

Disney Settles "Black Hoe" Discrimination Suit • Russ Mottla Returns • New U2

# 102.7

W

## ROCK

August 25, 2000

# Watt's Up?

Up Close with futurist Watts Wacker

MusicMakers: Come To Papa  
Programming to Win: Web Essentials  
Co-Branded Side Channels: Radio's Internet Sideshow

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**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 Driolo-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 Brad Maybe  
Theresa Meire Kevin McManmon  
Charmaine Parker Ginny Reilly  
Ruth Watts

**Contributing Editors**  
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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](mailto:fmqb@fmqbm.com)

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Quicker than you could yell "La Cucaracha!," Papa Roach marched into the Top 5 at Active and Modern Rock radio this summer with "Last Resort," the contagious first single from their platinum-plus major-label debut, *Infest*. We put the Roach under the microscope.

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**Billboard**  
**Top 200: 175\*-138\***

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**Per Week**

## THE UNION UNDERGROUND

**Monitor Active Rock: 14-11\* (#1% Gainer In Top 20)**

**Monitor Mainstream: 18-24\* (#2% Gainer In Top 20)**

**R&R Active: 14-13\***

**R&R Alternative: 43\***

**Starting To Research Coast To Coast!**

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**Airplay=Sales=Research**

**Top 200 Sales In These Markets:**

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**Knoxville**  
**Columbus**  
**Des Moines**  
**Wichita, KS**  
**Omaha**  
**Youngstown**

**Dallas**  
**Denver**  
**Johnstown, PA**  
**Grand Rapids**  
**Green Bay**  
**Huntington, WV**  
**South Bend**  
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## Disney Settles KLOS "Black Hoe" Suit

The Walt Disney Co. has agreed to pay \$2 million to former KLOS/Los Angeles employee **Judy Goodwin** in order to settle a racial discrimination suit filed in response to the station's infamous "Black Hoe" promotional campaign, according to the *Los Angeles Times* (8/22).

Goodwin filed suit against Disney and its subsidiary ABC (parent company of KLOS) in August of 1999, claiming the companies violated anti-discrimination laws by distributing black,

plastic gardening tools emblazoned with the words "Black Hoe" and the Mark & Brian logo to listeners and clients (*fmqb* 8/13/99).

Disney originally offered Goodwin \$100,000 to settle the case, which she rejected. The parties finally agreed on a \$2 million settlement. Some civil rights groups were asking for the firing of the morning duo and other station management responsible for the "Black Hoe" promotion. That obviously is not part of the

settlement as Mark & Brian's contract has been renewed through August of 2001.

Two other African American employees, **Carla Woodson** and **Leslie Childs**, filed separate racial discrimination suits against Disney (*fmqb* 10/22/99, 2/11/00). Childs is reportedly close to accepting a \$250,000 settlement offer from Disney. Woodson, meanwhile, has rejected a \$750,000 offer.

-Jay Gleason

## Russ Mottla Named WGIR-WHEB PD

Former WIYY/Baltimore PD **Russ Mottla** has been named PD of AMFM's **WHEB**/Portsmouth and **WGIR**/Manchester, replacing **Todd Thomas** - now programming Modern Rock sister **WMRQ**/Hartford.

"We're really excited to have someone of Russ' caliber at the helm in two of our key markets," WGIR-WHEB GM **Jon Erdahl** told *fmqb*. "Everyone is excited to work with Russ, who is already entrenched in both markets."

"I'm excited to be working with these two great properties that I've been listening to since high-school," Mottla added. "I'm also excited to be to work for AMFM [soon to be **Clear Channel**] and look forward to drawing on the wealth of experience that is offered by the company."

Best known for helping pioneer an early form of what later became known as Active Rock at 'YY in the late '80s, Mottla joins the station from **WZLX**/Boston, where he did swing/weekends. He also programmed **KTYD**/Santa Barbara, **WFNX**/Boston, and the 'DRE Underground Network, and held the APD position at **WAAF**/Boston and San Diego's **Eagle**.

-Jay Gleason

**U2 Ready All That You Can't Leave Behind... Pearl Jam Offer Free Tickets To Encourage Voter Registration... Monster Magnet Album Delayed Until Next Year... Scott Weiland On His Label, Bizkit Connection. Details In Music News, starting on page 27.**

## Radio's Internet Sideshow

In the five years since the debut of **RealPlayer**, streaming media has gone from fringe format to mainstream acceptance with more than 1,000,000 unique listeners tuning in to just the 389 stations **Infostream** measured in February. While that figure is still significantly smaller than the audience traditional radio enjoys, it is a number that is growing by leaps and bounds every day. To truly put the growth of Internet radio into perspective, you have to look at the development of FM radio. Even though it was approved by the FCC in 1939, it wasn't until the mid-'70's that FM radio listenership equaled that of AM radio. By the beginning of the '80's, FM radio was king and AM stations began going under because they had not reacted in time to the coming threat. Now, five years into its existence, Internet radio appears to be following a similar path, with FM in the role of status quo and streaming audio playing the part of underdog. The big question, though, is FM radio actually making the same mistakes AM made 25 years ago?

At first glance, it would appear that radio is behind the curve when it comes to carving out a niche in the new world order that the Internet has created. In fact, a forthcoming study from **Arbitron** and **Edison Media Research**, due in September, shows that 13 percent of Internet users have listened to traditional radio stations on-line. 10 percent of those surveyed reported listening to Internet-only Webcasters during the same period. While radio is still winning the race, it is not ahead by a significant margin considering that they have spent decades building brand images and are barely edging out Webcasters such as **NetRadio**, **Spinner** and **eYada**, which have only been in existence for a year or two.

Arbitron VP/General Manager Internet Services **Bill Rose** sees it as a simple issue of listeners going where they are served best. "Broadcasters, for the most part, are just taking what they are doing on the air and putting it on the Internet. If they gave something that was really compelling for consumers to go on-line and get, they would be doing much better (on-line). It's unique and compelling

continued on page 9

# liquid gang

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Couldn't Wait:  
WYSP/Philadelphia

## "CLOSER"

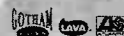


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## The Waiting's Almost Over For Clear Channel-AMFM

Nearly one year after Clear Channel and AMFM announced they would combine to form radio's undisputed leader, the two companies are now mere days away from closing their historic merger. According to Clear Channel VP of Investor Relations **Randy Palmer**, the \$23.5 billion deal is expected to close on Wednesday or Thursday (8/30-8/31), following completion of over 100 required station divestitures. At our Thursday presstime, Clear Channel was "more than half-way finished" with that spin-off process, with the remainder expected to be completed by Friday or Monday (8/28).

To cinch the deal, Clear Channel had to comply with separate consent decrees issued by the **Justice Department** and the **FCC**. Part of the DOJ decree involved placing Rock **WTPA**, CHR giant **WNNK** and two other AMFM stations in Harrisburg, PA into a trust fund to be administered by **Charles Giddens**, until a buyer can be found. The stations were

originally slated to be sold to **Cumulus**.

Wasting no time putting the sale proceeds to use in expanding its 900+ station empire, Clear Channel is buying a dozen radio stations in three small-to-medium California markets from **Cliff Bernstein** and **Peter Mensch's Mondosphere Broadcasting**. But the \$45 million price-tag for the stations – which include **KRAB** and four others in Bakersfield, **KURQ** and two more in San Luis Obispo, and four outlets in Santa Maria-Lompoc – is chump change compared to the estimated \$3.4 billion that Clear Channel is expected to realize from merger divestitures. While not all of the proceeds will be sunk into new radio acquisitions, Palmer says Clear Channel will "be in the market looking for other radio assets – stations we believe can create shareholder value and have a sound listening audience."

-Paul Heine

## Napster Defends Service, Appeals Injunction

On Friday (8/18), Napster asked the U.S. Court of Appeals to reverse Judge **Marilyn Patel's** July 26 decision to issue a temporary injunction against the file sharing service. The injunction, which was to go into effect at midnight on July 28, was temporarily overturned by the 9th Circuit Court of Appeals (*fmqb* 8/4), pending the outcome of Napster's appeal. Now Napster is looking to have the temporary injunction permanently overturned.

In their 79-page brief, Napster cited what they claimed to be numerous errors of fact and law, any of which they contend would justify a reversal.

"We believe that the District Court simply did not understand the Napster technology and how it is used by the Napster community," CEO **Hank Berry** said. "The court disregarded the studies that show Napster users increase their CD purchases, and that they use Napster to enjoy MP3 and WMA copies of music they already own in other formats and to sample music before deciding what to buy."

Napster again reiterated its previous statements that its users are not breaking copyright laws by trading music.

"If users are not themselves infringing, then we are not liable for contributory infringement," Napster attorney **Jonathan Shiller** added.

The **RIAA**, which is suing Napster for copyright infringement, has until September 8 to file a response to Napster's appeal.

"Judge Patel issued a thoughtful, well-reasoned opinion that we believe will be upheld on appeal," RIAA spokesman **Doug Curry** said.

Napster is continuing settlement talks with the record industry. "I would say the record companies have been civil to us," Berry told the *Hollywood Reporter* (8/21). "We have made many proposals to them that include compensating artists. None of those proposals have been accepted."

-Jay Gleason

## Nachsin Named Roadrunner President

Roadrunner Records GM **Jonas Nachsin** has been elevated to President of the label.

"Starting with Roadrunner as a very competitive and aggressive product manager twelve years ago, Jonas has proven in various functions that he is not only one of the best marketing professionals in the music industry but also a true and compassionate leader and example for all in the company," Roadrunner Chairman **Cees Wessels** commented. "Jonas has been instrumental in building the careers of some of the great artists, and in the process, he has earned the respect from any and all that he has been working with. It is with the greatest confidence that I lay the responsibility of running the company in Jonas' capable hands."

"I am thrilled to take on the challenge of leading this company forward from its already well-established position," Nachsin added. "We owe our success to a great roster of artists and a talented and committed staff who never quit. Roadrunner will continue to develop and promote great Rock acts to an ever-growing fan base. I thank Cees Wessels for the opportunity."

Nachsin first joined the company in '88 as Marketing Director and returned in '96 after stints as Product Manager and Senior Director of Marketing at **Polygram/Island** from 1992-1995. He was promoted to Senior VP/Label GM in 1997.

During Nachsin's term as GM, Roadrunner's sales volume has increased at an average rate of 28 percent per year resulting in a 100 percent increase during that time period.

-Sybil McGuire



Jonas Nachsin

### DEXTER FREEBISH HANGS AT WARQ:

Their first single may be called "Leaving Town," but Dexter Freebish didn't really look like they were in much of a hurry to go anywhere when they hung out with WARQ Columbia. (L-R): WARQ's Kim Goldbanger; WARQ PD Gina Juliano; Dexter Freebish's Chris Lowe; Capitol's Joe Rainey; Dexter Freebish's Rob Kyle and Charles Martin.





# FUEL

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Charts!**

**Modern Rock: 27\* -16\* (+ 448)  
Active Rock: 34\* -24\* (+ 151)  
Mainstream Rock: 40\* -22\* (+ 295)**

**Early Phones Stories:**

WXRK/New York	#2 Phones
WHFS/Washington, D.C.	#5 Phones
KDGE/Dallas	#6 Phones
WPLY/Philadelphia	Top 5 Phones
WBRU/Providence	#6 Phones
WXZZ/Lexington	#5 Phones
WARQ/Columbia	#5 Phones
WAVF/Charleston	Top 10 Phones
WYSP/Philadelphia	Top 5 Phones
WQXA/Harrisburg	Top 5 Phones

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**deadline** news

**Lucent and USA Digital Radio Complete Merger**

Lucent Digital Radio and USA Digital Radio have completed their merger after gaining approval from the Federal Trade Commission and the FCC. The combined company, known as **iBiquity Digital Corporation**, will help develop and commercialize digital broadcasting technology solutions – including the PAC audio compression technology that will enable radio broadcasters to send audio and data content via digital signals. These digital signals will allow existing radio stations to transmit CD-quality audio and additional wireless information, such as station and program content, stock and news information, local traffic and weather, and more, all over existing radio frequencies without denigrating the transmission of current analog programming. Investors in iBiquity Digital include 15 of the nation's top 20 radio broadcasters, including Clear Channel and Infinity.

**Akoo to Release Internet Radio Listening Device**

Akoo.com has developed a device that allows listeners of streaming media to enjoy their

favorite Internet broadcast through any stereo or radio in the house or office. The two piece Internet audio device, named **Kima**, is priced at \$149.00, and is powered by four AAA batteries or can be plugged into a regular wall outlet. The base unit hooks up to your PC's sound card and transmits a signal to the second receiving unit – which can be up to 1,000 feet away. The receiving unit then retransmits the Internet audio over your home stereo on the 88.3 frequency – as long as the radio is within eight feet of the receiving unit – or plugs into your stereo's auxiliary input. The Kima is compatible with Real Player, Real Jukebox, MP3 music files, Windows Media Player, and satellite and cable TV music channels.

• **Clear Channel/Cleveland Imaging Director Mitch Todd** will join Sirius Satellite Radio as a producer, effective October 2. Todd will be responsible for imaging a number of Sirius' channels... **Arbitron's Infostream Webcast** measuring service has been renamed Arbitron Webcast Ratings. "We're just calling it what it is," VP/Communications **Thom Mocarsky** told *fmqb*. "Rather than try and create a new brand name."



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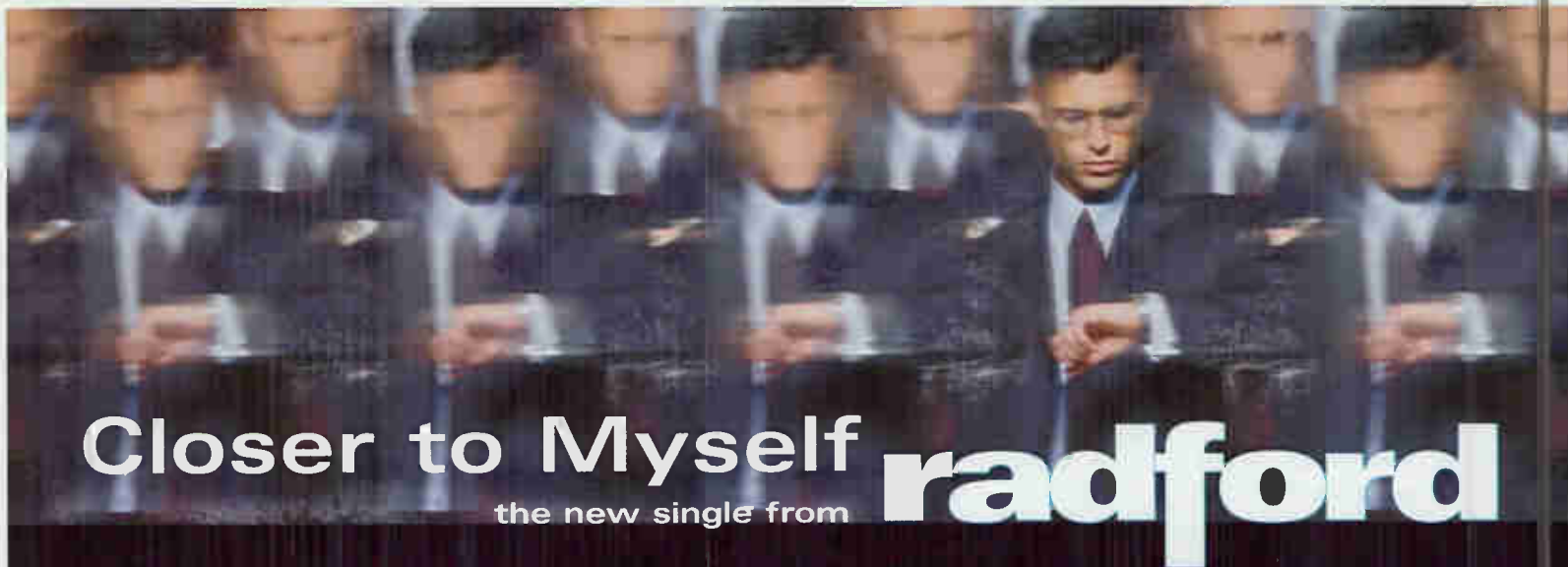


**BAD RELIGION, GOOD INTERVIEW:**

Godsmack, currently on the road with Ozzfest 2000, recently had an interview with WIYY/Baltimore (98Rock) shortly before they hit the stage. (L-R)

Godsmack's Robbie Merrill and Tony Rombolo; WIYY afternoon drive host Stash; Godsmack's Sully Erna; Universal's Kelly Nash. (floor): Godsmack's Tommy Stewart.





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continued

## Radio's Internet Sideshow

continued from page 3

content that is going to pull people onto the Internet."

One solution that a handful of radio stations have turned to is the creation of Internet-only stations that act as "flankers" or "sub-channels" and provide different flavors of their parent. Active Rocker **WRIF/Detroit** was one of the first in the ring with the debut of **iRif** in November, 1999. Featuring voicetracked airshifts and production that mirrors its big brother, **iRif** extends **WRIF's** brand beyond the airwaves and gives listeners another choice, without losing them to a competing Internet-based station, effectively flanking the broadcast signal without the added expense of running another traditional station. It has also allowed **WRIF** the opportunity to target a slightly younger demo while building a brand on the 'Net.

"It has definitely helped our 30 year-old image a little bit with the fact that we have something that is extreme, readily available and 18-24 driven." **WRIF** Program Director **Doug Podell** told *fmqb*. "All indications from our Webtrends come back that we're streaming to the tune of about 20,000 – 30,000 people on some days. Plus, we haven't even begun to tap its marketing potential."

Further West, Internet radio has taken a foothold in Denver where the **Clear Channel** cluster is streaming ten separate stations to flank **Alternative KTCL**, **Progressive KBCO** and

**Classic Rock KRFX**. Beginning with "Channel E," an **Electronica** sub-channel of **KTCL** that debuted over a year ago, the stations are now each averaging 5,000 – 10,000 listeners per month with, an average TSL of thirty minutes. Even more Internet-only channels are planned for the future. While there was a considerable cost and numerous technical hurdles to overcome, **Mike O'Connor**, **Clear Channel's** Director of FM Programming for Denver, believes that now is the time to get into the game. "Our philosophy is based upon the rule of marketing that says 'be the first, not the best.' If you grab the position first, you will win in the end. And if Internet radio does end up becoming more localized, we will have been the ones to pioneer it in Denver."

Beyond providing another way to protect the cluster from outside competition, however, **O'Connor** also stresses that the channels afford a chance to superserve P1's. "With **KBCO's** 'Archive Channel,' for example, we can provide music that doesn't test well enough to warrant airplay, but allows us the chance to entertain a subset of our audience on-line while creating a new platform that will keep our call letters on the top of their minds."

While both **WRIF** and **Clear Channel's** Denver stations are off to a great start with their streaming channels, the key to their ultimate success will still

hinge upon two things: listener-ship and revenue.

Unfortunately, significant sources of each appear to be a few years away, but **WRIF's** **Podell** is looking at his station's Internet ventures as an important investment in the future. "We're up, we're running, and I'm not going to be scrambling to do this when it's mandatory that we all have them. Right now, I don't feel Internet radio is hurting anyone, but I know about it and it is eventually going to be in your car and it is something we're building and trying to identify for the future."

The future is precisely what **Jones Broadcast Programming** is banking on with its new **Total Radio** service.

Featuring more than 20 streaming channels that stations can use to complement their normal programming, it is an option some programmers are turning to in order to reduce the initial startup costs. **Jim LaMarca**, **Jones'** Senior Vice President, described radio's current apathy towards developing separate Internet branded stations as a lack of foresight and technological know-how on the part of programmers, who have years of experience in radio, but are still finding their way when it comes to the Internet. "What we've found when talking to our clients is that 99.9 percent of them don't know where to start. And, if they even realize that it's a potential opportunity or threat, they don't want to allocate the dollars for it at this point because they see it as so

far down the road. We believe our clients need to be on the 'Net and they need to be out there to protect themselves against the Internet broadcasters that are creating music images and taking away listeners."

**LaMarca** sees Internet flanking as a clear case of radio looking towards the future. "We don't believe that you're going to make money with this in the short term. What we're finding is that if you're there now, you've found the beachhead. As the audience comes to you and as it grows, then you'll make money with it. But, you can't go into it too late or no one will come to your store."

In many ways, the year 2000 looks amazingly similar to the early 1960s, when AM radio was merely rebroadcasting their programming on FM stations. While FM radio's sound was significantly superior to that of AM, programmers with the vision and foresight to provide listeners with content that was previously unavailable helped provide the push that allowed FM to eventually overtake AM. In the end, AM reacted too little too late to win the war. Today, FM radio is primarily using streaming audio to rebroadcast their programming on the 'Net while innovative Webcasters are providing targeted, niche-oriented programming that is stealing on-line listenership away.

Sound familiar?

- **Andy Gradel**

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**A tremendous opportunity** for Programming, Marketing, and Sales to team up with a vehicle to both image the station and super-serve every client involved. Since the disc cannot be sold for profit, our revenue source comes from a sponsorship angle, both distribution and coupon. KISS puts a monetary value on every unit of airtime, and the client receives their value during the heavy concentration of recorded promos and on-site remotes. The other win is that we are supporting a charity that is core to the community and our station. Our public file is filled with letters from recipients whose lives have been positively altered forever. The **BuzzBands** CD is now an extension of the KISS brand—another marketing arm that fulfills our goal of owning the image of the station and introduces San Antonio to the great new songs and artists. This image is a 'hip factor' that is difficult for many clients to attain through standard associations and opportunities." — Kevin Vargas, Program Director; Janis Maxymof, General Sales Manager, KISS/San Antonio

**"A great imaging and sales tool. Plus it's good for listeners and the charity. Listeners think it's great and the price is right."** — Joel Cosseboom, Station Manager, KPOI/Honolulu

*"Long after the ZETA frisbee has been lost in the woods, the ZETA t-shirt was ripped by an ex-girlfriend, and the ZETA coffee mug was shattered by a hurricane, the ZETA CD produced by *fmqb* remains. Not only does it enforce the association between ZETA and these bands, it's a quality prize that listeners respect, and therefore keep for years and years. *fmqb* does a nice job of allowing us to completely customize the CD with our own art, inside and out."* — Steve Brancik, WZTA-FM Promotions, ZETA/Miami

"One of the hottest promotional items we've had in a long time. Every band on the CD was played on 'JRR' and were very hot at the time the CD came out." — Rick Everett, Promotions Director, WJRR/Orlando



"The top-selling CD for several weeks at Phoenix-area Zia locations. Quickly sold-out. Super-served out P1s, since we played nearly every track. We donated over \$6,000 to the Metro Phoenix Boys And Girls Club charity." — J.J. Jeffries, PD, KUPD/Phoenix



"Huge on the street. Great charity builders! We donated profits to Big Brothers and Big Sisters." — Robin Lee, PD, WZWO/Allentown

"OUR LISTENERS LOVE THE BUZZBANDS CD. THEY ARE TURNING INTO COLLECTOR'S ITEMS. A REALLY COOL STATION IMAGING PIECE." — SHANON NORRIS, WBYR/FT. WAYNE

*"We sold two sponsorships and expect to raise over \$1500 to benefit The American Red Cross. The artist line-up was very timely, as several of the bands were touring and receiving radio support. Overall I was pleased with the product and service from *fmqb*."* — Cy Valanejad, Marketing Director, Cox Radio Inc. Tulsa

**"Raised over \$7,000 for Children's Cancer Research Foundation. Highly recommend this project to anyone looking for a cool cross-promotional opportunity."** — Heidi Kramer, Promotions & Marketing Director, WRIF/Detroit

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# Come To Papa



Papa Roach

"Last Resort" officially went for adds at radio on March 7, 2000. Throughout the first weeks of the project, the single was hardly the immediate reaction, #1 requesting record it would slowly develop into.

"It was a big challenge to convince programmers that this record would take off," recalls Laura Curtin, Head of Rock Promotion for DreamWorks Records. "We were four weeks into this record and it looked like it was going to fall apart, but we remained persistent."

"It was a slow build, but there was something exciting about the track when we first added it," remarks WBCN/Boston VP/Programming Oedipus. "The label believed in it and we believed in it. There was a period there where it could have gone either way, but DreamWorks didn't give up and I appreciate that."

"It's only a couple times a year you get the opportunity to play a huge record like this that gets great phone reaction and tests big," remarks Wade Linder, PD, KXXR/Minneapolis.

Major support from radio, along with a consistent appearance in the Top 5 at MTV's *TRL* since June, rapidly pushed sales of *Infest* past the million-selling mark in just eleven weeks. And their live shows are unrelentingly popular and energetic.

"The band played at our *X-Fest* in May on the second stage," continues Linder. "The tent that they played in held 1,500 people. There were 2,000 kids packed in there and they had to tear the walls off

of the tent so the crowd could get in to see them. There was a mass of people coming from the main stage to see Papa Roach in a tent in the back of the grounds. It was amazing. The other bands who were playing the main stage later that afternoon were all gathered in the backstage area watching. It was one of those few shows you see and go 'wow.' I want them to come back and do another show for us."

Since forming roughly six years ago, Papa Roach released four independent recordings and played over 400 gigs before signing with DreamWorks. Their sound, a vivacious blend of hook-laden Punk, chunky Metal guitar riffs, Hardcore and Rock, is driven by Dick's sobering lyrics. Touching on everything from divorce, struggles with alcohol, spousal abuse and attention deficit disorder, Dick's prose is hitting a nerve with listeners that goes beyond doing it "for the nookie."

"They have a message," Curtin tells *fmqb*. "Both males and females out there can relate to them, which is really different for a Rock band. Usually a band like this would go to the guys, but women have really picked up on them as well."

"They touch the souls of many listeners," confirms Oedipus.

"They write brutally honest and intimate lyrics," expresses Live 105 MD Aaron Axelsen.

Quicker than you could yell "La Cucaracha!," Papa Roach marched into the Top 5 at Active and Modern Rock radio this summer with "Last Resort," the contagious first single from their platinum-plus major-label debut, *Infest*. The song, which lyrically presents a first-person account of contemplating suicide, has taken this hard-working California band from local favorites to national Rock stars in roughly five months. It is a challenge to turn on MTV, your local Rock or Modern Rock station, or look at the Top 5 of the *Billboard* Top 200 or the *fmqb* Rock charts and not find P-Roach (as they're known to their fans). In short, the band has fulfilled the very prophecy vocalist Coby Dick sings on the album's title track: "We will infest."

"The music is reflective of many social issues that plague our listeners. The fact that they are able to write such compelling lyrics is a big selling point of the band. Papa Roach has a lot of substance – something real – and people immediately gravitate to them."

"What truly makes good music is deep issues on many different levels," notes Curtiss Johnson, Station Manager of KRXQ/Sacramento. "We're playing a track

by the band called 'Broken Home' and I think that everyone, to a certain extent in this day and age, can probably relate to it – especially the generation that it appeals to."

"Broken Home" will be the second single and video from *Infest*. Currently on tour with KoRn until September 7, Papa Roach will then perform some dates with Limp Bizkit before going to Europe in October.

-Kevin K. Boyce

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## radiofront

### Programming

- **Susquehanna** Director of Programming and KLPX/Dallas PD **Brian Philips** has joined KZLA/Los Angeles as a consultant. The station, which was recently purchased by **Emmis**, will remain Country... **KXOK**/St. Louis PD **Marty Linck** has been named Interim PD of Modern Rock sister **KPNT** in the wake of OM/PD **Allan Fee's** departure to the PD post at **WQAL**/Cleveland... **WGTV-WING**/Dayton OM **Michael Luczak** has been appointed PD of **WZJM**/Cleveland, effective September 11... **WGRD**/Grand Rapids Promotion Director/midday host **Todd Kangas** has been tapped as PD of **WWWX**/Appleton-Green Bay. He replaces **Chris Alan**, who exits... **WKLS**/Atlanta MD/Promotion Director **Laura Lee Lunt** has transferred to **Clear Channel**/Charleston as Marketing Director of the company's six-station cluster there... Former **WMFS**/Memphis MD **Dave Clapper** has joined **WRLR**/Birmingham as APD/MD/morning host. He replaces **Strummer** in the APD/MD role and **Surf** in mornings... **KXTE**/Las Vegas Promotion Coordinator **James "Tank" Christensen** has joined **KFMA**/Tucson as Promotion Director, effective September 11. In addition, **KFMA** has promoted **Danya Paletz** to Promotions Assistant... **Tim Johnson** has been named Marketing Director of **WKQX (Q101)**/Chicago. He joins **Q101** from the same position at **KLDE-KODA-KKBQ**/Houston... **Sirius Satellite Radio** will carry **Comedy World** programming on its satellite-to-car radio service. "Sirius Comedy" will feature a variety of comedy material, including a weekly two-hour program hosted by **Sandra Bernhard**.

### Air Talent

- The syndicated **Lex & Terry Morning Radio Network** has added **WRWK (Rock 106)**/Toledo to its affiliate list... **Jonathan Brandmeier Radio Showgram** producer **Jeff "Nipsy" Shamrock** has exited and can be reached at [jeffshamrock@yahoo.com](mailto:jeffshamrock@yahoo.com)... Syndicated morning men **John Boy & Billy's Rock 'n' Roll Racing** has been picked up for national syndication by **Fox Sports Radio Network**, which launches later this month... **fmqb's** **Kathy Wagner**, who also holds down weekend airshifts at **Classic Hits WMGK**/Philadelphia, has joined the station's **More Music Morning Show** with the **Catfish and Allen** for news duties, effective September 6.

### Management

- On Friday (8/18), **Inside Radio** published a news item reporting that **Hearst** was going to sell its Baltimore and Louisville radio stations to **Clear Channel**. **WBAL-WIYY**/Baltimore VP/GM **Ed Kiernan** refuted the piece saying, "First of all, the **Inside Radio** headline is factually incorrect. Number one: the Louisville station has already been sold. Number two: **WIYY (98 Rock)** and **WBAL** are not for sale. We enjoy the longstanding relationship we have with **WBAL-TV**, and plan on continuing to operate as a triopoly in Baltimore for many years."
- **WKLS**/Atlanta GSM **Cheryl Ervin** has been promoted to Director of Sales for **Clear Channel**/Atlanta... **David Petrik** has been appointed VP/GM of **Phoenix Media's** **KPFN-FM** and **KSWD-AM** in Seward, Alaska. **Petrik** previously served in various positions at **WLUM-WAWA**/Milwaukee and **KROQ-KCXX-KACE**/Los Angeles... **WCSX**/Detroit GSM **Ron Steinman** has segued to Modern Rock **WKQX**/Chicago as **LSM**.



## labelfront

- **Sony Music** is the latest label to settle a copyright infringement case with **MP3.com**. Under the terms of the deal, **MP3.com** will pay **Sony** an undisclosed amount for past copyright violations. **MP3.com** has also entered into a licensing agreement with **Sony**, which allows the company to use licensed music from **Sony** artists on its **My.MP3.com** player. **Sony** joins **Warner Music**, **BMG**, and **EMI** in settling with **MP3.com**. **Universal Music Group** is the only label that has not yet settled the suit, which is scheduled to go to court on Monday (8/28). Meanwhile, **MP3Board.com** has filed suit against **America Online** and **Time Warner**, claiming that the companies are themselves responsible for online music piracy because an AOL subsidiary created the software for **Gnutella**. In its suit, **MP3Board.com** claims it is not guilty of copyright infringement for creating a search engine for MP3 files. However, if they are found guilty, the company believes AOL and Time Warner should help pay any damages due to their role in creating **Gnutella**. Fourteen record companies have filed suit against **MP3Board.com**, claiming the service points users to pirated copies of copyrighted material.

- Former Pennsylvania Lieutenant Governor **William Scranton III** has been named to the Board of Directors for **Musicmaker.com**... **Zomba Publishing** VP/creative Development and A&R, **Jeff Blue**, joins **Warner Bros.** as VP/A&R... Senior VP, Media/Strategic Marketing, **Larry Jenkins**, rises to Sr. VP/Marketing & Media at **Columbia Records**... **Capricorn** Sr. VP/Promotion & Marketing **Barney Kilpatrick** has exited.



## consolidationfront

- A class-action lawsuit was announced Friday afternoon, August 18, seeking to recover damages related to **Viacom's** offer to buy the **Infinity** shares it doesn't already hold. The New York-based law firm of **Stull, Stull & Brody** stated that the suit had been filed on behalf of **Infinity's** public stockholders because **Viacom's** proposal to acquire **Infinity** shares for \$40 each, is "unfair and grossly inadequate. The intrinsic value of **Infinity's** common stock is materially in excess of the amount offered, giving due consideration to the company's growth and anticipated operating results, net asset value and future profitability." The suit was predictable since **Infinity** is a "captive company" of **Viacom**. In related news, **Infinity Outdoor** Chairman **William Levine** filed to sell more than 300,000 **Infinity** shares on Friday (8/18), when they were priced at \$38.375, for a total of more than \$11.5 million. **Levine** owns another 39 million shares beyond what he's offering to sell, valued at \$1.5 billion...The waiting period mandated under the **Hart-Scott-Rodino** Antitrust Act has expired for **Vivendi's** purchase of **Seagram**, which includes the **Universal Music Group**. "In the U.S., the statutory waiting period expired without additional requests and therefore the antitrust clearance process in the U.S. is complete," **Seagram** CEO **Edgar Bronfman Jr.** said during a conference call. "We are hopeful to close the transaction sometime in November." Meanwhile, the same mandatory waiting period for **Bertelsmann AG's** offer to buy online music retailer **CDNow** has also expired. In addition, **Bertelsmann's** tender offer to purchase all outstanding shares of **CDNow** common stock has expired. The German media company has accepted for payment all **CDNow** shares validly tendered and not withdrawn as of the expiration date.

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technology

• **eFusion** is currently testing its new "Push To Talk" technology that will allow listeners of streaming audio to call the station they are listening to without disconnecting from the Net. The service, which is in use at Talk **KXL-AM/Portland**, gives users the choice between calling the station over the Internet or having the call connected over regular phone lines via eFusion. The company plans to unveil the service at this year's **NAB Radio Show**, but you can visit [kxl.com](http://kxl.com) now to see it in action.

• Looking to become a one-stop portal for streaming radio, **Mark McClure**, who has held down programming and sales positions at **KRFX/Denver** and **WROK-WZOK/Rockford**, is developing **StreamingRadioUSA.com**. According to *RAIN*, the site, which allows users to search for stations by format and zip code, provides direct links to terrestrial station streams. What will set this portal apart from others, though, is the way in which it compiles search results. After displaying local stations matching the user's requirements, the site will then provide other choices from outside markets that program similar formats and are owned by the same company. Whether or not StreamingRadioUSA will be purchased or licensed by one broadcasting group to promote its stations remains to be seen, but McClure has also reportedly purchased similar domain names for the Top 50 markets to facilitate future expansion.

• While the record industry battles **Napster**, the movie industry has won a battle protecting copyrights of DVD titles. Eight movie studios, including **Disney** and **Universal Studios** sued **2600.com** for posting a program that allows users to digitally copy films. U.S. District Judge **Lewis Kaplan** sided with the movie studios, saying the program violated copyright laws.

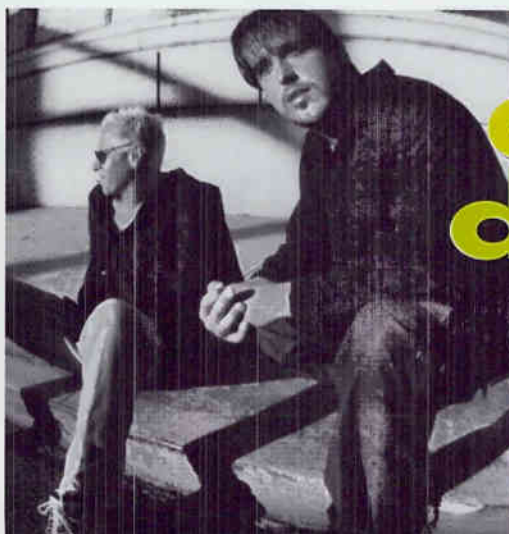
• **Universal Music Group** is expanding its digital downloading format, **Bluematter**, with hopes of offering a secure system to protect artist and label copyrights by the end of the year. Bluematter was launched two weeks ago with fewer than 100 songs available. More artists and songs will appear later this fall with the service expanding to include thousands of tracks over the next couple of months... **Jones Broadcast Programming** has entered into a multi-year agreement with **StarGuide Digital Networks**, to use their technology and equipment to transmit its original satellite-delivered radio programs to its affiliates throughout the United States.

• **Feed The Monster** has announced that **Jim Tindall** has joined the company as Senior Vice President of Technology and Infrastructure. He joins from the **U.S. Department of Interior** where he oversaw IT and Internet Development ... **Larry Stessel** has joined **mcyc.com** as President of the company's music division. He will direct the site's development and acquisition of content for mcyc's library of streaming media... **RCS** and **nTunes.com** have hammered out a deal that will offer stations using RCS' RadioShow software the opportunity to sell CDs on-line. Visitors to station sites using RadioShow, which provides real-time information on the Web about music being played on the air, will be able to click on songs that have recently been played and make purchases on-line through nTunes... **Gizmoz** and **Artemis Records** have entered into a deal that will see Gizmoz create multimedia pieces for the label's artists which will be distributed through email, downloads on the Web and through "word of mouth" with friends emailing the interactive files to each other. The first artist to receive the "viral marketing" treatment will be **Kittie**.

finetuning

• **Heritage Rock WZZQ/Terre Haute** has flipped to Modern AC as "107.5 The Edge." Gone is the station's Classic Rock library, replaced by Pop-leaning Modern fare from the likes of 3 Doors Down, Fastball, Nine Days, Vertical Horizon, Dishwalla, Everlast, matchbox twenty, SR-71, Fuel, and an occasional Aerosmith ballad. **WZZQ PD J.J. King** told *fmqb* the station made the move after research pointed to a hole in the market for this type of format. "We needed a more marketable product," King said. Despite the Pop music mix, WZZQ preceded the flip with a one-hour "Metallica Meltdown" from 1:00 p.m. - 2:00 p.m. on Tuesday (8/15) and then launched the new format. The Edge lineup features **Monte in the Morning** (5:00 - 10:00 a.m.), **Rick Cruze** (10:00 a.m. - 2:00 p.m.), **J.J. King** (2:00 p.m. - 6:00 p.m.), **Aaron Green** (6:00 p.m. - 11:00 p.m.), and **Lynn James** (11:00 p.m. - 5:00 a.m.).

• **Mainstream Rock WYAV/Myrtle Beach** has dropped all currents in favor of Classic Rock. PD **Dave Priest** remains in place... **Journal's WQIK/Knoxville** has flipped from Country to Classic Rock as "104 The Bone - Classic Rock That Really Rocks."



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washington beat

\* FCC Commissioner **Gloria Tristani** wrote CBS Television President **Les Moonves** a letter chastising the network for a "snipers wanted" graphic that aired below a photo of Republican Presidential candidate **George W. Bush** on *The Late Late Show with Craig Kilborn*. Tristani said she received many written complaints from viewers who felt the "appalling" broadcast warrants government action. "America's patience with gratuitous violence on her airwaves is perilously thin," Tristani wrote. "Calls for voluntary codes of conduct are changing to calls for enforceable regulatory standards." Tristani wasn't limiting her concerns about violence on the airwaves just to the small screen. The Commissioner also referenced an August 14 broadcast of **Howard Stern's** national radio show, where a caller threatened to kill Vice Presidential nominee **Joseph Lieberman**. "That Lieberman guy has gonna go. He is gonna take my bullet," the caller said. After Stern asked his caller if he was making a threat or a joke, the man responded, "I'm telling you right now, you got the killer on the air." Within 90 minutes, the U.S. Secret Service was at Stern flagship **WXRK**/New York, picking up a tape of the broadcast. Analyzing the recording, agents were able to trace the call to the Long Island home of a 23 year-old man, who was subsequently arrested. A similar incident occurred the same week on **KDKB**/Phoenix. According to the station, a guest on the **Tim & Mark** morning show, who identified himself as the "Emperor of the United States," made threats against both Bush and Democratic candidate **Al Gore**. As they had in New York, Secret Service agents visited **KDKB** for a tape. The guest in question, a Long Beach, California man, was later detained by agents for questioning.

\*According to numerous published reports on Wednesday (8/23), The **Federal Trade Commission** may be preparing to challenge the **Time Warner-EMI** merger, due primarily to concerns over potentially higher licensing fees for songs, movie and TV soundtracks. According to **Bloomberg**, the Commission postponed its challenge to the deal pending the outcome of the European Commission review. In defense of their proposed deal, label executives point out that **ASCAP** and **BMI** set licensing fees, not them. And Time Warner spokesman **Ed Adler** characterized the European Commission's review as a "normal and predictable review process."

\* Maybe if he can win his war against Low Power FM, **Eddie Fritts** will be singing "Freebird" at the **NAB** convention next month in San Francisco. The **NAB** President will certainly have that opportunity, as **Lynyrd Skynyrd** has been booked to headline the **Marconi Awards Dinner And Show** that closes out the convention, September 23 in San Francisco. Legendary Detroit personality **Dick Purtan** will bring **Skynyrd** onstage. The Southern Rock pioneers recently played the **Republican National Convention** in Philadelphia.

**NO LOSERS HERE:**

Recently **3 Doors Down**, whose "Kryptonite" is 2000's longest-running Rock single, took some time out to hang with **WXRC/Charlotte**. (L-R): **3DD's** **Matt Roberts**; **WXRC PD** **Ron Bowen**; **3DD's** **Chris Henderson**; **WXRC** promotion person; **WXRC APD** **Anthony Michaels**; **Universal's** **Kelly Nash**; **3DD's** **Brad Arnold**.



**ROB HALFORD...**

as heard on **ROCKLINE™ Monday**

"From this point on, whatever I do, wherever I go, I can guarantee everybody that it's going to be solidly based in this glorious place called Heavy Metal music."

— Rob Halford

Why title the new album 'Resurrection'?

It's a word that means a lot to me. I'm by no stretch of the imagination dead! The Metal God is back. The language that I'm using on the CD is something new for me. I'm telling a lot of stories of what's been going on in the Metal God's world in the past eight years, and the song and album 'Resurrection' is a great way to introduce some of those moments on the CD.

What is your favorite band?

I have a broad acceptance of all kind of music. Off the top of my head...I like **Rage Against the Machine**, **Tool**, of course, and **A Perfect Circle** is very fresh. And I have this real addiction to **Black Metal**: I like **Emperor**, **Mayhem** and on and on. Outside of Metal, I like **Classical** music, some **Jazz** and **Blues**,

of course, anything that inspired me emotionally. I encourage everybody to take the blinkers off and see what else is out there in this great place called music.

Why did you return to metal?

It's very simple. I'm the Metal God. It's what I do.

And I love it with a passion

and a fire and energy more than ever. I live with [**Judas**] **Priest** every day of my life and that's about as pure Metal as you can imagine. The time I was away from **Priest** with **Fight and Two**, I got a lot of things out of my system. The voice and the Metal God is back in this wonderful world of **Heavy Metal** music. And that's where I intend to stay. From this point on, whatever I do, wherever I go, I can guarantee everybody that it's going to be solidly based in this glorious place called **Heavy Metal** music.

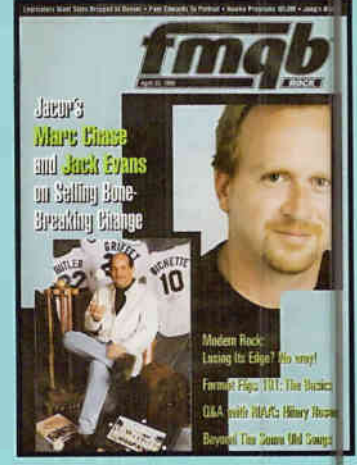


The Metal God astride his steed.

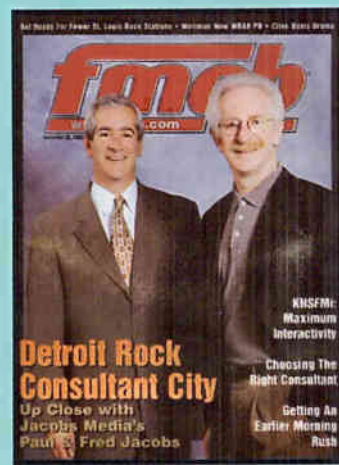
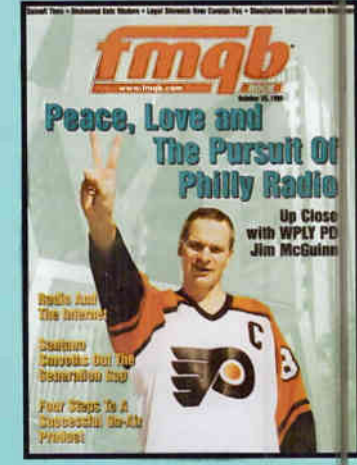
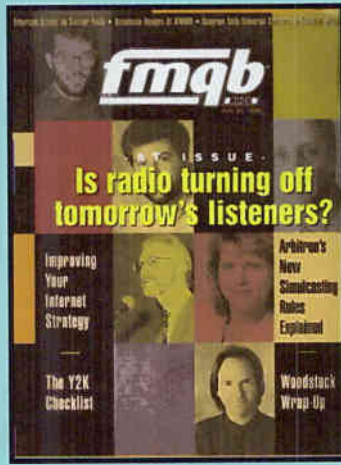
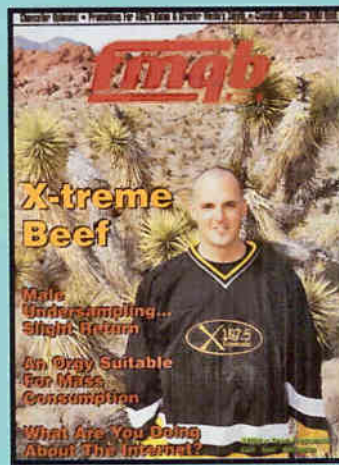
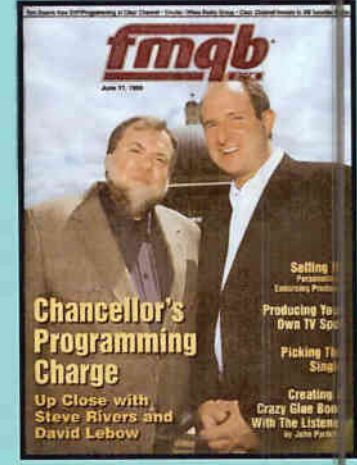
"I'm by no stretch of the imagination dead! The Metal God is back."

— Rob Halford

Rockline Monday - Bookings are subject to change. Check with **amfm** Affiliate Relations at 972-239-6220 for exact bookings and how to pick up Rockline for your market.

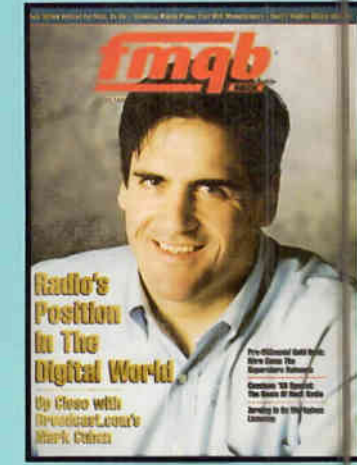


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# programming **TO** win

by Pat Welsh

## Web Essentials



I've been fortunate lately to have had a first-hand look at how Web-users look at various media-related Web sites. Watching people as they surf the 'Net, and seeing them discuss their likes and dislikes afterwards, is every bit as eye-opening as watching a typical focus group.

A lot of what I saw was common sense. Navigation bars that are confusing and graphics that take too long to load cause many people to immediately move to another site. But if you thought that the attention span of the average person with a TV remote (and a choice of 50 channels) was short, you haven't seen anything when there are literally millions of alternatives on the Web.

All of this reinforces the idea that Web sites of all types are being designed without the average user's capabilities in mind. With this in mind, I wanted to share with you some of the biggest mistakes I've seen stations make with their sites, as well as some examples of stations that are doing it right.

### The Most Embarrassing Mistakes

What I find most interesting is that stations make fundamental mistakes on their sites that they would never make on the air. Programmers strive to make their stations easy to listen to, but many ignore this fundamental aspect of their Web sites. Here's a list of the most glaring errors:

- Graphics that take too long to load. This is the biggest mistake that site designers make. Once broadband becomes common, this won't be a problem. DSL and cable access are growing in popularity, but the vast majority of 'Net users still access the Web via dial-up.
- Indecipherable hieroglyphics disguised as a navigation bar. It was pretty clear in one case that someone at a large-market Rock station was mesmerized by the site designer's idea of "cool." The fact that even rolling the mouse over each hieroglyphic didn't explain anything didn't seem to matter.
- Putting the "Listen Live" button on the bottom of the home page. The user is first exposed to links to various artist and sponsor sites, but one of the most important elements of the station's own site was "below the fold."
- Never making it clear that you stream your audio. Instead of "Listen Live", one well-known major market Rock station's streaming audio link is labeled as "Broadcast.com."

- Turning the Web site into a brochure for clients. One European station featured their rate card on the home page, as well as the history of the station and its demographic target, but not one word about the station's music or promotions!
- Requiring users to register in order to get into the site. Everyone wants to build a database, but this isn't the way to do it. There are enough concerns about online privacy that you're going to have to create an incentive for people to give up personal information.
- Inviting listeners to be part of the station's "Database." A Canadian station I saw never stopped to consider the user's perspective. Who the hell wants to be in a database? Instead, they should have created a "Frequent Listener Club," "Freeloader's Program" or "Insider's Program."

### Stations That Are Doing It Right

- True Interactivity – **MERGE 933/Dallas**, which has one of the best sites of any station in the world, does a lot of things right. They tell you what song is playing, allow you to purchase music, update you on music news, give details on station events, etc. But one of the most important, yet subtle, aspects of the MERGE site is their concept of "Web Jammers," people who promptly respond to user's e-mail messages. Instead of waiting for 24 hours for the Web master to reply to a message, MERGE listeners get personalized and nearly instant response to their questions and comments. (<http://www.merge933.net/>)
- Utilizing Frames – Smart stations, such as **KLAQ/EI Paso**, realize that it's counter-productive to send users to another site. These stations utilize frames so that the user can go to another link without having to leave the confines of the station's own site. (<http://www.klaq.com/>)
- Versatility – **KSCA/Los Angeles** (and its sister station, **KLVE**) has taken user-friendliness a step further. Although, on the air, the music, commercials and announcers are all in Spanish, the station realizes that a good percentage of its listeners are bilingual. Therefore, they made their Web site bilingual, giving the users a choice. It's not the #1 station in Los Angeles for nothing. ([www.netmio.com/radio/k sca/](http://www.netmio.com/radio/k sca/))
- Identifying music – Every Internet-only radio site that I've seen displays the artist and title of every song they play. Conversely, almost no radio station sites contain the same technology, *even though this is one of the features that most listeners ask for the most.* In fairness, the cost for this technology is expensive, but more stations are acquiring it all the time. The best twist I've seen on this comes from **HEART 106.2/London**, which offers a "Mini Viewer." This is a pop-up window that allows users to view the artist and title of each song, even when they leave the station site. (<http://www.heart1062.co.uk/>)
- Unique Content – Possibly the best example of the multi-media possibilities comes from **KROQ/Los Angeles**, which features animated bits from the morning team of **Kevin & Bean**. (<http://www.kroq.com/>)
- Involving clients – By all accounts, few stations are making much, if any, money from the Web. One of the best uses of client tie-ins comes from **KCBS-AM/San Francisco**. The News/Talk station has a section called "Ask the Experts," a chance for users to ask questions about money, health, relationships, etc. Who are these experts? They're KCBS sponsors... and they're labeled as such. (<http://www.kcbs.com/>)
- Don't let 'em leave – **WBEB/Philadelphia** has a strong site with a lot of strong features. But as impressed as I was while using their site, I was even more impressed when I tried to leave. As I clicked on another site, I got a pop-up window asking me if I wanted to listen to the station while surfing other sites! (<http://www.b101radio.com/>)

The sites listed immediately above are adding some interesting and unique twists on technology and content. Your station may not be in a position to add these features, but regardless of how much you can put into your site, make sure you make your it user-friendly and deliver what you promise.

Pat Welsh is VP/Music Programming for Pollack Media Group. You can reach him at (310) 459-8556 or e-mail him at [pollackmg@aol.com](mailto:pollackmg@aol.com).

# (in **THE WEEK** music)

no. 1 buzzband



**Linkin Park**  
**"One Step Closer"**  
 Warner Bros.  
 (linkinpark.com)

Los Angeles' Linkin Park find themselves one step closer to a debut on our Hot Trax chart in an impressive week that saw them gain 23 converts (WNOR, KRZR, WAAF, KIBZ) one week before the add date, enough for #3 Most Added and #1 Buzzband honors. Joining early supporters like KRXQ, KXXR and WLZR, the band's cume stands at 33. KFMW increases spins by 10, and KUPD is already reporting top five phones. "It's one of those one listen records, and I think the listeners are starting to think that too," KFMW/Waterloo PD Michael Cross comments. "It sounds great on the air."

## most added

### 1. AC/DC "Meltdown"

(Elektra/EEG) (60)

KEGL, KIOZ, KISW, KZZK, WAQX, WCCC, WDVE, WMMS, WQLZ, WTUE



### 2. CREED "Are You Ready" (Wind-up) (25)

KFMF, KICT, KISW, KNCN, KQRC, KUFO, KZRK, WKGB, WKSM, WXF

### 3. LINKIN PARK "One Step Closer" (Warner Bros.) (23)

KIBZ, KILO, KOMP, KRZR, KSJO, KTUX, KZRK, WAAF, WFRD, WNOR

### 4. ORGY "Fiction" (Elementree/Reprise) (21)

KAZR, KTUX, KZRQ, WAAF, WCCC, WJJO, WLZR, WNOR, WQBK, WXQR

### 4. VAST "Free" (Elektra/EEG) (21)

KBPI, KMOD, KQRC, KSUP, KXFX, WCLG, WEGR, WFRD, WMDE, WRIF

### 5. FULL DEVIL JACKET "Where Did..." (Enclave/Merc./IDJMG) (19)

KATT, KBPI, KISS, KLAQ, KLB, WAZU, WDHA, WKLQ, WRKT, WXRC

### 6. FOO FIGHTERS "Next Year" (Roswell/RCA) (18)

KAZR, KKED, KLIZ, KSUP, KZRQ, WDVE, WFRD, WKZQ, WROV, WYXZ

### 7. FUEL "Hemorrhage (In My Hands)" (Sony/550 Music) (16)

KATT, KISS, KRWN, WBOP, WFRD, WKGB, WKIT, WPPT, WRXL, WXRC

### 8. COLD "Just Got Wicked" (Flip/IDJMG) (10)

KKED, KRXQ, KUFO, KZGL, WFRD, WGBF, WHEB, WRQK, WRWK, WTPT

### 9. ALICE COOPER "Gimme" (Spitfire) (9)

KSHE, KSUP, WDHA, WDVE, WKQZ, WNCX, WTFX, WXKE, WYBB

## top gainers

### 1. FUEL "Hemorrhage

(In My Hands)"  
 (Sony/550 Music) (+612)

WCCC +19, WLLI +17, KXFX +16, WKQZ +15, WRKR +15



### 2. 3 DOORS DOWN "Loser" (Republic/Universal) (+377)

WRWK +30, WAZU +24, KOMP +16, WLLI +15, KLOL +14

### 3. FOO FIGHTERS "Next Year" (Roswell/RCA) (+375)

WRAT +20, WRKR +17, WKSJ +16, KEYJ +15, WRWK +15

### 4. VAST "Free" (Elektra/EEG) (+337)

WLLI +17, KICT +16, KFMW +13, KLPX +12, KCGQ +10

### 5. FULL DEVIL JACKET "Where Did..." (Enclave/Merc./IDJMG) (+324)

KZRQ +18, KFMW +14, WGIR +13, WJRR +12, KMKF +11

### 6. COLD "Just Got Wicked" (Flip/IDJMG) (+212)

KICT +16, KDOT +12, WKQZ +11, KHOP +9, KBPI +8

### 7. ALICE COOPER "Gimme" (Spitfire) (+140)

KLUK +14, WKLT +11, WLLI +11, KCGQ +10, KILO +10

### 8. INCUBUS "Stellar" (Immortal/Epic) (+120)

WRWK +28, KORB +24, WGBF +20, KHTQ +16, KRAB +14

### 9. DISTURBED "Stupify" (Giant/Reprise) (+116)

KZRQ +43, KZZK +15, WKLQ +15, WPHD +14, WQWK +9

### 9. MARVELOUS 3 "Superbuzz" (HiFi/Elektra/EEG) (+116)

KKED +11, KZGL +11, WPHD +8, KSQY +7, KSUP +7

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## most requested

2-1• 3 DOORS DOWN

"Loser"

(Republic/UMG)

6-6• PRIMUS/OZZY...

"N.I.B."

(Divine/Priority)

1-2 PAPA ROACH

"Last Resort"

(DreamWorks)

7-7• RED HOT CHILI...

"Californication"

(Warner Bros.)

5-3• K.W. SHEPHERD

"Last Goodbye"

(Giant/Reprise)

8-8• METALLICA

"I Disappear"

(Hollywood)

4-4• DISTURBED

"Stupify"

(Giant/Reprise)

D-9• GODSMACK

"Bad Religion"

(Republic/UMG)

3-5 CREED

"With Arms Wide..."

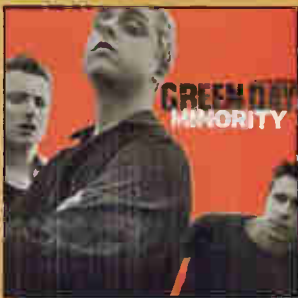
(Wind-up)

D-10• SCORPIONS

"Hurricane 2000"

(Koch)





**Green Day**  
"Minority"  
Reprise

(greenday.com)

- "Minority" is the first single off the long awaited new Green Day album, *Warning*, due out October 3. The band finished filming the video for this single on August 20.
- This single is a high energy Rock song with a hooky, sing-along chorus that uplifts as much as it rocks out.
- "Minority" is like a mixture of recent Green Day with its Modern sensibility and old Green Day with its energy reminiscent of the *Lookout* years. The song is in the style of "Nice Guys Finish Last" or "Geek Stink Breath."
- Modern WBCN is the first one to spin "Minority."

**Linkin Park**  
"One Step Closer"  
Warner Bros.

(linkinpark.com)

- One of the most innovative things about "One Step Closer" is how Linkin Park manages to channel their anger and frustration into a short and aggressive two minutes and 36 seconds.
- Blending hardcore rock, hip-hop, and electronic music, Linkin Park has established a sound that is difficult to classify, but easy to identify. The L.A.-based band combines provoking rhymes and melodic vocals with neck-snapping beats, vicious guitar riffs, and dizzying scratches.
- The band will be touring with the Kottonmouth Kings, September through October.
- KRXQ, KUPD, WXTM, WLZR, WAAF and WNOR are just a few of the 33 Rock stations that made Linkin Park number three most added at Rock. Moderns KEDJ, WBCN and KROQ are also spinning "One Step Closer."

**Ultraspank**  
"Where"  
Epic

(ultraspank.com)

- "Where" starts out slow, almost ballad-like, but Ultraspank slowly crescendos with an electric beat. Then the electric guitars come in loud and edgy. The song alternates between these two tempos, tying it all together in a very unique package.
- *Progress* was produced by Peter Collins (Ozzy Osbourne, Suicidal Tendencies), mixed by Andy Wallace (Alice Cooper, Silverchair) and engineered by Toby Wright. The album is filled with self-confidence and brimming with bold, aggressive, but accessible music.
- Ultraspank is currently touring with Flybanger, Relative Ash, and label mates dope.
- WAAF and KILO are playing "Where," as well as Moderns KXTE and WSUP.

**Slash's Snakepit**  
"Been There Lately"  
KOCH

(snakepit.org)

- "Been There Lately" is the lead single off the first new album from Slash's Snakepit's in almost five years, (*Ain't Life Grand*). Mixing Classic Rock-style vocals with a booze-soaked Bluesrock vibe and a fast tempo, replete with riff heavy guitars, it should play at Heritage and Active alike.
- The band is opening for AC/DC until the end of their tour on September 20. Response to the band has been very positive and the group does a version of Guns N' Roses' "Mr. Brownstone," along with their own songs.
- KRZZ and three others are scorching the airwaves with "Been There Lately."

**Liquid Gang**  
"Closer"  
Lava/Gotham/Atlantic/AG

(atlantic-records.com)

- Lightening riffs mesh together with fluid melodies, heavy, emotional vocals and insightful yet poignant lyrics to hit your ear like Frazier hit Ali over thirty years ago in Madison Square Garden.
- "For me, the pinnacle of the album is 'Closer,'" explains lead vocalist Jose Maldonado. "One of the first lines is 'self-starter since the age of ten/didn't know I'd have to go down this road again/a white shirt, plaid tie-wearing child prodigy/two steps from sanity, one from the edge.' That's a kind of

jumping off point for a lot of the things I'm talking about here."

- WYSP is first up on this local Philly band and YSP's Nancy Palumbo says it's "Right up our alley. A great Active Rock sounding song." At crosstown WPLY "Closer" has won multiple night's on "The Cage Match."

**Doobie Brothers**  
"People Gotta Love Again"  
Rhino/Pyramid

(lmlx.com)

- Although the music to "People Gotta Love Again" is feel-good in the style of "Listen To The Music," the lyrics to this song are serious and emotional with a moral message.
- This is the first Doobie Brothers studio release in ten years. Fans get a unique option of customizing their own albums online at the lmlx.com web site. There are 15 newly recorded classics from the *Live Millennium* album and seven new tracks from the studio album, *Sibling Rivalry* to choose from.
- This classic Doobies sound should reconnect the band with upper demo Rock stations.

**6 Gig**  
"Hit The Ground"  
Ultimatum Music

(6gig.com)

- While comparisons have been made to Failure, Quicksand and Filter, frontman Walt Craven explains that "6gig is a unique combination of all the members' various styles and influences."
- Co-produced by the band with Roger Sommers and Spencer Albee, *Tincan Experiment's* powerful first single "Hit the Ground," is evidence that 6gig is an out-of-the-box heavyweight contender. The song is sure to delight radio programmers and rock enthusiasts alike.
- 6gig had been together for less than 5-months when Ultimatum Music caught wind of the band. The label arranged for them to perform in front of tens of thousands of Goo Goo Dolls fans at a show in South Carolina, and the reaction 6gig received was next to phenomenal.
- 6gig's "Hit the Ground" is also the official song of ESPN's X-Games this September. Another track, "Method," is the featured song in the upcoming Gretchen Mol/Tom Everett-Scott flick, *Stalk*.







# active rock

August 15 - 21, 2000

[ 18-34 ]



# mainstream rock

[ 25-44 ]

August 15 - 21, 2000

LW	TW	Artist	Track	Label	TW	Move	LW	2W	Cume/Adds
4	1	3 DOORS DOWN	LOSER	(Republic/UMG)	2182	204	1978	1918	86/1
1	2	PAPA ROACH	LAST	(DreamWorks)	2158	29	2129	2101	78/1
3	3	RED HOT CHILI...	CALIFOR...	(Warner Bros.)	2033	7	2026	2032	84/0
2	4	PERFECT CIRCLE	JUDITH	(Virgin)	2017	-18	2035	2122	80/0
6	5	DEFTONES	CHANGE	(Maverick)	1675	-20	1695	1736	77/0
7	6	GODSMACK	BAD	(Republic/UMG)	1640	57	1583	1601	75/0
5	7	METALLICA	DISAPPEAR	(Hollywood)	1571	-126	1697	1930	69/0
9	8	PRIMUS W/OZZY	N.I.B.	(Divine/Priority)	1483	96	1387	1194	72/0
12	9	DISTURBED	STUPIFY	(Giant/Reprise)	1294	89	1205	1211	75/0
10	10	CREED	ARMS	(Wind-up)	1274	-85	1359	1622	61/0
11	11	3 DOORS DOWN	KRYPTONITE	(Republic/UMG)	1233	-65	1298	1451	62/0
8	12	U.P.O.	GODLESS	(Epic)	1210	-270	1480	1647	64/0
14	13	INCUBUS	STELLAR	(Immortal/Epic)	1178	100	1078	1000	69/0
13	14	NICKELBACK	BREATHE	(Roadrunner)	1146	38	1108	975	73/4
15	15	UNION UNDER...	TURN	(Columbia/CRG)	1023	-2	1025	959	76/3
17	16	ONE WAY RIDE	PAINTED	(MCA)	942	-4	946	934	71/1
19	17	8STOPS7	QUESTION	(Reprise)	900	34	866	734	62/2
18	18	KORN	SOMEBODY	(Immortal/Epic)	858	-20	878	778	63/0
16	19	ROB ZOMBIE	SCUM	(Hollywood)	814	-137	951	901	64/0
25	20	RAGE AGAINST...	TESTIFY	(Epic)	725	85	640	513	57/2
39	21	FUEL	HEMORRHAGE	(Epic/550 Music)	710	373	337	50	61/10
20	22	S/TEMPLE PILOTS	SOUR	(Atlantic/AG)	677	-142	819	1017	37/0
21	23	AC/DC	BLUES	(Elektra/EEG)	657	-111	768	832	33/0
22	24	QUEENS OF..	LOST	(Interscope)	616	-91	707	754	57/0
26	25	K.W.SHEPHERD	LAST	(Giant/Reprise)	566	-31	597	554	33/0
23	26	LIMP BIZKIT	TAKE	(Hollywood)	552	-133	685	727	34/0
48	27	FULL DEVIL...	WHERE	(Enclave/Merc./IDJMG)	535	249	286	81	57/12
32	28	HED (PE)	BARTENDER	(Jive)	531	64	467	404	55/7
31	29	DOPE	YOU	(Flip/Epic)	514	42	472	464	48/0
24	30	MOTLEY CRUE	HELL	(Motley/Beyond)	506	-149	655	695	35/0
30	31	P.O.D.	ROCK	(Atlantic/AG)	489	5	484	438	42/0
27	32	EVE 6	PROMISE	(RCA)	481	-86	567	685	29/0
D	33	VAST	FREE	(Elektra/EEG)	466	203	263	95	52/9
29	34	ISLE OF Q	LITTLE	(Universal/UMG)	465	-50	515	539	47/2
36	35	KID ROCK	WASTING	(Top Dog/Lava/AG)	455	72	383	188	38/2
28	36	INCUBUS	PARDON	(Immortal/Epic)	453	-102	555	605	31/0
33	37	KORN	MAKE	(Immortal/Epic)	445	-17	462	564	27/0
34	38	LIVE	THEY	(radioactive/MCA)	423	-39	462	436	32/0
D	39	COLD	JUST	(Flip/IDJMG)	402	179	223	68	51/8
37	40	FINGER ELEVEN	DRAG	(Wind-up)	378	20	358	355	42/0
44	41	MARVELOUS 3	SUGARBUZZ	(HiFi/Elektra/EEG)	370	72	298	217	31/0
38	42	SR-71	RIGHT	(RCA)	366	15	351	344	25/1
49	43	TAPROOT	AGAIN	(Atlantic/AG)	293	7	286	236	36/3
43	44	STAIN'D	HOME	(Elektra/EEG)	275	-27	302	319	19/0
35	45	PEARL JAM	LIGHT	(Epic)	273	-147	420	601	22/0
D	46	AMERICAN PEARL	FREE	(Wind-up)	272	55	217	123	33/3
D	47	CREED	HIGHER	(Wind-up)	257	0	257	283	20/0
D	48	RADFORD	CLOSER	(RCA/BMG)	255	65	190	134	26/1
40	49	METALLICA S&M	NO	(Elektra/EEG)	247	-90	337	334	21/0
41	50	GODSMACK	VOODOO	(Republic/UMG)	245	-63	308	336	20/0

LW	TW	Artist	Track	Label	TW	Move	LW	2W	Cume/Adds
2	1	RED HOT CHILI...	CALIFOR...	(Warner Bros.)	1900	-15	1915	1747	89/2
1	2	CREED	ARMS	(Wind-up)	1888	-84	1972	1997	85/0
3	3	K.W.SHEPHERD	LAST	(Giant/Reprise)	1765	-29	1794	1680	94/2
6	4	3 DOORS DOWN	LOSER	(Republic/UMG)	1591	173	1418	1333	87/4
7	5	3 DOORS DOWN	KRYPTONITE	(Republic/UMG)	1373	11	1362	1466	67/0
4	6	METALLICA	DISAPPEAR	(Hollywood)	1329	-130	1459	1537	69/0
5	7	AC/DC	BLUES	(Elektra/EEG)	1267	-171	1438	1573	76/1
8	8	MOTLEY CRUE	HELL	(Motley/Beyond)	1244	-47	1291	1244	79/0
9	9	S/TEMPLE PILOTS	SOUR	(Atlantic/AG)	1129	-117	1246	1393	60/0
10	10	PRIMUS W/OZZY	N.I.B.	(Divine/Priority)	1060	8	1052	917	74/2
11	11	KING/CLAPTON	RIDING	(Reprise)	879	-115	994	1067	56/0
16	12	LIVE	THEY	(radioactive/MCA)	808	74	734	697	56/2
13	13	8STOPS7	QUESTION	(Reprise)	777	17	760	659	65/3
17	14	DON HENLEY	NOT	(Warner Bros.)	704	-23	727	689	51/1
15	15	PAGE/CROWES	TEN	(musicmaker.com)	693	-51	744	697	54/1
12	16	U.P.O.	GODLESS	(Epic)	688	-110	798	855	44/0
18	17	MATCHBOX TWENTY	BENT	(Lava/AG)	685	-12	697	806	41/0
20	18	NICKELBACK	BREATHE	(Roadrunner)	657	61	596	443	55/3
19	19	PERFECT CIRCLE	JUDITH	(Virgin)	606	-66	672	679	41/0
21	20	PAPA ROACH	LAST	(DreamWorks)	580	33	547	524	35/0
14	21	PEARL JAM	LIGHT	(Epic)	553	-196	749	815	39/0
22	22	EVE 6	PROMISE	(RCA)	539	-8	547	536	41/0
27	23	GODSMACK	BAD	(Republic/UMG)	481	3	478	471	35/0
26	24	EVERCLEAR	WONDERFUL	(Capitol)	471	-17	488	565	30/0
25	25	ISLE OF Q	LITTLE	(Universal/UMG)	470	-20	490	434	41/2
46	26	FUEL	HEMORRHAGE	(Epic/550 Music)	452	239	213	61	45/6
24	27	IRON MAIDEN	WICKER	(Portrait/CRG)	402	-101	503	567	34/0
29	28	QUEENS OF..	LOST	(Interscope)	401	-25	426	364	33/0
31	29	STIR	CLIMBING	(Capitol)	387	1	386	375	36/1
32	30	CLARKS	BETTER	(Razor & Tie)	376	13	363	363	33/0
D	31	FOO FIGHTERS	NEXT	(Roswell/RCA)	358	260	98	29	37/11
33	32	ONE WAY RIDE	PAINTED	(MCA)	355	-8	363	362	34/0
30	33	ROBIN TROWER	TOO	(Aezra/Orpheus)	350	-50	400	386	28/0
23	34	PAUL RODGERS	DRIFTERS	(CMC/SRG)	341	-193	534	698	27/0
37	35	SCORPIONS	HURRICANE	(EMI Classics)	330	42	288	214	31/2
41	36	PAUL RODGERS	BLUE	(CMC/SRG)	327	87	240	46	32/2
35	37	BON JOVI	MY	(Island/IDJMG)	312	-14	326	408	22/0
34	38	CREED	HIGHER	(Wind-up)	298	-42	340	392	25/0
36	39	DEFTONES	CHANGE	(Maverick)	296	4	292	324	24/2
28	40	CULT	PAINTED	(IDJMG)	264	-182	446	521	21/0
D	41	VAST	FREE	(Elektra/EEG)	249	134	115	31	36/12
43	42	INCUBUS	STELLAR	(Immortal/Epic)	238	20	218	238	19/0
38	43	RED HOT CHILI...	OTHERSIDE	(Warner Bros.)	237	-50	287	370	22/0
39	44	TONIC	SUGAR	(Universal/UMG)	230	-45	275	289	16/0
D	45	MARVELOUS 3	SUGARBUZZ	(HiFi/Elektra/EEG)	225	44	181	150	27/6
45	46	NORTH MISS...	SHAKE	(Tone Cool/Rounder/Is./IDJMG)	223	9	214	185	21/1
42	47	SR-71	RIGHT	(RCA)	223	-1	224	206	20/0
D	48	AMERICAN PEARL	FREE	(Wind-up)	214	29	185	93	26/3
47	49	GODSMACK	VOODOO	(Republic/UMG)	212	4	208	244	16/0
D	50	SANTANA	LOVE	(Arista)	203	25	178	78	17/4

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

# airplayanalysis

FUEL HEMORRHAGE Epic/550 Music					3 DOORS DOWN LOSER Republic/UMG					VAST FREE Elektra/EEG					FULL DEVIL... WHERE Enclave/Merc./DJMG					COLD JUST Flip/DJMG				
Total Spins/Gain 1162/612					Total Spins/Gain 3773/377					Total Spins/Gain 715/337					Total Spins/Gain 713/324					Total Spins/Gain 476/212				
Total Stations: 106					Total Stations: 173					Total Stations: 88					Total Stations: 84					Total Stations: 63				
Hot Trax: 45 - 23*					Hot Trax: 2 - 2*					Hot Trax: 63 - 35*					Hot Trax: 60 - 36*					Hot Trax: 75 - 52*				
	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, KLBK	-	-	-	-	AUSTIN, KLBK	28	28	28	288	AUSTIN, KLBK	16	17	10	43	AUSTIN, KLBK	-	-	-	-	AUSTIN, KLBK	-	-	-	-
BALTIMORE, WIYY	21	24	17	62	BALTIMORE, WIYY	30	28	29	287	BALTIMORE, WIYY	10	7	-	17	BALTIMORE, WIYY	-	-	-	-	BALTIMORE, WIYY	-	-	-	-
BOSTON, WAAF	-	-	-	-	BOSTON, WAAF	38	37	31	339	BOSTON, WAAF	10	16	10	36	BOSTON, WAAF	-	-	-	-	BOSTON, WAAF	8	4	-	12
CHARLOTTE, WXRC	-	-	-	-	CHARLOTTE, WXRC	28	29	31	307	CHARLOTTE, WXRC	3	-	-	3	CHARLOTTE, WXRC	-	-	-	-	CHARLOTTE, WXRC	-	-	-	-
CINCINNATI, WEBN	17	16	-	33	CINCINNATI, WEBN	16	16	16	110	CINCINNATI, WEBN	9	-	-	9	CINCINNATI, WEBN	-	-	-	-	CINCINNATI, WEBN	-	-	-	-
CLEVELAND, WMMS	5	-	-	5	CLEVELAND, WMMS	17	17	17	99	CLEVELAND, WMMS	5	-	-	5	CLEVELAND, WMMS	-	-	-	-	CLEVELAND, WMMS	-	-	-	-
CLEVELAND, WNCX	-	-	-	-	CLEVELAND, WNCX	-	-	-	-	CLEVELAND, WNCX	-	-	-	-	CLEVELAND, WNCX	-	-	-	-	CLEVELAND, WNCX	-	-	-	-
COLUMBUS, WAZU	-	-	-	-	COLUMBUS, WAZU	61	37	34	328	COLUMBUS, WAZU	-	-	-	-	COLUMBUS, WAZU	-	-	-	-	COLUMBUS, WAZU	-	-	-	-
COLUMBUS, WBZX	3	-	-	3	COLUMBUS, WBZX	22	16	6	68	COLUMBUS, WBZX	-	-	-	-	COLUMBUS, WBZX	-	-	-	-	COLUMBUS, WBZX	-	-	-	-
COLUMBUS, WLVO	-	-	-	-	COLUMBUS, WLVO	-	-	-	-	COLUMBUS, WLVO	-	-	-	-	COLUMBUS, WLVO	-	-	-	-	COLUMBUS, WLVO	-	-	-	-
DALLAS, KEGG	-	-	-	-	DALLAS, KEGG	19	17	19	95	DALLAS, KEGG	-	-	-	-	DALLAS, KEGG	-	-	-	-	DALLAS, KEGG	6	-	-	6
DENVER, KBPI	-	-	-	-	DENVER, KBPI	21	20	23	157	DENVER, KBPI	-	-	-	-	DENVER, KBPI	-	-	-	-	DENVER, KBPI	11	3	-	14
DETROIT, WRIF	5	-	-	5	DETROIT, WRIF	17	14	16	145	DETROIT, WRIF	-	-	-	-	DETROIT, WRIF	6	5	-	11	DETROIT, WRIF	8	6	-	14
GREENSBORO, WXRA	-	-	-	-	GREENSBORO, WXRA	-	-	-	-	GREENSBORO, WXRA	-	-	-	-	GREENSBORO, WXRA	-	-	-	-	GREENSBORO, WXRA	-	-	-	-
HARTFORD, WCCC	19	-	2	21	HARTFORD, WCCC	-	-	-	-	HARTFORD, WCCC	7	-	-	7	HARTFORD, WCCC	11	8	-	19	HARTFORD, WCCC	14	7	-	21
INDIANAPOLIS, WFBO	-	-	-	-	INDIANAPOLIS, WFBO	-	-	-	-	INDIANAPOLIS, WFBO	-	-	-	-	INDIANAPOLIS, WFBO	-	-	-	-	INDIANAPOLIS, WFBO	-	-	-	-
KANSAS CITY, KCRK	-	-	-	-	KANSAS CITY, KCRK	31	31	31	220	KANSAS CITY, KCRK	-	-	-	-	KANSAS CITY, KCRK	-	-	-	-	KANSAS CITY, KCRK	7	9	-	16
KANSAS CITY, KYYS	-	-	-	-	KANSAS CITY, KYYS	-	-	-	-	KANSAS CITY, KYYS	-	-	-	-	KANSAS CITY, KYYS	-	-	-	-	KANSAS CITY, KYYS	-	-	-	-
LAS VEGAS, KOMP	13	-	-	13	LAS VEGAS, KOMP	33	17	17	168	LAS VEGAS, KOMP	13	-	-	13	LAS VEGAS, KOMP	-	-	-	-	LAS VEGAS, KOMP	-	-	-	-
LONG ISLAND, WBAB	-	-	-	-	LONG ISLAND, WBAB	9	9	10	48	LONG ISLAND, WBAB	-	-	-	-	LONG ISLAND, WBAB	-	-	-	-	LONG ISLAND, WBAB	-	-	-	-
LOS ANGELES, KLOS	-	-	-	-	LOS ANGELES, KLOS	-	-	-	-	LOS ANGELES, KLOS	-	-	-	-	LOS ANGELES, KLOS	-	-	-	-	LOS ANGELES, KLOS	-	-	-	-
MEMPHIS, WEGR	-	-	-	-	MEMPHIS, WEGR	-	-	-	-	MEMPHIS, WEGR	-	-	-	-	MEMPHIS, WEGR	-	-	-	-	MEMPHIS, WEGR	-	-	-	-
MEMPHIS, WMFS	21	21	-	42	MEMPHIS, WMFS	16	16	20	454	MEMPHIS, WMFS	-	-	-	-	MEMPHIS, WMFS	23	23	17	63	MEMPHIS, WMFS	7	7	-	14
MIAMI, WZTA	20	17	6	43	MIAMI, WZTA	24	22	20	131	MIAMI, WZTA	15	16	7	38	MIAMI, WZTA	18	12	10	44	MIAMI, WZTA	5	-	-	5
MILWAUKEE, WLZR	4	2	-	6	MILWAUKEE, WLZR	30	19	23	202	MILWAUKEE, WLZR	5	2	-	7	MILWAUKEE, WLZR	7	5	4	16	MILWAUKEE, WLZR	7	5	5	19
MINNEAPOLIS, KOXR	-	-	-	-	MINNEAPOLIS, KOXR	15	15	19	98	MINNEAPOLIS, KOXR	-	-	-	-	MINNEAPOLIS, KOXR	-	-	-	-	MINNEAPOLIS, KOXR	15	15	12	42
NEW ORLEANS, WKSX	-	-	-	-	NEW ORLEANS, WKSX	18	17	18	121	NEW ORLEANS, WKSX	-	-	-	-	NEW ORLEANS, WKSX	-	-	-	-	NEW ORLEANS, WKSX	-	-	-	-
NORFOLK, WNOR	4	-	-	4	NORFOLK, WNOR	28	27	28	205	NORFOLK, WNOR	-	-	-	-	NORFOLK, WNOR	4	-	-	4	NORFOLK, WNOR	10	4	-	14
ORLANDO, WJRR	13	-	-	13	ORLANDO, WJRR	34	33	19	152	ORLANDO, WJRR	-	-	-	-	ORLANDO, WJRR	12	-	-	12	ORLANDO, WJRR	-	-	-	-
PHILADELPHIA, WMMR	19	9	9	37	PHILADELPHIA, WMMR	23	16	18	94	PHILADELPHIA, WMMR	-	-	-	-	PHILADELPHIA, WMMR	-	-	-	-	PHILADELPHIA, WMMR	7	-	-	7
PHILADELPHIA, WYSP	8	6	-	14	PHILADELPHIA, WYSP	15	17	13	66	PHILADELPHIA, WYSP	-	-	-	-	PHILADELPHIA, WYSP	-	-	-	-	PHILADELPHIA, WYSP	-	-	-	-
PHOENIX, KDKB	-	-	-	-	PHOENIX, KDKB	-	-	-	-	PHOENIX, KDKB	-	-	-	-	PHOENIX, KDKB	-	-	-	-	PHOENIX, KDKB	-	-	-	-
PHOENIX, KUPD	-	-	-	-	PHOENIX, KUPD	19	18	18	139	PHOENIX, KUPD	11	6	-	16	PHOENIX, KUPD	11	13	5	29	PHOENIX, KUPD	14	14	15	63
PHOENIX, LOUD	-	-	-	-	PHOENIX, LOUD	-	-	-	-	PHOENIX, LOUD	-	-	-	-	PHOENIX, LOUD	-	-	-	-	PHOENIX, LOUD	-	-	-	-
PITTSBURGH, WDVE	12	1	-	13	PITTSBURGH, WDVE	12	10	11	65	PITTSBURGH, WDVE	-	-	-	-	PITTSBURGH, WDVE	-	-	-	-	PITTSBURGH, WDVE	-	-	-	-
PORTLAND, KUFO	16	16	-	32	PORTLAND, KUFO	17	13	19	121	PORTLAND, KUFO	11	-	-	11	PORTLAND, KUFO	-	-	-	-	PORTLAND, KUFO	1	-	-	1
PROVIDENCE, WHJY	5	-	-	5	PROVIDENCE, WHJY	9	11	13	91	PROVIDENCE, WHJY	-	-	-	-	PROVIDENCE, WHJY	-	-	-	-	PROVIDENCE, WHJY	-	-	-	-
ROCHESTER, WCMF	-	-	-	-	ROCHESTER, WCMF	-	-	-	-	ROCHESTER, WCMF	9	5	-	14	ROCHESTER, WCMF	7	6	-	13	ROCHESTER, WCMF	-	-	-	-
SACRAMENTO, KRXQ	-	-	-	-	SACRAMENTO, KRXQ	19	27	28	410	SACRAMENTO, KRXQ	13	6	6	28	SACRAMENTO, KRXQ	17	8	-	25	SACRAMENTO, KRXQ	1	-	-	1
ST. LOUIS, KSHE	-	-	-	-	ST. LOUIS, KSHE	-	-	-	-	ST. LOUIS, KSHE	-	-	-	-	ST. LOUIS, KSHE	-	-	-	-	ST. LOUIS, KSHE	-	-	-	-
ST. LOUIS, WXTM	18	14	-	32	ST. LOUIS, WXTM	23	25	19	121	ST. LOUIS, WXTM	14	17	14	45	ST. LOUIS, WXTM	12	13	-	25	ST. LOUIS, WXTM	-	-	-	-
SALT LAKE CITY, KBER	-	-	-	-	SALT LAKE CITY, KBER	8	-	-	8	SALT LAKE CITY, KBER	-	-	-	-	SALT LAKE CITY, KBER	-	-	-	-	SALT LAKE CITY, KBER	-	-	-	-
SAN ANTONIO, KISS	-	-	-	-	SAN ANTONIO, KISS	29	24	10	102	SAN ANTONIO, KISS	8	4	-	12	SAN ANTONIO, KISS	-	-	-	-	SAN ANTONIO, KISS	-	-	-	-
SAN DIEGO, KIOZ	-	-	-	-	SAN DIEGO, KIOZ	16	18	16	79	SAN DIEGO, KIOZ	-	-	-	-	SAN DIEGO, KIOZ	-	-	-	-	SAN DIEGO, KIOZ	6	7	-	13
SAN FRANCISCO, KSJO	-	-	-	-	SAN FRANCISCO, KSJO	15	15	18	114	SAN FRANCISCO, KSJO	13	8	1	22	SAN FRANCISCO, KSJO	-	-	-	-	SAN FRANCISCO, KSJO	-	-	-	-
SEATTLE, KISW	-	-	-	-	SEATTLE, KISW	19	18	18	128	SEATTLE, KISW	-	-	-	-	SEATTLE, KISW	-	-	-	-	SEATTLE, KISW	-	-	-	-
TAMPA, WXTB	7	-	-	7	TAMPA, WXTB	25	34	37	488	TAMPA, WXTB	-	-	-	-	TAMPA, WXTB	10	5	-	15	TAMPA, WXTB	10	11	8	29
WASHINGTON, WWDC	-	-	-	-	WASHINGTON, WWDC	20	18	18	94	WASHINGTON, WWDC	-	-	-	-	WASHINGTON, WWDC	-	-	-	-	WASHINGTON, WWDC	-	-	-	-

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





# TRACKING REPORT

Call-Out Music Research

## Rock and Alternative Regional Call Out

### Combined Regions

		Grade			Grade
1. Higher	Creed	89	9. Light Years	Pearl Jam	73
2. Otherside	Red Hot Chili Peppers	86	10. Pardon Me	Incubus	73
3. Adam's Song	Blink 182	83	11. Make Me Bad	KoRn	72
4. Absolutely	Nine Days	82	12. Simple Kind Of Life	No Doubt	71
5. Bent	Matchbox Twenty	80	13. What Is And What...	Jimmy Page/Black Crowes	71
6. Kryptonite	3 Doors Down	79	14. I Disappear	Metallica	70
7. With Arms Wide Open	Creed	78	15. The Real Slim Shady	Eminem	70
8. Californication	Red Hot Chili Peppers	74			

### Northeast

		Grade			Grade
1. Higher	Creed	86	9. Make Me Bad	KoRn	76
2. Otherside	Red Hot Chili Peppers	86	10. Pardon Me	Incubus	75
3. Absolutely	Nine Days	85	11. With Arms Wide Open	Creed	74
4. Adam's Song	Blink 182	80	12. Simple Kind Of Life	No Doubt	73
5. Bent	Matchbox Twenty	79	13. What Is And What...	Jimmy Page/Black Crowes	72
6. You're A God	Vertical Horizon	77	14. Californication	Red Hot Chili Peppers	72
7. Kryptonite	3 Doors Down	77	15. Drifters	Paul Rodgers	68
8. Light Years	Pearl Jam	76			

### South

		Grade			Grade
1. Absolutely	Nine Days	88	9. Make Me Bad	KoRn	76
2. With Arms Wide Open	Creed	85	10. Adam's Song	Blink 182	76
3. Kryptonite	3 Doors Down	81	11. Bent	Matchbox Twenty	74
4. Otherside	Red Hot Chili Peppers	80	12. Pardon Me	Incubus	74
5. Higher	Creed	79	13. What Is And What...	Jimmy Page/Black Crowes	73
6. Californication	Red Hot Chili Peppers	77	14. N.I.B.	Primus/Ozzy Osbourne	72
7. I Disappear	Metallica	76	15. Loser	3 Doors Down	70
8. Light Years	Pearl Jam	76			

### Midwest

		Grade			Grade
1. Higher	Creed	98	9. With Arms Wide Open	Creed	75
2. Otherside	Red Hot Chili Peppers	88	10. Sundown	Elwood	75
3. Bent	Matchbox Twenty	86	11. Light Years	Pearl Jam	68
4. Kryptonite	3 Doors Down	83	12. N.I.B.	Primus/Ozzy Osbourne	68
5. Adam's Song	Blink 182	83	13. Pardon Me	Incubus	67
6. Absolutely	Nine Days	77	14. Right Now	SR-71	67
7. The Real Slim Shady	Eminem	76	15. Voodoo	Godsmack	66
8. Californication	Red Hot Chili Peppers	76			

### West

		Grade			Grade
1. Adam's Song	Blink 182	93	9. Large In The Margin	311	78
2. Higher	Creed	91	10. With Arms Wide Open	Creed	78
3. Otherside	Red Hot Chili Peppers	88	11. The Real Slim Shady	Eminem	78
4. Voodoo	Godsmack	83	12. Last Resort	Papa Roach	78
5. What Is And What...	Jimmy Page/Black Crowes	80	13. I Disappear	Metallica	77
6. Simple Kind Of Life	No Doubt	80	14. Absolutely	Nine Days	77
7. Stellar	Incubus	79	15. Kryptonite	3 Doors Down	76
8. Bent	Matchbox Twenty	79			

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.

## U2 Unveils Track Listing, Release Date For New Album



U2

U2 has finally announced details about their tenth studio album. *All That You Can't Leave Behind* will be released on Halloween (10/31) on Interscope Records. The new album was produced by Daniel Lanois and Brian Eno. The first single, "Beautiful Day," will be going for adds on September 18-19. The track listing is as follows: "Beautiful Day," "Elevation," "Walk On," "Stuck In A Moment," "Peace On Earth," "Kite," "New York," "In A Little While," "Wild Honey," "When I Look At The World," and "Grace." The video for "Beautiful Day" was shot at the beginning of the month in Paris' Charles de Gaulle airport, and was directed by video director Jonas Akerland (*fmqb*, 8/11). A preview of the single can be found online at [u2.com](http://u2.com), a site that has received over 25 million page impressions since its launch three weeks ago.

—Bram Teitelman

## God Says "Not Yet" To Monster Magnet



Monster Magnet

While New Jersey's bastard sons of Rock and Roll, Monster Magnet, have completed work on *God Says No*, their follow-up to *Powertrip*

won't be out in the States until next year. Band management has decided to sit on the album until 2001 due to the other high-profile albums coming out later this year on Interscope, the band's label. U2, Limp Bizkit and The Wallflowers all have releases coming out later this year. Magnet will be filming a video for "Heads Explode," the album's first single, late this month. Wyndorf is directing the video, which promises to be as over the top as the "Space Lord" video. *God Says No* will be released internationally in November, and they plan on touring overseas in conjunction with the record's release. Like *Powertrip*, the new record was produced by Matt Hyde and Randy Staub, with Alan Moulder mixing.

— Bram Teitelman

— Bram Teitelman

## Pearl Jam Rock The Vote With Free Tix

Last Thursday (17), Pearl Jam issued a "Call for Action" in the "rumor pit" section of their Web site ([sonymusic.com/artists/PearlJam/rumorpit/](http://sonymusic.com/artists/PearlJam/rumorpit/)) in order to help voter registration. "Dear friends," the missive began. "As you know, this is a big election year and we want to get as many people out to the polls as possible in November. Some of you may be aware that as part of our US Tour, we are participating in voter registration. We are looking for serious volunteers who would be willing to come to the shows and help register voters. We would need you to work with our staff from approximately 5:30-8:30 to register potential voters before the concert begins. In return, we will guarantee you one ticket." Signing the posting "Pearl Jam and Democracy," the band then asked for the name, home phone number, e-mail address, and date of the show that each volunteer was interested in working. A subsequent posting the next day (18), announced that the response was incredible, and they had all of the volunteers that they needed. In related news, Pearl Jam fan site [fivehorizons.com](http://fivehorizons.com) posted artwork of the band's European live bootleg albums. Reminiscent of The Who's *Live At Leeds*, the cover simply has the band's name, the date, and the city and venue printed on a plain brown paper cover.

**No stranger** to controversy, Hole frontwoman Courtney Love and production company Zuckerman Entertainment are facing a \$250,000 lawsuit from a film production company claiming they weren't paid what they were owed. *Beat*, a movie about the life of deceased author William S.

Burroughs, was partially filmed last year in Mexico. Background Productions, the Mexican company responsible for the daily production of the film, claimed that the \$740,000 they were to be paid was \$100,000 short of what the contract said they were owed. On top of that, Background Production supervisor Alexandra Cardenas is suing Love for

defamation. According to *M Magazine*, a Spanish publication, Cardenas claims that Love accused her of being a "spoiled rich girl, of stealing money, of exploiting and treating her crew badly, and of being a 'puta,' - a whore" in front of the cast and crew of the movie. Cardenas claims that she suffered an acute back hernia due to stress, requir-

ing surgery. In all, Love and Zuckerman are being sued for breach of contract, rescission, breach of covenant of good faith/fair dealing, quantum merit, money had and received, money paid, fraud, defamation, interference with contractual relationship, intentional infliction of emotional distress, and declaratory relief.

music news continued

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Stone Temple Pilots vocalist **Scott Weiland** recently sat down for an interview with KROQ/Los Angeles. Among the topics touched on were the singer's new label, Lavish Records. "It's a really unsafe time for a new artist to sign with a major label because of the way the majors have all consolidated," Weiland said. "Pop culture is being force-fed a lot of shit," he continued. "Everything is sounding very monotonous." Weiland has signed one band, a Rap group called the **Underdogs**, to his label so far. He met one of the members, **SD**, while he was incarcerated. Elsewhere in the interview, the modest frontman said "I don't mean this in an egotistical way, but it's the collective opinion and feeling within every member of this band that there's not another Rock band out there that touches us." Weiland also talked about his role on the new **Limp Bizkit** album. "It got to the point where the music was all done, but Fred had gotten writer's block. It happens to every artist, even the greatest. So Fred called me up. I went down to the studio and we bashed a few things right away. I think this helped him re-spark his creative process, dig deep, and come up with something fresh and new." On a related note, Bizkit guitarist **Wes Borland** offered rolling-

stone.com a promise regarding their new album, *Chocolate Starfish and the Hotdog Flavored Water*: "If you didn't like Limp Bizkit before, you still aren't going to."

The **Cult** have been forced to cut most of the dates off of their current U.S. tour, thanks to **Jimmy Page's** back. Page's back injury forced the cancellation of the second leg of the **Page/Black Crowes** tour, which the Cult would have been opening on most dates. The cancellation of that tour has also affected headlining dates the band had scheduled around their off dates. "As a fallout to the Page/Crowes tour cancellations, the Cult have been forced to cancel the majority of their solo shows around the schedule," read an on-line posting at the band's official web site. Cancelled shows include, Aug 19 in Portland, Aug 29 in New Orleans and Aug 31 in Austin. The band will still play on Sept. 2 in Las Vegas, Sept. 3 in San Diego and WEND/Charlotte's "Weenie Roast" on Sept. 16. The reunited Cult plan to release a new album in early 2001.

Creed's brand new bass player, **Brett Hestla**, recently suffered a hand injury that forced the band to cancel two shows last weekend in Detroit. Hestla was just tapped to join the band after the departure of founding bass player **Brian Marshall**. It is believed that Marshall's not so pleasant on-air remarks about **Pearl Jam** and **Eddie Vedder** on KNDD/Seattle, fueled his exit from the band.

"That was a stupid, stupid mistake he made," maintains Creed guitarist **Mark Tremonti**. The Detroit dates have been rescheduled for September 7 and 9 and Creed play Philadelphia tonight and Saturday.

**Eminem**, who just rejected a proposed \$2 million settlement of his mother's lawsuit against him (*fmqb*, 8/18), will be headed to the courtroom again. Attorneys for his newly estranged wife, **Kimberly Mathers**, filed a \$10 million lawsuit against him, and are seeking full custody of the couple's 4 year-old daughter. The lawsuit claims that the messages in Em's songs, such as "Kim" and "'97 Bonnie and Clyde" in which he fantasizes about killing his wife, are defamatory. Also, while on tour, Eminem brings out an inflatable doll he introduces as "Kim" and proceeds to kick the doll and throw it around the stage. After witnessing her then-husband's performance at the Detroit stop of the *Up In Smoke* last month, Mathers attempted suicide.

**Green Day**, whose "Minority" single was just released to radio, have announced plans to promote *Warning*, their new album. On October 3, the day of the album's release, the band will play on *The Late Show With David Letterman*. On September 30, Green Day will appear at London's Virgin Megastore. A short tour in support of the new album will begin on October 18, and they plan on touring North America later this year.

So far, so good, so long. **Megadeth** have chosen to end their association with Capitol Records with a best-of album. In a posting on Megadeth's message board on their Web site (*megadeth.com*),

frontman **Dave Mustaine** describes the circumstances. Prior to the start of their stint on the *Maximum Rock* tour, the band completed a new studio album. After giving the completed record to Capitol, the band subsequently asked to be released from the label and asked for the record back. After getting the OK from Capitol, Megadeth is now seeking a new label. Two songs that were slated to be on the new album, "Kill The King" and an additional song, will now be on a Greatest Hits album that will be the band's last album for Capitol. Megadeth will head into the studio shortly to record two new songs for the new album.

**John Mellencamp** recently played a series of unannounced acoustic shows at parks in Philadelphia, Boston, Pittsburgh, Cleveland, and Chicago. The shows were promoted only on his Web site (*mellencamp.com*) a day in advance, and the performances were done only with an accordionist and a fiddler.

**P.O.D.** have contributed to a pro-life album, *Best of Rock For Life 1996-1998*. The album contains the group's song, "Murder," along with contributions from 11 lesser-known bands. Proceeds from the album will benefit Rock For Life, the American Life League and Rachel's Vineyard, a post-abortion healing facility.

**Queens Of The Stone Age** enlisted a lot of help from their friends for their second album *R*. But, an expected coincidence found the band's co-producer **Chris Goss** recruiting the help of singer **Rob Halford**. The former **Judas Priest** frontman, who just happened to be working next door, ended up on the track "Feel Good Hit Of The Summer." The Queens will hit the road with *Vast* in September. Dates are as follows; 9/16 New Orleans, 9/18 Memphis, 9/20 Atlanta, 9/21 Carrboro, 9/22 Spartanburg, 9/23 Norfolk, 9/25 Washington D.C., 9/27 New York, 9/28



**FOR THOSE ABOUT TO ROCK:** Last Sunday (20), some of the biggest icons in Rock brought their show to Philadelphia's First Union Center. AC/DC and Slash's Snakepit pulled out all the stops at the show, including a Guns N' Roses cover (Slash) and a thunderous cannon finale (AC/DC). Caught in action were Slash (l) and AC/DC's Brian Johnson and Angus Young (r). (photos: Jim Rinaldi).

music news continued

Philadelphia, 9/29 Boston, 9/30 Syracuse, 10/3 Detroit, 10/4 Columbus, 10/5 Chicago, 10/6 Milwaukee, 10/7 St. Louis and 10/8 Lawrence.

**Fuel and Vallejo** have joined up for what is being dubbed the *Fan Appreciation* tour. This will be Fuel's first headlining tour. While radio stations will give some tickets away, the rest will be given to fans that purchase their album. Fuel's sophomore album, *Something Like Human*, will be released on September 19. The tour dates are as follows: 9/16 Charlotte, 9/19 Philadelphia, 9/20 NYC, 9/21 Boston, 9/22 DC, 9/23 Smithville, 9/24 Pittsburgh.

**Gomez** will be releasing a collection of rarities, outtakes and b-sides on October 10. *Abandoned Shopping Trolley Hotline* will include live versions of "78 Stone Wobble," "Steve McCroski," "and

"Rosemary" that the band cut for the BBC, and will also include their cover of the Beatles "Getting Better." There will also be a limited edition version with a five-song EP entitled *Machismo*. The EP was recorded at **Peter Gabriel's RealWorld** studios earlier this year.

**fmqb Rock** was at the **Kid Rock** show last Wednesday (16) as he took to the stage at the **Sony Blockbuster E-Center** in Camden NJ. The American Bad Ass drove out on a motorcycle to the sound of thousands of screaming fans. Opening with "Where U At Rock," it was obvious fans were in for a great night of music. The nearly two-hour show included hits off his 9x platinum *Devil Without A Cause* album like "Cowboy," "Wasting Time," and the title track, among others. A unique country version of "Only God Knows Why" was also a hit

with the crowd. He managed to mix together the **Lynyrd Skynyrd** classic "Sweet Home Alabama" with one of his older songs, "Born 2 Be a Hick." He encoed with his hit "Bawitaba," which whipped the crowd into a huge frenzy. Overall, strippers, pyrotechnics, and kicking music made for a crowd-pleasing evening with the **Pimp of the Nation**.

**The Smashing Pumpkins** have posted the video for "Try, Try, Try" on their official Web site ([smashingpumpkins.com](http://smashingpumpkins.com)). The director's cut of the video, which is the version available on the site, features material not in the regular video. Director **Jonas Akerlund**, who's shot videos for **U2, Madonna and Metallica**, lensed the clip. Among the material excised are scenes of a couple shooting up with water from a public toilet.

**Barenaked Ladies** have announced a tour in support of their upcoming album, *Maroon*. Guster will support BNL until October 27. The tour dates are as follows: 9/22 Detroit, 9/23 Boston, 9/24 Chicago, 9/26 Grand Rapids, 9/27 Cleveland, 9/28 Cincinnati, 9/30 Minneapolis, 10/1 Kansas City, 10/3 Houston, 10/4 Dallas, 10/5 Austin, 10/10 Los Angeles, 10/11 Mountain View.

The somewhat controversial music swapping community **Napster** has teamed up with **Vagrant** records to support two of the label's artists on the road. **Face To Face** and **The Get Up Kids** will both head out in support of their latest releases and Napster this fall. "Napster enables fans to trade music with other fans. I've been a recording artist for ten years, and I know

continued on page 31



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 9/6 Lima, OH Allen County Fairgrounds  
 9/7 Milwaukee, WI The Rave  
 9/9 Denver, CO Ogden Theater  
 9/10 Colorado Springs, CO Music Hall  
 9/12 Salt Lake City, UT E Center  
 9/16 San Bernardino, CA San Manuel Casino  
 9/20 Los Angeles, CA Universal Amph.  
 9/27 Oklahoma City, OK Brick Town Events Ctr.  
 9/29 St Louis, MO American Theater  
 9/30 Indianapolis, IN The Murat Theater  
 10/5 Asbury Park, NJ Paramount Theater  
 10/8 Boston, MA The Orpheum  
 10/10 Virginia Beach, VA Norva  
 10/12 Knoxville, TN Chilhowee Park Amph.  
 10/13 Greenville, SC Carolina Metroplex  
 10/14 Robinsonville, MS (Memphis, TN) Sam's Town Casino  
 10/15 Chicago, IL Hawthorne Racetrack  
 10/17 NYC, NY Beacon Theater  
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news  
FROM london

**Tailgunner**, the new band featuring Noel Gallagher of Oasis on drums, release the limited edition single, "Coming Back Home" on Monday (28), followed by their self-titled debut album on No Label Records on September 18 and a U.K. tour thereafter. The band is fronted by Mark Coyle on guitar and vocals, with Paul Stacey on bass.

Jimmy Page will have a comprehensive overview of his early work as a session guitarist released by Sequel in the U.K. on September 11 in the form of the double CD, *Hip Young Guitarslinger*. It covers the period from 1963-66, up to the point where he joined the Yardbirds, including work as house producer for Andrew Loog Oldham at Immediate, such as "I'm Your Witchdoctor" by John Mayall And The Bluesbreakers, featuring Eric Clapton.

Universal-Island releases two retrospective sets this week in the

U.K. featuring some of the most respected Folk music talents. Sandy Denny's *No More Sad Refrains* shares the title of Clinton Heylin's recently-published biography of the late Fairport Convention vocalist. One of her colleagues in that seminal group, Richard Thompson, has his work with ex-wife Linda celebrated on *The End Of The Rainbow: An Introduction To Richard and Linda Thompson*. Meanwhile, their son Teddy Thompson will have his self-titled debut album released in the U.S. by Virgin next Tuesday (29) and in October in the U.K. and other European territories. It features an impressive guest list including Emmylou Harris, Rufus Wainwright and of course his dad. Teddy also recently coaxed his mum back into a recording studio, a rare event these days, in Los Angeles to record "Evona Darling" for an upcoming tribute album to Folk mainstays the Watsons, planned for U.K. release by Fledg'ling Records.

Rock veterans Motorhead mark their 25th anniversary with the release of *The Best Of* on the Metal-Is label next week. The 40-track double CD will also be available as a limited deluxe triple vinyl numbered edition, featuring a bonus 7-inch EP. The band will play an anniversary concert, dubbed *25 Years Doesn't Matter Anymore*, at London's Brixton Academy on October 22.

In other Heavy Rock news, UFO have reformed with original members Michael Schenker, Phil Mogg and Pete Way, recruiting vastly experienced drummer Aynsley Dunbar. After the recent release on SPV of their *Covenant* album, they'll tour the U.K. in November.

The media-intensified battle between Victoria "Posh Spice" Beckham and newcomers Spiller for the No.1 position on the U.K. singles chart resulted in severe disappointment for the solo Spice Girl, as "Out Of Your Mind," the True Steppers track on which she

guests with Dane Bowers, was upstaged by Spiller's "Groovejet (If This Ain't Love)," featuring vocals by Theaudience's Sophie Ellis-Bextor, in spite of Beckham's blanket promotion campaign during the week. "Out Of Your Mind" sold just over 180,000 copies, which in many weeks would be enough for a No.1, but that was reckoning without the rather less forced popularity of the Spiller track, which sold 202,000 copies to take the prize. Britney Spears' "Lucky" came in at an almost incidental five, and Hi-Gate's "I Can Hear Voices"/"Caned And Unable" at 12, while Craig David's *Born To Do It* hit the top of the album chart with a huge 225,000 first-week sale. Mansun's third album, *Little Kix*, debuted more modestly at 12.

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

rock  
report

**One of** Rock's most enduring Hard Rock outfits, AC/DC, lit up Philadelphia's First Union Center last Sunday with a time-honored show of Hard Rock thunder. Opening with "You Shook Me All Night Long," the band proceeded to melt all eardrums in attendance with a powerful and unrelenting show culling material from their entire almost 25-year-career. Gems like "TNT," "Back In Black," "The Jack," "Whole Lotta Rosie," "Shot Down In Flames," "Let There Be Rock," "Rock

And Roll Ain't Noise Pollution," "Shoot To Thrill" and "Thunderstruck," balanced by newer tracks "Stiff Upper Lip," "Safe In NYC," "Hard As A Rock," and "Satellite Blues" kept the dyed in the wool AC/DC acolytes happy, fists aggressively pumping, bodies in perpetual head banging mode. While some critics my castigate the band's lack of any kind of pronounced musical evolution, that fits their fan base quite nicely, thank you. Dressed like the eternal school-boy, Angus Young, prowled the stage like a bratty kid, unleashing

torrential blasts of fiery fretboard gymnastics. Brother Malcolm kept the unit tight and locked in with his ferociously reliable and sturdy rhythm guitar prowess. The man with the "sandpaper" voice, Brian Johnson belted out the songs with a hard fought cheeky bravado while bassist Cliff Johnson and drummer Phil Rudd were their usual master practitioners of simple yet supremely effective musical backing. The evening ended with a cataclysmic rendition of "For Those About To Rock," six huge cannons strategically placed

behind the band, exploding at will. Defying their age, AC/DC cooked up a thrilling evening of authentic, good time Rock and Roll.

The master of Gonzo guitar destruction, Ted Nugent has added book author to his long list of career achievements. *Gods, Guns & Rock N' Roll* (Regnery Publishing, Inc). One of Rock's most outspoken personalities, Nugent's book is a brutally frank and no-holds-barred look at his colorful and often controversial life. While some might be offend-



rock report continued

ed by Nugent's hard-fought stance as spirited advocate for gun freedom and his experience as a life-long hunter, the artist provides compelling commentary and no apologies for his staunch beliefs. Along with chapters detailing Nugent's self-professed love of the outdoors and his feeling on gun control, and fighting crime, the Motor City Madman offers a full range of intoxicating musical memories including hanging out with **Jimi Hendrix** and **Aerosmith**. The book is available in all book stores or can be ordered by calling 1-800-760-1726.

One of last year's most acclaimed films, *Magnolia*, has just been issued as a special double platinum, two-disc, DVD set (New Line). Featuring a beautiful musical score by the multitalented wunderkind, **Jon Brion**, a former member of melodic Pop titans **The Grays** and producer of **Fiona Apple's** last effort, the film is not only an aesthetically pleasing and captivating dramatic work for film buffs but an unequivocal delight for music fans, all props due to the wonderful **Aimee Mann**. Mann's intensely moving, melancholy flights of heartbreak, despair and self-preservation are heard throughout the film, providing the perfect soundtrack to this fine film. The film's director, **Paul Thomas Anderson**, a major Mann aficionado, specifically sought out the artist to provide the music for the film. The director worked with Mann's husband, musician **Michael Penn**, on his prior film, *Boogie Nights*. You may recall that Mann's song, "Save Me" was an Academy Award nominee. Along with a bounty of extra supplements, the DVD includes Mann's "Save Me" video plus a video of the cast singing along to another Mann track featured in the film.

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.

rockreport

**BIRTHDAYS THIS WEEK**

Elvis Costello	8/25/54	46
Vivian Campbell		
(Def Leppard)	8/25/62	38
Alex Lifeson (Rush)	8/27/53	47
Jon Siebels (Eve 6)	8/27/79	21
Max Collins (Eve 6)	8/28/79	21
Michael Jackson	8/29/58	42
Meshell Ndegeocello	8/29/68	32
Van Morrison	8/31/45	55
Barry Gibb	9/1/46	54
Al Jardine	9/3/42	58

**NOTES AROUND THE WORLD**

"It's My Life" by **Bon Jovi** is the # 2 single in Spain... **Sting's Brand New Day** is the # 7 CD in Austria.

**HISTORY THIS WEEK**

8/26/67 The first **Jimi Hendrix** album, *Are You Experienced*, enters the charts.

8/26/70 **Jimi Hendrix** gives his last performance, the Isle Of Wight Festival.

8/28/58 **George Harrison** joins **Paul McCartney** and **John Lennon** in the **Quarrymen**.

8/28/66 The **Beatles** perform at L.A.'s Dodger Stadium.

8/29/66 The **Beatles** play their last concert ever, Candlestick Park in San Francisco.

8/29/76 **Spirit** reunite to perform a show in Santa Monica, California.

8/30/73 **Denny Seiwell** quits **WINGS**.

8/31/73 **Paul McCartney** is awarded a gold record for "Live And Let Die."

9/1/77 **Blondie** signs a deal with Chrysalis Records.

9/2/72 **Rod Stewart** tops the singles chart with "You Wear It Well."

9/3/73 "Angie" by **The Rolling Stones** is released.

music news continued

continued from page 29

what it's like to be ripped off. Napster does not rip off artists," says Face To Face's **Trever Keith**. Face To Face started their Napster sponsored tour with **Saves The Day**, **Alkaline Trio** and **A New Found Glory** on August 23 and **The Get Up Kids** will be joined by **Anniversary** and **Koufax** when their tour begins on September 1. "We are proud to support these tours and are excited to work with two line-ups of great bands who embrace the internet and the potential of new technologies," said Napster VP of Marketing **Liz Brooks**.

On September 19, a London memorabilia auction will offer a psychedelic jacket once owned by **Jimi Hendrix**. The garment is expected to bring in \$30,000. Also up for bids are an autographed copy of **Sgt. Pepper's Lonely Hearts Club Band** and a leather jacket once worn by **Queen's** late frontman, **Freddie Mercury**.

Fresh out of detox, **Rolling Stone** guitarist **Ron Wood** and his wife **Jo** are opening an upscale private spa in a trendy London neighborhood. The **Harrington Club** will feature spa treatments, organic food and drink from vegetables to Scottish salmon and Irish lamb. Wood, who is doing well after his recent stay in rehab has switch to low-alcohol beer and says "It's the taste that I wanted. I don't miss the drunk a bit."

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




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### Other Ones Kick-Off Second Furthur Festival

The Other Ones opened the first *Furthur Festival* since 1998 last Wednesday (23) in Chula Vista, California. The line-up of the Grateful Dead offshoot is different this time because of the infighting going on over what remains a \$70 million a year business five years after the death of leader Jerry Garcia. Bill Kreutzmann has come out of retirement on the north shore of Kauai to join the line-up. Gone is Phil Lesh, who had a falling out with the band over the issue of making the Grateful Dead's vault of live recordings available on the Internet. Lesh, who reportedly also clashed with the other members over a leadership role and the replacement of Garcia, toured earlier this year as Phil Lesh And Friends. He took the drummer from the first Other Ones tour, John Molo, with him. For a while, the two bands had a common member, guitarist Steve Kimmock, but he left before the end of the Lesh And Friends tour. Bob Weir remains optimistic that Lesh will re-think his position rather than turning his back on friendships that have lasted more than 30 years. In the meantime, Weir, Kreutzmann, Kimmock, Mickey Hart, Bruce Hornsby, guitarist Mark Karan and bassist Alphonso Johnson spent last week rehearsing 59 songs and learning two new ones. In 1998, the *Furthur Festival* ranked 33<sup>rd</sup> on Pollstar's list of the Top 50 tours of the year. The tour grossed nearly \$11 million from 23 shows. This year's tour has 22 shows and ends September 24 in Atlanta. Ziggy Marley And The Melody Makers are opening all of the shows.

### Morissette Plays Museum Of Tolerance

The Goo Goo Dolls' John Rzeznik and Calista Flockhart

were among the 300 fans on hand recently for Alanis Morissette's concert, screening and question-and-answer session at the Museum of Tolerance. The concert was to celebrate the end of the summer tour that has taken her from China to Lebanon, Israel, Croatia and Turkey. Morissette's performance will be Webcast beginning September 12 at club.z.com. Backed by her six-piece-band, she performed eight songs acoustically including "Thank U," "Can't Not," "Joining You," "I Was Hoping" and "So Pure." Fans came from all over the U.S. after buying tickets through a web auction. The Q&A session revealed that she's "most likely" going into the studio next month to record the follow-up to *Supposed Former Infatuation Junkie*, but she has no idea what the tone of the album will be. The evening also included a film about her tour. Afterwards, Flockhart visited with Morissette in her dressing room. Among other things, they compared notes about their performances in *The Vagina Monologues*.

### New Santana Song For Girlfight Soundtrack

The first new track from Carlos Santana since "Supernatural" will be out next month. "Olympic Festival" will be on the soundtrack for *Girlfight*. The film about a Latina boxer won awards at both the Sundance and Cannes Film Festivals. It stars 22-year-old newcomer Michelle Rodriguez. The soundtrack will feature tracks from Latin Hip-Hop artists including Fat Joe as well as Tracie Spencer, Dilated Peoples, Stevie J With Eve, and more. A single being released next week (29), "I Can Do Too," introduces a new artist, Cole, with a rap by Queen Latifah. Cole co-wrote the song with producer Dallas Austin, winner of the Best R&B Album

Grammy for TLC's *Fanmail*. A video, shot in Los Angeles last week under the direction of choreographer Fatima Robinson, includes cameos by the film's stars and Laila Ali, Muhammad Ali's daughter. The soundtrack will be out September 26<sup>th</sup> on Capitol Records. Three days later, the film will open in limited theaters, gradually adding more cities until it reaches 1,200 screens by October 20<sup>th</sup>.

### Fans Vote For Hootie Songs, Cover Art, Tour Stops

Fans started voting this week on some of the songs that will be on a new Hootie And The Blowfish record due out October 24. Those over 21 can vote at budweiser.com, while those under the drinking age can vote at the Atlantic Records site. Fans are choosing five songs that will be added to the ten Hootie And The Blowfish have already picked for *Scattered, Smothered And Covered*, a collection of songs that have been available overseas as b-sides or bonus tracks but have not been on a Hootie album released in the U.S. Among the 10 already confirmed for the album are a live version of Bill Withers' "Use Me" with a guest vocal by Edwin McCain, and songs from films and *MTV Unplugged*. Among those that fans are voting on are "Hey Hey What Can I Do" from the Led Zeppelin tribute album, the Smiths' "Please Please Please Let Me Get What I Want," "Freedom's Child" from the musical *Civil War*, the previously unreleased "Let Me Be Your Man" and "Christmas This Year." Fans are also voting on the cover art. Voting continues through September 15. The geographic regions that account for the highest vote count will be on the band's multi-city club tour.

### De La Soul Back In Top 10; Nelly Rises To The Top

Recapturing the sound of their debut album paid off for De La Soul last week as *Art Official Intelligence* debuted in the Top 10 at No. Nine. The week's next highest debut isn't until Shaggy at No. 87 with "Hotshot." At the top of the charts, numbers one and three traded places with Nelly's "Country Grammar" replacing "Now That's What I Call Music Volume 4" at No. 1. It took seven weeks for the St. Louis Rapper to get to the top spot. Britney Spears is sandwiched in between the two, with about 22,000 sales separating the top three releases. Eminem, \*NSYNC, Creed, Papa Roach and 3 Doors Down are unchanged from the week before at numbers four through eight. The De La Soul debut pushed *The Nutty Professor* soundtrack to No. 10 and Sting out of the Top 10 altogether at No. 11. Eric Clapton and B.B. King, Destiny's Child, Red Hot Chili Peppers, Ruff Ryders, Dr. Dre, Toni Braxton, Joe, the *Coyote Ugly* soundtrack and Christina Aguilera complete the Top 20. The *Coyote Ugly* soundtrack jumped from No. 61 to No. 19 as sales more than doubled.

### Allman Plays Benefit For Bike Accident Victim

The Allman Brothers' tradition with motorcycles continued last weekend (19) when Gregg Allman played a benefit for the father of his fiancée. Stacey Fountain's father was seriously injured in a motorcycle accident and proceeds from the 4,200 fans who donated a minimum of \$10 each for the concert in Mississippi will go to his medical expenses. Allman said the benefit was the least he could do for two people who helped him overcome his addictions to drugs, alcohol and cigarettes. Allman's brother, Duane,

and another band member, **Berry Oakley**, were both killed in motorcycle accidents.

**Sting Concert Losers Will Still Have His CD-Rom**

Even those who don't win tickets to **Sting's** free concert in New York's Central Park next month (12) will still get a CD-ROM with performance footage, songs and his bio. Best Buy, the retailer which is sponsoring the show to call attention to the 40 stores it is opening in the New York area, will begin distributing the CD-ROMS on September 7. Those who receive a disc will be able to scan it immediately to see if they are among the 25,000 ticket winners. Chances of winning are one in four.

**Face To Face To Headline Next Napster Tour**

Napster follows its successful **Limp Bizkit** and **Cypress Hill** tour by sponsoring the fall tours by **Face To Face** and the **Get Up**

**Kids**. Both groups record for labels that are imprints of Santa Monica-based **Vagrant Records**. The alliance with **Napster** is particularly fitting for **Face To Face**. More than two million fans heard their new songs and voted on the Internet to determine which ones made their latest album, **Reactionary**. The band also embraces file-sharing technology as yet another great way to reach their audience. **Frontman Trever Keith** explains: "Napster enables fans to trade music with other fans. I've been a recording artist for ten years, and I know what it's like to be ripped off. Napster does not 'rip off' artists." The tours will also offer such online features as digital downloads of the live show, MP3 files of individual songs performed on the tour and other real-time tour updates, all of which will be accessible at the **Napster** Web site. The **Face To Face** tour kicked off today (25) in San Diego.

**Gene Simmons Developing Feature, TV Movie**

In his role as film producer, **KISS' Gene Simmons** has put two more films into development. One is a feature based on the **Chaos** comic book, **Evil Ernie**, in which a telepathic teenager imprisoned in a mental institution becomes a zombie who can control the dead. The other is a TV movie for CBS called **Rock And Roll All Night**. According to the **Hollywood Reporter**, it revolves around a couple who meet at a **KISS** concert, but have to spend the rest of the movie trying to find each other. It will be up to the writer of the **Tom Hanks—Meg Ryan** hit, **Sleepless In Seattle**, **Jeff Arch**, to come up with a script for that one.

**Joe Jackson**

**Marianne Faithfull** guests on **Night And Day II**, **Joe Jackson's** sequel to his 1982 album, which will be out October 24.

**Aimee Mann**

**Aimee Mann's** Oscar-nominated song, "Save Me," will be one of two she performs at **Madison Square Garden** on November 19 during the final **Women's Tennis Association Match of The Year**. She'll also do "Red Vines" when she performs immediately following the women's singles finals and before the women's doubles finals.

**Perry Farrell**

**Perry Farrell's** new album, **The Diamond Jubilee**, now won't be released until early next year to allow him some more time to add finishing touches.

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



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If the only ratings data you pay attention to is the ranker, you're not doing enough to get your station on top. Designed specifically for PDs, **PD Advantage<sup>SM</sup>** digs deep

into your numbers to produce detailed reports on key performance issues like preference listening shifts, audience age range and **Ultra Core** listening to help you get an edge on your competition.

like **AQH**, **P1 TSL** and age cell composition all into one easy-to-use report. The new **Vital Signs** can even do side-by-side comparisons of stations in individual markets as well as across markets, to help you pinpoint where you're strong—and identify where you need some work.

**Radio News**

**WPPP Wins Spring Ratings Series with Pinpoint Programming**  
*Manager credits PD Advantage for rise in standings*

From Associated United Press Syndicate

Staff at local station **WPPP** celebrated their Cinderella-story finish in the Spring Arbitron survey with a champagne toast at an all-staff meeting following the release of the Spring book. The station surprised many local radio watchers with a come-from-behind victory in the Spring ratings race, finishing with a 7.2% share and a 43,500 AQH.

The Spring results were all the more impressive given the decline the station endured in

into your numbers to produce detailed reports on key performance issues like preference listening shifts, audience age range and **Ultra Core** listening to help you get an edge on your competition.

in helping the station reach its target listeners. "Because of the Workplace Zip report in **PD Advantage**, I decided to move more of our remote broadcasts and billboard buys to the west side of town, where the report said more of our target listeners are working. This kind of surprised me, since conventional wisdom says you need the downtown zips to reach these guys...but why argue with success, you know?" added Jackson.

RADIO STATION STANDINGS					DAYPART SCORES	
FM BAND	SHARE	AQH	CLUME	TSL	WPPP 185, WSSS 85	AQH Share
WPPP-FM	7.2%	43,500	581,100	9:45	WPPP	12.6%
WSSS-FM	5.4%	32,500	565,000	7:15	M-F 6A-10A	12.6%
WCCC-FM	2.8%	17,100	494,300	4:15	M-F 10A-3P	11.2%
WXXX-FM	2.2%	13,100	380,300	4:15	M-F 3P-7P	8.7%
WHHH-FM	0.2%	1,100	26,700	5:15	M-F 7P-MID	8.5%
AM BAND	SHARE	AQH	CLUME	TSL	WKNB 6A-MID	AQH Share
WRRR-AM	5.5%	33,400	642,200	6:30	WSSS	7.6%
WTTT-AM	3.5%	21,200	321,800	8:15	M-F 6A-10A	4.2%
WDDD-AM	2.5%	14,900	311,300	6:00	M-F 10A-3P	4.6%
WMMM-AM	1.6%	9,800	188,600	6:30	M-F 3P-7P	4.8%
					M-F 7P-MID	4.1%
					WKNB 6A-MID	

**SAME TIME LAST YEAR**

SHARE	STANDINGS	SHARE BEHIND/SHARES AHEAD
2.8%	3 <sup>RD</sup>	-4.4%

WPPP was mired in an all-too-familiar spot. They not only lagged behind crosstown rival WSSS, but they also saw their lead over expansion team WCCC evaporate. Here's where they stood:

the Winter book and increased competition from crosstown rival WSSS. Program director **Jamie Jackson** attributed the win to the station's steady focus on giving listeners what they want. "Our whole on-air staff has been focused like a laser beam on be-

ing this market's at-work station—which is essential to reach the upscale demo we've been targeting.

Interestingly, **Jackson** says the new **PD Advantage<sup>SM</sup>** (version 2.5) software service from Arbitron also played a big role

**Vital Signs: All the Essential Stats, All in One Report**

Use the **Vital Signs** report in the new **PD Advantage** (version 2.5) to get a comprehensive overview of your station's health. **Vital Signs** puts crucial information

**Exclusive: Review Diary Comments on Your Computer!**

You can also use **PD Advantage** to see diary comments without ever leaving your office! **PD Advantage** is the only way to see your market's listener comments without making a costly trip to Arbitron's diary review office in Columbia, MD—a feature worth the price of the service alone!

For more information, log onto [www.arbitron.com/pdadvantage](http://www.arbitron.com/pdadvantage) or contact your Arbitron representative.

*PD Advantage: When You Know More, You Program Better*

# STATION SNAPSHOT

**KBCO**  
DENVER/BOULDER, CO



Frequency: . . . . . 97.3 FM      Address: .2500 Pearl, Suite 315  
Slogan: . . . . . *World Class Rock*      Boulder, CO 80302  
Owner: . . . . . Clear Channel  
GM: . . . . . Don Howe      Telephone: . . . . . (303) 444-5600  
PD: . . . . . Scott Arbough      Fax: . . . . . (303) 449-3057  
MD: . . . . . Keefer      Web Site: . . . . . kbco.com  
Promotion Dir.: . . Julie Smith      Market Cluster: . . KBPI, KTCL,  
Prod. Dir.: . . . Jonathan Hanst      KRFX, KHHH, KTLK,  
Consultant: . . . . . SBR      KHOW, KOA

## On-Air Line-Up (Monday-Friday)

6a – 10a . . . . . Bret Saunders  
10a – 3p . . . . . Ginger  
3p – 7p . . . . . Oz Medina  
7p – 12m . . . . . Keefer



KBCO Budweiser Kinetic Sculpture Race.

### SLOGANS / POSITIONERS

- 97.3 KBCO, *World Class Rock*.
- Ten Song Sets of *World Class Rock*.

### KEY MORNING SHOW BITS

- Much Too Early For A Question. Question @6:30am.
- KBCO Movie Quiz.
- The Sage of World Class Rock. On Wednesday, Bret's alter ego, The Sage, invites listeners to try and stump his encyclopedic knowledge of music for great prizes.

### CURRENT & RECENT PROMOTIONS

- World Class Adventures. Seven different winners sent to the seven continents of the world.
- Cardboard Derby. Listeners ride crazy cardboard crafts down a ski slope. Event is kind of like the Winter Kinetics.
- Kinetic Sculpture Challenge. Human powered crafts navigate over land and water at the Boulder Reservoir. Teams are judged on finishing the course and on costumes, engineering, and style.

### REGULAR SPECIAL FEATURES

- Ten song sets of *World Class Rock* throughout the day.
- Interactive Lunch With Ginger. Some days Ginger will highlight a year in music, a particular artist, or feature a theme.
- Commuter Comedy with Oz. Oz features current and classic comedy for the ride home.
- My Three Songs with Oz. Guess the connection or theme between the three tunes.
- Sunday Sunrise. (6a-9a) The mellow side of *World Class Rock*.



The Barenaked Ladies performing at the 2000 KBCO Rockfest.

- Studio C Sunday. Every hour a song is featured from the Studio C Archives.
- Sunday Morning in Studio C. Studio C producer, Scott Arbough, hosts an hour of special performances and memories from our in-house studio.
- E-Town. (Sun., 8p) Radio variety show taped in KBCO's backyard at the Boulder Theatre.
- Blues from the Red Rooster Lounge. The Rooster crows Sunday @ 9p.
- Groove Show with Jonathan. Three hours of "jam" bands, plus Acid Jazz, Funk, and Reggae.

- New Music Monday. An extra dose of new *World Class Rock* all day with Keefer playing a full hour of new music @ 7p.

### REMOTE VISIBILITY

- Van and SUV.
- Inflatable globe with KBCO – *World Class Rock*.

### KBCO RATINGS

12+ Metro Cume Persons: 292,400

Sum'99	Fall'99	Win'00	Spr'00
Mon-Sun 6AM-Mid			
6.9	7.1	6.9	6.3
Mon-Sun 6AM-10AM			
6.2	6.6	5.8	6.0

### Specific Demo      Ranking

- Persons 18-34      4
- Persons 18-49      1
- Persons 25-54      1
- Men 18-34      4t
- Men 25-49      1
- Men 25-54      1

### REVENUE ESTIMATES

1999 Revenue	\$13.2 million
1999 Revenue Share	7.7%
1999 Revenue Rank	3rd



Sting stops by KBCO's Studio C for an acoustic performance.

## music monitor

### 11AM

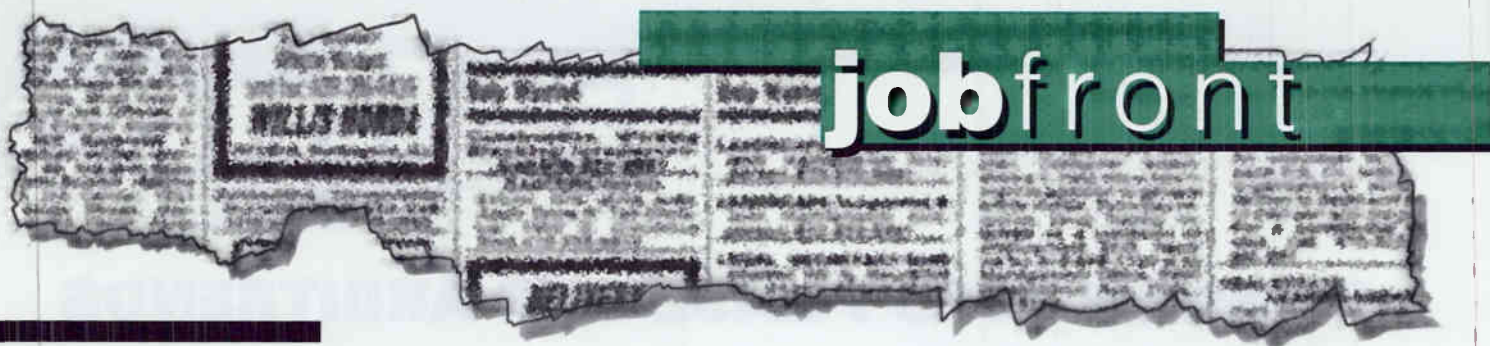
Big Head Todd... "Bittersweet"  
Joe Jackson "Is She Really ..."  
David Gray "Babylon"  
Sheryl Crow "Anything But Down"  
King/Clapton "Riding With The ..."  
Talking Heads "Take Me To The..."  
Third Eye Blind "Never Let You Go"  
Beatles "Revolution #1"  
Afro Celt/S.O'Connor "Release"  
Jackson Browne "Boulevard"  
Black Crowes "She Talks To Angels"

### 4PM

Sarah McLachlan "Adia"  
Elvis Costello "Every Day I Write..."  
Barenaked Ladies "The Old Apartment"  
Barenaked Ladies "Pinch Me"  
Matchbox 20 "Bent"  
Icicle Works "Whisper To A Scream"  
World Party "Is It Like Today"  
Citizen King "Better Days"

### 7PM

Third Eye Blind "Never Let You Go"  
Jerry Harrison "Rev It Up"  
Los Lobos "Oh Yeah"  
Fleetwood Mac "Gold Dust Woman"  
S/T/Pilots "Sour Girl"  
U2 "A Sort Of A Homecoming"  
Bonnie Raitt "It's All Over Now"  
Green Day "Good Riddance"  
R.E.M. "The Great Beyond"  
Rolling Stones "Under My Thumb"  
Wilco/Billy Bragg "Secret Of The Sea"  
Chris Isaak "Wicked Game"



# jobfront

## EAST

**WRDX IN WILMINGTON, DELAWARE** has a rare Production Opening! We are looking for that creative, highly organized someone who can write effective copy and bring that copy to life in the production room - a lot. An airshift will probably be involved and the ability to "give great remote" is a must, Prophet and digital editing experience preferred. Ready? Send tape & resume to: Bob Walton, Operations Manager, AMFM - Delaware, 3001 Philadelphia Pike, Claymont, DE 19703. No calls, please. EOE.

**DATA ENTRY** part time Tuesdays, 9:00a to 8:00p for music publication. Must be keyboard proficient and have knowledge of current music. Mail resume to FMQB, 1930 E. Marlton Pike, Suite F-36, Cherry Hill, NJ 08003, Attn: Judy or email to [fmqb@fmqbmail.com](mailto:fmqb@fmqbmail.com)

**WDHA - "JERSEY'S OWN ROCK RADIO"** has rare fulltime on-air opportunity. Looking for killer afternoon drive talent. Job description includes five-hour on-air shift. Heavy phones, knowledge of Heritage Rock format. Adept in Audiovault operation and production skills. Must excel in personal appearances! No beginners, please (5+ years experience preferred). AFTRA membership required. WDHA is also looking for part-time air talent. Looking to work for the best Rock station around? WDHA is looking for readily-available, flexible hungry pros for weekend, fill-in shifts. Please send tape and resume to: Terrie Carr/ WDHA, 55 Horsehill Road, Cedar Knolls, NJ 07927. New Jersey Broadcasting, Inc. is an equal opportunity employer.

**92.9FM WBOS/96.9 WTKK/WROR 105.7MAGIC 106.7/WKLB COUNTRY 99.5** are all currently seeking fall interns interested in learning more about event marketing and Radio Broadcasting and Promotions. As part of our Guerilla Marketing Street Team, interns work to gain exposure for the radio station at station produced and/or sponsored events, area concerts, sporting and cultural events and other on-site opportunities relevant to the stations marketing and sales efforts. As part of the Guerilla Marketing Street Team, interns will also assist with planning, marketing and executing radio sponsored promotions, public relations efforts, and

contests. Candidates must be at least 18 years of age, enrolled in, and earning credit toward a college degree program. Candidates must be energetic and enthusiastic! These internships are unpaid. The hours are flexible. Interns will be required to participate in some weekend and evening events. Please forward a cover letter and resume to: David Ginsburg, Intern Coordinator, WBOS 92.9FM, 55 Morrissey Boulevard, Boston, MA 02125. Phone: 617-822-6752 ~ Fax: 617-822-6759

**DEMERS PROGRAMMING** is looking for a Program Director for a client station--top 75 market. This heritage Classic Rocker needs a leader who enjoys working with talent, knows how to handle the right tools (research, a real marketing budget), likes a good street fight and is a top flight Programming talent. Send your package NOW to: 204 Exton Commons, Exton, PA 19341. Attn: Classic Rock PD. No calls please. EOE.

## SOUTH

**MORNINGS - KEGL-FM/DALLAS DFW's** Rock legend "The Eagle" is looking for our next great morning show. We need experienced team players who understand "the big picture" & can work with our programming & promotions team to build numbers to equal and surpass our already solid music dayparts. Tape or CD plus resume & ratings info to: KEGL programming dept., 14001 N. Dallas Pkwy., Ste. 1210, Dallas, TX 75240. M/F - EOE. No phone calls please.

**KHLR/BRYAN, TEXAS** is looking for a full-time afternoon jock. Females welcome and encouraged. Send tape, resume and salary requirements to KHLR c/o Don Kelley, 1240 Villa Maria, Bryan TX, 77802.

**WNOR/NORFOLK-VIRGINIA BEACH,** Saga's legendary Active Rocker, has an IMMEDIATE opening for a 7p-mid personality. Live at the beach and work for one of the industry's most respected -- and STABLE -- companies. T&R to Harvey Kojan, 870 Greenbrier Circle, Suite 399, Chesapeake, VA 23320. No calls, please.

**DEMERS PROGRAMMING** is in search of a Morning Show producer for KZEP, our client station in San Antonio.

We're not looking for someone with a big head-just someone who is comfortable wearing a lot of hats! If the care and feeding of a morning show is your specialty, send your package today to 204 Exton Commons, Exton, PA 19341. Attn: San Antonio AMs. No calls please. EOE.

## MIDWEST

**CLASSIC HITS CONNOISSEUR NEEDED** Heritage central Iowa station KFJB needs upbeat, mature afternoon driver - YESTERDAY!! Great location, smack dab in the middle of Des Moines, Waterloo, Cedar Rapids, and Ames! Attractive salary and benefits package - for the right person... Is it you? Let me find out. RUSH T&R's to:KFJB, PD Gary Brown, 123 West Main St, PO Box 698, Marshalltown, IA 50158. Calls okay 10a-1p Central - 641-753-3361.Marshalltown Broadcasting Inc. is an EOE. Females and minorities encouraged to apply.

**MIDWEST TOP 75** Classic Rocker is looking for its next morning show. Team or solo, if you're willing to leap off the high dive without a life vest we want to hear from you! Send your package to: Jeff Murphy, DeMers Programming, 1106 Clayton Lane Ste. 543W, Austin, TX 78723. No calls please. EOE.

**DO YOU WANT TO GROW?** WLGH in Lansing, Michigan has a vast array of openings from AM Drive co-host to PM Driver! Share your faith between positive hits, be heard by millions (if that's important to you), and head up our Promotions or Production. Your off-air skills are as important as your on air skills. Find out more about us at [positivehits.com](http://positivehits.com)! Rush your tape and resume to: WLGH, Attention: Mike Couchman, 148 E. Grand River Ave., Williamston, MI 48895, E-mails OK! [Mike@positivehits.com](mailto:Mike@positivehits.com)

**IF YOUR FAVORITE** part of college was late nights and loud music have we got the job for you! DeMers Programming is looking to fill the night shift at WKHY, our client station in Lafayette, Indiana-the home of Purdue University. Females are encouraged to apply for this position. Send your materials to: 204 Exton Commons, Exton, PA 19341. Attn: Lafayette Nights. No calls please. EOE. F/M.

**WXRX ROCKFORD IL** is currently looking for a midday person. This is a great company to work for, only 2 people had this shot in the past 10 years. Send T&R to: WXRX Program Director 2830 Sandy Hollow Road, Rockford IL 61109 No Calls! Radio-works is an equal opportunity employer.

**LAZER 103.3/KAZR, DES MOINES, Iowa,** is looking for its next overnighiter. Great station, solid company... and you can tell people you live in Slipknot's hometown! Candidate must have at least one year of on-air experience, production skillz, and ability to talk Rock. Sound like you? Than rush your tape and resume to Sean Elliot at: Lazer 103.3, 1416 Locust, Des Moines, Iowa, 50309. Saga Communications is an equal opportunity employer.

**WANNA WAKE UP WISCONSIN?** WRQT wants you! The morning show needs a sidekick who wants to rock. Females are encouraged to apply for this position. Send your materials to: DeMers Programming, 204 Exton Commons, Exton, PA 19341. Attn: WRQT. No calls please. EOE. F/M.

## WEST

**MUSIC RECEPTIONIST** Top music PR firm seeks dedicated Receptionist/front office coordinator for entry level position with room to grow. Heavy phones, computer knowledge, administrative duties and front office appearance a must. Hottest names in fast-paced environment. Start now. Entry level salary. Fax resumes to Jennifer, 818-380-0430.

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

# ratings

## UPDATE

### SUMMER 2000 PHASE ONE ARBITRENDS

#### NEW YORK (1)

CALLS	FORMAT	FALL/99	WIN/00	SPR/00	M/J/J
WLTW	Soft AC	5.7	6.4	6.4	6.3
WQHT	CHR	5.2	5.2	5.1	5.4
WHTZ	CHR	5.1	4.5	4.8	4.9
WKTU	CHR	3.8	4.0	4.6	4.5
WCBS-F	Oldies	4.1	4.4	4.2	4.0
WBLS	Urban	3.5	3.1	3.4	3.7
WRKS	Urb. AC	4.0	3.1	3.7	3.4
WXRK	Mod. Rock	4.1	4.0	3.4	3.3
WPLJ	Adult CHR	2.7	2.5	2.6	2.7
WAXQ-F	Cl. Rock	2.1	2.4	2.6	2.4
WTJM	Rhy. Oldies	2.7	2.9	2.5	2.2
*WNEW-F	Talk	1.2	1.5	1.9	2.2
WBAB	Mainstream Rock	.6	.5	.6	.7
WDHA	Mainstream Rock	.4	.4	.5	.4
WLIR	Mod. Rock	.4	.4	.4	.5

\* Flipped from Mainstream Rock on Monday Sept. 13

#### LOS ANGELES (2)

CALLS	FORMAT	FALL/99	WIN/00	SPR/00	M/J/J
KSCA	Spanish	6.8	6.1	5.9	5.6
KIIS-F	CHR	5.0	5.5	5.0	5.1
KLVE	Spanish AC	4.9	5.1	5.0	4.9
KROQ	Mod. Rock	3.9	4.3	4.5	4.8
KPWR	CHR	3.8	4.2	4.2	4.4
KOST	AC	3.6	3.9	3.1	3.0
KYSR	Mod. AC	2.8	2.6	2.9	3.0
KBIG	AC	3.0	2.6	2.7	2.7
KKBT	Urban	2.4	2.6	2.4	2.5
KCMG	Rhy. Oldies	2.5	2.3	2.3	2.4
KLOS	Mainstream Rock	2.3	2.2	2.3	2.4
KCBS-F	'70s	2.3	2.0	2.3	2.4
KLSX	Talk	2.1	1.9	2.1	2.4

#### CHICAGO (3)

CALLS	FORMAT	FALL/99	WIN/00	SPR/00	M/J/J
WBBM-F	CHR	4.9	5.3	6.0	6.5
WGCI-F	Urban	6.8	7.5	6.4	6.3
WGN-A	Full Serv.	6.1	6.4	6.2	6.0
WVAZ	Urb. AC	3.5	3.8	3.7	4.1
WUSN	Country	3.8	2.9	4.3	4.0
WKQX	Mod. Rock	3.4	3.4	3.4	3.7
WTMX	Mod. AC	3.6	3.6	3.3	3.4
WLIT	AC	3.1	3.0	3.0	3.1
WLUP-F	Cl. Rock	2.5	2.4	2.8	2.7
WNND	AC	2.8	2.8	2.7	2.7
*WUBT	Rhy. Oldies	2.8	2.9	2.6	2.6
WXRT	Progressive	2.4	2.2	2.6	2.2
WCKG	Talk	2.2	2.1	1.9	1.7
WKIE	CHR	1.2	.9	1.1	1.0

#### SAN FRANCISCO (4)

CALLS	FORMAT	FALL/99	WIN/00	SPR/00	M/J/J
KGO	News/Talk	6.0	6.9	7.1	6.8
KCBS-A	News	4.3	4.9	4.4	4.4
KMEL	CHR	3.3	3.4	4.1	4.2
KOIT-F	AC	4.2	4.0	4.0	4.0
KYLD	CHR	3.7	3.5	3.7	4.0
KISQ	Urban AC	3.1	3.0	3.0	3.2
KFOG/FFG	Progressive	2.6	3.3	2.8	3.2
KZQZ	CHR	2.6	2.8	2.8	2.6
KITS	Mod. Rock	2.5	2.4	2.5	2.6
*KSJO	Active Rock	2.1	2.1	2.5	2.4
KIOI	AC	2.7	2.4	2.4	2.3
KLLC	Mod. AC	2.4	2.4	2.4	2.2
KUFY	Cl. Rock	1.0	1.2	1.1	1.0
KCNL	Alternative Classics	.7	.9	.8	.8

\* Simulcast on KMJO and KXJO since October.

#### PHILADELPHIA (5)

CALLS	FORMAT	FALL/99	WIN/00	SPR/00	M/J/J
WBEB	AC	6.8	6.6	6.1	6.7
KYW-A	News	6.3	6.6	6.4	6.2
WDAS	Urb. AC	5.4	6.5	5.7	5.7
WUSL	Urban	5.4	5.4	5.3	5.5
WJJZ	Jazz	4.3	4.7	4.8	5.2
WIOQ	CHR	5.2	4.6	5.4	5.1
WYSP	Active Rock	6.6	4.7	5.3	4.7
WOGL	Oldies	4.2	3.5	4.2	4.3
WMMR	Mainstream Rock	2.9	3.2	3.8	3.8
*WLCE	Rock AC	2.8	3.3	3.4	3.6
WMGK	'70s	3.5	4.0	3.4	3.5
WPLY	Mod. Rock	3.4	3.0	3.1	3.2
WPHI	Urban	2.6	2.7	3.0	2.7
WEJM	Jammin' Gold	3.5	2.3	2.2	2.3
WPST	CHR	1.6	1.5	1.4	1.6

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

#### DETROIT (7)

CALLS	FORMAT	FALL/99	WIN/00	SPR/00	M/J/J
WNIC	AC	7.2	7.9	7.7	7.9
WJLB	Urban	5.2	5.7	5.7	5.8
WRIF	Active Rock	4.5	4.8	5.4	5.8
WVMV	NAC	4.7	4.4	5.6	5.4
WJR-A	Full Serv.	5.5	5.3	5.0	5.4
WYCD	Country	4.8	4.4	5.5	5.0
WWJ-A	News	5.7	5.6	4.9	4.8
WOMC	Oldies	5.4	5.1	5.0	4.6
WDRQ	CHR	4.3	4.8	4.6	4.3
WCSX	Cl. Rock	3.6	3.8	3.7	3.9
WKQI	CHR	2.8	2.7	3.6	3.3
WMXD	Urban AC	3.5	3.3	2.7	3.3

CIMX	Mod. Rock	2.5	2.1	2.8	2.5
WPLT	Mod. Gold	2.2	2.3	1.9	1.8
CIDR	Progressive	.8	.7	.7	.8

#### BOSTON (8)

CALLS	FORMAT	FALL/99	WIN/00	SPR/00	M/J/J
WBZ-A	Full Serv.	7.9	8.9	7.3	7.2
WXKS	CHR	5.7	5.2	6.0	6.1
WMJX	AC	5.5	5.4	5.5	5.5
WJMN	CHR	5.7	4.3	4.9	5.2
WRKO	News/Talk	5.0	5.1	5.0	4.7
WBMX	Mod. AC	4.0	3.9	4.1	4.2
WBCN	Mod. Rock	5.0	3.9	4.3	3.9
WZLX	Cl. Rock	4.2	3.6	3.0	3.2
*WQXS	Jammin' Gold	2.9	2.7	3.0	3.0
WAAF	Active Rock	2.7	3.1	2.7	2.9
WBOS	Progressive	1.7	2.1	1.8	2.2
**WBOT	Urban	-	1.2	2.0	1.7
WFNX	Mod. Rock	1.4	1.3	1.1	1.2
WXRV	Progressive	1.0	1.0	.7	.7

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

\*\* Flipped from WCAV, Country in December

#### WASHINGTON, DC (9)

CALLS	FORMAT	FALL/99	WIN/00	SPR/00	M/J/J
WKYS	Urban	4.8	5.8	5.1	5.7
WHUR	Urban	5.0	6.5	5.5	5.6
WPGC-F	CHR	5.8	5.7	5.9	5.5
WRQX	AC	4.2	4.1	4.5	4.7
WMMJ	Urban AC	3.9	2.9	4.3	3.8
WJFK	Talk	5.2	3.7	4.0	3.8
WASH	AC	4.3	3.6	4.1	3.7
WWDC-F	Active Rock	4.2	3.3	3.5	3.6
WARW	Cl. Rock	3.0	2.8	3.5	3.5
WWZZ	CHR	3.2	3.4	2.6	2.6
WHFS	Mod. Rock	2.4	1.8	2.1	2.4

#### SAN DIEGO (15)

CALLS	FORMAT	FALL/99	WIN/00	SPR/00	M/J/J
XHTZ	CHR	4.4	4.1	5.4	5.8
KHTS	CHR	5.1	4.9	4.9	5.4
KIOZ	Active Rock	3.9	4.4	4.6	4.8
KYXY	AC	5.0	5.9	4.5	4.8
KFMB	ACHR	4.4	5.0	4.4	4.6
XTRA-F	Mod. Rock	4.6	4.8	5.2	4.5
KGB	Cl. Rock	4.4	4.1	3.6	4.1
KXST	Progressive	2.1	1.1	2.1	2.5

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fmqb august 25, 2000



# ACTIVE ROCK 18-34

## the insidetrack



**ENTER HAMMETT:** When Metallica hit their home town of San Francisco on the Summer Sanitarium tour, hometown station KSJO hooked up with the band for an interview. (L-R): KSJO PD Keith Cunningham; morning show hosts Lamont and Tonelli; Metallica's Kirk Hammett; KSJO MD Sarah Berg; Elektra's Hilaire Brosio.



**GODSMACK CAN'T KEEP AWAY FROM VIRGINIA BEACH:** Recently, Godsmack, still on tour in support of their self-titled debut, stopped by Virginia Beach to hang with WNOR/Norfolk. (L-R): WNOR MD Tim Parker; Godsmack's Sully; WNOR middayer Sonja; WNOR PD Harvey Kojan; Universal's Kelly Nash; Godsmack's Tony Rombolo' and WNOR morning co-host Rod Fitzwell.



**GREG STEELE GETS THE POINT:** In a shot taken at the recent WZTA/Miami Zetafest, PD Greg Steele did the hang thing with WXTB OM Brad Hardin and Nickelback's Chad Kroeger. (L-R): Kroeger; Steele; Hardin.

## the rockmonitor

18-34

**KLBJ, Austin**  
Thursday August 17, 2000  
1 PM - 9 PM



### 1 pm

Jimi Hendrix ..... "Castles Made Of Sand"  
Pearl Jam ..... "Evenflow"  
Robert Plant ..... "Big Log"  
Oleander ..... "Why I'm Here"  
Pink Floyd ..... "Empty Spaces"  
Pink Floyd ..... "Young Lust"  
Cracker ..... "Low"  
Bar 7 ..... "Got A New Life"  
Tesla ..... "Hang Tough"

### 2 pm

A Perfect Circle ..... "Judith"  
ZZ Top ..... "Got Me Under Pressure"  
Black Crowes ..... "Remedy"  
Kenny Wayne Shepherd ..... "Last Goodbye"  
Bad Company ..... "Feel Like Makin' Love"  
Red Hot Chili Peppers ..... "Californication"  
Aerosmith ..... "Dude (Looks Like A Lady)"  
Days Of The New ..... "Shelf In The Room"  
Rush ..... "Working Man"

### 3 pm

U.P.O. .... "Godless"  
U2 ..... "I Still Haven't Found..."  
Big Head Todd/Monsters ..... "Broken Hearted Savior"  
Jimi Hendrix ..... "Purple Haze"  
Metallica ..... "I Disappear"  
Rolling Stones ..... "It's Only Rock 'n Roll..."  
Live ..... "They Stood Up For Love"  
Judas Priest ..... "Breaking The Law"

Jimmy Page/Black Crowes ..... "Ten Years Gone"  
Stevie Ray Vaughan ..... "Crossfire"  
Pink Floyd ..... "Mother"

### 4 pm

Stone Temple Pilots ..... "Interstate Love Song"  
Primus/Ozzy Osbourne ..... "N.I.B."  
Aerosmith ..... "Sweet Emotion"  
Pearl Jam ..... "Light Years"  
Phil Collins ..... "In The Air Tonight"  
Bad Company ..... "Bad Company"  
Ian Moore ..... "Muddy Jesus"  
Guns N' Roses ..... "Paradise City"

### 5 pm

Isle Of Q ..... "Little Scene"  
ZZ Top ..... "Tush"  
Eve 6 ..... "Inside Out"  
AC/DC ..... "Dirty Deeds Done Dirt..."  
Indigenous ..... "Got To Tell You"  
Van Halen ..... "Panama"  
Beatles ..... "I Am The Walrus"  
Pushmonkey ..... "No Dumb Wrong"  
Cult ..... "Painted On My Heart"  
Live ..... "I Alone"

### 6 pm

Led Zeppelin ..... "Kashmir"  
3 Doors Down ..... "Loser"  
Blue Oyster Cult ..... "Burnin' For You"  
Days Of The New ..... "Weapon And The Wound"  
Pink Floyd ..... "Happiest Days/Another..."

Lynyrd Skynyrd ..... "Call Me The Breeze"  
Vallejo ..... "Into The New"  
Pearl Jam ..... "Better Man"  
Bush ..... "Everything Zen"  
Living Colour ..... "Cult Of Personality"

### 7 pm

One Way Ride ..... "Painted Perfect"  
Doors ..... "Riders On The Storm"  
School Of Fish ..... "3 Strange Days"  
Fuel ..... "Sunburn"  
Stevie Ray Vaughan ..... "The House Is Rockin"  
Van Halen ..... "Runnin' With The Devil"  
Candlebox ..... "You"  
Vallejo ..... "If I Was President"  
Red Hot Chili Peppers ..... "Californication"  
Collective Soul ..... "December"  
Rush ..... "Tom Sawyer"

### 8 pm

Godsmack ..... "Bad Religion"  
Led Zeppelin ..... "When The Levee Breaks"  
U.P.O. .... "Godless"  
Tom Petty ..... "You Don't Know How It..."  
Jimi Hendrix ..... "Are You Experienced"  
Stir ..... "Climbing The Walls"  
AC/DC ..... "Hell's Bells"  
Foo Fighters ..... "Stacked Actors"  
Nickelback ..... "Breathe"  
Pink Floyd ..... "Fearless"

Monitor provided by Mediabase

f m q b august 25, 2000



## TOP 50 AIRPLAY

August 15 - 21, 2000

LW	TW	Artist	Track	Label	TW	LW
2	1•	DAVID GRAY	"Babylon"	(ATO)	584	576
1	2	CLAPTON/KING	"Riding"	(Duck/Reprise)	569	587
3	3•	JONNY LANG	"Me"	(A&M/IDJMG)	472	453
4	4•	TRACY CHAPMAN	"Wedding"	(Elektra/EEG)	455	427
7	5	EVERCLEAR	"Wonderful"	(Capitol)	395	397
11	6•	BARENAKED LADIES	"Pinch"	(Reprise)	384	297
5	7	ROBERT BRADLEY	"Baby"	(RCA)	383	412
8	8	PHISH	"Heavy"	(Elektra/EEG)	369	379
6	9	MATCHBOX 20	"Bent"	(Lava/AG)	355	405
9	10•	NEIL YOUNG	"Good"	(Reprise)	337	330
12	11•	SHELBY LYNNE	"Gotta"	(Island/IDJMG)	324	289
25	12•	FASTBALL	"Ocean"	(Hollywood)	323	243
17	13•	SISTER HAZEL	"Change"	(Universal)	307	264
10	14	AIMEE MANN	"Red"	(SuperEgo)	300	328
14	15•	DANIEL CAGE	"Sleep"	(MCA)	295	283
15	16•	SISTER SEVEN	"Only"	(Arista)	292	277
16	17•	COUNTING CROWS	"All"	(DGC)	284	264
33	18•	STING	"After"	(A&M)	281	167
19	19•	BONNIE RAITT	"All"	(Artemis)	275	262
24	20•	VERTICAL HORIZON	"God"	(RCA)	262	249
13	21	SINEAD O'CONNOR	"No"	(Atlantic/AG)	252	289
21	22	STONE TEMPLE...	"Sour"	(Atlantic/AG)	252	257
20	23	XTC	"Man"	(TVT)	237	258
26	24	K.D. LANG	"Summer"	(Warner Bros.)	235	241
22	25	STEVE EARLE	"Blues"	(E•Squared/Artemis)	234	256
27	26•	INDIGO GIRLS	"Cold"	(Epic)	232	224
28	27•	GOMEZ	"Kind"	(Virgin)	218	212
47	28•	JOAN OSBORNE	"Safety"	(Interscope)	213	107
23	29	SHIVAREE	"Goodnight"	(Odeon/Capitol)	206	251
18	30	BRAGG & WILCO	"Secret"	(Elektra/EEG)	199	263
36	31•	DAR WILLIAMS	"What"	(Razor & Tie)	177	157
30	32•	BRIAN SETZER	"Mood"	(Interscope)	175	175
31	33•	BEN HARPER	"Forgiven"	(Virgin)	173	173
35	34•	J. W. HARDING	"Piece"	(Mammoth)	172	150
37	35•	RICHARD ASHCROFT	"Song"	(Virgin)	149	145
29	36	JAYHAWKS	"Gonna"	(American/CRG)	146	180
45	37•	JAYHAWKS	"Somewhere"	(American/CRG)	140	112
32	38	STING	"Desert"	(A&M)	135	168
34	39	NINEDAYS	"Absolutely"	(Sony/550 Music)	134	162
41	40•	PATTY LARKIN	"Beg"	(Vanguard)	134	125
48	41•	RED HOT CHILI...	"Californi..."	(Warner Bros.)	125	98
43	42•	LEONA NAESS	"New"	(MCA)	124	115
38	43	NORTH MISSISSIPPI...	"Shake"	(Tone-Cool/IDJMG)	124	131
42	44	ENTRAIN	"Back"	(Dolphin Safe)	117	124
D	45•	STEELY DAN	"Janie"	(Giant/Reprise)	117	64
46	46•	DEXTER FREEBISH	"Leaving"	(Capitol)	112	110
44	47	BEN HARPER	"Steal"	(Virgin)	110	113
40	48	DON HENLEY	"Not"	(Warner Bros.)	104	126
49	49	JOSEPH ARTHUR	"In"	(Realworld/Virgin)	94	97
50	50•	TRAVIS	"Why"	(Independiente/Epic)	92	92

## PUBLIC BREAKOUT

April 15 - 21, 2000

LW	TW	Artist & Title	Label	TW	LW	Move
2	1•	K.D. LANG <i>Invincible Summer</i>	(Warner Bros.)	138	126	12
3	2•	PATTY LARKIN <i>regrooving the dream</i>	(Vanguard)	134	124	10
1	3	CLAPTON/KING <i>Riding With The King</i>	(Duck/Reprise)	129	138	-9
4	4	STEVE EARLE <i>Transcendental Blues</i>	(E•Squared/Artemis)	115	117	-2
9	5•	GREG BROWN <i>Covenant</i>	(Red House)	110	90	20
5	6	AIMEE MANN <i>Bachelor No. 2</i>	(SuperEgo)	102	112	-10
10	7•	DAN HICKS &... <i>Beatin' The Heats</i>	(Surfdog)	94	88	6
14	8•	JOHN W. HARDING <i>The Confessions Of...</i>	(Mammoth)	94	83	11
7	9	BRAGG & WILCO <i>Mermaid Avenue Volume II</i>	(Elektra/EEG)	92	96	-4
8	10	PHISH <i>Farmhouse</i>	(Elektra/EEG)	91	92	-1
6	11	DAR WILLIAMS <i>Green World</i>	(Razor & Tie)	90	97	-7
13	12•	DONNA THE... <i>Positive Friction...</i>	(Sugar Hill)	86	84	2
11	13	LAURA LOVE <i>Fourteen Days</i>	(Zoë/Rounder)	86	87	-1
28	14•	NEIL YOUNG <i>Silver &amp; Gold</i>	(Reprise)	82	64	18
12	15	PADDY CASEY <i>Amen (So Be It)</i>	(Columbia/CRG)	82	86	-4
16	16•	SHELBY LYNNE <i>I Am Shelby Lynne</i>	(Island/IDJMG)	81	80	1
20	17•	JAYHAWKS <i>Smile</i>	(American/Col./CRG)	79	74	5
15	18	LITTLE FEAT <i>Chinese Work Songs</i>	(CMC/SRG)	78	83	-5
17	19	VARIOUS ARTISTS <i>Steal This Movie OST</i>	(Artemis)	76	79	-3
23	20•	DAVID GRAY <i>White Ladder</i>	(ATO)	74	71	3
18	21	SINEAD O'CONNOR <i>No Man's Woman</i>	(Atlantic/AG)	74	79	-5
22	22•	CHRIS SMITHER <i>Live As I'll Ever Be</i>	(Hightone)	73	72	1
21	23	NORTH... <i>Shake Hands With Shorty</i>	(Tone-Cool/IDJMG)	72	73	-1
26	24•	XTC <i>Wasp Star: Apple...</i>	(Idea/TVT)	72	68	4
24	25•	EQUATION <i>The Lucky Few</i>	(Putumayo)	71	71	0
19	26	RICHARD ASHCROFT <i>Alone With Everybody</i>	(Virgin)	70	78	-8
27	27•	KOKO TAYLOR <i>Royal Blue</i>	(Alligator)	69	64	5
25	28•	ANI DIFRANCO <i>to the teeth</i>	(Righteous Babe)	68	68	0
D	29•	BRIAN SETZER <i>Vavoom!</i>	(Interscope)	66	54	12
D	30•	BELA FLECK <i>Outbound</i>	(Columbia/CRG)	57	44	13

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

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

# STEELY DAN

*Janie Runaway*

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<b>WRLT</b>	<b>WYYB</b>	<b>KGSR</b>	<b>KRSH</b>
<b>WMMM</b>	<b>KTHX</b>	<b>KOTR</b>	<b>WNCS</b>
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# PROGRESSIVE ADULT RADIO MUSIC

## Singles/EPs



### Everclear, "AM Radio" (Capitol)

Omigawd, don't miss this one. If you can get it out of your head after just one listen, you're a rare bird. Everclear's "AM Radio" is one of the hookiest Rock songs in recent memory.



### Rickie Lee Jones, "Show Biz Kids" (Artemis)

It's Like This is Rickie Lee Jones' "covers" album. Her cleaned-up cover of Steely Dan's "Show Biz Kids" is the first emphasis track and we can assure you that there's more on the album!

### Supergrass, "Moving" (Parlophone/IDJMG)

Just when we discover "Pumping On Your Stereo," here comes another great Rock/Pop tune from Supergrass. "Moving" initially sounds like a mid-tempo ballad, but then kicks it up a notch!

## Emphasis Tracks

Sting, "After The Rain Has Fallen" (A&M)

k.d. lang, "Consequences of Falling" (Warner Bros.)

The Pat McGee Band, "Rebecca" (Giant/Reprise)

Robert Bradley's Blackwater Surprise, "Ride" (RCA)

Richard Shindell, "Waiting For the Storm" (Signature Sounds)

Sonic Joyride, "Everything Is Beautiful" (Anomaly)

## Music Mailbag



- Various Artists, *Rollin' Into Memphis: Songs of John Hiatt* (Telarc)
- The Chandler Travis Philharmonic, *Let's Have a Pancake!* (Sonic Trout)
- Mollie O'Brien, *Things I Gave Away* (Sugar Hill)
- Caitlin Cary, *Waltzie EP* (Yep Roc)
- Erin McKeown, *distillation* (Signature Sounds)
- Jason Ringenberg, *A Pocketful of Soul* (Courageous Chicken)

## Most Added

1	DANDY WARHOLS	(Capitol)	13
2	MATTHEW RYAN	(A&M)	8
3	STEVE EARLE	(E-Squared/Artemis)	7
4	SARAH HARMER	(Zoë/Rounder)	6

*Around the Fire* is a tribute to the power of music without being another typical movie that only exists to sell a soundtrack.  
—Austin Daily Texan, 2000

Featuring Unreleased Material from...

GRATEFUL DEAD • VINYL • LIVING DAYLIGHTS  
...AND MUCH MORE!



music from *Around The Fire*  
DEVON SAWA • TARA REID

Focus Tracks:

- Grateful Dead - Brown Eyed Women (Unreleased) - 5:24
- The Meters - He Bite Me (Rare & Essential: Out Of Print) - 2:26

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## PROGRESSIVE ADULT RADIO NEWS

### Texas Blues

KGSR/Austin recently launched its fifth season of *Blues on the Green*. The six-week installment of biweekly performances by local and national Blues artists was held at Zilker Park Rock Island. The beautiful outdoor setting provided a great backdrop for thousands of Blues lovers. Miss Lavelle White, Toni Price, and Austin favorite Guy Forsyth among others performed for KGSR listeners. The series was free to the public and a different local charity was invited to distribute materials at each concert. *Blues* also featured vendors from some of Austin's best restaurants for a taste of Texas. In other news from Austin, the August 4 Fan Drive for Family Eldercare was a rousing success with donations totaling over \$23,000 and 183 fans (the electrical kind). The promotion culminated in an on-air marathon with Kevin Connor who vowed to stay on the air until funds for 1,071 fans were collected. Area Home Depot stores served as donation stations and live broadcast sights. As temperatures swelled to near 100 degrees, KGSR personalities conducted live call-ins encouraging listeners to donate. The station reached its goal at 1 p.m. and continued to collect until 7. The Fan Fair supplied hundreds of elderly Austinites with much needed fans to help them battle the heat.

continued on page 42

continued from page 41

## KFOG Live from the Archives 7

Every year KFOG/San Francisco asks Fogheads to submit original artwork to the *KFOG Live from the Archives Cover Art Contest*. The winner receives an album credit and 10 copies of *KFOG Live from the Archives 7*. This year, listeners helped the station make the decision by casting their votes for their favorite piece of artwork online. *KFOG Live from the Archives 7* benefits Bay Area Food Banks and will be in stores in November.

## Outdoor Festival

KBCO/Boulder will be welcoming *The International Outdoor Festival* in Aspen August 24 - 27. The festival will be three extraordinary days of outdoor sports and culture with the best outfitters and guides, experts and world class athletes in trail-running and hiking, mountain biking, mountaineering and climbing, fly-fishing, kayaking, paragliding, yoga, nutrition, mind and body, and the environment. In other KBCO news, listeners joined Team KBCO for the *U.S. Bank Moonlight Classic City Bike Tour* this past Saturday, August 19. Imagine pedaling through the deserted streets of Denver in the middle of a warm summer night with the light of the moon defining your course! The 10 and 20-mile courses started and finished at the foot of The State Capital in downtown Denver and benefited Seniors! Inc.

## Bahston Pride

The free WBOS/Boston *Summer Concert Series* at Copley Square Park concludes on August 31 with Sixpence None the Richer. Thursday, August 10, Sonia Dada rocked a crowd of about 6500 and had 'em dancing for two solid hours. Edie Brickell and The New Bohemians show was moved indoors to a club on July 27 due to rain, and resulted in a turn-away crowd. The *BOS Aiwa Blues Cruises* continue on August 18 with Clarence "Gatemouth" Brown, August 25 with Roomful of Blues and September 1 with Entrain. WBOS also sponsored the *Framingham Blues Festival* this past Saturday, August 19 at Bowditch Field. Bo Diddley headlined along with Entrain, Bellevue Cadillac and others. In other station news, WBOS now carries the Putumayo World Music Hour every Sunday morning at 8 a.m.

## Worldclassrock.com

Channel 103.1/Santa Monica's frequency will be changing very soon but thanks to a great show of support from their listeners (and management), World Class Rock will not vanish from Los Angeles. The first phase of their new Web site is now up and running. Listeners will be able to hear World Class Rock in CD quality, with unlimited streams and a varied choice of players. The main screen shows a menu of Six Easy Ways to Listen. Choice #1 is the Desktop Player (currently available only for Windows 98 or above -- Mac version coming soon). Click on "How To" to download an icon directly to your desktop. Once this is set up, you merely click on the icon to open your player and begin streaming World Class Rock without having to launch a browser. Choices #2 and #3 are the Windows Media and RealPlayer, respectively. Choice #6 is the Java Player from WebRadio. The station is currently circulating a petition to show advertisers just how many people will listen to World Class Rock via computer. The station is also giving away a Kima per day on their Web site, now through September 13. Kima wirelessly sends audio signals from your PC to any stereo or portable radio up to 1000 feet away!

## 5th Annual Autumn Equinox Music & Arts Festival and Campout

The change of seasons always brings about the glorious transformation of our environment. But no seasonal shift may be as colorful as the arrival of fall in the Northeast. The *Fifth Annual Autumn Equinox Music & Arts Festival and Campout* is the only place in this region where the brilliant colors of the changing leaves is accompanied by an equally dazzling cross-genre spectrum of artistic performance. The festival presents a splendid tapestry of music for three glorious days -- September 22, 23 and 24 -- beneath the canopy of nature's blanket at the beautiful mountain outpost of Buffalo Gap Community Camp in Capon Bridge, WV. As has been the tradition for years, Walther Productions has assembled a performance schedule designed to expose audiences to the premier live acts on the planet. This year's 19-band lineup provides a view of the best and brightest stars from the burgeoning improvisational music scene, as well as a handful of legends from the past. **Bela Fleck & The Flecktones, John Scofield, Galactic, The David Grisman Quintet, Gong, Tim Reynolds, The David Nelson Band, Acoustic Syndicate, Sandip Burman and Friends, Joules Graves, The Gibb Droll Band, All Mighty Senators, The Big Wu, The Ordinary Way, The Gordon Stone Band, Johnny Staats, Catfish Hodge, Ray's Music Exchange and The Snake Oil Medicine Show**, will all be performing. Festival gates open the 21st at 4 p.m. and close the 25th at 5 p.m.

## Blue Moon of Kentucky Shines on WUKY

Congratulations to WUKY/Lexington for winning the Kentucky Associated Press first-place award for Sports reporting for their special, *Mohammed Ali--The Greatest*. The Society of Professional Journalists have bestowed the first place award for their Mohammed Ali piece, as well as *100 Years in Kentucky: A Look Back*. This series examined Kentucky history, and featured archival audio and commentary from University of Kentucky professors, presented over a soundtrack by Kentucky musicians. WUKY also received the Case Award for Excellence for the *100 Years* series. PRINT magazine has honored the creator of WUKY's "Mr. Microphone" logo with a Certificate of Design Excellence. Jim Edmon of Jim Edmon Design in Lexington, Kentucky is the designer behind the logo, which appears in various guises on the Program Guide, promotional materials, and letterhead.

## Take A Load off Annie!

Next Tuesday is the official date for the reissue of the first four albums by **The Band** from Capitol Records. The reissue includes the entire catalog of eight albums and a new greatest hits package. The catalog has been remastered and repackaged under the supervision of the three surviving members: **Levon Helm, Garth Hudson, and Robbie Robertson**. *Music From Big Pink, The Band, Stage Fright, and Cahoots* have been expanded to include never before released bonus-tracks and alternates from each period of The Band's career. From the beginning at *Woodstock* with Bob Dylan to their final studio album, released after the *Last Waltz* concert at the Fillmore West on Thanksgiving Day 1976.

## Get Your Afro-Beat On

Wednesday, August 16 will go down in the personal history of many Philadelphians as the best night in their lives. We are among that group. At the Trocadero, fans of the music known as Afro-Beat gathered en masse to hear **Femi Anikulapo-Kuti And The Positive Force**. For an hour and a half, the band mesmerized the crowd with pulsating beats and sultry African rhythms. The band consisted of a trumpet player, baritone sax player, trombone player, keyboard player, electric bass player, a drummer on a standard kit, a timbale player/percussionist, a conga player, and a drummer who sat on a long African drum with what looked like gazelle hide stretched over the head. After a couple of tunes three of the most beautiful women in the world danced onto the stage. Not mere ornaments, these women (Positive Force founding member and Femi's sister **Yeni** and his wife **Funke**) danced and told stories with their bodies. Then Femi came out on stage and the band segued into "Truth Don Die" from the *Shoki Shoki* album. The moving tribute to his father, **Fela Anikulapo-Kuti** titled "97" after the year Fela died, showed that while Femi and Fela's styles are different, the son of the inventor of Afro-Beat is true to his roots and knows from whence he came. It was one of the best and most soul satisfying shows we've seen.

# Metal detector

## Pure Spins

August 15 - 21, 2000

LW	TW	Artist	Title	Label	Plays	TW	Move	TW	Cume/Adds
1	1*	IN FLAMES	<i>Clayman</i>	(Nuclear Blast)	369	4	365	45/0	
3	2*	HALFORD	<i>Resurrection</i>	(Metal-Is/SRG)	326	30	296	52/0	
5	3*	TAPROOT	<i>Gift</i>	(Atlantic/AG)	321	45	276	39/0	
2	4	IRON MAIDEN	<i>Brave</i>	(Portrait/CRG)	272	-27	299	37/0	
8	5*	SIXTY WATT SHAMAN	<i>Seed</i>	(Spitfire)	245	29	216	36/0	
4	6	NATIVITY IN BLACK	<i>II</i>	(Divine)	217	-56	273	35/0	
D	7*	SOULFLY	<i>Primitive</i>	(Roadrunner)	203	194	9	65/59	
7	8	STUCK MOJO	<i>Declaration</i>	(Century Media)	202	-21	223	36/1	
16	9*	(HED) PE	<i>Broke</i>	(Jive)	200	64	136	37/2	
9	10	DEFTONES	<i>White</i>	(Maverick)	200	-7	207	27/0	
6	11	EARTH CRISIS	<i>Slither</i>	(Victory)	196	-31	227	32/0	
14	12*	LOUD ROCKS	<i>Sampler</i>	(Loud)	185	38	147	31/1	
D	13*	LIQUID GANG	<i>Sunshine</i>	(Lava/AG)	171	171	0	55/54	
13	14*	QUEENS OF THE...	<i>Rated</i>	(Interscope)	167	16	151	23/0	
11	15	KING DIAMOND	<i>House</i>	(Metal Blade)	165	-24	189	30/1	
15	16*	ONE KING DOWN	<i>Gravity</i>	(Equal Vision)	158	14	144	30/0	
22	17*	COLD	<i>Something</i>	(Flip/Geffen)	156	41	115	21/0	
31	18*	40 GRIT	<i>Heads</i>	(Metal Blade)	141	47	94	36/3	
10	19	WORKHORSE MOVE...	<i>Sons</i>	(Roadrunner)	140	-57	197	19/0	
25	20*	MUDVAYNE	<i>Dig</i>	(Epic)	139	27	112	31/0	
32	21*	RELATIVE ASH	<i>Our</i>	(Island/IDJMG)	134	40	94	29/2	
D	22*	HYPOCRISY	<i>Into</i>	(Nuclear Blast)	132	106	26	34/8	
19	23	UNION UNDERGROUND	<i>Education</i>	(Portrait/CRG)	120	-5	125	25/0	
23	24*	DEICIDE	<i>Insinerate</i>	(Roadrunner)	119	4	115	22/0	
38	25*	SEA OF GREEN	<i>Northern</i>	(The Music Cartel)	119	34	85	26/0	
35	26*	MISERY LOVES...	<i>Your</i>	(Earache)	116	23	93	25/0	
39	27*	DEE SNIDER	<i>Never</i>	(KOCH International)	114	30	84	30/1	
33	28*	ELECTRIC HELLFIRE	<i>Witness</i>	(Deadline)	112	19	93	28/1	
17	29	BENUMB	<i>Album</i>	(Relapse)	111	-25	136	19/0	
28	30	ULTRASPANK	<i>Progress</i>	(Epic)	106	-5	111	24/0	
30	31*	NASUM	<i>Human</i>	(Relapse)	104	7	97	18/0	
49	32*	LINKIN PARK	<i>One</i>	(Warner Bros.)	102	36	66	25/1	
44	33*	MONDO GENERATOR	<i>Cocaine</i>	(Southern Lord)	97	26	71	16/0	
20	34	ALICE COOPER	<i>Brutal</i>	(Spitfire)	96	-26	122	20/0	
45	35*	MUSHMOUTH	<i>Lift</i>	(Triple Crown)	96	25	71	29/3	
26	36	SINERGY	<i>Hell</i>	(Nuclear Blast)	94	-18	112	24/0	
18	37	VENOM	<i>Resurrection</i>	(SPV)	94	-32	126	27/1	
36	38	CEPHALIC CARNAGE	<i>Exploiting</i>	(Relapse)	89	-3	92	13/0	
34	39	MADBALL	<i>Hold</i>	(Epitaph)	87	-6	93	18/0	
37	40	DEEP	<i>Pieces</i>	(Pavement)	85	-5	90	33/0	
24	41	DISTURBED	<i>Sickness</i>	(Giant)	84	-29	113	13/0	
D	42*	VAST	<i>Free</i>	(Elektra/EEG)	84	27	57	26/0	
41	43*	QUEENSRYCHE	<i>Greatest</i>	(Virgin)	83	-1	84	22/0	
48	44*	DARK TRANQUILITY	<i>Projector</i>	(Century Media)	81	14	67	20/0	
40	45	ORIGIN	<i>Album</i>	(Relapse)	81	-3	84	16/1	
21	46	FATES WARNING	<i>Disconnect</i>	(Metal Blade)	78	-39	117	21/0	
D	47*	SHUVEL	<i>Set</i>	(Interscope)	75	75	0	41/39	
27	48	IGNITE	<i>Place</i>	(TVT)	74	-37	111	17/0	
50	49*	LUDDITE/CLONE	<i>Arsonist</i>	(Relapse)	74	9	65	13/0	
D	50*	E TOWN CONCRETE	<i>Second</i>	(Triple Crown)	64	1	63	11/0	

### add action

- 1) Soulfly, *Primitive*, Roadrunner (59)
- 2) Liquid Gang, *Sunshine*, Lava/AG (54)
- 3) AKP, *All Kind of Problems*, Spitfire (41)
- 4t) My Ruin, *Speak And Destroy*, Spitfire (39)
- 4t) Shuvel, *Set It Off*, Interscope (39)

### most increased

- 1) Soulfly, *Primitive*, Roadrunner (+194)
- 2) Hypocrisy, *Into The Abyss* Nuclear Blast (+106)
- 3) (Hed) Planet Earth, *Broke* Jive (+64)
- 4) 40 Grit, *Heads*, Metal Blade (+47)
- 5) Taproot, *Gift*, Atlantic/AG (+45)

### ma bell meltdown

3-1	ROB HALFORD	<i>Resurrection</i>	(Metal-Is/SRG)
1-2	IN FLAMES	<i>Clayman</i>	(Nuclear Blast)
2-3	IRON MAIDEN	<i>Wicker</i>	(Portrait/CRG)
5-4	KING DIAMOND	<i>House</i>	(Metal Blade)
4-5	VARIOUS ARTISTS	<i>NIB</i>	(Divine)
R-6	TAPROOT	<i>Gift</i>	(Atlantic/AG)
8-7	DISTURBED	<i>Sickness</i>	(Giant/Reprise)
D-8	HYPOCRISY	<i>Into</i>	(Nuclear Blast)
D-9	40 GRIT	<i>Heads</i>	(Metal Blade)
9-10	PANTERA	<i>Reinventing</i>	(Elektra/EEG)

## Pure Cyberspins

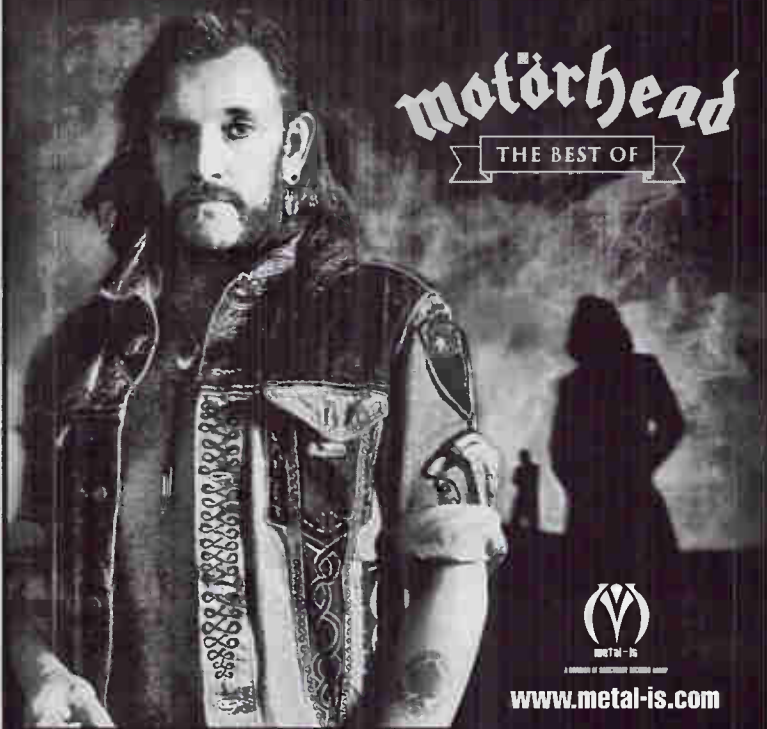
LW	TW	Artist	Title	Label	Plays	TW	Move	Cume/Adds
1	1	MISSION: IMPOSSIBLE	ALBUM	(Hollywood)	183	-12	195	4/0
2	2*	HALFORD	RESURRECTION	(Metal-Is/SRG)	169	3	166	4/0
3	3	IRON MAIDEN	BRAVE	(Portrait/CRG)	156	-6	162	4/0
5	4*	ALICE COOPER	BRUTAL	(Spitfire)	152	17	135	4/0
4	5	DEFTONES	WHITE	(Maverick)	146	-3	149	3/0
6	6	MOTLEY CRUE	HELL	(Beyond)	120	-4	124	3/0
9	7	DISTURBED	COMING	(Giant)	100	-4	104	2/0
7	8	TAPROOT	GIFT	(Atlantic/AG)	100	-8	108	3/0
8	9	NATIVITY IN BLACK	II	(Divine)	91	-14	105	3/0
D	10*	UNION UNDERGROUND	EDUCATION	(Portrait/CRG)	89	0	89	2/0

fmqb august 25, 2000

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OVERKILL "BLOODLETING"  
ENTOMBED "UPRISING"  
ANNIHILATOR "CARNIVAL DIABLOS"

Even though Megadeth have finished their new album, it won't be released for a while due to their split with Capitol Records. Dave Mustaine says there was nothing really wrong with the way Capitol records did business, just that it was time to move on. Their last release on Capitol records will be a Greatest Hits compilation called *Capitol Punishment*. The band is currently searching for a label to release the new studio album. Two songs from the finished album will be taken and released on the Greatest Hits album.

System Of A Down frontman Serj Tankian is flexing his political muscle to rally behind his people. In a letter posted on the band's Web site ([systemofadown.com](http://systemofadown.com)), Serj mentions that the band will be playing a benefit concert on November 4, and wants to draw attention and provide funds for legislation in Congress about the Armenian genocide. His letter explains that between 1915 and 1923, over 1.5 million Armenians were slaughtered by the Turkish government, a fact they deny to this day. Profits from the show they play will be donated to the Armenian National Committee of America, a political organization that lobbies Congress for acknowledgment of the Armenian Genocide. Go to the site for more info.

Last Sunday (20) at famed Brooklyn club L'amour, Nile and Cannibal Corpse played, and had a special guest in attendance. Icelandic goddess Bjork was seen bobbing her head to Nile! When she was approached by Relapse's Pellet, she explained that a friend of hers was really into the band, and that she was into extreme music. No word on whether she made it into the pit.

Some great Metal bands are releasing new material on Metal-Is/SRG in the coming months. C.O.C.'s debut on Sanctuary Records, *America's Volume Dealers*, is being sent everywhere on 9/26. Overkill is releasing two tracks from their new studio album, *Bloodletting*, on 10/3, the full CD add date is 10/24. Entombed's new CD, *Uprising*, is being mailed out on 10/10, and Annihilator's new CD, *Carnival Diablos*, is being mailed out on 10/17. In other Metal-Is news, Halford's *Resurrection* has just been issued in a limited edition CD box set that includes a poster and a postcard. If you're hell bent for vinyl, the albums also available in that format.

Endo, who many of you have heard about and some of you are playing on your shows, have just signed with Columbia Records. There will be a re-issue of *Evolve* sometime later this year.

Some of you might not have heard that Unsane has called it quits. Chris is now in Cut Throats Nine who have just released a single on Reptilian Records and will soon issue *Man's Ruin*, their debut full-length record. Vinnie is busy with his tattoo shop and will be touring with Foetus. Dave is currently playing with Player's Club.

Art Asylum, the company that made the giant sized KISS dolls, is about to release 12 Iron Maiden "Eddie" dolls ranging between 18 and 24 inches tall. An Eddie for each album cover will be released. They should be in stores by Christmas, so start making that list a little early.

WVBR/Ithaca Metal Director Carl Schmidt is doing a huge giveaway on Labor Day weekend and needs lots of cool or weird stuff, preferably CDs, before September 2<sup>nd</sup>. Contact him at <http://wvbr.com> or at Carl Schmidt, PO BOX 224, Ovid, NY 14521-0224, USA.

### Going For Adds:

Motorhead, *The Best Of Motorhead* (Metal-Is/SRG)  
Nothingface, *Violence* (TVT)  
Various Artists, *Loud Rocks* (Loud/Columbia)  
Tony Iommi, "Goodbye Lament"/"Time Is Mine" (Divine)  
Spineshank, *The Height Of Callousness* (Roadrunner)  
Pissing Razors, *Fields Of Disbelief* (Razoras)  
One Minute Silence, *Fish Out Of Water* ep (V2)  
Mudvayne, *L.D. 5.0.* (Epic)  
Supershine, *Supershine* (Metal Blade)  
Eighteen Visions, *Until the Ink Runs Out* (Trustkill)

# MODERN ROCK

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# modernROCK

## Top 50 Airplay

August 15 - 21, 2000

LW	TW	Artist	Track	Label	TW	Move	LW	2W	3W	Cume/Adds
1	1*	PAPA ROACH	LAST	(DreamWorks)	2634	8	2626	2396	2381	75/0
3	2*	SR-71	RIGHT	(RCA)	2404	43	2361	2205	2033	77/0
2	3	R/H/C/PEPPERS	CALIFOR...	(Warner Bros.)	2281	-282	2563	2596	2611	70/0
5	4*	DEFTONES	CHANGE	(Maverick)	2252	36	2216	2143	2095	78/0
4	5	EVE 6	PROMISE	(RCA)	2184	-107	2291	2259	2250	75/0
6	6*	INCUBUS	STELLAR	(Immortal/Epic)	2099	75	2024	1763	1650	76/1
10	7*	WHEATUS	TEENAGE	(Columbia/CRG)	1737	173	1564	1305	1028	65/2
8	8	3 DOORS DOWN	KRYPTONITE	(Republic/UMG)	1607	-135	1742	1880	2194	48/0
9	9	A PERFECT...	JUDITH	(Virgin)	1569	-102	1671	1776	1922	60/0
7	10	EVERCLEAR	WONDERFUL	(Capitol)	1495	-311	1806	1854	2066	52/0
12	11*	3 DOORS DOWN	LOSER	(Republic/UMG)	1448	95	1353	1139	893	67/1
14	12*	DISTURBED	STUPIFY	(Giant/Reprise)	1413	92	1321	1210	1130	60/0
33	13*	FUEL	HEMORRHAGE	(Epic/550 Music)	1336	689	647	209	0	69/4
11	14	STONE TEMPLE...	SOUR	(Atlantic/AG)	1313	-202	1515	1751	1934	47/0
17	15*	RAGE AGAINST...	TESTIFY	(Epic)	1296	104	1192	982	683	63/0
13	16	VERTICAL...	GOD	(RCA)	1211	-95	1306	1253	1243	47/0
16	17	CREED	WITH	(Wind-up)	1196	-66	1262	1392	1466	37/0
19	18*	NICKELBACK	LEADER	(Roadrunner)	1186	2	1184	1068	967	50/2
21	19*	OPM	HEAVEN	(Atlantic/AG)	1137	103	1034	910	753	49/1
15	20	LIMP BIZKIT	TAKE	(Hollywood)	1129	-133	1262	1408	1447	48/0
18	21	BT	NEVER	(Nettwerk/Capitol)	1121	-49	1170	1122	986	56/0
20	22*	8STOPS7	QUESTION	(Reprise)	1067	18	1049	833	764	50/3
30	23*	VAST	FREE	(Elektra/EEG)	994	323	671	243	154	67/4
24	24*	MXPX	RESPONS...	(A&M)	966	76	890	864	788	53/0
25	25*	LIVE	THEY	(radioactive)	826	3	823	762	689	41/0
23	26	KORN	SOMEBODY	(Immortal/Epic)	816	-75	891	848	787	52/0
22	27	METALLICA	DISAPPEAR	(Hollywood)	804	-162	966	1057	1189	31/0
32	28*	DANDY WARHOLS	BOHEMIAN	(Capitol)	776	148	628	603	463	49/3
26	29*	P.O.D.	ROCK	(Atlantic/AG)	771	16	755	688	675	47/1
27	30*	GODSMACK	BAD	(Republic/UMG)	765	43	722	731	718	38/0
31	31*	SUM 41	MAKES	(Big Rig/Island)	706	48	658	553	509	45/1
38	32*	DEXTER FREEBISH	LEAVING	(Capitol)	672	123	549	402	300	40/3
28	33*	VIBROLUSH	TOUCH	(V2)	668	8	660	594	528	42/2
42	34*	BARENAKED...	PINCH	(Reprise)	654	177	477	133	8	35/1
37	35*	THIRD EYE BLIND	DEEP	(Elektra/EEG)	629	79	550	472	499	32/0
35	36	STIR	CLIMBING	(Capitol)	581	-23	604	588	539	27/0
29	37	MATCHBOX TWENTY	BENT	(Lava/AG)	574	-101	675	821	846	21/0
D	38*	FOO FIGHTERS	NEXT	(Roswell/RCA)	521	410	111	60	39	46/12
D	39*	HARVEY DANGER	SAD	(London/Sire)	493	149	344	80	57	38/9
47	40*	KID ROCK	WASTING	(Top Dog/Lava/AG)	477	56	421	281	118	25/0
39	41	MOBY	PORCELAIN	(V2)	471	-40	511	653	746	20/0
34	42	PEARL JAM	LIGHT	(Epic)	470	-117	587	677	735	23/0
D	43*	QUEENS OF...	LOST	(Interscope)	463	76	387	328	277	34/7
49	44*	MARVELOUS THREE	SUGAR	(Elektra/EEG)	457	46	411	311	199	29/0
36	45	BLINK 182	SONG	(MCA)	439	-120	559	712	770	21/0
40	46	NINE DAYS	ABSOLUTELY	(Epic/550 Music)	439	-35	474	639	626	18/0
D	47*	INCUBUS	PARDON	(Immortal/Epic)	417	27	390	518	563	19/0
D	48*	CAVIAR	TANGERINE	(IDJMG)	389	72	317	251	126	26/1
45	49	LIMP BIZKIT	BREAK	(Flip/Interscope)	386	-61	447	523	544	17/0
D	50*	GOOD CHARLOTTE	LITTLE	(Epic)	375	61	314	236	57	32/4

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. ORGY** 54 adds  
"Fiction (Dreams In Digital)" (Elementree/Reprise)  

- 2. EVERCLEAR** 31 adds  
"AM Radio" (Capitol)
- 3. FOO FIGHTERS** 12 adds  
"Next Year" (Roswell/RCA)
- 4. A** 11 adds  
"Monkey Kong" (Mammoth)
- 5t. (HED) PLANET EARTH** 9 adds  
"Bartender" (Jive)  
**FLAK** 9 adds  
"Tune In" (Restless)  
**HARVEY DANGER** 9 adds  
"Sad Sweetheart Of The Rodeo" (London/Sire)
- 8. A PERFECT CIRCLE** 8 adds  
"3 Libras" (Virgin)
- 9. QUEENS OF THE...** 7 adds  
"The Lost Art Of Keeping A Secret" (Interscope)
- 10t. FUEL** 4 adds  
"Hemorrhage (In My Hands)" (Epic/550 Music)  
**GOOD CHARLOTTE** 4 adds  
"Little Things" (Epic)  
**VAST** 4 adds  
"Free" (Elektra/EEG)  
**ZEBRAHEAD** 4 adds  
"Playmate Of The Year" (Columbia/CRG)  
**FACE TO FACE** 4 adds  
"Disappointed" (Beyond)

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

### Top Ten Singles

ARTIST	SONG	LABEL
1. At The Drive-In	"One Armed Scissor"	(Grand Royal)
2. Orgy	"Fiction (Dreams...)"	(Elementree/Rep.)
3t. A	"Monkey Kong"	(Mammoth)
Elastica	"Mad Dog"	(Atlantic/AG)
De La Soul	"Squat"	(Tommy Boy)
6Gig	"Hit The Ground"	(Ultimatium)
7t. System Of.../Wu Tang Clan	"Shame"	(Columbia/CRG)
Dynamite Hack	"Anyway"	(Universal/UMG)
Sunna	"Power Struggle"	(Astralwerks/Virgin)
10. Vast	"Free"	(Elektra/EEG)

### TOP TEN ALBUMS

ARTIST	ALBUM	LABEL
1. Various Artists	Loud Rocks	(Columbia/CRG)
2. At The Drive-In	Relationship Of ...	(Grand Royal)
3. The Vandals	Look What I Almost...	(Nitro)
4t. A	A Vs. Monkey Kong	(Mammoth)
De La Soul	Art Official Intelligence	(Tommy Boy)
6. Elastica	The Menace	(Atlantic/AG)
7t. The Dandy Warhols	Thirteen Tales From...	(Capitol)
Slipknot	Slipknot	(Roadrunner)
9t. Sunna	One Minute Science	(Astralwerks/Virgin)
Mephisto Odyssey	The Deep Red...	(Warner Bros.)



# modernMUSIC PAGE

## modernmovers



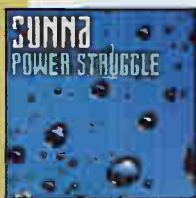
### #1 modern

**Papa Roach, "Last Resort" (DreamWorks)** Papa Roach maintains the top position on our chart again this week collecting 2634 spins on 75 stations. There's no denying the staying power of this track and its near invincibility on the Rock sales charts. Look for the follow-up, "Broken Home" to light up the request lines and race up the chart this Fall as well.

**Fuel, "Hemorrhage (In My Hands)" (Epic/550 Music)** Leaping 33-13\*, Fuel's latest should be at or near the top of the chart in no time at all. Sixty-nine stations spun it 1336 times, with huge increases at 40 stations. Need we say more?

**Good Charlotte, "Little Things" (Epic)** Good Charlotte makes its debut on the Modern Rock Top 50 Airplay chart this week tallying 375 spins on 32 stations. Nice adds at WRAX, WEDG, WEJE, and WHTG should help further this great track's cause. Also on at WHFS, WPLY, WAQZ, 89X, WARQ, WHMP, WJBX, KMBY, WFNX, Q101, KPNT, WXDX, KEDJ, and WPBZ.

**VAST, "Free" (Elektra/EEG)** "Free" continues to surge up the chart, this week moving 30-23\*. Great adds at WPLY and CFNY, along with increased airplay KTBZ, KNRK, WEND, WROX, WXNR, KDGE, KROQ, KXPK, and WPLA, place VAST amongst the format's elite. This is an incredible song that most feel will perform incredibly well for weeks to come. Pay it the respect that it deserves.



**Sunna, "Power Struggle" (Astralwerks)** The more we listened to this track this week, the more we were inclined to believe that if played properly, it could be huge. It's a perfect choice for virtually any station in the format. Chunky guitars, serious rhythms and an in-your-face chorus should be all the justification you need to put it into rotation. Already spinning at WXSX, WFNX, KMBY, WHMP, WPBZ, KTEG, WBCN, WNFZ, KWOD, KPOI, and Q101.

**Orgy, "Fiction (Dreams In Digital)" (Elementree/Reprise)** A job well done this week by Phil Costello, Bob Divney and Todd Sievers as Orgy runs away with top Most Added honors (54 adds). As most of you know by now, this track is a smash, plain and simple. It's a song that reveals its superiority inside of 10 seconds. Look for a huge debut on the spins chart next week. New everywhere.

**Harvey Danger, "Sad Sweetheart of the Rodeo" (London/Sire)** It's only a matter of time before most, if not all of you are playing this track. Week by week, more stations are becoming believers and investing spins in this catchy, brainy and altogether irresistible track. Make this great band and Bill Carroll happy and put it on the air. New adds this week at WPLY, KPOI, WPBZ, WRAX, WZPC, KXRK, and WLIR. Already on at 99X (31x), KNDD (26), KTBZ (25), Q101 (24), KDGE (21), WEDG (21), KNRK, WAVE, WGRD, WBCN, and WPLA.

**Queens Of The Stone Age, "The Lost Art Of Keeping A Secret" (Interscope)** Count seven more stations converted to "The Lost Art Of Keeping A Secret" - although it's not much of a secret that this song completely rocks. It'll grow on you like a fungus (dumb cliché, but it fits). It's a pretty sure thing that it will grow on your listeners pretty quickly as well. Major airplay at WROX, 89X, KKND, KTEG, Q101, 91X, Live 105, KROQ, WXRK, WEDG, and WBCN. 47\* debut, 463 spins on 34 stations.

**A, "Monkey Kong" (Mammoth)** Be sure to pay close attention to this band, they encompass all that is currently working on 95% of Modern Rock radio. Their live shows are electrifying and their debut album is damn near flawless (that should help convince you as well). Pete Rosenblum and Tommy Delaney's first project at Mammoth is a beauty, so show 'em some love. New this week at KFMA, KMBY, KWOD, WGRD, WBER, WKRL, WNFZ, WSUP, WXSX, KRAD and Music Choice.

**Zebrahead, "Playmate Of The Year" (Columbia/CRG)** Solid support at KNDD, KDGE, KMBY, WRAX, WKRL, KACV, KCXX, KHLR, WXSX, KFMA, KNRK, KXRK, and WCYY has this song threatening to debut next week. As well it should - it's a really catchy track about a very relatable subject (wink, wink, nudge, nudge). By the way, the uncut video should win an award.

## modernpriority



### Green Day "Minority" (Reprise)

Ummm... uh.... no-brainer... home run... huge... one-listen... errrr... smash... really, really big smash... uh... monster... O.K., you get the picture. On everywhere already. From the soon-to-be-multi-platinum new CD, *Warning*.

## available for airplay

8.28-29

6 Gig, "Hit The Ground" (Ultimatum)  
A Perfect Circle, "3 Libras" (Virgin)  
Bottlefly, "Got 2 B Luv" (Universal/UMG)  
Collapsis, "October" (Universal/UMG)  
Cypress Hill, "Can't Get The Best Of Me"  
(Columbia/CRG)  
Dum Dums, "Everything" (MCA)  
Dynamite Hack, "Anyway" (Universal/UMG)  
Green Day, "Minority" (Reprise)  
Liquid Gang, "Closer" (Atlantic/AG)  
Linkin Park, "One Step Closer" (Warner Bros.)  
Ninedays, "If I Am" (Sony/550 Music)

9.4-5

Creed, "Are You Ready?" (Wind-up)  
Limp Bizkit, "My Generation" (Interscope)  
Mest, "Drawing Board" (Maverick)  
Supergrass, "Moving" (IDJMG)  
Vallejo, "Into The New" (Epic/550 Music)



are you a sucker for a great song?

# DUMDUMS "everything"

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# modernCROSSROADS

## Showtime

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

- 8/27 WEDG/Buffalo *Edgefest 7* at La Salle Park featuring The Mighty Mighty Bosstones, Papa Roach, Goldfinger, The Sheila Divine, Eve 6, Harvey Danger, Fenix TX, Nickelback, Mest, and Sum 41, along with the Mary's Lounge Buffalo Stage.
- 9/10 KROQ/Austin *101Xfest* at Auditorium Shores featuring Cypress Hill, Everlast, Kottonmouth Kings, The Nixons, Wheatus, and more bands TBA.
- 9/14 WZPC/Nashville *Buzzfest 2000* at AM South Amphitheater (capacity 17,200) featuring Everclear, Everlast, Fuel, Eve 6, P.O.D., Marvelous 3, Sum 41, Dynamite Hack, Nickleback, U.P.O., Full Devil Jacket, and Cowboy Mouth.
- 9/16 WEND/Charlotte *End Of Summer Weenie Roast 6* at the Blockbuster Pavilion featuring Everclear, Papa Roach, Everlast, Fuel, Eve 6, The Cult, Dexter Freebish, Missing Persons, Collapsis, Stir, 2 Skinnee J's, Angie Aparo, and Peter Searcy.
- 9/17 KFRR/Fresno *Birthday Bash 5* at Wild Water Adventures featuring Weezer, Fenix TX, Crazy Town, Snake River Conspiracy, Zebrahead, and Sum 41.
- 9/23 KEDJ/Phoenix *That Damn Show!* at the Peoria Sports Complex featuring Papa Roach, Deftones, Orgy, MxPx, and P.O.D.
- 9/30 WRZZ/Indianapolis *X-Fest* at the Deer Creek Music Center featuring Stone Temple Pilots, Green Day, Fuel, Wheatus, Papa Roach, P.O.D., Disturbed, Kittie, and Kottonmouth Kings. Rick Rockwell of *Who Wants To Marry A Millionaire?* fame will be the emcee and stand-in as Best Man for a contest winner's on-stage marriage ceremony.
- KXRX/Salt Lake City *Big Ass Show v6.0* at the Utah State Fairpark featuring Everclear, The Mighty Mighty Bosstones, Goldfinger, Deftones, MxPx, and Dynamite Hack.
- 10/1 WNNX/Atlanta *Big Day Out* at the Lakewood Amphitheater (cap. 20,000) featuring Papa Roach, Stone Temple Pilots, Deftones, Green Day, Everclear, Travis, Eve 6, Incubus, SR-71, Mighty Mighty Bosstones, Stroke 9, Disturbed, and Linkin Park.



## 99X's Big Day Out 2000



The Sixth Annual 99X Big Day Out will take place at the Lakewood Amphitheater on Sunday, October 1. The massive show will showcase more than 21 bands on three stages. This year's line-up includes Stone Temple Pilots, Green Day, Deftones, Papa Roach, Incubus, Everclear, Stroke 9, Eve 6, Mighty Mighty Bosstones, Travis, SR-71, Disturbed, and Linkin Park. *Big Day Out 2000* will also include a festival area with vendor booths, games, a rock climbing wall and flight simulator. Net proceeds will benefit Angel Flight of Georgia. Angel Flight is a non-profit, volunteer pilot organization that provides free air transportation to America's health care agencies. Since 1983, Angel Flight has flown more than 6,000 missions, helping thousands of people gain access to medical treatment they might otherwise have been denied for lack of transportation. For additional information on 99X Big Day Out 2000 check out [www.99X.com](http://www.99X.com).

## X-files

**X-Spot:** As this year's official *Summer X-Games* station, Live 105/San Francisco did a fantastic job covering the event. Robert Earl checked in every hour with live updates from Pier 30 & 32 in San Francisco. For a full review of the competitions, go to [Live105.com](http://Live105.com) for complete interviews and outtakes with X-Games stars Willy Santos and Rick Thorn, as well as exciting pictures of various X-Games athletes taken by Earl. Congrats to Ron, Jay, Aaron and the staff of Live 105 on all-around great Summer 2000 Phase Two trends.

**Click The Vote:** KNDD/Seattle is letting its listeners decide on the Top 107 End Bands by letting them choose three bands from a lengthy list of candidates on the station Web site. All of the bands have or are currently spinning on the station. All Labor Day weekend, The End will play blocks from the Top 107 End Bands as voted by the listeners.

**VMA 2000 KROQ Style:** KROQ/Los Angeles is giving away a trip a day to see the MTV Video Music Awards in New York City on September 7. Winners will receive airfare, hotel accommodations and tickets to the awards to see Rage Against the Machine, Limp Bizkit, Moby, Stone Temple Pilots, Blink-182, Eminem, KoRn, Creed, Red Hot Chili Peppers

and more. Potential VMA ticket holders are asked to listen for selected VMA nominees and call into the station to win.

**Darkside Update:** WBCN/Boston Darkside subscribers are taking advantage of two 'BCN Internet-only promotions. On August 25, members can purchase Isle of Q CDs at any Boston-area Sam Goody location \$1.04. Darksiders also have first dibs on tickets to see the Union Underground live by e-mailing their name, address, and phone number to [underground@wbcn.com](mailto:underground@wbcn.com). The first 100 people to do so will win a pair of tickets to see the band in an all-ages show at Axis.

**A Perfect Picture:** Q101/Chicago's latest promotional brainstorm has 101 Club members vying for the chance to be A Perfect Circle's official photographer the night of their Riviera show. Listeners who sign-up for Q101's E-mail service, 101 Club, are registered to win a digital camera and an official photographer's pass to take pictures of the band in the pit at their Q101 show August 27. They'll also get to meet the band backstage. Pictures taken during the show will be featured on the A Perfect Circle website. Twenty runners-up will also receive copies of the new CDs from both A Perfect Circle and Sunna.



STP IN NYC - Bubbling with excitement, WXRK/New York's Tim Virgin takes a snapshot backstage with Stone Temple Pilots.



ROCK! - WXRK's Crazy Cabbie (left) and Cane pose with the K.I.D. backstage.

insider trading at [www.fmqb.com](http://www.fmqb.com)!

fmqb august 25, 2000

# TRADE SHOTS

## Photos from The 8<sup>th</sup> Triple A Summit

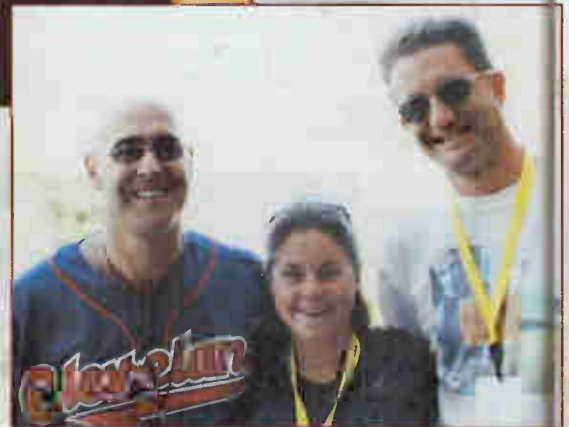
The 8<sup>th</sup> Triple A Summit was held in Boulder August 16-19 and once again, a good time was had by all!



(L-R:) KBXR's Mike Perry and IDJMG's John Rosenfelder



KMTT's Shawn Stewart and Chris Mays



Songlines Sean Coakley, KMMS' Michelle Wolfe, Virgin's Ray Gmeiner



SBR Creative Media's Scott Fricke and KFMU's Sam Scholl



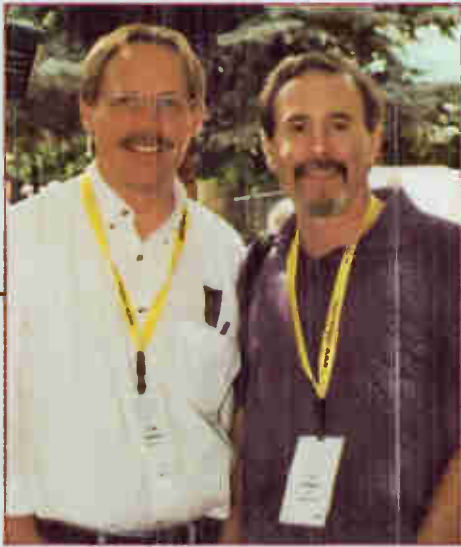
Interscope's James Evans, KFOG's Jude Heller and Dwight Walker



KFOG's Bill Evans and Vanguard's Art Phillips



WXRT's Norm Winer and WBOS' Shirley Maldonado



*PLAY's Tom Killoran and KBAC's Ira Gordon*



*Reprise's Alex Coronfly, Columbia's Trina Tombrink, WRNR's Alex Cortright*



*WXRV's Keith Andrews and Joanne Doody*



*WTTS' Marie McCallister and Virgin recording artist Teddy Thompson*



*Tone-Cool's Greg Reisch, WKZE's Andrew DiGiovanni, Blue Thumb's Jill Weindorf*



*WMVY's Barbara Dacey and WNCN's Jody Petersen*



*(clockwise from bottom left) WMKY's Paul Hitchcock, "Serious" Bob Laul, KSUT's Stasia Lanier, WCBE's Maxx Faulkner, WDET's Chuck Horn, Shanachie's Frank Ritchie, WFHB's Jim Manion, Maine Public Broadcasting's Sara Willis, WNCW's Mark Keeffe.*

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either come through this seismic change as one of the most powerful forces, or in a much-diminished role. But all of the media are in the same circumstance. The more radio can help you reveal yourself to others — by what you've heard — the more opportunistic their future will be. Like all industries, radio's seen incredible consolidation. There is now the opportunity to own a large share of a specific market, also a possibility at other media. In the past we all heard that television would kill radio, FM was going to kill AM, but that's not how it played out. As new media are introduced, the role of all media changes. The nimble-minded radio manager, who can visualize that their involvement with the future is changing, will work on that fact and discover and massage those differences. That manager has the best chance to win. Radio has to overcome, more than the other pre-Internet broadcast media does, the fact that it has historically been very geographically constrained. The future was always based on a Standard Metropolitan Statistical Area (SMSA) or an area of dominant influence — one of the traditional ways of looking at a market area. There are 350 SMSAs in the U.S. Where I live the SMSA is called Norwalk/Stamford. It runs from the Connecticut border through Fairfield County. We're in the area of dominant influence of New York City. Those are two traditional geographic markers of the markets. In this new world, a radio station can have five times as many listeners, none of whom live in the market area to which the radio station was originally licensed. When radio broadcasts to the ether, it changes their definition. We're already seeing 20 or 30 million downloaders from Napster being engaged to less geographic consequence. A 15-year-old in New York City, Houston, or Cherry Hill, NJ is apt to tell you their best friend lives in Sweden, even though they've never met, because

*Building an audience that is not geographically constrained may be the biggest change in the future.*

they e-mail each other regularly. There's no reason why the 15-year-old in Cherry Hill wouldn't be interested in programming that comes off the "radio" from South Africa, Buenos Aires, or Nashville. Building an audience that is not geographically constrained may be the biggest change in the future.

**Leaning how to respond to a global clientele.**

Changing your definition of community. Community in radio has been viewed by a geographic. Now that signal could be ubiquitous all over the world. Radio is now able to create a subject matter of interest and think of it from a global standpoint. There's no reason why you couldn't pick up listeners from all over the world.

**Doesn't this fly in the face of radio's longstanding tradition of localizing?**

Some will try to go both ways. The Ford Motor Car Company has announced they would like to end up being a \$500 billion business with 75 employees. In effect, they are going to outsource the entirety of what they are. The two things Ford will be interested in the future is the care and nurturing of their brand and the identification of emerging needs. They've spun a \$40 billion business called Visteon that actually makes their product. Visteon also makes product for General Motors, Daimler Benz and anybody else who would like to have a car assembled. Ford had to think very differently about their future to be able to make that kind of leap of faith. Use that as an analogy and you'll see that radio has to change its orientation of what it thinks it is relative to the future. The power of the radio station becomes the branding of what that station represents as an issue or a subject of interest to people in the future. There's no reason why a Talk station in Baton Rouge couldn't have as large an audience in New York City if the subject that they talked about was that compelling. The opportunities are immense.

**You can still serve locally and yet have a brand that can attract customers globally.** In that case, you would let go of serving local. But, there's as much opportunity to go local and focus exclusively on out-localing all the other media. Radio's history was in local.

**With consolidation, that's been changing.** Paradox is the ability to move in two directions at the same time without being inconsistent. The key relative to radio is that it's not one or the other of these that will have success, it's both. It's a movement towards a militant local or a move

towards no localization at all. In the middle is something called homogenization. Since radio has had so many areas of success from drama, music, sports, talk, and comedy — music being the most prominent format of radio over the last 50 years — we've seen homogenization as a result of consolidation. Playlists are identical, just like we're seeing architecture that's identical. If I blindfolded you and drove you around Nashville then put you on an airplane and flew to Denver and drove around, we wouldn't know the difference between the two from the signboards, the buildings, or the loop around the city. The



differences are the call letters and frequencies. People don't want homogenization. Napster has been appealing because it's breaking out of the record — and the four great record distribution listening companies, meaning the radio stations — and finding the things that are not being embraced by the establishment. The economics of consolidation tends to drive everything towards the middle. I'm suggesting the future lies at the end points of the distribution, whether it's ultra local or ultra global. The companies that will do that are more than likely *not* the four or five big companies that tend to have the power today.

**Because they can't afford to take as many risks?**

The people at the top tend to play to keep from losing. You play to win until you get to the Super Bowl and then you play to keep from losing. **Thomas Kuhn**, who went to his deathbed regretting ever having coined the phrase "paradigm shift," is not remembered for the most cogent part of that thinking: It's the people on top who

are the least likely to change. They like to keep things status quo – they have a vested interest. The world has changed so precipitously around them that if they persist in that approach then they will end up becoming the buggy whip manufacturers of the future. Great companies, like Clear Channel, are trying to consolidate to preserve what is the status quo. It will be the fringe people, in this case the people who are marrying radio and the Internet, who will persevere into owning the future.

#### How much will the Internet, satellite radio and wireless technology continue to impact radio?

It will grow exponentially. While today it may be small, 15 years from now the landscape may look completely different. Italy and Brazil, for example, have more wireless communication devices than wired. China, obviously, will skip a wired infrastructure; it doesn't make any sense to put it in in today's environment. The idea of a fixed wireless, originally the business proposition of the Sprint/MCI merger, is very much in sync with the future. The influence will be huge, and while it doesn't look like more than a pimple today, it won't take but 15 years for it to significantly change the texture of the industry.

#### What will impact radio more – the Internet, wireless, or satellite radio?

The Internet is a misrepresented technology. The Internet II is already into its beta-testing phase. Internet II is the next generation of the Internet where there is the ability of millions of connections to be going on at the same time. Napster gets a million hits a minute. Imagine that multiplied by 100 million, in effect, omnipresent, non-crashing systems.

#### Unlimited streams.

Correct. Without crashing the system. It used to be if you had 100 million trades a day on the Stock Market you'd crash the system — this was only five years ago. Now we're getting to the point of having a billion trades a day.

#### They've had to design ways of shutting down the market if it gets too hot.

But at the same time, they've also developed new systems that close only if you have ten billion trades a day. We went from 100 million to ten billion in five years by creating hardware and software combinations that allowed the system to not implode. That's comparable to Internet II. There are 1,800 satellites in space, and we're planning to launch ten times that number in the next ten years. It won't be long before there truly is a satellite equivalent of connectivity that is just as economically viable as the Internet. Satellite radio is a hugely viable option. When you look at wireless, Internet and satellite, the best question to ask is, "What did the Chinese historian say when asked the

significance of the French Revolution?" The answer is, "too early to tell." And it is too early to tell. Most people want what they want when they want it. We really don't care what the delivery system is, and we'll switch from one to the other. The solution in the end will see all of these integrated, with devices that will switch signals from any carrier at any time that allows you to get the show you want when you want it. Saturday night I was driving from Ann Arbor, Michigan to east of Youngstown, Ohio and listening to the *Prairie Home Companion*. As we lost the Ann Arbor station, we desperately began trying to find the Cleveland NPR. We want something that makes that switch automatically. You have to begin to think about yourself differently. The official Airline Guide that lists every flight from anywhere in North America to any city makes more money than all the domestic air carriers combined. The value of the information about a transaction has eclipsed the value of the goods or services being transacted. How we create wealth and value is changing. Radio has historically made its money by selling advertisers an audience. Now the audience information may be more valuable than the audience itself. Every baseball team in their quest for bigger and bigger audience has had promotions. The Minnesota Twins had Bobble Head Night, with one Bobble Head Doll for four tickets. Give them \$60 and your 12-year-old son gets a Bobble Head Doll. The next day, those Bobble Head Dolls were being sold on eBay for \$350.

#### What is the consumer benefit?

A musical example: Go to the Sony store at 56<sup>th</sup> & Madison Avenue, put on headphones on their kiosk and it asks you what you want to listen to. Being from Detroit, I said Bob Seger. I'm listening to Seger and it asks me, "Would you like to know who is playing rhythm guitar on this album? —Jeff Beck." I never knew that Jeff Beck collaborated with Bob Seger. Before you know it, the Sony store in New York sells \$100,000 a day in CDs, 40 percent more to every person than they anticipated buying. Fifteen percent more than the Virgin Megastore around the corner. It's because they're helping you know more about your musical interests than you could have known without having had the interaction. How does radio take advantage of helping the customers know more about themselves because of the interaction? That's one of the keys to unlock the Holy Grail of how broadcasting should look at the future. You make your money in different ways than you have. You have to be open to that concept of *thinking* before you can decide what approach to take. The San Francisco Giants sold every ticket only as season tickets when they opened their new stadium. Then they provided a new service to their new season tickets holders. They took all of the tickets fans didn't want to use and

Radio has historically made its money by selling advertisers an audience. Now the audience information may be more valuable than the audience itself.

became the broker for selling them. They took a 15 percent fee for the money they made back for you, which was more than you paid in the first place. Everybody wins. It's a whole new way of thinking about how to make money. This may become the biggest revenue producer for the San Francisco Giants. I'm using these as examples to show that the biggest change in radio will be that you won't necessarily make your money from selling advertising to people who want to reach an audience. It could be so bold as to be the exact opposite – selling those people the information about their customers.

#### How will radio adapt and evolve to the broadband revolution?

Take the Don Imus show as an example. He hasn't changed as far as what he talks about. But as a result of syndication and the marriage to a television property, MSNBC, as in Microsoft, that show will be in every media that it possibly can – like its own magazine, not just through streaming video and audio. Whether it's Howard Stern, Imus, Judge Judy or Sony, more companies will be presenting their brands in multiple media.

#### The Martha Stewart paradigm.

Sony and Cisco have launched magazines. One of the next great evolutions of radio could see an operator go to Proctor & Gamble and create a syndicated Proctor & Gamble World Radio Show. Sony is presenting itself as a media with their magazine. There's no reason why they couldn't have Sony Radio. Why not create a joint venture between Cap Cities or Clear Channel and the brand? That's a very viable evolutionary next step for radio.

#### Partnering with specific brands.

*People* magazine is opening a museum. The number one recreational activity out of the home in the world is going to museums. Success is going to come with the fusion of radio and fill-in-the-blank. That could be large corporations, labels, not-for-profits, even individuals. This is about asking the questions. You

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have to open yourself to the questions before you can develop the answers.

## What listeners is radio most likely to lose?

The young ones. Radio has been a bastion of youth and it's perhaps its most vulnerable spot. Radio is just as vulnerable as newspapers and television. There are a few points in the history of mankind where suddenly all the rules change. 500 years ago our ancestors went to bed knowing that the world was flat. The next morning they were suddenly told the world was round. No matter what they chose to believe, great fortunes changed. It's analogous to what's happening today. It's not the change of the industrial to the information, because the information society is already coming to a conclusion. It began 50 years ago and media accelerated dramatically, including radio, through those last 50 years. We're now coming into the post-information society where anybody can create any reality that they choose. **Marshall McLuhan** said the media is the message. Now, I am the media. You can become your own personal broadcasting studio. This is a six-person company. We get 10,000 visitors a month to our Web site. I have a reading list posted with 95 to 100 books. If you want to see what influences how we think, it's there. Pretty soon, we may want to put up the music that influences us, from Robert Johnson to Leon Russell. Now you say, "I like the way that guy thinks. I like the way the music he picks is synchronistic with what he thinks." The next thing you know, I'm attracting you to me as if I'm a radio station. I'm presenting myself to you through my media, and I have become my own media. One of the things I would do if I were in the radio business today is help people who like the same things find each other through me.

## It's recreating a community.

It's much deeper. Read the piece *The Future of Television*. I wrote that to a friend of mine as a gift when he became the Sr. VP/Marketing & Marketing Research for **NBC Entertainment**. It's as applicable to radio as it is to television. It's about presenting myself to you through my media manipulation. The biggest challenge facing radio is the ability to become an incredibly powerful brand. That's what Imus, Howard Stern, and **Martha Stewart** are. They've branded their own persona. The single greatest power that radio has is the ability for storytelling.

## To create word pictures.

Who are the dominant persons in the three great epochs of the industrial, the information and post-information society? In the industrial society it was the capitalist or the owner. The dominant person in the information society has been the celebrity. Television has been such a success because it has out-celebrity-ed radio. Some of the more dominant success sto-

ries of radio have been the building of celebrity — **Stern, Rush [Limbaugh], Imus, G. Gordon Liddy**. In the post-information society, the dominant individual will be the storyteller. The medium is built for it. This is a world where anything that is of great consequence gets copied at the speed of sound. The concept is called homophyly — the tendency of things when touching to become like what they touch. Social homophyly is anytime two cultures touch and take on the characteristics of that which they touch. This is why everybody in China looks like Americans, as far as the clothes they wear and the way they're trying to live. If you lined up teenagers from 25 countries, other than their facial characteristics, you couldn't tell where they were from. In a world of homophyly, anything that has great success is copied instantaneously. In a world where the drive is toward homogenization, the only way you can differentiate yourself is not with your goods or services, but with your story. Who are you? It's important to remember that a good storyteller tells a good story, but a great storyteller helps you find yourself in the story.

## How does this compare to the challenges that radio faced from FM and then television?

It's a much larger scale and of much greater consequence. The Microsoft suit was not about Microsoft being a bully, it was about whether or not the anti-trust laws were appropriate for the future. Just like the Napster litigation is about whether or not the intellectual property laws are appropriate for the future. This will result in questioning whether or not the communications laws are appropriate for the future. Radio and television are facing a different perspective on how the industry is regulated.

What are some ways — other than streaming their audio — that radio can use the Internet? To interactively collect information about their listeners. The building of metadata — putting two databases together — makes the information collected more than twice as valuable. **British Petroleum** owns a lot of convenience stores with gas stations and they want to know

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how and when you refuel your car and how you used your telephone in your car. When they put those two things together, they made more information than either database alone could reveal. That became hugely more valuable. Clear Channel, with 1,000 stations, may be better served in having all of their Web content and their stations driving towards one name. Say I live in San Antonio and I'm a Clear Channel listener. After traveling on a family vacation to Chicago I could plug into my Clear Channel people there who would then get me all sorts of information, goodies, insights, and activities.

## How can radio fight consolidation homogenization?

They can't fight consolidation, but they can fight homogenization. Consolidation is really the economics of the information society. In my last book I wrote about why the information society is concluded and the post information society has begun. If I'm correct, this would be the fifth great epoch in the four-million-year history of humanity, going all the way back to Lucy, the first bipedal human ancestor. Each of these great epochs has a driving dominant person or process. Today, in the post industrial, or in the information society, it has been process economics. It's been about building processes. It was about driving out the inefficiencies, and that's why we've gotten to this consolidation age. It's not just the radio industry. It's automobiles, beer, steel companies, toys, and the telephone industry. And customer service suffers. I consider it to be a paradox. The lower the unemployment rate, the lower the customer service effort. Because you can say "screw this job, I can get another one tomorrow." Using air travel as an example helps explain what I mean. There are too many people with too much money, which means anyone on the margin can fly. We're are so awash in money, that we've made air travel available to anybody. The business traveler will pay a premium to be where they want when they want. As you keep adding people into the system who can fly on the discounted fare, we've added so many people the system can't handle the traffic. No matter how much more I'm willing to pay, I'm always going to be sitting on the runway because it's not going to work.

## What business philosophy should radio adopt in this new age?

What is the essence of the belief of the station? When you know who you are, it's like an attractant. We are desperate to be in the company of people who know who they are. Be, and the money comes to you. Great companies that have stood the test of time don't make their principle source of revenue from the goods and services that caused them to be in business in the first place. **General Electric** was originally a power company; today 40 percent of its rev-



*Radio has the opportunity to be even bigger, as much as twice as their overall market share of media consumption and, at the same time, I see them also being able to have half of their market share.*

enue is financial services. Motorola, stood for motoring and vic-trolas, they haven't made a car radio in 35 years. I can guarantee you that Nokia did not make a cell phone 190 years ago when they began. If you once built your business on the concept of being local, minimize erosion by helping your listeners find people like themselves – locally and all over the world.

**Where do you see radio ten years from now?**

Radio has the opportunity to be even bigger, as much as twice as their overall market share of media consumption and, at the same time, I see them also being able to have half of their market share of overall media consumption. Either way they'll still be a piece of the puzzle.

**Both the music industry and radio have been accused of being slow to embrace the new technology. What advice would you give?**

For both, the best advice is to practice beginner's mind, which is to unlearn what you currently know. Not discard it, but unlearn it so you can rethink your future from a different perspective.

**How do they unlearn their current methods of operation?**

Beginner's mind is a Zen concept. The guy who built the offshore oil platform in the North Sea was the most experienced petroleum exploration engineer in existence. He was lured away from Shell by Chevron to find a way to get out the oil they discovered in the Gulf of Mexico, which was about eight times deeper than the in oil the North Sea. He realized that the derrick he built in the North Sea was built on a concept of rigidity that could withstand anything that Mother Nature could throw against it. To replicate that in the Gulf of Mexico he'd have to build oil derricks the equivalent of about four World Trade Centers, which the physics wouldn't allow. He had to unlearn his previous approach. He built something that moved with the sea, like a spider's body, the legs being eight cables so the platform itself moved 300 meters in every direction. He unlearned.

**What is going to happen to the record industry with applications like Napster?**

Depending on the court rulings, many of the Napster fans will go underground. You will not stop the ability of people to swap files. It will be done in a less organized way, will reach critical mass and continue to grow. The record companies are in greater danger than the radio industry. They've reached the point of pissing off their constituents, meaning the buyers. Everybody knows that CDs costs much less than the price charged to produce and we don't like being gouged. There is a very sensitive vendetta response against them that is not just the consumer dissatisfaction that the radio industry is experiencing. It gets exacerbated by the fact that they have had a lock on what gets to be sold. This environment will see the potential of many new, and

what will become very successful, alternative labels emerging in the next fifteen years. It's cyclical and not uncommon.

**Studies have proven that kids using Napster are buying more music.**

It's a delicious paradox. A phenomenon, a lifestyle metric that we've identified, is called the aficionado lifestyle. Everybody is an aficionado. All you have to do to be an aficionado is overspend your time or energy in any area. My daughter is a Pokemon aficionado. The music aficionado doesn't want to have a copy of *Manassas* by Stephen Stills. They want to have a copy of every concert. Like the Deadheads would be able to tell you the Cincinnati version versus the Des Moines version versus the Denver version of "Casey Jones." One of the first people to figure this out is still one of the biggest draws ever in live concerts – Jimmy Buffett. The Napster user is, or wants to be, a music aficionado so it drives them to want more, not just what they can get free.

**Is it likely that we'll see more and more artists eschewing label relationships to market their own work online?**

You've already seen some bellwethers, and not just in music, with David Bowie but also in the printed word with Stephen King.

**What can record labels do to make themselves more valuable to both the artists and consumers?**

According to the artists, they can stop screwing them. It's more than David Bowie selling bonds on the future of his business or Stephen King putting his material online. It's not the artists against the label it's everybody against everybody. The resolution will be when everybody chooses to work with everybody. The biggest appeal of Napster isn't about getting music for free. There are two times in my life that I never want relive. The first was 8-track versus cassette and the second was Beta versus VHF. I don't want to buy into a technology that becomes obsolete. There's been a history of the obsolescence of technology; we were born into an age of planned obsolescence.

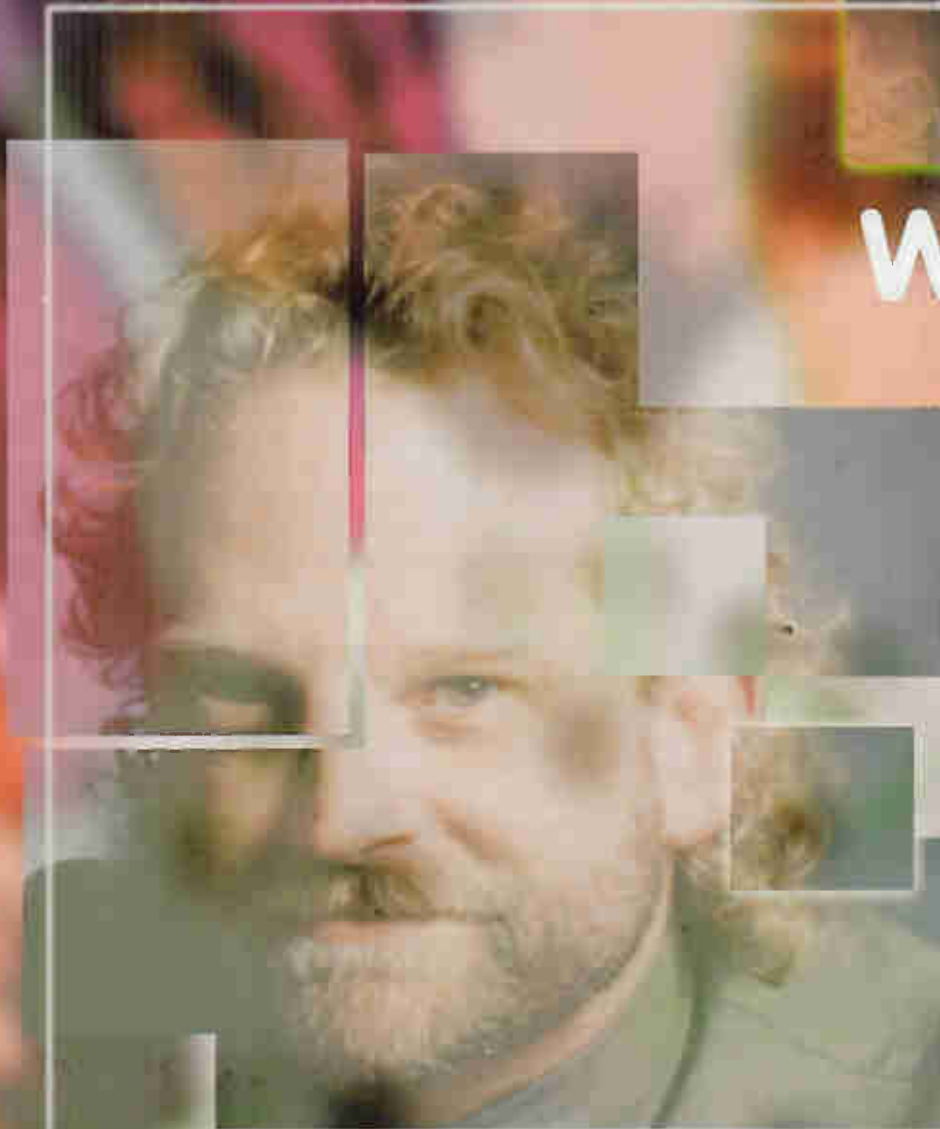
**Will there be fallout from all the industry consolidation?**

There can potentially be fallout for both sides of the industry – and to the artists. Both the radio and record industries have to learn to work together in the new business climate to prevent the customer from going elsewhere. Everybody is susceptible to potential fallout.

**How can radio and records work together to strengthen both, given the new business climate?**

The starting point would be to collectively and individually go to the point of "beginners mind" and start over. Don't throw away the old model. For example, Kodak's future is not in silver haloid film and so they need to figure out how to become a digital imaging company without killing the revenue producer. One of the ways for radio and the music industry to re-learn business is collectively. I don't believe that's collusionary. Taking teams of people who aren't responsible for the day-to-day current revenue production and thinking it through together without having to look at it in the context of its ramifications to today. Temporarily separate the development of your future from the people who are currently running your day-to-day.

*Watts Wacker's email address is; [watts.wacker@firstmatter.com](mailto:watts.wacker@firstmatter.com). Visit FirstMatter on the web at <http://www.firstmatter.com>.*



# Watts Up?

*Anyone who hasn't realized by now that we're in the midst of a time of societal and economic change that rivals the Industrial Revolution has been living under a rock. Both the broadcasting and recording industries are scrambling to come to grips with new technologies and burgeoning competition from areas undreamed of just ten years ago.*

*Futurist Watts Wacker is the CEO of FirstMatter LLC, an organization designed to help companies bring the future to their organizations. FirstMatter is about bringing the truth of the future to disparate businesses and teaching leaders how to think and operate in ways that prepare them for change and enable them to make necessary adjustments. "The journey is always a dance with the future," reads one of the inserts in the company's press kit. Awareness of the future, involvement with the future and intimacy in the future should be the goals of any far-sighted organization, the company espouses.*

*Wacker is a lecturer, best-selling author, political commentator, and social critic. He's been the futurist at SRI International, the legendary Menlo Park think tank, and he also spent ten years as the resident futurist at the preeminent social research organization, Yankelovich Partners. He even owned an AM-FM combo between Corpus Christi and San Antonio until 1979. We had a fascinating and lengthy conversation with Wacker early one recent Monday morning about where we're headed and where we should be headed.*

By Sybil McGuire

## Up Close with Futurist Watts Wacker

With the Internet and other new media becoming stronger on a daily basis, how should the radio industry proceed?

The biggest influence on the shape of the media will be the movement from the "stuff-centric life" to the "media-centric life." As we exit an industrial world economy, lifestyle and zeitgeist, the role that has been played by our possessions is going to be played by the media. We used to reveal whom we were to people by what we owned, what cars we drove, what labels were on our clothes, where we lived, and what colleges we attended. Now we're revealing ourselves to the world based on the media that we manipulate. People who hadn't seen the last episode of *Seinfeld* didn't want to go to work the next day because they felt they'd be ridiculed.

Madeleine Albright's competency was questioned by the *Los Angeles Times* after she said *Titanic* was a crummy movie in an Op Ed piece. It will be the same for radio as it is for the movies, television, wireless, or the portals. Radio is at a point where all bets are off. It will

*continued on page 52*



# AC/DC

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