youth. That's way too deep for me.

Are you developing any more programming for MTV?

I have a couple of network shows in development. Everything's premature at this point. I also have a couple films in the works. I hate reading about some name that now is a production company, making movies. I'm not into that; I'm into just learning and I'm doing that. I just finished music supervising a film that has music that's not Pop or Rock. I learned a lot from that. I'm trying to get my record label up and find some great new acts. I'm nurturing the credible side of the business, and not just product out.

You said you feel like a normal guy and don't understand the hype that surrounds you. Has it hit you that you are a popular celebrity, and has it changed you at all?

It hasn't hit me, but I'm not stupid. When you see yourself on the cover of magazines or have a hoard of people surround your car, you can't help but think something's different. I've spent a lot of time with a regular group of friends, and I spend a lot of time praying to God that I stay normal and don't turn into some maniac. I don't think it's changed me, but if it has, it's changed me for the better.

Years from now VH-1 decides to air a Carson Daly *Behind The Music* or *Behind MTV*. What might we be surprised to find out that we didn't know about you?

I don't know if I can quite catch up to *The Motley Crue: Behind The Music*. I don't know,

but that's a really good question. My life has been so exposed. I don't have any skeletons. You'll never find out that I had a drug problem. I don't do drugs; if I did I'd freely talk about it. I'm an open personality. I was never a woman. I've never been in prison. The worst is probably still yet to come.

Martha Quinn, Mark Goodman, Downtown Julie Brown, Kennedy, Nina Blackwood, Alan Hunter, J.J. Jackson Pauly Shore and Jesse Camp... All names of former MTV VJ's who found fame on MTV but are now removed from our memory. What do you plan on doing when your run on MTV is over?

A Noxzema commercial, and drink a Budweiser with the money!

Be honest, which MTV VJ did you watch religiously?

Matt Pinfield and Jon Stewart are the two that I've tried to model myself after.

I must remind everybody,
I'm not the music director
of MTV. Everybody comes
to me as the spokesman
for complaints. I share
the same sentiment
as most of the
Rock listeners.

It's hard enough for radio PDs, MDs or even DJs to maintain a strong relationship, let alone a marriage. How will you divide your time with your soon-to-be wife, actress Tara Reid?

Buy a private jet! But it's also about priorities. I love music, radio, MTV, and Marshal amps. But I don't love any of those things more than I love Tara Reid.

I'm a PD! Why should I make Carson Daly *Most Requested* part of my programming?

Go ask your head of sales!

DALY DOMINANCE



UP CLOSE WITH MTV AND

PREMIERE RADIO'S CARSON DALY

BY BOB MONROE

Carson Daly is best known as the host for MTV's highly rated TRL "Total Request Live." The show has become larger than life, and an important launching pad for not only new artists, but also movie projects and specials for some of Hollywood's elite. Daly has interviewed celebrities such as Mel Gibson, Madonna, Adam Sandler, Paul McCartney and Janet Jackson.

Daly began his television career at MTV in the Summer of '97, and has hosted many MTV and non-MTV specials, from Spring Break to MTV's Millennium Celebration in Times Square to this year's highlight: hosting TRL Live at the Super Bowl on CBS.

The camera loves Carson Daly, but his broadcasting career actually began in radio. Daly was a regular on the amateur golf circuit when he met a guy named **Jimmy Kimmel** who was on the radio in Palm Springs. He became Kimmel's intern, and eventually his sidekick. After a year-and-a-half in Palm Springs, Daly left for San Diego to work at **XHRM/The Flash**, an Alternative station, where he did weekends for three months until he landed a job in San Francisco at **Live 105**. There he handled overnights and weekend shifts, as well as some "really bad" comedy sketches for the **Alex Bennet** morning show.

The Bay Area's **KOME** was Carson's next stop, and he landed his first full-time radio job there, doing afternoons. A year later, he replaced the **WXRK**/New York-bound **Sluggo** in nights at the legendary **KROQ**/Los Angeles. It was here that Daly was discovered by **MTV** executives, who offered him the opportunity of a lifetime: To move to New York and work for MTV. Now, Carson is headed back to where it all began with his own daily radio countdown show, "Carson Daly-Most Requested".

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