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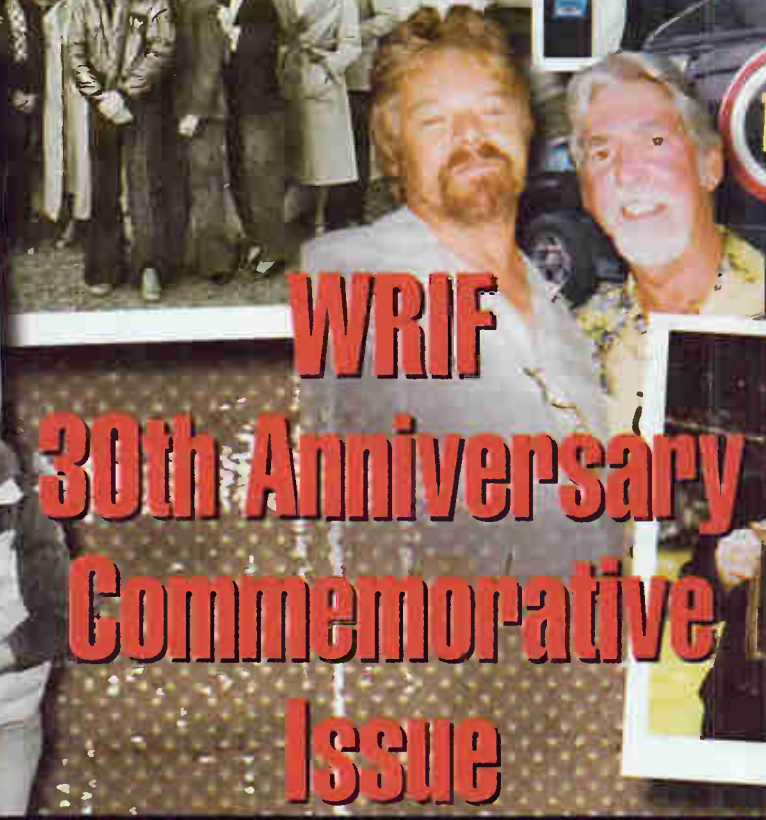
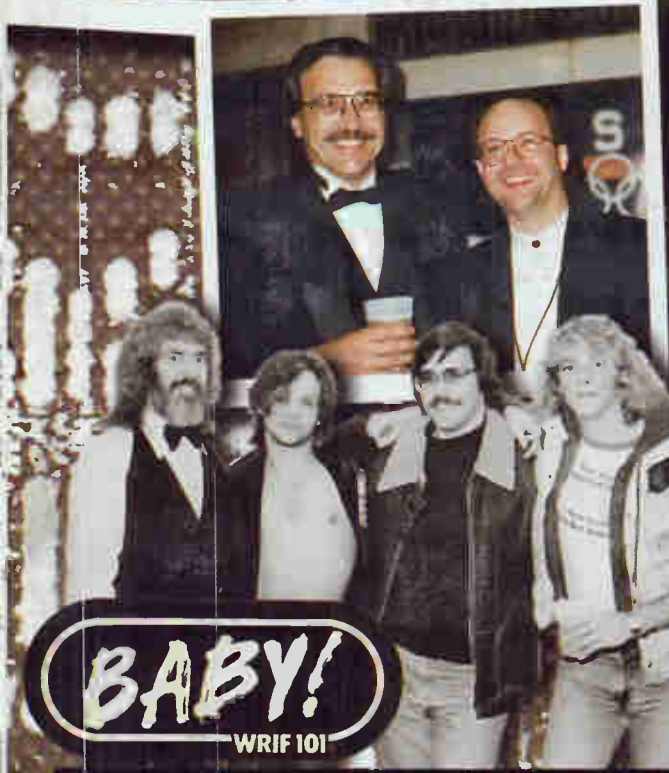
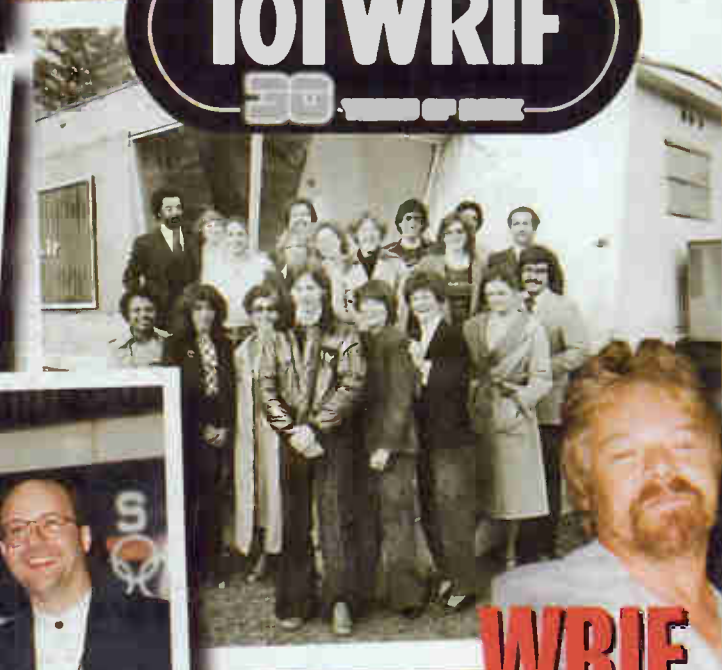
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June 22, 2001



101 WRIF
30



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WRIF 30th Anniversary Commemorative Issue

**Digitally Speaking:
The Future Of
Radio Is Closer
Than You Think**

**Steal This:
Special Weekend
Programming Ideas**

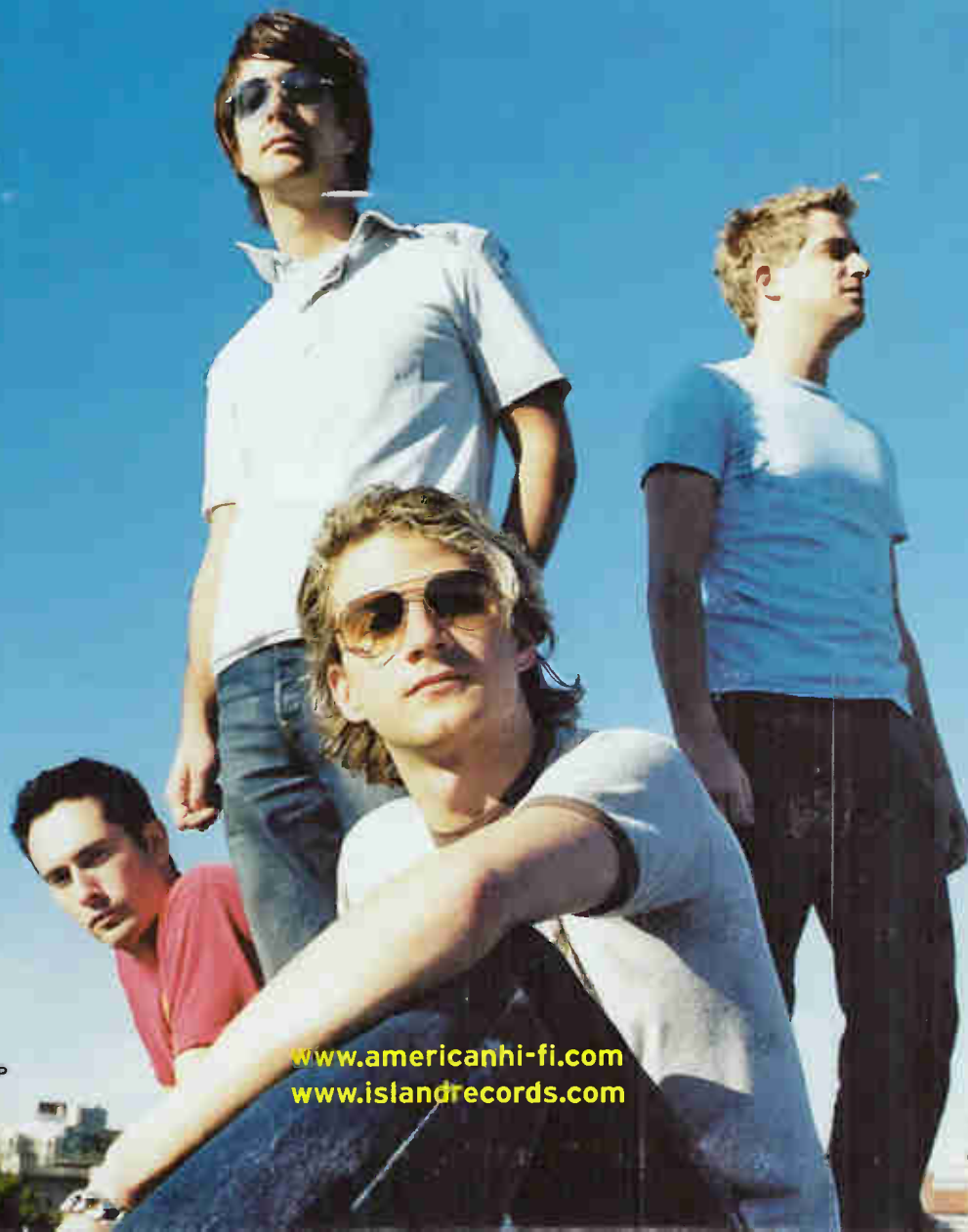
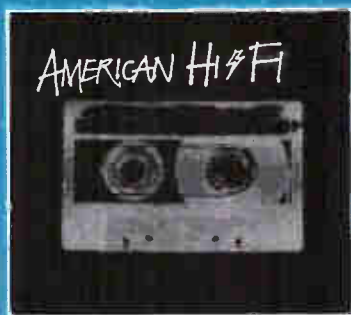
**Reasons For
The Declining
Trend in Persons
Using Radio**

American Hi-Fi

Another Perfect Day

The new single from their debut album **American Hi-Fi**. Follow up to the Top 5 track **Flavor of the Weak**. On tour with Everclear.

Produced by Bob Rock
Mixed by Chris Lord-Alge



Management: Joshua Neuman
and Jonathan Daniel for
Crush Music Media Management



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upfront

3 The Future Of Radio Is Closer Than You Think

With the launch of XM and Sirius' subscription satellite services on the horizon, some are preparing to read terrestrial radio its last rights. While analog radio's days may be numbered, digital terrestrial radio is just around the corner and, with the promise of CD-quality audio and data services on demand, may only be the beginning of radio's second "golden age." If everything goes according to Ibiquity's plan, radio's digital future is only a little more than a year away.



11 Steal This Promotion: The Weekend Wonderland

Weekend specialty programming hasn't changed very much in the last few years. While some stations invent some truly special – and different – promotions and programming, we mostly found variations on a well-worked and proven set of themes. But the creativity that lies in the execution knows no bounds.

17 Programming to Win: What's Wrong with Radio?

Paragon Research's Larry Johnson points to several possible reasons for the recent reported decline in radio usage. Johnson believes we must guard against a distorted bottom-line mentality severely and permanently hurting the medium. The actual bottom line, he says, may depend on radio ringing true with listeners and fueling our passions.

fmqbsalutes30years ofriff-rock indetroit

21 WRIF in the Winner's Circle

It out-smarted and out-lasting a succession of formidable competitors to reign supreme as Detroit radio's Rock City icon. Paul Heine traces the history of the Riff, from its freeform days in the trailer, to its position today as the highest billing outlet in Greater Media's Motor City cluster.



34 The Riff in pictures

Backstage, onstage, on-air, bad hair. The story of WRIF, as seen through the camera's eye.

38 Reflections of WRIF

Friends of WRIF share their warm n' fuzzies about the station.

the week in music

39 Stats Summary

40 New Music Page

42 Airplay Analysis

44 Rock Charts

45 Regional Call-Out Research Scores

music news

46 Radiohead kicks-off tour in Houston... Tragedy strikes at Tommy Lee's house... Foo Fighters get busy.

must read

52 Ratings

Spring 2001 Phase Two Arbitrends.

60 Trade Shots

The photos are in from L.A. and it was a Bunny Ball!

departments

55 Active

WFYV Campaigns for Skynyrd... The Eagle feels the heat over new billboards.

56 Progressive

Injuries in Aspen and a new reporter from Bend.

59 Metal

Dust for Dust and VOD tie for Metal Most Added!

61 Modern

KROQ's Weenie Roast "Roadie For A Day."



39



46



60

Buckcherry

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Going For
Adds Now!

Couldn't Wait:

KQRC

WBZX

WTFX

KXFX

**Congratulations To WRIF On 30 Years
Of Rockin' Detroit!**

**Thanks For All Of Your Support And
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Produced by JOHN TRAVIS / Mixed by JAMES "JIMBO" BARTON / Career Direction: MOSAIC MEDIA GROUP, SCOTT WELCH & MARK BOTTING



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Clear Channel Partners With Hiwire – 250 Stations to Resume Streaming Next Month

Clear Channel Interactive has entered a deal with Hiwire, who will provide ad insertion services for all Clear Channel radio stations in the Top 50 markets. Using Hiwire's ad insertion technology, Clear Channel stations will be able to replace broadcast ads with streamed audio ads that



can be targeted for specific listeners. A scheduled roll-out of 250 stations will begin in July, with the first two stations being WTNT-AM and WRC-AM, both in Washington, D.C.

"With the remarkable growth of Internet audio over the last several years, Clear Channel vowed to find a comprehensive approach to streaming that made both legal and financial sense," Clear Channel Interactive CEO Kevin Mayer said. "Hiwire has a proven track record of serving

ads for Internet radio and has the infrastructure in place to handle our significant ad inventory."

The agreement makes Clear Channel Interactive the largest radio group to make a commitment to streaming with ad insertion. Conservative estimates place the online ad inventory for CC's Top 50 markets at over one billion ad impressions in the first year alone. Both CCI and Hiwire will generate revenue through the sale of the new audio inventory.

"To generate advertising revenue through streaming, you need critical mass," Hiwire CEO Warren Schlichting remarked. "Adding 250 Clear Channel stations to the Hiwire network brings our ad serving reach to over 40 percent of the entire streaming audio market."

Clear Channel, along with most other broadcast companies, discontinued streaming in April, due to new AFTRA-related fees for commercials broadcast over the Internet and renewed worries

over the Digital Millennium Copyright Act.

"These are simply issues that need to be sorted out," Arbitron VP/Communications Thom



Mocarsky told the *Los Angeles Times*. "This is a new technology that doesn't fit the existing rules, so new rules need to be established that can accommodate all of the players."

Clear Channel has recently started re-streaming its Talk, Sports, and News stations. "Those stations aren't music-intensive, so we're letting them stream as long as they have the technology to strip ads and replace them," Mayer told the *Times*.

Cox, Entercom, and ABC have also resumed streaming some of their stations.

-Jay Gleason

L.A. "Arrow" Picks up Bob Rivers Show



Bob Rivers

While a non-compete issue has temporarily silenced Bob Rivers on the Seattle airwaves, that hasn't stopped Infinity from launching his show in other markets. Beginning July 2, *The Bob Rivers Show* will be piped into Los Angeles on Infinity Classic Rocker KCBS.

"Arrow 93" gives the Seattle-based morning man his largest market ever. Infinity put the former KISW talent into syndication on April 9. The show is currently heard on Talkers KSFN-FM/Las Vegas and KNJO-AM/Juneau, and Oldies KUPL-AM/Portland.

To introduce his show to L.A., Rivers says he and his ensemble are "loading up the truck and moving to Beverly." The show will originate from the Arrow studios for six-to-eight weeks, beginning the second week of July. Rivers says his partners — which include Spike O'Neill, Downtown Joe Bryant, Maura Gallucci, and Mike Jones — will stage an "adopt a neighborhood" spoof as part of the L.A. broadcasts.

"We've always played to L.A. with *Twisted Tunes*," Rivers told *fmqb*. "We poke fun at whoever in show business is the most fun to laugh about. I was told a while back by another morning show in L.A., that if we were ever on there with our *Twisted Tunes*, that everybody would be talking about it."

Because he avoids below-the-belt humor, Rivers hasn't encountered the advertiser

continued on page 5

Radiohead kicks-off tour in Houston... Tragedy strikes at Tommy Lee's house... Foo Fighters get busy... Details in Music News, on Page 46.

Digitally Speaking: The Future Of Radio Is Closer Than You Think



It was only thirty years ago that AM radio ruled the roost. In fact, through the mid-1970s, AM radio accounted for more than half of all radio listening. By the early '80s the tables were turned as FM became the format of choice for the masses and AM was no longer the public's primary source for music. A few years later, AM stereo was touted as the band's savior. However, compatibility issues and the explosion of AM Talk killed AM stereo.

Fast forward to the present as XM and Sirius prepare to launch their subscription-based satellite services. With the promise of up to a hundred channels of digital quality entertainment and fewer commercials than terrestrial radio, some see this as the beginning of the end for analog radio. Believe it or not, they couldn't be more correct as the industry appears ready to make the move to digital and take a proactive approach to fending off competition from not only satellite radio, but also other potential threats on the horizon, including wireless Internet.

Leading the charge is iBiquity Digital, the company created by the merger of Lucent Digital Radio and USA

continued on page 9



ADEMA

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THE FIRST SINGLE FROM THEIR
SELF-TITLED DEBUT ALBUM.

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Mixed by David J. Holman
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IMPACT DATE: JUNE 26

Kramer & Twitch Fired From KEGL – Bob & Tom Join KZPS Lineup

Clear Channel Active Rock KEGL/Dallas has fired **Kramer & Twitch**, less than a week after the evening hosts claimed on-air that **Britney Spears** was killed in a car accident and that her boyfriend, *NSYNC's **Justin Timberlake**, was hospitalized in a coma.

Last Tuesday (6/12), after **Kramer & Twitch** "reported" that **Spears** and **Timberlake** were in a car accident, Los Angeles-area police and fire departments were flooded with phone calls. The following day, KEGL aired a recorded apology and the duo returned to the air. On Monday (6/18) they were fired.

Clear Channel-Dallas Market Manager **Tom Schurr** told the *Dallas Morning News* the pair's latest hoax was the final straw for the company, citing problems that led to their dismissal from co-owned **KSJO/San Jose-San Francisco**.

While in the Bay Area, **Kramer & Twitch** encouraged motorists to open their car doors on bicyclists

or run them over. They were suspended for two weeks for that incident. In early April, (while still at **KSJO**) the duo broadcast an explicit phone call where a woman

coached **Kramer & Twitch's** producer how to talk dirty to her man. The pair was suspended and eventually fired from **KSJO** for that prank.

"There were some other things that I only have a cursory knowledge of that came up while they were out there," **Schurr** told the paper. "As you well know, sometimes you do something, but it doesn't become a problem for some time."

Kramer, meanwhile, said the duo got permission from **Eagle PD Duane Doherty** to run with the bit on **Britney Spears**. "We called **Duane** and said, 'Look, we have this outrageous idea. If you shoot it down, cool,'" **Kramer**

97.1
THE EAGLE
ROCKS.

said.

Schurr doubted the phone call with **Doherty** went as recalled by **Kramer**, but that it didn't matter anyway. "It was a whole series of things that accu-

mulated over time that led us to believe **Kramer & Twitch** would be probably better off elsewhere and that we would be better off making a fresh start and doing something new."

Kramer said he didn't think the bit would create the worldwide controversy that it eventually did. "The last thing we expected was us, self-proclaimed morons, to create such a worldwide panic within one hour," he said. "That's not what we set out to do."

Prior to joining the **Eagle**, **Kramer** worked at **CHR WFLZ/Tampa**. He was fired from that gig after giving out a phone number he claimed was to the

home of the Pop band **Hanson**. The phone number began with the numbers **911** and caused the emergency service switchboard to become overloaded.

Chaz, who hosts the **Eagle's Local Show**, will cover **Kramer & Twitch's** evening show on an interim basis.

Meanwhile, **Classic Rock** sister **KZPS** has replaced local morning duo **Bo & Jim** with the syndicated **Bob & Tom Show**.

"**Bo and Jim** are very good at what they do," **Schurr** said. "It's just that this show [**Bob & Tom**] is part of our company, we're using it in a lot of our markets, it has a tremendous amount of entertainment content, and we just felt that **Bob & Tom** had the star power to take us to the next level."

Bo & Jim were ranked first **Men 25-54** in the **Winter Arbitron** with a **7.9**.

-Jay Gleason

continued

L.A. "Arrow" Picks up Bob Rivers Show

continued from page 3

resistance that certain other nationally syndicated **Talk** shows have. **Paul B. Anderson**, **Rivers' agent**, is hoping that, coupled with what he calls the show's "cross-demographic appeal with men and women," will make it attractive to a wider array of formats, including **Triple A**, **Rock**, and **Talk**. The program's content isn't time-specific, he says, making it viable live in middays on the **East Coast** and in other variations.

If, to deliver **Opie & Anthony** to **22 markets**, **Infinity** has to blow up more stations like it did in **Sacramento**, that could create an opportunity for **Rivers**. "If that happens, it's a great opportunity for us," **Anderson** said.

To accommodate the show in the **5 a.m. - 9 a.m.** slot, **Arrow** is moving morning man **Joe Benson** to afternoons and ousting afternoon man **Bob Coburn**. "Bob [**Rivers**] is extremely creative and very talented and I know **Arrow** listeners will find his show interesting, intelligent and funny," **KCBS PD Tommy Edwards** commented. "He actually is not a stranger to **L.A.** since other stations have been playing his parody music for years."

Spike O'Neill's non-compete issue in **Seattle** - the reason the show isn't heard there - expires **June 30**. **Seattle Classic Rocker KZOK** is expected to pick up the show, as early as **July** or as late as **October**.

-Paul Heine



DOING BREAKFAST FOR A GOOD CAUSE: At a breakfast last Thursday (6/14) morning, **KROQ/Los Angeles VP/Programming Kevin Weatherly** was honored for his work with **LIFEBeat**, the music industry's **AIDS** charity. The breakfast at **L.A.'s Century Plaza Hotel** was attended by over **400 industry types and artists**, raising over **\$100,000** for **LIFEBeat**. Pictured (L-R): **Beastie Boy Mike D.**; **Kevin Weatherly**.

Showtime - *fmqb's* weekly watch on the festival season... **WXDX** and **Yuengling's Show Us Your Cans Contest**...
Details in *Modern Crossroads* on page 64.

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Summer Tour With Staind Continues

Over 240,000 Scanned!

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CONGRATULATIONS TO WRIF
ON 30 YEARS OF ROCK!!!

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deadline news

Lieberman Wants President Bush to Endorse Entertainment Marketing Bill

Senator Joseph Lieberman (D-Conn) has sent a letter to President George W. Bush asking the White House to back legislation that would give the Federal Trade Commission authority to go after entertainment companies that intentionally market adult material to children. "This is something that all of us – Republicans and Democrats, entertainment industry CEOs and parents – should be able to agree on: It is wrong to market adult-rated products to children behind the backs of their parents," the letter read. It is being made public on the same day legislation is being introduced to the House that, if passed, would allow the FTC to fine companies up to \$11,000 a day for violating their own marketing guidelines. The bill is identical to the Media Marketing Accountability Act, which Lieberman, Senators Hillary Clinton (D-NY) and Herb Kohl (D-Wis) introduced to the Senate in April. The MMAA was introduced the same week the FTC issued a follow-up report to last year's report on the entertainment industry's marketing practices. Meanwhile, The Creative Coalition, which is made up of over 50 leaders in the arts and entertainment community, is asking the Senators to withdraw their support for the bill. "A governmental role in defining 'acceptable' entertainment is an indirect form of censorship," Actor and President of the Coalition William Baldwin said. "The threat of civil penalties is an extreme reaction to a problem whose solution lies in voluntary self-regulation by the creative industries, action these industries have successfully undertaken and continue to improve upon." RIAA President Hilary Rosen added, "Senator Lieberman and every legal expert in the United States know that his bill is unconstitutional. I would expect the Bush administration to realize that the music industry takes its responsibility seriously and that there is no need for legislation." The record industry was singled out in the FTC follow-up report, which said the industry continues to market music with parental warning packaging to children.

Senator Hollings Against Further Media Deregulation

Newly installed Senate Commerce Committee Chairman Senator Ernest Hollings (D-SC) wrote an opinion piece in Wednesday's (6/20) *Washington Post* protesting what he called "a frenzy of media mergers." Saying the rules that are supposed to protect diversity are under assault from regulators, judges, and the industry itself, Hollings said, "We must not make a similar mistake by further consolidating ownership of our local television stations." Answering the media heads that want the TV ownership cap eliminated, Hollings said, "The proponents of deregulation and consolidation have yet to prove their claims. Deregulation without reasoned justification is nothing more than deregulation for its own sake. We have already been down that road and we have seen the troubling results in the radio marketplace."

Celebrity Survivor Courting Howard Stern

CBS is tossing around the idea of a celebrity version of the network's wildly successful *Survivor* series and CBS-TV President/CEO Leslie Moonves would love the King of All Media to be a part of it. "I think you'd be great," Moonves told Howard Stern during his Wednesday (6/20) broadcast. Moonves told Stern that *Everybody Loves Raymond* star Ray Romano, *King of Queens*' Kevin James, Los Angeles Laker Kobe Bryant, and Frank Stallone have already approached the network about participating in the star-studded version of *Survivor*. If the show actually happens, it will likely require the celebrities to compete for 10 days, vote off one contestant each day, and donate their winnings to charity. Stern didn't commit to the show, but hinted that he would need more than the \$1 million prize the show currently doles out to the winning contestant.

Internet Radio Pulling Listeners From Traditional Broadcasters Who Stopped Streaming

According to a new Arbitron/Coleman study, many consumers accustomed to listening to streaming versions of traditional radio stations have easily found other sources of streaming audio that deliver similar programming.

The new study, *Broadband Revolution 2: The Media World of Speedies*, examines the media usage characteristics of "Speedies" – consumers who have broadband Internet access at home, work or school.

Nearly 70 percent of Speedies who have used streaming audio are aware of disputes over rights fees that have caused some sources of audio on the Internet to stop streaming. One-third have encountered radio station Web sites that have ceased streaming due to disputes. More than two-thirds (68 percent) of those who have encountered halted audio streams were able to find other sources of similar-sounding audio programming online.

"Traditional radio stations that have temporarily discontinued their rebroadcast on the Web risk losing their Webcast audiences to Internet-only Webcasters," Arbitron Webcast Services VP/GM Bill Rose said. "Our research indicates that the rapidly growing number of those with super fast Internet access, whom we call "Speedies," will find alternative sources of audio if they can't find their favorite stations online."

Another key finding in the study shows that more than half (59 percent) of Speedies report tuning to the same sources of audio over and over again, while only less than a quarter (24 percent) seek new sources of audio when they tune in online.

"Like consumers who listen to over-the-air radio, online listeners say they spend most of their time with one or two sources of audio when they tune in," Coleman VP Warren Kurtzman said. "Therefore, if they can't find the audio they want, it will be far more difficult to win these listeners back after they leave."

Nearly one-third (31 percent) of American Internet users have broadband access at home, work or school. Two thirds (64 percent) of Internet users who have broadband access are connected through their workplace and more than one third (37 percent) have access at home. Only 15 percent have access at both locations.

More than one third of college Speedies say they are either "very likely" or "somewhat likely" to get broadband access at home if they were no longer in school. In addition, 22 percent of college students use broadband as a source of entertainment.

In contrast, most people who have broadband access at work think of the Internet as a source of information (82 percent). Only eight percent of workplace Speedies view the Internet as a source of entertainment. Overall, three-quarters of all Speedies view the Internet as a source of information.

Radio is the most heavily used traditional broadcast medium among Speedies, with an average two hours and 28 minutes daily listening. Nearly half (45 percent) of all Speedies report at least some instances of media multi-tasking – consuming more than one media at the same time.

-Jay Gleason

DROWNING POOL

BODIES

Top Requests At:

WIYY WXDX KUPD WNOR WJJO KIOZ
...And More!

New This Week At:

WXNR WAVF WCYY KFTE KQXR KXXR WAZU WBZX
...And More!

Over 21k Scanned This Week - Album Ships Nearing 200k

"'Bodies' is the most reacting record on-the-air now and has been since the first spin. I haven't seen anything like this in a LONG time!" —**Shannon Leder, KIOZ**

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MTV.COM**

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Management: Paul Bassman for Bassmanagement

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continued

Digitally Speaking: The Future Of Radio Is Closer Than You Think

continued from page 3

Digital Radio late last summer. Thanks to their IBOC (In-Band-On-Channel) technology, Ibiquity is working towards a future complete with CD-quality radio broadcasts and interactive data services available at the touch of a button. With a who's who list of heavyweight investors, including **Viacom, ABC, Clear Channel, Radio One, Bonneville, Citadel, Emmis, Entercom, Cumulus, Regent, Saga, Beasley** and **Cox** among others, it's obvious that folks at Ibiquity aren't the only ones who see digital as the future of radio. And, unlike the television industry's continuing upgrade to HDTV, the conversion for radio is expected to be seamless, due to overwhelming support from the radio industry.

"It's a chicken and egg game, but we've decided who's going to be the chicken," said **Robert Struble**, Ibiquity's President and CEO. "Broadcasters have said that they want this technology. The plan has always been that the stations will come on the air first. Then, radios will come out six to nine months later in specific targeted markets where the receiver manufacturers state that they do the greatest amount of their business. We think that having the stations on the air touting digital will really drive the conversion. We want to avoid a television scenario where they had broadcasters saying that they'll convert their stations once the HDTVs hit the market. Manufacturers were saying that they would build the TVs when stations convert to digital. So, we've solved that problem because the broadcasters have agreed to go first and be the chicken."

Beyond the prospect of digital quality programming, one of the main factors that is making IBOC a viable option for both large and small market stations is its relatively low cost, especially when compared to what television stations have to lay out in order to make a similar conversion. While the actu-

al cost depends on the condition of each station's transmitter, it's estimated to be somewhere between \$30,000 at the low end and \$200,000 at the high end. And, according to Struble, stations will really only come close to the high end if they need to swap out the equivalent of a 1950s transmitter. Of the 20 initial stations that they've converted around the country for testing purposes, the average cost has been \$70,000 per station. When you consider that Ibiquity was using prototype equipment, which costs considerably more than mass produced components, it's a pretty safe bet that most stations will end up paying \$30,000 - \$50,000. Compared to the hundreds of thousands of dollars TV stations have had to pay to convert to digital, IBOC appears to be a cost-effective solution.

But, if stations convert, will the listeners come? Struble believes so because emerging technologies need one "killer application" for a successful launch. Ibiquity's IBOC has two.

"First, there's the rad cally upgraded quality. FM will sound like CDs and AM will sound like analog FM. You eliminate the interference, the static, the hiss, and the pops. A lot of people say that is the "killer app." People will buy that. Just look at how quickly consumers abandoned tapes and albums for CDs or the number of people upgrading to DVDs. But, there's another group of people who will be sold on the datacasting services. So, not only will consumers get upgraded audio, they will also have access to a mobile, robust data service. People getting more information, customized traffic or weather whenever they want is going to help drive this through the roof."

With A-list content providers such as **AccuWeather, Associated Press** and **Smartroute** already onboard, listeners will have access to real-time traffic,

headlines and weather on demand. Having just completed a series of successful FM field, lab and subjective listening tests totaling over 100,000 hours of airtime on 20 stations across the country, Ibiquity is just beginning AM field tests on stations in Cincinnati, Detroit, San Francisco and Washington, DC. Ibiquity currently plans on rolling out the digital transmission equipment for broadcasters in April 2002 at the National Association of Broadcasters (**NAB**) Convention. Then, approximately six to nine months later, consumer targeted radios will begin hitting the market. If all goes according to plan, listeners will be able to listen to their favorite over-the-air radio stations in crystal clear digital sound by the end of 2002 or the beginning of 2003. In addition to Ibiquity's own tests, the system is now in the midst of a formal test that is being conducted in conjunction with the National Radio Systems Committee, a group formed by the NAB and the Consumer Electronics Association (**CEA**) to evaluate the technology and ensure that it fulfills all expectations. Even though the tests have yet to be completed and FCC approval is still pending, the NAB Radio Board has already thrown their support behind IBOC. The group recently presented a resolution to the FCC encouraging "any steps that will enable a fast rollout of digital terrestrial radio services for the listening public."

"The FCC now, especially with the new hands-off commission, would want to see the industry groups come behind emerging technology before they step in," says Struble. "What you see is them waiting for NRSC reports and they have said to us that, as long as the industry is behind it, if the test results come out well, there's no reason they won't act very quickly to implement this. The NAB radio board actually met last week and put out a formal resolution that endorsed IBOC and

called on the FCC to act very quickly to move the thing forward. That's another indication that the industry is ready to move forward and try to throw their weight behind the system."

No matter how quickly the technology receives FCC approval, one fact still remains. XM and Sirius will beat Ibiquity to the market with their satellite services by at least a year. But, when all is said and done, will it affect FM radio as much as FM did AM in the '80s? Or, can the services coexist peacefully? According to Struble, the future of radio is not an all or nothing proposition.

"I'm not in the business of predicting the future, but I'll bet my house that if you go into a car ten years from now, you're going to see a radio. The centerpiece of the car is still going to be an AM/FM receiver. Our view is that there could be a host of other services, satellite among them, but even in a wildly successful scenario, if satellite gets five percent of the market, that'll be a huge home run for them. Still, even with that, the base technology will still be AM/FM radio. That means that people are going to be more eager to sample digital radio products. If satellite is unsuccessful, then that will probably mean that the subscription plan didn't work, but people will still want higher quality audio and new services. People have been predicting the death of radio for some time now. In fact, this is probably the eighth time that radio is supposed to die. It was going to go away when television came, when eight tracks came, when cell phones came. Guess what. Radio has never been more successful in terms of dollars spent on advertising, time spent listening, or total reach. We don't worry too much about the death of radio. We worry about moving radio into the next phase, which is digital and it makes all the sense in the world."

- **Andy Gradel**

This is gonna hurt.

Active Rock Panel Closed!

On Tour Now!

- | | | | |
|------|----------------------|------|-------------------|
| 6/22 | Abuquerque, NM | 7/1 | San Francisco, CA |
| 6/23 | Colorado Springs, CO | 7/3 | Reno, NV |
| 6/24 | Englewood, CO | 7/5 | Spokane, WA |
| 6/27 | Scottsdale, AZ | 7/14 | Portland, OR |
| 6/29 | Los Angeles, CA | 7/15 | Sacramento, CA |
| 6/30 | Santa Barbara, CA | 7/20 | Minneapolis, MN |

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Promotion

The Weekend Wonderland

The more things change, the more they stay the same. Or, if it ain't broke, don't fix it. Both of these statements could be said to be true for weekend specialty programming. While some stations invent some truly special – and different – promotions and programming for the weekends, in talking with programmers about their weekend programming we mostly found variations on a well-worked and proven set of themes.

The "block" weekends proliferate, as do win-it-before-you-can-buy-it, A-Z, "recorded live," '80s, and battle of the bands weekends – you get the picture. But the creativity that lies in the execution knows no bounds.

For example, at WRLT/Nashville, you'll hear a Best of 2001 countdown during the weekend nearest the July 4th holiday. "It's the halfway point of the year," OM/PD David Hall says. "There are songs that make the halfway point countdown that just won't make it to the end of the year. And we know that we're the only station doing a countdown in July."

At WQLZ/Springfield they've devised a way to play different styles of Rock from different decades while celebrating American music on the Fourth. "We separate the country into sections," PD Rocky Fithen told us. "That way we can play Limp Bizkit, Lynyrd Skynyrd and Tom Petty when we feature Rock from Florida." On the Fourth they're not too worried about the Brits.

At WXRK/New York they put a unique spin on the A-Z formula over Memorial Day weekend by presenting *K-Rock's A to Weezer* weekend. They played the best K-Rock songs in alphabetical order by song title, and gave away passes to join Weezer on the good ship "S.S. Weezer" as they set sail around the island of Manhattan on a "three hour tour." The party boat was captained by Weezer's Rivers, Pat, Mikey and Brian, and the band performed some of their greatest hits.

CFNY/Toronto recently featured *Edge 102's Unlimited Access Weekend*. They gave winners unlimited physical access to their private musical vaults, including unreleased tracks and live recordings never before heard, and the right to tape to their heart's content! Additionally, they gave away concert tickets to shows in the Edge Summer Concert Series, and paired them up with "Unlimited Prizes," like MP3 play-

ers, unlimited access to Canada's Wonderland and Wild Water Kingdom, unlimited pizza for a day, unlimited Movies, unlimited access to Edge 102 Club nights and an unlimited number of other prizes. The Grand Prize? Unlimited access for two to every Edge 102 Summer Concert Series show this summer. Edge 102 doesn't limit their imagination or the variety of ways they can showcase prizes.

Putting a new spin (or name) on a tried and true theme is a specialty of the fine folks at Clear Channel's WFBQ/Indianapolis. We especially liked their *One Hitters Weekend*, which began on Friday, April 20 at 4:20 and featured songs like "Ah, Leah" by Donnie Iris and other "Oh, Wow" inducing tunes. "One of the promos for the weekend said 'One Hitters Weekend from the station that enjoys – Ah-hem [pause] big hits,'" PD Mike Thomas told *fmqb*. "Complete with bong sound effects."

FBQ also features *The Ultimate Blow-Job Weekend* where listeners qualify to win a leaf or snow blower (18-34 year-old male appeal anyone?). Then there's the *Lick Me Weekend* which features a small Rock "lick," with listeners calling to identify the song for small traditional prizes like concert tickets or CDs. There's also the *Perfect Hair or Hair Club For Men Weekend* which features those men in spandex, hair bands. When quizzed about the danger of driving away listeners with too much hair band music, Thomas said that they make sure that each track is properly staged and they are careful to play no more than one or two cuts per hour. *They Came From the Grave* features those dearly departed rockers, perfect for Halloween, or Thomas says if you're really brave, Memorial Day weekend. Make that next year.

Sometimes it's just a matter of coming up with a unique way to showcase the music. WHEB/Portsmouth featured a *Family Tree* weekend, playing bands that are related. For example: Red Hot Chili Peppers, Jane's Addiction, and Dave Navarro. WNNX/Atlanta (99X) has spent an entire weekend playing covers.

"We do things that are annoying just to get people's attention," 99X APD/MD Chris Williams told *fmqb*. "We played every song twice for a Groundhog Day weekend. We talked about the movie and played clips between songs. It got great press because people *hated* it! It allowed us to be a real hit station. It's easier to sched-

ule seven great songs an hour than it is to schedule fourteen! We've done an entire live set weekend with every quarter hour featuring sets from a concert. There's the history of the station weekend – which is great for one-hit wonders. It gives the station a perception of incredible depth. Anything that gives that perception of depth is great for the station. We've done the WDMB weekend where we played nothing but Dave Matthews. There are only four or five artists that that one will work with. You have to play album tracks, B-sides, live cuts, and interview bits."

Williams told us that the goal is to get attention for the station and cause people to remember the promotion and the station.

"Throwing in something that makes people notice you is important," he adds. "The people who make those marquees that are in front of convenience stores recommend that you misspell words or leave letters out so that people will notice. Sometimes you have to do things wrong on purpose to get attention. Stay top of mind. I want to build a community that people want to be a part of."

And sometimes you'll find the best ideas between the pages of your favorite trade magazine. KRXQ/Sacramento runs a promotional weekend called *The Obviously Fixed and Totally Rigged Weekend*. PD Pat Martin says he would like to thank whichever programmer told us about it three or four years ago.

"We have real prizes behind door number one and two and one phenomenal fake prize like a million dollars, a Lear Jet or a Porsche behind the last door," Martin explains. "We give the caller the opportunity to 'pick' the door – but of course it's never the one with the fake prize. It's a great way to give away concert tickets or the latest CD. It uses lots of theater of the mind and great sound effects and it makes for a terrific way to stage a standard giveaway. It's also fun to listen to for both the active listener that's interested in winning and the passive listeners who don't participate."

So the next time you're faced with another block party weekend, or a CD giveaway, sit the staff down and brainstorm ways to kick it up a notch and make the town talk about you!

— Sybil McGuire

Out-Of-The-Box At Rock & Alternative

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WCPR	WPHD	KLEC	KIWR
WJJO	KQDS	WZXL	KOZE
WRBR	WRXF	KXFX	WKLT
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gODHEAD

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- 8/29 Mountain View, CA
- 8/30 San Bernardino, CA

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- 7/4 Los Angeles, CA
- 7/5 San Francisco, CA
- 7/6 Portland, OR
- 7/7 Seattle, WA
- 7/8 Boise, ID
- 7/10 Denver, CO
- 7/11 Kansas City, MO
- 7/12 St. Louis, MO
- 7/14 Gillford, NH
- 7/15 Montreal
- 7/16 Toronto, ON
- 7/18 New York, NY
- 7/19 Philadelphia, PA
- 7/20 Pittsburgh, PA
- 7/21 Cleveland, OH
- 7/22 Detroit, MI
- 7/24 Minneapolis, MN
- 7/26 Grand Rapids, MI
- 7/27 Merrillville, IN
- 7/28 Cincinnati, OH
- 7/30 Columbus, OH
- 8/1 Washington, D.C

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Programming

- **KZOZ/San Luis Obispo PD Todd Martin** has exited. Country sister **KKJG PD Donna James** has absorbed his duties... The syndicated **hardDrive** will present a two-part *Backstage @ Ozzfest 2001* special to air the weekends bookending the Fourth of July. In addition, **hardDrive** will celebrate its fifth anniversary the weekend of July 14-15 with classic interviews from **Soundgarden**, **Alice in Chains** and more. A new weekly feature has also been added to the program called "The Dissectional Segment," featuring "one of the hardest bands to get behind a microphone, **Tool**."... **RIAA President/CEO Hilary Rosen** will deliver the keynote address of **NAB Xstream** on Thursday, September 6, in New Orleans. **NAB Xstream** is being held in conjunction with the **NAB Radio Show**. In other **NAB Radio Show** news, **Cumulus Chairman/CEO Lew Dickey**, **Nassau Media President Joan Gerberding**, **Radio One President/CEO Alfred Liggins**, **Clear Channel Executive VP/CFO Randall Mays**, and **Cox Radio President/CEO Bob Neil** will share their insights on the radio business during a Super Session at the convention. **Radio Ink** and **Streaming Magazine** Owner/Publisher **Eric Rhoads** will moderate the session... **WGIR's** new address is 195 McGregor St., Manchester, NH 03105... **WKQZ/Saginaw's** new area code is 989... **WCPR/Biloxi** has a new phone number: (228) 388-2001.

Air Talent

- **WXRK/New York's** evening team, **Cane and Crazy Cabbie** have moved to afternoons (2:00 p.m.-6:00 p.m.) at the Modern Rocker, replacing **Will Pendarvis**, who has exited the station. The duo revealed the info on the upcoming *fmqb* Modern Rock CD Sampler (which comes out June 29) and debuted on Thursday (6/21), broadcasting live from the MTV building at 44th and Broadway in Times Square.

- As reported earlier by *fmqb* (6/15), Circuit Judge **Herbert Bauer** has ordered the release of police reports and audio tapes of the **Bubba the Love Sponge** show that featured the castration and killing of a wild boar. During the February 27 broadcast, **Bubba** asked, "Is that cruelty to animals?... We're being kind of cruel to animals, aren't we? Do you think we'll get in some trouble?" Calling the boar **Andy**, **Bubba** made sure an assistant was in place to videotape the castration and killing and then said, "Andy must die," over the recorded sounds of pig squeals. The *St. Petersburg Times* also reports that the judge has delayed a decision on the release of the videotape until he had a chance to view

it. **Bubba's** attorneys want the video kept away from the public, claiming that if it were released, it would be difficult to find an impartial jury.

- The **Lex & Terry "Road Show"** continues. One week after hosting baseball's All Star Fantasy Camp in Seattle and broadcasting from local affiliate **KFNK**, the syndicated duo will host **The Awards Luncheon** at this year's **Conclave** in Minneapolis on Saturday, July 22. "These awards epitomize the Conclave," Executive Director **Tom Kaye** said. "They are the essence of the Conclave's mission to educate and inspire our industry to reach a higher plane of accomplishment. It's totally fitting that **Lex and Terry**, who've worked so hard and entertained so many over radios' airwaves, to share the stage with our six scholarship winners and **Art Vuolo**. The Saturday luncheon will truly capture the spirit of the Conclave."

- **WNNX/Atlanta** morning show Associate Producer **Rich Shertenlieb** helped rescue a woman from a kidnapper last week. **Shertenlieb** was at an ATM machine when the woman in front of him mouthed the words "help me." The woman got into a car with another man and **Shertenlieb** followed them while calling 911. He gave the location of the vehicle and the man was arrested and charged with kidnapping, hijacking, armed robbery and battery... Former **KROQ/Los Angeles** talent **Zeke** will host *The Daily Mix*, a live TV program, which showcases the New York music scene. The show, jointly-developed by **The Wiz** and **MetroChannels** - debuts June 25 on the local New York City cable system.

Management

- **David Yadgaroff** has been named GSM of **Greater Media's** **WMGK/Philadelphia**. **Yadgaroff** joins 'MGK from the Sales Manager position at **KYW-AM/Philadelphia**... **Sam Capps** has been promoted to Regional Engineering Manager for the Central Midwest Region for **Infinity Broadcasting**. **Capps** has been Market Director for Engineering for the company's Cleveland cluster, which includes **WNCX, WXTM, WQAL, and WDOK**... **AOL/Time Warner** has named **Robert M. Kimmitt** Executive VP/Global and Strategic Policy effective July 1. **Kimmitt** is currently President/Vice Chairman of the Board for **Commerce One Inc.** He replaces **George Vradenburg** who will become an advisor to the company.



THE KING AND THE CROWES: As part of the promotional rounds behind their *Lions LP*, **The Black Crowes** recently paid a visit to **The King of All Media**, **Howard Stern**, and his morning radio show. Pictured (L-R): **Crowes** manager **Pete Angelus**; the **Crowes' Chris Robinson**; **Howard Stern**; the **Crowes' Steve Gorman**; **V2 Head of Promotion, Matt Pollack**.



- **Universal Music Group** has completed its acquisition of **EMusic.com**. **EMusic** not only offers an online music-subscription service, it also operates a family of music-oriented Web sites, including *RollingStone.com*, *DownBeat.com*, and *EMusic.com*. Additionally, **EMusic.com** and **Speakeasy.net** have announced their new partnership to offer an MP3 music subscription service to *Speakeasy.net's* members... **Clear Channel** will be physically consolidating local media outlets, including eleven radio stations (four are **Concord Media** stations with which they have a Joint Sales agreement), outdoor and two television stations in Jacksonville, Florida in a 120,000-square foot facility, on six acres of land... **Viacom** is in talks to acquire **Telemundo**, the nation's second-largest Spanish-language TV broadcasting company, according to the *Los Angeles Times*. **Sony** and **ATT's Liberty Media**, along with other shareholders own **Telemundo**. Sources say the price could be as high as \$4 billion... **Dame Broadcasting** has purchased **Rock WQCM** and **Talk WHAG/Hagerstown** from **Gemini Broadcast Group** for \$3.4 million.

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- Record sales are down 5 to 10 percent compared with the same period last year, raising the issue of whether Napster has had an effect on sales, according to the *Los Angeles Times*. There is a split camp on the issue. Napster loyalists are suggesting the service may have spurred sales before recent restrictions, while others say a weak release schedule, a slumping national economy and the popularity of video games and other forms of entertainment has been at the root of the issue. According to SoundScan, CD sales were up 5.6 percent from January through March 4 over the same period last year. But from March 5, the day copyrighted material started disappearing from Napster, through June 12, CD sales are behind last year's numbers by 0.9 percent. Napster CEO **Hank Barry** suggests that the music industry lost a powerful marketing device by bringing down Napster. "Exposure over the Internet prior to a record's release increases sales," said Barry. "They listen to it, they like it, they go and buy it. [Napster users] are the record industry's best customers." RIAA President **Hilary Rosen** thinks there is nothing to worry about with sales. "I'm optimistic that our year-end figures will even out as our numbers in the third and fourth quarters will reflect great products being distributed between now and then," said Rosen.

- Rick Rubin's American Recordings** is on the move again, as the label's back catalog and current roster will jump from **Columbia Records** to **Island Def Jam Music Group**. According to the *Hollywood Reporter*, IDJMG has purchased Columbia's 50 percent share, which it has had since 1998, in Rubin's label. Out of all the artists on American, which includes Slayer, DJ Kool, Saul Williams, Paloalto, the Jayhawks and Chris Rock, only System of a Down will remain with Columbia.

- BMG Entertainment Executive VP/Chief Administrative Officer Konrad Hilbers** has resigned. Insider reports suggest it's highly likely that Hilbers will be returning to a post at parent company **Bertelsmann AG** where he was COO at AOL/Bertelsmann Europe. According to the *Hollywood Reporter*, **BMG Asia Pacific Senior VP Michael Smellie** is rumored to be Hilbers replacement. In other BMG Entertainment news, VP/Strategic Marketing **Faith Raphael** segues to **Arista** as Sr. VP/Special Markets where she will be responsible for overseeing special markets and film and television licensing, as well as mining all areas of Arista's catalog... *The New York Daily News* reports that former **BMG Entertainment Chief Strauss Zelnick** is seeking possible label acquisitions with proposed targets including **Tommy Boy, Wind-up, Roadrunner, TVT, and Artemis**.



finetuning

- KFME/Kansas City** debuted Monday playing '80s and '90s music, using the moniker "e101-5 dot FM." **Jesscom Broadcasting** and **Susquehanna** jointly own the station.



technology

- Kerbango** was a great concept: Internet radio without a computer. Unfortunately, with the company's demise, it appeared that we'd forever be stuck in front of our PCs for our daily fix of **Hard Radio** and **KNAC.com**. **ROCKM.COM** is looking to change that with the debut of their **ROCKM-BOX** at the Streaming Media West show. The box connects to the 'Net via a standard phone line and will allow users to access over 4,000 on-line stations for a suggested retail price of \$200. In addition to purchasing the box, however, **ROCKM** is also requiring users to pay a \$5 monthly subscription fee for up to 5 hours of audio or \$21 for unlimited use.

- MP3.com** may have celebrated their "victory" over **TVT Records** a little bit early as a federal judge has ruled that the trial, during which MP3 was ordered to pay \$300,000 in damages, was a mistrial. Originally, TVT had been seeking \$8.5 million in damages related to the illegal use of 145 copyrighted works by the service. After the trial, two of the jurors contacted U.S. District Judge **Jed Rakoff** and stated that the intended amount was in the \$2 million - \$3 million range. Apparently, the jurors accidentally left off a zero when tallying the damages, which should have been \$31,250 per work.

- Five more Internet Webcasters have signed up to use **MeasureCast's** audience measurement services. The new stations are **KCRW/Santa Monica, RadioCentral, Radio Voyager, Virgin Radio** and the **XACT Radio Network**. With the addition of the five stations, MeasureCast currently represents over 2,000 Webcasters. As for this week's ratings, **MEDIAmazing** continues their reign at the top of the chart, amassing a TSL of 170,000 and a cume of 43,544. The rest of the Top 5 remains unchanged as **Radio Margaritaville, Cablemusic's Hot 100, 3WK** and **Virgin Radio** all hold their ground.

- In other streaming news, **Radio Free Virgin** is going mobile thanks to a partnership with **OpenGlobe**. Within the next few weeks, Radio Free Virgin will be available on a smattering of mobile products including **Compaq's** IPAQ Music Center and **Kenwood's** Sovereign Entre.

- RealNetworks**, in conjunction with **Adobe** and **IBM**, has unveiled the **eXtensible Media Commerce Language** initiative, an XML-based language designed to establish an industry-wide standard for on-line commerce. By providing a standard language, Real hopes to enable content to be distributed independently of proprietary codecs and digital rights management systems. In other Real news, the company has launched **RealSystem Media Commerce Suite**. The suite will offer a flexible solution for secure delivery of digital media.

- XM Satellite Radio** has signed an agreement with **CNET** to create **CNET Radio Channel**, which will provide XM listeners with the latest tech news, analysis and commentary. Currently, the station is available at 910 AM in the San Francisco Bay Area as well as online at **CNETRadio.com**... **MP3.com** and **DotClick** have reached an agreement that will see DotClick's software made available on the music service's site. Once installed, the plug-in allows users to learn more about artists, purchase CDs, receive tour information, instant message other music fans and get recommendations of new artists based on their personal listening preferences... **J. River**, makers of the popular **Media Jukebox**, and **Live365** have teamed to give Media Jukebox users access to an additional 37,000 personal Internet radio stations available through the service. Media Jukebox previously offered 1,300 stations to its users... **AETN Interactive**, a division of **A&E Television Networks**, and **Radio Central** have teamed together to launch **AandE.com Radio**, a customized online music radio service. A&E will feature three separate formats (Soft Rock, Classic Rock and Smooth Jazz), DJ voice-overs, produced imaging and the ability for users to create customized stations.

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programming **To win**

by Larry Johnson

What's Wrong with Radio? Reasons For The Declining Trend in Persons Using Radio

There has been a lot of discussion around Paragon Research and in trade publications about the decline in radio usage. In a recent daily fax publication, there was an item header about a 15 percent audience erosion on radio. In the 1990s, Duncan's American Radio pointed to a four to five percent decline in Persons Using Radio between 1990 and 1997.

When I saw that fifteen percent audience erosion figure, my first thought was that, if true, why wasn't this dramatic decline in radio audience a screaming headline in the trade publications? Arbitron's Web site shows a more modest but significant decline of about five percent in Persons Using Radio (PUR) between Fall 1998 and Fall 2000. PUR is "The total amount of listening to radio for a particular demo/daypart/geography." This article uses Total U.S. Average Quarter Hour Ratings when citing PUR. We don't see any significant drop in Cume Ratings for radio: about 95 percent of all Americans listen to radio in a typical week. That 95 percent Cume Rating figure has been steady over many years.

So what's going on? The five percent decline in PUR within a two-year period coupled with the declines in the 1990s period is alarming. The trend clearly seems to be that the percentage of the population using radio Monday through Sunday 6 a.m. to Midnight in any given Quarter Hour is on the decline. And, the decline may be accelerating. This drop in PUR is consistent within all age/gender categories.

Here is a canvass of possible reasons for the decline. Hopefully this list will add to an informed discussion about, and possible correction of radio's decline.

There Are More Media Choices

The Internet and downloading music are the most often-cited culprits here. One would think that if Internet usage for music were the main culprit that PUR declines should be particularly large among younger (12-24) year old listeners. Arbitron's PUR figures don't show this.

Some radio observers contend that Arbitron's methodology systematically may be understating the true decline in radio for younger users. If radio has become a minor factor in a person's choice of entertainment mediums, that person systematically may be less likely to keep a diary for a medium of perceived minimal importance.

The impact of streaming audio of terrestrial and Internet-only stations/services is questionable to date. However, when Napster was going full-force, we saw focus group evidence that downloading music over the Internet might be having a profoundly negative impact on radio use – especially among Males.

Paragon's Mike Reid, who specializes in media other than radio, reports that TV, newspaper and other mediums are experiencing similar usage declines. Mike reports that people are using home video (rentals and pay-per view) more.

Radio enjoys a major advantage of being a secondary activity. That is, you can listen to radio while doing something else; e.g., driving, doing housework, or surfing the Internet. Radio shouldn't be locked in a zero sum total game for people's limited entertainment time against mediums like TV and newspaper. Yet, radio is experiencing declines like other media.

Perhaps of more immediate impact to radio, Paragon's Mike Reid also cites a 33 percent increase in time spent listening to recorded music during the decade of the 1990s. Downloading audio files and burning custom CDs may further fuel the increase in listening to recorded music. People can create their own musical diversity by popping in their favorite CDs wherever they are.

Perhaps Something's Wrong With Radio: Radio offerings and quality may have declined. Radio isn't offering formats for particular audiences.

The contention is that in going after the 25-54 money demo, certain formats and age/gender demos aren't being served. The number of stations serving older audiences with Beautiful Music, Nostalgia, Classical, Jazz and Standards has been on the decline. For the 12-24 audience, Rhythmic CHR, Alternative, and Active Rock may not be available. Indeed, the Duncan's study cited this reason a contributor to declining PUR. Younger listeners differ from previous generations because of their cross-format tuning; it's not unusual to find a young person who likes Hip Hop, Alternative, and Country music. Therefore, some may find that radio formats don't meet their needs.

However, PUR is down in the top markets where formats targeting young audiences are readily available. Also, the PUR study on Arbitron's Web site belies the idea that younger or older audiences are abandoning radio faster than other age demos.

More Commercials

We may be killing the golden goose. Publicly traded companies need to post short-term revenue increases, and they have considerable debt service obligations. In adding appreciably more spot units, some group owners may be driving listeners away from radio. The fundamental fear is that if younger listeners don't prominently think of radio in their media usage choices, we may be setting up a pattern that profoundly hurts radio in years to come. These listen-

ers won't stand for an attitude that audiences will listen to whatever is provided. They'll seek out other media with which they're comfortable.

Lack Of A Human Element On The Radio

Disc jockeys often have become viewed as unnecessary line items. A recent *MStreet Journal* cover has a fellow looking into a radio station in a mall. There is a lot of equipment in the studio, but no human being. The picture illustrates today's technologically enhanced automated radio station. Too often, radio has become a jukebox. The bond between the listener and someone who is presenting for them has been eliminated in many markets. Hubbing DJs from remote markets and voice tracking takes away the compelling immediacy and entertainment factor between listener and radio station. Some critics also cite the lack of localism in programming coming from afar. If a human bond and entertainment are taken away from radio presentation, radio becomes a jukebox. Listeners don't need radio to produce a jukebox. With other media choices, listeners can produce a more appealing personal jukebox.

Lifestyle Changes

In recent Paragon surveys where respondents tell us they are listening less to a station, a major factor is that something in the person's life has changed. People feel they are working more and don't have as much time to spend with radio. A new job or a new child diminishes the available time people have for radio.

Putting The Life And Fun Back Into Radio

We are in the compelling entertainment business. The decline in Persons Using Radio belies the excuses apologists have given for taking the heart and soul out of radio. In presenting research around the country, I continually meet with people who are as passionate and committed to radio as ever. However, we must guard against a distorted bottom-line mentality severely and permanently hurting the lucrative radio medium. The true bottom line may depend on radio ringing true with listeners and fueling our passions.

Larry Johnson is Paragon's VP/Research Radio. Paragon provides research and strategic planning for more than 80 radio stations and other media clients in cable, TV programming, newspapers and the Internet. He can be reached at (831) 655-5036; e-mail: ljohnson@paragon-research.com.

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1980's

Kansas

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1990s

Pearl Jam

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DETROIT

101 WRIF

30 YEARS OF ROCK

Imgb Salutes 30 Years of Riff-Rock in Detroit

21

WRIF in the Winner's Circle

It out-smarted and out-lasted a succession of formidable competitors to reign supreme as Detroit radio's Rock City icon. Paul Heine traces the history of the Riff, from its freeform days in the trailer, to its position today as the highest billing outlet in Greater Media's Motor City cluster.

34

The Riff in pictures

Backstage, onstage, on-air, bad hair. The story of WRIF, as seen through the camera's eye.

38

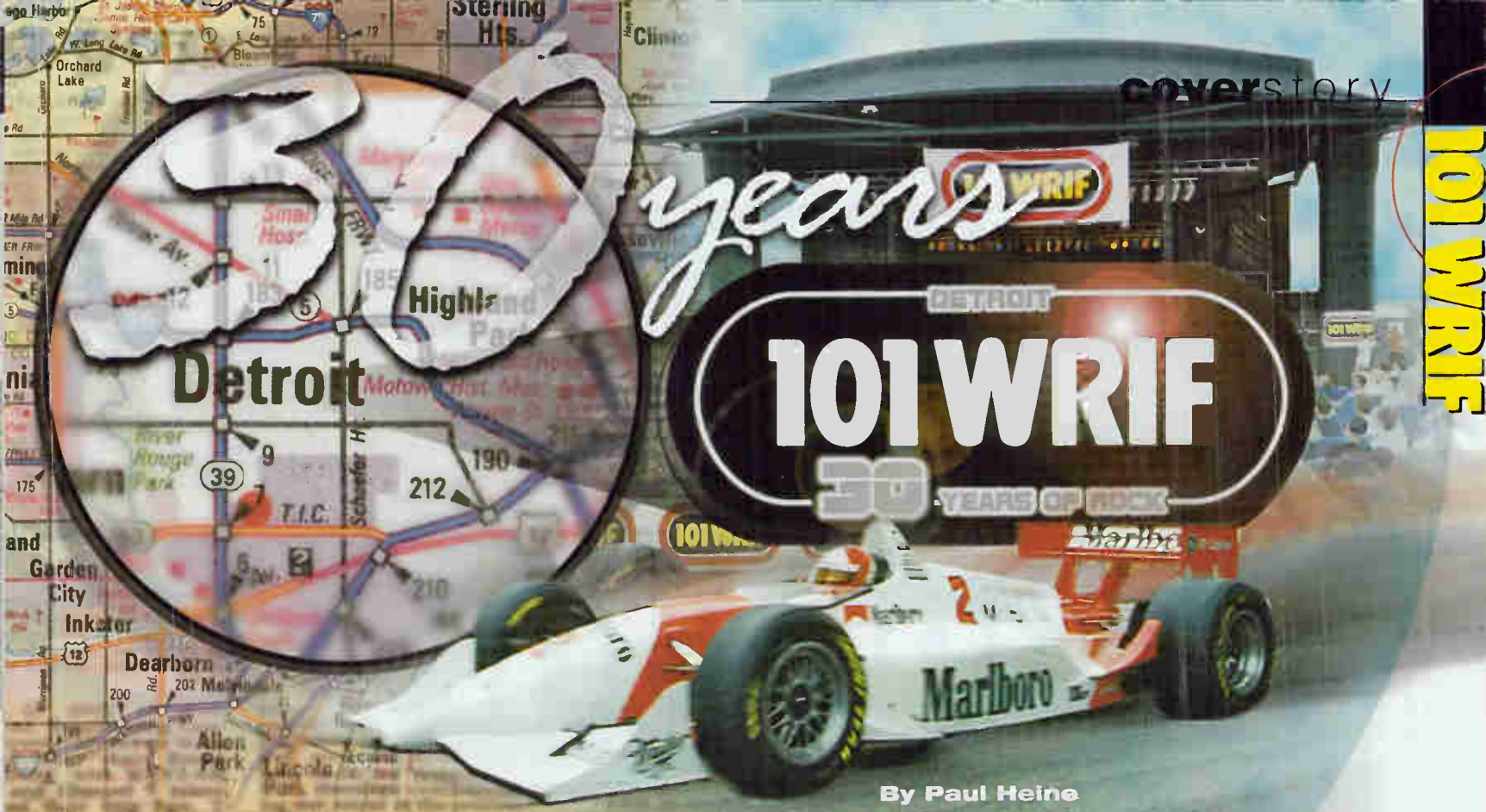
Reflections of WRIF

Friends of WRIF share their warm n' fuzzies about the station.

Hey Guys, Nice Shirts!



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101 WRIF

By Paul Heine

WINNERS' CIRCLE

After 30 Years Of Out-Smarting Competitors, Detroit's WRIF Finally Gets To Play Offense

Thirty years after it signed on from a trio of homely, backlot house-trailers in Southfield, Michigan, WRIF remains one of Rock's most vital radio stations because of its unwavering commitment to what genuine local radio is all about. Riff is Detroit Rock City – neither trendy nor trend setting, no incoming or outgoing syndication, no pretensions, no illusions. Made in Detroit, by Detroiters, for Detroiters – and damn everyone else. For three decades it's proudly worn the same oval logo, kept the same Motor City hellion in afternoon drive, blasting America's grittiest city with Midwestern Rock from the same frequency. The Motor City radio graveyard is littered with the rotting corpses of contenders and wannabes that came and went, trying to topple The Riff. And we could cover this page with the call letters of Rock stations that hit the air around the same time as WRIF, only to crash and burn.

WRIF's 30-year Rock legacy began with love. Literally. The "LOVE" format was something ABC had cooked up in early 1969 to capitalize on the exploding underground FM Rock movement. Originating in New York and sent on tape to ABC's seven FMs, including WXYZ in Detroit, the slick, commercial, network format initially had just one personality – Brother John. "The concept of LOVE was to play the best cuts off the most popular progressive Rock albums with Brother John doing pre-produced vignettes in between each cut," its inventor, Allen Shaw, said in *Voices In The Purple Haze*, Michael C. Keith's history of underground FM. "They dealt with the Vietnam War, racism, drug abuse, life's meaning, the music, and of course, love."

A few years earlier, a college student in Detroit was pursuing a higher love at Sacred Heart Seminary. Tom Bender had his sights set on the priesthood, but the allure of Rock radio was about to derail that ambition. Each week, Bender would hand-deliver to WXYZ-AM a tape of the public service program he produced for Sacred Heart. Dropping off his reel one Friday, he encountered the station's APD, Dick Kernen. Over a series of lunches, Bender began picking Kernen's brain about the radio business.

Weaning 'XYZ-FM off the automated LOVE format in 1969, Kernen needed a live, local public service show and Bender became his man. By the time Bender's live program hit the air in early 1970, Kernen had hired a promising afternoon personality.

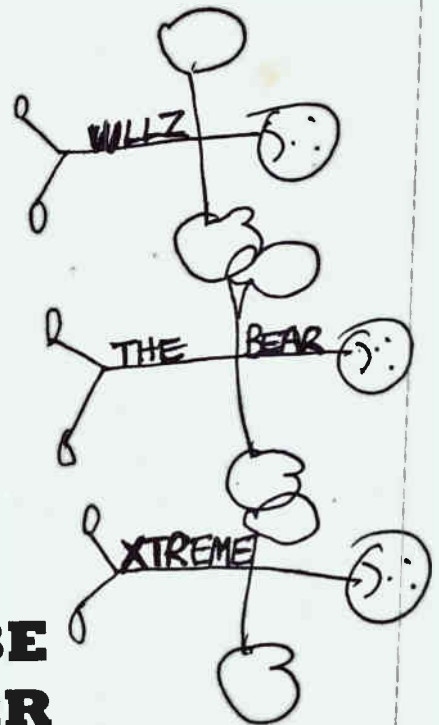
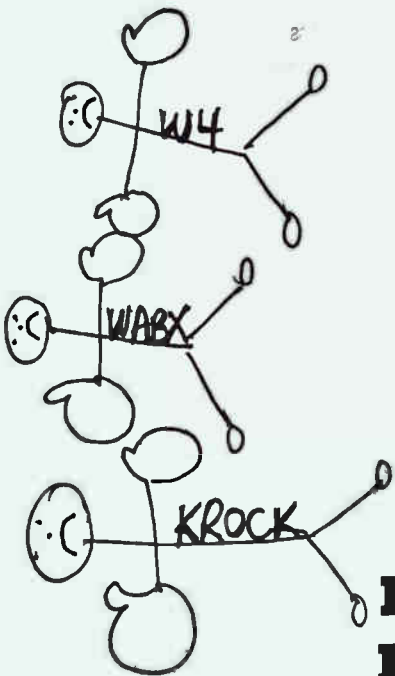
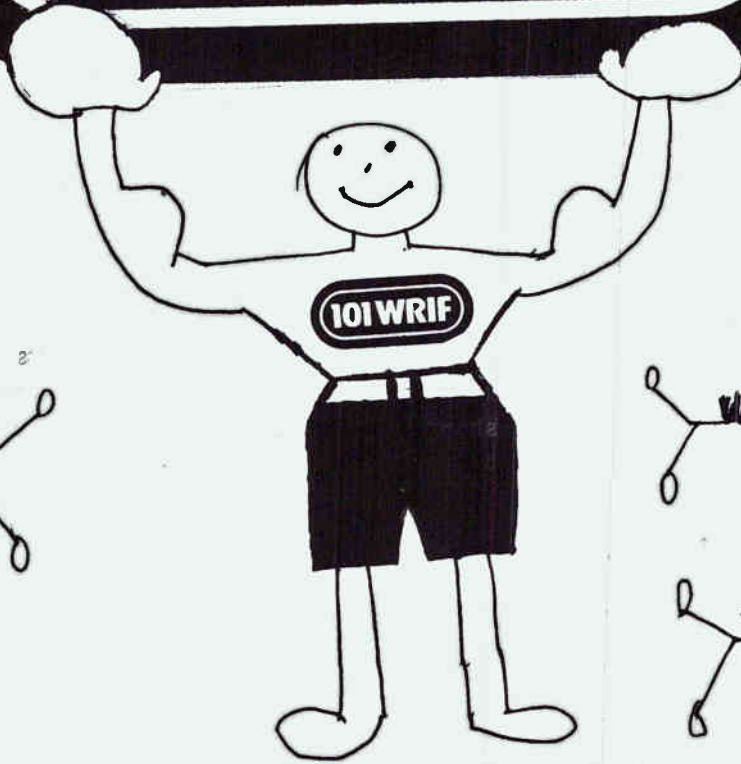
Before he was "Big Daddy," Arthur Penhallow was known as "Cicero Grimms" on WNRS/WNRZ in Ann Arbor. Born in Hawaii, raised in California, Penhallow came to Detroit for a production director gig at 'XYZ-FM before moving into afternoons. By 1971, the calls had changed to WRIF and all seven ABC FMs had, in the words of Shaw, "bloomed into a non-playlist, freewheeling, and outspoken voice for the hippie generation that would rival even Pacifica Radio." It was in that environment that Bender, losing his religion, began jocking—first part-time, then in overnights.

continued on page 23

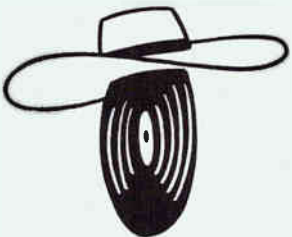
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RIF rocks on Bridging listening gap

By BILL GRAY

NEW LISTENERS TO TURN YOUR EYE. A station's objective is to develop a winning format, one which will show up strongly in the Pulse. ARI and Hooper the Pulse. ARI and Hooper means more and higher rated. ARI and Hooper means more revenue. Detroit radio is a vast, sprawling collage of formats. There are Top 40 rock, classic rock, middle of the road, country, jazz, rhythm and blues and free-form progressive.

IF A STATION can't handle well with a particular format they'll quickly scrap it in favor of another. Which is why WJBM, an AOR station, went to country and western and WKMR-FM changed from progressive to MOR. Such is the case with WRIF-FM which, used two months ago, was flying the free-form rock banner over Broadcast House in Southfield. However, the surveys showed RIF was losing and a change was made.

In January a format was introduced which is now an AOR compromise rock. Top 40 and progressive rock. At one end of the playlist spectrum you won't hear any David Cassidy or Osbourne. But they also obtain cuts. From programming the Fugs, David Peel and Frank Zappa and on RIF a typical set might be Traffic's "Low Spark of the High Heeled Boys," followed by McCartney's "Big Boy" and Zappa's "Make Me Smile" and a low-keyed commercial. Newsstands don't have jingles nor do station identification spots.

RIF IS ONE of seven American Broadcasting Company-owned FM stations in the country. They share Broadcast House with WXYL and Channel 12. Radio and their long hair, T-shirts and bellies are a striking contrast to the conservative station operation. The station is headed by a 32-year-old general manager and a 19-year-old program director. The seven on-air personalities are the on-the-air personalities.

In order for us to be successful," says program director Leo Abrams, "we have to be a

Leo Abrams and his D.J.

The '70s: From free form to Detroit's top-rated FM



The original WRIF facility, circa 1971.

Trailer trash? Nope, it's the WRIF family outside the station trailers, circa 1979.

Detroit News Article, 1972.

Behind the programming wheel during WRIF's early years was a succession of gifted programmers who would later leave large footprints on radio. Following Kernin in 1972 was a skinny kid from Florida by the name of **Lee Abrams**. Longhaired and bearded, Abrams was known for his pre-occupation with "research," which, to him, meant hitch-hiking around town and observing what songs caused people to change the station. "It was an interesting time," he says now, looking back.

"There was this whole Ann Arbor radical scene. The Rainbow Peoples Party claimed the station. Not an easy place to plug in a format." But that didn't stop Abrams from purging the record library of freak-flag artists like the Fugs, David Peel and Frank Zappa and instituting basic formatics. He preached about being "as commercial as possible without losing the progressive identity." As a result, all the free-form jocks quit—except Penhallow. Detroit's hip community was irate. The press roasted 'RIF as "a compromise between progressive rock and Top 40."

All the flack didn't phase **Pat St. John**. Part of a new breed of young jocks that replaced the free-formers, he was joined at Riff by his brother Mike, **Gary Bridges**, **Richard Pinkston**, and **Jim McKeon**.

"People who said they didn't like the station said it because it was the hip thing to do, and they didn't want to appear unhip," St. John told the *Detroit News* in 1972. "But a lot of people who screamed at first are realizing that when you go out on a Friday afternoon to cash your paycheck with the top down on the car, it's 63 degrees and you're really feeling like getting into spring, nothing beats hearing 'Street Fighting Man' by the Stones. We're always playing something like that. We're just a kick out the jams type of radio station that can relate to anybody at many times."

In '72, Abrams hung a sign in the control room that read: "This is the new WRIF. Let's sound like it and win." His strategy was to "bang out the big guns one after another." Tull, Stones, Cream, Elton John, Deep Purple, Hendrix, the Who, Cat Stevens, Beatles, Stones, Carole King. He wanted to let WABX (Detroit's original freeform rocker) "self destruct through its inconsistent list and hipper-than-the room DJs who wouldn't shut up." The summer '72 Arbitron brought Riff a four-share, tied with Top 40 powerhouse CKLW.

"Abrams gave the station a huge injection of positivity," Penhallow says today. "He was only there for a year but everybody caught it. I still have it to this day. He was a great motivator. He planted a seed and the seed grew into a big huge tree which is now Riff."

When Abrams began consulting other stations on the side, ABC gave him an ultimatum: Us or them. He chose consulting, and proceeded to make an indelible mark on the AOR format and on FM. One **Larry Berger**, who further evolved WRIF's programming to fit the ABC mold, succeeded Abrams. "The format was album-oriented but it had rotations and powers and tried to ride the line between singles and album tracks," Bender recalls. "But it had no modality to it." Berger subsequently fashioned New York's **WPLJ** into one of the most successful AORs of the '70s. **Roger Skolnick** programmed 'RIF from '73 to '76, before co-creating the **Strata** program.

By the mid-seventies, WRIF was Detroit's top-rated FM, blessed with what is arguably the best signal in the metro.

Bender had developed a reputation as a "mouthy" overnight jock, engaging Skolnick in drag-out discussions about music, programming and promotions. Apparently that was enough to put him in the PD seat when Skolnick returned to Chicago in '76. By then, Riff's music mix was wider than the Lodge Freeway—running the gamut from Joni Mitchell to Led Zeppelin. The expansive approach didn't go unnoticed by crosstown competitor **WWWW**. Now consulted by Abrams, W4 made a run at Riff in '77 with a "modal" approach that shunned softer Rock in favor of exclusively up-tempo sounds. The niching of AOR had begun. That, plus a growing national anti-Disco movement that would narrow the definition of what constituted "Rock," triggered a turning point for the Riff. Looking for road signs to chart a new direction, Bender hired **Frank Magid & Associates** to conduct WRIF's very first qualitative research study in the spring of '78. Magid assigned the project to a young researcher in his firm by the name of **Fred Jacobs**. The study led to major staff changes. **Jim Johnson** and **George Baier** were lured away from W4 for mornings. **Karen Savelly** (from 'ABX) and **Ken Calvert** came on board, joining Big Daddy Penhallow. Riff's classic lineup was born. The music was overhauled and the station became a true AOR, rechristened as "The Home Of Rock & Roll." Impressed by Jacobs' study, Bender hired him as Research Director.

In this form, Riff ruled Detroit Rock City. Five and six shares were the norm. W4 went Country. The station was perking along when Doubleday suddenly challenged Riff's throne with a radical approach. Soon to become its signature, **Doubleday** programmed a hyper tight list, heavy on faceless call-out Rock by homogenized Midwest bands like **Survivor** and the **Tarney Spencer Band**. There were one-name deejays, jingles, and a "commercial-free summer." With this formula, "Detroit's Wheels" became a runaway smash. While its call letters were supposed to reflect Detroit's status as the automotive capital of the world, locals came up with their own acronym for **WLLZ**: "Whole Lotta Led Zeppelin."

Wheels ran over Riff.



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LIVELY ARTS

WRIF

Once upstart, now granddad of Motown's rockin' airwaves

By Jim McMartin

In the Valentine's Day 13 year ago, WRIF (91.1) and "Love" radio part company came and for all, signaling the birth of an era on Detroit's airwaves.

The sound is called "contemporary AOR" or AOR. In the 1970s it was called "contemporary" or "progressive." It has the sound of always being undeniably current. To youth, ABC-owned WRIF is called "Rock n' Roll." It calls itself "Detroit's 15th anniversary today as a radio station." In 1978, WRIF was a granddaddy of sorts.

With the recent change of such WALK to a new owner, Top 40-style WRIF now stands not only as the former WRIF's latest continuous rock 'n' roll radio, but also as an heir of Detroit's famous FM music stations of early 1970s: WJLB, WJLB, WJLB.

It's MOMENTS like this, when you see a familiar station like WRIF, that you realize how much the city has changed. The station's director is now a young man, and the station's sound is a far cry from the old days.

BIRTHDAY BABY!



101 WRIF

Detroit News, Feb. 14, 1983

After sliding to a 4.6 in 1980, WRIF GM John Hare (he now runs ABC Radio) wanted a change. Exhausted from battle, Bender split for gigs with RKO in New York and Belo in Dallas. But his best radio days in Detroit still lay ahead.

Bender's replacement was Fred Jacobs. Since leaving the Riff in '78, Jacobs had worked under Rick Sklar in New York as research director for ABC's FM stations. Now he was charged with putting his Detroit alma mater back on track.

"We didn't know what hit us," Jacobs says, looking back at the WLLZ attack. "The commercial-free thing was brilliant, though short-lived. Riff was sitting there—very street active, lots of personality, and all kinds of talk. That's what AOR was back then. Wheels came in with that streamlined, commercial free, jingles, no talk, real tight programming. Riff really took a hit. Our on-air line-up in those days was a great, great team, but it was getting its ass kicked."

In addition to streamlining the music, Jacobs introduced music sweeps in an effort to wrestle the music quantity image away from Wheels. It sounds lame today, but "five in a row or five-thousand dollars" packed a punch in the early '80s. WRIF simultaneously attacked WLLZ's blandness and relentlessly hit the streets. "Wheels wasn't doing any of those things," Jacobs says. "They weren't showing up at concerts or doing the personality thing. We did a great job on the street with bumper stickers, concerts, local sports—all the stuff that was Detroit. Eventually Wheels had to play our game. Once they backed off of that whole commercial-free, we're not going to show up anywhere kind-of-thing, we had 'em, because they couldn't play that game as well as we did."

Towards the end of his Riff programming tenure, Jacobs competed with a young WLLZ PD he described as "tough and tenacious." His name: Doug Podell.

Concluding that a PD's life wasn't for him, Jacobs left the Riff in '83 and hung out his consulting shingle. Mark Pasman and Michael Mayer then took turns in the programming office at Riff (both continue to work for Greater Media in Detroit), as the station struggled to remain afloat in turbulent waters. When Cap Cities bought ABC, they had some Motor City spinning to do and Riff ended up in the hands of a small company called Silver Star. The station went into a funk. J.J. and the Morning Crew went back to Wheels. Another sale—this time to Great

American (formerly Taft, later Citicasters) followed.

One day in '86, Jacobs got a call from his buddy in Dallas. Tom Bender had a sick puppy on his hands. WFAA, Belo's legendary AM News-Talker there, was hemorrhaging red ink. A new format to synergize with KZEW (its current-intensive AOR sister) was needed. Thanks to a fledgling AM Stereo movement, music was still an option, and Bender was intrigued by something his pal noticed while performing national research for ABC: a new un-served format position for AOR Gold, or Rock Radio without the currents. Flying to Dallas, Jacobs huddled with Bender and the two came up with KRQX, a precursor to Classic Rock, a format that would later become synonymous with Jacobs.

Reading the trades one day later that year, Bender, now OM at News-Talk KOA-AM in Denver, eyed a GM opening at Herb McCord's WMJC back in Detroit. Magic's ratings were in the toilet. Not feeling up for the ownership change KOA was about to undergo, Bender pursued and landed the job. In March of '87, he flipped "Magic" to Classic Rock, and hired Jacobs, who had since left Riff and formed Jacobs Media, to consult. Thus WCSX, another Riff competitor, was born.

The late '80s and early 90's found WRIF in a dogfight with WLLZ and WCSX. Marty Bender, one of several Riff programmers during that period (which also included Greg Ausham and Jim Pemberton), described it as everyone being deadlocked with a three-share.

Like a lot of heritage Rock stations at the time, WRIF was caught being half Classic Rock and half new Rock and its ratings suffered. Compounding this, 'CSX was becoming more than a jukebox. In addition to its unambiguous music position, 'CSX was slowly picking up marquee names from the Riff scrap heap. "When Karen Savelly came over for middays [where she remains today], 'CSX began to sound like a real Detroit radio station," Jacobs says.

continued on page 27

Arthur Penhallow: The Grand Poobah of Detroit Radio

By his own calculations, Riff's reigning afternoon "Poobah" has survived four owners, 17 program directors, 12 GMs, and more than 100 different deejays in his more than 31 years at the station. He introduced Detroiters to Zeppelin when they were up-and-comers and to Godsmack when they were just some tattooed kids from Boston—and most everything in between. He had women taking their clothes off in the air studio, years before Howard Stern made a career out of it.

Penhallow says his show is more up-tempo, not as hippie-ish now, "but the double entendres are still there. The supposed womanizing Arthur P. is still there."

How does he still get it up to come in and do the same airshift after 31 years? "I don't come to work until two in the afternoon. That's how you do it. It's a job I love doing. I don't know anything else. It's part of my life. What else would I do? You get there, you say 'Hi' to everybody, you smile, have a cup of coffee, walk around the building, find out what's new. Then you get in there, and say 'Okay, start your engines, let's Rock N Roll.' I love the music too, that doesn't hurt. Godsmack and Buckcherry rock the house. There's a lot of bands out there that rock the house. Kid Rock—that's the guy right there. Turn on a Kid Rock record and how could you not dance? And I'm 57-years old, man. And he's one of my better friends."

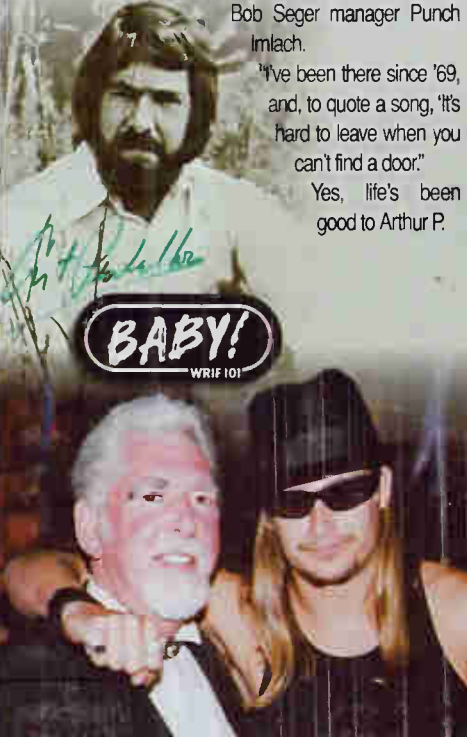
Ask him for some of his favorite Riff Rock stories and Penhallow demurs. Some he can't tell. Some he doesn't remember. "And I don't want to piss anybody off." They were that good? "Aaah yeah. Some of them are, like, biker bad. From Aerosmith to J. Geils to Bob Seger to Kid Rock, they were all good." How was backstage different then from now? "I had personal contact. It was friendship, it wasn't like a chow line of wannabe radio stations from around the state—all with their winners standing around. We were just partying ourselves. And I was like the fifth member of the band or whatever."

How entrenched is Penhallow in Detroit Rock history? Suffice it to say that he has some rock star friends and his son married the daughter of veteran

Bob Seger manager Punch Imlach.

"I've been there since '69, and, to quote a song, 'It's hard to leave when you can't find a door.'"

Yes, life's been good to Arthur P.



Top: Early Arthur Penhallow promo picture Bottom: Two of Detroit's favorite sons: Penhallow and Kid Rock

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The '90s: Duopoly, Drew & Mike, and driving the competition away

WRIF and WCSX were in the throes of a heated battle when Armistice Day arrived in January '94. CSX owner Greater Media was buying The Riff to form one of the country's first Rock duopolies. In addition to CSX, Bender was now GM of the station where he started his career.

"I spent the better part of a year there making sure there wasn't bloodshed in the hallways," Bender says. "When the two stations came together, there was a lot of mutual suspicion and apprehension and significantly more overlap in the on-air products than there is today. Co-ownership forced us to take a hard look at both properties and determine the essence of each."

A research project and several brainstorming sessions later, the decision was made to foster "an older brother-younger brother type of relationship" for the two siblings. Bender wasn't about to function as some sort of czar, dictating which station plays Zeppelin. "Wait a minute guys," he told the troops. "This isn't going to work that way, because we're putting the company's needs, and your needs for lines of clear demarcation, ahead of the listeners' needs. So here's the deal: Test your music against your core P1s and let's see where the chips fall." An appropriate amount of overlap and friction were encouraged. Each station worked on refining what made it great. For Riff it was "great Midwestern Rock delivered by great Rock & Roll wild men." CSX became what OM Ralph Cipolla refers to as "the senior PGA."

By the fall of '94, WRIF was battling four Rock competitors. While Wheels had run out of gas, CSX, WDZR (Z-Rock) and Modern Rock CIMX were taking turns beating Riff. The station had fallen into the throes and management worried about tumbling further.

Arriving as WRIF's new PD in November '94, Doug Podell says he encountered "a country club." After posting the Thanksgiving Day jock schedule, Podell says everyone on it, except for one, let him know they didn't work holidays. Even weekenders. Podell was shocked. "If you don't do holidays, who does?" he asked his lowest weekender. "Interns" was the answer. No one would work the holiday except for one part-timer and the receptionist. The two of them, and Podell, ended up hosting six hour shifts that Thanksgiving.

Four days later, things changed. On what became known as "Black Monday," Podell cleaned house. The part-

time airstaff shrank from ten to two. People "hungry to win at any price," like Screamin' Scott Walker from DZR and Kelly Walker from Wheels, were recruited. Podell, well known in the market from his air work at Wheels, put himself on in middays — a practice that continues to this day.

Returning to his native Detroit from Cleveland, Podell wasn't only motivated by the will to win. He wanted to smack down WLLZ. Badly. He'd worked at Wheels for ten years, only to be fired in 1990 when the station didn't emerge victorious from a three-year gridlock with Riff. "When Doug came in, it began a series of 'who are we going to kill now?'" says Jacobs.

Musically, Riff was making the transition from Hard Classic Rock to what is now known as Active Rock. But for whatever reason, the concept of mixing the new Seattle sound with Zeppelin and Pink Floyd seemed bold and somewhat revolutionary back then. When Podell, Bender and Jacobs sat down to plot Riff's new "Grunge to Rock" direction, they tossed around different presentation concepts, including playing an entire block of new music followed by a block of Classic Rock. "As it turned out, we decided to do the one Van Halen into one Green Day, one Guns N Roses into one Soundgarden [concept] which is still the basis of the format right now," Podell says. Skynyrd and ZZ Top were out, Pearl Jam and STP were in. With the music revamp came a hot new production package from Radio Potato, voiced by Jerry Lentz.

At the same time, Riff's new fledgling morning show was beginning to make inroads. No one had taken Drew & Mike too seriously before. They were just another Riff morning show. When Greater Media bought Riff, they knew they had to do something about morning drive. Local hero Ted Nugent was making noise about wanting a permanent morning gig. The Motor City Madman had been doing a week's worth of broadcasts at several local stations. "It seemed like every time he did a week's worth of shows at one of these other stations, there'd be a pop in the numbers," Jacobs recalls. "The talk of Ted doing a fulltime show in Detroit was scary."

But now research showed something happening with Drew & Mike. "We did these focus groups and you could see the potential," says Jacobs. From Cleveland, Podell brought morning show ideas that hadn't yet been heard

in Detroit. "I had a great experience with Howard Stern for four and a half years [at WNCX]," he recalls, "and I tried to convey some of that attitude to these guys." (Howard wasn't heard in Detroit at the time.) Not only did Podell roll Drew & Mike's quitting time from nine to ten a.m., he encouraged them to stay on after ten, "if they had good stuff going on." Canned bits and character voices were out. There was less music, more phones, more irreverence. Drew Lane became a strong talk show talent, Mike Clark's comedic talents unfolded. "Once these guys had a little more freedom to do what they did extremely well, it just exploded," Jacobs says. "Greater Media marketed them too."

Heidi Kramer was the best marketing director Detroit Rock radio had ever seen, Podell declares. Few would disagree. Kramer had shown radio marketing chutzpah in Cleveland and Buffalo. "No events were better dressed or better prepared than the WMMS events when she was behind them," Podell says. But Heidi had been on the wrong side of the WNCX-WMMS battle in Cleveland and had since left radio to take a position with Giant Records.

When WRIF was looking for a marketing director that "went beyond the norm and could affect ratings," Kramer was hired. She brought "fresh ideas" and worked "relentless hours", putting together a "support staff that was second to none," says Podell. "She could take an outdoor venue and make it look like the WRIF studios."

WLLZ flipped to Smooth Jazz in January '96. But that didn't discourage another contender from coming after WRIF. It was February '97 when CBS rolled out the heavy artillery and attacked. Howard Stern anchored what ultimately became the company's third K-Rock. WKRK was newer, harder, and nastier than Riff. In hiring John Gorman as PD, CBS set the stage for a reprise of the Gorman-Podell showdown in Cleveland that culminated in a WMMS engineer cutting the wires on Howard Stern's "funeral" broadcast on NCX. The Detroit battle was vicious, personal, and litigious. "I've never seen a radio station go on the attack against another station more viciously than K-Rock did to Riff," Jacobs says. "To Podell and the staff's credit, they hung tough. They could have over reacted. They could have let it get to them."





WRIF at the races.

From apprenticing under Dave Hamilton at KQRS/Minneapolis, Podell was well versed in the art of swinging the programming pendulum to block a new competitor. "This big dog can swing both ways," he says, proudly, about The Riff. "You can swing that pendulum new and capture an audience that way. You can swing it the other way, and take out your competitor that way." Between K-Rock (which rocked for less than two years) and WWBR (around for just under three years), that pendulum was swinging like Benny Goodman.

"Having withstood a lot of the early [attacks], we were already battle-ready," says Penhallow, the target of many of K-Rock's verbal bullets. "We knew how to bring together a team and what to do in response. We never lost a war. We didn't do it with meanness. We did it with positivity and good rock n' roll and everything for the listener. And that response destroyed [WKRK] because they were bad-mouthing everybody on our team, bad-mouthing our radio station and our music and the fact that we've been around for too long. Well there's a reason for us being around so long."

There are various theories about why Stern and K-Rock—which seemed like a formidable threat—didn't cut the mustard in Detroit. Like **Bob & Tom** in Indy and **Tom Barnard** in Minneapolis, Drew & Mike were firmly entrenched as the Motor City's edgy, irreverent morning show. "They were the first to do it here," says Podell. Stern's short early '80s run on W4—where he worked with Podell, later immortalized, rather unflatteringly, as "The Duke of Rock" in the Stern biopic *Private Parts*—was seen only as "a piece of history" that didn't matter much to your average 30-year old. Plus, by the time he was syndicated into Detroit, Howard no longer tortured his competitors on-air or tried to reposition them as old and irrelevant.

There were other factors. Despite various adjustments, K-Rock couldn't carve out a unique music position. And Infinity didn't market it.

Ask Podell why WKRK struck out with Rock and you'll get an earful: "The program director came in here with a personal vendetta as opposed to a programming and marketing plan," he says, the volume and intensity level of his voice rising. But while Gorman and KRK APD **Mark Thompson** repeatedly attacked Podell, Penhallow, Bender, and Kramer on the air, "they forgot about Radio 101." In addition to blow-

ing their launch, Podell says K-Rock made the mistake of treating Riff "like it was some new kid on the block that people didn't like. And that was not the case. We were fifth in the market 12+. They came at us like we were losers and, in fact, we were the winners. We were not as weak as they thought we were. And they put all of their eggs in one basket."

In a series of 60-second promos that initially aired every quarter-hour, K-Rock ruthlessly attacked Riff. The station dispatched someone, dressed as the Grim Reaper and carrying a "Death to Riff" sign, to march in front of the station and Podell's residence. When morning co-host Drew Lane was on extended leave for back surgery, KRK flew a banner over Riff events carrying this message: "Drew quit, you should too."

How did it feel? "They had my wife, my son and my friends in tears," Penhallow says. "I had to call off dogs that wanted to go over there and bite at their heels. And these were some bad dogs. My whole life was a K-Rock threat. But they went away, didn't they?"

The unmitigated harassment lead Penhallow to sue CBS. The suit was settled out of court. "I'm not allowed to discuss it, other than to say I am the recipient of an award," Penhallow told *fmqb*.

"One of the reasons they were slinging the trash my way was because I had done that to WMMS and Gorman when I was in Cleveland," says Podell. "They wanted to get me back. Our personal saving grace came from the way the audience reacted. The phones, faxes and emails were, 'How dare they! Who do these new people think they are? Who are they to say this about Riff?' That gave us a foundation to be patient, silent, and deadly." Podell believes K-Rock's excessive attacks on Riff not only hurt the station, but also had a long-term detrimental affect on the Talk format that followed on the 97.1 frequency.

In November '97, Greater Media moved to make its Rock duopoly impervious to low-end attack. Angering the city's Classical community, the company converted WQRS, the Classical station it recently acquired, to Modern Rock as The Edge. The move would be short-lived. The Modern format had already peaked, and between 89X and ABC's WPLT (The Planet) there was no room for The Edge.

In retrospect, Podell believes the move hurt Riff. "It took away our steam on Green Day, Everlast, The Offspring and other artists, leaving us as the monkey



This Metallica banner was so big, the 'RIF listeners who made it couldn't even bring it into the show. They hung it from their house instead.



The Metallilobby.

METALLICA MOTOR CITY MEMORIES

When Metallica released the *Garage, Inc.* covers LP, the band hooked up with WRIF for the Mandatory Metallica in the Motor City show at the State Theater. WRIF gave away all the tickets for free to their listeners, and went out of their way to make the Metallica boys feel at home in the Motor City.

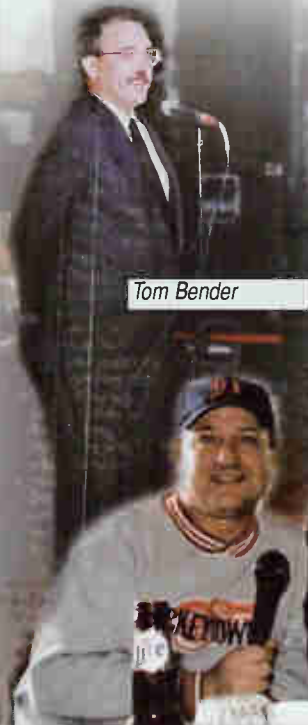


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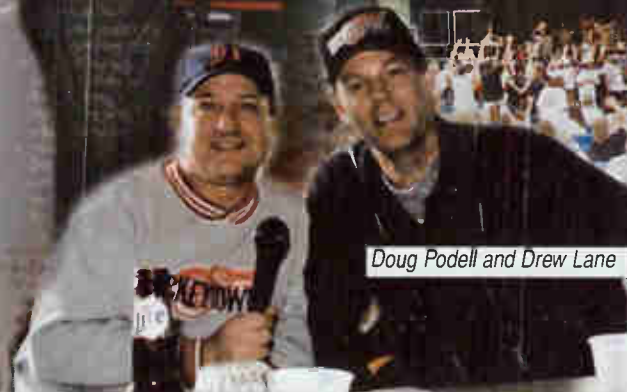
101 WRIF



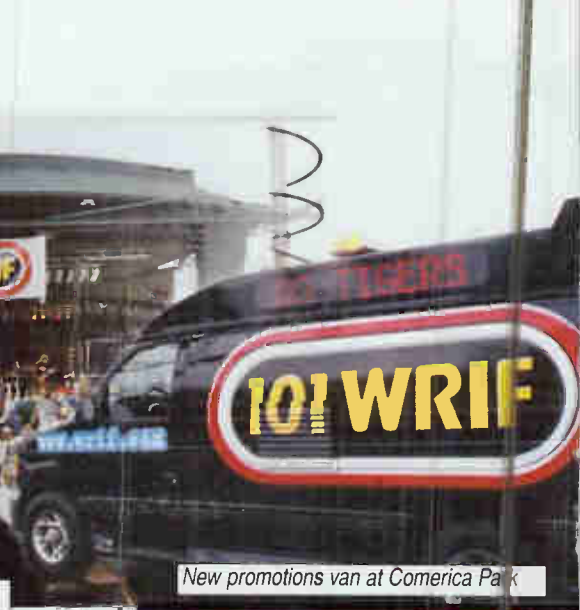
continued from page 29



Tom Bender



Doug Podell and Drew Lane



New promotions van at Comerica Park

WRIF today: Playing offense

in the middle," he says. Eighteen months later, its ratings anemic, the Edge bid goodbye to its listeners and hopped on the Rhythmic Oldies bandwagon – a natural for Motown. That allowed Riff "to get back to dishing up the best of the new music, especially at night and in overnights."

Of all the comers, which one gave WRIF the hardest fight? Podell says it was The Bear. With Ted Nugent in mornings and a Motor City-ized Classic Rock That Rocks format, WWBR "went up five shares," he says. "They gave us the best run for our money." Podell laughs when I ask him what it's like having one former Riff PD as your GM and another as your consultant. "You've got to have thick skin," he says. "They're two of the greatest guys for my style of radio because they give me the room to move and to make things happen, along with the game plan to follow and the resources and the tools to get it done." He credits the two with understanding the station's quirkiness and helping him deal with the trials and tribulations of managing a veteran airstaff.

Podell also believes that being on the air full-time is "one of the things that gives me my edge. It keeps me totally in touch with the market, the people, the promotions, and anything that could fall between the cracks." How does he juggle a five-hour shift with programming in a competitive top 10 market? The answer, he says, is by surrounding himself with people who "could, at any time, program the station themselves," before name-checking Jim Marcyshyn, Mark Thompson, Dave Wellington, Heidi Kramer, Troy Hanson and Nickki Van Doren, who have, at various times, served in programming or marketing positions at the station.

After Greater Media first paired it with 'CSX, 'RIF initially set its sights on 18-34s, leaving 25-54s to its Classic Rock sister. But audience research ultimately indicated that Riff was never going to be an 18-24's first choice. The station is really about males 25-44 and that makes everyday a balancing act. "Every song has to be scrutinized," Podell says. "The nature of the Detroit market makes Classic Rock, from Billy Squier to Bad Company to Boston, still a viable part of the Riff." Podell freely admits "you're not going to be [musically] shaken out of your boots by WRIF at any given time. Yet we still want to be a current radio station that is savvy with what's going on with today's music and today's younger audience." Adds APD Troy Hanson, "with a station as old as Riff, you don't want to be a step ahead of the curve, or even beyond the curve. With the Detroit audience, we're at our best if we're staying about a half a step behind where the rest of the country is musically."

This puts WRIF in their own category. How many Active Rocks play ZZ Top, the Stones, and Seger? How many heritage Rock outlets play Godsmack? "What makes Riff a credible radio station for selling today's music is that we've done it for 30 years," says Hanson, who was born in the same year the station was. "When Arthur Penhallow tells you that Godsmack is cool in Detroit, Godsmack is cool."

Despite its status as Detroit's longest running Rock station, Riff doesn't want to be your father's Rock station. Imaging and promotions are geared to the younger listener, even as the station respects the past with Hendrix, Zeppelin and Pink Floyd. And now that they've driven everyone but 89X out of the format, they've become the destination station for Papa Roach, Linkin Park, and Tool.

If Riff's bread and butter is 25-44, how do they stay out of WCSX's shorts? And does a 25+ slant make Riff vulnerable to a slam from the left? Podell says the overlap between the two stations enabled them to keep The Bear's "Classic Rock That Rocks" format at bay. Between

Riff and 'CSX, "there was no real reason to go to The Bear." The strategy was for the two stations to share titles and artists, while butting up against one another to block The Bear. Now, with the Bear out of the picture, 'CSX has moved up the demographic ladder to occupy a 35+ Classic Hits position. "We have more room now," Podell says. "We're both very comfortable in our positions."

Riff's dichotomy, then and now, is this: One faction of its audience wants it to be a Classic Rock station, the other wants it to be an aggressive, current Rock outlet. Balancing those two groups remains a primary mission. Dayparting is essential. WRIF is really three stations in one: Talk in mornings, conservative mainstream-Active Rock in middays and afternoons, edgier Active Rock at night. "At night, I'm going to have a bit more harder-edged, guitar-based Van Halen classic rock, a little Hendrix and lots of AC/DC to wrap around Drowning Pool and Linkin Park," Hanson says. That daypart's in the hands of Meltdown, a Buffalo native whose morning show-at-night approach still manages to crank out ten or more tunes an hour.

With four former Riff programmers still in the house (Bender, Jacobs, Mayer, Pasman), there's never a shortage of opinions. The tug of war between what's happening now (represented by Hanson) and what keeps the older listeners coming back (embodied by Jacobs and Bender) helps Podell balance this dichotomous station on the demographic crossbeam.

Staying on the streets is essential. "We're out seven nights a week," Hanson says. "Whether it's a bar gig or a parade or an event, it's all about putting your logo in front of people's faces. Doug's philosophy is 'Win on the streets, win on the air.'"

It may well be that pressing the flesh means more in Detroit. The city has always placed its radio heroes on a higher pedestal than other markets. When legendary Detroit personality J.P. McCarthy died in August '95, the story was literally front-page news for a week in both the *Free Press* and the *Detroit News*. McCarthy's funeral was carried live on local TV. "Detroit's just like that - a town where radio has held a major claim on the public's attention," says *M Street* editor Tom Taylor. "You can do a

\$300,000 TV campaign," adds Hanson, "but if Doug or Arthur shakes your hand and spends five minutes with you, and says 'thanks for listening,' you're locked in. Detroit loves its local celebrities. Drew and Mike are a bigger deal than a B-star actor coming to town.' They call it 'Detroit love.'

Riff billed \$14 million in '99, ranking sixth in revenue in the market. 2000 was even better. Though Greater Media's three Detroit FMs compete with bigger, badder players like **Clear Channel** and **Infinity**, it hasn't hurt them. "The market here is still very much in the habit of buying specific properties to reach specific audiences," Bender says, as opposed to group buying.

When it came time to observe its 30th anniversary earlier this year, WRIF proceeded with caution. "As an Active Rocker, we questioned whether we wanted to bring up the word 'thirty' at all," Podell says. The station ultimately decided its anniversary would observe both the past (with a sold-out May 2nd AC/DC concert, the band's first at Joe Louis Arena) and the present (a series of free shows by current artists like Staind, Tantric, and Fuel). Because of its current music stance, Riff smartly avoided any self-indulgent on-air retrospectives or bringing back the old jocks, most of whom now call WCSX home.

The only archive-dipping occurred on February 14, the actual 30th anniversary date, when the station played a few choice moments from Riff history and fielded numerous congratulatory calls from celebrities, ranging from ex-J. Geils Band frontman Peter Wolf to Sully from Godsmack. Throughout the day, at half-hour intervals, listeners heard Megadeth's Mustaine, Aerosmith's Tyler and Hamilton, Geddy Lee, Travis Meeks, and the guys from Creed and Linkin Park all phoning up their hometown Rock station to say "Baby!" There were calls from past and present Detroit rock royalty, like Alice Cooper and Kid Rock. "It was another notch in Riff's history," Podell says. "I was very proud to be on the air."

If you think Riff is going to get fat and bloated again, think again. The station recently invested in "now playing" electronic billboards that telegraph the current artist and song to motorists at major freeway intersections. They're still doing quarterly research. They've inked all their key players to long-term contracts. They're cooking up a

fall campaign. Working in concert with WLZR/Milwaukee and KXXR/Minneapolis, they're planning to coordinate a series of Memorial Day weekend station festivals next year. They're still making noise with big event promotions, such as Harleyfest at Freedom Hill, which is all about bikers, babes, beer tents, national bands, and benefiting charity. They get a ton of co-presents, like *Ozzfest*, Aerosmith, and AC/DC, who are playing WRIF's sold-out 30th anniversary concert downtown at Joe Louis Arena.

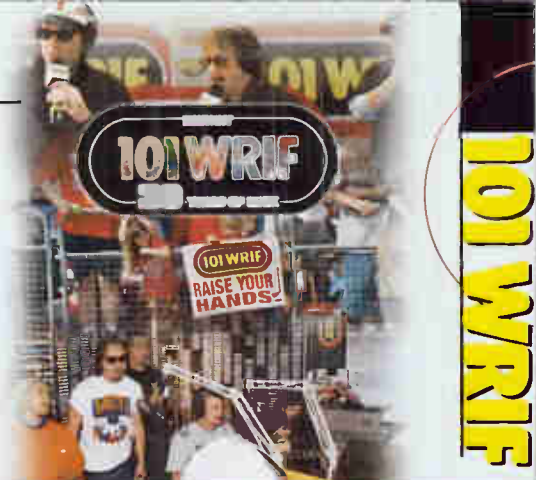
And they're ever vigilant of someone wanting to take on the big dog again. After years of playing defense, WRIF is now enjoying the freedom to play offense, to try new things without fear of being copied by a competitor, or having to shadow a competitor of its own. "We're not fat and happy," Podell says. "But we're smiling."

After thirty years, Riff remains one of a select group of stations able to claim 30 years in the same format. "There are very few stations that have this kind of personality, this kind of heritage, and are as successful in both 18-34 and 25-54," Podell boasts. "That is our biggest gold ring to date." What's left for them to accomplish? They want to be #1 12+. And they'd like you to think of them in the same breath as *WDVE*/Pittsburgh, *KQRS*/Minneapolis and *WFBQ*/Indianapolis. They want to do that by gaining 25-54 adults while maintaining 18-34 year-olds. "This may be the best it can get," Podell says. "But we keep shooting higher."

In the Winter '01 Arbitron, WRIF ranked #1 in men 18-34, men 18-49, men 25-49, and men 25-54. It finished second in adults 25-54, third in adults 18-34, and fifth in persons 12+. Good as those rankings are, they're actually off a bit from the station's high watermark of last spring and summer.

"We've always had a great morning show, and good programming, and support from the owners," Penhallow says, his deep baritone booming over a phone line from Maui, where he's ensconced for a week's worth of live broadcasts. "We've had a good promotional staff, an aggressive sales staff. It all starts at the top and trickles down. We've had some pretty good luck with people in the right places."

The way Troy Hanson sees it, "The future of Riff, as Eddie Van Halen once said about Van Halen, is to just blaze on." Adds Penhallow, "In Detroit, we just want to rock n' roll."



WRIF Music Monitors

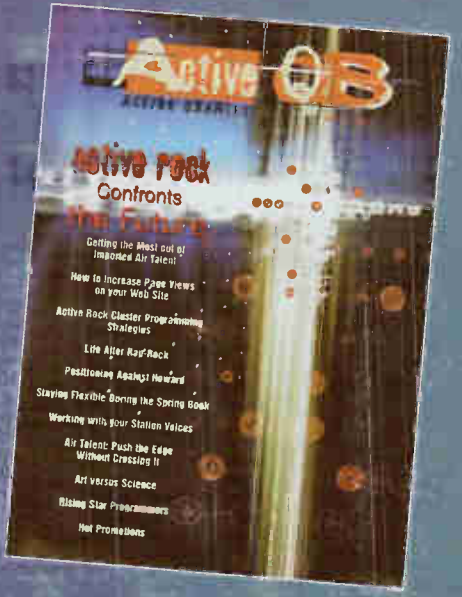
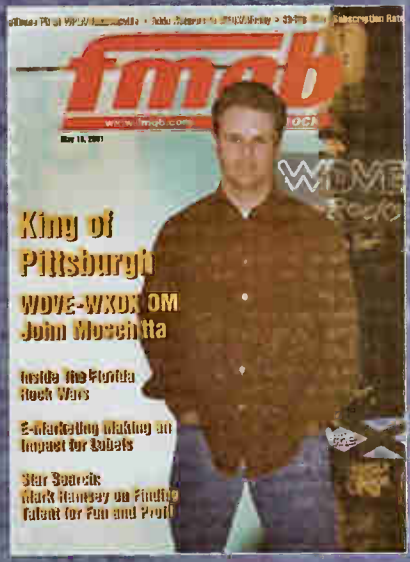
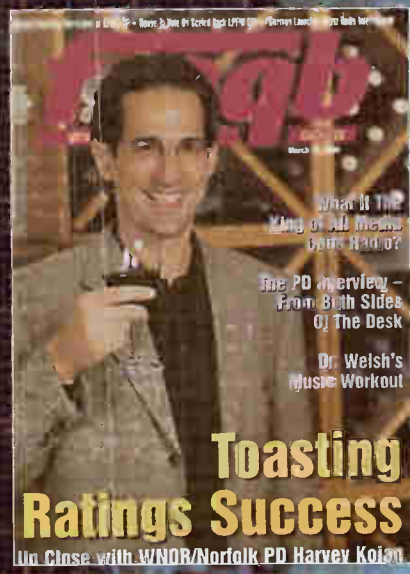
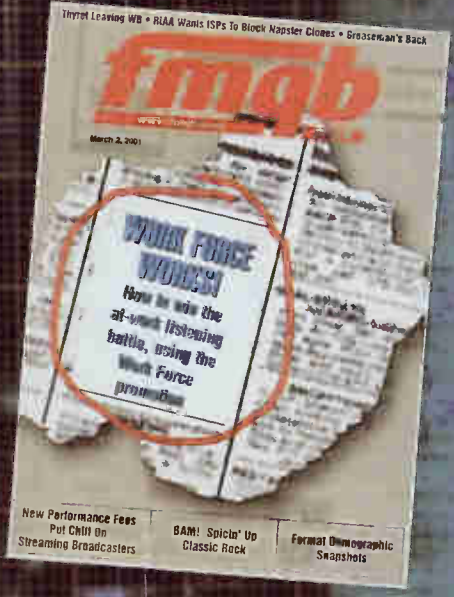
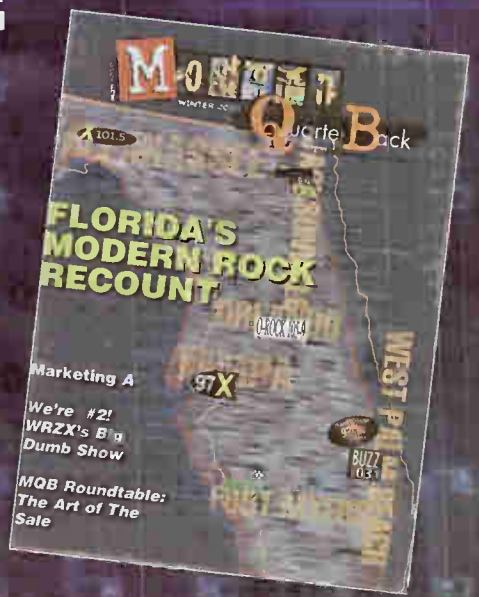
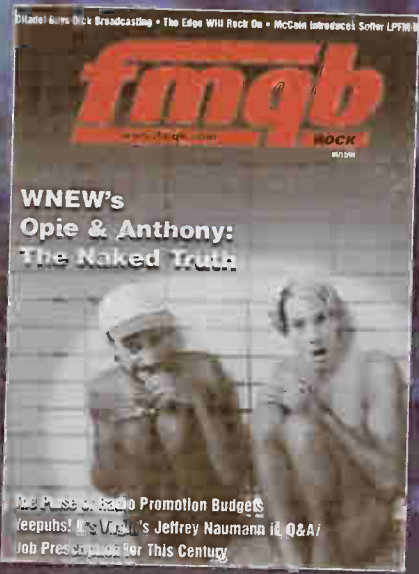
Thursday, June 14, 2001

11:00am Aerosmith Creed Alice Cooper 3 Doors Down Van Halen Godsmack Stone Temple Pilots Rush Kenny W. Shepherd	Livin' On The Edge My Own Prison School's Out Be Like That Feels So Good Keep Away Days Of The Week Closer To the Heart Blue On Black
2:00pm Pearl Jam Van Halen Nirvana Rolling Stones Black Crowes Guns N' Roses Bush Creed KISS	I Got It Drop Dead Legs About A Girl (Unplugged) Shattered Soul Singing Welcome To The Jungle Comedown Are You Ready? Rock And Roll All Nite (Live)
5:00pm Papa Roach George Thorogood Fuel Def Leppard Creed Staind Led Zeppelin Metallica	Last Resort Bad To The Bone Bad Day Too Late For Love Higher It's Been Awhile All My Love Ain't My Bitch
9:00pm Rob Zombie Van Halen Saliva Black Sabbath Linkin Park Aerosmith Prime sth Def Leppard Stone Temple Pilots Bush	Dragula Runaround Your Disease Iron Man One Step Closer Rag Doll I'm Stupid (Don't Worry) Pour Some Sugar One Me Days Of The Week Everything Zen

Monitors Courtesy of Mediabase 24/7



THAN JUST CHARTS!





1



2

30 YEARS



3

1. Who's holding? Some sort of police lineup in front of the WRIF studios in the mid '70's. (L-R): A&R legend John David Kalodner; afternoon personality Arthur Penhallow; MD Tanya Townsend; Unknown; PD Tom Bender; Unknown; two unknown record reps

2. Alright, are we adding Head East or the new Golden Earring? (L-R) Kelth Bell, Tom Bender, GM Jay Hoker, and Research Director Fred Jacobs in the WRIF trailer circa 1978. Note the vinyl copy of Bob Seger's 'Live Bullet' on the table.

3. Air personality Ken Calvert, Tanya Townsend, Tom Bender, and ABC Radio's Rick Sklar enjoy a celebratory beverage at the WRIF building dedication ceremony, Valentine's Day, 1980.

4. Arthur Penhallow and PD Doug Podell accept the induction into the "Walk of Fame" at the Palace of Auburn Hills during halftime at a Detroit Pistons game this year.

5. 'RIF GM Tom Bender and PD Doug Podell looking quite dapper at the station's 25th Anniversary party.

6. WRIF morning personalities Mike Clark, Todd Daniels, Dilbert Harris, and Drew were caught backstage at the WRIF 25th Anniversary Party at the State Theater in Detroit.

7. 'RIF's Billy Walker hangs with local Detroit band the wife in '97.

8. Axeman Zakk Wyld flanked by MD Dave Wellington and PD Doug Podell in '98.

9. Diamonds are forever, as Doug Podell and Arthur Penhallow enjoy a beverage with Diamond David Lee Roth in '97.

10. WRIF PD Doug Podell says welcome home to Motor City product Allie Cooper circa '96.

11. Drew and Mike in a nickel formation at a Lions tailgate party.

12. Homeboy Kid Rock and his Twisted Brown and take over the 'RIF studios circa '98.

13. MD/APD Troy Hansen in a Creed sandwich last year.



7



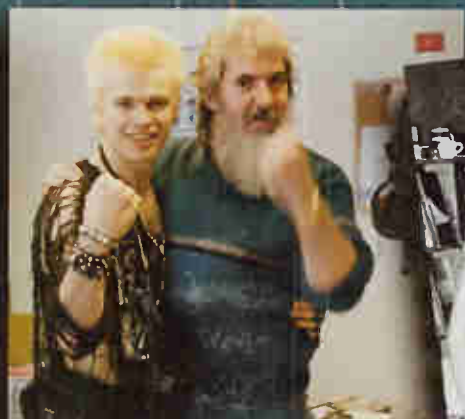
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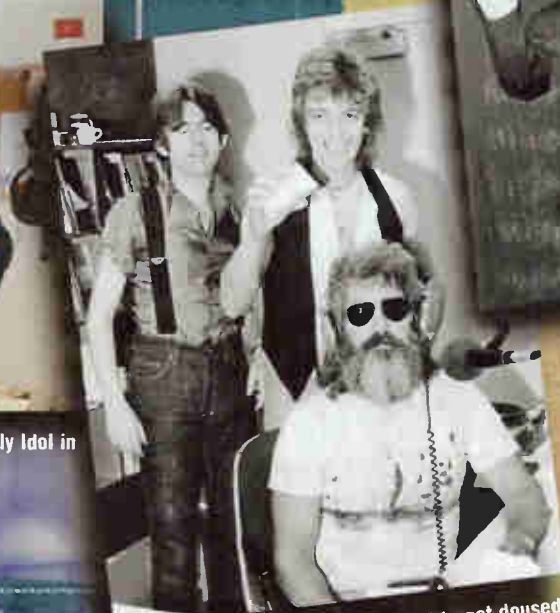
10







Arthur practices his Rebel Yell with Billy Idol in the early '80's.



A stoic Arthur Penhallow is about to get doused by one of the Foghat boys, circa 1985.



Arthur among Detroit heroes Bob Seger & the Silver Bullet Band and their platinum records, circa early '90's.

THE GRAND POOBAH OF

DETROIT ROCK R



Arthur Penhallow (The King of Beers) as parade Grand Marshall, circa 1984.



Hi, Mr. Penhallow. Would you like to see where the snake bit me?



Arthur P. and the reunited Traffic's Steve Winwood and Jim Capaldi waiting on their Rock and Roll Stew at the Hard Rock Café in New York City, circa early '90's.



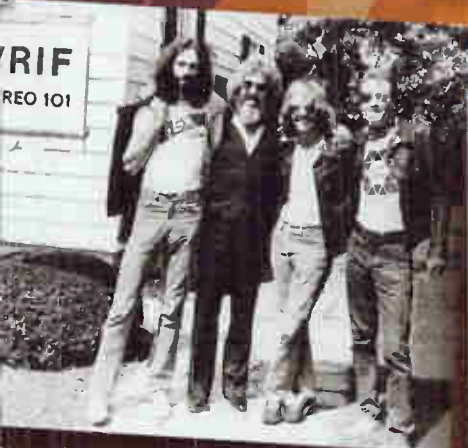
Smoking ain't allowed in the studio: Penballow and Brownsville Station way back in 1970.



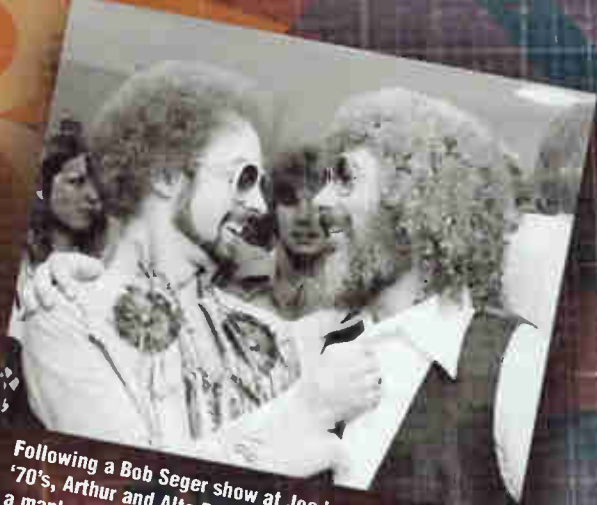
Arthur and Ted Nugent fight over who is the true Motor City Madman.



Arthur and Tom Bender ask a young John Cougar to kindly button up. New Year's Eve, 1979 at Cobo Arena, following a live WRIF broadcast.



Promotional still from Almost Famous, it's Arthur and the Jockeys (remember them?) outside the 'RIF house, circa 1979.



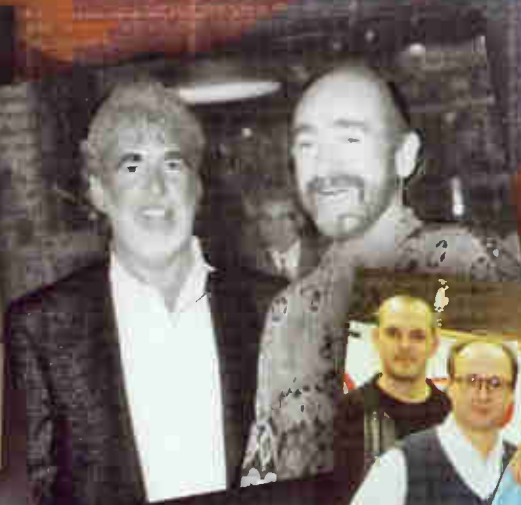
Following a Bob Seger show at Joe Louis Arena in the mid-'70's, Arthur and Alto Reed of the Silver Bullet Band enjoy a manly hug, and each other's afros... not that there's anything wrong with that.

Ok, Ozzy, you're not going to bite the head off of that microphone, right? (circa early '80s)

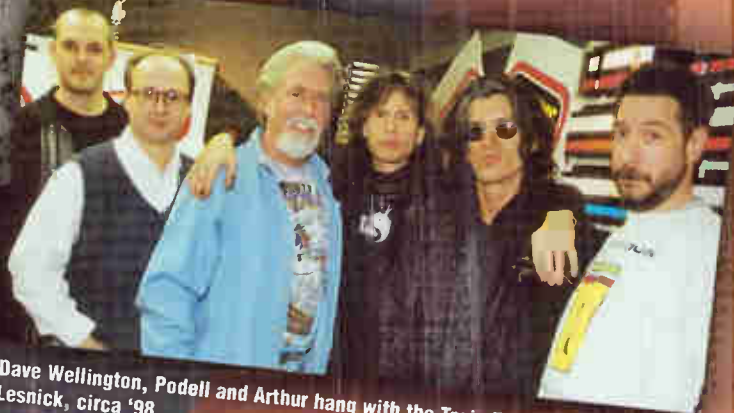
ADT



Detroit buds Bob Seger and Arthur share a backstage moment in the mid-'90's.



Ain't no good guys, ain't no bad guys: Arthur and Dave Mason hanging in the early '90s.



Dave Wellington, Podell and Arthur hang with the Toxic Twins and Howard Lesnick, circa '98.

OW IT



Reflections of the Riff

Marty Bender



"I was transferred to WRIF to be the program director during its most fragile period. My first day was the last day for the staff who had not already departed. Most of the people who remained wanted nothing to do with yet another company executive import. The only advertisers who consistently were calling the station were the ones asking for more make-goods. Two years later the company transferred me yet again. As I was driving away from WRIF on my last day, Arthur Penhallow stopped the music. He went on the air...thanked me for what I had done...and said goodbye. Of all the great WRIF moments I had, that was the one that meant the most." -Marty Bender, OM, WFBQ-WRZX-WNDE/Indianapolis; Bob & Tom Network PD

Dave Wellington



"Wow, 30 years for WRIF! That came real fast. Riff is truly an amazing radio station that has woven itself into the lifestyle of Detroiters. I was very fortunate to work at WRIF with Doug Podell and Heidi Kramer at a time when there were seven rock stations. It was radio Vietnam and we loved it! It

really was my dream to work at "The Riff", the station I grew up listening to my whole life. One of my fondest memories (after 3fi years working there I have MANY) was my first day on the job. Doug hired me as MD (later I was promoted to APD). My first day at WRIF went like this: The Detroit band Sponge came by the station and I hung out in the studio while they were being interviewed. Later, we went to dinner with the band. After dinner we all went to see the Red Wings play downtown at Joe Louis. After the game (yes, they won) we ended up going to the bar and hanging out with guys from the Detroit Red Wings, like Daren McCarty, Chris Draper and Osgood. We partied till the wee hours of the morning! Damn, what a first day. Riff is a great institution. I learned so many things working with great people like Tom Bender, Doug Podell, Heidi Kramer and Arthur Penhallow. I will always smile when I think of my time there." -Dave Wellington, Program Director, KXTE/Las Vegas

Tommy Daley



"Whenever I need information on any Capitol releases involving any of the Beatles projects, I call Doug Podell. He's got the scoop before it shows up on our release schedule. He's also the only PD that has ever bought me dinner. Doug and Troy are top shelf all the way." -Tommy Daley Sr. Dir. Rock Promotion, Capitol Records

John D. Lassman



"While Director of Marketing at WRIF, I helped produce Arthur P's Anniversary party. The evening started with Bob Seger needing help finding his table and ended with Kid Rock jamming with Uncle Kracker while Mitch Ryder looked on. All in all, an incredible evening that could only happen in Detroit Rock City and only be hosted by The Riff. Congratulations on 30 years!" -John D. Lassman, PD/Rock Brand Manager, WRXL

Jack Ashton



"I remember when the group the The Kingbees broke wide open and WRIF was playing three tracks from the album! They really loved them in Detroit! The big song was 'My Mistake.' This was before The Stray Cats had come on the scene." -Jack Ashton, Ashton Consulting, Santa Barbara, CA (Then: Regional promotional rep. for RSO Records, Detroit)

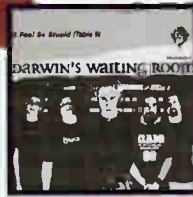
"Probably my personal greatest memory of WRIF was back in 1981 when I appeared (with a friend from Sony service) on a long-running Sunday night talk show to discuss home video and VCR's. They said if we got a good response that they would extend the topic into the second hour of the 10 p.m. - 2 a.m. show. We went the full 4 hours and answered questions for 30 minutes after we went off the air! It was really incredible. Many talk stations would love that kind of response and 'The Riff' is not a talk station." -Art "Radio's Best Friend" Vuolo

"Not only was I thrown out of WRIF by Doug Podell when I was a local in Detroit, but I was the first record rep to be told he was thrown out and "in a body bag" as an example to the record community. It was just a little misunderstanding over a show that did not go over well with Doug. Lesson learned. Years later, as I got promoted to national for the Island Def Jam Music Group, Doug and I had a good laugh over this and it was nice to hear Doug tell me it was good to see I was still alive. One of many firsts at WRIF. Congrats on 30 years." Patrick O'Connor, Sr. Director National Rock Promotion, Island Def Jam Music Group

(in **THE WEEK** music)

no. 1 buzzband

Darwin's Waiting Room "Feel So Stupid (Table-9)" MCA



Darwin's Waiting Room is looking like the dark horse story at Rock Radio this summer. It's #4 Most Added this week with 17 new stations feeling "Stupid." The track shifts textures and moods more times in the space of one song than some bands do over an entire album. And it's the latest from an increasingly fertile scene of Florida Rock bands to make serious noise on the Rock scene. Their supporters in the Sunshine State are feeling the love. "Another band from the Florida movement we want to help launch," says WJRR/Orlando MD Pat Lynch. "It's got a nice little hook in there, must be something in the heat."

most added

1. PUDDLE OF MUDD "Control" (Flawless/Geffen) (53)



KSJO, KUPD, WAAF, WCCC, WEBN,
WHJY, WIYY, WLZR, WNOR, WZTA

2. BLACK CROWES "Soul Singing" (V2) (25)

KDKB, KXRA, WGBF, WIBA, WIOT, WKHY, WKTG, WQZK, WXCM, WZZO

3. COLD "End Of The World" (Flip/Interscope) (20)

KIBZ, KICT, KIOZ, KQRC, WCLG, WJRR, WKGB, WRWK, WWBN, WXQR

4. DARWIN'S WAITING ROOM "Feel So Stupid (Table-9)" (MCA) (17)

KAZR, KQRC, WGIR, WJJO, WJRR, WKLT, WLZR, WNOR, WZOR, WZZQ

5. CLUTCH "Careful With That Mic" (Atlantic/AG) (12)

KSJO, WBZX, WCLG, WDHA, WEGW, WHJY, WKLT, WPXC, WRIF, WZXL

5. TANTRIC "Astounded" (Maverick) (12)

KSUP, WBAB, WGBF, WGIR, WHEB, WHMH, WKGB, WPUP,
WQCM, WQWK

6. INSOLENCENCE "Polson Well" (Maverick) (11)

KDOT, KFMF, KZRK, WBYR, WNOR, WQBK, WRUF, WRWK,
WWWX, WXQR

7. PETE. "Sweet Daze" (Warner Bros.) (9)

KLAQ, KZLE, KZOZ, WAAF, WIYY, WJRR, WRIF, WXMZ, WYNF

7. FUEL "Bad Day" (Epic) (9)

KBBZ, KFMF, KRZZ, KSUP, WDHA, WEGW, WFBQ, WIOT, WXMZ

8. STONE TEMPLE PILOTS "Days Of The Week" (Atlantic/AG) (8)

KBBZ, KBUS, KJOT, KUPD, WBLM, WKTG, WSUE, WXCM

8. ADEMA "Giving In" (Arista) (8)

KQRC, KRXQ, WBOP, WLZR, WQXA, WRXF, WXTB, WZBH

8. GODHEAD "Eleanor Rigby" (Posthuman/Priority) (8)

KEYJ, KHTQ, KQDS, WIYY, WJJO, WKLT, WRXF, WZXL

top gainers

1. STONE TEMPLE PILOTS "Days Of The Week" (Atlantic/AG) (+639)



WTOS +26, WXQR +25,
KJKJ +20, WQBK +19, WQBZ +19

2. BLACK CROWES "Soul Singing" (V2) (+450)

WKLC +18, WAFX +18, KATS +17, KEYJ +16, KZOZ +16

3. TANTRIC "Astounded" (Maverick) (+337)

WMMS +17, KORB +16, WQAK +16, WXQR +15, WEGW +13

3. PETE. "Sweet Daze" (Warner Bros.) (+337)

KKED +19, KORB +15, WGLO +12, WLLI +12, WKSM +10

4. 3 DOORS DOWN "Be Like That" (Republic/UMG) (+313)

WGLO +24, WLLI +23, WTOS +15, KBUS +12, WCLG +12

5. FUEL "Bad Day" (Epic) (+280)

WKSM +24, KQWB +23, WQAK +20, WRXF +18, KCGQ +17

6. DISTURBED "Down With The Sickness" (Giant/Reprise) (+270)

WXQR +22, KEYJ +16, WAAF +12, KHTQ +11, KXXR +10

7. COLD "End Of The World" (Flip/Interscope) (+237)

KEYJ +12, WIYY +11, WJJO +11, WKLQ +11, WHMH +10

8. DAVE NAVARRO "Rexall" (Capitol) (+172)

WXMZ +55, WXQR +19, WCLG +16, WMMS +14, KZRK +12

9. PRIME STH "I'm Stupid (Don't Worry...)" (Giant/Reprise) (+159)

WCLG +17, WXQR +15, WGBF +11, WQBK +11, WEBN +9

inside

New Music
Page 40

Hot Trax
100 41

Active
Rock Chart 44

Rock
Chart 44

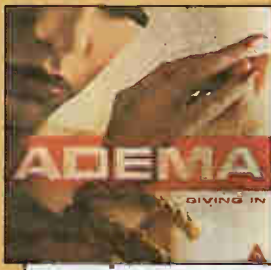
Airplay
Analysis 42



most requested

1 - 1- STAINED	"It's Been Awhile"	(Flip/EEG)	7 - 6- SALIVA	"Your Disease"	(Island/IDJMG)
2 - 2- TOOL	"Schism"	(Volcano)	6 - 7 TRAIN	"Drops Of Jupiter"	(Columbia/CRG)
4 - 3- LINKIN PARK	"Crawling"	(Warner Bros.)	8 - 8- SEVEN MARY THREE	"Wait"	(Mammoth)
3 - 4 THE CULT	"Rise"	(Lava/Atlantic/AG)	10 - 9- STONE TEMPLE PILOTS	"Days Of The Week"	(Atlantic/AG)
5 - 5- DROWNING POOL	"Bodies"	(Wind-up)	D - 10- DISTURBED	"Down With The Sickness"	(Giant/Reprise)





Adema
"Giving In," Arista

(www.ademaonline.com)
 • Arista gets back into the Rock game with this strong first offering from Adema.
 • A swirling, hypnotic guitar line and passionate vocal delivery by Mark Chavez (brother of KoRn frontman Jonathan Davis) anchors the track, which is sure to work like a charm at Modern and Rock.
 • The buzz on the band has been enormous, in part because of Adema's family tree, but mostly due to the fact that their self-titled debut (in stores 8/21) stands on its own as a Rock solid collection of tunes.
 • Already in rotation on 22 modern Rock stations including KROQ (17x), WXRK, WHFS, WBCN, and WFNX.
 • New this week at WXTB, KRXQ, KQRC, KNDD, 89X, and Q101.

Buckcherry
"Porno Star," Dreamworks

(www.buckcherry.com)
 • Buckcherry walk it like they talk it with the grinding "Porno Star," as the band sing about something near and dear to their hearts.
 • The kings of the Sunset Strip prove that Cock Rock ain't dead, it just got a new haircut and a few more tattoos.
 • Taken from their blazing sophomore CD, *Time Bomb*, in stores now.
 • Already spinning at WTFX, KQRC and WBZX.
 • Be sure to play the edit!!!!

Mudvayne
"Death Blooms," Epic

(www.mudvayne.com)
 • "Death Blooms" is a no-brainer for anyone having success with the latest wave of loud Rock.
 • Mudvayne shares sonic similarities with bands like Tool,

but packs enough intriguing changes, mood shifts and facial paint to make their own identity apparent.
 • Also rocking the *Ozzfest* tour this summer.
 • Expect airplay early and often at most Actives and a variety of Moderns.
 • Death is blooming for the first time this week at WAAF, KZZK, KISS, WRQC, WQLZ and KKED.

Crazy Town
"Toxic," Columbia/CRG

(crazytown.com)
 • "Toxic," originally worked as the first single from their debut album, is now being re-worked as Crazy Town's follow up to the successful "Butterfly," which went Top 30 Hot Trax, Top 20 Active and Top 10 Modern.
 • Whereas "Butterfly" was a bit more laid back and Hip-Hop oriented, "Toxic" is definitely more of a Rock tune. The full-on assault of guitars and vocals are certain to make a sizable splash at Active, with some Modern crossover.
 • Whatever side the band's music leans to, they describe themselves as expressing it through a Hip-Hop mentality. They combine Hip-Hop's lyrical attitude and rhythms with live Rock instrumentation.
 • Four Rock stations (KBPI, WCCC) and two Moderns (WKRL and WDVTV) are already playing "Toxic."

Nonpoint
"Endure," MCA

(www.nonpoint.com)
 • Nonpoint's "Endure," the follow-up to their debut smash, "What A Day," is an intriguing mix of carefully constructed harmonies, roaring guitars and new Metal edge. If you're still playing "What A Day," now's the time to switch gears and take this band to the next level with your audience.
 • Already on at WAAF, KXXR and WKLQ. New at WCCC, WAQZ and WJJO.
 • Catch them on the Second Stage at *Ozzfest* this summer.

Econoline Crush
"You Don't Know What It's Like" Restless

(www.econolinecrush.com)
 • Canada's finest are back with another rock steady track that's as

big and brawny as anything else out there, and has melody to spare.
 • If you've had success with **Econoline Crush** before, there's no reason you shouldn't be playing "You Don't Know What It's Like."
 • New at WAAF and WXBE.

Moke
"My Degeneration" Ultimatum/Artemis

(ultimatummusic.com)
 • "My Degeneration," the first single from Moke's forthcoming album, *Carnival*, due to hit the streets July 10, is described as a twisted homage to The Who's "My Generation."
 • This single has a certain flavor distinct to British Rock yet it also combines a tiny bit of early psychedelic music into an up-tempo rocker with an unforgettable hook.
 • You may have seen Moke at the R&R Convention's "Rate A Record/Rate A Wine" panel. The band will be touring the southwest next month, doing some shows with Tantric, 3 Doors Down, and Lifehouse.
 • Now playing at KUPD and three others.

No One
"Chemical," Immortal/Virgin

(www.noonemusic.com)
 • Straddling the fine line between Rap Rock and straight-up aggro Rock, No One's "Chemical" is sure to gain fans from all segments of the Rock crowd.
 • The band's self-titled debut album hits stores July 17.
 • WBOP and WQBK got their dose of "Chemical" this week.
 • Currently on the Second Stage at *Ozzfest*.

Vision Of Disorder (VOD)
"Southbound," TVT

(tvtreports.com)
 • "Southbound" is the new single from Vision Of Disorder's third album and their first for TVT, *From Bliss To Devastation*.
 • The band's sound has changed from their former stripped down Hardcore sound to more of a "new Metal" sound. This is not unusual as the Metal and Hardcore sound and scenes have become more and more intertwined since the beginning of the '90s.
 • It took VOD two years to record this album because of the interim

period between their split with their old label and getting picked up by TVT. A few of the band members even had to get "day jobs."
 • The band will be touring with Nothingface next month.

California
"The Kid From California" Trauma

(traumarecords.com)
 • "The Kid From California" is the first single from the band California's self titled debut album.
 • The music is a roots-based, stripped down approach to Rock, similar in style to early Tom Petty, Bob Seger, Springsteen and The Eagles.
 • Many of the songs from this album have been commissioned for the new TNN television drama *18 Wheels of Justice*, appropriate considering that two of the band members collect 60s muscle cars.

Sin-O-Matic
"You're Mine," Atlantic/AG

(atlantic-records.com)
 • "You're Mine" is the follow up single to the top 25 Active and Hot Trax single "Bloom," and should follow and exceed the previous single up the charts.
 • This track has some creative guitar parts in it, along with a hooky chorus that is very memorable.
 • Interestingly enough, the band had to change its original name, Vertigogo due to legal complications. FYI: Sinomatic is also the name of a prominent Los Angeles S&M club.

Zakk Wylde's Black Label Society
"Like A Bird," Spitfire

(zakkwylde.com)
 • "Like A Bird" is a slow burning melodic track from BLS with beautifully textured guitars and Zakk Wylde's trademark gruff vocals.
 • Wylde will play a major supporting role in the new film *Metal God*, which stars Mark Wahlberg and Jennifer Aniston with a cameo from Brad Pitt. The film project is loosely based on the true story of Tim "Ripper" Owens and Judas Priest.
 • The former Ozzy guitarist is now gracing the main stage at *Ozzfest* this summer with his Black Label Society.



hot trax 100

June 12 - 18, 2001

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

LW	TW	Artist	Track	Label	TW	Move	LW	Cume/Adds	LW	TW	Artist	Track	Label	TW	Move	LW	Cume/Adds
1	1	STAIN'D	BEEN	(Flip/EEG)	4608	103	4505	165/0	53	51	MAYFIELD FOUR	EDEN	(Epic)	456	12	444	44/0
2	2	CULT	RISE	(Lava/Atlantic/AG)	3201	91	3110	156/1	60	52	SIMON SAYS	BLISTER	(Hollywood)	445	63	382	55/4
3	3	TOOL	SCHISM	(Volcano)	3112	144	2968	133/0	76	53	OLEANDER	BENIGN	(Republic/UMG)	436	145	291	51/6
4	4	SEVEN MARY...	WAIT	(Mammoth)	2644	-61	2705	147/1	44	54	R.E.M.	IMITATION	(Warner Bros.)	429	-157	586	31/0
6	5	SALIVA	YOUR	(Island/IDJMG)	2583	135	2448	115/2	70	55	ERIC CLAPTON	LIGHT	(Reprise)	426	104	322	33/2
10	6	STONE TEMPLE...	DAYS	(Atlantic/AG)	2549	639	1910	159/8	54	56	SHADES APART	BEAT	(Universal/UMG)	384	-59	443	36/0
5	7	GODSMACK	GREED	(Republic/UMG)	2541	-16	2557	121/0	50	57	AC/DC	NEW	(Elektra/EEG)	372	-115	487	28/0
7	8	LINKIN PARK	CRAWLING	(Warner Bros.)	2380	105	2275	113/0	46	58	COLD	NO	(Flip/Interscope)	369	-171	540	25/0
8	9	AEROSMITH	PUSH	(Columbia/CRG)	2143	-102	2245	124/0	59	59	DOG FASHION...	HEADLESS	(Spitfire)	369	-21	390	34/0
12	10	3 DOORS DOWN	BE	(Republic/UMG)	2124	313	1811	141/2	65	60	BLUE OYSTER...	POCKET	(CMC/Sanctuary)	365	20	345	29/1
11	11	DAVE NAVARRO	REXALL	(Capitol)	2043	172	1871	137/5	64	61	CALLING	WHEREVER	(RCA)	365	15	350	44/6
9	12	3 DOORS DOWN	DUCK	(Republic/UMG)	1717	-218	1935	92/0	52	62	ALEWIS (STAIN'D) w/FDURST	OUTSIDE	(Flawless/Geffen)	360	-84	444	28/0
13	13	TANTRIC	BREAKDOWN	(Maverick)	1688	-67	1755	89/0	55	63	BLUES TRAVELER	GIRL	(A&M/Interscope)	358	-64	422	21/0
14	14	STEREOMUD	PAIN	(Loud/CRG)	1685	74	1611	118/3	D	64	COLD	END	(Flip/Interscope)	344	237	107	58/20
16	15	STABBING...	SO	(KOCH)	1548	46	1502	93/0	34	65	ECONOLINE CRUSH	MAKE	(Restless)	317	-395	712	25/0
17	16	TRAIN	DROPS	(Columbia/CRG)	1475	-17	1492	78/2	73	66	ELO	ALRIGHT	(Epic)	311	10	301	29/2
23	17	TANTRIC	ASTOUNDED	(Maverick)	1442	337	1105	114/12	82	67	PMM	SLOW	(Geffen/Interscope)	304	42	262	31/0
18	18	STAIN'D	OUTSIDE	(Flip EEG)	1412	-61	1473	81/2	75	68	L.A. GUNS	MAN	(Spitfire)	293	1	292	22/3
15	19	LIMP BIZKIT	MY	(Flip/Interscope)	1400	-208	1608	68/0	80	69	BRAND NEW...	REASONS	(Elektra/EEG)	292	29	263	31/2
19	20	U2	ELEVATION	(Interscope)	1399	-71	1470	89/3	63	70	DOUBLE TROUBLE	TURN	(Tone-Cool)	288	-65	353	22/0
25	21	FUEL	BAD	(Epic)	1368	280	1088	108/9	77	71	DAVE MATTHEWS	SPACE	(RCA)	285	-5	290	18/0
30	22	DISTURBED	DOWN	(Giant/Reprise)	1081	270	811	91/4	90	72	311	YOU	(Volcano)	283	99	184	28/7
21	23	LIFEHOUSE	HANGING	(DreamWorks)	1052	-65	1117	67/0	81	73	BLINK 182	ROCK	(MCA)	281	19	262	17/0
29	24	PRIME sth	STUPID	(Giant/Reprise)	1049	159	890	84/2	67	74	STEVIE NICKS	PLANETS	(Reprise)	281	-63	344	21/0
27	25	UNION UNDER...	REVOLUTION	(Portrait/CRG)	1044	65	979	84/1	78	75	MOLLY HATCHET	WHY	(CMC International)	276	-10	286	18/0
28	26	DROWNING POOL	BODIES	(Wind-up)	1040	117	923	94/6	83	76	ERIC GALES BAND	HAND	(Nightbird/MCA)	270	10	260	28/1
24	27	GODSMACK	AWAKE	(Republic/UMG)	1002	-76	1078	62/0	56	77	OLEANDER	ARE	(Republic/UMG)	270	-146	416	24/0
22	28	FUEL	HEMORRHAGE	(Epic)	908	-190	1098	62/0	79	78	BUCKCHERRY	RIDIN'	(DreamWorks)	258	-9	267	21/0
58	29	BLACK CROWES	SOUL	(V2)	850	450	400	92/25	68	79	NONPOINT	WHAT	(MCA)	258	-77	335	17/0
33	30	DOYLE BRAMHALL	GREEN	(RCA)	809	30	779	63/2	72	80	OFFSPRING	MILLION	(Columbia/CRG)	254	-55	309	24/0
20	31	BLACK CROWES	LICKIN'	(V2)	753	-484	1237	50/0	66	81	AMERICAN PEARL	IF	(Wind-up)	252	-92	344	22/0
32	32	INCUBUS	DRIVE	(Immortal/Epic)	753	-33	786	45/0	85	82	DISTURBED	STUPIFY	(Giant/Reprise)	239	-11	250	20/0
37	33	CLUTCH	CAREFUL	(Atlantic/AG)	735	115	620	68/12	71	83	MUDVAYNE	DIG	(No-Name/Epic)	237	-79	316	29/0
62	34	PETE.	SWEET	(Warner Bros.)	715	337	378	85/9	69	84	FUEL	INNOCENT	(Epic)	231	-103	334	17/0
31	35	LINKIN PARK	ONE	(Warner Bros.)	698	-112	810	47/1	91	85	CRASHPALACE	PERFECT	(Trauma)	226	49	177	28/1
38	36	NINE INCH NAILS	DEEP	(Elektra/EEG)	685	65	620	53/0	99	86	STYX	CRIMINAL	(BMG/CMC/Sanctuary)	206	50	156	16/2
35	37	LIFEHOUSE	SICK	(DreamWorks)	655	-19	674	57/2	74	87	PERFECT CIRCLE	JUDITH	(Virgin)	205	-95	300	19/0
40	38	FEAR FACTORY	LINCHPIN	(Roadrunner)	637	29	608	61/1	93	88	VAN ZANT	LEAST	(Sanctuary)	200	32	168	25/7
48	39	WEEZER	HASH	(Interscope)	610	74	536	43/4	100	89	SPACEHOG	LEAST	(Artemis)	198	46	152	25/2
26	40	MEGADETH	MOTO	(Sanctuary)	604	-390	994	54/0	88	90	PAPA ROACH	LAST	(DreamWorks)	197	-20	217	18/0
47	41	DIFFUSER	TIDAL	(Hollywood)	558	28	530	57/0	84	91	ERIC CLAPTON	SUPERMAN	(Reprise)	186	-66	252	16/0
39	42	AEROSMITH	JADED	(Columbia/CRG)	551	-67	618	45/0	61	92	SINOMATIC	BLOOM	(Atlantic/AG)	182	-200	382	18/0
43	43	STATIC X	THIS	(Warner Bros.)	539	-55	594	53/0	94	93	BIG WRECK	INHALE	(Atlantic/AG)	181	17	164	20/0
41	44	3 DOORS DOWN	LOSER	(Republic/UMG)	530	-68	598	41/1	87	94	CREED	YOU	(Wind-up)	173	-49	222	17/0
57	45	ZOO STORY	MANTARAY	(Universal/UMG)	520	109	411	52/0	89	95	3 DOORS DOWN	KRYPTONITE	(Republic/UMG)	164	-21	185	21/0
51	46	SKRAPE	ISOLATED	(RCA)	492	24	468	52/1	86	96	METALLICA	DISAPPEAR	(Hollywood)	160	-85	245	18/0
49	47	PRIMUS w/OZZY	N.I.B.	(Divine/Priority)	486	-23	509	35/0	D	97	ALIEN ANT FARM	SMOOTH	(DreamWorks)	159	29	130	17/4
36	48	DISTURBED	VOICES	(Giant/Reprise)	483	-161	644	35/0	D	98	SOIL	HALO	(D.K.)	155	30	125	14/0
42	49	FROM ZERO	CHECK	(Arista)	461	-137	598	43/0	98	99	SPINESHANK	NEW	(Roadrunner)	151	-5	156	8/0
45	50	SYSTEMATIC	BEGINNING	(The Music Co./EEG)	461	-85	546	35/0	D	100	BLISS 66	SOONER	(Epic)	150	29	121	13/0

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

album action

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

LW	TW	Artist	Title	Label	TW	LW	Move	LW	TW	Artist	Title	Label	TW	LW	Move
1	1	STAIN'D	<i>Break The Cycle</i>	(Flip/EEG)	6035	6016	19	12	11	STONE TEMPLE...	<i>Shangri-La Dee Da</i>	(Atlantic/AG)	2549	1910	639
2	2	3 DOORS DOWN	<i>The Better Life</i>	(Republic/UMG)	4562	4571	-9	11	12	FUEL	<i>Something Like...</i>	(Epic)	2534	2520	14
3	3	GODSMACK	<i>Awake</i>	(Republic/UMG)	3570	3650	-80	13	13	DAVE NAVARRO	<i>Trust No One</i>	(Capitol)	2043	1871	172
5	4	CULT	<i>Beyond Good ...</i>	(Lava/Atlantic/AG)	3201	3110	91	17	14	DISTURBED	<i>The Sickness</i>	(Giant/Reprise)	1803	1705	98
8	5	TANTRIC	<i>Tantric</i>	(Maverick)	3137	2867	270	14	15	LIFEHOUSE	<i>No Name Face</i>	(DreamWorks)	1707	1791	-84
6	6	TOOL	<i>Lateralus</i>	(Volcano)	3136	2983	153	19	16	STEREOMUD	<i>Perfect Self</i>	(Loud/CRG)	1700	1615	85
4	7	LINKIN PARK	<i>Hybrid Theory</i>	(Warner Bros.)	3121	3131	-10	18	17	BLACK CROWES	<i>Lions</i>	(V2)	1650	1666	-16
7	8	AEROSMITH	<i>Just Push Play</i>	(Columbia/CRG)	2761	2944	-183	16	18	U2	<i>All That You Can't ...</i>	(Interscope)	1615	1719	-104
10	9	SALIVA	<i>Every Six Seconds</i>	(Island/IDJMG)	2648	2511	137	D	19	STABBING...	<i>Stabbing Westward</i>	(KOCH)	1548	1502	46
9	10	SEVEN MARY...	<i>The Economy Of...</i>	(Mammoth)	2644	2705	-61	15	20	LIMP BIZKIT	<i>Chocolate Starfish...</i>	(Flip/Interscope)	1536	1765	-229

fmqb june 22, 2001

airplayanalysis

STONE TEMPLE...					BLACK CROWES					PETE. SWEET					TANTRIC ASTOUNDED					3 DOORS DOWN				
2549/639					850/450					715/337					1442/337					2124/313				
DAYS					SOUL					SWEET					ASTOUNDED					BE				
Atlantic/AG					V2					Warner Bros.					Maverick					Republic/UMG				
Total Stations: 159					Total Stations: 92					Total Stations: 85					Total Stations: 114					Total Stations: 141				
Hot Trax: 10 - 6*					Hot Trax: 58 - 29*					Hot Trax: 62 - 34*					Hot Trax: 23 - 17*					Hot Trax: 12 - 10*				
	TW	LW	2W	TS		TW	LW	2W	TS		TW	LW	2W	TS		TW	LW	2W	TS		TW	LW	2W	TS
ATLANTA, WKLS	17	23	18	58	ATLANTA, WKLS	12	-	-	12	ATLANTA, WKLS	-	-	-	-	ATLANTA, WKLS	-	-	-	-	ATLANTA, WKLS	12	12	9	33
AUSTIN, KLBJ	17	13	4	34	AUSTIN, KLBJ	22	22	21	101	AUSTIN, KLBJ	-	-	-	-	AUSTIN, KLBJ	9	-	-	9	AUSTIN, KLBJ	16	15	9	40
BALTIMORE, WIYY	12	13	12	37	BALTIMORE, WIYY	-	-	-	-	BALTIMORE, WIYY	-	-	-	-	BALTIMORE, WIYY	12	10	-	22	BALTIMORE, WIYY	23	15	-	38
BOSTON, WAAF	36	31	24	91	BOSTON, WAAF	-	-	-	-	BOSTON, WAAF	7	-	-	7	BOSTON, WAAF	-	-	-	-	BOSTON, WAAF	-	-	-	-
CINCINNATI, WEBN	6	5	-	11	CINCINNATI, WEBN	-	-	-	-	CINCINNATI, WEBN	21	12	-	33	CINCINNATI, WEBN	14	15	11	40	CINCINNATI, WEBN	20	22	19	75
CLEVELAND, WMMS	24	-	-	24	CLEVELAND, WMMS	-	-	-	-	CLEVELAND, WMMS	10	3	3	19	CLEVELAND, WMMS	20	3	3	29	CLEVELAND, WMMS	12	4	-	24
COLUMBUS, WAZU	38	26	-	64	COLUMBUS, WAZU	-	-	-	-	COLUMBUS, WAZU	-	-	-	-	COLUMBUS, WAZU	-	-	-	-	COLUMBUS, WAZU	36	25	-	61
COLUMBUS, WBZX	3	-	-	3	COLUMBUS, WBZX	-	-	-	-	COLUMBUS, WBZX	-	-	-	-	COLUMBUS, WBZX	7	-	-	7	COLUMBUS, WBZX	-	-	-	-
COLUMBUS, WLVO	4	-	-	4	COLUMBUS, WLVO	6	6	-	12	COLUMBUS, WLVO	-	-	-	-	COLUMBUS, WLVO	-	-	-	-	COLUMBUS, WLVO	-	-	-	-
DALLAS, KEGL	18	18	-	36	DALLAS, KEGL	-	-	-	-	DALLAS, KEGL	-	-	-	-	DALLAS, KEGL	-	-	-	-	DALLAS, KEGL	19	19	9	47
DENVER, KBPI	-	-	-	-	DENVER, KBPI	-	-	-	-	DENVER, KBPI	10	9	5	24	DENVER, KBPI	-	-	-	-	DENVER, KBPI	-	-	-	-
DETROIT, WRIF	27	29	19	75	DETROIT, WRIF	12	14	6	32	DETROIT, WRIF	-	-	-	-	DETROIT, WRIF	6	4	-	10	DETROIT, WRIF	13	17	-	86
HARTFORD, WCCC	16	19	-	35	HARTFORD, WCCC	9	-	-	9	HARTFORD, WCCC	13	9	-	22	HARTFORD, WCCC	12	14	-	26	HARTFORD, WCCC	-	-	-	-
INDIANAPOLIS, WFBO	14	-	-	14	INDIANAPOLIS, WFBO	9	12	10	31	INDIANAPOLIS, WFBO	-	-	-	-	INDIANAPOLIS, WFBO	-	-	-	-	INDIANAPOLIS, WFBO	10	11	11	32
KANSAS CITY, KQRC	13	14	-	27	KANSAS CITY, KQRC	8	-	-	8	KANSAS CITY, KQRC	7	-	-	7	KANSAS CITY, KQRC	16	17	18	51	KANSAS CITY, KQRC	8	9	-	28
LAS VEGAS, KOMP	21	12	11	44	LAS VEGAS, KOMP	13	-	-	13	LAS VEGAS, KOMP	12	12	-	24	LAS VEGAS, KOMP	12	12	12	49	LAS VEGAS, KOMP	20	24	18	62
LONG ISLAND, WBAB	9	-	-	9	LONG ISLAND, WBAB	13	13	12	38	LONG ISLAND, WBAB	-	-	-	-	LONG ISLAND, WBAB	-	-	-	-	LONG ISLAND, WBAB	10	10	6	27
LOS ANGELES, KLOS	7	-	-	7	LOS ANGELES, KLOS	6	10	10	92	LOS ANGELES, KLOS	-	-	-	-	LOS ANGELES, KLOS	-	-	-	-	LOS ANGELES, KLOS	-	-	-	-
MEMPHIS, WEGR	15	-	-	15	MEMPHIS, WEGR	14	-	-	14	MEMPHIS, WEGR	-	-	-	-	MEMPHIS, WEGR	-	-	-	-	MEMPHIS, WEGR	-	-	-	-
MEMPHIS, WMFS	-	9	-	9	MEMPHIS, WMFS	-	-	-	-	MEMPHIS, WMFS	-	-	-	-	MEMPHIS, WMFS	-	-	-	-	MEMPHIS, WMFS	-	-	-	-
MIAMI, WZTA	17	17	10	40	MIAMI, WZTA	-	-	-	-	MIAMI, WZTA	13	5	-	18	MIAMI, WZTA	13	12	5	30	MIAMI, WZTA	12	14	13	47
MILWAUKEE, WLZR	21	24	24	69	MILWAUKEE, WLZR	-	-	-	-	MILWAUKEE, WLZR	10	8	3	22	MILWAUKEE, WLZR	8	9	4	22	MILWAUKEE, WLZR	23	24	22	254
MINNEAPOLIS, KOXR	10	10	10	30	MINNEAPOLIS, KOXR	-	-	-	-	MINNEAPOLIS, KOXR	10	3	3	16	MINNEAPOLIS, KOXR	-	-	-	-	MINNEAPOLIS, KOXR	-	-	-	-
NORFOLK, WNOR	16	22	10	48	NORFOLK, WNOR	4	-	-	4	NORFOLK, WNOR	4	-	-	4	NORFOLK, WNOR	14	7	7	28	NORFOLK, WNOR	12	7	4	23
ORLANDO, WJRR	15	-	-	15	ORLANDO, WJRR	-	-	-	-	ORLANDO, WJRR	19	19	10	48	ORLANDO, WJRR	19	19	10	48	ORLANDO, WJRR	20	14	10	44
PHILADELPHIA, WMMR	29	24	24	77	PHILADELPHIA, WMMR	2	-	-	2	PHILADELPHIA, WMMR	-	-	-	-	PHILADELPHIA, WMMR	-	-	-	-	PHILADELPHIA, WMMR	10	3	3	16
PHILADELPHIA, WYSP	20	19	20	59	PHILADELPHIA, WYSP	-	-	-	-	PHILADELPHIA, WYSP	-	-	-	-	PHILADELPHIA, WYSP	11	12	7	30	PHILADELPHIA, WYSP	-	-	-	-
PHOENIX, KDKB	11	11	-	22	PHOENIX, KDKB	-	-	-	-	PHOENIX, KDKB	-	-	-	-	PHOENIX, KDKB	-	-	-	-	PHOENIX, KDKB	-	-	-	-
PHOENIX, KUPO	-	-	-	-	PHOENIX, KUPO	-	-	-	-	PHOENIX, KUPO	11	12	10	68	PHOENIX, KUPO	-	-	-	-	PHOENIX, KUPO	11	12	-	23
PHOENIX, LOUD	-	-	-	-	PHOENIX, LOUD	-	-	-	-	PHOENIX, LOUD	-	-	-	-	PHOENIX, LOUD	-	-	-	-	PHOENIX, LOUD	-	-	-	-
PITTSBURGH, WOVE	-	-	-	-	PITTSBURGH, WOVE	-	-	-	-	PITTSBURGH, WOVE	-	-	-	-	PITTSBURGH, WOVE	-	-	-	-	PITTSBURGH, WOVE	-	-	-	-
PORTLAND, KUFO	19	33	35	87	PORTLAND, KUFO	-	-	-	-	PORTLAND, KUFO	-	-	-	-	PORTLAND, KUFO	-	-	-	-	PORTLAND, KUFO	-	-	-	-
PROVIDENCE, WHJY	18	16	15	49	PROVIDENCE, WHJY	11	10	-	21	PROVIDENCE, WHJY	7	7	-	14	PROVIDENCE, WHJY	-	-	-	-	PROVIDENCE, WHJY	2	3	2	7
ROCHESTER, WCMF	12	-	-	12	ROCHESTER, WCMF	15	18	18	87	ROCHESTER, WCMF	4	-	-	4	ROCHESTER, WCMF	-	-	-	-	ROCHESTER, WCMF	14	-	-	14
SACRAMENTO, KRXQ	-	-	-	-	SACRAMENTO, KRXQ	-	-	-	-	SACRAMENTO, KRXQ	12	10	8	39	SACRAMENTO, KRXQ	-	-	-	-	SACRAMENTO, KRXQ	-	-	-	-
SALT LAKE CITY, KBER	15	13	-	28	SALT LAKE CITY, KBER	-	-	-	-	SALT LAKE CITY, KBER	-	-	-	-	SALT LAKE CITY, KBER	14	15	-	29	SALT LAKE CITY, KBER	17	18	16	51
ST. LOUIS, KSHE	7	5	4	16	ST. LOUIS, KSHE	-	-	-	-	ST. LOUIS, KSHE	-	-	-	-	ST. LOUIS, KSHE	-	-	-	-	ST. LOUIS, KSHE	-	-	-	-
SAN ANTONIO, KISS	8	8	-	16	SAN ANTONIO, KISS	-	-	-	-	SAN ANTONIO, KISS	4	-	-	4	SAN ANTONIO, KISS	-	-	-	-	SAN ANTONIO, KISS	-	-	-	-
SAN DIEGO, KIOZ	14	16	9	39	SAN DIEGO, KIOZ	-	-	-	-	SAN DIEGO, KIOZ	6	2	-	8	SAN DIEGO, KIOZ	-	-	-	-	SAN DIEGO, KIOZ	5	-	-	5
SAN FRANCISCO, KSJO	6	5	-	11	SAN FRANCISCO, KSJO	-	-	-	-	SAN FRANCISCO, KSJO	-	-	-	-	SAN FRANCISCO, KSJO	-	-	-	-	SAN FRANCISCO, KSJO	-	-	-	-
TAMPA, WXTB	5	2	-	7	TAMPA, WXTB	-	-	-	-	TAMPA, WXTB	-	-	-	-	TAMPA, WXTB	-	-	-	-	TAMPA, WXTB	16	18	22	254

FUEL					DISTURBED					COLD					DAVE NAVARRO					PRIME sth				
1368/280					1081/270					344/237					2043/172					1049/159				
BAD					DOWN					END					REXALL					STUPID				
Epic					Giant/Reprise					Flip/Interscope					Capitol					Giant/Reprise				
Total Stations: 108					Total Stations: 91					Total Stations: 58					Total Stations: 137					Total Stations: 84				
Hot Trax: 25 - 21*					Hot Trax: 30 - 22*					Hot Trax: D - 64*					Hot Trax: 11 - 11*					Hot Trax: 29 - 24*				
	TW	LW	2W	TS		TW	LW	2W	TS		TW	LW	2W	TS		TW	LW	2W	TS		TW	LW	2W	TS
ATLANTA, WKLS	12	13	12	44	ATLANTA, WKLS	-	-	-	-	ATLANTA, WKLS	-	-	-	-	ATLANTA, WKLS	-	-	-	-	ATLANTA, WKLS	-	-	-	-
AUSTIN, KLBJ	5	2	-	7	AUSTIN, KLBJ	-	-	-	-	AUSTIN, KLBJ	-	-	-	-	AUSTIN, KLBJ	-	-	-	-	AUSTIN, KLBJ	5	5	4	15
BALTIMORE, WIYY	-	-	-	-	BALTIMORE, WIYY	-	-	-	-	BALTIMORE, WIYY	11	-	-	11	BALTIMORE, WIYY	25	24	22	100	BALTIMORE, WIYY	-	-	-	-
BOSTON, WAAF	-	-	-	-	BOSTON, WAAF	33	21	10	68	BOSTON, WAAF	6	-	-	6	BOSTON, WAAF	-	-	-	-	BOSTON, WAAF	-	-	-	-
CINCINNATI, WEBN	9	-	-	9	CINCINNATI, WEBN	6	5	-	11	CINCINNATI, WEBN	-	-	-	-	CINCINNATI, WEBN	-	-	-	-	CINCINNATI, WEBN	21	12	13	58
CLEVELAND, WMMS	11	3	3	20	CLEVELAND, WMMS	7	-	-	7	CLEVELAND, WMMS	-	-	-	-	CLEVELAND, WMMS	20	6	6	38	CLEVELAND, WMMS	5	-	-	5
COLUMBUS, WAZU	-	-	-	-	COLUMBUS, WAZU	35	25	-	60	COLUMBUS, WAZU	-	-	-	-	COLUMBUS, WAZU	38	37	27	102	COLUMBUS, WAZU	-	-	-	-
COLUMBUS, WBZX	-	-	-	-	COLUMBUS, WBZX	16	7	-	23	COLUMBUS, WBZX	-	-	-	-	COLUMBUS, WBZX	25	17	13	61	COLUMBUS, WBZX	14	9	4	27
COLUMBUS, WLVO	-	-	-	-	COLUMBUS, WLVO	-	-	-	-	COLUMBUS, WLVO	-	-	-	-	COLUMBUS, WLVO	-	-	-	-	COLUMBUS, WLVO	-	-	-	-
DALLAS, KEGL	16	16	-	32	DALLAS, KEGL	4	4	-	8	DALLAS, KEGL	11	11	11	40	DALLAS, KEGL	11	11	11	40	DALLAS, KEGL	11	11	9	38
DENVER, KBPI	-	-	-	-	DENVER, KBPI	19	22	18	59	DENVER, KBPI	-	-	-	-	DENVER, KBPI	21	21	20	83	DENVER, KBPI	-	-	-	-
DETROIT, WRIF	13	15	11	39	DETROIT, WRIF	11	7	-	140	DETROIT, WRIF	4	-	-	4	DETROIT, WRIF	7	7	8	34	DETROIT, WRIF	11	12	10	69
HARTFORD, WCCC	14	16	15	45	HARTFORD, WCCC	17	16	13	46	HARTFORD, WCCC	11	9	-	20	HARTFORD, WCCC	16	16	11	52	HARTFORD, WCCC	6	-	-	6
INDIANAPOLIS, WFBO	-	-	-	-	INDIANAPOLIS, WFBO	-	-	-	-	INDIANAPOLIS, WFBO	-	-	-	-	INDIANAPOLIS, WFBO	-	-	-	-	INDIANAPOLIS, WFBO	-	-	-	-
KANSAS CITY, KQRC	-	-	-	-	KANSAS CITY, KQRC	13	12	12	37	KANSAS CITY, KQRC	-	-	-	-	KANSAS CITY, KQRC	8	12	8	49	KANSAS CITY, KQRC	7	8	9	64
LAS VEGAS, KOMP	12	13	11	47	LAS VEGAS, KOMP	13	13	12	50	LAS VEGAS, KOMP	-	-	-	-	LAS VEGAS, KOMP	20	22	24	132	LAS VEGAS, KOMP	-	-	-	-
LONG ISLAND, WBAB	13	14	11	50	LONG ISLAND, WBAB	-	-	-	-	LONG ISLAND, WBAB	-	-	-	-	LONG ISLAND, WBAB	-	-	-	-	LONG ISLAND, WBAB	-	-	-	-
LOS ANGELES, KLOS	-	-	-	-	LOS ANGELES, KLOS	-	-	-	-	LOS ANGELES, KLOS	-	-	-	-	LOS ANGELES, KLOS	-	-	-	-	LOS ANGELES, KLOS	-	-	-	-
MEMPHIS, WEGR	-	-	-	-	MEMPHIS, WEGR	-	-	-	-	MEMPHIS, WEGR	-	-	-	-	MEMPHIS, WEGR	-	-	-	-	MEMPHIS, WEGR	7	6	6	24
MEMPHIS, WMFS	-	14	15	42	MEMPHIS, WMFS	-	-	-	-	MEMPHIS, WMFS	-	-	-	-	MEMPHIS, WMFS	-	26	15	78	MEMPHIS, WMFS	-	20	14	75
MIAMI, WZTA	18	16	3	37	MIAMI, WZTA	8	3	-	11	MIAMI, WZTA	11	3	-	14	MIAMI, WZTA	13	16	17	71	MIAMI, WZTA	-	-	-	-
MILWAUKEE, WLZR	-	-	-																					

airplayanalysis

TOOL SCHISM Volcano					SALIVA YOUR Island/DJMG					DROWNING POOL BOOIES Wind-up					CLUTCH CAREFUL Atlantic/AG					LINKIN PARK CRAWLING Warner Bros.				
Total Spins/Gain 3112/144					Total Spins/Gain 2583/135					Total Spins/Gain 1040/117					Total Spins/Gain 735/115					Total Spins/Gain 2380/105				
Total Stations: 133					Total Stations: 115					Total Stations: 94					Total Stations: 68					Total Stations: 113				
Hot Trax: 3 - 3*					Hot Trax: 5*					Hot Trax: 28 - 26*					Hot Trax: 37 - 33*					Hot Trax: 7 - 8*				
	TW	LW	2W	TS		TW	LW	2W	TS		TW	LW	2W	TS		TW	LW	2W	TS		TW	LW	2W	TS
ATLANTA, WKLS	11	12	10	50																				
AUSTIN, KLBJ	4	5	4	29																				
BALTIMORE, WIYY	32	32	34	210																				
BOSTON, WAAF	39	37	39	254																				
CINCINNATI, WEBN	27	20	21	90																				
CLEVELAND, WMMS	20	17	17	108																				
COLUMBUS, WAZU	68	67	66	354																				
COLUMBUS, WBZX	39	45	49	288																				
COLUMBUS, WLVO	-	-	-	-																				
DALLAS, KEGL	32	32	24	164																				
DENVER, KBPI	21	22	32	135																				
DETROIT, WRIF	15	13	12	90																				
HARTFORD, WCCC	12	29	29	159																				
INDIANAPOLIS, WFBO	-	-	-	-																				
KANSAS CITY, KCRK	18	19	21	151																				
LAS VEGAS, KOMP	32	33	32	186																				
LONG ISLAND, WBAB	-	-	-	-																				
LOS ANGELES, KLOS	-	-	-	-																				
MEMPHIS, WEGR	-	-	-	-																				
MEMPHIS, WMFS	-	32	34	133																				
MIAMI, WZTA	32	35	34	207																				
MILWAUKEE, WLZR	36	37	46	275																				
MINNEAPOLIS, KOXR	34	36	36	201																				
NORFOLK, WNOR	27	27	31	198																				
ORLANDO, WJRR	34	33	25	182																				
PHILADELPHIA, WMMR	3	4	4	11																				
PHILADELPHIA, WYSP	18	13	12	93																				
PHOENIX, KDKB	-	-	-	-																				
PHOENIX, KUPD	20	19	16	111																				
PHOENIX, LOUD	-	-	-	-																				
PITTSBURGH, WOVE	-	-	-	-																				
PORTLAND, KUFO	26	29	32	222																				
PROVIDENCE, WHJY	10	11	8	42																				
ROCHESTER, WCMF	13	12	12	66																				
SACRAMENTO, KRXX	22	20	24	174																				
SALT LAKE CITY, KBER	22	19	18	108																				
ST. LOUIS, KSHE	-	-	-	-																				
SAN ANTONIO, KISS	25	26	29	190																				
SAN DIEGO, KIOZ	26	25	22	151																				
SAN FRANCISCO, KSJO	23	23	21	135																				
TAMPA, WXTB	45	29	23	215																				

ERIC CLAPTON LIGHT Reprise					PUDDLE OF MUDD CONTROL Flawless/Geffen					STAIN BEEN Flip/EEG					311 YOU Capricorn					CULT RISE Lava/Atlantic/AG				
Total Spins/Gain 426/104					Total Spins/Gain 103/103					Total Spins/Gain 4608/103					Total Spins/Gain 283/99					Total Spins/Gain 3201/91				
Total Stations: 33					Total Stations: 53					Total Stations: 165					Total Stations: 28					Total Stations: 156				
Hot Trax: 70 - 55*					Hot Trax: D - -					Hot Trax: 1 - 1*					Hot Trax: 90 - 72*					Hot Trax: 2 - 2*				
	TW	LW	2W	TS		TW	LW	2W	TS		TW	LW	2W	TS		TW	LW	2W	TS		TW	LW	2W	TS
ATLANTA, WKLS	-	-	-	-																				
AUSTIN, KLBJ	-	-	-	-																				
BALTIMORE, WIYY	-	-	-	-																				
BOSTON, WAAF	-	-	-	-																				
CINCINNATI, WEBN	-	-	-	-																				
CLEVELAND, WMMS	-	-	-	-																				
COLUMBUS, WAZU	-	-	-	-																				
COLUMBUS, WBZX	-	-	-	-																				
COLUMBUS, WLVO	6	6	-	12																				
DALLAS, KEGL	-	-	-	-																				
DENVER, KBPI	-	-	-	-																				
DETROIT, WRIF	-	-	-	-																				
HARTFORD, WCCC	-	-	-	-																				
INDIANAPOLIS, WFBO	-	-	-	-																				
KANSAS CITY, KCRK	-	-	-	-																				
LAS VEGAS, KOMP	-	-	-	-																				
LONG ISLAND, WBAB	13	13	-	26																				
LOS ANGELES, KLOS	-	-	-	-																				
MEMPHIS, WEGR	14	-	-	14																				
MEMPHIS, WMFS	-	-	-	-																				
MIAMI, WZTA	-	-	-	-																				
MILWAUKEE, WLZR	-	-	-	-																				
MINNEAPOLIS, KOXR	-	-	-	-																				
NORFOLK, WNOR	-	-	-	-																				
ORLANDO, WJRR	-	-	-	-																				
PHILADELPHIA, WMMR	-	-	-	-																				
PHILADELPHIA, WYSP	-	-	-	-																				
PHOENIX, KDKB	-	-	-	-																				
PHOENIX, KUPD	-	-	-	-																				
PHOENIX, LOUD	-	-	-	-																				
PITTSBURGH, WOVE	-	-	-	-																				
PORTLAND, KUFO	7	6	1	14																				
PROVIDENCE, WHJY	16	-	-	16																				
ROCHESTER, WCMF	-	-	-	-																				
SACRAMENTO, KRXX	7	-	-	7																				
SALT LAKE CITY, KBER	-	-	-	-																				
ST. LOUIS, KSHE	3	3	3	9																				
SAN ANTONIO, KISS	-	-	-	-																				
SAN DIEGO, KIOZ	-	-	-	-																				
SAN FRANCISCO, KSJO	-	-	-	-																				
TAMPA, WXTB	-	-	-	-																				

ATLANTA, WKLS					ATLANTA, WKLS					ATLANTA, WKLS					ATLANTA, WKLS				
19 19 20 178					19 19 20 178					19 19 20 178					19 19 20 178				
Total Stations: 165					Total Stations: 165					Total Stations: 28					Total Stations: 156				
Hot Trax: 1 - 1*					Hot Trax: 1 - 1*					Hot Trax: 90 - 72*					Hot Trax: 2 - 2*				
	TW	LW	2W	TS		TW	LW	2W	TS		TW	LW	2W	TS		TW	LW	2W	TS
AUSTIN, KLBJ	24	3	25	148															
BALTIMORE, WIYY	31	31	33	384															
BOSTON, WAAF	39	38	39	439															
CINCINNATI, WEBN	30	27	29	355															
CLEVELAND, WMMS	23	18	18	183															
COLUMBUS, WAZU	68	67	66	738															
COLUMBUS, WBZX	36	45	46	461															
COLUMBUS, WLVO	-	-	-	-															
DALLAS, KEGL	34	34	30	336															
DENVER, KBPI	31	32	31	315															
DETROIT, WRIF	22	24	25	242															
HARTFORD, WCCC	30	28	26	394															
INDIANAPOLIS, WFBO	16	17	13	46															
KANSAS CITY, KCRK	35	32	32	337															
LAS VEGAS, KOMP	31	32	34	374															
LONG ISLAND, WBAB	30	32	22	251															
LOS ANGELES, KLOS	-	-	-	-															
MEMPHIS, WEGR	-	-	-	-															
MEMPHIS, WMFS	-	32	32	385															
MIAMI, WZTA	42	41	37	409															
MILWAUKEE, WLZR	33	36	34	406															
MINNEAPOLIS, KOXR	33	36	36	426															
NORFOLK, WNOR	28	29	29	366															
ORLANDO, WJRR	32	34	34	418															
PHILADELPHIA, WMMR	20	25	25	294															
PHILADELPHIA, WYSP	39	34	32	360															
PHOENIX, KDKB	11	10	8	58															
PHOENIX, KUPD	26	32	31	333															
PHOENIX, LOUD	58	58	58	290															
PITTSBURGH, WOVE	-	-	-	-															
PORTLAND, KUFO	25	31	30	384															
PROVIDENCE, WHJY	28	25	25	188															
ROCHESTER, WCMF	25	17	17	187															
SACRAMENTO, KRXX	26	26	28	354															
SALT LAKE CITY, KBER	24	24	26	271															
ST. LOUIS, KSHE	19	20	16	132															
SAN ANTONIO, KISS	28	27	27	242															
SAN DIEGO, KIOZ	28	33	28	285															
SAN FRANCISCO, KSJO	-	33	32	272															
TAMPA, WXTB	44	43	40	464															

active rock

[18-34]



mainstream rock

[25-44]

June 12 - 18, 2001

June 12 - 18, 2001

LW	TW	Artist	Track	Label	TW	Move	LW	2W	Cume/Adds
1	1	STAINED	BEEN	(Flip/EEG)	2646	86	2560	2607	83/0
2	2	TOOL	SCHISM	(Volcano)	2263	106	2157	2192	82/0
3	3	SALIVA	YOUR	(Island/IDJMG)	2000	130	1870	1982	76/0
4	4	GODSMACK	GREED	(Republic/UMG)	1882	11	1871	2022	75/0
5	5	LINKIN PARK	CRAWLING	(Warner Bros.)	1856	75	1781	1761	75/0
6	6	CULT	RISE	(Lava/Atlantic/AG)	1832	103	1729	1664	81/0
12	7	STONE TEMPLE...	DAYS	(Atlantic/AG)	1337	293	1044	444	76/1
10	8	DAVE NAVARRO	REXALL	(Capitol)	1299	117	1182	1069	78/2
8	9	STEREOMUD	PAIN	(Loud/CRG)	1265	53	1212	1158	79/1
7	10	LIMP BIZKIT	MY	(Flip/Interscope)	1214	-192	1406	1436	54/0
11	11	STABBING...	SO	(KOCH)	1144	67	1077	1074	63/0
9	12	SEVEN MARY...	WAIT	(Mammoth)	1143	-62	1205	1178	67/1
14	13	3 DOORS DOWN	BE	(Republic/UMG)	1048	152	896	606	65/2
20	14	TANTRIC	ASTOUNDED	(Maverick)	894	183	711	494	62/3
22	15	DISTURBED	DOWN	(Giant/Reprise)	888	207	681	481	70/3
13	16	3 DOORS DOWN	DUCK	(Republic/UMG)	828	-90	918	1068	44/0
21	17	DROWNING POOL	BODIES	(Wind-up)	807	109	698	644	69/4
19	18	UNION UNDER...	REVOLUTION	(Portrait/CRG)	775	56	719	745	57/0
15	19	GODSMACK	AWAKE	(Republic/UMG)	760	-78	838	909	43/0
16	20	TANTRIC	BREAKDOWN	(Maverick)	758	-68	826	932	40/0
17	21	AEROSMITH	PUSH	(Columbia/CRG)	693	-82	775	788	42/0
26	22	PRIME sth	STUPID	(Giant/Reprise)	691	116	575	567	50/1
18	23	STAINED	OUTSIDE	(Flip/EEG)	668	-104	772	777	38/0
34	24	FUEL	BAD	(Epic)	636	133	503	288	48/2
28	25	NINE INCH NAILS	DEEP	(Elektra/EEG)	622	62	560	520	47/0
31	26	CLUTCH	CAREFUL	(Atlantic/AG)	619	108	511	468	52/6
23	27	LINKIN PARK	ONE	(Warner Bros.)	586	-82	668	718	33/0
29	28	FEAR FACTORY	LINCHPIN	(Roadrunner)	574	28	546	557	53/0
38	29	WEEZER	HASH	(Interscope)	505	63	442	394	36/4
D	30	PETE.	SWEET	(Warner Bros.)	492	254	238	66	55/6
33	31	INCUBUS	DRIVE	(Immortal/Epic)	486	1	485	482	27/0
30	32	STATIC X	THIS	(Warner Bros.)	456	-56	512	513	44/0
36	33	SKRAPE	ISOLATED	(RCA)	452	20	432	450	45/0
25	34	DISTURBED	VOICES	(Giant/Reprise)	449	-132	581	679	30/0
32	35	U2	ELEVATION	(Interscope)	440	-60	500	519	28/0
41	36	SIMON SAYS	BLISTER	(Hollywood)	407	44	363	328	50/4
42	37	DIFFUSER	TIDAL	(Hollywood)	402	41	361	366	38/0
35	38	FROM ZERO	CHECK	(Arista)	394	-65	459	504	35/0
39	39	FUEL	HEMORRHAGE	(Epic)	335	-88	423	492	24/0
24	40	MEGADETH	MOTO	(Sanctuary)	310	-280	590	787	26/0
37	41	COLD	NO	(Flip/Interscope)	297	-130	427	614	19/0
D	42	COLD	END	(Flip/Interscope)	284	187	97	20	43/13
47	43	DOG FASHION...	HEADLESS	(Spitfire)	283	-8	291	303	24/0
46	44	LIFEHOUSE	HANGING	(DreamWorks)	267	-25	292	351	21/0
27	45	ECONOLINE CRUSH	MAKE	(Restless)	263	-310	573	796	18/0
D	46	311	YOU	(Volcano)	260	76	184	97	25/5
48	47	LIFEHOUSE	SICK	(DreamWorks)	257	-30	287	314	20/0
D	48	ZOO STORY	MANTARAY	(Universal/UMG)	255	81	174	189	21/0
44	49	NONPOINT	WHAT	(MCA)	254	-67	321	370	16/0
D	50	OLEANDER	BENIGN	(Republic/UMG)	238	106	132	0	23/1

LW	TW	Artist	Track	Label	TW	Move	LW	2W	Cume/Adds
1	1	STAINED	BEEN	(Flip/EEG)	1962	17	1945	1873	82/0
2	2	SEVEN MARY...	WAIT	(Mammoth)	1501	1	1500	1364	80/0
3	3	AEROSMITH	PUSH	(Columbia/CRG)	1450	-20	1470	1455	82/0
4	4	CULT	RISE	(Lava/Atlantic/AG)	1369	-12	1381	1200	75/1
5	5	TRAIN	DROPS	(Columbia/CRG)	1270	-10	1280	1301	66/1
10	6	STONE TEMPLE...	DAYS	(Atlantic/AG)	1212	346	866	262	83/7
9	7	3 DOORS DOWN	BE	(Republic/UMG)	1076	161	915	640	76/0
7	8	U2	ELEVATION	(Interscope)	959	-11	970	989	61/0
8	9	TANTRIC	BREAKDOWN	(Maverick)	930	1	929	1125	49/0
6	10	3 DOORS DOWN	DUCK	(Republic/UMG)	889	-128	1017	1131	48/0
13	11	TOOL	SCHISM	(Volcano)	849	38	811	763	51/0
12	12	LIFEHOUSE	HANGING	(DreamWorks)	785	-40	825	849	46/0
15	13	DAVE NAVARRO	REXALL	(Capitol)	744	55	689	605	59/3
14	14	STAINED	OUTSIDE	(Flip/EEG)	744	43	701	716	43/2
19	15	FUEL	BAD	(Epic)	732	147	585	360	60/7
16	16	GODSMACK	GREED	(Republic/UMG)	659	-27	686	674	46/0
37	17	BLACK CROWES	SOUL	(V2)	631	344	287	184	69/1
18	18	DOYLE BRAMHALL	GREEN	(RCA)	607	22	585	536	52/2
20	19	SALIVA	YOUR	(Island/IDJMG)	583	5	578	531	30/2
17	20	FUEL	HEMORRHAGE	(Epic)	573	-102	675	718	30/0
11	21	BLACK CROWES	LICKIN'	(V2)	568	-268	836	1201	30/0
31	22	TANTRIC	ASTOUNDED	(Maverick)	548	154	394	253	50/9
22	23	LINKIN PARK	CRAWLING	(Warner Bros.)	524	30	494	478	30/0
21	24	AEROSMITH	JADED	(Columbia/CRG)	446	-49	495	502	20/0
27	25	STEREOMUD	PAIN	(Loud/CRG)	420	21	399	372	30/2
24	26	STABBING...	SO	(KOCH)	404	-21	425	443	30/0
32	27	ERIC CLAPTON	LIGHT	(Reprise)	399	84	315	165	21/2
29	28	LIFEHOUSE	SICK	(DreamWorks)	398	11	387	393	17/2
28	29	3 DOORS DOWN	LOSER	(Republic/UMG)	360	-36	396	448	24/0
33	30	PRIME sth	STUPID	(Giant/Reprise)	358	43	315	272	34/1
23	31	R.E.M.	IMITATION	(Warner Bros.)	339	-136	475	562	26/0
26	32	BLUES TRAVELER	GIRL	(A&M/Interscope)	338	-64	402	463	20/0
30	33	AC/DC	NEW	(Elektra/EEG)	298	-84	382	533	25/0
25	34	MEGADETH	MOTO	(Sanctuary)	294	-110	404	530	28/0
39	35	BLUE OYSTER...	POCKET	(CMC/Sanctuary)	288	15	273	248	26/1
40	36	ELO	ALRIGHT	(Epic)	283	14	269	267	28/2
41	37	UNION UNDER...	REVOLUTION	(Portrait/CRG)	269	9	260	230	27/1
35	38	INCUBUS	DRIVE	(Immortal/Epic)	267	-34	301	280	18/0
46	39	ZOO STORY	MANTARAY	(Universal/UMG)	265	28	237	198	31/0
38	40	PRIMUS W/OZZY	N.I.B.	(Divine/Priority)	260	-20	280	299	20/0
34	41	STEVIE NICKS	PLANETS	(Reprise)	249	-59	308	370	19/0
47	42	CALLING	WHEREVER	(RCA)	248	14	234	181	30/4
44	43	GODSMACK	AWAKE	(Republic/UMG)	242	2	240	287	19/0
36	44	DOUBLE TROUBLE	TURN	(Tone-Cool)	233	-60	293	326	18/0
48	45	DROWNING POOL	BODIES	(Wind-up)	233	8	225	190	25/2
D	46	SYSTEMATIC	BEGINNING	(The Music Co./EEG)	232	24	208	36	15/0
D	47	MAYFIELD FOUR	EDEN	(Epic)	224	28	196	16	23/0
42	48	SHADES APART	BEAT	(Universal/UMG)	224	-27	251	25	22/0
D	49	BRAND NEW...	REASONS	(Elektra/EEG)	223	36	187	133	22/0
D	50	PETE.	SWEET	(Warner Bros.)	223	83	140	13	30/3

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	85	9.	One Step Closer	Linkin Park	75
2.	Drive	Incubus	83	10.	Drops Of Jupiter	Train	75
3.	It's Been Awhile	Staind	81	11.	Flavor Of The Weak	American Hi-Fi	74
4.	Hanging By A Moment	Lifeshouse	80	12.	The Space Between	Dave Matthews Band	74
5.	Outside	Staind	80	13.	Loser	3 Doors Down	74
6.	Awake	Godsmack	79	14.	Duck And Run	3 Doors Down	73
7.	Southside	Moby/Gwen Stefani	79	15.	Your Disease	Saliva	73
8.	My Way	Limp Bizkit	75				

Northeast

		Grade			Grade		
1.	Hemorrhage (In My Hands)	Fuel	100	9.	Loser	3 Doors Down	75
2.	Awake	Godsmack	97	10.	Your Disease	Saliva	75
3.	Drive	Incubus	86	11.	Flavor Of The Weak	American Hi-Fi	74
4.	Outside	Staind	85	12.	Hash Pipe	Weezer	72
5.	The Space Between	Dave Matthews Band	85	13.	Southside	Moby/Gwen Stefani	72
6.	Drops Of Jupiter	Train	84	14.	Greed	Godsmack	72
7.	It's Been Awhile	Staind	82	15.	My Way	Limp Bizkit	72
8.	Hanging By A Moment	Lifeshouse	76				

South

		Grade			Grade		
1.	Hanging By A Moment	Lifeshouse	89	9.	Drops Of Jupiter	Train	74
2.	One Step Closer	Linkin Park	85	10.	Your Disease	Saliva	73
3.	Outside	Staind	84	11.	When It's Over	Sugar Ray	72
4.	Southside	Moby/Gwen Stefani	84	12.	Greed	Godsmack	72
5.	No One	Cold	83	13.	It's Been Awhile	Staind	71
6.	Drive	Incubus	82	14.	Flavor Of The Weak	American Hi-Fi	70
7.	My Way	Limp Bizkit	79	15.	Duck And Run	3 Doors Down	68
8.	Hemorrhage (In My Hands)	Fuel	76				

Midwest

		Grade			Grade		
1.	Flavor Of The Weak	American Hi-Fi	84	9.	Southside	Moby/Gwen Stefani	78
2.	Hemorrhage (In My Hands)	Fuel	83	10.	Loser	3 Doors Down	77
3.	Hanging By A Moment	Lifeshouse	83	11.	One Step Closer	Linkin Park	76
4.	Drive	Incubus	82	12.	Breakdown	Tantric	75
5.	Duck And Run	3 Doors Down	81	13.	Your Disease	Saliva	72
6.	It's Been Awhile	Staind	81	14.	Drops Of Jupiter	Train	72
7.	Bodies	Drowning Pool	81	15.	So Far Away	Stabbing Westward	72
8.	Isolated	Skrape	80				

West

		Grade			Grade		
1.	It's Been Awhile	Staind	91	9.	Southside	Moby/Gwen Stefani	79
2.	The Space Between	Dave Matthews Band	89	10.	Hemorrhage (In My Hands)	Fuel	79
3.	Linchpin	Fear Factory	85	11.	When It's Over	Sugar Ray	78
4.	One Step Closer	Linkin Park	83	12.	Loser	3 Doors Down	77
5.	Awake	Godsmack	83	13.	Duck And Run	3 Doors Down	76
6.	My Way	Limp Bizkit	83	14.	This Is Not	Static-X	76
7.	Outside	Staind	80	15.	Shiver	Coldplay	71
8.	Drive	Incubus	80				

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

Houston, We Have Radiohead



Thom Yorke

Having given fans a mere two weeks to navigate their way through another batch of daunting and futuristic compositions found on their *Amnesiac* album, Radiohead launched their hotly anticipated North American tour Monday evening (6/18) at the Woodlands Amphitheater in suburban Houston. Half of the 22-song set featured material from their recent pair of albums, *Kid A* and *Amnesiac*, the other half featured songs from *O.K. Computer* and *The Bends*. Their debut LP, *Pablo Honey*, was overlooked entirely. *Billboard* reports that Radiohead performed in front of a backdrop of florescent and glittering lights, and that the smell of marijuana was readily apparent. Noting the aroma of the recreational drug, singer Thom Yorke dedicated "Paranoid Android" (a high point of the show by all accounts) to "all the people in the back smoking weed." Opening act The Beta Band was unfortunately unable to make the show due to van trouble. A local DJ filled in, spinning records for 30 minutes prior to Radiohead's set.

The complete Radiohead set list: "The National Anthem," "Morning Bell," "Lucky," "My Iron Lung," "Knives Out," "Packt Like Sardines in a Crshd Tin Box," "Bones," "Exit Music (For a Film)," "No Surprises," "Dollars and Cents," "Karma Police," "I Might Be Wrong," "Pyramid Song," "Paranoid Android," "Idioteque," "Everything in its Right Place," (first encore), "You And Whose Army?," "Street Spirit (Fade Out)," "Climbing up the Walls," "How to Disappear Completely," (second encore), "Talk Show Host," "The Bends."

New Creed-A-Comin'



Creed

Modern Rock behemoths Creed will enter the studio early next month to begin work on their third LP, which will be released November 20. The band will once again team with producer John Kurzweg. No word yet on track listing or album title. If you're keeping score at home, Creed's first two albums - *My Own Prison* and *Human Clay* - have sold a combined 15 million copies domestically.

Dave Grohl Gets Busy

Head Foo Fighter Dave Grohl could soon be rivaling James Brown for the title of "Hardest Working Man in Show Business." Grohl took time out from his busy schedule to tell fans just how busy he is via a post on the Foo Fighters Web site (www.foofighters.com). Grohl says the Foes have been working up songs for their next LP, though no studio time has been booked as of yet. "As much as we'd like to take a vacation and enjoy life outside the band, I think we've finally realized that the best part about life is this band, and there's nothing we'd rather do," Grohl wrote. "So we've been demoing a bunch of new songs and it looks like it won't be too long before we really start in on the record." Before the Foes begin recording in earnest, Grohl will wrap up work on an album from his Metal side project, Probot, which is set to feature guest appearances from Lemmy Kilmister of Motorhead and Slayer's Tom Araya. As if all that wasn't enough, Grohl will be lending his drumming skills to the forthcoming Queens of the Stone Age album, tentatively titled *Songs for the Deaf*. No release date on any of these projects yet, but we'll keep you posted.



Foo Fighters

Tragedy Strikes At Lee's Son's Birthday Party

The tragic drowning death of a four-year-old boy at the home of Tommy Lee last Saturday (6/16) could land the drummer in the middle of a civil suit. The father of Daniel Karven Veres, who drowned while attending Lee's son's birthday party, has called the death "inexcusable" and is conferring with lawyers. During Lee's frantic call to 911 he told dispatchers, "there's a big pool party here and no one was paying attention for a minute." James Veres, the boy's father felt that more people should have been hired to supervise the pool. Daniel Karven Veres was among 15 other children at the birthday party for Lee's son, Brandon Lee.

With their hit

single "Drive" still blowing up at radio, Incubus has already recorded the follow-up to their platinum-plus *Make Yourself* album. The as-yet-untitled LP, produced again by Scott Litt, will be released October 23. The band is currently touring Europe, but will return to the States for a stint on Moby's Area One tour, running July 11-28. They do the Rolling Rock Town Fair on August 4, before heading to



Incubus

news
FROM London

Sir George Martin was at HMV's flagship London store last week



Paul McCartney

(Thursday, 6/14) to launch the worldwide auction, by Yahoo! Auctions, of the first of 500 specially framed lithographs of the

original 1965 score of The Beatles' "Yesterday." The first in the series, signed by Sir Paul McCartney with the inscription "Congratulations You're Number 1," was being auctioned on the 36th anniversary of the first recording session of the classic ballad at Abbey Road studios.

Ex-Police guitarist **Andy Summers**, Deep Purple's **Steve Morse** and Jazz-Rock giant **Al Di Meola** all collaborate with classical guitarist **Manuel Barrueco** on his new album, *Nylon & Steel*, released in the U.K. on July 2.

Rialto, the English melodic Rock band who had the severe misfortune to be dropped twice by East West, have a new deal with Eagle

Rock, for whom they will release the album, *Night On Earth*, on July 2. The band had a No. 20 U.K. hit with *Untouchable* in 1998. The first single, "Anything Could Happen," was released on Monday (6/18).

English rockers the **Quireboys** return after a lengthy hiatus with a new deal on Sanctuary and the album *This Is Rock En' Roll* on July 16. The band had a No. 2 U.K. album with their 1990 debut set, *A Bit Of What You Fancy*, and after working on separate projects for a number of years, core members **Spike**, **Guy "Griff" Griffin** and **Nigel Mogg** reconvened in California, to be joined in the studio by three new colleagues.

Travis have an instant U.K. number one with their new album, *The Invisible Band*, which sold just shy of 200,000 copies to take top spot this week. Meanwhile, **Blink 182** were scoring their first U.K. Top Ten album as *Take Off Your Pants & Jacket* entered at four. On the singles chart, it's a third week in control for **Shaggy's** "Angel," which fended off **Mis-teeq's** "All I Want," a new entry at two, **2Pac's** "Until The Time Is Through," new at four, and **Stereophonics'** "Have A Nice Day" at five. **Limp Bizkit's** "My Way" debuted at six.

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

Japan, Australia and New Zealand to finish up the summer. A headlining U.S. trek will coincide with the new album's release.

Maybe he sat on his chocolate starfish wrong? **Limp Bizkit** frontman **Fred Durst** has suffered a back injury which has forced him to cancel several shows throughout Europe. After pulling the plug on shows in England, Ireland, Germany and Switzerland, the band released this statement; "Lead singer **Fred Durst** has suffered an increasingly painful and distressing back injury. After consultation with a number of doctors and orthopedic specialists over the past 10 days, Durst was told that a 'mandatory' rest period of at least two weeks was needed from all physical activities." The statement went on to say that Durst has a stress fracture to his fifth lumbar vertebrae and that the cancelled shows will most likely not be made up, due to a hectic touring schedule.

Billboard reports that **Alanis Morissette** has renegotiated her deal with **Maverick Records** and will release the first record under the new deal in October. Though no information is currently available on the album, several **Morissette** fan sites speculate new songs such as "Flinch" and "Fear of Bliss" which the Canadian singer-songwriter has been performing live will end up on the album.

Word on **Rob Zombie's** Web site (www.robzombie.com) is that the ghoulish rocker's new LP should hit streets in September, and a tour should launch (fittingly enough) on or around Halloween. **Slayer** guitarist **Kerry King** is a rumored guest on the album. The site promises **Zombie's** upcoming tour will boast the "largest stage show ever." Oooh, scary.

The new LP from spacey Brit act **Spiritualized**, entitled *Let It Come Down*, will appear on September 11. The album, their first studio

offering since 1997's sprawling masterpiece *Ladies And Gentlemen We Are Floating In Space*, is said to feature a 96-piece orchestra and choir. Band braintrust **Jason Pierce** produced the record himself. A North American tour is possible to coincide with album's release.

A quick **Ozzfest** update: **Drowning Pool** is the latest act to get a promotion, as they've been

upped from the third stage to the second stage. They will also be rocking the main stage once a week. **Hatebreed** had to cancel their set in St. Louis on Monday (6/18), as drummer **Cliff Ross** was injured in a car accident. He was back behind the drum kit for Tuesday's (6/19) show in Kansas City.

continued on page 48



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

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

rock report

Napster whipping boys Metallica are profiled in a new DVD, *Rock Warriors* (MVD/\$19.98). The 42-minute



James Hetfield

documentary examines Metallica's meteoric rise to fame, through the eyes of the band, music critics and deejays. You'll learn how the drummer, **Lars Ulrich**, purloined the group's moniker from San Francisco's "Mr. Metal," **Ron Quintana**. The DVD also covers the tragic death of bassist **Cliff Burton** with the members' sharing their feelings about the unspeakable loss of their treasured bandmate. Also included is fascinating footage chronicling the group's war with Napster including their actual testimony against the online giant.

Gabba Gabba, We Accept You, One Of Us!...The untimely death of **Ramones** lead singer, **Joey Ramone**, sent shockwaves of sorrow throughout the music industry. Coming off like a gangly quartet of bratty and slightly goofy misfits, **The Ramones** revo-

lutionized the Rock world with their snappy, and economical brand of adrenaline charged Punk Rock anthems. Artists ranging from **Pearl Jam** to **Green Day**, **The Sex Pistols** to **Blink 182** owe **The Ramones** a massive debt of gratitude. Gone but never forgotten, **The Ramones** were a true Rock and Roll one-off; classic **Ramones** fare like "I Wanna Be Sedated," "Beat On The Brat," and "Rock And Roll High School" surged with equal doses of pink and perky bubblegum sweetness and sweaty Garage Rock finesse. Rhino pays supreme justice to the group's timeless legacy by reissuing **The Ramones** seminal first four albums — *The Ramones*, *Leave Home*, *Rocket To Russia* and *Road To Ruin*.

Kudos to Rhino for a magnificent batch of reissues. Newly remastered, these sound great, include full lyrics and comprehensive liners packed with concise info and rare photographs and ephemera. But what makes these reissues extra

special is the generous bounty of additional material included. Primitive demos are included featuring the tracks, "I Don't Care," "Judy Is A Punk," "I Wanna Be Your Boyfriend," "Yea, Yea," "I Can't Be," "Now I Wanna Sniff Some Glue," "I Don't Wanna Be Learned," "I Don't Wanna Be Tamed," and "You Should Never Have Opened That Door," and "Slug." And the aural riches don't stop there. Also included are **Ed Stasium** produced renditions of

"I Want You Around," and "Rock And Roll High School," an early stab at **The Searchers**' '60s hit, "Needles & Pins," the U.K. b-side, "It's A Long Way Back To Germany" and tight and taut single versions of "I Don't Care," "Sheena Is A Punk Rocker" and "Blitzkrieg Bop." A whopping 16 bonus tracks are found on *Leave Home*, capturing a full **Ramones** concert recorded at **The Roxy** in Los Angeles circa August 1976. Incendiary renditions of such **Ramones** Punk chestnuts as "Chain Saw," "53rd & 3rd," "Beat On The Brat," "Glad To See You Go" and "California Sun" are among the bulldozing, full throttle cuts featured.

For the past four decades, **Jethro Tull** have mined their own wholly distinctive and entirely unique musical path. A new 20-track collection, *The Very Best Of Jethro Tull*, is unveiled on July 3. Remastered at **Abbey Road Studios** under the supervision of **Ian Anderson**, the collection includes a wondrous cross selection of **Tull** gems. Tracks include "Living In The Past," "Aqualung," "Sweet Dream," "The Whistler," "Bungle In The Jungle," "The Witch's Promise," "Locomotive Breath," "Steel Monkey," "Thick As A Brick," "Bouree," "Too Old To Rock 'N Roll: Too Young To Die" (edited version), "Life Is A Long Song," "Songs From The Wood," "A New Day Yesterday," "Heavy Horses," (edited version) "Broadsword,"

"Root To Branches," "A Song For Jeffrey," "Minstrel In The Gallery," (edited version) and "Cheerio." The liner notes were penned by the ever articulate **Ian Anderson**. Here's an excerpt: "I used to think that compilations or 'Best Of' albums were a bit of a cheap shot. You know: cash in on the odd hit single and album title track to attract the less than committed-not-quite-a-fan at the checkout counter of Thrifty-Super Saver. Then a weird thing happened: a few years ago, I found myself mostly buying other artists' 'Best of' creations to get the cream of the crop on one disc or perhaps to get a flavor of a band with whom I was partially familiar. From **The Stranglers** and **Pink Floyd** to the creations of Irish, Palestinian or Western Classical musicians, my CD collection must be 50 percent compilation adventures into both familiar and other more dizzyingly different musical worlds."

Can't Complain, the new CD by the **Bacon Brothers**, hits the streets on June 26 through **Zoe/Rounder**. Comprising brothers, **Kevin** and **Michael Bacon**, this marks the duo's third CD. Forget the brothers' thespian pursuits and obvious star power, *Can't Complain* is the real deal. Accomplished songwriters, *Can't Complain* is a remarkable song cycle, juxtaposing stirring and evocative orchestral touches (check out the magnificent "Paris") with a compelling lyrical

music news continued

continued from page 47

All hail the D! The almighty duo with the now-defunct HBO series known as **Tenacious D** will drop their long-awaited debut album on September 25 through **Epic**

Records. The self-titled effort was produced by the **Dust Brothers** and features a bevy of special guests, including **Dave Grohl**, **Phish's Page McConnell**, **Warren Fitzgerald** of **The Vandals** and **Steve McDonald** of **Redd Kross**. The album will include concert

faves like "F*k Her Gently," singer **Jack Black's** ode to the ladies and how-to guide for the guys, "Lee," an homage to the band's favorite roadie, and "Tribute," a tribute to the greatest song in the world. The duo (which also features **Kyle Gass**)

will hit the road this fall in support of the record. You've been warned.

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

daily
insider

rock report

NOTES AROUND THE WORLD

Dido's *No Angel* is the #3 CD in Australia... "Dream On" by Depeche Mode is the #1 single in Spain.

BIRTHDAYS THIS WEEK

Curt Smith (ex-Tears For Fears)	6/24/61	40
Andy McCluskey (O.M.D. founder)	6/24/59	42
Mick Fleetwood	6/24/47	54
Arthur Brown	6/24/44	57
Colin Blunstone (Zombies lead singer)	6/24/45	56
Chris Wood (Traffic)	6/24/44	57
Jeff Cease (The Black Crowes)	6/24/57	44
Ian McDonald (King Crimson & Foreigner)	6/25/46	55
Carly Simon	6/25/45	56
Chris Isaak	6/26/56	45
Terri Nunn (ex-Berlin)	6/26/61	40
Mick Jones (Clash, B.A.D.)	6/26/55	46
Georgie Fame	6/26/43	58
Bruce Johnston	6/27/44	57
David Knights	6/28/45	56
Ian Paice	6/29/48	53

HISTORY THIS WEEK

- 6/25/69 The Guess Who are awarded a gold record for "These Eyes."
- 6/26/76 "Baby I Love Your Way" by Peter Frampton is released.
- 6/27/71 Bill Graham closes the Fillmore East & West clubs.
- 6/28/75 "Fame" by David Bowie is issued.
- 6/29/75 Tim Buckley dies of a heroin-morphine overdose.

Jilted Producer Would Still Like To Work With Matthews

Producer Steve Lillywhite says he would be happy to accommodate the wishes of many Dave Matthews Band fans and finish the album they scrapped in favor of recording *Everyday* with producer Glenn Ballard. Lillywhite told the *Los Angeles Times* he would also like to work with Matthews again. He produced their first three albums and he and Matthews had a mutual admiration society that, from Lillywhite's perspective at least, seems to have lasted even though their latest collaboration was shelved. Songs from the scrapped album are widely available on the Internet and have even been reviewed. Lillywhite recalled having the same kind of reaction to producing the ill-fated DMB album that he had when he produced U2's *War*, "working on something that was really deep and meaningful." He admitted that the decision to scrap the sessions, "knocked me sideways a bit." Says Lillywhite: "I would give anything to finish what a lot of people consider to be some of the most emotional songs the

Dave Matthews Band has ever recorded. I don't condone the release of unfinished material, but I thought these were some of their best, most moving recordings. It's like 70%, 60% finished." Lillywhite has just finished overseeing the recording of a U2 concert for a planned live DVD release. He has also produced some songs for Counting Crows. He's finally readying the first release on his own label. A band from Iowa, *Rearview Mirror*, will be the first release on Lillywhite's Gobstopper Records. But he's ready if the DMB wants to work with him again. "I would give anything to work with the band again," he said. "We went on a journey that took them from the beginning of a career to where they are now — which is a great place. And we got there without compromise, and for that I feel very proud."

Radiohead, St. Lunatics Can't Get Out Stained

Stained easily held off challenges from both Radiohead and St. Lunatics last week, relegating them to second and third place debuts. *Amnesiac* actually sold more in its initial week than *Kid A*

last October, 231,000 to 207,000. But sales quickly collapsed and it plunged to number 10 in its second week. *Kid A* did return to the charts last week, though, at number 195. After *St. Lunatics'* debut is the *Moulin Rouge* soundtrack at number Four and *Destiny's Child* completing the Top Five. *Jessica Simpson's* number Six debut is followed by *Now That's What I Call Music, Tool, Turk and Missy Elliott*. Leaving the Top 10 are *Janet Jackson* at number 11, *Weezer*—number 12, *Train* at number 14 and *Redman* at number 15. Other debuts for the week include *Lucinda Williams* at number 28, closely followed by *Trisha Yearwood* at number 29, *The Cult* at number 37 and *Seven Mary Three* at number 178.

Who Tribute Released; Townshend Heads To La Jolla

Pete Townshend and longtime Who soundman Bobby Pridden met in England last Friday (6/15) to discuss Townshend's two benefit concerts for the La Jolla Playhouse in San Diego this weekend (6/22 & 6/23). But they also may have offered each other congratulations for a job well done on the tribute record, *Substitute: The Songs Of The Who*. It debuted in the Top 20 in the U.K. and was just released in the U.S. last week. Pridden recalls he was nervous when he went over to Townshend's to propose the idea. But they did the civilized thing that all Englishmen do at the beginning of a meeting — put the kettle on. "We had a cup of tea," says Pridden. "At first, he didn't say a word when he was looking at the list of bands. I had at least 20 names. Then he said, 'Yup, a good idea, Bob, and you're the right person to do it.' I felt like I was being awarded the George Medal or something."

continued on page 50

rock report continued

maturity and arresting, infectious music. Highlights include the haunting "Mother Fear" and the made-for-the-stage rocker, "I'm So Glad I'm Not Married." *Rock Report* correspondent Ken Sharp spoke to Kevin and Michael Bacon prior to embarking on a mini-tour, which kicks off on June 29 in Albany, New York. Kevin speaks about the musical bond that exists between both brothers. "I think that there's a deeper understanding and feeling of trust when you're onstage, a common experience and a common

sense of humor that works. Probably physiologically there is something about the voices working together. Our voices are real different. As many difference as there are, there's also a lot of similarities. I think there's something to be said for that. God knows there have been a lot of good bands that have brothers in them."

The Rock Report is provided by Denny Somach production, 812 W. Darby Road, Havertown, PA 19083. (610) 446-7100. Material compiled by Denny Somach and Ken Sharp. © 1999. All rights reserved.

daily insider continued

Pridden wanted to have younger bands who were influenced by The Who doing some of the English group's early songs. But David Bowie, described as "ageless" by Pridden, slipped in his "Pictures Of Lily." Sheryl Crow's "Behind Blue Eyes," "Circles" by Paul Weller, and the Stereophonics' "Who Are You" are the tracks receiving airplay in England. Oasis and The Wallflowers were two groups Pridden hoped would contribute a song, but couldn't. Oasis was ready to do "I Can See For Miles" and The Wallflowers have previously done "Won't Get Fooled Again." Crow, Bowie and Phish all approached Pridden, asking to do a track. Crow recorded three: "Squeezebox" was first, but then she changed her mind and did another track a couple of weeks later, followed by two versions of "Behind Blue Eyes." Phish also submitted three, "Sea And Sand," "Drowned" and "5:15," which made the final cut. "To put that much effort into getting a track right is very commendable," Pridden noted.

Etheridge Publishes Her Own Behind The Music

Melissa Etheridge claims "It kills me" to provide financial support to an older sister who sexually abused her for five years when she was growing up, beginning at age six. In her new book, *The Truth Is . . . My Life In Love And Music*, the singer says she helps her sister only to honor a promise she made to her father before his death 10 years ago. Etheridge's book, in stores last Wednesday (6/20), kicks off a busy summer for the 40-year-old singer. Her latest album, *Skin*, will be out July 10. She'll start her *Live And Alone* solo tour with a three-night stand in Washington D.C. August 6, 7 and 8. Etheridge's book also chronicles her relationship with Julie Cypher, who announced she wasn't gay after they'd been together for 10 years. Their relationship ended last year, 12 years after they met and had two children fathered by David Crosby. The children, four-year-old Bailey and a two-year-old boy, Beckett, accompanied by Cypher, have overnight visits with their biological father. But under terms of the

agreement for fathering them, he must keep his distance. "They're turning out wonderful," says Crosby. "They're great kids. They're fine and that's all I'm worried about. There's a lot of pain though because Melissa and Julie did love each other a great deal." Etheridge says they were already in therapy after her breakthrough 1993 album, *Yes I Am*, when Cypher first admitted she was not gay. Etheridge claims Cypher also had at least one affair with a man while they were still together.

Jamiroquai To End Two-Year Hiatus In September

Jamiroquai play their first U.K. show in two years August 11 prior to releasing a new album in September. The band will headline Knebworth the same day they release a new single, "Little I." "Little I" is from *A Funk Odyssey*, which will be out September 11. Jamiroquai hit their commercial peak in the U.S. with the 1996 album, *Travelling Without Moving*, which won MTV Music Video Awards and went platinum. The follow-up, *Synkronized*, was a disappointment but sold four million worldwide. The band's hat-wearing vocalist, Jay Kay, produced the new album with in-house Jamiroquai engineer Rick Pope. Kay has also co-written and arranged all 10 tracks.

Big Venues A Problem For Dido

Dido's first tour of the U.S. since she became a multi-platinum selling artist has gotten off to a rocky start. Critics in both San Francisco and Los Angeles have questioned the wisdom of putting her in such large venues. The singer herself even exclaimed during her San Francisco show at the 20,000 capacity shoreline amphitheater, "Oh my lord! I've never seen so many people in my life." Before the tour began, Dido filmed a video for her new single, "Hunter," with director Matthew Rolston. She also closes her show with the song and at both

California shows, reviewers noted that the audience headed for the exits as soon as she announced it. The *Los Angeles Times* even said the exodus, "resembled a cattle drive from a John Ford western." June 1 marked the second anniversary of the release of Dido's album, *No Angel*. It has sold nearly 3.2-million copies in the U.S. and is nearing nine million worldwide.

Love Shakes Up Broadway

Rehearsing for her upcoming film role as roaring '20s nightclub hostess and Broadway personality Texas Guinan didn't go over too well at the Russian Tea Room in New York last Monday night (6/18) when Courtney Love began singing. Love appeared at a benefit for a theatrical troupe headed by the man who is directing the film, *Hello Suckers*, Scott Elliott. But she left the theater crowd shocked by her rendition of some of the standards that may be used in the film. One audience member called the act "a mess, worse than her language." Naturally, Elliott took a different view, calling Love's performance "irreverent but amazing."

"Your Disease" Band Records Remake For Game Remake

Saliva is recording two new versions of one of the most over-used movie themes in history. As if that's not bad enough, it's for a "re-make" of a video game. They are recording instrumental and lyrical versions of Henry Mancini's "Theme From Peter Gunn" for the remake of *Spyhunter* which Midway Games will ship this fall. Saliva is also making a video of them recording the song for a special DVD feature in the *Spyhunter* videogame.

Pearl Jam

The *Pearl Jam Touring Band 2000* DVD and VHS, released May 1, has already been certified platinum for sales of over 100,000.

COUNTDOWN TO REMY

ZERO: The countdown is on until the long-awaited Elektra debut from Remy Zero, which is due out September 18. The band is currently putting the finishing touches on the record at L.A.'s Ocean Way studios with producer Jack Joseph Puig (Black Crowes, Tonic). Pictured (L-R): Puig; Remy Zero's Cinjun Tate, Shelby Tate, Cedric LaMoigne, Jeffrey Cain and Gregory Slay.



daily insider continued

P.O.D. Readies Launch Of Satellite

P.O.D. are putting the finishing touches on the follow-up to their surprise hit, the platinum 1999 album, *The Fundamental Elements Of Southtown*. From the studio in Sherman Oaks where they are working, vocalist Sonny says *Satellite* continues to deal with the band's outspoken belief in expressions of spiritual adventure and affirmation. "That's always going to be part of who we are because that's P.O.D.," he explains. "We don't have some kind of agenda to brainwash people. It's just that this is what we believe in, so this is what we sing about. I'm not into the craziness that most quote-unquote Rock stars put themselves in and write songs about. That's not us." The title track is a good example, says Sonny. "We wanted a celestial kind of vibe, and the song 'Satellite' is about that person, that thing, in the sky looking down on you, watching out for you. It kind of relates to my mother passing away. Most people who lose somebody have that notion, that they're out there looking out for me, watching my back. But you can take the song however you want to. We make music, and as long as you get something positive out of it, that's all that matters." A choir of 20 Warriors, P.O.D. fans, sing backing vocals on "Youth Of The Nation." Superstar Jamaican toaster Eek-A-Mouse, and hardcore Punk icon HR of the Bad Brains, two of P.O.D.'s musical heroes, also joined them in the studio. *Satellite* will be out August 28. P.O.D. will be playing festivals this summer when they're not working in the studio.

Lit, Nine Days, Chuck D, Jett On Twisted Forever Tribute

The Twisted Sister tribute album will be out August 14, around the same time VH1 will debut a new *Behind The Music* that is currently in production on the Long Island band. Along with Lit's "I Wanna

Rock" and Joan Jett's "We're Not Gonna Take It," *Twisted Forever* also features Motorhead, Nine Days, Chuck D, Anthrax, Overkill and Sevendust, among others. Twisted Sister have recorded a cover version of AC/DC's "Sin City" for the project. Listeners might not realize it from "Absolutely (Story Of A Girl)," but John Hampson of fellow Long Islanders Nine Days says Twisted Sister has been a part of his life since he was seven years old. They recorded "The Price." And Chuck D claims, "Angst anthem music Dee and the boys personify, and obviously some of that rebellion rubbed off on fellow Long Islanders Public Enemy in the game of Rap." He contributes "Wake Up."

Stroke 9

Stroke 9 will play a free concert Sunday, June 24 in Washington D.C. at the Internet Freedom Rally 2001 on the West Steps of the Capital building. The show starts at two in the afternoon.

Chrissie Hynde

UB40 and Chrissie Hynde will headline a concert Thursday, September 13 to raise money for the United Nations' Fight Against AIDS. UB40 claims they were personally asked to do the show by the U.N.'s Kofi Annan.

Missing Persons Found

Another '80s band is reuniting. Missing Persons, who have been missing since the days when "Words," "Walking In L.A.," "Mental Hopscoth" and "Destination Unknown" were favorites of MTV and Rock radio, have booked a series of shows in southern California July 17 to 20, prior to a full-scale tour. Lead vocalist Dale Bozzio, infamously known for her outlandish plexiglas outfits and futuristic pink-tinted platinum locks, drummer Terry Bozzio and guitarist Warren Cuccurullo are also working on new music. Missing Persons' first show will be at 4th & B in San Diego on July 17, the

Roxy in L.A. the next night, and Anaheim at The House of Blues on July 20. It will be the trio's first shows in 15 years.

Tom Petty

Tom Petty married his long-time girlfriend Dana York on June 3 at the Hard Rock Hotel in Las Vegas where The

Heartbreakers were playing a two-night engagement. It's Petty's second marriage.

Eagles May Get Hit With Cost Of Suit

The Eagles v. the non-profit American Eagle Foundation litigation may not be over yet. Although the Eagles dropped their action just as it was to go to trial on June 11, the Foundation is seeking to recover attorneys fees and court costs. The Foundation is also considering the possibility of other relief. Al Cecere, President of the Foundation, says, "It took four years of defensive legal fighting to stop the Rock band's frivolous and unrelenting litigation. We've always viewed their claims as completely baseless and their demands for damages unreasonable. We made a number of good faith efforts to settle this dispute gracefully and positively, with our trade names and property left fully intact, but the band wouldn't quit the suit until now." Cecere also pointed out that the words "eagle" or "eagles" have been associated with the U.S. national symbol for over 200 years and have been used by tens of thousands of commercial companies to promote products and business. Eagle-themed words have also been used in hundreds of songs and many entertainment enterprises, some long before the Eagles Rock band was born.

GORILLAZ IN VIRGIN'S

MIDST: New signees Gorillaz recently met up with the folks at Virgin to discuss the theft of their now-delayed U.S. debut album from head Gorilla Murdoc's Winnebago. They also took a picture (L-R): the Gorillaz' 2-D and Noodle; Virgin Records America Co-President and Sr. VP of A&R Virgin Music Group Worldwide Ashley Newton; the Gorillaz' Murdoc; Co-President Virgin Records America Ray Cooper; the Gorillaz' Russel.



Reissue Of Entire Costello Catalog Begins In August

Elvis Costello's entire catalog will be reissued beginning August 21 when Rhino Records releases expanded versions of *My Aim Is True*, *Spike* and *All This Useless Beauty*. The reissues will come in groups of three in three-month intervals. Each release will consist of two CDs: disc one will be the album as originally released, while disc two will be comprised exclusively of bonus material, such as demos, live versions, non-album singles, b-sides, alternate takes and other gems from the Costello vaults. The second set of reissues will be *This Year's Model*, *Blood And Chocolate* and *Brutal Youth* in November. This marks the first time that Costello's Warner Bros. albums have been remastered. The double CDs will sell for \$17.98.

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ratings

UPDATE

SPRING 2001 PHASE TWO ARBITRENDS

NEW YORK (1)

CALLS	FORMAT	FALL/00	WIN/01	F/M/A	M/A/M
WQHT	CHR	5.5	6.0	6.1	5.9
WLTW	Soft AC	5.6	5.7	5.8	5.8
WHTZ	CHR	4.2	4.4	4.5	4.6
WSKQ	Spanish	4.0	4.4	4.5	4.2
WCBS-F	Oldies	4.1	4.0	4.1	4.0
WKTU	CHR	3.5	3.9	3.9	4.0
WBLS	Urban	3.4	3.1	3.3	3.5
WRKS	Urb. AC	3.8	3.0	3.2	3.4
WXRK	Mod. Rock	3.7	3.3	3.1	3.2
WAXQ-F	Cl. Rock	2.5	2.5	2.6	2.8
WPLJ	Adult CHR	2.6	2.3	2.3	2.4
WTJM	Rhy. Oldies	2.3	2.7	2.6	2.2
WNEW-F	Talk	2.0	1.5	1.5	1.5
WBAB	Mainstream Rock	.6	.5	.6	.6
WLIR	Mod. Rock	.6	.5	.5	.5
WDHA	Mainstream Rock	.4	.5	.4	.4

LOS ANGELES (2)

CALLS	FORMAT	FALL/00	WIN/01	F/M/A	M/A/M
KSCA	Spanish	4.3	4.8	4.9	4.9
KROQ	Mod. Rock	4.4	4.5	4.6	4.6
KIIS/VVS-F	CHR	4.7	4.7	4.5	4.5
KLVE	Spanish AC	4.9	4.6	4.6	4.5
KPWR	CHR	4.3	3.9	4.1	4.3
KOST	AC	3.8	3.7	3.9	3.8
KKBT	Urban	3.6	3.6	3.6	3.7
KYSR	Mod. AC	2.7	2.5	2.7	2.8
KBIG	AC	2.3	2.5	2.6	2.6
KLOS	Mainstream Rock	2.6	2.7	2.7	2.5
KLSX	Talk	2.1	2.1	2.4	2.5
KCBS-F	'70s	2.6	2.2	2.1	2.4
KCMG	Rhy. Oldies	2.2	2.3	2.3	2.3

CHICAGO (3)

CALLS	FORMAT	FALL/00	WIN/01	F/M/A	M/A/M
WGN-A	Full Serv.	6.2	5.6	5.9	6.4
WGCI-F	Urban	6.8	6.9	6.3	5.9
WBBM-F	CHR	5.6	5.3	5.2	4.8
WBBM-A	News	5.2	4.8	4.7	4.5
WLS-A	Talk	5.0	4.8	4.9	4.3
WNUA	NAC	3.8	3.9	3.9	4.3
WVAZ	Urb. AC	3.7	4.3	4.3	4.1
WTMX	Mod. AC	3.5	3.5	3.5	3.7
WKQX	Mod. Rock	2.9	2.8	2.6	2.8
WLIT	AC	3.2	2.5	2.5	2.7

*WKSC	CHR	2.5	2.4	2.6	2.6
WNND	AC	2.9	2.9	2.5	2.6
WLUP-F	Cl. Rock	2.3	2.5	2.6	2.5
WXRT	Progressive	2.4	2.6	2.6	2.3
WCKG	Talk	2.1	1.8	1.9	2.0
**WZZN	80's	2.1	2.2	2.0	1.7
WKIE	CHR	.9	1.0	1.2	1.1

*WKSC flipped from WUBT in January 2001.
**WZZN flipped from WXCD in November 2000.

SAN FRANCISCO (4)

CALLS	FORMAT	FALL/00	WIN/01	F/M/A	M/A/M
KGO	News/Talk	6.6	6.3	6.4	6.6
KSFO-A	Talk	4.7	4.9	4.5	4.4
KCBS-A	News	4.9	4.6	4.9	4.3
KDFC	Classical	4.1	3.6	3.6	4.1
KYLD	CHR	3.7	3.9	4.1	4.1
KOIT-A/F	AC	4.7	4.2	4.0	4.0
KMEL	CHR	3.4	3.4	3.4	3.5
KFOG/FFG	Progressive	2.7	2.9	2.8	3.0
KZQZ	CHR	2.4	2.6	2.6	2.9
KIOI	80's	2.3	2.9	2.6	2.6
KISQ	Urban AC	2.7	2.3	2.2	2.4
KITS	Mod. Rock	2.7	2.4	2.3	2.2
KLLC	Mod. AC	2.2	2.2	2.3	2.2
KSAN	Cl. Rock	2.1	2.0	2.3	2.0
KSJO/FJO	Active Rock	2.5	1.7	1.5	1.8
KUFY	Cl. Rock	.8	.9	.9	.7
KCNL	Mod. Rock	.8	.6	.6	.6

PHILADELPHIA (5)

CALLS	FORMAT	FALL/00	WIN/01	F/M/A	M/A/M
KYW-A	News	6.2	6.8	6.8	6.9
WBEB	AC	6.6	6.7	6.9	6.4
WDAS	Urb. AC	5.4	5.7	6.1	6.1
WIOQ	CHR	4.9	5.1	5.1	5.2
WUSL	Urban	5.0	5.7	5.2	5.0
WYSP	Active Rock	4.8	4.3	4.4	4.7
WJZ	Jazz	4.7	4.3	4.0	4.4
WOGL	Oldies	4.0	4.1	4.0	3.8
WMMR	Mainstream Rock	3.7	3.3	3.4	3.3
WMGK	'70s	3.0	3.3	3.1	3.1
WPHI	Urban	2.9	2.6	2.3	2.6
WPLY	Mod. Rock	3.1	2.6	2.5	2.5
WLCE	Rock AC	3.3	2.3	2.4	2.4
*WPTP	'80s	2.2	2.2	2.2	2.2
WEJM	Jammin' Gold	2.1	2.0	2.0	2.0
WPST	CHR	1.2	1.4	1.4	1.4

*WPTP flipped from WWDB during Fall 2000.

DETROIT (7)

CALLS	FORMAT	FALL/00	WIN/01	F/M/A	M/A/M
WNIC	AC	7.6	7.6	6.1	6.2
WJR-A	Full Serv.	5.7	6.0	6.3	6.0
WWJ-A	News	5.4	5.8	5.2	5.5
WDRQ	CHR	3.9	4.9	5.4	5.2
WJLB	Urban	5.8	5.3	5.1	5.2
WVMV	NAC	5.1	4.5	4.9	5.2
WRIF	Active Rock	4.9	4.9	5.1	5.1
WOMC	Oldies	4.6	4.9	4.7	4.6
WMXD	Urban AC	3.7	4.2	3.8	4.1
WYCD	Country	4.9	4.0	4.2	4.0
WKQI	CHR	3.5	4.1	4.0	4.0
WCSX	Cl. Rock	2.8	3.2	3.2	3.1
CIMX	Mod. Rock	2.5	2.8	2.7	2.8
*WDVD	Mod. Gold	1.9	1.9	2.2	2.4

*WDVD changed from WPLT in April 2001.

BOSTON (8)

CALLS	FORMAT	FALL/00	WIN/01	F/M/A	M/A/M
WBZ-A	Full Serv.	7.8	8.1	8.1	8.3
WMJX	AC	5.2	5.4	5.6	5.9
WXKS	CHR	5.3	4.9	5.1	5.5
WJMN	Rhy. CHR	4.9	4.8	4.7	4.7
WEEI	Sports	3.7	3.3	3.9	4.4
WCRB	Classical	4.0	4.5	4.2	4.3
WBMX	Mod. AC	4.0	4.1	4.4	4.2
WRKO	News/Talk	4.2	4.5	4.2	4.0
WODS	Oldies	4.4	4.4	3.9	4.0
WZLX	Cl. Rock	4.0	3.4	3.6	3.6
WBCN	Mod. Rock	4.0	3.6	3.5	3.1
WQSX	Jammin' Gold	2.2	2.7	2.9	2.9
WKLB	Country	3.5	2.9	2.9	2.8
WAAF	Active Rock	2.8	2.6	2.5	2.6
WBOS	Progressive	2.1	1.9	2.0	2.1
WBOT	Urban	2.0	2.0	1.7	1.7
WFNX	Mod. Rock	1.2	1.0	1.1	1.0
WXRV	Progressive	.8	1.0	.9	.8

SAN DIEGO (16)

CALLS	FORMAT	FALL/00	WIN/01	F/M/A	M/A/M
KHTS	CHR	4.6	4.9	5.1	5.1
KFMB-F	ACHR	3.9	4.7	4.7	4.4
XHTZ	CHR	4.8	4.3	4.5	4.4
KIOZ	Active Rock	4.5	4.0	4.3	4.4
XTRA-F	Mod. Rock	4.7	4.2	4.2	4.2
KYXY	AC	5.2	4.7	3.9	4.2

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KGB	Cl. Rock	4.2	3.6	2.5	3.0
KXST	Progressive	2.0	1.4	1.5	1.8
*KFSD-F	Mod. Rock	1.4	1.7	1.5	1.0

*KFSD-F flipped from Classical in May 2001.

NASSAU-SUFFOLK (18)

CALLS	FORMAT	FALL/00	WIN/01	F/M/A	M/A/M
WALK-F	AC	5.2	5.7	6.3	6.0
WHTZ	CHR	4.4	5.2	5.1	4.8
WBLI	CHR	4.7	4.8	4.7	4.7
WXRK	Mod. Rock	5.4	4.5	4.5	4.5
WBAB/HFM	Mainstream Rock	3.8	3.5	3.8	3.9
WLTW	AC	3.1	3.8	3.5	3.5
WQHT	CHR	2.7	2.8	3.1	3.2
WAXQ	Cl. Rock	3.0	2.8	3.2	3.1
WKJY	AC	2.2	2.5	2.8	3.1
WNEW	Talk	3.0	2.5	2.3	2.6
WPLJ	Adult CHR	2.5	2.2	2.2	2.4
WKTU	CHR	2.9	2.7	2.6	2.3
WLIR/DRE	Mod. Rock	2.0	1.8	1.8	1.8
WBLS	Urban	1.4	1.5	1.6	1.5
WRKS	Urban AC	1.1	1.1	1.1	1.1
WRCN	Cl. Rock	.8	1.0	1.2	1.0

SACRAMENTO (27)

CALLS	FORMAT	FALL/00	WIN/01	F/M/A	M/A/M
KSFM	CHR	4.5	4.5	5.0	5.0
KRXQ	Active Rock	5.4	4.4	4.6	4.7
KDND	CHR	4.4	4.3	4.6	4.5
KBMB	CHR	4.1	4.3	4.3	4.3
KSEG	Cl. Rock	4.8	4.6	4.3	4.1
KZZO	Mod. AC	2.5	3.2	3.2	3.9
KWOD	Mod. Rock	3.3	3.9	3.3	3.4
KGBY	AC	2.8	2.6	2.5	3.1

SAN JOSE (28)

CALLS	FORMAT	FALL/00	WIN/01	F/M/A	M/A/M
KYLD	CHR	4.9	4.6	5.2	5.1
KSJO	Active Rock	4.0	3.6	2.8	3.5
KZQZ	CHR	2.3	2.5	2.6	3.1
KBAY	AC	2.7	2.9	2.7	2.6
KITS	Mod. Rock	2.5	2.8	2.3	2.4
KEZR	Hot AC	3.0	2.9	2.0	2.2
KUFY	Cl. Rock	2.4	2.6	2.6	2.1
KFOG/FFG	Progressive	1.4	2.1	2.3	2.1
KMEL	CHR	2.0	2.1	1.9	1.9
KCNL	Mod. Rock	1.8	1.6	1.4	1.2
KLLC	Mod. AC	1.1	1.1	1.1	1.0

RIVERSIDE/SAN BERNARDINO (29)

CALLS	FORMAT	FALL/00	WIN/01	F/M/A	M/A/M
KGGI	CHR	5.4	7.2	6.3	5.8
KOST	AC	2.3	2.9	2.5	3.2
KCXX	Mod. Rock	2.2	3.1	3.3	3.1
KIIS	CHR	3.6	4.0	3.5	2.8
KLOS	Mainstream Rock	2.7	2.5	2.9	2.7
KKBT	Urban	2.5	2.3	2.5	2.7
KCAL	Active Rock	3.9	3.3	3.2	2.6
KROQ	Mod. Rock	2.3	2.7	2.8	2.3
KPWR	CHR	2.9	2.3	2.1	1.9
KCMG	AC	1.8	2.1	2.3	1.6
KYSR	Mod. AC	.9	1.0	1.1	1.0

MIDDLESEX-SOMERSET-UNION, NJ (33)

CALLS	FORMAT	FALL/00	WIN/01	F/M/A	M/A/M
WKXW	Talk	5.0	5.1	5.7	6.1
WLTW	AC	4.7	6.0	6.0	5.9
WCBS-F	Oldies	4.6	4.7	5.4	4.9
WHTZ	CHR	4.6	4.9	4.9	4.7
WMGQ	AC	4.1	4.8	4.6	4.7
WAXQ	Classic Rock	3.5	4.0	4.2	4.6
WPLJ	Adult CHR	4.3	4.4	4.0	4.1
WQHT	CHR	3.9	4.3	3.9	4.0
WKTU	CHR	3.0	3.8	4.0	3.8
WXRK	Modern Rock	4.6	4.0	3.6	3.5
WNEW	Talk	2.7	2.1	2.3	2.2
WBLS	Urban	2.5	2.7	2.8	2.1
WRKS	Urban AC	2.4	1.8	2.0	1.6
WTJM	Rhythmic Oldies	1.6	1.6	1.5	1.4
WDHA	Mainstream Rock	1.3	1.9	1.5	1.3
WPST	CHR	1.2	1.4	.9	.8

PROVIDENCE/WARWICK/PAWTUCKET (35)

CALLS	FORMAT	FALL/00	WIN/01	F/M/A	M/A/M
WWLI	AC	8.1	8.8	9.0	8.5
WPRO	CHR	7.8	6.9	7.0	7.4
WHJY	Active Rock	6.3	7.8	6.9	6.7
WSNE	AC	5.2	5.5	5.6	5.2
WWKX	CHR	2.6	3.4	3.4	3.7
WBRU	Mod. Rock	4.0	4.0	3.8	3.5
*WWRX	Mod. Rock	1.2	1.7	1.6	1.5

*WWRX flipped from Classic Rock in September 2001. WWRX simulcasts WFNX/Boston.

WESTCHESTER (59)

CALLS	FORMAT	FALL/00	WIN/01	F/M/A	M/A/M
WFAS	AC	3.6	5.6	5.4	5.4
WQHT	CHR	4.0	5.4	3.7	4.4
WAXQ	Classic Rock	2.0	2.6	3.5	4.3
WHTZ	CHR	4.0	4.3	4.3	4.2

WHUD	AC	4.5	3.3	3.5	4.2
WCBS	Oldies	3.8	3.8	3.9	4.1
WLTW	AC	3.1	3.3	3.4	3.6
WXRK	Modern Rock	3.2	3.5	3.4	3.3
WPLJ	Adult CHR	3.6	2.9	2.3	2.7
WKTU	CHR	3.3	3.1	2.7	2.6
WRKS	Urban AC	3.4	2.1	2.1	2.6
WBLS	Urban	2.7	2.1	2.0	2.5
WTJM	Rhythmic Oldies	2.2	2.6	2.9	2.4
WNEW	Talk	1.8	1.2	1.4	1.3
WLIR	Modern Rock	.8	1.2	1.4	.9
WEBE	AC	.5	1.0	.8	.4
WSPK	CHR	1.0	.6	.5	-

ALLENTOWN/BETHLEHEM (69)

CALLS	FORMAT	FALL/00	WIN/01	F/M/A	M/A/M
WAEB-F	CHR	11.1	11.1	11.5	11.2
WZZO	Mainstream Rock	9.2	8.7	8.5	10.0
WLEV	AC	7.9	8.6	8.3	8.7

MONTEREY-SALINAS-SANTA CRUZ, CA (77)

CALLS	FORMAT	FALL/00	WIN/01	F/M/A	M/A/M
KDON-F	CHR	7.9	7.8	8.0	7.7
KWAV	AC	4.9	6.0	5.3	5.1
KPIG	Progressive	4.8	3.8	4.4	4.5
KSJO/MJO	Active Rock	4.5	5.4	5.5	4.3
KMBY	Mod. Rock	1.8	2.6	2.5	2.9
KBTU	Rhy. CHR	1.9	1.9	2.1	2.0
KCDU	Hot AC	2.2	1.6	1.2	1.4
KBAY	AC	.5	-	-	.4

BAKERSFIELD (91)

CALLS	FORMAT	FALL/00	WIN/01	F/M/A	M/A/M
KISV	CHR	9.9	10.4	10.3	9.7
KRAB	Active Rock	5.6	6.6	6.8	6.1
KKXX	CHR	5.0	5.4	5.1	4.4
KGFM	AC	4.6	4.9	4.5	3.4
KLLY	Mod. AC	3.0	2.6	2.6	2.8
KKBB	Cl. Rock	2.7	2.8	2.2	2.1

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Phase Two Arbitrends!**

EAST

TRAFFAX OF DELMARVA NEEDS A SPECIAL SALESPERSON LIKE YOU!

Our traffic network requires a unique selling strategy, and offers great rewards. We have a name brand product. Our territory covers Wilmington down to the Delaware and Maryland shore points. Join a team atmosphere in a non-corporate environment. E-mail with resume or questions to: sellerneeded@hotmail.com, or fax materials to Kyle Forst, GM, 302-644-2402.

ROCK MD AIR TALENT NEEDED YESTERDAY AT WHEB/PORTSMOUTH.

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

WZZO IS SEEKING A PRODUCTION WIZARD, who will also have the option of voicetracking overnights. If you are creative, fun and can handle a production room like Allen Iverson does a basketball, call WZZO PD Robin Lee for details at 610-434-1742.

PMPNetwork.com, the Internet's leading entertainment superstation, is looking for interviewers who are currently employed in the entertainment field. We are looking for interviews to post on our Web site and excerpt on our radio show, with stars of TV, music and movies. We're looking for someone with current connections with rock music, new movies and cutting edge TV. Is it you? Send T/R (or link to Real Audio & bio) to: Rod Belmont, Executive Producer, PMPNetwork, Inc., P.O. Box 639, Randolph, MA., 02368, or e-mail to rod@pmpnetwork.com. No calls, please.

PROMOTION COORDINATOR WANTED!!!

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

fmqb IS LOOKING FOR INTERNS.

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

SOUTH

THE LEX & TERRY SHOW IS SEEKING A NETWORK OPERATIONS MANAGER.

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

WXSR/TALLAHASSEE is in need of a person to carry the PD torch, and active morning show. PD candidates must be versed in strategic thinking, promotions and programming philosophy. Talent and sales oriented a plus. Prophet trained a bonus. Morning show candidates must think of mornings as a lifestyle choice. If you think "show time" means horoscopes and birthdays, then I beg you not to apply. Prophet trained a bonus. Send T/R to: attn: Scott Petibone, 325 John Knox Rd., Building G, Tallahassee, FL., 32303. No calls. EOE.

MIDWEST

LAZER 103.3 KAZR/DES MOINES is looking for someone who can do a personality driven night show (7p-midnight) while still playing a lot of hard-rocking music. Candidate must have at least two-years of solid on-air experience, know the Active Rock format, have killer phones and some digital production skills. Is this you? Rush your T/R to: Sean Elliott, Lazer 103.3, 1416 Locust, Des Moines, IA., 50309. EOE.

SMALL MARKET ROCK AC KKEZ/FORT DODGE has a morning show position open. We may be small, but

we have fun. The right candidate will possess an upbeat, fun approach to mornings, strong phone skills and a great attitude. Send T/R to: KKEZ, attn: Lindy Kaye, 540 A Street, Fort Dodge, IA., 50501. EOE.

WEST

BRAND NEW CLASSIC ROCK 101.9

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

KRXQ/SACRAMENTO'S 98 ROCK has an opening for overnights. T/R to: Pat Martin, 5345 Madison Avenue, Sacramento, Ca., 95841. No calls, please. EOE.

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



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

Reports can be:

FAXED to:

(856) 424-6943

E-FAXED to:

(801) 659-4999

EMAILED to

fmqb@fmqbmail.com

ACTIVE ROCK 18-34

the insidetrack

WFYV (Rock 105)/Jacksonville has taken it upon themselves to right what they believe is a terrible injustice – the fact that local Florida boys Lynyrd Skynyrd have yet to be inducted into the Rock N' Roll Hall of Fame. Throughout the summer, Rock 105 is campaigning to get the band in the Hall. The petition can be signed at rock105i.com. An artist is eligible to get into the Rock N' Roll Hall of Fame 25 years after the release of their first album, which means Skynyrd has been eligible for entry since 1998... KEGL (The Eagle)/Dallas is taking some heat for their latest billboard campaign. The Eagle put up the same boards that Clear Channel sister KRFX (The Fox) debuted last month (*Inside Track* 5/11), which feature convicted Oklahoma City bomber Timothy McVeigh getting a lethal injection from the Devil himself, along with the caption "Highway To Hell." Some motorists driving around DFW have taken offense to the artwork. "I understand completely the perspective of people who don't care for it," CC-Dallas Market Manager

Tom Schurr told the *Dallas Morning News*. "I think of it as a form of expression for our audience, based on emotions, energy, point-of-view – and for a lot of people, this is an expression on something pretty topical for our listeners"... WDHA/Morristown has joined forces with JobCircle.com for the region's first ever Pink Slip Party, a combination not-so-happy hour and networking event. 'DHA is calling on all recently downsized, about to be fired, or wishing to be canned IT, Internet and New Media professionals to dot-commiserate at the Pink Slip Party. Some of the planned events include "The Slang Game" for the most creative phrase for getting fired, awards for the most creative costume to get noticed by recruiters (pink is encouraged), and the best song representing the recently downsized.

By Jay Gleason

the rockmonitor 18-34

WXTB, Tampa, FL
Monday, June 18, 2001
1 PM – 9 PM



1pm

Linkin Park "Crawling"
Ozzy Osbourne "Over The Mountain"
Disturbed "Stupify"
Kenny W. Shepherd "Blue On Black"
Offspring "Million Miles Away"
Nirvana "In Bloom"
Metallica "Sad But True"
Alice In Chains "Would?"
Staind "It's Been Awhile"
Jimi Hendrix "Purple Haze"
Creed "One"

2pm

Incubus "Pardon Me"
Tool "Schism"
AC/DC "Have A Drink On Me"
Godsmack "Bad Religion"
Stone Temple Pilots "Sex Type Thing"
Pearl Jam "Daughter"
Linkin Park "One Step Closer"
White Zombie "Thunder Kiss '65"
Ozzy Osbourne "Flying High Again"
Saliva "Your Disease"
Limp Bizkit "My Way"

3pm

Alice In Chains "Rooster"
Staind "Outside"
Tantric "Breakdown"
Living Colour "Cult Of Personality"
Tool "Stinkfist"
Bush "Everything Zen"
Godsmack "Awake"

AC/DC "Whole Lotta Rosie"
Primus/Ozzy Osbourne "N.I.B."
Red Hot Chili Peppers "Californication"

4pm

Creed "My Own Prison"
Linkin Park "Crawling"
Led Zeppelin "Immigrant Song"
Dash Rip Rock "(Let's Go) Smoke Some..."
KoRn "Freak On A Leash"
Lenny Kravitz "Are You Gonna Go My..."
Staind "It's Been Awhile"
R/A The Machine "Killing In The Name"
Guns N' Roses "Welcome To The Jungle"
Godsmack "Greed"
Alice In Chains "Them Bones"
Tool "Schism"

5pm

Limp Bizkit "Break Stuff"
Stone Temple Pilots "Wicked Garden"
Nirvana "Heart-Shaped Box"
Soil "Halo"
Black Sabbath "Paranoid"
Faith No More "Epic"
Offspring "Gotta Get Away"
Pearl Jam "Black"
Linkin Park "One Step Closer"
Van Halen "Take Your Whiskey Home"
Metallica "Hero Of The Day"

6pm

Metallica "Eye Of The Beholder"
Metallica "Stone Cold Crazy"

Limp Bizkit "My Way"
Danzig "Mother"
Alice In Chains "Man In The Box"
Sevendust "Denial"
Tool "Sober"
Godsmack "Awake"
Ozzy Osbourne "I Don't Know"
Fuel "Hemorrhage..."

7pm

Linkin Park "Crawling"
Temple Of The Dog "Hunger Strike"
Incubus "Pardon Me"
KoRn "Got The Life"
Disturbed "Voices"
Stone Temple Pilots "Big Empty"
Smashing Pumpkins "Zero"
Staind "It's Been Awhile"
Nirvana "Smells Like Teen Spirit"
Drowning Pool "Bodies"
Limp Bizkit "Rollin"
Alice In Chains "Got Me Wrong"

8pm

Tool "Schism"
Metallica "Nothing Else Matters"
Disturbed "Stupify"
Puddle Of Mudd "Control"
Ozzy Osbourne "No More Tears"
Red Hot Chili Peppers "Under The Bridge"
Linkin Park "One Step Closer"
Stone Temple Pilots "Interstate Love Song"
Static-X "This Is Not"

TOP 50 AIRPLAY

June 12 - 18, 2001

LW	TW	Artist	Track	Label	TW	LW
1	1	R.E.M.	"Imitation"	(Warner Bros.)	640	703
3	2	AFRO CELT...	"When"	(Realworld)	581	530
2	3	DAVE MATTHEWS	"Space"	(RCA)	522	516
5	4	LUCINDA WILLIAMS	"Essence"	(Lost Highway/IDJMG)	514	470
4	5	TRAIN	"Drops"	(Columbia/CRG)	441	480
8	6	COWBOY JUNKIES	"Open"	(Latent/Zoe/Rounder)	420	400
6	7	STEVIE NICKS	"Planets"	(Reprise)	411	429
13	8	ERIC CLAPTON	"Light"	(Duck/Reprise)	406	351
12	9	PETE YORN	"Life"	(Columbia/CRG)	398	355
7	10	BLUES TRAVELER	"Girl"	(A&M)	396	408
9	11	U2	"Elevation"	(Interscope)	383	395
11	12	DAVID BYRNE	"Like"	(Virgin)	371	376
10	13	JONATHA BROOKE	"Linger"	(Bad Dog)	338	377
14	14	BLACK CROWES	"Soul"	(V2)	333	332
15	15	DEPECHE MODE	"Dream"	(Mute/Reprise)	326	329
17	16	WIDESPREAD PANIC	"This"	(Widespread/Sanctuary/SRG)	306	302
19	17	ROBERT CRAY	"Arms"	(Ryko)	289	256
18	18	SHELBY LYNNE	"Kind"	(Island/IDJMG)	287	283
20	19	WHISKEYTOWN	"Be"	(Lost Highway/IDJMG)	251	248
23	20	FIVE FOR FIGHTING	"Superman"	(AWARE/Columbia)	241	198
24	21	TRAVIS	"Sing"	(Epic)	227	195
16	22	JEB LOY NICHOLS	"Heaven"	(Rough Trade/Ryko)	216	307
21	23	JOSH JOPLIN	"Gravity"	(Artemis)	208	201
28	24	COLDPLAY	"Shiver"	(Nettwerk)	204	173
25	25	COLDPLAY	"Yellow"	(Nettwerk)	180	193
22	26	MARK KNOPFLER	"Sailing"	(Warner Bros.)	176	200
27	27	INCUBUS	"Drive"	(Epic)	171	189
40	28	STRING CHEESE...	"Outside"	(SCI-Fidelity)	168	135
35	29	KIRSTY MACCOLL	"In"	(Instinct/V2)	166	154
30	30	LIFEHOUSE	"Hanging"	(DreamWorks)	162	169
26	31	ANI DIFRANCO	"Heartbreak"	(Righteous Babe)	148	190
39	32	ELIZA CATHY	"Train"	(Warner Bros.)	147	136
37	33	RADIOHEAD	"Might"	(Capitol)	144	142
36	34	FISHER	"Hello"	(Farmclub/Interscope)	141	147
44	35	CPR	"Katie"	(Gold Circle)	140	107
D	36	CAKE	"Short"	(Columbia/CRG)	131	3
34	37	JOSH JOPLIN	"Camera"	(Artemis)	126	155
29	38	D. MCCLINTON	"Down"	(New West)	124	173
50	39	MATCHBOX TWENTY	"Mad"	(Lava/AG)	120	95
32	40	ANDREAS JOHNSON	"Glorious"	(Reprise)	119	159
38	41	WALLFLOWERS	"Letters"	(Interscope)	119	138
D	42	ACTION FIGURE...	"Action"	(Blue Thumb)	110	90
42	43	JEFFREY GAINES	"In"	(Artemis)	102	124
43	44	DOUBLE TROUBLE	"Garden"	(Tone-Cool)	100	109
48	45	IAN HUNTER	"Wash"	(Fuel 2000)	96	100
33	46	SHAWN COLVIN	"Whole"	(Columbia/CRG)	96	157
45	47	U2	"Walk"	(Interscope)	93	102
D	48	TURIN BRAKES	"Underdog"	(Astralwerks)	92	93
41	49	DAVID GRAY	"Please"	(ATO/RCA)	88	131
31	50	OLD 97'S	"King"	(Elektra/EEG)	88	160

PUBLIC BREAKOUT

June 12 - 18, 2001

LW	TW	Artist & Title	Label	TW	LW	Move
1	1	L. WILLIAMS <i>Essence</i>	(Lost Highway/IDJMG)	190	156	34
3	2	WHISKEYTOWN <i>Pneumonia</i>	(Lost Highway/IDJMG)	160	138	22
2	3	ANI DIFRANCO <i>Revelling/Reckoning</i>	(Righteous Babe)	135	145	-10
4	4	R.E.M. <i>Reveal</i>	(Warner Bros.)	126	133	-7
11	5	WIDESPREAD... <i>Don't Tell The Band</i>	(Widespread/Sanctuary/SRG)	124	102	22
8	6	COWBOY JUNKIES <i>Open</i>	(Latent/Zoe/Rounder)	123	115	8
9	7	CARTER/GRAMMER <i>Drum Hat Budda</i>	(Signature Sounds)	121	110	11
7	8	DAVID BYRNE <i>Look Into The Eyeball</i>	(Luaka Bop/Virgin)	119	118	1
6	9	AFRO CELT... <i>Volume 3: Further In Time</i>	(Realworld)	116	118	-2
10	10	STRING CHEESE.. <i>Outside Inside</i>	(SCI Fidelity)	113	109	4
5	11	ERIC CLAPTON <i>Reptile</i>	(Duck/Reprise)	108	119	-11
15	12	ACTION FIGURE.. <i>Action Figure Party</i>	(Blue Thumb)	102	88	14
14	13	ROBERT CRAY <i>Shoulda Been Home</i>	(Ryko)	100	92	8
12	14	JOHN HAMMOND <i>Wicked Grin</i>	(Pointblank/Virgin)	98	97	1
13	15	R. WAINWRIGHT <i>Poses</i>	(DreamWorks)	94	96	-2
17	16	SHAWN COLVIN <i>Whole New You</i>	(Columbia/CRG)	94	83	11
19	17	BLIND BOYS OF... <i>Spirit of the Century</i>	(Realworld)	87	80	7
20	18	A. ESCOVEDO <i>A Man Under The...</i>	(Bloodshot)	86	79	7
16	19	MARCIA BALL <i>Presumed Innocent</i>	(Alligator)	81	87	-6
23	20	JOE HENRY <i>Scar</i>	(Mammoth)	80	75	5
24	21	OLD 97'S <i>Satellite Rides</i>	(Elektra/EEG)	80	74	6
18	22	BEN HARPER <i>Live From Mars</i>	(Virgin)	79	80	-1
21	23	DAVID MEAD <i>Mine And Yours</i>	(RCA)	78	76	2
30	24	KIRSTY MACCOLL <i>Tropical Brainstorm</i>	(Instinct/V2)	74	66	8
28	25	JOHN MAYALL <i>Along For The Ride</i>	(Eagle/Red Ink)	72	67	5
38	26	J.J. CALE <i>Live</i>	(Back Porch/Virgin)	69	53	16
D	27	CPR <i>Just Like Gravity</i>	(Gold Circle)	67	47	20
22	28	GEGGY TAH <i>Into The Oh</i>	(Luaka Bop/Virgin)	67	75	-8
29	29	STEVIE NICKS <i>Trouble In Shangri-La</i>	(Reprise)	66	67	-1
25	30	TURIN BRAKES <i>The Optimist LP</i>	(Astralwerks)	65	72	-7

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

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

Emphasis Tracks



Melissa Etheridge
"I Want to Be in Love" (Island/IDJMG)
 Melissa Etheridge's seventh album, *Skin*, will be in stores July 10 and we've already seen stations leap all over the first single, "I Want to Be in Love," before the add date. We're not surprised.



The Verve Pipe
"Never Let You Down" (RCA)
 The East Lansing, Michigan-based band that brought us "The Freshmen," promise to "Never Let You Down."

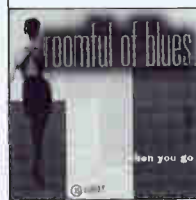
Albums



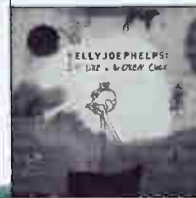
Chris Whitley
Rocket House (ATO)
 "To Joy," the first single from Chris Whitley's latest album, *Rocket House*, came this close to grabbing Most Added honors from the Old 97's this week. Whitley's sixth (yes, sixth) album reminds us strongly and favorably of his debut for Columbia, *Living With the Law*, recorded at Daniel Lanois' Kingsway Studio in New Orleans. After "To Joy" we suggest you check out "Say Goodbye To Yesterday" (track 4 - follow the back of the CD, the liner notes are out of order), "Serve You," "Chain," "Something Shines," and "Radar" which features both Bruce Hornsby and Dave Matthews.



John Mayer
Room For Squares (AWARE)
 John Mayer grew up in Connecticut, then moved to Atlanta in 1998 after a stint at Berklee College of Music. He discovered the Blues at thirteen when a neighbor gave him a Stevie Ray Vaughan tape and within two years he was performing at local Blues bars. In 1999 he released *Inside Wants Out*, mostly solo acoustic songs. After performing at SXSW in March 2000, AWARE signed him! "No Such Thing," "Why Georgia," "Your Body is a Wonderland," "Neon," "83," "Back to You," just for starters.



Roomful of Blues
Watch You When You Go (Bullseye/Rounder)
 Roomful of Blues combine Blues with Funk, Swing, and classic Soul to blow you onto the dance floor and keep your feet moving. "The Salt of My Tears" is the first single but "Roll Me Over," "You Give Me Nothin' But the Blues," "Over My Head," "Backlash," and the title-track should all be considered for airplay. The eight-piece Blues band from Providence, Rhode Island has recorded and toured tirelessly for three decades, and it shows. Another treat for the ears and the feet!



Kelly Joe Phelps
Sky Like a Broken Clock (Ryko)
Sky Like a Broken Clock was recorded in the most organic way possible, with all the musicians sitting around playing live. The entire album was recorded

in just three days. This pays off in a big way for Phelps latest album, which couldn't sound more authentic if you added vinyl pops and hisses. "Taylor John," "Flash Cards," "Sally Ruby," "Gold Tooth," "Fleashine," are all excellent examples of supremely beautiful acoustic Folk/Blues.

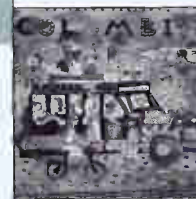


Ivy, Long Distance (Nettwerk)
 Ivy vocalist Dominique Durand formed the band with guitarist Andy Chase less than a year after moving to New York from France in '89. They recruited bassist Adam Schlesinger and added guitarist Mike Viola and drummer Rafa Maciejak for '95's *Realistic*. Their second album, *Apartment Life*, was released in the fall of '97. The band is back to the original trio and "Disappointed," "Edge of the Ocean," "Blame it on Yourself," and "While We're in Love," are tracks to consider.



Sugar Ray, Sugar Ray (Lava/AG)
 "When It's Over" and "Ours" are already stickered as hits on their album! And that confidence is not misdirected. Sugar Ray's self-titled fourth studio album is as full of catchy Pop melodies and hooks as you'd expect it to be. "Waiting," "Just a Little" and the Stonesy-sounding "Disasterpiece" are all tracks that you may want to consider for airplay. Writing songs that stick in your head like they were crazy-glued there, is this band's mixed blessing.

Most Added



Various Artists
Columbia (Putumayo)
 Another great collection of World music from Putumayo.



Mighty Sam McClain
Sweet Dreams (Telarc)
 Truly "Mighty" in Europe where he tours with regularity, McClain's latest is indeed, sweet.

Phil Upchurch, Tell the Truth! (Evidence)
Eddie From Ohio, Quick (Virginia Soul)
Rustic Overtones, Viva Nueva (Tommy Boy)

Pat Martino, Live at Yoshi's (Blue Note)
John Doyle, Evening Comes Early (Shanachie)
Gaelic Storm, tree (Omtown)
Dick Heckstall-Smith and Friends, Blues and Beyond (Blue Storm)
Don Conoscenti, Paradox of Grace (Cogtone)

Most Added

1	OLD 97'S	(Elektra/EEG)	19
2	CHRIS WHITLEY	(ATO)	18
3	BETTER THAN EZRA	(Beyond)	10
4	STEVE EARLE	(E-Squared/Artemis)	8

I've Fallen...

KSPN/KFMU/Aspen/Steamboat Springs PD **Sam Scholl** broke his tailbone and the radius in his arm in two places while mountain boarding (think skateboard on ski slope) just before his vacation. We here at *fmqb* wish him a speedy recovery and hope his butt isn't in a sling for too long. According to sources, he refused the donut pillow the hospital offered him because "he already felt like an idiot." Get well soon, Sam!

Changes

We extend a big old-fashioned "Howdy" to our newest reporter, **KLRR/Bend, Oregon**. The PD is **Doug Donoho** who also does afternoon drive at the station. Contact him at (541) 382-5264, klrr@klrr.com, 711 NE Butler Market, Bend, OR, 97701. Fax (541) 388-0456... **Alex Cortright** PD of **WRNR/Baltimore** has changed his call hours to Thursdays from 10:30 a.m. to 12:30 p.m. ET. He will no longer be taking calls on Monday.



KBXR's Mo Lewis, Lana Trezise, Skupin, KBXR's Kevin Redding.

Not Kosher

KBXR/Columbia had a bit of excitement recently when **Michael Skupin** – the contestant on CBS's *Survivor 2* who gained a measure of fame/infamy for killing a wild boar and later suffering severe burns to his hands – was assault-

ed by a self-styled animal rights activist at a remote broadcast last week. Missouri Employers Mutual Insurance (MEMI) and **KBXR** sponsored "Work Safe Week 2001," promoting safety in the workplace. Thirty-year-old **David Cravens** of Columbia showed up at the event and asked Skupin for his autograph. According to *BXR* sports guru and midday personality **Mo Louis**, who was doing the remote, when "the Survivor" bent over to sign a picture, Cravens pulled out pepper spray and hit Skupin in the eyes, saying "this is for killing that pig for sport." Cravens was held at the scene and arrested by Columbia police. Skupin was treated at the scene by paramedics and insisted on finishing the event. According to Skupin, the spray also hit other people around him though no one else needed treatment. Ironically, the third largest injury in the workplace is assault, according to President/CEO of MEMI **Dennis Smith**. Skupin had earlier confirmed on "Kevin and Lana," *BXR's* morning show, that he was interested in running for the U.S. Senate in Michigan. Skupin related that the incident was a valuable lesson. "If I run for Senate, I'll have to be more careful around crowds," said Skupin. After the event, Skupin said he would make his speaking engagement that night as planned and, in true survivor form, continued, "Right now, I'm going to play basketball. Thanks a lot. I had a great time today."

Catch This Fire

Stations with Reggae/World music specialty shows have justifiably been very excited over the **Bob Marley** reissues from our friends at Island/Def Jam. We've already seen the deluxe edition of *Catch A Fire* with the original Jamaican mix; *Burnin'* with three extra tracks; *Natty Dread* which features "Am A Do," previously only available as a live version; the seminal *Live* album which you thought couldn't get any better until they added "Kinky Reggae;" and *Rastaman Vibration* with Marley's Haile Selassie tribute, "Jah Live." Coming up in July, the deluxe edition of the fantastic *Exodus* and remastered editions of *Babylon By Bus*, *Kaya*, *Uprising*, *Survival*, and *Confrontation*. If you need more info on the Marley reissues, drop **John Rosenfelder** a line at john.rosenfelder@umusic.com.

Ten Years of Excellence

WMMM/Madison celebrates their tenth anniversary at 1:05 p.m. on July 4 and the merriment has already begun on-air. On Monday, June 18, the first voice heard on the new frequency (in 1991) made a guest appearance with **Pat Gallagher** to wrap up the *Radio Deli*. Yes, that would be *fmqb* Progressive Director **Sybil McGuire**. It was nice to be on the air with Pat for a few minutes to reminisce about the early days of **Triple M!** Congratulations to the current staff on a great ten years, and we wish them continued success! **Triple M** has one of the highest TSLs in the format at 10:15 for Men 25-54.

From The Ashes

WYYB/Nashville (The Phoenix) is looking for local artists to audition for the nationally syndicated *Woodsongs Old-Time Radio Hour*. To be considered, artists must send a nationally available CD and contact information to the station. Finalists will be announced Wednesday, June 21, on the station's morning show. The finalists will then audition at the **Radio Cafe** on Saturday, June 23, at 9 p.m. for a two-song set. The lucky winner will be announced that evening and will perform on *Woodsongs Old-Time Radio Hour*, syndicated to stations all over the country!

Signed, Sealed and Nearly Delivered

Razor & Tie is thrilled to announce the signing of **The Waterboys**. Their new album, *A Rock In The Weary Land*, will finally see its stateside release on August 21 of this year. This is after being released to critical raves in the U.K. press in 2000. *Time Out London* said the new album is a "triumphantly epic, windswept, sea-soaked return to form." *NME* responds with "epic is too short a word for an album that likes its music long, loud and big of heart." The **Waterboys** plan to tour the U.S. in the fall. Advances will be available soon

We're Green, Not Blue

WXRT/Chicago gave away prize packages for the *5th Annual Blues on The Fox* festival last weekend, June 15-16. Featured performers on Friday included **Charlie Love & His Silky Smooth Band** and **The Rockin' Johnny Band** with **Jimmie Burns**. On Saturday, **Anson Funderburgh** with **Sam Myers**, **Jimmy Thackery & The Drivers**, **Lil' Ed & The Blues Imperials**, **Joanna Connor**, **Eddie C. Campbell**, **Sam Lay**, and **Shirley King** all appeared. **WXRT** VIPs were able to win one of three prize packages including **Backstage Passes**, commemorative **Fox Valley Blues Society** T-shirts, and the chance to have legendary Blues photographer **Jim Fraher** take their photo backstage with one of the featured performers!

Metal detector

Pure Spins

June 12 - 18, 2001

LW	TW	Artist	Title	Label	Plays	TW	Move	LW	Cume/Adds
3	1*	STATIC-X	<i>Machine</i>	(Warner Bros)	304	47	257	44/2	
1	2	TOOL	<i>Lateralus</i>	(Volcano)	304	-11	315	36/0	
2	3	MEGADETH	<i>World</i>	(Sanctuary)	279	-25	304	45/0	
5	4*	FEAR FACTORY	<i>Digimortal</i>	(Roadrunner)	252	26	226	38/0	
4	5*	OZZFEST	<i>Second</i>	(Divine/Priority)	243	7	236	34/0	
6	6*	CROSSBREED	<i>Synthetic</i>	(Artemis)	221	7	214	28/0	
12	7*	VISION OF...	<i>From</i>	(TVT)	221	69	152	58/49	
8	8*	CLUTCH	<i>Pure</i>	(Atlantic/AG)	220	19	201	43/5	
17	9*	DRY KILL LOGIC	<i>Darker</i>	(Roadrunner)	219	80	139	57/47	
9	10*	STAIN'D	<i>Break</i>	(Flip/Elektra)	198	7	191	24/0	
10	11*	PROFESSIONAL...	<i>Profession</i>	(Geffen/Interscope)	195	14	181	24/0	
13	12*	PUYA	<i>Union</i>	(MCA)	184	34	150	38/1	
16	13*	LIFER	<i>Lifer</i>	(Universal)	179	37	142	29/0	
7	14	GOD FORBID	<i>Determination</i>	(Century Media)	178	-26	204	30/0	
11	15*	SPEAK NO EVIL	<i>Welcome</i>	(Universal)	176	22	154	34/0	
35	16*	MORTICIAN	<i>Domain</i>	(Relapse)	163	88	75	21/0	
22	17*	MUSHROOMHEAD	<i>XX</i>	(Eclipse)	157	31	126	28/0	
26	18*	NO ONE	<i>No One</i>	(Immortal/Virgin)	150	50	100	42/1	
28	19*	CULT	<i>Beyond</i>	(Lava/Atlantic/AG)	147	51	96	32/0	
14	20	STEREOMUD	<i>Perfect</i>	(Loud/Columbia/CRG)	138	-12	150	23/0	
24	21*	DERIDE	<i>Scars</i>	(The Music Cartel)	137	21	116	33/0	
20	22*	FROM ZERO	<i>One</i>	(Arista)	133	1	132	20/0	
15	23	CANDIRIA	<i>300</i>	(Century Media)	131	-18	149	32/0	
25	24*	DUST TO DUST	<i>Dust</i>	(Sanctuary)	129	28	101	53/49	
19	25	BLACK LABEL SOCIETY	<i>Alcohol</i>	(Spitfire)	128	-8	136	26/0	
23	26*	SEPULTURA	<i>Nation</i>	(Roadrunner)	122	3	119	17/0	
18	27	AMORPHIS	<i>Am</i>	(Relapse)	117	-20	137	20/0	
30	28*	MY RUIN	<i>Prayer</i>	(Spitfire)	116	22	94	34/1	
21	29	RAMMSTEIN	<i>Mutter</i>	(Universal)	108	-23	131	19/0	
D	30*	PRO PAIN	<i>Road</i>	(Spitfire)	107	53	54	27/1	
48	31*	CADAVER INC.	<i>Discipline</i>	(Earache)	103	45	58	31/0	
32	32*	INSOLENCE	<i>Sampler</i>	(Maverick)	101	15	86	22/0	
34	33*	SOIL	<i>EP</i>	(J Records)	98	22	76	32/0	
39	34*	SPIKE 1000	<i>Waste</i>	(Portrait/CRG)	89	18	71	18/0	
33	35*	KATATONIA	<i>Last</i>	(Peaceville)	85	4	81	17/0	
29	36	MONSTER MAGNET	<i>God</i>	(A&M/Interscope)	82	-14	96	15/0	
27	37	SALIVA	<i>Every</i>	(Island/IDJMG)	79	-19	98	10/0	
45	38*	MONSTROSITY	<i>Enslaving</i>	(Conquest)	75	14	61	25/0	
47	39*	ZYKLON	<i>World</i>	(Candlelight)	73	13	60	17/0	
38	40*	SPIRIT CARAVAN	<i>Elusive...</i>	(Tolotta)	72	3	69	21/1	
37	41	EPOCH OF UNLIGHT	<i>Caught</i>	(The End)	70	-4	74	17/0	
42	42*	SKRAPE	<i>New</i>	(RCA)	70	4	66	8/0	
D	43*	BROTHER'S KEEPER	<i>Fantasy</i>	(Trustkill)	69	17	52	15/0	
31	44	SAVATAGE	<i>Poets</i>	(Nuclear Blast)	66	-25	91	11/0	
D	45*	LOST HORIZON	<i>Awakening</i>	(KOCH)	62	16	46	20/1	
D	46*	AMERICAN...	<i>Background</i>	(Equal Vision)	61	17	44	24/2	
D	47*	DOG FASHION DISCO	<i>Anarchists</i>	(Spitfire)	61	16	45	13/0	
50	48*	DROWNING POOL	<i>Bodies</i>	(Wind-Up)	60	4	56	14/0	
36	49	SYSTEMATIC	<i>Somewhere</i>	(The Music Co./Elektra)	60	-15	75	9/0	
44	50	THURSDAY	<i>Full</i>	(Victory)	60	-3	63	7/0	

add action

- 1T) Dust To Dust, *Dust To Dust*, Sanctuary, (49)
- 1T) Vision of Disorder, *From Bliss to Devastation*, TVT (49)
- 3) Dry Kill Logic, *The Darker Side Of Nonsense*, Roadrunner, (47)
- 4) Groovenics, *Groovenics*, Spitfire, (42)
- 5) Otep, *Jihad*, Capitol, (36)

most increased

- 1) Mortician, *Domain Of Death*, Relapse (+88)
- 2) Dry Kill Logic, *The Darker Side Of Nonsense*, Roadrunner (+80)
- 3) Vision of Disorder, *From Bliss to Devastation*, TVT (+69)
- 4) Pro Pain, *Road Rage*, Spitfire (+53)
- 5) Cult, *Beyond Good And Evil*, Lava/Atlantic/AG (+51)

ma bell meltdown

3-1	MEGADETH	Sampler	(Sanctuary/SRG)
4-2	STATIC X	<i>Machine</i>	(Warner Bros.)
D-3	DRY KILL LOGIC	<i>Darker...</i>	(Roadrunner)
1-4	FEAR FACTORY	<i>Digimortal</i>	(Roadrunner)
2-5	TOOL	<i>Lateralus</i>	(Volcano)
5-6	MUSHROOMHEAD	<i>XX</i>	(Eclipse)
D-7	THE CULT	<i>Beyond</i>	(Lava/Atlantic/AG)
6-8	AMORPHIS	<i>AM</i>	(Relapse)
8-9	BLACK LABEL SOCIETY	<i>Alcohol...</i>	(Spitfire)
9-10	CROSSBREED	<i>Synthetic Division</i>	(Artemis)

Pure Cyberspins

LW	TW	Artist	Title	Label	Plays	TW	LW	Move	Cume/Adds
2	1*	MEGADETH	WORLD	(Sanctuary)	139	31	108	4/0	
3	2*	GODSMACK	AWAKE	(Republic/Universal)	129	37	92	3/0	
1	3	CULT	BEYOND	(Lava/Atlantic)	103	-27	130	3/0	
5	4*	STATIC-X	MACHINE	(Warner Bros.)	92	6	86	2/0	
6	5*	FEAR FACTORY	DIGIMORTAL	(Roadrunner)	88	3	85	3/0	
7	6*	STEREOMUD	ALBUM	(Loud/Columbia)	78	13	65	2/0	
D	7*	MONSTER MAGNET	GOD	(A&M/Interscope)	75	23	52	3/0	
10	8*	STAIN'D	BREAK	(Flip/Elektra)	74	16	58	2/0	
D	9*	DISTURBED	COMING	(Giant)	66	26	40	2/0	
D	10*	LINKIN PARK	HYBRID	(Warner Bros.)	60	4	56	2/0	



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

Reports can be:

FAXED to:

(856) 424-6943

E-FAXED to:

(801) 659-4999

EMAILED to

fmqb@fmqbmail.com

For Stuff You Should Know, go to www.fmqb.com

fmqb june 22, 2001

TRADE SHOTS



Seven Mary Three played the 3rd Annual Bunny Ball at the Playboy Mansion. Even Hugh Hefner came out to watch the band's stripped down set. Seen here afterwards are (l-r) Mammoth VP/Promotion Pete Rosenblum, Seven Mary Three singer Jason Ross, Mammoth National Director Promotion Tommy Delaney, Seven Mary Three's Casey Daniel, WEDG/Bufalo APD Ryan Patrick, fmqb's Michael Parrish.



Caught outside the Century Plaza hotel at R&R Convention 2001 are KRXQ Sacramento PD Pat Martin, Dr. Demento and fmqb's Paul Heine, with the former Prez in the background.



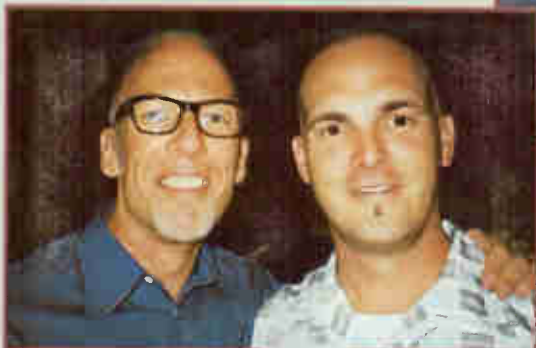
Hollywood's Nick Bedding, KIOZ/San Diego's Shannon Leder, and Clear Channel-Tampa's Brad Hardin at the Bunny Ball.



fmqb's Paul Heine (top left), Cox's Virgil Thompson, and KISS/San Antonio's Kevin Vargas (bottom left) cozy up with the Minnesota triplets.



Duane Doherty takes time from his busy days at KDGE & KEGL Dallas for some fun in L.A. and a chat with Elektra's Al Tavera.



Reprise Sr. VP/Promotion Phil Costello catches up with the very extreme Dave Wellington.



Clear Channel programmers Bob Richards (Denver), Tim Dukes (Atlanta), Mike O'Connor (Denver) and Shauna Moran (San Diego) hang with Atlantic's Danny Buch.

MODERN ROCK

modern chart 62

specialty spins 62

modern music 63

modern crossroads 64



modernROCK

Top 50 Airplay

June 22, 2001

LW	TW	Artist	Track	Label	TW	Move	LW	2W	3W	Cume/Adds
1	1	STAINED	BEEN	(Flip/Elektra/EEG)	3698	-37	3735	3602	3518	92/0
2	2	WEEZER	HASH	(Interscope)	3267	47	3220	3179	2996	95/0
3	3	BLINK 182	ROCK	(MCA)	3061	87	2974	2702	2504	93/0
4	4	TOOL	SCHISM	(Volcano)	2573	80	2493	2379	2112	86/0
8	5	STONE TEMPLE...	DAYS	(Atlantic/AG)	2337	326	2011	775	0	93/2
5	6	LINKIN PARK	CRAWLING	(Warner Bros.)	2308	-31	2339	2286	2052	83/1
6	7	TANTRIC	BREAKDOWN	(Maverick)	2164	-157	2321	2535	2546	69/0
7	8	SALIVA	YOUR	(IDJMG)	2118	70	2048	2060	1897	75/0
9	9	U2	ELEVATION	(Interscope)	2070	69	2001	1891	1819	80/0
11	10	SUM 41	FAT	(IDJMG)	2065	144	1921	1803	1598	86/0
12	11	311	YOU	(Republic/UMG)	2038	273	1765	1077	305	91/3
10	12	DEPECHE MODE	DREAM	(Reprise)	1831	-92	1923	2022	1920	73/0
13	13	INCUBUS	DRIVE	(Immortal/Epic)	1594	-113	1707	1992	2197	47/0
16	14	NINE INCH NAILS	DEEP	(Elektra/EEG)	1514	-43	1557	1521	1302	77/0
14	15	DAVE MATTHEWS...	SPACE	(RCA)	1500	-168	1668	1861	1806	58/0
15	16	LIMP BIZKIT	WAY	(Flip/Interscope)	1441	-215	1656	1899	2089	47/0
22	17	DAVE NAVARRO	REXALL	(Capitol)	1290	103	1187	923	752	83/3
D	18	CAKE	SHORT	(Columbia/CRG)	1250	938	312	0	0	77/8
27	19	FUEL	BAD	(Epic)	1234	241	993	647	203	70/3
17	20	SEVEN MARY...	WAIT	(Mammoth)	1232	-43	1275	1205	1172	59/1
23	21	LIFEHOUSE	SICK	(DreamWorks)	1230	45	1185	1097	1013	63/3
18	22	TRAIN	DROPS	(Columbia/CRG)	1185	-54	1239	1394	1497	41/0
21	23	CULT	RISE	(Atlantic/AG)	1174	-15	1189	1178	1104	60/0
19	24	STABBING WESTWARD	SO	(KOCH)	1142	-63	1205	1218	1165	63/0
28	25	ALIEN ANT FARM	SMOOTH	(DreamWorks)	1097	158	939	724	492	54/3
24	26	RADIOHEAD	MIGHT	(Capitol)	1069	-21	1090	1112	1084	59/0
20	27	AMERICAN HI FI	FLAVOR	(IDJMG)	975	-226	1201	1564	2025	34/1
29	28	GODSMACK	GREED	(Republic/UMG)	917	25	892	876	826	43/0
30	29	STAINED	OUTSIDE	(Flip/Elektra/EEG)	904	40	864	903	773	35/0
26	30	COLDPLAY	SHIVER	(Netwerk/Capitol)	895	-134	1029	1128	1013	49/1
25	31	REHAB	IT	(Epic)	894	-194	1088	1223	1189	41/0
34	32	3 DOOR DOWN	BE	(Republic/UMG)	849	117	732	444	67	58/6
36	33	PRIME sth	STUPID	(Giant/Reprise)	755	47	708	598	515	53/3
38	34	CALLING	WHEREVER	(RCA)	703	92	611	436	343	43/0
32	35	FATBOY SLIM	WEAPON	(Astralwerks)	684	-93	777	790	733	37/0
45	36	DISTURBED	DOWN	(Giant/Repris)	673	193	480	224	137	49/4
31	37	POE	HEY	(Atlantic/AG)	670	-114	784	1163	1408	28/0
33	38	OURS	SOMETIMES	(DreamWorks)	661	-88	749	770	731	42/1
35	39	3 DOORS DOWN	DUCK	(Republic/UMG)	659	-55	714	1013	1207	25/0
39	40	STEREOMUD	PAIN	(Columbia/CRG)	636	35	601	513	417	43/3
37	41	LIFEHOUSE	HANGING	(DreamWorks)	579	-49	628	923	1041	21/0
40	42	GODSMACK	AWAKE	(Republic/UMG)	576	-22	598	651	632	21/0
41	43	SUGAR RAY	WHEN	(Atlantic/AG)	568	-15	583	557	495	30/0
44	44	TRICKY	EVOLUTION	(Hollywood)	558	51	507	397	363	41/1
42	45	OFFSPRING	MILLION	(Columbia/CRG)	529	-14	543	569	471	30/0
D	46	GORILLAZ	CLINT	(Virgin)	469	161	308	189	112	37/9
43	47	R.E.M.	IMITATION	(Warner Bros.)	459	-76	535	868	1022	26/0
47	48	PETE YORN	LIFE	(Columbia/CRG)	455	-1	456	368	317	25/0
50	49	SCAPEGOAT WAX	AISLE	(Grand Royal)	450	31	419	386	358	35/1
46	50	TRAVIS	SING	(Epic)	413	-59	472	528	507	33/0

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

- PUDDLE OF MUDD** 28 adds
"Control"
(Flawless/Geffen)



- BETTER THAN EZRA** 20 adds
"Extra Ordinary"
(Beyond)
- ADEMA** 14 adds
"Giving In"
(Arista)
- INSOLENCE** 13 adds
"Poison Well"
(Maverick)
- JOYDROP** 12 adds
"Sometimes Wanna Die"
(Tommy Boy)
- CRYSTAL METHOD** 10 adds
"Name Of The Game"
(Interscope)
- DARWIN'S WAITING ROOM** 9 adds
"Feel So Stupid"
(MCA)
- GORILLAZ** 9 adds
"Clint Eastwood"
(Virgin)
- CAKE** 8 adds
"Short Skirt/Long Jacket"
(Columbia/CRG)
- COLD** 7 adds
"End Of The World"
(Flip/Geffen)
- CLUTCH** 7 adds
"Careful With That Mic"
(Atlantic/AG)

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

Top Ten Singles

ARTIST	SONG	LABEL
1. Crystal Method	"Name Of The Game"	(Interscope)
2t. Adema	"Giving In"	(Arista)
Built To Spill	"Strange"	(Warner Bros.)
4. Faithless	"We Come 1"	(Arista)
5. Godhead	"Eleanor Rigby"	(Posthuman/Priority)
6t. Jimmy Eat World	"Bleed American"	(DreamWorks)
Joydrop	"Sometimes I Wanna..."	(Tommy Boy)
Perry Farrell	"Song Yet To Be Sung"	(Virgin)
9t. Pennywise	"F*ck Authority"	(Epitaph)
Ministry	"What About Us?"	(Warner Bros.)

Top Ten Albums

ARTIST	ALBUM	LABEL
1t. Gorillaz	Gorillaz	(Virgin)
Pennywise	Land Of The Free?	(Epitaph)
3. Built To Spill	Sabonis Tracks	(Warner Bros.)
4. Faithless	Outrospective	(Arista)
5t. Air	10,000 Hz. Legend	(Astralwerks)
Jimmy Eat World	Bleed American	(DreamWorks)
7t. Helicopter Helicopter	By Starlight	(Lunch)
Ministry	Greatest Fits	(Warner Bros.)
Stereo MC's	Deep Down & Dirty	(IDJMG)
10. Radiohead	Amnesiac	(Capitol)

modernMUSIC PAGE

modernmovers



#1 modern

Staind, "It's Been Awhile" (Flip/Elektra/EEG) Laughing in the face of all that oppose it, Staind's first offering from their hit sophomore effort, *Break The Cycle*, remains unbroken in its quest to be the most played Modern Rock song of 2001. 3698 spins on 92 stations, nearly 400 spins ahead of its closest competitor.

Cake, "Short Skirt/Long Jacket" (Columbia/CRG) Seventy-seven stations, including 8 adds this week, are spinning this out-of-the-box monster 1250 times, good for a chart debut at 18*. This is classic Cake, which should equal staying power and great research. New this week on LIVE 105, WPBZ, WPLY, KAEP, and KXCS.

Clutch, "Careful With That Mic" (Atlantic/AG) Off to a strong start, "Careful With That Mic" has the potential to be a real big hit this summer in both the Modern and Active Rock formats. Be sure to give it a serious look. It could grow into much more than a decent, aggressive night record. New this week at WROX, WEJE, KMBY, WNFZ, WHRL, KCCQ, and WJSE. Already on at WXRK, WXDX, KPNT, WBSX, and more.

Jimmy Eat World, "Bleed American" (DreamWorks) Add WPBZ, WBSX, X96, WCYY, and WROX to the growing list of believers. "Bleed American" is a great track from a tremendous album and warrants your immediate attention. This is one act that the format should make huge, no questions asked. Already on KEDJ, 89X, KFMA, WHFS, KNDD, WFSM, WHRL, KTEG, KPNT, WKRL, 91X, Q101, WRAX, WPLA, WFNX, and WXDX.



Gorillaz, "Clint Eastwood" (Virgin) Gorillaz makes their debut on the chart (46*) this week behind 469 spins on 37 stations. Don't hesitate or second-guess this record. It's simply too cool, too hooky and too reactive to not work. Just ask KPNT, KFRR, Q101, KDGE, KROQ, WBRU, KROX, 91X, WFNX, WMRQ, and WRAX. New at KNDD, WXDX, 89X, KNRK, X96, WPBZ, and WROX.

Puddle of Mudd, "Control" (Flawless/Geffen) A HUGE week for Robbie Lloyd and the folks at Interscope this week. Twenty-eight stations added this explosive debut track out-of-the-box. In fact, in all of our conversations with programmers, we've heard nothing but excellent things about this song and this band. Count on it making some serious waves in the weeks and months ahead. New at Q101, WXTM, WXRK, LIVE 105, 91X, and KNDD. Already on at KROQ.

Insolence, "Poison Well" (Maverick) Thirteen stations added "Poison Well" this week, making it our fourth Most Added track. Immediate airplay at stations such as WXRK, WROX, KNDD, WAQZ, WFNX, LIVE 105, KKND, WXDX should really help the cause.

Pennywise, "Fuck Authority" (Epitaph) Pennywise was recently in the news after being denied clearance to play a free show for fans in the parking lot of Tower Records on the Sunset Strip. The police cancelled the show allegedly because of the rebellious theme of this single. The fact that the band had all the right permits didn't seem to matter. The cancelled show promoted the attention of various local TV and radio (KROQ's Kevin & Bean and Loveline) news outlets. The end result - their album, ironically titled *Land of the Free?*, sold 800 records at Tower Sunset in one day. Not playing the song? Maybe, just maybe you're missing the boat.

Joydrop, "Sometimes Wanna Die" (Tommy Boy) This is a *great* song, bottom line. If you're not playing any female-fronted records, this one may force your hand - it's that good. New this week at KWOD, WJSE, KMBY, WCDW, WHRL, WFSM, and WWVV.

Cold, "End Of The World" (Flip/Geffen) Count on this single being another step in the right direction for Cold. If you're still playing their last smash, "No One," make room for "End of the World" and expect similar, if not better results.

Dave Navarro, "Rexall" (Capitol) Up 103 spins and moving 22-17* on the chart, "Rexall" continues its climb toward Top 10 status. Dave Navarro is revealing himself to be every bit as talented center stage as he was side stage dazzling audiences with his axe work. Apparently, programmers and listeners agree. New this week at LIVE 105, WEDG, CFNY, and spinning regularly on 80 others.

modernpriority



Adema "Giving In" (Arista)

A week before impact this song has already taken

off. The buzz is enormous and the set-up job done by Jeff Sodikoff was just as huge. Taken from their self-titled debut (in stores 8/21) and featuring lead vocalist Mark Chavez, who, in case you didn't know, is the brother of KoRn's Jonathan Davis. You'd think that would be enough to start a feeding frenzy by radio and listeners, but the fact is that the music stands tall all by its lonesome. New this week at LIVE 105, Q101, KNDD, KEDJ, WNFZ, KKND, and already spinning at KROQ, WXRK, WHFS, and WBCN.

available for airplay

6.25-26

Adema, "Giving In" (Arista)
American Hi-Fi, "Another Perfect Day" (IDJMG)
Butterfly Jones, "Anywhere But Now" (Vanguard)
Crystal Method, "Name of the Game" (Interscope)
Econoline Crush, "You Don't Know What It's Like" (Restless)
Good Charlotte, "Festival Song" (Epic)
No One, "Chemical" (Immortal/Virgin)
Moke, "My Degeneration" (Ultimatum)
Ike Reilly, "Last Time" (Universal/UMG)

7.2-3

Mest, "Cadillac" (Maverick)
Radiohead, "Knives Out" (Capitol)
Stroke 9, "Kick Some Ass" (Universal/UMG)
Train, "Respect" (Columbia)

modern CROSSROADS

Showtime

fmqb's Weekly Watch on the Festival Season.

6/22 WXRK/New York 5th Annual Dysfunctional Family Picnic at Jones Beach featuring Stone Temple Pilots, Jane's Addiction, Blink 182, Papa Roach, Staind, Linkin Park, 3 Doors Down, Disturbed, Crazy Town and Adema.

6/23 KROQ/Los Angeles 9th Annual Weenie Roast at Verizon Amphitheater featuring Blink 182, Coldplay, Crazy Town, The Cult, Disturbed, Jane's Addiction, Linkin Park, Living End, New Found Glory, Papa Roach, Pennywise, Stabbing Westward, Staind, Sum 41 and 311.

6/30 KTCL/Denver Mile High Meltdown at the Pepsi Center featuring Collective Soul, Eve 6, Rehab, Oleander, G. Love & Special Sauce, Sum 41, and Lucky Boys Confusion.

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

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

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

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

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

7/25 WPLY/Philadelphia FEZtival at the Tweeter Center featuring Weezer, Barenaked Ladies, Our Lady Peace, Lifehouse, Vertical Horizon, Guided By Voices, Good Charlotte, Ours, Scapegoat Wax, Pete Dinklage, Tenacious D, Sarah Harmer, Richard Cheese and Lounge Against The Machine.

7/29 WMRQ/Hartford radio104fest

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

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

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

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

8/26 WEDG/Buffalo Edgefest

September - KEDJ/Phoenix That Damn Show

Labor Day Weekend - KPNT/St. Louis Pointfest

9/15 WEND/Charlotte End of Summer Weenie Roast

9/21 99X/Atlanta - Big Day Out

9/22 99X/Atlanta - Big Day Out

11/3 WPBZ/West Palm Beach Bake Sale



9th Annual Weenie Roast Is Sold Out



KROQ/Los Angeles' 9th Annual Weenie Roast this Saturday is sold-out, but lucky listeners in the L.A. area can still win tickets and visit the Weenie Roast Web page on kroq.com for info on all the bands, a downloadable Weenie Roast screensaver, and entry information on their Roadie For A Day contest that will give a KROQ Street Team member the opportunity to see all the goings-on backstage and onstage, and outside the bands' dressing rooms. Visit the KROQ Web site for a live audio/video Webcast, presented by House of Blues, starting at 3 p.m. PT. See Showtime on this page for the complete Weenie Roast line-up.

Attention Young Filmmakers: KEDJ/Phoenix is offering listeners the chance to film video and audio of a day at the Warped Tour. The fledgling filmmaker will be instructed to shoot video of performances of the bands, demonstrations of extreme sports, and fans in the audience. After the shoot, the listener will head to the John Lennon Educational Tour Bus where they will learn how to mix and edit the tapes so they can take home a video copy of their Warped experience. The John Lennon Educational Tour Bus is a non-profit mobile recording and video studio, complete with the latest instruments and gear. As it travels the country, the Bus provides sessions to high school and college kids who create their own original music and video tracks using current technological advances. It includes 32 digital track recording, computers, CD burners, video editing capabilities and features a full range of instruments including guitars, basses, keyboards, and drums. Winners of the contest will receive a Yamaha Guitar, a 10-Pack of Maxwell CD-Rs, a John Lennon Songwriting Contest T-shirt, and a 6-pack of Merlins Energy Source.

Making A Difference: Proof that even small markets can make an impact with a rising band - WBSX/Wilkes-Barre is the only station in Northeast PA playing "Bodies" from Drowning Pool. When the band's first CD came out June 5, it debuted on *Soundscan* at #10 for Wilkes-Barre with 506 pieces sold, making the Wilkes-Barre sales for the debut week 4th in the country.

WXDX and Yuengling's Show Us Your Cans Contest:

WXDX/Pittsburgh and Yuengling Lager are teaming up for a promotion in search of the area's best "cans." As of Monday, June 18, listeners could submit photographs of themselves to WXDX to enter the Yuengling promotion. Starting July 2, listeners can log onto 1059thex.com and vote for their favorite cans. Ten valid registrants with the most votes will be selected to compete for the grand prize. The "Show Us Your Cans" finals will take place at Rock Jungle, Saturday, July 7. There, one grand prizewinner will be chosen for a trip for two to either Cancun or Punta Cana. The trip includes round-trip airfare, four-night hotel accommodations at the all-inclusive Iberostar Resorts, and transfers from Pittsburgh to Cancun/Punta Cana for two people.

Crash Your Crib: WEDG/Buffalo's current *Crash Your Crib* promotion with The Living End has listeners in a tizzy. This ultra-cool promotion awards one lucky listener with a house party for 60 people complete with all their favorite Edge personalities, food, beverages, a grill they can keep and a backyard concert with The Living End. Those that hear the sound of the Edge knocking on a door must call in and be caller 13 to qualify.

New This Week:

WAAF WRIF WMRQ WXZZ KNRQ
WIXO WBSX WIYY WJRR WRCQ
KLAQ KFMX WYNF KZOZ KZRR

Already On:

KUPD KXXR KBPI WMMS WEBN
KRXQ WLZR WHJY WNOR KISS
WAQZ WFNX KPNT WHRL KWOD
KEDJ WKRL WXSX WZTA WLUM
KPOI WROX WRZX WLRS WNVE
KIOZ ...And Many More.

"Sweet Daze"
From the
self-titled
album

pete .

www.petenoise.com

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Track Produced and Engineered by
Ross Hogarth for Hoax Productions.

Additional Production by
David Kahne and Jason Slater

Management: Vinny Rich
for It's A Gas Management

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R&R Mainstream Rock: 44*-34*
R&R Active Rock: 48*-34*

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