



July 21, 2000

The Ancient Art of Artist Development



Prospecting Digital Music: A Look Inside Webnoize Research's Napster University Report



Conclave 2000: A Day in the Life of New Programming Realities



Doing Your Job Better: Old Fashioned Ways of Attracting Listeners



ONE OF THE MOST TALKED ABOUT NEW RECORDS OF THE SUMMER!

dexter freebish

“Leaving Town”

Impacting
July 24th!



Couldn't Wait:
KTBZ KNRK
And More!

The new single from the forthcoming album

A Life Of Saturdays

Produced by John Shanks and Dexter Freebish
Mixed by Tom Lord-Alge
Management: Sixth Man Inc.

dexterfreebish.com



hollywoodandvine.com

© 2000 Capitol Records, Inc.

Publisher/Owner
Kal Rudman

Executive VP/GM
Fred Deane
fdeane@fmqbm.com

VP/Executive Director
Paul Heine
pheine@fmqbm.com

**Managing Director/
Modern Rock Director**
Michael Parrish
mparrish@fmqbm.com

Administrative Director
Judy Swank
jswank@fmqbm.com

Associate Director
Jay Gleason
jgleason@fmqbm.com

Progressive Director
Sybil McGuire
smcguire@fmqbm.com

**Progressive Specialist/
Advertising Coordinator**
Kevin Boyce
kboyce@fmqbm.com

Modern Rock Specialist
Mike Bacon
mbacon@fmqbm.com

Metal Radio Specialist
Bram Teitelman
bteitelman@fmqbm.com

New Media Specialist
Andy Gradel
agradel@fmqbm.com

Research Specialist
Kathy Wagner
kwagner@fmqbm.com

Art Director
Janet Driale-McArdle
jmcardle@fmqbm.com

Designers
Nancy Green
Leslie Crawford
Gina LaMaina
Linda Steere

Production Assistants
Susan Adcock
Terry Benedetti
Kerry Ehrhart

Editorial/Research Assistants
Danielle Byfield
Theresa Meire
Charmaine Parker
Liz Romaine
Brad Maybe
Kevin McManmon
Ginny Reilly
Ruth Watts

Contributing Editors
Tom Barnes, Dave Beasing, Ted Boltan, John Bradley, Dennis Constantine, Bob Davis, Tim Davis, Alex DeMers, Greg Gillispie, Mike Henry, Liz Janik, Chris Kennedy, Randy Lane, Dave Lange, Terry Marshall, Mark Ramsey, Larry Rosin, Paul Sexton, Denny Somach Productions, Pat Welsh

Executive Mews, F-36
1930 East Marlton Pike
Cherry Hill, NJ 08003

(856) 424-9114

Fax: (856) 424-6943

Email: fmqb@fmqbm.com

fmqb
www.fmqb.com
ROCK

July 21, 2000 • ISSUE No. 1202

content

upfront

3 **Prospecting Digital Music: A Look Inside Webnoize Research's Napster University Report**

While the attraction of Napster is the access to songs, surprisingly low counts of songs are actually kept by users after download. And while Napster is currently a free service, 58.5 percent of the respondents would be willing to pay \$15 per month for the service, proving that free music is not the main draw.

3 **Conclave 2000: A Day in the Life of New Programming Realities**

The Rock panel at last week's Conclave gave voice to the cold, sometimes hard realities of programming in a consolidated radio world, with an underlying theme that everyone is still learning how to do more with less.

11 **Doing Your Job Better: Old Fashioned Ways of Attracting Listeners**

With programmers increasingly focused on non-traditional revenue streams, e-business, Web sites and electronic databases, now is a good time for a reminder about some of the traditional methods of attracting and keeping listeners.

the week in music

17 **Stats Summary**

18 **New Music Page**

22 **Rock Charts**

20 **Airplay Analysis**

23 **Regional Call-Out Research Scores**

music news

24 **Kid Rock Sued By Former Manager... Creed Fire Back At Bizkit... New U2, R.E.M. Albums On The Way... Former Mike And The Mechanics Singer Dies.**

must read

31 **Ratings** The first batch of Spring 2000 Arbitrons roll.

46 **Trade Shots** Kodak moments from Conclave 2000.

departments

33 **Active** Survivor promotions from KIOZ, WEBN, and WGIR.

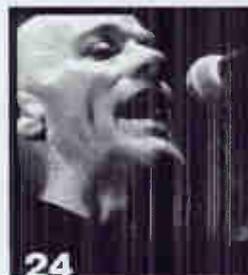
34 **Progressive** *Steal This Movie* Steals Most Added!

38 **Metal** *Ozzfest*, *Tattoo The Earth* Lineup Changes; Union Underground Most Added.

39 **Modern** Red Hot Chili Peppers Score Their Third #1 Single from *Californication*.

cover story

52 **The Ancient Art Of Artist Development** Understanding that artist development is a crucial ingredient for the evolution of Rock radio, *fmqb* questions whether or not its practice has improved or declined. With the assistance of programmers and promotion heads alike, we analyze artist careers, the factors that determine their successes and failures, and what we can do to improve the ancient art of artist development.





Closer to Myself **radford**
the new single from



from their self-titled debut release
ON YOUR DESK NOW

Produced by Paul Fox
Mixed by Tom Lord-Alge
A&R Direction: Bruce Flohr
Management: Richard Bishop and David Crowley for 3AM

**Impacting Rock
Radio This
Week - 7/25**

www.radfordonline.com



The RCA Records Label is a unit of BMG Entertainment • TM(s) © Registered • Marcal's Reg. (s) (s) © General Electric Co., USA • BMG Logo is a trademark of BMG Music • ©2003 BMG Entertainment Unit

Conclave 2000: A Day in the Life of New Programming Realities

MINNEAPOLIS – The Rock panel at last week's Conclave gave voice to the cold, sometimes hard realities of programming in a consolidated radio world, with an underlying theme that everyone is still learning how to do more with less. There was no shortage of day-in-the-life testimony on the dais: Ten radio stations sharing one production room. An on-air/programming/promotion department staffed by just four full-time employees. A GM who ordered his consultant not to let the Classic Rocker in his cluster rise above third place 25-54, so his Country and AC stations could stay first and second. And getting fired... *via voicemail!*

Unlike its big city convention cousins on the coasts, the Conclave attracts a disproportionate share of medium and

small market broadcasters, opening a window on radio outside the majors. Moderator Gregg Steele of Clear Channel- South Florida wanted to take 'Clavers through a day in the life of a pro-



They read the news today, oh boy: panelists at the Rock symposium

grammer "using real-life programmers and their experiences." With "not a lot of money and attention flowing to the radio station," and no promotion department, former WRKR/Kalamazoo PD Margot Smith spoke of the need for cheap creative promotions. So she staged a Creed

karaoke contest right at the concert venue, upgrading winners to front-row seats. "Managing your time is easier because you have fewer people to manage," Steele noted, wryly. Calling Prophet voicetracking technology "a really good system," WAMX/Huntington PD Debbie Wylde said "you don't know if its live or not. [We've had] no problems."

Hal Fish, who juggles programming for two stations in Columbus, spoke of staffing his new Classic Rocker with just three live talents, and voicetracking the rest – not an uncommon scenario at start-ups and also-rans. But Fish still has big quarterly promotions to bank on, like a recent Hummer giveaway on WBZX, marketed through a "want a hummer?" staggered billboard campaign. Between working on both programming

continued on page 7

Todd Thomas Named WMRQ/Hartford PD

AMFM keeps it in the family as WGIR/Manchester-WHEB/Portsmouth PD Todd Thomas has been named to the vacant programming post at WMRQ/Hartford, ending a two-month search for former PD Dave Hill's replacement. Thomas will take over the 'MRQ reigns in mid-August. Also making the move to Hartford is 'GIR MD/air personality Kristin Burns, who has been named APD/MD at WHCN. The search is on for a new PD at WGIR.

"Todd is a new age thinker with an old fashioned work ethic," GM Paula Messina told *fmqb*. "He is inspirational in his programming philosophies and management style and is the perfect addition to the uniquely talented personalities at WMRQ. We are very excited to have such a talent join our Hartford cluster!"

"Kristin is taking on a position that took many months to fill," Messina continued. "Her incredible organization along with her knowledge of the Rock format makes her a tremendous asset to WHCN. We are very fortunate to have her on board."

"I'm excited by the potential of this radio station to be a big player in the market," Thomas added. "There are a lot of good people already there and I'm looking forward to working with them."

Thomas has spent two years at WGIR. Before joining AMFM, he was PD at WXVO/Knoxville.

-Michael Parrish

Kid Rock Sued By Former Manager... Creed Fire Back At Bizkit... New U2, R.E.M. Albums On The Way... Former Mike And The Mechanics Singer Dies.

Prospecting Digital Music

A Look Inside Webnoize Research's Napster University Report

Ever since the RIAA filed suit against Napster last December, you can't turn around without reading another development in the saga of the embattled file swapping company. While the outcome of Napster's future is still up in the air, the result of all the coverage has brought the issue of downloading digital media into mainstream consciousness.

A recent Webnoize Research survey of 4,294 college students in the New England area revealed some of the effects Napster and similar applications are having. The results of the study suggest the "viability of a new business model that combines free content with advertising and subscription-based access to exclusive content, features and services, and real-world benefits." But to get to this model, the music industry will have to clear many old-school thought processes, leap over the Napster hurdle, and whole-heartedly jump into the prospects of digital music delivery.

Understanding Who Uses Napster

Copyright infringement issues aside, Napster has created one of the best solutions for digital music file swapping. The company maintains 150 servers that users can log on to and share their MP3 files with other users on the same server, with each server supporting roughly 600 users. Among those polled by Webnoize, 70 percent say they use Napster on a monthly basis,

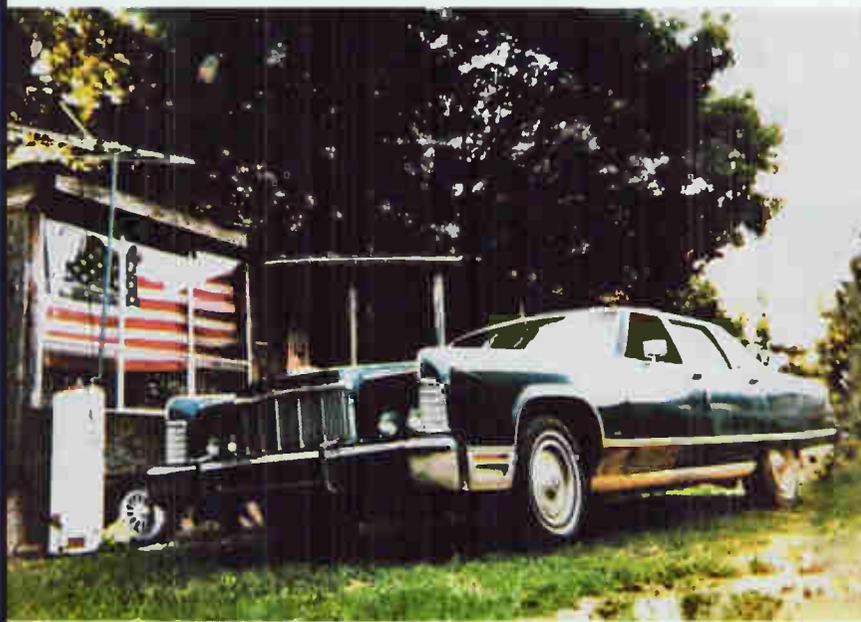
continued on page 9

NORTH MISSISSIPPI

★ ★ ★ ALLSTARS ★ ★ ★

NORTH MISSISSIPPI

★ ★ ★ ALLSTARS ★ ★ ★



"SHAKE HANDS WITH SHORTY"

★ ★ ★ ★ — *Newsweek*

"...the most talented, dynamic, and altogether ass-kicking roots-rock act in years."

— *Men's Journal*

"...a hellish romp through the hill country."

— *Rolling Stone*

"...fierce, hypnotic boogie."

— *Time*

"SHAKE 'EM ON DOWN" *The first single from the*
Allstars' debut album
Going for adds at Rock July 24th

Already Shakin' At:

WDHA WMFS KLBJ

- **Performing on Conan O'Brien on July 25th**
- **Performing at Farm Aid 2000 on Sept. 17th**

ON TOUR NOW...

7/21/00 Boulder CO
 7/22/00 Ft. Collins CO
 7/23/00 Aspen CO
 7/27/00 Chicago IL
 7/28/00 Chicago IL
 7/29/00 Minneapolis MN

7/30/00 Minneapolis MN
 8/02/00 Victor ID
 8/03/00 Boise ID
 8/6/00 Seattle WA
 8/7/00 Portland OR
 8/8/00 Eugene OR

8/11/00 San Francisco CA
 8/12/00 Reno NV
 8/14/00 Los Angeles CA
 8/15/00 Los Angeles CA
 8/16/00 Tucson AZ
 8/19/00 Boulder CO

8/25/00 UK
 8/26/00 Belgium
 8/27/00 Holland
 8/28/00 UK
 9/15/00 Telluride CO
 9/16/00 Telluride CO

Management:
Mike's Artist Management

www.nmallstars.com
www.tonecool.com



© 2000 Tone-Cool Records,
Part of the Island Def Jam Music Group



WORLD BOOGIE IS COMING...

The Punches Keep Rolling For Napster

Almost 20 million users have downloaded Napster in the seven months of its existence, according to **Shawn Fanning**, who invented the file-sharing program. Speaking to the *Los Angeles Times* (7/19), Fanning said that he doesn't feel unfairly targeted by record companies as he thinks "the idea is for them to try to get a big victory over Napster, put us out of business and then use the precedential effect of that victory to go after **Gnutella**, **Freenet** and everybody else."

When asked if they think the record industry can sue new technologies out of existence, CEO **Hank Barry** told the *Times* that "there is a tendency for the giant corporate owners of copyrighted materials to try to use the monopoly that consumers give them to further their interests as new technologies come along. But history shows that there needs to be a balance between the interests of copyright holders and the interests of society as a whole."

Barry doesn't believe Napster will lose in its current legal wrangling but admits "the RIAA's version of what Napster is doing might sound pretty good when you first hear it. But I believe peo-

ple are finally beginning to understand what this dispute is actually all about. The fact is, Napster is an important technology that exposes fans to new music in a way never before available. It's quick. It's easy. It's convenient. Millions of people love using it. The record industry should not be allowed to just squash it."

Meanwhile, the RIAA has teamed with the National Music Publishers Association to file a brief in support of their motion for a preliminary injunction against Napster, arguing that the MP3 file swapping company's latest defense is another attempt to reinvent itself and its legal position. Filed in U.S. District Court, Northern District of California - San Francisco Division, the brief argues that Napster's "fair use" and Audio Home Recording Act (AHRA) defenses have no merit, claiming that the AHRA does not apply to Internet piracy. The RIAA also contends that no court has ever held that the wholesale copying and distribution of complete, copyrighted works could be considered a "fair use." "Napster cannot hide behind its defense that they do little more than provide a service for 'sharing,'" said

RIAA President/CEO **Hilary Rosen**. "Files are not being shared, they're being copied and distributed to millions worldwide."

While Rosen and the RIAA were throwing a right hook, Napster also found itself having to duck left hooks from **Listen.com** and a group of *ethical* hackers. Listen.com's complaint attacks Napster's redesigned "New Artist Program," which now includes a genre tree of music categories. Listen.com claims the page looks too similar to the info included on its site. **Sean Ryan**, the Web company's president, is preparing to serve Napster with a C&D that requests they take down the page.

As for the hackers, there is an anti-piracy vigilante group planning to organize and log on to Napster at the same time with a wide collection of popular songs stored as MP3 files. But, the trick behind the songs is that once another user downloads a song, they will instantly get a message about copyright infringement, instead of the song itself. The group believes if they supply enough bad files, users will get frustrated and lose interest in

using Napster.

If that wasn't enough, Monday at the Internet Summit, hosted by *Industry Standard* magazine, a group of Internet executives predicted Napster won't survive the legal challenges against it. The question came up during a panel discussion featuring **Barry**, **MP3.com** CEO **Michael Robertson** and other top online music executives. Via an instant electronic poll, 68 percent of the audience said the company would lose.

To combat the ever-growing list of those lining up against Napster, Barry posted a letter on the company's Web site asking for help with getting a message to Congress. Consequently, over 70,000 e-mails were collectively sent to Sen. **Orrin Hatch** (R-Utah), who presided over last week's Senate Judiciary Committee hearing into whether lawmakers should step in to the debate (*fmqb* 7/14), and to Sen. **Patrick Leahy** (D-Vermont), who is known as a strong supporter of freedom on the Internet.

- **Michael Parrish**

Arista Executive Staff Unveiled

Arista Records President **Antonio "L. A." Reid** has announced the label's new executive staff. Reid's "dream team" is comprised of Arista veterans, combined with some of the "most powerful and successful figures from the recording industry, film, and artist management."

Some key executive staff members officially named include: **Larry Mestel** (Executive VP/GM), **Jerry Blair** (Executive VP), **Steve Bartels** (Sr. VP/Promotion), **Jeff Backer** (VP/Field Operations Promotion), **Jim Elliot** (VP/Top 40 Promotion), **Michael Johnson** (VP/R&B Promotion), and **Tom Maffei** (VP/Crossover Promotion).

"I truly believe that this is the ultimate executive staff I could ever have hoped to assemble," Reid said. "The combination of experienced Arista senior manage-



Antonio "L. A." Reid



Jerry Blair



Steve Bartels

ment working alongside an aggressive, energetic slate of new faces at the label makes for the best possible arrangement of talent. Everyone of these people can look forward to a world of new challenges, starting immediately." Look for a number of individual executive announcements to be made in the next couple of weeks.

Reid officially took over as president of Arista on July 1, as former president and label founder **Clive Davis'** contract expired. Davis is currently in negotiations with Arista parent **BMG** to place his new entertainment company, tentatively named **Davis Entertainment**, under the German conglomerate's umbrella.

- **Jay Gleason**

STP Rocks With The Buzz In Houston... Survivor Fever Rolls On... Details in *Modern Rock Crossroads* on page 45.

Finally, a TEENAGE DIRTBAG WITH A FUTURE.

KDGE

WMFS

LIVE 105

Wheatus

KPNT

WHFS

WFMX

Some Of The Most Rockin', Aggressive And Successful Radio Stations In America Are Having Huge Success With "Teenage Dirtbag." What Do These Stations Have In Common? They Can Recognize A Hit!

TEENAGE DIRTBAG

THE GREASY, LONG-HAIRED, CLASS CUTTING, POT SMOKING, I ROL-DRIVING FIRST SINGLE FROM THEIR SELF-TITLED DEBUT ALBUM.

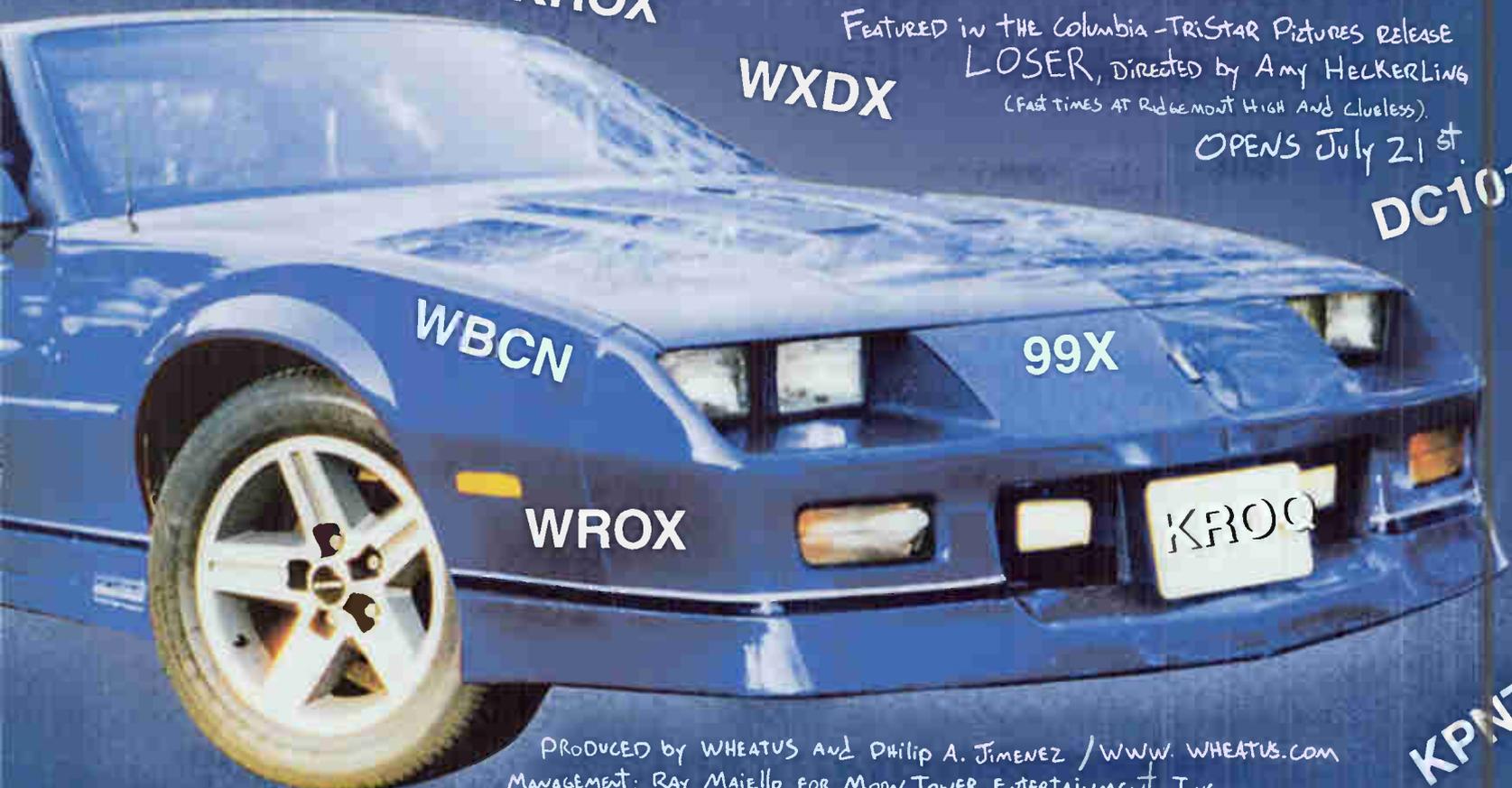
FEATURED IN THE COLUMBIA-TRISTAR PICTURES RELEASE LOSER, DIRECTED BY AMY HECKERLING (FAST TIMES AT RIDGEMOUNT HIGH AND CLUELESS).

OPENS July 21st

DC101

KROX

WXDX



WBCN

99X

WROX

KROQ

PRODUCED BY WHEATUS AND PHILIP A. JIMENEZ / WWW.WHEATUS.COM
MANAGEMENT: RAY MAIELLO FOR MOON TOWER ENTERTAINMENT, INC.

ALBUM IN STORES TUESDAY, AUGUST 1st

"Columbia" and ♪ Reg. U.S. Pat. & TM. OFF. MARK REGISTERED. © 2000 Sony Music Entertainment Inc.

KNDD

KPNT



Conclave 2000: A Day in the Life of New Programming Realities

continued from page 3

and sales issues and reviewing music logs, KAZR/Des Moines PD Sean Elliot said he still finds time to train Lazer's new promotion director – who's fresh out of college.

Keynoting Friday (7/14), former AMFM Chief Programming Officer Steve Rivers said, "consolidation has completely changed the way we do radio." Acknowledging the positive impact radio mergers have had on cluster operating efficiencies and programming synergies, Rivers also said he worries that "we've reduced the risk taking to a great degree... It takes time to build legendary radio stations" and today's climate doesn't lend itself to that. "To get above the noise" of the onslaught of new satellite and Internet competitors, Rivers urged broadcasters to challenge their staffs and themselves "to raise the entertainment value of your stations" and create Internet-only side channels for "programming you can't get away with on your radio station."

Rivers also expressed concern about too few places to groom novice talent, and hope that things like Low Power FM might help provide talent-training grounds. He also accused owners of putting their heads in the sand "a little bit" when it comes to new media competition. "If anyone can figure out how to deal with it, it's [Clear Channel Radio CEO] Randy Michaels." Among other things, Rivers is currently consulting a San Francisco-based Internet company on creating customized Web radio stations for highly trafficked sites along the lines of an Amazon.com.

The Internet was also Topic Number One at McVay Media client meetings preceding the Conclave. Summarizing his experience with RateTheMusic.com, WGTZ-WING/Dayton programmer Michael Luczak said he sees the online music test as a "high tech request line and database builder." Utilizing the information to augment his regular callout, Luczak observed "about a 70 percent similarity" between top testers in his regular callout and that from the online service. However, McVay Media's Jerry King noted larger disparities in results between the two methodologies at other stations.

Later, McVay founder Mike McVay, summarizing Ries & Trout's *Eleven Immutable Laws Of Internet Branding*, told clients to make their Web sites either a separate profit center or a marketing tool for their main business – but not both. Referencing "The Law of Transformation," he urged stations to take advantage of all the changes in everyday life that the Web has brought, or will bring. Offering some practical Web design advice, Edison Media founder Larry Rosin reported that netizens want to be able to access everything from a site's front page. Citing Yahoo's home page as an example, Rosin said Web users don't mind a lot of information on the page, but do object to animation and graphics that take too long to download.

Another hot potato was the Personal Portable Meter (*fmqb* 7/7, 7/14). Arbitron's Bob Michaels was deluged with questions about it, and how Arbitron plans to deal with Internet listening, in a fast-paced "Bob Michaels Unplugged" session.

-Paul Heine



Conclave keynote Steve Rivers

Independence Day For Arbitron

Arbitron and its corporate parent Ceridian are splitting into two independent publicly traded companies, effective January 1, 2001. Each will have its own stock, board of directors, and operating autonomy. That latter part is critical for Arbitron as it forges ahead with the Portable People Meter, and the recently launched InfoStream Webcast ratings service – both potentially huge growth areas.

Announced unexpectedly on Tuesday (7/18), the split is what's known as a tax-free "reverse spin." Arbitron, with 1999 revenues of \$215 million, is spinning off the much larger Ceridian Corp, which billed \$1.1 billion last year (excluding Arbitron revenues.)

Arbitron President Steve Morris says the separation will enable Arbitron to "fully exploit" opportunities presented by PPM and InfoStream. "We'll be in a better position to pursue strategic alliances, partnerships, and acquisitions to help accelerate the full commercialization of these two new services which Arbitron believes will significantly improve the way radio, television, cable and Internet streaming media audiences are measured."

Evidence of how bullish Arbitron is about Webcast ratings came one day later, when the company announced a strategic alliance with Lariat Software. The digital media measurement company will license its Media Reports software to Arbitron for InfoStream. Arbitron's Bill Rose says Lariat's software will "help us manage the incredibly high volume of Internet tuning events we expect to compile" and make it easier for "data partners to participate in our Webcast ratings."

-Paul Heine

deadline news

Bertelsmann Buys CDNow for \$117 Million

Bertelsmann has purchased online music retailer CDNow for \$117 million in cash. The German media company will pay \$3.00 per share and assume about \$40 million in CDNow debt in a deal that makes the online music destination a wholly-owned subsidiary of Bertelsmann e-Commerce Group, which was established earlier this year to drive the company's global e-content, community and commerce businesses. Bertelsmann has advanced CDNow \$42 million in financing to pay off existing loans and to fund its ongoing operations until the transaction closes. CDNow will continue to operate under the CDNow brand upon closing and will become Bertelsmann's primary engine for all music commerce across online, mobile and broadband platforms as well as digital downloading and streaming. CDNow will be integrated as the music distribution platform into all Bertelsmann assets, which include **BMG Entertainment**. CDNow will also work with **GetMusic**, an online music joint venture between **BMG** and **Universal Music Group**, to feature GetMusic's content. CDNow has been looking for a merger partner since March when a proposed deal with **Columbia House** fell through.

Disney Wants Regulators To Split AOL and Time Warner

Even before the two companies have been combined, the Walt Disney Co. wants the FCC to split AOL and Time Warner into two units – one handling content and the other handling distribution. Disney feels the combined company would have too much media power, according to the *Washington Post* (7/20). Disney's top lobbyist, **Preston Padden**, plans to present a detailed plan to the FCC next week with suggestions on how to "separate content and conduit" – which would have Time Warner spinning off its cable TV networks – and explaining to the Commission why a move is needed. "We weren't sure we could even think of all the technically sophisticated discriminatory things they could do," Padden told the *Post*. A Time Warner spokesman called the proposal "absurd" and said there was "no basis for any conditions on the merger." Disney's main concern with the proposed merger is that AOL and Time Warner would use their resources to dominate the field of interactive television. The proposed \$183 billion merger, announced in January, has already been approved by shareholders of both companies, and is under review by the FCC, the FTC, and the **European Commission**.

"I think there is a world market for maybe five computers."

-Thomas Watson,
Chairman of IBM, 1958

Active Rock Monitor: D-35*
R&R Active Rock: 32*
Mainstream Monitor: D-36*
R&R Rock: 29*
Alternative Monitor: 35*
R&R Alternative: 32*

Question Everything

"Looking solid. Current spins 15 to 17 times. Starting to get phones!"
-Don Jantzen, KIL0



From the acclaimed debut album
IN MODERATION

www.8stops7.com

©2000 Reprise Records

New Adds Include:

KLBJ	WZZO
KDOT	WKZQ
WAQZ	WHEB
KRTQ	KAEP
WMZK	WAPL
KIOC	KATS
KXFX	WXEG

...And More!

Programming

- **KLPX/Tucson OM/PD Larry Miles** has been promoted to OM of KLPX/KFMA/KTKT and a fourth yet-to-be-named and formatted new Tucson FM. In addition, KLPX midday talent **Jonas Hunter** has been elevated to PD of the Mainstream Rocker. "With a new signal to launch in the near future and the continued growth and development of the Tucson operation, the time has come to make this move," Miles remarked. "My plate is full with the existing operational responsibilities, and with the addition of a new FM will require that much more attention. Jonas is an 8-year vet of **WQWK/State College**, and is ready to jump in and re-energize KLPX with the focus, drive and attention it needs to continue winning in our 21-year Rock station heritage." Hunter remains in middays, and afternoon talent **Corey Stone** will continue to assist in the KLPX music department.

- **NextMedia** has named former **KCMG/Los Angeles PD Don Parker** VP of Programming for the 55-station group... **WRKR/Kalamazoo PD Margot Smith** has exited. OM **John Flint** has been named Interim PD and **Brian Hayes** has been appointed Interim MD. News of Smith's departure broke Friday (7/14) at **The Conclave** in Minneapolis, when Smith, appearing on a Rock panel, announced she was no longer with `RKR... **WHMP/Springfield PD Adam Wright** will exit the Massachusetts Modern Rocker effective with its ownership transfer from **Clear Channel-AMFM to Saga**, expected in late July or early August. Saga Executive VP **Steve Goldstein** is searching for Wright's successor at (203) 221-1666. Wright can be contacted at (413) 529-0940 or at adam@adamwright.org... **WWWX/Appleton-Green Bay** midday talent **Cramer** has segued to crosstown **WAPL** as MD/night host... Progressive **WLPW/Lake Placid, NY PD/MD/morning host Liz Mann** exits. Afternoon personality **Kristy Isham** moves to mornings and becomes PD/MD. Airstaff adjustments will follow... **WOBR/Wanchese, NC PD Kari De la Cruz** adds MD duties... **Channel 103.1 (KACD-KBCD)/Santa Monica** has upped **Rolee Rios** to MD. Rios previously worked on-air at **KGSR/Austin**. Channel 103.1 will become the first radio station to morph into an Internet-only entity when new owner **Entravision** flips the station to Spanish. According to PD **Nicole Sandler**, Channel 103.1 hopes to have their streaming audio up and running by Friday... **WZPC/Nashville** afternoon host/Production Director **Jim Hunter** has been named Interim APD/MD.

Air Talent

- **KEDJ/Phoenix** afternoon host **Steve Tingle** resigns. The Edge is currently seeking a replacement. Send all T&Rs to PD **Paul Kriegler** at 4745 N. 7th St., Suite #410, Phoenix, AZ 85014. All MP3s and resume documents can be e-mailed to phoenixedge@aol.com. In other Edge news, the station announced the appointment of **Derek Seidensticker** as the station's new Production Director. He replaces **Tony Evans** who recently departed for crosstown **AC KESZ** for similar duties... **Tony Lee**, a long-running member of **Tom Barnard's** morning crew on **KQRS/Minneapolis**, is crossing the street to new Urban Contemporary sign-on **KTTB (The Beat)**, according to the *Star Tribune*. Lee's writing and produced skits have been a key component of KQ's top-rated morning show since the '80s. He left the station last month, following a contract dispute (*fmqb* 6/16)... **WTJM/New York MD Frank Brinsley** has been named morning co-host at **KFMA/Tucson**. Brinsley is set to join PD **John Michael** in mornings in August and replaces **Jon Justice**, who exits... **Bob & Tom** have added **KMOM/Colorado Springs**, formerly **KPRZ** - which flipped from Christian to Classic Rock (*fmqb* 7/7), to their affiliate list... Joining **WXSX/Tallahassee** for mornings is **Tim Tuttle** and **Kevin Kline**. Tuttle joins from the morning host position at **WWST/Knoxville**; Kline comes to `XSR from **KXUS/Springfield, MO**, where he did mornings. The pair was previously together in mornings at **WRLG/Nashville**, when it was a Modern outlet. Current morning host **Robbie Rob** moves to afternoons, replacing **Even Delaney**, who has exited... **KMYZ/Tulsa** morning co-host **Ian McCain** has exited. **Pat and Chuck The Sports Guy** remain.

- A caller to the **Howard Stern** show who claimed to be a serial killer of cats has turned out to be an actor who said he was only performing a role. **Harry Arten Barberian** admitted to **KCAL/Riverside** that he was hired to play the role of a sadistic torturer and killer of cats, according to the *Daily Breeze* (7/17). Barberian called the Stern show about three weeks back and said he killed cats because he hated pets, and they were the work of the devil. Hawthorne police say they wasted valuable investigation time that could have been used searching for the real cat killer in their town.

continued on page 15

Conclave 2000: A Day in the Life of New Programming Realities

continued from page 3

and sales issues and reviewing music logs, KAZR/Des Moines PD Sean Elliot said he still finds time to train Lazer's new promotion director – who's fresh out of college.

Keynoting Friday (7/14), former AMFM Chief Programming Officer Steve Rivers said, "consolidation has completely changed the way we do radio." Acknowledging the positive impact radio mergers have had on cluster operating efficiencies and programming synergies, Rivers also said he worries that "we've reduced the risk taking to a great degree... It takes time to build legendary radio stations" and today's climate doesn't lend itself to that. "To get above the noise" of the onslaught of new satellite and Internet competitors, Rivers urged broadcasters to challenge their staffs and themselves "to raise the entertainment value of your stations" and create Internet-only side channels for "programming you can't get away with on your radio station."



Conclave keynoter Steve Rivers

Rivers also expressed concern about too few places to groom novice talent, and hope that things like Low Power FM might help provide talent-training grounds. He also accused owners of putting their heads in the sand "a little bit" when it comes to new media competition. "If anyone can figure out how to deal with it, it's [Clear Channel Radio CEO] Randy Michaels." Among other things, Rivers is currently consulting a San Francisco-based Internet company on creating customized Web radio stations for highly trafficked sites along the lines of an Amazon.com.

The Internet was also Topic Number One at McVay Media client meetings preceding the Conclave. Summarizing his experience with RateTheMusic.com, WGTZ-WING/Dayton programmer Michael Luczak said he sees the online music test as a "high tech request line and database builder." Utilizing the information to augment his regular callout, Luczak observed "about a 70 percent similarity" between top testers in his regular callout and that from the online service. However, McVay Media's Jerry King noted larger disparities in results between the two methodologies at other stations.

Later, McVay founder Mike McVay, summarizing Ries & Trout's *Eleven Immutable Laws Of Internet Branding*, told clients to make their Web sites either a separate profit center or a marketing tool for their main business – but not both. Referencing "The Law of Transformation," he urged stations to take advantage of all the changes in everyday life that the Web has brought, or will bring. Offering some practical Web design advice, Edison Media founder Larry Rosin reported that netizens want to be able to access everything from a site's front page. Citing Yahoo's home page as an example, Rosin said Web users don't mind a lot of information on the page, but do object to animation and graphics that take too long to download.

Another hot potato was the Personal Portable Meter (*fmqb* 7/7, 7/14). Arbitron's Bob Michaels was deluged with questions about it, and how Arbitron plans to deal with Internet listening, in a fast-paced "Bob Michaels Unplugged" session.

-Paul Heine

Independence Day For Arbitron

Arbitron and its corporate parent Ceridian are splitting into two independent publicly traded companies, effective January 1, 2001. Each will have its own stock, board of directors, and operating autonomy. That latter part is critical for Arbitron as it forges ahead with the Portable People Meter, and the recently launched InfoStream Webcast ratings service – both potentially huge growth areas.

Announced unexpectedly on Tuesday (7/18), the split is what's known as a tax-free "reverse spin." Arbitron, with 1999 revenues of \$215 million, is spinning off the much larger Ceridian Corp, which billed \$1.1 billion last year (excluding Arbitron revenues.)

Arbitron President Steve Morris says the separation will enable Arbitron to "fully exploit" opportunities presented by PPM and InfoStream. "We'll be in a better position to pursue strategic alliances, partnerships, and acquisitions to help accelerate the full commercialization of these two new services which Arbitron believes will significantly improve the way radio, television, cable and Internet streaming media audiences are measured."

Evidence of how bullish Arbitron is about Webcast ratings came one day later, when the company announced a strategic alliance with Lariat Software. The digital media measurement company will license its Media Reports software to Arbitron for InfoStream. Arbitron's Bill Rose says Lariat's software will "help us manage the incredibly high volume of Internet tuning events we expect to compile" and make it easier for "data partners to participate in our Webcast ratings."

-Paul Heine



Bertelsmann Buys CDNow for \$117 Million

Bertelsmann has purchased online music retailer CDNow for \$117 million in cash. The German media company will pay \$3.00 per share and assume about \$40 million in CDNow debt in a deal that makes the online music destination a wholly-owned subsidiary of Bertelsmann e-Commerce Group, which was established earlier this year to drive the company's global e-content, community and commerce businesses. Bertelsmann has advanced CDNow \$42 million in financing to pay off existing loans and to fund its ongoing operations until the transaction closes. CDNow will continue to operate under the CDNow brand upon closing and will become Bertelsmann's primary engine for all music commerce across online, mobile and broadband platforms as well as digital downloading and streaming. CDNow will be integrated as the music distribution platform into all Bertelsmann assets, which include BMG Entertainment. CDNow will also work with GetMusic, an online music joint venture between BMG and Universal Music Group, to feature GetMusic's content. CDNow has been looking for a merger partner since March when a proposed deal with Columbia House fell through.

Disney Wants Regulators To Split AOL and Time Warner

Even before the two companies have been combined, the Walt Disney Co. wants the FCC to split AOL and Time Warner into two units – one handling content and the other handling distribution. Disney feels the combined company would have too much media power, according to the *Washington Post* (7/20). Disney's top lobbyist, Preston Padden, plans to present a detailed plan to the FCC next week with suggestions on how to "separate content and conduit" – which would have Time Warner spinning off its cable TV networks – and explaining to the Commission why a move is needed. "We weren't sure we could even think of all the technically sophisticated discriminatory things they could do," Padden told the *Post*. A Time Warner spokesman called the proposal "absurd" and said there was "no basis for any conditions on the merger." Disney's main concern with the proposed merger is that AOL and Time Warner would use their resources to dominate the field of interactive television. The proposed \$183 billion merger, announced in January, has already been approved by shareholders of both companies, and is under review by the FCC, the FTC, and the European Commission.

SOUND STRATEGY

**Tune in to San Francisco —
and formulate a solid plan for tomorrow.**

As emerging technologies provide newer, faster and more profitable ways to reach your audience, tomorrow's essential tools will include an expert working knowledge of digital audio broadcasting, streaming media — and plenty of e-Business savvy.

The NAB Radio Show® will help you secure a solid position in the industry today by featuring:

- The first ever Internet-focused “show-within-a-show,” **iNTERNET @ The NAB Radio Show** — guaranteed to put you on the cutting-edge of the Web. Through dedicated conference sessions, exhibits, and demonstrations, you'll get the insight needed to compete and profit on the Internet.
- The strategic perspectives of today's leaders, including keynote speaker **General Colin L. Powell USA (Ret.)**, and change management expert **Dr. Spencer Johnson**.

Take the first step towards a solid future by developing a Sound Strategy.

Register online at www.nab.org/conventions

**iNTERNET
@ THE NAB
RADIO
SHOW®**



General Colin L. Powell
USA (Ret.)



Dr. Spencer Johnson
Change Management Expert



National Radio Award Winner
Jeff Smulyan
Chairman Emmis Communications

Tune In to San Francisco

**THE NAB
RADIO
SHOW®**

**Conference: September 20–23, 2000 • Exhibits: September 20–22
Moscone Convention Center • San Francisco, CA USA**

**Attention Broadcast Engineers: Learn more about our special Engineering Conference Package.
For more information go to www.nab.org/conventions or call 1-800-342-2460 or 1-202-429-5419.**

continued

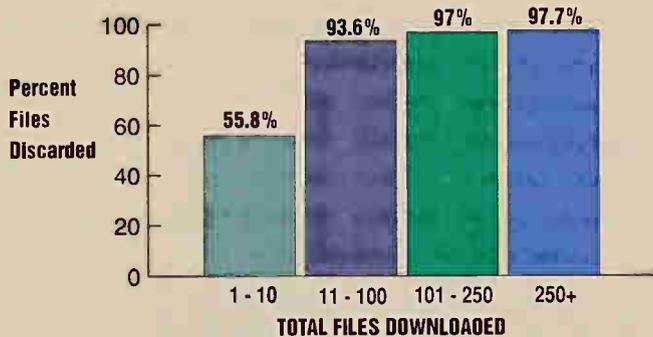
Prospecting Digital Music

continued from page 3

while 19.2 percent use it daily. Napster is just as popular with women as it is with men, as neither sex showed a significantly better usage rate. There was also not a noteworthy difference between computer literate users and novice users.

While the attraction of Napster is the access to songs, surprisingly low counts of songs are actually kept by users after download. According to the poll, users who download more frequently are likely to discard songs at a higher rate. It is the users who download fewer songs that are more likely to keep the track on their hard drive.

MUSIC FILES DOWNLOADED, THEN DISCARDED



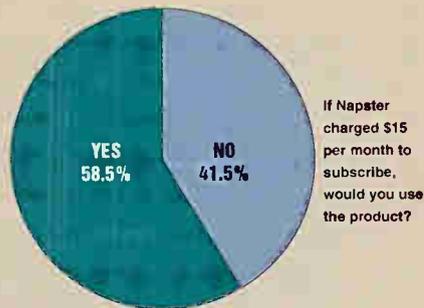
Source: Webnoize Research: "Napster University"

Basically, there is not a clear-cut definition for a stereotypical Napster user, other than someone who wants convenient, on-demand access to music on-line

Subscriber Theory

Webnoize states that Napster devotees are just as likely to spend \$50 a month on purchasing music as they are to spend less than \$10. While Napster is currently a free service, 58.5 percent of the respondents would be willing to pay \$15 per month for the service, proving that free music is not the essential attraction. However, the other side to that statement is that heavy Napster users are more likely to pay for using the service than those who use it less frequently.

NAPSTER USERS WILLING TO PAY

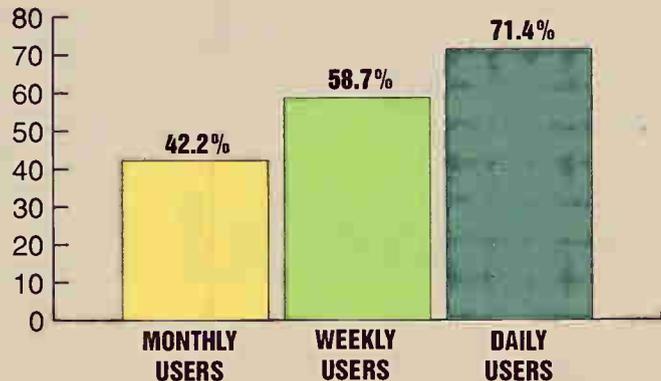


3,124 College Students

Source: Webnoize Research: "Napster University"

Since more than 30 percent of respondents said they spend less than \$10 per month on music, Webnoize suggests a subscriber theory that "by providing more value at only a slightly higher price, the music market can expand two ways: first, by encouraging low spenders to spend a bit more, and second, by growing the total number of consumers."

WILLING TO PAY TO USE NAPSTER



3,124 College Students

Source: Webnoize Research: "Napster University"

As part of the solution to beating file-swapping software companies at their own game, "content exchanges" run by media companies and record labels are touted by Webnoize. Since Napster currently has the content, it is more popular with users. But record companies have the means to provide a better total experience as they have full access to their artists, can offer rare and exclusive materials, online performances, and can reach into their archives for out-of-print releases. Webnoize suggests the digital delivery of such material by the companies who own it will "make outside file-swapping unnecessary."

Also, by offering up huge amounts of content on a monthly subscription basis, record companies could rely on a steady stream of recurring income, instead of hoping the next CD by a major artist sells millions of copies. Labels could build a customer profile for advertising and sponsorship purposes similar to the way cable television profits by selling subscriptions to consumers and from the commercials on the channels they own.

Into The Future

Even though it suggests a subscriber theory, Webnoize believes that free file swapping is going to proliferate and users will continue to create and distribute MP3 files over the Internet. Record companies, specifically the major labels, are going to try and protect its most valuable asset – the compact disc – for as long as possible before wholly accepting the notion of digital music. If and when labels do adhere to any type of subscription service, Webnoize sees the initial models as ones that "will provide little value to consumers" and "content offerings will be stingy, prices will be too high, and virtual environments will lack compelling features." Meaning, free services such as Napster will still be the place to go for music.

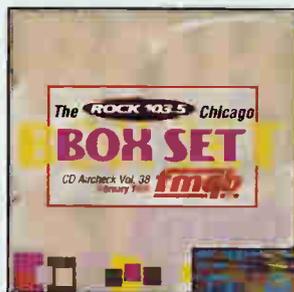
However, the future Webnoize envisions is not all bleak. Labels will realize that incentives with value in the real world – such as discounted concert tickets or merchandise – combined with on-line exclusives will eventually draw consumers in. But not until after the content exchanges "aggregate content so that it is easily searchable, storable, and accessible." Webnoize admits that it will take large Web portal companies, such as Yahoo! or AOL, to enable the future it foresees with personalized pages of digital content and subscription fee access.

Meanwhile, the future of digital delivery en masse is on hold while the Napster saga plays out in court. Maybe, just maybe, once that situation is resolved, the music industry will move forward into the age of digital music that we all know is coming upon us like a tidal wave.

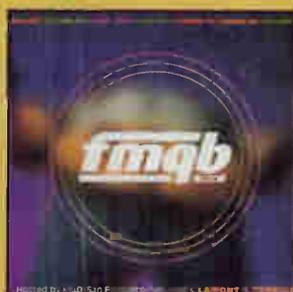
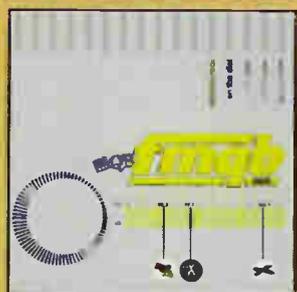
- Michael Parrish

To order a complete copy of Napster University call (617)768-0400 or visit webnoize.com.

More than just a jukebox!



It's what's "between the records" on **fmqb** CDs that set them apart from all the other music samplers. Things like sizzling production, radio's hottest personalities, riveting airchecks, entertaining hosts. All that and great music too!



Internet Listening Language May Be Added To Arbitron Diary

New language that instructs diarykeepers to write down their radio listening *whenever you hear a radio station, even on the Internet* is getting a road-test. Arbitron is gauging the impact of the potential addition of that phrase to its routine written instructions for diarykeepers.

Currently, the diary captures a minuscule amount of Internet listening — only 20 diarykeepers in L.A. recorded any Web-based listening in the Winter survey.

Arbitron wonders if people might be "mentally editing" out 'Net listening when they fill out their diaries — perhaps they don't perceive it as "radio" listening. The new language is getting a separate offline test in the Summer survey.

Getting listeners to write down Web listening in the diary is important for broadcasters, particularly those with weak signals who also stream their over-the-air audio on the Web with hopes of

improving ratings.

Meanwhile, Arbitron has already removed geographic restrictions for Internet listening diary credits, effective with the Spring sweep. So if a diarykeeper in Buffalo indicates he listened to say, Boston's WAAF via the Web, 'AAF gets credit in the Buffalo market report. Of course, 'AAF wouldn't be listed, unless it met Arbitron's minimum listening threshold.

Still, the move has drawn the

wrath of the Arbitron Advisory Council, which feels it muddies the waters of what a local market radio station should do.

Conversely, some broadcasters feel that Arbitron hasn't gone far enough in this area. The company's policy of only crediting FCC-licensed radio stations means listening to Internet-only, co-branded "side channels" falls on deaf ears, when it comes to diary-based ratings.

-Paul Heine

Don't Forget The Tried And True Ways of Attracting Listeners

In this era of dot coms and burgeoning new media, it is important not to lose sight of the old fashioned, but effective ways of bringing new people to your party. With programmers increasingly focused on non-traditional revenue streams, e-business, Web sites and electronic databases, now is a good time for a reminder about some of the traditional methods of attracting and keeping listeners.

We spoke with several consultants and programmers about some of the tried and true methods of increasing your cume and keeping listeners happy.

Wimmer Hudson's Matt Hudson reminds programmers that back and/or front announcing *every* record on the station is an absolute necessity, unless your grandmother owns the record, and even then to be on the safe side, back announce! Talk about things that most people are doing and thinking about. Too often we semi-reclusive radio people have no idea what the audience is thinking. Visit a local bowling alley, Wal Mart, your bank lobby, an airport, and a theater once a month. This is where real people are. Hudson is also a big proponent of really spinning those familiar records.

"The higher the number of familiar songs your radio station plays, the higher your Arbitron numbers will be," he says. "Yes, we should spend some time turning our audience on to new music, but, let's not forget that familiarity builds ratings, and ratings help us keep our jobs."

Make sure that your contests are simple. Answer the request lines when they ring or have an intern do it. These are the people who are likely to fill out an Arbitron diary. When's the last time you called someone and really

didn't want to talk to them? Answer the damn phone!

Paragon's Mike Henry tells us that the only thing that has really changed for traditional radio stations is that the margin of error is much thinner. Radio stations used to just have other stations on their heels, now they are competing against an exploding array of media choices. Stations should do the same things successful stations have always done. Identify and super-serve a target demo through research. Provide compelling programming in the most entertaining and creative ways possible. And, aggressively market the station.

McVay Media's Vice President/Rock-Alternative Greg Gillispie says that properly designed and maintained station Web sites act more as a listener information and bonding tool than a magnet to attract listeners to the station.

"The only way a potential cumer is attracted to the station is if they get caught in the station's 'Net while surfing," Gillispie says. "Rather than hiding behind the veil of new media and the Internet, radio stations need to constantly hit the streets, personally bonding with existing listeners and capturing the attention of potential listeners."

When was the last time you hit a couple of your hot zips for no apparent reason? Beyond doing a typical sales remote, send the station vehicle into some hot zips to hand out station swag. Catch people during peak travel times and make sure what you have has value for them!

Rather than investing the entire marketing budget in billboards or television, strike a deal with a local company that has a fleet of

delivery vehicles. Paint your logo on these vehicles for maximum impact in the most unexpected places.

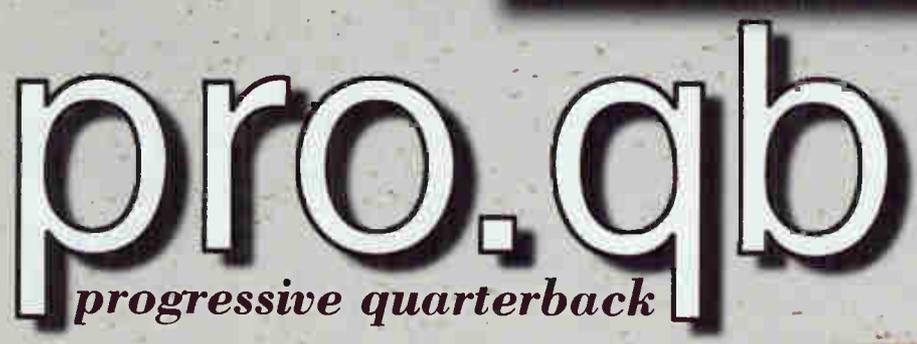
Do a topical morning show stunt. Gillispie adds that one of the most important aspects of a programmer's job is making sure the total product package — music and the stuff in-between — is as great and targeted as it can be. The programmers agree.

WNOR/Norfolk APD/MD Tim Parker says the best way to attract and keep listeners is to make sure your radio station is the best that it can be. That it sounds great and the morning show is strong and compelling. "We look at our Web site as a value-added that will hopefully drive listeners to the radio station," Parker adds.

KISW/Seattle's Clark Ryan reminds programmers that localizing and making sure that you tease upcoming and compelling content is still very effective. And WXQR (Rock 105)/Jacksonville, NC PD Darren Arriens told us, "Play great music, have an effective and entertaining airstaff, and most of all don't forget the importance of imaging your radio station. Image is *everything* in radio today! You must differentiate yourself from everyone else on the dial with what's between the records."

-Sybil McGuire

DOING
YOUR
JOB
BETTER



The FMQB family of publications, serving the radio and music industries since 1968. For subscription information, call (856) 424-6873 or visit us at www.fmqrb.com.

Dear PD...

I run an Internet-only, non-commercial broadcast site. Do you have any advice on how to market the broadcast to an audience that may not be aware that such stations exist?

Go to the source! If you're on the Internet, make sure your site is listed with the major search engines (Yahoo!, Excite, Web Crawler, etc.). There may be a listing fee, but it's worth it. If you're willing to spend the time and money, cable ads run cheaper than TV or newspapers. And, radio could be another way to get your message out. Try and work out a co-operative deal with a station that wants a distinctive Web presence, separate from its day-to-day programming. I doubt any station will advertise your product unless there's something in it for them. If you have to take a more grass roots approach, plaster every telephone pole and store window you see with a homemade ad.

How do you toe the line between a talent and the GM when it comes to giving a raise?

First and foremost, I am a manager. Radio is a business. That means I weigh the payroll expense versus any potential ratings and/or revenue loss if the jock decides to walk. I make sure I have the facts in hand (job performance, reviews, and ratings) when it's time to address the issue. If the effort and performance are there, I'll go in fighting for the talent. If it's not, you might want to consider finding a new job... quickly. In my world, I don't make the final call on the raises. But my recommendations carry a ton of weight with the vault keeper.

How important is air-checking in creating a great-sounding airstaff?

How important is it for you to have your car serviced regularly? Before the wheels fall off, make sure the entire staff knows, lives and breathes your game plan. Some minor direction now will save major damage control later. Get the full-timers in once a week and rotate the days you roll tape on them. Part-timers should be reviewed every two-to-three weeks.

I'm a 17-year-old male who is very interested in radio. I went to all the local stations in town and no one would give me the time of day. What can I do to get in the door at a radio station?

Guerilla warfare is your best bet. Go to every live broadcast and offer to hand out bumper stickers or help set up the sound equipment. Ask to be the station mascot. See if the secretary needs help with filing. Try to land an internship through your high school. And no matter what, don't get discouraged! You have to walk a fine line between being persistent and being a pest. Once you land the gig, remember to give maximum effort, no matter how trivial the assigned task may be. You should be willing and ready to take on anything, even cleaning out the basement.

How come PDs rarely return calls?

I've always made a conscious effort to return any phone call. If you get my voice mail during music calls, I'll get back to you... even if it's two days later. Those who don't return calls are either lazy or intensely overworked. If I don't call you back, I'm trying to send a message.

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

EMI Makes 100 Albums Available for Digital Download

On Tuesday (7/18), EMI and Microsoft made available over 100 full-length albums and singles from EMI's catalog in the Microsoft Windows Media format. The largest single release of digital music on the Web by a music company coincides with the launch of the new Windows Media Player 7, now available at windowsmedia.com.

"Digital delivery offers a tremendous opportunity for artists, music fans and retailers, and EMI is committed to being a leader in making high-quality, secure digital downloads available to consumers," EMI New Media Sr. VP Jay Samit said. "Windows Media is a great format for releasing music today and one that allows us to embrace digital music sales over the Internet."

The downloads are being sold through major retailers at suggested prices comparable to those of traditional retail sales. For the next six weeks, to mark the launch of the Windows Media Player 7, consumers can listen to 30-second preview of many of the tracks.

EMI is selling the music to retailers at wholesale prices and the retailers will determine the price they charge the consumer. EMI joins Sony in offering the sale of secure digital downloads of music. Universal Music Group will begin selling digital downloads from their catalog next month.

-Jay Gleason

label front

- Former RCA VP/Rock Promotion Art Phillips has been named VP/Promotion & Marketing for Vanguard Records/Welk Music Group. Phillips, who will start at the label on July 24, will be responsible for increasing visibility at radio for Vanguard and Sugar Hill artists, as well as being involved with retail marketing and artist development. "The addition of Art reinforces our commitment in establishing Vanguard Records and Sugar Hill Records as premiere indie labels," stated Vanguard GM/President Kevin Welk. "After four years, I will miss the people and artists at RCA," Phillips told *fmq*. "But the opportunity to be an integral part of the Vanguard team has me hungry to make the move."



Art Phillips

- Sony Music will lay off 500 employees worldwide, the company said in a statement. "As part of an ongoing effort to maximize organizational effectiveness, Sony Music Entertainment today confirmed it is redirecting its resources on a worldwide basis to more effectively and efficiently transition the company to meet the new challenges brought about as the industry continues to evolve," the statement read. The cutbacks will affect all labels and divisions of the company, with about 100 of the layoffs occurring in the U.S. Among those already sidelined is L.A.-based VP/Promotion Steve Klein. The cutbacks affect about four percent of the company's 13,500 person worldwide work force. Despite the cutbacks, Sony's Columbia label is expanding its Online & Technologies department (see *Technology Front*)... Changes hit Virgin this past week as Boston local Howard Petruziello relocates to NYC to replace National Director Alternative Tommy Delaney who has resigned. Look for an announcement on Delaney's next move soon. Also, L.A. local Lisa Giuntoli is upped to a yet-to-be-determined national promotion position. Edie Lundeen steps into the L.A. local role... Ted Taylor exits Trauma Records and can be reached at (818) 989-4997 or radioted@earthlink.net... Former Virgin Department Manager Brien Terranova has been named West Coast Radio Manager for Astralwerks... Danny Strick will join the Senior A&R staff at Maverick Records.

"I think there is a world market for maybe five computers."

-Thomas Watson, Chairman of IBM, 1958

Active Rock Monitor: D-35*
R&R Active Rock: 32*
Mainstream Monitor: D-36*
R&R Rock: 29*
Alternative Monitor: 35*
R&R Alternative: 32*

Question Everything

"Looking solid. Current spins 15 to 17 times. Starting to get phones!"
-Don Jantzen, KIL0



From the acclaimed debut album
IN MODERATION

www.8stops7.com

©2000 Reprise Records

New Adds Include:

KLBJ	WZZO
KDOT	WKZQ
WAQZ	WHEB
KRTQ	KAEP
WMZK	WAPL
KIOC	KATS
KXFX	WXEG

...And More!

Programming

- KLPX/Tucson OM/PD Larry Miles has been promoted to OM of KLPX/KFMA/KTKT and a fourth yet-to-be-named and formatted new Tucson FM. In addition, KLPX midday talent **Jonas Hunter** has been elevated to PD of the Mainstream Rocker. "With a new signal to launch in the near future and the continued growth and development of the Tucson operation, the time has come to make this move," Miles remarked. "My plate is full with the existing operational responsibilities, and with the addition of a new FM will require that much more attention. Jonas is an 8-year vet of WQWK/State College, and is ready to jump in and re-energize KLPX with the focus, drive and attention it needs to continue winning in our 21-year Rock station heritage." Hunter remains in middays, and afternoon talent **Corey Stone** will continue to assist in the KLPX music department.

- NextMedia has named former KCMG/Los Angeles PD **Don Parker** VP of Programming for the 55-station group... WRKR/Kalamazoo PD **Margot Smith** has exited. OM **John Flint** has been named Interim PD and **Brian Hayes** has been appointed Interim MD. News of Smith's departure broke Friday (7/14) at **The Conclave** in Minneapolis, when Smith, appearing on a Rock panel, announced she was no longer with WRKR... WHMP/Springfield PD **Adam Wright** will exit the Massachusetts Modern Rocker effective with its ownership transfer from **Clear Channel-AMFM to Saga**, expected in late July or early August. Saga Executive VP **Steve Goldstein** is searching for Wright's successor at (203) 221-1666. Wright can be contacted at (413) 529-0940 or at adam@adamwright.org... WWWX/Appleton-Green Bay midday talent **Cramer** has segued to crosstown WAPL as MD/night host... Progressive WLPW/Lake Placid, NY PD/MD/morning host **Liz Mann** exits. Afternoon personality **Kristy Isham** moves to mornings and becomes PD/MD. Airstaff adjustments will follow... WOBR/Wanchese, NC PD **Kari De la Cruz** adds MD duties... Channel 103.1 (KACD-KBCD)/Santa Monica has upped **Rolee Rios** to MD. Rios previously worked on-air at KGSR/Austin. Channel 103.1 will become the first radio station to morph into an Internet-only entity when new owner **Entravision** flips the station to Spanish. According to PD **Nicole Sandler**, Channel 103.1 hopes to have their streaming audio up and running by Friday... WZPC/Nashville afternoon host/Production Director **Jim Hunter** has been named Interim APD/MD.

Air Talent

- KEDJ/Phoenix afternoon host **Steve Tingle** resigns. The Edge is currently seeking a replacement. Send all T&Rs to PD **Paul Kriegler** at 4745 N. 7th St., Suite #410, Phoenix, AZ 85014. All MP3s and resume documents can be e-mailed to phoenixedge@aol.com. In other Edge news, the station announced the appointment of **Derek Seidensticker** as the station's new Production Director. He replaces **Tony Evans** who recently departed for crosstown AC **KESZ** for similar duties... **Tony Lee**, a long-running member of **Tom Barnard's** morning crew on **KQRS/Minneapolis**, is crossing the street to new Urban Contemporary sign-on **KTTB (The Beat)**, according to the *Star Tribune*. Lee's writing and produced skits have been a key component of KQ's top-rated morning show since the '80s. He left the station last month, following a contract dispute (*fmqb* 6/16)... **WTJM/New York MD Frank Brinsley** has been named morning co-host at **KFMA/Tucson**. Brinsley is set to join PD **John Michael** in mornings in August and replaces **Jon Justice**, who exits... **Bob & Tom** have added **KMOM/Colorado Springs**, formerly **KPRZ** - which flipped from Christian to Classic Rock (*fmqb* 7/7), to their affiliate list... Joining **WXSX/Tallahassee** for mornings is **Tim Tuttle** and **Kevin Kline**. Tuttle joins from the morning host position at **WWST/Knoxville**; Kline comes to XSX from **KXUS/Springfield, MO**, where he did mornings. The pair was previously together in mornings at **WRLG/Nashville**, when it was a Modern outlet. Current morning host **Robbie Rob** moves to afternoons, replacing **Even Delaney**, who has exited... **KMYZ/Tulsa** morning co-host **Ian McCain** has exited. **Pat and Chuck The Sports Guy** remain.

- A caller to the **Howard Stern** show who claimed to be a serial killer of cats has turned out to be an actor who said he was only performing a role. **Harry Arten Barberian** admitted to **KCAL/Riverside** that he was hired to play the role of a sadistic torturer and killer of cats, according to the *Daily Breeze* (7/17). Barberian called the Stern show about three weeks back and said he killed cats because he hated pets, and they were the work of the devil. Hawthorne police say they wasted valuable investigation time that could have been used searching for the real cat killer in their town.

continued on page 15

radio front continued

continued from page 14

Management

• AMFM has announced a number of management changes at its six-station Chicago cluster. WGCI-AM/FM VP/GM Marv Dyson has added GM responsibilities at WVAZ, replacing Don Moore, who exited. Terry Hardin, currently VP/GM of WLIT, has assumed GM duties at WNUA, replacing the exiting Ralph Sherman. Meanwhile, Regional Sales VP/Western Region Erik Hellum has added the title of Sr. VP/Sales to his current position. In addition, Cheryl Esken has been named Sr. VP/Market Development, and WLIT LSM Jean McGinnis has been elevated to Director of Group Sales for the Chicago station group. Both Hellum and Esken report to Market Executive VP-Chicago Kathy Stinehour, while McGinnis reports to Esken. "Today's announcement reflects AMFM Chicago's vast resources of talented station executives eager to accept new challenges and responsibilities, as each of these managers come from within the AMFM organization," AMFM Western Region VP David Lebow commented. Other appointments include: WGCI Business Manager Carmen Lewis to Market Controller of the group; WUBT Chief Engineer Greg Davis to Chief Engineer for the entire six-station group; WLIT Research Director Sharon Williams to Market Research Director; and WVAZ GSM Kirby Kaden to Clear Channel's Internet arm to lead the development of platform based revenue streams.

• Clear Channel Sr. Executive George Sosson has resigned from the company ahead of the closing of the Clear Channel-AMFM merger. Sosson spent 30+ years in radio at CBS, Radio Equity Partners and Clear Channel... Emmis has appointed KKFR/Phoenix VP/GM Marv Nyren VP/GM of both KKFR and newly acquired KKL... Entercom has named Michael Keck VP/Market Manager for the company's Madison, WI cluster of WMMM, WOLX, and WYZM. Keck was most recently VP/GM for Salter Communications' Rockford, IL group... WARW/Washington, D.C. GM Sarah Taylor exits as WHFS GM Phil Zachary adds GM duties at the Infinity Classic Rocker... Journal has appointed Bill Lutzen VP/Controller-Radio and Sandra Graver VP/Controller-TV.

consolidationfront

• Clear Channel Chairman/CEO Lowry Mays expects the Department of Justice to approve the company's \$23 billion purchase of AMFM as early as this week. However, the completion of the acquisition may take as long as six weeks. Mays is uncertain whether the DOJ would force Clear Channel to sell its 30 percent stake in Lamar Advertising. If so, it would likely be sold in the public market. Meanwhile, the European Commission has approved Clear Channel's \$3.3 billion stock swap purchase of SFX Entertainment. "The Commission's review concluded that there is no horizontal overlap between the activities of the companies," the Commission said in a statement. The deal still needs U.S. regulatory approval... After passing on the purchase of Cumulus' six-station cluster in the market, Clear Channel has acquired Eastern Radio Assets Bangor, Maine six-station cluster for \$20 million. The group includes Progressive WBYA... According to the RAB, radio revenue hit an estimated \$2.01 billion in May 2000, a gain of \$950 million, or nearly double from just six years ago when radio celebrated its first billion dollar month in May '94 with \$1.057 billion in revenue. The dollar estimate for May is based on a conservative projection of a 15 percent increase for the year, or \$20.33 billion in total revenue for 2000. This makes May 2000 the largest revenue month in radio history. RAB estimated revenue is compiled from stations in over 100 markets. The month of May traditionally accounts for 9.93 percent of radio's annual revenue.



WQXA GETS DUSTED: Recently, WQXA/Harrisburg PD Claudine DeLorenzo got a chance to hang out with Sevendust frontman Lajon Witherspoon. With "Waffle" still getting airplay, the band is currently winning crowds over on the Tattoo The Earth tour. (L-R): DeLorenzo; Witherspoon.

pitchshifter "Keep It Clean"



From the New Album
Deviant
In Stores Now

Airplay Now.

On Tour All Summer on
THE OZZfest 2000

Produced & Mixed by Dave Jerden
Management: Stuart & Juli Knight at Nightmare Management, London

www.pitchshifter.com  www.mcarecords.com

technology

- Former **Epic** and **EMI** Hard Rock mainstay **Michael Schnapp** and record producer **Daryl Scott** have officially been named Co-Managing Directors of Internet music site **PlayJ.com**. The pair will be oversee artist and label promotions at the site, in addition to acquiring content for the service. Currently, PlayJ offers users the ability to download nearly 60,000 songs free of charge, in exchange for viewing advertisements while the music plays on their computer.

- In a deal that is reportedly worth between \$20 and \$27 million for **Real Networks**, **AOL** has announced that it will make the company's streaming technology the backbone of its multimedia network. As part of the agreement, AOL will develop a new media player based on Real's technology that will support audio and video streams, but is not expected to compete with AOL's popular **Winamp** software. The company will also begin bundling **RealPlayer** software for users who download **Netscape**, which AOL owns. The deal with Real is not exclusive, however, and still leaves room for AOL to stream content using **Windows Media**.

- According to a filing with the Securities and Exchange Commission, **Virgin Entertainment** has created a separate company, dubbed **Virgin Audio Holdings**, to oversee its Internet audio interests. The company will initially feature 23 music channels streamed through Radio Free Virgin with links to the Virgin Megastore site where users can purchase albums.

- **Yahoo!**, which has been seeking a way to enter the on-line music storage and personalized streaming business, has apparently decided not to acquire **MyPlay.com**. The companies, which had been negotiating since June, were believed to be close to closing a \$200 million deal that would see Yahoo acquire the start-up. MyPlay is already in use on **AOL**, where it reaches nearly one million **Winamp** users who use the company's on-line "lockers" to store music.

- **Columbia** has expanded their Online & Emerging Technologies department with a number of appointments. **Mark Ghuneim** has been promoted to Senior Vice

President, where he will oversee the company's on-line ventures. **Blake Indursky** has been upped to Director, making him responsible for online business development and day-to-day departmental operations. **Tori Drew** has nabbed the title of Director of Online Production, which will see her coordinate Web site production for artists on the label. And **Debbie Roldan** has landed the Director of Online Promotions slot.

- **Adrian Scott** and **Bill Bales**, former **Napster** investors, have formed **AppleSoup**. The technology being developed by the duo can be used to distribute media over the Net while protecting copyright owners and providing a revenue stream for content owners... The final version of **Windows Media Player 7** has been unveiled, complete with back-end digital media tools that allow users to not only listen to streaming Windows media and downloaded MP3 files, but also create MP3 and Windows Media files from CDs as well as burn downloaded music to CD... **Liquid Audio** has released the fifth version of its music player software. The new version features **FastTrack** security, with support for both Mac and PC platforms, and compatibility with CD-R drives and portable digital devices... Not satisfied to wait for the outcome of the **Napster/RIAA** case, **MP3Board.com** has gone on the offensive, filing its own claim against the record industry lobby. MP3Board, which was temporarily shut down by the RIAA due to its links to copyrighted songs, provides users with a search engine that scours the Internet for MP3 files... At **Sirius Satellite Radio**, **Dr. Mircho Davidov** has been named Senior Vice President of Engineering. Davidov will oversee the company's engineering programs, including the implementation of Sirius' terrestrial system and receiver development. He will also succeed Sirius co-founder and Executive VP/Engineering **Robert Briskman**, who will retire after the successful launch of Sirius' three satellites... **Aiwa** has announced that the company's entire line of car stereo receivers now feature front panel inputs where portable MP3 players can be plugged in to play digital music on the go. The line-level inputs can also be used for other portable devices such as MiniDisc and cassette players.

finetuning

- **WKQX (Q101)** /Chicago says good-bye to retro as two of its long-running shows – **Robert Chase's All Request Retro Lunch** and the Sunday morning **All You Can Eat Retro Brunch** – are cancelled after seven-year runs. "The show has run its course," said Q101 PD **Dave Richards**. "Over the last year, we've seen the interest and popularity of our retro shows and retro music in general dwindle..." **KLOL/Houston** announces it will continue to broadcast play-by-play for the Dallas Cowboys, with September marking its fifth season as the radio voice of the Cowboys... **Shamrock Communications** has purchased a new Class A signal (105.9) in Pocono Pines, PA and will simulcast Mainstream Rock **WEZX/Scranton** on the frequency. New call letters are **WPZX**... **Alternative KSPI/Stillwater** flips to **Hot AC**.

washingtonbeat

- The **International Association of Audio Information Services (IAAIS)** claims the FCC has preliminarily acknowledged interference-related problems caused to some of the 14 special radio receivers used by blind listeners. IAAIS represents Radio Reading Services For The Blind, which uses side bands of FM signals to deliver daily readings of newspapers and magazines for the blind in 100 cities. So far, the FCC has rejected IAAIS requests that the Commission make its interference tests public.

- **NAB** President **Eddie Fritts** has put his stamp of approval on the announced merger of **Lucent Digital Radio** and **USA Digital Radio**, forming the new **iBiquity Digital Radio** (*fmqb* 7/14). "It's encouraging that these two companies are combining resources to develop terrestrial digital quality radio for the consuming public," Fritts stated. "NAB has long supported development of this new technology and we applaud the efforts of Lucent and USADR in going forward."

(in **THE WEEK** music)

no. 1 buzzband



Nickelback
"Breathe"
Roadrunner

most added

1. NICKELBACK "Breathe"
(Roadrunner) (52)

KICT, KSJO, KXXR, WCCC, WLZR,
WQLZ, WRIF, WYSP, WZXR, WZZQ



2. KENNY WAYNE SHEPHERD "Last Goodbye" (Giant/Reprise) (19)

KBER, KHOP, KSUP, WAMX, WDVE, WFYV, WMDE, WQAK,
WWWX, WZZQ

3. TAPROOT "Again And Again" (Atlantic/AG) (18)

KDOT, KHOP, KZZK, WAAF, WJJO, WKLQ, WNOR, WQLZ, WRIF, WWWV

4. PRIMUS W/OZZY "N.I.B." (Divine/Priority) (17)

KBPI, KEGL, KISS, KLOS, WAAF, WDVE, WHJY, WKQZ, WPXC, WXQR

5. DOPE "You Spin Me Round" (Epic) (14)

KBPI, KIBZ, KZRQ, WAQX, WBYR, WFRD, WIQB, WKQZ, WTKX, WZZQ

6. 3 DOORS DOWN "Loser" (Republic/UMG) (12)

KATS, KEGL, KRAB, KRKX, KXFX, WAQX, WIRX, WLLI, WMMR, WYSP

6. DON HENLEY "They're Not Here..." (Warner Bros.) (12)

KYYS, WAPL, WAQX, WDVE, WEGW, WEZX, WFQX, WIBA,
WPYX, WYXZ

6. STATIC X "Bled For Days..." (Warner Bros.) (12)

KBPI, KFMF, KHOP, WGIR, WHMH, WJJO, WLZR, WNOR, WQBK, WXTM

7. APARTMENT 26 "Backwards" (Hollywood) (11)

KAZR, KHOP, KUFO, KZRQ, WCCC, WKLQ, WLZR, WQBK, WRAT, WTKX

8. 8STOPS7 "Question Everything" (Reprise) (10)

KATS, KLBK, KSUP, KXFX, KZZK, WAPL, WHEB, WKZQ, WZZO

8. UNION UNDERGROUND "Turn Me On,..." (Columbia/CRG) (10)

KUFO, KZRK, WAMX, WIQB, WKGB, WKLT, WKQQ, WKZQ, WXQR

Nickelback's sophomore track from their debut album, *The State*, easily took both #1 Most Added and #1 Buzzband honors, besting the #2 Most Added by over 30 adds. Snagging 52 adds for a total cume of 56, Nickelback gains converts including WEBN, WRIF, WJJO, WXTM and WLZR. "It's a hit!," WYSP MD Nancy Palumbo enthuses.

top gainers

1. KENNY WAYNE SHEPHERD
"Last Goodbye"

(Giant/Reprise) (+690)

KRWN +24, KZRK +21, WIOT +20,
WMFS +19, WKLC +18



2. PRIMUS W/OZZY "N.I.B." (Divine/Priority) (+417)

KRXQ +26, KDOT +17, WNOR +15, WQLZ +15, KTWS +14

3. 3 DOORS DOWN "Loser" (Republic/UMG) (+374)

KEYJ +, WNVE +24, WYBB +22, KFMW +18, KZRQ +18

4. 8STOPS7 "Question Everything" (Reprise) (+358)

KRWN +25, WZZQ +17, WXTM +14, WFRD +13, KKED +12

5. DON HENLEY "They're Not Here" (Warner Bros.) (+334)

KRKX +26, WYBB +24, WPHD +21, WGLO +19, WXCM +19

6. RED HOT CHILI PEPPERS "Californication" (Warner Bros.) (+317)

KZRK +25, WKLS +21, KIBZ +18, WRWK +17, KOMP +15

7. LIVE "They Stood Up For Love" (radioactive) (+231)

KZRQ +17, WFRD +12, WKHY +12, WKZQ +12, WYXZ +12

8. MOTLEY CRUE "Hell On High Heels" (Motley/Beyond) (+208)

WXCM +29, KZRQ +20, KTAL +18, WBLM +13, WCCC +13

9. KoRn "Somebody, Someone" (Immortal/Epic) (+181)

KATT +13, KFMW +10, KKED +9, WXQR +9, KORB +8

10. ROB ZOMBIE "Scum Of The Earth" (Hollywood) (+179)

WAZU +17, KFMW +14, WJRR +10, WTPT +10, WXTB +8

most requested

1 - 1• PAPA ROACH "Last Resort" (DreamWorks)
3 - 2• 3 DOORS DOWN "Kryptonite" (Republic/UMG)
2 - 3 CREED "With Arms Wide..." (Wind-up)
4 - 4• METALLICA "I Disappear" (Hollywood)
8 - 5• RED HOT CHILI... "Californication" (Warner Bros.)

5 - 6 AC/DC "Satellite Blues" (Elektra/EEG)
D - 7• MOTLEY CRUE "Hell On High Heels" (Motley/Beyond)
6 - 8 DISTURBED "Stupify" (Giant/Reprise)
9 - 9• 3 DOORS DOWN "Loser" (Republic/UMG)
7 - 10 A PERFECT... "Judith" (Virgin)



New Music

Page 18

Hot Trax

100 19

Active

Rock Chart 22

Rock

Chart 22

Airplay

Analysis 20





Rage Against The Machine
"Testify"

Epic

(ratm.com)

- "Testify" is classic Rage that shows the band in top form and shows why their third album, *The Battle Of Los Angeles*, has gone double platinum.
- The band is currently touring with the Beastie Boys with opening acts ranging from No Doubt to The Roots.
- WAAF and KRXQ are already on board, as well as Moderns WAQZ, WBCN, KEDJ, and KROQ.
- Check out the Nick DiDia remix.

Marvelous 3
"Sugarbuzz"

HiFi/Elektra/EEG

(elektra.com)

- Marvelous 3 scored a big hit at Modern last year with "Freak Of The Week," "Sugarbuzz" promises to follow in its footsteps.
- This mid-tempo Rocker has created a solid buzz among Rock and Modern programmers that have already heard it.
- With husky vocals, melodic guitars and a powerful, edgy chorus, "Sugarbuzz" should easily shoot up the Modern charts.

Radford
"Closer To Myself"

RCA/BMG

(radfordonline.com)

- Radford's new song has a Modern beat and Rock guitars you can't ignore, which should make it a crossover hit this summer.
- "Closer To Myself" snagged the number two Most Added slot this week at Modern.
- 14 Moderns are playing "Closer To Myself" including WGRD, KMBY, WARQ, WHMP and WKRL.

U.S. Crush
"Same Old Story (She's So Pretty)"

Immortal/Virgin

(uscush.com)

- "Same Old Story," is the follow up to the band's first single "Bleed."

- On this song the band melds Rock riffs with in-your-face sensibilities and tempers them with a strong sense of melody and harmony.
- U.S. Crush recently finished their U. S. tour with Goldfinger.
- KSUP, WQAK, WQZK are already playing.

Dexter Freebish
"Leaving Town"

Capitol

(hollywoodandvine.com)

- "Leaving Town" is the first single from Dexter Freebish's album, *A Life Of Saturdays*, and has a Cars meets U2 sound and won the *John Lennon Songwriting Contest* as *Song of the Year*.
- Dexter Freebish was signed to Capitol after a triumphant performance at last year's SXSW.
- The band's unusual name comes from the rollercoaster they used to ride while growing up.
- WQZK and Modern KTBZ are first to play playing "Leaving town."

North Mississippi Allstars
"Shake 'Em On Down"

Tone Cool/Rounder/Island/IDJMG

(nmas.com)

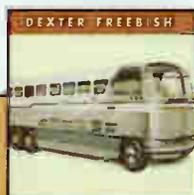
- North Mississippi Allstars are made up of brothers Luther and Cody Dickinson, sons of Blues/Rock legend Jim Dickinson.
- "Shake 'Em On Down" blends the hypnotic beat of Delta hill country Blues with a modern beat, much in the style of R. L. Burnside (whose grandsons, Gary and Cedric both appear on the album.)
- The band has already established themselves as a force to be reckoned with at Progressive and it's only a matter of time before they take over the Rock charts.
- WDHA and KZLE as well as 12 Progressives including KPIG, WXPB, WXRT and KFMU are spinning "Shake 'Em On Down."

Tsar
"I Don't Wanna Break Up"

Hollywood

(tsarfan.com)

- "I Don't Wanna Break Up" is a brash, Power Pop/Rock song reminiscent of Cheap Trick and Big Star.
- Tsar honed their skills playing shows at L.A.'s hipster hangout Spaceland and has quickly gotten a rabid following of fans of bold, colorful Rock.
- Tsar is currently touring with Duran Duran.
- WQZK and Modern XTRA are already spinning.



hot trax 100

July 11 - 17, 2000

(Full Rock Panel: Active Rock 18-34 and Rock 25-44)

LW	TW	Artist	Track	Label	TW	Move	LW	Cume/Adds	LW	TW	Artist	Track	Label	TW	Move	LW	Cume/Adds
1	1	CREED	ARMS	(Wind-up)	4332	-214	4546	173/1	47	51	CREED	WHAT	(Wind-up)	539	-47	586	42/0
2	2	METALLICA	DISAPPEAR	(Hollywood)	3976	-201	4177	170/0	37	52	PEARL JAM	NOTHING	(Epic)	517	-241	758	42/0
3	3	3 DOORS DOWN	KRYPTONITE	(Republic/UMG)	3625	-253	3878	155/0	96	53*	DON HENLEY	NOT	(Warner Bros.)	499	334	165	46/12
7	4*	RED HOT CHILI...	CALIFOR...	(Warner Bros.)	3103	317	2786	167/1	53	54*	AC/DC	STIFF	(Elektra/EEG)	458	19	439	44/0
4	5	S/TEMPLE PILOTS	SOUR	(Atlantic/AG)	3049	-301	3350	145/0	55	55*	LIMP BIZKIT	BREAK	(Interscope)	426	14	412	26/0
5	6	AC/DC	BLUES	(Elektra/EEG)	3043	-97	3140	167/1	52	56	ALICE COOPER	BLOW	(Spitfire)	387	-116	503	39/0
6	7	PERFECT CIRCLE	JUDITH	(Virgin)	2822	-88	2910	136/1	70	57*	STIR	CLIMBING	(Capitol)	371	110	261	42/4
8	8*	U.P.O.	GODLESS	(Epic)	2673	2	2671	143/1	62	58*	KITTIE	CHARLOTTE	(Artemis)	359	32	327	38/1
11	9*	3 DOORS DOWN	LOSER	(Universal/UMG)	2281	374	1907	147/12	64	59*	GODSMACK	KEEP	(Republic/UMG)	343	24	319	23/0
9	10*	PAPA ROACH	LAST	(DreamWorks)	2227	73	2154	103/1	94	60*	SR-71	RIGHT	(RCA)	331	138	193	33/6
10	11*	DEFTONES	CHANGE	(Maverick)	1985	61	1924	104/3	89	61*	FINGER ELEVEN	DRAG	(Wind-Up)	318	112	206	44/6
12	12*	GODSMACK	BAD	(Republic/UMG)	1837	144	1693	109/4	65	62*	LITTLE FEAT	SAMPLE	(CMC Inter/SRG)	318	1	317	23/0
14	13*	MOTLEY CRUE	HELL	(Motley Records/Beyond)	1746	208	1538	126/8	58	63	LIT	OVER	(Capitol)	308	-59	367	27/0
15	14*	PEARL JAM	LIGHT	(Epic)	1652	158	1494	115/5	74	64*	STAIN'D	MUDSHOVEL	(Flip/EEG)	303	52	251	24/0
13	15	EVERCLEAR	WONDERFUL	(Capitol)	1494	-46	1540	89/1	61	65	KID ROCK	ONLY	(Top Dog/Lava/AG)	301	-56	357	30/0
16	16	KING/CLAPTON	RIDING	(Reprise)	1403	-55	1458	81/0	69	66*	FOO FIGHTERS	LEARN	(Roswell/RCA)	299	29	270	30/0
19	17*	IRON MAIDEN	WICKER	(Portrait/CRG)	1356	4	1352	111/2	83	67*	DEADLIGHTS	SWEET	(Elektra/QED)	298	72	226	43/8
18	18	MATCHBOX TWENTY	BENT	(Lava/AG)	1318	-120	1438	69/0	80	68*	CLARKS	BETTER	(Razor & Tie)	294	54	240	29/1
33	19*	PRIMUS W/OZZY	N.I.B.	(Divine/Priority)	1270	417	853	117/17	59	69	MONSTER MAGNET	SILVER	(Restless)	289	-73	362	23/0
22	20	PAUL RODGERS	DRIFTERS	(CMC Inter/SRG)	1238	-4	1242	79/1	84	70*	TONIC	SUGAR	(Universal/UMG)	286	60	226	23/4
50	21*	K.W.SHEPHERD	LAST	(Giant/Reprise)	1232	690	542	107/19	72	71*	CREASE	FRUSTRA...	(Roadrunner)	277	25	252	29/0
23	22	DISTURBED	STUPIFY	(Giant/Reprise)	1183	-12	1195	79/1	75	72*	DEF LEPPARD	CENTURY	(IDJMG)	265	16	249	23/1
26	23*	CULT	PAINTED	(IDJMG)	1153	117	1036	80/1	57	73	GOO GOO DOLLS	BROADWAY	(Warner Bros.)	265	-103	368	21/0
17	24	NICKELBACK	LEADER	(Roadrunner)	1115	-339	1454	71/1	100	74*	ROBIN TROWER	TOO	(Aezra/Orpheus)	263	112	151	25/3
24	25	LIMP BIZKIT	TAKE	(Hollywood)	1096	-95	1191	63/1	63	75	GOV'T MULE	FALLEN	(Capricorn)	258	-65	323	24/0
29	26*	EVE 6	PROMISE	(RCA)	1083	110	973	86/4	67	76	PAGE/CROWES	WHAT	(musicmaker.com)	252	-39	291	23/0
20	27	RED HOT CHILI...	OTHERSIDE	(Warner Bros.)	989	-304	1293	76/0	87	77*	COWBOY MOUTH	EASY	(Blackbird)	249	26	223	21/2
32	28*	QUEENS OF...	LOST	(Interscope)	956	94	862	90/4	73	78	PROJECT 86	ONE	(Atlantic/AG)	247	-4	251	30/0
36	29*	INCUBUS	STELLAR	(Epic)	939	165	774	76/3	D	79*	DOPE	YOU	(Epic)	245	126	119	38/14
21	30	FOO FIGHTERS	BREAKOUT	(Roswell/RCA)	933	-311	1244	59/0	71	80	PANTERA	GODDAMN	(EastWest/EEG)	243	-16	259	31/0
25	31	KID ROCK	AMERICAN	(Top Dog/Lava/AG)	919	-237	1156	64/0	79	81	RAGE AGAINST...	SLEEP	(Epic)	236	-6	242	17/0
35	32*	ONE WAY RIDE	PAINTED	(MCA)	915	138	777	93/6	60	82	STEVE EARLE	TRANS...	(Artemis)	235	-125	360	23/0
51	33*	8STOPS7	QUESTION	(Reprise)	890	358	532	83/10	92	83*	SANTANA	PUT	(Arista)	222	25	197	19/0
28	34	J.J.DUPREE	MAINLINE	(V2)	883	-95	978	76/0	56	84	DON HENLEY	IT	(Warner Bros.)	221	-173	394	24/0
39	35*	UNION UNDER...	TURN	(Columbia/CRG)	877	134	743	87/10	90	85*	SISTER HAZEL	CHANGE	(Universal/UMG)	210	7	203	15/1
44	36*	ROB ZOMBIE	SCUM	(Hollywood)	812	179	633	73/6	91	86*	58	PIECE	(Beyond/Americoma)	206	7	199	16/1
31	37	KORN	MAKE	(Immortal/Epic)	810	-96	906	48/0	93	87*	K.W.SHEPHERD	WAS	(Giant/Reprise)	206	10	196	21/0
30	38	INCUBUS	PARDON	(Immortal/Epic)	804	-133	937	48/0	77	88	SEVENDUST	WAFFLE	(TVT)	206	-42	248	9/0
49	39*	LIVE	THEY	(MCA)	798	231	567	74/6	82	89	LIMP BIZKIT	REARRANGED	(Flip/Interscope)	204	-30	234	20/0
43	40*	ISLE OF Q	LITTLE	(Universal/UMG)	768	121	647	75/4	68	90	PHISH	HEAVY	(Elektra/EEG)	202	-70	272	17/0
38	41	GODSMACK	VOODOO	(Republic/UMG)	739	-5	744	55/0	D	91*	SLIPKNOT	SPIT	(Roadrunner)	197	54	143	24/1
54	42*	KORN	SOMEBODY	(Epic/Immortal)	606	181	425	62/2	88	92	NINEDAYS	ABSOLUTELY	(550 Music/Epic)	188	-19	207	9/0
46	43*	P.O.D.	ROCK	(Atlantic/AG)	601	1	600	64/1	66	93	BROUGHAM	MURKED	(Warner Bros.)	174	-118	292	16/0
42	44	BON JOVI	MY	(Island/IDJMG)	600	-47	647	44/0	78	94	DOYLE BRAMHALL	LEAVIN'	(RCA)	170	-75	245	21/1
34	45	INDIGENOUS	LITTLE	(Pachyderm)	600	-205	805	46/0	76	95	FULL DEVIL...	NOW	(Enclave/IDJMG)	167	-82	249	12/0
45	46	PAGE/CROWES	TEN	(musicmaker.com)	597	-4	601	54/5	D	96*	SONIC JOYRIDE	IS	(Anomaly)	161	7	154	20/2
40	47	STAIN'D	HOME	(Elektra/EEG)	588	-104	692	38/0	95	97	RED HOT CHILI...	SCAR	(Warner Bros.)	156	-23	179	18/0
48	48*	CREED	HIGHER	(Wind-up)	579	7	572	43/0	86	98	OFFSPRING	TOTAL...	(Elektra/EEG)	150	-72	222	14/0
41	49	METALLICA	NO	(Elektra/EEG)	574	-98	672	51/0	D	99*	(HED)PE	BARTENDER	(Jive)	149	72	77	21/7
27	50	BUSH	WARM	(Trauma)	562	-466	1028	40/0	D	100	SCREAMIN'...	HELLO	(Capricorn)	147	-2	149	19/0

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 Rock 25-44)

LW	TW	Artist	Title	Label	TW	LW	Move	LW	TW	Artist	Title	Label	TW	LW	Move
1	1	VARIOUS ARTISTS	Mission... OST	(Hollywood)	5999	6161	-162	10	11	PEARL JAM	Binaural	(Epic)	2187	2256	-69
2	2*	3 DOORS DOWN	The Better Life	(Republic/UMG)	5906	5814	92	12	12*	DEFTONES	White Pony	(Maverick)	1985	1924	61
3	3	CREED	Human Clay	(Wind-up)	5463	5717	-254	15	13*	MOTLEY CRUE	New Tattoo	(Motley Records/Beyond)	1746	1538	208
4	4	RED HOT CHILI...	Californication	(Warner Bros.)	4259	4270	-11	13	14*	INCUBUS	Make Yourself	(Immortal/Epic)	1743	1711	32
5	5	AC/DC	Stiff Upper Lip	(Elektra/EEG)	3550	3620	-70	20	15*	KORN	Issues	(Immortal/Epic)	1561	1466	95
6	6	S/TEMPLE PILOTS	No. 4	(Atlantic/AG)	3075	3381	-306	14	16	EVERCLEAR	An American... Vol. 1...	(Capitol)	1494	1540	-46
8	7*	GODSMACK	Godsmack	(Republic/UMG)	3013	2851	162	18	17	KING/CLAPTON	Riding With The ...	(Reprise)	1473	1503	-30
7	8	PERFECT CIRCLE	Me De Noms	(Virgin)	2869	2937	-68	D	18*	K.W.SHEPHERD	Trouble Is...	(Revolution/Reprise)	1465	761	704
9	9*	U.P.O.	No Pleasantries	(Epic)	2673	2671	2	D	19*	IRON MAIDEN	Brave New World	(Portrait/CRG)	1356	1352	4
11	10*	PAPA ROACH	Infest	(DreamWorks)	2241	2167	74	D	20	MATCHBOX TWENTY	Mad Season	(Lava/AG)	1345	1466	-121

fmqb july 21, 2000

airplay analysis

K.W.SHEPHERD					PRIMUS W/OZZY					3 DOORS DOWN					8STOPS7					DON HENLEY				
LAST					N.I.B.					LOSER					QUESTION					NOT				
Giant/Reprise					Divine/Priority					Universal/UMG					Reprise					Warner Bros.				
Total Spins/Gain 1232/690					Total Spins/Gain 1270/417					Total Spins/Gain 2281/374					Total Spins/Gain 890/358					Total Spins/Gain 499/314				
Total Stations: 107					Total Stations: 117					Total Stations: 147					Total Stations: 83					Total Stations: 106				
Hot Trax: 50 - 21*					Hot Trax: 33 - 19*					Hot Trax: 11 - 9*					Hot Trax: 51 - 33*					Hot Trax: 96 - 53*				
	TW	LW	2W	TS		TW	LW	2W	TS		TW	LW	2W	TS		TW	LW	2W	TS		TW	LW	2W	TS
ATLANTA, WKLS	3	-	-	3	ATLANTA, WKLS	-	-	-	-	ATLANTA, WKLS	-	-	-	-	ATLANTA, WKLS	-	-	-	-	ATLANTA, WKLS	-	-	-	-
AUSTIN, KLBJ	7	-	-	7	AUSTIN, KLBJ	14	11	1	26	AUSTIN, KLBJ	23	17	16	150	AUSTIN, KLBJ	-	-	-	-	AUSTIN, KLBJ	-	-	-	-
BALTIMORE, WYXY	-	-	-	-	BALTIMORE, WYXY	13	-	-	13	BALTIMORE, WYXY	18	15	18	148	BALTIMORE, WYXY	-	-	-	-	BALTIMORE, WYXY	-	-	-	-
BOSTON, WAAF	-	-	-	-	BOSTON, WAAF	-	-	-	-	BOSTON, WAAF	31	34	25	171	BOSTON, WAAF	-	-	-	-	BOSTON, WAAF	-	-	-	-
CHARLOTTE, WXRC	25	18	-	43	CHARLOTTE, WXRC	8	7	-	15	CHARLOTTE, WXRC	34	30	22	156	CHARLOTTE, WXRC	25	22	-	47	CHARLOTTE, WXRC	-	-	-	-
CINCINNATI, WEBN	-	-	-	-	CINCINNATI, WEBN	-	-	-	-	CINCINNATI, WEBN	15	14	-	29	CINCINNATI, WEBN	12	16	-	28	CINCINNATI, WEBN	-	-	-	-
CLEVELAND, WMMS	-	-	-	-	CLEVELAND, WMMS	7	7	-	14	CLEVELAND, WMMS	9	9	-	18	CLEVELAND, WMMS	9	5	-	14	CLEVELAND, WMMS	-	-	-	-
CLEVELAND, WNCX	14	11	-	25	CLEVELAND, WNCX	-	-	-	-	CLEVELAND, WNCX	-	-	-	-	CLEVELAND, WNCX	-	-	-	-	CLEVELAND, WNCX	13	14	1	29
COLUMBUS, WAZU	-	-	-	-	COLUMBUS, WAZU	-	-	-	-	COLUMBUS, WAZU	34	34	34	127	COLUMBUS, WAZU	-	-	-	-	COLUMBUS, WAZU	-	-	-	-
COLUMBUS, WBZX	-	-	-	-	COLUMBUS, WBZX	3	-	-	3	COLUMBUS, WBZX	6	-	-	6	COLUMBUS, WBZX	-	-	-	-	COLUMBUS, WBZX	-	-	-	-
COLUMBUS, WLVO	4	-	-	4	COLUMBUS, WLVO	-	-	-	-	COLUMBUS, WLVO	-	-	-	-	COLUMBUS, WLVO	-	-	-	-	COLUMBUS, WLVO	5	-	-	5
DALLAS, KEGP	-	-	-	-	DALLAS, KEGP	-	-	-	-	DALLAS, KEGP	5	-	-	5	DALLAS, KEGP	-	-	-	-	DALLAS, KEGP	-	-	-	-
DENVER, KBPI	-	-	-	-	DENVER, KBPI	-	-	-	-	DENVER, KBPI	22	13	13	48	DENVER, KBPI	-	-	-	-	DENVER, KBPI	-	-	-	-
DETROIT, WRIF	14	17	13	73	DETROIT, WRIF	13	14	10	37	DETROIT, WRIF	13	16	15	68	DETROIT, WRIF	2	-	-	2	DETROIT, WRIF	-	-	-	-
GREENSBORO, WXRA	-	-	-	-	GREENSBORO, WXRA	-	-	-	-	GREENSBORO, WXRA	-	-	-	-	GREENSBORO, WXRA	-	-	-	-	GREENSBORO, WXRA	-	-	-	-
HARTFORD, WCCC	-	-	-	-	HARTFORD, WCCC	18	-	-	18	HARTFORD, WCCC	-	-	-	-	HARTFORD, WCCC	11	-	-	11	HARTFORD, WCCC	-	-	-	-
INDIANAPOLIS, WFBO	10	11	10	50	INDIANAPOLIS, WFBO	-	-	-	-	INDIANAPOLIS, WFBO	-	-	-	-	INDIANAPOLIS, WFBO	-	-	-	-	INDIANAPOLIS, WFBO	9	9	-	18
KANSAS CITY, KCRK	-	-	-	-	KANSAS CITY, KCRK	12	12	-	24	KANSAS CITY, KCRK	12	12	14	85	KANSAS CITY, KCRK	9	9	-	18	KANSAS CITY, KCRK	-	-	-	-
KANSAS CITY, KYYS	11	-	-	11	KANSAS CITY, KYYS	-	-	-	-	KANSAS CITY, KYYS	-	-	-	-	KANSAS CITY, KYYS	-	-	-	-	KANSAS CITY, KYYS	12	-	-	12
LAS VEGAS, KOMP	-	-	-	-	LAS VEGAS, KOMP	19	17	-	36	LAS VEGAS, KOMP	12	9	11	67	LAS VEGAS, KOMP	-	-	-	-	LAS VEGAS, KOMP	-	-	-	-
LONG ISLAND, WBAB	-	-	-	-	LONG ISLAND, WBAB	-	-	-	-	LONG ISLAND, WBAB	-	-	-	-	LONG ISLAND, WBAB	-	-	-	-	LONG ISLAND, WBAB	-	-	-	-
LOS ANGELES, KLOS	-	-	-	-	LOS ANGELES, KLOS	-	-	-	-	LOS ANGELES, KLOS	-	-	-	-	LOS ANGELES, KLOS	-	-	-	-	LOS ANGELES, KLOS	13	8	-	21
MEMPHIS, WEGR	22	20	-	42	MEMPHIS, WEGR	-	-	-	-	MEMPHIS, WEGR	-	-	-	-	MEMPHIS, WEGR	-	-	-	-	MEMPHIS, WEGR	20	19	-	39
MEMPHIS, WMFS	19	-	-	19	MEMPHIS, WMFS	-	-	-	-	MEMPHIS, WMFS	28	31	32	360	MEMPHIS, WMFS	28	29	-	57	MEMPHIS, WMFS	-	-	-	-
MIAMI, WZTA	-	-	-	-	MIAMI, WZTA	-	-	-	-	MIAMI, WZTA	13	18	1	31	MIAMI, WZTA	-	-	-	-	MIAMI, WZTA	-	-	-	-
MILWAUKEE, WLZR	19	14	-	33	MILWAUKEE, WLZR	6	-	-	14	MILWAUKEE, WLZR	21	15	9	92	MILWAUKEE, WLZR	-	-	-	-	MILWAUKEE, WLZR	-	-	-	-
MINNEAPOLIS, KOXR	-	-	-	-	MINNEAPOLIS, KOXR	5	13	13	31	MINNEAPOLIS, KOXR	14	-	-	14	MINNEAPOLIS, KOXR	-	-	-	-	MINNEAPOLIS, KOXR	-	-	-	-
NEW ORLEANS, WKSJ	16	-	-	16	NEW ORLEANS, WKSJ	16	18	-	34	NEW ORLEANS, WKSJ	16	17	-	33	NEW ORLEANS, WKSJ	-	-	-	-	NEW ORLEANS, WKSJ	15	-	-	15
NORFOLK, WNOR	-	-	-	-	NORFOLK, WNOR	24	9	-	33	NORFOLK, WNOR	16	15	17	85	NORFOLK, WNOR	-	-	-	-	NORFOLK, WNOR	-	-	-	-
ORLANDO, WJRR	-	-	-	-	ORLANDO, WJRR	-	-	-	-	ORLANDO, WJRR	15	15	-	30	ORLANDO, WJRR	-	-	-	-	ORLANDO, WJRR	-	-	-	-
PHILADELPHIA, WMMR	-	-	-	-	PHILADELPHIA, WMMR	-	-	-	-	PHILADELPHIA, WMMR	4	-	-	4	PHILADELPHIA, WMMR	5	-	-	5	PHILADELPHIA, WMMR	-	-	-	-
PHILADELPHIA, WYSP	-	-	-	-	PHILADELPHIA, WYSP	12	10	-	22	PHILADELPHIA, WYSP	-	-	-	-	PHILADELPHIA, WYSP	-	-	-	-	PHILADELPHIA, WYSP	-	-	-	-
PHOENIX, KDKB	-	-	-	-	PHOENIX, KDKB	-	-	-	-	PHOENIX, KDKB	-	-	-	-	PHOENIX, KDKB	-	-	-	-	PHOENIX, KDKB	-	-	-	-
PHOENIX, KUPD	-	-	-	-	PHOENIX, KUPD	13	13	10	36	PHOENIX, KUPD	13	13	17	55	PHOENIX, KUPD	-	-	-	-	PHOENIX, KUPD	-	-	-	-
PHOENIX, LOUD	-	-	-	-	PHOENIX, LOUD	50	50	-	206	PHOENIX, LOUD	-	-	-	-	PHOENIX, LOUD	-	-	-	-	PHOENIX, LOUD	-	-	-	-
PITTSBURGH, WDOV	-	-	-	-	PITTSBURGH, WDOV	-	-	-	-	PITTSBURGH, WDOV	11	1	-	12	PITTSBURGH, WDOV	-	-	-	-	PITTSBURGH, WDOV	-	-	-	-
PORTLAND, KUFO	-	-	-	-	PORTLAND, KUFO	14	13	-	27	PORTLAND, KUFO	16	13	19	48	PORTLAND, KUFO	-	-	-	-	PORTLAND, KUFO	-	-	-	-
PROVIDENCE, WHJY	18	13	14	277	PROVIDENCE, WHJY	-	-	-	-	PROVIDENCE, WHJY	7	8	6	39	PROVIDENCE, WHJY	6	7	-	13	PROVIDENCE, WHJY	-	-	-	-
ROCHESTER, WCMF	15	-	-	15	ROCHESTER, WCMF	9	-	-	9	ROCHESTER, WCMF	-	-	-	-	ROCHESTER, WCMF	10	-	-	10	ROCHESTER, WCMF	-	-	-	-
SACRAMENTO, KRKO	-	-	-	-	SACRAMENTO, KRKO	26	-	-	26	SACRAMENTO, KRKO	28	24	22	282	SACRAMENTO, KRKO	-	-	-	-	SACRAMENTO, KRKO	-	-	-	-
ST. LOUIS, KSHE	-	-	-	-	ST. LOUIS, KSHE	6	5	1	18	ST. LOUIS, KSHE	-	-	-	-	ST. LOUIS, KSHE	-	-	-	-	ST. LOUIS, KSHE	-	-	-	-
ST. LOUIS, WXTM	-	-	-	-	ST. LOUIS, WXTM	23	-	-	23	ST. LOUIS, WXTM	18	-	-	18	ST. LOUIS, WXTM	19	5	5	29	ST. LOUIS, WXTM	-	-	-	-
SALT LAKE CITY, KBER	-	-	-	-	SALT LAKE CITY, KBER	7	7	-	14	SALT LAKE CITY, KBER	-	-	-	-	SALT LAKE CITY, KBER	-	-	-	-	SALT LAKE CITY, KBER	-	-	-	-
SAN ANTONIO, KISS	-	-	-	-	SAN ANTONIO, KISS	-	-	-	-	SAN ANTONIO, KISS	11	4	4	19	SAN ANTONIO, KISS	-	-	-	-	SAN ANTONIO, KISS	-	-	-	-
SAN DIEGO, KIOZ	-	-	-	-	SAN DIEGO, KIOZ	-	-	-	-	SAN DIEGO, KIOZ	-	-	-	-	SAN DIEGO, KIOZ	-	-	-	-	SAN DIEGO, KIOZ	-	-	-	-
SAN FRANCISCO, KSJO	-	-	-	-	SAN FRANCISCO, KSJO	-	-	-	-	SAN FRANCISCO, KSJO	16	18	-	34	SAN FRANCISCO, KSJO	-	-	-	-	SAN FRANCISCO, KSJO	-	-	-	-
SEATTLE, KISW	2	-	-	2	SEATTLE, KISW	10	8	-	18	SEATTLE, KISW	9	10	9	40	SEATTLE, KISW	-	-	-	-	SEATTLE, KISW	-	-	-	-
TAMPA, WXTB	-	-	-	-	TAMPA, WXTB	12	11	-	23	TAMPA, WXTB	20	18	21	321	TAMPA, WXTB	-	-	-	-	TAMPA, WXTB	-	-	-	-
WASHINGTON, WWDC	-	-	-	-	WASHINGTON, WWDC	-	-	-	-	WASHINGTON, WWDC	10	-	-	10	WASHINGTON, WWDC	17	21	1	39	WASHINGTON, WWDC	-	-	-	-

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

airplay analysis

INCUBUS STELLAR Epic					PEARL JAM LIGHT Epic					GODSMACK BAD Republic/UMG					ONE WAY RIDE PAINTED MCA					SR-71 RIGHT RCA				
Total Spins/Gain 939/165					Total Spins/Gain 1652/158					Total Spins/Gain 1837/144					Total Spins/Gain 915/138					Total Spins/Gain 331/138				
Total Stations: 76					Total Stations: 115					Total Stations: 109					Total Stations: 93					Total Stations: 33				
Hot Trax: 36 - 29*					Hot Trax: 15 - 14*					Hot Trax: 12 - 12*					Hot Trax: 35 - 32*					Hot Trax: 94 - 60*				
	TW	LW	2W	TS		TW	LW	2W	TS		TW	LW	2W	TS		TW	LW	2W	TS		TW	LW	2W	TS
ATLANTA, WKLS	-	-	-	-	ATLANTA, WKLS	11	9	9	46	ATLANTA, WKLS	-	-	-	-	ATLANTA, WKLS	-	-	-	-	ATLANTA, WKLS	-	-	-	-
AUSTIN, KLBJ	-	-	-	-	AUSTIN, KLBJ	28	28	12	68	AUSTIN, KLBJ	8	4	-	12	AUSTIN, KLBJ	9	8	5	22	AUSTIN, KLBJ	-	-	-	-
BALTIMORE, WIYY	-	-	-	-	BALTIMORE, WIYY	-	-	-	-	BALTIMORE, WIYY	27	17	16	146	BALTIMORE, WIYY	7	8	-	15	BALTIMORE, WIYY	-	-	-	-
BOSTON, WAAF	17	14	11	62	BOSTON, WAAF	9	11	10	44	BOSTON, WAAF	-	-	-	-	BOSTON, WAAF	-	-	-	-	BOSTON, WAAF	-	-	-	-
CHARLOTTE, WXRC	26	22	20	82	CHARLOTTE, WXRC	18	10	11	56	CHARLOTTE, WXRC	12	11	11	39	CHARLOTTE, WXRC	12	12	10	38	CHARLOTTE, WXRC	4	-	-	4
CINCINNATI, WEBN	-	-	-	-	CINCINNATI, WEBN	6	7	6	29	CINCINNATI, WEBN	16	13	14	76	CINCINNATI, WEBN	9	9	9	37	CINCINNATI, WEBN	-	-	-	-
CLEVELAND, WMMS	-	-	-	-	CLEVELAND, WMMS	-	-	-	-	CLEVELAND, WMMS	7	7	4	18	CLEVELAND, WMMS	-	-	-	-	CLEVELAND, WMMS	-	-	-	-
CLEVELAND, WNCX	-	-	-	-	CLEVELAND, WNCX	-	-	-	-	CLEVELAND, WNCX	-	-	-	-	CLEVELAND, WNCX	-	-	-	-	CLEVELAND, WNCX	-	-	-	-
COLUMBUS, WAZU	-	-	-	-	COLUMBUS, WAZU	26	-	-	26	COLUMBUS, WAZU	37	38	39	141	COLUMBUS, WAZU	-	-	-	-	COLUMBUS, WAZU	-	-	-	-
COLUMBUS, WBZX	7	9	6	25	COLUMBUS, WBZX	12	12	7	48	COLUMBUS, WBZX	25	23	15	65	COLUMBUS, WBZX	-	-	-	-	COLUMBUS, WBZX	9	8	-	17
COLUMBUS, WLVO	-	-	-	-	COLUMBUS, WLVO	-	-	-	-	COLUMBUS, WLVO	-	-	-	-	COLUMBUS, WLVO	-	-	-	-	COLUMBUS, WLVO	-	-	-	-
DALLAS, KEGF	12	-	-	12	DALLAS, KEGF	-	-	-	-	DALLAS, KEGF	13	8	-	21	DALLAS, KEGF	8	-	-	8	DALLAS, KEGF	-	-	-	-
DENVER, KBPI	-	-	-	-	DENVER, KBPI	-	-	-	-	DENVER, KBPI	19	20	20	237	DENVER, KBPI	-	-	-	-	DENVER, KBPI	-	-	-	-
DETROIT, WRIF	12	13	-	25	DETROIT, WRIF	19	20	18	86	DETROIT, WRIF	13	10	10	71	DETROIT, WRIF	5	6	5	20	DETROIT, WRIF	-	-	-	-
GREENSBORO, WXRA	-	-	-	-	GREENSBORO, WXRA	7	7	9	30	GREENSBORO, WXRA	7	7	7	29	GREENSBORO, WXRA	-	-	-	-	GREENSBORO, WXRA	-	-	-	-
HARTFORD, WCCC	18	20	20	71	HARTFORD, WCCC	17	15	15	65	HARTFORD, WCCC	32	29	29	207	HARTFORD, WCCC	20	8	8	38	HARTFORD, WCCC	-	-	-	-
INDIANAPOLIS, WFBO	-	-	-	-	INDIANAPOLIS, WFBO	-	-	-	-	INDIANAPOLIS, WFBO	-	-	-	-	INDIANAPOLIS, WFBO	-	-	-	-	INDIANAPOLIS, WFBO	-	-	-	-
KANSAS CITY, KQRC	-	-	-	-	KANSAS CITY, KQRC	-	-	-	-	KANSAS CITY, KQRC	13	13	14	98	KANSAS CITY, KQRC	8	8	7	32	KANSAS CITY, KQRC	-	-	-	-
KANSAS CITY, KYYS	-	-	-	-	KANSAS CITY, KYYS	-	-	-	-	KANSAS CITY, KYYS	-	-	-	-	KANSAS CITY, KYYS	-	-	-	-	KANSAS CITY, KYYS	-	-	-	-
LAS VEGAS, KOMP	-	-	-	-	LAS VEGAS, KOMP	6	5	5	24	LAS VEGAS, KOMP	3	12	13	39	LAS VEGAS, KOMP	11	12	13	48	LAS VEGAS, KOMP	-	-	-	-
LONG ISLAND, WBAB	-	-	-	-	LONG ISLAND, WBAB	11	11	11	33	LONG ISLAND, WBAB	-	-	-	-	LONG ISLAND, WBAB	-	-	-	-	LONG ISLAND, WBAB	-	-	-	-
LOS ANGELES, KLOS	-	-	-	-	LOS ANGELES, KLOS	1	3	2	7	LOS ANGELES, KLOS	-	-	-	-	LOS ANGELES, KLOS	-	-	-	-	LOS ANGELES, KLOS	-	-	-	-
MEMPHIS, WEGR	-	-	-	-	MEMPHIS, WEGR	-	-	-	-	MEMPHIS, WEGR	-	-	-	-	MEMPHIS, WEGR	-	-	-	-	MEMPHIS, WEGR	-	-	-	-
MEMPHIS, WMFS	30	30	23	104	MEMPHIS, WMFS	26	32	23	115	MEMPHIS, WMFS	20	20	15	85	MEMPHIS, WMFS	16	15	13	44	MEMPHIS, WMFS	23	-	-	23
MIAMI, WZTA	13	10	1	25	MIAMI, WZTA	12	11	5	38	MIAMI, WZTA	18	18	17	99	MIAMI, WZTA	8	7	1	17	MIAMI, WZTA	-	-	-	-
MILWAUKEE, WLZR	-	-	-	-	MILWAUKEE, WLZR	3	2	6	19	MILWAUKEE, WLZR	17	17	17	134	MILWAUKEE, WLZR	7	5	6	19	MILWAUKEE, WLZR	-	-	-	-
MINNEAPOLIS, KXKR	6	6	6	18	MINNEAPOLIS, KXKR	4	6	6	25	MINNEAPOLIS, KXKR	19	18	17	82	MINNEAPOLIS, KXKR	17	12	12	53	MINNEAPOLIS, KXKR	-	-	-	-
NEW ORLEANS, WKSX	-	-	-	-	NEW ORLEANS, WKSX	15	18	17	79	NEW ORLEANS, WKSX	-	-	-	-	NEW ORLEANS, WKSX	10	3	-	13	NEW ORLEANS, WKSX	-	-	-	-
NORFOLK, WNOR	19	13	20	58	NORFOLK, WNOR	7	7	7	25	NORFOLK, WNOR	20	17	17	83	NORFOLK, WNOR	7	7	7	25	NORFOLK, WNOR	-	-	-	-
ORLANDO, WJRR	-	-	-	-	ORLANDO, WJRR	-	-	-	-	ORLANDO, WJRR	-	-	-	-	ORLANDO, WJRR	12	-	-	12	ORLANDO, WJRR	-	-	-	-
PHILADELPHIA, WMMR	5	-	-	5	PHILADELPHIA, WMMR	27	35	30	117	PHILADELPHIA, WMMR	14	13	14	89	PHILADELPHIA, WMMR	-	-	-	-	PHILADELPHIA, WMMR	-	-	-	-
PHILADELPHIA, WYSP	-	-	-	-	PHILADELPHIA, WYSP	16	14	13	59	PHILADELPHIA, WYSP	-	-	-	-	PHILADELPHIA, WYSP	-	-	-	-	PHILADELPHIA, WYSP	-	-	-	-
PHOENIX, KDKB	-	-	-	-	PHOENIX, KDKB	-	-	-	-	PHOENIX, KDKB	-	-	-	-	PHOENIX, KDKB	-	-	-	-	PHOENIX, KDKB	-	-	-	-
PHOENIX, KUPD	16	17	14	67	PHOENIX, KUPD	11	13	9	45	PHOENIX, KUPD	14	10	18	69	PHOENIX, KUPD	10	11	18	88	PHOENIX, KUPD	-	-	-	-
PHOENIX, LOUD	-	-	-	-	PHOENIX, LOUD	-	-	-	-	PHOENIX, LOUD	54	52	52	216	PHOENIX, LOUD	-	-	-	-	PHOENIX, LOUD	-	-	-	-
PITTSBURGH, WOVE	-	-	-	-	PITTSBURGH, WOVE	-	-	-	-	PITTSBURGH, WOVE	-	-	-	-	PITTSBURGH, WOVE	-	-	-	-	PITTSBURGH, WOVE	-	-	-	-
PORTLAND, KUFO	10	8	11	38	PORTLAND, KUFO	10	8	9	39	PORTLAND, KUFO	17	14	24	338	PORTLAND, KUFO	8	9	10	31	PORTLAND, KUFO	-	-	-	-
PROVIDENCE, WHJY	-	-	-	-	PROVIDENCE, WHJY	17	5	5	38	PROVIDENCE, WHJY	9	8	8	36	PROVIDENCE, WHJY	-	-	-	-	PROVIDENCE, WHJY	-	-	-	-
ROCHESTER, WCMF	-	-	-	-	ROCHESTER, WCMF	-	-	-	-	ROCHESTER, WCMF	-	-	-	-	ROCHESTER, WCMF	9	4	4	17	ROCHESTER, WCMF	-	-	-	-
SACRAMENTO, KRXQ	4	-	-	4	SACRAMENTO, KRXQ	-	-	-	-	SACRAMENTO, KRXQ	-	-	-	273	SACRAMENTO, KRXQ	17	16	18	69	SACRAMENTO, KRXQ	-	-	-	-
ST. LOUIS, KSHE	-	-	-	-	ST. LOUIS, KSHE	-	-	-	-	ST. LOUIS, KSHE	-	-	-	-	ST. LOUIS, KSHE	-	-	-	-	ST. LOUIS, KSHE	-	-	-	-
ST. LOUIS, WXTM	24	22	22	119	ST. LOUIS, WXTM	5	5	5	27	ST. LOUIS, WXTM	24	21	21	153	ST. LOUIS, WXTM	15	7	7	36	ST. LOUIS, WXTM	5	-	-	5
SALT LAKE CITY, KBER	-	-	-	-	SALT LAKE CITY, KBER	-	-	-	-	SALT LAKE CITY, KBER	5	-	-	5	SALT LAKE CITY, KBER	7	9	6	22	SALT LAKE CITY, KBER	-	-	-	-
SAN ANTONIO, KISS	-	-	-	-	SAN ANTONIO, KISS	-	-	-	-	SAN ANTONIO, KISS	21	7	7	66	SAN ANTONIO, KISS	-	-	-	-	SAN ANTONIO, KISS	-	-	-	-
SAN DIEGO, KIOZ	18	18	17	112	SAN DIEGO, KIOZ	-	-	-	-	SAN DIEGO, KIOZ	16	16	17	125	SAN DIEGO, KIOZ	-	-	-	-	SAN DIEGO, KIOZ	-	-	-	-
SAN FRANCISCO, KSJO	-	-	-	-	SAN FRANCISCO, KSJO	-	-	-	-	SAN FRANCISCO, KSJO	-	-	-	-	SAN FRANCISCO, KSJO	-	-	-	-	SAN FRANCISCO, KSJO	-	-	-	-
SEATTLE, KISW	-	-	-	-	SEATTLE, KISW	10	-	-	10	SEATTLE, KISW	10	11	9	58	SEATTLE, KISW	-	-	-	-	SEATTLE, KISW	-	-	-	-
TAMPA, WXTB	-	-	-	-	TAMPA, WXTB	-	-	-	-	TAMPA, WXTB	19	22	21	256	TAMPA, WXTB	15	21	23	70	TAMPA, WXTB	-	-	-	-
WASHINGTON, WWDC	21	9	-	30	WASHINGTON, WWDC	-	-	-	-	WASHINGTON, WWDC	-	-	-	-	WASHINGTON, WWDC	-	-	-	-	WASHINGTON, WWDC	40	31	22	174

UNION UNDER... TURN Columbia/CRG					DOPE YOU Epic					ISLE OF Q LITTLE Universal/UMG					CULT PAINTED Island/IDJMG					FINGER ELEVEN DRAG Wind-up				
Total Spins/Gain 877/134					Total Spins/Gain 245/126					Total Spins/Gain 768/121					Total Spins/Gain 1153/117					Total Spins/Gain 318/112				
Total Stations: 87					Total Stations: 38					Total Stations: 75					Total Stations: 80					Total Stations: 44				
Hot Trax: 39 - 35*					Hot Trax: 116 - 79*					Hot Trax: 43 - 40*					Hot Trax: 26 - 23*					Hot Trax: 89 - 61*				
	TW	LW	2W	TS		TW	LW	2W	TS		TW	LW	2W	TS		TW	LW	2W	TS		TW	LW	2W	TS
ATLANTA, WKLS	-	-	-	-	ATLANTA, WKLS	-	-	-	-	ATLANTA, WKLS	-	-	-	-	ATLANTA, WKLS	-	-	-	-	ATLANTA, WKLS	-	-	-	-
AUSTIN, KLBJ	10	7	9	32	AUSTIN, KLBJ	-	-	-	-	AUSTIN, KLBJ	10	1	-	11	AUSTIN, KLBJ	20	22	18	70	AUSTIN, KLBJ	-	-	-	-
BALTIMORE, WIYY	4	3	5	17	BALTIMORE, WIYY	7	5	9	40	BALTIMORE, WIYY	-	-	-	-	BALTIMORE, WIYY	17	17	17	86	BALTIMORE, WIYY	-	-	-	-
BOSTON, WAAF	14	10	10	58	BOSTON, WAAF	9	19	4	32	BOSTON, WAAF	-	-	-	-	BOSTON, WAAF	-	-	-	-	BOSTON, WAAF	5	-	-	5
CHARLOTTE, WXRC	9	11	9	34	CHARLOTTE, WXRC	4	-	-	4	CHARLOTTE, WXRC	5	5	4	17	CHARLOTTE, WXRC	10	9	7	46	CHARLOTTE, WXRC	8	5	-	13
CINCINNATI, WEBN	-	-	-	-	CINCINNATI, WEBN	-	-	-	-	CINCINNATI, WEBN	-	-	-	-	CINCINNATI, WEBN	-	-	-	-	CINCINNATI, WEBN	-	-	-	-
CLEVELAND, WMMS	6	8	5	17	CLEVELAND, WMMS	-	-	-	-	CLEVELAND, WMMS	-	-	-	-	CLEVELAND, WMMS	-	-	-	-	CLEVELAND, WMMS	-	-	-	-
CLEVELAND, WNCX	-	-	-	-	CLEVELAND, WNCX	-	-	-	-	CLEVELAND, WNCX	-	-	-	-	CLEVELAND, WNCX	-	-	-	-	CLEVELAND, WNCX	-	-	-	-
COLUMBUS, WAZU	-	-	-	-	COLUMBUS, WAZU	-	-	-	-	COLUMBUS, WAZU	39	38	-	77	COLUMBUS, WAZU	-	-	-	-	COLUMBUS, WAZU	-	-	-	-
COLUMBUS, WBZX	14	12	11	53	COLUMBUS, WBZX	16	11	-	27	COLUMBUS, WBZX	-	-	-	-	COLUMBUS, WBZX	-	-	-	-	COLUMBUS, WBZX	-	-	-	-
COLUMBUS, WLVO	-	-	-	-	COLUMBUS, WLVO	-	-	-	-	COLUMBUS, WLVO	-	-	-	-	COLUMBUS, WLVO	-	-	-	-	COLUMBUS, WLVO	-	-	-	-
DALLAS, KEGF	6	10	2	18	DALLAS, KEGF	-	-	-	-	DALLAS, KEGF	-	-	-	-	DALLAS, KEGF	15	18	3	49	DALLAS, KEGF	-	-	-	-
DENVER, KB																								

active rock

[18-34]

July 11 - 17, 2000



mainstream rock

[25-44]

July 11 - 17, 2000

LW	TW	Artist	Track	Label	TW	Move	LW	2W	Cume/Adds
1	1	METALLICA	DISAPPEAR	(Hollywood)	2242	-103	2345	2462	86/0
2	2	CREED	ARMS	(Wind-up)	2199	-131	2330	2444	79/0
3	3	PERFECT CIRCLE	JUDITH	(Virgin)	2079	-44	2123	2019	85/0
5	4*	PAPA ROACH	LAST	(DreamWorks)	1928	81	1847	1568	79/0
4	5	3 DOORS DOWN	KRYPTONITE	(Republic/UMG)	1809	-151	1960	2227	71/0
6	6*	U.P.O.	GODLESS	(Epic)	1795	38	1757	1646	83/1
8	7*	RED HOT CHILI...	CALIFOR...	(Warner Bros.)	1691	150	1541	1096	83/1
7	8*	DEFTONES	CHANGE	(Maverick)	1682	51	1631	1436	81/1
10	9*	GODSMACK	BAO	(Republic/UMG)	1507	170	1337	1181	78/0
11	10*	3 DOORS DOWN	LOSER	(Universal/UMG)	1454	255	1199	872	80/4
9	11	S/TEMPLE PILOTS	SOUR	(Atlantic/AG)	1272	-186	1458	1585	61/0
12	12	AC/DC	BLUES	(Elektra/EEG)	1111	-72	1183	1058	64/1
13	13	DISTURBED	STUPIFY	(Giant/Reprise)	1090	-7	1097	1024	70/0
14	14	LIMP BIZKIT	TAKE	(Hollywood)	987	-84	1071	1006	55/0
18	15*	PEARL JAM	LIGHT	(Epic)	882	78	804	628	56/0
31	16*	PRIMUS W/OZZY	N.I.B.	(Divine/Priority)	785	246	539	243	68/8
15	17	KID ROCK	AMERICAN	(Top Dog/Lava/AG)	780	-159	939	1035	51/0
16	18	KORN	MAKE	(Immortal/Epic)	776	-72	848	1022	43/0
24	19*	INCUBUS	STELLAR	(Epic)	770	135	635	422	59/2
19	20	EVERCLEAR	WONDERFUL	(Capitol)	761	-34	795	711	38/0
30	21*	ROB ZOMBIE	SCUM	(Hollywood)	732	173	559	148	63/5
25	22*	UNION UNDER...	TURN	(Columbia/CRG)	728	118	610	518	66/7
26	23*	MOTLEY CRUE	HELL	(Motley Records/Beyond)	709	100	609	488	49/3
22	24	IRON MAIDEN	WICKER	(Portrait/CRG)	699	-20	719	658	53/0
20	25	INCUBUS	PARDON	(Immortal/Epic)	676	-99	775	788	39/0
28	26*	QUEENS OF...	LOST	(Interscope)	675	82	593	557	61/1
29	27*	EVE 6	PROMISE	(RCA)	652	64	588	457	49/1
17	28	NICKELBACK	LEADER	(Roadrunner)	651	-171	822	1047	39/1
33	29*	ONE WAY RIDE	PAINTED	(MCA)	639	102	537	394	63/5
38	30*	KORN	SOMEBODY	(Epic/Immortal)	560	167	393	97	56/2
34	31*	CULT	PAINTED	(IDJMG)	525	13	512	415	35/0
21	32	FOO FIGHTERS	BREAKOUT	(Roswell/RCA)	512	-207	719	1035	27/0
43	33*	8STOPS7	QUESTION	(Reprise)	511	184	327	47	46/4
27	34	STAIND	HOME	(Elektra/EEG)	495	-99	594	699	28/0
35	35*	P.O.D.	ROCK	(Atlantic/AG)	490	0	490	445	50/0
36	36*	GODSMACK	VOODOO	(Republic/UMG)	474	22	452	520	31/0
41	37*	ISLE OF Q	LITTLE	(Universal/UMG)	412	69	343	163	40/2
32	38	RED HOT CHILI...	OTHERSIDE	(Warner Bros.)	402	-136	538	647	33/0
39	39	LIMP BIZKIT	BREAK	(Interscope)	391	-2	393	372	23/0
23	40	BUSH	WARM	(Trauma)	353	-307	660	994	23/0
D	41*	LIVE	THEY	(MCA)	343	146	197	0	33/3
37	42	METALLICA	NO	(Elektra/EEG)	341	-53	394	392	30/0
40	43	CREED	WHAT	(Wind-up)	327	-56	383	373	23/0
45	44*	KITTIE	CHARLOTTE	(Artemis)	325	28	297	259	35/1
42	45	J.J.DUPREE	MAINLINE	(V2)	299	-42	341	405	26/0
D	46*	STAIND	MUDSHOVEL	(Flip/EEG)	288	60	228	254	22/0
44	47	MATCHBOX TWENTYBENT		(Lava/AG)	271	-34	305	366	13/0
D	48*	FINGER ELEVEN	DRAG	(Wind-Up)	242	74	168	33	32/3
D	49*	CREASE	FRUSTRA...	(Roadrunner)	234	25	209	160	25/0
D	50*	K.W.SHEPHERD	LAST	(Giant/Reprise)	233	153	80	21	24/7

LW	TW	Artist	Track	Label	TW	Move	LW	2W	Cume/Adds
1	1	CREED	ARMS	(Wind-up)	2133	-83	2216	2148	94/1
2	2	AC/DC	BLUES	(Elektra/EEG)	1932	-25	1957	1845	103/0
3	3	3 DOORS DOWN	KRYPTONITE	(Republic/UMG)	1816	-102	1918	2012	84/0
4	4	S/TEMPLE PILOTS	SOUR	(Atlantic/AG)	1777	-115	1892	1842	84/0
5	5	METALLICA	DISAPPEAR	(Hollywood)	1734	-98	1832	1886	84/0
7	6*	RED HOT CHILI...	CALIFOR...	(Warner Bros.)	1412	167	1245	882	84/0
6	7	KING/CLAPTON	RIDING	(Reprise)	1318	-12	1330	1271	75/0
8	8*	PAUL ROOGERS	DRIFTERS	(CMC Inter./SRG)	1138	0	1138	1104	71/1
9	9	MATCHBOX TWENTYBENT		(Lava/AG)	1047	-86	1133	1431	66/0
10	10*	MOTLEY CRUE	HELL	(Motley Records/Beyond)	1037	108	929	657	77/5
25	11*	K.W.SHEPHERD	LAST	(Giant/Reprise)	999	537	462	174	83/12
11	12	U.P.O.	GODLESS	(Epic)	878	-36	914	900	60/0
15	13*	3 DOORS DOWN	LOSER	(Universal/UMG)	827	119	708	315	67/8
16	14*	PEARL JAM	LIGHT	(Epic)	770	80	690	537	69/5
12	15	PERFECT CIRCLE	JUDITH	(Virgin)	743	-44	787	770	61/1
14	16	EVERCLEAR	WONDERFUL	(Capitol)	733	-12	745	682	61/1
19	17*	IRON MAIDEN	WICKER	(Portrait/CRG)	657	24	633	584	58/2
22	18*	CULT	PAINTED	(IDJMG)	628	104	524	422	45/1
13	19	RED HOT CHILI...	OTHERSIDE	(Warner Bros.)	587	-168	755	977	43/0
18	20	J.J.DUPREE	MAINLINE	(V2)	584	-53	637	620	50/0
26	21*	PAGE/CROWES	TEN	(musicmaker.com)	504	54	450	457	43/4
23	22	BON JOVI	MY	(Island/IDJMG)	498	-22	520	513	36/0
17	23	INDIGENOUS	LITTLE	(Pachyderm)	486	-192	678	941	30/0
36	24*	PRIMUS W/OZZY	N.I.B.	(Divine/Priority)	485	171	314	68	41/9
20	25	NICKELBACK	LEADER	(Roadrunner)	464	-168	632	791	31/0
29	26*	LIVE	THEY	(MCA)	455	85	370	101	41/3
D	27*	DON HENLEY	NOT	(Warner Bros.)	434	285	149	16	42/12
27	28*	EVE 6	PROMISE	(RCA)	431	46	385	289	31/3
21	29	FOO FIGHTERS	BREAKOUT	(Roswell/RCA)	421	-104	525	743	38/0
D	30*	8STOPS7	QUESTION	(Reprise)	379	174	205	52	37/6
38	31*	ISLE OF Q	LITTLE	(Universal/UMG)	356	52	304	107	38/2
31	32	CREED	HIGHER	(Wind-up)	349	-14	363	377	23/0
24	33	PEARL JAM	NOTHING	(Epic)	337	-166	503	841	30/0
32	34	GODSMACK	BAD	(Republic/UMG)	330	-26	356	291	31/4
40	35*	AC/DC	STIFF	(Elektra/EEG)	319	20	299	381	32/0
41	36*	DEFTONES	CHANGE	(Maverick)	303	10	293	277	23/2
37	37	PAPA ROACH	LAST	(DreamWorks)	299	-8	307	196	24/1
43	38*	LITTLE FEAT	SAMPLE	(CMC Inter./SRG)	292	12	280	238	21/0
45	39*	QUEENS OF...	LOST	(Interscope)	281	12	269	215	29/1
48	40*	ONE WAY RIDE	PAINTED	(MCA)	276	36	240	132	30/1
42	41	GODSMACK	VOODOO	(Republic/UMG)	265	-27	292	321	24/0
34	42	ALICE COOPER	BLOW	(Spitfire)	264	-65	329	436	27/0
D	43*	CLARKS	BETTER	(Razor & Tie)	250	39	211	117	25/1
39	44	GOV'T MULE	FALLEN	(Capricorn)	247	-55	302	309	22/0
33	45	GOO GOO DOLLS	BROADWAY	(Warner Bros.)	245	-107	352	444	19/0
44	46	METALLICA	NO	(Elektra/EEG)	233	-45	278	302	21/0
D	47*	TONIC	SUGAR	(Universal/UMG)	233	56	177	55	20/4
D	48*	ROBIN TROWER	TOO	(Aezra/Orpheus)	223	72	151	5	22/3
35	49	STEVE EARLE	TRANS...	(Artemis)	218	-108	326	351	20/0
28	50	DON HENLEY	IT	(Warner Bros.)	216	-155	371	563	22/0

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



TRACKING REPORT

Call-Out Music Research

Rock and Alternative Regional Call Out

Combined Regions

		Grade			Grade		
1.	Higher	Creed	83	9.	Pardon Me	Incubus	72
2.	Absolutely	Nine Days	80	10.	Californication	Red Hot Chili Peppers	72
3.	Home	Staind	77	11.	Only God Knows Why	Kid Rock	71
4.	With Arms Wide Open	Creed	77	12.	Kryptonite	3 Doors Down	70
5.	Otherside	Red Hot Chili Peppers	74	13.	Sour Girl	Stone Temple Pilots	70
6.	Adam's Song	Blink 182	74	14.	Bad Religion	Godsmack	70
7.	Bent	Matchbox Twenty	74	15.	The Real Slim Shady	Eminem	68
8.	Broadway	Goo Goo Dolls	72				

Northeast

		Grade			Grade		
1.	Home	Staind	96	9.	Bent	Matchbox Twenty	73
2.	Higher	Creed	94	10.	Simple Kind Of Life	No Doubt	72
3.	Now You Know	Full Devil Jacket	81	11.	Make Me Bad	KoRn	71
4.	Absolutely	Nine Days	80	12.	Sour Girl	Stone Temple Pilots	70
5.	With Arms Wide Open	Creed	80	13.	What Is And What...	Jimmy Page/Black Crowes	69
6.	Bad Religion	Godsmack	77	14.	Otherside	Red Hot Chili Peppers	69
7.	Broadway	Goo Goo Dolls	76	15.	The Real Slim Shady	Eminem	68
8.	Adam's Song	Blink 182	74				

South

		Grade			Grade		
1.	Home	Staind	95	9.	Over My Head	Lit	72
2.	Higher	Creed	80	10.	With Arms Wide Open	Creed	71
3.	Absolutely	Nine Days	80	11.	Kryptonite	3 Doors Down	71
4.	Pardon Me	Incubus	79	12.	Broadway	Goo Goo Dolls	69
5.	Bad Religion	Godsmack	77	13.	Sour Girl	Stone Temple Pilots	68
6.	Otherside	Red Hot Chili Peppers	75	14.	Break Stuff	Limp Bizkit	67
7.	Adam's Song	Blink 182	75	15.	Simple Kind Of Life	No Doubt	67
8.	Bent	Matchbox Twenty	74				

Midwest

		Grade			Grade		
1.	Rock The Party	P.O.D.	93	9.	Broadway	Goo Goo Dolls	74
2.	Higher	Creed	87	10.	Pardon Me	Incubus	74
3.	With Arms Wide Open	Creed	84	11.	Kryptonite	3 Doors Down	74
4.	Only God Knows Why	Kid Rock	83	12.	Voodoo	Godsmack	73
5.	Basic Breakdown	Apartment 26	80	13.	Adam's Song	Blink 182	73
6.	Californication	Red Hot Chili Peppers	80	14.	Break Stuff	Limp Bizkit	73
7.	Bent	Matchbox Twenty	79	15.	Sour Girl	Stone Temple Pilots	73
8.	Otherside	Red Hot Chili Peppers	78				

West

		Grade			Grade		
1.	Absolutely	Nine Days	96	9.	Higher	Creed	71
2.	The Real Slim Shady	Eminem	79	10.	Kryptonite	3 Doors Down	70
3.	Adam's Song	Blink 182	76	11.	Sour Girl	Stone Temple Pilots	70
4.	Otherside	Red Hot Chili Peppers	76	12.	Bent	Matchbox Twenty	69
5.	Only God Knows Why	Kid Rock	75	13.	Pardon Me	Incubus	69
6.	Californication	Red Hot Chili Peppers	75	14.	I Disappear	Metallica	69
7.	With Arms Wide Open	Creed	74	15.	Broadway	Goo Goo Dolls	68
8.	Promise	Eve 6	74				

Based on the top 15 songs (by Grade) of 50 songs tested in weekly call-out by Kelly Music Research. Active, Alternative, and Mainstream Rock currents are researched among P1 listeners, aged 18-44, in each format, in over 250 Arbitron metros including all large, medium and small markets. Sample is balanced proportionately according to market size within each U.S. Census region. Total weighted, rolling average sample size exceeds 800 per week. Grade scores are calculated by combining Appeal, Burn and Unfamiliarity ratings. Highest Grade scores are achieved by songs with strongest Appeal as well as lowest Burn and Unfamiliarity. For complete song list and more data, call Kelly Music Research at 610-446-0318. © 2000. All rights reserved.

Former Manager Gives Kid Rock An Uppercut

Kid Rock's former manager has filed a \$4 million lawsuit against the Detroit rapper and Top Dog Records for breach of contract and unjust enrichment. The lawsuit, filed by Stephen Hutton and Uppercut Management, claims that after meeting Rock in 1994, Hutton dedicated himself to the Rapper's career and got him his deal with Atlantic Records. Of course, once at Atlantic, Rock recorded *Devil Without A Cause*, which was just certified nine times platinum, and the rest is history. Hutton also says that he worked on Rock's tours, publishing contracts, film appearances and merchandising. According to the suit, the problem arose when Hutton asked for his standard 15% for services rendered. He claims that Rock (real name Robert J. Ritchie) offered him an amount much less than what he was owed, and when Hutton refused that amount, he was fired. "It saddens me that, after seven years of hard work and my unwavering devotion to Bob and his career, I am forced to pursue legal action to get what I've earned" Hutton states. The suit also seeks a percentage of Rock's future royalties. — Bram Teitelman

Creed On The Offensive

The war of words between Limp Bizkit's Fred Durst and Creed's Scott Stapp rages on, with no winner in sight. (All comments from said Rock stars stem from an incident at K-Rock/New York's *Dysfunctional Family Picnic* (23)). In the latest round, Creed has issued a statement that addresses comments Durst has made about them and comments he left on one of the members of Taproot's answering machine. "We feel that Fred has worn out his welcome as an artist spokesperson for our industry. Fred's vulgar comments and vio-

U2, R.E.M. Albums On The Way



U2

Two of Rock N' Roll's biggest icons will be releasing albums within the next nine months. U2's management issued a statement confirming that the duo will be releasing a new album this coming fall. "The band is currently in the studio and the new U2 album is due to be finished in the next few weeks," the statement reads. "It's all on schedule for a late autumn release, but exact dates aren't yet fixed. Full details will be announced in due course once track listing, title

and release dates have been fixed." The album is being produced by Brian Eno and Daniel Lanois. *Billboard* reports that the album is expected to return to a more Rock-oriented

sound than their last full-length, 1997's *Pop*. What's more, fans will be able to monitor the recording of the album via the band's Web site, (u2.com). "In the coming weeks, courtesy of the information age, a fly on the wall, and u2.com- fans worldwide can watch U2 put the finishing touches on their new album," reads a statement on the site.

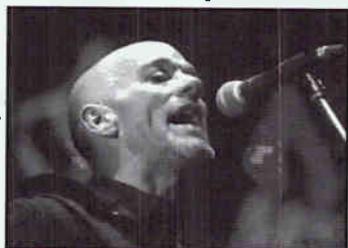
Meanwhile, R.E.M. frontman Michael Stipe recently talked to *rollingstone.com*

about their new album, due out next spring. The group went into a Vancouver studio in May and recorded the basic tracks for over twenty songs. Veteran session drummer Joey Waronker played drums on the new album, which also features former Posies member Ken Stringfellow and Scott McCaughey. Stipe claims that the album was "a joy," and much easier to record than 1998's *Up*, their first album without drummer Bill Berry. — Bram Teitelman

DYSFUNCTIONAL FAMILY

PLATINUM: Staind recently celebrated the platinum certification of their major label debut, *Dysfunction*, in New York before their sold-out show. Featuring the hits "Just Go," "Mudshovel," and "Home," the record took about one year to reach to reach the one million-sold plateau. (L-R): Staind's Jon Wysocki; Elektra's Jay Perloff; Staind's Mike Musocki; WEA's Tony Martinez; Elektra Marketing's Dane Venable; Staind's Johnny April and Aaron Lewis; Elektra Executive VP/IGM Greg Thompson; Janine Horton.

Photo credit: Jim Rinaldi

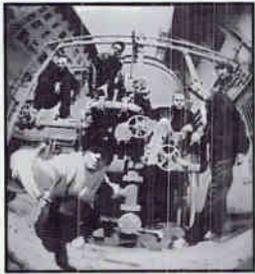


Michael Stipe



music news continued

Creed On The Offensive



Limp Bizkit

lent threats are totally indicative of a mobster mentality that this industry has tried to rid itself of in recent years. If Fred wants to represent our industry as a major label senior vice president, then he should consider actually reading the anger management book that we sent to him or just return to being an artist that lets his music speak for itself." There is also a standing challenge by Stapp to box Durst to settle their dispute and he only asks that if such an event took place it should be used to raise money for charity. Comments made to Taproot by Durst have recently made their way around the Internet by way of an audio file. In the taped message, Durst expresses his feelings toward the band after they did not sign to his record label. "Hey man, you fucked up. You don't ever bite the hand that feeds in the business... Your manager slings our name around, he's going to be blackballed and probably erased and you will, too. All the luck, brother, fuck ya." Durst's rage doesn't seem to have effected the band's career. The band is currently on the *Ozzfest* tour, and their debut album, *Gift*, had an impressive first week of sales, selling 8,800 copies. — Brad Maybe

Metallica played a surprise intimate gig in Los Angeles on Tuesday (18), christening the 1,000-seat House of Blues the "House of Metal." The show, which was part of the Miller Genuine Draft "Blind Date" series, consisted of a ninety-minute thirteen-song set. **James Hetfield** returned to the stage last Wednesday (12), after missing three shows due to a back injury he suffered (*fmqb*, 7/14). The show at Denver's Mile High Stadium went off without a hitch, and although there were stools set up around the stage in case the vocalist needed to sit down, he didn't need to sit down. During their Saturday (15) stop in Los Angeles, Hetfield let bassist **Jason Newsted** sing "Whiplash" in the middle of the band's set, saying that he needed to go backstage and get his "back beat up." The Saturday Los Angeles stop at the L.A. Memorial Coliseum was the last scheduled stop of the *Summer Sanitarium* tour, but the band will be playing shows in August making up for the three

shows that Hetfield was forced to sit out.

Some information is starting to surface about the live **Pearl Jam** albums taken from their European tour. The double-live albums from their European tour will sell for \$10.98 each and are expected to surface late next month. The discs will be available through pearljam.com and fan site tenclub.net, and will become available in retail stores thereafter. It has been rumored that once the North American tour ends, bootlegs of those shows will be made available as well. In Pearl Jam-related news, a memorial fund has been set up dedicated to the nine fans that were suffocated during their set at the *Roskilde Festival*. The Roskilde Charity Society, who organize the festival, will create the "Roskilde 2000 Tragedy Fund," which will support "research and development of health and security measures for large gatherings of young people in connection with cultural events, especially musical events," according to a posting on

Mike And The Mechanics' Paul Young Dies

Paul Young, best known as the singer of Genesis guitarist **Mike Rutherford's** side project, **Mike and the Mechanics**, died of a heart attack at his home in Cheshire. He was 53. The singer fronted the band **Sad Café**, whose hits included "Everyday Hurts," "La Di Da," "Hungry Eyes," and "Strange Little Girl." In 1985, Young (not to be confused with the similarly-named vocalist who sang "Every Time You Go Away"), joined-up with Rutherford and **Paul Carrack** to form **Mike and the Mechanics**. The band's hits included "Silent Running," "All I Need Is A Miracle," and "The Living Years." The band released a self-titled album, their fifth, last year. "He had a fantastic voice, one of the best Rock voices of his generation," Rutherford commented in a statement. "And aside from his musical talent, he had such an infectious enthusiasm for the business. Paul loved performing, we all thought he would be singing in 50 years time. This is a terrible loss." — **Bram Teitelman**

the festival's Web site.

The newly-sober, newly-touring, newly-re-energized **Stone Temple**

Pilots will be putting out their first-ever Greatest Hits album. The album, which is tentatively titled *Big Bang Babies*, should consist of twelve songs from their first four albums, with four new songs that the band plan on recording within the next several weeks in New York. **Scott Weiland** named "Heed The Water Whisper" and "You Can't Drive Me Away" as possible song titles. The new album is set to come out in October.

The *Rhyme and Reason 2000* tour has added four more dates to its itinerary. The **Beastie Boys/Rage Against the Machine** co-headlining tour now includes stops in Tampa (8/30), New Orleans (9/2), Dallas (9/4) and San Antonio (9/5). According to an interview on mtv.com, when the tour rolls around, the Beasties are considering implementing female-only mosh pits and a no-

alcohol policy at their shows.

While there was no word at press time as to whether these policies will be implemented, we'll all find out when the tour kicks-off on August 2.

When the *Tattoo The Earth* tour kicked off last Saturday (15) it did so with several changes in the lineup. **Nashville Pussy** is no longer on the tour. Last week, bassist **Corey Parks** took an indefinite leave of absence from the band. That wasn't going to keep them from touring, as the band quickly found a replacement in **Tracey Almazon** (aka Tracey Wives) from the New York band **Helldorado**. However, while NP played the first show of the tour, they weren't on the second, and are no longer on the lineup. There has been no explanation as to whether they dropped off or were kicked off the tour. **Coal Chamber** dropped off several weeks before the tour began in order to work on their third album. **Puya** dropped off as well, for the same reason. The

continued on page 26

music news continued

continued from page 25

band is in the process of recording their second album for MCA in Toronto. Roadrunner's Spineshank have stepped in to fill the space that Puya left. Soulfly became the first band to drop off the tour when they were tapped to fill in Ministry's slot headlining the second stage at Ozzfest.

Ozzfest 2000 has lost its final date and one of the artists scheduled to play the tour. While Crazy Town recently behaved themselves on the *Return of the Rock* tour, lead singer Shifty Shellshock was recently arrested, causing him to miss several Ozzfest dates. The band's manager subsequently pulled them from the tour. The final date of Ozzfest, which was scheduled to end in Irvine on September 3, will now take place on September 2 in San Bernardino. Apparently, the finale was originally going to be in Irvine, but security issues led to the booking of the smaller venue. Once those issues were resolved, the show was moved back. Tickets for the Irvine show will be refunded at the point of purchase.

The Gallagher brothers have apparently kissed and made up, again, but many questions still remain about Oasis' future. Noel recently rejoined his brother Liam and Oasis on-stage in Dublin (7/8), where the two brothers shared an on stage handshake. Noel and Liam recently sat down with London's *Time Out* weekly to speak about Noel's departure from the band during their European tour and why he vowed never to tour outside of the U.K. again. Noel alluded to an apology from his younger brother but said, "It's easy to say you're sorry and it's a different thing meaning it." Noel continued, "So

he's apologized, big deal. Until the next time, but this time there isn't going to be a next time because I've had enough of him." Noel also said his marriage and daughter have become more important to him than Oasis' development and Liam needs to understand that. There is no official word as to what sparked Noel's departure from the band, but the two leading candidates are Noel's possible solo album and Liam's infamous drinking. When the topic of a solo record from Noel was broached Liam had this to say, "I don't want to hear anything about solo albums. It's not good for the band and it's not good for me... You're not putting me on a fucking shelf for a year." When *Time Out* hit newsstands on Tuesday (7/18) it featured two different covers, Liam on one and Noel on the other. Oasis plays London's Wembley Stadium this weekend, tonight (7/21) and tomorrow (7/22.)

Currently on the Ozzfest tour in support of their gold album, *Make Yourself*, Incubus will be issuing a limited edition EP on August 22. *When Incubus Attacks, Vol. 1* is a six-song disc featuring acoustic versions of "Pardon Me," their current single "Stellar," and "Make Yourself," as well as live versions of "Pardon Me" and "Favorite Things." The EP will also include "Crowded Elevator," Incubus' contribution to the *Scream 3* soundtrack. *When Incubus Attacks, Vol. 1* is limited to 100,000 copies, and is the first in a planned series of low-priced discs from the band.

If you're tired of hearing "right about now, the funk soul brother," the infectious refrain of Fatboy Slim's 1998 hit "The Rockafeller Skank," just wait until you hear what he does with Jim

Morrison. That's right, the Big Beat studio whiz has just received clearance to sample the former Doors frontman's voice on a track for inclusion on the follow-up to *You've Come A Long Way Baby*. The track Slim (real name Norman Cook) will be sampling is "Bird Of Prey," from Morrison's spoken word album, *An American Prayer*. Macy Gray will also appear on the new Fatboy Slim album, which is due out sometime this year.

Staind announced that they'll be re-releasing their first album, 1996's *Tormented*, later this year. The album, which contains the original version of "Mudshovel," will be sold via the band's Web site, staind.com.

Motley Crue drummer Randy Castillo didn't rejoin the band last Saturday (15) on the *Maximum Rock* tour as was planned. Instead, Hole drummer Samantha Maloney will continue to occupy the drum throne for the remainder of the tour while Castillo recuperates from emergency stomach surgery. The Crue cancelled their New Orleans show last Wednesday (19), claiming that they were busy promoting their latest album, *New Tattoo*. The album debuts on this week's *Billboard* chart at #41.

Kid Rock isn't the only musician being sued by his former manager. Former Verve frontman Richard Ashcroft's ex-manager is suing the singer after he was fired by him. Jazz Summers states that the day after he invoiced Virgin Records for the \$3.5 million advance for his record, he was fired by Ashcroft. He's seeking at least \$75,000 from Ashcroft, who is now managed by his wife, Kate Radley, who was formerly in Spritualized.

matchbox twenty's first commercial single, "Bent," debuted at #1 on the SoundScan charts, becoming the band's first #1 record. The single also contains an acoustic version of their Top 40 hit "Push."

Capitol Records is releasing The Band's entire catalog, which will be available on August 29. Four of their albums, *Music From Big Pink*, *The Band*, *Stage Fright* and *Cahoots*, will be expanded versions, featuring bonus tracks and alternate takes. In addition, the label will release a new Greatest Hits album, by the Band. Surviving band members Levon Helm, Robbie Robertson and Garth Hudson, oversaw the remastering and repackaging of their catalog. The new versions of the discs will include expanded booklets with new liner notes and rare photos.

Steve Earle and Sheryl Crow will appear on the 8/2 *Tonight Show with Jay Leno* performing their cover of the Chambers Brothers song "Time Has Come Today," which is on the *Steal This Movie* soundtrack.

Stir is hitting the road with Tonic in support of their current album, *Holy Dogs*. The tour dates are as follows: 7/21 Detroit, 7/22 Urbana, 7/23 Ft. Wayne, 7/25 St. Louis, 7/26 Lawrence, 7/28 Columbia, 7/29 Dubuque, 7/31 Cincinnati, 8/1 Columbus, 8/2 Kalamazoo, 8/4 Toronto, 8/5 Montreal, 8/7 Clifton Park, 8/7 Providence, 8/8 Providence, 8/14 Nashville, 8/24 Pittsburgh.

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

news
FROM london

The Waterboys

have completed their first album since 1993's *Dream Harder*. Now signed to RCA, they will release *A Rock In The Weary Land* on September 18 in the U.K., preceded by the single "Is She Conscious?" two weeks earlier. The band, still led by Mike Scott, recently headlined at the acoustic stage at Glastonbury and are now planning an autumn tour.

Placebo frontman Brian Molko has been busy not just on the band's new single, "Taste In Men," but making a guest vocal

appearance on "Crush" by AC Acoustics, out as a single on Cooking Vinyl on August 21. It's the first release from *Understanding Music*, their upcoming third album.

David Gray, whose *White Ladder* album just missed out on completing a remarkable climb to No. One this week, pushed back 2-3, has announced an extensive U.K. tour for October. Already playing two sold-out London shows at Shepherd's Bush Empire on August 2 and 3, Gray starts again in Liverpool on October 6, ending the tour in Manchester on

the 23rd, with two new Scottish dates just added in: October 20 in Glasgow and the 21st in Aberdeen.

Ronan Keating of Boyzone scored his second solo Number One this week, taking over from Irish compatriots the Corrs as "Life Is A Rollercoaster" replaced "Breathless" at the top. Aaliyah's "Try Again" was next to arrive at five, followed at 12 by Marc et Claude's "I Need Your Lovin' (Like The Sunshine)," a track that borrows blatantly from the Korgis' 1980 smash "Everybody's Got To Learn Sometime."

*NSYNC's "I'll Never Stop" debuted at 13 and Christina Aguilera's "I Turn To You" at 19, while on the album chart U.K. Rock newcomers Coldplay sold 70,000 copies of their debut album, *Parachutes*, to make a sensational debut at No. One. Morcheeba scored their first Top Ten entry with *Fragments Of Freedom* at six, and *Slave To Love*, a compilation of Bryan Ferry's hits with and without Roxy Music, entered at 11.

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

rock
report

Jazz/Rock icons,

Steely Dan, showed they're no slouches as a live act, performing a sensational show at Camden, New Jersey's Sony Blockbuster Arena. As of late, the formally reclusive studio duo have blossomed as a performing act, duly embracing live performance with a passion and renewed vigor. Backed by a stellar band of accomplished virtuoso musicians, including ex-Doobie Brothers sax player, Cornelius Bumpus and three female vocalists, Steely Dan delivered a meaty set, culling a seamless blend of old and new material. Whether seated stoically at his keyboards or regaling the audience as a frontman, Donald Fagen was the essence of hipness and cool. His warm voice perfectly cushioned the angular rhythms and slick sophistication of the Jazz/Rock tinged music. Meanwhile, partner, Walter Becker, kick started the tunes with a pronounced six-string rhythmic

attack and understated but elegant lead guitar work. No gimmicks, no walls of flames or smoke bombs, Steely Dan kept it simple, relying smartly on their seminal body of work to carry the performance. From "Boston Rag" to "Black Friday," new tracks, "Janie Runaway" to "Cousin Dupree," "The Royal Scam" to "Dirty Work," "Kid Charlemagne" to "Don't Take Me Alive," set closers, "My Old School" to "FM," Steely Dan provided an enriching and thought provoking musical experience, low on flash and high on quality.

Beach Boys visionary Brian Wilson graced the stage at Philly's Mann Music Center for a spectacular two-hour plus show comprising the *Pet Sounds* album in its entirety plus a select batch of Wilson gems. Aply augmented by a terrific band including power Pop titans, The Wondermints and a fifty-five piece orchestra, Wilson's epic *Pet Sounds* album was well served by such an expansive musical setting. Singing much better than on his *Imagination* trek, Wilson truly reveled in reinterpreting such classic *Pet Sounds*

songs as "Wouldn't It Be Nice," "You Still Believe In Me," "Caroline No," "I Just Wasn't Made For These Times," "Sloop John B" and "Here Today." Opening with a beautifully lush thirty-minute orchestral suite, scored by Wilson collaborator, Van Dyke Parks, the work spanned Wilson's four-decade career and primed the audience for what would follow. Elements of "Cabinessence," "Surf's Up," "Heroes And Villains," "When I Grow Up To Be A Man,"

continued on page 28

2 SKINNEE J'S HEAD TO EARTH:

Capricorn artists 2 Skinnee J's just completed work on their sophomore album, *Abandon Earth*. The group recorded with producer Mickey Petraillia, who's known for his work with Bjork and Beck, among others. The album, which was recorded in New York and Los Angeles, will be released on August 29. The group recently wrapped up a short tour opening for 311 and Incubus. (L-R front): Producer Mickey Petraillia; engineer Ryan Boesch. (L-R back): 2 Skinnee J's' Eddie Eyeball and Steve Spice.



daily
insider

Rage Against The Machine
Rage Against The Machine have scheduled a warm-up show at a club in Los Angeles before their tour with the **Beastie Boys** begins in Toronto on August 2. The show on Sunday (23) at the Roxy will benefit the Los Angeles Regional Food Bank.

Deftones Bassist Opens His "Bamboo Parachute" Of Poetry

After years of poetry writing and the occasional coffeehouse appearance, Deftones bassist **Chi Cheng** has released *Bamboo Parachute*, a collection of 25 poems on a disc available only through Deftones' official Web site and at their concerts. Cheng says, "I had six books worth of material sitting around collecting dust. Although I'd like to get published, I convinced myself that I didn't have time to deal with all those rejec-

tion notices." *Bamboo Parachute* is priced at less than \$8 per copy depending on where and how you purchase it. Half of the proceeds are going to homeless teens and Weave, a Sacramento-based non-profit agency specializing in domestic violence and sexual assault prevention and victim assistance. Cheng began writing poetry as a teenager, encouraged by a high school English teacher, and later by his college professors. He likes Kerouac and Bukowski but he doesn't read much poetry. He explains, "Unlike music, which I choose to do, poetry is something I have to do. It's like my head gets flooded with all this crazy stuff and I have to write it down. Music, however, is much more of a release." Cheng calls poems in *Bamboo Parachute* like "The Small Black Box," "The Inside Of My Pocket Knife," and "Whiter Than God,"

his "Odd Reflections On Life." "Hopefully they'll be applicable to everybody intrinsically," he says. "For example, everybody looks at a Matisse differently, but it still means something to each person." But he warns readers not to worry if some of the material escapes them. He admits with a laugh, "It is pretty wacky stuff. I'll read something to my wife, and she'll look at me and say, 'I don't know what the hell you're talking about.'"

Limp Bizkit Has Difficulty Finding Hometown Venue

Limp Bizkit is having a hard time ending their free Napster tour which began July 11. They are hoping to be able to announce a hometown engagement this week but so far they haven't found a venue in Los Angeles. The tour was supposed to end with three

shows in early August, but now it may be one show in mid or late August. The band first thought they would be able to do three shows at the Hollywood Palladium, but were told the hall has a long-standing policy against free shows, especially ones that might create late night crowd and noise issues for neighbors.

Morissette Tour Featured In Web Travelogue

Alanis Morissette is hosting her own travelogue on the net this summer. It's not how she spent her summer vacation. Through video Webisodes at alanis.z.com, she's giving fans a first-hand look at her tour stops in 15 locations in Lebanon, France, Switzerland, Italy, Croatia, Israel, Portugal, Belgium, Germany and Turkey. In many of the regions a local ambassador escorts the songwriter beyond the usual tourist attractions. Nine ambassadors were chosen from over 500 submissions collected on Alanis' fan site. The prospective ambassadors were asked to submit a two-paragraph essay describing how they would host Alanis in their locality. Morissette completes her tour with a performance at the Yahoo Music Awards in New York on Monday, July 24.

Lucky No. Seven at No. 1 For Eminem

The debut of **Ruff Ryders** at No. Two last week rearranged the Top 10 slightly in what was overall a stable week on the chart. **Eminem** retained a healthy lead over the Ruff Ryders CD in his seventh week at No. 1. Ruff Ryders edged **Britney Spears** down a notch into third place. Similarly, it also pushed **Nelly** down to No. Four from his debut at No. Three. 'NSYNC, **Creed**, **Lil' Kim**, **Papa Roach**, **Kid Rock** and **B.B. King** and **Eric Clapton**

rock report continued

continued from page 27

"Wonderful," "The Warmth Of The Sun," "Time To Get Alone," "Bach Contata 147," "With Me Tonight," "Don't Worry Baby" and "Our Prayer" were among the musical signposts. Once Wilson had finished performing the *Pet Sounds* material, he seemed to loosen up, dipping into the past for a fun-filled romp revisiting such Beach Boys gems as "Fun Fun Fun," "Good Vibrations," "Kiss Me Baby," "Do It Again," "Help Me Rhonda," "Surfer Girl," "In My Room," "Darlin'," "I Get Around," "Add Some Music To Your Day," "Please Let Me Wonder" and "Barbara Ann," with Wilson on bass. The show closed with an emotional reading of Wilson's solo track, "Love And Mercy."

In case you are wondering if **Alan Parsons**, who received a Grammy nomination for his engineering and production skills on **Pink Floyd's** classic "Dark Side Of The Moon," was watching the recent Turner Broadcasting simulcast of the *Wizard Of Oz* and *DSOTM*, we asked the multi-talented producer/musician to share his thoughts on the broadcast. Says Parsons: "I actually watched it and set up the stereo to play *DSOTM* (since our cable provider couldn't give us the second audio program). To say the least, what a disappointment! I think it would have been better entertainment to watch *Chitty Chitty Bang Bang* and *The Greatest Hits Of Thrash Metal*."

rockreport

NOTES AROUND THE WORLD
"Rip It Up" by **28 Days** is the # 12 single in Australia... **Santana's** *Supernatural* tops the CD charts in Italy.

BIRTHDAYS THIS WEEK
Emerson Hart (Tonic Singer/Songwriter) 7/21/69 31
George Clinton 7/22/40 60
Tim Kellest (Simply Red Keyboards/Horns, Olive 7/23/64 36

HISTORY THIS WEEK
7/21/72 **Rod Stewart's** fourth solo LP, *Never A Dull Moment* is released.
7/22/79 **Little Richard** quits Rock and Roll for religion.
7/23/77 "Cold As Ice" by **Foreigner** is issued.
7/25/65 **Dylan** goes electric backed by **Paul Butterfield's** Band at Newport Folk Festival, audience boos **Rica**.

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

complete the Top 10. Of the releases in the past month, King and Clapton are faring the best. Their recording has now sold 520,000 copies. Other releases the same week included **Three 6 Mafia**, now at No. 17, **Bon Jovi** at No. 35 and *Shaft* at No. 41. Three weeks ago, **Deftones** and **Busta Rhymes** had the biggest debuts. Deftones' *White Pony* is now No. 26 and has sold over 300,000, a brisk pace for them. Rhymes' sales are slightly ahead of them and *Anarchy* is ranked No. 18.

BBC Seeking Lost Beatles Tape

The BBC is asking Beatles fans for help in locating a copy of their one and only live appearance on *Top Of The Pops*. The show was taped on June 16, 1966, just two months before they gave up live performances, and shows them lip syncing to "Paperback Writer" and "Rain." The BBC fears that the tape might have gotten erased during a house cleaning in the '70s. A BBC spokesperson said no one knows if the tape has been lost forever, but added that there was a time when the broadcaster's programs weren't archived as carefully as they are now and some shows were lost.

Ex Eminem Bodyguard Writes Tell-All Book

A former bodyguard to Eminem who has written a tell-all book, fears that the Rapper's wife may have been driven to slash her wrists by some of the stories in his book, *Shady Bizzness*. Byron Williams told the *New York Daily News* that while he worked for the Rap star, he tried to protect Eminem's wife, Kimberly, from all of the womanizing, which included romances in Los Angeles and Florida and a close encounter with a 15-year-old in Sweden whose mother was tipped off by the girl's friends and called the hotel to inform them that her daughter was under age. Williams, whose book will be at bigwillz.iuma.com next month,

also details Eminem's drug and alcohol abuse when recording. His falling out with Eminem was over money.

The Return Of The Bangles To Begin With September Tour

The Bangles' first show in more than 10 years will take place September 13 in San Diego. Original members Susanna Hoffs, Vicki and Debbi Peterson and Michael Steele are currently recording new music before the September tour, which will also take them to Las Vegas, Chicago, Toronto and New York. Hometown shows are set for September 19, 21 and 22 at the House of Blues in Los Angeles. Hob Entertainment is also promoting the other shows except Toronto and New York. A VH1 *Behind The Music* on the Bangles is scheduled to air July 30. The women will mix favorites and hits like "Walk Like An Egyptian," "Eternal Flame," "If She Knew What She Wants," "Hazy Shade Of Winter" and "Manic Monday" with some of their new songs. Preferring to call it their "return," the Bangles were already writing together again last year when Hoffs' husband, Jay Roach, told them he might be interested in a song for the film he was directing, *Austin Powers: The Spy Who Shagged Me*. "It was fun and a great writing exercise for us," Hoffs says of the song "Get The Girl." That was followed by an invitation to perform at a George Martin Tribute at the Hollywood Bowl. The Beatles producer personally picked the songs he wanted the Bangles to perform. During their hiatus from the Bangles, Hoffs released two solo albums. Debbi Peterson co-founded a band called Kindred Spirit with a British singer, and her sister, Vicki, became a member of the Continental Drifters with Peter Holsapple and Susan Cowsill. She plans to juggle her Bangles commitments with Continental Drifters work. Former Runaway Michael Steele,

who played bass, retreated to a 100-year-old farmhouse on four acres on the coast of northern California after the Los Angeles earthquake in 1994. All four agree they needed and enjoyed their time apart but now they are happy working together again.

Police Report States Pearl Jam Encourages Violence

The report on the *Roskilde Festival* tragedy where nine fans died during a Pearl Jam concert is bound to cause controversy among the band's fans. Even though Pearl Jam tried to urge fans to move back from the stage, the Danish police report submitted Monday (17) to Justice Minister Frank Jensen stated: "The band Pearl Jam is, based on witness accounts, known for encouraging the crowd to behave violently. At one point, several people lost their footing and fell down, and there are also accounts of how a whole group — 30 to 40 people — were pushed and they all fell over, like a domino effect." However, the preliminary report said no one person, group or incident can be blamed for the crush at the June 30 concert, including festival organizers. Instead, the report concluded that the crowd's violent behavior was

likely the primary cause of the tragedy, not the size of the crowd, technical problems or a lack of security. Therefore, organizers will not be held responsible. Organizers were criticized for taking too long to stop the show once the tragedy became known. The report recommended fewer lines of command when decisions are to be made about stopping a concert. Organizers were also told to review security measures before next year's festival. Based on autopsy reports, the three Swedes, three Danes, Dutchman, Australian and German died when they fell to the ground and were suffocated. None of them suffered any broken bones. Meanwhile, organizers have established the Roskilde 2000 Tragedy Fund. Donations will be used for "research and development of health and security measures for large gatherings of young people in connection with cultural events, especially musical events."

Rumor Says Priest Not Participating In Metal God

Has Judas Priest decided not to participate in the film *Metal God*? The movie, produced by George

continued on page 30



WELCOME TO THE SNAKEPIT: Former Guns N' Roses guitarist Slash recently signed to Koch Records. In addition, the axeman will also be opening for AC/DC when they hit the road this summer/fall. Listen up for his new album before year's end. Shown celebrating the signing are (L-R): KOCH International Sr. CP Steve Propas; Executive VP/IA&R Cliff Cultreri; Executive VP - In The Paint/KOCH Alan Grunblatt; attorney Sam Frankel; producer Jack Douglas; Slash; KOCH Entertainment CEO Michael Koch; manager Jerry Heller; KOCH Entertainment Bob Frank.

daily insider continued

continued from page 29

Clooney and starring Mark Wahlberg, purports to tell the story of the leader of a Judas Priest cover band who becomes the lead singer of the actual band. It is based on the story of what happened when Ripper Owens was plucked from obscurity and took over after Rob Halford left. Sources claim without Judas Priest's involvement, it will now be titled *Rock God*, leaving Halford the only one to wear the *Metal God* crown. Judas Priest's Web site says the band is currently writing material and has enough for two new albums.

Rob Halford Set To Launch New Album, World Tour

Members of Halford rehearsed songs by Judas Priest, Fight and Two last week while Rob Halford finished up his last round of interviews before joining them in rehearsal last Friday (14). The final set list hasn't been determined yet, but Halford says his concert will include music from all of his bands plus his new album, *Resurrection*, due out August 8. Except for a half-dozen secret warm-up shows, when Halford begins a tour with Iron Maiden and Queensryche August 1 in Toronto, it will be the band's first performance and the singer's first time onstage since the summer of 1998 when too finished up their career with a European tour. It will be a world tour lasting through the end of the year. Halford is quick to admit that he has missed performing. "The biggest thrill of all is getting out onstage and making things take off," he said. "I'm in a great place. I've got so much material, I'm looking at endless possibilities. I want to fill a lot of my own needs from a singing point of view and look after what the fans are wanting to experience as well." *Resurrection*, his 23rd album, marks Halford's return to his Heavy Metal roots. He has accepted the fact that his calling in life is to be a "Metal god." "For 30 years, I've been a screaming Heavy Metal vocalist," says

Halford. "It's my life. I've been using this voice since I was a kid and it's still doing right by me. I'm just happy that I can still do it."

Metallica

Even with the Napster headache, Metallica members aren't having such a bad summer. They set a new record for biggest gross from a single concert in their hometown on Friday (14) when the *Sanitarium* tour played 3Com Park in San Francisco. More than 50,000 fans paying \$65 a ticket made it the largest grossing concert in the 30-year plus history of *Bill Graham Presents*.

Black Sabbath

The self-titled album by former Black Sabbath guitarist Tony Iommi will feature guest appearances by Billy Corgan, Dave Grohl, Jan Astbury, Billy Idol, Henry Rollins, Skunk Anansie's Skin, and members of Pantera, System Of A Down and Type O Negative. It is due out October 10 on the new label started by Ozzy and Sharon Osbourne and distributed by Priority.

Snot

The tribute record for James Lynn Strait of Snot will be out in November. Jonathan Davis of KoRn, Fred Durst, Sugar Ray's Mark McGrath and members of Incubus, System Of A Down, Soulfly, Sevendust, Slipknot, Coal Chamber and Hed P.E. have all contributed tracks. Strait was killed in a car crash on December 11, 1998.

Barenaked Ladies VW Fest Show

Last Sunday evening (23) was when Barenaked Ladies debuted songs from their new album, *Maroon*, at the Driversfest 2000 at the Arrowhead Pond in Anaheim. The second annual event brought together Volkswagen owners from around the world. The Barenaked Ladies' concert at 7:00 p.m. capped a day of hands-on driving events, sporting events and live music. The ladies debuted two

songs from the new album in a set that included such hits as "If I Had \$1,000,000" and "One Week." The album will be out September 12. "Pinch Me," one of the songs on it, will be used next month in the VH1 movie, *At Any Cost*, which debuts August 16. A soundtrack from it will be out August 8.

Sinead, Dolby Team On Internet Single For Warchild

A version of Bob Marley's "Them Belly Full (But We Hungry)" recorded by Sinead O'Connor, Thomas Dolby and members of Coldcut and Dreadzone went on sale this week at the warchild Internet site. The song, and seven hours of underground tracks by dance artists and DJs, will be available for \$1, with all proceeds going to warchild. It is believed to be the first charity single to be created and sold on the Internet. The artists produced the track in just one hour from studios around the world. Coldcut's Matt Black said, "This is the first time a digital download has been used to fund-raise for a charity because, until now, it had not been possible to prevent MP3 music from being downloaded and circulated for free."

Beatles & Stones Top Songwriters' List Of Favorites

"In My life" and "Satisfaction" top this year's *Mojo* magazine Songwriters Poll as the Greatest Songs Ever Written. Brian Wilson, Jerry Leiber, Hal David and Paul McCartney were among those who were asked to choose their Top 10. John Lennon's "In My Life" was on the Beatles' "Rubber Soul." After "Over The Rainbow" at No. Three, Paul McCartney's "Here, There And Everywhere" ranked fourth. "Tracks Of My Tears," "The Times, They Are A-Changing," Billie Holiday's "Strange Fruit," "I Can't Make You Love Me" by Bonnie Raitt and the Impressions' "People Get Ready" ranked five through nine.

"You've Lost That Lovin' Feelin'" completed the Top 10.

Meat Puppets To Release First New Music In 5 Years

The Meat Puppets will soon be heard singing "I Quit," but they're actually just beginning. They are putting the finishing touches on their first new album in five years, which Hootie And The Blowfish will release on their Breaking Records label through Atlantic on September 26. "I Quit," the first single, will be out earlier in September. After 10 albums, the Meat Puppets peaked in 1994 with the gold album, *Too High To Die*, and the single, "Backwater." That was the year after they appeared as a support act on Nirvana's *In Utero* tour and accompanied them on their MTV *Unplugged* session. Meat Puppets Kurt and Cris Kirkwood also performed three of their songs with Nirvana during the show. Kurt Kirkwood produced the still untitled new Meat Puppets album.

Dee Snider Plans To Release Last Album Next Month

Former Twisted Sister frontman Dee Snider says the album he's releasing August 22, *Never Let The Bastards Wear You Down*, is his first — and last — solo album. "I'm definitely of the mind to put my musical career behind me," says Snider. "I see the record as the last chapter of my recording career." Snider currently hosts a morning radio show in Hartford, Connecticut and a nationally syndicated radio show, *House Of Hair*, which airs in over 90 cities. Koch Records, which will release *Never Let The Bastards Wear You Down*, also has a Twisted Sister tribute album planned for November. Motorhead, Sevendust, Sugar Ray, Lit and Fu Manchu are rumored to be among the artists participating.

The Daily Insider is provided by Terry Marshall, P.O. Box 792, Concord, CA 94522 (510-680-1177). All rights reserved ©2000.

ratings

UPDATE

SPRING 2000 ARBITRON

NEW YORK (1)

CALLS	FORMAT	SUM/99	FALL/99	WIN/00	SPR/00
WLTW	Soft AC	6.1	5.7	6.4	6.4
WOHT	CHR	4.8	5.2	5.2	5.1
WHTZ	CHR	4.7	5.1	4.5	4.8
WKTU	CHR	4.3	3.8	4.0	4.6
WCBS-F	Oldies	4.2	4.1	4.4	4.2
WSKQ	Spanish	5.1	5.2	4.5	3.8
WRKS	Urb. AC	3.3	4.0	3.1	3.7
WXRK	Mod. Rock	3.6	4.1	4.0	3.4
WBLS	Urban	3.6	3.5	3.1	3.4
WPLJ	Adult CHR	2.6	2.7	2.5	2.6
WAXQ-F	Cl. Rock	2.0	2.1	2.4	2.6
WTJM	Rhy. Oldies	2.6	2.7	2.9	2.5
*WNEW-F	Talk	1.5	1.2	1.5	1.9
WBAB	Mstrm. Rock	.6	.6	.5	.6
WDHA	Mstrm. Rock	.3	.4	.4	.5
WLIR	Mod. Rock	.4	.4	.4	.4

* Flipped from Mstrm. Rock on Monday Sept. 13

LOS ANGELES (2)

CALLS	FORMAT	SUM/99	FALL/99	WIN/00	SPR/00
KSCA	Spanish	6.0	6.8	6.1	5.9
KIIS-F	CHR	4.8	5.0	5.5	5.0
KLVE	Spanish AC	5.9	4.9	5.1	5.0
KROQ	Mod. Rock	4.0	3.9	4.3	4.5
KPWR	CHR	3.9	3.8	4.2	4.2
KOST	AC	3.0	3.6	3.9	3.1
KYSR	Mod. AC	2.9	2.8	2.6	2.9
KBIG	AC	2.3	3.0	2.6	2.7
KKBT	Urban	3.3	2.4	2.6	2.4
KCMG	Rhy. Oldies	2.4	2.5	2.3	2.3
KLOS	Mstrm. Rock	2.1	2.3	2.2	2.3
KCBS-F	'70s	2.5	2.3	2.0	2.3
KLSX	Talk	2.2	2.1	1.9	2.1

CHICAGO (3)

CALLS	FORMAT	SUM/99	FALL/99	WIN/00	SPR/00
WGCI-F	Urban	6.2	6.8	7.5	6.4
WGN-A	Full Serv.	6.4	6.1	6.4	6.2
WBBM-F	CHR	4.8	4.9	5.3	6.0
WLS-A	Talk	4.7	4.4	4.5	4.2
WVAZ	Urb. AC	4.2	3.5	3.8	3.7
WNUA	NAC	4.3	4.0	4.0	3.6
WKQX	Mod. Rock	3.2	3.4	3.4	3.4
WTMX	Mod. AC	3.7	3.6	3.6	3.3
WLIT	AC	3.2	3.1	3.0	3.0
WLUP-F	Cl. Rock	2.5	2.5	2.4	2.8
WNND	AC	2.5	2.8	2.8	2.7
*WUBT	Rhy. Oldies	3.5	2.8	2.9	2.6
WXRT	Progressive	2.2	2.4	2.2	2.6
WCKG	Talk	2.2	2.2	2.1	1.9
WKIE	CHR	1.5	1.2	.9	1.1

* Flipped from WRCX, Active Rock on November 5.

PHILADELPHIA (5)

CALLS	FORMAT	SUM/99	FALL/99	WIN/00	SPR/00
KYW-A	News	6.8	6.3	6.6	6.4
WBEB	AC	5.7	6.8	6.6	6.1
WDAS	Urb. AC	5.5	5.4	6.5	5.7
WIOQ	CHR	4.2	5.2	4.6	5.4

WUSL	Urban	5.0	5.4	5.4	5.3
WYSP	Active Rock	5.8	6.6	4.7	5.3
WJZ	Jazz	4.4	4.3	4.7	4.8
WUOL	Oldies	3.8	4.2	3.5	4.2
WMMR	Mstrm. Rock	3.4	2.9	3.2	3.8
WMGK	'70s	3.5	3.5	4.0	3.4
*WLCE	Rock AC	2.5	2.8	3.3	3.4
WPLY	Mod. Rock	3.5	3.4	3.0	3.1
WPHI	Urban	2.6	2.6	2.7	3.0
WEJM	Jammin' Gold	3.8	3.5	2.3	2.2
WPST	CHR	1.8	1.6	1.5	1.4

* Flipped from WYXR, AC during or prior to Fall 1999.

DETROIT (7)

CALLS	FORMAT	SUM/99	FALL/99	WIN/00	SPR/00
WNIC	AC	6.8	7.2	7.9	7.7
WJLB	Urban	6.8	5.2	5.7	5.7
WVMV	NAC	4.5	4.7	4.4	5.6
WYCD	Country	3.2	4.8	4.4	5.5
WRIF	Active Rock	4.9	4.5	4.8	5.4
WJR-A	Full Serv.	5.3	5.5	5.3	5.0
WOMC	Oldies	5.7	5.4	5.1	5.0
WWJ-A	News	5.3	5.7	5.6	4.9
WDRQ	CHR	4.8	4.3	4.8	4.6
WCSX	Cl. Rock	4.2	3.6	3.8	3.7
WKQI	CHR	2.9	2.8	2.7	3.6
CIMX	Mod. Rock	2.5	2.5	2.1	2.8
WMDX	Urban AC	3.1	3.5	3.3	2.7
WPLT	Mod. Gold	2.1	2.2	2.3	1.9
CIDR	Progressive	1.1	.8	.7	.7

BOSTON (8)

CALLS	FORMAT	SUM/99	FALL/99	WIN/00	SPR/00
WBZ-A	Full Serv.	8.2	7.9	8.9	7.3
WXKS	CHR	5.9	5.7	5.2	6.0
WMJX	AC	4.6	5.5	5.4	5.5
WRKO	News/Talk	4.7	5.0	5.1	5.0
WJMN	CHR	5.5	5.7	4.3	4.9
WBCN	Mod. Rock	4.6	5.0	3.9	4.3
WBMX	Mod. AC	3.8	4.0	3.9	4.1
WZLX	Cl. Rock	4.3	4.2	3.6	3.0
*WQSX	Jammin' Gold	3.0	2.9	2.7	3.0
WAAF	Active Rock	3.4	2.7	3.1	2.7
**WBOT	Urban	-	-	1.2	2.0
WBOS	Progressive	1.8	1.7	2.1	1.8
WFNX	Mod. Rock	1.1	1.4	1.3	1.1
WXRV	Progressive	.8	1.0	1.0	.7

* Switched call letters from WEGQ prior to Spring '99.

** Flipped from WCAV, Country in December

SAN DIEGO (15)

CALLS	FORMAT	SUM/99	FALL/99	WIN/00	SPR/00
XHTZ	CHR	4.9	4.4	4.1	5.4
XTRA-F	Mod. Rock	5.1	4.6	4.8	5.2
KHTS	CHR	5.7	5.1	4.9	4.9
KIOX	Active Rock	4.1	3.9	4.4	4.6
KYXY	AC	5.0	5.0	5.9	4.5
KFMB	ACHR	4.8	4.4	5.0	4.4
KGB	Cl. Rock	3.8	4.4	4.1	3.6
KXST	Progressive	1.5	2.1	1.1	2.1

NASSAU-SUFFOLK (18)

CALLS	FORMAT	SUM/99	FALL/99	WIN/00	SPR/00
WALK-F	AC	6.9	6.3	5.5	5.6
WBLI	CHR	5.3	4.8	4.4	5.2
WHTZ	CHR	5.0	4.8	4.5	5.0
WXRK	Mod. Rock	5.2	5.7	4.7	4.3
WBAB/HFM	Mstrm. Rock	4.2	3.6	3.3	4.1
WLTW	AC	3.1	2.9	3.5	3.6
WAXQ	Cl. Rock	2.2	3.0	2.7	3.0
WQHT	CHR	2.3	2.7	3.3	2.7
WKTU	CHR	3.2	3.0	3.4	2.5
WPLJ	Adult CHR	2.8	2.6	2.2	2.5
*WNEW	Talk	1.5	1.6	2.3	2.4
WKJY	AC	2.1	2.1	2.5	2.1
WLIR/DRE	Mod. Rock	1.8	1.4	1.8	1.7
WBLS	Urban	1.6	1.9	1.6	1.6
WRKS	Urban AC	1.0	1.0	1.5	1.4
WRCN	Cl. Rock	.6	.9	.9	.9

* Flipped from Mstrm. Rock on Monday Sept. 13

RIVERSIDE/SAN BERNARDINO (28)

CALLS	FORMAT	SUM/99	FALL/99	WIN/00	SPR/00
KGCI	CHR	6.0	5.2	5.4	5.4
KCAL	Active Rock	4.5	3.3	3.8	4.4
KIIS	CHR	3.8	3.1	3.3	3.3
KOST	AC	2.7	2.8	2.8	3.0
KLOS	Mstrm. Rock	3.3	2.4	2.4	2.5
KCXX	Mod. Rock	2.5	2.7	2.2	2.5
KROQ	Mod. Rock	2.5	1.9	2.5	2.4
KKBT	Urban	2.7	2.9	2.8	2.3
KPWR	CHR	2.0	2.3	2.7	2.2
KCMG	AC	1.3	1.4	1.5	1.9
KYSR	Mod. AC	1.6	.7	.8	.7

PROVIDENCE/WARWICK/PAWTUCKET (33)

CALLS	FORMAT	SUM/99	FALL/99	WIN/00	SPR/00
WWLI	AC	8.3	9.9	7.8	8.1
WPRO	CHR	7.3	8.5	7.8	8.1
WHJY	Active Rock	7.2	6.0	6.1	6.6
WSNE	AC	4.7	6.1	6.7	4.9
WBRU	Mod. Rock	5.1	4.0	4.0	4.5
WWKX	CHR	4.5	4.1	3.2	3.1
WWRX	Cl. Rock	2.6	2.0	2.1	2.6

ALLENTOWN/BETHLEHEM (67)

CALLS	FORMAT	SUM/99	FALL/99	WIN/00	SPR/00
WAEB-F	CHR	12.1	13.8	12.4	13.0
WLEV	AC	8.8	8.9	9.5	10.0
WZZO	Mstrm. Rock	10.5	9.1	9.0	8.2

BAKERSFIELD (86)

CALLS	FORMAT	SPR/99	SUM/99	FALL/99	WIN/00
KISV	CHR	6.4	7.2	7.2	9.0
KRAB	Active Rock	7.2	5.7	6.9	5.8
KKXX	CHR	4.3	4.9	4.3	5.6
KGFM	AC	6.4	4.8	5.5	5.2
KLLY	Mod. AC	5.3	5.1	4.0	3.0
KKBB	Cl. Rock	3.8	4.3	4.3	2.9

www.fmqb.com has more
Spring 2000 Arbitron details!

Copyright 2000 The Arbitron Company.
May not be quoted or reproduced without the prior written permission of Arbitron

EAST

LONDON RECORDS has an immediate opening for a Promotion Coordinator. Interested parties should contact Bill Carroll at (212) 253-3917.

THE FOX, 100.1 in Shrewsbury, MA. Classic Rock station needs a classic rocker to fill the midday spot. Production and outside appearances a must. Send resumes to: Pete Falconi, 250 Commercial St., Worcester, MA 01608. No e-mail/phone calls, please!!

CITADEL BROADCASTING is looking for a creative and organized mind to head up production. Writing of copy, station imaging and voice tracking a must. Contact Pete Falconi, 250 Commercial St., Worcester, MA 01608. No e-mail/phone calls, please!!

LOOKING FOR PART TIME air talent and possible morning news on the New Rock Alternative 92.7 & 96.9 WRRV in Middletown, NY (57 miles north of NYC). Morning news person should be web savvy and be able to relate to the 18-34 listener. Part-time air talent must be willing to work weekends, holidays and overnights both weekends and during the week. send t/r to: Greg O'Brien/Program Dir. WRRV, 1 Broadcast Plaza, Middletown, NY, 10940. Will be moving to new state-of-the-art studios in September. No calls! If we like what we hear, we'll call you! Women and minorities encouraged. EOE.

PHILADELPHIA'S CLASSIC HITS station, 102.9MGK, has immediate openings for quality part time air talent. Must have a minimum of three years large to major market experience, be flexible and intensely interested in winning! Philadelphia is a culturally diverse market and, as an affirmative action employer committed to diversity, we encourage ALL appli-

cants. Please rush tape and resume to: Christie Banks, Asst. Program Director, WMGK, One Bala Plaza, Suite 339, Bala Cynwyd, PA. No calls please.

DIGITAL 102.7- ATLANTIC CITY Seeks Production Director & night jock ASAP. Great station, Stern affiliate, Short airshift, tons of imaging & creativity. This is the gig you want. Good salary, benefits, free coffee to the right candidate. You must be willing to start tomorrow. Overnight T&R of your best stuff (production & on-air) to: Blake Laurelli, VP Ops & Programming, 550 New Rd Somers Point, NJ 08244.

SOUTH

TAMPA BAY'S 98ROCK/WXTB has a rare opening for Afternoon Drive. Qualified candidates must have at least 3 years of broadcasting experience and digital production skills. Team player a must! Send your package to Operations Manager Brad Hardin, 4002 Gandy Blvd. Tampa, FL 33611. NO CALLS PLEASE. Clear Channel Communications is an equal opportunity employer.

SARASOTA FLORIDA'S ROCK STATION 105.9-YNF is looking for an exceptional Program Director to lead this legendary Clear Channel facility. Contact Jim Davis via e-mail (jkdavis@clearchannel.com) or via Fax (941) 388-3720.

MIDWEST

KFMZ/COLUMBIA, MO is looking for a morning show host. Send tapes and resumes a.s.a.p. to: Matt Brown, 1101 E Walnut Columbia, MO 65201.

CAPITOL RADIO GROUP Marketing consultants. Full Time. Responsible for prospecting Springfield and surrounding areas for radio advertisers, creating ideas for marketing their business prod-

ucts on the radio, writing advertising copy and proposals for client presentations and executing promotions on location for client events. Resumes to Sales Manager, 3501 E. Sangamon Ave., Springfield, IL, 62707. EOE. Women and minorities encouraged to apply.

WEST

DEMERS PROGRAMMING is looking for an on-air Program Director for KXOA, our client station in Sacramento. Understanding and relating to a Classic Hits audience is absolutely essential to do this job! Send your materials to: DeMers Programming, 204 Exton Commons, Exton, PA 19341, Attn: KXOA PD. Females and minorities are encouraged. EOE.

ARIZONA LOTUS CORPORATION KLPX/KFMA/KTKT Radio in Tucson is taking applications from QUALIFIED, EXPERIENCED individuals for immediate openings as a full time Promotions Director and Promotions Assistant. Promotions people must be creative individuals with detail skills, and have superb skills with outside media and the public. Ability to plan and carry out successful promotions for clients and station. Organization and planning abilities a must! Please send packages to: John Michael; 1920 West Copper; Tucson, AZ, Monday through Friday, 8:30am to 5:00pm. AZ Lotus provides equal employment opportunities for all individuals without regard to their race, color, religion, national origin, sex, age or physical handicap, in all personnel action.

PART TIME ON-AIR TALENT The Infinity Broadcasting Group in Las Vegas is looking for a part-time, weekend, on-air talent to fill one of our three stations. KMXB (Hot AC), KMZQ (Soft AC), KLUC (CHR) and KXTE (Alternative). Responsibilities include regular weekend and fill-in shifts, produc-

tion, remotes and more. You must be available to work weekends on a regular basis. Position could lead to full-time. Previous experience is preferred. Please send demo tape(s) for each format and resume with Ref Job # PTAINF3.00 to: Infinity Broadcasting - HR Dept. 6655 W. Sahara Ave. D-208, LV, NV 89146. Infinity Broadcasting is an EOE. Women and minorities are encouraged to apply.

ACCOUNT EXECUTIVE Are you looking for a new career? Have an interest in outside sales, selling radio advertising for the top stations in the Las Vegas market? If you are looking to make a change and enter the exciting world of broadcast sales, then we may have an opportunity for you. The Infinity Broadcasting Corporation's Las Vegas stations are looking for energetic, career-minded professionals to join their staffs of account executives. If you think you have what it takes, send your resume and include Reef Job # AEINF3.00 to: Infinity Broadcasting - Human Resources, 6655 W. Sahara Ave. D-208, LV, NV 89146. Infinity Broadcasting is an EOE. Women and minorities are encouraged to apply.

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*.

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 insidetrack

KIOZ/San Diego presents "Survive It and Drive It" – on the Web now at rock105.3.com. The contest consists of five people living in five beaters, with one person booted each day. The victims, uh contestants, have to face various challenges, such as driving through the car wash with their windows down and eating worms. The lone survivor wins the piece of shit car and \$1000 in gas money. Listeners called and left a description of themselves in a voice mailbox. The station selected the contestants from there. It all started when KIOZ got wind that crosstown Modern AC KFMB (Star 100.7) was planning a "Survive And Drive It" promotion later this month, involving Chrysler's hot new PT Cruiser. So Rock 105.3 apparently beat them to the punch with a scrappier version... Meanwhile, Clear Channel sister WEBN/Cincinnati has unveiled *Frog's Survivor II*. Where *Frog's Survivor 1* had three contestants, this time there are six. Last time they lived together in a Porto-Let, this time they're living next to one – in a spacious six-person dumpster. Last time the winner took home \$500, this time they'll take home a grand. Last time the contestants were allowed to bring their own food, this time EBN is feeding and watering them. Meals include, mealworms, bean burritos, chocolate covered crickets, snails and week-old pizza. Take a look-see at the crew at WEBN.cc... Not to be left out on an island all by themselves, WGIR/Manchester's Greg and the Morning Buzz – also simulcast on WHEB/Portsmouth – just wrapped up their "Totally Nude Survivor" contest. The station took five listeners into the studio, stripped them naked, and forced them to compete in "immunity challenges." For example, one of them was a "ball in the hole" contest, where the contestants strapped on a contraption with a basket and a ball on a string. The survivors had to swivel their hips to get the ball in the basket. Three guys and two girls competed for two highly coveted wristbands ensuring admission into the sold out Limp Bizkit show in Worcester. The listeners chose Ron, an ex-marine, after the field was narrowed down to two naked people... WQXA/Harrisburg has announced the lineup for their fifth annual *Day In The Park*, a free concert on August 12 at Reservoir Park. Headlining the show are local favorites Fuel, who are playing Harrisburg for the first time since the release of the now platinum *Sunburn*. Also appearing is Stir, Earth To Andy, The Clarks and One Way Ride. The X will broadcast the entire day live from the venue starting at 10:00 a.m... Last Saturday (7/15), KUFO/Portland rocked Portland Meadows with *Rockfest 2000*. On hand to entertain the crowd was Stone Temple Pilots, Slipknot, Sevendust, Slayer, Sepultura, and U.P.O., as *Rockfest* and the *Tattoo The Earth* tour collided in Portland. While enjoying the soothing sounds of Slipknot, KUFO listeners were able to get inked-up by some of the world's most renowned tattoo artists in the "Insane Body Art Village"... WTFX/Louisville has been qualifying listeners for Fox's *Beaver Hunt*. Everyone will gather at a local paintball field and "shoot their load at the beaver" (actually a station intern in a beaver costume)... When WXQR/Greenville, NC had the Page/Crowes tour in the area, the station lined up a bunch of reserved seat tickets to give away. To win 'em, listeners played the festive game "How many times does the black crow bang his pecker?" Rock 105 used a pecking sound, each with a different number of pecks. To win tickets, contestants were put on the air, and had to guess how many times the crow would bang his pecker, right before the station played the sounder.

Jay Gleason and Bram Teitelman

the rockmonitor 18-34

KRXQ, Sacramento
Thursday, July 13, 2000
1 PM – 9 PM



1 PM

Primus w/Ozzy "N.I.B."
George Thorogood "Bad To The Bone"
Rob Zombie "Living Dead Girl"
Ratt "Round And Round"
Led Zeppelin "Dancing Days"
Offspring "Gone Away"
Jimi Hendrix "All Along The Watchtower"
Isle Of Q "Little Scene"
AC/DC "Girls Got Rhythm"
Pantera "Planet Caravan"
3 Doors Down "Loser"

2 PM

Pink Floyd "Young Lust"
Pearl Jam "Jeremy"
System Of A Down "Spiders"
Rush "Tom Sawyer"
Radiohead "Creep"
Metallica "I Disappear"
Metallica "Fuel"
Stone Temple Pilots "Sex Type Thing"
Guns N' Roses "Patience"

3 PM

Guano Apes "Open Your Eyes"
Black Sabbath "Paranoid"
Godsmack "Bad Religion"
Deftones "Change (In The House...)"
Led Zeppelin "Over The Hills And Far..."
Filter "Hey Man, Nice Shot"
Alice In Chains "Man In The Box"
U.P.O. "Godless"
Pink Floyd "Mother"
Nirvana "Lithium"
Judas Priest "Breaking The Law"

4 PM

A Perfect Circle "Judith"
AC/DC "Dirty Deeds Done..."
Red Hot Chili Peppers "Soul To Squeeze"
Rob Zombie "Scum Of The Earth"
Aerosmith "Rag Doll"
Stone Temple Pilots "Interstate Love Song"
Metallica "Enter Sandman"
Metallica "For Whom The Bell Tolls"
One Way Ride "Painted Perfect"
Beastie Boys "She's Crafty"
Papa Roach "Last Resort"

5 PM

Van Halen "Panama"
Rage Against The Machine "Testify"
Kenny Wayne Shepherd . . "Blue On Black"
Black Sabbath "Iron Man"
Limp Bizkit "Re-arranged"
Nirvana "In Bloom"
Pink Floyd "Welcome To The Machine"
Disturbed "Stupify"
Temple Of The Dog . . "Say Hello 2 Heaven"

6 PM

Primus w/Ozzy "N.I.B."
Rush "Closer To The Heart"
Mad Season "I'm Above"
Aerosmith "Dude (Looks Like A Lady)"
Stone Temple Pilots "Sour Girl"
Jane's Addiction "Jane Says"
Finger Eleven "Drag You Down"
Metallica "Wherever I May Roam"

7 PM

Metallica "Stone Cold Crazy"
3 Doors Down "Loser"
AC/DC "Big Gun"
Lenny Kravitz . . "Are You Gonna Go My..."
(HED) Planet Earth "Bartender"
Pearl Jam "Black"
Godsmack "Time Bomb"
Tom Petty & The Heartbreakers . "Into The Great Wide Open"
Limp Bizkit "Break Stuff"
Rob Zombie "Superbeast"
Incubus "Pardon Me"

8 PM

Guano Apes "Open Your Eyes"
Ozzy Osbourne "Mr. Crowley"
Tool "Stinkfist"
Isle Of Q "Little Scene"
Danzig "Mother"
3 Doors Down "Kryptonite"
Pink Floyd "Wish You Were Here"
KoRn "Somebody, Someone"
KoRn "Blind"
Soundgarden "Black Hole Sun"
System Of A Down "Spiders"

Monitor provided by Mediabase

Singles/EPs

Ellis Paul
"The World Ain't Slowin' Down" (Elektra/EEG)

You've already gotten a taste of the original single on the soundtrack to *Me, Myself & Irene* and as a re-mixed bonus track on our new CD *Progressions Number 52*. This is one of Paul's best songs!



Dar Williams
"What Do You Love More Than Love" (Razor & Tie)

Dar Williams will become your darlin' after you hear this uptempo and catchy tune. It's a good summer song and fortunately not as ephemeral as the season. We've loved her for years and she continues to grow.

Music Mailbag

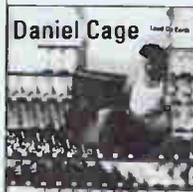


- Various Artists, *Big Mon - The Songs of Bill Monroe* (Skaggs Family)
- Various Artists, *Blues For A Rainy Afternoon* (Telarc)
- The Whites, *A Lifetime In The Making* (Ceili Music)
- Sam Bush, *Ice Caps: Peaks Of Telluride* (Sugar Hill)
- The Hangdogs, *Beware of Dog* (Shanachie)
- Kevin Gordon, *Down To The Well* (Shanachie)
- Doug MacLeod, *Whose Truth, Whose Lies?* (Valley Entertainment)
- Kacey Jones, *Every Man I Love Is Either Married, Gay or Dead* (IGO Records)

Most Added

1	"STEAL THIS MOVIE"	(Artemis)	18
2	JOHN WESLEY HARDING	(Mammoth)	11
3	ENTRAIN	(Dolphin Safe)	10
4	ELLIS PAUL	(Elektra/EEG)	8
5t	CHRIS SMITHER	(Hightone)	7

Albums



Daniel Cage
***Loud On Earth* (MCA)**

The music on Cage's album is multi-textured, pointed, scorching and somewhat delirious. Cage has said that the songs are not only storytelling but also "a kind of musical admission." Cage produced the album with the help of a crack production team to make a genre-defying album. We love:

"Sleepwalking," "Big Blue Sky," "You Set Me Free," "Fade Away," "One Step Closer To You," and "Hannah."

Verbow
***White Out* (Sony/550 Music)**

Verbow delivers an accessible melding of Rock energy, subtle melodic craftsmanship, and unflinching lyrical insight. This album shows that the band is fully in touch with their musical abilities and eager to stake out new musical territories. WXRT has already added "New History" and we think you'll also like "I'll Never Live By My Father's Dreams," "Ambulance," "Four Channel Town," "Closer To Free," and "Crest Of Mary."

Robert Lockwood Jr.
***Delta Crossroads* (Telarc)**

The new album from the man that learned to play the Blues from none other than Robert Johnson has recorded an album of all acoustic Blues. Lockwood is at the top of his form on this album, which includes mostly Johnson covers but has a few of Lockwood's own as well. Study his guitar work: "Keys To The Highway," "Love In Vain," "I Believe I'll Dust My

Emphasis Tracks



Joseph Arthur, "In The Sun" (Realworld/Virgin)

Rocky Mountain High

KBCO/Denver hosted the *Second Annual KBCO World Class Rockfest* this past weekend in conjunction with House of Blues Concerts. The two-day festival took place on the slopes of Winter Park, CO at the Winter Park Ski Resort. Over 20,000 listeners attended the event and KBCO broadcast live, recording several performances for rebroadcast. Saturday appearances were former Toad Glen Phillips, Shawn Mullins, Wilco, Medeski, Martin and Wood, and Natalie Merchant. Tara MacLean, Guster, Keb' Mo', Kenny Wayne Shepherd, and Barenaked Ladies were in attendance on Sunday. According to reports, no barenaked gentlemen joined the ladies.

Changes:

At WLPW/Lake Placid, NY PD/MD/morning person Liz Mann exits. Afternoon personality Kristy Isham moves to mornings and becomes PD/MD. Airstaff adjustments will follow.

the insidetrack

KIOZ/San Diego presents "Survive It and Drive It" – on the Web now at rock105.3.com. The contest consists of five people living in five beaters, with one person booted each day. The victims, uh contestants, have to face various challenges, such as driving through the car wash with their windows down and eating worms. The lone survivor wins the piece of shit car and \$1000 in gas money. Listeners called and left a description of themselves in a voice mailbox. The station selected the contestants from there. It all started when KIOZ got wind that crosstown Modern AC KFMB (Star 100.7) was planning a "Survive And Drive It" promotion later this month, involving Chrysler's hot new PT Cruiser. So Rock 105.3 apparently beat them to the punch with a scrapper version... Meanwhile, Clear Channel sister WEBN/Cincinnati has unveiled *Frog's Survivor II*. Where *Frog's Survivor I* had three contestants, this time there are six. Last time they lived together in a Porto-Let, this time they're living next to one – in a spacious six-person dumpster. Last time the winner took home \$500, this time they'll take home a grand. Last time the contestants were allowed to bring their own food, this time EBN is feeding and watering them. Meals include, mealworms, bean burritos, chocolate covered crickets, snails and week-old pizza. Take a look-see at the crew at WEBN.cc... Not to be left out on an island all by themselves, WGIR/Manchester's *Greg and the Morning Buzz* – also simulcast on WHEB/Portsmouth – just wrapped up their "Totally Nude Survivor" contest. The station took five listeners into the studio, stripped them naked, and forced them to compete in "immunity challenges." For example, one of them was a "ball in the hole" contest, where the contestants strapped on a contraption with a basket and a ball on a string. The survivors had to swivel their hips to get the ball in the basket. Three guys and two girls competed for two highly coveted wristbands ensuring admission into the sold out Limp Bizkit show in Worcester. The listeners chose Ron, an ex-marine, after the field was narrowed down to two naked people... WQXA/Harrisburg has announced the lineup for their fifth annual *Day In The Park*, a free concert on August 12 at Reservoir Park. Headlining the show are local favorites Fuel, who are playing Harrisburg for the first time since the release of the new platinum *Sunburn*. Also appearing is Stir, Earth To Andy, The Clarks and One Way Ride. The X will broadcast the entire day live from the venue starting at 10:00 a.m... Last Saturday (7/15), KUFO/Portland rocked Portland Meadows with *Rockfest 2000*. On hand to entertain the crowd was Stone Temple Pilots, Slipknot, Sevendust, Slayer, Sepultura, and U.P.O., as *Rockfest* and the *Tattoo The Earth* tour collided in Portland. While enjoying the soothing sounds of Slipknot, KUFO listeners were able to get inked-up by some of the world's most renowned tattoo artists in the "Insane Body Art Village"... WFTX/Louisville has been qualifying listeners for *Fox's Beaver Hunt*. Everyone will gather at a local paintball field and "shoot their load at the beaver" (actually a station intern in a beaver costume)... When WXQR/Greenville, NC had the Page/Crowes tour in the area, the station lined up a bunch of reserved seat tickets to give away. To win 'em, listeners played the festive game "How many times does the black crow bang his pecker?" Rock 105 used a pecking sound, each with a different number of pecks. To win tickets, contestants were put on the air, and had to guess how many times the crow would bang his pecker, right before the station played the sounder.

Jay Gleason and Bram Teitelman

the rockmonitor 18-34

KRXQ, Sacramento
Thursday, July 13, 2000
1 PM – 9 PM



1 PM

Primus w/Ozzy "N.I.B."
George Thorogood "Bad To The Bone"
Rob Zombie "Living Dead Girl"
Ratt "Round And Round"
Led Zeppelin "Dancing Days"
Offspring "Gone Away"
Jimi Hendrix . . . "All Along The Watchtower"
Isle Of Q "Little Scene"
AC/DC "Girls Got Rhythm"
Pantera "Planet Caravan"
3 Doors Down "Loser"

2 PM

Pink Floyd "Young Lust"
Pearl Jam "Jeremy"
System Of A Down "Spiders"
Rush "Tom Sawyer"
Radiohead "Creep"
Metallica "I Disappear"
Metallica "Fuel"
Stone Temple Pilots "Sex Type Thing"
Guns N' Roses "Patience"

3 PM

Guano Apes "Open Your Eyes"
Black Sabbath "Paranoid"
Godsmack "Bad Religion"
Deftones "Change (In The House...)"
Led Zeppelin . . . "Over The Hills And Far..."
Filter "Hey Man, Nice Shot"
Alice In Chains "Man In The Box"
U.P.O. "Godless"
Pink Floyd "Mother"
Nirvana "Lithium"
Judas Priest "Breaking The Law"

4 PM

A Perfect Circle "Judith"
AC/DC "Dirty Deeds Done..."
Red Hot Chili Peppers . "Soul To Squeeze"
Rob Zombie "Scum Of The Earth"
Aerosmith "Rag Doll"
Stone Temple Pilots "Interstate Love Song"
Metallica "Enter Sandman"
Metallica "For Whom The Bell Tolls"
One Way Ride "Painted Perfect"
Beastie Boys "She's Crafty"
Papa Roach "Last Resort"

5 PM

Van Halen "Panama"
Rage Against The Machine "Testify"
Kenny Wayne Shepherd . . "Blue On Black"
Black Sabbath "Iron Man"
Limp Bizkit "Re-arranged"
Nirvana "In Bloom"
Pink Floyd "Welcome To The Machine"
Disturbed "Stupify"
Temple Of The Dog . . "Say Hello 2 Heaven"

6 PM

Primus w/Ozzy "N.I.B."
Rush "Closer To The Heart"
Mad Season "I'm Above"
Aerosmith "Dude (Looks Like A Lady)"
Stone Temple Pilots "Sour Girl"
Jane's Addiction "Jane Says"
Finger Eleven "Drag You Down"
Metallica "Wherever I May Roam"

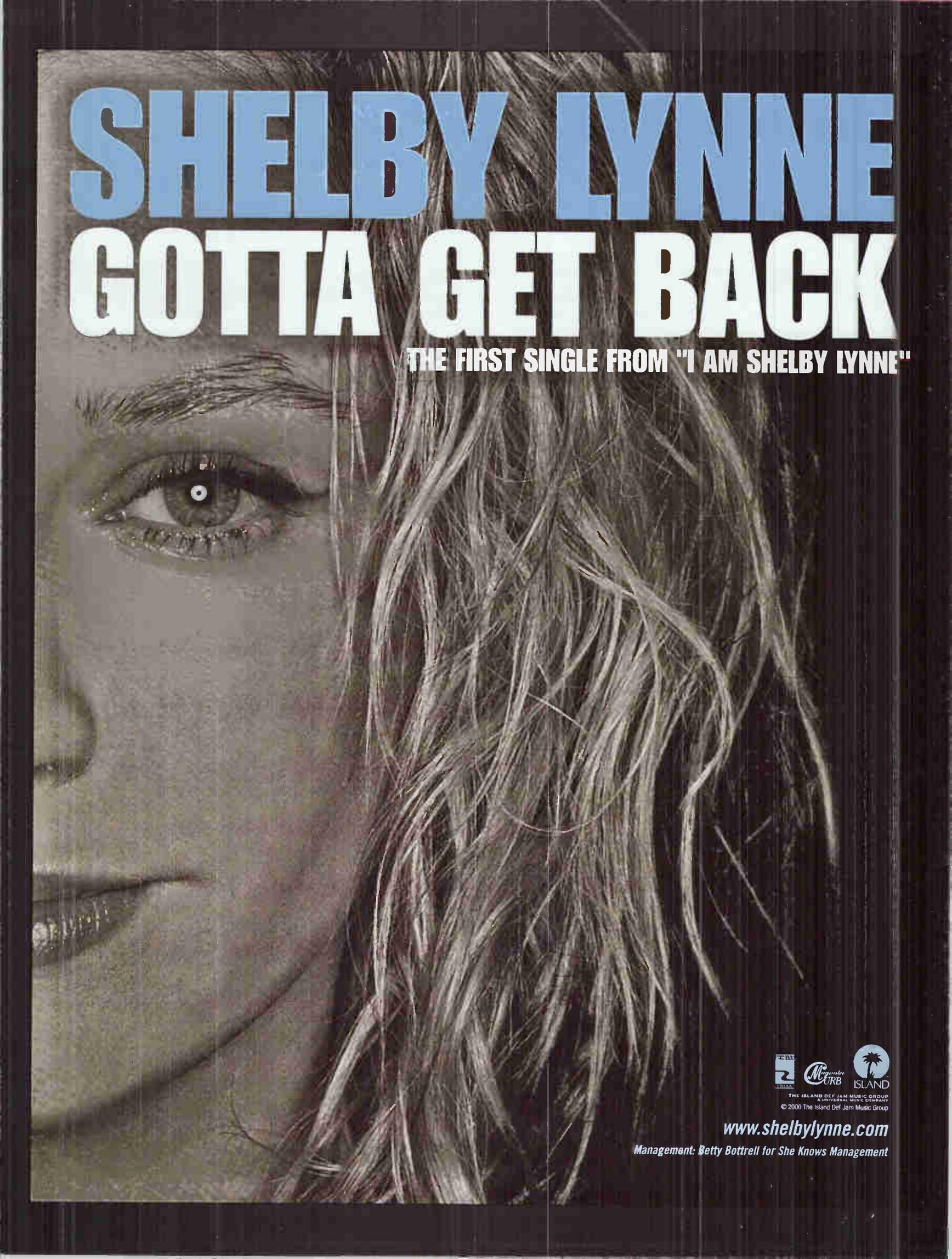
7 PM

Metallica "Stone Cold Crazy"
3 Doors Down "Loser"
AC/DC "Big Gun"
Lenny Kravitz "Are You Gonna Go My..."
(HED) Planet Earth "Bartender"
Pearl Jam "Black"
Godsmack "Time Bomb"
Tom Petty & The Heartbreakers . "Into The Great Wide Open"
Limp Bizkit "Break Stuff"
Rob Zombie "Superbeast"
Incubus "Pardon Me"

8 PM

Guano Apes "Open Your Eyes"
Ozzy Osbourne "Mr. Crowley"
Tool "Stinkfist"
Isle Of Q "Little Scene"
Danzig "Mother"
3 Doors Down "Kryptonite"
Pink Floyd "Wish You Were Here"
KoRn "Somebody, Someone"
KoRn "Blind"
Soundgarden "Black Hole Sun"
System Of A Down "Spiders"

Monitor provided by Mediabase



SHELBY LYNNE

GOTTA GET BACK

THE FIRST SINGLE FROM "I AM SHELBY LYNNE"



THE ISLAND DEF JAM MUSIC GROUP
A UNIVERSAL MUSIC COMPANY

© 2000 The Island Def Jam Music Group

www.shelbylynn.com

Management: Betty Bottrell for She Knows Management

TOP 50 AIRPLAY

July 11 - 18, 2000

LW	TW	Artist	Track	Label	TW	LW
1	1•	CLAPTON/KING	"Riding"	(Duck/Reprise)	743	685
2	2	MATCHBOX 20	"Bent"	(Lava/AG)	601	626
3	3	PHISH	"Heavy"	(Elektra/EEG)	578	606
5	4	ROBERT BRADLEY	"Baby"	(RCA)	520	523
6	5•	DAVID GRAY	"Babylon"	(ATO)	500	470
4	6	JAYHAWKS	"Gonna"	(American/CRG)	479	546
8	7•	XTC	"Man"	(TVT)	456	401
12	8•	SINEAD O'CONNOR	"No"	(Atlantic/AG)	423	351
10	9•	BRAGG & WILCO	"Secret"	(Elektra/EEG)	408	368
13	10•	STEVE EARLE	"Blues"	(E•Squared/Artemis)	370	338
17	11•	JONNY LANG	"Me"	(A&M/IDJMG)	348	250
9	12	SHIVAREE	"Goodnight"	(Odeon/Capitol)	343	374
16	13•	EVERCLEAR	"Wonderful"	(Capitol)	322	250
14	14•	TRACY CHAPMAN	"Wedding"	(Elektra/EEG)	317	312
11	15	STING	"Desert"	(A&M)	316	355
7	16	STEELY DAN	"Jack"	(Giant/Reprise)	257	402
21	17•	AIMEE MANN	"Red"	(SuperEgo)	238	196
25	18•	NEIL YOUNG	"Good"	(Reprise)	237	178
20	19•	NINEDAYS	"Absolutely"	(Sony/550 Music)	213	198
37	20•	SISTER HAZEL	"Change"	(Universal)	209	148
31	21•	INDIGO GIRLS	"Cold"	(Epic)	206	158
19	22	STONE TEMPLE...	"Sour"	(Atlantic/AG)	200	201
18	23	GOO GOO DOLLS	"Broadway"	(Elektra/EEG)	198	228
48	24•	SHELBY LYNNE	"Gotta"	(Island/IDJMG)	198	107
38	25•	VERTICAL HORIZON	"God"	(RCA)	184	147
40	26•	DANIEL CAGE	"Sleep"	(MCA)	172	138
43	27•	TRAVIS	"Why"	(Independiente/Epic)	170	132
28	28•	INDIGENOUS	"Little"	(Pachyderm)	169	169
32	29•	CROWDED HOUSE	"Sacred"	(Capitol)	160	156
41	30•	RICHARD ASHCROFT	"Song"	(Virgin)	160	138
24	31	FISHBONE	"Suffering"	(Hollywood)	155	169
39	32•	K.D. LANG	"Summer"	(Warner Bros.)	155	143
15	33	COUNTING CROWS	"Lullaby"	(DGC)	153	261
22	34	GUSTER	"Fa"	(Sire)	153	193
36	35•	PAT McGEE BAND	"Runaway"	(Giant/Warner Bros.)	152	150
23	36	JOHN HIATT	"Let"	(RCA)	150	189
29	37	LITTLE FEAT	"Rag"	(CMC/SRG)	146	147
27	38	BEN HARPER	"Steal"	(Virgin)	145	176
D	39•	SISTER SEVEN	"Only"	(Arista)	143	94
42	40•	BEN HARPER	"Forgiven"	(Virgin)	141	136
26	41	BOB DYLAN	"Things"	(Sony Music Sndtrx./CRG)	139	177
35	42	NORTH MISSISSIPPI...	"Shake"	(Tone-Cool/IDJMG)	135	137
33	43	THIRD EYE BLIND	"Never"	(Elektra/EEG)	131	156
30	44	TRACY CHAPMAN	"Telling"	(Elektra/EEG)	126	163
34	45	DON HENLEY	"Taking"	(Warner Bros.)	119	153
47	46•	LOS LOBOS	"Cumbia"	(Hollywood)	116	107
46	47	NEIL YOUNG	"Razor"	(Reprise)	110	112
D	48•	GOMEZ	"Kind"	(Virgin)	102	27
D	49•	PATTI SMITH	"Lo"	(Arista)	96	95
45	50	ACOUSTIC JUNCTION	"Strange"	(Omad)	94	113

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

PUBLIC BREAKOUT

July 11 - 17, 2000

LW	TW	Artist & Title	Label	TW	LW	Move
1	1	STEVE EARLE <i>Transcendental Blues</i>	(E•Squared/Artemis)	146	158	-12
2	2	CLAPTON/KING <i>Riding With The King</i>	(Duck/Reprise)	141	150	-9
5	3•	K.D. LANG <i>Invincible Summer</i>	(Warner Bros.)	135	107	28
3	4•	BRAGG & WILCO <i>Mermaid Avenue Volume II</i>	(Elektra/EEG)	125	120	5
4	5•	NEIL YOUNG <i>Silver & Gold</i>	(Reprise)	123	111	12
7	6•	PHISH <i>Farmhouse</i>	(Elektra/EEG)	114	100	14
6	7•	AIMEE MANN <i>Bachelor No. 2...</i>	(Super Ego)	104	103	1
12	8•	SHELBY LYNNE <i>I Am Shelby Lynne</i>	(Island/IDJMG)	100	87	13
10	9•	JAYHAWKS <i>Smile</i>	(American/Col./CRG)	96	95	1
11	10•	LITTLE FEAT <i>Chinese Work Songs</i>	(CMC/SRG)	95	94	1
17	11•	SINEAD O'CONNOR <i>No Man's Woman</i>	(Atlantic/AG)	93	72	21
9	12	NORTH MISSISSIPPI... <i>Shake Hands With Shorty</i>	(Tone-Cool/IDJMG)	91	96	-5
8	13	DAVID GRAY <i>White Ladder</i>	(ATO)	89	96	-7
25	14•	PADDY CASEY <i>Amen (So Be It)</i>	(Columbia/CRG)	78	55	23
14	15	LAURA LOVE <i>Fourteen Days</i>	(Zoë/Rounder)	74	80	-6
15	16•	STACEY EARLE <i>Dancin' With Them That...</i>	(Gearle)	74	73	1
16	17•	KOKO TAYLOR <i>Royal Blue</i>	(Alligator)	73	72	1
18	18•	DONNA THE... <i>Positive Friction...</i>	(Sugar Hill)	70	69	1
19	19•	CROWDED HOUSE <i>The Desert Life</i>	(Capitol)	69	68	1
27	20•	PATTY LARKIN <i>regrooving the dream</i>	(Vanguard)	69	53	16
20	21•	XTC <i>Wasp Star... Volume 2</i>	(Idea/TVT)	69	64	5
13	22	INDIGENOUS <i>Circle</i>	(Pachyderm)	68	84	-16
21	23•	JILL SOBULE <i>Pink Pearl</i>	(Beyond)	63	62	1
D	24•	EQUATION <i>The Lucky Few</i>	(Putumayo)	62	41	21
30	25•	ALVIN Y. HART <i>Start With The Soul</i>	(Hannibal/RykoPalm)	61	49	12
23	26•	TAJ MAHAL <i>Shoutin' In Key</i>	(Hannibal/Kan-Du/RykoPalm)	57	56	1
26	27	JOE JACKSON <i>Summer In The City</i>	(Manticore/Sony Classical)	52	53	-1
D	28•	DUSTY TRAILS <i>Dusty Trails</i>	(Atlantic/AG)	51	31	20
29	29•	SUE FOLEY <i>Love Comin' Down</i>	(Shanachie)	51	50	1
D	30•	DAN HICKS &... <i>Beatin' The Heats</i>	(SurfDog)	50	50	0

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

Singles/EPs

Ellis Paul
"The World Ain't Slowin' Down" (Elektra/EEG)

You've already gotten a taste of the original single on the soundtrack to *Me, Myself & Irene* and as a re-mixed bonus track on our new CD *Progressions Number 52*. This is one of Paul's best songs!



Dar Williams
"What Do You Love More Than Love" (Razor & Tie)

Dar Williams will become your darlin' after you hear this uptempo and catchy tune. It's a good summer song and fortunately not as ephemeral as the season. We've loved her for years and she continues to grow.

Music Mailbag

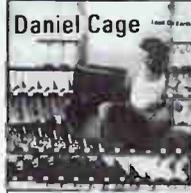


- Various Artists, *Big Mon - The Songs of Bill Monroe* (Skaggs Family)
- Various Artists, *Blues For A Rainy Afternoon* (Telarc)
- The Whites, *A Lifetime In The Making* (Ceili Music)
- Sam Bush, *Ice Caps: Peaks Of Telluride* (Sugar Hill)
- The Hangdogs, *Beware of Dog* (Shanachie)
- Kevin Gordon, *Down To The Well* (Shanachie)
- Doug MacLeod, *Whose Truth, Whose Lies?* (Valley Entertainment)
- Kacey Jones, *Every Man I Love Is Either Married, Gay or Dead* (IGO Records)

Most Added

1	"STEAL THIS MOVIE"	(Artemis)	18
2	JOHN WESLEY HARDING	(Mammoth)	11
3	ENTRAIN	(Dolphin Safe)	10
4	ELLIS PAUL	(Elektra/EEG)	8
5t	CHRIS SMITHER	(Hightone)	7

Albums



Daniel Cage
Loud On Earth (MCA)

The music on Cage's album is multi-textured, pointed, scorching and somewhat delirious. Cage has said that the songs are not only storytelling but also "a kind of musical admission." Cage produced the album with the help of a crack production team to make a genre-defying album. We love: "Sleepwalking," "Big Blue Sky," "You Set Me Free," "Fade Away," "One Step Closer To You," and "Hannah."

Verbow
White Out (Sony/550 Music)

Verbow delivers an accessible melding of Rock energy, subtle melodic craftsmanship, and unflinching lyrical insight. This album shows that the band is fully in touch with their musical abilities and eager to stake out new musical territories. WXRJ has already added "New History" and we think you'll also like "I'll Never Live By My Father's Dreams," "Ambulance," "Four Channel Town," "Closer To Free," and "Crest Of Mary."

Robert Lockwood Jr.
Delta Crossroads (Telarc)

The new album from the man that learned to play the Blues from none other than Robert Johnson has recorded an album of all acoustic Blues. Lockwood is at the top of his form on this album, which includes mostly Johnson covers but has a few of Lockwood's own as well. Study his guitar work: "Keys To The Highway," "Love In Vain," "I Believe I'll Dust My

Emphasis Tracks



Joseph Arthur, "In The Sun" (Realworld/Virgin)

Rocky Mountain High

KBCO/Denver hosted the *Second Annual KBCO World Class Rockfest* this past weekend in conjunction with House of Blues Concerts. The two-day festival took place on the slopes of Winter Park, CO at the Winter Park Ski Resort. Over 20,000 listeners attended the event and BCO broadcast live, recording several performances for rebroadcast. Saturday appearances were former Toad Glen Phillips, Shawn Mullins, Wilco, Medeski, Martin and Wood, and Natalie Merchant. Tara MacLean, Guster, Keb' Mo', Kenny Wayne Shepherd, and Barenaked Ladies were in attendance on Sunday. According to reports, no barenaked gentlemen joined the ladies.

Changes:

At WLPW/Lake Placid, NY PD/MD/morning person Liz Mann exits. Afternoon personality Kristy Isham moves to mornings and becomes PD/MD. Airstaff adjustments will follow.

Meryl Streep Wakes Up Early

WKZE/Sharon counts actress Meryl Streep (*Music Of The Heart*) as a listener and admitted fan of the station. On July 14 the station was celebrating the birthday of Woody Guthrie by playing "Feed Of Man" from the *Mermaid Ave. Volume Two* album and Streep called up to say the song was too heavy for morning airplay (7:55 to be exact). According to *fmqb's* inside sources, Streep will not be quitting acting anytime soon to start consulting for Progressive outlets. In other WKZE news, the station is preparing for its Labor Day Weekend festival, *Boomerfest*. Artists already confirmed for the festival include Bacon Brothers, Entrain, Mary Ellen Bernard, and The Franklin Micaire Trio. The festival will be held at Birch Hill in Schodack, NY (between Hudson and Albany). A portion of the proceeds will be donated to Family Survival, Inc. of Columbia County -- a local charity that provides family resources as well as an outlet for women to share their parenting experiences and help one another.

KBXR Concert Stop

What satisfies a music lover on a hot summer day? A free concert! KBXR/Columbia travels around stopping at local businesses and giving away concert tickets. For two hours KBXR gives away a pair of tickets every 10 minutes to great shows from Paula Cole to Sting. Every week a different show, every week a new concert stop. KBXR is a proud supporter of Missouri Tiger football, and every home game Tiger fans can catch the station before the game displaying some of the area's best local talent. Starting in August, the station will hold the *First Annual KBXR Mallapalooza* at the Columbia Mall. Local bands can register to play at the Mall's center stage for top honors, and the chance to play live before the game in front of up to 60,000 Tiger fans at the KBXR tailgate.

Strange Things Afoot in Music City

WRLT/Nashville's Keith Coes sent out an e-mail, dated July 12, informing various music industry personnel about what appeared to be shady business among concert bookers and radio stations in the market. According to the e-mail, one of the companies in Nashville that books concerts in the area contacted the labels of artists that are played in heavy rotation on WRLT. They allegedly used WRLT's name to get the artists to play in the area when the concerts are being sponsored by the local Alternative station WZPC (The Buzz). Mad Booking of Nashville stated that the terms of the proposal that WRLT presented for Uptown Mix 2000 were not acceptable and non-negotiable and that the station was subsequently offered a co-presents on three shows, which they declined, due to calls from label representatives. They also deny using WRLT's name in booking any artists for the event. WZPC's response to the flap stated that last year both stations sponsored the series. WZPC did the first half and WRLT did the second half. According to WZPC the second half of the series was not as successful and the sponsor asked WZPC to sponsor the whole series this year. Jim Patrick, the station's Operations Manager said, "The event sponsor simply chose 102.9 The Buzz because it is a 100 thousand watt radio station with a reach from Kentucky to Alabama compared to WRLT being 200 watts." WRLT is actually a 3000-watt radio station. Headlining bands at WZPC's *Uptown Mix* are as follows: The Connells, Patti Smith, Robert Bradley's Blackwater Surprise, Peter Searcy, Chris Whitley, Cravin' Melon, Joe 90, Steve Earle, Kevn Kinney, The Jayhawks, Matthew Sweet, Patty Griffin, Josh Rouse, and the pending guests Fishbone, Flaming Lips, and Hank Williams III.

Got Their Mojo Workin'

During his lifetime, McKinley Morganfield, a.k.a. Muddy Waters, was not only the foremost Blues musician, but he and his bands also created the prototype for the modern electric Chicago Blues style, and through their ranks passed many of the pre-eminent instrumentalists of the genre. A handful of his surviving sidemen, plus Waters' son Big Bill Morganfield, gathered on Thursday to play a concert tribute to the Blues progenitor and reflect on his legacy as part of the 25th anniversary celebration at Antone's, the legendary Austin blues establishment. Waters cohorts who gathered for the occasion were harmonica player James Cotton, pianist Pinetop Perkins, guitarist Hubert Sumlin, drummer Willie "Big Eyes" Smith, bassist Calvin "Fuzz" Jones, harmonica player and singer Mojo Buford, guitarist Bob Margolin — and the younger Morganfield.

Go Directly To k. d. lang

ARTISTdirect will be hosting an online fan conference with k. d. lang on July 20 at 10:30 pm at artistdirect.com/events/kdlang. Fifteen fans will be pre-selected to speak her via telephone during the conference. lang will be performing with her full band and playing selections from her new album *Invincible Summer*.

The Bride of Tour Dates

North Mississippi Allstars:

7/12, Houston; 7/13-14, Austin; 7/15 Dallas; 7/17, Santa Fe; 7/18, Durango; 7/19, Steamboat Springs; 7/20, Englewood; 7/20, Denver; 7/21, Boulder; 7/22, Ft. Collins; 7/23, Aspen; 7/25, New York; 7/27-28, Chicago; 7/29-30, Minneapolis; 8/2, Victor; 8/3, Boise; 8/6, Seattle; 8/7, Portland; 8/8, Eugene; 8/11, San Francisco; 8/12, Reno; 8/14-15, Los Angeles; 8/16, Tucson; 8/19, Boulder; 8/25, Reading Festival, U.K.; 8/26, Pukkelpop, Belgium; 8/27, Lowlands Festival, Holland; 8/28, Leeds Festival, U.K.; 9/15, Telluride; 9/16, Telluride; 9/17, Bristow.

Susan Tedeschi:

7/22, Baltimore; With B.B. King: 8/1, Las Vegas; 8/2, San Diego; 8/3, Santa Barbara; 8/4, Mountainview; 8/5, Concord; 8/6, Universal City; 8/8, Turlock; 8/9, Sacramento; 8/10, Reno; 8/11, Portland; 8/12-13, Woodinville; 8/15, Denver; 8/18-19, Atlanta; 8/20, Evansville; 8/23, Clarkston; 8/24, Cuyahoga Falls; 8/25, Cincinnati; 8/26, Madison; 8/29, Toronto; 8/30, Syracuse; 8/31, Pittsburgh; 9/1, Saratoga Springs; 9/2, Canandaigua; 9/3, Uncasville; 9/8, Columbus; 9/9, St. Louis; 9/10, Noblesville; 9/12, Wallingford; 9/16, Wantagh; 9/17, Philadelphia; 9/22, Raleigh; 9/23, Charlotte; 9/24, Virginia Beach; 9/29, Austin; 9/30, The Woodlands; 10/1, Dallas.

Bernard Allison:

8/9, Bethlehem; 8/11, Pittsburgh; 8/12, Wilmington; 8/13, Buffalo; 8/17, Springfield; 8/18, St. Joseph; 8/19, Southbend; 8/20, Fargo; 8/25, Tuscaloosa; 8/26, Sioux Falls; 9/2, Long Beach; 9/3, Long Beach; 9/4, Long Beach; 9/8, Ft. Smith; 9/9, Durham; 9/15, Oshkosh; 9/17, Rochester; 10/21, Philadelphia; 11/4, Fort Lauderdale.

Wayne Toup:

7/ 21, Washington; 7/ 22, Baltimore; 7/23, Bridgewater; 7/ 30, Lake Charles; 8/ 5, Decatur; 8/ 6, St. Charles; 8/ 11, Norfolk; 8/19, Lafayette; 8/26, Port Arthur; 9/ 1, Rayne; 9/ 2, Morgan City; 9/ 3, Peoria; 9/ 5, Milwaukee; 9/ 6, Springfield; 9/ 7, St Louis; 9/ 8, Chicago; 9/ 12, Nashville; 9/ 16, Aransas Pass; 9/ 17, Anahuac; 9/ 22, Mauriceville; 10/ 5, Winnie; 10/ 7, Seabrook; 10/ 8, New Orleans; 10/ 13, Conroe; 10/ 14, Bellville; 10/ 21, Sorrento; 10/ 29, Chackbay.

Laura Love:

7/22, McCall; 7/23, Seattle; 7/29, Asheville; 8/11, Sandpoint; 8/20, Kent; 8/24, Seattle; 8/30, NYC; 8/31, Annapolis.

Metal detector

Pure Spins

July 11 - 17, 2000

LW	TW	Artist	Title	Label	Plays	TW	Move	LW	Cume/Adds
1	1•	IRON MAIDEN	<i>Brave</i>	(Portrait/CRG)	354	28	326	52/0	
3	2•	NATIVITY IN BLACK	<i>II</i>	(Divine)	330	33	297	47/0	
4	3•	STUCK MOJO	<i>Declaration</i>	(Century Media)	308	47	261	48/0	
2	4	EARTH CRISIS	<i>Slither</i>	(Victory)	307	-3	310	49/0	
12	5•	IN FLAMES	<i>Clayman</i>	(Nuclear Blast)	276	115	161	53/3	
11	6•	TAPROOT	<i>Gift</i>	(Atlantic/AG)	243	69	174	46/3	
5	7•	DEFTONES	<i>White</i>	(Maverick)	234	12	222	41/0	
6	8	ULTRASPANK	<i>Progress</i>	(Epic)	205	-9	214	34/1	
7	9	DISTURBED	<i>Sickness</i>	(Giant)	204	-4	208	41/0	
19	10•	WORKHORSE MOVEM...	<i>Sons</i>	(Roadrunner)	199	54	145	30/0	
8	11	ALICE COOPER	<i>Brutal</i>	(Spitfire)	195	-4	199	35/0	
10	12	RORSCHACH TEST	<i>Peace</i>	(E-Magine)	179	-16	195	28/0	
9	13	A PERFECT CIRCLE	<i>Mer</i>	(Virgin)	176	-20	196	28/0	
46	14•	ROB HALFORD	<i>Resurrection</i>	(Metal-Is/SRG)	170	102	68	51/2	
16	15•	KING DIAMOND	<i>House</i>	(Metal Blade)	155	5	150	37/0	
26	16•	DEICIDE	<i>Insinerate</i>	(Roadrunner)	151	35	116	36/1	
13	17	SHADOWS FALL	<i>Of</i>	(Century Media)	149	-15	164	23/0	
27	18•	SIXTY WATT...	<i>Sampler</i>	(Spitfire)	147	31	116	32/1	
28	19•	QUEENS OF THE...	<i>Rated</i>	(Interscope)	142	30	112	23/0	
18	20	GLASSJAW	<i>Everything</i>	(Roadrunner)	139	-8	147	21/0	
23	21•	IGNITE	<i>Place</i>	(TVT)	138	12	126	29/0	
24	22•	VENOM	<i>Resurrection</i>	(SPV)	137	14	123	36/2	
29	23•	MADBALL	<i>Hold</i>	(Epitaph)	135	27	108	30/0	
20	24	DESTRUCTION	<i>All</i>	(Nuclear Blast)	131	-10	141	26/0	
21	25	CEPHALIC CARNAGE	<i>Exploiting</i>	(Relapse)	129	-10	139	21/0	
22	26	E TOWN CONCRETE	<i>Second</i>	(Triple Crown)	127	-1	128	19/0	
36	27•	(HED) PE	<i>Ep</i>	(Jive)	126	36	90	33/0	
15	28	MOTORHEAD	<i>We</i>	(CMC International)	117	-40	157	32/0	
17	29	NASHVILLE PUSSY	<i>High</i>	(TVT)	116	-33	149	27/0	
37	30•	FINGER ELEVEN	<i>Grayest</i>	(Wind-Up)	111	21	90	23/0	
14	31	BLACK LABEL SOCIETY	<i>Stronger</i>	(Spitfire)	110	-49	159	23/0	
25	32	MISSION: IMPOSSIBLE	<i>Album</i>	(Hollywood)	110	-10	120	14/0	
40	33•	NASUM	<i>Human</i>	(Relapse)	105	20	85	22/0	
44	34•	35" MUDDER	<i>Preventive</i>	(--)	99	20	79	27/0	
30	35	PROJECT HATE	<i>MCMXCIX</i>	(Pavement)	98	-3	101	22/0	
38	36•	PANTERA	<i>Reinventing</i>	(EastWest/EEG)	93	5	88	27/0	
43	37•	LIQUID GANG	<i>Sampler</i>	(Lava/AG)	92	12	80	27/0	
49	38•	LOUD ROCKS	<i>Sampler</i>	(Loud)	92	31	61	27/1	
34	39	MAYHEM	<i>Grand</i>	(Necropolis)	91	-5	96	21/0	
31	40	PITCHSHIFTER	<i>Condescense</i>	(MCA)	90	-7	97	21/1	
42	41•	LUDDITE/CLONE	<i>Arsonist</i>	(Relapse)	84	3	81	18/0	
33	42	VADER	<i>Litany</i>	(Metal Blade)	83	-14	97	21/0	
41	43	KATAKLYSM	<i>Prophecy</i>	(Nuclear Blast)	74	-7	81	24/1	
35	44	RETURN OF THE...	<i>Rock</i>	(Roadrunner)	69	-23	92	17/1	
48	45•	ALMIGHTY	<i>Almighty</i>	(Sanctuary)	68	7	61	24/0	
D	46•	UNION UNDERGROUND	<i>Education</i>	(Portrait/CRG)	67	67	0	52/51	
D	47•	STEEL PROPHET	<i>Messiah</i>	(Nuclear Blast)	60	5	55	16/0	
D	48•	LINEA 77	<i>Too</i>	(Earache)	59	21	38	30/2	
39	49	ISLE OF Q	<i>Isle</i>	(Universal)	56	-31	87	13/0	
D	50•	BESEECH	<i>Black</i>	(Pavement)	54	33	21	22/6	

add action

- 1) Union Underground, *An Education In Rebellion*, Portrait/CRG (51)
- 2) Cold, *Something Wicked This Way Comes EP*, Flip/Geffen (39)
- 3) Fates Warning, *Disconnected*, Metal Blade (38)
- 4) Misery Loves Company, *Your Vision Was Never Mine To Share*, Earache (37)
- 5) Deep, *Pieces Of Nothing*, Pavement (36)

most increased

- 1) In Flames, *Clayman*, Nuclear Blast (+115)
- 2) Halford, "Resurrection," CMC International (+102)
- 3) Taproot, *Gift*, Atlantic/AG (+69)
- 4) Workhorse Movement, *Sons Of The Pioneers*, Roadrunner (+54)
- 5) Stuck Mojo, *Declaration Of A Headhunter*, Century Media (+47)

going for adds

Mudvayne, "Dig" EP (Epic)
 Electric Hellfire Club, *Witness The Millennium* (Deathline)
 One King Down, *Gravity Wins Again* (Equal Vision)

hard radio.com

HOT

30 weekly spins

Iron Maiden	Armored Saint
Pantera	Mission Impossible 2
Motley Crue mp3	(Metallica)
Black Label Society	Halford
Alice Cooper	Dio
AC/DC	

ADDS

Motley Crue CD

ma bell meltdown

1-1	IRON MAIDEN	<i>Wicker</i>	(Portrait/CRG)
3-2	EARTH CRISIS	<i>Slither</i>	(Victory)
D-3	IN FLAMES	<i>Clayman</i>	(Nuclear Blast)
2-4	VARIOUS ARTISTS	<i>NIB</i>	(Divine)
7-5	PANTERA	<i>Reinventing</i>	(Elektra/EEG)
4-6	KING DIAMOND	<i>House</i>	(Metal Blade)
D-7	ROB HALFORD	"Resurrection"	(Metal-Is/SRG)
5-8	DEFTONES	<i>White</i>	(Maverick)
6-9	DEICIDE	<i>Insinerate/hymn</i>	(Roadrunner)
9-10	DISTURBED	<i>Sickness</i>	(Giant/Reprise)

Pure Cyberspins

LW	TW	Artist	Title	Label	Plays	TW	LW	Move	Cume/Adds
2	1•	MISSION: IMPOSSIBLE	<i>II OST</i>	(Hollywood)	153	37	116	3/0	
3	2•	HALFORD	"RESURRECTION"	(Metal-Is/SRG)	128	14	114	4/1	
1	3	IRON MAIDEN	<i>BRAVE</i>	(Portrait/CRG)	120	-1	121	3/0	
4	4	NATIVITY IN BLACK	<i>II</i>	(Divine)	91	-1	92	3/0	
5	5•	DEFTONES	<i>WHITE</i>	(Maverick)	81	1	80	2/0	
6	6•	DISTURBED	<i>COMING</i>	(Giant)	81	2	79	2/0	
D	7•	UNION UNDERGROUND	<i>EDUCATION</i>	(Portrait/CRG)	70	34	36	3/1	
8	8•	GODSMACK	<i>GODSMACK</i>	(Republic/Universal)	69	2	67	2/0	
7	9	PANTERA	<i>REINVENTING</i>	(EastWest/EEG)	64	-14	78	2/0	
9	10	MOTLEY CRUE	<i>HELL</i>	(Beyond)	62	-1	63	3/1	

f m q b july 21, 2000

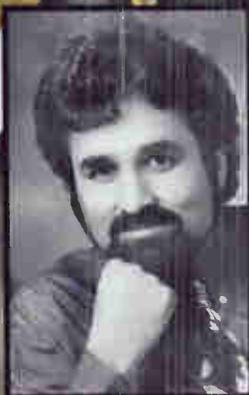
modernROCK

modern chart 41

specialty spins 41

modern music 43

modern crossroads 45



Couldn't Wait!

WXRK WBCN WDX
WNFZ KXPX WDYL
KRAD KWOD WEDJ

Going For Adds
At Modern Rock
Now!

Active Rock Monitor: 23-19*
Mainstream Monitor: 32-23*

THE UNION UNDERGROUND

On Tour Now!!!

7/22 St. Petersburg	7/28 Wilkes Barre, PA	8/3 Minneapolis
7/23 Miami	7/29 Pittsburgh	8/4 Lincoln, NE
7/24 Orlando	7/30 Columbus	8/5 Oklahoma City
7/25 Spartanburg, SC	7/31 Grand Rapids	8/8 Wichita
7/27 Philadelphia	8/2 Madison	8/10 Dallas



'TURN ME ON "MR. DEADMAN"'

THE FIRST TRACK FROM THEIR DEBUT ALBUM

...AN EDUCATION IN REBELLION

PRODUCED & ENGINEERED BY DON GILMORE
CO-PRODUCED BY BRYAN SCOTT & PATRICK KENNISON
MIXED BY BRENDAN O'BRIEN
MANAGEMENT: JAMES JEDA AT JJM

ALBUM IN STORES NOW

WWW.THEUNIONUNDERGROUND.COM

Portrait

COLUMBIA
SOUND

modernROCK

Top 50 Airplay

July 11 - 17, 2000

LW	TW	Artist	Track	Label	TW	Move	LW	2W	3W	Cume/Adds
4	1*	R/H/C/PEPPERS	CALIFOR...	(Warner Bros.)	2583	379	2204	1697	1246	78/0
1	2	3 DOORS DOWN	KRYPTONITE	(Republic/UMG)	2460	-80	2540	2691	2696	69/1
2	3*	EVERCLEAR	WONDERFUL	(Capitol)	2362	15	2347	2334	2234	80/0
5	4*	PAPA ROACH	LAST	(DreamWorks)	2270	111	2159	1975	1744	69/0
3	5	STONE TEMPLE...	SOUR	(Atlantic/AG)	2228	-14	2242	2386	2384	69/0
8	6*	EVE 6	PROMISE	(RCA)	2127	99	2028	1774	1569	80/0
6	7	A PERFECT...	JUDITH	(Virgin)	2120	-32	2152	2184	2079	73/0
9	8*	DEFTONES	CHANGE	(Maverick)	2018	107	1911	1931	1803	77/3
10	9*	SR-71	RIGHT	(RCA)	1907	179	1728	1512	1373	76/0
7	10	CREED	WITH	(Wind-up)	1900	-247	2147	2428	2431	59/0
11	11	LIMP BIZKIT	TAKE	(Hollywood)	1590	-30	1620	1644	1548	61/0
16	12*	INCUBUS	STELLAR	(Immortal/Epic)	1435	199	1236	834	582	70/4
12	13	BLINK 182	SONG	(MCA)	1324	-288	1612	1908	1947	46/0
15	14	METALLICA	DISAPPEAR	(Hollywood)	1234	-85	1319	1552	1583	46/1
20	15*	VERTICAL...	GOD	(RCA)	1127	138	989	736	414	54/0
13	16	NO DOUBT	SIMPLE	(Interscope)	1089	-262	1351	1484	1442	44/0
14	17	DYNAMITE HACK	BOYZ	(Universal/UMG)	1088	-244	1332	1608	1493	45/0
17	18	LIT	OVER	(Capitol)	1042	-58	1100	1020	946	47/0
13	19	MOBY	PORCELAIN	(V2)	1008	-43	1051	1109	1098	47/0
25	20*	DISTURBED	STUPIFY	(Giant/Reprise)	973	121	852	723	639	54/1
21	21*	MATCHBOX TWENTY	BENT	(Lava/AG)	944	15	929	1077	1093	34/0
26	22*	NICKELBACK	LEADER	(Roadrunner)	862	127	735	670	522	43/1
23	23	CYPRESS HILL	ROCK	(Columbia/CRG)	837	-58	895	888	810	37/0
19	24	NINE DAYS	ABSOLUTELY	(Sony/550 Music)	830	-184	1014	1276	1463	32/0
35	25*	BT	NEVER	(Nettwerk/Capitol)	764	188	576	362	151	49/2
22	26	INCUBUS	PARDON	(Immortal/Epic)	719	-188	907	1080	1159	30/0
27	27	PEARL JAM	LIGHT	(Epic)	710	-7	717	577	472	40/3
39	28*	8STOPS7	QUESTION	(Reprise)	708	188	520	82	48	41/2
41	29*	KORN	SOMEBODY	(Immortal/Epic)	698	187	511	124	33	48/3
24	30	EMINEM	REAL	(Aftermath Ent./Interscope)	696	-188	884	916	889	31/0
44	31*	GODSMACK	BAD	(Republic/UMG)	649	156	493	360	321	34/4
31	32	LIMP BIZKIT	BREAK	(Flip/Interscope)	622	-24	646	804	848	31/0
32	33	ELWOOD	SUNDOWN	(Palm/Sire/London)	614	-10	624	674	636	35/0
49	34*	WHEATUS	TEENAGE	(Columbia/CRG)	610	203	407	251	130	45/9
42	35*	SNAKE RIVER...	HOW	(Kinetic/Reprise)	606	98	508	421	335	40/1
23	36	FENIX TX	ALL	(MCA)	589	-104	693	956	1004	33/0
33	37	311	LARGE	(Capricorn)	574	-47	621	636	615	30/0
33	38*	COWBOY MOUTH	EASY	(Blackbird/Atlantic/AG)	573	51	522	414	282	27/1
36	39	KOTTONMOUTH...	PEACE	(Suburban Noize/Capitol)	565	-11	576	545	506	46/0
43	40*	P.O.D.	ROCK	(Atlantic/AG)	565	64	501	395	313	40/1
46	41*	MEST	DILLIO	(Maverick)	558	106	452	248	184	36/0
34	42	MXPX	RESPONS...	(A&M)	548	-35	583	516	482	38/3
30	43	KORN	MAKE	(Immortal/Epic)	542	-122	664	855	1095	27/0
D	44*	LIVE	THEY	(radioactive)	514	172	342	28	19	33/1
29	45	FOO FIGHTERS	BREAKOUT	(Roswell/RCA)	480	-187	667	929	1054	26/0
D	46*	OPM	HEAVEN	(Atlantic/AG)	420	158	262	37	37	33/7
D	47*	3 DOORS DOWN	LOSER	(Republic/UMG)	417	81	336	99	77	41/17
D	48*	STIR	CLIMBING	(Capitol)	400	136	264	42	14	30/3
37	49	RAGE AGAINST...	SLEEP	(Epic)	397	-173	570	696	746	20/0
D	50*	URGE	TOO	(Virgin)	393	56	337	209	131	23/1

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

most added

1. 3 DOORS DOWN 17 adds
"Loser"
(Republic/UMG)



2. RADFORD 14 adds
"Closer To Myself"
(RCA)

3. VERUCA SALT 10 adds
"Only You Know"
(Beyond)

4. WHEATUS 9 adds
"Teenage Dirtbag"
(Columbia/CRG)

5t. SUM 41 8 adds
"Makes No Difference"
(Big Rig/IDJMG)

UNIFIED THEORY 8 adds
"California"
(3:33 Music Group)

7t. DANDY WARHOLS 7 adds
"Bohemian Like You"
(Capitol)

DOPE 7 adds
"You Spin Me Round"
(Epic)

OPM 7 adds
"Heaven Is A Halfpipe (If I Die)"
(Atlantic/AG)

THIRD EYE BLIND 7 adds
"Deep Inside Of You"
(Elektra/EEG)

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

Top Ten Singles

ARTIST	SONG	LABEL
1t. At The Drive-In	"One Armed Scissor"	Grand Royal
Elastica	"Mad Dog"	Atlantic/AG
The Vandals	"Jackass"	Nitro
4t. Huffamoose	"My Dad's New Hit..."	Shanachie
MM Bosstones	"She Just Happened"	Big Rig/IDJMG
6t. Chronic Future	"Come Correct"	Beyond
Face To Face	"Disappointed"	Lady Luck/Beyond
(hed) Planet Earth	"Bartender"	Jive
9t. Flak	"Tune In"	Restless
Marvelous 3	"Sugarbuzz"	Elektra/EEG

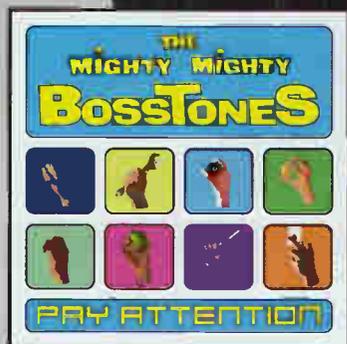
Albums Charts

ARTIST	ALBUM	LABEL
1. At The Drive-In	<i>Relationship Of Command</i>	Grand Royal
The Vandals	<i>Look What I Almost...</i>	Nitro
3. Everclear	<i>Songs From An...</i>	Capitol
4. Face To Face	<i>Reactionary</i>	Lady Luck/Beyond
5. (hed) Planet Earth	<i>Broke</i>	Jive
6. Richard Ashcroft	<i>Alone With Everybody</i>	Virgin
7t. Deftones	<i>White Pony</i>	Maverick
MXPX	<i>The Ever Passing Moment</i>	A&M
Sunny Day Real Estate	<i>The Rising Tide</i>	Time Bomb
10. Dandy Warhols	<i>Thirteen Tales From...</i>	Capitol

THE MIGHTY MIGHTY BOSSTONES



THE NEW SINGLE
SHE JUST HAPPENED



FROM THE ALBUM
"PAY ATTENTION"

GOING FOR ADDS NOW!

Already Committed For Next Week:

99X WBRU WEDG X96

...And Others!

Currently On *Warped Tour!*



WWW.BOSSTONES.COM
WWW.ISLANDDEFJAM.COM

MANAGEMENT: STUART SOBOL & ARTHUR SPIVAK FOR SPIVAK
 ENTERTAINMENT PRODUCED BY PAUL Q. KOLDERIE, SEAN SLADE
 AND THE MIGHTY MIGHTY BOSSTONES MIXED BY ANDY WALLACE

modernMUSIC PAGE

modernmovers



#1 modern

Red Hot Chili Peppers, "Californication" (Warner Bros.) Count 'em, three Number One singles in a little over a year from the multi-platinum masterpiece, *Californication*. RHCP leaves little doubt that they are the reigning champs of the Modern Rock airwaves. Seventy-eight stations spun this track a total of 2583 times this week, a figure that will likely climb in the weeks to come. A job well done by Rob Goldklang and the folks at Warner Bros.!

Disturbed, "Stupify" (Giant/Reprise) After a huge week with new airplay at KROQ, WHFS, Live 105, Q101, KNDD, WRZX, and WMAD, "Stupify" makes a solid leap on the chart moving *25-20. A plethora of stations spun their debut 973 times this week, with big increases at KNDD, KROQ, WROX, WPBZ, KFMA and WBRU, just to name a few. **Bob Catania** has done a tremendous job building this record into an absolute monster. Also on at KXPX (26x), KXTE (26), WBCN (25), KDGE (23), WXRK (20), WAQZ (19), WRAX (18), KEDJ (17), KKND (17), and KPNT (16).

BT featuring M Doughty, "Never Gonna Come Back Down" (Nettwerk/Capitol) Brilliant production, sly, clever lyrics and an enormous hook power this insanely catchy track. 764 spins moved it *35-25, and two more stations hopped aboard (89X and WBER). If you haven't yet given this one a shot, there's no time like the present. On at Q101, Live 105, KNDD, KNRK, KPNT, WROX, WEDG, WFNX, WHFS, WDXD, WPBZ, KROQ, WBCN, WXRK, and WPLY.

Godsmack, "Bad Religion" (Universal/UMG) The latest in their hit arsenal jumps 44-31*, up 156 spins from last week. KFMA, WEDG, WJBX, and WXNR all put this one in as well, bringing the cume to 34 stations. They're a proven band that is plenty familiar, so don't hesitate to shovel some spins in their direction.



8Stops7, "Question Everything" (Reprise) More and more, the response on this track has been overwhelmingly positive. If you play it enough times, it will be only a matter of time before it becomes one of the most requested tracks on your station - it's that good. From their debut LP, *In Moderation*. On at KNRK, WRAX, WARQ, WDYL, WHRL, Q101, WAQZ, and WPLA.

Live, "They Stood Up For Love" (Radioactive/MCA) Making its debut on the chart this week at 44*, the latest from *The Distance To Here* proves that Live is very relevant with your listeners. How could they not be? Great songwriting, great records and great stage presence should always equal a great number of spins. On at WGRD, WPBZ, WRAX, WXRK, WBRU, KPOI, WEND, WLIR, and Q101.

Wheatus, "Teenage Dirtbag" (Columbia/CRG) This could be THE reaction record of the summer. The growing head count is 45 stations playing it a total of 610 times (49-34*). Don't miss out. Play it now before your listeners revolt. Rock on. On at KNDD, KDGE, WHFS, WDXD, WPLY, Q101, 89X, KPNT, WBCN, WFNX, WPBZ, and WRZX. Huge add week: KNRK, KFMA, KNRQ, KROQ, WARQ, WDST, WLIR, WRAX, and WRRV.

Sum 41, "Makes No Difference" (Big Rig/IDJMG) Stu Bergen and Howie Muira had another good week with this record with adds at KNRQ, WDYL, WHFS, WHMP, WJBX, WPLA, and WRZX. This one *does* stand-out from the Pop/Punk crowd and should definitely grab the attention of your listeners. Making a difference at 89X, WEDG, KHLR, KMBY, WCYY, WFNX, WXSX, KPNT, WARQ, WIXO, WPBZ, KPOI, WBRU, WKRL, KRZQ, WEJE, 91X, WBTZ, CFNY, and Q101.

Stir, "Climbing The Walls" (Capitol) Climbing on to the chart this week is another solid effort from *Holy Dogs*. Be sure to give this ample consideration in the music meeting and keep in mind that it will sound even better on the air. Thirty *fmqb* Modern Rock stations are playing it 400 times, helping it make its debut on the Modern Rock Top 50 Airplay chart. New at KAEP, WCYY and WKRL. Spinning at WHRL, WJBX, WARQ, WPGU, WRAX, WGRD, KFMZ, WEND, WHTG, KPNT, KTBZ, WLIR, KPOI, WXNR, WDYL, and WBRU.

Lefty, "Girls" (Interscope) A strong hook, boundless energy and a growing buzz should help this tune chart in the very near future. Don't categorize this as just another Punk record, it's clearly more than that (and the kids will friggin' love it). Making waves at KQXR, WPGU, KMBY, WEDG, WKRL, WFNX, WRRV, KFMA, WEJE, WRZX, KPOI, KWOD, WHTG, WJSE, and WEEQ. New at WCYY, WGRD, WHMP, WHRL, and WRAX.

modernpriority



The Marvelous Three, "Sugarbuzz" (Elektra/EEG)

To put it mildly, you're crazy if you don't play this song. It has all the makings of an extremely rocking super-anthem. Remember those? Guess what? People still dig them. Don't discount the power of arena anthems, cigarette lighters, power solos and monster choruses. It's not Motley Crue, and it ain't Radiohead... but it's pretty damn good. We hazard to guess your listeners will agree. Going for adds this week.

available for airplay

7.24-25

7th House, "Dirty Laundry (Let's Take A Ride)" (Blackbird/AG)

Bloodhound Gang, "The Inevitable Return of The Great White Dope" (TVT)

Caviar, "Tangerine Speedo" (IDJMG)

Dexter Freebish, "Leaving Town" (Capitol)

Face To Face, "Disappointed" (Beyond)

Killing Heidi, "Weir" (3:33 Music Group)

The Marvelous Three, "Sugarbuzz" (Elektra/EEG)

The Mighty Mighty Bosstones, "She Just Happened" (IDJMG)

Karissa Noel, "Corrupt" (Epic/550 Music)

Radford, "Closer To Myself" (RCA)

Rage Against The Machine, "Testify" (Epic)

US Crush, "Same Old Story" (Immortal/Virgin)

Union Underground, "Turn Me On Mr. Deadman" (Columbia/CRG)

7.31-8.1

2 Skinnee J's, "Stockholm Love" (Capricorn)

Amanda Ghost, "Idol" (Warner Bros.)

Good Charlotte, "Little Things" (Epic)

James Michael, "Inhale" (Beyond)

Kid Rock, "Wasting Time" (Top Dog/Lava/Antalctic)

Sunna, "Power Struggle" (Astralwerks/Virgin)

Zebrahead, "Playmate of the Year" (Columbia/CRG)

SHE'S ALMOST THERE



PLAYBOY and PLAYMATE are marks of Playboy and used with permission.
"Columbia" and  Reg. U.S. Pat. & Tm. Off. Marca Registrada. © 2000 Sony Music Entertainment Inc.

Extremely Mobile Edge Adventures: CFNY "Edge 102" /Toronto has teamed up with Bell Mobility to send listeners to four huge shows across North America via four chartered planes. Next up is a trip to see the *Summersault* Festival in Montreal on August 12 featuring Our Lady Peace, Smashing Pumpkins, Foo Fighters, A Perfect Circle, and The Catherine Wheel. Winners fly there in the morning - rock all day en francais - and fly home at night. Edge 102 will be giving away a trip for two twice every weekday until the end of August. Listeners are asked to check out the Extremely Mobile Edge Adventure Ticket Wicket every weekday morning between 7:30 a.m. and 7:45 a.m. with morning celebs **Humble** and **Fred**. Caller 102 instantly wins the prize. The second prize is given away to those that enter through their Mobile Browser on their Bell Mobility digital PCS phone. Participants must enter their name and a phone number where they'll be weekday afternoons between 5:15 p.m. and 5:30 p.m. Edge 102 icon **Alan Cross** will call someone who entered from the Mobile Browser and award the second daily trip for two.

KTBZ's Bigger Better Buzz Bash: In celebration of their frequency switch from 107.5 to 94.5 on Tuesday (7/18), KTBZ/Houston presented the first ever live broadcast of Stone Temple Pilots in concert free for its listeners at the Aerial Theater. The concert and live broadcast (also available on their Web site - thebuzz.com - with video) was a rousing success and an excellent way of thanking loyal listeners for their continued support of the station. At the exact moment of the frequency switch (8 p.m. CT), the curtain at the Aerial Theater dropped and 94.5 began its coverage of the show as STP launched into "Crackerman," their first song of the one-hour-and-forty-minute set. Frontman Scott Weiland proved once again that he is one of the premier Rock stars in the world with yet another stellar performance. After flinging off his Pimp Daddy hat, he also debuted a new look: a Mohawk haircut. Listeners won backstage passes for an after show meet-n-greet by showing KTBZ staffers "their Buzz" (use your imagination). *The Bigger Better Buzz Bash* by all accounts was huge coup for the station, complete with massive television coverage.

Never A Dale Moment: In a telephone interview on WPLA/Jacksonville Tuesday, Limp Bizkit frontman Fred had a few things to say about WPLA night jock Dick Dale (voicetracked from WMMS/Cleveland). Apparently Durst wasn't happy with Dale's apparent disdain for the band, claiming that "...Jacksonville is not a great place to be if you like that asshole Dick Dale," and "...that guy should come out to the show and get his ass kicked, he's a piece of shit." Dick quickly responded on-the-air the next morning stating "I'm not quite sure why Fred is so upset. Is it because I just don't particularly care for his band? I have nothing personal against them, I just don't like their music." He continued, "Why would he get so upset over what I think, I didn't know my opinion had such impact." The infamous DJ

also noted that in the telephone interview, Durst made several statements lauding their hometown, and "failed to mention a Spin magazine interview and a Rolling Stone write up where the singer trashed the city and the music scene where the group emerged." You can count on this war of words to continue as the date to the free Jacksonville concert (7/23) gets closer. Speaking of war of words, rumor has it that fellow Floridians and current Durst nemesis Creed will make a surprise appearance at the free show. We'll keep you posted...

Survivor Fever Rolls On: It's safe to say that radio/Web-angled "Survivor" promotions are running rampant through out the format. Add WPLY/Philadelphia, KNRK/Portland, KKMR "Merge 933.net"/Dallas, WXSX/Tallahassee, and KIWR/Omaha to the growing list (we know we missed at least another four dozen stations) of Modern Rock outlets cashing in on the *Survivor* phenomenon. Some of our favorite Survivor highlights from the past week: WPLY's Chinese water torture via the endless drubbing of Survivor's "Eye of the Tiger" in the *Survive Survivor* RV (what could be worse? Staying up to watch *Rocky III* on TNT at 3 a.m.?). Points for originality also go to the folks at Y100 for their *Survivor* lunch menu: Head cheese and Limburger sandwiches, hot peppers, Bugles, and grapefruit juice. WXSX's *Dumpster Survivor* gets points just for being sadistic enough to put listeners in a stinky garbage receptacle in Sahara-like heat 24/7.

Turd Wash: Q101/Chicago *Mancow Morning Madhouse* cohort, Turd, will be using his stunning good looks to raise money for Q101's charity collective, *Alternative Means*. A barely dressed Turd (we love how that sounds) and several bikini-clad women will hand wash listeners' cars at Village Ford for a cash donation. Along with half-naked women, Turd will be giving away Q101 summer shirts, plenty of CDs and concert tickets. This year, *Alternative Means* will again benefit five local Chicago charities: The Greater Chicago Food Depository, The Anti-Cruelty Society of Chicago, C.A.P.S. (Community Policing in Chicago), Park Place Charities, and the Les Turner ALS Foundation.

New Toons:

Be sure to check out **Kevin & Bean's** latest cartoon, *Beverly Hills Bee*, at kroq.com. It's the follow-up to the hilarious animated debut of **KROQ/L.A.'s** dynamic duo, *Calling Mars*.

New Talent: While you're at it, make sure you visit **KTBZ/Houston's** Web site, www.thebuzz.com and sneak a peak at Misti, the new emcee of the site's Babewatch Strip Blackjack game. It's all fun and games until someone gets naked.

insider trading at www.fmqb.com



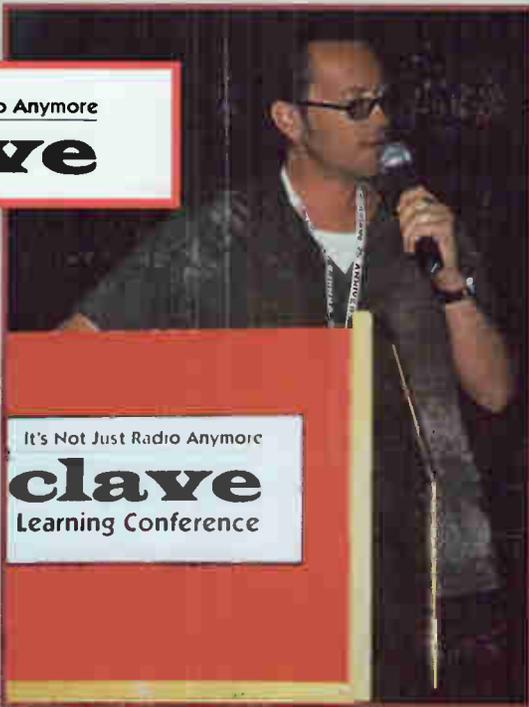
RED HOT CHILI PLATINUM - Posing with the Red Hot Chili Peppers and their triple platinum record (and counting - it's almost 4x U.S.! 8x worldwide) *Californication*, are Warner Bros.' Myra Simpson and Rob Goldklang, RHCP's Anthony Kiedis, 99X's Leslie Fram and Chris Williams, RHCP's John Frusciante, and 99X's Axel and Jimmy Baron.



POINT PLATINUM - Members of the KPNT St. Louis staff hang with the Red Hot Chili Peppers backstage after their show in Carbondale, IL. (Pictured l-r) former Point Imaging Dir. and current WBCN AMD Seth Resler, RHCP's Flea and Chad Smith, Warner Bros.' Bob Hathaway, the Point's Woody Justik and Allan Fee, and RHCP's Anthony Kiedis.

TRADE SHOTS

2000 *It's Not Just Radio Anymore*
the Conclave



Clear Channel-South Florida's Gregg Steele plays the role of Ted Koppel during the Rock format symposium.



In a unanimous consensus, Tommy Boy's Cheryl Valentine is "voted out" of the porta-potty.



Some of approximately 750 registered attendees queue up for badges.



Boats on Lake Minnetonka were in short supply, cold beverages were not. WDRQ/Detroit's Alex Tear, DK, WTKX/Pensacola's Joel Sampson, 550 Music's Chris Siciliano and Chad Brueske, DreamWorks' Kevin Kay, WTKX's Mark The Shark, and Cheryl Valentine.

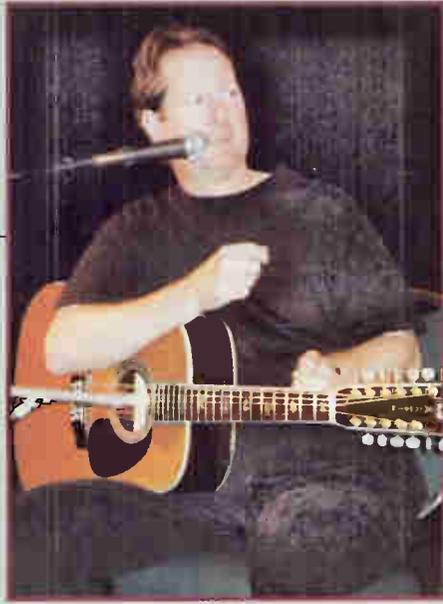


WXRX/Rockford's Jim Stone, Wind-up's Rob Colosi, Cheryl Valentine, KRRO/Sioux Falls' Dave Ryerson, TVT's Margaret Locicero, Bruce Cherry, KRQC/Omaha's Tim Sheridan, TVT's Enya Feldman, and McGathy Promotions' Vincent Hartong (standing, l-r). TVT's Joanne Grand, WTFX/Louisville' Keith Olone, and Roadrunner's Mark Abramson (kneeling, l-r).



McVay Media Radio School 2000 was in session just before the Conclave opened: WBYS/Ft. Wayne's Jim Fox, McVay Media's Greg Gillispie, WMZK/Wausau's Nick Summers, CIRK-CKRA/Edmond's Steve Jones, and Blue Chip-Dayton's Michael Luczak (l-r).

Byrds frontman and Folk-Rock pioneer Roger McGuinn answered questions and performed during the Rock & Roll Hall of Fame luncheon.



Minneapolis homeboys The Jayhawks played the opening cocktail party on the heels of their new Columbia album hitting the stores.



Current and former Riffers share a smile in the lobby: WRIF/Detroit's Troy Hanson and John Lassman, and Bob & Tom PD/AMFM-Indianapolis OM Marty Bender (l-r).



Dave & Warren's annual "Meatfest at Morton's" has become a Conclave Rock radio ritual: fmqb's Paul Heine, Interscope's Rob Tarantino and Don Pratt, KAZR/Des Moines' Paul Oslund, Q Prime's Warren Christensen, Next Media's Dana Jang, KRQC/Omaha's Tim Sheridan, and Interscope's Dave Ross (l-r).



Cheryl Valentine, Warren Christensen (standing, l-r). KXXXR/Minneapolis' Wade Linder, John Lassman, and Conclave Board Member Brian Burns (sitting, l-r).



WLZR/Milwaukee's Keith Hastings, KAZR/Des Moines' Sean Elliot, Don Pratt, Marty Bender, and Dave Ross (l-r).

For example, where is 1996 "Best New Artist" Dishwalla? Spacehog? The Verve Pipe? For every core artist developed, there are literally hundreds of bands that rise and fall quicker than the tides. Does Self, Primitive Radio Gods, The Stone Roses, Deep Blue Something, or Dig sound familiar? And, with every new musical trend comes a rolling tsunami of

new bands. For every Metallica out there in the early '90s, there were three dozen Metal bands like Prong and Exodus. And, for every Nirvana, there were cutout bins full of Grunge-wagon jumpers like My Sister's Machine and the Meat Puppets.

"Every genre has its leaders; every genre has its followers," continues Nardachone. "The followers will break into two. The leaders of any genre, whether it's Grunge, Hip-Hop Rock or Metal, they'll stick around."

A whole new breed of artists have emerged since the mid-90s - an entire new genre of hard-hitting acts that should keep Rock radio busy for another five years - but who will develop into the next core artists for Rock radio? Since 1995, younger artists like Collective Soul, Green Day, Bush, Sugar Ray, Everclear and the Goo Goo Dolls have developed into viable hitmakers, but since then many artists who Rock radio championed have disappeared or disbanded. Soundgarden and Nirvana are done. Bill Gates has a better chance at winning his appeal against the federal government than we do in getting a new Alice In Chains album.

"Radio is in an interesting position because if my friends in radio don't help build some careers, they're going to find themselves living in a disposable song environment," notes Universal Senior VP/Promotion Steve Leeds. "If they don't build some careers and have some artists to rely on, what is their library going to be? They're going to become a current intensive format and subject to the ebb and flow of artistic output."

Realizing artist development is fundamental in avoiding a plethora of one-hit wonders, it's important to ask

whether or not the practice of it has improved or declined in the past few years. Is it getting better?

"I wish there was more of it," simply states WJRR/Orlando PD Dick Sheetz.

"It's not a question of improved or declined, it's a question of change," says Leeds. "We live in a very dispassionate time. People have no level of passion for any of the arts - music, literature, theater, film. People are more passionate about their computers, their software, procedures and processes than they are for the actual end results. They're more passionate for technology than they are for the arts."

"It hasn't declined," asserts Rittberg. "It has improved slightly but, as a whole, labels have become focused on the artists they really want to develop. From our point-of-view, we spent the last year with Static-X and that's worked."

"Overall it has declined," Mee disagrees. "It not surprising. At a time when labels are merging and artists who have not sold a lot of records are being cut from rosters, I can understand why it has. Everyone's worried about the almighty dollar. Everybody wants the sure thing. On the other hand, it has not declined in the radio arena. While it's the same thing in the sense that radio's worried about ratings and what they're going to say to corporate, there are still a lot of people in radio that are passionate about breaking new artists. I think it shows. It might be a little easier for us to do it in radio than it is to do in the record arena."

"There are more artists developing today, particularly on the Rock side, than the previous three years combined," explains Cerrito.

"Overall, labels and management have gotten better about growing bands from the street level than they used to, and not depending solely on radio to break bands," observes Chris Muckley, MD of San Diego's 91X.

"Just as most record folks have no idea what it takes to program a radio station, most radio folks don't have a clue about artist development," admits WNOR/Norfolk PD Harvey Kojan. "Record companies spend an inordinate amount of time, effort, and money - lots of money - to try and break bands. People who think just tossing a MP3 on the net is gonna break a band are in for a rude awakening."

"The rules are all the same, but we have to be more focused and more dili-

gent than ever," comments Interscope's Rob Tarantino. "It's a narrower window of opportunity."

Along with that diligence and focus, comes spending. Millions and millions of dollars in record company cash goes towards one goal: selling records. There may be a more beautiful way of saying it, but that's the bottom line. Consumers need not wonder why a CD at Tower Records averages \$17.99. Between publicity, promotion, and marketing alone, the amount of money spent trying to break an album is astounding. Posters, big industry dinners, ticket-buys, album slicks, photo sessions, stickers, t-shirts, time-buys, hiring independents, advertising, Web site design and maintenance, videos, tour support, and toys, like that nifty Don Henley alien-in-a-jar keychain, all cost money. And, before you know it, a CD that costs \$2.99 to manufacture, blossoms to an almost \$18 dollar selling price. It costs drawers full of cash to develop artists.

"We spend millions of dollars on new artists every year, some of whom never make it to the Top 10 or Top 20 of the radio charts," confirms Cerrito. "Our business is about going out there, identifying and developing the artist. We do it by paying money for tour support and by making videos. We do it by having a whole staff of people working press. We do it by having a whole staff of people working on the Internet. We have a whole college rep staff out there that is constantly beating the bushes on new artists. This happens on just about every record that we release, in different shapes and forms, that radio never sees. There are people who don't think that we do enough to develop artists. They are not aware of how much we do."

"Radio has to understand the hundreds of thousands, and in some cases millions, of dollars that are getting poured into particular records," adds Rittberg. "We're trying to break artists but we're also trying to develop our catalogue for the future. I can't think of a particular instance where we haven't been supportive in trying to market our bands."

"Radio sees how much wasted money is spent on bands that probably aren't going to make it," states Sheetz. "If you've got a stable full of artists, and it's full, don't add any more to it because all you're going to do is divert your attention from the core, from the really good ones that you went out and bought."

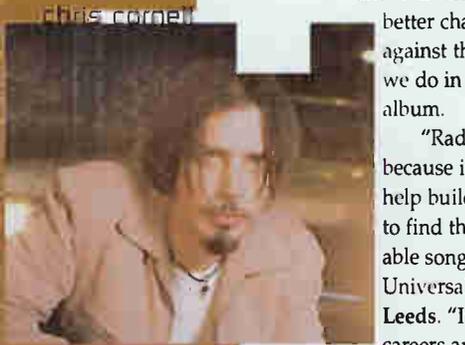
"Just as most record folks have no idea what it takes to program a radio station, most radio folks don't have a clue about artist development." - WNOR/Norfolk PD Harvey Kojan.



static-x



radiohead

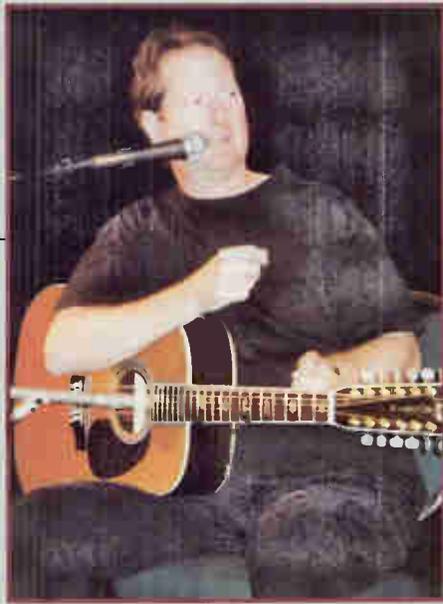


chris cornell



doors down

Byrds frontman and Folk-Rock pioneer Roger McGuinn answered questions and performed during the Rock & Roll Hall of Fame luncheon.



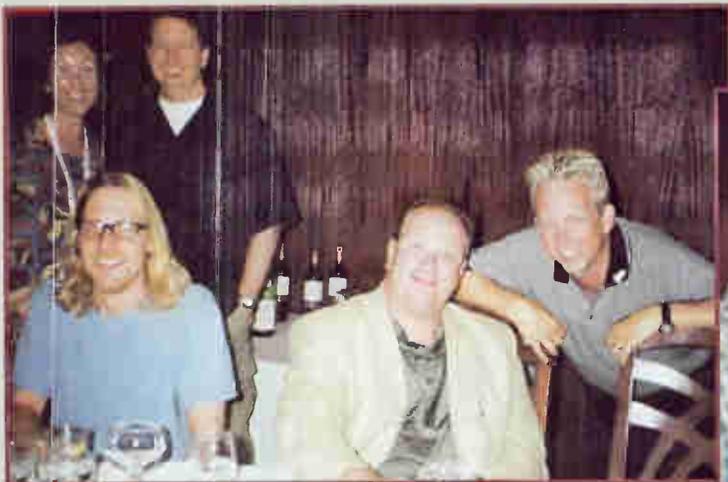
Minneapolis homeboys The Jayhawks played the opening cocktail party on the heels of their new Columbia album hitting the stores.



Current and former Riffers share a smile in the lobby: WRIF/Detroit's Troy Hanson and John Lassman, and Bob & Tom PDIAMFM-Indianapolis OM Marty Bender (l-r).



*Dave & Warren's annual "Meatfest at Morton's" has become a Conclave Rock radio ritual: *fmqb's* Paul Heine, Interscope's Rob Tarantino and Don Pratt, KAZR/Des Moines' Paul Oslund, Q Prime's Warren Christensen, Next Media's Dana Jang, KRQC/Omaha's Tim Sheridan, and Interscope's Dave Ross (l-r).*



Cheryl Valentine, Warren Christensen (standing, l-r). KXXR/Minneapolis' Wade Linder, John Lassman, and Conclave Board Member Brian Burns (sitting, l-r).



WLZR/Milwaukee's Keith Hastings, KAZR/Des Moines' Sean Elliot, Don Pratt, Marty Bender, and Dave Ross (l-r).

For example, where is 1996 "Best New Artist" Dishwalla? Spacehog? The Verve Pipe? For every core artist developed, there are literally hundreds of bands that rise and fall quicker than the tides. Does Self, Primitive Radio Gods, The Stone Roses, Deep Blue Something, or Dig sound familiar? And, with every new musical trend comes a rolling tsunami of

new bands. For every Metallica out there in the early '90s, there were three dozen Metal bands like Prong and Exodus. And, for every Nirvana, there were cutout bins full of Grunge-wagon jumpers like My Sister's Machine and the Meat Puppets.

"Every genre has its leaders; every genre has its followers," continues Nardachone. "The followers will break into two. The leaders of any genre, whether it's Grunge, Hip-Hop Rock or Metal, they'll stick around."

A whole new breed of artists have emerged since the mid-90s - an entire new genre of hard-hitting acts that should keep Rock radio busy for another five years - but who will develop into the next core artists for Rock radio? Since 1995, younger artists like Collective Soul, Green Day, Bush, Sugar Ray, Everclear and the Goo Goo Dolls have developed into viable hitmakers, but since then many artists who Rock radio championed have disappeared or disbanded. Soundgarden and Nirvana are done. Bill Gates has a better chance at winning his appeal against the federal government than we do in getting a new Alice In Chains album.

"Radio is in an interesting position because if my friends in radio don't help build some careers, they're going to find themselves living in a disposable song environment," notes Universal Senior VP/Promotion Steve Leeds. "If they don't build some careers and have some artists to rely on, what is their library going to be? They're going to become a current intensive format and subject to the ebb and flow of artistic output."

Realizing artist development is fundamental in avoiding a plethora of one-hit wonders, it's important to ask

whether or not the practice of it has improved or declined in the past few years. Is it getting better?

"I wish there was more of it," simply states WJRR/Orlando PD Dick Sheetz.

"It's not a question of improved or declined, it's a question of change," says Leeds. "We live in a very dispassionate time. People have no level of passion for any of the arts - music, literature, theater, film. People are more passionate about their computers, their software, procedures and processes than they are for the actual end results. They're more passionate for technology than they are for the arts."

"It hasn't declined," asserts Rittberg. "It has improved slightly but, as a whole, labels have become focused on the artists they really want to develop. From our point-of-view, we spent the last year with Static-X and that's worked."

"Overall it has declined," Mee disagrees. "It not surprising. At a time when labels are merging and artists who have not sold a lot of records are being cut from rosters, I can understand why it has. Everyone's worried about the almighty dollar. Everybody wants the sure thing. On the other hand, it has not declined in the radio arena. While it's the same thing in the sense that radio's worried about ratings and what they're going to say to corporate, there are still a lot of people in radio that are passionate about breaking new artists. I think it shows. It might be a little easier for us to do it in radio than it is to do in the record arena."

"There are more artists developing today, particularly on the Rock side, than the previous three years combined," explains Cerrito.

"Overall, labels and management have gotten better about growing bands from the street level than they used to, and not depending solely on radio to break bands," observes Chris Muckley, MD of San Diego's 91X.

"Just as most record folks have no idea what it takes to program a radio station, most radio folks don't have a clue about artist development," admits WNOR/Norfolk PD Harvey Kojan. "Record companies spend an inordinate amount of time, effort, and money - lots of money - to try and break bands. People who think just tossing a MP3 on the net is gonna break a band are in for a rude awakening."

"The rules are all the same, but we have to be more focused and more dili-

gent than ever," comments Interscope's Rob Tarantino. "It's a narrower window of opportunity."

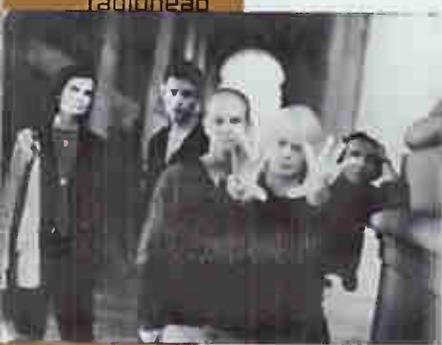
Along with that diligence and focus, comes spending. Millions and millions of dollars in record company cash goes towards one goal: selling records. There may be a more beautiful way of saying it, but that's the bottom line. Consumers need not wonder why a CD at Tower Records averages \$17.99. Between publicity, promotion, and marketing alone, the amount of money spent trying to break an album is astounding. Posters, big industry dinners, ticket-buys, album slicks, photo sessions, stickers, t-shirts, time-buys, hiring independents, advertising, Web site design and maintenance, videos, tour support, and toys, like that nifty Don Henley alien-in-a-jar keychain, all cost money. And, before you know it, a CD that costs \$2.99 to manufacture, blossoms to an almost \$18 dollar selling price. It costs drawers full of cash to develop artists.

"We spend millions of dollars on new artists every year, some of whom never make it to the Top 10 or Top 20 of the radio charts," confirms Cerrito. "Our business is about going out there, identifying and developing the artist. We do it by paying money for tour support and by making videos. We do it by having a whole staff of people working press. We do it by having a whole staff of people working on the Internet. We have a whole college rep staff out there that is constantly beating the bushes on new artists. This happens on just about every record that we release, in different shapes and forms, that radio never sees. There are people who don't think that we do enough to develop artists. They are not aware of how much we do."

"Radio has to understand the hundreds of thousands, and in some cases millions, of dollars that are getting poured into particular records," adds Rittberg. "We're trying to break artists but we're also trying to develop our catalogue for the future. I can't think of a particular instance where we haven't been supportive in trying to market our bands."

"Radio sees how much wasted money is spent on bands that probably aren't going to make it," states Sheetz. "If you've got a stable full of artists, and it's full, don't add any more to it because all you're going to do is divert your attention from the core, from the really good ones that you went out and bought."

"Just as most record folks have no idea what it takes to program a radio station, most radio folks don't have a clue about artist development." - WNOR/Norfolk PD Harvey Kojan.



"When all those labels end up being bound into one under the Seagram's logo, the motto of the day was: Do me 500,000 or don't do me at all. If you don't maintain gold status, you're out of here. I don't call that artist development." - WJRR/Orlando PD Dick Sheetz

"I understand how much it costs to develop an artist," adds Mee "Maybe if A&R staffs concentrated on signing bands that were a little closer to being radio ready, not quite as much money would have to be spent on artist development. I hear bands on major labels all the time that make me wonder whose uncle is the A&R dude. I could pull out five CDs in the next thirty seconds by local bands that could blow away some of the stuff I hear on major labels."

"We live in a disposable society," notes Kojan. "It's easy to take record labels to task because they don't 'nurture' artists. But it's still a *business*. Artists have to make labels money. They have to sell records. That's the bottom line. It's the same thing at radio. We always get criticized for not going deeper into albums. Well, we'd like nothing better than to play multiple tracks from every CD. But we can't do that unless those songs are potential *hits*. That's our bottom line."

"Just because a label decides to sink tons of money into an artist does not mean that we're going to support it," stresses Muckley. "It's not our problem if they pick the wrong artist to sink that money into."

Aside from money, the other dreaded "M" affecting artist development is mergers. With record companies being snatched up in droves and changing ownership at a dizzying pace, it's hard to keep track of what artist is signed to what label and who's working their album. We've lost a lot of record labels and artists to consolidation in the past few years and, while it has refocused the industry, it invented a new bottom line.

"The most depressing thing for me was when all those labels end up being bound into one under the Seagram's logo, the motto of the day was: Do me 500,000 or don't do me at all," declares Sheetz. "If you don't maintain gold status, you're out of here. I don't call that artist development. That isn't the way to tell whether an artist is developing or not. Say the artist does 250,000 on a pretty good record, and has a chance to build another new record. Wouldn't you take a chance on somebody who could sell a quarter of a million copies?"

"With consolidation, there's not enough people to work the records," adds Muckley. "People are losing their jobs because labels are merging, and then they're left with one person, or one staff, that has twice as many records to work. I don't know how that can possibly be of service to the artist."

The developing time for an artist has been cut considerably. There are exceptions to

every rule, but rarely does a new band have the opportunity to mature and reach a third or fourth album with the same label, if at all.

"It's not three strikes and you're out, it's one strike and you're out," asserts Zakk Tyler, PD of WTPT/Greenville.

With that in mind, we can argue that an album such as *Born To Run* wouldn't have seen the light of day with the industry's contemporary philosophy. Today, an artist like Springsteen would have likely been dropped for not selling enough records after *The Wild, The Innocent And The E-Street Shuffle*. He might have been picked up by an independent label, but one without the resources to make *Born To Run* a pivotal album in his career. Or, maybe The Boss would have given up all together and ended up working the door at the Stone Pony in Asbury Park.

"I see enough about the industry to realize that labels hold more power if they have ten bands with one hit, than one band with ten hits," continues Tyler. "They don't need a Bruce Springsteen to tell them what to do. They'd rather have a bunch of 3 Doors Down, ten of them, and tell them all what to do."

"Please, I hope no one starts yearning yet again for the 'old days' when bands were given five or more albums to succeed," debates Kojan. "Look, that was then, this is now. Get over it. There was no cable. No computers. No Internet. No Nintendo. No Game Boy. The rules have changed."

With those new rules have come new objectives. Artists in the year 2000 have a lot to prove with their first album. Strong sales are essential to the life of their recording contracts the first time out - not the third or fourth. Artistic growth, while noble enough, is second in line. The powers that be don't always care how mature a band has become, how great a guitarist they are, or how prolific an artist's lyrics may be. Who can blame them? There are debts to pay, and if they're not fulfilled, the inevitable will happen - the artist will be dropped from the roster. Would you continue to make stock investments into a company that never yielded a financial return?

Patience is going the way of the 8-track in today's high-tech world. There is an argument that can be made that, fueled by the Internet and new technologies that are developing quicker than you can say "dot com," listeners and record buyers, in general, have shorter attention spans. Information moves at an alarming rate. Music in general, is progressing quicker than ever. Between Napster and similar new media resources, the average

Joe plopping down \$18 for the latest Metallica album is being infused with so much new music that labels feel pressure to sign bands in droves and figure out what to do with them *after* the ink on the contract dries.

In the same breath, with consolidation being such a factor in Rock radio, instant on-air performance from new artists has become imperative to programmers. This philosophy drastically affects their decision making and a PD or MD's desire to take risks in their music choices decreases. Faster rules now apply. Please return your seats to their original upright position, we have officially nose-dived into the "what have you done for me lately?" era.

"Radio is looking for ratings and ratings are something very of-the-moment," says Leeds. "Therefore, for radio to play anything that might be a tune out or unfamiliar for the audience is a risk, so they've got to play things that are guaranteed and limit taking chances. They want to see immediate success from their listeners."

"The general public doesn't listen to music the way we in the music industry listen to music," contradicts Troy Hanson, MD, WRIF/Detroit. "We're burned on a song after 100 listens. They're just starting to get to know the hook at 100 spins. The labels need to take a step back, take a song that they know is a good song, and just let it fly."

To keep up with the breathtaking pace needed to survive on the information super-highway, more artists have become available, more information is just a mouse-click away and enough music-related URLs to fill an anthology of Manhattan-sized phone books now exist. Less patience equals less loyalty from listeners. The faster we go, the more they'll pass by without even noticing.

"The younger demos want everything now," observes Mee. "They can get things that they want to hear instantly. There's this



continued on page 50

"They've got to make money too or the whole process is going to stop and there isn't going to be any money for artist development." - WLZR/Milwaukee MD Marilyn Mee

continued from page 49

whole mentality of 'I want to be fulfilled and I want to be fulfilled right now - right this minute; right this second.' And, when they're fulfilled, they move on to something else."

"It's tough to reach Generation Y these days and figure out how they're thinking," says Hanson. "These kids are even harder to get a pin on because they're got so much other stuff out there for them. They've got Satellite TV, the Internet, concerts in town to go to. There's so much more to do now than listen to music on a full-time basis. It's all about the here and now - what have you done for me this second?"

"The world is different today than it was five years ago," says Cerrito. "The appetite for media on the street is greatly accelerated. Hit songs and new artists spread like wildfire with all the other avenues available to people now."

"Everything is instant now," agrees Tarantino. "There's no lag time. With the Internet, people can find out stuff as soon as it becomes fact. It's worldwide. People go on-line and find information about artists that they would have had to wait weeks for just a few years ago. It would have taken months for a lot of information to get out there, and now it's instantaneous."

"We live in a time of instant gratification and that precludes people from having any level of patience," confirms Leeds.

"The listeners have developed that attitude because of the amount of disposable artists," retorts Sheetz. "I don't think the time and energy spent on a band by a label is equal to what it used to be because there are so many bands out there. Labels should take on fewer artists, as opposed to trying to cover the whole circle and grab every band they can and do them all just a little bit of service. Grab the ones that you really think have potential and put yourself into them thoroughly."

"Nordstrom's Department Store bought a shit-load of zebra-print Capri pants because they knew everybody was going to buy them," describes Mee. "Even though a year from now they're going to be gay and nobody's going to want to wear them, you can't fault them for that."

They know that right now, that's the style and that's what people want. In the same sense, I can't fault a record label for signing so many bands and putting them out there because that's what people are really into right now. They've got to make money too or the whole process is going to stop and there isn't going to be any money for artist development."

Yet another roadblock in developing artists is the underlying sentiment among Rock programmers that labels use the format as a stumping ground for Top 40. Unfortunately, Rock artists themselves don't dictate what airplay direction their material takes, but they end up caught in an uncomfortable tug-of-war between labels and stations that costs them credibility within the Rock ranks. Programmers are understandably frustrated when they feel they are instrumental in launching a band like Matchbox Twenty, Green Day or Creed, only to lose them to the Top 40 station in their market. The end result? Fewer new artists being added into rotation out of sheer resentment that the format is merely a launching pad.

"My number one complaint as a Rock Program Director is that we are treated like a farm system," complains Tyler. "We are expected to play all these bands the first week out, with no promotional support, because they're the Chili Peppers or Pearl Jam. Yet, when the band actually has something good, they go to other formats and those formats receive the same promotional benefits during the tour that Rock does. Top 40 is getting the hits after Rock radio has weeded out the stiff. Then, it's an even playing ground when the artist comes to town for a concert. As long as that trend continues, my interest in developing artists will decline."

"Rock radio has saved the day for me and for my record company," Nardachone testifies. "But, they're very fickle. Rock radio wants Mainstream Rock artists to break. You try to break a Mainstream Rock artist, and the only way you can break a mainstream artist is by eventually going Top 40. So, you take these artists and you cross them over to Top 40 and Top 40 is going to want a large piece of the pie if they're going to play a record. The Goo Goo Dolls, Sugar Ray or a Smash Mouth have done very well crossing over and, eventually, the Top 40 stations are going to own those bands. Rock radio, as a whole gets pissed off, because they don't own the bands."

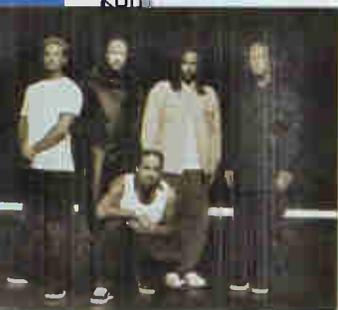
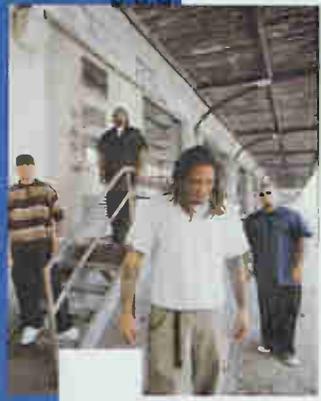
Because artist development is such a debatable topic, it's easy for us involved to point out the negatives and simply overlook the positives. More times than they're given credit for, a label will go the extra mile and dive a few singles deep on an album and simply not get the support from radio they need to keep it afloat. For every 3 Doors Down that tops the charts, there are hordes of artists who receive an equal amount of attention but, for whatever reason, simply don't make it.

"I've seen a lot of artists who have come out with really good product," confirms Sheetz. "Take Virgos Merlot for instance. Atlantic went three or four singles deep on their record, but still didn't get the feedback that they wanted. Where is the band now? They came back to Florida, changed their name, and are going to re-release with somebody else."

"There was a phrase I heard years ago and it was: Every record's a hit; some are just bigger hits than others are," says Rittberg, though some radio programmers would argue the opposite. "It's the truth. Every record you put out, usually you'll find one station that thinks the record's great. It's just the way it is. It works for some; it doesn't work for others."

Remember, no matter how much we analyze it, regardless of how many radio calls are made, or promotional dollars are spent, it all comes down to one thing. Despite the indispensable radio research you may have, the retail stories, the amount of hits on the Web site, or buzz on the street, it's all about the songs. Never mind trying to fill the void in the marketplace, or target the right audience. If the artist can not connect with the listeners, pack it in. Remember, it ultimately comes down to just having a good song.

"That's the bottom line," agrees Leeds. "It's not about touring, it's not about the video, it's not about the production quality, it's about the song. If you've got a song that hits a consumer somewhere emotionally, that makes them want to turn the radio up and run to the cash register and plunk down \$15 to buy music, that's the magic of the business and that is what artist development's about. It's finding, identifying and exposing the right song that is a hit song, and it starts and ends with the song. Without a hit song, none of this matters. That's what artist development starts and ends with: the consumer at the cash register who says, 'I like that so much I'm willing to shell out \$15 from my pocket because emotionally I can identify with that.'"



Who Will Be Tomorrow's Legends?

Creed

• "There's nothing trendy or cliché about their music. They have soulful songs that grab you in your gut. They have staying power." -Marilynn Mee, MD, WLZR/Milwaukee
 • "They're like a modern-day Bad Company."
 -Paul Oslund, APD/MD, KAZR/Des Moines
 • "Their spiritual lyrical content makes them friendly to both MTV and the Christian Broadcasting Network."
 -Bruce Patrick, PD, KEZO/Omaha
 • "Can anyone stop these guys? America can't get enough of Creed." -Alex James, APD, WRUF/Gainesville



"A lot of bands today are emulating **KoRn**. There are kids growing up right now that are being very influenced by KoRn." -Zakk Tyler, PD, WTPT/Greenville

"**Radiohead**. If you have to ask why, you haven't a.) heard any of their records or b.) seen them in concert." -Jayn, APD, KNRK/Portland

Metallica

• "The new Led Zeppelin is Metallica, ladies and gentlemen." -Dick Sheetz, PD, WJRR/Orlando
 • "Metallica has already proven themselves as a band with longevity, and they're pretty much already legends."
 -Melody Lee, KXPK/Denver



"**Kenny Wayne Shepherd** is a shy, quiet Rock star who, when the amp is cranked wide open, absolutely SCREAMS talent. And he's very young yet too. He could be in the "Cream" phase of a Clapton-like career, as long as he keeps his nose clean."
 -Bruce Patrick, PD, KEZO/Omaha

"Whether it's solo work, side projects, or a Soundgarden reunion, **Chris Cornell** will always find a way stay viable." -Kramer, APD, WTUE/Dayton

Kid Rock

• "In the sea of jerks in the Rap-Rock industry - and there are some jerks - Kid Rock is a genuine person. He is one of the most genuine Rock stars I've ever met." -Troy Hanson, MD, WRIF/Detroit
 • "He has the honesty and raw emotion of Ronnie Van Zant and John Fogerty, combined with the showmanship of Bruce Springsteen." -David Moore, PD, WFYV/Jacksonville
 • "I think this guy is the real thing." -Gary Cee, PD, WLIR/Garden City/Long Island



Deftones

• "Excellent musicians who are really coming into their own as songwriters. They've broadened their appeal on the new album, and if they continue along this evolu-

tionary path, they will be around a long time."

-Pat Martin, APD, KRXQ/Sacramento
 • "They got skillz!" -Boomer, APD, KWOD/Sacramento

"**Nine Inch Nails** established the industrial revolution for today's Modern Rock, and now mainstream artists. Trent broke the mold with his music, and has been imitated more than most groups in the last 10 years. His dynasty has already begun." -Guy "G-Ster" Giuliano, VP/Programming, LoudRadio Network/Onlinemusic.com

Foo Fighters

• "The Fighters of Foo are phenomenal and they'll be around forever. Dave Grohl is so much better a musician that Kurt Cobain ever thought of being. I'm kind of glad Nirvana had to break up because of his death because it brought us the Foo Fighters." -Dick Sheetz, PD, WJRR/Orlando
 • "Dave Grohl's boundless energy and creativity will never go away." -Jayn, APD, KNRK/Portland
 • "I just saw the Foo Fighters the other night. It was the plainest set. There were no great lights and they had no cool stage effects except for a fog machine, like local bands use. But they rocked. It's no bullshit, straight-ahead Rock." -Marilynn Mee, MD, WLZR/Milwaukee
 • "They kick ass live and the music is only getting better." -Mike Killabrew, MD, WRUF/Gainesville



"The **Chemical Brothers** are quite simply the Led Zeppelin and Pink Floyd of Dance/Electronica. *Surrender* is one of the best albums of the '90s, period." -David Moore, PD, WFYV/Jacksonville

Pearl Jam

• "Pearl Jam is already near legendary status and I think their integrity and originality will keep them vital." -Charlie Hicks, PD/MD, KZGL/Flagstaff
 • "Since establishing themselves with *Ten* and *Vs.*, the band has started to write and create on their own terms...not for radio. The latest effort *Binaural* is truly evident of that. The band is beyond writing catchy, hook-ridden songs, and will rely solely on touring. The fans still want to see them and why the hell not? They will become legends." -Alex James, APD, WRUF/Gainesville
 • "Over the last ten years they have etched a place for themselves as a band that will continue to have their library played and will have a solid fan base, even if fans don't always appreciate their new music. Most people don't appreciate Springsteen's new music either."
 -Nixon, MD, WQXA/Harrisburg



"**Ozzy Osbourne** ain't ever gonna die."
 -Paul Oslund, APD/MD, KAZR/Des Moines

"**Dave Matthews Band** has definitely made an impact. Not so much from hit singles, but touring and a tremendous following. No matter what they do, the fans stick by them." -Debbie Wyld, PD/MD, WAMX/Huntington, WV

Matchbox Twenty

• "Rob Thomas is a superstar."
 -Chris Muckley, MD, 91X/San Diego
 • "Matchbox Twenty have an impassioned front man who commands your attention visually as well as lyrically, plus they have killer hooks in their songs." -Paul Ericson, PD, KZZK/Quincy, IL
 • "Solid hitmakers with good showmanship and a dedication to making catchy pop-rock tunes." -Matt Etherton, PD/MD, KITI/Centralia, WA



Maynard James Keenan

is relevant, versatile, energetic, eclectically diverse, and artistically strange - a must for longevity."
 -Dave Taylor, PD, KHOP/Modesto/Stockton



"**Tool** has a chance - if they ever get their new CD out!" -Shanon Leder, APD/MD, KIOZ/San Diego



Godsmack

• "They have a chance to have themselves a pretty successful Rock & Roll career of they continue to keep it heavy and keep it real." -Troy Hanson, MD, WRIF/Detroit
 • "They stand out on the radio - that's what matters." -Michael Cross, OM, KFMW/Waterloo/Cedar Rapids, IA
 • "They are showing that they are more than just a one hit group." -Chris Baker, PD, KATT/Oklahoma City

"**Garbage** is a band that isn't appreciated as much as they should be in their own time... but will some day (much like Picasso)." -Andrew Boris, MD, WRRV/Poughkeepsie/Middletown, NY

Rage Against The Machine

• "Lyrics and music that transcend generations." -Melody Lee, MD, KROX/Austin
 • "Combine the Clash, U2, the Beastie Boys, throw in a little Black Sabbath...and give them a dash of Nirvana and you've got Rage. They are just getting started, I expect that we will get an album from them that will be as important and influential as *The Joshua Tree* or *Paranoid*." -David Moore, PD, WFYV/Jacksonville



"**Fuel** will win new converts with their new CD *Something Like Human* coming out in September."
 -Don Wilson, PD/MD, WQAK/Union City, TN

The Ancient Art Of Artist Development

By Kevin K. Bayce

**"The music suffers, the music business thrives."
— Paul Simon**

Webster's *New World Dictionary* defines "artist" as "one who does anything very well." Webster describes "development" as the act of making something "fuller, bigger, better." Essentially, when applied to the music industry, the role of the record label is to nurture young artists and be the supportive cocoon that will allow their future Rock gods to mature into viable, profitable and desirable celebrities. One would think that when an artist is signed, the label will do everything in its sphere of influence and financial power to support them for the long haul. Why give artists a deal if the label doesn't intend to allow them to develop to their fullest potential?

Superstars are not made overnight. Rarely is an artist's first album their greatest triumph. Pink Floyd were critics' darlings from the onset of their career, but it took years of patience and artistic development before *Dark Side Of The Moon* certified them as one of the best selling acts in the history of popular music. Bruce Springsteen? Sure, he's a legend now, but he was sleeping in the back of a surfboard shop in New Jersey until his third album, *Born To Run*, put him on the cover of both *Time* and *Newsweek*. Metallica? The San Francisco band had four albums out before their "Black" album catapulted them into core artists for almost every Rock station in America. And, look at the Red Hot Chili Peppers now. Just two years ago it would have been a challenge to find someone who thought they could surpass the success of *Blood Sugar Sex Magik* and they've done it with *Californication*. And yes, there was even a Nirvana album out before *Nevermind*. R.E.M.? You get the point.

While it's easy to question whether or not artists like Pink Floyd, Bruce Springsteen or Metallica would even be given the chance to develop in today's fast-paced, mega-merger climate, one thing remains the same: music simply evolves in trends and only the truly talented will survive. Not every artist is as good as Metallica or the Red Hot Chili Peppers. And, sometimes it's just about having good timing. Ten years ago, male Rock artists wore more hairspray and spandex than women. Then Grunge came along, made Alternative mainstream, and instead of

Whitesnake and Warrant topping the charts, Rock radio spun the hell out of Soundgarden and Alice In Chains. The right bands were in Seattle playing the right music at the right time.

Five years ago, Rap and Rock had as much in common as chocolate and peanut butter did before Reese's went and made the peanut butter cup. Bands like KoRn, Rage Against The Machine, the Deftones, and Limp Bizkit were fringe artists — too heavy for Rock airplay consideration in most markets. Now they are the ones changing the mainstream. Gold and platinum acts like Creed, 3 Doors Down, Incubus, Godsmack, Static-X, Sevendust, Staind, Train, Papa Roach and Slipknot, among others, weren't even blips on the national radar five years ago. Hell, in 1995 these bands were probably still in a garage trying to pick a band name.

The two "Best Long Term Record Promo Projects," as voted by *fmqb* readers in the 1995 year-end issue, were The Toadies and Blues Traveler. Gold and platinum artists like Silverchair, Soul Asylum, Sponge, Better Than Ezra and Presidents Of The United States Of America ruled Rock radio airplay. KoRn was simply Metal's "Best New Band."

There are dozens of factors that create a musical legend, but one is always the same: artist development is the essential first building block. Kid Rock would not have sold over 9 million copies of *Devil Without A Cause* without the artistic support of Atlantic Records. He had been putting out albums on his own for ten years before he was signed by Atlantic. And Atlantic, realizing they had something special on their hands, took their time and nurtured Kid Rock from Detroit pimp to national superstar. They did the same with Matchbox Twenty and they're doing it again with P.O.D.

"Kid Rock came out and was screaming to the world, 'I want to be your Rock star,'" exclaims Atlantic's National Director of Rock Promotion Jon Nardachone. "Fortunately, for everybody involved, the people loved it. He came out, had attitude, and looked great. His songs are unbelievably catchy and he's a brilliant musician. That's what made him nine times platinum to this point."

A lot can be learned from Kid Rock's success. One, patient artist development is key. Two, having an artist that recognizes their involvement in selling themselves is essential — they have to work hard to be Rock stars and they have to know how to do it.

"A lot of times a band is signed and put out on the road with their CD and these guys have no clue how to properly deal with radio," points out WLZR/Milwaukee MD Marilyn Mee. "A band will come in here and I want to pull them aside and tell them, 'you guys are doing this all wrong. Let me tell you how you should have conducted yourselves in there.' Labels need to take more time to work with artists in an effort to teach them how to deal with radio."

"As a record company, we need the artist's involvement," insists Mike Rittberg, VP/Rock Promotion for Warner Bros. "If they want to get in the trenches with us, it makes the process a little easier and we can usually accomplish much more."

Another essential ingredient in making an artist successful is for the label to understand what the artist is striving for and assisting them in every way possible to achieve those goals. Pearl Jam is an excellent example of this. Would Epic Records love to have the band record another *Ten*? Of course, but that that is not what Pearl Jam is about artistically. Epic understands that and has allowed the band to evolve in their own direction. The result? Pearl Jam will be legends.

Without basic artistic philosophies, radio would be knee deep in one-hit wonders and left with a music library tighter than David Spade's pants on Chris Farley.

"There was a period of time in '95 through '98 where Rock was very song-driven and wasn't as core artist-driven as it is today," remembers Epic Records' VP/Rock Promotion Ron Cerrito.

limp bizkit



atlantic



a perfect circle



continued on page 48

MARVELOUS 3 SUGARBUZZ

the sweet 'n' snotty first single from our new album **READYSEXGO**

ALBUM SEPTEMBER 12

PRODUCED BY JERRY FINN & BITCH WALKER
MANAGEMENT BY NANCY LAMP FOR DRAGSTIC MEASURES, INC.
WWW.MARV3.COM WWW.THEMARVELOUS3.COM WWW.ELEKTRA.COM
ON THE ELEKTRA COMPACT DISC AND CASSETTE
© 2000 ELEKTRA ENTERTAINMENT GROUP, INC. A TIME WARNER COMPANY.



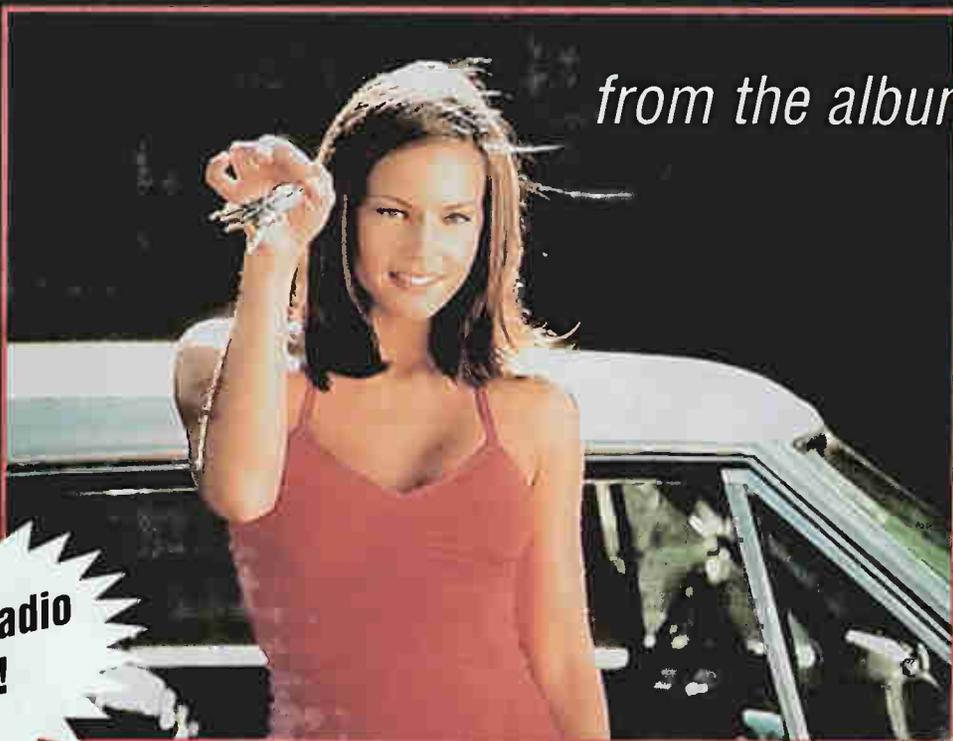
**Impacting Rock
& Modern Rock
This Week**





U.S. Crush

same old story (she's so pretty)



from the album U.S. Crush

**Impacting Radio
July 25!**

PRODUCED BY JIM PRATT

recorded by Dave Schiffman
mixed by David Bianco

CAREER DIRECTION: Warren Entner, Karl Louis, and John Vassiliou for W.E.M.



www.uscrush.com www.immortalrecords.com

©2000 Immortal Records Ltd.