

Radio's Streaming Crisis • FCC Explains Indecency Policy • Schmidt To WXTB

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ROCK

April 13, 2001

Decline in Time Spent Listening: What's Going On?

Why You Should
Look At Online
Ad Insertion

Tantric:
Born Of Frustration

Mike Henry's
Three Wishes for
Radio

Something else to do
with your finger.



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their new album
"Just Push Play."



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SYSTEMATIC



BEGINNING OF THE END

THE PREMIERE SINGLE FROM THE FORTHCOMING DEBUT ALBUM

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ON TOUR WITH GODSMACK AND STAIN'D
ALBUM IN STORES MAY 22

Top 20 Active Rock!
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AFTRA Fees Put Radio Streaming on Hold

Scores of Clear Channel, ABC, Emmis, Radio One, Beasley and Lotus stations across the country have temporarily halted streaming their signals on the Internet, while stations owned by Cox, Entercom, and Greater Media, in most cases, continue to stream. The majority of the companies are concerned about new potential AFTRA talent fees for advertisers airing spots voiced by union talent over the Internet. For ABC, the culprit is programming restrictions levied by the Digital Millennium Copyright Act.

The AFTRA scare is the latest in a series of blows to broadcasters who stream. It began last weekend (4/7-4/8), when most Los Angeles stations pulled the plug on their streams. The following Tuesday, it had spread across the country to encompass many (but not all) Clear Channel stations. The company says it has

since discontinued streaming on all of its stations.

Stations were informed by ad agency giant Initiative Media that they could lose their terrestrial business if any of their spots voiced by AFTRA talent aired on the Internet.

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

Meanwhile, ABC stations in New York, Chicago, and Minneapolis are carrying identical Web site notices informing visitors that they've temporarily stopped streaming "while our streaming infrastructure is being retooled."

Both KQRS and KXXR in Minneapolis are streaming non-

stop morning show material, since the DMCA doesn't affect Talk programming. KXXR PD Wade Linder tells *fmqb* that process will continue "until we are able to legally stream our audio on the Internet. I hope we can get it back by late summer."

Meanwhile, Clear Channel's Mayer said his group is "in the process of selecting and deploying technology that automatically inserts and removes commercial messages and making other changes that will ensure the financial and legal viability of the product. I expect that the negotiations, some of which are now underway, will be resolved in a manner favorable to all concerned. Once the outstanding issues are resolved, CCIG will move rapidly to evaluate restoring our streams."

-Paul Heine/Jay Gleason

Schmidt Heads South to WXTB PD Post



Rick Schmidt

WPLA/Jacksonville PD Rick Schmidt is taking I-75 south to Tampa to assume the same post at Clear Channel Active Rocker WXTB/Tampa.

Effective May 7, Schmidt assumes the PD title from Brad Hardin, who remains as OM of WXTB-WTBT while expanding his role as Clear Channel Rock Brand Manager.

"In searching the entire country for the right person to fill the role of 98Rock PD, Rick's name kept coming up," Hardin said. "With Rick on-board it frees me up to work on Clear Channel stealth projects and concentrate on 'The Big Picture,' which is scheduled for a Christmas release."

A characteristically humorous press release touts Schmidt's qualifications for the position as "being the first one fooled into running the now infamous Bubba Radio Network." He brings to the station, "a fresh outlook, new ideas and knowledge of Japanese footwear."

"98Rock is an amazing station with a great morning show, air staff, promotions and sales team," Schmidt added. "I look forward to testing the six-foot ordinance at the Mons Venus and other fine gentlemen's establishments."

-Jay Gleason

Stone Temple Pilots finish work on No. 5, documentary... Slipknot represent Iowa on sophomore album... Pearl Jam delay DVD... New Live music available for download. Details in *Music News*, starting on page 21.

Timing Couldn't Be Better For Online Ad Insertion

hiwire[™]
Intelligent Audience Delivery

You've probably heard the pitch before. Companies like Hiwire, Lightningcast, RadioWave, and AudioStream can create a new revenue source for your station by replacing the commercials in your online stream with separate, highly targeted spots that only your online listeners hear. But so far, the promise of targeted ad insertion seems to have

fallen on deaf ears. News that AFTRA plans to slap broadcasters with additional, sky-high talent fees for spots aired on the Internet (see separate story above) suddenly has broadcasters taking a second look at targeted ad insertion.

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Announcing the lineup for the Spring 2001 BuzzBands CD:

Saliva
Systematic
Spacehog
Stabbing Westward
The Black Crowes
Mudvayne
Clutch
Downer
Boiler Room
Aunt Flossie
Prime
Dust To Dust
Darwin's Waiting Room
pete.
Moke

The deadline for placing your order with *fmqb* is April 16.

Plus more to be announced

"A tremendous opportunity for Programming, Marketing, and Sales to team up with a vehicle to both image the station and super serve every client involved." — **Kevin Vargas**, Program Director; **Janis Maxymof**, General Sales Manager, KISS/San Antonio

"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

Generate non-traditional revenue, cement your brand, and help a deserving local charity. To learn more about securing *BuzzBands* for your station (and to receive a free sample), contact Paul Heine (pheine@fmqbmail.com), Michael Parrish (mparrish@fmqbmail.com), Jay Gleason (jgleason@fmqbmail.com) or Mike Bacon (mbacon@fmqbmail.com) at 856/424-9114.



Seven Years Later, FCC Issues Indecency Guidance to Broadcasters

When the FCC forged an indecency settlement with Evergreen Media in Chicago on February 22, 1994, it promised to provide the industry, *within nine months*, guidance about how it determines whether a broadcast meets its indecency definition. Those nine months grew into nearly seven years, but last Friday (4/6), the Commission finally made good on its promise.

Since 1978, the Commission has defined indecency as *language or material that, in context, depicts or describes, in terms patently offensive as measured by contemporary community standards for the broadcast medium, sexual or excretory activities or organs*. In the new policy statement, the Commission says the determination of whether certain programming is *patently offensive* is not a local one but is based on "an average broadcast viewer or listener." The Commission also emphasizes *the context* in which the material aired: "Explicit language in the context of a *bona fide* newscast might not be patently offensive. While sexual innuendo that persists and is sufficiently clear to make the sexual meaning inescapable might be."

More specifically, the Commission says that it continues to use three criteria in ruling on indecency complaints:

- 1) **Explicit and graphic versus indirect or implied.** The more explicit and graphic the description or depiction, the greater likelihood the material will be deemed patently offensive. But, and this is an important "but," just because the material consist of double entendre or innuendo doesn't mean it's not indecent, "if the sexual or excretory import is unmistakable." So when someone on *The Howard Stern Show* said, *God my testicles are like down to the floor... you could really have a party with these... use them like Bocci balls*, the Commission ruled it indecent. But when *The Bob & Tom Show* aired

a bit containing the line, *Dick suggests maybe getting like a mega-Dick to help out, but you know, you remember the time the King ate mega-Dick under the table*, the Commission ruled it not indecent because the "surrounding contexts do not appear to provide a background against which a sexual import is inescapable."

- 2) **Dwelling and repetition versus fleeting reference.** Repetition and "persistent focus" on sexual and excretory activity increases the likelihood of material being deemed indecent, while a one-off or "fleeting" reference decreases that likelihood. As an example of repetition working against a licensee, the Commission quotes long passages from *Bubba The Love Sponge*, including one where he asks a listener to *take the phone and rub it on your Chia Pet* and uses the word *beaver* a dozen times. Yet, surprisingly, stations that used the phrases *motherfucker*, and *oops, fucked that one up* were not fined since the phrases were "fleeting and isolated."
- 3) **Pandering or Titillating or for Shock Value.** Howard Stern has long maintained that Oprah Winfrey and other daytime TV talk show hosts get way with graphic discussions of sex because they're supposedly "instructional" or "clinical." This portion of the FCC policy statement will do little to appease Stern because it talks about how the "apparent purpose for which material is presented can substantially affect" whether it is deemed patently offensive. Material that's "pandering or titillating" or done for "shock value" is an exacerbating factor, while discussions that are part of a bona fide news story or public affairs programming or instructional or clinical in nature mitigate that determination.

The entire 28-page policy statement can be accessed at www.fcc.gov

-Paul Heine

Fisher Named Columbia VP/Alternative Promotion



Nan Fisher

Although she's been on the job for some time, the official announcement is out naming Nan Fisher VP/Alternative Promotion at Columbia.

"Since coming to Columbia, Nan has already proven she has the talents and abilities to head Alternative Promotion as we reposition our department for the future," Executive VP/Promotion Charlie Walk remarked. "She is well-known and well-respected among her peers and colleagues and has developed solid working relationships that are the pride, and envy, of the industry. Nan is dedicated to the artists she serves and brings a sincerity and integrity to all her projects. She is a strong and capable leader, bringing a fresh and dynamic approach to one of the most effective promotion teams in the business."

"This is a dream come true," Fisher added. "To be afforded the opportunity to become a part of this team is just awesome. I'm very grateful to [CRG President/Chairman] Donnie [Ienner] and Charlie for making it all possible."

Fisher joins the label from Capricorn where she was Sr. VP/Rock and Alternative Promotion.

-Jay Gleason

XM May Beat Sirius To Market In Radio's Space Race

Satellite radio stocks gained some of the ground they lost when Sirius Satellite Radio CEO David Margolese disclosed last week that speed-bumps in chipset production could prevent automakers from offering Sirius radios in 2002 model cars this Fall. That news sent the stocks of both Sirius and competitor XM Satellite Radio into a nosedive. Sirius shares, which had been trading at \$21 early last month, sank to \$7.75 on Friday (4/6), while XM's stock fell from \$10.18 to \$4.13 over the same period.

But when XM CEO Hugh Panero told reporters the following Tuesday (4/10) he expects to have 100,000 subscribers by the end of the year, XM stock shot up by 13 percent. By late Thursday it was trading at \$5.53, with Sirius enjoying a similar bounce to \$10.06.

Judging from the competing CEOs' statements, there's been a change in the race to be first on the market. Sirius, which has all three of its satellites in orbit, had been enjoying a lead on XM, which has only one of its two satellites in the air. (Plagued by earlier launch problems, XM's "Roll" satellite is now scheduled for launch on May 7.) But chipset problems have put Sirius in a position where it has chosen not to make promises about when it will begin full-scale operation. Panero, on the other hand, says "XM is on schedule for summer rollout."

-Paul Heine

Weezer Returns... Details in the *Modern Music* Page on page 43.

Feurie Elevated to PD at WKLQ/ Grand Rapids



Mark Feurie

WKLQ/Grand Rapids APD/MD Mark Feurie has been promoted to PD of the Citadel Active Rocker.

"Mark has demonstrated through his hard work and understanding of our corporate structure and needs, the skills, work ethic, and tenacity to deserve this promotion," OM **Tony Gates** said.

"Grand Rapids is a great radio market!" Feurie exclaimed. "I'm glad I get to stay here for a while longer. Tony and I work extremely well together and I am looking forward to continuing our success at 'KLQ. I want to shape 'KLQ into the monster station that it can be, striving to be the number one station for men 18-34 in the market."

Feurie joined the station in 1996 from the PD/morning host position at **WMRR/Muskegon**.

Jay Gleason

RAB: NTR Accounts For Less Than 10 Percent of Revenues at Most Stations

According to the **Radio Advertising Bureau's** annual study of member stations, 28 percent have been pursuing non-traditional revenue (NTR) for more than five years, 25 percent for three to five years, 23 percent for one to two years, and 24 percent for less than a year.

Seventy-seven percent of member stations report that less than ten percent of their total revenue is generated by NTR, and eighteen percent report that it accounts for between eleven and twenty percent. Sixty-five percent of respondents were from markets with a population under 500,000.

Event marketing continues to lead NTR, with 91 percent of stations participating in some sort of event marketing, with 37 percent reporting that three to five annual events generate the majority of event revenue. When selling an event, 95 percent of stations offer sponsorships, 87 percent offer booth space or signage, 77 provide sampling, and 63 percent provide couponing. 67 percent of stations explored Cause-Related Marketing, with 43 percent supporting one to two causes in the last two years, 36 supporting three to five charities, and 21 percent supporting more than five causes in the last two years.

While offering spots as part of an NTR package is not always required, half of the stations reported that they would never consider a campaign that didn't include radio advertising.

"I believe we are seeing an increase in NTR business in our industry," RAB VP Co-op/NTR Services **Bill Barr** observed. "And it's obvious it's happening in all markets."

"Going forward, radio stations will find ways to develop even more NTR business, reaching out to clients with innovative marketing solutions," said RAB President/CEO **Gary Fries**.

-Sybil McGuire

deadline news

Webcasters Propose Online Royalty Rates

Webcasters, including **LaunchMedia**, **MusicMatch** and **MTVi Group**, proposed Internet royalty rates to the U.S. Copyright Office on Wednesday (4/11). The Webcasters have suggested paying rates for streaming music 28 times lower than the rates proposed by the **RIAA**. The RIAA wants 0.4 cents for each performance of a song online, while the Webcasters are offering 0.15 cents per listening hour. "The Webcasters are asking arbitrators to apply historical broadcast industry standards to the Internet and then to discount them for two significant promotional components: the song album and artist information, which is always provided by Webcasters, and the ubiquitous buy button that allows every listener to click to buy the album," **Digital Media Association** Executive Director **Jonathan Potter** told **Bloomberg**. The RIAA also filed with the U.S. Copyright Office, however, details of their filing were not made available. An arbitration panel will begin hearing arguments at the end of July, with a decision likely by late November. The decision will be sent to the Copyright Office by the end of January 2002. A final royalty schedule will take effect next April. Royalties will be imposed retroactively to October 1998, when the Digital Millennium Copyright Act was passed. The **NAB**, along with **Bonneville**, **Cox**, **Emmis**, **Entercom**, **Infinity** and **Susquehanna** filed suit in January opposing new fees for their online broadcasts of terrestrial programming.

Golf Outing Turns Ugly As GM Attacks Morning Man

Former **KVSR/Fresno** morning man **Charlee Simons** has filed a lawsuit against the station, **Infinity**, and station GM **Chris Pacheco**, claiming he was wrongfully fired and intentionally inflicted with emotional distress. According to the **Fresno Bee** (4/11), Simons said Pacheco attacked him during a game of golf last April. According to the lawsuit, Pacheco told Simons that "he was going to kick his ass." Simons claims Pacheco then jumped on him from behind, twisting back and forth, driving him to the ground. The suit says Pacheco's actions were done "intentionally, maliciously, oppressively and with the intent to vex, harass, and annoy Simons." Simons said his knee was injured to the extent that he needed surgery. When he complained to management and asked Pacheco to pay for medical treatment of his knee, he claims he was fired. The lawsuit says Simons "has suffered severe emotional distress, including feelings of embarrassment, humiliation, stress, anxiety, headaches, and insomnia." Simons is looking to be compensated for loss of wages, physical injury, emotional distress and attorney's fees, as well as punitive damages against Pacheco and the station.

- **KCMQ/Columbia, MO** has adjusted from Classic to Mainstream Rock using the moniker "The Rock Station." **WKSM/Pensacola** PD **Nicci Garmon** has been named PD/midday host. She replaces **Jim Hunter** who has exited. **Mike St. James** remains as APD/MD. **KCMQ** is requesting Mainstream Rock record service at 3215 Lemone Industrial Blvd., Columbia, MO 65201... **WFNX/Boston** MD **Kevin Mays** adds APD stripes at the station... **WXZZ/Lexington** APD **Nolly Evans** has been appointed MD at **DeMers Programming**. Evans replaces **Margo Marano**, who has exited... **Arbitron's** PD Seminar series kicks off August 10 at the Hard Rock Hotel and Casino in Las Vegas. Two types of PD Seminars will be available **Arbitron 101**, an introductory course for APDs, MDs, and aspiring PDs. And **Beyond The Basics**, an advanced course for established PDs. Arbitron has also unveiled an online system for scheduling appointments to review radio diaries at its Columbia, MD facility. Appointments can be made through the company's Web site (arbitron.com)... Former **FCC** Commissioner **Reed Hundt** has been nominated to **Intel Corp's** Board of Directors... Online music storage and distribution site **Musicbank** has shut down after failing to raise money needed for its launch... **CenterSpan Communications** has relaunched **Scour Exchange**, the online music and video file swapping service which closed after a copyright infringement lawsuit. The new-look **Scour Exchange** allows users to trade only files authorized for copying... **Yahoo!** will lay off 12 percent of its workforce as part of cost-cutting moves.

continued

Timing Couldn't Be Better For Online Ad Insertion

continued from page 3

Ad insertion proponents say the practice isn't just a way to avoid AFTRA fees, it's a way to monetize your online stream. And deriving revenue from streaming has never been more critical, especially in light of pending Copyright Office-ordered performance fees. Terrestrial stations simulcasting on the 'Net purely for the sake of having an Internet presence may not be a viable option for much longer.

Internet-based targeted ad insertion could very well be the right technology at the right time. By allowing broadcasters to serve separate commercials to online listeners than those heard by terrestrial radio listeners, their salable inventory is effectively doubled. Plus, with streaming advertising expected to grow to \$1.4 billion within the next four years (according to a **Jupiter Communications** study), the timing couldn't be better.



"If you think that it's just doubling your inventory, then you are only thinking inside the box. Ad insertion does so much more than that," Tom Des Jardins, Chairman and CTO of ad insertion provider Lightningcast, told *fmqb*. "We can send separate ads to different listeners in different demographics, all at the same time, while they're listening to the same program."

Traditionally, advertisers have

simply purchased time on a particular station in order to reach a specific demographic. The question of whether or not the ads actually reached the targeted listener at the moment they aired has never really been known. Sure, advertisers can see the exact times their spots aired, where they were placed within each stopset, and what the cost-per-point or cost-per-thousand was. But radio has never been capable of including the most important piece of information: How many people actually heard each spot? While the ratings may indicate that a station has a certain number of listeners in a specific demo, advertisers have been left to assume that their spots reached their intended audience.

Since the debut of targeted ad insertion early last year, that is no longer an issue online as the entire sales structure is based upon the number of times each commercial is streamed to the demographic group specified by the advertiser. For example, if company X is looking to reach men between 25 and 54 who live in Los Angeles, their spots will only be streamed to listeners who meet that criteria. The advertiser is then billed only for the number of times the commercial was streamed, based upon a true cost-per-thousand.

"It's interesting because it puts Internet radio at an advantage," said Nikki Pope, ad insertion provider Hiwire's Vice President of Marketing. "With targeted ad insertion and the demographic information we can collect, an advertiser can say specifically what kind of

people they want to reach and only pay for the delivery to those people. The buy then becomes much more efficient and you don't have the 20 percent - 30 percent waste that you have in placing a typical terrestrial buy."

This can all be done without disrupting a station's broadcast and the technology allows local advertisers that have purchased ad time to still have their spots heard by listeners within the station's terrestrial broadcast area. Looking at the big picture, though, what ad insertion can do for a station goes well beyond the additional advertising inventory. If done properly, it has the potential to help a terrestrial station grow beyond their home market and target listeners in markets throughout the world. From localized weather, news and sports to promotions geared specifically to one particular demographic, this technology could help a station streaming online sound local to everyone who tunes in.

That's exactly the vision Des Jardins sees for his company. "We think it's going to become more and more specialized over the next few years with a few radio 'superstations' around the county. Just as WTBS is on every cable system, the same thing is going to happen to radio, thanks to the Internet. Ad insertion is just the first step toward that."

Another key to the growth of ad insertion is its global reach. An ad agency may be hesitant to make a buy for a station that is streaming programming online to only a few hundred

listeners at a time. On the other hand, the opportunity to make one buy and potentially reach hundreds of thousands of listeners simultaneously through a network of streaming affiliates is an attractive quality. That's the leveraging power Hiwire and Lightningcast are hoping will bring terrestrial broadcasters to the table.

"The key is our ability to aggregate content across all of our station partners," agrees Hiwire's Nikki Pope. "So, if you have an advertiser who wants to buy certain demographics, they'll be able to reach them easily because the spots will run wherever the specified listeners are, be it **NetRadio**, **World Class Rock** or a terrestrial station's stream."

Amazingly, with all of its potential, the technology has yet to be truly embraced by the radio industry as a whole. In fact, the bulk of Hiwire and Lightningcast's clients are Internet-only stations. Currently, **ClassicFM** in England is Hiwire's only broadcast client using their software and **KPIG/Monterey** is expected to implement it within the next few weeks. Lightningcast has reportedly demonstrated its system for a number of radio clients who are currently evaluating it. However, with the current uncertainty surrounding terrestrial radio Webcasts due to additional licensing fees from the RIAA and AFTRA on the horizon, the list of stations evaluating the software may quickly become a list of stations implementing it.

-Andy Gradel

Tantric: Born Of Frustration



It almost seems like ancient history, but Tantric was born out of **Days Of The New**, when feuding and frustration came to a head after opening for **Metallica** during a summer '98 tour, and singer **Travis Meeks** decided to fire everyone in the band. Keeping the DOTN name for himself, the rest of the band was left with nothing. Given their walking papers, **Matt Taul**, **Jesse Vest** and **Todd Whitener** headed home to Louisville, Kentucky to an uncertain future. Matt and Jesse took jobs at Hooters. Todd, who thought about going to college while unemployed, spent a lot of time eating for free at Hooters.

It certainly wasn't the taste of too many chicken wings that burned in their mouths; it was the taste of success fueling their desire to pursue their talents again.

Enter **Hugo Ferreira**. Born in Luanda, Africa, Hugo was raised speaking Portuguese and English. He spent time growing up in Boston and Europe, until he moved to Detroit in 1994 to form the band **Merge**.

"He is a designed, tailor-made frontman," enthuses **Maverick Record's Gaby Skolnek**. "He is impassioned, sexy, brash, emotional and he's got a tremendous voice. There is an edge to the sound of Tantric that he really delivers live."

It's actually hard to find someone who has met the man and doesn't have a positive thing to say about him.

WTFX/Louisville PD Michael Lee goes as far as saying Hugo "is the perfect man for the new century. He's got it all — voice, a lot of charisma and he commands a stage. It really is exciting to watch him play."

Having met Hugo at one of their early club shows with DOTN, the guys got him a tape and Tantric was formed. (At first, they called themselves **Carbon 14**.) Once together, the band decided to run with the sound that Meeks had chosen to abandon

Let's break it down. The first single from Tantric's self-titled debut record, "Breakdown," is currently No. 1 at Rock radio and has just infiltrated the Top Ten at Modern. That's an impressive accomplishment for any band. But for most of the members of Tantric, it's their second go at success.

in his future endeavors with the DOTN moniker.

"When Travis Meeks changed the course of DOTN, he sort of left us hanging without the band's sound that our audience obviously appreciated," says **KMYZ/Tulsa PD Lynn Barstow**.

It goes without saying that DOTN gave Tantric a foothold, and why not? Seventy-five percent of the musicians responsible for the multi-platinum success of the first DOTN album were now the driving force behind a new band.

"We definitely used DOTN to our advantage," Skolnek continues. "A lot of radio stations still consider them a commodity — 'Touch Peel and Stand' is still a huge recurrent record. Once the door was open, these guys went in and sold themselves."

Maverick used the band's history, literally, to open the door for them. Towards the end of 2000, Tantric's new powerhouse vocalist, Hugo and guitarist Todd embarked on an extensive promo tour of Rock radio.

"We really went door-to-door because we knew they could sell themselves," explains Skolnek. If Hugo and Todd had gone out selling vacuum cleaners, there would be a lot of dirt-free rugs at radio stations from Texas to Detroit.

Skolnek saw the results immediately: "The promo tour was really successful for us, for sure. We had just hoped to set the tone for the band, but what came out of it was better than expected." Whether the duo set up and played in the station's conference room or got on the air (which happened a lot), one thing is certain; they were winning over converts.

"When they came through and played in the studio for us, we were just blown away," says **WJJO/Madison PD Glen Gardner**. "As soon as I heard that I said, 'This is going to be large. Get us something to play as soon as you can.'"

With the table set, it was time for a sumptuous holiday dinner. Using the fourth quarter slowdown to their advantage, Maverick shipped "Breakdown" two weeks before the holidays.

"The way everything on the promo tour played out for us, we thought we could definitely seize the moment," says Maverick's **Ted Volk**. "We were very lucky because Rock radio really embraced the project from the moment we sent them the record." They had run "Breakdown" up the flagpole and spent the holiday shutdown hoping to get some salutes.

"We had hoped to get some action on the song when we came back in January and we got a lot more than we expected," says Skolnek. "We came back with 300 spins after the holidays. We charted the first week back and we went for adds the second week back," she says. Skolnek saw a similar reaction at Modern, "When we went for adds eight weeks ago, we already had 30 stations on the record." A few Moderns were waiting a long time to get on the track.

"We had heard a rough mix of the single back in October of 1999 and were blown away," explains KMYZ's Barstow, who added "Breakdown" just after New Year's. "We got in on the ground floor with a band that is really going to work for us."

WLZR/Milwaukee PD Keith Hastings also speaks highly of the band: "It was really a no-brainer for us. Not only because of our history with DOTN, but because of our history of playing good hit records."

Now with a No. 1 record to their credit and an impeccably recorded album to choose future singles from, it's safe to say Tantric have sidestepped any shadows cast on them and created their own spotlight. It's certainly ironic that three of their members got their start in a band called **Days Of The New**.

- Brad Maybe



Programming

- **Jeff Beck**, formerly with WRXL/Richmond's *Jeff & Jeff Morning Show*, has been named PD/air talent at Telemedia's soon to be launched WGRX/Fredricksburg... WKLS-WLDA-WMXV/Atlanta Production Director **Rich Van Slyke** has exited to launch his own independent production company, **Rich Van Slyke Productions**. Van Slyke also produces MJI's Rock Image Kit. **Dave Savage**, who arrives from a similar position at co-owned WEBN-WOFX/Cincinnati, replaces him... RCS Assistant Product Manager **Steve Richards** has been tapped as APD for Greater Media's Classic Hits WMGK/Philadelphia. Richards replaces **Christie Banks**, now PD of KPLN/San Diego... KMTT/Seattle MD/Midday talent **Shawn Stewart** has added APD stripes at the Progressive outlet... KGGO/Des Moines PD **Jack Emerson** has exited, with no replacement named... WIOT/Toledo MD **Will Worster** has exited... Congratulations to KITS/San Francisco PD **Jay Taylor** and his wife **Heidi** on the birth of their son **Duncan Scott**... **United Stations** has launched *Dick Clark's Music Calendar*, a daily feature which traces each calendar date for its connection and impact to the history of Rock and Roll.

- New Jersey-based **Nassau Broadcasting** has joined **Infinity**, **Clear Channel** and others in offering group contesting to its listeners. Three stations – Oldies WNJO/Trenton, Oldies WODE/Allentown, and AC WOBM/Monmouth-Ocean – are participating in a 9a-5p weekday promotion focused on a "Song of the Day" contest with the 100th caller winning \$1,000. Thirty winners will then be entered to compete for one million dollars, paid over forty years.

Air Talent

- **KSJO/San Jose-San Francisco** afternoon hosts **Kramer & Twitch** have been let go from the station. The duo were suspended for seven days after an April 2 broadcast that featured a woman teaching Kramer & Twitch's producer how to talk dirty to her man. The conversation apparently got explicit and KSJO management hit them with a seven-day suspension, which eventually turned into their dismissal. "We're gone from KSJO," Kramer told *fmqb*. **KEGL PD Duane Doherty** confirms that talks are underway to bring the show back to Dallas, based at The Eagle, where the pair was located prior to moving to the Bay Area in December of last year. (They continued voice tracking nights in Dallas, while also adding voice tracked duties for WNVE/Rochester and WRXL/Richmond.) "If we go back on the air in Dallas we would voice track from here [San Jose] until we moved back," Kramer added. It's been a rocky road for the pair: The Eagle was fined \$14,000 for alleged indecent comments during their show last year (*fmqb* 4/6). After they moved to San Jose, K&T were pulled off the air for 14 days for encouraging listeners to open their car doors when cyclists rode by. Now they've been canned from KSJO for airing a phone conversation similar to one that fetched the Eagle an indecency fine. Can Kramer & Twitch learn to push the edge of the envelope intelligently, rather than recklessly? We'll find out. Meanwhile, **Sleppy Joe** is covering afternoons at KSJO, while **KEGL**, **WNVE**, and **WRXL** still have Kramer & Twitch listed for nights on their Web sites. KSJO management could not be reached for comment.

- Beginning April 16, **WKLS/Atlanta** afternoon host **Christopher Rude** will add morning host chores at **Clear Channel** Hot AC sister **WMXV (Mix 105.7)**. Atlanta radio listeners will be able to rise to *Christopher Rude and the Wakeup Crew* on Mix 105.7 and take the *Rude Ride Home* on 96 Rock each weekday. Rude, who previously hosted mornings on WKLS, is paired with Atlanta radio mainstay **Beth Kepple** on Mix 105.7. In other 96 Rock news, part-timer **Tim Frasier** has been named Producer of the *Regular Guys* morning show... **WDVE/Pittsburgh** morning team member **Cris Winter** has joined former 'DVE morning co-host **Scott Paulsen** at **Clear Channel** sister **WBGG-AM**. **WDVE MD/air talent Val Porter** replaces Winter as news person for the 'DVE morning show... Classic Rock **WAXQ/New York** midday talent **Maria Milito** will be featured in the May 2001 issue of *Glamour*. Milito is highlighted in the magazine's monthly column "Wow! Women."... *fmqb* extends condolences to the family, friends and co-workers of **KDDJ-KEDJ/Phoenix** night personality **Mike Walker (Hondo)**, who passed away unexpectedly Monday (4/9) morning.

- **Infinity Rhythmic Oldies WZJM/Cleveland** has eliminated all but two live dayparts as the company implements voice-tracking in mornings, evenings, and overnights. According to the *Cleveland Plain Dealer*, morning hosts **Lisa Dillon** and **Mike Olszewski**, evening host **Sandy Bennet** and a number of part-timers have exited. **Lynn Tolliver** (10a-2p) and **Don "Action" Jackson** (2p-7p) remain with the station. *M Street* notes this is the first reported use of voice tracking by Infinity. Just last month, Infinity Co-COO **John Gehron** told his programmers to start using creative talent or risk having their stations voice tracked (*fmqb* 3/9). However, 'ZJM told the *Plain Dealer* the changes at the station have nothing to do with people but were driven by technology and the desire to be more music-intensive.

Management

- **Walt Disney Internet Group** Chairman **Steven Bornstein** has been named President of **ABC Television**. He replaces **ABC Broadcast Group** President **Robert Callahan**, who is leaving the company for personal reasons that require him to be based on the East Coast. Bornstein's oversight will include the ABC TV Network, ABC's 10 owned TV stations, and **Buena Vista TV**. **William Hare**, President of **ABC Radio**, will now report directly to Walt Disney Co. Chairman/CEO **Robert Iger**... **Matt Mills** has been named VP/GM for the **Greater Boston Radio Group**, which includes **WBOS**, **WMJX**, **WKLB**, **WRLR** and **WTKK**. He joins Greater Media from the Sr. VP/GM position at **Clear Channel's** crosstown **WJMN**... **Steve Stephenson** has been named GM of **Root Communications** Florence, SC cluster. Stephenson joins Root from the Market Manager post at **Cumulus' KTEX-KBFM/McAllen, TX**... **Robert Marcus** has been named Sr. VP of **AOL Time Warner**, overseeing the company's content businesses, including **Warner Bros.**, **New Line Cinema**, **Warner Music Group** and **Time Warner Trade Publishing**. He was most recently VP/Business Development of **Time Warner Digital Media**.



labelfront

• **Pat Ganbarg** segues from Senior Director A&R for Arista Records to Senior Vice President A&R for Epic Records... Also on the A&R front, **Lava/Atlantic** Director of A&R **Rick Goetz** has joined Elektra as Sr. Director of A&R... **Kerry Wood** has resigned her position as VP/Adult Formats at IDJMG... Congratulations to Atlantic Records' **Kris Metzdorf** and her husband **Chuck Arnold** on the birth of their son **Drake Jennings**... The annual *Walk For Wendy*, a benefit for the northern New Jersey chapter of the MS Society, hosted by Universal's **Steve Leeds**, will be held on April 22 at the Ben Franklin Middle School in Ridgewood, New Jersey. Last year's walk raised over \$30,000 to become the No. 1 MS Walk in the country.



consolidationfront

* Quoting "highly placed sources close to the action," *Hits* claims that the BMG/EMI merger is a no go. Official word of the non-deal is expected from the companies in the next few weeks. However, *Bloomberg* reports that both companies are denying the story. EMI spokeswoman **Amanda Conroy** was quoted as saying, "Discussions with Bertelsmann continue," and Bertelsmann spokesman **Oliver Fahlbusch** concurred. The companies have reportedly scrapped merger plans even before a finalized proposition was presented to the European Union's regulatory board... **Universal Music Group** and **EMusic.com** have signed a definitive merger agreement. Under terms of the deal, UMG will commence a tender offer to acquire all of EMusic's outstanding shares at a price of \$0.57 per share. "EMusic represents a tremendous group of assets that appeal to a wide range of music fans, including the popular **RollingStone.com** and **DownBeat.com** brands and a deep catalog of digital music," UMG's eLabs President **Larry Kenswil** commented. "We feel that EMusic complements Universal's other digital and Internet initiatives and we look forward to joining them to offer music lovers more and more compelling online destinations and experiences."... A D.C. Appeals Court has granted **Viacom** "interim relief" from the FCC's national TV broadcast ownership cap. The cap prohibits a company from owning TV stations that reach more than 35 percent of the nation's households. Viacom's CBS TV division, along with other TV networks, has filed suit to strike down the ownership cap, saying it is unconstitutional after a court ruling that struck down the Commission's ownership cap for cable networks. "We are extremely pleased by the Court's ruling, which has very positive implications for Viacom and its television station operations," Viacom said in a statement. "We are hopeful that the Court will also look favorably on our petition to strike down the FCC station ownership limits, which we have long believed to be unfair and unwarranted in light of the highly competitive nature of the television station business." Viacom's CBS and **Infinity** divisions resigned from the NAB last week, in protest of the trade group's opposition to eliminating the TV ownership cap (*fmqb* 4/6)... **Concrete Marketing** has acquired Web domain **AKA.com**, including the **fan2fan** network, which consists of over 950 affiliated music sites and a wrestling Web ring. Fan2fan is currently being enlisted for online marketing by **Atlantic**, **Loud**, **KOCH**, **Elektra**, **Interscope**, **V2**, and **Island Records**, and has worked on projects with **Limp Bizkit**, the **Black Crowes**, **Saliva** and the **WWF**.



finetuning

• On Monday (4/9), **Infinity Oldies KSFN-AM/Las Vegas** flipped to "Hot Talk KSFN @ 1140 AM." The "Hot Talk" lineup features **Bob Rivers** in morning drive. It's the first affiliate for the former **KISW**/Seattle morning man, with more affiliates to be named in the coming weeks. One member of Rivers' *Twisted Radio* crew continues to sit out a non-compete in their home base of Seattle. "We are respecting some show member's contractual agreements, as we should," Rivers told *fmqb*. "In the meantime, you can hear daily audio clips online at *twistedradio.com*." This is the first time Rivers and company will be on a station committed to Talk. "We're debating if we're hot enough for Hot Talk," he quipped. Market veterans **Johnson & Tofte**, who return to the Vegas airwaves after nearly a year's absence, will follow Rivers' *Twisted Radio* from 9am-noon. The duo most recently anchored mornings at crosstown Classic Rock **KKLZ**, and will be the only non-syndicated talent on the station. **Don & Mike** can be heard from noon-4pm, followed by **Tom Leykis** (4pm-8pm), **The Sports Junkies** (8pm-11pm), and *Love Ine* (11pm-1am). Overnights will feature *The Best of Tom Leykis*.

• "The New 96-3 - The Buzzard" joined the Rock fray in Albuquerque at 9:20 (MT) Monday morning (4/9), with a straight-down-the-center Classic Rock format emphasizing Zeppelin, Floyd, Stones, Van Halen, Aerosmith, and ZZ Top. Though the market is home to four Rock outlets, it lacked a mainstream Classic Rocker with full metro coverage. **Citadel** apparently hopes to fill that position with what it's billing on-air as "Real Classic Rock." The station, **KHFM**, a Class C with 20 kw, was programming Classical music until last week. New calls are **KRIF**. The Buzzard launched without a PD or airstaff. **WGRF/Bufalo OM John Hager** is the company's Classic Rock Format General.

• At 5:00 p.m. Friday (4/9), **Clear Channel** wrapped up the "Survivor" stunting, and launched a new Top 40 in Washington, D.C. The station previously known as Jammin' Oldies **WJMO** is now **Hot 99.5**, a full-blown Mainstream CHR, going head-to-head with **Bonneville's WWZZ-WWVZ (Z104)** combo. The flip follows a week of stunting that featured five contestants with different format preferences. The surviving format was determined at 5:00 p.m. and **Destiny's Child's "Survivor"** kicked off the new format. PD **Jeff Wyatt** and MD **Albie Dee** both stay on from the previous format. Referring to the competition, Wyatt tells *fmqb*, "Z104 is a much improved radio station. We have a lot of respect for them. And if they do it right, there's plenty of room for both of us."

• **KHLR/Bryant, TX** has changed its calls to **KXCS** to better reflect its positioning statement of "Aggie Land's New Music Alternative 103.9 The X."



washingtonbeat

Emmis Hit With \$14,000 Fine for Mancow Broadcasts

The FCC has issued a Notice of Apparent Liability in the amount of \$14,000 to **Emmis** for alleged indecent broadcasts during *Mancow's Morning Madhouse* on **WKQX (Q101)/Chicago** last year. The Commission received complaints for broadcasts that aired on the station on March 20 and May 15 of last year. The March complaint alleged that Mancow aired a telephone interview with a porn actress who described, in graphic detail, the art of "fisting." The May complaint was based on the broadcast of "Bitch Radio," which allegedly featured an interview with three women discussing their sex lives, focusing on oral sex. One of the questions allegedly asked and answered was whether the women spit or swallowed their partner's sperm. During the question and

continued on page 11

technology

• A U.S. District Court jury in New York City ordered **MP3.com** to pay **TVT Records** \$296,873 for copyright infringement. Apparently, that figure should have been *much* higher as the jury later discovered that they left a zero off of the \$2,968,730 award they intended to award. Amazingly, jurors did not discover the error until reading newspaper headlines the following day. They have since been called back into court where interviews were conducted and a subsequent ruling on the case is expected to be issued in the coming weeks. TVT was looking for \$8.5 million and this judgement originally signaled a victory for MP3.com. But that could be overturned due to appeals or a potential mistrial.

• **Napster** claims to have blocked more than 1.7 million files from its service and improved its filtering technology, but U.S. District Court Judge **Marilyn Hall Patel** has called their efforts "dis-

graceful" and has suggested that it may be necessary to shut down the service. During the hearing in San Francisco to discuss compliance issues, record company representatives stated that of the 6,000 songs they asked Napster to remove during the last week of March, eighty-four percent are still available. Patel will not make a final decision on Napster's future until consulting a court-appointed technical expert. But she clearly sided with the labels in telling Napster representatives, "You created this monster, you figure it out." In other Napster news, the service has acquired **Gigabeat's** search engine technology and is expected to add additional music search and indexing features. Meanwhile, **Bertelsmann's** discussions with other companies within the music industry to work with Napster in hopes of creating a legitimate subscription service are reportedly going well. According to *Reuters*,

Sony Music Entertainment and **Universal Music**, who are currently working on a joint subscription venture called **Duet**, may offer Napster a licensing agreement, depending on how the services fares in court.

• Digital radio appears to be one step closer to reality as **iBiquity** has submitted results from its recent San Francisco test to the **FCC** and **National Radio Systems Committee** for review. The company apparently has reason to celebrate as the results appear to be overwhelmingly positive, a significant feat, considering that San Francisco is one of the most challenging areas in the country for broadcast reception due to its terrain. **Glynn Walden**, iBiquity Digital's VP of Broadcast Engineering, says they were able to deliver "high-quality, CD-like digital audio that was free of the artifacts, noise and distortion that plague FM reception in the San Francisco Bay

area."

• Classical music may be hard to find on the radio, but streamies are flocking to **Beethoven.com** as the site topped the **Arbitron Webcast Ratings** for the second straight month with 727,400 aggregate tuning hours. **WABC/New York** held steady at number two on the chart with 310,000 ATH while Internet-only **MEDIAmazing**, Classical **KING-FM** and **Virgin Radio** rounded out the Top 5. Modern Rock **CFNY/Toronto** made the Top Ten for the first time, notching 184,100 ATH for ninth place. On the **MeasureCast** front, the Top Five was comprised of **MEDIAmazing**, **WABC**, **Virgin Radio**, Internet-only **Radio Margaritaville** and Adult Contemporary **KYSR/Los Angeles**. **MeasureCast** also announced that they are now providing streaming audience measurement services for the **WarpRadio Network**.

washington beat continued

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answer session, the complainant said sounds of women moaning were played in the background. In its defense, Emmis claims that neither a tape nor transcript of the broadcasts was available to determine if the alleged statements were made. The FCC has proposed a \$7,000 fine for each incident.

Dubya Nominates Three New FCC Commissioners

President **Bush** has nominated two Republicans and one Democrat to fill three Commissioner vacancies at the **FCC**:

- **Kevin Martin**, a Republican with FCC experience. Martin served as adviser to outbound Republican Commissioner **Harold Furchtgott-Roth** before joining the Bush election campaign as Deputy General Counsel. His full five-year term expires June 2006.
- **Kathleen Abernathy**, a telecom executive, lawyer, and Republican. Abernathy is a former lobbyist for **U.S. West** and **AirTouch Communications** and former FCC staff member. Her term ends June 2005.
- **Michael Copps**, a Democrat, former adviser to Senator **Ernest Hollings** (D-SC), and Assistant Secretary for Trade Development in the Commerce Department during the **Clinton** administration. His term expires June 2004.

After the Senate approves the nominations, the trio will replace former Chairman **Bill Kennard**, who resigned as the Clinton administration ended, and Commissioners **Susan Ness** and **Furchtgott-Roth** — who will both step down once their replacements are confirmed. The Bush nominations complete the Republican takeover of the Commission and break the 2-2 deadlock that's existed since Kennard left. A fourth vacancy will be filled later this year, when Commissioner **Gloria Tristani** (a Democrat) exits to run for office in her home state of New Mexico. *M Street* reports that House Commerce Committee minority counsel **Andrew Levin** is getting a push from powerful House leaders to replace Tristani. Meanwhile Bush has earmarked \$248.5 million to fund the Commission in fiscal 2002, an 18 percent increase over the FY 2001 appropriation level of \$230 million.

Kennard Joins Handspring Board of Directors

To some, he was known as "the Broadband Chairman," so it seems fitting that Former **FCC** Chairman **Bill Kennard** has joined the Board of Directors at **Handspring**, mak-

ers of handheld computers. Since leaving his FCC post in January, Kennard has been temporarily serving as Senior Fellow at the Washington, D.C. office of the **Aspen Institute** think-tank.

ABC Not Following Other TV Networks in NAB Exodus

After **CBS/Infinity** decided to pull out of the **NAB**, it left **ABC** as the only TV group to remain with the trade group. On Thursday (4/5), ABC officially announced that it planned to remain an active member of the group. "ABC will remain a member of the **NAB** and work from inside the organization with the twin goals of restoring broadcast industry unity and embracing consistent and principled deregulation of broadcast ownership rules," **Walt Disney Co.** Executive VP/Government Relations **Preston Padden** told *Reuters*. **CBS/Infinity** resigned from the **NAB** in protest of its reluctance to back the company's wish to increase the TV ownership cap. Both **NBC** and **Fox** quit earlier for the same reason.

It's Marconi Nomination Time

Think your station has what it takes to succeed Cincinnati's **WEBN** as "Legendary Station of the Year?" The **NAB** wants to hear from you. They've put nomination kits for the 2001 Marconi Radio Awards in the mail to all member radio stations. They're looking for nominations for Station of the Year by Market Size, Station of the Year by Format, Personality of the Year by Market Size, Network/Syndicated Personality of the Year, and, of course **Legendary Station of the Year**. Finalist ballots and nominee profile booklets will be mailed to GMs and PDs on July 9. Twenty-two winners will be announced at the Marconi Awards Dinner & Show on September 7, during the **NAB Radio Show** in New Orleans. Ribbit!

FCC Consolidates LPFM Filing Window Periods

Last March the Commission held a lottery to determine the order that it would accept Low Power FM applications in each of five pre-defined groups of states and territories. Now the Mass Media Bureau says it will combine windows four and five into one filing window, from June 11 to June 15. Applications will be accepted during that period from Alabama, Arizona, Arkansas, Florida, Guam, Iowa, Kentucky, Massachusetts, Montana, Nebraska, New Jersey, New Mexico, North Carolina, North Dakota, Oregon, Pennsylvania, Tennessee, Texas, U.S. Virgin Islands, Vermont, Washington and West Virginia.

programming **TO win**

by Mike Henry

**Three Wishes
For Radio**

I consider myself a lucky radio guy. After twenty years in the business, I work for radio companies that still operate their radio stations the old fashioned way. Operators such as **Susquehanna** in the United States and **Rogers Media** in Canada are examples of those that continue to have a programming focus and a consumer-based agenda, while maximizing revenue.

Frankly, I've made a career out of competing against the formidable likes of **Clear Channel** and **Cox**, and **Jacor**, **Chancellor**, **Capstar**, et al before that. While always working for David has its drawbacks, always competing against Goliath provides more targets for which to aim. Being intimate with the soft underbelly of the giant radio groups, I am concerned that radio as a whole will inherit the less than desirable character traits of consolidated groups. If I could wish three things for radio, it would be to rediscover its heart, its soul, and its creative spirit.

Wish #1: Give Radio a Heart

Simply put, radio's financiers have cut off too many veins to radio's heart. Of course radio stations and groups must make the most money possible, but not at the current cost. Here's the equation:

(Stagnant Content + Overselling Ads - Community Purpose ÷ Digital Competition = Eroding Market Share)

If programming is the heart of radio, then sales is the brain. Radio relied on its heart for many decades and perhaps too much for its own financial good. It took awhile, but radio is no longer undervalued to the extent it was. Now the pendulum has swung so far in the other direction that programming is under-valued and sales is over-valued.

If radio's brain continues to veto its heart, then radio will expedite its decline to lower market share. If radio realizes the necessity of a strong heart to sustain an active brain, then it can forestall the inevitable.

Point blank: Find new and creative ways of selling radio time, and reduce spotloads, or radio will cook itself in its own stew. It's time we apply basic programming concepts into commercial production, and ensure the integrity of the radio station and advertiser brands.

- Consider selling blocks of time to one advertiser, and still maintain long music sweeps.
- Evaluate all aspects of the existing on-air elements, from music sweeps to promos to features and sell what we already do so well on radio.
- Re-think commercial structure, and consider advertisers' goals to be top-of-mind. Find more natural ways to weave advertisers and products into copy and content. Advertisers are more accustomed to creative means of marketing from other media, so the climate is right for radio to evolve commercial structure and traditional step sets.
- Of course traditional :30s and :60s will continue to be in demand, but commercials must "fit" into the texture of the radio station. Commercial production is image production.

Finally, if radio really had a heart, we would find out how much is too much in terms of spotloads. Instead, we seem content to let radio listening decline while naively focusing on short-term revenue.

Wish #2: Give Radio a Soul

Radio can not reclaim its soul without first recommitting to its local community. Without people, there is no soul.

"Community" is a very un-sexy position in radio these days. Having a community focus does not spike the ratings, and it does not drive immediate revenue. Integrating strong community connections through the natural flow of radio station activities is an on-going effort, and it entails more plowing than harvesting. It takes time, diligence, and patience.

However, in an era of over-produced radio stations with cyber-jocks from afar, our communities are literally the last meaningful human connection we have with our listeners. Our communities are the only common bond left between the radio station and the audience who lives there. Ironically community purpose was the first reason for radio's insurgence into popular culture, and I believe that radio will ultimately find itself "dancing with the one who brought them", or it won't be dancing at all. As digital competition takes away other "cards" from radio's hand, such as "good music" or "quick information," radio stations that attain and maintain a "community-focused" card will be holding the highest card available. Whereas a sense of community was once the sole reason for existence of almost all radio stations, consolidated radio has shown little interest in maintaining a relationship with its community of listeners. Instead, the big business of radio has settled for a purely transactional relationship with audiences.

There are only so many ways to slice programming through the mechanics of radio today, and there will be fewer in the future. As the industry realizes that programming can only push the ceiling so high in a heightened competitive state, there will be a greater focus on marketing and promotions. From personnel to budgets to time commitments, radio must focus more on its communities and listeners through fundamental, street-savvy promotions and marketing. When applied with a community focus and integrated through the natural flow of the station, community-focused programming, promotions and marketing will give radio its soul.

Stations can cultivate their link with their communities in a number of ways.

Customize the Music

- Customize music for the marketplace and local target audience.

Three Wishes For Radio

- Avoid using trades and monitors to program radio stations, as well as group-wide ads, and return to the roots of what works and does not work for each unique market.

Let Listeners Touch the Artists

- Stations should enable listeners to interact with artists.
- Artists who play in-studio and in small settings for station listeners provide a true human connection between listeners and artists.

Tell Listeners More About the Music

- Instead of being a jukebox, feed listeners with music news and information, artist interviews, and behind the scenes views that allow listeners to grow and learn with the station.
- Provide more value to the music, and let listeners know that they can expect more than just the music.
- At the very least, back-sell songs and music sets the way listeners prefer but rarely hear anymore.

Provide Important Local News and Information

- Smart stations have invested wisely in providing meaningful local news and information.
- When the significance of stories dictate it, support the headlines with features and in-depth style news reporting.

Be the Main Source of Lifestyle Events

- Lifestyle events allow stations to fulfill listeners' lifestyle ambitions, and provide a real world benchmark for listeners to remember the station.
- Unique to each station and market, lifestyle events are signature events in the minds of their listeners.

Be a Local Advocate

- Stations should take active roles in making their communities better places to live.
- Playing a proactive role in the health of the local market is a powerful card to play, as it makes a very personal connection with listeners who care. In a climate where most stations avoid dealing with touchy local issues, many listeners appreciate a station

being a leader in their community.

Take a Stand

- While risky, taking a stand on a topical issue is another strong stance in the eyes of many listeners.
- Most compelling people have opinions, and so should compelling radio stations.

Without a soul, there is no differentiation between local radio stations and satellite radio or other wireless radio devices coming down the pike.

Wish #3: Give Radio a Creative Spirit

The time is right to re-invent radio content. Tight three hundred-title playlists or efficient news wheels will not go away. However, between radio's propensity to continue testing the same titles over and over, digital competition, and higher consumer expectations for entertainment value, radio will have no choice but to try new concepts in content.

More compelling content is required to sustain radio's market share. While we've become very good at executing programming strategies, we've also become incredibly myopic in not considering new content ideas. It's only a matter of time before a bold operator tries a new concept and succeeds, then others will follow.

The next frontier of radio programming is anyone's guess, but I can hear radio content that is more theater of the mind, evolving on-air themes, and activities that keep people listening longer and more frequently. Music "formats" will weave more naturally into the ever-developing content structure, with

songs appearing when they should, based on the non-music content at the time. Stations could represent an imaginary or real "place" and "time" that will prop up the themes, the personalities, the music, the advertising, and the entire "format." Advertising will appear throughout the programming similar to product placement in movies. Farfetched? Maybe, but what is your creative vision for the future?

Bonus Wish!

Finally, if the radio genie provided me with a bonus wish, it would be this: Let radio stations have fun again, because if you don't, the listeners will inevitably lose interest. Great radio stations have a wonderful wizard behind the curtain having fun, which allows the staff, listeners, and advertisers all in to have fun listening. If radio falls short on the entertainment scale, then other media will surely pick up the slack.

Mike Henry is a strategic advisor to many of the most successful radio stations, groups, and networks in the world. At Paragon Research, he also works with National Public Radio, Sirius Satellite Radio, Sony eMarker, various record labels, AT&T Cable & Broadband, NY Post, and Blockbuster Entertainment. Reach Mike at (303) 922-5600 or mhenry@paragon-research.com.

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fmqb CD Aircheck Vol. 51:
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Out April 27.

(in **THE WEEK** music)

no. 1 buzzband

Stereomud
"Pain"
Columbia/CRG



The first single from Stereomud's debut album, *Perfect Self*, gets off to a strong start during its first week out with 32 (KBPI, WNOR) joining the cume of 27 already playing (WAAF, KRXQ). In addition to being our Number One Buzz Band, the song is also #3 Most Added this week, jumping up to 63* Hot Trax. WZOR increases spins by 15, while KILO, WJJO, and WAAF are among those spinning at least 15 times a week. "I love it, it rocks," KRXQ's Pat Martin exclaims. "It's one I really like to crank up!"

most added



1. **R.E.M. "Imitation Of Life"**
(Warner Bros.) (42)

KLPX, WCMF, WEGR, WEZX,
WFBQ, WHJY, WKZQ, WOUR,
WAFX, WZZO

2. **U2 "Elevation" (Interscope) (36)**

KDKB, KEZO, KLOS, WAPL, WBAB, WHEB, WHJY, WIRX, WKGB, WZZO

3. **STEREOMUD "Pain" (Loud/CRG) (32)**

KATT, KBPI, KIBZ, KQWB, WCMF, WJRR, WJXQ, WNOR, WTPT, WXKE

4. **LINKIN PARK "Crawling" (Warner Bros.) (23)**

KAZR, KCGQ, KRQC, WBYR, WFRD, WJJO, WLZR, WRAT, WRXF, WTPT

5. **STABBING WESTWARD "So Far Away" (KOCH) (20)**

KATS, KQWB, KRWN, WCLG, WHMH, WKZQ, WPXC, WRQK,
WXQR, WYSP

6. **THE BLACK CROWES "Lickin'" (V2) (18)**

KEGL, KICT, KNCN, KZGL, KZLE, WCLG, WGIR, WQXA, WTOS, WZTA

7. **UNION UNDERGROUND "Revolution" (Columbia/CRG) (15)**

KDOT, KXFX, WAAF, WCCC, WKZQ, WLZR, WRUF, WXKE,
WXRC, WZTA

8. **SINOMATIC "Bloom" (Atlantic/AG) (13)**

KRNA, WBZX, WCMF, WGIR, WKHY, WPXC, WOBZ, WRIF, WTOS, WZOR

8. **DOUBLE TROUBLE "Turn Towards The Mirror" (Tone-Cool) (13)**

KEYJ, KLBZ, KLIZ, KMOD, KSUP, KXRA, KZZK, WNCD, WQAK, WQZK

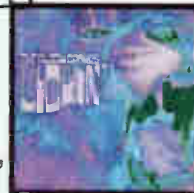
9. **FROM ZERO "Check Ya" (Arista) (12)**

KILO, KKED, KLAQ, KMKF, WGBF, WKLC, WKLT, WPHD, WRIF, WWWX

top gainers

1. **THE BLACK CROWES "Lickin'" (V2) (+759)**

WYXZ +24, WPHD +22, WIYY +16,
WKLT +16, WNVE +16



2. **STAIN'D "It's Been Awhile" (Flip/EEG) (+621)**

WLLI +23, KDOT +19, WJXQ +19, WQWK +19, WMMR +17

3. **STABBING WESTWARD "So Far Away" (KOCH) (+389)**

KRQC +19, KFMF +16, WKSM +15, KEYJ +14, WKQZ +14

4. **MEGADETH "Moto Psycho" (Sanctuary) (+362)**

WNOR +18, WZBH +13, KDOT +12, KNCN +11, KSEZ +11

5. **SINOMATIC "Bloom" (Atlantic/AG) (+318)**

WAZU +27, WPHD +20, WKSM +19, KRWN +15, KBER +12

6. **BLUES TRAVELER "Girl Inside My Head" (A&M/Interscope) (+273)**

WEGR +23, KQDS +22, WPHD +21, WKLC +19, WRKT +18

7. **LINKIN PARK "Crawling" (Warner Bros.) (+240)**

WZOR +16, KEYJ +14, WKSM +12, WXQR +12, WAMX +10

8. **GODSMACK "Greed" (Republic/UMG) (+222)**

KIBZ +21, KRQC +15, WAAF +15, KTUX +13, KQRC +12

9. **ECONOLINE CRUSH "Make It Right" (Restless) (+219)**

KIBZ +13, KZGL +12, KZRK +12, WBYR +12, WWWX +12

10. **TOADIES "Push The Hand" (Interscope) (+168)**

WXMZ +31, WKZQ +14, WFRD +13, KCGQ +10, KIBZ +10

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Active Rock Chart 17

Rock Chart 17

Airplay Analysis 18



most requested

- | | | |
|----------------------------------|-----------------------|-------------------|
| 3 - 1• STAIN'D | "It's Been Awhile" | (Flip/EEG) |
| 1 - 2 LIFEHOUSE | "Hanging By A Moment" | (DreamWorks) |
| 2 - 3 ALEWIS of STAIN'D w/FDURST | "Outside" | (Flawless/Geffen) |
| 6 - 4• TRAIN | "Drops Of Jupiter" | (Columbia/CRG) |
| 4 - 5 TANTRIC | "Breakdown" | (Maverick) |

- | | | |
|---------------------|-------------------------|-------------------|
| 9 - 6• AC/DC | "Safe In New York City" | (Elektra/EEG) |
| D - 7• FUEL | "Innocent" | (Epic) |
| 10 - 8• LIMP BIZKIT | "My Generation" | (Flip/Interscope) |
| 7 - 9 GODSMACK | "Greed" | (Republic/UMG) |
| 8 - 10 3 DOORS DOWN | "Duck And Run" | (Republic/UMG) |





Aerosmith
"Just Push Play"
Columbia/CRG

(aeroforceone.com)

- After the number one Hot Trax and Mainstream success of "Jaded," Aerosmith return with the title track of their latest album, which has sold over 600,000 units in three weeks.
- More rockin' than "Jaded," "Just Push Play" has all the catchiness of anything the band's put out in the last 15 years, and contains subtle Hip-Hop flourishes that show Aerosmith can stay relevant without alienating their massive fan base.
- Aerosmith begin an eighteen-month world tour in early June.
- Five stations (KLOS, WBAB) are already pushing play, with phones lighting up at WSUE and WXMZ.

Seven Mary Three
"Wait"
Mammoth

(7M3.com)

- After several years, Seven Mary Three return with the first single from their fourth album, *The Economy Of Sound*.
- The band's first hit, "Cumbersome," is still in heavy recurrent rotation at many Active and Modern stations.
- "Wait" shows that the band's songwriting has matured without losing its penchant for creating big choruses.
- "This one is poppy and could play in all dayparts and harkens back to the first album," WXTB's Brian Biller comments.
- Six stations, including KSHE and WDVE, couldn't "wait" for the add date.

Drowning Pool
"Bodies"
Wind-up

(drowningpool.com)

- Drowning Pool has blasted out of Dallas with "Bodies" from their debut disc, *Sinner*, due out in June.
- "Bodies" is an aggressive Rock song with vocals in the vein of Disturbed and Taproot and a hook-laden chorus and break.
- The band is named for the movie bass player Steve Benton was watching when he lost his virginity.
- KRXQ, KEGL and eight others are spinning this track. Drowning Pool is currently touring with Slaves On Dope and has recently been added to the *Ozzfest 2001* line up.

Nullset
"Smokewood"
Grand Royal

(nullset.tv)

- "Smokewood" is the debut single from Nullset, a band signed to the Beastie Boys' Grand Royal label. An EP containing this track is due out at the end of the month, but the self-titled full length won't be out until summer.
- Opening with a syncopated electronic burble, "Smokewood" shifts into gear with a driving rapped verse before detonating into a catchy sung chorus.
- WAAF and four others are spinning "Smokewood" and the band is currently touring New England, opening for the likes of Linkin Park and E Town Concrete.



ACTIVE QB

ACTIVE QUARTERBACK

The *fmqb* publication devoted exclusively to the needs of Active Rock Programmers

coming april 27:
active qb spring 2001

active rock

[18-34]



mainstream rock

[25-44]

April 3 - 9, 2001

April 3 - 9, 2001

LW	TW	Artist	Track	Label	TW	Move	LW	2W	Cume/Adds
1	1	3 DOORS DOWN	DUCK	(Republic/UMG)	2097	30	2067	2136	80/0
2	2	TANTRIC	BREAKDOWN	(Maverick)	1858	-50	1908	1991	75/1
7	3	STAINED	BEEN	(Flip/EEG)	1857	344	1513	911	81/1
6	4	OLEANDER	ARE	(Republic/UMG)	1599	27	1572	1547	84/0
3	5	A LEWIS (STAINED) w/F.DURST	OUTSIDE	(Flawless/Geffen)	1581	-212	1793	2022	60/0
4	6	LINKIN PARK	ONE	(Warner Bros.)	1545	-173	1718	1883	62/0
13	7	LIMP BIZKIT	MY	(Flip/Interscope)	1475	140	1335	1279	70/0
8	8	FUEL	INNOCENT	(Epic)	1436	-43	1479	1511	75/1
5	9	GODSMACK	AWAKE	(Republic/UMG)	1429	-203	1632	1694	59/0
11	10	BUCKCHERRY	RIDIN'	(DreamWorks)	1412	64	1348	1378	78/0
14	11	SALIVA	YOUR	(Island/IDJMG)	1405	137	1268	1162	81/2
10	12	PERFECT CIRCLE	HOLLOW	(Virgin)	1395	-23	1418	1392	79/0
16	13	GODSMACK	GREED	(Republic/UMG)	1373	170	1203	1081	80/0
12	14	DISTURBED	VOICES	(Giant/Reprise)	1335	-1	1336	1370	68/0
9	15	LIFEHOUSE	HANGING	(DreamWorks)	1268	-166	1434	1508	52/0
15	16	COLD	NO	(Flip/IDJMG)	1225	9	1216	1160	76/0
17	17	INCUBUS	DRIVE	(Immortal/Epic)	1048	-20	1068	1241	47/0
22	18	SYSTEMATIC	BEGINNING	(The Music Company/EEG)	881	89	792	678	74/0
18	19	AEROSMITH	JADED	(Columbia/CRG)	864	-118	982	1057	44/0
21	20	NONPOINT	WHAT	(MCA)	838	26	812	757	65/0
20	21	MONSTER MAGNET	HEADS	(A&M/Interscope)	829	4	825	759	69/1
23	22	SPACEHOG	WANT	(Artemis)	800	17	783	729	58/0
24	23	FUEL	HEMORRHAGE	(Epic)	740	-27	767	840	39/0
29	24	ECONLINE CRUSH	MAKE	(Restless)	714	135	579	377	61/2
36	25	MEGADETH	MOTO	(Sanctuary)	677	251	426	141	66/6
28	26	AC/DC	NEW	(Elektra/EEG)	670	74	596	538	49/2
19	27	PAPA ROACH	ANGELS	(DreamWorks)	650	-204	854	871	47/0
27	28	SPINESHANK	NEW	(Roadrunner)	624	19	605	597	57/0
33	29	TOADIES	PUSH	(Interscope)	597	149	448	398	43/2
32	30	MUDVAYNE	DIG	(No-Name/Epic)	507	40	467	377	55/2
31	31	TAPROOT	I	(Atlantic/AG)	504	32	472	501	49/0
26	32	SKRAPE	WASTE	(RCA)	476	-117	593	646	47/0
D	33	BLACK CROWES	LICKIN'	(V2)	473	330	143	11	50/10
D	34	STABBING...	SO	(KOCH)	469	313	156	0	50/13
25	35	UNION UNDER...	KILLING	(Columbia/CRG)	440	-265	705	1033	33/1
D	36	SINOMATIC	BLOOM	(Atlantic)	433	191	242	55	44/6
D	37	LINKIN PARK	CRAWLING	(Warner Bros.)	431	207	224	129	53/17
30	38	PRIMUS W/OZZY	N.I.B.	(Divine/Priority)	387	-93	480	518	22/0
34	39	CRAZY TOWN	BUTTERFLY	(Columbia/CRG)	378	-60	498	520	23/0
38	40	FLYBANGER	CAVALRY	(Columbia/CRG)	377	3	374	376	34/0
41	41	TRAIN	DROPS	(Columbia/CRG)	376	36	340	327	19/0
35	42	3 DOORS DOWN	LOSER	(Republic/UMG)	374	-52	426	469	27/0
43	43	DUST FOR LIFE	SEED	(Wind-up)	358	57	301	291	38/1
37	44	PAPA ROACH	LAST	(DreamWorks)	355	-25	380	417	25/1
39	45	DISTURBED	STUPIFY	(Giant/Reprise)	310	-46	356	396	22/0
42	46	PERFECT CIRCLE	JUDITH	(Virgin)	293	-39	332	350	19/0
46	47	RAMMSTEIN	LINKS	(Republic/UMG)	289	26	263	256	37/0
D	48	STEREOMUD	PAIN	(Loud/CRG)	276	110	166	109	50/25
48	49	CLUTCH	PURE	(Atlantic/AG)	269	19	250	247	23/0
44	50	LIMP BIZKIT	ROLLIN	(Flip/Interscope)	247	-21	268	290	22/0

LW	TW	Artist	Track	Label	TW	Move	LW	2W	Cume/Adds
1	1	AEROSMITH	JADED	(Columbia/CRG)	1778	-160	1938	1978	85/1
2	2	3 DOORS DOWN	DUCK	(Republic/UMG)	1628	-90	1718	1609	83/3
3	3	TANTRIC	BREAKDOWN	(Maverick)	1573	-48	1621	1645	76/0
4	4	LIFEHOUSE	HANGING	(DreamWorks)	1517	15	1502	1462	73/2
5	5	ERIC CLAPTON	SUPERMAN	(Reprise)	1341	1	1340	1313	77/0
7	6	FUEL	INNOCENT	(Epic)	1222	57	1165	1083	78/0
8	7	AC/DC	NEW	(Elektra/EEG)	1185	58	1127	974	83/3
6	8	A LEWIS (STAINED) w/F.DURST	OUTSIDE	(Flawless/Geffen)	1173	3	1170	1108	57/2
9	9	TRAIN	DROPS	(Columbia/CRG)	1120	70	1050	907	69/1
10	10	BUCKCHERRY	RIDIN'	(DreamWorks)	1043	-6	1049	1029	70/0
12	11	OLEANDER	ARE	(Republic/UMG)	987	17	970	912	66/0
19	12	STAINED	BEEN	(Flip/EEG)	881	277	604	310	66/7
14	13	FUEL	HEMORRHAGE	(Epic)	840	-51	891	944	45/0
11	14	DAVE MATTHEWS	DID	(RCA)	785	-194	979	1144	47/0
16	15	SPACEHOG	WANT	(Artemis)	771	20	751	707	63/0
15	16	3 DOORS DOWN	LOSER	(Republic/UMG)	751	-21	772	835	41/0
13	17	VAN ZANT	GET	(Sanctuary)	696	-209	905	947	46/0
36	18	BLACK CROWES	LICKIN'	(V2)	682	429	253	22	60/8
18	19	INCUBUS	DRIVE	(Immortal/Epic)	657	-63	720	801	42/0
17	20	U2	WALK	(Interscope)	565	-174	739	978	39/0
20	21	JOURNEY	HIGHER	(Columbia/CRG)	540	-23	563	584	36/0
22	22	PERFECT CIRCLE	HOLLOW	(Virgin)	539	-19	558	544	41/0
23	23	PRIMUS W/OZZY	N.I.B.	(Divine/Priority)	536	14	522	587	30/0
24	24	GODSMACK	GREED	(Republic/UMG)	532	52	480	418	46/1
21	25	GODSMACK	AWAKE	(Republic/UMG)	497	-63	560	604	35/0
25	26	WALLFLOWERS	LETTERS	(Interscope)	497	19	478	462	38/1
26	27	LINKIN PARK	ONE	(Warner Bros.)	400	13	387	417	27/0
27	28	MONSTER MAGNET	HEADS	(A&M/Interscope)	390	12	378	339	39/1
28	29	COLD	NO	(Flip/IDJMG)	384	10	374	375	35/2
D	30	BLUES TRAVELER	GIRL	(A&M/Interscope)	329	232	97	2	32/8
39	31	MEGADETH	MOTO	(Sanctuary)	329	111	218	72	36/3
30	32	GARY MOORE	ENOUGH	(CMC/Sanctuary)	328	-36	364	366	25/0
29	33	CREED	YOU	(Wind-up)	300	-69	369	411	21/0
31	34	DUST FOR LIFE	SEED	(Wind-up)	299	-19	318	262	33/0
33	35	U2	BEAUTIFUL	(Interscope)	299	-7	306	374	24/0
35	36	SYSTEMATIC	BEGINNING	(The Music Company/EEG)	291	24	267	220	32/2
44	37	ECONLINE CRUSH	MAKE	(Restless)	285	84	201	125	30/4
34	38	MARK SELBY	LIKE	(Vanguard)	282	2	280	332	24/0
37	39	SALIVA	YOUR	(Island/IDJMG)	267	22	245	253	26/1
D	40	SINOMATIC	BLOOM	(Atlantic)	255	127	128	10	34/7
D	41	STEVIE NICKS	PLANETS	(Reprise)	232	146	86	41	25/9
32	42	DOUBLE TROUBLE	ROCK	(Tone-Cool)	224	-100	324	373	17/0
43	43	TOADIES	PUSH	(Interscope)	222	19	203	137	22/1
D	44	B. SPRINGSTEEN	AMERICAN	(Columbia/CRG)	218	114	104	14	25/5
40	45	LIMP BIZKIT	MY	(Flip/Interscope)	218	8	210	167	18/0
42	46	SIXTY WATT...	ROLL	(Spitfire)	218	12	206	157	21/1
45	47	DISTURBED	VOICES	(Giant/Reprise)	199	11	188	210	18/0
38	48	COLLECTIVE SOUL	WHY	(Atlantic/AG)	195	-42	237	279	15/0
49	49	AMERICAN PEARL	IF	(Wind-up)	172	12	160	78	18/0
41	50	3 DOORS DOWN	KRYPTONITE	(Republic/UMG)	168	-40	208	204	16/0

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



TRACKING REPORT

Call-Out Music Research

Rock and Alternative Regional Call Out

Combined Regions

		Grade			Grade		
1.	Hemorrhage (In My Hands)	Fuel	80	9.	Southside	Moby/Gwen Stefani	71
2.	Hanging By A Moment	Lifeshouse	79	10.	One Step Closer	Linkin Park	71
3.	Outside	Aaron Lewis (Staind)/Fred Durst	78	11.	Dig	Mudvayne	70
4.	Loser	3 Doors Down	74	12.	Drive	Incubus	69
5.	Jaded	Aerosmith	73	13.	Your Disease	Saliva	69
6.	It's Been Awhile	Staind	73	14.	Butterfly	Crazy Town	68
7.	Duck And Run	3 Doors Down	73	15.	Are You Ready	Creed	66
8.	Awake	Godsmack	72				

Northeast

		Grade			Grade		
1.	It's Been Awhile	Staind	79	9.	Drive	Incubus	69
2.	Hemorrhage (In My Hands)	Fuel	78	10.	Southside	Moby/Gwen Stefani	67
3.	Duck And Run	3 Doors Down	74	11.	New Disease	Spineshank	66
4.	Hey Pretty	Poe	72	12.	Loser	3 Doors Down	65
5.	Outside	Aaron Lewis (Staind)/Fred Durst	72	13.	Voices	Disturbed	65
6.	Hanging By A Moment	Lifeshouse	71	14.	Awake	Godsmack	65
7.	One Step Closer	Linkin Park	71	15.	Innocent	Fuel	64
8.	Jaded	Aerosmith	70				

South

		Grade			Grade		
1.	Dig	Mudvayne	86	9.	Awake	Godsmack	73
2.	Hemorrhage (In My Hands)	Fuel	82	10.	Duck And Run	3 Doors Down	73
3.	Loser	3 Doors Down	81	11.	It's Been Awhile	Staind	68
4.	Hanging By A Moment	Lifeshouse	80	12.	One Step Closer	Linkin Park	68
5.	Southside	Moby/Gwen Stefani	77	13.	Drive	Incubus	67
6.	Waiting	Green Day	77	14.	Links 2 3 4	Rammstein	66
7.	Outside	Aaron Lewis/Fred Durst	76	15.	My Way	Limp Bizkit	66
8.	Jaded	Aerosmith	75				

Midwest

		Grade			Grade		
1.	It's Been Awhile	Staind	86	9.	Hemorrhage (In My Hands)	Fuel	77
2.	Hanging By A Moment	Lifeshouse	82	10.	Butterfly	Crazy Town	76
3.	Are You Ready	Creed	80	11.	Your Disease	Saliva	76
4.	Outside	Aaron Lewis/Fred Durst	80	12.	Jaded	Aerosmith	75
5.	The Space Between	Dave Matthews Band	78	13.	Drive	Incubus	73
6.	Awake	Godsmack	77	14.	Greed	Godsmack	73
7.	One Step Closer	Linkin Park	77	15.	Drops Of Jupiter	Train	73
8.	Loser	3 Doors Down	77				

West

		Grade			Grade		
1.	Links 2 3 4	Rammstein	94	9.	Jaded	Aerosmith	73
2.	Hemorrhage (In My Hands)	Fuel	85	10.	Your Disease	Saliva	72
3.	Outside	Aaron Lewis (Staind)/Fred Durst	85	11.	Awake	Godsmack	72
4.	Killing The Fly	Union Underground	82	12.	Duck And Run	3 Doors Down	72
5.	Dig	Mudvayne	81	13.	Butterfly	Crazy Town	71
6.	Hanging By A Moment	Lifeshouse	81	14.	Breakdown	Tantric	70
7.	Loser	3 Doors Down	74	15.	Drive	Incubus	69
8.	Southside	Moby/Gwen Stefani	74				

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.

Stone Temple Pilots Finish No. 5 Iowa Will Destroy You



Stone Temple Pilots

shots with either Dean or Robert (DeLeo) playing acoustic, to some totally awesome rock-out live stuff in the main recording space. The book should still come out later this year. The new STP album should be out sometime around the 4th of July, and will be playing the *Rolling Rock Town Festival* in Latrobe, Pennsylvania on August 4.

Now that a newly-sober Scott Weiland is off the drugs for good (?), the band have finished recording a new album, their follow-up to 1999's *No. 4*. STP began recording the album in a rented beach villa in Malibu in January, and are currently mixing the album in Atlanta with producer Brendan O'Brien. The band's fifth album is rumored to be a double album, but the decision won't be made until the music is finished being mixed. *Sonicnet.com* reports that band photographer Chapman Baehler was commissioned by the band to shoot a documentary on the recording of the album. "It set out to be a modern day *Let It Be*," Baehler told the site about his directorial debut. "It's got a lot of really beautiful, moody shots – these art playing an old organ in a really beautiful space, to Dean and Scott rock-out live stuff in the main recording space." Baehler was originally slated to publish a coffee table book of photography of the band before being asked to do the documentary. The book should still come out later this year. The new STP album should be out sometime around the 4th of July, and will be playing the *Rolling Rock Town Festival* in Latrobe, Pennsylvania on August 4.

Slipknot producer Ross Robinson spoke to *NME* recently about the band's new disc. Due on June 19, the album tentatively carries the title *Iowa*, taken from the band's home state. Robinson, who was suffering from a back injury and was using a lot of Vicodin to get through the recording process, refers to the disc as "absolutely fucking destroying." Robinson also said that "it permeates through every single cell in your body and it's exactly what the hardcore fan is going to want. It's perfect." Singer Corey "Number 8" Taylor revealed

continued on page 22

Pearl Jam Delays DVD



Pearl Jam

When Pearl Jam fans went to their local store to pick-up the band's first-ever concert DVD, *Pearl Jam: Touring Band*, this past Tuesday (4/10), they noticed that it was conspicuously absent from shelves. That's because the band has pushed back the release date to May 1, citing technical difficulties. However, Ten Club members will be able to pick the DVD up coming this Tuesday (4/17) for \$15.98, as opposed to the \$24.98 that it will cost when it hits retail two weeks later. The three-hour DVD consists of 28 songs recorded on the band's 2000 U.S. and European tour, as well as additional bonus features. Three songs, "Evacuation," "Even Flow" and "In My Tree," are offered with "Matt-cam" footage – a camera stationed behind drummer Matt Cameron that feature a heavier percussion mix. The DVD will also feature European montages shot by the band set to "Yellow Ledbetter" and three previously unreleased instrumentals. In addition, the package will include two videos, the Todd McFarlane-directed "Do The Evolution" and the previously unreleased in the U.S. video for "Oceans." The set list for the DVD is as follows: "Long Road," "Corduroy," "Grievance," "Animal," "God's Dice," "Evacuation," "Given To Fly," "Dissident," "Nothing As It Seems," "Evenflow," "Lukin," "Not For You," "Daughter," "Untitled," "MFC," "Thin Air," "Leatherman," "Betterman," "Nothingman," "Insignificance," "I Got Shit," "RVM," "Wishlist," "Jeremy," "Evolution," "Don't Go," "Parting Ways," "Rocking in the Free World."

HINGE CLOSES DEAL WITH ROAD-

RUNNER: Roadrunner recently signed New York-based band Hinge to a deal. The band's self-titled debut should be out in the summer. (L-R back): Roadrunner Director of A&R Paul Conroy; Hinge's Cliff Rigano and Phil Arcuri; Roadrunner President Jonas Nachsin; Roadrunner Sr. VP of A&R Monte Conner; Hinge attorney Nick Sciorra; Scrap 60 Productions' Eddie Wohl; Hinge's David Kowatch. (L-R front): Roadrunner Sr. Director of Marketing Bob Johnsen; Hinge's Scott Thompson; Scrap 60 Productions' Steve Regina.



music news continued

Live's official Web site (friendsoflive.com) has unveiled a new song by the band, "Forever May Be Long Enough." The song is featured in the forthcoming movie *The Mummy Returns*, and accordingly, has a Middle Eastern feel to it. If one song isn't enough, a fan site of drummer Chad Gracey (chadgracey.com) has posted six songs from the band's forthcoming album. The six songs are "Deep Enough," "Simple Creed," "People Like You," "Call Me A Fool," "Like A Soldier," and "Nobody Knows." "You fans really run this business... so feel free to throw some feedback at us. We'd love to know what you think," a posting on the site says. In other Live news, the band has announced three dates they'll be playing next month, probably testing out some of the new material. On May 5, they'll be playing in West Palm Beach at the *Sunfest*. On May 6, they'll be playing the *Music Midtown Festival* in Atlanta, and on May 19, they'll be heading to the *City Stages Music Festival* in Birmingham. They'll also be performing at the *Rolling Rock Town Fair* in Latrobe, Pennsylvania on August 4.

The dates for **Tool's** four previously announced tour stops in conjunction with the release of their third album, *Lateralus*, have been announced. The dates will be May 15 in Atlanta, May 17 in Chicago, May 18 in Detroit and May 20 in New York City. The album will be released on May 15, the date of the Atlanta show. In further news, the band will stream *Lateralus'* first single, "Schism," for five days starting

on May 1. The single will be at radio for a May 8 add date. Guitarist **Adam Jones** is currently directing a video for the song. Jones also directed the band's videos for "Sober," "Prison Sex" and "Aenima." Following the four U.S. dates, Tool will be heading to Europe for a month's worth of dates starting at May 25 at Holland's *Dynamo Festival*.

Bruce Springsteen's *Live In New York City* debuted at #5 on *Billboard's SoundScan* charts this week. The showing is the Boss' highest chart showing since his 1995 *Greatest Hits* album debuted at #1. In other Springsteen news, the rocker won a court battle earlier this week when London's Court of Appeal upheld a two year-old decision banning a British record company from releasing his early material. Masquerade Music had challenged the injunction that barred the company from releasing copies of an album called *Before The Fame*, claiming that the original decision had been based on

IMAGINE DEXTER FREEBISH AT THE RR'R HALL OF FAME: *Dexter Freebish got their big break when their song, "Leaving Town," won the John Lennon Songwriting Contest. With said song dominating the airwaves, the band was recently given a chance to perform at a special event at the Rock & Roll Hall of Fame. The Cleveland museum, dedicated to music, is featuring a John Lennon exhibit, which Freebish were invited to play. "The most surreal moment was watching Yoko Ono watch us," bassist Chris Lowe commented about their performance. The second most surreal moment may have been when Ono posed for a photo with the group after they played. (L-R): Dexter Freebish's Chris Lowe and Kyle; Yoko Ono; Dexter's Scott Romig and Charles Martin.*



Iowa Will Destroy You

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Slipknot

exactly what's going to be used but it's going to be a lot of steel, a lot of hydraulics. It's going to be dangerous. Everybody in the audience is probably going to be thankful that they're not onstage."

some song titles off the upcoming LP: "New Abortion," "Disasterpiece," "The Heretic Anthem," and "People = Shit." After the band does stints on *Ozzfest* and the *Tattoo the Earth* festival, they plan to do their own headlining tour. With a little bit of cash behind them Taylor described their upcoming tour plans, "I'm not sure

inadmissible evidence. The album featured songs Springsteen recorded in the early '70s, according to the *Hollywood Reporter*. Springsteen was rewarded \$725,000 in legal costs, plus the costs of the appeal.

Radiohead's Thom Yorke has visited the band's message board to reveal the track listing for the b-sides to their first UK single from their forthcoming album, *Amnesiac*. "Pyramid Song," which will be out in the UK on May 21, will contain the following songs: "Transatlantic Drawl," "Fast Track," "Kinetic," and "Orgy." "I Might Be Wrong" is the first single from the album in the United States, but there's no word on when the single will be released stateside. *Amnesiac* is expected in stores on June 5 in America and June 4 in the rest of the world. One week after the release of *Amnesiac*, the band will be honored (?) with a tribute album, *Anyone Can Play Radiohead: A Tribute To Radiohead*. The Cleopatra album will feature covers ranging from **Miranda Sex Garden's** take on "Exit Music (For A Film)" and the 2 Dipsh*ts, featuring **Meegs of Coal Chamber**, tackling "Everything In Its Right Place."

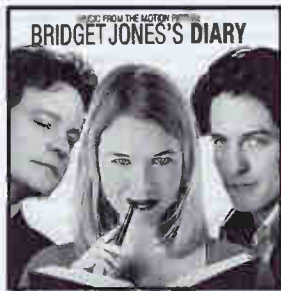
U2 will square off against an evil version of themselves in the upcoming video for "Elevation."

As an added bonus, the vid will also feature **Angelina Jolie**. The **Joseph Kahn**-directed video is being tied in with *Tomb Raider*, the forthcoming Jolie flick based on the immensely popular video game. The video's concept is that **Bono** discovers that guitarist **The Edge** has been kidnapped by U2 doppelgangers. He then contacts **Lara Croft** (Jolie) to rescue his guitarist, and the good end evil versions of U2 square off against each other. U2 are shooting the video in Los Angeles this weekend, with Jolie shooting her scenes separately next week in Seattle

R.E.M. will be headed over to Europe to headline an open-air concert in London on April 29. The Trafalgar Square show will be in celebration of South Africa Day. "It makes us very proud to lend our support to mark this important day in world history," **Michael Stipe** said to BBC Radio 1. April 29 will be the seventh anniversary of the South African elections in which **Nelson Mandela** was voted President of the country. Among the other acts performing are **The Coors** and **Spice Girl Mel B**. Proceeds from the concert will go to the **Nelson Mandela Children's Fund**. In other R.E.M. news, guitarist **Peter Buck** joined underground faves **The Soft Boys** onstage in Seattle last week. Buck played the band's

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FROM london

The all-star soundtrack album to the much-anticipated film version of *Bridget Jones's Diary* is released in the



U.K. by Mercury on Monday (16), with the movie out nationwide from today (Friday). It includes the first two singles, "Out Of Reach" by **Gabrielle** and **Geri Halliwell's** cover of the **Weather Girls'** "It's Raining Men," plus the third release, **Dina Carroll's** version of **Van Morrison's** "Someone Like You," which follows as a single on April 30. **Robbie Williams** has two new tracks on the album including the **Frank Sinatra** song "Have You Met Miss Jones," and other artists

on the set with new material include **Shelby Lynne** and **Island's** American newcomer **Rosey**.

Folk and Rock guitar virtuoso **Richard Thompson** has the retrospective **Action Packed - The Best Of The Capitol Years** released in the U.K. next Monday. The 19-track album features many favourites from his six albums for the label between 1988 and 1999 plus two songs previously unissued on CD, "Mr.Rebound" and "Fully Qualified To Be Your Man," plus one completely new track featuring his son and **Virgin America** signing **Teddy**, "Persuasion."

Muse follow "Plug In Baby" with "New Born" on June 4 as the second **Mushroom** single from their upcoming second album which will now be titled **Origin Of Symmetry** and itself released on June 18. The band started a headlining European tour in the U.K. on April 5 and were due to move

into the large continental portion last night (Thursday) with a sell-out at the **Paradiso** in **Amsterdam**.

Liverpool prospects **Sizer Barker** release their second single, "Something In The Park," on the **Hug** label on May 21. It's the follow-up to the well-received "Day By Day," which was a **Record of the Week** on two **BBC Radio 1** shows and A-listed at **London Alternative** station **Xfm**. The band are touring the U.K. April 9-23.

Delerium, otherwise known as Canadian Dance music specialist **Bill Leeb** and his guests, release the album, **Poem**, in the U.K. on June 4. It follows the act's massive U.K. success with the single, "Silence," featuring superstar countrywoman **Sarah McLachlan** and includes contributions from **Leigh Nash** of **Sixpence None The Richer**, **Kirsty Hawkshaw** and **Medieval Baebe**s.

Baby Spice **Emma Bunton** became the third of the current

quartet to score a solo No.1 single in the U.K. on Sunday, as "What Took You So Long" ended **Hear'Say's** three-week run at the top. **Victoria Beckham** is now the only one of the group not to reach the summit as a solo artist. In an otherwise relatively quiet chart, U.S. teenage rapper **Lil Bow Wow** had the next new entry at six with "Bow Wow (That's My Name)," while other debuts included **Ash's** "Burn Baby Burn" at 13, **Feeder's** "Seven Days In The Sun" at 14 and **Elvis Presley's** live version of "Suspicious Minds" at 15. **Hear'Say's** **Popstars** is in a second week at the top of the album chart, on which the **Bee Gees'** **This Is Where I Came In** was the top new entry at six and **LeAnn Rimes'** **I Need You** arrived at seven.

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

music news continued

"Queen Of Eyes," as well as a version of **The Byrds'** "Bells Of Rhymney."

Rolling Rock Town Fair 2.0 is set to roll on August 4. The sleepy town of **Latrobe Pennsylvania** will welcome **Stone Temple Pilots**, **Live**, **Deftones**, **Incubus**, **Staind** and **Oleander** for the day-long festival. The **Westmoreland Fairgrounds** will host the event and tickets will go on sale nationwide on April 20.

Stabbing Westward have announced a North American tour in support of their latest release, **Darkest Days**. The band plans to get a three-week jump-start on the album's release date by kicking off the tour in **Orlando** on April 30. **Darkest Days** hits stores on May 22. Here's the dates; **St. Petersburg** 5/2, **Jacksonville** 5/3, **West Palm Beach** 5/5, **San Antonio** 5/7, **Austin** 5/8, **Dallas** 5/9, **Denver** 5/11, **Phoenix** 5/12, **Los Angeles** 5/14, **San Francisco** 5/15, **Seattle** 5/17, **Portland** 5/18, **Vancouver** 5/19, **Chicago** 5/22, **Detroit** 5/23, **Pittsburgh** 5/29, **Philadelphia** 5/30, **Birmingham** 6/1, **Atlanta** 6/3, **New York** 6/5, **St. Louis** 6/8, **Denver** 6/12, **Salt Lake City** 6/13 and **San Diego** 6/16.

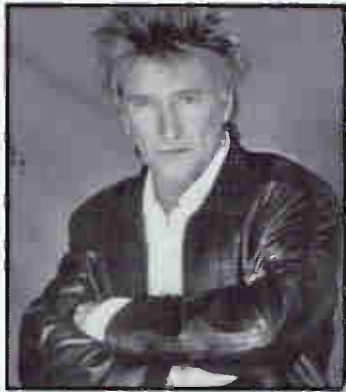
Moby has plans for his own **Lollapalooza**. The outspoken artist has put

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It rages.
It's back.
fmqb CD Aircheck Vol. 51:
Raging Production 2001
Out April 27.

rock report

Surviving a recent throat cancer scare and divorce from wife Rachel Hunter, the ever resilient Rod Stewart rolls on. In support of his new CD, *Human*, "Rod The Mod" heads out on the road



Rod Stewart

for a 42-date U.S. trek, kicking off on June 1 in Vancouver. Look for Stewart to perform such jewels as "Tonight's The Night," "Maggie May," "I Know I'm Losing You," "D'ya Think I'm Sexy?," plus covers of Bob Dylan's "Forever Young" and Sam Cooke's '60s rocker, "Twisting The Night Away" plus many more. The full tour itinerary has yet to be announced, however, 13 dates have been confirmed and include:

- 6/2 - Seattle, WA, Key Arena
- 6/5 - Marysville, CA, Sacramento Valley Amphitheater
- 6/7 - Concord, CA, Chronicle Pavilion
- 6/8 - Mountain View, CA, Shoreline Amphitheater
- 6/15 - Phoenix, AZ, America West Arena
- 6/29 - Atlanta, GA, Philips Arena
- 6/25 - Clarkston, MI, DTE Energy Music Theater
- 6/26 - Grand Rapids, MI, Van Andel Arena
- 6/28 - Hershey, PA, Hersheypark Stadium
- 6/29 - Cleveland, OH, Gund Arena
- 8/1 - Toronto, Air Canada Center
- 8/4 - Camden, N. J., Tweeter Center.

Currently working on a new solo album, Tori Amos has a truly special and tremendously dedicated and loyal fanbase. A new book, *Tori Amos - Collectibles* (Omnibus Press/\$29.95), is a terrific comprehensive guide to all things Tori. Compiled by Paul Campbell, the 216-page book includes in-depth information about Tori's singles, CDs, CD singles, albums, 7-inch and 12-inch records, videos, books, bootlegs, fan clubs, fanzines, soundtracks, TV appearances, magazine articles, collaborations with other artists including Robert Plant, Stan Ridgeway, and Tom Jones and more. It's all here, from Tori's early releases including her 1980 single, "Baltimore," issued under her real name, Ellen Amos to the talented chanteuse's misguided foray into lite-Metal, 1988's *Y Kant Tori Read*, to a commercial breakthrough with her stunning debut longplayer, *Little Earthquakes*. Scores of color photographs adorn the

book, each entry provides incisive details about the applicable item. A complete discography plus tour date listing spanning 1992-1997 is also included in this all encompassing tome.

Will the KISS Farewell Tour ever end? It seems the kabuki superheroes are extending their tour, as Gene Simmons revealed to Australia's *radioundercover*. "We have a number of options. Gold Coast will be last in Australia. We are going to Red Square in Moscow for probably 200,000 people — which will be our first time there. There have been festivals there before with ten bands — Ozzy and Motley Crue and Bon Jovi — lots of bands altogether. We're just going there by ourselves and the government is already making some noise over there about the security because it's way over the top and I guess people want to see the band one last time. We'll go through Europe and visit some of our friends there and perhaps finish it off at Shea Stadium in New York City."

Formed in the mid-'70s, Shoes issued several critically acclaimed major label albums, *Present Tense*, *Tongue Twister*, and *Boomerang*, all amply displaying their Pop songwriting smarts and lush harmonic sensibilities. Hailing from Zion, Illinois, the pure Pop trio certainly isn't a household name. Yet Shoes are revered by the Power Pop community as one of the most innovative and enduring bands of the past twenty-five years. Taking that ardent devotion to heart, a delightful new tribute CD, *Shoes Fetish - A Tribute To Shoes* (Parasol), has just been released, paying homage to the group's blissfully melodious wall of sound. Overseen by noted music scribe, John M. Borack, the 22-track collection features such acts as Matthew Sweet, R.E.M. / Smitherens producer, Don Dixon & Marti Jones, The Tearaways with Scott McCarl (former member of Raspberries), Swag's Doug Powell, and Jeffrey Foskett (ex-Beach Boys sideman and current guitarist / vocalist in Brian Wilson's touring troupe) taking a crack at the Shoes' oeuvre. A true labor of love, there's not a misstep among the bunch, each act affectionately recasts a favorite Shoes tune in their own winning inimitable style. Highlights include Matthew Sweet's delicious interpretation of "Karen," Rubinoos bassist, Al Chan's version of "I Miss You," "When Push Comes To Shove" by Matt Bruno, and Doug Powell's electrifying Who-ish take of "She Satisfies." Info: www.parasol.com.

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

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together Area: One, a multi-act festival that will hit 16 cities in North America from July 11 through August 5. Moby has already recruited New Order, Outkast, the Roots and DJ's Paul Oakenfold and Carl Cox to perform at what could be the festi-

val's inaugural run. "My reason for doing this is that there is a lot of music in the world that I love that does not always get the appropriate exposure," said Moby in a statement. Moby will release the final line-up and more details regarding special plans for the tour in a press conference on

April 23 in New York City. A portion of the proceeds from Area: One will be donated to local charities.

Travis has revealed the inspiration for the title of their new album, *The Invisible Band*, in stores on June 12. Singer Fran Healy got

the idea for the title after hearing the song "Save Your Kisses For Me," by Brotherhood of Man on the radio. "I realized I didn't know what they looked like and yet I knew the song inside out," says Healy. He started thinking of all the songs he loved as a child and realized he didn't know any-

rockreport

NOTES AROUND THE WORLD

Moby's *Play* is the #10 CD in New Zealand.

BIRTHDAYS THIS WEEK

Al Green	4/13/46	55
John Bell (Widespread Panic)	4/14/62	39
Allan Clarke (The Hollies)	4/15/42	59
Samantha Fox	4/15/66	35
Dusty Springfield	4/16/39	—
Bill Kreutzmann	4/17/46	55
Iggy Pop	4/21/47	54
Peter Dinklage	4/22/50	51

HISTORY THIS WEEK

4/15/83	Pete Farndon, Pretenders original bassist, dies of a drug overdose.
4/16/69	The MC5 are dropped by Elektra Records.
4/17/81	Recuperating from a stomach ulcer, Eric Clapton is released from United Hospital in St. Paul, Minnesota.
4/18/75	Aerosmith is awarded a gold record for "Get Your Wings."
4/19/75	Elton John fires longtime members, bassist Dee Murray and drummer, Nigel Olsson
4/20/74	The single, "Band On The Run," by Paul McCartney is released.
4/21/72	Neil Young is awarded a gold record for his hit single, "Heart Of Gold."
4/22/65	Bob Dylan's <i>Blonde On Blonde</i> LP is released.

daily
insider

Crow, Lynne Producer Wonders What Sours Relationships

After he produced Sheryl Crow's debut album, the Grammy-winning hit *Tuesday Night Music Club* in 1994, Bill Bottrell left the sessions for her second album after just one day of work and didn't speak to her again until the Grammy Awards in February. He was at the awards because he produced Shelby Lynne's Grammy winning, *I Am Shelby Lynne*, but she isn't speaking to him now either. What's more, Lynne is now managed by Bottrell's ex-wife, who left him in 1997 after 24 years of marriage. "The only thing I can figure," Bottrell told the *San Francisco Chronicle*, "is that there is something in the process that just pisses the women off, and they hold it in until the record is done. I get with these women, go deep and get into their lives, sort of channel them into songs. It's a deep, hard psychological experience for them. When it's done, they breathe a sigh of relief and they don't want to see my face." Bottrell has also worked with Madonna and ex-4 Non-Blondes singer Linda Perry. He was also recently in the studio with Jewel, sessions which he described as "just messing around." Bottrell is now fronting his own quartet, the Stokemen, and they have been playing bars in northern California for the past year and a half. Bottrell has recorded the band and is considering trying to take them to the next level. The band's theme song is "Stokin' My Life Away." Other songs include "That Killer Weed" and "What Do You Want (And For That What Would You Give?)." "I cannot go another 10 years with some Rock star that I created dissing me," says Bottrell. "Why does this happen? It's unfathomable."

The Black Crowes

Fans who purchase the Black Crowes' new album, *Lions*, due out May 8, will have access to many of the band's upcoming shows through a secure Web site. The online effort will enable fans to hear an audio stream of an array of the Black Crowes' performances through Labor Day on a Web site that will be accessible only to those with the band's new CD in their Rom drive. In addition, one live track will be available each week for download, giving fans the capacity to burn their own live compilation disc. Fans can also listen over and over to the shows, which will be posted via stream, and download one show in its entirety before Labor Day.

Revitalized Depeche Mode Finalize Summer Tour

Depeche Mode finalized the details of their summer tour last Tuesday (10), announcing the venues where they will play. After shows in Montreal and Toronto on June 15 and 16, the first U.S. show will be at the XCEL Energy Center in Minneapolis. The itinerary is a mix of indoor and outdoor venues including Madison Square Garden in New York, the Gorge in Washington State and the Joint in Las Vegas. The *Exciter* tour will visit 33 North American cities, ending in Depeche Mode's stronghold, Los Angeles, at the Staples Center on August 14, their only indoor show in California. The tour then moves to Europe where they are already racking up sell-outs for the autumn shows. A German tour with 35,000 to 60,000 tickets available in

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thing about any of the bands. "They were invisible," he says. The first single from The Invisible Band, "Sing" will hit radio on April 24. Travis' tour of North America with Dido begins on June 10 in Vancouver.

Sevendust are hard at work on their third album with for a tentative October release. The Georgia band wrote and rehearsed the new album at Orlando's teen Pop

machine, Trans Continental Studios. Ben Grosse, who's worked with Fuel and Filter, will be behind the board for the album. One of the songs, "Crucified," was written about former manager, Jay Jay French. "The situation he put us in was very bad," vocalist Lajon Witherspoon told *mtv.com* about French, who was in Twisted Sister before jumping to management. "Jay Jay opened our eyes to

a music industry where you can work so fucking hard to make this dream you've always had real, and when you finally have time to relax and see what you have, you realize that this cat who has been sitting in a New York office has all the money." The band settled out of court with French and are working with Creed's management. The band's rhythm section, drummer Morgan Rose and bassist Vinnie

Hornsby will be recording the rhythm tracks at Atlanta's Stankonia Recordings, owned by Outkast. The remainder of the band will return to Trans Continental Studios next month to record.

Zakk Wylde's Black Label Society has been moved to the main stage of this summer's Ozzfest. "I think it's kickass that

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each city has sold out as has the October 17 show at Wembley in London, where a second show has now been added. This is Depeche Mode's first tour since 1998's *The Singles Tour* marked a turning point for the band. Although they wondered if they would continue working together after the *Ultra* album, that tour went well enough to convince them to continue. "Everything just went out of control," recalls Andrew Fletcher. "We just lost the plot basically. Sometimes we couldn't find each other to speak to. But," Fletcher continued, "*The Singles' Tour* was really good fun to do. Everyone was in great form again. From then on, the last three years have been very enjoyable. It was a really good, fun year making this record. It was like the old days." He added, "I think all of us went through our personal problems and I don't think you're ever totally recovered. They leave big scars, but the last year has been a pleasure to work with Dave (Gahan) and Martin (Gore)."

AC/DC Amused By Hillbilly Tribute

It's a long way to the top if you want to Rock and Roll, but once

you get there, you get a lot of tribute albums. The second tribute to AC/DC in as many months will be released on April 17 on DTR, a division of the Dualtone Music Group. After *What's Next To The Moon*, the tribute to the Aussie hard rockers by the Red House Painters' Mark Kozelek, comes *A Hillbilly Tribute To AC/DC* by Hayseed Dixie. Legend has it that an out-of-town motorist crashed his muscle car into a stately oak in the band's hometown, Deer Lick Holler, Tennessee. As the locals scavenged the wrecked vehicle, they found under the back seat of his car a passel of vinyl albums by a band they'd never heard of called AC/DC. Soon after listening to the albums on a Victrola at 78 rpm, one of the locals was heard to exclaim, "This is some mighty fine Country music!" And thus the boys set upon learning the songs of AC/DC, armed with their traditional instruments of choice: guitar, mandolin, banjo and fiddle. Their tribute includes "Highway To Hell," "You Shook Me All Night Long," "Dirty Deeds Done Dirt Cheap," "Hell's Bells," "Money Talks," "Let's Get It Up," "Back In Black" and "Big Balls" among others. AC/DC lead singer Brian Johnson called

the Hayseed Dixie record "hilarious" in the *Australian*, the national newspaper of Down Under. According to Hayseed Dixie member Barley Scotch, "We hope big-time super-stardom doesn't spoil us and that we maintain our self-defecating sense of humor."

Ozzfest Reserved Seat Policy Disturbed Disturbed

Last year's *Ozzfest* may have helped propel them to stardom, but Disturbed turned down a slot on the main stage on this year's festival because of the reserved seating policy. Instead, Disturbed chose to headline the newly revamped second stage, which maintains its general admission setting and has been expanded this year to accommodate over 15,000 fans. The expanded stage will also allow Disturbed the freedom to use more of their stage production at each venue. "We don't want to play to people in seats. It's that simple," says the band's David Draiman. "The whole vibe of the side stage is a hundred times cooler." He adds: "This is a full contact sport. This is not something where you sit by the sidelines and watch. You have to be involved in it."

Buena Vista Social Club Member Dies

A member of the Buena Vista Social Club has died. Violinist Pedro Depestre Gonzalez collapsed onstage last Sunday (8) during a concert in Basel, Switzerland. The 55-year-old performer had just finished a solo when he collapsed and could not be revived. Depestre Gonzalez was one of the stars of the million-selling, Grammy-winning group along with singer Ibrahim Ferrer and virtuoso pianist Ruben Gonzalez. The Buena Vista Social Club canceled a show Monday (9) in Cologne, Germany, but a concert scheduled for London this weekend is expected to go on as planned.

McLachlan Gives First Performance In Over A Year

Sarah McLachlan gave her first performance in more than a year last Friday night (6) at a Rock For Choice benefit in Los Angeles. McLachlan was part of a five-hour concert at the Hollywood Palladium that also featured Paula Cole, The Bangles and Melissa Etheridge. McLachlan accompanied herself on piano, performing some of her biggest hits as well as one new song. The

music news continued

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Ozzy and Sharon are giving Black Label Society the opportunity to be on the main stage at *Ozzfest*," Wylde commented/ "To be anywhere on stage or in the beer garden is an amazing experience. If I can bring hardcore Metal to that many more people, all the fucking better. Plus, I get to see the original Black Sabbath beat the shit out of the stage every night." Wylde has served in Ozzy Osbourne's band as the guitarist for the *No More Tears*, *Ozzmosis* and *No Rest For The Wicked* albums, and is rumored to be working with Osbourne on his forthcoming album. In other

Ozzfest news, Cold have pulled out of this year's lineup in favor of touring with the Staind. With Staind's "It's Been Awhile" doing extremely well at radio right now and their highly anticipated album *Break The Cycle* out on May 8, the tour should be a hot ticket. According to a spokesperson for *Ozzfest*, they still have a signed contract with Cold and have yet to seek a replacement for the band. The two bands will be joined on the road by Puddle Of Mudd from mid-May through mid-August.

Aerosmith has announced that they'll be kicking off a Summer

tour in June in support of their 13th album, *Just Push Play*. The second official single from the band's album will be "Fly Away From Here."

Weezer has announced that they will not be playing on the *Warped Tour*, as was previously reported. "The band apologizes for psyching anyone up inadvertently," a posting on the band's Web Site (weezer.com) said. The band's publicist said that they were offered the tour, but never confirmed it. Instead, the quartet will be headlining, playing as part of a package tour, or both. The band's third album, *The Green Album*, will be

out on May 15, and the single, "Hash Pipe," is on your desk now.

Veteran band Masters Of Reality has just released their third CD, *Welcome to the Western Lodge*, on Spitfire. Guitarist Chris Goss has become popular in his own right as a producer, and has worked with Queens Of The Stone Age, Kyuss and Stone Temple Pilots, among others. After their original self-titled 1989 album, which was produced by Rick Rubin, the band recorded their second album, 1992's *Sunrise On The Sufferbus*, with ex-Cream drummer Ginger Baker.

daily insider continued

Bangles also performed one new song along with such hits as "Manic Monday." Etheridge closed the concert with a set that lasted more than an hour. Money raised from the concert will be used for the "Save Roe" campaign, a reference to the pro-choice court ruling which the Republicans are seeking to circumvent with new anti-abortion legislation.

Fear Factory

Fear Factory joins Papa Roach's *Raid The Nation* tour on April 24, the same day their latest album, *Digimortal*, arrives in stores. Fear Factory, who just picked up a gold album for their last release, *Obsolate*, will stay on the Papa Roach tour through May 12 in Las Vegas.

Buckcherry Accustomed To Being Controversial, Underdogs

Buckcherry's Keith Nelson says he is asked more questions about substance abuse in the band now than when "Lit Up" was topping the charts. That song raised some eyebrows because it had the line, "I love the cocaine" in the chorus. The band's new album, *Time Bomb*, contains "Whiskey In The Morning," which singer/lyricist

Josh Todd readily admits is about his long time battle with alcoholism. Although that would seem to encourage discussion of drug and alcohol use, when he is asked about it, Nelson coyly responds, "Next question, please." "Josh is doing great," he adds. "He's a good looking kid and, boy, can he sing and dance." Even when "Lit Up" was a hit, Nelson says, "No one picketed and no one shut us down. We didn't get raided by the DEA," he said. "everyone just kind of left us alone. But," he admitted, "If there ever was a point in time to be asked a question about our life styles, I think that was it. I don't think it's reflected so much in the lyrics now." No one in Buckcherry thought the lyrics to "Lit Up" would cause much of a controversy, but they were surprised when Dreamworks Records picked it as the first single. They don't shy away from controversy on their new album, either. Nelson says the title track of *Time Bomb*, which refers to "bitches and money," is about, "the hangers-on, all our new best friends." Another song with the potential for controversy is "Slit My Wrists." Nelson says they're not worried that such songs will limit Buckcherry's airplay. "We're

definitely the underdog," he explains. "We have to go out there and show them and show them again and come back again. That's kind of what we've done. I think we'll always feel like that, especially as long as the currently most popular music is definitely not what we're doing — a bunch of angry dudes with their baseball hats on backwards."

Train Can't Catch Tupac

The artist has been dead for nearly five years and the record company president is behind bars. But Tupac Shakur's *Until The End Of Time* had no trouble knocking Shaggy's "Hotshot" from the top spot on the Soundscan chart last week, swamping it 427,000 to 176,000. Death Row Records founder and owner, Suge Knight, who is expected to be released from prison in July, lost no time in proclaiming, "Without a doubt, this new CD further establishes 2Pac as Rap's dominant voice." *Until The End Of Time* is expected to become the rapper's eighth consecutive platinum CD. The Academy Awards worked their magic on the charts also last week. Bob Dylan's Oscar win and performance of "Things Have Changed" put the *Wonder Boys* soundtrack back on the charts at

No. 166 and *The Essential Bob Dylan* re-entered at No. 194. *Crouching Tiger, Hidden Dragon*, which won for original score, jumped from No. 114 to No. 69 as sales doubled. *Gladiator* also re-entered the chart at No. 132. Back in the Top 10, Dave Matthews, 112 and Dido complete the Top Five. They are followed by Train's No. Six debut with "Drops Of Jupiter," Limp Bizkit, Trick Daddy, Aerosmith and India. Arie's "Acoustic Soul." Lifehouse makes a big jump from No. 19 to No. 11. Other debuts included Buckcherry at No. 64, Ben Harper's "Live From Mars" at No. 70 and Shawn Colvin at No. 101.

Fastball, Semisonic In Similar Bind

Fastball and Semisonic will have a lot to talk about the next time their paths cross. Fastball's latest album, the prophetically-titled *Harsh Light Of Day*, has sold only 76,000 copies in the six months since it was released, even though it was their follow-up to the platinum *All The Pain Money Can Buy*. Now Semisonic's *All About Chemistry*, the follow-up to their platinum *Feeling Strangely Fine*, has vanished from Soundscan's

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The Cult have named their forthcoming album, *Beyond Good and Evil*. The album, which will be their first since 1994's self-titled album, will be released on Atlantic on June 5. Some of the song titles on the album include "The Saint," "War," and the first single, "Rise." The summer will find the band touring with Monster Magnet and Econoline Crush. While an itinerary hasn't been announced for the tour yet, there is an August 3 Los Angeles date.

Dropkick Murphys guitarist James Lynch will sit out shows

for at least the next three weeks of the band's tour following a van accident. The guitarist was "van surfing," when he was thrown from the van, breaking his wrist. Rancid guitarist Lars Fredrickson, whose side project, Lars Fredrickson and the Miserable Bastards the Murphys are opening up for, will fill in during the interim.

Everclear took off two days from their sold-out tour with matchbox twenty and Lifehouse last week to fly to Los Angeles and shoot a video for "Brown Eyed Girl." The video for the Van Morrison cover will star actress Marla Sokoloff

(*The Practice*) and feature cameos from Andy Dick and Lin Shaye. No word on when the video will hit the airwaves.

Great White will be the subject of a *Greatest Hits* album. Coming out on Capitol Records on June 5. The compilation will cover the band's years on Capitol, from 1984-1992. During that time, the band had several hits, such as "Once Bitten, Twice Shy," "Rock Me" and "Save Your Love." Some of the b-sides and rare material on the album include the hilarious, Country-tinged song "Wasted Rock Ranger," "House Of Broken Love" live from Wembley

Stadium in 1989, "Desert Moon," taken from an 1991 Electric Ladyland performance, and their cover of the Zeppelin standard, "Babe, I'm Gonna Leave You."

Don't Look Back, the 1967 music film chronicling a 24 year-old Bob Dylan on tour, will be re-released for the legendary singer's sixtieth birthday on May 24. Now available on DVD and VHS the film, follows Dylan through England in 1965 and features Allen Ginsburg, Joan Baez, Alan Price and Donovan.

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

daily insider continued

Top 200 after just two weeks and 21,000 copies sold. Fastball's Tony Scalzo says his band may have made a few marketing mistakes, but he still thinks *Harsh Light Of Day* is a good record. The group expanded their sound beyond their hit, "The Way," with orchestra and a mariachi band. And, he says, "You're An Ocean," may not have been the best choice as a single to launch the album. "But I wouldn't have let it go on the album if I wasn't behind all five of the songs I wrote," Scalzo says. Over-confidence also played a role. "We thought we were the hit-makers of the decade, and you can't help thinking that when everybody around you is telling you that's what you are," he admits. "We were very cocksure when we started recording *Harsh Light Of Day*. We knew it was going to take off like gangbusters. When it didn't, it was like, 'What's happening? My career is falling apart.'" Fastball is now back on the horse that threw them, touring with **Collective Soul** and getting ready to record their fourth album. They're going to continue what they've always done. Says Scalzo, "My feeling is don't try to change it because the climate has changed. To try to jump on some train, that would be the worst thing that we could do. This experience has taught me that we've got some fans who are very, very into us and they're not going away. That's who we need to play to."

Matchbox Twenty's Thomas Enjoying Life At The Top

Never let it be said that Rob Thomas isn't enjoying his view from the top. Matchbox Twenty's "Mad Season" just went over the three million mark last week and they are in the midst of a sold-out tour. Thomas is also savoring his success as a songwriter. He has three songs on a new **Willie Nelson** album and he recently spent a few days collaborating with **Mick Jagger**. "I'm not quite sure what we're going to do with

them yet," Thomas said of the Jagger compositions. "It just happened that we were in New York at the same time so we ended up writing some songs together." Thomas says he doesn't know how or why Jagger contacted him. He just got a call from his manager one day warning him that Jagger was going to be giving him a call. Thomas says he writes constantly, but he doesn't write for other artists. "Anything that sounds like something Matchbox Twenty could do, I hold on to," he says. "I'm not giving away my best stuff. If I get a call from somebody I really admire or want to work with, then I'll write with them. But I don't want to write for other people because that takes the fun out of doing what I do." Thomas said the songs he gave to Nelson were too Country-sounding for Matchbox Twenty to do. "It's something I always wanted to do," says Thomas. "He's a legend. He's one of the greatest songwriters alive. These are guys I grew up on."

Barenaked Ladies

Today's (4/13) episode of UPN's new stop motion animation series, *Gary & Mike*, will feature the **Barenaked Ladies** as claymation figures created by the award-winning dimensional animation company, Will Vinton Studios. The voices of the actual band members will be heard commenting on the adventures of the hapless twenty-somethings on their endlessly disastrous road trip across America. Barenaked Ladies start a 30-city North American tour in Toronto on July 12 with the **Proclaimers** as their opening act.

Pearl Jam

The two **Pearl Jam** CDs that entered the charts recently means 14 of the 72 CDs from their 2000 tour have charted. The triple disc from a November 6 Seattle concert is the highest charting. It debuted at No. 98. The record from a Las Vegas show in October of last year entered at No. 152.

Vedder In New Zealand For Shows With Neil Finn

Eddie Vedder has been in Auckland, New Zealand for the past week, where he has appeared in concert with **Neil Finn**. Finn did seven sold-out shows for his new album, *One Nil*. Vedder joined him during the second half of the concert, mixing **Pearl Jam** songs like "Better Man" and "Corduroy" in with Finn's songs from **Split Enz**, **Crowded House** and his solo career. **Radiohead's** Ed O'Brien was present for one show where they all performed "Corduroy" together.

Dido

Dido has announced her engagement to her boyfriend, **Bob Page**, a lawyer. They are currently living together in London, but they haven't set the date yet. Dido's "No Angel" topped the 2.6 million mark in the U.S. last week and she begins a 17-city North American tour on June 10 in Vancouver.

R.E.M., The Corrs, Mel B For Mandela Fest In London

R.E.M., **The Corrs** and **Mel B** will headline a concert for 30,000 in London's Trafalgar Square on April 29 to celebrate the seventh anniversary of South Africa's first democratic elections. Recently, city officials gave their permission for the Square to be closed for the concert, where former President **Nelson Mandela** will be the guest of honor. The proceeds will benefit the Nelson Mandela Children's Fund and the Prince's Trust. The South African a capella group, **Ladysmith Black Mambazo**, **Hugh Masekela** and **Atomic Kitten** will also perform. The concert is the centerpiece of a six-week celebration of South African arts in the U.K. which will also feature film, music, comedy, dance and a Zulu version of Shakespeare's *Macbeth* at London's Globe Theatre.

Pet Shop Boys Become West End Boys

The **Pet Shop Boys'** first stage musical, *Closer To Heaven*, is scheduled to open in London on May 15. The musical will star **Paul Keating** who starred in the West End production of *Tommy*. He plays a young, Irish immigrant who seeks the help of a '70s Rock star when his love life gets too complicated. **Neil Tennant** and **Chris Lowe** co-wrote the musical with playwright **Jonathan Harvey**. British actress **Frances Barber** will play the '70s star.

Sixpence None The Richer

Sixpence None The Richer have postponed the release of their new album until the fall. In the meantime, **Leigh Nash** has made her debut on *Billboard's* Hot Dance Club Play chart. She lent her vocals and songwriting talent to **Delerium's** "Innocente (Falling In Love)." **Delerium** previously had the dance hit, "Silence," with a guest vocal by **Sarah McLachlan** and their "Daylight" with **Matthew Sweet's** vocals, is climbing the Adult Contemporary chart.

Coldplay

Coldplay, **Deftones**, **Faithless** and **Grandaddy** have joined the line-up of the *Roskilde Festival* June 28 to 30. For the first time in the history of the festival, weddings will be allowed. Two couples who first met at Roskilde have been given permission to hold their ceremonies there on two different stages. **Beck**, **Bob Dylan**, **Guns n' Roses**, **Neil Young**, **PJ Harvey**, **Robbie Williams** and **Tool** are also playing the festival.

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WINTER 2001 PHASE TWO ARBITRENDS

SACRAMENTO (27)

CALLS	FORMAT	SUM/00	FALL/00	N/D/J	D/J/F
KSEG	Cl. Rock	5.1	4.8	4.9	4.6
KDND	CHR	4.1	4.4	4.3	4.3
KRXQ	Active Rock	6.2	5.4	5.1	4.2
KBMB	CHR	3.3	4.1	4.0	4.0
KSFM	CHR	3.5	4.5	4.1	3.9
KWOD	Mod. Rock	3.3	3.3	3.4	3.7
KGBY	AC	2.6	2.6	2.9	2.8
KZZO	Mod. AC	3.1	2.5	2.9	2.5

NORFOLK/VIRGINIA BEACH/NWPT. NEWS (38)

CALLS	FORMAT	SUM/00	FALL/00	N/D/J	D/J/F
WOWI	Urban	13.1	10.7	9.6	8.6
WNVZ	CHR	7.1	8.0	7.5	7.6
WWDE	AC	6.8	6.1	5.9	6.5
WNOR	Active Rock	6.1	5.7	6.5	5.8
WAFX	Classic Hits	4.6	4.3	5.0	5.1
WPTE	Hot AC	4.3	4.6	4.9	4.5
WWSO	AC	5.2	4.0	4.4	3.7
WKOC	Progressive	2.9	2.2	2.7	2.9
WROX	Mod. Rock	2.5	2.9	2.6	2.5

ORLANDO (41)

CALLS	FORMAT	SUM/00	FALL/00	N/D/J	D/J/F
WTKS	Talk/Rock	7.1	6.4	5.9	6.8
WSHE	Jammin' Gold	4.6	4.6	4.8	5.6
WXXL	CHR	6.6	6.1	6.1	5.2
WJHM	Rhy. CHR	5.5	5.9	5.5	5.2
WOMX-F	Hot AC	5.1	5.0	5.0	4.8
WJRR	Active Rock	4.2	4.3	4.5	4.5
WCFB	AC	3.9	4.3	4.5	4.2
*WOCL	Modern Rock	2.7	2.7	3.6	4.0
WMMO	Rock AC	3.5	3.3	4.0	3.7
WHTQ	Cl. Rock	4.0	2.3	3.1	3.6
WPYO	CHR	3.7	4.0	3.9	3.5

*WOCL changed from Rhythmic Oldies in November 2000.

GREENSBORO/WINSTON SALEM/HIGH POINT (43)

CALLS	FORMAT	SUM/00	FALL/00	N/D/J	D/J/F
WJMH	CHR	8.7	9.0	9.0	9.2
WKZL	CHR	6.1	6.4	6.0	6.1
*WVBZ	Mainstream Rock	4.1	5.3	5.1	5.2
WKSI	Mod. AC	3.8	3.8	4.5	4.3
WKRR	Cl. Rock	4.7	4.5	4.5	4.2
WEND	Mod. Rock	.9	1.1	.9	1.1

*WVBZ changed from WHSL in March 2001. WHSL changed from WXRA in February 2001.

AUSTIN (47)

CALLS	FORMAT	SUM/00	FALL/00	N/D/J	D/J/F
KQBT	CHR	6.2	7.4	7.0	8.0
KKMJ	Gold AC	5.1	5.2	4.8	4.8
KROX	Mod. Rock	4.4	4.8	5.1	4.7
KAMX	Mod. AC	5.4	4.8	4.2	4.5
KHFI	CHR	5.6	5.1	4.9	4.4
KGSR	Progressive	4.1	4.6	4.3	4.0
KLBJ	Active Rock	3.6	4.4	4.0	3.5
KPEZ	Cl. Rock	2.9	3.6	3.3	3.3

RALEIGH/DURHAM (48)

CALLS	FORMAT	SUM/00	FALL/00	N/D/J	D/J/F
WRAL	Hot AC	5.4	6.4	6.8	6.6
WDCG	CHR	6.1	6.7	6.6	5.9
WRSN-F	AC	4.9	5.6	5.7	5.9
WBBB	Rock	4.7	5.0	4.5	4.0
WRDU-F	Mainstream Rock	4.1	4.2	3.9	3.9

WEST PALM BEACH/BOCA RATON (51)

CALLS	FORMAT	SUM/00	FALL/00	N/D/J	D/J/F
WEAT	AC	9.1	8.2	8.4	8.0
WRMF	AC	3.7	5.5	4.9	5.6
WLDI	CHR	4.0	5.0	4.8	4.3
WKGR	Cl. Rock	3.6	3.1	3.2	3.1
WPBZ	Mod. Rock	3.2	3.1	2.9	2.7
WPOW	CHR	2.6	1.9	2.1	2.6
WZZR	Mainstream Rock	2.6	1.7	1.8	2.3
WMBX	Hot AC	1.7	2.3	1.7	1.6
WHYI	CHR	1.1	1.0	1.0	1.0

JACKSONVILLE (52)

CALLS	FORMAT	SUM/00	FALL/00	N/D/J	D/J/F
WFYV	Mainstream Rock	7.8	6.9	7.2	7.5
WAPE	CHR	7.7	6.4	6.8	7.4
WJBT	Rhy. CHR	7.1	7.4	6.1	6.0
WFKS	CHR	3.6	3.1	3.3	3.4
WPLA	Mod. Rock	5.9	5.3	4.3	3.3

GREENVILLE/SPARTANBURG (60)

CALLS	FORMAT	SUM/00	FALL/00	N/D/J	D/J/F
WJMJ	Urban	9.3	9.9	9.9	9.7
WFBC	CHR	9.8	8.8	8.6	8.3
WROQ	Mainstream Rock	7.2	7.6	7.4	7.6
WMYI	AC	6.1	4.8	4.9	4.9
WTPT	Active Rock	4.0	5.5	5.6	4.1

GRAND RAPIDS (66)

CALLS	FORMAT	SUM/00	FALL/00	N/D/J	D/J/F
WSNX	CHR	6.9	7.9	8.2	8.3
WLAV	Cl. Rock	7.4	6.3	6.0	6.2
WKLQ	Active Rock	5.0	4.8	5.7	5.7
WOOD-F	AC	5.8	5.3	5.0	5.7
WGRD	Mod. Rock	8.0	5.5	4.9	5.1
WLHT	AC	5.1	5.6	4.5	5.0
WVTI	CHR	3.7	3.5	3.0	3.4

KNOXVILLE (70)

CALLS	FORMAT	SUM/00	FALL/00	N/D/J	D/J/F
WWST	CHR	8.9	9.9	8.8	9.4
WMYU	AC	6.7	7.2	7.6	7.9
WIMZ	Mainstream Rock	5.5	4.3	4.6	4.5
WNFZ	Mod. Rock	3.9	3.3	3.3	3.0

EL PASO (73)

CALLS	FORMAT	SUM/00	FALL/00	N/D/J	D/J/F
KPRR	CHR	13.4	14.5	13.0	12.0
KLAQ	Mainstream Rock	11.0	11.5	10.0	9.6
KTSM	AC	7.4	6.6	7.2	6.5
KOFX	Cl. Rock	5.1	5.5	5.4	5.3
KSII	Hot AC	4.7	6.0	5.2	5.0

ALBUQUERQUE (74)

CALLS	FORMAT	SUM/00	FALL/00	N/D/J	D/J/F
KZRR	Mainstream Rock	6.1	6.8	6.0	6.8
KYLZ	CHR	3.2	3.7	4.2	5.1
KMGA	AC	5.3	4.1	4.5	4.6
KPEK	Mod. AC	5.1	5.7	5.7	4.4
KKOB	AC	3.1	3.3	3.9	3.8
KKSS	CHR	3.1	2.9	3.0	3.7
KCHQ	CHR	2.5	3.3	3.1	2.6
KTEG	Mod. Rock	3.2	2.3	2.4	2.6
KLSK	Cl. Rock	3.1	1.8	1.8	1.6

HARRISBURG/LEBANON/CARLISLE (79)

CALLS	FORMAT	SUM/00	FALL/00	N/D/J	D/J/F
WNNK	CHR	11.8	11.4	12.5	13.8
WRVV	Rock AC	8.2	6.1	6.7	6.3
WTPA	Cl. Rock	7.2	5.9	5.9	6.0
WQXA	Active Rock	5.8	5.8	5.3	4.9
WLAN	CHR	2.9	2.7	3.1	3.2

BATON ROUGE (84)

CALLS	FORMAT	SUM/00	FALL/00	N/D/J	D/J/F
KQXL	Urban	4.7	6.0	6.8	6.5
WDGL	Cl. Rock	6.2	6.9	6.0	5.8
WFMF	CHR	7.3	5.1	4.7	5.3
KRVE	AC	5.0	4.7	5.0	5.0
KUMX	CHR	4.4	2.5	2.5	3.0
WCKW	Active Rock	2.9	2.3	1.9	1.8

CHARLESTON, SC (86)

CALLS	FORMAT	SUM/00	FALL/00	N/D/J	D/J/F
WSSX	CHR	5.3	5.4	5.6	6.0
WAVF	Mod. Rock	6.0	5.0	5.7	5.8
WSUY	AC	4.7	3.5	3.6	3.9
WSSP	Rhy. CHR	4.1	3.5	3.9	3.8
WALC	Mod. AC	4.1	3.8	3.0	2.8

WICHITA (88)

CALLS	FORMAT	SUM/00	FALL/00	N/D/J	D/J/F
KDGS	Rhy. CHR	6.0	6.5	6.8	7.4
KRBB	AC	7.8	6.2	6.0	6.3
KKRD	CHR	9.3	6.3	6.5	6.1
KICT	Active Rock	7.4	8.0	6.2	5.5
KFXJ	'70s	4.1	3.8	3.9	4.7
KRZZ	Active Rock	4.4	3.6	3.5	3.4

MOBILE (90)

CALLS	FORMAT	SUM/00	FALL/00	N/D/J	D/J/F
WBLX	Urban	12.7	13.5	13.5	12.7
WDLT	Urban AC	9.2	10.0	9.7	9.3
WABB	CHR	8.5	8.0	8.2	7.8
WMXC	AC	4.2	6.2	6.9	6.3
WRKH	Cl. Rock	4.9	5.0	5.5	6.2
WTKX	Active Rock	6.3	3.9	3.3	3.4
WZEW	Progressive	1.9	2.0	2.7	2.1
WYOK	Hot AC	1.7	2.0	1.9	2.1
*WJLQ	'70s	1.6	1.4	1.9	1.8
WMEZ	AC	1.9	2.0	1.9	1.3

*WJLQ changed from WWRO during or prior to Summer 2000.

BAKERSFIELD (91)

CALLS	FORMAT	SUM/00	FALL/00	N/D/J	D/J/F
KISV	CHR	7.7	9.9	9.7	10.1
KRAB	Active Rock	7.7	5.6	5.5	7.2
KGFM	AC	4.7	4.6	4.5	6.0
KKXX	CHR	5.3	5.0	4.3	4.6
KLLY	Mod. AC	3.6	3.0	2.7	2.6
KKBB	Cl. Rock	3.0	2.7	3.1	2.4

DES MOINES (92)

CALLS	FORMAT	SUM/00	FALL/00	N/D/J	D/J/F
KKDM	CHR	8.6	10.2	10.3	10.1
KAZR	Active Rock	7.8	7.8	7.3	6.2
KSTZ	Mod. AC	5.9	5.8	5.5	5.2
KMXD	Hot AC	4.0	3.4	4.3	4.7
KGGO	Mainstream Rock	7.3	5.5	5.8	4.5

COLUMBIA, SC (93)

CALLS	FORMAT	SUM/00	FALL/00	N/D/J	D/J/F
WNOK	CHR	8.4	8.8	8.1	8.2
WHXT	Urban	7.6	8.0	8.1	7.3
WWDM	Urban	6.2	5.9	6.5	6.6
WMFX	Cl. Rock	6.7	7.2	6.5	5.8
WTCB	AC	4.3	4.8	4.6	4.5
WARQ	Mod. Rock	5.6	4.8	4.5	4.5

SPOKANE (94)

CALLS	FORMAT	SUM/00	FALL/00	N/D/J	D/J/F
KZZU	CHR	8.3	9.2	9.5	8.9
KKZX	Cl. Rock	7.3	6.9	6.7	6.2
KHTQ	Active Rock	8.8	5.9	6.4	6.1
KAEP	Mod. Rock	4.0	4.9	4.8	4.6

COLORADO SPRINGS (96)

CALLS	FORMAT	SUM/00	FALL/00	N/D/J	D/J/F
KKMG	CHR	15.0	9.2	10.0	11.1
KILO	Active Rock	8.2	7.9	8.0	6.1
KVUU	AC	4.9	7.0	5.4	6.0
KKLI	AC	4.6	5.5	5.8	5.5
KKFM	Cl. Rock	5.8	4.4	4.9	4.2
KRDO	AC	2.2	2.9	2.7	2.7

YORK (105)

CALLS	FORMAT	SUM/00	FALL/00	N/D/J	D/J/F
WARM	AC	8.1	8.2	9.3	9.7
WYCR	CHR	5.8	7.4	7.4	7.3
WQXA	Active Rock	7.2	6.6	7.1	7.0
WTPA	Cl. Rock	4.5	5.2	4.7	3.4
WRVV	AC	3.1	3.4	2.8	2.4

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TVT RECORDS is looking for a Rock and Urban/Pop promotions coordinator. Person must have thorough computer knowledge, knowledge of BDS and SoundScan a plus. Interested parties should send their resume IMMEDIATELY to: Michael Rodriguez (*michael@tvtreports.com*) or fax it at 212-979-8375.

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.

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.

MIDWEST

DEMERS PROGRAMMING is on the hunt for a breakthrough morning show in the midwest. Looking for a chance to prove yourself or your team? Understand the Rock lifestyle and topical radio? Send materials to: Midwest mornings, Jeff Murphy, DeMers Programming, 1106 Clayton Lane, Suite 543 West, Austin, TX 78727. Or e-mail to *jeff@demersprogramming.com*.

WEST

THE INFINITY RADIO INC. GROUP has immediate openings for part-time, weekend, on-air talent. Duties are regular weekend and fill-in shifts, production, remotes and more. Applicant must be available to work weekends on a regular basis. Previous experience is preferred. Send resume, demo and include REF JOB# PTAINF2.01 to: Infinity Radio Inc., HR Dept. 6655 W. Sahara Ave. D-208 LV NV 89146. Infinity Radio Inc. is an EOE. Women and minorities are encouraged to apply.

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ACTIVE ROCK 18-34K

the insidetrack

Once again, WMMS/Cleveland has been named a top winner in the National Calendar and World Calendar Awards Competition for its 2001 *A Buzzard Odyssey* calendar. This year The Buzzard picked up silver in the national competition and a bronze in the world competition. Sharing credit for the 2001 WMMS calendar are 'MMS Art Director **Brian Chalmers** for design and illustration, **Joe Molnar** for digital illustration and production, and **Davies Wing** for electronic imaging and printing... **KXFX (The Fox)**/Santa Rosa's latest billboard campaign is turning heads and pissing off motorists. "Nothing Butt Rock" is the



slugline that appears with the bikini-covered derriere. The station has received hundreds of phone calls – both for and against the ass in question. To date, six newspaper articles/editorials have been written

about the signage, including one that said Fox listeners "have the intelligence of Neanderthals,"... **WBZX/Columbus** has unveiled the lineup for its 9th Anniversary Bash, June 2 at the Polaris Amphitheater. Scheduled to perform are **Staind**, **Oleander**, **Buckcherry**, **Monster Magnet**, **Saliva**, **Systematic**, and **Stereomud**... **WJRR/Orlando** has added **Mudvayne** to the lineup for its *Earthday Birthday 8* show on April 29... **WKGB/Binghamton** is looking for acts to perform at the annual *Spiedie Fest and Balloon Rally*. It's a three-day event (August 3-5) at Otsiningo Park, which can hold 200,000 people. Over the past few years some of the bands that performed at the festival include **Cheap Trick**, **Eddie Money**, **Tonic**, **Nine Days**, **Screamin' Cheetah Wheelies**, **Gov't Mule** and many others. Last year's *Spiedie Fest* drew over 100,000 people. If you have a band willing to play, contact 'KGB PD Jim Free at (607) 785-3131 ext. 138.

Jay Gleason



SCENES FROM AN AMERICAN RADIO STATION – LEARNING HOW TO SMILE: *Everything was wonderful when Everclear stopped by WMFS/Memphis to hang out and make sure that they were playing "Out Of My Depth," the band's latest single. Everclear is currently on the road with matchbox twenty and Lifehouse. (L-R): Capitol's Joe Rainey; WMFS/Memphis PD Rob Cressman; Everclear's Craig Montoya and Greg Ekland; WMFS Production's Forrest Martin; Everclear's Art Alexakis; WMFS' Dutch and Sydney.*

ACTIVE ROCK

ACTIVE QUARTERBACK

The *fmqb* publication devoted exclusively to the needs of Active Rock Programmers

coming april 27:
active qb spring 2001

TOP 50 AIRPLAY

April 3 - 9, 2001

LW	TW	Artist	Track	Label	TW	LW
2	1•	TRAIN	"Drops"	(Columbia/CRG)	672	619
1	2	ERIC CLAPTON	"Superman"	(Duck/Reprise)	615	628
3	3	SHAWN COLVIN	"Whole"	(Columbia/CRG)	515	543
4	4	U2	"Walk"	(Interscope)	488	537
5	5	COLDPLAY	"Yellow"	(Netwerk)	419	465
9	6•	OLD 97'S	"King"	(Elektra/EEG)	416	382
6	7	JOSH JOPLIN	"Camera"	(Artemis)	415	457
7	8	SEMISONIC	"Chemistry"	(MCA)	401	416
11	9	WALLFLOWERS	"Letters"	(Interscope)	358	366
8	10	DAVE MATTHEWS	"Did"	(RCA)	355	389
10	11	JONATHA BROOKE	"Linger"	(Bad Dog)	348	369
12	12	DIDO	"Thank"	(Arista)	321	335
15	13•	DAVID BYRNE	"Like"	(Virgin)	320	320
13	14	DAVID GRAY	"Please"	(ATO/RCA)	317	323
16	15•	JEB LOY NICHOLS	"Heaven"	(Rough Trade/Ryko)	315	304
17	16	JOHN HIATT	"Lift"	(Vanguard)	291	302
18	17•	MARK KNOPFLER	"Sailing"	(Warner Bros.)	290	261
19	18•	PAUL SIMON	"One"	(Warner Bros.)	272	258
23	19•	BLUES TRAVELER	"Girl"	(A&M)	255	186
14	20	BARENAKED...	"Too"	(Reprise)	252	321
42	21•	STEVIE NICKS	"Planets"	(Reprise)	233	118
20	22	DANDY WARHOLS	"Godless"	(Capitol)	226	239
21	23	SHAWN MULLINS	"Up"	(Columbia/CRG)	205	229
37	24•	DEPECHE MODE	"Dream"	(Mute/Reprise)	204	128
D	25•	BRUCE SPRINGSTEEN	"American"	(Columbia/CRG)	203	66
28	26•	BEN HARPER	"Sexual"	(Virgin)	199	163
26	27•	JIM WHITE	"Handcuffed"	(Luaka Bop)	187	176
24	28•	BOB SCHNEIDER	"Metal"	(Universal/UMG)	183	178
D	29•	R.E.M.	"Imitation"	(Warner Bros.)	178	23
25	30•	DOUBLE TROUBLE	"Garden"	(Tone-Cool)	175	165
27	31	D. MCCLINTON	"Down"	(New West)	163	171
32	32•	UNCLE KRACKER	"Follow"	(Atlantic/AG)	159	145
33	33•	MOE	"New"	(Fatboy)	156	139
29	34•	INCUBUS	"Drive"	(Epic)	155	147
30	35•	KEB' MO'	"Door"	(OKeh/Epic)	154	145
22	36	PAT MCGEE BAND	"Rebecca"	(Giant/Warner Bros.)	154	193
31	37•	SUPREME BEINGS...	"Never"	(Palm)	152	145
43	38•	PETE YORN	"Life"	(Columbia/CRG)	145	117
40	39•	MARK KNOPFLER	"What"	(Warner Bros.)	143	120
38	40•	ST. GERMAIN	"Sure"	(Blue Note)	135	128
39	41•	GLEN PHILLIPS	"Fred"	(PMRC/Brick Red)	124	124
41	42	DOVES	"Catch"	(Astralwerks)	123	138
46	43•	DAVE MATTHEWS	"Space"	(RCA)	119	113
D	44•	ANDREAS JOHNSON	"Glorious"	(Reprise)	113	91
34	45	U2	"Beautiful"	(Interscope)	113	138
49	46•	LIFEHOUSE	"Hanging"	(DreamWorks)	110	105
50	47•	THE BLAKE BABIES	"Nothing"	(Zoë/Rounder)	109	102
47	48	RICHARD THOMPSON	"Persuasion"	(Capitol)	109	112
D	49•	OVER THE RHINE	"Give"	(Back Porch/Virgin)	107	87
45	50	FIVE FOR...	"Easy"	(AWARE/CRG)	105	114

Total Plays: Total number of plays any album/artist received in the past week according to radio station reports. TW: LW+1-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

April 3 - 9, 2001

LW	TW	Artist & Title	Label	TW	LW	Move
1	1•	JONATHA BROOKE <i>Steady Pull</i>	(Bad Dog)	152	136	16
2	2•	DAVE MATTHEWS <i>Everyday</i>	(RCA)	130	123	7
4	3•	ERIC CLAPTON <i>Reptile</i>	(Reprise)	124	115	9
5	4•	OLU DARA <i>Neighborhoods</i>	(Atlantic/AG)	120	108	12
3	5	JEB LOY NICHOLS <i>Just What Time It Is</i>	(Rough Trade/Ryko)	112	120	-8
9	6•	OVER THE RHINE <i>Films For Radio</i>	(Back Porch/Virgin)	112	95	17
11	7•	RODNEY CROWELL <i>The Houston Kid</i>	(Sugar Hill)	105	85	20
7	8•	D. MCCLINTON <i>Nothing Personal</i>	(New West)	102	99	3
8	9•	JOHN HAMMOND <i>Wicked Grin</i>	(Pointblank/Virgin)	101	95	6
6	10	JIMMY SMITH <i>Dot Com Blues</i>	(Blue Thumb)	99	104	-5
17	11•	DAVID BYRNE <i>Look Into The Eyeball</i>	(Virgin)	94	77	17
14	12•	TIM EASTON <i>The Truth About Us</i>	(New West)	92	83	9
16	13•	JIM WHITE <i>No Such Place</i>	(Luaka Bop)	91	82	9
15	14•	DOUBLE TROUBLE <i>Been A Long Time</i>	(Tone-Cool)	90	82	8
22	15•	BEN HARPER <i>Burn To Shine</i>	(Virgin)	89	65	24
13	16•	HOLMES BROTHERS <i>Speaking In Tongues</i>	(Alligator)	87	83	4
12	17•	MOE <i>Dither</i>	(Fatboy)	84	84	0
10	18	SHAWN COLVIN <i>Whole New You</i>	(Columbia)	83	88	-5
D	19•	STEVE FORBERT <i>Young, Guitar Days</i>	(Rolling Tide/Relentless)	79	57	22
30	20•	ELIZA CARTHY <i>Angels & Cigarettes</i>	(Warner Bros.)	78	57	21
18	21•	AMY CORREIA <i>Carnival Love</i>	(Odeon/Capitol)	75	71	4
D	22•	ANI DIFRANCO <i>Revelling/Reckoning</i>	(Righteous Babe)	74	27	47
21	23•	BOB SCHNEIDER <i>Lonelyland</i>	(Universal/UMG)	73	66	7
26	24•	R. THOMPSON <i>Action Packed</i>	(Capitol)	69	64	5
25	25•	LUCKY PETERSON <i>Double Dealin'</i>	(Blue Thumb)	66	64	2
29	26•	DUNCAN SHEIK <i>Phantom Music</i>	(Nonesuch)	65	59	6
19	27	OLD 97'S <i>Satellite Rides</i>	(Elektra/EEG)	63	69	-6
23	28	COLDPLAY <i>Parachutes</i>	(Capitol)	60	65	-5
24	29	JOHN GORKA <i>The Company You Keep</i>	(Red House)	60	65	-5
D	30•	MARK ERELLI <i>Compass & Companion</i>	(Signature Sounds)	58	53	5

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

#3 Most Added!

fmqb Public Breakout: D-22*

singer
guitarist
poet
one-woman orchestra
bandleader
full-on funk freak



anidifranco



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Singles/EPs



Shelby Lynne
"Killin' Kind" (Island/IDJMG)
 Our Grammy-winning girl is back with a new song from *Bridget Jones's Diary*. "Killin' Kind" shows off Shelby Lynne's talent and makes her sound silky smooth. You'll love it.



Marcia Ball
"Count The Days"/"You Make It Hard" (Alligator)
 What's better than a new single from Marcia Ball? Having a choice of two fine tracks. "Count the Days" and "You Make it Hard" will make your choice harder.

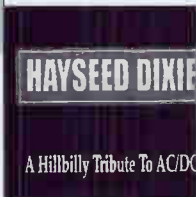


Lucinda Williams
"Essence" (Lost Highway/IDJMG)
 Lucinda Williams' "Essence" is that of an extremely talented songwriter and storyteller. The title-track from her next album should find a warm welcome.



The Black Crowes
Selections From Lions (V2)
 For those that find "Lickin'" a bit too rockin', here are three more tracks from the forthcoming Crowes full-length. Guaranteeing you'll find something to spin. "Soul Singing" is a stand-out.

Music Mailbag



- Hayseed Dixie, *A Hillbilly Tribute To AC/DC* (Western Beat)
 Just give this to your morning show and get set for a phone explosion.



- Various Artists, *A Nod to Bob* (Red House)
 Some of our favorite Folkies celebrate our favorite Bob.



- Amy Ray, *Stag* (Daemon) Indigo girl.



- Various Artists, *Pollock OST* (Unitone)
 Tom Waits alert!!!

- Maria Muldaur, *Richland Woman Blues* (Stony Plain)

- Michael Rose, *Never Give It Up* (Heartbeat/Rounder)

- Wendy Wall, *Two Birds* (Wildbird)

- Robin Eubanks and Mental Images, *Get 2 It* (REM)

- Astrogin, *Dreams and Other Disasters* (Last Beat)

- Markus James, *Where You Wanna Be* (Firenze)

Albums



The String Cheese Incident
Outside Inside (SCI Fidelity)
 First of all, is this not one of the best band names you've seen in a long while? The String Cheese Incident (sounds like a squabble between toddlers that escalated) is a trippy Jam band from the fair city of Boulder. Start out with the almost title-track "Outside and Inside" then move on to "Joyful Sound," "Search," "Lost," and "Rollover." If the Dead is your core band, The String Cheese Incident should get some serious spins. They're touring in April and May.



Nick Cave and the Bad Seeds
No More Shall We Part (Mute/Reprise)
 Did you know that Nick Cave had married and found a measure of happiness never before touched on in his oeuvre? You may be happy to discover that it's not really terribly obvious on this disc. Admittedly, none of us had an overwhelming urge to slit our wrists while listening to this release, but it's still moody and atmospheric. For those that dig the dark, play: "As I Sat Sadly By Her Side," "Love Letter," "Fifteen Feet...," "Oh my Lord," and the title-track.

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 APRIL 2001

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

Emphasis Tracks



Five For Fighting
"Superman (It's Not Easy)" (AWARE/CRG)

Another great track from another great band from the divine pairing of AWARE and Columbia.



Eliza Carthy
"Train Song" (Warner Bros.)

Watch Eliza Carthy, she's going to soar.



PJ Harvey
"You Said Something" (Island/IDJMG)

She's back on tour with U2.

Most Added

- | | | | |
|----|--------------------|----------------------|----|
| 1 | R.E.M. | (Warner Bros.) | 30 |
| 2 | COWBOY JUNKIES | (Latent/Zoë/Rounder) | 25 |
| 3 | ANI DIFRANCO | (Righteous Babe) | 22 |
| 4 | DAVE MATTHEWS BAND | (RCA) | 8 |
| 5t | BRUCE SPRINGSTEEN | (Columbia/CRG) | 7 |
| 5t | KIRSTY MACCOLL | (Instinct/V2) | 7 |



WTTS' Jim Ziegler, Fuel's Brett Scallions, and WTTS' Brad Holtz

Righteous Lightning

WRLT/Nashville "Lightning 100" is making one lucky winner a "Revelling/Reckoning Righteous Babe" with an Ani DiFranco prize package. Contestants must identify a clip of one of her songs to win tickets to her show, her new double disc before it comes out, and other cool items. Winners qualify for a back catalog of all Righteous Babe recording artists. In other RLT news, the station was voted Best Radio Station (other than Country) by local paper *Nashville Scene's* Best of Nashville 2001 Reader's Poll. Station Personality David Hall won second place in the best Radio DJ category. Country station WSIX's Gerry House beat him to the number one slot.

Kinetic Ball

KBCO/Denver-Boulder is getting the community in a whirl with the impending Kinetic Ball! Teams have been formed, challenges and goals have been set, and eager contestants are slaving away on their movable works of art in order to win the hearts of the judges and gain fame and notoriety throughout Boulder. Since 1979, every spring the population has been transformed into a veritable laboratory of kineticists. The Kinetic Ball begins April 28 with a parade where all the vehicles are displayed, followed by a costume ball that will feature performances by The Old 97's and The Josh Joplin Group. The ball is open to everyone for \$15 but kinetic challenge team members need pay only \$10 to join in the festivities. At the challenge on May 5, Indigenous and Semisonic will be supplying the tuneage. In other BCO news, all through the month of April, the station is giving away a chance to win a trip a day, plus \$10,000, weekdays. The newest World Class Adventure on BCO will be a sixteen-day trip to Europe. Contestants must listen to Bret Saunders' show every weekday morning at 7. He'll tell listeners when the World Class Adventure Song of the Day will play. Listeners must call a special 800 number to enter to win. As an added bonus, BCO Interactive Members have an extra opportunity to find out what the World Class Adventure Song of the Day is via special e-mails.

Money, That's What I Want

Congratulations to the staff of WNCW/Spindale (Asheville-Knoxville-Charlotte) for their recent incredibly successful fund drive. As of Monday (3/9) pledges were still coming in online. The station's PD/MD Mark Keefe says, "It's amazing the response we've had online. And to think, we cut thirty-six hours off the fund drive!" Although final tallies were not available, NCW expects to surpass their \$150,000 goal... PD Judy Adams called to tell us that WDET/Detroit's spring fund drive brought in \$575,000. Congrats to the staff!

The Biggest Bang

Preparations for the free concert and fantastic fireworks show known as the KFOG/San Francisco KaBoom are already underway. The 8th annual KFOG KaBoom is Saturday, May 12 from 4 p.m. -10 p.m. at Piers 30 and 32 on the San Francisco Waterfront. KFOG KaBoom is a free event, which includes a free concert with Blues Traveler, Old 97's and Mother Hips. The free state-of-the-art fireworks show will be synchronized to a custom KFOG soundtrack broadcast on KFOG at 104.5 and 97.7, plus a children's stage, a huge expo area, food and beverages galore and much, much more.

No Static At All

Following some problems, KUNC/Greeley's Steamboat Springs' reception at 88.5 is back on track. And ongoing work is taking place to ensure better reception. Listeners in Steamboat Springs threw a party to celebrate the station. Steamboat listeners who contributed and gave their support were invited to Cugino's Restaurant on Thursday, April 5. Several members of the KUNC staff and the board were in attendance and there were even some cool door prizes.

Tour Dates

Double Trouble and Kenny Wayne Shepherd, coming soon to a venue near you: 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, Tucson; 4/20, Agoura Hills; 4/21, Las Vegas; 4/22, San Diego; 4/23-24, Anaheim; 4/26, Jackson; 4/28, Boston... Jimmy Smith Tour Dates: 4/6, CBS Television appearance on Late Late Show with Craig Kilborn; 5/12, Chicago; 5/13, Madison Triple M Presents Jimmy Smith at Luther's Blues; 5/24-27 Seattle; 6/4 - 10 London, England; 7/11, Indianapolis Indianapolis Jazz Festival; 7/13 - 14, Boston; 7/18 - 22, Los Angeles; 7/27 - 28, Emeryville; 7/29, Sacramento; 8/18, Harlem; 9/22, Monterey Monterey Jazz Fest; 9/23, San Francisco San Francisco Blues Festival; 10/3, Pittsburgh; 10/5, Washington, DC; 9/6, Annapolis; 10/7, Wilmington; 10/12, New Orleans; 10/13, Dallas.

KGSR's Bill Johnson, Bobby Ray, Kevin Connor, Jody Denberg, Bryan Beck, Kevin Phinney, LBJS Vice President Scott Gillmore, (L-R kneeling) Maryleigh Dejernett, Marnie Sutton, and Tracy Walker.



Roxy Music Return

WXRT/Chicago has some amazing news! After a more than twenty-year absence from the concert stage, Roxy Music has returned. Original members Bryan Ferry, Phil Manzanera, and Andy Mackay will perform in an `XRT show on July 30. This is the reunion tour fans have been waiting for. `XRT VIPs got advance notice of the show via e-mail and early access to the ticket window via the Internet.

Unplugged Austin

KGSR/Austin's 2001 edition of their *Unplugged At The Grove* series kicks off on April 12 with a free outdoor show from Shaver with Jesse Taylor. The show takes place at Shady Grove with personality Bobby Ray hosting.

Cities' Gray Day

KTCZ/Minneapolis (Cities 97) will be hosting David Gray who will give a live performance for the station's listeners before his sold-out show at The Quest on April 12. The station will be giving away free tickets plus an invitation to join him in the studio when he performs live on the air. Gray's performance at The Quest will also be Webcast via Cities 97's interactive Webcam at Cities97.com.

Do They Stream? My TV Sucks.

KTHX/Reno is celebrating "Home Theater Thursday" all during April. Every Thursday night at 10, DJ Dead Air Dave will draw the winner of a Yamaha DVD Surround Sound System with a 32" JVC TV valued at \$1,500. Listeners just have to wait for the Dave to ask for a caller between 6 and 10 p.m.

Indie Awards

Compass Records made an impressive showing last week when five Compass artists received nominations for the 2001 Association for Independent Music Awards. Cathal McConnell, one of the founders of the world renowned Celtic group Boys of the Lough and a highly acclaimed tin-whistle player, received a nomination for Best Celtic/British Isles album for his release *Long Expectant Comes At Last*. The all-female supergroup, The Poozies were nominated in the same category for their release *The Poozies - A Retrospective*. Contemporary folk artist Judith Edelman, proclaimed as Queen of the Pioneer Fringe by *The Tennessean*, is nominated for Best Contemporary Folk Artist for her album *Drama Queen*. Former Mike & The Mechanics and Squeeze lead singer, Paul Carrack is recognized in the Best Pop Album category and Nashville's favorite Pop duo, Swan Dive garnered a nomination for the same. Through the years, the Indie Awards have honored many of the brightest stars in the independent galaxy, including Sugar, Burning Spear, Naughty By Nature, Professor Longhair, Kate Wolf, Leon Redbone, Queen Latifah, Richard Thompson, Holly Near, James Cotton, Sweet Honey in the Rock, Alison Krauss, George Winston, Frank Zappa, Robert Cray, and many, many more. The 2001 Indie Awards will be held in Los Angeles, May 2-6.



KGSR's Jody Denberg, the SIMS Foundation's Peyton Wimmer, and Kyle Ellison and Alejandro Escovedo.

Metal detector

Pure Spins

April 3 - 9, 2001

LW	TW	Artist	Title	Label	Plays	TW	Move	LW	Cume/Adds
1	1*	CLUTCH	<i>Pure</i>	(Atlantic/AG)	355	11	344	45/0	
3	2*	SEPULTURA	<i>Nation</i>	(Roadrunner)	334	35	299	48/2	
2	3*	STEREOMUD	<i>Perfect</i>	(Loud/Columbia/CRG)	318	17	301	40/0	
7	4*	MONSTER MAGNET	<i>God</i>	(A&M/Interscope)	308	55	253	42/0	
10	5*	FEAR FACTORY	<i>Digimortal</i>	(Roadrunner)	277	32	245	54/1	
4	6	OPETH	<i>Blackwater</i>	(KOCH International)	276	-12	288	34/0	
9	7*	HALFORD	<i>Live</i>	(Metal-Is)	256	6	250	39/0	
8	8*	RAMMSTEIN	<i>Mutter</i>	(Universal)	253	2	251	42/0	
6	9	DOG FASHION DIS	<i>Anarchists</i>	(Spitfire)	247	-12	259	43/1	
12	10*	MEGADETH	<i>Sampler</i>	(Sanctuary/SRG)	238	32	206	50/0	
5	11	SKRAPE	<i>New</i>	(RCA)	222	-38	260	34/0	
11	12	DIECAST	<i>Day</i>	(Now Or Never)	213	-30	243	37/1	
15	13*	UNLOCO	<i>Healing</i>	(Maverick)	212	43	169	33/0	
14	14*	SALIVA	<i>Every</i>	(Island/IDJMG)	208	29	179	30/0	
13	15*	DIMMU BORGIR	<i>Puritanica</i>	(Nuclear Blast)	204	18	186	43/2	
18	16*	HASTE	<i>When</i>	(Century Media)	185	29	156	33/0	
24	17*	DIESEL MACHINE	<i>Torture</i>	(SPV)	165	31	134	28/0	
44	18*	STATIC-X	<i>Sampler</i>	(Warner Bros.)	147	68	79	42/4	
23	19*	W.A.S.P.	<i>Unholy</i>	(Metal-Is)	136	0	136	34/0	
16	20	DOWNER	<i>Downer</i>	(Roadrunner)	132	-27	159	18/0	
38	21*	THURSDAY	<i>Full</i>	(Victory)	132	39	93	18/1	
25	22	BIG DUMB FACE	EP	(Flawless/Flip/Geffen)	129	-2	131	29/0	
32	23*	ENDO	<i>Evolve</i>	(Columbia/DV8)	123	17	106	30/0	
31	24*	NAPALM DEATH	<i>Enemy</i>	(Spitfire)	119	6	113	28/0	
17	25	SOILWORK	<i>Portrait</i>	(Nuclear Blast)	117	-41	158	23/0	
19	26	GODHEAD	<i>2000</i>	(Posthuman/Priority)	114	-36	150	17/0	
33	27*	TREE	<i>No</i>	(Wonderdrug)	114	8	106	30/3	
20	28	PROFESSIONAL...	EP	(Interscope)	113	-26	139	24/0	
30	29	SPINESHANK	<i>Height</i>	(Roadrunner)	113	-1	114	9/0	
21	30	CATASTROPHIC	<i>Cleansing</i>	(Metal Blade)	110	-28	138	26/0	
22	31	FLYBANGER	<i>Headtrip</i>	(Columbia)	109	-28	137	16/0	
50	32*	SAVATAGE	<i>Poets</i>	(Nuclear Blast)	105	45	60	36/1	
39	33*	NULLSET	EP	(Grand Royal)	104	14	90	26/0	
27	34	AMONG THEIVES	<i>2001</i>	(Among Theives)	103	-23	126	17/0	
37	35*	ZAO	<i>Self</i>	(Solid State)	102	7	95	29/0	
26	36	SYSTEMATIC	<i>Beginning</i>	(TMC/Elektra)	101	-27	128	21/2	
D	37*	STAMPIN' GROUND	<i>Carved</i>	(Thorp Records)	97	50	47	33/0	
34	38	PRIMAL FEAR	<i>Nuclear</i>	(Nuclear Blast)	96	-9	105	23/0	
36	39	OZZFEST SECOND	<i>Stage Live</i>	(Divine/Priority)	94	-4	98	25/1	
28	40	FROM ZERO	<i>One</i>	(Arista)	91	-32	123	19/0	
40	41*	ECW: ANARCHY	<i>Rocks</i>	(Concrete/BMG)	87	1	86	21/0	
35	42	DEATH BY STEREO	<i>Day</i>	(Epitaph)	83	-17	100	18/0	
45	43*	DROWNING POOL	<i>Bodies</i>	(Wind-Up)	81	12	69	25/0	
29	44	CHILDREN OF BOD	<i>Follow</i>	(Nuclear Blast)	80	-41	121	20/0	
41	45	SKINLESS	<i>Foreshadow</i>	(Relapse)	79	-7	86	21/1	
D	46*	CATHEDRAL	<i>Endtyme</i>	(Earache)	72	17	55	22/0	
D	47*	AMORPHIS	<i>Am</i>	(Relapse)	70	70	0	49/49	
46	48*	GORGUTS	<i>From</i>	(Olympic)	68	3	65	22/0	
49	49*	GANDALF	<i>Rock</i>	(Earache)	67	6	61	20/1	
D	50*	LACUNA COIL	<i>Unleashed</i>	(Century Media)	64	13	51	20/0	

add action

- 1) Amorphis, *Am Universum*, Relapse (49)
- 2) Sea Of Green, *Time To Fly*, The Music Cartel (44)
- 3) Blood Has Been Shed, *Novella Of Uriel*, Ferret (41)
- 4) My Dying Bride, *Meisterwerk 1*, Peaceville (39)
- 5) Son Of Sam, *Songs From The Earth*, Nitro (36)

most increased

- 1) Static-X, *Machine Sampler*, Warner Bros. (+68)
- 2) Monster Magnet, *God Says No*, Interscope (+55)
- 3) Stampin' Ground, *Carved From Empty Words*, Thorp Records (+50)
- 4) Savatage, *Poets And Madmen*, Nuclear Blast (+45)
- 5) Unloco, *Healing*, Maverick (+43)

going for adds

- Various Artists, *Ozzfest Second Stage Live* (Divine/Priority)
- Simon Says, *Shut Your Breath* (Hollywood)
- God Forbid, *Determination* (Century Media)
- H2O, *Go* (MCA)
- Zyklon, *World Uv Worms* (Candlelight)
- Ensign, *The Price Of Progression* (Nitro)
- Mushroomhead, *XX* (Eclipse)

ma bell meltdown

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

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	

MODERN ROCK

modernROCK

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weezer

"HASH PIPE"



Adds April 17

www.weezer.com

Written by Rivers Cuomo
Produced by Ric Ocasek
Mixed by Tom Lord-Alge
Management by Fat Wagnarella for Atlas/Third Rail

© 2001 Geffen Records



In Stores May 15

modernROCK

Top 50 Airplay

October 3 - 9 2000

LW	TW	Artist	Track	Label	TW	Move	LW	2W	3W	Cume/Adds
1	1*	INCUBUS	DRIVE	(Immortal/Epic)	2844	59	2785	2728	2914	76/0
4	2*	LIMP BIZKIT	WAY	(Flip/Interscope)	2355	216	2139	1937	1820	79/1
3	3*	FUEL	INNOCENT	(Epic)	2343	89	2254	2136	2039	83/0
11	4*	STAIN'D	BEEN	(Flip/Elektra/EEG)	2332	568	1764	1122	250	82/1
2	5	A. LEWIS (STAIN'D) w/ F. DURST	OUTSIDE	(Flawless/Geffen)	2323	-316	2639	2725	2900	64/0
5	6*	AMERICAN HI FI	FLAVOR	(IDJMG)	2103	91	2012	1924	1749	81/0
7	7*	TANTRIC	BREAKDOWN	(Maverick)	2013	173	1840	1610	1371	80/3
8	8	3 DOORS DOWN	DUCK	(Republic/UMG)	1736	-71	1807	1712	1772	62/0
6	9	MOBY	SOUTHSIDE	(V2)	1660	-273	1933	1957	2103	48/0
10	10	LIFEHOUSE	HANGING	(DreamWorks)	1620	-145	1765	1770	1911	47/0
9	11	LINKIN PARK	ONE	(Warner Bros.)	1600	-165	1765	1883	2022	50/0
13	12	OLEANDER	ARE	(Republic/UMG)	1506	-34	1540	1447	1338	63/0
15	13*	A PERFECT...	HOLLOW	(Virgin)	1499	7	1492	1362	1306	66/1
16	14*	NEW FOUND GLORY	HIT	(MCA)	1479	29	1450	1350	1293	68/2
18	15*	COLD	NO	(Flip/Geffen)	1469	145	1324	1181	1150	73/0
14	16	COLDPLAY	YELLOW	(Nettwerk/Capitol)	1423	-53	1476	1606	1797	47/0
17	17*	ALIEN ANT FARM	MOVIES	(DreamWorks)	1372	41	1331	1285	1247	67/0
20	18*	PAPA ROACH	BETWEEN	(DreamWorks)	1349	46	1303	1147	1162	67/0
23	19*	POE	HEY	(Atlantic/AG)	1347	180	1167	999	883	66/1
22	20*	POWDERFINGER	MY	(Republic/UMG)	1330	157	1173	1094	1019	68/0
19	21*	TRAIN	DROPS	(Columbia/CRG)	1317	5	1312	1127	1007	56/1
12	22	CRAZY TOWN	BUTTERFLY	(Columbia/CRG)	1237	-392	1629	1786	2268	38/0
30	23*	DEPECHE MODE	DREAM	(Reprise)	1193	420	773	268	12	67/1
24	24*	OUR LADY PEACE	LIFE	(Columbia/CRG)	1156	9	1147	1123	1106	50/0
26	25*	GREEN DAY	WAITING	(Reprise)	1144	100	1044	910	626	60/5
21	26	GODSMACK	AWAKE	(Republic/UMG)	1143	-109	1252	1091	1178	37/0
27	27*	SALIVA	YOUR	(IDJMG)	1127	126	1001	901	910	66/1
28	28	DISTURBED	VOICES	(Giant/Reprise)	898	-50	948	1021	1147	38/0
25	29	DAVE MATTHEWS...	DID	(RCA)	873	-180	1053	1315	1742	34/0
38	30*	LINKIN PARK	CRAWLING	(Warner Bros.)	871	239	632	425	334	48/7
36	31*	LIVING END	ROLL	(Reprise)	789	120	669	559	471	58/1
29	32	OFFSPRING	WANT	(Columbia/CRG)	769	-103	872	1084	1249	28/0
35	33*	EVE 6	NIGHT	(RCA)	768	93	675	599	475	48/1
39	34*	GODSMACK	GREED	(Republic/UMG)	762	140	622	531	389	46/2
43	35*	LUCKY BOYS...	FRED	(Elektra/EEG)	707	160	547	467	286	54/4
31	36	EVERCLEAR	OUT	(Capitol)	704	-49	753	765	629	38/0
34	37	RAGE AGAINST...	RENEGADES	(Epic)	660	-81	741	737	916	21/0
44	38*	REHAB	IT	(Epic)	657	140	517	385	251	45/3
37	39*	DOVES	CATCH	(Astralwerks)	649	13	636	557	473	43/1
40	40*	SPACEHOG	WANT	(Artemis)	629	27	602	578	577	41/1
33	41	FUEL	HEMORRHAGE	(Epic)	610	-121	731	826	870	20/0
D	42*	U2	ELEVATION	(Interscope)	578	313	265	119	53	48/19
41	43	RAGE AGAINST...	HOW	(Epic)	542	-43	585	613	613	30/0
46	44*	DISTURBED	STUPIFY	(Giant/Reprise)	532	45	487	356	432	17/0
D	45*	DAVE MATTHEWS	SPACE	(RCA)	503	156	347	245	172	31/5
32	46	U2	WALK	(Interscope)	486	-209	695	1058	1342	21/0
47	47*	SPINESHANK	NEW	(Roadrunner)	485	40	445	324	276	33/1
D	48*	SUM 41	FAT	(IDJMG)	447	269	178	64	35	50/15
D	49*	NONPOINT	WHAT	(MCA)	401	57	344	329	325	27/1
D	50*	STABBING WESTWARD	SO	(KOCH)	383	270	113	0	0	

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

most added

1. **R.E.M.** 50 adds
"Imitation Of Life"
(Warner Bros.)



- 2. **OURS** 24 adds
"Sometimes"
(DreamWorks)
- 3. **COLDPLAY** 23 adds
"Shiver"
(Nettwerk/Capitol)
- 4. **U2** 19 adds
"Elevation"
(Interscope)
- 5. **SUM 41** 15 adds
"Fat Lip"
(IDJMG)
- 6. **STABBING WESTWARD** 9 adds
"So Far Away"
(KOCH)
- 7. **CRAZY TOWN** 8 adds
"Revolving Door"
(Columbia/CRG)
- 8. **LINKIN PARK** 7 adds
"Crawling"
(Warner Bros.)
- 9t. **ELWOOD** 6 adds
"Red Wagon"
(RykoPalm)
- UNCLE KRACKER** 6 adds
"What Chu Lookin' At"
(Atlantic/AG)

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

Top Ten Singles

ARTIST	SONG	LABEL
1. Stabbing Westward	"So Far Away"	(KOCH)
2. At The Drive-In	"Invalid Litter Dept."	(Grand Royal)
3t. Juliana Theory	"Understand The Dream..."	(Tooth & Nail)
Stereophonics	"Mr. Writer"	(V2)
5t. Crashpalace	"Perfect"	(Trauma)
R.E.M.	"Imitation Of Life"	(Warner Bros.)
7t. Me First/Gimme Gimmes	"Wild World"	(Fat Wreck Chords)
Ours	"Sometimes"	(DreamWorks)
Scapgoat Wax	"Aisle 10"	(Grand Royal)
Skindive	"Tranquillizer"	(RykoPalm)

Top Ten Albums

ARTIST	ALBUM	LABEL
1. Me First/Gimme Gimmes	Blow In The Wind	(Fat Wreck Chords)
2. At The Drive-In	Relationship Of Command	(Grand Royal)
3t. Guided By Voices	Isolation Drills	(TVT)
Juliana Theory	Emotion Is Dead	(Tooth & Nail)
5t. Nick Cave/Bad Seeds	No More Shall We Part	(Reprise)
Static-X	Machine	(Warner Bros.)
7t. My Vitriol	Finelines	(InfectiousUK)
Gwenmars	Driving A Million	(SeeThru)
Manic Street Preachers	Know Your Enemy	(Virgin)
Ani Difranco	Revelling/Reckoning	(Righteous Babe)

COLDPLAY

Shiver

The new single from the acclaimed album PARACHUTES.

- PARACHUTES now GOLD in the U.S.
- Total worldwide sales exceed 2,500,000
- U.S. tour May 25, 2001—June 25, 2001
- TV Performances:
 - SATURDAY NIGHT LIVE (4/7/01)
 - THE LATE SHOW WITH DAVID LETTERMAN (6/26/01)
- 2001 BRIT AWARD Winners for BEST BRITISH GROUP and BEST BRITISH ALBUM

"Year End Best Albums of 2000."

-- ROLLING STONE

"PARACHUTES is easily the debut of the year."

-- LOS ANGELES DAILY NEWS

"Top 20 Albums of the Year."

-- SPIN

"The band's charm is undeniable; its hooks are hard to shake."

-- TIME

"A band with the potential to actually lead us into new territory."

-- LOS ANGELES TIMES

"Already Shivering"

KROQ WBCN KNDD Y100 KROX
9IX WHFS KNRK KTBZ ...And Many More!

#2 Most Added

**SOLD OUT
Headline Tour
Next Month!**

modernMUSIC PAGE

modernmovers



#1 modern

Incubus, "Drive" (Immortal/Epic) Close to 500 spins separates Number One from Number Two (Limp Bizkit's "My Way"). "Drive" again holds its own, racking up 2844 spins on 76 stations. Will it fall to Staind next week? Stay tuned, it's gonna be a dogfight.

Ours, "Sometimes" (DreamWorks) Our Number Two Most Added song with 24 adds! Ross Zappin and Matt Smith had a helluva week with this track, pulling in stations such as WBCN, Q101, WMRQ, WFNX, and WEDG. Outstanding vocals, an incredible melody, searing riffs and an undeniable hook make this song a must. Taken from their shimmering debut, *Distorted Lullabies*. Also new at KMBY, KEDJ, KRZQ, KTCL, KWOD, WEQX, WKRL, and WROX.

Depeche Mode, "Dream On" (Reprise) Up an amazing 420 spins from last week, Depeche Mode is over the 1,000 spins mark and knocking on the Top Twenty's door. Moving from 30-23* (on 67 stations), "Dream On" is performing solidly early in the game. If you're still sitting on the fence, it doesn't look like you'll be taking a chance on this track. Increasing at WXNR, KRZQ, KNRQ, Live 105, KNDD, WMRQ and more.

Stabbing Westward, "So Far Away" (KOCH) Another strong week for "So Far Away." Nine more stations added it, bringing the early total to 34 stations and 383 spins. The new and improved Stabbing Westward are certainly proving (sonically) that less is more. New this week at Live 105, KNDD, KNRK, WPLA, WGRD, and WJSE. Already on at WEDG, WBCN, KROQ, WNFZ, WDX, and WPBZ.



From Zero, "Check Ya" (Arista) The cume continues to rise at both Modern and Active Rock (77 combined). "Check Ya" checked in with adds this week, including new airplay at WRAX, WROX, KKND, and KQXR. Arista has arrived. Take them very seriously. Already on at Q101, WMRQ, KTEG, KWOD, WKRL, WXS, WDV, WRRV, WZPC, WIXO, WWV, KEDJ, WPLA, WEDG, WJSE, WHRL, KMBY, WEJE, WFNX, and WCYY.

R.E.M., "Imitation of Life" (Warner Bros.) Our Number One Most Added track with 50 adds! This is vintage R.E.M., and as is evident by the add count this week, still very relevant to the Modern Rock audience. How could you deny a hook this big? New at 91X, X96, WWDC, WXRK, WHFS, WPBZ, KKND, WOCL, 89X, WEND, and many, many more.

Coldplay, "Shiver" (Nettwerk/Capitol) The latest from the masterpiece known as *Parachutes* had a superb week, pulling in 23 adds. Strong adds at stations such as WPLY, KNDD, WBCN, and WMRQ, along with continued support at WHFS (20x), KROQ (11x), and KNRK, should help Coldplay continue their upward momentum.

Sum 41, "Fat Lip" (IDJMG) Taking a cue from the Beastie Boys and running with Blink 182, here comes Sum 41. Debuting on the chart this week at 48*, "Fat Lip" pulled down an amazing 45 adds in the last three weeks. Already on 50 stations at Modern, expect movement up the chart to be fast and furious. New at WBCN, WBTZ, WPLA, WPLY, WZPC and more.

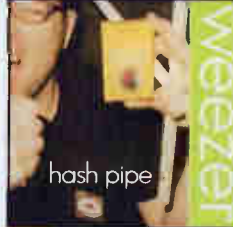
Seven Mary Three, "Wait" (Mammoth) Early action at WRZX, WDX, WZPC, WAVF, WIXO, and WXNR bodes well for Seven Mary Three and the folks at Mammoth. Basically, this is a great tune for the format; a smash that could be played all day. Their forthcoming album, *The Economy of Sound* doesn't cut corners and should connect with you on the first listen. Seven Mary Three have always proven their worth with great Rock songs that sound exceptional on the air. "Wait" is a perfect example of this. Officially going for adds on Monday (4.16).

Linkin Park, "Crawling" (Warner Bros.) Hats off to Mike and Rob. Forty-eight stations are spinning the follow-up to "One Step Closer" a total of 871 times. The early airplay and continued success of the last single should help Linkin Park sell a huge amount of records in the coming months. Get on this one right away. New this week at WPBZ, CFOX, KRZQ, and WJBX.

Crazy Town, "Revolving Door" (Columbia/CRG) Add WAQZ, WKRL, KWOD, WWDX, WHRL, WXS, WAVF, and WMAD to the growing list of stations jumping on the follow-up to "Butterfly." A strong base of stations are throwing their weight behind "Revolving Door," including early spins at KNDD (27x), WFNX (19x), 99X (18x), WDX, WAQZ, WEDG, WXRK, Q101, WHFS, and KROQ.

G. Love & Special Sauce, "Unified" (Epic) Five more adds for G. Love this week puts it on 18 stations. Moving closer to debuting on the chart, "Unified" quite simply, sounds great on the radio. Bring it into your meeting this week and give it another listen. New at KTCL, KXCS, WROX, WRRV and WZNE.

modernpriority



Weezer "Hash Pipe" (Interscope)

The geeks of Modern Rock are back! Ending an over four-year

absence, the new single from Weezer is here. A hooky anthem with just a drop "Peter Gun," "Hash Pipe" is already spiking all over Modern. Having just completed an extremely sold-out tour, Weezer is seemingly more popular than ever. Not officially going for adds until next week (4.16-4.17). Couldn't wait at KROQ, WXRK, 89X and KFMA.

available for airplay

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)
Weezer, "Hash Pipe" (Interscope)

4.23-24

The Bouncing Souls, "Gone" (Epitaph)
Five For Fighting, "Superman (It's Not Easy)" (Columbia/CRG)

Jump Little Children, "Vertigo" (Atlantic/AG)
Lifeforce, "Sick Cycle Carousel" (DreamWorks)

Static X, "This Is Not" (Warner Bros.)
Stereophonics, "Mr. Writer" (V2)
Travis, "Sing" (Epic)

The Union Underground, "Revolution Man" (Columbia/CRG)

"What 'Chu Lookin' At?"

UNCLE KRACKER

from the **GOLD** debut album

Double Wide

The artist who brought you
the smash hit "Follow Me"

PRODUCED BY KID ROCK

What 'Chu Lookin' At?
'Cause It Obviously
Ain't Your SoundScan...

60,000 Sold This Week!!!

New Adds:

WPBZ	KESO	KKPL	KMBY
KBSO	WJSE	WTGZ	WCDW
KQRX	KACV		

- WWF Wrestling Theme Song For X-Pac
- *The Tonight Show With Jay Leno*,
April 18th
- Upcoming *Rolling Stone* Feature

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modernCROSSROADS

Showtime fmqb's Weekly Watch on the Festival Season.

- 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, Excon and Joynr 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.
- 5/19 WKQX/Chicago *Jamboree* at 19th at the Tweeter Center (formerly known as the New World Music Theatre) featuring Disturbed, Lucky Boys Confusion and From Zero, Linkin Park, Staind, Papa Roach, Fuel, Run DMC, Crazy Town, Cold, Alien Ant Farm, Monster Magnet, and Saliva.
- 5/20 KPNT/St. Louis *Pointfest* at the Riverport Amphitheater featuring Staind, Weezer, Fuel, Our Lady Peace, Toadies, Lucky Boys Confusion, (hed) P.E., Monster Magnet, Run DMC, Cold and Mesh.
- 5/25 WHRL/Albany *Big Day Out* at Saratoga Springs Performing Arts Center featuring The Cult, Everlast, Our Lady Peace and Lifehouse.
- 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, Disturbed, Sevendust, Coldplay, Stereophonics, American Hi-Fi, New Found Glory, System of a Down, Fatboy Slim (headlining the Rave Tent), Eve 6 and Stabbing Westward.

X-files

KROQ's Second Annual Punk Rock Prom: It's pretty simple, the high school that completes the most KROQ challenges (issued by Kevin & Bean) wins a free show with the Offspring and Weezer at Six Flags Magic Mountain. KROQ is closing down the amusement park for the winning high school, so we expect a great number of schools to vie for the prize. If you want to check out video of last year's Punk Rock Prom with Blink 182, go to kroq.com.

Edge 102 Happenings: CFNY/Toronto is all "aboot" Dave Matthews and Tom Green these days (promotionally speaking, that is). Edge 102 is giving away a trip to see DMB kick off their North American Tour in Dave's hometown of Charlottesville, Virginia. To win the trip, listeners are being asked to take the Dave Matthews Midterm and e-mail the station their "exam" answers. Those that get 100% on the test will be entered into a drawing to see the show (three-day trip, 200 bucks of spending money). As for fellow Canadian Tom Green, the station is running their own promotion based on the media contest surrounding the release of his new film, *Freddie Got Fingered*. His movie quote contest asks that fans send in their own screening quote of the movie. The best one will be used on the back of the VHS and DVD boxes, and in all movie newspaper advertisements. Edge 102 will pick their own winner and send them on a trip to Tom's hometown - beautiful Ottawa, Ontario.

Kamp KFMA: All summer long KFMA/Tucson will be running with the concept of a "Summer Camp" called *Kamp KFMA*. Camp Counselor "Munch" tells listeners in the promos how to earn "merit badges" by winning various prizes. The promotion is a clever summer-long marketing tool that will tie

mostly all summer giveaways into one theme. Week #1 is "Arts and Crafts with Crazy Town." On April 18, KFMA is presenting the band at the Rialto Theatre. Winners score a KFMA Crazy Town merit badge and entry into a sound check party with the band.

Our Lady Peace Update: We're glad to see that "Life" held its own this week (24*, 1156 spins on 50 stations)... but we're still perplexed at the lack of support of certain stations that have never given them the time of day, even when they have hit records. We're still not sure what the hang up is - we've yet to hear any excuse that holds water. A good record is a good record. Canadians put their pants on one leg at a time just like the rest of us. It'd be silly to assume that the Great White North can't produce Rock stars the way America or the U.K. can. What gives people? We're willing to bet the farm that most of you not playing "Life" haven't even given *Spiritual Machines* a solid listen yet. Too bad... it's one of the best, most melodic Rock albums of the year. If you feel inspired, revisit their previous three albums (*Naveed*, *Clumsy*, and *Happiness...Is Not A Fish That You Can Catch*), each one is better than the last.

Killing Spree: While we're on the soapbox (again), we thought it'd be a good time to update you on the progress of another band that wows them here at home and in their native lands. Australia's Killing Heidi is quietly building momentum in several markets with strong sales, research and steady airplay. Fronted by young, sexy star Ella Hooper, Killing Heidi is poised to break into the Modern Rock boys club with up spins every week for the last twelve weeks. The sales stories are all significant. Their debut album, *Reflector*, ranked in the Top 70 in Portland,

Oregon, and has seen steady growth in a short period of time in Indianapolis, Phoenix, Grand Rapids, Spokane and Madison, Wisconsin. The album and their live shows have received glowing reviews in the *New York Post* and *RollingStone.com*, and the promotional and marketing efforts in support of the release have been relentless. If you haven't given their current single "Mascara" consideration and you've been waiting for a story to develop, the time is now. With Poe researching and requesting the way it is, combined with the fact that several other strong female-led records are readying radio release, why not give this one a shot?

Travis Sings: When visiting Epic's Joel Klaiman and Jacqueline Saturn last week, we were lucky enough to hear some of the new Travis album, *The Invisible Band* (due June 12). The first single, "Sing" (going for adds 4.23-24) is simply stunning. Only Travis could make the banjo sound perfect for the format. You'll be hard-pressed not to like this track. It's irresistible, beautiful and haunting all at the same time. Bands like Travis, Coldplay and Radiohead are the format and will always hold their own... so be on the look out for your overnight deliveryman and rush the single into the studio the minute it arrives. Travis will hit the road in support of *The Invisible Band* with Dido beginning June 10 in Vancouver, British Columbia.



Mike Walker
(Hondo)
1974-2001



PETE YORN : life on a chain

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

Early Believers:

**WRAX WEND WEQX
WOXY WDST KPKX
KHLR WFBZ WPGU
WWVV KXNA KACV**

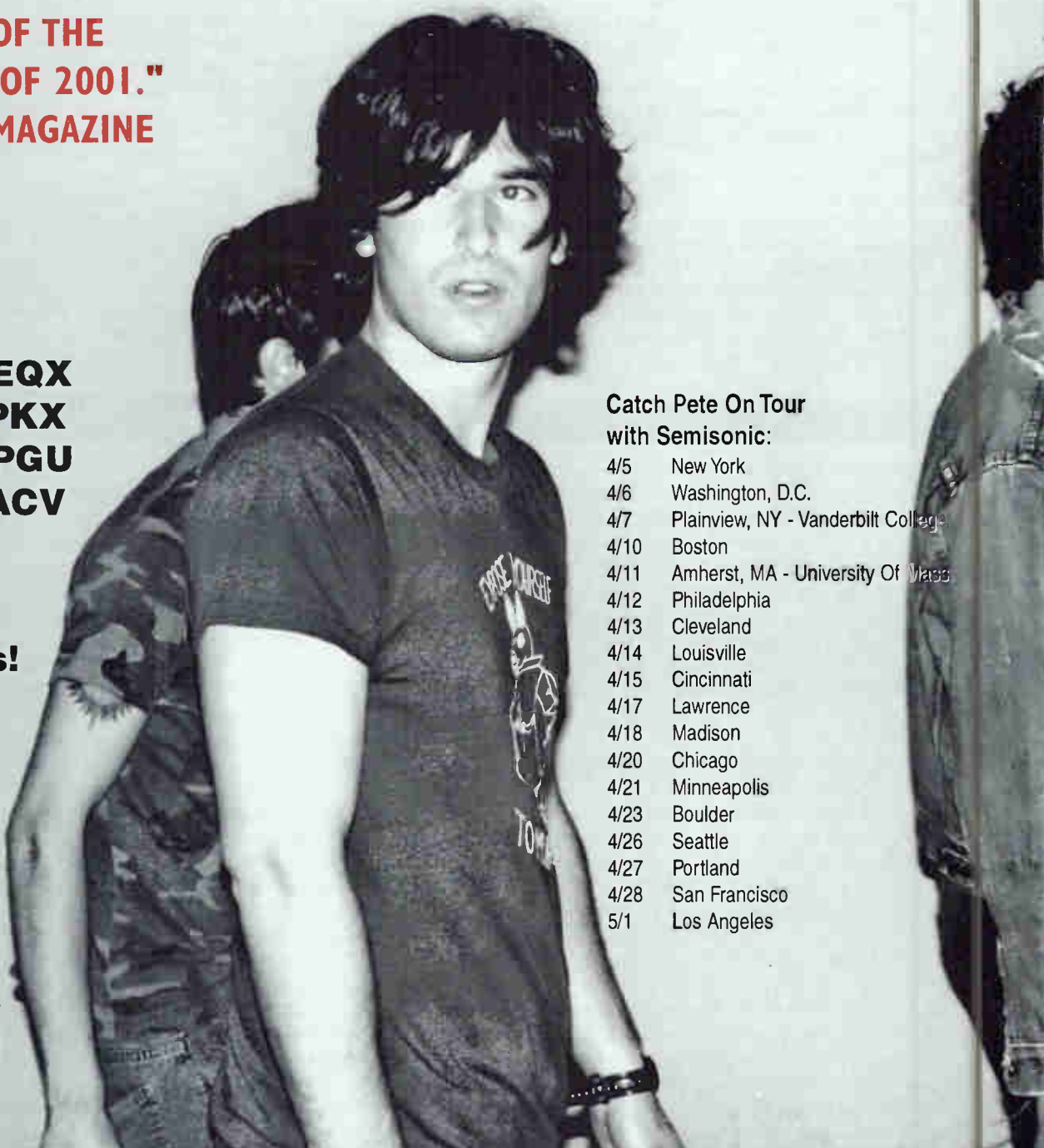
**Sold 3,500 Copies
This Week - 6,000
After Only 2 Weeks!**

**Los Angeles
777 Pieces (Rank #125)**

**Austin
108 Pieces (Rank #94)**

**San Diego
102 Pieces - Up From 21**

**Performances On Jay
Leno & Craig Kilborn!**



**Catch Pete On Tour
with Semisonic:**

- 4/5 New York
- 4/6 Washington, D.C.
- 4/7 Plainview, NY - Vanderbilt College
- 4/10 Boston
- 4/11 Amherst, MA - University Of Mass
- 4/12 Philadelphia
- 4/13 Cleveland
- 4/14 Louisville
- 4/15 Cincinnati
- 4/17 Lawrence
- 4/18 Madison
- 4/20 Chicago
- 4/21 Minneapolis
- 4/23 Boulder
- 4/26 Seattle
- 4/27 Portland
- 4/28 San Francisco
- 5/1 Los Angeles

THE FIRST SINGLE FROM
HIS DEBUT ALBUM

musicforthemorningafter

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

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

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



modern SHOTS



EVERCLEAR IN CINCY – Art and the boys recently stopped by the surging WAQZ for a visit. Picture (l-r) is Art Alexakis, Capitol's Scott Colebrook, WAQZ's Jimmy The Weasel, Greg Eklund, WAQZ's Shea Maddox, and Craig Montoya.



ROCK! ROCK! ROCK! – WXDX PD John Moschitta (left) TVT's Gary Jay, and WXDX APD/MD/Hockey Goon Lenny Diana celebrate a zillion Sevendust records sold.



HEY NOW! – Linkin Park recently stopped by the KROQ studios to molest each other and talk about the success of their first single, "One Step Closer" with KROQ's Stryker (2nd from left).



FREELoadIN' IN ATLANTA – Dexter Freebish recently played a Freeloader show for 99X, and we have pictures to prove it (kind of). Pictured here with Dexter Freebish is 99X PD Leslie Fram, Capitol's Joe Rainey (2nd from right) after the show.



"OK, LOOK HARD!" – After a recent Nothingface show, everyone but WXDX's Lenny Diana gives the camera their best "angry face."



DAVE LIVE! – The Morning X's Barnes, Leslie and Jimmy take a moment to pose with Dave Matthews during their "Breakfast with Dave Matthews" special in March.

continued from page 52

mass appeal and can help even out the overall playlist. We also make sure that we're highlighting the music and keeping it very familiar by running promos with song hooks. We're the only new music station in town that showcases music in our image promos. We always ID artist and title."

What about the belief that increased spotloads could be responsible for decreased TSL? "We haven't had increased spotloads," Framm says. "We certainly can't blame it on that."

Could we be overreacting to the decrease in TSL? Framm responds, "Whenever you see a negative sign, people tend to exaggerate the issue – is there an issue? What will it look like five years from now? When broadband becomes better, then will people use the Internet more? How will satellite radio shake out? We don't know yet."

WFBQ/Indianapolis has seen some TSL erosion, but OM Marty Bender believes that looking at the decrease in TSL on a per station basis isn't as telling as looking at TSL erosion for a particular format. Bender thinks the erosion is real and he's pretty sure he knows why.



Marty Bender

"We're seeing the erosion by people studying the numbers on a macro scale," Bender says. "You can't look at a book or two to decide if there's a TSL drop because the market dictates listening patterns. The bigger the sample the better the read on TSL and the nationwide study shows that it's declining, especially on the low end. To those who think that two years isn't a very long time to record a drop in radio listening: two years ago my Internet connection was awful. My daughter, who is about to move into a measurable demo, now assumes that the Internet moves pretty fast. A couple of years ago, people who are now in a measurable demo didn't even know about the Internet. This is a huge option for people's time. Two years ago my basic cable had half the stations it now does. I've got twice as many TV stations to watch. I have DVDs. When the listeners' attention can be captured by so many forms of mass communication, something's gotta go."

Is radio disappointing the customer?

"Alternative media choices affect the young end more, and, as technology improves, it may have even more impact." - Mike O'Connor

Bender doesn't think they're doing anything wrong. Again, he thinks it's about the multitude of choices. "There is just so much to do and see," he says. "And though it may not be translating into reality, it's just so much more hip for a kid to say he downloaded the MP3 of a new song than to say that he heard it on the radio. Getting a good sample is harder for Arbitron, too. People don't listen at home because their homes are now wired. They have one hundred channels on basic cable, not to mention what you can get on a dish. Everybody's fighting over computer time and we'd like to spend time relating to our family members, but prime time television starts at eight. At one time all we had was radio and television. Now our houses are media centers. But the basics of good radio haven't changed. We're still doing the same things we always did to get people through spots. We're always teasing things and keeping a forward motion on the radio station. There's nothing you can do that's dramatically different from what's already being done. It's the elements that you can't fight that are eroding TSL. They're environmental and lifestyle changes. The available choices are incredible and we ain't seen nothing yet."

Could a decline in overall TSL be driven by specific formats and changing tastes of certain segments of the population?

"Intuitively, I'd say that the erosion we see has to do with the massive multiplicity of media choices," Clear Channel Director of FM Programming Denver and Rock Brand Manager Mike O'Connor says. "Seven to mid-night is drive time



Mike O'Connor

for the Internet. Alternative media choices affect the young end more, and, as technology improves, it may have even more impact. The #1 young-end format is Hip-Hop. Outside of major markets there are very few stations for them. Our 25-54 year-

old focus has caused us to lose site of the younger-end and I think that the erosion is statistically valid."

But O'Connor hasn't just given up and let those ears fall by the wayside. KTCL/Denver is sub-branded with a series of niche, streaming music channels featuring Hip-Hop, Electronica, and X-Stream (Modern/Metal). It's great for the station from an image standpoint.

"There are a limited amount of stations we can own – we need to own the next frontier," O'Connor adds. "And it's out there for us to own. Except for the issue of licensing, it's ours, and it's up to us to own the sub-brands. The proliferation of new media, satellite television, and cable channels make it important for us to be the best – and biggest – we can be."

And O'Connor admits that radio as a whole may be over serving 25+ when the largest population cell is 12 – 23, which we are largely ignoring.

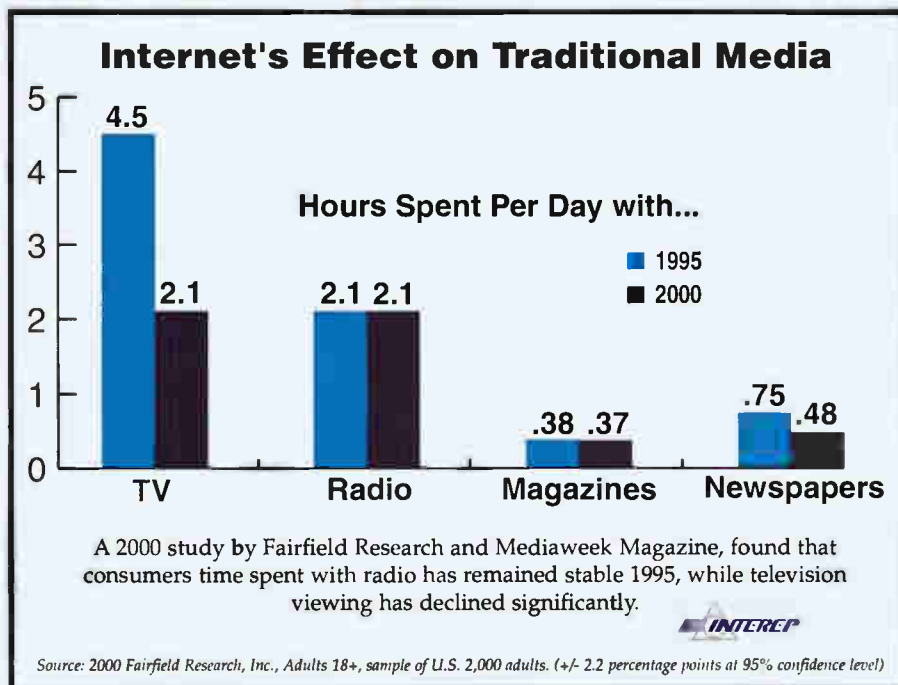
Up Not Down

In Portland, KINK PD Dennis Constantine has seen his station's TSL increase over the last four years from 5:45 to 9:15. KINK's target demo is 35-44 and leans slightly female. This contradicts the national trend. How have they managed to increase their TSL, nearly doubling it, when folks all over the country, in several formats, are spending less time with their radios, especially adult women? Constantine thinks the overall erosion is caused by a combination of things. And he begins with our favorite scapegoat.



Dennis Constantine

"It can start with more on-air clutter," he says. "There are more media choices that are less unique – more similar. That makes for more direct competitors for everybody. Then there are always the diary keepers themselves. The face of the diary keeper has changed. Arbitron just had one of their fly-



ins and they pointed out that it's more and more difficult to get diaries placed. Their percentages of which people will accept the initial call have been consistently going down. More and more people are overwhelmed by the interrupting calls in the evenings, and, while Arbitron tries to get us to believe that it doesn't make any difference, I can't help but think it does. There are a lot of contributing factors that add up to decreased TSL."

But Constantine doesn't think that it's Internet broadcasters or the Internet. And the Interep study on how the Internet has affected various media sources over the last five years (see graph) bears this out. He believes that TSL erosion can be fought and won.

"When you talk to Internet broadcasters, they're dealing in hundreds of listeners. We're dealing in tens and hundreds of thousands of listeners. And since home is your media center, the decrease in at-home listening isn't a surprise. That's where all the distractions are. You can counter-program. You have to do something that captures people's attention. You have to do

something that makes them want to turn on the radio when they're at home. They need to think about your station when they're at home. Radio is not top of mind for everyone."

So, like Leslie Framm at 99X, Constantine makes appointments with his listeners to get them to return at a time that they normally wouldn't, for something different and special.

"At night we do a two-hour show of ambient, Electronica and soft instrumental music that creates a mood," he says. "We know that it's background music. We also know that by providing a program that creates a relaxing mood for adult listeners at night, that these listeners will be there in the morning. KINK has great ratings in both dayparts. We know that this kind of ambient, quiet programming isn't right for all formats, but it works for us. If you're trying to attract a younger demo listener at night, you may want to play harder edged music or have a new music show. Some stations carry *Lovelines* because kids want to hear guys say 'penis.' For each station there's a different way to make a point so

that people will come to you and tune in."

What about offering less repetition and a larger library – something that Triple A is famous, or infamous, for? "I find that the more you rotate songs, the higher your TSL," Constantine says. "And while there's not much we can do about increased spot-loads, every station in the market has the same problem, so we are as creative as we can be about where we place them."

However, there are programmers who strive for low, or no "detectable repetition" to keep TSL high. "My observations over the past few years is that with TSL, it's feast or famine," says WXRT VP/Programming Norm Winer. "During work hours, we do great."

WXRT's listeners are there for at-work listening, but, like most busy adults, nights and weekends are filled with other duties and responsibilities. WXRT has special programming that's designed to drive



Norm Winer

listening in the off-peak times, like nights and weekends. The station makes appointments with listeners for tune-in times that are not automatic, like drive time or in the office by designing programming features. The incredible success of programs like *Saturday Morning Flashback* (which has ratings comparable to a weekday midday or higher) or Tuesday night's *Sound Opinions* (10 – midnight) proves that it's working for them. But there are other steps that programming takes to keep their listeners happy.

"One of the most important criteria for us is detectable repetition," Winer reiterates. "Even within the Triple A world, our spins would be considered modest. I'm trying to guard against people saying, 'Oh no, that song again.' It's still the biggest complaint we get. So our spins are more modest and our library is bigger. Maybe that's why our TSL is still stable. If you're programming for a listenership that has a lower TSL you can afford to repeat songs more often – and you need to – and you need to have a smaller library. It's difficult to rotate songs more often and keep your TSL high. We try to play songs as much as we can without people hearing the same

continued on page 50

"It's difficult to rotate songs more often and keep your TSL high." - Norm Winer

Continued from page 49

songs within a few hours or within an hour of the same time the day before. For older material we try to avoid consecutive drive times. By upping your rotations you increase your cume and by having more P2s listening to your radio station you're increasing your ratings but reducing your TSL. I envy my counterparts that work at radio stations that do more marketing than we do and who have devised a format that has a broader reach. The appeal of our format is one of the reasons why our TSL is stable. We have a very loyal, hard core audience. I long to increase our cume by 100,000 but as soon as we do that, the TSL goes down."

WXRT hasn't seen its TSL erode. It's varied from survey to survey, but the five-book average is 7:30, with a high in Spring 2000 of 8:15 and a low in Summer '99 of 6:45.

"For everyone but Infinity stations the erosion is probably attributable to the increased commercial loads," Winer postulates. "I'm sure it has to do with the number of media options. There are so many radio stations that are counter-programming and playing extended commercial breaks and people's tendency is to punch. We have so much appealing competition and shared options in our demo, 25-54, that we have an absolute horse race. There are several radio stations within six to seven tenths of a point. If the listener knows that they're about to hear six or seven commercials in a row, they're gone. People are conditioned to hearing that, but they also have reflexes. Work listening is different and we count on that."

Winer doesn't think that the Internet is a factor. The sound quality is still too poor for most of us to tolerate (especially older demos). And for the general public, the options offered by over-the-air radio are sufficient. But listeners do have too many options and distractions at home for there not to be a decrease in radio usage.

"And with the upper demo, some of those distractions are little," Winer says.

And the little distractions often are the ones that are making media choices in the home. *Blues Clues* or *Sesame Street* anyone?

One thing that worries Winer is the inexpensive cost of high quality, multi-CD players: "You know how easy it is to randomize and hear five of your favorite albums in any given order. It's very appealing - it's appealing to me."

How does WXRT make sure it keeps listeners around during regular programming other than specialty programs? "We

"This could be driven by the consolidation of the industry." - Harvey Kojan

do more teasing within the course of the day and more cross promoting from one daypart to another and from one day to the next," Winer says. "We have a lot more short-form production elements that provide people with reasons for listening longer or later. We don't do anything dramatic. We're just trying to sustain the listeners' loyalty and interest."

WNOR/Norfolk PD Harvey Kojan told us that they are up from three years ago. The station's TSL is currently 8:45. And although the station's TSL has gone up and down like a coaster at an amusement park in those three years, the average is stable.



Harvey Kojan

"Is our increase a statistically significant difference? I'm sure it's not," Kojan says. "How many times do we look at a share and say 6.5 to 6.1 is a down book when we know that there is no statistical difference between the two? If we had gone 6.5 to 6.9 we'd be celebrating with champagne! How significant are the numbers? Are there more or fewer radio stations two years later? This theorizing is interesting but does it make sense to say that radio listening is down because people have more choices or there are more commercials now? Absolutely."

Are they playing more commercials now than three years ago? Kojan says they are not and that protecting the programming has been a *Saga* mantra as long as he's been there.

"This could be driven by the consolidation of the industry," Kojan says. "If Clear Channel has added spots consistently throughout its 10,000 radio stations [closer to 1,200] and Infinity has, is there a chance that people aren't listening as long? Theoretically it would make sense, but I can't prove that either. I need to leave it up to the statisticians to tell me if a five percent decline over two years is relevant. I have a very healthy skepticism of statistics in general. I create the best radio station that I possibly can and try not to pay attention to statistics. Are we affected

by the ratings? Of course we are. Do I react more than I should emotionally to each trend that comes out? Yeah, but that's emotional, I don't let it affect what I do on the air. I'm interested in national trends, but not as interested as I am in what's happening at my station. In my brief analysis, the 'supposed' TSL malaise hasn't affected us. Our beaches are eroding, but not our TSL."

Kojan isn't the only one asking if a five percent drop in TSL over a two-year period is statistically significant. KFOG/San Francisco PD Dave Benson asked the same question. Is a 2.5 percent decline in one year significant? Statistically, those percentages could be considered flat.

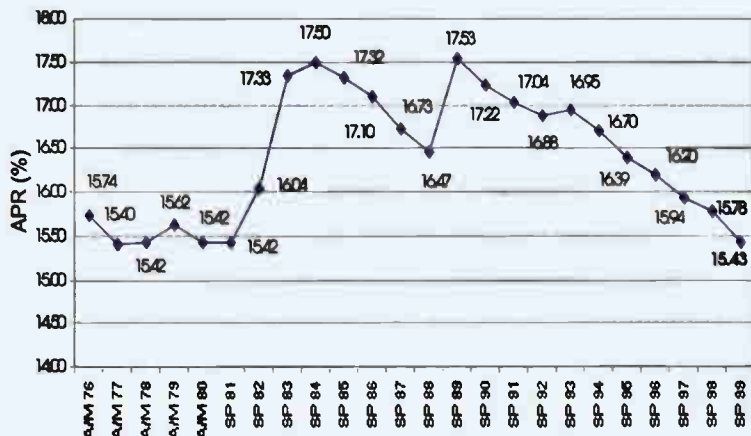
A Few Bad Apples?

"At some stations TSL erosion appears to be market driven," Clear Channel Regional Senior VP/Programming Jack Taddeo says. "With Country or Alternative you can point to the overall lower levels of listening. Those two formats have seen a decline in TSL almost everywhere, and that could be attributed to the audience's reaction to the product that they're putting out - it could also be partly the public's fickle taste - especially in Alternative. The format has changed dramatically in the last few years. The difference in styles could be important to target 12-17 year-olds - older music is burned and may not be relevant to the younger demo. It's possible that you could harm your TSL with what *was* your core audience with newer material that *they* dislike."

It's a classic programming dilemma: Bring along new listeners with newer styles of music, possibly alienating your older demo listeners? Or play it safe and lose the younger demo to new media or other, more exciting stations? Taddeo doesn't think that increased clutter and spotloads are to blame.

"Most of the increase in clutter happened before the TSL erosion that Arbitron's reported," he explains. "Television led the way in terms of clutter and raised the bar so high that when radio came along slowly with increased spotloads, it wasn't perceived as a huge negative by the public."

Mean APRs for all Standard Rated Markets: 1976-99



The APR shows the average percentage of the 12+ population which is using any and all radio in any quarter-hour, Mon-Sun, 6AM-12 Midnight. The figure is comparable to television's PVT (Persons Viewing TV).

He does think that TSL erosion can be attributed to our increasingly busy lifestyle. And that the newer cluster mentality of corporate radio actually enables more, not fewer, choices for the public.

"Depending on the format, there are ways to increase visits and TSL to an individual station," Taddeo continues. "Why aren't your listeners sticking to the station? Are you playing too many bad records? Is your rotation too fast or too slow? In other words, you need to find out if it's a programming issue."

Taddeo says that other issues include low recall of stations with minimal hype. It might be time for more outside promotion and marketing. Stations that are nine-to-five music machines need outside promotion or marketing. External promotion drives recall and reporting. If you can create a passion for the station, people are more likely to take the Arbitron survey. He gives the example of WSIX/Nashville. In that market, when you play word association with the man on the street and ask "radio station," they're likely to name the monster Country outlet.

More Statistics

Tony Sanders, Senior Analyst for Duncan's American Radio sent along a study that showed that the Average Persons Rating (APR) – the percentage of listeners in any

given market using radio from 6 a.m. to midnight, Monday through Sunday – varied widely during the twenty-four year period between 1976 and 1999. The percentage of listeners was nearly 16 percent in 1976 and 15.43 percent in 1999. While that appears to be relatively flat, the study showed peaks as high as 17.50 in '84 and 17.53 percent in '89.

What this study may be showing us is that an adjustment from very high levels of usage in the '80s is now taking place and inflated usage is returning to "normal" levels. What caused the increase in listeners in the late '70s and early '80s? Think about conditions at that time. Between 1975 and 1982 the number of FM stations, and the quality of their signals, increased exponentially. There were not only an increasing number of FM signals, there were also often several choices within formats, many of which were being aggressively marketed. People just weren't used to having more than one Top 40 or Rock station to choose from and their usage increased. The increased marketing and promotion by the new, and newly attacked, stations also drove the public's increased usage of radio. Music was exciting and compelling, with Pop and Rock stations both seeing large audience shares. And while it is unusual in this business to see both Rock and Pop styles flourishing at the same time, in the

'80s it was happening. The introduction of the Walkman, making radio even more portable, also probably helped the boom more than just a little bit. The rise in listening also corresponded to the rise in format choices, with radio serving even more individual tastes.

Duncan's also did a study in 1997 that examined what they recognized as erosion in APR over an eighteen-month period. But it's probably not as simple as consumer dissatisfaction. If you look at radio over the last ten years, we've seen a redirection of the entire medium's programming thrust from being very broad based to being more niche-oriented. With corporations owning several stations, what we're now seeing is a group of four or five stations strategically arrayed to concentrate the firepower in the more saleable demos. Some stations are now being used to flank the big, heritage powerhouse and add more value to the corporate package buy.

It makes more sense to complement the existing strengths than it does to stake out a smaller piece of turf in the outer orbits. The fringe formats are weakening. Many stations that had older or very young audiences have changed formats, and these listeners are now disenfranchised. Both Classical and Smooth Jazz formats, both with upper demo appeal and good qualitative, have seen a decrease in the number of actual stations, as selling the older audience is as difficult as it has ever been. So these listeners have nowhere to go in some markets and you can see a corresponding decline in older demo listeners' TSL. There are more radio choices, but they're for a smaller portion of the population. And it's the percentage of the population with the money.

If you're the CEO of a big, publicly traded company, you have a fiduciary responsibility to your stockholders to aim for the population with the fattest wallets. And a lot of owners are thinking about which formats are cost-effective. Many exceptionally good radio stations are people-intensive and have a great deal of overhead. If owners can put on a station that can generate a four share with very few staffers and little overhead, they can't help but think seriously about it. In the end, the return is higher. Some owners are smart enough to realize that the station that's really bonded with the audience, even with a smaller audience share, is far less vulnerable to attack than the "format of the day" stations that are less likely to inspire passion, or a lengthy time spent listening.

There are more radio choices, but they're for a smaller portion of the population.

Decline in

Time Spent Listening:

According to Arbitron's Fall 2000 data, Time Spent Listening has declined by an hour in the last two years. In fall 1998, average TSL was 21 hours and 30 minutes. Two years later, it's 20:30. The decline is most dramatic among younger demos. For example, teens spent about fifteen hours per week with the radio in 1998. In 2000, teen TSL dropped to 13 hours and 45 minutes. Women 25-54 listened to the radio for 21 hours and forty-five minutes in '98 and that number has dropped to 20 hours in 2000. Additionally, AQH stats by location revealed that At Home listening has dropped 10 percent in the last two years. The decline was most dramatic among 25-34 year-old persons. That demo took an 18 percent hit - especially with women.

What do these stats mean to programmers? Is a five percent drop in radio's

overall TSL over a two-year period significant enough to cause concern? Is the public's decreasing usage of radio real or an Arbitron sample problem? If it's real, is it caused by listener dissatisfaction with the product or increasing media options? Can it be blamed on clutter, or are we missing the bigger picture?

WHAT'S GOING ON?

By Sybil McGuire

Programming Wisdom

"We feel that TSL erosion can be blamed on all the media distractions that the public is faced with," 99X (WNNX/Atlanta) PD Leslie Framm told *fmqb*. "There are DVDs, the Internet and hundreds of television choices. This generation doesn't spend the amount of time with the radio in our rooms as we did."

What does Framm do on 99X to combat the myriad choices that her listening audience now has? "We try to do as many TSL-generated promos as we possibly can," Framm explains. "Appointment listening can be used to bring people back for more occasions. Gone are the days when people would jump through hoops for prizes. Their time is increasingly valuable. We also try not to go overboard on any musical trend. Balance is key in a format that showcases a wide variety of music. Bands like Coldplay, the Doves and Powderfinger are

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Leslie Framm

This is gonna hurt.

#1 Most Added Track At All Of Rock Radio This Week!

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WAAF	KUPD	KRXQ	WLZR	WBZX	KXTE	WNFZ
WNOR	KILO	WCCC	WOXA	WQBK	WRXR	KUFO
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