



March 9, 2001

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3/29 GREENSBORO, NC
3/31 CHARLOTTE, NC
4/1 RALEIGH, NC
4/3 DAYTON, OH
4/4 COLUMBUS, OH
4/6 CLEVELAND, OH
4/8 CHICAGO, IL
4/9 MINNEAPOLIS, MN
4/11 DENVER, CO
4/12 SALT LAKE CITY, UT
4/14 LOS ANGELES, CA
4/16 LONG BEACH, CA
4/17 SACRAMENTO, CA
4/19 PORTLAND, OR
4/20 SEATTLE, WA
4/23 VANCOUVER, BC
4/25 EDMONTON, ALBERTA
4/26 CALGARY, ALBERTA
4/28 WINNIPEG, MANITOBA
4/29 FARGO, ND
5/1 MADISON, WI
5/2 DETROIT, MI
5/4 BOSTON, MA
5/5 PHILADELPHIA, PA

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52

Over 125,000 Scanned - 9,789 Scanned This Week
#2 On The Heatseekers Chart - #135 On *Billboard* Top 200

BETTER MUSIC THROUGH CHEMISTRY.

 **2** #1 With 44
 Spins In
 Blowtorch
 Rotation
 And

 **hand picked**



3 Spins
This Week
On *Return*
Of The
Rock



Just Added At:

WYSP WXTB
KAZR KRTQ
WRXR KILO
TK101 WRUF

Already On:

WAAF (21x)
WCCC KPNT
WNOR WNVE
WTPT KRQC
WQBK

SOLD OUT
WEST COAST
HEADLINING TOUR

		Mu	Dv	Ay	Ne		
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DIG.

FROM THEIR DEBUT ALBUM **L.D.50.**

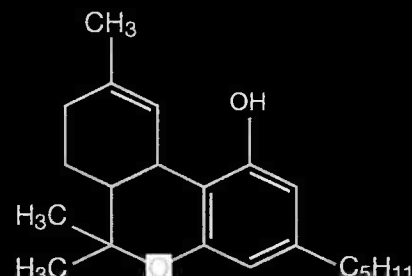


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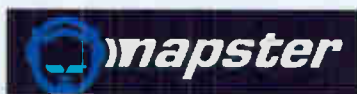
Produced by: **GGGarth & Mudvayne**
 Executive Producers: **Steve Richards, M. Shawn Crahan**
 Management: **Chuck Toler** **Anger Management**



Judge Gives Napster 72 Hours To Get Copyrighted Material Off Its System

On Tuesday (3/6), Judge Marilyn Hall Patel ordered an injunction against Napster, giving the file-sharing service 72 hours to remove all copyrighted material from its system. The injunction, rewritten at the request of the 9th Circuit Court of Appeals, asks the record labels to identify the title of the song, artist, and the file containing the copyrighted material. Once notified, Napster has three days to remove the material in question.

"We are gratified the District Court acted so promptly in issuing its injunction requiring Napster to remove infringing works from its system," RIAA President/CEO Hilary Rosen gloated. "We intend to provide the notifications prescribed by the Court expeditiously, and look forward to the end of Napster's infringing activity."



Patel also said Napster and the record labels must use "reasonable means" to identify variations in file names of copyrighted material and that Napster is responsible for comparing its files against the lists provided by the record industry. The company must also accept notification from the RIAA of upcoming releases from artists that may be pirated over the Internet and take steps to block those files as well. Finally, Napster must notify the RIAA and the Court within five days of its compliance with the injunction. While both Napster and the recording industry are allowed to request another court hearing if they have problems complying with the order, any such requests would not stay the injunction.

"We will continue to press our case in court and seek a mediated resolution even as we work to implement the Court's order," Napster CEO Hank Berry said. "We will continue to seek a settlement with the record companies and to prepare our new membership-based service that will make payment to artists, songwriters and other rights holders."

Rep. Billy Tauzin (R-LA) told a digital-music conference audience that he agrees with the ruling but believes the music industry will have to deal with song-swapping technology sooner or later.

"The recording industry has not seen the end of Napster or Napster imitators or Napster look-alikes, and this battle will go on and on until the industry finds a way to live with this new

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20-year KSHE Vet Al Hofer Cut Loose as Emmis-St. Louis Downsizes

Emmis has made some major changes at its St. Louis cluster, which have led to the dismissal of nine employees. The biggest shock is the exit of 20-year KSHE veteran APD/MD Al Hofer.

Emmis-St. Louis Sr. VP/Market Manager John Beck tells *fmqb* the elimination of nine positions from their five-station cluster was necessary to improve profit margins, eliminate redundancies, and promote synergies.

"We have to get the cluster to produce the profits the company is expecting," Beck said of the first major downsizing since Emmis consolidated with Sinclair in the Gateway City last fall. "Most clusters in comparably-sized markets are producing 40 to 50 percent profit margins. We were lower than that. We regret having to let people go to get this done but we didn't see any other way to go."

Also exiting KSHE are GM David P. Kelley, Promotion Director Carl Middleman, Assistant Production Director Brian Hartman, overnight host K.C. Clarke, and weekend talent Peter "The Shirt" Matusak. In addition, Classic Hits KIHT night host Michelle Kent and overnight talent Jonnie King exit, as does '80s-formatted WMLL Promotion Director Kyle Myers.

Ousted staffers were offered extended severance and benefits packages, Beck says, along with the services of Right Management, which

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Tom Morello Talks Cornell With WLZR... Metallica Bares All In Playboy... Dave Matthews Band Sells A Lot Of Albums
Details In *Music News*, starting on Page 22.

I Want My DAB: On-Demand Radio To Debut In U.K.

To many within the broadcasting industry in the United States, the rules and regulations which British broadcasters have to adhere to seem, for lack of a better term, completely foreign. Only one station in each market is allowed to broadcast a specific format? Companies can only own two FM's in any one market? Is there really a difference between "chips" and "fries?" These are all things that puzzle U.S. broadcasters when they gaze across the ocean, but the country's unique broadcast regulations have managed to successfully put it at the forefront of Digital Audio Broadcasting (DAB) technology. In fact, while the format has yet to make a substantial impact in North America, the first commercial digital stations in the U.K. were on the air as of November 1999. Since then, DAB use has grown significantly as signal coverage has topped eighty-five percent with over 1.5 million listeners tuning in daily.

For those not familiar with DAB, it is essentially the audio equivalent of HDTV. While traditional AM

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NEW

FOUND

GLORY

"hit or miss"

(WAITED TOO LONG)

Modern Rock Monitor: 22*

Over 7 Million In Audience Reach



New This Week:

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 WXRK LIVE 105 KXTE WPBZ
 WFNX 91X KNRK Q101
 KWOD KFMA KTCL WPLY

...And Many More!

Sales Trending Upward Everywhere!
 6,000+ Pieces Scanned This Week!
 100,000 Pieces Scanned To Date!

On Tour With
 Less Than Jake!
 Blink 182 Tour
 This Summer!
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 This Summer!

FROM THE SELF-TITLED NEW ALBUM



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Gregg Steele, F.D., WZTA

nonpoint

what a day



New This Week:

WXRK Q101 LIVE 105

EARLY ADDS & EARLY PHONES AT:

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 WPBZ WXTB WPLA WZTA
 KEDJ KWOD KUPD WNFZ
 KRXQ KIOZ WRZK WJBY
 KXXR WKRL WJRR KMBY

...And Many More!

TOUR WITH (HED) PE STARTS IN APRIL
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From The Debut Album *statement*



ON TOUR NOW!

Produced by Jason Bielef

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Cox Focuses and Relaunches WDYL/Richmond

On February 9, *fmqb* reported that Cox was conducting research in Richmond to determine the future of WDYL, the Modern Rocker it acquired from Radio One the week before. On Monday (2/26) the company decided to keep Y101 Modern but focus it more tightly. Last Friday (3/2), the station was relaunched as "Y101 - Richmond's New Rock."

"They were pretty wide," says WKLR PD/WDYL Acting PD Bill Weston, who orchestrated the relaunch. "This is a more focused Rock product."

The Radio One version of 'DYL integrated Coldplay, INXS, Sugar Ray, and R.E.M. with STP, Rage Against The Machine, Foo Fighters and Limp Bizkit. But check out the maiden hour of the rebuilt Y101: Beastie Boys "Fight For Your Right," Papa Roach "Last Resort," Red Hot Chili Peppers "Higher Ground," Creed "Are You Ready," The Offspring "Gotta Get Away," Limp Bizkit "My Way," Metallica "Enter Sandman," Lifehouse "Hanging By A Moment," Rob Zombie "Dragula," Three Doors Down "Loser," Linkin Park "One Step Closer," Nirvana "Smells Like Teen Spirit," and Blink 182 "What's My Age Again."

The harder rockin' stance meshes better with the rest of the Cox-Richmond cluster, which includes Classic Rock 'KLR and Modern AC WMXB.

Still jockless - Radio One dismissed the entire airstaff before closing - Y101 is now rolling 101 hours of commercial-free music. The station seeks record service and multitasking staffers at: 812 Moorefield Park Drive, #300, Richmond, VA 23236.

-Paul Heine

continued

20-year KSHE Vet Al Hofer Cut Loose as Emmis-St. Louis Downsizes

continued from page 3

helps employees market themselves to potential employers.

Naturally, the downsizing has meant reassignments for some staffers, and additional responsibility for others:

- Modern Rock KPNT late night host **Donny Fandango** adds the MD/Promotion Director titles.
- "Point" Production Director **Marty Linck** is reassigned to KSHE as Image Production Director/MD.
- Hofer's 1p.m. - 3p.m. airshift on KSHE is now covered by **Katie Kruze**, who was handling morning drive traffic reports for the station during the *Bob & Tom Show*.
- KSHE Creative Production Director **Ed Brown** is promoted to Director of Commercial Production for the entire cluster.
- "Mall" midday man **Les Aaron** shifts to mornings, replacing **Kelly Webb**, who takes an AE position within the group.
- KSHE Chief Engineer **Gary Bennett** is named IT Manager.
- **Sam Capata**, who was Director of Engineering for all the stations except KSHE, adds that station to his tool-belt.
- Cluster-wide Marketing & Promotion Director **Abigail Pollay** is now focusing more on KSHE and The Mall.
- **Alan "Remo" Robinson**, who had been handling remote logistics for KSHE, is appointed Director of Remote Broadcasts for the entire cluster.

Meanwhile Hofer is exploring new opportunities at (314) 664-9157, and Middleman is entertaining offers at (314) 752-3295.

-Jay Gleason/Paul Heine

Next Morning Man to Enter Syndication: KQRC/Kansas City's Johnny Dare

If you're in the market for a syndicated morning show, you may soon have another option. PD Vince Richards confirms rumors that his morning man at ratings magnet KQRC/Kansas City is earmarked for syndication.

Johnny Dare got a brief taste of the big city lights at WAXQ/New York when it was Active Rock. However, he ultimately returned to "The Rock" in Kansas City.

Now Richards says, "We are working on the details right now" for his syndication in the "near future." But technical issues must still be resolved and a rollout date has yet to be established, he adds.

-Paul Heine

continued

Judge Gives Napster 72 Hours To Get Copyrighted Material Off Its System

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technology," *Reuters* quotes Tauzin as saying. He added that he would prefer the issue to be settled in the private sector rather than by lawmakers.

Meanwhile, Napster is facing new copyright infringement lawsuits from EMusic and the Recording Academy. EMusic also wants any Napster users that had their accounts terminated for trading EMusic songs in the past reinstated. Napster earlier told the company that the only way to stop the trading of EMusic files was to block its members. The Recording Academy wants Napster to block the trading of live performances from last month's Grammy Awards.

Vivendi Universal, who in the past, has been adamant about not joining in an alliance with Napster, may eventually license music to the service through Duet, its joint venture with Sony. According to *Inside.com*, Chairman Jean-Marie Messier said his company would only license music to Napster-type services if they respected copyrighted material and used secure technology.

-Jay Gleason

deadline news

Citadel Names Nine "Format Generals"

Citadel has promoted nine programmers to the newly created position of Format General. The new appointees will work closely with Executive VP/Programming Ken Benson and Executive VP/Product Development Scott Mahalick to maximize ratings across the company portfolio in their respective formats. KENZ-KBER/Salt Lake City OM Bruce Jones has been named Rock-Alternative Format General. WGRF/Buffalo PD John Hager has been appointed Classic Rock Format General. "Drawing on the experience of these programmers strengthens the entire company by funneling their talent and industry expertise toward well-coordinated programming for each of our stations," Citadel COO Bob Proffitt said. Other Format Generals include Rocky Mountain Group OM Bobby Irwin (AC), WIVK/Knoxville PD Mike Hammond (Country), WPRO/Providence PD Tony Bristol (CHR), WWWZ/Charleston PD Terry Base (Urban), KFNZ-AM PD Jeff Rickard (Sports), WOMG/Columbia PD Tim Miller (Oldies), and

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SYSTEMATIC



BEGINNING OF THE END

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Dear PD...

Are you getting more requests for testimonial spots and endorsements for your jocks? What criteria do you use to determine whether to accept them or not?

As a matter of fact we are. My main concern is the on air presentation and how it will sound when packaging an entire day's broadcast. I set limitations to avoid cluttering and monotony. As for the criteria, first I have to make sure it is something the jock is comfortable, or better yet, is excited to endorse. I have final approval and make sure the image is not only consistent with what they want to portray, but how we wish to portray them.

What is the ideal format for NASCAR broadcasts?

Sports, Talk, Classic Rock, Classic Hits, Country are the ones that automatically come to mind. NASCAR, however, has grown to the point where listeners in every format have a significant interest. No matter what the format, there may be times that will be beneficial for you to tie in with this sport.

When dealing with your competition, what works best — guerilla warfare or the high road?

It depends on the situation. I have used both approaches. It is important to remember that guerilla warfare, especially dirty tricks, can be fun and effective. Backlash will occur when dealing with local agencies. Winning by using the high road, makes life less difficult for a sales staff and general manager. But then again, it's rarely as fun!

You have a part-timer that is more than ready for full-time employment but there are no positions currently available. Do you string them along or help them get a full-time position elsewhere?

I believe if someone is ready for full time, help them get it. I hear about this shortage of talent, but it isn't right to keep another career back when you don't know if you can help promote their career any further. The pay-off for a Program Director who looks out for the best interest in his or her staff is loyalty and a great attitude within the hallways of the radio station. Both make the job a lot easier.

What are the best methods for testing music? Auditorium, call-out, or hiring a research firm to do it for you.

Music testing? Can someone tell me about this? Is it new?

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

deadline news continued

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WJIM/Lansing PD Ray Marshall (Oldies). "The power of Citadel's combined assets and people is incredible," Benson remarked. "Each of these individuals has distinguished himself in his respective format, and we are confident they all possess the right combination of skills and leadership to succeed."

Howard Stern Seeking "Jokeman's" Replacement

Howard Stern says he is searching for a replacement for Jackie "The Jokeman" Martling who walked off the show Monday (3/5) in a contract dispute (see *Radio Front* on page 12). Stern told listeners on Wednesday (3/7) that he didn't think Martling would be back with the show this time. (Martling walked off the show for six weeks during a contract dispute in late '97.) "We're done with each other," Stern said. "I spoke to him last night on the phone... told him he made a big blunder, and wished him luck." The *New York Post* (3/8) said Martling called after reading that Stern was upset with him for not talking with him before walking off the show. "He goes, 'I didn't want to involve you in negotiations,'" Stern continued. "I go, 'What negotiations? You work with me for 15 years and you don't pick up the phone and say goodbye and tell me what's on your mind?... The thing that pisses me off is that you walk out and expect me to keep the show going and make everything nice and comfortable for you.'"

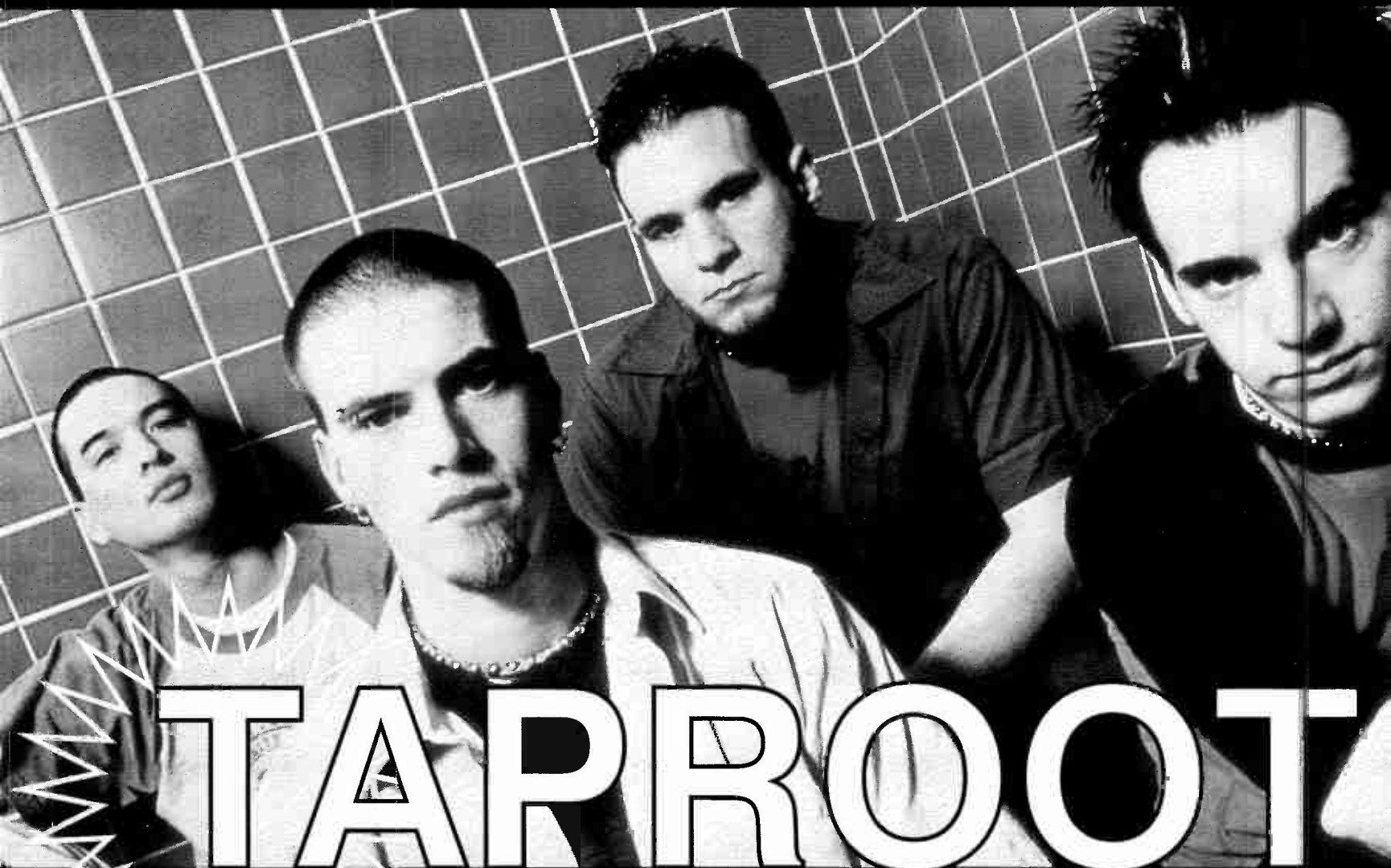
Zone 105/Minneapolis Flips to R&B Oldies

ABC flipped Modern Rock trimulcast KZMZ-KZNR-KZNT/Minneapolis to R&B Oldies on Thursday (3/8) at 10 a.m. Former Zone 105 Sales Manager Jeff Collins is "V105" PD, overseen by OM Dave Hamilton. The newly launched station "features vintage music by predominantly Black artists from Motown through the '80s," a press release read. The three Class A's were programming "Alternative Classics" until last fall, when Infinity converted WXPT to '80s Oldies. That forced The Zone to return to Modern Rock and share music with Active Rock sister KXXR. Changing to R&B Oldies not only gets Zone out of 93X's way, it gives the weak-signaled outlet a unique format position. "V105 fills the void in the Twin Cities market by featuring little heard artists," ABC Radio Community Relations Director Julie Honebrink said. "We believe it's time to expand the options on the FM dial. We know there's an audience for these all-time great artists and musicians that are not being played anywhere else." While the move means 93X can now stretch somewhat to encompass music by artists like American Hi Fi and Lifehouse, it leaves The Twin Cities without any Modern Rock outlet.

Indy's WEDJ May Go Hispanic

Continental Broadcasting's Modern Rock WEDJ/Indianapolis is rumored to be going Spanish next month. Sabor Latino Promotions says they have negotiated a deal to place a Hispanic format at 107.1 — current home of WEDJ, according to the *Indianapolis Star* (3/8). However, 'EDJ GM Dwight Barnette denies an imminent flip. "We've been bombarded over the last year-and-a-half by several different groups of Hispanic business people who would like to see this happen," Barnette told the paper. "But at this point in time, we have no signed contracts with anyone, no agreements with anyone. We're still in the Rock business."

"I hate myself sometimes I love myself"



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continued

I Want My DAB: On-Demand Radio To Debut In U.K.

continued from page 3

and FM is broadcast using analog technology, DAB broadcasts using a stream of binary digits that is less susceptible to interference. In addition, since binary broadcasts use the broadcast spectrum more efficiently and take up less "space," multiple channels can be broadcast in the equivalent space of one FM signal. So, not only do consumers receive a clearer signal, but the additional space provides broadcasters the capability to provide numerous programming feeds in addition to data such as station information, news, sports, weather and traffic that can be embedded within the signal and displayed on a digital screen. The best part of all is the fact that the technology is backwards compatible, which allows radio stations the opportunity to continue providing programming for traditional FM listeners while also offering upgraded DAB services on the same frequency.

While digital broadcasting on its own has caused a stir in England, the buzz is sure to get louder with the forthcoming introduction of on-demand, interactive audio. Through a joint venture between U.S. technology firm **Command Audio** and U.K.-based **Capital Radio** and **UBC Media**, "personal radio" could become a reality for many U.K. listeners by the end of the year. Through the use of a TiVo-like system developed by Command Audio, listeners will be able to pro-

gram their radios much like a VCR and store up to eight hours of content on Capital and UBC's servers. The programming will then be made available to the listener on-demand wherever they may be within the listening area for a monthly subscription fee of about \$15 per month. In addition to providing content on-demand, the system also allows users to access Websites and receive more information about advertisers and programming through the system's digital display. Plus, with the expected growth of on-demand audio beyond car and home radios to portable devices such as personal digital assistants, mobile phones and laptop computers, the system will not only allow users access to content wherever they go. It will also allow advertisers access to an audience outside of traditional locations such as the home or car.

"This will enable digital broadcasters to deliver a truly new media experience that will clearly differentiate their services from FM radio," says **Don Bogue**, co-founder and CEO of Command Audio. "On-demand interactive audio is about providing listeners a 'personal radio' experience that appeals to their individual lifestyles and satisfies their particular interests. It is the ultimate application of digital broadcast technology."

Command's technology has been in development for quite some time, and, prior to

announcing the deal, they had been conducting a six-month consumer trial in Phoenix, AZ and Denver, CO. The beta version of the service provided listeners with instant access to hundreds of programs and allowed them the ability to instantly scan from program-to-program or, in the case of news/talk content, from story-to-story. The end cost was only \$99.99 for a wireless receiver and a monthly subscription of \$11.95 per month. Response to the trial has been overwhelmingly positive, with many likening it to the difference between broadcast and satellite television.

Simon Cole, CEO of **UBC Media**, sees the technology as a win-win for both consumers and a rare opportunity for the radio industry to offer innovative programs that would not have been possible only a few years ago. "This platform gives broadcasters new programming opportunities and consumers more choice. It takes digital radio to another level and the result will be the development of news kinds of programs, which will lead to exciting new services for customers."

While on-demand audio will surely benefit traditional radio programming by allowing listeners to hear specific day-parts they would normally miss due to personal time restrictions, the biggest growth may come in the form of block programming from media outside the normal reaches of radio. In

the U.S., Command Audio has already struck deals with the *Wall Street Journal*, *Business Week*, *Fortune*, *Time*, *USA Today* and daily TV shows such as *Nightline* to provide on-demand content for a forthcoming North American launch of the service.

All things considered, on-demand audio adds yet another wrinkle to the coming age of digital broadcasting. While standard DAB will provide consumers with CD quality audio and the ability to listen to hundreds of programming selections, on-demand audio takes the concept to a completely different level. In essence, it may put traditional radio programming in the position of network television in the early 80's. If DAB is the equivalent of cable television, offering consumers access to more choices than ever before, than on-demand audio will play the part of the VCR. So, not only will the listening audience be divided among more channels than ever before, they will no longer be restricted by the confines of programming schedules. How this will affect U.S. broadcasters when the service hits our shores remains to be seen. For the time being, however, all eyes are on the U.K. as Command Audio, Capitol Radio and UBC Media prepare to unveil what may very well be the future of radio.

- **Andy Gradel**



Greaseman Shrieks Again – On His Own Terms



Too hot to handle. That was the rap in Washington, DC on thirty-year signature personality **The Greaseman**. So after two years in radio's discard pile for uttering a seven-word, ill-advised, racist joke, **Doug Tracht** is now paying a time-brokered, foreign language radio station to let him spew his whacked stories on the air. Last week we broke the news of **The Greaseman's** new, independently syndicated morning show (*fmqb* 3/2). Now *The Washington Post* reports that **WZHF-AM** will collect a monthly fee in the neighborhood of \$19,000 from Tracht for airtime and studio space. And cut his four-hour show off at 8 a.m.!

To date, two affiliates – Modern Rock **WCDW-FM**/Binghamton and Talk **KGUY-AM**/Portland, OR — are paying Tracht's **Dime One Productions** (as in we won't make "dime one") about \$2000 a month, and clearing four network 60's an hour, to have Grease shrieking on their air. Come March 18, **WNST-AM**/Baltimore joins the fray. Tracht says he expects to announce "a covey of new additions" in the next week or so. Meanwhile, you can hear the new show at www.live365.com.

Following his third program, *fmqb* caught up with Tracht for the dope on his unorthodox comeback attempt. True to form, he did the entire interview in his trademark Greaseman character voice.

Describe broadcaster reactions when you approached them about getting back on the air.

Enthusiastic. People like yourself, who were aware of my talent, thought, "Yea! Zippity doodah! The thought of having The Grease workin' for us? Schwееееет!" But it seemed like somewhere, due to the consolidation, perhaps, due to whoever it is — that "Mr. Fuddlebottom" at the top end of all these corporations that has to make a decision — I got the sense that some people, while they'd love to have me on the air, were afraid that there might be some potential unpleasant reaction. And they felt, "Well, maybe we won't deal with it until The Grease is back on his own." Well, I'm back on my own now.

How did the plan to syndicate yourself come together?

Well, I was out to dinner one night and I met an old friend, **Jimmie Townsend**, a successful businessman, and he said, "You know what Grease? If you're having trouble getting back on, why don't you just get yourself back on?" And we thought we'd either buy a station or, as we're doing now, lease time on one. And other stations that want to come on board pay us a fee and they carry the show. So that's how I came to be back. Jimmie and I went into partnership together and away we go!

You went from being Washington's top morning man to having to pay a 5,000-watt, time-brokered AM to get back on the air. Was that tough to swallow?

Not at all. I'm enjoying myself being on the air. As they say in the business — and you know this one — it all sounds the same in the headphones. Actually, I'm having more fun on this 5,000-watt station than I've ever had in Washington before. I'm the master of this ship; I've got the tiller in my own hands!

What's your response to people who label you racist?

I made a mistake with a joke, for which I apologized. (*Angrily*) That was old news, I'm not even going to go there anymore. When **President Clinton** gets in a snarl, he addresses it two times and says, "That's it. You need to get on with your life. I've gotten on with my life." I've already answered and asked that question a million times. I'm not dealing with it anymore, so all of you media maggots that want to call and keep asking the same stuff, forget about it. That's over, get a life.

What makes the new Greaseman show different from the old one?

Nothing. It's the same show with the bits, the stories that people like, the wacky flights of fancy, the topicality, a sprinkling of naughty behavior. It's everything you knew and loved about **The Grease**... and more.

The characters, the sound effects, the theater of the mind...

Anybody can do topicality, anybody can relate, anybody can do those stupid *Survivor* parties. I want to puke every time I see some station saying, (*in a cynical tone*) "Yes, we're having a *Survivor* party. Whoo Hoo!" Well, half of these boss jocks around America couldn't do a show without fifteen newspapers, *Us* magazine, *People* magazine, the *Enquirer* and all the tabloids. I'm one of the few guys you could lock in a room with nothing — no windows, no nothing — and I'll come up with four hours, (*in a slow, ghoulis tone*) just from the twisted caverns of my own mind.

What do you think of the state of the radio industry today?

(*Voice drops down an octave*) I think it's grim. There's not a lot of creativity; not a lot of people can come up with stuff. It's so much easier to destroy than create. You got a million deejays that are truly shock jocks. I'm always amazed when they call me a shock jock. I'm shocked that I'd be referred to as a shock jock! I tell stories. You were there, you saw what happened! You were highly entertained! How can you fit me in the genre of people that get on and go, "So how's your vagina? Have you shaved your pubic hairs today? Show me your breasts." (*Sarcastically*) Those are really talented shows. Gimme a break.

What were listener reactions like to your first few shows?

Their reactions were like, "Thank God you're back. We've missed you. It's been a wasteland out there." (*Tenderly*) Come hold us, Grease. Never leave me again."

Do you hope to make enough noise to motivate one of the major companies to pick up your show? Or is the independent route a long-term thing?

I'm rather enjoying doing it myself long term.

Do you feel that there are no shackles on you now?

It is exhilarating to be at the tiller. I will do what got me here in the first place. I'll be wacky, be unpredictable. I'll be tellin' stories, I'll be going nuts, nuts, nuts! I'm open to any suggestions, however, I'm thoroughly enjoying this new vehicle.

-Paul Heine

WCMF and KMJX Are Tops in Medium Market "Conversion Ratios"

When it comes to medium market Rock stations, **WCMF/Rochester** is doing the best job of squeezing every drop of revenue out of its ratings. And among medium market Classic Rockers, the same honor goes to **KMJX/Little Rock**. So say recent "conversion ratio" tallies compiled by *Duncan's American Radio*.

Conversion ratio refers to the relationship between a station's ratings and the revenue that station is able to generate. It comes from dividing a station's share of revenue in its home market by its audience share. Anything above a 1.0 indicates the station gets a

disproportionately higher share of market revenues.

Below are the medium market "AOR/New Rock/Progressive" and Classic Rock stations with the highest conversion ratios. We examined major markets in our February 23 issue, and will look at small markets in a future issue. For more information, call *Duncan's* at (859) 431-3001.

* Audience Share "adjusted for lost listening."

AOR/NEW ROCK/PROGRESSIVE - MEDIUM MARKETS

POSITION	CALL LETTERS	MARKET	REV \$MIL	REV SHARE	ADJ * SHARE	REV RANK	12+ RANK	CONV RATIO
1	WCMF FM	Rochester, NY	5.40	13.43	7.46	3	6	1.80
2	WIMZ FM	Knoxville	4.30	13.15	7.48	3	5	1.76
3	WRXK FM	Fort Myers-Naples	3.20	11.59	6.97	2	4	1.66
4	WPYX FM	Albany-Schenectady-Troy	5.00	13.33	8.21	2	6	1.62
4T	WHJY FM	Providence	7.40	15.38	9.51	1	3	1.62
6	WFVY FM	Jacksonville	7.40	14.77	9.44	1	2	1.56
7	WXQR FM	Greenville-New Bern-Jacksonville	0.60	2.67	1.80	10	11	1.48
7T	WIBA FM	Madison	2.60	9.52	6.45	6	7	1.48
7T	KSJO FM	San Jose	11.60	21.09	14.30	1	5	1.48
10	KRZZ FM	Wichita	2.75	9.48	6.50	5	4	1.46
11	WGRF FM	Buffalo	6.70	12.86	9.02	1	1	1.43
12	KGGO FM	Des Moines	2.40	9.45	6.74	3	4	1.40
13	KZRR FM	Albuquerque	3.10	8.29	5.95	4	6	1.39
14	WIOT FM	Toledo	3.20	10.96	7.95	4	4	1.38
15	KMOD FM	Tulsa	4.40	10.81	7.98	3	4	1.35

CLASSIC ROCK/MEDIUM MARKETS

POSITION	CALL LETTERS	MARKET	REV \$MIL	REV SHARE	ADJ * SHARE	REV RANK	12+ RANK	CONV RATIO
1	KMJX FM	Little Rock	4.00	15.94	9.70	2	3	1.64
2	WROQ FM	Greenville-Spartanburg	5.80	15.43	9.55	2	4	1.62
3	WWRX FM	Providence	3.20	6.65	4.31	6	11	1.54
4	WLAV FM	Grand Rapids	5.90	14.86	9.90	1	2	1.50
5	WKGR FM	West Palm Beach	4.00	7.98	5.67	4	8	1.41
6	WZRR FM	Birmingham	3.10	7.05	5.15	7	8	1.37
7	WTPA FM	Harrisburg	2.30	8.61	6.34	5	8	1.36
7T	WAFX FM	Norfolk	4.00	7.62	5.60	5	7	1.36
9	WTKW FM	Syracuse	1.97	6.57	5.09	8	10	1.29
10	KRXO FM	Oklahoma City	4.00	9.17	7.55	4	3	1.22
11	KDNN FM	Honolulu	.085	3.62	2.99	10	14	1.21
12	KKCD FM	Omaha	1.90	5.21	4.38	10	11	1.19
13	WEZX FM	Wilkes Barre-Scranton	3.00	10.83	9.36	4	2	1.16
14	WQMF FM	Louisville	2.26	4.58	4.02	7	9	1.14
15	WARO FM	Fort Myers-Naples	1.50	5.43	4.99	8	11	1.09



• **MeasureCast** reports that the Top 25 streaming stations for the week of February 26 – March 4 experienced a 13.5 percent increase in Total Time Spent Listening, compared to the previous week. **WABC-AM**/New York continues to hold on to the number one spot in the weekly ratings, while its parent company, **ABC Radio**, won 13 of the week's Top 25 positions. The report also found that the peak listening hour was 1 p.m. (EST) and that 84.5 percent of all listening occurs from 8 a.m. – 8 p.m. (EST). Wednesday is the peak listening day, accounting for 18.9 percent of all TTSL. Fifty-three percent of Web listeners are under 35; 26 percent are younger than 25. Meanwhile, the company's monthly report shows that TTSL increased 12 percent in February. Seventy-two of the stations monitored in both January and February experienced higher TTSL, and 56 percent saw an increase in audience size. Meanwhile, **Arbitron** released their December Webcast results with Classical streams gaining listeners by leaps and bounds as listeners turn to the Web for their daily fix of **Bach** and **Chopin**, artists

not playing in prime time over-the-air in many markets. For the first time in months, **WABC** was not the most-listened to stream, as Internet-only Webcaster **Beethoven.com** topped the list with a total of 565,700 aggregate tuning hours. Two Classical terrestrial stations also made the mark as **KING**/Seattle came in sixth with 199,700 ATH and **WGMS**/Washington, D.C. nabbed 94,700 ATH for twenty-third overall.

• **MP3.com** and **Maverick** have entered into a marketing agreement that will allow **Maverick** to utilize the services of **MP3.com** to market its artists. In return, **Maverick** has licensed its catalog for use in the **MyMP3.com** service. Meanwhile, **TVT Records** scored a victory in its legal battle against the online service. The label was granted a partial summary judgement by U.S. District Judge **Jed S. Rakoff**, affirming that **MyMP3.com** willfully infringed **TVT's** copyrights. According to a legal convention known as "collateral estop-

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Programming

- **Infinity Co-COO John Gehron** is telling the company's PDs to start using creative talent or risk having their stations voicetracked. "I hear a sameness from station to station," Gehron told a panel in Nashville, according to *Radio Ink*. "I hear wonderful production and I don't hear any personality." Gehron said he's tired of programmers using their station voice as announcers. "I tell our PDs to use their DJs or we will cyberjock and voicetrack their stations."

- **WOKI/Knoxville PD Tim Sheehan** has exited the Classic Rocker and can be reached at (865) 692-3351... **KDOT/Reno** midday talent **Martina Davis** has added MD stripes at the Active Rocker... **KMYZ/Tulsa** PD **Lynn Barstow** has added PD duties at Oldies sister **KTSO**... **KXNA/Fayetteville** AMD **Nik Thomasma** has been elevated to MD... The **Comedy World Radio Network** has signed a syndication deal with **Jones Radio Network** and **Jones MediaAmerica** for advertising sales services... The **VH1 Radio Network** will present a 90-minute special titled *Rock and Roll Hall of Fame: Class of 2001* on Saturday (3/17) and Sunday (3/18).

Air Talent

- **Jackie "The Jokeman" Martling** walked off *The Howard Stern Show* Monday (3/5) in what looks to be another contract dispute. "Quite frankly, that's it. It's over," *The New York Post* (3/6) quotes Stern as saying on-air. "I love Jackie, think he's a great guy, but we've got to move forward." Martling previously left the show for six weeks in December of '97, only to return with a new three-year deal on January 28, 1998. "Much to my chagrin, after 15 years, the man has walked out because - out of all of us - he's the only guy who can't figure out how to get a new contract without walking out," Stern added. In other Stern news, the Dallas Association for Decency is planning an anti-Stern campaign, asking advertisers of Stern's DFW affiliate **KYNG** to pull their spots from the station. That obviously isn't the feeling in Central Pennsylvania where Citadel Active Rock **WQXA/Harrisburg** has inked the King of All Media for another five years. Meanwhile, Stern has made the *Forbes* list of top moneymakers, coming in 29th with \$30 million in earnings. **Rush Limbaugh** (27th) outranked him with \$31 million in earnings. Also making the list was **Paul Harvey** (31st) with \$29 million in earnings.



Jackie "The Jokeman" Martling

- The **Humane Society of the United States** is urging **Clear Channel** to institute a clear policy against illegal and inhumane acts of cruelty to animals for all their stations. The HSUS is particularly focusing on the alleged castration and killing of a pig during a February 27 broadcast of **Bubba The Love Sponge's** morning show, which originates from **WXTB/Tampa**. The HSUS says the act was done "without anesthesia in the presence of a Tampa police officer." The *Tampa Tribune* (3/3) says an investigation is underway. Station management could not be reached for comment.

- **WTFX/Louisville MD Keith Alone**, who was also the local host for the syndicated *Howard Stern Show*, has segued to a part-time role at the station... **WKQX (Q101)/Chicago** late-night jock **Pyke (Jeremy Peterson)** has crossed the street for the evening slot at recent CHR convert **WKSC**. Pyke rejoins PD **Jay Beau Jones** at "Kiss 103.5". The pair previously worked together at **WMRQ/Hartford**... **WKLS/Atlanta Regular Guys** Producer **Radioboy** has exited... **Modern Rock KWOD/Sacramento's** new morning show, **Boomer & The Dave**, debuted Monday (3/5). Replacing Boomer in afternoons is night host **Nick Monroe**. Midday talent **Capone** moves to nights and swing shifter **Derek Moore** takes middays... **WCPR/Biloxi** night host **Denver Crabb** has joined **KKND/New Orleans** for the same.

- **Christopher Lydon** and **MaryMcGrath** will not return to the public radio talk show *The Connection*. **WBUR/Boston** suspended Lydon, the show's host, and his producer McGrath, after being embroiled in a conflict over the program's ownership. "WBUR broke *The Connection* today instead of negotiating the future of the program with the people who created it," a statement on Lydon's Web site read. However, WBUR's statement said that Lydon and McGrath "have informed WBUR that they are leaving their employment to pursue careers in a for-profit, independent production company," the *Boston Herald* reported.

Management

- **Viacom CFO Fred Reynolds** is stepping down to relocate to Southern California to spend more time with his family. He will assume an undisclosed role with the company on the West Coast and will help President **Mel Karmazin** find his successor.



- **San Francisco** radio market revenue grew 140 percent over the past five years, the highest growth rate among all 173 markets tracked by *Duncan's American Radio*. Duncan estimated San Francisco's revenue exploded from \$229,700,000 in 1996 to \$475,800,000 in 2000. Following San Francisco is Atlanta (117 percent), Las Vegas (110.5 percent), Austin (110.1 percent), Raleigh (105.9 percent), Boston (101 percent), Wilmington, NC (100 percent), Phoenix (94.9 percent), Seattle (94.3 percent), and Los Angeles (94 percent). Topping the list of radio's slowest growing markets during the same period was Springfield, MA (14.6 percent)... **Clear Channel** subsidiary **SFX** has purchased a controlling majority interest in the **International Hot Rod Association**, a leading sanctioning body of professional and sportsman drag racing in the U.S. and Canada. The **SFX Motor Sports Group** promotes the **USHRA Monster Jam Tour** and other motocross and racing events. The **IHRA** management remains intact.

technology continued

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pel," MP3 could not dispute the infringement claims due to the fact that the issue had been decided in a prior suit made by **Universal Records**. The TVT case is set for a March 26 trial. Following the announcement, it was business as usual at MP3.com as the company unveiled *Transfer2Device*, a new service that gives portable MP3 devices instant access to the catalog of music available on their site. *T2D* essentially makes the process of downloading music for portable players a "one click" affair.

- **XM Satellite Radio** has announced that it has raised \$201.4 million in a public offering of 7,500,000 shares of Class A common stock at \$10.1875 per share. XM says the funds will keep it running into 2002 but it will still need approximately \$270 million more to operate through the end of 2002. In other XM news, the "XM Rock" satellite is aboard the company's Sea Launch platform off the California coast en route to the equatorial Pacific Ocean for a scheduled March 18 launch.

- **Fitability Systems**, which specializes in online interviewing and personality assessment software for employers, is turning their attention toward radio's hiring needs at *fitability.com*. The site allows employers the opportunity to gauge prospective employees online through a 15-minute personality assessment service that prospects complete before attending an in-person interview. Fitability is currently offering its services without up front fees or software licenses. For those looking to fill radio openings without bringing someone in-house, however, **Summit Voicetracking Services** is offering their services to stations at rates starting below minimum wage. They promise localized voicetracks complete with weather, traffic and promotional liners delivered via the Internet. Summit is currently offering demos online at *summitvoicetracking.cjb.net*.

- Streaming radio network **Live365** has recruited three new people for its sales management team. **Terrence Higham** joins as Director of Advertising Sales from competitor **SurferNetwork**. **Ron Denman** arrives, with experience at **SpotMagic** and **DG Systems**, to head up New Business Sales. And **OnAir Streaming Networks** (formerly *www.com*) provides **Garrett Jamison** as Director of New Business Sales.



- **edel Entertainment** has launched a joint venture, **turnmusic**, with music industry veterans **Rick Bisceglia** and **Douglas Ford**... **Universal** and **MTV2** will team together to produce *Universal Access*, a half-hour program that will look at the world of emerging artists. The show is being developed and produced by Universal Sr. VP Promotion **Steve Leeds**... **Hollywood** National Director Promotion **Rob Souriall** takes on a new role at the label as Exec. Director of Marketing... **Albert Lomelli** rises from VP/Finance to CFO at **MCA**.

D O W N E R

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programming **TO win**

by Chris Kennedy

**RADIO LESSONS TO LEARN
FROM THE DOT-COM MISTAKES**

"What a difference a year makes." A year ago, radio revenues were soaring, fueled by dot-com advertising. The Internet was *the* media and Wall Street darling. Venture capital could still be found, even if you were just a 20-something possessing a hot idea.

Napster was causing Metallica headaches. AOL announced it was buying Time-Warner and initiated new expansion efforts into Latin America. New Internet-based products, such as Sonicbox and Kerbango, were released to make Internet radio more accessible.

Both Clear Channel and Infinity announced major "plans" to assess and capitalize on the Internet's potential. In addition, audio streaming of terrestrial radio broadcasts went from "would be nice to have but is too costly" to "necessary," as radio saw the threat on the horizon coming from pending satellite, LPFM and Internet-only radio stations.

The New Entertainment Economy was driving, the Internet was the engine, and popular opinion put "old media" far behind in the rearview mirror.

TAKE A BREATH

Today, Napster is restricted. AOL is having trouble penetrating Latin America. Sonicbox and Kerbango have not caught fire. And Clear Channel and Infinity are still developing their Internet intentions.

No doubt, your sales department mutters the phrase "what a difference a year makes" frequently, too, and not because they are happy. It's a statement repeated in hundreds of articles in publications ranging from *New York* magazine, *Time*, the *Wall Street Journal*, *People* and *Vanity Fair* to *Wired*, *Spin*, *fmqb*, *RAIN*, *Radio & Records*, *Business 2.0* and even *Playboy*.

So what exactly happened? Simple. The Internet got its first dose of reality – the real world of business and commerce. The natural laws of business and management kicked in. Two years ago, management guru Peter Drucker stated at the *Inside Radio* Management Conference: "Companies which grow faster than 25 percent annually are out of control – they are no longer being managed, they are at the mercy of the market."

Today, the market is not showing dot-coms much mercy. Ironically, The New Entertainment Economy is control-based. Joint Communications CEO John Parikh says "The New Entertainment Economy is shaping up as a monumental power struggle with a fight for control between consumers and consolidators, end-users and artists... To survive and thrive will require a careful balancing act."

What lessons can radio learn from the dot-coms? What can *you* control?

DON'T GET SEDUCED BY YOUR SUCCESS

Michael Saylor's MicroStrategy was on top – just eight months ago! Now they are a leading story on *fuckedcompany.com* and are battling a loss in faith and an armful of disgruntled employees.

Don't get seduced by your success. How often do you see a top station suddenly crumble due to a smart competitive attack? Remember your crap does actually stink. Market leaders have to constantly seek the new challenge. Get smarter. Find efficiencies. Protect the brand. And, ultimately, provide a product which constantly improves.

IDENTITY, CAPTURE AND MAINTAIN YOUR AUDIENCE

Two years ago, start-ups *Pseudo.com* and *Pop.com* were audio and video-streaming Web sites with promising futures. They had cash. They had celebrity owners. They had high-profile marketing and publicity. The premise for both of these sites was to provide custom-produced content. And yet, the public did not buy in. Ultimately, both sites folded.

Identity, Capture and Maintain Your Audience. We see new format launches all the time. Sometimes, we see new format fads appear. Most-recently in radio, we see this with the '80s format, which has had 45 new converts in the past year. These formats appear for lots of reasons; some may be valid opportunities; most are probably not. *Pseudo.com* and *Pop.com* may have been good ideas and may have had good support, but the demand was not there. The audience was not clearly identified and captured.

If you are considering launching into a new format category, make sure the demand is there. Find the clear path. If you try to force-fit it, the format will more than likely fail. Often, passion and belief override logic. Launching a new format and expecting profitability on passion alone is simply not logical.

STAY FOCUSED ON YOUR REAL COMPETITION

Nielsen/Net Ratings report that there are 163 million total Internet users in the U.S. (about 62% of the entire population). More conservatively, leading Internet ratings firm Media Metrix report 79 million users (or about 30% of the population). The total average weekly surf time, according to Nielsen, is just under three hours. The total average amount of Internet time spent listening to radio (including Internet-only broadcasts) every week of *all* surfers? Just over twelve minutes a week.

Arbitron lists adult contemporary WLTW in New York as tops for Average Quarter Hour audience with 141,600 listeners at any given moment. Today, top Internet stations earn as many as 300-to-400 total listeners at any given moment.

Through Joint Communications' proprietary Internet research, we find that among people who listen to terrestrial radio at least one hour per weekday and who have access to the Internet, only seven percent actually listen to the radio over the Internet.

Do Internet broadcasts really threaten terrestrial radio usage?

Stay Focused On Your Real Competition. Sure, the Internet is sexy (have you seen *Nakednews.com* yet?) But when it comes down to brass tacks, the Internet is still a work-in-progress. We may be more plugged in than ever before, but the technology has still not greatly impacted radio usage.

Today's consumers do not listen to much Internet radio *on the whole* because it is "too complicated" or because it weakens the Internet connection for other uses. Yes, the Internet is a threat; wireless and broadband technologies are additional threats looming on the near-horizon. But they are not the real competition today.

THE ENEMY WITHIN?

Your greatest competitor may be in your station. It may even be you.

Are you really focused on your product? Are you developing future stars? Are you mentoring? Are you staying ahead of your format rival? Are you learning exactly what your potential listeners really want from you? Is your management structure encouraging and rewarding growth?

Or are you doing another contest your audience does not want? Are you battering your audience with excessive commercials and accepting it as the industry's self-destructing standard, pretending your audience doesn't notice?

If you avoid the seduction of your success, clearly identify, capture and maintain your audience by serving the demand, and stay focused on your real competition, you can program to win.

Otherwise, you can give new Internet (or other New Media) start-ups like Napster-alternative *Friskit.com* or radio-alternative Live365 the opportunity to find their audiences...YOURS!

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(in **THE WEEK** music)

no. 1 buzzband

Systematic
 "Beginning Of The End"
 The Music Company/EEG



most added

1. SYSTEMATIC

"Beginning Of The End"

(The Music Company/EEG) (55)

KEGL, KISS, KLPX, KRZR, KSJO, WCCC, WCMF, WLZR, WRIF, WZXL

2. DUST FOR LIFE "Seed" (Wind-up) (31)

KEYJ, KLAQ, KLB, KRZR, WAQX, WIRX, WJJO, WNOR, WYBB, WZZO

2. RAMMSTEIN "Links 2-3-4" (Republic/UMG) (31)

KAZR, WBOP, WCMF, WEBN, WKLC, WLZR, WTFX, WWCT, WZXL, WZZQ

3. WALLFLOWERS "Letters From The Wasteland" (Interscope) (20)

KLPX, WBLM, WCMF, WDHA, WEGR, WEZX, WMMR, WYBB, WYNF, WZXL

4. AC/DC "Safe In New York City" (EastWest/EEG) (19)

KEZO, KLOL, KLPX, WAQX, WLZR, WLZX, WRIF, WTUE, WZXR, WZZO

5. GODSMACK "Greed" (Republic/UMG) (13)

KICT, WCLG, WGBF, WHMH, WKQQ, WKQZ, WLZX, WRUF, WRXF, WZBH

5. CLUTCH "Pure Rock Fury" (Atlantic/AG) (13)

KDOT, KFMF, KFMW, KITI, KXFX, KZRQ, KZZK, WJJO, WNCD, WXMZ

6. EVERCLEAR "Out Of My Depth" (Capitol) (9)

KATS, KITI, KRWN, KSUP, WCMF, WHEB, WLZR, WMMR, WRIF

6. SPACEHOG "I Want To Live" (Artemis) (9)

KBUS, KHTQ, KJKJ, KLUK, WGLO, WIYY, WQBZ, WRKR, WWWX

7. MONSTER MAGNET "Heads Explode" (A&M/Interscope) (8)

KATS, KRWN, WBYR, WLZX, WQWK, WRXL, WSUE, WXMZ

7. FUEL "Innocent" (Epic) (8)

KEGL, KIOZ, KJKJ, WFQX, WGLO, WLZX, WOUR, WRXL



Actually, it's only the beginning of the beginning for Systematic. The first single from their debut album, *Somewhere In Between*, picks up an impressive 55 adds, making them both #1 Most Added and our #1 Buzz Band. Call letters like WXTB, KSJO, WLZR and WRIF join early comers like KRXQ and KUPD for a cume of 61. WKQZ increases spins by ten, and phones are already ringing at KUPD. "Three months from now, Systematic will be an automatic," KRXQ MD Paul Marshall comments. It looks like Lars is off to a good start as an A&R man.

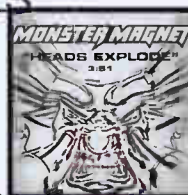
top gainers

1. MONSTER MAGNET

"Heads Explode"

(A&M/Interscope) (+360)

WNOR +17, KFMW +14, KZRQ +14, WKSM +14, KOMP +12



2. SPACEHOG "I Want To Live" (Artemis) (+321)

WPHD +23, WHEB +14, KZLE +13, KZGL +12, WKGB +12

3. BUCKCHERRY "Ridin'" (DreamWorks) (+320)

KZRQ +39, WQAK +19, KEGL +16, KHTQ +14, WTFX +13

4. LIMP BIZKIT "My Way" (Flip/Interscope) (+258)

WXQR +14, WAZU +11, WTKX +11, WTFX +10, KORB +9

5. SALIVA "Your Disease" (Island/IDJMG) (+249)

WAZU +27, KRZR +15, WRUF +12, KXXR +11, WLLI +11

6. A. LEWIS (STAIN) w/ F. DURST "Outside" (Flawless/Geffen) (+247)

WRXF +33, WQXA +30, WWCT +17, WLZR +14, WTOS +14

7. GODSMACK "Greed" (Republic/UMG) (+243)

KQRC +18, KATT +13, WCCC +12, WEBN +12, KXXR +11

8. GARY MOORE "Enough Of The Blues" (CMC/Sanctuary) (+236)

KRKX +28, KTAL +15, WKIT +14, KEYJ +13, WWWV +13

9. COLD "No One" (Interscope) (+216)

WTOS +18, WAZU +13, KDOT +12, WBYR +12, KRWN +11

10. ERIC CLAPTON "Superman Inside" (Reprise) (+195)

KRKX +28, KSEZ +19, KBUS +15, WBLM +13, WKIT +11

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most requested

3-1 LIFEHOUSE

"Hanging By A Moment" (DreamWorks)

9-6 DAVE MATTHEWS

"I Did It"

(RCA)

1-2 AEROSMITH

"Jaded" (Columbia/CRG)

5-7 LINKIN PARK

"One Step Closer"

(Warner Bros.)

2-3 A. LEWIS of STAIN w/ F. DURST

"Outside" (Flawless/Geffen)

7-8 BUCKCHERRY

"Ridin'"

(DreamWorks)

4-4 TANTRIC

"Breakdown" (Maverick)

D-9 FUEL

"Innocent"

(Epic)

6-5 3 DOORS DOWN

"Duck And Run" (Republic/UMG)

D-10 OLEANDER

"Are You There"

(Republic/UMG)





Aerosmith
Just Push Play
Columbia/CRG

(aerosmith.com)

- With "Jaded" a #1 track at both Mainstream and Active Rock, there's plenty more for radio to sink their teeth into on the first Aerosmith long-player since 1997's *Nine Lives*.
- While thoroughly embracing modern technology, some songs on the band's first self-produced effort are rawer than anything they've done in recent years.
- Among the tracks that radio is gravitating towards are "Beyond Beautiful," the horn-driven "Trip Hoppin'," the mid-tempo "Sunshine," "Drop Dead Gorgeous" and "Outta Your Head."
- The legendary band's *Greatest Hits* album has just been certified for sales of over 10 million copies.

Godsmack
"Greed"
Republic/UMG

(godsmack.com)

- Their debut album made Godsmack a core Active Rock artist, while spreading their trademark sound to Modern and Mainstream Rock.
- The title track from their sophomore album, *Awake*, was a #2 Hot Track; "Greed" should do equally as well.
- The Boston-based band is currently on the road headlining a tour with Staind and Systematic.
- 45 stations (KSJO, WLZR, WRIF) have gotten greedy so far, propelling the song to 52• Hot Trax already.

The Toadies
"Push The Hand"
Interscope

(thetoadies.com)

- The fearsome foursome from Texas are finally back with *Hell Below/Stars Above*, their first album since 1995's *Rubberneck*.
- With The Toadies' megahit "Possum Kingdom" still in rotation at just about every station reading this, the band hasn't faded from public consciousness in the six years since that pivotal track.
- With its surging chorus and insistent bass line, "Push The Hand" is akin to "I Come From The Water," another past hit for the band.
- Already on nine (WAAF, KLBJ, KATT), "Push" is already getting Top Five phones at KEYJ, KLBJ and KNCN.

AC/DC
"Safe In New York City"
Elektra/EEG

(elektra.com)

- The third single from *Stiff Upper Lip* should have no problem duplicating the Top Five Hot Trax success of the title track and "Satellite Blues."
- The riffy rocker would fit in on just about any of the legendary Aussie band's albums, with the signature one-two punch of Angus Young's guitar and Brian Johnson's unmistakable vocals.
- AC/DC is currently on the second North American leg of their *Stiff Upper Lip* tour.
- 37 stations (KDKB, WLZR, WRIF, KISW) have already made it to "New York," and KRWN is already reporting Top Five phones

American Pearl
"If We Were Kings"
Wind-up

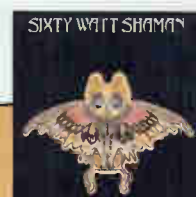
(americanpearl.net.com)

- This single is the follow-up to "Free Your Mind" both of which hail from American Pearl's self-titled debut album.
- "If We Were Kings" has more of a slow burn and is not as kinetic as "Free..." It doesn't fail to successfully combine lyrical depth and intensity with real Rock power.
- Guitarist, vocalist and primary songwriter Kevin Roentgen describes the song as "a fighting song about desire and having a dream and fighting for what you believe in. It's about taking on long odds and not letting them stop you from taking your shot."
- The radio remix of the single was done by Don Gilmore, famous for his work with Lit, Eve 6 and Linkin Park.

Sixty Watt Shaman
"Roll The Stone"
Spitfire

(sixtywattshaman.com)

- "Roll The Stone" is an acoustic Rock song from a band known for its hard rockin' aesthetic. It has a bit of a retro '70s Hard Rock element that will appeal to Heritage Rockers, but the band's reputation should also make it appeal to the Active set.
- Sixty Watt Shaman blends several different musical styles (ranging from Blues to Metal) to create their signature sound.
- The band is in the midst of a nationwide tour with Maryland cohorts and fellow rockers Clutch.



hot trax 100

February 27 - March 5, 2001

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

LW	TW	Artist	Track	Label	TW	Move	LW	Cume/Adds	LW	TW	Artist	Track	Label	TW	Move	LW	Cume/Adds
1	1	AEROSMITH	JADED	(Columbia/CRG)	3869	-105	3974	165/0	48	51	DISTURBED	STUPIFY	(Giant/Reprise)	489	-55	544	36/0
2	2	TANTRIC	BREAKDOWN	(Maverick)	3662	176	3486	163/0	78	52	GODSMACK	GREED	(Republic/UMG)	452	243	209	45/13
3	3	3 DOORS DOWN	DUCK	(Republic/UMG)	3518	151	3367	167/0	57	53	PERFECT CIRCLE	JUDITH	(Virgin)	438	1	437	34/0
7	4	A.LEWIS/F.DURST	OUTSIDE	(Flawless/Geffen)	3037	247	2790	118/4	51	54	CREED	RIDERS	(Elektra/EEG)	427	-57	484	31/0
5	5	LIFEHOUSE	HANGING	(DreamWorks)	2968	122	2846	137/3	55	55	METALLICA	DISAPPEAR	(Hollywood)	411	-43	454	34/0
4	6	GODSMACK	AWAKE	(Republic/UMG)	2870	-146	3016	122/0	46	56	RAGE AGAINST...	RENEGADES	(Epic)	411	-172	583	22/0
6	7	LINKIN PARK	ONE	(Warner Bros.)	2643	-162	2805	120/0	53	57	DUST FOR LIFE	STEP	(Wind-up)	390	-91	481	63/0
10	8	FUEL	INNOCENT	(Epic)	2398	181	2217	150/8	62	58	MARK SELBY	LIKE	(Vanguard)	380	36	344	38/3
8	9	INCUBUS	DRIVE	(Immortal/Epic)	2368	-182	2550	129/2	61	59	COC	DIABLO	(Sanctuary)	374	21	353	37/2
12	10	BUCKCHERRY	RIDIN'	(DreamWorks)	2235	320	1915	149/4	60	60	OUR LADY PEACE	LIFE	(Columbia/CRG)	370	8	362	32/0
9	11	FUEL	HEMORRHAGE	(Epic)	2233	-93	2326	107/0	47	61	NICKELBACK	OLD	(Roadrunner)	364	-205	569	26/0
11	12	OLEANDER	ARE	(Republic/UMG)	2226	98	2128	149/3	59	62	3 DOORS DOWN	KRYPTONITE	(Republic/UMG)	354	-20	374	31/0
15	13	PERFECT CIRCLE	HOLLOW	(Virgin)	1834	66	1768	122/1	70	63	RAGE AGAINST...	HOW	(Epic)	346	77	269	36/1
14	14	DAVE MATTHEWS	DID	(RCA)	1737	-83	1820	98/2	63	64	HED (PE)	KILLING	(Jive)	337	8	329	38/0
16	15	U2	WALK	(Interscope)	1686	25	1661	106/1	68	65	BLUE OCTOBER	BREAKFAST	(Universal/UMG)	291	16	275	30/3
13	16	3 DOORS DOWN	LOSER	(Republic/UMG)	1672	-153	1825	95/0	66	66	ALIEN ANT FARM	MOVIES	(NewNoise/DreamWorks)	288	-4	292	29/0
18	17	UNION UNDER...	KILLING	(Columbia/CRG)	1624	-5	1629	111/0	D	67	GARY MOORE	ENOUGH	(CMC/Sanctuary)	281	236	45	29/5
19	18	DISTURBED	VOICES	(Giant/Reprise)	1567	-8	1575	98/0	100	68	AC/DC	NEW	(Elektra/EEG)	269	159	110	37/19
27	19	LIMP BIZKIT	MY	(Flip/Interscope)	1270	258	1012	82/0	49	69	DIFFUSER	KARMA	(Hollywood)	260	-248	508	20/0
25	20	ERIC CLAPTON	SUPERMAN	(Reprise)	1258	195	1063	76/3	65	70	CREED	ARMS	(Wind-up)	257	-33	290	26/0
26	21	COLD	NO	(Flip/IDJMG)	1254	216	1038	101/4	74	71	COLDPLAY	YELLOW	(Nettwerk/Capitol)	252	24	228	14/1
21	22	PRIMUS W/OZZY	N.I.B.	(Divine/Priority)	1218	38	1180	68/0	79	72	WALLFLOWERS	LETTERS	(Interscope)	251	50	201	33/20
20	23	OFFSPRING	WANT	(Columbia/CRG)	1208	11	1197	90/1	71	73	SLAVES ON DOPE	INCHES	(Divine Priority)	250	-14	264	31/0
17	24	STRAIT-UP	ANGELS	(Immortal/Virgin)	1120	-579	1699	66/0	72	74	BOILER ROOM	DO	(Tommy Boy)	247	-7	254	25/1
28	25	VAN ZANT	GET	(Sanctuary)	1107	102	1005	74/4	89	75	MUDVAYNE	DIG	(No-Name/Epic)	225	64	161	32/5
33	26	SALIVA	YOUR	(Island/IDJMG)	1058	249	809	98/5	84	76	ERIC JOHNSON	BOOGIE	(Favored Nations)	219	40	179	16/1
31	27	PAPA ROACH	ANGELS	(DreamWorks)	1003	167	836	76/1	67	77	JOSH JOPLIN	CAMERA	(Artemis)	217	-59	276	17/0
40	28	SPACEHOG	WANT	(Artemis)	987	321	666	97/9	D	78	MARILYN MANSON	FIGHT	(nothing/Interscope)	217	130	87	26/3
23	29	CREED	YOU	(Wind-up)	929	-138	1067	61/0	75	79	ISLE OF Q	BAG	(Universal/UMG)	214	-13	227	14/0
34	30	TRAIN	DROPS	(Columbia/CRG)	923	117	806	66/3	69	80	EVERCLEAR	WHEN	(Capitol)	213	-57	270	18/0
30	31	CRAZY TOWN	BUTTERFLY	(Columbia/CRG)	894	55	839	52/0	D	81	FLYBANGER	CAVALRY	(Columbia/CRG)	203	139	64	24/4
24	32	COLLECTIVE SOUL	VENT	(Atlantic/AG)	863	-203	1066	61/0	82	82	INCUBUS	PARDON	(Immortal/Epic)	202	17	185	15/0
36	33	SKRAPE	WASTE	(RCA)	828	68	760	84/3	D	83	EVERCLEAR	OUT	(Capitol)	198	129	69	29/9
56	34	MONSTER MAGNET	HEADS	(A&M/Interscope)	802	360	442	87/8	64	84	PAPA ROACH	BROKEN	(DreamWorks)	198	-116	314	13/0
22	35	GEDDY LEE	GRACE	(Anthem/Atlantic/AG)	766	-321	1087	57/0	81	85	OFFSPRING	ORIGINAL	(Columbia/CRG)	196	8	188	17/0
37	36	NOTHINGFACE	BLEEDER	(TVT/DCide)	766	10	756	73/0	77	86	UNION UNDER...	TURN	(Portrait/CRG)	187	-36	223	13/0
29	37	SAMMY HAGAR	LET	(Cabo Wabo/Beyond)	723	-130	853	52/0	73	87	GODSMACK	BAD	(Republic/UMG)	184	-57	241	17/0
35	38	DEFTONES	DIGITAL	(Maverick)	713	-63	776	64/0	86	88	EVERLAST	MOVE	(Tommy Boy)	177	-1	178	14/0
42	39	NONPOINT	WHAT	(MCA)	704	71	633	68/3	90	89	RED HOT CHILI...	CALIFOR...	(Warner Bros.)	165	33	132	17/0
44	40	DOUBLE TROUBLE	ROCK	(Tone-Cool)	683	67	616	48/0	92	90	U.P.O.	GODLESS	(Epic)	162	24	138	13/0
41	41	SPINESHANK	NEW	(Roadrunner)	629	-19	648	62/2	D	91	D.MCCLINTON	LIVIN'	(New West)	161	84	77	16/3
38	42	MATTHEW GOOD	HELLO	(Atlantic/AG)	611	-81	692	59/1	99	92	AUNT FLOSSIE	FOR	(D.K.)	160	48	112	22/7
32	43	LIMP BIZKIT	ROLLIN	(Flip/Interscope)	593	-225	818	38/0	85	93	UNIFIED THEORY	WITHER	(333 Music Grp./Univ/UMG)	152	-27	179	10/0
39	44	GREEN DAY	WARNING	(Reprise)	556	-122	678	40/0	87	94	VAST	HAVE	(Elektra/EEG)	150	-25	175	19/0
52	45	U2	BEAUTIFUL	(Interscope)	543	77	466	42/1	80	95	PERFECT CIRCLE	LIBRAS	(Virgin)	148	-42	190	14/0
58	46	JOURNEY	HIGHER	(Columbia/CRG)	536	143	393	39/7	83	96	LENNY KRAVITZ	AGAIN	(Virgin)	143	-38	181	9/0
54	47	TAPROOT	I	(Atlantic/AG)	527	71	456	61/4	D	97	CREED	HIGHER	(Wind-up)	142	32	110	15/0
45	48	PAPA ROACH	LAST	(DreamWorks)	522	-72	594	35/0	93	98	DEFTONES	CHANGE	(Maverick)	132	4	128	12/0
43	49	COLLECTIVE SOUL	WHY	(Atlantic/AG)	517	-108	625	38/0	76	99	DAVID COVERDALES	LAVE	(Dragon's Head Records)	126	-99	225	14/0
50	50	ORGY	OPTICON	(Elementree/Reprise)	517	23	494	50/1	D	100	RED HOT CHILI...	OTHERSIDE	(Warner Bros.)	122	45	77	13/0

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

album action

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

LW	TW	Artist	Title	Label	TW	LW	Move	LW	TW	Artist	Title	Label	TW	LW	Move
1	1	3 DOORS DOWN	<i>The Better Life</i>	(Republic/UMG)	5574	5596	-22	11	11	OLEANDER	<i>Unwind</i>	(Republic/UMG)	2284	2159	125
2	2	FUEL	<i>Something Like...</i>	(Epic)	4638	4563	75	14	12	BUCKCHERRY	<i>Time Bomb</i>	(DreamWorks)	2256	1915	341
3	3	AEROSMITH	<i>"Jaded"</i>	(Columbia/CRG)	3898	3974	-76	12	13	U2	<i>All That You Can't...</i>	(Interscope)	2229	2127	102
4	4	TANTRIC	<i>Tantric</i>	(Maverick)	3662	3486	176	13	14	DISTURBED	<i>The Sickness</i>	(Giant/Reprise)	2056	2119	-63
5	5	GODSMACK	<i>Godsmack</i>	(Republic/UMG)	3322	3225	97	16	15	LIMP BIZKIT	<i>Chocolate Starfish And...</i>	(Flip/Interscope)	1865	1830	35
9	6	A.LEWIS (STAND) w/F.DURST	<i>"Outside"</i>	(Flawless/Geffen)	3037	2790	247	15	16	UNION UNDER...	<i>An Education...</i>	(Columbia/CRG)	1811	1852	-41
7	7	LIFEHOUSE	<i>No Name Face</i>	(DreamWorks)	2978	2849	129	17	17	DAVE MATTHEWS	<i>Everyday</i>	(RCA)	1737	1820	-83
6	8	LINKIN PARK	<i>Hybrid Theory</i>	(Warner Bros.)	2727	2889	-162	19	18	PAPA ROACH	<i>Infest</i>	(DreamWorks)	1723	1744	-21
8	9	INCUBUS	<i>Make Yourself</i>	(Immortal/Epic)	2649	2799	-150	D	19	CREED	<i>Human Clay</i>	(Wind-up)	1499	1609	-110
10	10	PERFECT CIRCLE	<i>Mer De Noms</i>	(Virgin)	2420	2395	25	18	20	COLLECTIVE SOUL	<i>Blender</i>	(Atlantic/AG)	1458	1762	-304

fmqb march 9, 2001

airplayanalysis

MONSTER MAGNET HEADS		Total Spins/Gain 802/360			
A&M/Interscope		Total Stations: 87 Hot Trax: 56 - 34*			
		TW	LW	2W	TS
ATLANTA	WKLS	-	-	-	-
AUSTIN	KLBJ	6	5	2	13
BALTIMORE	WYYY	8	-	-	8
BOSTON	WAAF	-	-	-	-
CHARLOTTE	WXRC	-	-	-	-
CINCINNATI	WEBN	-	-	-	-
CLEVELAND	WMMS	-	-	-	-
COLUMBUS	WAZU	-	-	-	-
COLUMBUS	WBZX	-	-	-	-
COLUMBUS	WLVO	-	-	-	-
DALLAS	KEGL	-	-	-	-
DENVER	KBPI	-	-	-	-
DETROIT	WRIF	6	-	-	6
HARTFORD	WCCC	20	15	-	35
INDIANAPOLIS	WFBO	-	-	-	-
KANSAS CITY	KORC	12	13	-	25
LAS VEGAS	KOMP	12	-	-	12
LONG ISLAND	WBAB	-	-	-	-
LOS ANGELES	KLOS	-	-	-	-
MEMPHIS	WEGR	-	-	-	-
MEMPHIS	WMFS	17	13	18	43
MIAMI	WZTA	10	10	2	22
MILWAUKEE	WLZR	8	7	4	19
MINNEAPOLIS	KOXR	10	-	-	10
NORFOLK	WNOR	21	4	-	25
ORLANDO	WJRR	12	7	-	19
PHILADELPHIA	WMMR	-	-	-	-
PHILADELPHIA	WYSP	9	3	-	12
PHOENIX	KDKB	-	-	-	-
PHOENIX	KUPD	11	11	-	22
PHOENIX	LOUD	18	18	18	54
PITTSBURGH	WDVE	-	-	-	-
PORTLAND	KUFO	-	-	-	-
PROVIDENCE	WHJY	6	5	-	11
ROCHESTER	WCMF	3	2	-	5
SACRAMENTO	KRXQ	16	12	12	44
ST. LOUIS	KSHE	-	-	-	-
SALT LAKE CITY	KBER	5	-	-	5
SAN ANTONIO	KISS	-	-	-	-
SAN DIEGO	KIOZ	18	17	18	53
SAN FRANCISCO	KSJO	7	6	3	16
SEATTLE	KISW	4	8	8	72
TAMPA	WXTB	-	-	-	-

A. LEWIS (STAIN) w/ F. DURST		Total Spins/Gain 3037/247			
OUTSIDE		Total Stations: 118 Hot Trax: 7 - 4*			
Flawless/Geffen		TW	LW	2W	TS
ATLANTA	WKLS	24	11	10	49
AUSTIN	KLBJ	-	-	-	-
BALTIMORE	WYYY	23	25	33	277
BOSTON	WAAF	35	36	34	911
CHARLOTTE	WXRC	23	25	22	313
CINCINNATI	WEBN	-	-	31	59
CLEVELAND	WMMS	19	19	21	160
COLUMBUS	WAZU	69	68	69	549
COLUMBUS	WBZX	48	47	48	385
COLUMBUS	WLVO	6	6	4	16
DALLAS	KEGL	35	34	29	213
DENVER	KBPI	33	30	31	239
DETROIT	WRIF	17	14	15	112
HARTFORD	WCCC	17	15	11	635
INDIANAPOLIS	WFBO	-	-	-	-
KANSAS CITY	KORC	31	34	38	251
LAS VEGAS	KOMP	-	-	-	-
LONG ISLAND	WBAB	-	-	-	-
LOS ANGELES	KLOS	-	-	-	-
MEMPHIS	WEGR	-	-	-	-
MEMPHIS	WMFS	25	24	31	314
MIAMI	WZTA	37	38	37	317
MILWAUKEE	WLZR	28	14	15	116
MINNEAPOLIS	KOXR	-	-	-	242
NORFOLK	WNOR	28	29	28	286
ORLANDO	WJRR	27	32	33	406
PHILADELPHIA	WMMR	27	16	19	187
PHILADELPHIA	WYSP	35	33	36	239
PHOENIX	KDKB	-	-	-	-
PHOENIX	KUPD	29	26	19	117
PHOENIX	LOUD	-	-	-	-
PITTSBURGH	WDVE	-	-	-	-
PORTLAND	KUFO	22	31	29	260
PROVIDENCE	WHJY	18	17	11	145
ROCHESTER	WCMF	11	15	4	61
SACRAMENTO	KRXQ	-	-	-	161
ST. LOUIS	KSHE	-	-	-	-
SALT LAKE CITY	KBER	22	12	12	78
SAN ANTONIO	KISS	30	28	29	178
SAN DIEGO	KIOZ	31	30	30	373
SAN FRANCISCO	KSJO	23	17	14	145
SEATTLE	KISW	-	-	-	-
TAMPA	WXTB	35	35	35	255

SPACEHOG WANT		Total Spins/Gain 987/321			
Artemis		Total Stations: 97 Hot Trax: 40 - 28*			
		TW	LW	2W	TS
ATLANTA	WKLS	-	-	-	-
AUSTIN	KLBJ	18	19	12	55
BALTIMORE	WYYY	-	-	-	-
BOSTON	WAAF	-	-	-	-
CHARLOTTE	WXRC	-	-	-	-
CINCINNATI	WEBN	-	-	-	-
CLEVELAND	WMMS	-	-	-	-
COLUMBUS	WAZU	-	-	-	-
COLUMBUS	WBZX	11	10	5	26
COLUMBUS	WLVO	-	-	-	-
DALLAS	KEGL	16	13	-	29
DENVER	KBPI	-	-	-	-
DETROIT	WRIF	11	12	8	31
HARTFORD	WCCC	-	-	-	-
INDIANAPOLIS	WFBO	-	-	-	-
KANSAS CITY	KORC	8	12	14	34
LAS VEGAS	KOMP	-	-	-	-
LONG ISLAND	WBAB	-	-	-	-
LOS ANGELES	KLOS	-	-	-	-
MEMPHIS	WEGR	6	-	-	6
MEMPHIS	WMFS	22	19	16	57
MIAMI	WZTA	11	10	4	25
MILWAUKEE	WLZR	12	8	6	30
MINNEAPOLIS	KOXR	10	-	-	10
NORFOLK	WNOR	8	7	3	18
ORLANDO	WJRR	10	8	7	26
PHILADELPHIA	WMMR	10	5	-	15
PHILADELPHIA	WYSP	-	-	-	-
PHOENIX	KDKB	-	-	-	-
PHOENIX	KUPD	-	-	-	-
PHOENIX	LOUD	-	-	-	-
PITTSBURGH	WDVE	-	-	-	-
PORTLAND	KUFO	-	-	-	-
PROVIDENCE	WHJY	9	7	7	23
ROCHESTER	WCMF	9	9	5	23
SACRAMENTO	KRXQ	-	-	-	-
ST. LOUIS	KSHE	-	-	-	-
SALT LAKE CITY	KBER	-	-	-	-
SAN ANTONIO	KISS	10	8	4	22
SAN DIEGO	KIOZ	-	-	-	-
SAN FRANCISCO	KSJO	-	-	-	-
SEATTLE	KISW	-	-	-	-
TAMPA	WXTB	-	-	-	-

GODSMACK GREED		Total Spins/Gain 452/243			
Republic/UMG		Total Stations: 45 Hot Trax: 78 - 52*			
		TW	LW	2W	TS
ATLANTA	WKLS	-	-	-	-
AUSTIN	KLBJ	-	-	-	-
BALTIMORE	WYYY	-	-	-	-
BOSTON	WAAF	10	9	10	107
CHARLOTTE	WXRC	-	-	-	-
CINCINNATI	WEBN	12	-	-	12
CLEVELAND	WMMS	-	-	-	-
COLUMBUS	WAZU	-	-	-	-
COLUMBUS	WBZX	-	-	-	-
COLUMBUS	WLVO	-	-	-	-
DALLAS	KEGL	-	-	-	-
DENVER	KBPI	-	-	-	-
DETROIT	WRIF	12	11	9	93
HARTFORD	WCCC	12	-	-	12
INDIANAPOLIS	WFBO	-	-	-	-
KANSAS CITY	KORC	18	-	-	18
LAS VEGAS	KOMP	7	-	-	7
LONG ISLAND	WBAB	-	-	-	-
LOS ANGELES	KLOS	-	-	-	-
MEMPHIS	WEGR	-	-	-	-
MEMPHIS	WMFS	-	-	-	-
MIAMI	WZTA	-	-	-	-
MILWAUKEE	WLZR	11	9	7	61
MINNEAPOLIS	KOXR	11	-	-	11
NORFOLK	WNOR	-	-	-	-
ORLANDO	WJRR	15	13	5	33
PHILADELPHIA	WMMR	-	-	-	-
PHILADELPHIA	WYSP	-	-	-	-
PHOENIX	KDKB	-	-	-	-
PHOENIX	KUPD	12	5	-	17
PHOENIX	LOUD	-	-	-	-
PITTSBURGH	WDVE	-	-	-	-
PORTLAND	KUFO	-	-	-	-
PROVIDENCE	WHJY	-	-	-	-
ROCHESTER	WCMF	-	-	-	-
SACRAMENTO	KRXQ	-	-	-	-
ST. LOUIS	KSHE	-	-	-	-
SALT LAKE CITY	KBER	-	-	-	-
SAN ANTONIO	KISS	-	-	-	-
SAN DIEGO	KIOZ	16	8	9	42
SAN FRANCISCO	KSJO	18	19	17	90
SEATTLE	KISW	-	-	-	-
TAMPA	WXTB	8	7	5	22

BUCKCHERRY RIDIN'		Total Spins/Gain 2235/320			
DreamWorks		Total Stations: 149 Hot Trax: 12 - 10*			
		TW	LW	2W	TS
ATLANTA	WKLS	-	-	-	-
AUSTIN	KLBJ	19	18	18	67
BALTIMORE	WYYY	22	18	21	104
BOSTON	WAAF	-	-	-	-
CHARLOTTE	WXRC	-	-	-	-
CINCINNATI	WEBN	8	7	7	27
CLEVELAND	WMMS	10	10	10	37
COLUMBUS	WAZU	38	38	27	103
COLUMBUS	WBZX	10	5	-	15
COLUMBUS	WLVO	-	-	-	-
DALLAS	KEGL	18	-	-	16
DENVER	KBPI	-	-	-	-
DETROIT	WRIF	19	19	17	86
HARTFORD	WCCC	13	14	10	44
INDIANAPOLIS	WFBO	-	-	-	-
KANSAS CITY	KORC	21	20	29	96
LAS VEGAS	KOMP	21	20	20	82
LONG ISLAND	WBAB	7	3	-	10
LOS ANGELES	KLOS	-	-	-	-
MEMPHIS	WEGR	6	6	6	17
MEMPHIS	WMFS	15	15	14	59
MIAMI	WZTA	8	5	3	16
MILWAUKEE	WLZR	13	10	14	46
MINNEAPOLIS	KOXR	18	18	8	57
NORFOLK	WNOR	7	7	7	25
ORLANDO	WJRR	12	10	13	51
PHILADELPHIA	WMMR	18	10	8	44
PHILADELPHIA	WYSP	17	17	17	80
PHOENIX	KDKB	18	18	17	53
PHOENIX	KUPD	12	10	13	62
PHOENIX	LOUD	-	-	-	-
PITTSBURGH	WDVE	9	-	-	9
PORTLAND	KUFO	9	8	9	34
PROVIDENCE	WHJY	18	17	21	94
ROCHESTER	WCMF	14	13	14	51
SACRAMENTO	KRXQ	17	14	14	52
ST. LOUIS	KSHE	-	-	-	-
SALT LAKE CITY	KBER	25	18	18	61
SAN ANTONIO	KISS	8	7	10	30
SAN DIEGO	KIOZ	-	-	-	-
SAN FRANCISCO	KSJO	9	9	2	20
SEATTLE	KISW	8	21	18	72
TAMPA	WXTB	8	8	7	23

COLD NO		Total Spins/Gain 1254/216			
Flip/IDJMG		Total Stations: 101 Hot Trax: 26 - 21*			
		TW	LW	2W	TS
ATLANTA	WKLS	-	-	-	-
AUSTIN	KLBJ	5	5	5	32
BALTIMORE	WYYY	19	8	8	35
BOSTON	WAAF	18	14	16	78
CHARLOTTE	WXRC	18	22	18	97
CINCINNATI	WEBN	15	15	9	39
CLEVELAND	WMMS	-	-	-	-
COLUMBUS	WAZU	39	26	-	65
COLUMBUS	WBZX	-	-	-	-
COLUMBUS	WLVO	-	-	-	-
DALLAS	KEGL	-	-	-	-
DENVER	KBPI	-	-	-	-
DETROIT	WRIF	4	6	4	14
HARTFORD	WCCC	14	15	17	91
INDIANAPOLIS	WFBO	-	-	-	-
KANSAS CITY	KORC	7	9	11	39
LAS VEGAS	KOMP	11	12	10	33
LONG ISLAND	WBAB	-	-	-	-
LOS ANGELES	KLOS	-	-	-	-
MEMPHIS	WEGR	2	-	-	2
MEMPHIS	WMFS	33	30	23	150
MIAMI	WZTA	14	12	10	43
MILWAUKEE	WLZR	8	7	6	43
MINNEAPOLIS	KOXR	16	14	8	38
NORFOLK	WNOR	7	7	8	48
ORLANDO	WJRR	13	15	13	74
PHILADELPHIA	WMMR	6	5	4	23
PHILADELPHIA	WYSP	6	6	7	31
PHOENIX	KDKB	-	-	-	-
PHOENIX	KUPD	21	15	13	87
PHOENIX	LOUD	-	-	-	-
PITTSBURGH	WDVE	-	-	-	-
PORTLAND	KUFO	10	7	-	17
PROVIDENCE	WHJY	5	-	-	5
ROCHESTER	WCMF	4	3	4	16
SACRAMENTO	KRXQ	-	-	-	-
ST. LOUIS	KSHE	-	-	-	-
SALT LAKE CITY	KBER	-	-	-	-
SAN ANTONIO	KISS	-	-	-	-
SAN DIEGO	KIOZ	11	10	-	

airplayanalysis

TANTRIC BREAKDOWN Maverick					PAPA RDACH ANGELS DreamWorks					AC/DC NEW Elektra/EEG					3 DDDRS DOWN DUCK Republic/UMG					JOURNEY HIGHER Columbia/CRG				
Total Spins/Gain 3662/176					Total Spins/Gain 1003/167					Total Spins/Gain 269/159					Total Spins/Gain 3518/151					Total Spins/Gain 536/143				
Total Stations: 163					Total Stations: 76					Total Stations: 37					Total Stations: 167					Total Stations: 39				
Hot Trax: 2 - 2*					Hot Trax: 31 - 27*					Hot Trax: 100 - 68*					Hot Trax: 3 - 3*					Hot Trax: 58 - 46*				
	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	10	10	11	65	ATLANTA, WKLS	10	10	11	65	ATLANTA, WKLS	-	-	-	-
AUSTIN, KLBJ	18	19	19	159	AUSTIN, KLBJ	-	-	-	-	AUSTIN, KLBJ	23	21	23	115	AUSTIN, KLBJ	-	-	-	-	AUSTIN, KLBJ	-	-	-	-
BALTIMORE, WIYY	29	13	22	181	BALTIMORE, WIYY	-	-	-	-	BALTIMORE, WIYY	-	-	-	-	BALTIMORE, WIYY	-	-	-	-	BALTIMORE, WIYY	-	-	-	-
BOSTON, WAAF	-	-	-	-	BOSTON, WAAF	8	8	8	52	BOSTON, WAAF	-	-	-	-	BOSTON, WAAF	-	-	-	-	BOSTON, WAAF	-	-	-	-
CHARLOTTE, WXRC	25	27	26	236	CHARLOTTE, WXRC	-	-	-	150	CHARLOTTE, WXRC	16	16	22	284	CHARLOTTE, WXRC	12	13	5	31	CHARLOTTE, WXRC	-	-	-	-
CINCINNATI, WEBN	20	21	21	155	CINCINNATI, WEBN	-	-	-	124	CINCINNATI, WEBN	-	-	-	-	CINCINNATI, WEBN	-	-	-	-	CINCINNATI, WEBN	-	-	-	-
CLEVELAND, WMMS	9	9	10	42	CLEVELAND, WMMS	-	-	-	84	CLEVELAND, WMMS	13	15	13	112	CLEVELAND, WMMS	-	-	-	-	CLEVELAND, WMMS	-	-	-	-
COLUMBUS, WAZU	70	68	70	409	COLUMBUS, WAZU	27	-	-	293	COLUMBUS, WAZU	60	38	38	202	COLUMBUS, WAZU	-	-	-	-	COLUMBUS, WAZU	-	-	-	-
COLUMBUS, WBZX	25	22	26	146	COLUMBUS, WBZX	21	15	11	66	COLUMBUS, WBZX	21	24	25	158	COLUMBUS, WBZX	-	-	-	-	COLUMBUS, WBZX	-	-	-	-
COLUMBUS, WLVO	-	-	-	-	COLUMBUS, WLVO	-	-	-	-	COLUMBUS, WLVO	-	-	-	-	COLUMBUS, WLVO	-	-	-	-	COLUMBUS, WLVO	-	-	-	-
DALLAS, KEGG	9	20	23	168	DALLAS, KEGG	-	-	-	114	DALLAS, KEGG	19	18	14	105	DALLAS, KEGG	-	-	-	-	DALLAS, KEGG	8	-	-	8
DENVER, KBPI	18	20	18	139	DENVER, KBPI	20	12	-	268	DENVER, KBPI	20	20	17	57	DENVER, KBPI	5	5	5	68	DENVER, KBPI	-	-	-	-
DETROIT, WRIF	22	18	16	136	DETROIT, WRIF	10	12	11	41	DETROIT, WRIF	-	-	-	36	DETROIT, WRIF	-	-	-	-	DETROIT, WRIF	-	-	-	-
HARTFORD, WCCC	26	21	20	181	HARTFORD, WCCC	14	18	12	326	HARTFORD, WCCC	9	10	11	243	HARTFORD, WCCC	-	-	-	-	HARTFORD, WCCC	-	-	-	-
INDIANAPOLIS, WFBO	-	-	-	-	INDIANAPOLIS, WFBO	-	-	-	-	INDIANAPOLIS, WFBO	7	8	6	96	INDIANAPOLIS, WFBO	16	15	15	59	INDIANAPOLIS, WFBO	-	-	-	-
KANSAS CITY, KCRK	15	14	18	124	KANSAS CITY, KCRK	8	7	9	141	KANSAS CITY, KCRK	7	8	6	96	KANSAS CITY, KCRK	-	-	-	-	KANSAS CITY, KCRK	-	-	-	-
LAS VEGAS, KOMP	31	33	33	202	LAS VEGAS, KOMP	-	-	-	-	LAS VEGAS, KOMP	32	33	33	265	LAS VEGAS, KOMP	-	-	-	-	LAS VEGAS, KOMP	-	-	-	-
LONG ISLAND, WBAB	10	15	12	68	LONG ISLAND, WBAB	-	-	-	-	LONG ISLAND, WBAB	10	12	10	104	LONG ISLAND, WBAB	13	11	12	57	LONG ISLAND, WBAB	-	-	-	-
LOS ANGELES, KLOS	-	-	-	-	LOS ANGELES, KLOS	-	-	-	-	LOS ANGELES, KLOS	-	-	-	-	LOS ANGELES, KLOS	1	-	-	1	LOS ANGELES, KLOS	-	-	-	-
MEMPHIS, WEGR	7	6	6	45	MEMPHIS, WEGR	-	-	-	-	MEMPHIS, WEGR	7	7	6	86	MEMPHIS, WEGR	-	-	-	-	MEMPHIS, WEGR	-	-	-	-
MEMPHIS, WMFS	35	37	35	283	MEMPHIS, WMFS	11	-	-	163	MEMPHIS, WMFS	15	18	18	565	MEMPHIS, WMFS	30	15	15	78	MEMPHIS, WMFS	-	-	-	-
MIAMI, WZTA	25	27	19	121	MIAMI, WZTA	10	8	6	29	MIAMI, WZTA	29	28	10	182	MIAMI, WZTA	-	-	-	-	MIAMI, WZTA	13	10	-	23
MILWAUKEE, WLZR	34	29	31	236	MILWAUKEE, WLZR	7	7	4	99	MILWAUKEE, WLZR	12	8	7	69	MILWAUKEE, WLZR	-	-	-	-	MILWAUKEE, WLZR	-	-	-	-
MINNEAPOLIS, KOXR	37	35	21	220	MINNEAPOLIS, KOXR	6	11	8	233	MINNEAPOLIS, KOXR	12	8	7	62	MINNEAPOLIS, KOXR	-	-	-	-	MINNEAPOLIS, KOXR	-	-	-	-
NORFOLK, WNOR	17	17	16	152	NORFOLK, WNOR	13	12	12	338	NORFOLK, WNOR	18	17	17	158	NORFOLK, WNOR	-	-	-	-	NORFOLK, WNOR	-	-	-	-
ORLANDO, WJRR	33	33	32	204	ORLANDO, WJRR	13	13	-	198	ORLANDO, WJRR	11	11	12	80	ORLANDO, WJRR	-	-	-	-	ORLANDO, WJRR	8	-	-	8
PHILADELPHIA, WMRR	31	17	12	127	PHILADELPHIA, WMRR	-	-	-	-	PHILADELPHIA, WMRR	6	1	1	112	PHILADELPHIA, WMRR	-	-	-	-	PHILADELPHIA, WMRR	-	-	-	-
PHILADELPHIA, WYSP	17	17	17	111	PHILADELPHIA, WYSP	6	7	7	135	PHILADELPHIA, WYSP	9	14	17	100	PHILADELPHIA, WYSP	-	-	-	-	PHILADELPHIA, WYSP	-	-	-	-
PHOENIX, KDKB	20	19	21	119	PHOENIX, KDKB	-	-	-	-	PHOENIX, KDKB	-	-	-	-	PHOENIX, KDKB	5	-	-	5	PHOENIX, KDKB	-	-	-	-
PHOENIX, KUPD	25	18	11	129	PHOENIX, KUPD	-	-	-	-	PHOENIX, KUPD	-	-	-	-	PHOENIX, KUPD	-	-	-	-	PHOENIX, KUPD	10	5	-	15
PHOENIX, LOUD	-	-	-	-	PHOENIX, LOUD	-	-	-	-	PHOENIX, LOUD	-	-	-	-	PHOENIX, LOUD	-	-	-	-	PHOENIX, LOUD	-	-	-	-
PITTSBURGH, WOVE	12	11	12	93	PITTSBURGH, WOVE	-	-	-	-	PITTSBURGH, WOVE	19	11	16	145	PITTSBURGH, WOVE	18	18	18	88	PITTSBURGH, WOVE	-	-	-	-
PORTLAND, KUFO	17	17	18	110	PORTLAND, KUFO	9	9	12	52	PORTLAND, KUFO	-	-	-	25	PORTLAND, KUFO	-	-	-	-	PORTLAND, KUFO	8	-	-	8
PROVIDENCE, WHJY	15	14	14	53	PROVIDENCE, WHJY	-	-	-	-	PROVIDENCE, WHJY	14	18	17	108	PROVIDENCE, WHJY	7	4	5	20	PROVIDENCE, WHJY	-	-	-	-
ROCHESTER, WCMF	12	9	8	81	ROCHESTER, WCMF	-	-	-	-	ROCHESTER, WCMF	-	-	-	-	ROCHESTER, WCMF	4	3	3	16	ROCHESTER, WCMF	-	-	-	-
SACRAMENTO, KRKO	19	17	17	139	SACRAMENTO, KRKO	17	27	27	861	SACRAMENTO, KRKO	-	-	-	-	SACRAMENTO, KRKO	-	-	-	-	SACRAMENTO, KRKO	19	-	-	19
ST. LOUIS, KSHE	-	-	-	-	ST. LOUIS, KSHE	-	-	-	-	ST. LOUIS, KSHE	9	6	8	46	ST. LOUIS, KSHE	-	-	-	-	ST. LOUIS, KSHE	-	-	-	-
SALT LAKE CITY, KBER	25	24	24	133	SALT LAKE CITY, KBER	-	-	-	-	SALT LAKE CITY, KBER	11	10	10	31	SALT LAKE CITY, KBER	-	-	-	-	SALT LAKE CITY, KBER	-	-	-	-
SAN ANTONIO, KISS	20	21	20	122	SAN ANTONIO, KISS	7	7	4	232	SAN ANTONIO, KISS	-	-	-	-	SAN ANTONIO, KISS	-	-	-	-	SAN ANTONIO, KISS	-	-	-	-
SAN DIEGO, KIOZ	17	18	18	107	SAN DIEGO, KIOZ	10	8	11	60	SAN DIEGO, KIOZ	18	18	16	153	SAN DIEGO, KIOZ	-	-	-	-	SAN DIEGO, KIOZ	-	-	-	-
SAN FRANCISCO, KSJO	-	-	-	-	SAN FRANCISCO, KSJO	14	9	8	49	SAN FRANCISCO, KSJO	18	19	15	120	SAN FRANCISCO, KSJO	-	-	-	-	SAN FRANCISCO, KSJO	3	-	-	3
SEATTLE, KISW	3	7	7	56	SEATTLE, KISW	-	-	-	114	SEATTLE, KISW	8	21	6	35	SEATTLE, KISW	-	-	-	-	SEATTLE, KISW	-	-	-	-
TAMPA, WXTB	25	26	23	147	TAMPA, WXTB	9	7	7	338	TAMPA, WXTB	-	-	-	146	TAMPA, WXTB	-	-	-	-	TAMPA, WXTB	-	-	-	-

active rock

[18-34]

February 27 - March 5, 2001



mainstream rock

[25-44]

February 27 - March 5, 2001

LW	TW	Artist	Track	Label	TW	Move	LW	2W	Cume/Adds
3	1*	A. LEWIS (STAINED) w/F. DURST	OUTSIDE	(Flawless/Geffen)	2244	166	2078	2077	75/0
1	2	GODSMACK	AWAKE	(Republic/UMG)	2125	-84	2209	2267	77/0
2	3	LINKIN PARK	ONE	(Warner Bros.)	2057	-80	2137	2127	78/0
4	4*	TANTRIC	BREAKDOWN	(Maverick)	2053	110	1943	1848	82/0
5	5*	3 DOORS DOWN	DUCK	(Republic/UMG)	1963	154	1809	1777	81/0
8	6*	LIFEHOUSE	HANGING	(DreamWorks)	1532	60	1472	1472	65/2
6	7	AEROSMITH	JADED	(Columbia/CRG)	1516	-108	1624	1721	65/0
7	8	INCUBUS	DRIVE	(Immortal/Epic)	1470	-154	1624	1710	72/0
11	9*	FUEL	INNOCENT	(Epic)	1424	106	1318	1248	80/3
9	10*	OLEANDER	ARE	(Republic/UMG)	1408	32	1376	1212	84/0
15	11*	BUCKCHERRY	RIDIN'	(DreamWorks)	1326	206	1120	938	80/1
12	12*	PERFECT CIRCLE	HOLLOW	(Virgin)	1313	71	1242	1168	81/0
10	13	DISTURBED	VOICES	(Giant/Reprise)	1298	-22	1320	1277	75/0
13	14*	UNION UNDER...	KILLING	(Columbia/CRG)	1280	71	1209	1166	78/0
14	15*	FUEL	HEMORRHAGE	(Epic)	1163	37	1126	1142	52/0
18	16*	LIMP BIZKIT	MY	(Flip/Interscope)	1112	225	887	639	66/0
19	17*	COLD	NO	(Flip/IDJMG)	972	162	810	694	71/2
23	18*	PAPA ROACH	ANGELS	(DreamWorks)	872	144	728	659	63/0
24	19*	SALIVA	YOUR	(Island/IDJMG)	862	206	656	505	75/3
20	20*	OFFSPRING	WANT	(Columbia/CRG)	790	12	778	713	55/0
22	21*	CRAZY TOWN	BUTTERFLY	(Columbia/CRG)	784	46	738	731	44/0
17	22	3 DOORS DOWN	LOSER	(Republic/UMG)	781	-112	893	888	44/0
D 23		STRAIT-UP	ANGELS	(Immortal/Virgin)	737	-373	1110	1349	40/0
26	24*	SKRAPE	WASTE	(RCA)	676	52	624	595	66/3
27	25*	NOTHINGFACE	BLEEDER	(TVT/DCide)	635	12	623	574	59/0
25	26	DEFTONES	DIGITAL	(Maverick)	598	-46	644	622	50/0
31	27*	NONPOINT	WHAT	(MCA)	595	65	530	463	53/2
29	28*	PRIMUS W/OZZY	N.I.B.	(Divine/Priority)	588	18	570	609	32/0
44	29*	MONSTER MAGNET	HEADS	(A&M/Interscope)	587	250	337	102	56/3
21	30	LIMP BIZKIT	ROLLIN	(Flip/Interscope)	559	-214	773	858	34/0
28	31	SPINESHANK	NEW	(Roadrunner)	548	-29	577	488	53/2
42	32*	SPACEHOG	WANT	(Artemis)	518	167	351	209	49/3
35	33*	ORGY	OPTICON	(Elementree/Reprise)	463	8	455	410	43/0
33	34	DAVE MATTHEWS	DID	(RCA)	461	-38	499	498	26/0
32	35	DISTURBED	STUPIFY	(Giant/Reprise)	446	-57	503	445	31/0
34	36	PAPA ROACH	LAST	(DreamWorks)	432	-55	487	440	29/0
D 37*		GODSMACK	GREED	(Republic/UMG)	423	214	209	127	40/10
43	38*	TAPROOT	I	(Atlantic/AG)	409	67	342	341	45/3
37	39	CREED	YOU	(Wind-up)	402	-11	413	464	26/0
30	40	RAGE AGAINST...	RENEGADES	(Epic)	390	-169	559	626	20/0
41	41	PERFECT CIRCLE	JUDITH	(Virgin)	366	-4	370	330	26/0
36	42	U2	WALK	(Interscope)	366	-70	436	424	26/0
46	43*	HED (PE)	KILLING	(Jive)	311	2	309	293	34/0
50	44*	RAGE AGAINST...	HOW	(Epic)	309	73	236	143	31/1
39	45	COLLECTIVE SOUL	VENT	(Atlantic/AG)	289	-95	384	412	20/0
45	46	MATTHEW GOOD	HELLO	(Atlantic/AG)	250	-76	326	354	25/0
D 47*		COC	DIABLO	(Sanctuary)	245	16	229	227	23/0
48	48	GREEN DAY	WARNING	(Reprise)	245	-42	287	395	17/0
49	49*	OUR LADY PEACE	LIFE	(Columbia/CRG)	245	3	242	191	22/0
40	50	NICKELBACK	OLD	(Roadrunner)	235	-142	377	473	15/0

LW	TW	Artist	Track	Label	TW	Move	LW	2W	Cume/Adds
1	1*	AEROSMITH	JADED	(Columbia/CRG)	2353	3	2350	2391	100/0
3	2*	TANTRIC	BREAKDOWN	(Maverick)	1609	66	1543	1457	81/0
2	3	3 DOORS DOWN	DUCK	(Republic/UMG)	1555	-3	1558	1525	86/0
4	4*	LIFEHOUSE	HANGING	(DreamWorks)	1436	62	1374	1331	72/1
6	5*	U2	WALK	(Interscope)	1320	95	1225	1205	80/1
5	6	DAVE MATTHEWS	DID	(RCA)	1276	-45	1321	1269	72/2
8	7*	ERIC CLAPTON	SUPERMAN	(Reprise)	1167	187	980	704	69/1
7	8	FUEL	HEMORRHAGE	(Epic)	1070	-130	1200	1295	55/0
11	9*	FUEL	INNOCENT	(Epic)	974	75	899	826	70/5
13	10*	VAN ZANT	GET	(Sanctuary)	941	74	867	834	64/3
15	11*	BUCKCHERRY	RIDIN'	(DreamWorks)	909	114	795	671	69/3
10	12	INCUBUS	DRIVE	(Immortal/Epic)	898	-28	926	901	57/2
9	13	3 DOORS DOWN	LOSER	(Republic/UMG)	891	-41	932	1067	51/0
16	14*	OLEANDER	ARE	(Republic/UMG)	818	66	752	723	65/3
17	15*	A. LEWIS (STAINED) w/F. DURST	OUTSIDE	(Flawless/Geffen)	793	81	712	662	43/4
14	16	GODSMACK	AWAKE	(Republic/UMG)	745	-62	807	899	45/0
22	17*	TRAIN	DROPS	(Columbia/CRG)	730	79	651	583	52/2
12	18	GEDDY LEE	GRACE	(Anthem/Atlantic/AG)	631	-256	887	1049	48/0
23	19*	PRIMUS W/OZZY	N.I.B.	(Divine/Priority)	630	20	610	508	36/0
20	20	LINKIN PARK	ONE	(Warner Bros.)	586	-82	668	724	42/0
19	21	COLLECTIVE SOUL	VENT	(Atlantic/AG)	574	-108	682	695	41/0
18	22	SAMMY HAGAR	LET	(Cabo Wabo/Beyond)	567	-129	696	875	42/0
26	23*	DOUBLE TROUBLE	ROCK	(Tone-Cool)	547	66	481	462	39/0
21	24	CREED	YOU	(Wind-up)	527	-127	654	757	35/0
25	25	PERFECT CIRCLE	HOLLOW	(Virgin)	521	-5	526	435	41/1
28	26*	U2	BEAUTIFUL	(Interscope)	471	52	419	432	35/0
35	27*	SPACEHOG	WANT	(Artemis)	469	154	315	165	48/6
33	28*	JOURNEY	HIGHER	(Columbia/CRG)	466	102	364	200	36/6
30	29	OFFSPRING	WANT	(Columbia/CRG)	418	-1	419	426	35/1
24	30	STRAIT-UP	ANGELS	(Immortal/Virgin)	383	-206	589	668	26/0
27	31	COLLECTIVE SOUL	WHY	(Atlantic/AG)	381	-72	453	549	30/0
32	32	MATTHEW GOOD	HELLO	(Atlantic/AG)	361	-5	366	348	34/1
29	33	UNION UNDER...	KILLING	(Columbia/CRG)	344	-76	420	392	33/0
36	34*	MARK SELBY	LIKE	(Vanguard)	342	36	306	233	35/3
31	35	GREEN DAY	WARNING	(Reprise)	311	-80	391	538	23/0
34	36	CREED	RIDERS	(Elektra/EEG)	309	-27	336	361	23/0
41	37*	COLD	NO	(Flip/IDJMG)	282	54	228	186	30/2
38	38*	DISTURBED	VOICES	(Giant/Reprise)	269	14	255	237	23/0
D 39*		GARY MOORE	ENOUGH	(CMC/Sanctuary)	229	184	45	0	25/4
37	40	DUST FOR LIFE	STEP	(Wind-up)	222	-71	293	329	34/14
D 41*		MONSTER MAGNET	HEADS	(A&M/Interscope)	215	110	105	24	31/5
40	42	3 DOORS DOWN	KRYPTONITE	(Republic/UMG)	213	-15	228	173	18/0
D 43*		AC/DC	NEW	(Elektra/EEG)	202	108	94	6	28/12
42	44	METALLICA	DISAPPEAR	(Hollywood)	198	-23	221	199	17/0
50	45*	SALIVA	YOUR	(Island/IDJMG)	196	43	153	104	23/2
39	46	JOSH JOPLIN	CAMERA	(Artemis)	189	-50	239	278	14/0
48	47*	WALLFLOWERS	LETTERS	(Interscope)	187	19	168	127	27/16
46	48*	BLUE OCTOBER	BREAKFAST	(Universal/UMG)	184	9	175	162	19/1
D 49*		ERIC JOHNSON	BOOGIE	(Favored Nations)	179	28	151	123	14/1
44	50	CREED	ARMS	(Wind-up)	168	-22	190	145	15/0

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



TRACKING REPORT

Call-Out Music Research

Rock and Alternative Regional Call Out

Combined Regions

Grade				Grade			
1.	Hemorrhage (In My Hands)	Fuel	82	9.	Boss Of Me	They Might Be Giants	68
2.	Loser	3 Doors Down	78	10.	One Step Closer	Linkin Park	68
3.	N.I.B.	Primus/Ozzy Osbourne	76	11.	Camera One	Josh Joplin Group	68
4.	Why Pt. 2	Collective Soul	72	12.	Are You Ready	Creed	67
5.	Jaded	Aerosmith	72	13.	Warning	Green Day	67
6.	Outside	Aaron Lewis (Staind)/Fred Durst	70	14.	New Disease	Spineshank	66
7.	Southside	Moby/Gwen Stefani	70	15.	Awake	Godsmack	66
8.	Hanging By A Moment	Lifhouse	70				

Northeast

Grade				Grade			
1.	Hemorrhage (In My Hands)	Fuel	91	9.	Hanging By A Moment	Lifhouse	74
2.	N.I.B.	Primus/Ozzy Osbourne	83	10.	One Step Closer	Linkin Park	72
3.	Boss Of Me	They Might Be Giants	80	11.	Are You Ready	Creed	71
4.	Loser	3 Doors Down	79	12.	When It All Goes Wrong	Everclear	71
5.	Outside	Aaron Lewis (Staind)/Fred Durst	78	13.	New Disease	Spineshank	69
6.	Camera One	Josh Joplin Group	76	14.	Bag Of Tricks	Isle Of Q	69
7.	Chemistry	Semisonic	74	15.	Warning	Green Day	69
8.	Yellow	Coldplay	74				

South

Grade				Grade			
1.	Loser	3 Doors Down	91	9.	Jaded	Aerosmith	74
2.	Hemorrhage (In My Hands)	Fuel	86	10.	I Disappear	Metallica	72
3.	Hanging By A Moment	Lifhouse	81	11.	Butterfly	Crazy Town	72
4.	Are You Ready	Creed	81	12.	One Step Closer	Linkin Park	72
5.	Why Pt. 2	Collective Soul	80	13.	Warning	Green Day	72
6.	Old Enough	Nickelback	79	14.	Awake	Godsmack	71
7.	Bag Of Tricks	Isle Of Q	75	15.	Drive	Incubus	71
8.	Duck And Run	3 Doors Down	74				

Midwest

Grade				Grade			
1.	N.I.B.	Primus/Ozzy Osbourne	80	9.	One Step Closer	Linkin Park	65
2.	Why Pt. 2	Collective Soul	78	10.	My Oedipus Complex	Kid Rock	65
3.	Hemorrhage (In My Hands)	Fuel	78	11.	Hanging By A Moment	Lifhouse	65
4.	Waste	Skrape	77	12.	Old Enough	Nickelback	64
5.	Jaded	Aerosmith	77	13.	Southside	Moby/Gwen Stefani	64
6.	Loser	3 Doors Down	72	14.	Awake	Godsmack	63
7.	Outside	Aaron Lewis (Staind) w/Fred Durst	66	15.	New Disease	Spineshank	63
8.	Renegades Of Funk	Rage Against The Machine	65				

West

Grade				Grade			
1.	My Oedipus Complex	Kid Rock	83	9.	Jaded	Aerosmith	70
2.	Renegades Of Funk	Rage Against The Machine	80	10.	Breathe	Nickelback	70
3.	Southside	Moby/Gwen Stefani	79	11.	Want You Bad	Offspring	69
4.	New Disease	Spineshank	78	12.	Outside	Aaron Lewis (Staind)/Fred Durst	68
5.	N.I.B.	Primus w/Ozzy Osbourne	78	13.	Loser	3 Doors Down	68
6.	Rollin'	Limp Bizkit	77	14.	Boss Of Me	They Might Be Giants	65
7.	Warning	Green Day	73	15.	Drive	Incubus	65
8.	Hemorrhage (In My Hands)	Fuel	72				

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.

musical NEWS

Morello: New Rage Material "Huge, Heavy, And It Rocks"



The Battle of Milwaukee: WLZR Music Director Marilyn Mee, Tom Morello, p/t jock Kate Weber, PD Keith Hastings

In the area to visit his family, Rage Against The Machine guitarist Tom Morello stopped by WLZR/Milwaukee this past Tuesday (6), where he sat down for a 25-minute interview with MD Marilyn Mee and discussed the past, present and future of the band. Morello's mother, a retired teacher, lives in Libertyville, IL, and accompanied her son to the interview. Mee commented that Morello was relaxed, friendly, and at ease throughout the entire interview and answered every question posed to him. The guitarist began the interview talking about Rage, and how they make social causes accessible to kids via the band's Web site (*ratm.com*). After the first fifteen minutes of the interview, Mee hesitantly addressed the recent rumors that former Soundgarden singer Chris Cornell was playing with the band (*fmqb*, 2/23). While Morello has stated that "Chris Cornell is definitely not the singer of Rage Against

The Machine" (*fmqb*, 3/2), the visibly excited guitarist told Mee that the band is currently writing and jamming with Cornell, saying that the material that they've written together is "huge, heavy and it rocks." The seeming contradiction in terms was explained when Morello said that if the collaboration with Cornell comes to fruition, the band will not call themselves Rage Against The Machine. He also said that they are concentrating on the here and now, and are having such a great time that they're weren't dwelling on the band's past legacy with Zack de la Rocha or worrying about when and where the music they're recorded with Cornell will be released. Morello said that if the music is released, it will "be it's own thing." He also told Mee that the band is very anxious to perform in front of a crowd again. He stated that the rest of Rage and Cornell are getting along very well, saying "the only criteria in moving forward that we have is that it's GREAT, and there is no other criteria. It's that four guys stand in a room and say, 'this is the best band I've ever heard in my life!' Then you know you're done, and we're getting pretty close to that with Chris, quite frankly."

Metallica: No Justice For All?

Metallica are the focus of a very candid and revealing interview featured in the April edition (out now) of *Playboy* magazine. Coming off the departure of long-time bassist Jason Newsted, a very public legal battle with Napster and their longest stretch of downtime between an album and/or a tour, the interview finds the band at a very vulnerable stage in their career. *Playboy* interviewed all four members, including Newsted, separately with interesting results. Drummer Lars Ulrich says, "It's an interesting time to interview the four of us separately. You're hearing people get things off their chest... almost using you as the middle man." Singer James Hetfield adds, "It is a pretty difficult time for us right now." Speaking about fans not sympathizing with the rich, Ulrich says, "So it becomes about 'these greedy rock stars.' But understand, 80 million records later, I don't know what the fuck to do with all the money I have. The real issue, for me, is choice. I want to choose what happens to my music." Ulrich adds, "If you'd stop being a Metallica fan because I won't give you my music for free, then fuck you. I don't want you to be a Metallica fan." Hetfield also chimes in with a similar sentiment saying, "(Metallica fans sided with Napster) because they're lazy bastards and they want everything for free. I like playing music because it's a good living and I get satisfaction from it. But I can't feed my family with satisfaction." The interview also hits on some of the inner conflict the band has traversed throughout the years. "I remember throwing (Ulrich) into his drum kit a couple of times, throwing some cymbals, cutting his head open," says Hetfield. Hetfield also says, "I'm definitely not the smartest guy in the band, so winning an intellectual argument is not going to happen. Resorting to violence (and intimidation) used to work." The band members open up about such topics as receiving criticism, Newsted's departure and they even throw in an occasional story about shagging a groupie. "I don't think there's anybody in this band who hasn't had crabs... or the occasional drip-dick," says Ulrich.



Metallica

Everyone Buys Everyday

Everyday is a good day for Dave Matthews Band, as their fourth RCA album entered the *Billboard* charts at Number One, with more than 732,000 copies sold. This is the band's second number one



Dave Matthews Band
Photo: Jim Rinaldi

album, following 1998's *Before These Crowded Streets*. The first week sales total is the most since the Beatles moved 1.25 million in the first week of January. In other Dave Matthews Band news, *The Hollywood Reporter* has announced that the singer has co-written a song with *Everyday* producer Glen Ballard for the upcoming film *24 Hours*. Ballard is the executive producer of the film. Matthews was asked to appear in the movie, but his touring schedule prohibited him from his debut as a thespian. The action thriller is scheduled to begin filming later this month with Charlize Theron and Courtney Love starring.

Pearl Jam may be releasing a compilation of rare and previously-unreleased material before the year is through. Manager Kelly Curtis told *wallof-sound.com* that the band have more than 70 songs recorded that are either B-sides, soundtrack and benefit album contributions, or fan club-only songs sent out as Christmas singles. Among them

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music news continued

are the band's cover of **The Beatles'** "I've Got A Feeling," an alternate take of "Jeremy" and an actual studio recording of "Yellow Ledbetter." Meanwhile, the band is taking a year off, and don't plan on recording their next album, which will be their last under their contract with Epic Records, until the spring of 2002. The first batch of 23 of Pearl Jam's North American "bootleg" discs were recently released, and the band has broken their own record for most simultaneous albums on the *Billboard* albums chart. Seven of the 23 concerts cracked the top 200, selling over 50,000 copies collectively. The "Jones Beach 8/25/2000" show was the highest, debuting at 159 and selling over 7,900 copies. Others making an appearance on the chart are "Boston 8/29/2000," "Indianapolis 8/18/2000," "Pittsburgh 9/5/2000," "Philadelphia 9/1/2000," Tampa 8/12/200," and "Memphis 8/15/2000." The albums had been available via the band's fan club since January, but just made their brick and mortar appearance several weeks ago. The second round of North American shows is currently available online (*tenclub.net*), and will be released in stores on March 27.

They haven't released an album in over four years, they haven't had a bona fide hit in almost six years, but they are more popular than ever. Currently on the *Yahoo! Outloud* tour, **Weezer** is playing to packed houses and is wowing the crowds with old favorites and freshly recorded new tunes. In Philadelphia last Saturday (3/3) rifling through "My Name is Jonas," "El Scorcho," and "The Good Life," all within the first 15 minutes of their short set, singer **Rivers Cuomo** had an easy time whipping the faithful into a frenzy. Using what can literally be described as your high school gym decorated for the big dance and their, now signature, **Van Halen**-esque giant "W," **Weezer** made their connection with the

audience, which surprisingly wasn't all just younger kids, fast and lasting. Rebel rousing mosh pits and sing-a-longs for "In the Garage," "Say It Ain't So," "Buddy Holly," "Undone (The Sweater Song)," and "Surf Wax U.S.A." only subsided for a few cracks at unfamiliar new songs which the crowd seemed to like but were definitely not motivated to move around much during. "Hash Pipe" and "Don't Let Go" stood out as new songs to be on the look out for. However, the show wasn't without its hitches, new bassist **Mikey Welsh's** amp crapped out and needed to be replaced, chopping 10 minutes off the bands hour and fifteen minute set. Emo favorites **The Get-Up Kids**, who were voted onto the tour by **Weezer** fans, opened up the show to a surprisingly big response. For a young indie upstart out on their biggest tour to date, they delivered a more than polished set.

The first **Crystal Method** record in over three years will be released this summer. *Tweekend*, the second album from the Las Vegas electronic duo of **Ken Jordan** and **Scott Kirkland**, will feature a handful of guest appearances. **Fiona Apple** and **Scott Weiland** have contributed vocals for the disc while **Rage Against The Machine's Tom Morello** has supplied guitar and co-produced several tracks. Cruise over to *thecrystalmethod.com* for a sample of *Tweekend*.

R.E.M. have unveiled the track listing for their forthcoming album, *Reveal*, which will be released on May 15. *Reveal's* track listing is as follows: "The Lifting," "I've Been High," "Reno," "She Just Wants to Be," "Disappear," "Saturn Return," "All I Want," "Imitation of Life," "Summer Turns to High," "Chorus & the Ring," "I'll Take the Rain," and "Beach Ball." The album's first single is "Imitation Of Life." The band has said that they'll do some limited touring, with some

public appearances in addition to TV show performances.

Tool has decided to push their forthcoming album, *Lateralus*, back another month. The album, the band's third, which was slated to be released on April 17, will now come out on May 15. There was no reason given for the postponement. **Tool's** last album, *Aenima*, was released in October of 1996. The original release date of April 17 is vocalist **Maynard James Keenan's** birthday.

The Black Crowes have filed a multi-million dollar lawsuit against insurance company **Lloyd's of London** for breach of contract and bad faith. The suit stems from the band's 2000 tour with **Jimmy Page**. Before the tour began, the **Crowes** took out an insurance policy against loss in the event that any of the tour was cancelled. When **Page** fell ill and had to cancel most of the second and all of the third legs of the tour, **Lloyds** allegedly refused to honor the contract. The **Crowes** are seeking punitive and compensatory damages in the suit, which claims that the tour date cancellations "resulted in great financial loss in both loss profits and expenses irrevocably incurred in the preparation for the canceled concert dates."

So what to expect from the next **Kid Rock** album, now that he's broken up with supermodel **James King**? If the angry songs on the album are about her, he's not saying. He recently told *Billboard* that he wrote all of his "get out of my life" songs for his next album, but when asked if they were about her, he said "I'm not saying who they're about. I don't want to get sued." Some of **Kid's** writing partners as of late include **George Jones** and **Hank Williams Jr.**, and will also be on **Willie Nelson's** next album, *The Great Divide*.

It was previously announced that **Bjork** would sing "I've Seen It

All," her Oscar-nominated song from *Dancer In The Dark*, with **Radiohead's Thom Yorke**, at the 73rd Annual Academy Awards on March 25, it now turns out that she'll be signing the song by herself. **Bjork's** official Web site (*bjork.com*) stated that the time allotted for her to sing was cut in half, from six minutes to three, so she'll perform a truncated version of the song by herself. Meanwhile, the singer/actress is happy to put her acting days behind her for now. "You know when you're working on a project but all your insides are made out of something completely different?" **Bjork** asked MTV. "It can become quite an intolerable pressure difference. It's a relief for me. After three years of doing the film to be back doing songs that are in my head: the same thing is happening on the outside as on the inside."

U2 have announced the first sixteen dates of their European *Elevation* tour. While they go on sale this weekend, fan club members have been able to purchase tickets online before they became available for sale to the general public. The tour culminates in a homecoming gig at **Slane Castle**, just outside Dublin, that will also feature **Red Hot Chili Peppers**, **Coldplay**, **Kelis**, **JJ72** and **Relish**. The tour dates are as follows: 7/6 Copenhagen, 7/9 Stockholm, 7/12 Cologne, 7/15 Munich, 7/17 Paris, 7/21 Imola, 7/23 Zurich, 7/26 Vienna, 7/29 Berlin, 7/31 Utrecht, 8/5 Antwerp, 8/8 Barcelona, 8/11 Manchester, 8/14 Birmingham, 8/18 London, 8/25 Slane, Ireland.

The Canadians held their musical awards ceremony, the **Juno Awards**, this past Sunday (4), and the big winner was singer/songwriter **Nelly Furtado**. The 22 year-old **Furtado** won four awards, including best single for her current single, "I'm Like A Bird." **Barenaked Ladies** won three awards, including Best Pop Album, Best Group and Best Album. Other winners included

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n e w s

FROM london

Rock giants AC/DC have announced a return visit to the U.K. for a major outdoor show at Milton Keynes Bowl on June 8. Their only British gig of the year, it follows dates in late 2000 on the *Stiff Upper Lip* tour, which after the completion of Australian and Japanese legs, is set to resume in North America later this month. The bill for the June show will also feature **The Offspring** (whose "Want You Bad" single is out in the U.K. on Mon-day), **Queens Of The Stone Age** and **Megadeth** (whose *The World Needs A Hero* album is set for May 14 release here on Metal-Is.)

Also planning a big outdoor show later in the summer is **Bryan Adams**, who will headline the City In The Park festival in Nottingham on August 25. It's the Canadian star's first-ever appearance in the midlands city, and the fourth such annual festival, which featured **All Saints** and **Ronan Keating** last year and **The Corrs** in 1999.

Yet a third big rock event has been confirmed for May 26, also at Milton Keynes Bowl, where **Ozzy Osbourne's** first *Ozzfest* to be held in the U.K. for three years will take place. Ozzy will headline as part of the original line-up of **Black Sabbath** at the top of a fourteen-band bill on two stages, also featuring **Slipknot**, **Tool** and **Papa Roach**, with others to be announced in the coming weeks.

David Gray's new arrangement of "This Year's Love", from his *White Ladder* album, is in stores this week, with a "Strings Remix Edit" as the lead track plus three new songs, "The Lights Of London," "Roots Of Love" and "Tired Of Me" on the two CD formats. The album has now shipped about two million copies in the U.K. and U.S. combined.

U.S. Roots-Rock artists **Kevin Montgomery** and **Trish Murphy** will be returning to the U.K. for a full-length tour starting May 8, including a London show at the *Borderline* the following night.

The band supporting both acts will feature the distinguished contributions of **Robert Reynolds** and **Paul Deakin** from the *Mavericks*, plus guitarist **Pettibone**.

Gary Moore has the new album *Back To The Blues* released next Monday in the U.K., produced by the veteran Rock guitarist himself with **Chris Tsangarides**. Following two sellout British tours in the last 18 months, Moore will start another extensive itinerary on March 31, with a *Hammersmith Apollo* show in London booked for April 7.

Shaggy's "It Wasn't Me," which had already sold 22,000 copies as an import to reach No.31 in the U.K. charts, soared to No.1 after its official domestic release with huge first-week sales of 345,000. That was more than three times the weekly sale of **Atomic Kitten's** "Whole Again," ending that song's four-week reign, as **OutKast's** "Ms.Jackson" slipped back one to three. **Ricky Martin** &

Christina Aguilera's "Nobody Wants To Be Lonely" duet entered at four and **Nelly Furtado's** "I'm Like A Bird" at five, while **Manic Street Preachers'** bid for the top two with the simultaneous singles "So Why So Sad" and "Found That Soul" ended in something of an anti-climax as they arrived at eight and nine respectively. "Kaci's Paradise" came in at 11 with "The Vision" by Italian DJ **Mario Piu** at 16 and "He Don't Love You" by Australian boy band **Human Nature** at 18. **Dido's** *No Angel* is now close to 600,000 in the U.K. sales as it spends a fifth week at No.1, while among the Brit Award-winners enjoying renewed album sales, **Best British Band Coldplay** rebounded 8-2 with their Best British Album-winning *Parachutes* and **Best International Band U2** 10-3 with *All That You Can't Leave Behind*, with **Fun Lovin' Criminals'** *Loco* the highest new entry at five.

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

music news continued

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Neil Young for Best Male Artist, and the **Tragically Hip**, who won for Best Rock Album for their *Music@Work* album.

While **KISS** is currently still on their *Farewell* tour, it looks like lead singer **Paul Stanley** will have a farewell of his own to deal with. The singer's wife, **Pamela Bowen Stanley**, has filed for divorce after nearly nine years of marriage. Bowen filed for divorce this past Monday (5) in Los Angeles Municipal Court, after the couple separated earlier this year. She is seeking joint legal and physical custody of their son, six year-old **Evan Shane Stanley**.

Chicago's **Disturbed** will embark on their first headlining tour on

March 16 in St. Louis. The band will hit 40 cities on the tour, which will wrap up in Philadelphia on May 12. More dates are expected to be added to the band's itinerary, which will keep them busy up until they begin their second jaunt on *Ozzfest* starting June 8.

Spineshank and **Skrape** will open the first leg of the tour, ending their run on the *Sickness* tour on March 30. Here they are; 3/17 Kansas City, MO, 3/19 Houston, 3/20 Austin, 3/21 Wichita, 3/23 Denver, 3/24 Seattle, 3/26 Milwaukee, 3/27 Green Bay, 3/28 Detroit, 3/30 Lowell, MA, 3/31 Toronto, 4/1 Quebec, 4/3 Montreal, 4/4 Rochester, 4/6 Madison, 4/7 Minneapolis, 4/8 Omaha, 4/10 Salt Lake City, 4/12

Vancouver, 4/13 Portland, 4/14 San Francisco, 4/17 Las Vegas, 4/18 Los Angeles, 4/20 Phoenix, 4/21 Albuquerque, 4/22 Tulsa, 4/24 New Orleans, 4/25 Tallahassee, 4/27 Miami, 4/28 Tampa, 4/29 Orlando, 5/2 Atlanta, 5/3 Nashville, 5/4 Birmingham, 5/6 Myrtle Beach, 5/7 Charlotte, 5/8 Norfolk, 5/9 Cleveland, and 5/11 New York.

The line-up for the second *Coachella Valley Music And Arts Festival* has been set. From **Bad Company** to **Weezer**, the festival will blend together many genres of music and present them in a peaceful and spiritual setting. The one-day festival will take place on April 28 and some 35,000 music fans are expected to attend. **Jane's**

Addiction has been tapped to headline this year's festival and they'll be joined by **Fatboy Slim**, **Iggy Pop**, **Chemical Brothers**, **The Orb**, **The Roots**, **Roni Size and Reprazent**, **Dandy Warhols**, **Diesel Boy** and a whole lot more. Tickets are already on sale for the event, which will take place in Indio, CA. Check out coachella.com for more details.

The third album from **Whiskeytown** will be released this spring. *Pneumonia* will hit stores on April 22 and feature the band's core line-up as well as a host of guest appearances. **Ryan Adams**, **Mike Daly** and **Caitlin Cary** will be joined on the disc by **Smashing Pumpkins'** guitarist

rock report

Beach Boys resident wizard, Brian Wilson, will be honored with a special tribute show slated for March 29th at New York's Radio City Music Hall. Wilson, considered by music historians to be one of rock's true geniuses, will perform the entire *Pet Sounds* album at the show backed by the Radio City Music Hall Orchestra. Elton John, Nancy Wilson of Heart, and Beatles producer, George Martin are among the guests to have signed on. More special guests will be announced shortly. TNT will film the festivities and air the concert this summer.

Penning songs covered by the likes of Bruce Springsteen, Rod Stewart, Primus, Sarah McLachlan, Bob Seger & The Silver Bullet Band, Violent Femmes, The Ramones, The Replacements, Marianne Faithfull, Shawn Colvin, Bonnie Raitt and many others, legendary singer/songwriter Tom Waits is a one of a kind musical maverick. His genius with language and flair for a dusty, other worldly melody has endeared him to legions of ardent supporters. A delightful new book, *Wild Years: The Music And Myth Of Tom Waits* has just been published (ECW Press/\$21.95). Written by Jay S. Jacobs, the tome offers a captivating look at Waits' formidable career as an artist, songwriter and actor. While Waits' own albums, a peculiar, artistically uncompromising and moving body of work has not exactly given Britney Spears or Sting a lost night's sleep, his willful presence as a respected songwriter for others is most revered. Among his most popular songs include, "Jersey Girl," "Downtown Train," and "I

Don't Wanna Grow Up." Engrossing and illuminating, the book penetrates Waits' umbrella of secrecy about his life and work. Interviews with Waits, noted musical colleagues and vagabonds and industry big wigs including David Geffen and director Francis Ford Coppola add further to puncturing the mystery of the artist known as Tom Waits.

G. Love And Special Sauce are gearing up to release a new CD, *Electric Mile*, hitting stores on April 24. Says G. Love about the album's title, "It's like a catch phrase for us doing what we want to do without too much regard for people's expectations. The *Electric Mile* is about statement." "Unified," the album's first single, drops at radio on March 20. The trio—lead vocalist/guitarist, G. Love, bassist, Jimi "Jimi Jazz" Prescott and drummer, Jeffrey "Thunderhouse" Clemens, were assisted in the studio by the likes of Morphine percussionist Billy Conway and Little Frankie on lap steel guitar. Tour dates include: 3/13-Gainesville, FL; 3/14-Birmingham, AL; 3/15-Baton Rouge, LA; 3/16-Mew Orleans, LA; 3/17-Little Rock, AR; 3/19-Oxford, MS; 3/20-Louisville, KY; 3/21-Lexington, KY; 3/23-Carbondale, IL; 3/24-Iowa City, IA; 3/25-Urbana, IL; 3/27-Cleveland, OH; 3/29-Milwaukee, WI; 3/30-S. Bend, IN and 3/31-Toledo, OH.

After years of being inexplicably turned down for induction in The Rock And Roll Hall Of Fame, later this month, Fifties rock legend, Ritchie Valens, is finally headed for induction into

the hallowed hall. A terrific new DVD. *The Complete Ritchie Valens* (Whirlwind Media) charts the legacy of this criminally unheralded talent. A profound influence on the likes of Santana and Los Lobos, Valens is rightfully hailed as the "Godfather Of Latino Rock." Despite his short tenure in the spotlight—a brief eight months—through such timeless songs as "La Bamba," "Come On, Let's Go," "Ooh! My Head" and "Donna," Valens' mastery of the Latin rock idiom was astonishing. Of course, the story ended tragically, Valens was killed in a plane crash on February 3, 1959, a mishap that also claimed the lives of Buddy Holly and The Big Bopper. Folk troubadour, Don Mclean, chronicled the moment known as "The Day The Music Died" in his popular Seventies hit, "American Pie." The DVD includes the gripping documentary, *The Ritchie Valens Story: Viva Ritchie!* which pays homage to the fallen star via interviews with family members, musicians and industry insiders. A bastion of rare home movies, family photographs, rehearsal recordings and rare memorabilia is also included. And that's not all, the audio chapter of the program allows access to every Valens studio recording in pristine fidelity, mastered from the original session tapes. Lastly, a special interactive chapter allows the viewer to tap into some of Valens' personal mementos including letters and photographs.

The Rock Report is provided by Denny Somach production, 812 W. Darby Road, Havertown, PA 19083. (610) 446-5292 and Fax (610) 449-6346. Material compiled by Denny Somach and Ken Sharp. © 2001. All rights reserved.

rockreport

NOTES AROUND THE WORLD

"It's My Life," by Bon Jovi, is the #8 single in Italy.

BIRTHDAYS THIS WEEK

Robin Trower	3/9/45	56
Tom Scholz	3/10/47	54
Edie Brickell	3/10/66	35
Phil X (Triumph)	3/10/66	35
Lisa Loeb	3/11/66	35
George Kooymans (Golden Earring)	3/11/48	53
Minoru Niihara (Loudness lead singer)	3/12/60	41
James Taylor	3/12/48	53
Donald York	3/13/49	52
Walt Parazaider	3/14/48	53
Mike Love	3/15/41	60
Nancy Wilson	3/16/54	47
Paul Kantner	3/17/42	59
Wilson Pickett	3/18/41	60

HISTORY THIS WEEK

3/10/88	Andy Gibb dies in England at age 30.
3/12/69	Paul McCartney marries Linda Eastman.
3/12/69	George and Patti Harrison busted for pot.
3/13/65	"Tired Of Waiting," by The Kinks, is released.
3/13/65	Jeff Beck replaces Eric Clapton in The Yardbirds.
3/14/81	Eric Clapton enters a Minnesota hospital as a result of a stomach ulcer.
3/15/75	T-Rex disband.
3/16/71	Bob Dylan and Leon Russell united to record "Watchin' The River Flow."
3/17/71	CCR is awarded a gold record for "Have You Ever Seen The Rain?"
3/18/72	"Doctor My Eyes," by Jackson Browne, is issued.

Studio Won't Release Zombie's Horror Film

Rocker turned horror filmmaker **Rob Zombie** has had another run-in with Hollywood even before his first feature is released. Aced out of *The Crow* sequel after he told the media he was "attached" as writer-director, Zombie recently found out that Universal won't release his *House Of 1000 Corpses*. The studio envisioned it as the first in a *Nightmare On Elm Street*-type franchise. The plan was to release it this summer after Zombie's next album. Calling it an, "über-celebration of depravity," Universal Pictures Chairman **Stacey Snider** told the *Los Angeles Times*, the \$7 million film, "turned out far more intense than we could have possibly imagined." That says a lot, considering it is the same company that has *Hannibal*. But Snider said the film couldn't be released without an NC-17 rating, which would make marketing and distribution more difficult. She also said that the difference, at

least for her, is that *Hannibal* is, "clearly theatrical and based on a popular book that's part of mainstream culture. I can tell it's a fantasy because when I watch **Tony Hopkins** or **Ray Liotta**, I know I'm going to see them in *People Magazine* next week," she continued, adding, "the conceit of Rob's movie, which has no recognizable stars, is that it's not a fantasy. It could be real and that's what makes it more upsetting." Zombie said he was surprised Universal made the film because the tradition in horror is that the really scary ones, like *The Texas Chainsaw Massacre* are made by small indie companies. Zombie claims two indie companies want to screen *House Of 1000 Corpses* for possible distribution. Zombie calls it a film for, "middle America, for people who work at 7-Eleven and listen to **Metallica** and love horror movies. And," he adds, "whether this movie ends up on 300 screens or 3,000 screens, I bet its audience is going to find it."

Love Claims She Could Be Music Industry's "Worst Nightmare"

Positioning herself as a champion of artists' rights, **Courtney Love** last Wednesday (28) filed a cross-complaint against **UMG Records** for violating the California labor code provision which allows the termination of contracts between artists and entertainment companies after seven years. The cross-complaint was the result of a complaint filed by **UMG** against **Love** when she attempted to end her contract with the company, which claims **Hole** owes another five albums. In a statement issued through her attorneys, **Love** invoked the cases of many artists who have lost royalties due to what she claims are unfair contracts. They ranged from the **Chambers Brothers** and **Howlin' Wolf** to **Slaughter**, **Warrant**, **Ratt** and **Poison**, **The Ronettes**, **Jimi Hendrix** and even **Elvis Presley**. "The biggest-selling artist of all time, died with an estate valued at not even \$3 million," ranted **Love**.

But perhaps her finest moment came in a newspaper interview before court recalling her own experience with **Hole**. They signed with **Geffen Records** in 1992, thinking they would be groomed for success the same way the company handled **Nirvana**. But **Geffen** had already been sold to **MCA**, which was then bought by **Matsushita Electric**. They then sold the company to the Canadian liquor company, **Seagram**, which has since been bought by **Vivendi**, a french utilities and waste corporation. **Hole** ended up on a label they had rejected before signing with **Geffen**. Said **Love**, "I've sunk from being marketed by an American label that understood how to sell my music to a huge Canadian corporation that knows nothing but how to sell booze and finally slid down into the sewers of Paris." She added somewhat ominously: "I could end up being the music industry's worst nightmare: a smart gal with a fat bank account who is unafraid to go down in flames fighting for a principle."

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James Iha, ex-**Replacement** **Tommy Stinson** and drummer/producer **Ethan Johns**. Recorded in 1999 the album has been on hold due to shakeups at the band's then-label **Outpost**, which was part of the **Universal/Polygram** merger.

The Mighty Mighty Bosstones will be headlining the inaugural *Warped Inside Spring '01* tour. While a full-fledged version of the annual tour will hit arena parking lots and other outside places this summer, the 15-city tour will take place, you guessed it, inside. There will be opening bands in each market, including **Flogging Molly**, **Fenix TX** and **No Use For A Name**. The dates are as follows: 3/15 Milwaukee, 3/17-18 Chicago, 3/21-24 Minneapolis, 3/27 San Diego, 3/28 Anaheim,

3/30-31, 4/1 Los Angeles, 4/3 Petaluma, 4/5-8 San Francisco, 4/10 Dallas, 4/11 Austin, 4/12-14 Houston, 5/27 Detroit, 6/1-3 NYC.

While they'll be heading into the studio to record their follow-up to *Californication* soon, two **Red Hot Chili Peppers** are making the most of their downtime. Guitarist **John Frusciante** and bassist **Flea**, along with **Bicycle Thief's** **Josh Klinghoffer**, have formed a **Joy Division** cover band. The trio has already played one show, and will possibly play another this month before the **Peppers** members begin recording their next album.

Jerry Cantrell will begin an 18-date tour this week (13) now that he's finished recording his next solo album, *Degradation Trip*, Vol. 1 and 2. The **Alice In Chains** gui-

tarist has performed several Los Angeles-based dates, but this will be his first tour since finishing the album, which was produced by **Toby Wright** and has yet to find a label. Recent **Ozzy Osbourne** rhythm section **Mike Bordin** and **Robert Trujillo** will be touring with him, as well as **M.I.R.V.** guitarist **Brian Kehoe**. The shows will take place in: 3/13 San Francisco, 3/14 Sacramento, 3/16 Santa Ana, 3/17 Las Vegas, 3/19 San Diego, 3/20 Phoenix, 3/21 Tuscon, 3/22 Albuquerque, 3/24 Denver, 3/26 Lawrence, 3/27 St. Louis, 3/29 Houston, 3/30 Austin, 3/31 Dallas, 4/2 Little Rock, 4/3 Fayetteville, 4/4 Tulsa, 4/5 OKC.

An Aussie invasion tour is currently on the drawing board. If things pan out the triple bill of **Midnight Oil**, **Men At Work** and

INXS will land on U.S. shores in late May. Absolutely nothing is confirmed right now, but all three bands are hinting around at May/June tours. **Jon Stevens** would most likely fill in for the late **Michael Hutchence** if the band were to tour. Look for a two disc best of/b-side collection from **INXS** to be issued by **Rhino** on June 5.

Former **Crowded House**/**Split Enz** member **Neil Finn** is making a five-date stand in New Zealand in conjunction of the release of his forthcoming album, and has lined up one hell of a backing band. So far, the band includes **Eddie Vedder**, **Radiohead's** **Ed O'Brien** and **Phil Selway**, former **Smiths** axeman **Johnny Marr** on guitar, **Neil's** brother **Tim**, **Lisa Germano** and former **Soul Coughing**

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Beautiful Bounce From Grammys For U2

Projections were that Steely Dan's Grammy wins would translate to about 25,000 sales. They actually did a little better than that with more than 28,000, enough for *Two Against Nature* to vault back on to the chart at No. 54. But they weren't the ones enjoying the biggest bounce. That distinction went to U2. *All That You Can't Leave Behind* posted an increase of about 37,000, enough for it to jump from No. 35 to No. 11. Only artists who had some involvement with the Grammys as winners or performers had sales gains last week: an increase of 5,000 was enough to move Jill Scott into the top 20 at No. 18; Eminem's *Marshall Mathers LP* was up almost 20,000, sending it up 30 notches to No. 32; Moby—up 5,000, Destiny's Child—up more than 6,000, Macy Gray—up 8200, Radiohead—up 3,000, Paul Simon—up 6,000, Shelby Lynne—up 5400, bringing total sales of *I Am Shelby Lynne*, to just 173,000, modest for a best new artist. Madonna's gain of 2,000 was within the range of normal weekly fluctuation and Faith Hill's sales actu-

ally dropped by more than 5,000, while sales of Elton John's live album also dropped. The Top 10 remained fairly stable for another week. A WWF compilation debuting at No. two forced Sade's *Lovers Rock* out of the Top 10 down to No. 18. Shaggy easily topped the wrestling compilation by almost 100,000. The Beatles were in third, followed by Dido, *Save The Last Dance*, J. Lo, Lenny Kravitz holding at No. seven, Ja Rule, Crazy Town and Ludacris. The Grammy Pop nominees compilation ranked No. 12 while the R&B package was No. 43. The Grammy Awards telecast was the second highest rated show last week.

Theatrical Release Before Video, DVD For Static-X Doc

A gritty one-hour *Rockumentary* on Static-X will get a theatrical release in six cities this month, before Warner Bros. releases it on home video and DVD on March 27. *Where The Hell Are We & What Day Is It? - This Is Static-X*, was made by Wolo Entertainment and is being distributed by Hiqi Media, which released Radiohead's *Meeting*

People Is Easy. The brother-sister directing team of Colin Gray and Megan Raney shot 40 hours of footage on Static-X over a three year period, from their humble beginnings in Chicago, to their gold debut album on Warner Bros. and on to the mainstage of *Ozzfest 2000*. The documentary will be in theaters in L.A., New York, Boston, Phoenix, Minneapolis and Chicago.

Depeche Mode To Begin World Tour In Canada In June

Depeche Mode are wrapping up a three week promotional tour of the U.S. and U.K. this week before getting down to the business of rehearsing for their tour. The tour will begin the first of June in Canada and continue in the U.S. through the summer. Europe will follow North America. They'll leave the Rose Bowls to 'NSYNC this time says Andrew Fletcher. "We went through a time of playing a few stadiums," he laughed. "I think the Rose Bowl worked really well, but with our audience, you have to have a certain level of intimacy." Recalling the days

when a Depeche Mode in-store appearance touched off a riot in Los Angeles, he said, "That was good fun, those days when we were taking off in a big way. They were good days, then there were a few dark years and now we're enjoying ourselves again." In starting to plan their new show, they asked Mute Records for a list of all the songs they've recorded so they could go through them and pick a set list. "We got it and it has about 190 songs," says Fletcher. "We have to get that down to 18 or 19." Four or five of them will come from the new album, *Exciter*, including "Dream On." Fletcher says they chose to release "Dream On" first because, "It sets the mood and the scene for the album. I think the mix of acoustic guitars with electronics is quite original sounding," he added. Fletcher says he takes it as a good sign that he's still playing *Exciter* in his hotel room. "It's quite amazing," he explained. "normally, when you finish an album, you've heard the songs about two million times so you tend to take a few months to break from it, then start listening to it again."

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bassist Sebastian Steinberg. Finn will be playing Auckland, New Zealand's St. James Theatre from April 2-6 in preparation of *One Nil*, his solo album that's due on April 9.

Les Claypool's label Prawn Song has inked a distribution deal with RED Distribution that will see the Les Claypool's *Frog Brigade* album, *Live Frogs Set 1*, getting a traditional brick and mortar release. The album will become available on April 10. If you can't wait until then, it's already available for order at Primus/Claypool's online store, *clubbastardo.com*. The album was recorded in San Francisco last October and includes songs by Claypool side projects *Sausage* and *Holy Mackerel*, as well as

covers of songs by King Crimson and Pink Floyd. *Live Frogs Set 2*, which is a track for track version of Pink Floyd's *Animals*, is due out later this year.

Beastie Boy Adam Horowitz' side project, BS2000, are mounting a tour in support of the project's first album, *Simply Mortified*. The band includes Horowitz, co-founder Amery "AWOL" Smith, a drummer and another keyboardist. The dates are as follows: 4/3 Minneapolis, 4/4 Milwaukee, 4/5 Chicago, 4/7 Detroit, 4/8 Cleveland, 4/10 Pittsburgh, 4/11 Philadelphia, 4/12 NYC, 4/13 D.C.

The original members of Devo have reunited to resurrect their first (albeit fictional) band, *The Wipeouters*. As you might be able to tell from the band's name, the

new/old band's sound is surf music. While Devo haven't put out an album for years, Mark Mothersbaugh, Bob#1, Bob#2 and Josh Mancell have gotten together to record what's been described as "The Munsters meet the Ventures while sitting at the bar of the *Star Wars* Cantina." The resulting album, *P'Twannng!*, will be released on Casual Tonalities Records on April 24.

After having inflicted much damage on the East Coast, Maryland's Good Charlotte are heading west. The Pop/Punk band will be touring in support of their self-titled album, which features the singles "Little Things" and "Motivation Proclamation." The dates they'll be playing include: 3/9 Dallas, 3/10 Houston, 3/11 OKC, 3/13 Kansas City, 3/14 St. Louis, 3/16

Denver, 3/17 Salt Lake City, 3/18 Las Vegas, 3/20-21 Hollywood, 3/23 San Francisco, 3/24 Portland, 3/25 Seattle.

Buddy Guy is getting set to release his first album of new material in over two years. *Sweet Tea* will be released on May 15. The album features Squirrel Nut Zippers member Jim Mathus on the album. Mathus will play rhythm guitar on the album, which will feature covers of songs by Robert Cage, T-Model Ford, Junior Kimbrough, and Lowell Fulson. Guy is currently on tour.

Music News is compiled and written by Bram Teitelman

ratings

UPDATE

WINTER 2001 PHASE ONE ARBITRENDS

DALLAS/FT. WORTH (6)

CALLS	FORMAT	SPR/00	SUM/00	FALL/00	N/D/J
KKDA	Urban	7.2	7.3	6.4	6.1
KPLX	Country	5.2	6.4	5.9	6.1
KSCS	Country	5.3	4.9	5.6	5.3
WBAP	News/Talk	4.2	4.3	5.1	5.3
KHKS	CHR	6.3	5.9	4.8	4.7
KBFB	AC	1.8	1.6	3.5	3.9
KVIL	AC	3.8	3.8	3.4	3.5
KZPS	Cl. Rock	4.0	4.5	3.5	3.4
KDMX	Mod. AC	3.3	3.2	2.8	3.0
KEGL	Active Rock	3.7	3.8	3.0	2.8
KDGE	Mod. Rock	3.1	2.9	2.6	2.8
KRBV	CHR	3.3	3.6	2.1	2.0
KKMR	Mod. Rock	1.9	1.9	1.7	1.8
KTXQ	Rhy. Oldies	2.0	2.1	2.0	1.5

HOUSTON/GALVESTON (10)

CALLS	FORMAT	SPR/00	SUM/00	FALL/00	N/D/J
KBXX	CHR	8.0	7.6	6.9	6.6
KODA	Soft AC	5.8	7.0	6.4	6.6
KILT	Sports	6.2	4.3	6.2	6.2
KLTN-F	Reg. Mex.	5.4	4.8	6.6	6.1
KRBE	CHR	6.1	6.9	5.3	5.2
KMJQ	Urb. AC	5.6	6.2	4.9	5.1
KTBS	Mod. Rock	3.8	4.5	4.3	3.8
KHMX	Hot AC	3.8	3.9	3.3	3.3
KLLO	Mnstrm. Rock	3.6	3.7	2.7	2.8
KKRW	'70s	3.1	3.3	2.9	2.7
KRTX	Rhy. CHR	1.2	1.4	1.0	1.2
KTHT	CHR	.1	-	.7	1.2

ATLANTA (11)

CALLS	FORMAT	SPR/00	SUM/00	FALL/00	N/D/J
WVEE	Urban	9.2	9.4	8.6	9.2
WSB-F	AC	4.6	4.8	6.1	5.7
WSTR	CHR	7.0	6.3	5.9	5.6
WALR-F	Urban	6.1	4.3	4.5	4.9
WNNX	Mod. Rock	6.0	4.5	4.0	4.4
WKLS	Mnstrm. Rock	4.3	4.5	3.9	4.1
WHTA	Urban	4.6	5.1	4.3	4.0
WBTS	Rhy. CHR	3.7	3.9	3.4	3.8
WZGC	Cl. Rock	3.6	4.4	3.4	3.5
WLDA	CHR	-	.4	.8	.8

MIAMI/FT. LAUDERDALE/HOLLYWOOD (12)

CALLS	FORMAT	SPR/00	SUM/00	FALL/00	N/D/J
WEDR	Urban	6.2	7.6	7.3	7.7
WLYF	AC	4.6	4.6	4.9	5.3

WPOW	CHR	5.1	5.7	5.1	5.2
WHYI	CHR	3.7	4.0	4.3	4.3
WHQT	Urban AC	4.3	4.5	4.2	4.1
WFLC	AC	3.0	3.4	3.5	3.2
WMGE	Rhy. Oldies	2.5	2.5	2.9	2.9
WZTA	Active Rock	3.4	3.0	2.3	2.8
WBGG	'70s	2.8	2.7	2.7	2.7

SEATTLE/TACOMA (14)

CALLS	FORMAT	SPR/00	SUM/00	FALL/00	N/D/J
KUBE	CHR	5.9	5.7	5.8	5.9
KRWM	AC	4.1	3.3	4.0	4.5
KNDD	Mod. Rock	3.8	4.3	3.8	4.0
KZOK	Cl. Rock	3.1	3.0	3.8	3.8
KBKS	CHR	3.7	3.9	3.3	3.3
KMTT	Progressive	3.1	2.5	2.7	3.2
KLSY	AC	3.5	3.5	3.6	2.9
KPLZ	AC	3.7	3.2	3.3	2.9
KISW	Mnstrm. Rock	3.1	3.7	2.3	2.2
*KMBX	Hot AC	1.6	1.2	1.0	1.7

*Changed from KJR-FM in August.

PHOENIX (15)

CALLS	FORMAT	SPR/00	SUM/00	FALL/00	N/D/J
KESZ	AC	4.3	5.0	6.0	5.6
KKFR	CHR	5.6	5.4	4.9	5.4
KUPD	Active Rock	3.8	4.5	4.5	4.7
KDKB	Mnstrm. Rock	3.0	4.4	3.1	3.6
KZON	Mod. Rock/Prog	2.8	3.7	2.9	3.3
KSLX	Cl. Rock	3.0	3.8	2.8	3.0
KMXP	Hot AC	3.7	2.9	3.2	3.0
KZZP	CHR	3.6	2.9	2.9	2.8
KEDJ/DDJ	Mod. Rock	3.1	3.0	3.1	2.7
KPTY	Mod. AC	2.1	1.9	2.1	2.2

MINNEAPOLIS/ST. PAUL (17)

CALLS	FORMAT	SPR/00	SUM/00	FALL/00	N/D/J
KQRS-F	Mnstrm. Rock	10.7	11.3	11.2	10.3
KDWB	CHR	9.2	7.6	5.9	6.2
KXXR	Active Rock	4.8	5.1	4.9	5.5
WLTE	Soft AC	6.1	5.2	5.7	5.2
KSTP	AC	4.5	3.7	3.9	4.1
KTTB	Rhy. CHR	-	2.7	2.8	3.1
WXPT	Mod. AC	3.0	3.2	2.6	3.0
KTCZ	Progressive	3.3	3.9	2.7	2.9
WLOL	Cl. Rock	5.3	4.8	3.0	2.8
KZNT/	Modern Gold	2.0	2.0	1.5	1.5
KZNR/KZNV					

TAMPA/ST. PETERSBURG/CLEARWATER (21)

CALLS	FORMAT	SPR/00	SUM/00	FALL/00	N/D/J
WLLD	Rhy. CHR	6.9	6.1	6.9	6.9
WFLZ	CHR	7.6	7.0	6.6	6.8
WXTB	Active Rock	5.3	5.7	5.3	4.8
WTBT	Cl. Rock	3.6	3.2	3.4	3.6
WWRM	Soft AC	3.4	4.2	3.3	3.5
WMTX	Hot AC	3.5	2.9	3.3	2.9
WSSR	AC	3.8	3.6	2.6	2.7
WBBY	'70s	2.1	2.5	2.8	2.6
WHPT	Cl. Rock	2.5	3.0	1.9	1.8

DENVER/BOULDER (23)

CALLS	FORMAT	SPR/00	SUM/00	FALL/00	N/D/J
KRFK	Cl. Rock	4.5	5.0	5.5	6.2
KOSI	AC	6.0	6.4	6.3	6.1
KBCO-F	Progressive	6.3	6.8	5.6	5.6
KQKS	CHR	6.4	5.4	4.4	4.3
KBPI	Active Rock	4.1	3.5	3.8	4.0
KIMN	AC	4.9	5.1	3.7	3.7
KALC-F	Mod. AC	4.7	4.6	3.1	3.4
KKHK	Cl. Hits	3.2	3.4	3.4	3.1
KXPK	Mod. Rock	2.2	2.6	3.3	3.1
*KFMD	CHR	-	-	2.2	1.9
KTCL	Mod. Rock	2.1	2.7	2.0	1.8

KRMD changed from KHII in September 2000.

PORTLAND (25)

CALLS	FORMAT	SPR/00	SUM/00	FALL/00	N/D/J
KKRZ	CHR	6.7	5.5	5.1	5.7
KINK-F	Progressive	4.5	4.8	5.7	5.6
KXJM	Rhy. CHR	5.6	5.5	5.3	5.1
KUFO	Active Rock	3.9	3.7	4.2	4.2
KGON	Cl. Rock	5.2	4.3	3.9	4.0
*KVMX-F	80's	3.2	6.5	4.9	3.6
KRSK	Hot AC	3.4	2.6	3.5	3.3
KNRK	Mod. Rock	2.8	3.6	3.0	2.5

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

CINCINNATI (26)

CALLS	FORMAT	SPR/00	SUM/00	FALL/00	N/D/J
WEBN	Active Rock	8.0	7.4	6.5	6.7
WRRM	AC	6.6	6.1	6.3	6.7
WKFS	CHR	5.2	5.0	6.0	5.5
WOFX	Cl. Rock	4.6	4.8	4.9	5.0
WVMX	AC	3.7	3.0	3.6	3.9
WKRQ	CHR	4.0	4.6	3.7	3.6
*WAQZ	Mod. Rock	1.3	2.6	2.5	3.0

*Flipped from WYLY, Cl. Hits in early April.

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KANSAS CITY (30)

CALLS	FORMAT	SPR/00	SUM/00	FALL/00	N/D/J
KPRS	Urban	7.6	7.5	6.0	6.6
KQRC	Active Rock	7.2	7.8	6.0	5.9
KMXV	CHR	6.9	6.0	5.4	5.2
KRBZ	Hot AC	-	2.0	5.1	5.2
KSRC	AC	3.2	4.3	4.5	5.0
KCFX	Cl. Rock	4.2	4.1	4.5	4.2
KYYS	Mnstrm. Rock	4.2	4.1	3.5	3.9
KCHZ	CHR	3.8	3.0	3.8	3.4
*KMJK	Rhy. Oldies	3.3	3.6	2.9	2.9

*KMJK flipped from KNRX in February 2001.

MILWAUKEE/RACINE (31)

CALLS	FORMAT	SPR/00	SUM/00	FALL/00	N/D/J
WKKV	Urban	7.0	7.1	7.4	7.9
WXSS	CHR	7.5	7.1	6.4	6.6
WKLH	Cl. Rock	6.3	5.8	5.3	5.8
WMYX	Hot AC	5.3	4.7	4.7	5.1
WLZR	Active Rock	6.4	6.4	5.6	5.0
WKTJ	Hot AC	4.8	4.8	4.8	4.5
WLTQ	AC	3.7	4.2	4.4	3.9
WJMR	Rhy. Oldies	2.8	2.6	1.9	2.3
WLUM	Rock	2.3	2.6	2.3	1.9

SAN ANTONIO (32)

CALLS	FORMAT	SPR/00	SUM/00	FALL/00	N/D/J
KBBT	Rhy. CHR	-	-	6.1	7.7
KISS	Active Rock	7.5	7.8	7.5	6.3
KTFM	CHR	10.1	9.3	5.9	5.2
KXXM	CHR	6.9	7.2	4.7	4.3
KZEP	Cl. Rock	5.5	5.3	4.2	4.2
KQXT	AC	3.4	4.3	4.1	4.1
KSMG	AC	3.9	4.2	3.5	3.9
KSJL	Urban AC	.8	1.2	.8	.6

COLUMBUS (34)

CALLS	FORMAT	SPR/00	SUM/00	FALL/00	N/D/J
WNCI	CHR	9.6	9.3	8.3	8.8
WSNY	AC	7.1	8.0	7.4	7.6
WLQV	Mnstrm. Rock	6.0	5.1	6.1	6.4
WBZX	Active Rock	4.8	5.3	5.0	5.1
WFJX	Rock AC	1.5	1.9	1.9	1.7
WWCD	Prog./Mod. Rock	2.6	2.2	1.6	1.7
WAZU	Active Rock	1.9	2.0	1.9	1.6

SALT LAKE CITY/OGDEN/PROVO (36)

CALLS	FORMAT	SPR/00	SUM/00	FALL/00	N/D/J
KSFI	AC	6.9	5.8	8.4	9.4
KZHT	CHR	5.1	5.4	4.7	5.3
KXRK	Mod. Rock	4.6	6.4	5.4	4.7
KBER	Active Rock	4.8	3.9	4.1	3.9
KENZ	Mod. Rock/Prog.	3.1	2.9	3.5	3.7
KUUU/TCE	Rhy. CHR	3.8	3.7	3.3	3.7

KRSP	'70s	4.3	4.8	3.3	3.5
KISN	ACHR	3.1	3.0	3.2	3.0
KBEE	AC	3.0	3.2	2.4	2.5
KQMB	Hot AC	3.4	4.3	2.7	2.4
KCPX	Soft Rock	2.7	2.4	2.4	2.4
KURR	Cl. Rock	3.2	3.2	2.8	2.3

CHARLOTTE/GASTONIA/ROCK HILL (37)

CALLS	FORMAT	SPR/00	SUM/00	FALL/00	N/D/J
WNKS	CHR	7.9	7.2	8.7	9.1
WPEG	Urban	8.4	9.1	8.8	8.9
WRFX	Cl. Rock	6.2	6.4	5.0	5.0
WSSS	'70s	3.9	3.4	4.4	4.9
WEND	Mod. Rock	3.4	4.0	4.1	4.3
WLNK	Mod. AC	3.8	3.7	4.0	3.6
WXRC	Active Rock	2.5	1.9	2.3	2.4

LAS VEGAS (39)

CALLS	FORMAT	SPR/00	SUM/00	FALL/00	N/D/J
KLUC	CHR	7.4	7.0	8.5	8.8
KSNE	AC	7.5	6.4	7.0	6.6
KXTE	Mod. Rock	5.4	5.6	6.4	6.1
KMXB	Mod. AC	5.3	5.5	5.1	4.8
KMZQ	AC	3.1	3.6	4.3	4.5
KFMS	CHR	3.6	4.1	4.6	4.2
KSTJ	Hot AC	1.6	2.8	4.0	4.0
KISF	Cl. Soul/R&B.	4.4	3.7	3.7	3.9
KOMP	Mnstrm. Rock	5.0	4.5	4.1	3.4
KKLZ	Cl. Rock	3.2	3.4	2.3	2.6

INDIANAPOLIS (40)

CALLS	FORMAT	SPR/00	SUM/00	FALL/00	N/D/J
WFBQ	Mnstrm. Rock	8.9	8.7	9.3	8.9
WTLC	Urban	6.3	5.9	6.3	6.5
WENS	Hot AC	5.0	5.0	5.5	5.7
WTPI	AC	6.3	6.2	4.7	4.8
WHHH	CHR	5.1	4.7	4.5	4.8
WNOU-F	CHR	3.2	4.2	4.7	4.5
WZPL	CHR	5.8	4.5	4.4	4.4
WRZX	Mod. Rock	4.8	4.6	4.9	4.2
WTTS	Progressive	2.4	2.5	2.4	2.4

NEW ORLEANS (42)

CALLS	FORMAT	SPR/00	SUM/00	FALL/00	N/D/J
WQUE	Urban	14.1	14.5	13.1	13.2
WYLD-F	Urb AC	8.7	8.7	7.4	7.5
WLMG	AC	5.9	5.2	6.8	6.5
WEZB	CHR	4.9	5.0	5.0	5.9
KKND	Mod. Rock	3.7	4.4	4.6	3.9
*WKZN	Hot AC	3.6	4.6	3.7	3.6
WRNO	Cl. Rock	3.8	3.2	3.7	2.8
KUMX	CHR	3.2	3.0	2.7	2.8
WCKW-F	Cl. Rock	2.0	2.9	2.2	2.6

*WKZN changed from WLTS in October 2000.

NASHVILLE (44)

CALLS	FORMAT	SPR/00	SUM/00	FALL/00	N/D/J
WQQK	Urban	8.8	7.3	10.6	10.3
WRVW	CHR	8.8	7.4	8.9	7.9
WNRQ	Cl. Rock	7.5	6.4	5.9	6.1
WGFX	R&B Oldies	4.9	3.1	4.7	3.8
WZPC	Mod. Rock	2.9	4.0	3.7	3.8
WQZQ	CHR	2.7	3.4	3.4	3.5
WRLT	Progressive	1.7	1.6	.9	1.3

MEMPHIS (45)

CALLS	FORMAT	SPR/00	SUM/00	FALL/00	N/D/J
WRBO	Urban	6.6	8.2	8.1	7.3
WHRK	Urban	8.0	7.8	7.6	7.1
WRVR	AC	5.3	5.5	5.8	6.1
KXHT	Rhy. CHR	7.6	6.1	5.4	6.1
WEGR	Mnstrm. Rock	6.4	4.0	4.7	4.7
WKSL	CHR	3.9	4.4	4.4	4.5
WMC-F	CHR	5.9	4.8	4.3	4.3
WMFS	Active Rock	2.6	2.2	2.8	2.4

ROCHESTER (53)

CALLS	FORMAT	SPR/00	SUM/00	FALL/00	N/D/J
WPXY	CHR	6.0	6.1	6.2	6.7
WRMM	AC	7.1	6.3	6.1	6.7
WCMF	Mnstrm. Rock	6.5	5.6	7.0	6.3
WVOR	AC	5.5	4.6	5.0	4.7
WNVE	Active Rock	3.8	4.4	4.7	4.0
WZNE	Mod. AC	3.6	4.3	2.6	2.6
WLCL	CHR	1.1	1.1	1.0	.9

LOUISVILLE (54)

CALLS	FORMAT	SPR/00	SUM/00	FALL/00	N/D/J
WDJX	CHR	8.9	8.3	7.5	8.4
WVEZ	AC	6.0	5.5	5.5	7.4
WGZB	Urban	4.8	5.3	6.5	6.4
WTFX	Active Rock	4.8	5.4	4.5	4.8
WQMF	Mnstrm. Rock	4.1	3.9	4.1	4.3

OKLAHOMA CITY (55)

CALLS	FORMAT	SPR/00	SUM/00	FALL/00	N/D/J
KRXO	Cl. Rock	7.1	6.9	8.9	8.7
KKWD	Rhy. CHR	7.1	5.3	5.9	6.7
KATT	Active Rock	8.4	8.3	6.9	6.6
KJYO	CHR	7.8	8.5	5.2	6.0
KYIS	Mod. AC	5.0	5.4	5.2	4.6

DAYTON (56)

CALLS	FORMAT	SPR/00	SUM/00	FALL/00	N/D/J
WLQT	AC	6.8	7.1	8.3	9.6
WMMX	AC	9.9	10.3	8.8	8.6
WTUE	Mnstrm. Rock	7.4	5.2	6.5	5.8
WING	Cl. Rock	4.5	4.6	5.0	4.7

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WGTZ	CHR	4.6	4.7	4.6	4.2
*WDKF	Rhythmic CHR	3.8	3.9	3.7	4.1
WXEG	Mod. Rock	3.3	3.5	3.1	3.3

*WDKF changed from WBTT in August 2000.

BIRMINGHAM (57)

CALLS	FORMAT	SPR/00	SUM/00	FALL/00	N/D/J
WBHJ	Rhy. CHR	7.6	8.6	7.8	8.2
WMJJ	AC	5.0	5.3	5.9	5.7
WRAX	Mod. Rock	4.6	6.0	5.5	5.3
WQEN	CHR	5.7	5.1	5.1	4.9
WZRR	Cl. Rock	4.8	4.8	4.7	3.3
WRLR	Active Rock	3.7	2.6	2.7	3.1

RICHMOND (58)

CALLS	FORMAT	SPR/00	SUM/00	FALL/00	N/D/J
WCDX	Urban	9.9	12.8	11.2	12.0
WTVR	AC	9.2	9.4	9.6	9.9
WRVQ	CHR	6.3	5.9	5.8	5.4
WMXB	AC	4.1	5.1	5.0	4.2
WRXL	Mnstrm. Rock	5.1	4.1	4.0	3.6
WPLZ	Urban	4.2	4.2	3.6	3.5
WDYL	Mod. Rock	2.5	2.4	2.3	2.2

ALBANY/SCHENECTADY/TROY (61)

CALLS	FORMAT	SPR/00	SUM/00	FALL/00	N/D/J
WYJB	AC	9.1	8.5	8.4	9.7
WRVE	'70s	4.9	5.3	7.5	6.5
WPYX	Mnstrm. Rock	7.6	6.1	6.9	6.5
WFLY	CHR	6.7	6.5	6.2	6.1
WQBK/J	Active Rock	5.2	5.4	5.1	4.6
WAJZ	Rhy. CHR	3.2	2.6	3.3	3.3
WHRL	Mod. Rock	2.9	3.4	2.5	2.2
WEQX	Mod. Rock	2.4	1.6	1.8	1.5
*WKKF-F	CHR	1.9	2.1	1.4	1.3
WKLI	AC	1.5	1.5	1.6	1.2

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

TUCSON (62)

CALLS	FORMAT	SPR/00	SUM/00	FALL/00	N/D/J
KMXZ	AC	7.1	6.9	7.9	8.0
KRQQ	CHR	10.6	8.3	8.3	7.8
KFMA	Mod. Rock	6.1	5.0	6.4	6.3
KLPX	Mnstrm. Rock	4.5	5.4	5.5	5.6
KOHT	CHR	4.3	5.1	5.5	5.6
KZPT	Hot AC	4.7	3.9	4.7	4.1

HONOLULU (63)

CALLS	FORMAT	SPR/00	SUM/00	FALL/00	N/D/J
KSSK	AC	9.2	8.4	9.5	10.2
KRTR	AC	6.1	7.6	4.6	5.5
KXME	CHR	6.5	5.8	5.7	5.0
KIKI	CHR	4.4	5.3	5.0	4.2
KOMQ	CHR	2.9	2.5	2.7	3.8
KPOI	Mod. Rock	4.4	4.0	3.5	3.2

TULSA (64)

CALLS	FORMAT	SPR/00	SUM/00	FALL/00	N/D/J
KMOD	Mnstrm. Rock	7.6	6.0	6.9	6.7
KRAV	AC	4.6	4.7	5.5	5.4
KHTT	CHR	5.5	5.1	4.8	5.3
KBEZ	AC	5.8	4.8	4.8	5.3
KMYZ	Mod. Rock	3.5	4.5	3.2	3.7
KIZS	CHR	4.4	2.3	3.1	3.3
KRTQ	Active Rock	3.4	3.1	2.8	2.7

FRESNO (67)

CALLS	FORMAT	SPR/00	SUM/00	FALL/00	N/D/J
KBOS	CHR	5.9	6.1	5.0	5.2
KRZR	Active Rock	6.0	5.0	5.0	4.0
KFRR	Mod. Rock	3.3	3.3	3.6	3.8
KJFX	Cl. Rock	4.6	3.9	3.2	3.0
KALZ	Hot AC	3.2	3.0	2.3	2.1
KKPW	CHR	1.2	1.7	1.2	1.0

WILKES-BARRE/SCRANTON (68)

CALLS	FORMAT	SPR/00	SUM/00	FALL/00	N/D/J
WKRZ/F	CHR	13.3	11.0	10.6	11.5
WMGS	AC	7.3	7.8	8.2	6.9
WEZX/PZX	Mnstrm. Rock	7.7	7.8	7.5	6.9
WXBE/XAR	Active Rock	5.0	5.8	6.8	5.9
WBHT/EMR	CHR	5.3	4.9	4.3	4.3
WSHG/WWFH	AC	2.5	1.8	2.5	3.3
*WBSX	Modern Rock	2.0	1.8	2.2	2.9
WSBG	Hot AC	1.1	1.5	1.5	2.3
WZZO	Active Rock	2.1	1.7	1.8	1.6
**WFYY	Hot AC	1.5	.8	1.3	1.5

*WBSX changed from WCTD in January 2001.

**WFYY changed from WHLM in January 2001.

OMAHA/COUNCIL BLUFFS (75)

CALLS	FORMAT	SPR/00	SUM/00	FALL/00	N/D/J
KQCH	Rhy. CHR	8.7	7.3	6.9	6.6
KEFM	AC	4.9	6.0	5.6	5.9
KEZO	Mnstrm. Rock	6.5	6.7	6.1	5.5
KQKQ	CHR	5.8	5.8	5.0	5.0
KSRZ	Hot AC	5.0	5.0	4.2	4.7
KKCD	Cl. Rock	4.2	4.4	4.0	3.4
KRQC	Rock	3.6	4.1	2.9	2.9
KZFX	Cl. Rock	1.7	2.9	2.1	2.2

SYRACUSE (78)

CALLS	FORMAT	SPR/00	SUM/00	FALL/00	N/D/J
WAQX	Mnstrm. Rock	6.1	5.2	5.9	6.9
WYYY	AC	6.9	6.0	6.6	6.7
WNTQ	CHR	6.7	7.5	6.1	6.7
WWHT	CHR	6.1	7.3	6.0	5.6
WTKW/V	Cl. Rock	4.3	4.7	4.6	4.9
WKRL/H	Mod. Rock	5.6	6.6	5.5	4.4

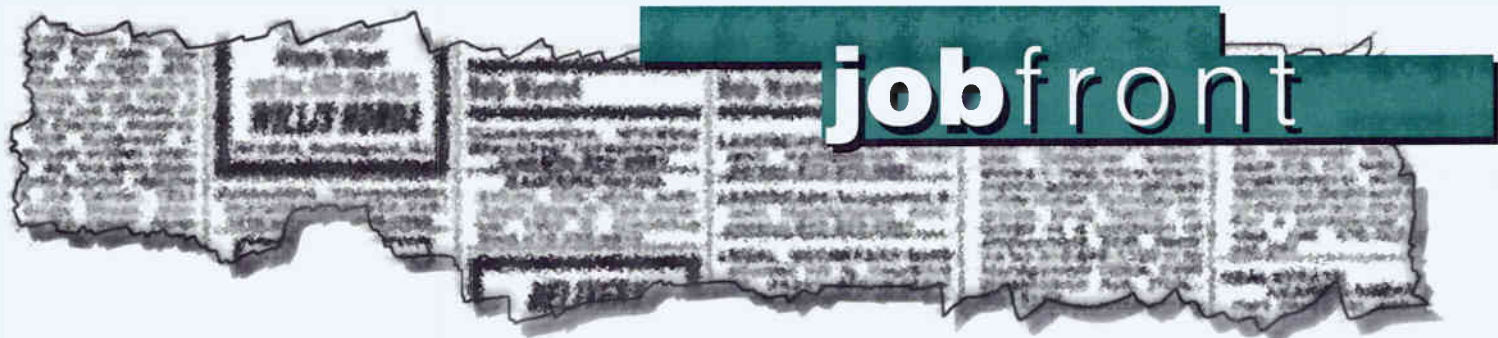
TOLEDO (81)

CALLS	FORMAT	SPR/00	SUM/00	FALL/00	N/D/J
WVKS	CHR	9.3	9.6	8.8	9.7
WWWM	AC	6.4	6.4	5.6	5.5
WIOT	Mnstrm. Rock	7.5	5.5	5.3	4.8
WXKR	Cl. Rock	5.1	5.1	4.0	4.0
WRWK	Active Rock	3.1	2.8	2.2	2.4

CHATTANOOGA, TN (107)

CALLS	FORMAT	SPR/00	SUM/00	FALL/00	N/D/J
WDEF	AC	8.5	9.5	8.5	8.4
WJTT	Urban	7.8	8.1	8.0	7.8
WSKZ	Cl. Rock	6.7	8.8	8.1	6.9
WDOD	Progressive	6.4	5.3	4.0	5.3
WKXJ	CHR	4.1	3.8	4.8	5.0
WRXR	AC	3.4	4.0	3.3	2.9

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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@fmqbmail.com), 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.

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Bush, GM-P.O. Box 5488, Beaumont, TX, 77726 or e-mail andybush@clearchannel.com

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WIOT/TOLEDO OHIO is currently accepting T&R for parttime on-air work. Can you read? Have you received all your childhood vaccinations? Do you know the name of the dead singer from AC/DC? Then send your stuff to: WIOT Programming, 124 N. Summit, Suite 400, Toledo, Ohio 43604. EOE.

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



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ACTIVE ROCK 18-34K

the insidetrack

WNOR/Norfolk isn't afraid to be behind the curve as far as topicality goes. "FM99 is very proud to be the 247th radio station in the country to jump on the *Survivor* bandwagon!" the promo says. Last week nine listeners were locked in a tiny sales office in the Checkered Flag Volkswagen showroom in what has been dubbed *Car-Vivor*. No room, no privacy (the office is glass-enclosed and outfitted with mics and a Web cam), no beds, blankets, shower or toothbrushes. Each day the contestants get a chance to spin the "Wheel of

Food" to determine what they get to eat. "No freshly slaughtered pig on the wheel, but plenty of delicacies like beans, gravy, and Spam," PD Harvey Kojan tells *The Inside Track*. The tribe collectively refused to eat the Spam – who could blame them? Reward and Immunity challenges round out the daily fun. Oh yeah, they're competing for a 2001 Jetta... WTFX-WQMF/Louisville OM Michael Lee has offered a job to outgoing University of Louisville basketball coach Denny Crum. Lee has asked Crum to join 'QMF as Sports

Director after the end of the current U of L basketball season.

"Over the years, Denny Crum and U of L Basketball have been a vigorous part of our community and our whole Clear Channel family," Lee said. "Denny, come work for WQMF." ...

KQWB/Fargo is taking advantage of a visit from the President of the United States, George W. Bush. Dubya's not visiting the station, but an upcoming AC/DC concert is giving the station a chance to tie in with his appearance. The station is putting morning team Scotch and Dewey 98

feet in the air in a crane on the route the Prez is taking. Proudly displaying a KQWB banner, the team will wait for the inevitable crowd to gather and drop a pair of fifth row AC/DC tickets from the crane as Bush passes by... KXFX/Santa Rosa is doing its part to help California's energy crisis. Whenever the station plays a block of AC/DC, the first person to name the songs gets their Pacific Gas and Electric bill paid by the station.

By Jay Gleason and Bram Teitelman

the rockmonitor 18-34

WTPT-FM, Greenville, SC
Wednesday, February 7, 2001
1 PM – 9 PM



1 PM

AC/DC "Thunderstruck"
Lifehouse "Hanging By A Moment"
Ozzy Osbourne "Mama, I'm Coming Home"
Godsmack "Keep Away"
Metallica "The Unforgiven II"
Fuel "Hemorrhage (In My...)"
Alice In Chains "Man In The Box"
Creed "One"
3 Doors Down "Kryptonite"
AC/DC "For Those About To..."
Straight Up "Angel's Son"
Stone Temple Pilots "Dancing Days"
Staind "Mudshovel"

2 PM

Bush "Glycerine"
Crazy Town "Butterfly"
Nirvana "Lithium"
A Perfect Circle "Judith"
Billy Idol "Rebel Yell"
Cold "No One"
Rob Zombie "Dragula"
Red Hot Chili Peppers "Parallel Universe"
The Offspring "Self Esteem"
Limp Bizkit "My Way"
Ozzy Osbourne "Shot In The Dark"
Metallica "Whiskey In The Jar"

3 PM

Kid Rock "Bawitdaba"
Eve 6 "Inside Out"
Godsmack "Awake"
Danzig "Mother"
Creed "What's This Life For"
Guns N' Roses "Civil War"
Oleander "Are You There?"

Stone Temple Pilots "Break On Through"
Drivin' N' Cryin' "Fly Me Courageous"
A.Lewis (Staind)/F.Durst "Outside"
KoRn "Falling Away From Me"
Green Day "When I Come Around"

4 PM

3 Doors Down "Duck And Run"
Collective Soul "Shine"
Foo Fighters "Learn To Fly"
Red Hot Chili Peppers "Under The Bridge"
Spacehog "I Want To Live"
Metallica "The Unforgiven"
Papa Roach "Last Resort"
Limp Bizkit "Take A Look Around"
The Black Crowes "Jealous Again"
Monster Magnet "Heads Explode"
Stone Temple Pilots "Sex Type Thing"
Godsmack "Voodoo"

5 PM

White Zombie "Thunder Kiss 65"
Fuel "Hemorrhage (In My...)"
Tesla "Signs"
Creed "Higher"
Nirvana "Smells Like Teen Spirit"
Tantric "Breakdown"
Bush "Everything Zen"
Red Hot Chili Peppers "Around The World"
Lenny Kravitz "Are You Gonna Go My..."
Lifehouse "Hanging By A Moment"
U2 "Sunday Bloody Sunday"
Limp Bizkit "Nookie"

6 PM

3 Doors Down "Loser"
Collective Soul "Heavy"
Incubus "Drive"

Tool "Aenima"
Primus w/Ozzy Osbourne "N.I.B."
The Cult "Sweet Soul Sister"
Linkin Park "One Step Closer"
Oleander "Why I'm Here"
Nirvana "About A Girl"
Papa Roach "Broken Home"
Metallica "I Disappear"
Pearl Jam "Even Flow"

7 PM

Cold "No One"
Stabbing Westward "What Do I Have To Do?"
Lenny Kravitz "Fly Away"
Green Day "Longview"
Limp Bizkit "My Way"
Faith No More "Epic"
Godsmack "Awake"
Scorpions "Rock You Like A..."
Red Hot Chili Peppers "Otherside"
Bush "Comedown"
The Union Underground "Killing The Fly"
Beck "Loser"
Local H "Bound For The Floor"

8 PM

Creed "Torn"
A.Lewis (Staind)/F.Durst "Outside"
Stone Temple Pilots "Creep"
Disturbed "Stupify"
Marcy Playground "Sex & Candy"
Saliva "Your Disease"
Metallica "No Leaf Clover"
Def Leppard "Hysteria"
Crazy Town "Butterfly"
Soundgarden "Black Hole Sun"
Godsmack "Keep Away"
Pearl Jam "Daughter"

TOP 50 AIRPLAY

February 27 - March 5, 2001

PUBLIC BREAKOUT

February 27 - March 5, 2001

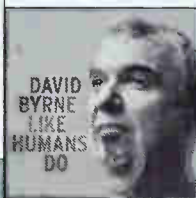
LW	TW	Artist	Track	Label	TW	LW
3	1	ERIC CLAPTON	"Superman"	(Duck/Reprise)	629	553
2	2	U2	"Walk"	(Interscope)	597	557
1	3	JOSH JOPLIN	"Camera"	(Artemis)	554	567
4	4	SHAWN COLVIN	"Whole"	(Columbia/CRG)	546	544
7	5	TRAIN	"Drops"	(Columbia/CRG)	535	440
5	6	DAVE MATTHEWS	"Did"	(RCA)	497	534
8	7	COLDPLAY	"Yellow"	(Nettwerk)	479	438
6	8	DIDO	"Thank"	(Arista)	471	472
11	9	WALLFLOWERS	"Letters"	(Interscope)	414	346
10	10	SEMISONIC	"Chemistry"	(MCA)	383	387
12	11	DAVID GRAY	"Please"	(ATO/RCA)	365	334
9	12	JOAN OSBORNE	"Running"	(Interscope)	355	410
13	13	BARENAKED...	"Too"	(Reprise)	323	317
14	14	PAT MCGEE BAND	"Rebecca"	(Giant/Warner Bros.)	284	317
15	15	FIVE FOR...	"Easy"	(AWARE/Columbia/CRG)	274	309
21	16	JOHN HIATT	"Lift"	(Vanguard)	269	246
17	17	JONATHA BROOKE	"Linger"	(Bad Dog)	269	272
16	18	COLLECTIVE SOUL	"Perfect"	(Atlantic/AG)	248	272
19	19	LENNY KRAVITZ*	"Again"	(Virgin)	236	260
24	20	JEB LOY NICHOLS	"Heaven"	(Rough Trade/Ryko)	232	217
20	21	MARK KNOPFLER	"What"	(Warner Bros.)	231	261
18	22	GREEN DAY	"Warning"	(Reprise)	219	265
28	23	OLD 97'S	"King"	(Elektra/EEG)	209	173
26	24	DANDY WARHOLS	"Godless"	(Capitol)	205	192
25	25	BOB SCHNEIDER	"Metal"	(UNIVERSAL/UMG)	200	208
23	26	EVERLAST	"Move"	(Tommy Boy)	200	220
D	27	PAUL SIMON	"One"	(Warner Bros.)	175	106
32	28	JIMMY SMITH	"Only"	(Blue Thumb)	169	153
30	29	SHAWN MULLINS	"Up"	(Columbia/CRG)	164	151
33	30	JIM WHITE	"Handcuffed"	(Luaka Bop)	159	141
29	31	U2	"Beautiful"	(Interscope)	159	172
27	33	MATCHBOX TWENTY	"If"	(Lava/AG)	156	181
34	33	DAVID GRAY	"Babylon"	(ATO/RCA)	154	149
31	34	MOBY/G.STEFANI	"Southside"	(V2)	138	162
38	35	D. MCCLINTON	"Down"	(New West)	136	109
35	36	DELERIUM	"Daylight"	(Nettwerk)	135	140
22	37	TRACY CHAPMAN	"OK"	(Elektra/EEG)	133	240
36	38	SARAH HARMER	"Weakened"	(Zoë/Rounder)	126	122
37	39	AMY CORREIA	"Life"	(Odeon/Capitol)	118	114
45	40	STEVE EARLE	"Love"	(Artemis)	118	97
49	41	MOE	"New"	(Fatboy)	116	83
40	42	UNCLE KRACKER	"Follow"	(Atlantic/AG)	114	105
39	43	DAR WILLIAMS	"Be"	(Razor & Tie)	113	116
50	44	ST. GERMAIN	"Sure"	(Blue Note)	110	97
D	45	MARK KNOPFLER	"Sailing"	(Warner Bros.)	103	80
D	46	GLEN PHILLIPS	"Fred"	(PMRC/Brick Red)	102	57
42	47	PAUL PENA	"Jet"	(Hybrid)	94	99
48	48	RODNEY CROWELL	"Why"	(Sugar Hill)	93	84
50	49	DUNCAN SHEIK	"Mirror"	(Nonesuch/AG)	82	81
D	50	KURT NEUMANN	"Like"	(Oarfin)	76	77

LW	TW	Artist & Title	Label	TW	LW	Move
1	1	JONATHA BROOKE <i>Steady Pull</i>	(Bad Dog)	141	144	-3
2	2	JEB LOY NICHOLS <i>Just What Time It Is</i>	(Rough Trade/Ryko)	137	141	-4
3	3	JIMMY SMITH <i>Dot Com Blues</i>	(Blue Thumb)	129	131	-2
4	4	RODNEY CROWELL <i>The Houston Kid</i>	(Sugar Hill)	125	116	9
6	5	DOUBLE TROUBLE <i>Been A Long Time</i>	(Tone-Cool)	98	98	0
7	6	MARK KNOPFLER <i>Sailing To Philadelphia</i>	(Warner Bros.)	98	97	1
27	7	OLU DARA <i>Neighborhoods</i>	(Atlantic/AG)	95	66	29
5	8	AMY CORREIA <i>Carnival Love</i>	(Odeon/Capitol)	94	102	-8
10	9	HOLMES BROTHERS <i>Speaking In Tongues</i>	(Alligator)	92	86	6
12	10	JIM WHITE <i>No Such Place</i>	(Luaka Bop)	91	83	8
29	11	DAVE MATTHEWS <i>Everyday</i>	(RCA)	88	65	23
8	12	ETTA JAMES <i>Matriarch of the Blues</i>	(Private/BMG)	84	91	-7
17	13	TIM EASTON <i>The Truth About Us</i>	(New West)	84	77	7
18	15	COLDPLAY <i>Parachutes</i>	(Capitol)	79	74	5
15	16	U2 <i>All That You Can't Leave...</i>	(Interscope)	78	78	0
9	17	JOSH JOPLIN <i>Useful Music</i>	(Artemis)	77	91	-14
19	18	OVER THE RHINE <i>Films For Radio</i>	(Back Porch/Virgin)	77	74	3
21	19	D. MCCLINTON <i>Nothing Personal</i>	(New West)	76	70	6
13	20	BADLY DRAWN BOY <i>The Hour Of The Bewilderbeast</i>	(Beggar's Banquet)	75	79	-4
14	21	SONNY LANDRETH <i>Levee Town</i>	(Sugar Hill)	69	78	-9
26	22	MOE <i>Dither</i>	(Fatboy)	67	66	1
20	23	HONEYDOGS <i>Here's Luck</i>	(Palm)	65	73	-8
28	24	BOB SCHNEIDER <i>Lonleyland</i>	(Universal/UMG)	64	65	-1
D	25	JOHN HIATT <i>Crossing Muddy Waters</i>	(Vanguard)	63	57	6
D	26	DOLLY PARTON <i>Little Sparrow</i>	(Sugar Hill)	62	58	4
D	27	VARIOUS ARTISTS <i>O Brother, Where Art Thou?</i>	(Mercury/IDJMG)	61	61	0
D	28	DUNCAN SHEIK <i>Phantom Music</i>	(Nonesuch)	60	45	15
22	29	ERIN MCKEOWN <i>Distillation</i>	(Signature Sounds)	58	70	-12
16	30	SOUTHERN... <i>Liquored Up And Laquered...</i>	(TVT)	57	77	-20

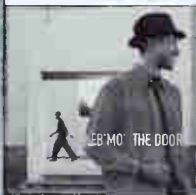
Total Plays: Total number of plays any album/artist received in the past week according to radio station reports. TW-LW+Move: Number of plays received This Week-Last Week and the plus or minus move between the two. Adds: The number of reporting stations to add an artist in the past week.

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

Singles/EPs



David Byrne, "Like Humans Do" (Virgin)
 "Like Humans Do" has distinctive vocals, a great beat, funny and poignant lyrics, and a great hook! This first track from Byrne's next solo effort makes us long for the full.

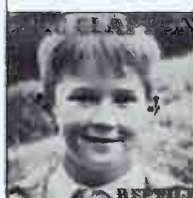


Keb' Mo', "The Door" (Okeh/Epic)
 The follow-up to "Come On Back" will remind you of why you like Mr. Moore so much. There's a laid-back, front porch rocker feel to this one that is eminently appealing.

Most Added

1t	KEB' MO'	(Okeh/Epic)	6
1t	DOUBLE TROUBLE	(Tone-Cool)	6
1t	JOHN HAMMOND	(Pointblank/Virgin)	6
1t	LUCKY PETERSON	(Blue Thumb)	6
2t	THE BLAKE BABIES	(Zoë/Rounder)	5
2t	DOVES	(Astralwerks)	5
2t	JIMMY LAFAVE	(Bohemia Beat/Rounder)	5

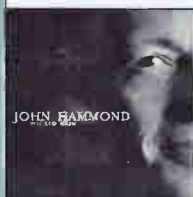
Albums



Eric Clapton, *Reptile* (Duck/Reprise)
 The instrumental, "Reptile," kicks off Clapton's latest album. The title-track has a sweet "lounge" feel that's immediately followed by "Got You On My Mind" (Blues), "Travelin' Light" (Rock) and "Believe in Life" which will find a home on Pop and AC stations. There's a little something for everyone on *Reptile*. James Taylor's "Don't Let Me Be Lonely Tonight" is a stand-out track along with the first single "Superman Inside." What we really want is a key to the pictures that make up the album's design – conceived by Clapton.



Bob Schneider, *Lonelyland* (Universal/UMG)
 Bob Schneider must be the best-looking Ugly American we've ever seen. On his solo debut, which has sold massively well as an independent release in his current hometown of Austin, Schneider's varied influences lead to some incredibly interesting and intriguing songs. We liked the entire album and recommend "Big Blue Sea," "Bullets," "Round & Round" "Moon Song," "Madeline," "Tokyo," "Blue Skies For Everyone," and "Oklahoma" when you're ready to showcase more than the lead track, "Metal and Steel."



John Hammond, *Wicked Grin* (Pointblank/Virgin)
 It's hard to dislike anything about an album that finds John Hammond covering Tom Waits. With six adds on various tracks a week before the add date, *Wicked Grin* (produced by Waits) will surely see its fair share of airplay. The only fault we can find with this release are several missing Waits tunes we'd love to hear Hammond give his personal treatment. Check out: "2:19," "Heartattack and Vine," "Til The Money Runs Out," "Get Behind The Mule," "Murder in the Red Barn," "Fannin Street," and "Jockey Full of Bourbon."



Neal Coty, *Legacy* (Mercury/IDJMG)
 We were particularly fond of Neal Coty's first effort, the brightly colored *Chance and Circumstance*. We found several reasons on that release to rip the shrink-wrap off of this one at warp speed. Coty still has a way with words as well as the ability to combine them with compelling music. Americana stations will eat this up with a spoon. We're glad he failed Beauty school. "Right Down Through the Middle of Us," "Breathin,'" "Legacy" and his cover of Petty's "You Got Lucky" all deserve a listen, or several.



Love, *Forever Changes* (Elektra Traditions/Rhino)
 This landmark album compares favorably to *Pet Sounds*, *Sgt. Pepper's...*, and The Zombies' *Odyssey and Oracle*. The third and final album by the original Love lineup is universally recognized as their most fully realized studio effort. Produced by band co-founder Arthur Lee and The Doors' engineer/producer Bruce Botnik, the album was released by Elektra in early '68. Three decades later, remastered and augmented with bonus material, *Forever Changes* captures that moment while sounding remarkably contemporary.

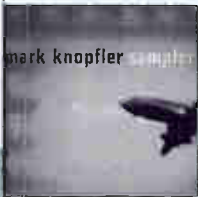


Two in Beantown!

Progressions #57: A CD Sampler
 Featuring New Music For Progressive Adult Radio From: *Andreas Johnson, Joseph Arthur, Pete Yorn, Supreme Beings of Leisure, Entrain, Chantal Kreviazuk, The Blake Babies, Deep Blue Something, and the Holmes Brothers! And thrill to Airchecks and Imaging from WBOS and WXRV/ Boston!*

ENCLOSED IN THE MARCH 16 ISSUE!
 *for all reporting stations.

Emphasis Track



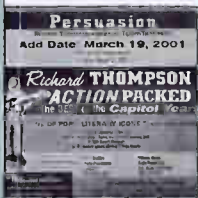
**Mark Knopfler
Sampler (Warner Bros.)**

Includes an edit of "Silvertown Blues" and the lovely title-track in its entirety.



**David Gray
"Please Forgive Me" (ATO/RCA)**

We're on it and nearly ready for another track. KGSR/Austin is spinning the title-track.



**Richard Thompson featuring Teddy Thompson,
"Persuasion" (Capitol)**

Yes, we've got a delightful *Best of...* coming up from Thompson.

Mailbag



• Various Artists, *Gardens of Eden* (Putumayo)

• Various Artists, *Hellhound on My Trail* (Telarc)

• Southside Johnny and the Asbury Jukes, *Messin' With the Blues* (Leroy)

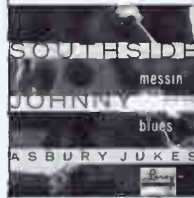
• Michael Burks, *Make It Rain* (Alligator)

• The Churchills, *You Are Here* (Abrupt/UMG)

• Spanic Boys, *Torture* (Checkered Past)

• Ben Murray and Siobhán Quinn, *Two Rivers* (Rosewood)

• Rachael Sage, *Painting of a Painting* (MPress)



WXRT Programming

Last Sunday morning (3/4) on *Bob Stroud's Rock 'N' Roll Roots*, it was a "Roots Salute" to the great British guitarist Jeff Beck, who is returning to the Chicago area for an WXRT Show Saturday, March 10 at the Chicago Theatre. Tuesday night (3/6), on *Sound Opinions*, hosts Greg Kot of the *Chicago Tribune* and Jim DeRogatis of the *Chicago Sun-Times* discussed the odd and remarkably lucrative world of rock collectibles. Noted collectors, professional dealers, and WXRT listeners exchange stories of their intense and obsessive accumulation of rock memorabilia.

Looking For a New Home

Their listeners, taking the term "listener-supported" to a whole new level, have purchased KUNC/Greeley. Until now, the station has been owned by and affiliated with the University of Northern Colorado. They established a Community Advisory Board years ago to provide feedback, regional forums, and consultative oversight to station management. In the past year, with cooperation from the advisory board, KUNC responded to requests from University leadership to become a self-funding entity. This became a reality recently as KUNC's listeners went above and beyond the call of duty by contributing donations that added up to \$1.9 million which allowed the station's ownership to be transferred to the listeners via the Friends of KUNC entity. The listeners were able to convince the University Trustees to reject a similar monetary offer from Colorado Public Radio even after they upped their bid to 2.6 million. CPR's Max Wycisk was planning to drop KUNC's Progressive format and simulcast News/Talk station KCFR which is moving from 90.1 FM to 1340 AM so CPR can operate a full-time Classical station on the FM signal. The UNC proposal to sell KUNC to Colorado Public Radio was a complete surprise to station management and the KUNC Community Advisory Board. On Saturday, February 10, in an emergency session, the advisory board met and voted unanimously to dissolve in favor of creating a separate organization focused solely on preserving the format. The Friends of KUNC were formed and the station is now formulating its plans for the future and planning a celebratory event in appreciation of all the donors/listeners. The station staff is working on a special concert for the end of March. In the coming months, they will plan more community site visits (they have to move the station off-campus), their second annual Beerjazz festival, and Tuna Fish and Peanut Butter Benefit Concert (Aug. 24) among other activities.

The 7th Annual Earth Day Concert

This year marks KMTT/Seattle's 10th birthday, and to celebrate, they're treating their listeners to a phenomenal *Earth Day* show, including performances by Shawn Colvin, Train and John Hiatt and the Goners, on Saturday, April 14. Tickets for the show go on sale Friday, March 9. VIP ticket holders will be invited to an exclusive after-show party. Listeners will have a chance to win tickets and a free massage from Ashmead College, School of Massage, on-air before they go on sale. Three-time Grammy winner, Shawn Colvin will be opening the concert with a solo-acoustic performance including songs from her forthcoming release *Whole New You* -- which will be released March 27 -- her first full-length album of all original material since '96's *A Few Small Repairs*. Headliner John Hiatt will be performing with his band The Goners, including Sonny Landreth.

World Class Adventure

...to Hawaii! Sunny white sand beaches, all kinds of water sports, breathtaking natural scenery, and more await listeners on an exotic island getaway! KBCO/Denver's morning host Bret Saunders tells listeners the Song of the Day on Thursday, March 8. When it's played, one lucky listener needs to be the 25th caller and they're off to Hawaii! KBCO Interactive Members have an extra opportunity to find out what the World Class Adventure Song of the Day is - online for the inside scoop!

Akron Auction

WAPS/Akron's third annual fund-raising auction is this Friday, March 9, at the Summit Studios in Akron. The silent and oral auction currently boasts more than 160 exciting packages, totaling more than \$15,000, with items being added everyday. Admission is free. There will be live acoustic music from local artists Mike Farley and Zach, beverages, hors d'oeuvres and, of course, all the great stuff up on the auctioning block! Here are some of the cool items up for grabs: A ride for two on the Goodyear Blimp, a hot-air balloon ride for two, a pair of round-trip tickets to anywhere in the continental United States, and hotel stays at the Renaissance New York Hotel, the Sheraton Shreveport Hotel, and the Sheraton Indianapolis, signed and framed artwork, a weekend getaway to Boca Raton, a LumiSource Medusa Lamp, four passes to Dollywood, and a limited edition Warner Brothers animation cel entitled "First Encounter of the Green Kind" featuring Marvin the Martian and Michigan J. Frog. There are also hundreds of items autographed by musicians and movie and sports celebrities. Updates on incoming auction items are being posted on the station's Web site at www.913thesummit.com.

But It Goes To Eleven

The Month of March marks WRLT/Nashville's (Lightning 100) eleventh birthday! The lucky WRLT listeners get the birthday presents. To qualify for one of over eleven Grand Prizes, listeners need to be the eleventh caller when Spinal Tap's Nigel Tufnel says "ours go to eleven!" Prizes will change on a weekly basis.

Invite The Boss

WXRV/Boston is inviting listeners to play hooky from work for a day and go skiing at Sugarloaf. Listeners that tune in to WXRV at work could win a River office ski package for themselves and 10 of their coworkers. The station will draw the winner on Friday, March 9 in the afternoon from the stack of faxes that listeners sent in.

News To Note:

WUKY/Lexington's Program and Music Director Stacy Yelton has changed her music call hours. She will now only be taking calls on Mondays 3 p.m - 5 p.m. ET. You can reach her at (859) 257-9151... Paul Pena just opened up for String Cheese Incident on Friday (3/2) in Los Angeles. He joined them on stage for "Gonna Move" and "Jet Airliner" during their set. They will be playing this Friday (3/9) at The Warfield. Pena's long-awaited LP has sold over 11,000 copies to date... Immediately following his dates with Jeff Beck, Willy Porter will be opening for Paul Simon on the following dates. 4/27, Dallas; 4/29, Houston; 5/1, San Antonio; 5/2, Austin.



John Hiatt with WXRT's Norm Winer



Granddaddy with WYEP's Rosemary Welsh

Metal detector

Pure Spins

February 27 - March 5, 2001

LW	TW	Artist	Title	Label	Plays	TW	Move	TW	Cume/Adds
4	1•	RAMMSTEIN	Sampler	(Universal)	310	39	271	42/0	
1	2	FLYBANGER	Headtrip	(Columbia)	288	-44	332	39/0	
5	3•	DIECAST	Day	(Now Or Never)	285	19	266	46/0	
2	4	GODHEAD	2000	(Posthuman/Priority)	281	-29	310	38/1	
3	5	CLUTCH	Sampler	(Atlantic)	260	-31	291	50/1	
11	6•	CHILDREN OF BODOM	Follow	(Nuclear Blast)	252	41	211	41/0	
9	7•	DOWNER	Downer	(Roadrunner)	238	22	216	36/1	
8	8	EARTH CRISIS	Last	(Victory)	224	-2	226	32/0	
12	9•	SKRAPE	New	(RCA)	223	62	161	36/0	
6	10	ANNIHILATOR	Carnival	(Sanctuary/SRG)	218	-47	265	33/0	
13	11•	SOILWORK	Portrait	(Nuclear Blast)	213	55	158	44/0	
7	12	DRACULA 2000	Album	(Columbia)	188	-49	237	30/0	
10	13	LIVING SACRIFICE	Hammering	(Solid State)	184	-29	213	32/0	
32	14•	MONSTER MAGNET	Three	(A&M/Interscope)	175	89	86	36/3	
15	15•	SALIVA	Disease	(Island/IDJMG)	166	10	156	31/0	
16	16•	STEREOMUD	So	(Loud/Columbia/CRG)	166	14	152	36/4	
17	17•	DOG FASHION DISCO	Anarchists	(Spitfire)	165	14	151	57/53	
29	18•	UNLOCO	Healing	(Maverick)	163	63	100	40/0	
22	19•	RHAPSODY	Dawn	(Limb)	144	9	135	32/0	
18	20	AMONG THEIVES	2001	(Among Theives)	137	-7	144	33/0	
D	21•	OPETH	Blackwater	(KOCH International)	134	78	56	38/2	
19	22	VALENTINE	OST	(Warner Bros.)	132	-7	139	22/0	
14	23	UNEARTH	Strings	(Eulogy)	127	-31	158	28/0	
27	24•	PRIMAL FEAR	Nuclear	(Nuclear Blast)	126	23	103	32/0	
21	25	BOY HITS CAR	Boy Hits	(Wind-Up)	123	-12	135	30/0	
33	26•	CATASTROPHIC	Cleansing	(Metal Blade)	119	34	85	36/0	
20	27	HAUNTED	Haunted	(Earache)	116	-20	136	23/0	
30	28•	WWF	Volume 5	(KOCH)	114	22	92	32/0	
23	29	CONTAMINATED 3	Album	(Relapse)	111	-21	132	19/0	
47	30•	SYSTEMATIC	Beginning	(TMC/Elektra)	109	45	64	35/1	
28	31	COLD AS LIFE	Declination	(CTYC)	100	-1	101	29/0	
26	32	VINTERSONG	Cosmic	(Napalm Records)	96	-10	106	25/0	
31	33•	NONPOINT	Statement	(MCA)	94	3	91	17/0	
D	34•	DIESEL MACHINE	Torture	(SPV)	93	44	49	34/1	
25	35	THIS DAY FORWARD	Transient	(Eulogy)	83	-34	117	20/0	
49	36•	IOMMI	Iommi	(Divine/Priority)	82	19	63	12/0	
35	37	STRAIT UP	Album	(Immortal/Virgin)	78	-2	80	9/0	
R	38•	BOILER ROOM	Can't	(Tommy Boy)	77	33	44	7/0	
42	39•	COC	Americas	(Sanctuary/SRG)	77	6	71	11/0	
D	40•	NIGHTWISH	Wishmaster	(Century Media)	75	20	55	19/0	
48	41•	DEATH BY STEREO	Day	(Epitaph)	73	10	63	22/3	
R	42•	NOTHINGFACE	Violence	(TVT)	73	21	52	13/0	
D	43•	PAUL DIANNO	Beast	(Spitfire)	72	15	57	27/1	
R	44•	SOULFLY	Primitive	(Roadrunner)	72	19	53	8/0	
R	45•	GODSMACK	Awake	(Universal)	71	21	50	12/1	
38	46	RED HARVEST	Cold	(Relapse)	71	-2	73	16/0	
50	47•	FACTORY 81	Mankind	(Mojo/Universal)	70	10	60	8/0	
24	48	HOPE CONSPIRACY	Cold	(Equal Vision Recordings)	66	-59	125	14/0	
D	49•	FROM ZERO	One	(Arista)	62	62	0	46/46	
40	50	LINKIN PARK	One	(Warner Bros.)	62	-10	72	8/0	

Pure Cyberspins

LW	TW	Artist	Title	Label	Plays	TW	LW	Move	Cume/Adds
1	1•	GODSMACK	AWAKE	(Republic/Universal)	122	122	0	3/0	
2	2•	DISTURBED	COMING	(Giant)	98	94	4	2/0	
3	3	LINKIN PARK	HYBRID	(Warner Bros.)	85	90	-5	2/0	
4	4•	DRACULA 2000	DRACULA	(Columbia/CRG)	76	75	1	2/0	
5	5•	MONSTER MAGNET	GOD	(A&M/Interscope)	72	72	0	3/0	
8	6•	UNION UNDERGROUND	EDUCATION	(Portrait/CRG)	68	63	5	2/0	
6	7•	ANNIHILATOR	CARNIVAL	(Sanctuary)	66	66	0	3/0	
7	8	MEGADETH	CAPITOL	(Capitol)	65	66	-1	2/0	
9	9•	CLUTCH	PURE	(Atlantic)	63	62	1	2/0	
10	10•	RAGE AGAINST...	RENEGADES	(Epic)	62	56	6	2/0	

fmqb march 9, 2001

add action

- 1) Dog Fashion Disco, *Anarchists of Good Taste*, Spitfire (53)
- 2) Big Dumb Face, *Big Dumb Metal EP*, Flawless/Geffen/Interscope (49)
- 3) W.A.S.P., *Unholy Terror*, Metal-Is (47)
- 4) From Zero, *One Nation Under* sampler, Arista (46)
- 5) Tree, *No Regrets, No Remorse*, Wonderdrug (34)

most increased

- 1) Monster Magnet, *3 Songs From God's Jukebox*, A&M/Interscope (+89)
- 2) Opeth, *Blackwater Park*, KOCH International (+78)
- 3) Unloco, *The Healing Sounds of Unloco*, Maverick (+63)
- 4) Skrape, *New Killer America*, RCA (+62)
- 5) Soilwork, *A Predator's Portrait*, Nuclear Blast (+55)

hard radio.com

HOT

30 weekly spins

Annihilator	Overkill
Lizzy Borden	Angel Dust
Iommi	Megadeth
Slash's Snakepit	Yngwie Malmsteen
Godsmack	Halford

ADDS

Company of Snakes	Virgin Steele
Iron Savior	W.A.S.P.

ma bell meltdown

1-1	FLYBANGER	<i>Headtrip</i>	(Columbia/CRG)
5-2	CLUTCH	<i>Pure</i>	(Atlantic/AG)
2-3	DIECAST	<i>Day</i>	(Now Or Never)
D-4	CHILDREN OF...	<i>Follow</i>	(Nuclear Blast)
D-5	OPETH	<i>Blackwater</i>	(KOCH)
D-6	SKRAPE	<i>New</i>	(RCA)
3-7	VARIOUS ARTISTS	<i>Dracula 2000</i>	(CDV8/Columbia)
D-8	DOG FASHION	<i>Anarchists</i>	(Spitfire)
7-9	GODHEAD	<i>2000</i>	(Posthuman/Priority)
9-10	RAMMSTEIN	<i>Mutter</i>	(Universal/UMG)

HALFORD

LIVE INSURRECTION

AFTER KICKING THE PLANET'S ASS IN 2000...

"LIVE INSURRECTION"

GOING FOR ADDS ON MARCH 13TH!

IN STORES ON APRIL 17TH!

FEATURES THREE NEWLY RECORDED STUDIO TRACKS
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and "PRISONER OF YOUR EYES"

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stuff you should know...

Going For Adds:

Rob Halford, *Live Insurrection* (Metal-Is)
Sepultura, *Nation* (Roadrunner)
Stereomud, *Perfect Self* (Loud/Columbia)
Haste, *When Reason Sleeps* (Century Media)
Drowning Pool, *Bodies* (Wind-Up)
Narnia, *Desert Land* (Nuclear Blast)
Dave Brockie Experience, *Diarrhea Of A Madman* (Metal Blade)
Brother's Keeper, *Fantasy Killer* (Trustkill)
Various Artists, *Too Legit For The Pit* (Radical)

Stuff You Should Know

Even though Pantera is still out on the road with Soulfly and Nothingface, news of a new tour is already in the works to start in June. Ozzy must have rubbed off on them during last year's *Ozzfest*, because next summer they plan to headline a metal tour of their own with Slayer and Static-X opening, plus other bands to be named later. In other Static-X news, they will go on a brief U.S. tour in April, before the Pantera tour, to support their newly finished album, *Machine*.

Some new light is being shed on the real reasons that bassist Jason Newsted left Metallica. Sepultura's guitarist Andreas Kisser who worked with Newsted when he appeared on *Against* said, "I talked to Jason before and after it happened. Just around Christmas he told me everything that was going on and that he was ready to go. I saw it coming. He never had room enough to develop his own ideas inside Metallica, which is a shame. He was just there. Jason is such a great songwriter and bass player, such an energetic musician."

Shadows Fall, who have taken part in tours with God Forbid, Candiria, Opeth, Amorphis, and Amen, recently played a new song called "The Mystery Of One Spirit" live for the first time. They also recorded three new tracks with Zeus (God Forbid), and their song "Of One Blood" will be on the soundtrack for the horror film *Gingersnap*, which is due out in the Spring.

Candlelight Records is releasing Emperor's first live album, *Emperial Live Ceremony*, in the U.S. on May 4. The live album documents the band's world tour in support of their album, *IX Equilibrium*. Emperor has also begun recording their new studio album, which is set to be released this fall. Song titles include: "Depraved," "The Tongue Of Fire," "The Eruption," "The Prophet," and "Thorns On My Grave."

Nevermore got 16.5 percent of the vote at the Greek *Metal Hammer* polls to beat out Iron Maiden for Best Band. They are the first band in history to defeat Iron Maiden for Best Band in a year when Maiden put out an album. Other winners included Iron Maiden's *Brave New World* - Best Album, Steve Harris - Best Bassist, and Adrian Smith - Best Guitarist.

Marshall Kilpatrick has been named the new bassist for Today Is The Day. He will join the rest of the band in recording their sixth full-length recording, *Sadness Will Prevail*.

Neurosis' recently-released *Sovereign* EP will be reissued on an LP by Hydra Head Records and Relapse in the coming months. The band's newly recorded album, *A Sun That Never Sleeps*, is set for release in late summer.

This past Wednesday (3/7), Snapcase finished up their tour with H2O and Face To Face. Earlier that day they also filmed a segment for Fox Sports Network's *Blue Torch* TV.

You can win the guitar that Patrick from Union Underground plays with all the dirt, sweat, and spit still on it! Enter the contest and see an interview with the band at <http://www.nocover.com>.

Moves You Should Know

Molten will no longer be with Rock 105.3 San Diego or with their Metal show, "Another State Of Mind." He'd like to stay in the industry, so keep in touch with him via his e-mail, James Welch [moltenedge@hotmail.com]. As for *Another State Of Mind*, the show will continue, with Jack and Norm.

modernROCK

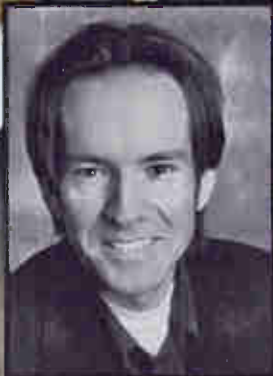
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godless

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The new single from the critically acclaimed album
THIRTEEN TALES FROM URBAN BOHEMIA.

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- Los Angeles Times
- San Francisco Chronicle
- Washington Post
- San Diego Union Tribune
- The Denver Post
- Oakland Tribune

**GOING FOR ADDS
THIS WEEK!**

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



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

modernROCK

Top 50 Airplay

February 27 - March 5, 2001

LW	TW	Artist	Track	Label	TW	Move	LW	2W	3W	Cume/Adds
1	1	A. LEWIS (STAINED) w/ F. DURST	OUTSIDE	(Flawless/Geffen)	3057	24	3033	3047	2874	80/0
3	2	INCUBUS	DRIVE	(Immortal/Epic)	3047	114	2933	2953	2878	87/0
2	3	CRAZY TOWN	BUTTERFLY	(Columbia/CRG)	2797	-131	2928	2994	2825	75/0
6	4	MOBY	SOUTHSIDE	(V2)	2364	37	2327	2355	2374	70/0
4	5	LIFEHOUSE	HANGING	(DreamWorks)	2261	-130	2391	2558	2706	70/1
5	6	DAVE MATTHEWS...	DID	(RCA)	2206	-20	2226	2273	2260	77/0
8	7	LINKIN PARK	ONE	(Warner Bros.)	2192	-105	2297	2328	2355	64/0
7	8	COLDPLAY	YELLOW	(Nettwerk/Capitol)	2072	-115	2187	2299	2437	74/0
11	9	FUEL	INNOCENT	(Epic)	1961	137	1824	1714	1606	78/2
9	10	U2	WALK	(Interscope)	1810	-43	1853	1824	1677	73/0
10	11	OFFSPRING	WANT	(Columbia/CRG)	1785	-123	1908	1983	1928	69/0
12	12	3 DOORS DOWN	DUCK	(Republic/UMG)	1758	129	1629	1546	1535	68/0
14	13	AMERICAN HI FI	FLAVOR	(IDJMG)	1537	156	1381	1178	1123	73/1
17	14	LIMP BIZKIT	WAY	(Flip/Interscope)	1512	210	1302	1028	639	71/2
13	15	GODSMACK	AWAKE	(Republic/UMG)	1420	-34	1454	1440	1343	51/0
16	16	DEFTONES	DIGITAL	(Maverick)	1323	4	1319	1259	1190	63/0
21	17	DISTURBED	VOICES	(Giant/Reprise)	1224	25	1199	1148	1212	55/1
23	18	A PERFECT...	HOLLOW	(Virgin)	1203	93	1110	1024	829	67/2
18	19	OLEANDER	ARE	(Republic/UMG)	1200	21	1179	1057	922	58/2
20	20	RAGE AGAINST...	RENEGADES	(Epic)	1180	-101	1281	1461	1734	41/0
26	21	ALIEN ANT FARM	MOVIES	(DreamWorks)	1093	112	981	949	911	61/1
29	22	NEW FOUND GLORY	HIT	(MCA)	1090	116	974	817	712	62/1
15	23	FUEL	HEMORRHAGE	(Epic)	1083	-182	1265	1378	1468	36/0
22	24	OUR LADY PEACE	LIFE	(Columbia/CRG)	1024	23	1001	880	828	53/2
33	25	PAPA ROACH	BETWEEN	(DreamWorks)	992	171	821	725	574	61/4
28	26	TANTRIC	BREAKDOWN	(Maverick)	985	224	761	483	260	57/5
36	27	COLD	NO	(Flip/Geffen)	956	170	786	688	536	59/4
27	28	ORGY	OPTICON	(Elementree/Reprise)	942	136	806	709	598	61/1
19	29	GREEN DAY	WARNING	(Reprise)	867	-209	1076	1242	1647	36/0
38	30	POWDERFINGER	MY	(Republic/UMG)	793	181	612	393	105	56/5
37	31	TRAIN	DROPS	(Columbia/CRG)	760	88	672	504	404	45/5
30	32	AT THE DRIVE-IN	ONE	(Grand Royal)	737	-126	863	871	874	46/0
41	33	SALIVA	YOUR	(IDJMG)	731	110	621	442	149	54/2
32	34	VAST	HAVE	(Elektra/EEG)	703	-17	720	659	624	42/0
25	35	MATTHEW GOOD...	HELLO	(Atlantic/AG)	686	-173	859	843	878	35/0
35	36	3 DOORS DOWN	LOSER	(Republic/UMG)	672	-40	712	690	966	26/0
24	37	EVERLAST	MOVE	(Tommy Boy)	601	-288	889	943	1046	35/0
40	38	LENNY KRAVITZ	AGAIN	(Virgin)	568	-28	596	625	656	22/0
34	39	NICKELBACK	BREATHE	(Roadrunner)	565	-133	698	830	1001	25/0
44	40	UNION UNDERG...	KILLING	(Columbia/CRG)	554	29	525	496	392	34/2
31	41	DIFFUSER	KARMA	(Hollywood)	541	-211	752	918	958	29/0
D	42	RAGE AGAINST...	HOW	(Epic)	531	48	483	307	79	41/3
50	43	DISTURBED	STUPIFY	(Giant/Reprise)	492	46	446	469	465	17/0
45	44	BARENAKED...	TOO	(Reprise)	475	17	458	466	475	25/1
D	45	SPACEHOG	WANT	(Artemis)	467	128	339	215	107	38/4
D	46	POE	HEY	(Atlantic/AG)	460	222	238	80	33	37/11
47	47	DAVID GRAY	BABYLON	(RCA)	449	-2	451	516	603	16/0
43	48	JOSH JOPLIN...	CAMERA	(Artemis)	434	-54	488	542	610	21/0
49	49	U2	BEAUTIFUL	(Interscope)	434	8	426	433	504	17/0
39	50	STRAIT UP	SON	(Immortal)	416	-160	576	749	882	17/0

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

most added

1. **EVE 6** 24 adds
"Here's To The Night"
(RCA)



- 2. **REHAB** 12 adds
"It Don't Matter"
(Epic)
- 3. **POE** 11 adds
"Hey Pretty"
(Atlantic/AG)
- 4. **DUST FOR LIFE** 10 adds
"Seed"
(Wind-up)
- 5. **THE WALLFLOWERS** 9 adds
"Letters From The Wasteland"
(Interscope)
- 6t. **EVERCLEAR** 8 adds
"Out Of My Depth"
(Capitol)
- RAMMSTEIN** 8 adds
"Links 2 3 4"
(Republic/UMG)
- 8t. **DAVE MATTHEWS BAND** 6 adds
"The Space Between"
(RCA)
- THE LIVING END** 6 adds
"Roll On"
(Reprise)
- 10t. **POWDERFINGER** 5 adds
"My Happiness"
(Republic/UMG)
- TANTRIC** 5 adds
"Breakdown"
(Maverick)
- TRAIN** 5 adds
"Drops Of Jupiter (Tell Me)"
(Columbia/CRG)

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

Top Ten Singles

ARTIST	SONG	LABEL
1. Guttermouth	"She's Got The Look"	(Epitaph)
2. Living End	"Roll On"	(Reprise)
3. Creepin Lagoon	"Wrecking Ball"	(DreamWorks)
4t. Doves	"Catch The Sun"	(Astralwerks)
Idlewild	"Little Discourage"	(Capitol)
Rammstein	"Links 2-3-4"	(Republic/UMG)
Spineshank	"New Disease"	(Roadrunner)
Toadies	"Push The Hand"	(Interscope)
Transmission OK	"That Kind Of Girl"	(Beyond)
10. The Donnas	"40 Boys In 40 Nights"	(Lookout)

Top Ten Albums

ARTIST	ALBUM	LABEL
1. Toadies	<i>Hell Below/Stars Above</i>	(Interscope)
2t. Guttermouth	<i>Covered With Ants</i>	(Epitaph)
Idlewild	<i>100 Broken Windows</i>	(Capitol)
4. Doves	<i>Lost Souls</i>	(Astralwerks)
5. Living End	<i>Roll On</i>	(Reprise)
6t. Stephen Malkmus	<i>Stephen Malkmus</i>	(Matador)
Diesel Boy	<i>Rode Hard And Put...</i>	(Honest Don's)
8t. The Donnas	<i>Turn 21</i>	(Lookout)
Rammstein	<i>Mutter</i>	(Republic/UMG)
Monster Magnet	<i>God Says No</i>	(A&M)

FUEL

I n n o c e n t

THE FOLLOW-UP TO THEIR NO. 1 SINGLE "HEMORRHAGE (IN MY HANDS)"



9* On The Modern Rock Chart!
11* On The Mainstream Rock Chart!
12* On The Active Rock Chart!

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modernMUSIC PAGE

modernmovers

Aaron Lewis from Staind
(with Fred Durst)
"OUTSIDE"
Clean edit you

#1 modern

Aaron Lewis from Staind with Fred Durst, "Outside" (Flawless/Geffen) "Biloxi!" This Number One track is certainly the real deal, pulling in 3057 spins on 80 stations. Expect more of the same next week. Big increases at WRLX, WMRQ, 89X, CFNY, Q101, and WPBZ.

Powderfinger, "My Happiness" (Republic/UMG) Moving 38-30* (up 181 spins), "My Happiness" continues to climb and shows no signs of slowing down. As the research comes in, look for the spins to increase. New this week at WHFS, KPNT, KKND, WIXO, and WRRV.

Eve 6, "Here's To The Night" (RCA) Our Number One Most Added record with 24 adds! Ron Poore and John DiMaio had a fantastic first week with adds at stations such as WEND, WWDC, WFNX, and WKRL. Look for more stations to show their support for this proven Modern Rock act next week. Also new at WHRL, WEJE, and WARQ.

Tantric, "Breakdown" (Maverick) Some pretty heavy hitters in the format are all over this track (57 total), helping it move steadily up the chart again this week (28-26*, 985 spins). Big PPW increases at 99X (16), KNDD (22), WPLY (13), KTBZ (13), and WPLA (13). New this week at WOCL, WPBZ, KFMA, and WRLX.



Rehab, "It Don't Matter" (Epic) There's a great buzz on the phones with this one. WFNX is reporting Number One requests, and stations such as KNDD, KEDJ, KWOD, and WHRL are all over it early. The swinging, Rap/Pop/Reggae grooves in this track could turn into THE spring fever hit of the season. Don't wait.

Everclear, "Out Of My Depth" (Capitol) Number Six Most Added this week with 8 adds. This week's 310 spins isn't enough to break the Top 50, but look for Everclear's debut next week. Now on 32 stations, "Out Of My Depth" should grace the Most Added list again next week. Already on WEND, KNRK, WDXD, WEDG, WPLY, KPOI, KNDD, and more.

Poe, "Hey Pretty" (Atlantic/AG) Eleven more stations added this smash, bringing the cume to 37 stations and 460 spins. Look for big phones and a surge in sales. New this week at KDGE, KKND, KPNT, 99X, WWDX, KAEP, and KNRQ.

The Wallflowers, "Letters From The Wasteland" (Interscope) The latest from Jakob Dylan and Co. grabbed nine adds this week, and figures to pick up steam and build a nice story in the coming weeks. The Wallflowers deliver great radio tracks that research and spike sales. What other reasons would you need to put it on the air? New this week at WPLY, WEQX, WRRV, and WEJE.

Train, "Drops Of Jupiter" (Columbia/CRG) Play the crap out of this record now before someone else mooches it out from under you. It's a hit that's as obvious as they come. On 45 stations with 760 spins (37-31*). New this week at KPOI, KTCL, WMRQ, WPLA, and WEJE. On at 91X, WPLY, KTBZ, WWDC, WXRK, KROQ, and many more.

Saliva, "Your Disease" (IDJMG) Saliva slides up the chart 41-33* (we couldn't resist), picking up 110 more spins this week on 54 stations (731 total). It rocks...what's not to like about this record? Big time airplay at WRLX, KPNT, KFMA, KNRK, WAQZ, WDXD, KNDD, and KROQ.

Spacehog, "I Want To Live" (Artemis) KROX, KRZQ, and KXNA put Spacehog's latest in rotation this week, giving it 467 spins on 38 total stations. We have a feeling this record is going to sneak up on all of you and be a real nice surprise. Worth a serious look this week. Already on at Q101, WPLY, WEND, WEDG, KPNT, WMRQ, WGRD, KWOD, and WPLA.

Dust For Life, "Seed" (Wind-up) So far, the early action seen on this record has been very impressive. Stations such as Q101, WFNX, WNFZ, and KPOI have all stepped up to the plate and have taken on this track. It's a solid Rock record with teeth that will clench your listeners and keep their attention. Also new this week at WXSJ, KHLR, KMBY, WJSE, and WKRL. Our Number Four Most Added Track this week.

modernpriority



Green Day "Waiting" (Reprise)

Seven stations couldn't wait to get the next really big hit from

Green Day on the air. KROQ, KNDD, WHFS, KBAZ, KWOD, WRAX, and WXRK have given "Waiting 127 spins this week. Is it going to get 50, 60 or 70 adds next week?

available for airplay

3.12-13

Badly Drawn Boy, "Disillusion" (Beggars Banquet)
Creepin' Lagoon, "Wrecking Ball" (DreamWorks)
The Dandy Warhols, "Godless" (Capitol)
Elwood, "Red Wagon" (RykoPalm)
Flybanger, "Cavalry" (Columbia/CRG)
Godsmack, "Greed" (Republic/UMG)
Green Day, "Waiting" (Reprise)
Lucky Boys Confusion, "Fred Astaire" (Elektra/EEG)

3.19-20

Go Go's, "Unforgiven" (Beyond)
Crazy Town, "Revolving Door" (Columbia/CRG)
Dexter Freebish, "My Madonna" (Capitol)
Econoline Crush, "Make It Right" (Restless)

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modernCROSSROADS

X-files

The Morning X To Celebrate Its 7th In Style!: The 99X/Atlanta trio of **Barnes, Leslie and Jimmy** are celebrating their seven-year anniversary in Ocho Rios, Jamaica, and as a way of thanking their loyal listeners, they're bringing some along for the four-day ride. Twenty winners will join *The Morning X* in the Caribbean for a live poolside jam with Collective Soul. After hearing a reggae rendition of a Collective Soul song, one trip will be given away to the 99th caller each morning now through March 16. *The Morning X* will broadcast live from Jamaica March 22 and 23.

iMac Anyone?: WPLY/Philadelphia is giving away 10 iMacs loaded with Apple's revolutionary new software, iTunes. Each morning at 8:15 a.m., the *Y100 Morning Show* of Preston Elliot, Marilyn Russell and Steve Morrison will announce the *Y100 iTunes Triple Play of the Day* consisting of three songs handpicked by a Y100 DJ. The next time Y100 plays the three songs back-to-back-to-back, caller thirteen wins a brand new iMac stuffed with iTunes. WKQX/Chicago is also awarding iMacs to their listeners, also loaded with iTunes, via a Music March Madness band pick 'em

91X's U2 Spy Plane: 91X/San Diego listeners are being asked to tune in to hear clues as to where they can find the U2 spy plane image on 91x.com. If you find it, you can click on it and enter the contest and end up with tickets to see Dublin's favorite sons at the San Diego stop of their Elevation Tour. Contestants can increase their chances by entering every day of the giveaway.

101X's Get A Life: This promotion is fail-safe. Period. KROX/Austin's take on the traditional one-year Get A Life promotion offers a Volkswagen Beetle, car stereo, a wardrobe from Work Clothes, a World Gym membership, tanning from Tan It All, a CC's Coffee VIP card, good for 5 free drinks each month for a year, a case of Coca Cola every week for a year, two free Mr. Gatti's pizzas a month, free pool from Clicks Billiards, a mountain bike, cell phone with service for a year from Sprint PCS, flower arrangements from Ahhsome Blossoms (great name), a room full of furniture, a CD a week from the 101X prize closet,

insider trading

Chris Williams, 99X/Atlanta - Rehab: It Don't Matter · Boyhitscar: I'm A Cloud · Poe: Hey Pretty... Hurricane Shane, WRAX/Birmingham - Supermodel: The Drink Song · Matthew Good Band: Hello Timebomb · Poe: Hey Pretty - "Tearing up the phones." · Our Lady Peace: Life · Powderfinger: My Happiness... Sig, KKND/New Orleans - Treble Charger: American Psycho · Poe: Hey Pretty · Powderfinger: My Happiness · Rehab: Rattle My Cage · Saliva: Your Disease... Pete Schiecke, KQXR/Boise - Boyhitscar: I'm A Cloud · Dave Matthews Band: Space Between... Don Kelley, KHLR/Bryan, TX - Eve 6: Here's To The Night · Treble Charger: American Psycho · Dust For Life: Seed · The Wallflowers: Letters From The Wasteland... Donny Mueller, KPNT/St. Louis - Downer: Last Time · Lucky Boys Confusion: Fred Astaire · Poe: Hey Pretty · Toadies: Push The Hand... Jayn, KNRK/Portland - The Sheila Divine: Every Year; Walking Dead · Treble Charger: American Psycho · Powderfinger: Whatever Makes You Happy... Kevin Mays, WFNX/Boston - Rehab: It Don't Matter - "#1 phones here." · Boyhitscar: I'm A Cloud · Luck Boys Confusion: Fred Astaire... Nikki Robinson, KPOI/Honolulu - Econoline Crush: Make It Right · Linkin Park: Crawling · Dust For Life: Seed... Marc Young, KFMA/Tucson - Flybanger: Cavalry · Boyhitscar: I'm A Cloud · Downer: Last Time · Nonpoint: What A Day... Kneale Mann, CFNY/Toronto - Guided By Voices: Chasing Heather Crazy · Cold: No One · Stereophonics: Mr. Writer · Creeper Lagoon: Wrecking Ball · Skindive: Swallow · Orgy: Opticon · The Living End: Roll On · Tricky: Mission Accomplished · The Sheila Divine: Sideways · Boyhitscar: I'm A Cloud · New Found Glory: Hit Or Miss.

tickets to all 101X concerts, movie passes to all the 101X sneak previews, an Element nightclub VIP card, free salon haircuts, a makeover, Dave and Busters Gift Certificates and Power cards (\$500 value), and a few other choice items.

You Could Play the HFS Festival!: All Washington, D.C. and Baltimore bands should be on alert. *The HFS Big Break* is offering local talent the opportunity to play one of the biggest concert events of the season at the 2001 *HFS Festival*. Musicians are being asked to get their band's tape or CD and info to HFS by dropping it off or sending to the HFS studios or any of Guitar Center's four area locations. All submissions must be received by 5:00 pm on Friday, March 23, 2001.

The WJBX 99x Son of a Beach House: No, it's not a Howard Stern production, it's a fully-equipped party house on Ft. Myers Beach that's being given away to lucky listeners with the best "Makin' Our Move" dating scene story. Those with the best anecdote get the digs (located behind a Hooters, no less!) for a week during spring break.

X-103's E-Files: WRZX/Indianapolis has launched their e-mail club, the X103 E-Files, and will join the very popular trend of letting their listeners in on exclusive promotions, breaking music news and tip them off to on-air contests. As a member of X-103's E-Files listeners will also have occasional opportunities to buy concert tickets before they go on sale at the outlets.

Andy Savage's Making An End Band: God bless Andy Savage. Poking fun at the *Making of a Band*, *Popstars* phenomenon, the KNDD/Seattle morning guru's latest promotion has picked "musicians" practicing and competing for the opening slot at *The End's Board This!* concert. Band members, true to *Survivor* tradition, face several of Andy's challenges. Check out 1077theend.com for updates on how the band members are progressing in practice sessions and surviving the challenges. Plus all this week listeners can help name the band. Also available are band member photos, application answers, bios, and two of their cover song performances.



INNOCENT LOOKING - Fuel's Carl Bell (right) with WAQZ/Cincinnati's Kevin The Stupid Intern.



THE LUCKY WINNER: Tracy Whitehead, winner of Howard Stern's \$100,000 hand of blackjack at the Hard Rock Hotel and Casino in Las Vegas shares a moment with KXTE PD Dave Wellington.

modern interview



Do You Come From A Land Down Under?

Women certainly glow in Australia and Killing Heidi's Ella Hooper is living proof of that. At age 17, Hooper and her brother Jesse Hooper conquered the Australian charts with two singles from their debut album, *Reflector*. Now 18, the young siren has her sights on making some waves in America. *Reflector* is quite possibly one of the purest Pop/Rock records to come along in years, with more than enough potential to reinvigorate a female presence that has not been felt at Modern Radio since No Doubt's *Tragic Kingdom*. Taking some time off to gear up for an impending U.S. tour and to start writing songs for their second album, Ella gave *fmqb* a call to speak about the band she started five years ago.

Killing Heidi single handedly ended an Australian Number One draught, right?

Yes. "Mascara" was the first Australian song to go to Number One on the charts in three years. The charts here have always been your music; the American stuff or the UK stuff. An Australian band hadn't gone to Number One in ages. A lot of people were excited to see Australian music coming back up the charts. That was really special.

Who was the last Australian band to have a Number One?

I think it might have been Savage Garden. Yeah it was. It wasn't even really

a band. So, here we were; we were young, Australian, we had a chick in the band, we wrote our own songs and we went to Number One.

How did Killing Heidi get started?

I started it when I was 13 with my brother Jeff; he's the guitarist. I wrote my first song when I was 11. It was a tragic little song about war and peace. We both started getting better at writing and by the time I was 13 we decided to start a band. That was Killing Heidi, straight away. It's always been Killing Heidi. When we were still in high school, we had friends of ours on bass and drums. That's when we were just kind of having fun.

Tell me about "Mascara."

It's very high school. "Mascara" is about a lot of stuff that was building up during my sophomore year. I went to a country high school, that had this mentality of; if you don't play sports, or if you're not popular... you were kind of outcast and considered a weirdo. Typical high school caste stuff. That was definitely my friends and me. And I was just so sick of everyone being so click orientated. "You're in this group and you're in this group and if you're not you're nothing." It's like you have to belong somewhere. I say, just be yourself. You don't have to label yourself to survive.

How did you get your start playing live shows?

In the early days our first gigs were just Jesse and I as a duo. We started out playing for like 4 people in Violettown. This tiny town where we're from. Every street is named after a flower. We lived on Pink Street in Violettown. Then we moved up to pubs and clubs, 300 people jobs. And now; well we just played the Big Day Out, in front of thousands and thousands. That was so much fun. That's pretty much the norm. Obviously when we play our own shows, it's not as big as a festival, but it's pretty wild.

Interview By Brad Mayle

DUST FOR LIFE



DUST FOR LIFE

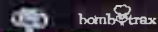
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TRADE SHOTS

K-ROCK & DAVE MATTHEWS TAKE OVER HARLEM!

92.3 K-ROCK treated 60 loyal listeners to an exclusive Dave Matthews acoustic performance at Harlem's Historic Lenox Lounge. They say Hemingway drank there and John Coltrane, Miles Davis, Charlie Parker, and Dizzy Gillespie performed there. Plus, the movie "Shaft" and NBC's "Law And Order" have also filmed there. And recently, K-ROCK and Dave Matthews took over the joint!



K-ROCK PD Steve Kingston (L) with Dave Matthews.



(L-R): RCA's Ron Poore; K-ROCK's Booker, Steve Kingston, Marie Rodrigues, Woody, Mike Peer, and one of NYC's finest!



(L-R): RCA's Mike Basham and Ron Poore; K-ROCK's Marie Rodrigues; Dave Matthews; Kingston, Booker; RCA's Jimmy Fay; K-ROCK's Mike Peer; and sliding in behind everyone is K-ROCK's Woody.



Dave Matthews live at Lenox Lounge.



(L-R): K-ROCK's Booker, Kingston, Woody, and Mike Peer pose outside Harlem's Historic Lenox Lounge. That's RCA's Ron Poore looking on.

continued from page 52

management I call Music Management. It entails having a clear plan, moving fast, communicating well, making fact-based decisions with confidence, and having fun.

How much do you empower your field staff regarding spontaneous, hands-on decisions at radio?

I believe it's all about delegating responsibility. Ultimately, our promotion people are the presidents of their regions, with absolute responsibility for all activities within their region. You have to give them the keys to the store, and the power to make decisions, so programmers look at them differently. They need to be perceived as key label power brokers with quick response time regarding radio promotion decisions. I've always believed that promotion starts and ends with the locals.

Is your goal to mitigate managerial layers that may hamper decisions and ultimately lose you an add?

Absolutely. On the other hand, our staff has the best backup in the business. There is nowhere the Columbia national staff will not go to get the job done. Call us 24/7 for

our backup and support. That's what we do, and why it works.

"Radio should perceive us as a full service music company and branding service."

In the promotion lifecycle of a record, when do you need to feel the independent promo force the most?

It depends on the individual relationship an independent

has with a program director. Some are far more effective than others. In general, I utilize the independent force as an additional mouthpiece for our music, and to primarily help set-up a record and bring it to a programmer's attention early, or occasionally play it for the first time. Set-up is the most important thing we do. I use my promotion experts at Columbia to close.

We constantly hear about the cost of getting a record added spiraling out of control. Is this becoming a prohibitive factor for labels?

That's a very good question. We're getting to a point where the costs have gone too high for us to competitively promote and properly market a song. At some point, we have to reconsider our business model. Radio needs to understand that we are being put in a position where we're going to be forced to do less with them. We supply radio with the programming and promotions that ultimately gets them ratings. The more cost prohibitive it gets, the less superstars they'll be. It takes more than spinning a record 75 times a week to develop superstar artists. Proper marketing and promotional support of airplay help get the artist to the top level. The support is going to have to be minimized unless we figure out a new business model, because right now the cost of airplay is at a place where no one's going to be able to make money.

Are stations asking for too much promotional support these days, on top of the cost of getting a record played?

Yes, radio stations ask for a lot of extras, and at times it gets a little out of hand. Stations need to be more realistic about their approach to labels. They need to be more sensitive to our budgets, which are not limitless. In terms of Columbia, we cannot participate in the game of overspending. We support the artists that radio's playing by branding with radio, because ultimately we are the branding star. If you get them into our store, we have the music, the artists, and incredible marketing and promotion teams which allow us to create extraordinary branding opportunities for radio, along with video and other media outlets. Those are our goals. Hopefully radio understands these goals, and becomes a better marketing partner with us.

Given the slowing economy, attrition of dot-com advertising and huge demands for increased fiscal performance, is radio trying to overcompensate by placing a higher demand on labels as NTR sources?

We are feeling the squeeze from major radio companies pitching us and looking for NTR

business. Now more than ever, it seems like every time a record's put in play, there's a request for a lot of extra promotional support. Regardless of the pressures, we're still about trying to support the song and the artist within reason. Once a song gets added, it's our job to go in and take it to the next level. We surround the artist with proper branding, like a concert, a local showcase, an artist development spot-load package, or other creative marketing measures. There are several different ways we do it. But there's no question that the only way we do it is with a serious commitment from the station, and with direct impact on the artist.

Are there too many layers between the record company and the radio program director?

In general, we're seeing more and more of the layers getting in the way of great music marketing on radio. Radio needs to understand that when they see a record label executive, they need to utilize us. We're not in the "add" business, we're in the airplay business. Radio should perceive us as a full service music company and branding service. One of the key elements to Columbia's success right now is gaining that recognition from radio.

Branding an artist with major multi-media events is becoming more prevalent. How does Columbia utilize event marketing?

A prime example is the Aerosmith launch. Two weeks after the radio launch, the band played the Super Bowl, a great venue for a major branding opportunity—especially when you have Aerosmith performing their hit song with young-end artists like NSYNC and Britney Spears. We try to produce these launch events as much as possible. It creates next-level marketing, without an over-reliance on radio. These events help push the artist and their brand to radio from other sources. More than ever, we have to focus on new marketing opportunities that don't necessarily involve radio from the beginning.



Bonding with Z100... Columbia's Lee Leipsner, CCU/Z100's Tom Poleman, Charlie Walk, Z100's Sharon Dastur.

Any non-radio campaigns that were successful in artist setup?

Before Jessica Simpson had one spin at radio, she was featured in *Teen People* and on the *Teen People* Web site. This created the necessary buzz on Jessica before the single went to radio. They are a major part of the teen machine driving Pop culture, along with Radio Disney, Disney TV, Nickelodeon and MTV's TRL. Face it, radio's very tough on new artists, and has gotten much more expensive. We try more than ever to develop a street buzz on artists prior to going to radio. If you don't enter the market with a street base, you're at a disadvantage. If we can get to the people before a song goes to radio, via the Internet, street marketing, or press, we're developing a brand and giving an artist a better shot at becoming successful at radio and MTV. It's all about the set-up and the initial launch.

Crazy Town is another artist the label successfully worked for a year before any big radio progress. Now their single is massive. Columbia spent a year in branding the artist with an audience through touring and Alternative marketing. We wanted to establish the band as an Alternative artist, because that's the target demo they initially represented. We knew we had "Butterfly" as the big hit, but we purposely worked other tracks to the Alternative market to solidify a sales base. We are now scanning 90,000+ albums a week as a result of the high level of simultaneous success we achieved: #1 at Modern Rock, Top 5 at Pop and Top 5 at Rhythm. Alternative aside, we knew that with the sonic ability of this record, we would be

able to tackle Top 40 and then Rhythm radio. They really have different songs and flavors for different audiences. By setting up the street and starting at Alternative a year-and-a-half ago, we were able to create the right foundation.

How effective were the MTV *Return Of The Rock* and *Ozzfest* tours as event marketing factors in the formative branding stages?

Critical. Those are the things we did in the marketplace in regards to the street, and getting them out in front of the kids, before we had massive airplay. The Crazy Town brand was embedded in the kids' heads over a long period of time, way before our radio launch. This played to our label's strength. There isn't a label in the business that executes the pre-launch branding of a new artist better than Columbia.

How much of a role does the Internet play in your marketing, branding and e-promotion plans?

The Internet is an important part of our marketing strategy, and also plays a crucial role in our set-up of records. We send out 30 to 40 second clips of songs to our radio tastemaker club, comprised of programmers who break new music. We focus on upcoming releases and our tastemaker panel gives us feedback on the potential of records. We sometimes use this to help determine singles. For the audience, we're interested in driving traffic to artists' Web sites. A lot of times a listener hears a song on the radio, but a Web site gives them the visual message. It's critical to have a visual impact of the artist. We use the Columbia Web site to further educate the listeners to our artists.

How does your tastemaker programmer panel work?

I'll give you two examples. When Crazy Town was developing at Alternative, I already knew what we had with "Butterfly". The next step was to service the Top 40 tastemakers when the timing was right, and have them begin to create the Pop buzz. The panel showed strong, early belief in the single. Timing is important in the set-up process because we don't campaign every release. We pick and chose the right singles that we know have the greatest ability to crossover. Another example is the current Train single, which was a four-phase campaign. First we went to Alternative, Rock and AAA featuring the song with the lyrics displayed like a teleprompter on the screen to show how important the lyrics are to the overall appeal of the song. We did Modern Adult and Top 40 Adult as phase two. Top 40 Mainstream was phase three. Phase four will be AC mainstream. Based on early feedback, "Drops Of Jupiter" is destined to be one of the most important multi-format songs of the year.

How has radio consolidation affected your marketing and promotion strategy?

On the plus side, we are able to create fantastic opportunities for packaging artists at radio on a national level, allowing for some great on-air national branding. On the negative side, there will be fewer opportunities to break music. Less people in power to make music decisions translates to fewer opinions on new music. It's going to be harder to break through. If someone has a negative opinion on a record that oversees twenty stations, you're set back for quite some time. It's much easier when you have more people showing some passion about a record. Music loses its identity the further up the corporate ladder you travel. For the most part, a new artist breaks because of strong belief by a local programmer. A prime example is KHXT PD Lee Cagle stepping out on Lil Bow Wow. What if he wasn't given that power? Lil Bow Wow may have never happened. Local PDs and MDs are the best gauges for their markets. National programmers shouldn't bias the opinions of local programmers. Otherwise,

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the credibility of the local guys will suffer with the labels.

Given the layers of management that exist at radio, have stations become too predictable, less spontaneous and too conservative?

Yes. Programmers today are pressured by their company to play less records and to be safer, which translates to less records being broken. It's frustrating for us, but we have to deal with it. However, if less artists are going on the radio, less new artists will be broken, and less stars will be created. That means fewer acts will tour, which adversely affects companies like Clear Channel because they own a concert company called SFX. The less music played, the less overall star power there's going to be affecting Pop culture in general. That's the scary part of what can happen. You would think radio would realize that by playing less new music they are damaging the prospects of growing their own content.

Which programmers do you see as a proactive force regarding new music?

Obviously, when you go into KROQ L.A. it's a different world. It's their world, and the only thing that matters is KROQ. That feeling is very important because they're in control of their destiny. They stay on the cutting edge of music, but also play hits and surround the music with great personalities. They're giving the listeners what they want, and they break artists. Kevin Weatherly runs a great show. The station definitely connects with the audience and music plays a major role.

Isn't this an effective way to break a new artist by being actionable with a key station in a major chain, and galvanizing the support of other relevant stations in the company?

The Infinity programmers came to New York last September and gave us a presentation of their radio stations. We in turn had an opportunity to play them music. We presented Crazy Town "Butterfly" at that meeting. Kevin broke that record, and the Infinity staff of programmers started that record, and the rest is history. They listened, paid attention, and cared about the music. They under-

stood our marketing plan and saw that we were committed to this group, and acknowledged the base that was set and the thousands of records sold. There's a tremendous upside when a group of stations from the same company puts muscle into a new artist. It's a win-win situation.

The threat of further label consolidation has been rampant for the past several months, especially this year. What is your take on fewer label competitors in the marketplace?

Competition is great. Competition drives us, keeps us aware, alert, on our toes, and focused 24-hours-a-day. With less record companies, it absolutely will put more pressure on the few that are standing to deliver more hit music. Artists will be adversely affected. Fewer labels signing more artists than their business model calls for, will put more pressure on labels to juggle—especially when you factor in the tightness of radio at all formats.

With both the record and radio industries consolidating, will marketing and promotion aggressiveness yield to cost cutting economies of scale?

We're putting out less releases and focusing on artist development. We don't ever sit in a room and abruptly decide on a single. We always ask opinions and try to make the right choices. Our goal is to release quality, not quantity. If you look in the last 12 months, we are the #1 label in Pop, Rhythm and AC, and hopefully this year Alternative and Rock will follow. All of that happens for a reason. Luck is the residue of smart decision making. It's because we make smart decisions up front. It all relates to radio consolidation. It's forced us to look at the overall picture of the label's profit center with more scrutiny. It's more about reading where the market is going, not where it's been. There are times when an artist will put out an album and there may not be a radio single. If the goal is having a radio single, we will insure that there is a radio single



Roasting Leslie... Charlie, Columbia's Pete Cosenza, 99X's Leslie Fram, Columbia's Jim Burruss.

before we release the album. It's all about better decision making, which helps you get through the tough times and consolidation.

What is Columbia's general philosophy regarding station shows?

We've always supported the right radio stations that do proper marketing and branding. Usually, it's the shows that have the biggest brands, like: B96's *B-Bash*, Z100's *Jingle Ball*, KIIS's *Wango Tango*, KISS 108's *Kiss Concert*, KROQ's *Weenie Roast*, *The HF5 Festival*, or WXRK's *Dysfunctional Picnic*. Those shows have become major brands, and the stations do incredible, six-to-eight week intense marketing. Those shows pay big dividends. In general, it doesn't matter if it's a small, medium or large market, we support programmers that break artists and do great marketing.

Regarding established artists, do you prefer stations deal directly with the artist and the manager in negotiating with the talent for the show?

Usually most managers work with us as their partners. Some artists require major financials to come in for a radio show. When it comes down to the financials, we'll help negotiate, but a lot of times we defer to the manager. Stations need to know that established artists make good money when they perform, especially in arenas and stadiums. There's more to the booking process than most stations know. It's not about the label dealing with the financial end. It's about the station effectively being the promoter, and having to negotiate price with the agent or the manager.

What do you expect from a station in return for your support of providing an artist?

We absolutely expect support of the artist

before, during and after the show, and not token support. We assume the artist is desirable to the station or they wouldn't make the request.

Is the airplay and support commitment on new artists too minimal to get a fair return for the label's investment in a show?

If it's a new artist, we do need quality support. Sometimes the costs associated with getting new artists on a show are high. You want both the performance and the on-air promotion to be right. The artist has to look right, the production accompaniment and the routing are factors. Given our financial involvement, it's not worth it unless the station is going to commit to playing the artist.

Is record promotion today less of a relationship game and more business bottom-line oriented, or will the ultimate schmoozer still win out?

The relationships we talk about in our staff meetings ultimately center around having respect and credibility with programmers. You can't make someone like music who doesn't. You can't make someone go to your show who doesn't want to be there. I find sometimes that if you force someone to go to a show, even if you have a relationship, it's ineffective. I really believe that.

Do you believe you enhance the respect factor when the programmer knows you're reading him properly?

There are some program directors who love to communicate, and some who don't. You need to develop credibility with program directors. If you develop credibility and turn them onto new music first, implement promotion plans, and serve as a well-rounded marketing person, that helps the station win. You offer them the support opportunities they need to face their competition and ultimately get them ratings. By the way, that's what we do. We provide much more than an advertiser. If it's a music intensive station, we provide them with ratings to get the revenue. Ultimately, to gain the access to decision makers it comes down to relationships and mutual respect. You don't have to be best friends with programmers to gain their respect, but you do have to read them right. Respect and credibility lead to

the best relationships in the business. When you have the best relationships, you have the access to promote and market your music to radio.

What are your biggest frustrations with radio?

I wish programmers would spend more time with the music, and also be more involved in the marketing end of radio. I like to refer to the old Top 40 days when there was more theater of the mind and on-air branding with artists. There are so many missed chances for great on-air promotions and branding opportunities with artists. I also have a problem with programmers who view labels as a nuisance, and do not value what we do. We sign, record and market the music they play. It's a big part of their programming, and drives their ratings. You would think there would be much more respect. It's offensive when PDs limit their access to promotion people, or when they don't spend time with an artist who visits the station. Every meeting with a record rep can potentially stimulate business for the station. Every meeting with an artist can form an early bond that can lead to a station performance. We have a lot to offer, but it's negated by disinterested programmers. They don't view us as an important enough partner.

On the flip side, there are programmers who do "get it."

The programmers who understand what we do, get the best from us. They get the best marketing, the best promotions, and they get the music first. They fully understand what we do to help them succeed. We want them to win. If they succeed, we succeed. Those are the people we focus on. Programmers, especially those in younger end formats, need to have their pulse on Pop culture trends and fads, weekly. Those who do intimately know their audience, and are better equipped to project music and Pop trends. I know Tom Poleman reads *Teen People* magazine and studies the trends religiously, like I do.

What's your take on satellite radio?

It will be another exposure vehicle for our music, and it should play a big role. Among

the 200 channels, there will be channels that will help break new music. Sirius Satellite Radio has Channel US1, which is going to be their Channel No. 1 in the car, and it will be a major Top 40 channel. If they do the right marketing, that could become a huge brand over the next five years. I think radio has to be on guard to a degree, simply because it's another competitive source that may offer the listener a better choice. I don't think satellite radio is going to destroy traditional radio.

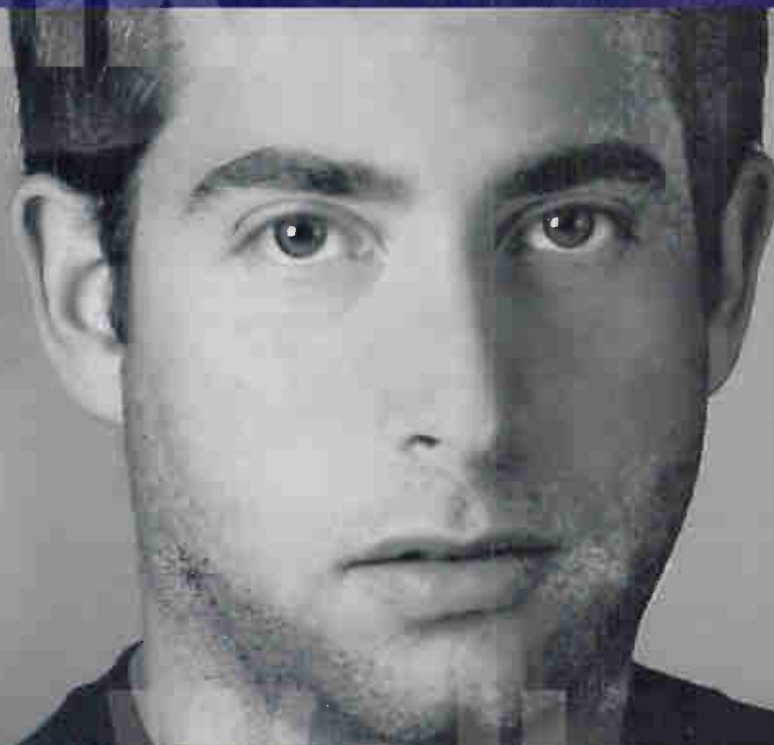
You've got the crystal ball... With satellite radio, improved Internet radio, digital music delivery, etc. all posing a threat to radio listenership,

how do you see radio successfully maintaining and growing audience? Consumers want to be directed. They want to know what to buy, what to wear, what to listen to, and what movie to go see. There are hundreds of choices on cable. If you do the research, people still

have their top ten shows, and that's it. They have their brands, like MTV, VH1, NBC, CNN, etc., and they stay loyal. The same thing exists with radio. As long as radio stays local, they will win. If the audience can listen to their radio station and watch it on the Internet, that's even better. You're going to have further development of the brands that already exist in radio taken to different places. There won't be mass confusion where people don't know what to do because of a million options. It hasn't happened in the past. People said when HBO came on that no one would be going to movie theaters anymore. Didn't happen. Same with VHS, and even DVD. Guess what? People are going to the movies now more than ever. Local radio is entertainment. There will be new ways of getting the entertainment, new technology applied, but as long as radio stays true to their brand, like the Z-100 brand or the K-Rock brand, they're going to win.

"There isn't a label in the business that executes the pre-launch branding of a new artist better than Columbia."

Walk



Walk This Way

**Up Close with Columbia
Executive VP Promotion
Charlie Walk**

By Fred Deane

When you think of Charlie Walk you think of Columbia. And why not? Walk's been running with Columbia since the inception of his record career. After a brief stint as an intern and producer at WXKS (Kiss 108)/Boston, Charlie joined Sony Music Distribution as a College Marketing Rep in 1987. Staying in New England, he was upped to Account Service Manager in 1990. Later that year, Charlie began an illustrious promotion career when he was appointed Northeast Promo Manager for Columbia. Next followed a swift succession of promotions from Assoc. Director Pop Promotion to Director Pop, to Sr. Director Pop, to VP Pop, to Sr. VP Pop, to Sr. VP Promotion in 1999. In August of 2000, Charlie was rewarded for his dedication and loyalty to the only label he has ever worked for, and named Executive VP Promotion.

What separates Columbia's Promotion staff from the pack?

We direct our staff to be much more than just promotion people in the traditional sense. Obviously music is their primary focus, but they are also directed to focus on branding the artist with radio and the listener. We are full service marketing and promotion managers for radio. We encourage programmers to look at us as partners for ideas on how to further serve their audiences. I feel we are stronger partners than other labels, because we create premium opportunities for radio, above and beyond asking for airplay.

What do you look for in a field rep?

Passion, intelligence, persistence, and a thorough understanding of the music business. They also need to have a keen sense of how radio operates. Our reps must have the ability to understand an artist's vision and how to carry out that vision.

How would you describe your management style?

When the going gets tough, I like to turn up the music and pick up the pace. It's a style of

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Active Rock *Monitor*: 26*

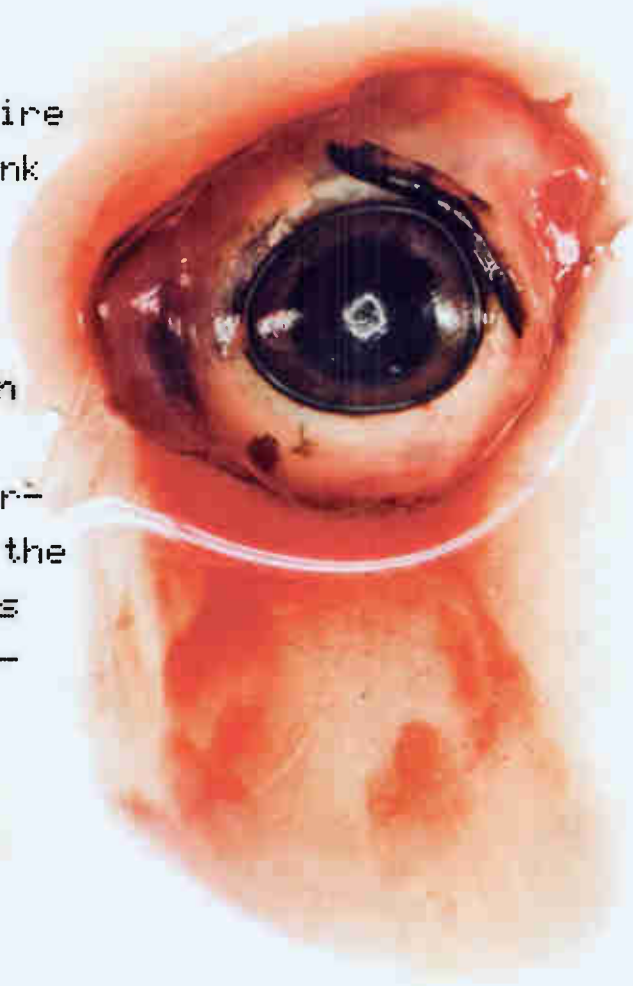
Mainstream Rock *Monitor*: 32*

4 New Adds!

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KATT WDHA

"I've heard the entire Skrape CD and I think we have a bona fide band here along the lines of Godsmack, Disturbed and Linkin Park - this is the kind of band our format needs. Open up the daypart and let this one prove itself!" - Pat Martin, KRXQ



"This one feels like it's starting to get a vibe. The phones are really starting to heat up and it's getting requests. Looks positive!" -Nancy Palumbo, WYSP

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WBCN	KXXR
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