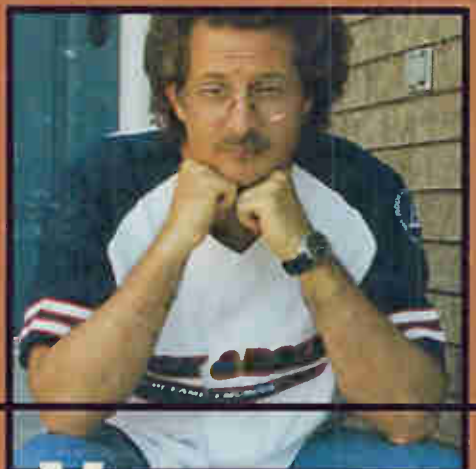
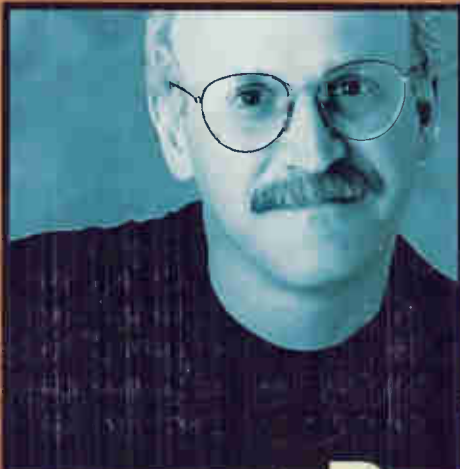


December 1, 2000



WMMR's Pierre Robert, KSHE's Al Hofer, CFNY's Alan Cross, and WEBN's Jay Gilbert (clockwise from top left)

Reelin' in the Years with Veteran Talent

**Webcasters Get Ready
To Pay "Back Rent"**

**Will Terrestrial Stations
Get A Free Ride?**

**Number One:
The Rob,
Arnie and
Dawn Show**

**Four Easy
Steps to
Improving Your
Air Talent**

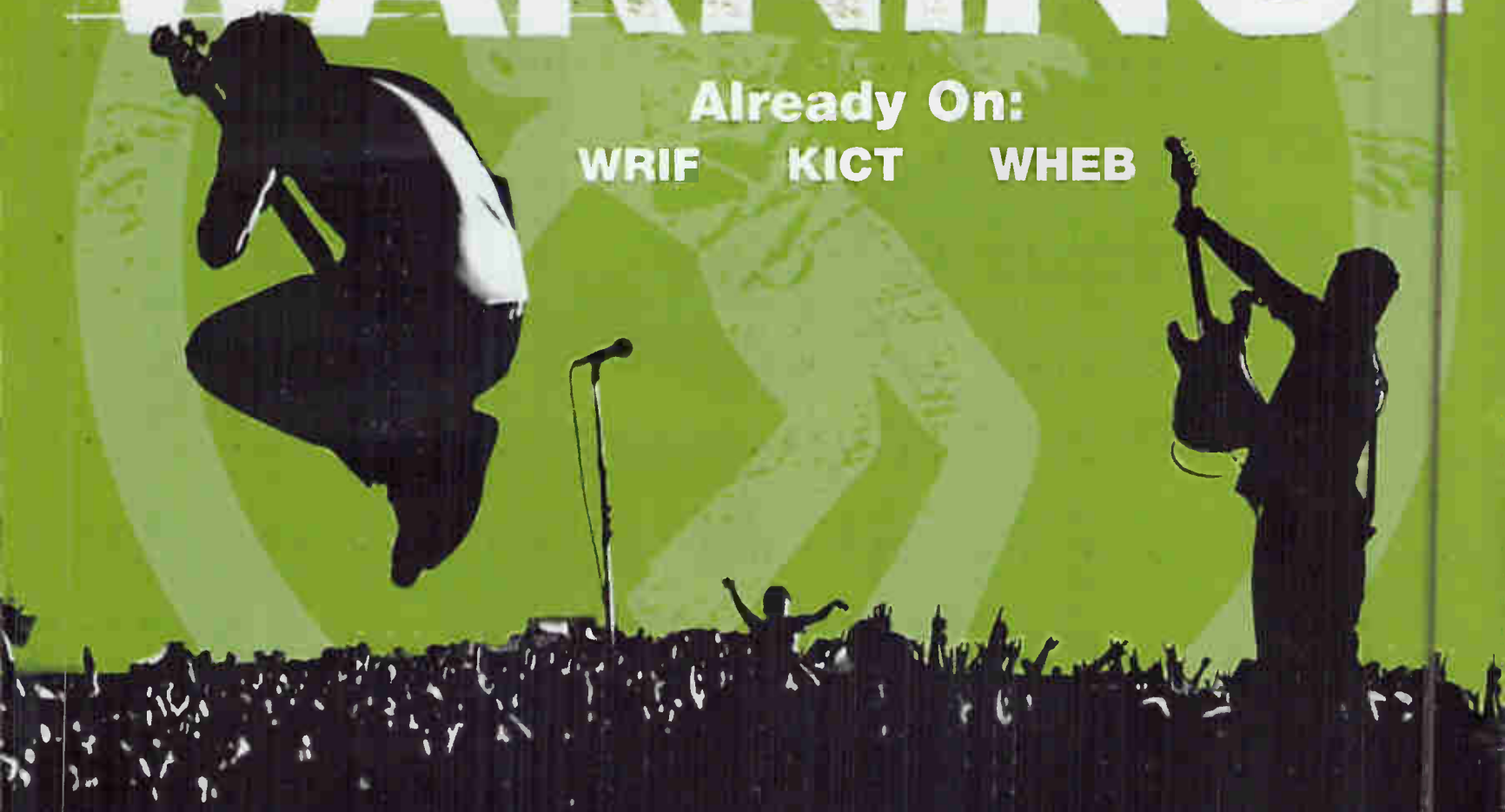
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December 1, 2000 • Issue No. 1221

content

upfront

3 Webcasters Get Ready To Pay "Back Rent"

Since 1998's Digital Millennium Copyright Act, Webcasters have been streaming major label music without knowing how much they will owe the record labels in licensing fees. With a major announcement expected regarding a possible exemption from these fees for terrestrial broadcasters who simulcast their programming on-line, *fmqb* takes a look at how these additional licensing costs may change the face of Webcasting.

8 Number One: Rob, Arnie and Dawn

They now call KISW/Seattle home, but still pipe their show back to Sacramento and Reno. Instead of packing up and moving on, Rob, Arnie & Dawn, quite organically, just started branching out. *fmqb* takes you inside their top-rated morning show.

11 Programming to Win: Four Easy Steps to Improving Your Air Talent

Whether or not they admit it, most air talent aren't exactly fond of aircheck sessions. It's an ego thing, you know. Greg Gillispie outlines four steps to improve your air talent and get them directly involved in their development and appraisal process.



8

the week in music

12 Stats Summary

13 New Music Page

15 Rock Charts

16 Airplay Analysis

18 Regional Call-Out Research Scores

music news

19 Lenny Kravitz Mistaken For Bank Robber... U2 Banned In Burma... David Bowie - Cyber Pioneer... Former Tool Manager Sues As A Perfect Circle Ready Side Projects.

must read

26 Ratings Fall 2000 Phase One Arbitrends

departments

28 Active Active Rock spreads the holiday love.

29 Progressive Neil Young's live album is a live wire!

32 Metal Haunted Most Added, But S.O.D. Beats Nevermore!

33 Modern WPLY and KEDJ Camp Out For Charity

coverstory

40 Reeling In The Years: Most every market has a deejay that hasn't lived the WKRP lifestyle of moving town-to-town and up-and-down the dial. These personalities stay relevant to generations of listeners. What is the secret to their prolonged success? *fmqb* takes a look inside this question.



12



12



19



40

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John Moschitta Upped to OM for WDVE/WXDX



John Moschitta

Clear Channel has looked within its Pittsburgh cluster to fill the open PD slot at WDVE. John Moschitta, PD at Modern sister WXDX, has been named OM for both stations.

Moschitta's had a strong run with The X since his November '97 arrival. The station is currently at an all time Arbitron high, with a fourth place 6.7 in Persons 12+ and a top-ranked 16.3 in Persons 18-34 in the Summer 2000 book.

Moschitta reports to CC Regional VP/Programming Gene Romano, who told *fmqb*, "John has done a brilliant job with WXDX. He understands the indigenous Pittsburgh voodoo required to navigate the 'DVE brand and relationship between 'DVE and The X."

"To say I'm excited is an understatement," Moschitta added. "I want to thank Gene Romano, [Sr. VP/Operations] Bob Roof, and [Executive VP] John Rohm for this incredible

opportunity. 'DVE is synonymous with Pittsburgh and I look forward to working day-to-day with everyone involved at 'DVE in maintaining its market dominance, as well as guiding the continued growth and success of WXDX. Now let me get back to work, I've got a lot to do."

Moschitta's promotion follows the October exit of 'DVE PD Garrett Hart. Prior to joining WXDX, Moschitta programmed WQXA/Harrisburg and worked at WHTZ (Z100)/New York in the promotions department. Meanwhile, 'DVE Creative Services Director Brian Price has been elevated to APD, while Lenny Diana - APD/MD of The X - continues in his current role.

- Michael Parrish

Tony Smith Goes Hollywood



Tony Smith

Tony Smith has been appointed VP/East Coast Promotion at Hollywood Records. From a New York base, Smith will be responsible for the label's national promotion efforts, developing and maintaining airplay strategies for Top 40 and all Adult radio formats, working with the regional promotion staff and overseeing the East Coast promotion office.

"To have Tony become an integral part of the new Hollywood promotion team was a total no-brainer," Sr. VP/Promotion Justin Fontaine commented. "His experience and relationships will complete our already strong promotion department."

"I am very excited to be a part of Justin Fontaine's promotion team at Hollywood Records," Smith added. "His keen insight and strong leadership qualities were a major attraction in bringing me to Hollywood. He's put together one of the best promotion departments in the business and I feel very lucky to be here."

Smith joins Hollywood from the VP/Pop Promotion post at IDJMG. Prior to that, he spent three-and-a-half years as VP/Sales at Mediabase and *Monday Morning Replay*. From 1982 to 1987, Smith was at EMI, leaving the label as VP/Promotion. His promotion career began in 1977 as a Regional rep in Cincinnati at Action Music. Positions at Polygram and Capitol Records followed.

-Jay Gleason

Lenny Kravitz Mistaken For Bank Robber... U2 Get Banned In Burma... David Bowie - Cyber Pioneer... Former Tool Manager Sues As A Perfect Circle Ready Side Projects.

Webcasters Get Ready To Pay "Back Rent"

Will Terrestrial Stations Get A Free Ride?

Running a small business can be an extremely daunting task. The daily grind of juggling employee relations, customer service, marketing and unremitting business decisions cause many startups to fold within the first year. Now, imagine running a small business that has taken up residence in a building whose landlord will not be collecting rent for the next year, and will not inform tenants of how much that will be until it is actually due. Most sensible businessmen would never enter an agreement without negotiating a fee such as that up front.

Believe it or not, that scenario is being played out before our eyes (and ears) with regard to streaming audio on the Internet. Both terrestrial broadcasters and Internet-only Webcasters are waiting to find out how much "rent" they'll owe for all music streamed since 1998.

This situation dates back to the Digital Performance Right in Sound Recordings Act of 1995, which created a "right for public performances made by digital transmission," essentially clearing the path for the streaming of major-label content. In 1998, that act was amended as part of the Digital Millennium Copyright Act, facilitating licensing for on-line Webcasting services. Unlike traditional broadcast fees, however, the DPRA and DMCA called for fees to be paid not only to the publisher of a song, through organizations such as BMI or ASCAP, but also the owner of the sound recording.

While both BMI and ASCAP have negotiated digital licensing fees of approximately 1.8 percent of Webcasters' gross revenues, the fees which they must pay the record companies have yet to be set.

continued on page 7

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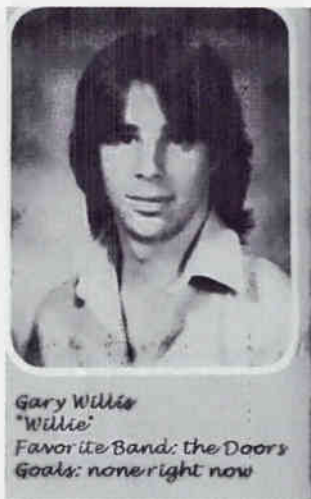
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 > * rollin' (hip-hop version) produced by swizz beatz
 > additional production by josh abraham
 > additional production by scott weiland
 > mixed by andy wallace > executive producer and a&r jordan schur



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WEBN Admits Listener Will Story is a Hoax



Gary Willis?

A great story broke out of Cincinnati earlier this week about a former WEBN listener, Gary Willis, who won \$1,000 from the station back in 1975, and, upon his recent death, willed the money – plus interest – back to the station.

WEBN gained local coverage on TV and in the *Cincinnati Enquirer* when, with Willis' widow's permission, they decided to give the \$11,000 away in \$1,000 increments to listeners when they heard Gary "cough up the cash."

Sounds like a nice heart-warming story about listener loyalty doesn't it? But guess what? It was all a hoax.

"We had this money to give away and we thought 'how can we give it away that's different,'" PD Michael

Walter told *fmqb*. After catching wind of a similar promotion orchestrated by Modern Rock WNNX/Atlanta, Walter and OM Scott Reinhart set the hoax in motion.

WEBN posted a high school photo of Willis and a letter written by his widow Jennifer on their Web site, which read, "His wish was to give something back to the station and its listeners as a sign of appreciation of the fresh start WEBN gave him back in 1975. All we ask is that you divide it up as you see fit among your listeners in the hopes that it gives one of them the same fresh start that Gary got."

The story 'EBN cooked up told of a 19-year-old listener who took his \$1,000 winnings, moved to San Francisco and started a successful software company. A recording of Willis reading his will was also posted on the site, and his "actual" cough was used as a sounder to alert listeners to call in to win their share of the inheritance.

"We were able to create a believable story," Walter added. "The funniest part is that all the people still at the station who worked here then [1975] were racking their brain trying to figure out who this guy was."

A total of six people at the station knew the story was a fabrication. Walter enlisted the help of air talent from Clear Channel sister KSJO/San Francisco for the voices of Gary and his wife (who even left a voice mail message for a *Cincinnati Enquirer* reporter).

"We're still giving away the rest of the cash, we just decided to come clean on it before it got ridiculously out of control," Walter said.

-Jay Gleason

Howard Stern: "I Got Places I Can Go"

Returning from an extended Thanksgiving holiday, it didn't take Howard Stern very long to get to the topic of his contract limbo with Infinity. "Everyone says, 'Come on, you've got a contract,'" he told listeners on Monday (11/27). "I have no contract. Nothing."

Stern's five-year deal ends December 15, the date he and his morning crew begin their perennial three-week holiday vacation.

Negotiations his agent Don Buchwald is having with Infinity aren't going well, Stern claims, hinting that the two sides view the future from different perspectives. Stern sees the radio industry coming off record revenues. Infinity apparently has a more cautious outlook, following the loss of considerable chunks of dot-com business.

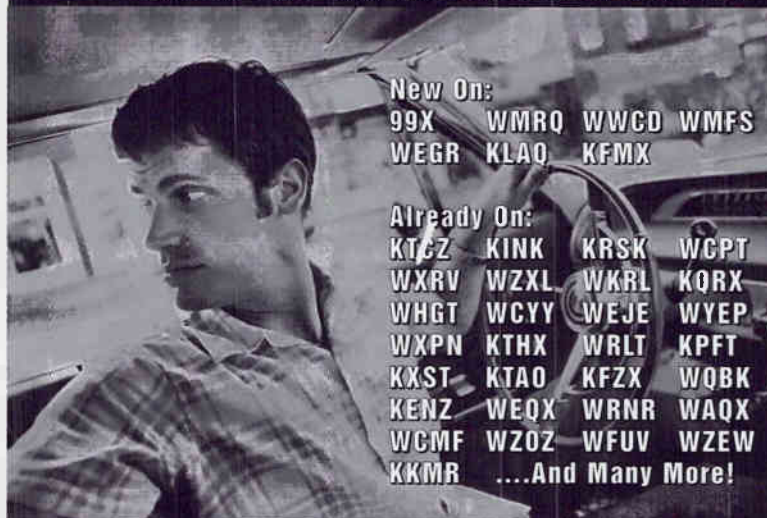
Reaffirming his loyalty to Infinity chief Mel Karmazin, Stern also says he has "places to go." He's talked with other suitors "who are quite frankly very interesting people," he says, before floating the idea of having celebrities bid farewell to the show in a December 15th send-off broadcast.

Most observers expect Stern to continue milking the contract impasse for all the press it'll muster — right up until vacation. It's tough to imagine Infinity not renewing a talent that many of its most lucrative stations are built upon. Karmazin has always paid premium prices for top talent. He just backed up the Brinks truck in Detroit, for a five-year deal that makes WOMG's Dick Purtan the highest paid broadcast performer in the Motor City.

-Paul Heine

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Appleton Named VP/ Promotion at Razor & Tie



Jeff Appleton

The official announcement is out naming former TVT VP/Promotion Jeff Appleton to the same position at Razor & Tie.

"We have been developing and signing acts like Dar Williams and The Clarks that can succeed at commercial radio," Razor & Tie co-owners Craig Balsam and Cliff Chenfield said in a joint statement. "Jeff's decision to come here represents our commitment to providing our acts with the best possible support and guidance. We are very excited to have him here at Razor & Tie."

Appleton served in his most recent position at TVT since 1998. He began his music industry career in radio, moving to Atlantic Records in 1983 as a regional promotion representative in various markets including Buffalo, Kansas City, and Detroit. In 1989, he was named Sr. Director/Rock Radio at the label. Appleton segued to the VP/Promotion post at 550 Music in 1992. In 1996 he joined Island Records for the same.

-Jay Gleason

ABC Trades Classic Rock For '80s Oldies In Chicago

The Eighties Oldies brushfire swept into Chicago late Wednesday (11/29), torching ABC's Classic Rock format on WXCD, replacing it with "The All New 94.7, The Zone." Moments before the stealth 6:00 p.m. flip, the station sacked Bob Stroud, Patti Haze, and Allan Stagg, personalities with considerable Rock cache in the Windy City. Morning man Kevin Matthews, under a long-term contract to ABC, is the sole full-time survivor. According to PD Bill Gamble, Matthews' audience is younger and "likes this music more than they like Classic Rock." Gamble is shopping for new talent to create a "very up presentation."

Chicago is the third and largest top five market in the past month to begin mining the musical equivalent of Jordache jeans, Vans sneakers and Members Only jackets. Clear Channel heritage AC KIOI/San Francisco flipped to '80s on Nov. 16; Beasley pulled the rug out from under perennial Talker WWDB/Philadelphia on Nov. 6. The bandwagon has also picked up converts in Houston, San Diego, Minneapolis, Long Island, Salt Lake City, Rochester, Dayton, Jacksonville, Wichita, and Madison - most of them in the last few weeks.

Unlike others, this '80s outlet leans decidedly Alternative, reflecting Chicago's rich history with the genre on both WXRT and WKQX. The latter, which Gamble programmed before crossing to 'XCD, relied primarily on Pop Alternative music when it went Modern in '92. "People heard Depeche Mode and The Cure in this market," Gamble told *fmqb*. "There's a whole body of music that is familiar, that was played on MTV that you can't get on any single station in this market, without sitting through a bunch of new music or Classic Rock. There's a great opportunity here."

Here's Thursday's 1:00 p.m. hour on The Zone: The Cars "You Might Think," New Order "Blue Monday," Go Go's "Our Lips Are Sealed," Eric Clapton "I Can't Stand It," A Flock Of Seagulls "I Ran," The Cure "Close To Me," Phil Collins "Take Me Home," Dexy's Midnight Runners "Come On Eileen," Tears For Fears "Everybody Wants To Rule The World," Duran Duran "Hungry Like The Wolf," Tom Petty "Don't Come Around Here No More," Dream Academy "Life In A Northern Town," and Soft Cell "Tainted Love/Where Did Our Love Go."

The unexpected change is a victory for Bonneville's WLUP. With "Classic Rock That Really Rocks," the station pulled far ahead of 'XCD and into third place, 25-54, in the Summer Arbitron. "When you're competing against brands that have been in the market for 25 years like The Loop and 'XRT," Gamble says, "it's tough for a new entity - no matter how Chicago - to cut through."

The Zone is hoping for "exponential" rather than "incremental" growth. While its core demo has shifted from 35-44 to 25-34, Gamble expects to "hold on to a great deal of our listeners because a lot of the [Classic Rock] artists are still on the air, and so is Kevin Matthews."

Only hours before the change, Bonneville announced it's paying \$165 million for WNIB, one of two full-signaled Classical stations in town.

Chicago wasn't the only market where a new '80s station sprang up Wednesday. Citadel killed Active Rock on KHOP/Modesto in favor of "Planet 95." The syndicated Bob & Tom Show moves to sister KHKK.

-Paul Helne

deadline news

John Frost Exits KROQ for Premiere

After 13 years of working in the same KROQ/Los Angeles production studio, John Frost is leaving the station and heading to Premiere Networks, where he will handle production and imaging for the company's existing syndicated programs. "It was a hard decision," Frost told *fmqb*. "I thought I would end up dying here, but the chance to move on to new frontiers was too tempting." Frost exits KROQ effective December 20. His role at Premiere will also include creating programs of his own for syndication.

KROQ Announces *Almost Acoustic Christmas* Line-up

KROQ/Los Angeles has announced the line-up for their 11th Annual KROQ *Almost Acoustic Christmas Show*. This year's two-night affair will take place on Saturday, December 16 and Sunday, December 17 at the Universal Amphitheater. Saturday's show will feature 3 Doors Down, At The Drive In, Coldplay, Deftones, Fuel, Incubus, Moby, No Doubt, Papa Roach, and Weezer. Sunday's line-up boasts Deftones, Disturbed, Everclear, Green Day, Incubus, Linkin Park, Moby, No Doubt, Papa Roach, and Weezer. Proceeds from this year's Modern Rock extravaganza benefit Hathaway Children and Family Services, Children of the Night, and the Al Wooten, Jr. Heritage Center.

WFNX To Bid Farewell To Clinton

WFNX/Boston is celebrating the holiday season by taking a unique spin on the traditional Christmas concert route. 'FNX will be celebrating not only Christmas cheer, but the Clinton Administration as well. *Clinton's Last Bash* will take place Wednesday, December 6 at Avalon in Boston, featuring performances by SR-71, Nickelback and Lifehouse and a special appearance by the man of the hour, President Bill Clinton. Tickets to the event can only be won through on-air contesting on the FNX Networks.

• MP3.com says its settlement with Universal Music Group will not affect its settlements with other labels. UMG was awarded a \$53.4 million to settle its copyright infringement case. Sony, EMI, BMG, and Warner Bros. each received approximately \$20 million to settle their cases. "There's been some concern about whether a deal with Universal impacts the terms of the other settlements and that's not the case," CEO Michael Robertson told analysts. Robertson also said the company's My.MP3.com service would be up and running again "very shortly"... Two FTC commissioners appear to be on opposing sides regarding the AOL-Time Warner merger. Commissioner Orson Swindle, a Republican, favors the deal - especially with recent agreements between Time Warner and EarthLink - while Commissioner Mozelle Thompson, a Democrat, is not sure the EarthLink deal is enough to ensure competitors' access to TW's cable lines, and is likely to oppose the union, according to the *Washington Post* (11/30). In order to gain FTC clearance, three of the five commissioners must approve the deal. It's unclear how the other three members of the FTC will vote... Viacom and Infinity expect to complete their merger the week of January 8, 2001... As we were going to press, Sirius Satellite Radio was set to launch its third satellite from the Baikonur Cosmodrome in Kazakhstan... The RIAA is asking the federal government if on-demand streaming of music and timed-out downloads are considered mechanical licenses, according to the *Hollywood Reporter* (11/30). If they are, the RIAA feels royalty payments to music publishers are due.

continued

Webcasters Get Ready To Pay "Back Rent"

continued from page 3

On behalf of the record companies, the **Recording Industry Association of America** is reportedly seeking a licensing fee equal to 15 percent of gross revenues. It is these fees which many within the Webcasting industry expect will put a substantial burden on companies providing streaming audio services, since they will be retroactive to 1998.

The U.S. Copyright Office is weighing this matter and is expected to rule on the fees within the next few months. Some companies, including **Yahoo! Broadcast** and **America Online**, have negotiated individually with the labels and RIAA in hopes of striking better deals than those waiting for government intervention. Unfortunately, the RIAA prevents Webcasters who sign deals from making any specifics about fee structures public. This makes it extremely difficult for others looking to enter negotiations.

That is why **Jonathan Potter**, Executive Director of the **Digital Media Association**, recommends that his members wait for a government ruling: "Why would you want to shop for licenses when you don't know how much they are being sold for? How can you judge the market rate and strike a good deal? That's one of the reasons why most DiMA members are participating in arbitration. We want to get a good idea of what we're purchasing and what the price is as opposed to buying it without knowledge of market value."

That's the issue that has all parties involved on edge. What is and what isn't a fair price? Consumer subscriber services such as **Digital Music Express** and **Music Choice** currently pay 6.5 percent of

gross revenues to the recording industry. **MP3.com** is reportedly paying one-third of a cent for each song that is streamed. Where exactly do Webcasters fall and under which payment structure will they be charged?

"The percentage model makes the recording industry your partner instead of just your supplier," says Potter. "Some would argue that they would rather pay to play today versus paying a percentage of revenue down the road. If you are successful in the end, do you want them to be taking 10 percent off the top?"

Alex Aubin, VP/Government Affairs for **Real Networks**, feels that the current state of uncertainty revolving around the fees is just a natural part of the industry's development. "In the absence of a mature industry, people on both sides are guessing what a reasonable rate will be. It's not surprising that the two sides have not come together and agreed at this time. That's why we have the U.S. Copyright Office to help set the rate. So, the process is actually working from that perspective."

Once an actual rate is set, the next big question is who has to pay? While the DMCA applies directly to Internet-only Webcasters, what about terrestrial stations who also stream their signals? As it stands now, not all businesses streaming content on-line fall under the same umbrella, but that could potentially change with an announcement from the Copyright Office in the coming weeks. Currently, the DMCA appears to exempt terrestrial broadcasters from paying royalties to the labels if they are only simulcasting their over-the-air signal on-line. The music industry contends that

these stations aren't just simulcasting. Instead, they are taking a stance that stations are making digital copies of songs when they stream on-line and, therefore, should pay additional licensing fees to the labels. Broadcasters have countered by claiming that their stations are not merely Webcasting, but providing interactive elements allowing the customization of features and music through surveys and requests. If the Copyright Office finds them to be interactive services, the stations would qualify for less expensive blanket licenses and would not be forced to negotiate with the labels in order to determine appropriate compensation, effectively shielding them from the retroactive fees Internet-only Webcasters will soon be hit with.

"It's important to remember that Congress has always exempted radio stations from these fees," **NAB** Sr. VP/Corporate Communications **Dennis Wharton** told *fmqb*. "The reason they've done that is because record companies generate hundreds of millions of dollars each year though the airplay provided by broadcasters. When a consumer hears a new artist on the radio, they go out and buy the music, creating revenues for the record companies. The \$300 million that broadcasters pay each year to organizations representing songwriters should be sufficient compensation."

Wharton also echoes the concerns of many others that feel the additional fees could potentially impair the streaming of radio signals over the Internet, even going as far to say, "it potentially could have a crippling effect." When you consider the fact that streaming is already a money-losing proposition for many stations,

the additional licensing cost could easily discourage stations from investing the time and money in reaching listeners on-line.

Even without an official decision from the Copyright Office, the major labels are moving forward and have set up **SoundExchange**, a collection agency for streaming royalties. For the time being, the agency will collect from services not affected by the ruling, such as satellite music services and non-interactive Webcasters. **SoundExchange**, to be overseen by the RIAA, will reportedly distribute fifty percent of fees to the record companies, forty-five percent to featured artists and five percent to non-featured artists. While the percentages were set by the DMCA, the record industry may be in for yet another legal battle as artists and labels vie for greater returns.

In the end, Potter feels that, even with the current uncertainty, steps are being made in the right direction and all parties involved will reach an amicable agreement in the coming months. "If you look back at where we were two years ago, when there was total uncertainty as to the Webcasters' ability to use music and whether it was an exclusive right or not, at least now there is some stability. You know you can't get put out of business as far as that goes. It now becomes another cost of doing business. If the cost goes up, then you make the decision as to whether you want to be in business or not. Nobody knows what the level is going to be yet, but a good business planner recognizes the legal situation that they're getting into."

-Andy Gradel

NUMBER

ONE

Number One
Jocks – Rob,
Arnie and
Dawn



Number One jocks. Achieving the highest rated show in your station's target demo isn't something that just happens. Jocks must build on the cornerstone of their station's format and, not only create a name for themselves, but build a bond with their audience. In a continuing effort to find out what makes Number One jocks tick, *fmqb* gets to the heart of another morning show pulling down top numbers. This time, we venture to the Pacific Northwest, via California and Nevada, to speak to the *Rob, Arnie and Dawn Show*.

Part of a growing syndication effort, Rob, Arnie and Dawn started at KDOT/Reno as just Rob Williams and Arnie States. But they were like Tony Orlando without their Dawn, until Dawn Rossi jumped on board, in August of 1998. Within a couple of books, the trio had skipped to KRXQ/Sacramento but they were still shooting their show back to Reno. This past September, the budding morning show dove head first into a major market. They now call KISW/Seattle home, but still pipe the show back to Sacramento and Reno. Instead of packing up and moving on, the show, quite organically, just started branching out. "Town to town, up and down the dial," the old WKRP theme song used to say. For these guys, it's more like, "town to town, leaving our mark on the dial." When moving up the market ladder, why turn your back on the towns that love you the most?

Before the addition of Dawn, Rob and Arnie were holding their own against Howard Stern on KRZQ/Reno. But their show needed a shot in the arm. That's when Rob Williams turned to someone he'd known for years. "Dawn was my midday jock for pretty much every station I programmed. I always thought she'd be a great fit on a morning show with me," says Rob. And what a great fit she is. Dawn's strong female perspective complemented the already contrasting positions taken by Rob, a modern day sensitive male and self-professed yuppie, and Arnie, the old-school male chauvinist pig. When the first full book arrived, Rob, Arnie and Dawn went from, as Rob puts it, "being okay, to Number One in everything. We were Number One 12+, 18-34 and 25-54. It was shortly after those numbers came out that 98 Rock decided to make a change and brought us to Sacramento." It wasn't long after the trio replaced the heritage Rise Guys show at KRXQ that they were pulling down Number Ones in their new digs. This past summer, Rob, Arnie and Dawn earned the highest numbers 18-34 and 25-54 in Sacramento.

With Dawn on board, the show was able to capitalize on a few key elements. "I would say the show is essentially broken up into three different elements," says Rob. "One third is lifestyle. One third is relationships and sex. And one third of the show deals with hard-hitting news stories." The show ranges from light fare such as a date Arnie was on last night, to stories "that really hit home," Rob continues. "For the past couple of weeks we've been talking about the rape of a mentally retarded 13 year-old girl in Georgia." Juggling their mix of content, the show strives to keep it all balanced. "A big part of our show's success is the balance of the three elements," adds Rob.

Once the groundwork of the show's format was set, adhering to some simple guidelines was all it needed to bring home the big numbers. "We always want to sound like we're having fun, we always try to leave the audience wanting more and the show is entirely based around real life," says Rob. "We don't script anything. We just go on and talk."

So, how can a morning show from a smaller market like Reno move to larger markets like Sacramento and Seattle, without losing its local touch? Simple. They never had one. Flying directly in the face of the old proverb that a successful morning show must be local, local, local, Rob, Arnie and Dawn always approached their show from a national level. "Our show is designed to have mass appeal, without being centralized to talking about specific street corners," says Rob.

Having only spent a short time on the Seattle airwaves, Rob, Arnie and Dawn seem to have filled a niche rather than having created one. From their three rock outlets, they enjoy an almost equal split between the sexes. "Based on the ratings and more importantly the callers, our audience is probably 55% male and 45% female," says Rob. The show's appeal to both sexes and its simple mantra to keep it real have helped it earn top ratings in Reno and Sacramento. That appeal and mantra have also helped make Rob, Arnie & Dawn an instant attraction in their new home. "The response has been incredible in Seattle," says Rob. "The city really seems to have, in just a month plus, taken a shine to the show. From what I can tell, they didn't have a show like this and they were hoping to get one."

Keeping up appearances, the trio never ventures out alone. "One of us, is not the same as all three of us. So, everything is done together," says Rob. But don't expect to find them dancing for the man at the local Oldsmobile dealership: "We don't do sales remotes, but we do put together events and/or parties." Upcoming events will capitalize on Arnie's he-man leanings. *Beat The Meat with Arnie* will pit nine listeners and 100lbs of steak against the large morning man, in an eating frenzy. Down the road, Arnie will go head-to-head with a female Sacramento sportscaster in a battle of the sexes sports trivia challenge. "We create events like that to not only meet the listeners, but to get us exposure, whether it's from the local TV stations or newspapers," says Rob.

With three markets under their belt and a rigorous transition schedule that has had them bouncing back and forth from Seattle to Sacramento week to week, Rob, Arnie and Dawn aren't looking to settle down. With the full support of their parent company Entercom, the show would certainly welcome the opportunity to expand to other cities. "If we can get other people to sign on and visit their market, we would love to do that. I think that is something we are going to actively pursue after the first of the year.

Rob, Arnie and Dawn have been able to combine the unique talents of three individuals -- who probably would hate each other if forced to share an office space in any other business -- with a simple format for a morning show... and turn it into ratings gold. At the core of the trio's appeal lies an almost family-like feel says Rob, "We are three people that, hopefully, people want to sit around and listen to, like we were sitting at their dinner table."

-Brad Maybe



radiofront

Programming

• **KATS/Yakima PD Ron Harris** has been promoted to Director of Programming of both KATS and Hot AC KQSN... **WPHD-WDCW/Binghamton PD Steve Shimer** has exited. No replacement has been named for the Classic/Modern Rock combo... **KIOC/Beaumont PD Trey Poston** has been elevated to Director of Programming... *The Tour Bus*, which originates from **WDHA/North Jersey** and is syndicated by **NBG Radio Network**, has been added to the **VH1.com at Work** Radio lineup... **WTOS/Augusta's** new address is P.O. Box 150 Whitten Road, Augusta, ME 04330.

Air Talent

• **Modern Rock WHTG (G106.3)/Monmouth-Ocean** has named **Stacy X** morning host. Stacy joins G106.3 from crosstown Active Rock **WRAT**, where she did nights. A hunt for a morning co-host is underway. "I'm still in search for my own personal bitch boy," she told *fmqb*. Meanwhile, **WJSE/Ocean City, NJ MD/midday talent Michele Amabile** returns to 'HTG for middays, effective December 7. Newly installed PD **Rob Acampora** remains in afternoons, while **Brian Cotter** returns to overnights. Evenings are currently open... Former *Rocky Allen Showgram* co-host – last heard in mornings on **WABC-AM/New York** – **Blaine Ensley** has been trying out for the vacant morning co-host position at crosstown FM Talk **WNEW**, according to *Newsday*... **WCKG/Chicago's Steve Dahl** is presenting "The 12 Days of Stever Claus." Dahl is giving away a prize a day from November 29-December 14, including Waterford Holiday Crystal Sets, an all-inclusive trip for two to Puerta Villarta, roundtrip airfare for two to anywhere in the U.S., and a \$16,000 mink coat... Former **KROQ/Los Angeles** mainstay **Richard Blade** has joined online radio station **Ultimate-80s** as a "digital jock." Blade will also host "The Spotlight" which highlights the careers of '80s artists... **KCXX/San Bernardino APD/night host John DeSantis** and his wife **Beth** have announced the arrival of their daughter **Emily Rose** on November 3.



labelfront

• **Restless Records** has added former **Wind-up** promo rep **Ann Carlos** to the position of West Coast Regional Promotion... Congratulations are extended from *fmqb* to Giant GM **Larry Jacobson** and his wife **Pam** on the birth of their baby girl **Madeleine Claire** on November 6.



consolidationfront

• **Viacom** has filed a registration with the SEC regarding their proposed merger with **Infinity**. The transaction is expected to be completed in the first quarter of 2001.



finetuning

• **Modern Rock KKMR (Merge 93-3)/Dallas** has re-directed their format to highlight more of the station's '80s content. PD **Scott Strong** told *fmqb* they're using the slogan "Cool Rock from the '80s, '90s and today," and insists that it's not really a format change. However, by looking at a recent monitor, it's obvious that the station is playing a mostly '80s library along with some '90s music and minimal currents. Here's what a recent hour looked like: **INXS "Original Sin,"** **Toad The Wet Sprocket "Fall Down,"** **Duran Duran "Come Undone,"** **Collective Soul "Why Part 2,"** **Eurythmics "Here Comes The Rain Again,"** **Smashmouth "Can't Get Enough Of You Baby,"** **Gary Numan "Cars,"** **Shawn Mullins "Everywhere I Go,"** **Howard Jones "Life In One Day,"** **Red Hot Chili Peppers "Scar Tissue,"** **OMD "If You Leave,"** **Oleander "Why I'm Here,"** **The Cure "Friday I'm In Love."** Meanwhile, **Keith Andrews** has been named Image Coordinator of the station. Andrews comes to **KKMR** from the morning host position at **WXRV/Boston**.

• **Mercury Broadcasting's Oldies KCPX/Salt Lake City** has adjusted to Classic Rock. All air talent has exited and the station is currently jock-less. PD **Keith Abrams** remains... **Modern AC KKNB/Lincoln** flipped to Top 40 on Friday (11/25) as the "New Kiss 104 FM." PD **Ian McCain** remains in place... **Jones Broadcast Programming** jumps on the '80s bandwagon with "BP TotalRadio 80's." The format will be programmed by veteran Rock programmer/consultant **Steve Young**... **WWWD/Ft. Myers** has dropped its simulcast of Country **WIKX** in favor of Rock, according to *MStreet*. "Real Rock 92.5" has applied for the calls of **WRQC**.



SOLD TO THE HIGHEST BIDDER! **WMGK/Philadelphia** is currently holding their **First Annual 102.9 WMGK Rock Art Show**, benefitting the **Elizabeth Glaser Pediatric AIDS Foundation**. The four-week long show and silent auction features over 125 works of art from **Tom Petty, Carlos Santana, John Lennon, David Bowie, Chris Rock, Roger Dean, Cher, Jerry Garcia, and many others;** even **Isaac Hayes**, who was kind enough to hand-write the lyrics to "Chocolate Salty Balls." Check out all the items online at wmgk.com, or stop by in person to see them yourself. The show runs through **December 17th**. **Gary Wright**, who contributed the hand-written lyrics to "Dream Weaver," stopped by the private V.I.P. Celebrity/Press Preview to perform the Classic Hit, along with "Love Is Alive." (Standing, L-R): **WMGK's Lauren Valle, MD Christie Banks, Greater Philadelphia Radio Group Director of Marketing Scott Segelbaum; Gary Wright; fmqb/WMGK's Kathy Wagner, WMGK's Allen Hite, OM Dan Michaels, Jim Kinney, Mike Bowe, Emily Donegan.** (Kneeling): **The Cattfish.**



washington beat

• **FCC** lawyers say they are confident a D.C. appeals court will rule in favor of keeping Low Power FM rules the way they are. "The court was very sympathetic to the commission's policy position, which is what this is all about," commission attorney **C. Grey Pash Jr.** told reporters on Tuesday (11/28), after a three-judge U.S. Court of Appeals panel heard oral arguments from both sides of the LPFM fence. The **NAB** has mounted a legal challenge against the new radio service on the grounds that it will disrupt existing FM service to millions of listeners. Communications attorneys tell *fmqb* the NAB challenge is a legal long shot and that the

courts tend to side with the expert government agency in matters such as this. Meanwhile, NAB-backed legislation that would scale back the service faces an uncertain future in Congress. While both the House and Senate have approved the measure, **President Clinton** has threatened to veto the larger appropriations bill it was attached to, and has told lawmakers to get rid of the LPFM rider.

• As **America Online** and **Time Warner** continue to negotiate with regulators, the **Federal Trade Commission** has delayed for the second time its threatened suit to block the

merger of the two companies. According to *Reuters*, the FTC and AOL are working on an deal that would prevent AOL from offering its high-speed Web service over Time Warner's cable lines until at least one competing Internet Service Provider could use the same lines for its service. Time Warner has already agreed to allow **EarthLink** to do exactly that. Now the FTC wants AOL and Time Warner to cut similar deals with two more competing ISPs within 90 days of merger approval. All the back-and-forth has the two companies talking about closing their union in late December or at the beginning of the year. The deal still requires

FCC approval. Due to falling stock prices, the merger is currently valued at around \$100 billion, a far cry from the \$164 billion valuation it had when announced at the beginning of this year.

• The **IRS** has approved **Ceridian's** tax-free reverse spin-off of **Arbitron**. The ratings company is expected to be operating as an independent company early next year... The **FCC** Wednesday (11/22) upheld its new EEO rules, rejecting numerous objections raised by broadcasters. The **NAB** and state broadcasting associations are trying to get a federal court to throw the rules out.



technology

• **RealNetworks** has agreed to deploy the **MeasureCast** Streaming Audience Measurement Services on its network service. The deal gives MeasureCast, which provides daily ratings reports, access to more than 650 radio and 80 TV stations carried by RealNetworks. The two companies have also agreed to conduct joint marketing programs in order to promote streaming media. In other RealNetworks news, the company has officially unveiled "Version 2.0" of its suite of services targeted towards radio stations. The new version includes a number of enhancements, including more control over local content, support for live ad insertion, additional on-line sales tools and support for audience measurement services through MeasureCast.

• **Hewlett-Packard** has agreed to pay a \$12 fee to **GEMA** for each CD burner the company sells in Germany. GEMA, a German performing rights organizations, is also seeking \$1.54 for each burner sold since February 1998. The organization contends that the devices contribute to digital music piracy and cost the music industry billions of dollars each year. 1992's Audio Home Recording Act placed similar levies on digital recording devices sold in the United States.

• Downloadable music retailer **EMusic.com** has asked Napster to block access to 1,000 users who are sharing the company's music. In the past week, EMusic, which has developed software to monitor and

track songs from its catalog on-line, has sent nearly 100,000 notices to Napster users asking for the removal of the company's copyrighted material. Napster has not stated whether it will act upon the company's request.

• *Inside.com* reports that **Yahoo! Broadcast** may be preparing to unveil an interactive, broadband platform for its Webcasting clients. Dubbed **BigBox**, the interface is Flash-based with an embedded media player and the ability for stations to create real-time pop-up windows with information related to the broadcast... **GlobalMedia** has entered into a partnership with **Hiwire** to provide ad insertion services for GlobalMedia's streaming stations... **XM Satellite Radio** has announced that the first of the company's two satellites will arrive Saturday (12/2) in preparation for its scheduled launch on January 8. The second satellite is expected to launch in February or March, with service slated for the middle of 2001... **MTVi** has named **Elinor Hirschorn** to the position of General Manager for the on-line network. Hirschorn has served as the company's Senior Vice President of Global Business Development and Strategic Partnerships for the previous twelve months where she helped in the acquisition of **Imagine Radio** and **Sonicnet.com**.

programming **TO** win

by Greg Gillispie

Four Easy Steps to Improving Your Air Talent



Whether or not they admit it, most air talent are not really fond of aircheck sessions. It's an ego thing, you know.

Over the years, I've found air talent to be much more receptive to constructive criticism when they are involved in their critique and development sessions. Using the following four steps can improve your air talent and get them directly involved in their development and appraisal process.

Step One

During this aircheck session, the PD sits in his/her chair and the talent sits in the guest chair. The PD runs the tape of one show, listening closely to each break, then stopping the tape to discuss the break. Obviously the first thing the PD should look for is proper execution of the basic formatics. From there, particular attention should be paid to the development and delivery of the content. Was it compelling and entertaining? Was it pertinent and appropriately targeted? Was it delivered naturally and in the listener's language? The PD should discuss the execution of these elements with the talent, isolating strong performance elements and positively reinforcing them, or showing the talent how to make a weak element better.

As the critique progresses, the PD should make notes of areas that need improvement. At the end of the session, the PD should distill his/her notes to the three most important points that the talent needs to work on and give the talent a bullet-point agenda.

Step Two

This aircheck session works just like the first one, except the talent sits in the PD's chair and the PD sits in the guest chair. Prior to rolling the tape, the talent and PD discuss the three improvement points from the previous session. Then the talent plays the role of the PD in the first session, running the tape and critiquing each break to the PD. Particular attention should be paid to the improvement points.

If the improvement points have not been improved upon, then a more serious discussion should address the reasons why and outline steps to achieve improvement. At the end of the session, the talent should give the PD a list of three areas that need improvement, whether they be old or new areas. The talent should also keep a copy of the list.

Before leaving this session, the PD tells the talent to bring what the talent feels is their best twelve breaks from the next week (or two depending on the regularity of the aircheck sessions) to the next session.

Step Three

This is the "gloves off" session. Remember the talent is bringing his/her "greatest hits" to the session and the expectations from both parties should be high.

Once again, the PD sits in his/her chair and runs the tape. The critique should be thorough and more pointed (firm but fair, not mean) than the previous sessions. The talent is telling the PD this tape represents their absolute best work. If each break is truly great, then the PD must offer high praise, pointing out the elements that make the break so great. If a break is less than great, the PD and the talent should have a frank discussion about why the break was less than a "hit" and what can be done to rectify it.

At the end of the critique, the PD and talent should discuss the bigger picture plan for the talent's development. Both parties should weigh in with their thoughts on where the talent is, should be, and how to get there. This time also gives the PD and talent the opportunity to discuss any other items or plan promotional activity for the talent.

The talent should leave the session with a note that enthusiastically supports the elements and style that were great and offers specific recommendations on how to avoid future "non-hits." This note should also outline the big picture plan for the talent.

Step Four

This is the fun session. The PD should either have a tape of the talent's direct in-market competition or a tape of an out-of-market talent from which your talent can learn or be inspired.

If the tape is from a competitor, pay close attention to his/her strong and weak points. Determine if a pattern of content or style develops and what your talent is doing at that time of his/her show in relationship to the competition.

If the tape is from an out-of-market talent, explain to your talent what he/she should listen for and why. While you don't want your talent to emulate the other talent, he/she can take the essence of the other talent's performance and integrate it into his/her style. As Don Pardo once told me, "Amateurs borrow, professionals steal."

Conclusion

Before you begin this four-step process, personally talk with each talent and explain what you hope to accomplish from this process. Preparing them in advance will further reduce the talent's trepidation to go through the aircheck process.

Realize that this process may not work with the morning show, as their content, style, and delivery may be at a much higher level or dramatically different from the rest of the airstaff. Also realize that some relatively young part-timers may not be experienced enough to be involved in their initial development. They have to learn to walk before they can run.

After these four steps, start the process all over again. You will see steady and consistent from your air talent. You will also see great enthusiasm for the aircheck process, as your talent appreciates the opportunity to be involved in designing their own destiny.

Greg Gillispie is McVay Media's Vice President/Rock-Alternative. Greg's 27+ years of experience includes on-air work in Toledo, Detroit, and Denver, Program Director stints in Ft. Myers, Omaha, and Pittsburgh, and over 13 years of consulting stations and networks. Greg is co-author of the textbook, *Process & Practice of Radio Programming*. Call Greg at 770-795-1022 or e-mail him at Ggillispie@aol.com.

(in **THE WEEK** music)

no. 1 buzzband



Nickelback
"Old Enough"
Roadrunner

most added

1. ALICE IN CHAINS

"Man In The Box"

(Columbia/CRG) (41)

KEGL, KSJO, KUFO, WAAF, WAPL,
WFBQ, WIYY, WMMR, WQLZ, WYSP

1. NICKELBACK "Old Enough"

(Roadrunner) (41)

KIBZ, KILO, KLPX, WAQX, WCCC,
WEBN, WJJO, WLZR, WLZX, WWBN

2. SAMMY HAGAR "Let Sally Drive"

(Cabo Wabo/Beyond) (27)

KDKB, KGGG, KLAQ, WAPL, WBAB, WHEB, WIOT, WJXQ, WQLZ, WRKR

3. INCUBUS "Drive" (Immortal/Epic) (17)

KISS, KMOD, KRWN, KZGL, WBYR, WCMF, WHJY, WLZX, WXMZ, WZXL

4. DISTURBED "Voices" (Giant/Reprise) (14)

KATS, KBPI, KIOZ, KRWN, WJXQ, WKGB, WKHY, WKLC, WKLT, WZZQ

5. DON HENLEY "Everything Is Different Now" (Warner Bros.) (12)

KLIZ, WBOP, WGLO, WLVO, WPYX, WQZK, WRKT, WROV, WTBK, WYXZ

6. POWERMAN 5000 "Ultra Mega" (Columbia/CRG) (8)

KILO, KZGL, KZZK, WBZX, WKLT, WQAK, WQWK, WZZQ

6. DUST FOR LIFE "Step Into The Light" (Wind-up) (8)

KBPI, WBAB, WCMF, WGLO, WIYY, WKSM, WXCM, WZZO

7. STONE TEMPLE PILOTS "Break On Through" (Elektra/EEG) (7)

KLUK, KSUP, WCCC, WDHA, WEGW, WTKX, WWBN

8. DIFFUSER "Karma" (Hollywood) (6)

KXFX, WHJY, WKLC, WKLO, WYBB, WZXL

8. STRAIT UP "Angel's Son" (Immortal/Virgin) (6)

KBPI, WAZU, WIRX, WNCD, WROV, WAFX

Nickelback looks to be making it three hits in a row from their debut album, *The State*. Following up "Leader Of Men" and "Breathe," "Old Enough" is strong enough to pick up 41 stations this week (WLZR, KLPX, WEBN) tying for #1 Most Added. Both WAMX and WRIF increase spins by five. "You can't go wrong with Nickelback," WAMX PD/MD Debbie Wylde comments. "Another strong track from an awesome CD!"

top gainers

1. SAMMY HAGAR

"Let Sally Drive"

(Cabo Wabo/Beyond) (+468)

WXMZ +25, WLLI +22, WPHD +22,
KFMF +17, WQBZ +17

2. INCUBUS "Drive" (Immortal/Epic) (+407)

WHEB +17, KDEZ +15, KDOT +14, KFMW +13, KHOP +13

3. DISTURBED "Voices" (Giant/Reprise) (+327)

WAZU +27, KHOP +15, WNOR +15, KKED +13, WXMZ +13

4. ISLE OF Q "Bag Of Tricks" (Universal/UMG) (+269)

WQAK +17, WMFS +15, KBBZ +11, WJJO +11, WYNF +10

5. RAGE AGAINST THE MACHINE "Renegades Of Funk" (Epic) (+266)

WBZX +16, WWWX +16, KFMW +11, KILO +11, KXFX +11

6. EVERCLEAR "When It All Goes Wrong Again" (Capitol) (+226)

KZZK +22, KFMF +14, WKSM +14, KKED +12, WFRD +12

7. CREED "Riders On The Storm" (Elektra/EEG) (+217)

WPHD +35, KLAQ +20, KDEZ +14, WQCM +12, WXCM +11

8. STONE TEMPLE PILOTS "Break On Through" (Elektra/EEG) (+190)

KBUS +23, KATS +22, KFMW +16, KTWS +15, WDVE +10

9. DAVID COVERDALE "Slave" (Dragon's Head) (+142)

WKSM +17, WTUE +14, KDOT +12, KLBZ +11, KTWS +10

10. LINKIN PARK "One Step Closer" (Warner Bros.) (+131)

WJJO +34, WRXF +19, WQWK +18, WWWX +15, KBUS +14

inside

New Music

Page 13

Hot Trax

100 14

Active

Rock Chart 15

Rock

Chart 15

Airplay

Analysis 16



most requested

1 - 1• GODSMACK

"Awake"

(Republic/UMG)

4 - 6 COLLECTIVE SOUL

"Why Pt. 2"

(Atlantic/AG)

3 - 2• FUEL

"Hemorrhage..."

(550 Music/Epic)

8 - 7• CREED

"Are You Ready"

(Wind-up)

2 - 3 AEROSMITH

"Angel's Eye"

(Columbia/CRG)

10 - 8• LINKIN PARK

"One Step Closer"

(Warner Bros.)

6 - 4• LIMP BIZKIT

"Rollin'"

(Flip/Interscope)

D - 9• CREED

"Riders On The Storm"

(Elektra/EEG)

9 - 5• OFFSPRING

"Original Prankster"

(Columbia/CRG)

7 - 10 3 DOORS DOWN

"Loser"

(Republic/UMG)





Green Day
"Warning"
Reprise

(greenday.com)

- The new Green Day single is less fierce than the previous track, "Minority," yet still has the band's trademark Power Pop/Rock guitar hooks, infectious choruses, and rockin' beat. Plus background air raid sirens to boot!
- "Warning" comes hot on the heels of "Minority," which spent five weeks at Modern's Number One slot, and went Top Ten at Active and Top 20 on the Hot Trax chart.
- WRIF and seven others have already given "Warning" to their listeners.

Roger Waters
"Mother" (Live)
Columbia/CRG

(rodger-waters.com)

- One of the geniuses behind Rock supergroup Pink Floyd, Roger Waters' new version of the classic song from 23x Platinum *The Wall* is stripped down to Waters' voice, acoustic guitars, and piano at first. It then crescendos with electric guitar riffs and female vocals.
- The eagerly anticipated *In The Flesh* double album of the entire live show (drawn from performances in Phoenix, Las Vegas, Irvine, and Portland) is Waters' first full-length release since 1992's *Amused To Death*. A deluxe DVD version of the album, featuring a live concert video, 30-minute behind-the-scenes documentary, and more, is currently in the works.
- Waters is currently working on *Ca Ira*, an opera in both English and French.

Matthew Good Band
"Hello Time Bomb"
Atlantic/AG

(matthewgoodband.com)

- The intense Rock sound of The Matthew Good Band on "Hello Time Bomb" is stylistically similar to recent Collective Soul and should appeal to both Active and Heritage listeners.

- The Matthew Good Band has been quite successful in their native Canada and has won numerous awards internationally (including several *Georgia Straight Readers' Choice Awards*).
- This song comes from the album *beautiful midnight*, due out in the U.S. this month.

Marvelous 3
"Get Over"
Elektra/EEG

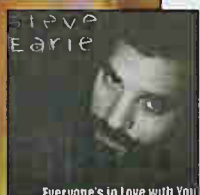
(themarvelous3.com)

- "Get Over" is the second single from *Ready Sex Go*, following "Sugarbuzz," which went Top 30 across the board early this Fall.
- The new song is a little more moderate than "Sugarbuzz," showcasing the band's talent for blending harmonic vocals and West Coast-style Rock guitars.
- Members of Buckcherry and Lit count themselves as fans of the group; that's Lit's Jeremy Popoff guesting on guitar.

Steve Earle
"Everyone's In Love With You"
E²/Artemis

(steveearle.com)

- "Everyone's In Love With You" is sort of a departure in style for Steve Earle. Usually known for his Roots guitar sound, he opts for a Beatles/Dylan vibe on this single.
- This is the second single from *Transcendental Blues*, following the Top 30 Heritage title track.
- Progressive WRNR's Alex Cortright says, "A great, kick ass Rock and Roll song! 'Everyone's In Love With You' quickly reminds that Earle rocks with the very best of them!"



hot trax 100

November 21 - 27, 2000

(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*	3 DOORS DOWN	LOSER	(Republic/UMG)	3932	12	3920	160/0	40	51	RED HOT CHILI...	CALIFOR...	(Warner Bros.)	523	-117	640	44/0
3	2*	FUEL	HEMORRHAGE	(550 Music/Epic)	3669	28	3641	157/2	52	52*	CLARKS	GIRLS	(Razor & Tie)	505	27	478	40/1
2	3	COLLECTIVE SOUL	WHY	(Atlantic/AG)	3650	-137	3787	161/0	46	53	GREEN DAY	MINORITY	(Reprise)	460	-127	587	31/0
4	4	AEROSMITH	EYE	(Columbia/CRG)	3515	-57	3572	171/0	51	54	GODSMACK	BAD	(Republic/UMG)	448	-51	499	26/0
5	5*	GODSMACK	AWAKE	(Republic/UMG)	3322	123	3199	149/0	54	55	MARK KNOPFLER	WHAT	(Warner Bros.)	440	-17	457	29/0
6	6	CREED	YOU	(Wind-up)	3080	-22	3102	142/0	55	56	GREEN VINYL...	KALEIDO...	(Fat Organ/DCC)	439	-14	453	32/0
7	7	PRIMUS W/OZZY	N.I.B.	(Divine/Priority)	2773	-34	2807	121/0	61	57	A.LEWIS/F.DURST	OUTSIDE	(Flawless/Geffen)	410	73	337	36/5
8	8*	TONY IOMMI	GOODBYE	(Divine/Priority)	2318	77	2241	141/1	62	58*	POWERMAN 5000	ULTRA	(Columbia/CRG)	399	69	330	47/8
9	9*	OFFSPRING	ORIGINAL	(Columbia/CRG)	2166	83	2083	120/2	73	59*	KID ROCK	OEDIPUS	(Atlantic/AG)	374	107	267	38/2
16	10*	EVERCLEAR	WHEN	(Capitol)	1867	226	1641	133/2	49	60	HED (PE)	BARTENDER	(Jive)	370	-159	529	29/0
12	11*	PERFECT CIRCLE	LIBRAS	(Virgin)	1827	37	1790	111/0	60	61*	SPINESHANK	SYNTHETIC	(Roadrunner)	355	3	352	40/0
13	12*	GEDDY LEE	MY	(Atlantic/AG)	1793	27	1766	119/0	56	62	K.W.SHEPHERD	LAST	(Giant/Reprise)	350	-50	400	25/0
11	13	U2	BEAUTIFUL	(Interscope/IDJMG)	1704	-101	1805	96/0	71	63*	FASTBALL	THIS	(Hollywood)	329	41	288	28/1
17	14*	LINKIN PARK	ONE	(Warner Bros.)	1702	131	1571	122/4	63	64*	6 GIG	HIT	(Artemis/Ultimatum)	323	0	323	38/3
15	15	PAPA ROACH	LAST	(DreamWorks)	1464	-191	1655	70/0	57	65	PAGE/CROWES	HEY	(musicmaker.com)	307	-90	397	28/0
18	16*	PAPA ROACH	BROKEN	(DreamWorks)	1459	47	1412	93/0	69	66	KITTIE	PAPER	(Artemis/NG)	292	-4	296	28/0
10	17	SAMMY HAGAR	SERIOUS	(Cabo Wabo/Beyond)	1447	-487	1934	87/0	53	67	AC/DC	MELTDOWN	(Elektra/EEG)	289	-172	461	27/0
14	18	STONE TEMPLE	NO	(Atlantic/AG)	1444	-237	1681	106/0	70	68	ONE MINUTE...	FISH	(V2)	283	-7	290	27/0
21	19*	LIMP BIZKIT	ROLLIN	(Flip/Interscope)	1313	98	1215	75/0	75	69*	SISTER HAZEL	HIGH	(Universal/UMG)	274	38	236	20/0
19	20*	DUST FOR LIFE	STEP	(Wind-up)	1298	69	1229	117/8	72	70	DEFTONES	CHANGE	(Maverick)	264	-11	275	20/0
22	21	DISTURBED	STUPIFY	(Giant/Reprise)	1156	-12	1168	61/1	58	71	FULL DEVIL...	WHERE	(Enclave/Merc./IDJMG)	263	-128	391	23/0
23	22*	U.P.O.	FEEL	(Epic)	1148	93	1055	96/3	68	72	U.P.O.	GODLESS	(Epic)	262	-36	298	16/0
34	23*	ISLE OF Q	BAG	(Universal/UMG)	1056	269	787	105/5	74	73*	JOE BONAMASSA	CRADLE	(550 Music)	259	2	257	26/1
20	24	WALLFLOWERS	SLEEP...	(Interscope)	1035	-181	1216	67/0	77	74*	JOSH JOPLIN	CAMERA	(Artemis)	240	15	225	27/4
25	25	COC	SONG	(Sanctuary/SGR)	1033	-9	1042	98/1	66	75	MATCHBOX TWENTY	CRUTCH	(Lava/AG)	239	-67	306	17/0
28	26*	STRAIT-UP	ANGELS	(Immortal/Virgin)	1017	87	930	87/6	92	76*	FINGER ELEVEN	FIRST	(Wind-up)	225	76	149	29/4
24	27	EVERLAST	BLACK	(Tommy Boy)	977	-75	1052	61/0	79	77*	INCUBUS	PARDON	(Immortal/Epic)	222	7	215	15/0
26	28*	MARILYN MANSON	DISPOSABLE	(nothing/Interscope)	961	5	956	74/0	64	78	COLD	JUST	(Flip/IDJMG)	197	-116	313	19/0
42	29*	CREED	RIDERS	(Elektra/EEG)	853	217	636	68/4	82	79	FOO FIGHTERS	NEXT	(Roswell/RCA)	196	-6	202	11/0
27	30	3 DOORS DOWN	KRYPTONITE	(Republic/UMG)	832	-112	944	59/0	65	80	VAST	FREE	(Elektra/EEG)	189	-121	310	16/0
44	31*	STONE TEMPLE...	BREAK	(Elektra/EEG)	817	190	627	77/7	76	81	TUBES	LOVE	(CMC/SGR)	188	-38	226	15/0
59	32*	INCUBUS	DRIVE	(Immortal/Epic)	797	407	390	82/17	80	82	KORN	MAKE	(Immortal/Epic)	179	-36	215	13/0
50	33*	RAGE AGAINST...	RENEGADES	(Epic)	792	266	526	62/2	78	83	STONE TEMPLE...	SOUR	(Atlantic/AG)	178	-40	218	17/0
39	34*	DAVID COVERDALE	SLAVE	(Dragon's Head Records)	782	142	640	69/5	83	84	BLINK 182	MAN	(MCA)	172	-2	174	13/0
33	35	DEFTONES	BACK	(Maverick)	749	-38	787	65/0	81	85	ORGY	FICTION	(Elementree/Reprise)	166	-49	215	15/0
29	36	NICKELBACK	BREATHE	(Roadrunner)	749	-136	885	48/0	96	86*	DAYS OF THE NEW	L.A.	(Elektra/EEG)	165	33	132	17/2
31	37	METALLICA	DISAPPEAR	(Hollywood)	738	-129	867	54/0	D	87*	DON HENLEY	EVERYTHING	(Warner Bros.)	165	95	70	24/12
32	38	CREED	ARMS	(Wind-up)	725	-95	820	52/0	97	88*	INSANE CLOWN...	GO	(IDJMG)	155	26	129	14/0
38	39*	LIFEHOUSE	HANGING	(DreamWorks)	716	73	643	63/3	93	89*	AEROSMITH	LOVE	(Elektra/EEG)	152	4	148	20/0
30	40	MEGADETH	KILL	(Capitol)	668	-180	868	58/0	D	90*	FIVE FOR...	EASY	(AWARE/Columbia/CRG)	149	84	65	22/5
43	41*	DIFFUSER	KARMA	(Hollywood)	667	38	629	80/6	D	91*	AT THE DRIVE-IN	ONE	(Grand Royal)	147	38	109	22/2
35	42	UNION UNDER...	TURN	(Portrait/CRG)	656	-124	780	48/0	94	92*	GODSMACK	VOODOO	(Republic/UMG)	146	0	146	11/0
84	43*	SAMMY HAGAR	LET	(Cabo Wabo/Beyond)	642	468	174	82/27	87	93	PANTERA	CAST	(Elektra/EEG)	146	-15	161	17/0
36	44	PERFECT CIRCLE	JUDITH	(Virgin)	635	-73	708	41/0	90	94	DOBBIE BROTHERS PEOPLE	CAST	(Rhino/Pyramid)	144	-8	152	13/0
67	45*	DISTURBED	VOICES	(Giant/Reprise)	625	327	298	82/14	D	95*	JOE COCKER	LIE	(Eagle)	140	88	52	13/0
37	46	TAPROOT	AGAIN	(Atlantic/AG)	618	-45	663	64/1	100	96*	INDIGENOUS	REST	(Pachyderm)	134	12	122	9/1
45	47*	EVE 6	ON	(RCA)	616	18	598	54/0	D	97*	ROBIN TROWER	RUN	(Aezra/Orpheus)	132	10	122	12/0
41	48	LENNY KRAVITZ	AGAIN	(Virgin)	603	-34	637	41/0	D	98*	3 DOORS DOWN	DUCK	(Republic/UMG)	130	38	92	13/2
47	49*	P.O.D.	SCHOOL	(Maverick)	586	35	551	58/2	95	99	CHRIS DUARTE	FREE	(Rounder)	130	-7	137	11/0
48	50*	KING/CLAPTON	WANNA	(Reprise)	547	4	543	44/1	89	100	AC/DC	BLUES	(Elektra/EEG)	125	-32	157	16/0

Plays TW: Total number of Plays during current airplay week; Move: Increase or decrease in number of Plays from previous airplay week; Plays LW: Total number of Plays during previous airplay week; 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)	4916	4975	-59	12	11*	OFFSPRING	<i>Conspiracy Of...</i>	(Columbia/CRG)	2166	2083	83
2	2	CREED	<i>Human Clay</i>	(Wind-up)	4043	4192	-149	11	12	SAMMY HAGAR	<i>Ten 13</i>	(Cabo Wabo/Beyond)	2117	2138	-21
5	3*	FUEL	<i>Something Like...</i>	(550 Music/Epic)	3684	3649	35	18	13*	VARIOUS ARTISTS	<i>Stoned Immaculate...</i>	(Elektra/EEG)	2047	1573	474
4	4	COLLECTIVE SOUL	<i>Blender</i>	(Atlantic/AG)	3682	3802	-120	16	14*	EVERCLEAR	<i>Songs From An...</i>	(Capitol)	1930	1716	214
6	5	VARIOUS ARTISTS	<i>Charlie's Angels OST</i>	(Columbia/CRG)	3515	3572	-57	15	15*	GEDDY LEE	<i>My Favorite Headache</i>	(Atlantic/AG)	1793	1766	27
3	6*	GODSMACK	<i>Godsmack</i>	(Republic/UMG)	3322	3199	123	19	16*	DISTURBED	<i>The Sickness</i>	(Giant/Reprise)	1781	1466	315
7	7	PAPA ROACH	<i>Infest</i>	(DreamWorks)	2923	3067	-144	14	17	U2	<i>All That You Can't...</i>	(Interscope/IDJMG)	1732	1829	-97
8	8	PRIMUS W/OZZY	<i>Nativity In Black II...</i>	(Divine/Priority)	2773	2807	-34	17	18*	LINKIN PARK	<i>Hybrid Theory</i>	(Warner Bros.)	1722	1589	133
9	9	PERFECT CIRCLE	<i>Mer De Noms</i>	(Virgin)	2516	2539	-23	13	19	STONE TEMPLE	<i>No. 4</i>	(Atlantic/AG)	1622	1899	-277
10	10*	TONY IOMMI	<i>Iommi</i>	(Divine/Priority)	2318	2241	77	D	20*	LIMP BIZKIT	<i>Chocolate Starfish ...</i>	(Flip/Interscope)	1412	1326	86

fmqb december 1, 2000

active rock

November 21 - 27, 2000

[18-34]



mainstream rock

[25-44]

November 21 - 27, 2000

LW	TW	Artist	Track	Label	TW	Move	LW	2W	Cume/Adds
1	1	GODSMACK	AWAKE	(Republic/UMG)	2376	78	2298	2245	86/0
2	2	3 DOORS DOWN	LOSER	(Republic/UMG)	2065	51	2014	2076	77/0
3	3	FUEL	HEMORRHAGE	(550 Music/Epic)	2013	17	1996	1947	79/0
4	4	CREED	YOU	(Wind-up)	1653	64	1589	1707	69/0
5	5	PRIMUS W/OZZY	N.I.B.	(Divine/Priority)	1558	-20	1578	1666	58/0
8	6	OFFSPRING	ORIGINAL	(Columbia/CRG)	1529	35	1494	1490	74/0
7	7	AEROSMITH	EYE	(Columbia/CRG)	1508	-31	1539	1514	74/0
6	8	COLLECTIVE SOUL	WHY	(Atlantic/AG)	1504	-67	1571	1663	64/0
9	9	TONY IOMMI	GOODBYE	(Divine/Priority)	1419	48	1371	1390	77/1
11	10	LINKIN PARK	ONE	(Warner Bros.)	1289	61	1228	1224	78/0
12	11	PERFECT CIRCLE	LIBRAS	(Virgin)	1260	53	1207	1200	68/0
10	12	PAPA ROACH	LAST	(DreamWorks)	1231	-129	1360	1382	51/0
13	13	PAPA ROACH	BROKEN	(DreamWorks)	1170	44	1126	1135	69/0
14	14	LIMP BIZKIT	ROLLIN	(Flip/Interscope)	1166	81	1085	1084	63/0
17	15	EVERCLEAR	WHEN	(Capitol)	1092	119	973	764	72/2
15	16	DISTURBED	STUPIFY	(Giant/Reprise)	1062	-12	1074	1190	52/0
19	17	DUST FOR LIFE	STEP	(Wind-up)	865	62	803	763	69/2
18	18	MARILYN MANSON	DISPOSABLE	(nothing/Interscope)	839	-4	843	834	62/0
16	19	STONE TEMPLE	NO	(Atlantic/AG)	813	-163	976	1122	55/0
23	20	U.P.O.	FEEL	(Epic)	743	78	665	594	57/0
21	21	STRAIT-UP	ANGELS	(Immortal/Virgin)	726	34	692	587	57/3
33	22	RAGE AGAINST...	RENEGADES	(Epic)	681	205	476	195	52/2
20	23	DEFTONES	BACK	(Maverick)	678	-33	711	712	56/0
22	24	EVERLAST	BLACK	(Tommy Boy)	668	-19	687	708	39/0
25	25	COC	SONG	(Sanctuary/SRG)	615	-28	643	644	58/1
24	26	UNION UNDER...	TURN	(Portrait/CRG)	599	-62	661	852	41/0
D	27	DISTURBED	VDICES	(Giant/Reprise)	563	310	253	99	62/3
46	28	INCUBUS	DRIVE	(Immortal/Epic)	554	265	289	30	54/10
26	29	GEDDY LEE	MY	(Atlantic/AG)	543	-16	559	532	37/0
28	30	PERFECT CIRCLE	JUDITH	(Virgin)	525	-23	548	618	31/0
29	31	TAPROOT	AGAIN	(Atlantic/AG)	503	-37	540	538	50/0
37	32	ISLE OF Q	BAG	(Universal/UMG)	485	93	392	196	49/1
34	33	P.O.D.	SCHOOL	(Maverick)	475	23	452	450	47/2
32	34	NICKELBACK	BREATHE	(Roadrunner)	443	-66	509	539	26/0
36	35	DIFFUSER	KARMA	(Hollywood)	424	26	398	334	50/1
31	36	MEGADETH	KILL	(Capitol)	412	-96	508	760	33/0
27	37	SAMMY HAGAR	SERIOUS	(Cabo Wabo/Beyond)	406	-149	555	691	26/0
41	38	LIFEHOUSE	HANGING	(DreamWorks)	388	52	336	278	32/2
35	39	METALLICA	DISAPPEAR	(Hollywood)	375	-62	437	492	27/0
42	40	POWERMAN 5000	ULTRA	(Columbia/CRG)	365	42	323	124	40/3
30	41	HED (PE)	BARTENDER	(Jive)	364	-159	523	642	28/0
38	42	GODSMACK	BAD	(Republic/UMG)	352	-21	373	370	21/0
55	43	CREED	RIDERS	(Elektra/EEG)	346	102	244	170	27/3
43	44	EVE 6	ON	(RCA)	336	16	320	310	29/0
47	45	A.LEWIS/F.DURST	OUTSIDE	(Flawless/Geffen)	335	47	288	199	28/4
39	46	U2	BEAUTIFUL	(Interscope/IDJMG)	322	-50	372	391	19/0
44	47	SPINESHANK	SYNTHETIC	(Roadrunner)	311	2	309	271	34/0
D	48	KID ROCK	DEDIPUS	(Atlantic/AG)	302	98	204	106	30/2
D	49	STONE TEMPLE...	BREAK	(Elektra/EEG)	291	49	242	185	29/3
40	50	3 DOORS DOWN	KRYPTONITE	(Republic/UMG)	277	-71	348	397	23/0

LW	TW	Artist	Track	Label	TW	Move	LW	2W	Cume/Adds
1	1	COLLECTIVE SOUL	WHY	(Atlantic/AG)	2146	-70	2216	2288	97/0
2	2	AEROSMITH	EYE	(Columbia/CRG)	2007	-26	2033	1951	97/0
3	3	3 DOORS DOWN	LOSER	(Republic/UMG)	1867	-39	1906	1841	83/0
4	4	FUEL	HEMORRHAGE	(550 Music/Epic)	1656	11	1645	1642	78/2
5	5	CREED	YOU	(Wind-up)	1427	-86	1513	1479	73/0
6	6	U2	BEAUTIFUL	(Interscope/IDJMG)	1382	-51	1433	1451	77/0
9	7	GEDDY LEE	MY	(Atlantic/AG)	1250	43	1207	1153	82/0
8	8	PRIMUS W/OZZY	N.I.B.	(Divine/Priority)	1215	-14	1229	1348	63/0
7	9	SAMMY HAGAR	SERIOUS	(Cabo Wabo/Beyond)	1041	-338	1379	1501	61/0
11	10	GODSMACK	AWAKE	(Republic/UMG)	946	45	901	868	63/0
10	11	WALLFLOWERS	SLEEP...	(Interscope)	937	-102	1039	1130	58/0
12	12	TONY IOMMI	GOODBYE	(Divine/Priority)	899	29	870	846	64/0
14	13	EVERCLEAR	WHEN	(Capitol)	775	107	668	460	61/0
17	14	OFFSPRING	ORIGINAL	(Columbia/CRG)	637	48	589	561	46/2
13	15	STONE TEMPLE	NO	(Atlantic/AG)	631	-74	705	680	51/0
19	16	DAVID COVERDALE	SLAVE	(Dragon's Head Records)	623	120	503	248	55/5
26	17	ISLE OF Q	BAG	(Universal/UMG)	571	176	395	248	56/4
18	18	PERFECT CIRCLE	LIBRAS	(Virgin)	567	-16	583	565	43/0
15	19	3 DOORS DOWN	KRYPTONITE	(Republic/UMG)	555	-41	596	613	36/0
16	20	CREED	ARMS	(Wind-up)	533	-63	596	639	36/0
29	21	STONE TEMPLE...	BREAK	(Elektra/EEG)	526	141	385	281	48/4
27	22	CREED	RIDERS	(Elektra/EEG)	507	115	392	302	41/1
21	23	KING/CLAPTON	WANNA	(Reprise)	471	-2	473	490	39/1
20	24	LENNY KRAVITZ	AGAIN	(Virgin)	460	-25	485	477	30/0
23	25	DUST FOR LIFE	STEP	(Wind-up)	433	7	426	397	48/6
25	26	COC	SONG	(Sanctuary/SRG)	418	19	399	378	40/0
37	27	LINKIN PARK	ONE	(Warner Bros.)	413	70	343	309	44/4
28	28	U.P.O.	FEEL	(Epic)	405	15	390	358	39/3
24	29	MARK KNOPFLER	WHAT	(Warner Bros.)	389	-12	401	413	27/0
D	30	SAMMY HAGAR	LET	(Cabo Wabo/Beyond)	380	266	114	0	59/21
35	31	CLARKS	GIRLS	(Razor & Tie)	366	14	352	326	32/1
22	32	METALLICA	DISAPPEAR	(Hollywood)	363	-67	430	457	27/0
30	33	K.W.SHEPHERD	LAST	(Giant/Reprise)	336	-47	383	425	24/0
39	34	LIFEHOUSE	HANGING	(DreamWorks)	328	21	307	224	31/1
40	35	GREEN VINYL...	KALEIDO...	(Fat Organ/DCC)	316	16	300	307	23/0
33	36	EVERLAST	BLACK	(Tommy Boy)	309	-56	365	400	22/0
31	37	NICKELBACK	BREATHE	(Roadrunner)	306	-70	376	491	22/0
46	38	STRAIT-UP	ANGELS	(Immortal/Virgin)	291	53	238	216	30/3
43	39	PAPA ROACH	BROKEN	(DreamWorks)	289	3	286	307	24/0
44	40	EVE 6	ON	(RCA)	280	2	278	264	25/0
34	41	MEGADETH	KILL	(Capitol)	276	-84	360	381	25/0
32	42	RED HOT CHILI...	CALIFOR...	(Warner Bros.)	273	-99	372	497	25/0
36	43	PAGE/CROWES	HEY	(musicmaker.com)	272	-77	349	452	24/0
42	44	GREEN DAY	MINORITY	(Reprise)	251	-41	292	392	15/0
50	45	FASTBALL	THIS	(Hollywood)	248	33	215	188	23/1
47	46	DIFFUSER	KARMA	(Hollywood)	243	12	231	202	30/5
76	47	INCUBUS	DRIVE	(Immortal/Epic)	243	142	101	19	28/7
41	48	PAPA ROACH	LAST	(DreamWorks)	233	-62	295	335	19/0
49	49	JOE BONAMASSA	CRADLE	(550 Music)	228	11	217	212	24/1
38	50	AC/DC	MELTDOWN	(Elektra/EEG)	217	-112	329	460	21/0

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.

airplayanalysis

SAMMY HAGAR LET Cabo Wabo/Beyond					Total Spins/Gain 642/468 Total Stations: 82 Hot Trax: 84 - 43*					INCUBUS DRIVE Immortal/Epic					Total Spins/Gain 797/407 Total Stations: 82 Hot Trax: 59 - 32*					DISTURBED VOICES Giant/Reprise					Total Spins/Gain 625/327 Total Stations: 82 Hot Trax: 67 - 45*					ISLE OF Q BAG Universal/UMG					Total Spins/Gain 1056/269 Total Stations: 105 Hot Trax: 34 - 23*					RAGE AGAINST... RENEGADES Epic					Total Spins/Gain 792/266 Total Stations: 62 Hot Trax: 50 - 33*				
					TW	LW	2W	TS						TW	LW	2W	TS						TW	LW	2W	TS						TW	LW	2W	TS														
ATLANTA	WKLS	-	-	-	-	ATLANTA	WKLS	-	-	-	ATLANTA	WKLS	-	-	-	ATLANTA	WKLS	-	-	-	ATLANTA	WKLS	-	-	-	ATLANTA	WKLS	-	-	-																			
AUSTIN	KLBJ	-	-	-	-	AUSTIN	KLBJ	-	-	-	AUSTIN	KLBJ	-	-	-	AUSTIN	KLBJ	-	-	-	AUSTIN	KLBJ	15	9	-	24	AUSTIN	KLBJ	-	-	-																		
BALTIMORE	WYYY	-	-	-	-	BALTIMORE	WYYY	-	-	-	BALTIMORE	WYYY	-	-	-	BALTIMORE	WYYY	-	-	-	BALTIMORE	WYYY	-	-	-	BALTIMORE	WYYY	-	-	-																			
BOSTON	WAAF	-	-	-	-	BOSTON	WAAF	22	12	-	34	BOSTON	WAAF	22	12	-	34	BOSTON	WAAF	22	12	-	34	BOSTON	WAAF	25	23	-	48	BOSTON	WAAF	25	23	-															
CHARLOTTE	WXRC	-	-	-	-	CHARLOTTE	WXRC	-	-	-	-	CHARLOTTE	WXRC	-	-	-	-	CHARLOTTE	WXRC	-	-	-	CHARLOTTE	WXRC	5	5	4	14	CHARLOTTE	WXRC	-	-	-																
CINCINNATI	WEBN	-	-	-	-	CINCINNATI	WEBN	-	-	-	-	CINCINNATI	WEBN	12	9	-	21	CINCINNATI	WEBN	12	9	-	21	CINCINNATI	WEBN	-	-	-	-	CINCINNATI	WEBN	-	-	-															
CLEVELAND	WMMS	-	-	-	-	CLEVELAND	WMMS	-	-	-	-	CLEVELAND	WMMS	-	-	-	-	CLEVELAND	WMMS	7	8	-	15	CLEVELAND	WMMS	7	8	-	15	CLEVELAND	WMMS	-	-	-															
COLUMBUS	WAZU	-	-	-	-	COLUMBUS	WAZU	-	-	-	-	COLUMBUS	WAZU	27	-	-	27	COLUMBUS	WAZU	27	-	-	27	COLUMBUS	WAZU	38	27	-	65	COLUMBUS	WAZU	38	27	-															
COLUMBUS	WBZX	-	-	-	-	COLUMBUS	WBZX	5	-	-	5	COLUMBUS	WBZX	4	-	-	4	COLUMBUS	WBZX	4	-	-	4	COLUMBUS	WBZX	19	3	-	22	COLUMBUS	WBZX	19	3	-															
COLUMBUS	WLVO	3	-	-	3	COLUMBUS	WLVO	-	-	-	-	COLUMBUS	WLVO	-	-	-	-	COLUMBUS	WLVO	-	-	-	-	COLUMBUS	WLVO	-	-	-	-	COLUMBUS	WLVO	-	-	-															
DALLAS	KEGL	-	-	-	-	DALLAS	KEGL	6	-	-	6	DALLAS	KEGL	5	-	-	5	DALLAS	KEGL	5	-	-	5	DALLAS	KEGL	9	2	8	19	DALLAS	KEGL	9	2	8															
DENVER	KBPI	-	-	-	-	DENVER	KBPI	-	-	-	-	DENVER	KBPI	-	-	-	-	DENVER	KBPI	-	-	-	-	DENVER	KBPI	22	20	18	89	DENVER	KBPI	22	20	18															
DETROIT	WRIF	14	15	7	36	DETROIT	WRIF	-	-	-	-	DETROIT	WRIF	11	11	-	22	DETROIT	WRIF	11	11	-	22	DETROIT	WRIF	8	7	4	19	DETROIT	WRIF	8	7	4															
GREENSBORO	WXRA	-	-	-	-	GREENSBORO	WXRA	-	-	-	-	GREENSBORO	WXRA	-	-	-	-	GREENSBORO	WXRA	-	-	-	-	GREENSBORO	WXRA	-	-	-	-	GREENSBORO	WXRA	-	-	-															
HARTFORD	WCCC	-	-	-	-	HARTFORD	WCCC	17	12	-	29	HARTFORD	WCCC	16	12	-	28	HARTFORD	WCCC	16	12	-	28	HARTFORD	WCCC	10	12	6	28	HARTFORD	WCCC	22	20	13															
INDIANAPOLIS	WFBO	11	9	-	20	INDIANAPOLIS	WFBO	-	-	-	-	INDIANAPOLIS	WFBO	-	-	-	-	INDIANAPOLIS	WFBO	-	-	-	-	INDIANAPOLIS	WFBO	-	-	-	-	INDIANAPOLIS	WFBO	-	-	-															
KANSAS CITY	KORC	-	-	-	-	KANSAS CITY	KORC	-	-	-	-	KANSAS CITY	KORC	8	-	-	8	KANSAS CITY	KORC	8	-	-	8	KANSAS CITY	KORC	-	-	-	-	KANSAS CITY	KORC	-	-	-															
LAS VEGAS	KOMP	5	1	-	6	LAS VEGAS	KOMP	13	-	-	13	LAS VEGAS	KOMP	1	-	-	1	LAS VEGAS	KOMP	1	-	-	1	LAS VEGAS	KOMP	3	-	-	3	LAS VEGAS	KOMP	-	-	-															
LONG ISLAND	WBAB	-	-	-	-	LONG ISLAND	WBAB	-	-	-	-	LONG ISLAND	WBAB	-	-	-	-	LONG ISLAND	WBAB	-	-	-	-	LONG ISLAND	WBAB	-	-	-	-	LONG ISLAND	WBAB	-	-	-															
LOS ANGELES	KLOS	-	-	-	-	LOS ANGELES	KLOS	-	-	-	-	LOS ANGELES	KLOS	-	-	-	-	LOS ANGELES	KLOS	-	-	-	-	LOS ANGELES	KLOS	-	-	-	-	LOS ANGELES	KLOS	-	-	-															
MEMPHIS	WEGR	11	-	-	11	MEMPHIS	WEGR	-	-	-	-	MEMPHIS	WEGR	-	-	-	-	MEMPHIS	WEGR	-	-	-	-	MEMPHIS	WEGR	-	-	-	-	MEMPHIS	WEGR	-	-	-															
MEMPHIS	WMFS	-	-	-	-	MEMPHIS	WMFS	15	10	-	25	MEMPHIS	WMFS	5	-	-	5	MEMPHIS	WMFS	5	-	-	5	MEMPHIS	WMFS	15	-	-	15	MEMPHIS	WMFS	13	10	4															
MIAMI	WZTA	-	-	-	-	MIAMI	WZTA	3	-	-	3	MIAMI	WZTA	6	-	-	6	MIAMI	WZTA	6	-	-	6	MIAMI	WZTA	11	13	4	28	MIAMI	WZTA	11	13	4															
MILWAUKEE	WLZR	-	-	-	-	MILWAUKEE	WLZR	4	-	-	4	MILWAUKEE	WLZR	4	-	-	4	MILWAUKEE	WLZR	6	4	4	14	MILWAUKEE	WLZR	-	-	-	-	MILWAUKEE	WLZR	-	-	-															
MINNEAPOLIS	KOXR	-	-	-	-	MINNEAPOLIS	KOXR	-	-	-	-	MINNEAPOLIS	KOXR	-	-	-	-	MINNEAPOLIS	KOXR	-	-	-	-	MINNEAPOLIS	KOXR	-	-	-	-	MINNEAPOLIS	KOXR	-	-	-															
MINNEAPOLIS	WKSY	-	-	-	-	MINNEAPOLIS	WKSY	-	-	-	-	MINNEAPOLIS	WKSY	-	-	-	-	MINNEAPOLIS	WKSY	-	-	-	-	MINNEAPOLIS	WKSY	10	10	9	29	MINNEAPOLIS	WKSY	-	-	-															
NEW ORLEANS	WNOR	-	-	-	-	NEW ORLEANS	WNOR	4	-	-	4	NEW ORLEANS	WNOR	22	7	-	29	NEW ORLEANS	WNOR	22	7	-	29	NEW ORLEANS	WNOR	-	-	-	-	NEW ORLEANS	WNOR	12	21	8															
NORFOLK	WJRR	-	-	-	-	NORFOLK	WJRR	-	-	-	-	NORFOLK	WJRR	-	-	-	-	NORFOLK	WJRR	-	-	-	-	NORFOLK	WJRR	18	15	13	53	NORFOLK	WJRR	18	15	13															
ORLANDO	WMMR	12	-	-	12	ORLANDO	WMMR	-	-	-	-	ORLANDO	WMMR	-	-	-	-	ORLANDO	WMMR	14	10	8	32	ORLANDO	WMMR	14	10	8	32	ORLANDO	WMMR	-	-	-															
PHILADELPHIA	WYSP	-	-	-	-	PHILADELPHIA	WYSP	5	-	-	5	PHILADELPHIA	WYSP	5	-	-	5	PHILADELPHIA	WYSP	5	-	-	5	PHILADELPHIA	WYSP	18	16	9	43	PHILADELPHIA	WYSP	9	7	16															
PHOENIX	KDKB	-	-	-	-	PHOENIX	KDKB	-	-	-	-	PHOENIX	KDKB	-	-	-	-	PHOENIX	KDKB	-	-	-	-	PHOENIX	KDKB	-	-	-	-	PHOENIX	KDKB	-	-	-															
PHOENIX	KUPD	11	12	5	28	PHOENIX	KUPD	11	6	-	17	PHOENIX	KUPD	11	6	-	17	PHOENIX	KUPD	13	12	-	25	PHOENIX	KUPD	13	12	-	25	PHOENIX	KUPD	13	12	6															
PHOENIX	LOUD	-	-	-	-	PHOENIX	LOUD	-	-	-	-	PHOENIX	LOUD	16	16	-	32	PHOENIX	LOUD	16	16	-	32	PHOENIX	LOUD	-	-	-	-	PHOENIX	LOUD	58	58	24															
PITTSBURGH	WDVE	-	-	-	-	PITTSBURGH	WDVE	-	-	-	-	PITTSBURGH	WDVE	-	-	-	-	PITTSBURGH	WDVE	-	-	-	-	PITTSBURGH	WDVE	-	-	-	-	PITTSBURGH	WDVE	-	-	-															
PORTLAND	KUFO	13	-	-	13	PORTLAND	KUFO	6	5	-	11	PORTLAND	KUFO	6	5	-	11	PORTLAND	KUFO	6	5	-	11	PORTLAND	KUFO	-	-	-	-	PORTLAND	KUFO	-	-	-															
PROVIDENCE	WHJY	-	-	-	-	PROVIDENCE	WHJY	-	-	-	-	PROVIDENCE	WHJY	-	-	-	-	PROVIDENCE	WHJY	-	-	-	-	PROVIDENCE	WHJY	-	-	-	-	PROVIDENCE	WHJY	-	-	-															
ROCHESTER	WCMF	5	-	-	5	ROCHESTER	WCMF	-	-	-	-	ROCHESTER	WCMF	-	-	-	-	ROCHESTER	WCMF	10	10	6	26	ROCHESTER	WCMF	-	-	-	-	ROCHESTER	WCMF	-	-	-															
SACRAMENTO	KRXQ	-	-	-	-	SACRAMENTO	KRXQ	16	17	17	183	SACRAMENTO	KRXQ	16	17	17	183	SACRAMENTO	KRXQ	16	17	17	183	SACRAMENTO	KRXQ	8	10	7	25	SACRAMENTO	KRXQ	8	10	7															
ST. LOUIS	KSHE	7	5	-	18	ST. LOUIS	KSHE	-	-	-	-	ST. LOUIS	KSHE	-	-	-	-	ST. LOUIS	KSHE	-	-	-	-	ST. LOUIS	KSHE	-	-	-	-	ST. LOUIS	KSHE	-	-	-															
SALT LAKE CITY	KBER	-	-	-	-	SALT LAKE CITY	KBER	7	-	-	7	SALT LAKE CITY	KBER	7	-	-	7	SALT LAKE CITY	KBER	7	-	-	7	SALT LAKE CITY	KBER	-	-	-	-	SALT LAKE CITY	KBER	-	-	-															
SAN ANTONIO	KISS	-	-	-	-	SAN ANTONIO	KISS	6	-	-	8	SAN ANTONIO	KISS	6	-	-	8	SAN ANTONIO	KISS	6	-	-	8	SAN ANTONIO	KISS	-	-	-	-	SAN ANTONIO	KISS	-	-	-															
SAN DIEGO	KIOZ	-	-	-	-	SAN DIEGO	KIOZ	7	-	-	7	SAN DIEGO	KIOZ	7	-	-	7	SAN DIEGO	KIOZ	7	-	-	7	SAN DIEGO	KIOZ	3	-	-	3	SAN DIEGO	KIOZ	13	18	12															
SAN FRANCISCO	KSJO	19	17	15	70	SAN FRANCISCO	KSJO	7	5	-	12	SAN FRANCISCO	KSJO	7	5	-	12	SAN FRANCISCO	KSJO	7	5	-	12	SAN FRANCISCO	KSJO	13	11	2	26	SAN FRANCISCO	KSJO	13	11	2															
SEATTLE	KISW	-	-	-	-	SEATTLE	KISW	-	-	-	-	SEATTLE	KISW	-	-	-	-	SEATTLE	KISW	-	-	-	-	SEATTLE	KISW	-	-	-	-	SEATTLE	KISW	-	-	-															
TAMPA	WXTB	-	-	-	-	TAMPA	WXTB	-	-	-	-	TAMPA	WXTB	-	-	-	-	TAMPA	WXTB	-	-	-	-	TAMPA	WXTB	11	-	-	11	TAMPA	WXTB	11	-	11															

EVERCLEAR WHEN Capitol					Total Spins/Gain 1867/226 Total Stations: 123 Hot Trax: 16 - 10*					CREED RIDERS Elektra/EEG					Total Spins/Gain 853/217 Total Stations: 68 Hot Trax: 42 - 29*					STONE TEMPLE... BREAK Elektra/EEG					Total Spins/Gain 817/190 Total Stations: 77 Hot Trax: 44 - 31*					DAVID COVERDALE SLAVE Dragon's Head Records					Total Spins/Gain 782/142 Total Stations: 69 Hot Trax: 39 - 34*					LINKIN PARK ONE Warner Bros.					Total Spins/Gain 1702/131 Total Stations: 122 Hot Trax: 17 - 14*				
					TW	LW	2W	TS						TW	LW	2W	TS						TW	LW	2W	TS						TW	LW	2W	TS														
ATLANTA	WKLS	-	-	-	-	ATLANTA	WKLS	-	-	-	ATLANTA	WKLS	-	-	-	ATLANTA	WKLS	-	-	-	ATLANTA	WKLS	-	-	-	ATLANTA	WKLS	-	-	-																			
AUSTIN	KLBJ	-	-	-	-	AUSTIN	KLBJ	-	-	-	-	AUSTIN	KLBJ	-	-	-	-	AUSTIN	KLBJ	-	-	-	-	AUSTIN	KLBJ	-	-	-	-	AUSTIN	KLBJ	-	-	-															
BALTIMORE	WYYY	11	11	11	40	BALTIMORE	WYYY	17	18	15	73	BALTIMORE	WYYY	17	18	15	73	BALTIMORE	WYYY	17	18	15	73	BALTIMORE	WYYY	-	-	-	-	BALTIMORE	WYYY	-	-	-															
BOSTON	WAAF	-	-	-	-	BOSTON	WAAF	-	-	-	-	BOSTON	WAAF	5	4	-	9	BOSTON	WAAF	5	4	-	9	BOSTON	WAAF	-	-	-	-	BOSTON	WAAF	-	-	-															
CHARLOTTE	WXRC	4	4	-	8	CHARLOTTE	WXRC	8	8	-	16	CHARLOTTE	WXRC	7	7	-	14	CHARLOTTE	WXRC	6	6	-	12	CHARLOTTE	WXRC	10	10	9	100	CHARLOTTE	WXRC	10	10	9															
CINCINNATI	WEBN	17	18	18	82	CINCINNATI	WEBN	-	-	-	-	CINCINNATI	WEBN	-	-	-	-	CINCINNATI	WEBN	-	-	-	-	CINCINNATI	WEBN	9	6	7	39	CINCINNATI	WEBN	9	6	7															
CLEVELAND	WMMS	15</																																															

airplayanalysis

KID ROCK OEDIPUS Atlantic/AG					Total Spins/Gain 374/107 Total Stations: 38 Hot Trax: 73 - 59*					LIMP BIZKIT ROLLIN Flip/Interscope					Total Spins/Gain 1313/98 Total Stations: 75 Hot Trax: 21 - 19*					U.P.O. FEEL Epic					Total Spins/Gain 1148/93 Total Stations: 96 Hot Trax: 23 - 22*					STRAIT-UP ANGELS Immortal/Virgin					Total Spins/Gain 1017/87 Total Stations: 87 Hot Trax: 28 - 26*					OFFSPRING ORIGINAL Columbia/CRG					Total Spins/Gain 2166/83 Total Stations: 120 Hot Trax: 9 - 9*				
	TW	LW	2W	TS		TW	LW	2W	TS		TW	LW	2W	TS		TW	LW	2W	TS		TW	LW	2W	TS		TW	LW	2W	TS		TW	LW	2W	TS		TW	LW	2W	TS										
ATLANTA, WKLS	7	4	-	11	ATLANTA, WKLS	-	-	-	-	ATLANTA, WKLS	-	-	-	-	ATLANTA, WKLS	-	-	-	-	ATLANTA, WKLS	-	-	-	-	ATLANTA, WKLS	-	-	-	-	ATLANTA, WKLS	-	-	-	-	ATLANTA, WKLS	-	-	-	-	ATLANTA, WKLS	-	-	-	-					
AUSTIN, KLBJ	-	-	-	-	AUSTIN, KLBJ	-	-	-	-	AUSTIN, KLBJ	19	19	19	67	AUSTIN, KLBJ	5	5	2	12	AUSTIN, KLBJ	6	6	5	31	AUSTIN, KLBJ	6	6	5	31	AUSTIN, KLBJ	6	6	5	31	AUSTIN, KLBJ	6	6	5	31	AUSTIN, KLBJ	6	6	5	31					
BALTIMORE, WIYY	-	-	-	-	BALTIMORE, WIYY	-	-	-	-	BALTIMORE, WIYY	-	-	-	-	BALTIMORE, WIYY	-	-	-	-	BALTIMORE, WIYY	-	-	-	-	BALTIMORE, WIYY	-	-	-	-	BALTIMORE, WIYY	-	-	-	-	BALTIMORE, WIYY	-	-	-	-	BALTIMORE, WIYY	-	-	-	-	BALTIMORE, WIYY	-	-	-	-
BOSTON, WAAF	23	13	-	36	BOSTON, WAAF	41	38	39	411	BOSTON, WAAF	16	13	13	96	BOSTON, WAAF	18	19	14	65	BOSTON, WAAF	20	20	18	97	BOSTON, WAAF	20	20	18	97	BOSTON, WAAF	20	20	18	97	BOSTON, WAAF	20	20	18	97	BOSTON, WAAF	20	20	18	97	BOSTON, WAAF	20	20	18	97
CHARLOTTE, WXRC	7	7	-	14	CHARLOTTE, WXRC	9	9	10	78	CHARLOTTE, WXRC	12	12	11	51	CHARLOTTE, WXRC	18	18	13	62	CHARLOTTE, WXRC	6	6	5	31	CHARLOTTE, WXRC	6	6	5	31	CHARLOTTE, WXRC	6	6	5	31	CHARLOTTE, WXRC	6	6	5	31	CHARLOTTE, WXRC	6	6	5	31					
CINCINNATI, WEBN	-	-	-	-	CINCINNATI, WEBN	-	-	-	-	CINCINNATI, WEBN	-	-	-	-	CINCINNATI, WEBN	-	-	-	-	CINCINNATI, WEBN	18	18	14	142	CINCINNATI, WEBN	18	18	14	142	CINCINNATI, WEBN	18	18	14	142	CINCINNATI, WEBN	18	18	14	142	CINCINNATI, WEBN	18	18	14	142					
CLEVELAND, WMMS	-	-	-	-	CLEVELAND, WMMS	16	13	9	47	CLEVELAND, WMMS	-	-	-	-	CLEVELAND, WMMS	-	-	-	-	CLEVELAND, WMMS	23	13	14	89	CLEVELAND, WMMS	23	13	14	89	CLEVELAND, WMMS	23	13	14	89	CLEVELAND, WMMS	23	13	14	89	CLEVELAND, WMMS	23	13	14	89					
COLUMBUS, WAZU	-	-	-	-	COLUMBUS, WAZU	39	38	37	340	COLUMBUS, WAZU	-	-	-	-	COLUMBUS, WAZU	-	-	-	-	COLUMBUS, WAZU	38	37	39	217	COLUMBUS, WAZU	38	37	39	217	COLUMBUS, WAZU	38	37	39	217	COLUMBUS, WAZU	38	37	39	217	COLUMBUS, WAZU	38	37	39	217					
COLUMBUS, WBZX	-	-	-	-	COLUMBUS, WBZX	47	44	48	391	COLUMBUS, WBZX	12	10	10	45	COLUMBUS, WBZX	13	11	9	48	COLUMBUS, WBZX	16	17	19	171	COLUMBUS, WBZX	16	17	19	171	COLUMBUS, WBZX	16	17	19	171	COLUMBUS, WBZX	16	17	19	171	COLUMBUS, WBZX	16	17	19	171					
COLUMBUS, WLVO	-	-	-	-	COLUMBUS, WLVO	-	-	-	-	COLUMBUS, WLVO	-	-	-	-	COLUMBUS, WLVO	-	-	-	-	COLUMBUS, WLVO	-	-	-	-	COLUMBUS, WLVO	-	-	-	-	COLUMBUS, WLVO	-	-	-	-	COLUMBUS, WLVO	-	-	-	-	COLUMBUS, WLVO	-	-	-	-					
DALLAS, KEGJ	4	7	-	11	DALLAS, KEGJ	18	12	7	82	DALLAS, KEGJ	7	7	-	14	DALLAS, KEGJ	-	-	-	-	DALLAS, KEGJ	3	3	5	40	DALLAS, KEGJ	3	3	5	40	DALLAS, KEGJ	3	3	5	40	DALLAS, KEGJ	3	3	5	40	DALLAS, KEGJ	3	3	5	40					
DENVER, KBPI	-	-	-	-	DENVER, KBPI	29	32	31	327	DENVER, KBPI	21	19	8	48	DENVER, KBPI	-	-	-	-	DENVER, KBPI	24	24	22	152	DENVER, KBPI	24	24	22	152	DENVER, KBPI	24	24	22	152	DENVER, KBPI	24	24	22	152	DENVER, KBPI	24	24	22	152					
DETROIT, WRIF	11	10	8	35	DETROIT, WRIF	10	12	-	27	DETROIT, WRIF	7	7	4	18	DETROIT, WRIF	7	7	-	14	DETROIT, WRIF	10	10	9	78	DETROIT, WRIF	10	10	9	78	DETROIT, WRIF	10	10	9	78	DETROIT, WRIF	10	10	9	78	DETROIT, WRIF	10	10	9	78					
GREENSBORO, WXRA	-	-	-	-	GREENSBORO, WXRA	-	-	-	-	GREENSBORO, WXRA	-	-	-	-	GREENSBORO, WXRA	-	-	-	-	GREENSBORO, WXRA	9	7	5	44	GREENSBORO, WXRA	9	7	5	44	GREENSBORO, WXRA	9	7	5	44	GREENSBORO, WXRA	9	7	5	44										
HARTFORD, WCCC	8	-	-	8	HARTFORD, WCCC	34	37	27	230	HARTFORD, WCCC	15	18	17	78	HARTFORD, WCCC	15	14	15	107	HARTFORD, WCCC	15	17	19	136	HARTFORD, WCCC	15	17	19	136	HARTFORD, WCCC	15	17	19	136	HARTFORD, WCCC	15	17	19	136										
INDIANAPOLIS, WFBO	-	-	-	-	INDIANAPOLIS, WFBO	-	-	-	-	INDIANAPOLIS, WFBO	-	-	-	-	INDIANAPOLIS, WFBO	-	-	-	-	INDIANAPOLIS, WFBO	-	-	-	-	INDIANAPOLIS, WFBO	-	-	-	-	INDIANAPOLIS, WFBO	-	-	-	-	INDIANAPOLIS, WFBO	-	-	-	-										
KANSAS CITY, KORC	-	-	-	-	KANSAS CITY, KORC	-	-	-	16	KANSAS CITY, KORC	8	9	9	26	KANSAS CITY, KORC	-	-	-	-	KANSAS CITY, KORC	11	10	10	83	KANSAS CITY, KORC	11	10	10	83	KANSAS CITY, KORC	11	10	10	83	KANSAS CITY, KORC	11	10	10	83										
LAS VEGAS, KOMP	-	-	-	-	LAS VEGAS, KOMP	-	-	-	-	LAS VEGAS, KOMP	15	15	12	58	LAS VEGAS, KOMP	-	-	-	-	LAS VEGAS, KOMP	2	-	-	2	LAS VEGAS, KOMP	2	-	-	2	LAS VEGAS, KOMP	2	-	-	2	LAS VEGAS, KOMP	2	-	-	2										
LONG ISLAND, WBAB	-	-	-	-	LONG ISLAND, WBAB	-	-	-	-	LONG ISLAND, WBAB	-	-	-	-	LONG ISLAND, WBAB	-	-	-	-	LONG ISLAND, WBAB	-	-	-	-	LONG ISLAND, WBAB	-	-	-	-	LONG ISLAND, WBAB	-	-	-	-	LONG ISLAND, WBAB	-	-	-	-										
LOS ANGELES, KLOS	-	-	-	-	LOS ANGELES, KLOS	-	-	-	-	LOS ANGELES, KLOS	-	-	-	-	LOS ANGELES, KLOS	-	-	-	-	LOS ANGELES, KLOS	-	-	-	-	LOS ANGELES, KLOS	-	-	-	-	LOS ANGELES, KLOS	-	-	-	-	LOS ANGELES, KLOS	-	-	-	-										
MEMPHIS, WEGR	-	-	-	-	MEMPHIS, WEGR	-	-	-	-	MEMPHIS, WEGR	-	-	-	-	MEMPHIS, WEGR	-	-	-	-	MEMPHIS, WEGR	-	-	-	-	MEMPHIS, WEGR	-	-	-	-	MEMPHIS, WEGR	-	-	-	-	MEMPHIS, WEGR	-	-	-	-										
MEMPHIS, WMFS	-	-	-	-	MEMPHIS, WMFS	9	9	6	84	MEMPHIS, WMFS	17	18	17	98	MEMPHIS, WMFS	21	17	13	139	MEMPHIS, WMFS	37	35	35	226	MEMPHIS, WMFS	37	35	35	226	MEMPHIS, WMFS	37	35	35	226	MEMPHIS, WMFS	37	35	35	226										
MIAMI, WZTA	15	16	7	38	MIAMI, WZTA	27	28	29	217	MIAMI, WZTA	5	4	4	13	MIAMI, WZTA	3	-	-	3	MIAMI, WZTA	17	15	17	144	MIAMI, WZTA	17	15	17	144	MIAMI, WZTA	17	15	17	144															
MILWAUKEE, WLZR	3	-	-	3	MILWAUKEE, WLZR	-	-	-	-	MILWAUKEE, WLZR	20	20	20	97	MILWAUKEE, WLZR	6	9	9	53	MILWAUKEE, WLZR	23	23	23	129	MILWAUKEE, WLZR	23	23	23	129	MILWAUKEE, WLZR	23	23	23	129															
MINNEAPOLIS, KOXR	-	-	-	-	MINNEAPOLIS, KOXR	22	22	22	249	MINNEAPOLIS, KOXR	10	10	16	45	MINNEAPOLIS, KOXR	-	-	-	-	MINNEAPOLIS, KOXR	19	19	19	176	MINNEAPOLIS, KOXR	19	19	19	176	MINNEAPOLIS, KOXR	19	19	19	176															
NEW ORLEANS, WKSJ	-	-	-	-	NEW ORLEANS, WKSJ	-	-	-	-	NEW ORLEANS, WKSJ	-	-	-	-	NEW ORLEANS, WKSJ	-	-	-	-	NEW ORLEANS, WKSJ	-	-	-	-	NEW ORLEANS, WKSJ	-	-	-	-	NEW ORLEANS, WKSJ	-	-	-	-															
NORFOLK, WNOR	-	-	-	-	NORFOLK, WNOR	14	13	14	136	NORFOLK, WNOR	17	17	25	68	NORFOLK, WNOR	17	17	25	68	NORFOLK, WNOR	17	18	17	125	NORFOLK, WNOR	17	18	17	125	NORFOLK, WNOR	17	18	17	125															
ORLANDO, WJRR	8	3	-	11	ORLANDO, WJRR	15	14	10	39	ORLANDO, WJRR	-	-	-	-	ORLANDO, WJRR	23	20	15	59	ORLANDO, WJRR	24	22	12	39	ORLANDO, WJRR	24	22	12	39	ORLANDO, WJRR	24	22	12	39															
PHILADELPHIA, WMMR	-	-	-	-	PHILADELPHIA, WMMR	-	-	-	-	PHILADELPHIA, WMMR	6	-	-	6	PHILADELPHIA, WMMR	-	-	-	-	PHILADELPHIA, WMMR	-	-	-	-	PHILADELPHIA, WMMR	-	-	-	-	PHILADELPHIA, WMMR	-	-	-	-															
PHILADELPHIA, WYSP	10	11	11	47	PHILADELPHIA, WYSP	12	10	11	98	PHILADELPHIA, WYSP	-	-	-	-	PHILADELPHIA, WYSP	-	-	-	-	PHILADELPHIA, WYSP	18	20	20	140	PHILADELPHIA, WYSP	18	20	20	140	PHILADELPHIA, WYSP	18	20	20	140															
PHOENIX, KDKB	-	-	-	-	PHOENIX, KDKB	-	-	-	-	PHOENIX, KDKB	20	20	19	137	PHOENIX, KDKB	-	-	-	-	PHOENIX, KDKB	-	-	-	-	PHOENIX, KDKB	-	-	-	-	PHOENIX, KDKB	-	-	-	-															
PHOENIX, KUPO	-	-	-	-	PHOENIX, KUPO	-	-	-	-	PHOENIX, KUPO	-	-	-	-	PHOENIX, KUPO	13	4	-	17	PHOENIX, KUPO	21	21	18	91	PHOENIX, KUPO	21	21	18	91	PHOENIX, KUPO	21	21	18	91															
PHOENIX, LOUD	16	16	20	52	PHOENIX, LOUD	-	-	-	-	PHOENIX, LOUD	-	-	-	-	PHOENIX, LOUD	-	-	-	-	PHOENIX, LOUD	-	-	-	-	PHOENIX, LOUD	-	-	-	-	PHOENIX, LOUD	-	-	-	-															
PITTSBURGH, WDVE	-	-	-	-	PITTSBURGH, WDVE	-	-	-	-	PITTSBURGH, WDVE	-	-	-	-	PITTSBURGH, WDVE	-	-	-	-	PITTSBURGH, WDVE	-	-	-	-	PITTSBURGH, WDVE	-	-	-	-	PITTSBURGH, WDVE	-	-	-	-															
PORTLAND, KUFO	-	-	-	-	PORTLAND, KUFO	21	24	24	124	PORTLAND, KUFO	-	-	-	-	PORTLAND, KUFO	7	6	-	13	PORTLAND, KUFO	14	13	15	135	PORTLAND, KUFO	14	13	15	135	PORTLAND, KUFO	14	13	15	135															
PROVIDENCE, WHJY	-	-	-	-	PROVIDENCE, WHJY	-	-	-	-	PROVIDENCE, WHJY	-	-	-	-	PROVIDENCE, WHJY	13	13	13	107	PROVIDENCE, WHJY	12	12	14	101	PROVIDENCE, WHJY	12	12	14	101	PROVIDENCE, WHJY	12	12	14	101															
ROCHESTER, WCMF	-	-	-	-	ROCHESTER, WCMF	-	-	-	-	ROCHESTER, WCMF	11	11	12	39	ROCHESTER, WCMF	11	10	8	29	ROCHESTER, WCMF	-	-	-	-	ROCHESTER, WCMF	-	-	-	-	ROCHESTER, WCMF	-	-	-	-															
SACRAMENTO, KRKO	10	9	12	73	SACRAMENTO, KRKO	11	11	19	127	SACRAMENTO, KRKO	-	-	-	-	SACRAMENTO, KRKO	19	18	14	55	SACRAMENTO, KRKO	7	7	7	27	SACRAMENTO, KRKO	7	7	7	27	SACRAMENTO, KRKO	7	7	7	27															
ST. LOUIS, KSHE	-	-	-	-	ST. LOUIS, KSHE	-	-	-	-	ST. LOUIS, KSHE	-	-	-	-	ST. LOUIS, KSHE	-	-	-	-	ST. LOUIS, KSHE	-	-	-	-	ST. LOUIS, KSHE	-	-	-	-	ST. LOUIS, KSHE	-	-	-	-															
SALT LAKE CITY, KBER	-	-	-	-	SALT LAKE CITY, KBER	-	-	-	-	SALT LAKE CITY, KBER	10	10	10	58	SALT LAKE CITY, KBER	-	-	-	-	SALT LAKE CITY, KBER	12	1																											



TRACKING REPORT

Call-Out Music Research

Rock and Alternative Regional Call Out

Combined Regions

		Grade			Grade		
1.	Right Now	SR71	79	9.	Minority	Green Day	68
2.	Kryptonite	3 Doors Down	78	10.	Last Resort	Papa Roach	67
3.	With Arms Wide Open	Creed	77	11.	Again	Lenny Kravitz	67
4.	Judith	A Perfect Circle	77	12.	Hey Hey What Can I Do	Jimmy Page/Black Crowes	66
5.	N.I.B.	Primus/Ozzy Osbourne	73	13.	Pinch Me	Barenaked Ladies	66
6.	Californication	Red Hot Chili Peppers	71	14.	Little Things	Good Charlotte	65
7.	I Disappear	Metallica	70	15.	Stellar	Incubus	65
8.	Loser	3 Doors Down	68				

Northeast

		Grade			Grade		
1.	N.I.B.	Primus/Ozzy Osbourne	83	9.	Hey Hey What Can I Do	Jimmy Page/Black Crowes	64
2.	Right Now	SR71	81	10.	Man Overboard	Blink 182	64
3.	Judith	A Perfect Circle	80	11.	Hemorrhage (In My Hands)	Fuel	64
4.	Minority	Green Day	75	12.	Loser	3 Doors Down	63
5.	Californication	Red Hot Chili Peppers	74	13.	Stellar	Incubus	62
6.	With Arms Wide Open	Creed	66	14.	Step Into The Light	Dust For Life	61
7.	Pinch Me	Barenaked Ladies	66	15.	Again And Again	Taproot	61
8.	Kryptonite	3 Doors Down	65				

South

		Grade			Grade		
1.	Kryptonite	3 Doors Down	83	9.	With Arms Wide Open	Creed	69
2.	Loser	3 Doors Down	77	10.	Right Now	SR71	69
3.	I Disappear	Metallica	76	11.	Stellar	Incubus	68
4.	N.I.B.	Primus/Ozzy Osbourne	73	12.	Californication	Red Hot Chili Peppers	67
5.	Last Resort	Papa Roach	73	13.	Hemorrhage (In My Hands)	Fuel	67
6.	Judith	A Perfect Circle	73	14.	3 Libras	A Perfect Circle	66
7.	Little Things	Good Charlotte	71	15.	Are You Ready	Creed	64
8.	Awake	Godsmack	71				

Midwest

		Grade			Grade		
1.	Kryptonite	3 Doors Down	88	9.	Californication	Red Hot Chili Peppers	74
2.	Right Now	SR71	83	10.	I Disappear	Metallica	74
3.	With Arms Wide Open	Creed	78	11.	Breathe	Nickelback	71
4.	Again	Lenny Kravitz	78	12.	Are You Ready	Creed	71
5.	Judith	A Perfect Circle	78	13.	Last Goodbye	Kenny Wayne Shepherd	71
6.	Pinch Me	Barenaked Ladies	77	14.	Last Resort	Papa Roach	70
7.	Minority	Green Day	76	15.	Crutch	Matchbox 20	70
8.	Loser	3 Doors Down	76				

West

		Grade			Grade		
1.	With Arms Wide Open	Creed	91	9.	Black Jesus	Everlast	71
2.	Right Now	SR-71	81	10.	Californication	Red Hot Chili Peppers	69
3.	Judith	A Perfect Circle	81	11.	Again	Lenny Kravitz	67
4.	Little Things	Good Charlotte	75	12.	Again And Again	Taproot	66
5.	N.I.B.	Primus w/Ozzy Osbourne	75	13.	Last Resort	Papa Roach	66
6.	Kryptonite	3 Doors Down	74	14.	Beautiful Day	U2	66
7.	Hey Hey What Can I Do	Jimmy Page/Black Crowes	74	15.	Stellar	Incubus	64
8.	I Disappear	Metallica	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.

Kravitz Collared, Cuffed, Confused



Lenny Kravitz

One of Lenny Kravitz' songs, "Mr. Cab Driver," is about not being able to get picked up by a cab because he's black. Last Friday (24) in Miami, Kravitz did get picked up – by a police car. While in Miami working on his next album, Kravitz was walking down a street on his way to a gym when he was mistaken for a bank robber, handcuffed, and questioned by police. The robber was black, unshaven, had an afro, and was wearing green pants. Kravitz was wearing olive khakis, was unshaven, and didn't have ID. While he identified himself, he was still questioned for fifteen minutes until police drove a bank employee by him that confirmed he wasn't the robber. Some of the officers that questioned Kravitz were Latino, so the singer thinks that he might have been the victim of racial profiling. "They just slapped handcuffs on me and said there had been a bank robbery in the area, and I fit the description," Kravitz said to the *New York Daily News Online*. "They didn't use excessive force, but it was just very strange

being cuffed like that." Meanwhile, Kravitz is allegedly working on a script for a movie. The plot of the film is autobiographical, focusing on his biracial upbringing and being an artist growing up in a big city.

Bowie Finds Time To Break More Ground



David Bowie

David Bowie fans can now have access to the Bowie CDs they have already purchased from anywhere in the world. Always pressing forward in his role as cyber pioneer, Bowie is the first major label artist to allow fans to access his music catalog through MP3.com's *my.mp3.com*. Consumers can now add their Bowie CDs to a free *my.mp3.com* account and listen to them anywhere. "It's an amazing testament to the Net that MP3.com technology allows someone to have their record collection at their fingertips wherever they are in the world. The days of traveling with CDs in hand are beginning to grow short," said Bowie of the venture. As an added bonus any fan who registers their copy of *Bowie at the Beeb* will have an alternate live version of "Ziggy Stardust" added to their collection. In other David Bowie news, *NME* (England's *New Musical Express*) has conducted a year long survey of artists and David Bowie was voted as the most influential artist ever. Other artists making the top ten include Radiohead, The Beatles, Public Enemy, The Sex Pistols, Eminem and The Smiths. *NME's* Under The Influence issue is out now.

U2: Banned In Burma



U2's latest album, *All That You Can't Leave Behind*, has been banned in Burma. The band's next single, "Walk On," is dedicated to pro-democracy leader Aung San Suu Kyi. Burma's military regime has ordered the album not be sold. Kyi has been under house arrest. Anyone in Burma who is found in possession of any material making mention of Kyi faces a minimum prison sentence of three years to a max of twenty years. In other U2-related news, when the band play their intimate New York show at Irving Plaza on Tuesday (5), the Chemical Brothers will be opening, playing for an hour before U2 take the stage. And finally, it seems that Bono will become a father again. His wife, Ali Hewson, is expecting the couple's fourth child in June. Married since 1982, the couple also has two daughters, 9 and 11, in addition to their first son, one year-old Elijah.

A Perfect Circle will be touring next year, but after March, when the tour is over and Maynard Keenan shifts his focus to Tool, several of APC's members will concentrate on other projects. Guitarist Troy Van Leeuwen, who has also logged time in Failure, will be working on his own group, Enemy. The band consists of former Handsome bassist Eddie Nappi and former Quicksand drummer Alan Cage, and has been in the works since the demise of Failure. Van Leeuwen will sing and play guitar in the band,

continued on page 20

WHOLE LOTTA DOOKIE

GOING ON: It's taken six years, but Green Day's major label debut, *Dookie*, has gotten a Diamond award from the R.I.A.A., signifying sales of over 10 million. The seminal album features the hits "Longview," "Basket Case," and "When I Come Around." Pictured with their awards are (L-R): Green Day's Billie Joe Armstrong, Mike Dirnt, and Tre Cool; Reprise Records President Howie Klein.



music news continued

continued from page 19

who has recorded a five-song demo so far. Enemy is shopping for a label deal, but are doing so unconventionally. The band's management put a \$250,000 contract up for bid on eBay, with the posting saying "Recording agreement to be discussed and negotiated. Bid includes 1st record advance and recording fund." Management told *mtv.com* that the bid was semi-legitimate. "We were just getting bored of the way things are usually done, so we figured we'd stir things up," Steve Stewart Management's Brian Kline commented. "We haven't gotten any bids, but we've had over 500 hits and a lot of phone calls." A Perfect Circle bassist Paz Lenchantin is also setting her sights on a project during the APC interim. The bassist/violinist is working on a CD called *Yellow my skycaptain*. A song called "She Can" has been posted on *mp3.com*. She has also launched a Web site, *pazlenchantin.com*.

Freak-Rockers Tool has just been slapped with a \$5 million lawsuit. Larrikin Management's Ted Gardner, Tool's manager of eight years and co-founder of the now defunct *Lollapalooza* tour has filed suit against the band in Los Angeles Superior Court. In the suit, Gardner claims that he was not paid his 20 percent commission on numerous financial gains of the band. Specifically, the multi-million dollar deal Tool signed with Volcano in 1998. In a nutshell, Gardner claims that Tool withhold his commissions for as long as they could then, with the intent to keep him on as manager, they had him sign a new contract, that said Tool was not obligated to pay continuing commissions. Once Gardner signed the new contract, the suit claims, he was promptly fired without cause, which was the band's intention all along. Under Gardner's wing, Tool has sold over 4 million albums. Tool is currently at work

on their third album with hopes to have it out in April of next year.

In an exclusive interview with *Billboard* magazine, Roger Waters spoke about the release of his new live album *In the Flesh*, among other things. *In the Flesh* is a two-disc retrospective of Waters' entire career, recorded during his North American tour this past summer. The disc runs through Pink Floyd classics, to material from his solo albums up to his newest song "Each Small Candle." In the interview, Waters was asked if the inclusion of Pink Floyd songs in his live performances felt like reclaiming his possessions from his old group. "I have sensed over the last two years something of a turning of the tide in terms of the public's awareness of who I am and what my contribution to Pink Floyd was, and how my philosophies, musical and political, differ from Dave Gilmour's, for instance. I almost never think about it, but for Dave and Nick (Mason) to be going around the world playing in football stadiums the very songs that I wrote in protest of that rank kind of commercialism felt very much to me like my children being sold into prostitution. It was very painful, and if I could have stopped it, I would have," said Waters. Waters is currently planning a new studio album, his first since 1992's *Amused to Death* and hopes to finish the operatic history of the French Revolution that he's been working on since 1989.

Green Day has mapped out the rest of their itinerary for January. Their title track of their latest album *Warning* is the band's next single. Meanwhile, their 1994 album, *Dookie*, has just received diamond certification from the R.I.A.A., signifying sales of over 10 million for the album. Here's where they'll be playing next month: 1/11 Dallas, 1/12 Houston, 1/13 Austin, 1/14 New Orleans, 1/15 Pensacola, 1/17

Charlotte, 1/18 Knoxville, 1/19 Athens, 1/20 Myrtle Beach, 1/22 Grand Rapids, 1/23 Dayton, 1/24 Milwaukee, 1/25 Madison, 1/26 Kansas City, 1/27 Tulsa.

Stone Temple Pilots singer Scott Weiland is a father. The vocalist's wife, Mary Forsberg, gave birth to Noah Mercer Weiland last Sunday (26). The couple's first child tipped the scales at seven pounds, ten ounces. "It was the most glorious moment in my life," Weiland stated. "He is healthy, wealthy and wiser than me."

Now we know why ya wanna hate them. Limp Bizkit has cancelled their fifth show as a result of frontman Fred Durst's throat problems. This time, San Diego fans were the unlucky ones, finding out only one day before the November 26 date that the show would not go on. The show was only the second one on the second leg of the *Anger Management Tour*, which includes DMX and Godsmack. *Rollingstone.com* reports that as of now, the show is cancelled and won't be made up. The tour winds up in Bizkit's home town of Jacksonville on December 19. In other *Anger Management* news, the *Denver Post* reports that last month, Eminem's support band, D-12, had their tour bus destroyed by fire. An estimated \$500,000 in damage was done after the bus, which was parked outside a Denver hotel the morning after the November 10 Denver show, caught fire. The blaze may have been arson. Fortunately, nobody was hurt in the blaze, even though \$40,000 worth of the band's equipment was destroyed in the fire.

The Who wrapped up their world tour in style last Monday (27) in London at the Royal Albert Hall, with guest appearances from Eddie Vedder, Noel Gallagher and Paul Weller. Vedder performed three songs with the band, "I'm One,"

"Getting In Tune" and "Let's See Action." Gallagher played guitar on "Won't Get Fooled Again." Weller got up for "So Sad About Us," a Who song that he originally covered when he was singing for The Jam. The show was a benefit for London's Teenage Cancer Trust, a charity that builds cancer wards for UK teens. The Who presented the Trust with a check for \$1 million pounds. The show will be Webcast on December 2 and 3 as a pay-per-view show. For more info, go to *teencancer.com*.

England's Coldplay have announced ten dates of what will be their first North American tour. The band are heading out to support their new album *Parachutes*, which debuted at Number 12 on *Billboard*'s Heatseekers chart earlier in the month. Look for the group to return for more dates in June, but until then the current tour kicks off on February 8 in Vancouver and heads east. Here they are: Seattle 2/9, Portland 2/10, San Francisco 2/12, Los Angeles 2/14, New York 2/16, Boston 2/17, Chicago 2/19, Toronto 2/20 and Miami 2/22.

Tone-Cool Records has signed Double Trouble. Band members Chris Layton and Tommy Shannon backed up Stevie Ray Vaughan, and since his untimely death, have spearheaded Arc Angels and Storyville. Double Trouble's debut album, *Been A Long Time*, will be released on February 6. The album will feature contributions from a number of noted musicians, including Jimmie Vaughan, Susan Tedeschi, Kenny Wayne Shepherd, Dr. John, Willie Nelson, Doyle Bramhall II, Eric Johnson, Charlie Sexton and Jonny Lang. Sexton co-produced the album, and appears on the first single, "Rock and Roll," which also features Tedeschi and Kenny Wayne Shepherd. Look for the single on your desks in mid-January.

music news continued

Even though Radiohead are releasing the follow-up to *Kid A* in only four months or so, if you need a fix before then, point your browser to hollywoodandvine.com/radiohead. One of the band's London shows was filmed, and songs are being posted on a weekly basis. The songs posted now are "Idioteque," "Optimistic," and "Everything In Its Right Place." Meanwhile, the band has a rather high-profile fan, U2 frontman Bono. In the most recent *NME*, artists were asked about their artistic influences. "I saw the new Radiohead show and it was beautiful, so beautiful, perfect sound, beautiful songs, and when he sings, it breaks my heart," Bono said. "I just wanna see Radiohead at the top of the pop charts. Cos that makes your day, and driving into work, better. That's all. Which is selfish. They've made some extraordinary music and they can do what they like."

Tonight (1), members of Sevendust will be appearing on the *Tonight Show With Jay Leno* to perform "Angel's Son." The song, featuring Sevendust singer Lajon Witherspoon, is from the *Strait Up* compilation, a tribute to former Snot singer Lynn Strait. "Special surprise guests" are expected to join in on the performance.

Yoko Ono has agreed to the online auction of a rare limited-edition poster printed in conjunction with this past spring's re-release of John Lennon's 1971 *Imagine* album. The black and white poster is a picture of Lennon singing into a microphone while seated at a Steinway, which originally appeared in the album as a two by three panel foldout. The 37.5 by 49.5-inch poster was signed by Ono, and will be auctioned off on Ebay.

Proceeds from the sale of the poster will benefit John and Yoko's Spirit Foundation, a non-profit foundation that channels funds to numerous charities.

Pantera's Web site (pantera.com) reports that the group has added three new shows to their tour, which was rescheduled after singer Phil Anselmo broke several ribs in October. The new shows are in Kansas City on 2/16, an additional show in New York City on 3/9 and a 4/1 show in Miami. Soulfly and Morbid Angel will be opening.

knac.com reports that members of Rage Against The Machine are working on lining up a concert early next year that will feature the original singers of songs that they cover on their forthcoming album, *Renegades*. Some of the frontmen include Cypress Hill's

B Real, The Rolling Stones' Mick Jagger, and the MC5's Wayne Kramer. Meanwhile, Rage's DVD/VHS, *The Battle of Mexico City*, will tentatively be released in January.

Remember earlier this year when Oasis guitarist Noel Gallagher talked about his plans for a solo album? It turns out that there never actually were plans for a solo album, and Noel made up the whole story to piss off his brother, Liam, *NME* reports. In an interview on British TV show *CD: UK*, Gallagher said "I was in an interview in Europe and I said 'These four songs I might now use for Oasis, but might on a solo album.' I could see it in his eyes he was disgusted and offended that I would even consider a solo album, so in every interview I did I said I was planning a solo

continued on page 22

LIFEHOUSE
hanging by a moment

New This Week:
 WFBO WOCL

Already On:

WXRK	KROQ	Q101	89X	99X
WMMR	WCCC	WRIF	WXRC	WXTB
LIVE 105	WPLY	WHFS	DC101	KNDD
WKSJ	WIYY	KUFO	KOMP	KLBJ
KTBS	WROX	WLRS	KROX	KDGE
KPNT	WGRD	WEND	WHRL	KXRC
KWOD	WPLA	KNRK	CFNY	WEGR
KQRC	WLUM	WMFS	WRAT	WRZX
WMRQ	WXDX	KEDJ	WEQX	WEDG
KKND	WLIR	WBRU	WZPC	WFNX

And Many More!

#1 Phones At WHFS!
 #1 Phones At WAVF!
 #1 Phones At WIYY!
 #1 Phones At KDGE!
 #1 Phones At KQRX!

Top 5 Phones:
 WMFS DC101 WARQ WEND WFSM
 WXNR KXRC KKND KFTE KRAD

BDS Modern Rock: 6-5*
 BDS Active Rock: 31-28*
 BDS Heritage Rock: 27-23*
 BDS Mainstream Rock: 32-29*

Live event of the week in London, and perhaps the year, was **Madonna's** short appearance at Brixton Academy on Tuesday night, Webcast by MSN, who had a reported some nine million hits to their site during the show. Her six-song, 30-minute set was seen by a live audience of some 3,000, amid stories of tickets being sold via the Internet for £1,000. A star-packed crowd included Mick Jagger, Kylie Minogue, Mel C, Natalie Imbruglia and Madonna's fiancé, Guy Richie. Intended as a thank you to fans and a warm-up for her tour next year, it was Madonna's first U.K. live appearance in seven years.

U2 have decided on two different singles in the U.K. and U.S. to follow up "Beautiful Day." The U.K. choice is "Stuck In A Moment You Can't Get Out Of," for which the band are about to shoot a video in Los Angeles with Kevin Godley. The track went to radio in Britain and internationally on Monday (27) and will be commercially released in the new year. The U.S. selection, also from the album, **All**

That You Can't Leave Behind, is "Walk On," for which they've just made a video with Swedish director **Jonas Akerlund** in Rio de Janeiro. The track is dedicated to Burma's pro-democracy leader **Aung San Suu Kyi**.

Semisonic have named "Chemistry" as the first single from their upcoming follow-up to the Feeling Strangely Fine album, with a U.K. release set for February 19, followed by the album, **All About Chemistry**, on March 5. The band wrote all the tracks on the new set themselves with the exception of "One True Love," on which frontman **Dan Wilson** collaborated with **Carole King**.

Apollo Four Forty release their theme to **Charlie's Angels** as a U.K. single this week. It follows their similar update of the **Lost In Space** theme and includes remixes by **Gigolo**. On December 11, the **Beautiful South** release the double-sided "Just Checkin'" and "The River" from their **Painting It Red** album, with a U.K. arena tour set to start on the 8th in Glasgow.

The 1990 two-CD set **Bringing It All Back Home**, charting the influence of Irish music through the centuries, is re-released by **Hummingbird** via **Pinnacle** in the U.K. on December 11. Remastered and re-edited, it now contains two new tracks in a total of 36, with featured artists including **Elvis Costello**, **Emmylou Harris**, **Hothouse Flowers**, **Richard Thompson** and the **Everly Brothers**. A DVD and VHS video will be simultaneously released with 70 minutes of live performances, interviews with **Bono**, the **Waterboys** and others, and unreleased footage.

Virgin has confirmed that **Mike Oldfield's** **Tubular Bells**, the label's first ever release in 1973, will appropriately be its first **Super Audio Compact Disc (SACD)** next February. It will be the first multi-channel SACD produced by a major label from an original multi-track master, and original engineer and co-producer **Simon Heyworth** says the new version will allow fans to "hear the album as [Mike] intended it to be."

For the first time in 17 years, the U.K. and U.S. shared the same

No.1 single and album last weekend, after **Destiny's Child** raced to the top of the British bestsellers with "Independent Women Part 1" and the **Beatles' 1** held its place at the summit of the album survey. The last time there was such transatlantic parity was in March 1983 when **Michael Jackson** was entirely responsible, via the "Billie Jean" single and **Thriller** album. "Independent Women Part 1" sold 109,000 copies in the U.K. to depose **LeAnn Rimes' "Can't Fight The Moonlight,"** with **Craig David's "Walking Away"** in at three, "Operation Blade" by **Public Domain** at five and **Ronan Keating's "The Way You Make Me Feel"** at six. Finnish hitmakers **Bomfunk MCs** entered at 11 with "Up Rocking Beats," **True Party** at 13 with "Whazzup" and **Paul Van Dyk** with "We Are Alive" at 15. The **Beatles' compilation** sold 253,500 copies for a two-week total of 573,000, with **Enya's A Day Without Rain** the only **Top Ten** debutant of the week at six.

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

music news continued

continued from page 21

album. This kept getting back to him and the more he got annoyed about it the more I would say it. For the record, I'm not doing a solo album, I never intended to do a solo album, it's just all for the benefit of family relations." His ruse seems to have worked, as heated backstage arguments are said to be one of the factors that led to Noel leaving the tour last year. Now that the brothers Gallagher have reconciled (for the time being), Oasis is planning a new studio album to coincide with a co-headlining summer tour with the **Black Crowes**.

The **Billboard Music Awards** are taking place on Tuesday (5), and it looks like **Santana** could continue his amazing streak of good luck that he's had since the release of **Supernatural** two years ago. Santana is up for six awards, including Artists of the Year, Albums Artist of the Year, Hot 100 Singles Artist of the Year, and Album of the Year. As far as rookies go, **3 Doors Down** were nominated four times. The nominees for Rock Artist of the Year include **Creed**, **Metallica**, **3 Doors Down** and **Godsmack**. Rock Track of the Year nominees are **3 Doors Down**

"**Kryptonite**," **Creed "Higher,"** and **Metallica's "No Leaf Clover"** and "I Disappear." Modern Rock Track of the Year nominees are "Kryptonite," **Incubus' "Pardon Me,"** **Papa Roach "Last Resort"** and **Red Hot Chili Peppers "Otherside."**

Garbage are still at work on their third studio album. A posting by **Shirley Manson** on the group's Web site (garbage.com) explains that while the group is still recording, they've started rough mixes of 16 songs. Some song titles include "Pay You Back," "So Like A Rose," and "Don't Care." The

album will be released next year.

Fans of **Kid Rock** wishing to pay their respects to sidekick **Joe C.**, who died several weeks ago, are invited to make donations in his name (which is actually **Joseph Calleja**), to the **Ronald McDonald House**, 3911 Beaubien Blvd., Detroit, MI 48201.

Are the **Foo Fighters** squaring off against **Bon Jovi**? A posting on the Foos' e-mail newsletter urges fans to get out the vote. "OK, so what is with Bon Jovi ahead of Foo Fighters in these **My VH1 Music Awards??**," the posting

rock report

Last December,

the music world almost lost one of its most important figures, ex-Beatle George Harrison, in a near fatal stabbing incident at his English castle, Friar Park. His assailant, Michael Abram, has since been deemed insane and committed to a mental ward. Yet the nightmare continues for Harrison. Harrison and his family have issued a flurry of statements deriding current British law which does not provide information to victims about the pending release of their assailants from prison. British Home Secretary, Jack Straw, also sides with the Harrisons and has been working on enacting a new law that would protect victims rights by contacting them prior to the release from prison of any assailant.

The Story Of Blink 182 (Omnibus Press) chronicles the rapid fire rise of the Modern Rockers to the top of the record charts. Written by Simon Moore, the book examines how these young upstarts

achieved enormous worldwide acclaim.

Blending a raging Punk Rock feel with blasts of Modern Rock energy on such tracks as "All The Small Things" and "Adam's Song," Blink 182 — Mark Hoppus, Tom DeLonge and Travis Barker — have a bright future. The book traces their early days, steadily building a local following in Southern California, the recording of indie albums, *Buddha*, and *Cheshire Cat* to their breakthrough with 1997's *Dude Ranch*. Packed with color photos and interviews, *The Story Of Blink 182* is an effortless read.

Fresh from being profiled on a recent VH1 *Behind The Music* special, Creed are the subject of a new DVD, *Riding The Edge—Unauthorized* (Music Video Distributors/\$19.95). The 48-minute documentary traces the band's meteoric rise from local sensations in Tallahassee, Florida to international acclaim, with sales of over four million records

and counting. Revelatory interviews with the group along with never-before-seen footage grace the documentary, expertly chronicling the group's fateful first meeting at Florida State University to headlining arenas including a landmark appearance at *Woodstock '99*. And for all you hardcore Creed buffs, the DVD tests your knowledge of Scott Stapp and the boys with a bonus trivia game.

With such mega artists as Bruce Springsteen, Courtney Love and Tom Petty praising the group, '70s Power Pop titans, Raspberries, best known for the hits "Go All The Way" (recently featured in the film, *Almost Famous*), "I Wanna Be With You," "Tonight," "Let's Pretend," and "Overnight Sensation," have reunited to record a terrific new six-song EP. *Refreshed* (Legendstar Records) is the sparkling result, the seminal Power Pop troupe's first new music in twenty-five years. Featuring the participation of

three of the band members, Wally Bryson, David Smalley and Scott Mccarl, *Refreshed* is a joyous testament to the timeless power of a well-constructed Pop song. Happily ignoring the onset of age, trends and fashion, Raspberries deliver just what you expect, time-capsule perfect, pure Pop tunes guaranteed to keep your foot tappin' and put a smile on your face and keep it there. Standouts include the elegiac ballad, "When Is Your Dream?," the smooth and silky C&W tinged confection, "Someone Like You" (a potential future hit for the Eagles) and the effervescent pure Pop bounce of "Would You Say Yes Again?." Pop this baby on and prepare yourself for multiple eargasms. For further info, dial up www.raspberries.net. The CD can be ordered for \$13 (check or MO) // Raspberries, Box 41553, Mesa, AZ 85274.

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

music news continued

reads. "Bon Jovi are ahead in the polls?!?! No way! We need to make the Foos proud. That means we need to pull together here and get Foo fans around the world to unite and vote!" While the awards still hadn't taken place at press time, we're assuming that there's no real beef between the two bands, but we'll see what happens at the awards. The Foos were up for two awards, "Video of the Year" and "Pushing the Envelope."

Massive Attack will be collaborating with Blur singer Damon Albarn to write material from Reggae singer Horace Andy, according to NME. Massive

Attack member Robert '3-D' Del Naja talked about the song on the band's Web site (massiveattack.com), saying that the song "might be a bit more blues-ey that straight Reggae. Damon's always had a big history of Reggae music; he's got a big collection and is obviously really into his Soul as well. And Horace has got one of those few really classical, beautiful voices and so he's a hero to a lot of us. When I mentioned the idea to Damon, he was really chuffed to be writing for Horace."

Following the release of Electric Light Orchestra's first box set, *Flashback*, comes word that the group will release their first

album in 15 years on Epic. Group mastermind Jeff Lynne will unveil the band's new album, *Zoom* in April. Contributors to the album include George Harrison and Ringo Starr. The 13-track album was recorded over the course of the last two and a half years. The track listing for *Zoom* is as follows: "Alright," "Moment In Paradise," "State Of Mind," "Just For Love," "Stranger on a Quiet Street," "In My Own Time," "Easy Money," "Really Doesn't Matter At All," "Ordinary Dream," "A Long Time Gone," "Melting In the Sun," "All She Wanted," "Lonesome Lullaby." P.O.D. will be doing a live chat with Yahoo.com on Tuesday (5).

The band just got off the road in support of their platinum album, *The Fundamental Elements Of Southtown*. Their current single, "School Of Hard Knocks," is the lead single from the *Little Nicky* soundtrack. The chat will take place at 6:30pm (EST) at chat.yahoo.com.

Poison singer Bret Michaels will be singing the national anthem this Sunday (3), at the Pittsburgh Steelers game. And while we're on the subject of '80s Metal, it appears that former Helmet singer/guitarist will be part of a Ronnie James Dio tribute band at a December 13 show at Don Hill's

continued on page 24

daily
insider

rockreport

NOTES AROUND THE WORLD

Santana's *Supernatural* is the #20 CD in The Netherlands... Moby's *Play* is the #18 CD in Canada... "Rock DJ" by Robbie Williams is the #6 single in Australia.

BIRTHDAYS THIS WEEK

Mickey Thomas	12/3/49	51
Steve Forbert	12/3/54	46
Don Barnes		
(38 Special)	12/3/52	48
Southside Johnny	12/4/48	52
Dennis Wilson	12/4/44	—
Johnny Rzeznik		
(Goo Goo Dolls)	12/5/65	35
Jim Messina	12/5/47	53
John Cale	12/5/40	60
Little Richard	12/5/35	65
Mike Smith		
(Dave Clarke Five)	12/5/43	57
Tom Waits	12/7/49	51
Jim Morrison	12/8/43	—
Rick Danko	12/9/43	—

HISTORY THIS WEEK

- 12/4/80 Led Zeppelin disband.
- 12/4/93 Frank Zappa's family announces that he has left on his last tour when he dies of prostate cancer at age 52.
- 12/5/68 Graham Nash quits The Hollies.
- 12/6/65 The Rolling Stones record "19th Nervous Breakdown."
- 12/7/74 "You're No Good" by Linda Ronstadt is released.
- 12/8/80 John Lennon is assassinated outside of New York's Dakota building.
- 12/9/67 Cream's *Disreali Gears* enters the U.S. album charts.
- 12/10/67 Legendary soul singer, Otis Redding, is tragically killed in a plane crash.
- 12/11/64 Soul sensation Sam Cooke is shot to death at a L.A. motel.

MCY Calls Ozzfest Suit "Without Merit"

MCY.com executives claim the lawsuit filed against the company last week by *Ozzfest* organizers is completely without merit. The suit alleges that MCY was originally granted permission to film the final concert of the tour for a Web cast, then made a deal for a pay-per-view telecast. Ozzy Osbourne, Pantera, Godsmack and the other artists on the tour claim the quality of the telecast was poor and that they weren't compensated. But last Monday (27) an MCY statement said, "Osbourne management was compensated for both the Web cast and TV pay-per-view rights and will share in proceeds generated by the pay-per-view." The company also said the producer of the TV broadcast was chosen by Osbourne management, which approved and authorized all footage used. MCY is currently evaluating legal remedies.

Guest Vocalists For Go-Go's At Benefit

Matthew Sweet, Tenacious D's Jack Black, who sang "We Got The Beat," and Anna Waronker took turns filling in for Belinda Carlisle when the Go-Go's played a benefit in Los Angeles last Sunday (26). The nine-hour show at the Knitting Factory, which also featured Beck, Exene Cervenka, Victoria Williams and more than 20 other artists, was a benefit for Petra Haden. The violinist, a member of the defunct group That Dog With Waronker, was severely injured when she was hit by a car in August and is still on crutches. She has collaborated with most of the performers on the bill. Her father, jazz bassist Charlie Haden also performed, as did her brother Josh, who fronts the band Spain. Haden made an appearance onstage to thank everyone for coming and promised to buy health insurance.

PJ Harvey

PJ Harvey kicks off her nine-city North American tour in Toronto today, Friday (1). It will take her to Detroit, Minneapolis, Chicago, Philadelphia, Boston, New York and Washington D.C. Before ending in Atlanta on December 14. Harvey recently played surprise shows in New York and Los Angeles.

Goo Goo Dolls

The Goo Goo Dolls were "dizzying up the Vivid girl" Wednesday night (29) at the El Rey Theater in Los Angeles where they played a party for Vivid Hot Networks, a leader in adult entertainment. Along with "Vivid Girls" joining in the fun, Ozomatli were also on the bill.

Jagger Filming New Movie In L.A.

Mick Jagger has been filming a new movie in Los Angeles with Julianna Margulies, Andy Garcia, Jason Robards, Julia Ormond and Michael Des Barres. *The Man From Elysian Fields* is a drama in which Garcia plays a novelist whose failure to pay his bills strains his relationship with his wife, Margulies. That leads him to work at a male escort service run by Jagger, where he becomes involved with a wealthy woman whose husband is a successful writer. The indie film is being directed by George Hickenlooper. He wrote and directed the 1999 film, *The Big Brass Ring*, starring William Hurt, Nigel Hawthorne and Miranda Richardson, about a presidential candidate haunted by his past.

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

music news continued

continued from page 23
in New York City.

Hey hey, they're still the Monkees. The '60s group is reforming again for a United States tour next year. There haven't been any dates confirmed yet, but three Monkees, Davy Jones, Micky Dolenz and Peter Tork have committed to a tour in

March. There's no word on whether Michael Nesmith will be involved. The 15-city *Monkee Mania Returns* tour will be the first time the band's toured since 1996. After splitting up in 1969, the Monkees played reunion tours in 1986 and 1996.

B.B King and producer Phil Ramone are among those selected

as Heroes Award recipients on behalf of the New York Recording Academy. They'll officially be named at a VIP dinner gala held in New York on Tuesday (5).

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

EAST

WE NEED A MID-DAY JOCK ASAP! Our current mid-dayer is heading to Chicago! Can you be in Hartford for Christmas? Must be relatable to the 18 - 34 audience. Must be able to impress the crap out of our clients and our listeners at appearances (if you sit at the back table and drink at bar nights... don't bother!). Prophet knowledge a plus. Get me your stuff NOW: WMRQ, c/o Todd Thomas, 10 Columbus Blvd, Hartford, CT 06106. No calls. E-mails ok -toddthomas@amfm.com. Females encouraged. EOE"

WPLY (Y100)/PHILADELPHIA has a rare, full-time opening for a 7pm - midnight air personality. If you aspire to work in a Top 5 market, then this is your chance. Interested persons must be creative and have great ideas on what it takes to put together a winning radio program that draws the interest of those who live the Alternative lifestyle. Good phone skills are a must. Send a dynamic T&R immediately to Jim McGuinn, WPLY, 1003 Baltimore Pike, Media, PA 19063.

AAA ENTERTAINMENT is looking to staff up our four-station cluster serving the Hamptons & North Fork on Eastern Long Island. This is a great place to start, or move up. Formats: Hot AC/Adult CHR, Progressive Rock, Lite/Main-stream AC, and a 4th to be determined. Small market salaries to start-but BIG plans for the future. Get your T&R to: Steve Ardolina P.O. Box 7162 249 Montauk Highway, Amagansett, NY 11930.

PART TIME Tuesdays 10a - 9p. Music publication seeks candidate for clerical duties. Knowledge of current music helpful. Send resume or letter: FMQB, Executive Mews, F-36, 1930 E. Marlton Pike, Cherry Hill, NJ 08003; Fax: 856-424-6943; or e-mail: fmqb@fmqbmail.com.

SOUTH

WXQR IS IN NEED OF part-time air personalities. Please send T/R to Darrin Arriens at 500 New Bridge Street, Jacksonville, NC, 28540

MIDWEST

WWBN/FLINT SEEKS Bob and Tom local host. Responsibilities include local breaks, contesting and new updates. Minimum requirements: at least two years radio experience, computer knowledge, dependability and the ability to relate to the rock audience lifestyle. Rush tape and resume to: Brian Beddow, Program Director, WWBN-Flint, G-3338 East Bristol Rd, Burton MI 48529 EOE.

CENTRAL ILLINOIS ROCKER, WQLZ is looking for a producer for regionally syndicated, high power, morning show Ray Lytle's Morning Disaster. Must be motivated and a creative mofo able to produce edgy comedy. Must get interviews! Must give creative imaging! Must know your stuff and be able to bring the house! Digital production skills required. All inquiries kept confidential. Also, looking for our next on-air star to fill a full-time opening. Rush your material: tape, resume, ASAP to: WQLZ, P.O. Box 460, Springfield, IL 62705, Attn: Program Director, Females and minorities highly encouraged to apply. EOE/MF

WEST

HOW WOULD YOU LIKE TO WORK with 100 of the greatest radio stations in North America? Paragon Research, a leader in radio and media research and strategic planning, has an immediate opening for a PRO-

JECT MANAGER. Responsibilities will include all phases of quantitative project management, including questionnaire and tab specification and design, sample management, data analysis, report and presentation material construction. Applicant should be proficient in Word, Excel, and PowerPoint, and should be Internet savvy. We are a casual office with good benefits in beautiful Denver. Please send resume and salary requirements to: mhenderson@paragon-research.com or fax to 303 922-1589.

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

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

STATION REPORTING DEADLINES:

fmqb's final issue of the year will be a Special Year-End Issue, dated December 15. On January 5, we will publish a news and editorial-only issue with no airplay charts. Charts return in the January 12th issue.

The final dates to submit airplay reports to *fmqb* this year:
Rock - Tuesday, December 12
Modern Rock, Progressive, and Metal - Tuesday December 5

We resume accepting playlists from all reporters the week beginning January 8.

In observance of the Christmas and New Year's holidays, our offices will be closed beginning Monday December 18, re-opening on Tuesday, January 2.

FALL 2000 PHASE ONE ARBITRENDS

KANSAS CITY (30)

CALLS	FORMAT	WIN/00	SPR/00	SUM/00	A/S/O
KQRC	Active Rock	6.5	7.2	7.8	7.5
KPRS	Urban	6.4	7.6	7.5	7.5
KMXV	CHR	7.2	6.9	6.0	5.7
KYY5	Rock 25-54	5.1	4.2	4.1	4.1
KCFX	Cl. Rock	4.7	4.2	4.1	4.0
KSRC	AC	3.8	3.2	4.3	3.7
KCHZ	CHR	4.2	3.8	3.0	3.4
KNRX	Rhy. Oldies	2.9	3.3	3.6	3.0
KLZR	CHR	.4	.5	.6	.4

MILWAUKEE/RACINE (31)

CALLS	FORMAT	WIN/00	SPR/00	SUM/00	A/S/O
*WXSS	CHR	6.9	7.5	7.1	6.7
WKKV	Urban	6.5	7.0	7.1	6.7
WLZR	Active Rock	5.9	6.4	6.4	6.4
WKLH	Cl. Rock	5.7	6.3	5.8	5.7
WKTJ	Hot AC	5.4	4.8	4.8	5.1
WMYX	Hot AC	5.3	5.3	4.7	4.7
WLTQ	AC	4.2	3.7	4.2	3.9
WLUM	Rock	2.2	2.3	2.6	2.7
WJMR	Rhy. Oldies	2.5	2.8	2.6	2.4

SAN ANTONIO (32)

CALLS	FORMAT	WIN/00	SPR/00	SUM/00	A/S/O
KISS	Active Rock	7.7	7.5	7.8	8.2
KTFM	CHR	9.9	10.1	9.3	8.1
KXXM	CHR	6.7	6.9	7.2	6.4
KZEP	Cl. Rock	5.0	5.5	5.3	5.1
KQXT	AC	4.1	3.4	4.3	3.8
KSMG	AC	4.6	3.9	4.2	3.8
KSJL	Urban AC	1.1	.8	1.2	1.2

SALT LAKE CITY/OGDEN/PROVO (35)

CALLS	FORMAT	WIN/00	SPR/00	SUM/00	A/S/O
KSFI	AC	6.9	6.9	5.8	6.5
KXRK	Mod. Rock	4.5	4.6	6.4	6.3
KZHT	CHR	5.7	5.1	5.4	4.9
KRSP	'70s	3.9	4.3	4.8	4.4
KQMB	Hot AC	4.0	3.4	4.3	4.1

KBER	Active Rock	3.9	4.8	3.9	4.1
KURR	Cl. Rock	4.2	3.2	3.2	3.3
KUUU/TCE	Rhy. CHR	3.4	3.8	3.7	3.2
KBEE	AC	3.7	3.0	3.2	3.2
KISN	ACHR	4.1	3.1	3.0	3.0
KENZ	Mod. Rock/Prog.	2.9	3.1	2.9	2.9
KCPX	Soft Rock	2.1	2.7	2.4	1.9

NORFOLK/VIRGINIA BEACH/NWPT. NEWS (36)

CALLS	FORMAT	WIN/00	SPR/00	SUM/00	A/S/O
WOWI	Urban	12.2	11.6	13.1	12.6
WNVZ	CHR	7.6	6.5	7.1	7.2
WWDE	AC	7.6	6.9	6.8	6.8
WNOR	Active Rock	6.3	6.3	6.1	6.0
WWSO	AC	7.0	4.9	5.2	4.7
WAFX	Classic Hits	5.1	5.8	4.6	4.4
WPTE	Hot AC	3.8	4.4	4.3	4.0
WROX	Mod. Rock	2.8	3.4	2.5	2.6
WKOC	Progressive	2.2	2.4	2.9	2.2

INDIANAPOLIS (38)

CALLS	FORMAT	WIN/00	SPR/00	SUM/00	A/S/O
WFBQ	Mainstream Rock	7.4	8.9	8.7	9.5
WTLC	Urban	5.8	6.3	5.9	6.0
WTPI	AC	6.5	6.3	6.2	5.2
WENS	Hot AC	5.2	5.0	5.0	5.1
WHHH	CHR	4.8	5.1	4.7	5.0
WRZX	Mod. Rock	5.1	4.8	4.6	4.9
*WNOU-F	CHR	2.4	3.2	4.2	4.7
WZPL	CHR	6.5	5.8	4.5	4.3
WTTS	Progressive	1.6	2.4	2.5	3.0

*WNOU-FM changed from WNAP, Classic Rock, during or prior to Spring 2000

LAS VEGAS (40)

CALLS	FORMAT	WIN/00	SPR/00	SUM/00	A/S/O
KSNE	AC	7.1	7.5	6.4	6.4
KLUC	CHR	6.8	7.4	7.0	6.3
KXTE	Mod. Rock	5.6	5.4	5.6	6.0
KMXB	Mod. AC	5.8	5.3	5.5	5.7
KOMP	Mainstream Rock	4.4	5.0	4.5	4.4
KISF	Cl. Soul/R&B.	5.7	4.4	3.7	4.3
KFMS	CHR	4.5	3.6	4.1	3.8

KMZQ	AC	2.9	3.1	3.6	3.7
KSTJ	Hot AC	1.7	1.6	2.8	3.4
KKLZ	Cl. Rock	3.7	3.2	3.4	2.8

NEW ORLEANS (41)

CALLS	FORMAT	WIN/00	SPR/00	SUM/00	A/S/O
WQUE	Urban	12.7	14.1	14.5	14.4
WYLD-F	Urb AC	9.2	8.7	8.7	8.1
WLMG	AC	7.2	5.9	5.2	5.5
WKZN	AC	4.1	3.6	4.6	4.8
WEZB	CHR	4.2	4.9	5.0	4.7
KKND	Mod. Rock	4.0	3.7	4.4	4.6
WRNO	Cl. Rock	4.2	3.8	3.2	3.8
WCKW-F	Cl. Rock	1.9	2.0	2.9	3.1
KUMX	CHR	4.0	3.2	3.0	2.7

RALEIGH/DURHAM (48)

CALLS	FORMAT	WIN/00	SPR/00	SUM/00	A/S/O
WDCG	CHR	7.4	7.8	6.1	6.3
WRAL	Hot AC	5.6	6.8	5.4	5.6
WRSN-F	AC	5.5	5.4	4.9	5.1
WBBB	Rock	3.6	4.3	4.7	4.9
WRDU-F	Mainstream Rock	4.3	5.2	4.1	4.9

AUSTIN (49)

CALLS	FORMAT	WIN/00	SPR/00	SUM/00	A/S/O
KQBT	CHR	6.1	7.8	6.2	6.7
KHFI	CHR	3.5	4.7	5.6	5.8
KKMJ	Gold AC	5.3	4.5	5.1	5.7
KAMX	Mod. AC	4.4	5.9	5.4	5.2
KROX	Mod. Rock	5.0	4.7	4.4	4.3
KLBJ	Active Rock	4.1	3.7	3.6	4.3
KGSR	Progressive	4.9	3.8	4.1	3.9
KPEZ	Cl. Rock	2.2	3.3	2.9	3.2

JACKSONVILLE (51)

CALLS	FORMAT	WIN/00	SPR/00	SUM/00	A/S/O
WAPE	CHR	9.6	8.1	7.7	7.7
WJBT	Rhy. CHR	7.7	7.3	7.1	7.7
WFYV	Mainstream Rock	8.7	7.8	7.8	7.5
WPLA	Mod. Rock	5.6	4.4	5.9	6.1
WFKS	CHR	2.3	3.5	3.6	3.0

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ROCHESTER (52)

CALLS	FORMAT	WIN/00	SPR/00	SUM/00	A/S/O
WCMF	Mainstream Rock	6.6	6.5	5.6	6.3
WRMM	AC	6.3	7.1	6.3	6.2
WPXY	CHR	5.6	6.0	6.1	5.6
WVOR	AC	5.6	5.5	4.6	4.8
WNVE	Active Rock	4.4	3.8	4.4	4.5
WZNE	Mod. AC	3.2	3.6	4.3	4.0
WLCL	CHR	1.2	1.1	1.1	1.1

LOUISVILLE (53)

CALLS	FORMAT	WIN/00	SPR/00	SUM/00	A/S/O
WDJX	CHR	9.8	8.9	8.3	7.8
WTFX	Active Rock	4.9	4.8	5.4	5.4
WVEZ	AC	5.3	6.0	5.5	4.9
WGZB	Urban	4.9	4.8	5.3	4.6
WQMF	Mainstream Rock	4.0	4.1	3.9	3.8

BIRMINGHAM (55)

CALLS	FORMAT	WIN/00	SPR/00	SUM/00	A/S/O
WBHJ	Rhy. CHR	8.7	7.6	8.6	8.2
WZRR	Cl. Rock	3.7	4.8	4.8	5.8
WRAX	Mod. Rock	6.3	4.6	6.0	5.6
WQEN	CHR	5.6	5.7	5.1	5.1
WMJJ	AC	4.7	5.0	5.3	4.4
WRLL	Active Rock	3.0	3.7	2.6	2.7

DAYTON (56)

CALLS	FORMAT	WIN/00	SPR/00	SUM/00	A/S/O
WMMX	AC	8.8	9.9	10.3	9.5
WLQT	AC	8.0	6.8	7.1	6.4
WTUE	Rock 25-54	6.0	7.4	5.2	6.2
WING	Cl. Rock	4.4	4.5	4.6	5.3
WGZT	CHR	4.1	4.6	4.7	4.9
*WDKF	Rhythmic CHR	3.7	3.8	3.9	3.5
WXEG	Mod. Rock	3.5	3.3	3.5	3.2

*WDKF changed from WBTT during or prior to Summer 2000.

RICHMOND (57)

CALLS	FORMAT	WIN/00	SPR/00	SUM/00	A/S/O
WCDX	Urban	10.5	9.9	12.8	11.1
WTVR	AC	10.7	9.2	9.4	9.1
WRVQ	CHR	7.7	6.3	5.9	6.5
WMXB	AC	4.8	4.1	5.1	5.3
WPLZ	Urban	4.5	4.2	4.2	4.3
WRXL	Mainstream Rock	3.6	5.1	4.1	3.7
WDYL	Mod. Rock	2.7	2.5	2.4	2.1

ALBANY/SCHENECTADY/TROY (59)

CALLS	FORMAT	WIN/00	SPR/00	SUM/00	A/S/O
WYJB	AC	7.7	9.1	8.5	8.5
WPYX	Mainstream Rock	5.6	7.6	6.1	6.9
WFLY	CHR	7.7	6.7	6.5	6.5
WRVE	'70s	4.5	4.9	5.3	6.2
WQBK/J	Active Rock	5.1	5.2	5.4	5.5
WHRL	Mod. Rock	3.2	2.9	3.4	3.4
WAJZ	Rhy. CHR	3.4	3.2	2.6	2.6
*WKKF-F	CHR	2.3	1.9	2.1	1.9
WEQX	Mod. Rock	1.9	2.4	1.6	1.6
WKLI	AC	2.0	1.5	1.5	1.6

*WFFR-FM changed from WXCR-FM during or prior to Summer 2000.

HONOLULU (60)

CALLS	FORMAT	WIN/00	SPR/00	SUM/00	A/S/O
KSSK	AC	8.0	9.2	8.4	8.6
KRTR	AC	5.6	6.1	7.6	6.2
KXME	CHR	5.9	6.5	5.8	5.7
KIKI	CHR	4.5	4.4	5.3	5.6
KPOI	Mod. Rock	3.7	4.4	4.0	4.0
KQMQ	CHR	3.3	2.9	2.5	2.4

TULSA (62)

CALLS	FORMAT	WIN/00	SPR/00	SUM/00	A/S/O
KMOD	Mainstream Rock	6.1	7.6	6.0	6.8
KHTT	CHR	6.7	5.5	5.1	5.3
KRAV	AC	5.2	4.6	4.7	5.3
KBEZ	AC	6.3	5.8	4.8	4.9
KMYZ	Mod. Rock	4.8	3.5	4.5	3.7
KRTQ	Active Rock	2.5	3.4	3.1	2.9
KIZS	CHR	3.0	4.4	2.3	2.7

FRESNO (65)

CALLS	FORMAT	WIN/00	SPR/00	SUM/00	A/S/O
KBOS	CHR	6.9	5.9	6.1	5.3
KRZR	Active Rock	4.0	6.0	5.0	5.4
KJFX	Cl. Rock	2.9	4.6	3.9	3.1
KFRR	Mod. Rock	3.3	3.3	3.3	3.0
KALZ	Hot AC	4.3	3.2	3.0	3.0
KKPW	CHR	1.4	1.2	1.7	1.7

HARRISBURG/LEBANON/CARLISLE (77)

CALLS	FORMAT	WIN/00	SPR/00	SUM/00	A/S/O
WNNK	CHR	11.2	11.0	11.8	11.5
WRVV	Rock AC	6.5	7.3	8.2	7.2

WTPA	Cl. Rock	6.1	5.9	7.2	6.1
WQXA	Active Rock	5.3	5.4	5.8	5.8
WLAN	CHR	3.1	3.0	2.9	2.7

MOBILE (88)

CALLS	FORMAT	WIN/00	SPR/00	SUM/00	A/S/O
WBLX	Urban	11.4	11.5	12.7	13.7
WDLT	Urban AC	8.4	10.0	9.2	11.0
WABB	CHR	7.8	10.6	8.5	8.5
WTKX	Active Rock	5.5	5.9	6.3	5.1
WMXC	AC	3.7	4.2	4.2	4.0
WRKH	Cl. Rock	3.0	4.4	4.9	3.6
WYOK	Hot AC	2.4	2.4	1.7	2.1
WZEW	Progressive	2.1	2.3	1.9	1.8
WMEZ	AC	2.1	2.1	1.9	1.5
*WJLQ	'70s	1.9	2.0	1.6	1.0

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

YORK (103)

CALLS	FORMAT	WIN/00	SPR/00	SUM/00	A/S/O
WARM	AC	7.3	9.0	8.1	8.6
WQXA	Active Rock	7.0	7.0	7.2	7.0
WYCR	CHR	7.0	8.6	5.8	6.2
WTPA	Cl. Rock	4.4	5.2	4.5	4.1
WRVV	AC	2.8	3.0	3.1	3.0

www.fmqb.com
has more
Fall 2000
Phase One
Arbitrend
details!

ACTIVE ROCK 18-34

the insidetrack

KIOZ/San Diego is raising money for Toys for Tots with an *Axes for X-Mas - Pay for Play Weekend*, December 15-17. In addition to the anything-goes-for-a-buck Pay for Play standard, over 30 guitars autographed by the likes of Rage Against the Machine, Metallica, AC/DC, Godsmack, Limp Bizkit, Megadeth, Incubus, Foo Fighters, and the bands that played *Ozzfest* - including Ozzy - will be auctioned off to raise money to buy some less fortunate kids some much needed toys. Rock 103.5 is also planning concerts over the weekend with Type O Negative (16th) and UPO (17th)... **KEGL/Dallas** has gone techno... well kinda. It's the *Twelve Digital Days of Christmas*, featuring a boatload of whiz kid gifts. Beginning December 4, Eagle listeners can sing along as the station gives away Nokia 8620 digital phones, Palm Vx Pilots, Olympus digital cameras, a Sony seven piece home theatre system, Sony DVD/CD players, Sony digital 8 camcorders, Philips dual deck CD recorder and players, RCA Direct TV digital satellite systems, HP notebook laptop computers, IMAC computers, Sony Playstation 2's, and a 52 inch HDTV... **WJRR/Orlando** is offering members of "Club 101" - the station's e-mail club - a chance to win the ultimate fantasy. Starting this past Monday (11/27), JRR's morning show, Mark and The Cable Guy, announced a "Club 101" member who has 10 minutes and 11 seconds to call in and become a Fantasy Friday winner. A total of four winners are being whisked around town with the morning show to fulfill their fantasies, including shopping sprees, attending and participating in selected events, and many other surprises that can not be purchased... **KUFO/Portland** has announced the date for their second annual *Rock-A-Thon for Kids* on-air auction. It will be held December 8-10, starting immediately after the *Howard Stern Show*. Listeners pledge money to hear requests with all the money raised benefiting the Parry Center for Children. Last year over \$44,000 was raised. The on-air auction is in addition to the two benefits concerts KUFO announced last week (*Inside Track* 11/24)... **WBAB/Long Island** collected over 50 tons of food during Roger & JP's Food Drive. "We couldn't keep up with the volume," PD Ted Edwards told the *New York Daily News* (11/28). "We had two tractor trailers and we'd fill one up before the other one got back..." Across the Long Island sound in Connecticut, **WCCC/Hartford** pulled in over 2000 pounds of food with a Thanksgiving Eve concert with Incubus and the Deftones. Everyone who donated 16 cans or more got a chance to meet the bands... **WAPL/Appleton** meanwhile wrapped up their food drive with over 10,000 non-perishable food items. The largest single donation came from Kerry Krutz, who donated 1,603 items and was awarded with a block of ten tickets to an invitation-only Christmas Bash featuring Ted Nugent... **WKZQ/Myrtle Beach** is in the midst of their huge holiday promotion in which the station dares the community to care. WKZQ is collecting non-perishable food items to provide to needy families in their "Dare To Care" promotion. Although the drive had only been going for a week at press time, WKZQ MD Summer reports that initial response has been great... And the mother of all food drives concluded in Miami as WZTA pulled in over 245 tons of food during their marathon... **WWBN/Flint** has announced their holiday concert, *The Binge Before Christmas*, which will be held on December 10 featuring Nickelback and Dust For Life. The station is giving all 5,000 tickets to the event away. Listeners can pick-up tickets by listening to WWBN and calling in when they hear an "invite" to the show. They can also win by looking for the station van at remote events, which will be stocked with tickets.

By Jay Gleason and Bram Teitelman

the rockmonitor 18-34

KBER, Salt Lake City
Tuesday, November 28, 2000
1PM - 9 PM



1 pm

Ozzy Osborne ... "Mama, I'm Coming..."
A Perfect Circle ... "3 Libras"
Def Leppard ... "Rocket"
Stone Temple Pilots ... "Creep"
Van Halen ... "Panama"
Nickelback ... "Leader Of Men"
AC/DC ... "Thunderstruck"
3 Doors Down ... "Loser"
Tom Petty ... "Free Fallin'"

2 pm

Creed ... "What's This Life For"
Quiet Riot ... "Cum On Feel The Noize"
Sammy Hagar ... "Let Sally Drive"
Rush ... "Spirit Of Radio"
Bush ... "Little Things"
Scorpions ... "Don't Stop At The Top"
Led Zeppelin ... "D'Yer Mak'er"
Lit ... "My Own Worst Enemy"
Billy Squier ... "The Stroke"
Fuel ... "Hemorrhage (In My Hands)"
Van Halen ... "Runnin' With The Devil"
Cinderella ... "Shake Me"

3 pm

Buckcherry ... "Lit up"
Motley Crue ... "Same Ol' Situation"
Judas Priest ... "Living After Midnight"
Collective Soul ... "Why (Part 2)"
AC/DC ... "You Shook Me All Night..."
Nazareth ... "Hair Of The Dog"
Pearl Jam ... "Alive"
Ozzy Osbourne ... "Mr. Tinkertrain"
Stone Temple Pilots ... "No Way Out"
Kenny W. Shepherd ... "Blue On Black"

4 pm

Pink Floyd ... "On The Turning Away"
Aerosmith ... "Angel's Eye"
Queensryche ... "Jet City Woman"
Led Zeppelin ... "Whole Lotta Love"
Extreme ... "Get The Funk Out"
Red Hot Chili Peppers ... "Scar Tissue"
Van Halen ... "Why Can't This Be Love"
Ozzy Osbourne ... "Perry Mason"
COC ... "Congratulations Song"

5 pm

Scorpions ... "Holiday"
Golden Earring ... "Twilight Zone"
Ozzy Osbourne ... "Mr. Tinkertrain"
Billy Idol ... "Rebel Yell"
Collective Soul ... "Heavy"
ZZ Top ... "Tush"
AC/DC ... "Satellite Blues"
Cult ... "Wild Flower"
Offspring ... "Original Prankster"

6 pm

Aerosmith ... "The Other Side"
Van Halen ... "Jump"
Creed ... "Are You Ready"
Stone Temple Pilots ... "Interstate Love..."
Scorpions ... "No One Like You"
Ozzy Osbourne ... "I Don't Know"
A Perfect Circle ... "Judith"
Jackyl ... "Down On Me"
3 Doors Down ... "Loser"
Red Hot Chili Peppers ... "Soul To Squeeze"

7 pm

Seven Mary Three ... "Cumbersome"
Living Colour ... "Cult Of Personality"
Disturbed ... "Voices"
Guns N' Roses ... "Sweet Child O' Mine"
Metallica ... "I Disappear"
Alice In Chains ... "I Stay Away"
Fuel ... "Hemorrhage (In My Hands)"
Van Halen ... "(Oh) Pretty Woman"
Tony Iommi ... "Goodbye Lament"
Creed ... "Tom"

8 pm

Pearl Jam ... "Daughter"
AC/DC ... "Who Made Who"
Collective Soul ... "Why (Part 2)"
KISS ... "Lick It Up"
U.P.O. ... "Feel Alive"
Nirvana ... "About A Girl (Unplugged)"
Offspring ... "She's Got Issues"

Monitor provided by Mediabase

TOP 50 AIRPLAY

November 21 - 27, 2000

PUBLIC BREAKOUT

November 21 - 27, 2000

LW	TW	Artist	Track	Label	TW	LW
1	1	U2	"Beautiful"	(Interscope)	684	715
2	2	WALLFLOWERS	"Sleepwalk"	(Interscope)	660	687
3	3	MARK KNOPFLER	"What"	(Warner Bros.)	608	624
4	4	SHAWN MULLINS	"Everywhere"	(Columbia/CRG)	556	520
6	5	DANDY WARHOLS	"Bohemian"	(Capitol)	426	405
10	6	FIVE FOR FIGHTING	"Easy"	(AWARE/Columbia)	417	430
9	7	JOHN HIATT	"Before"	(Vanguard)	359	377
8	8	STING	"After"	(A&M)	344	391
10	9	PAUL SIMON	"Old"	(Warner Bros.)	326	359
7	10	BARENAKED LADIES	"Pinch"	(Reprise)	321	387
11	11	DAVID GRAY	"Babylon"	(ATO/RCA)	292	355
13	12	INDIGENOUS	"Rest"	(Pachyderm)	277	278
14	13	KEB' MO'	"Come"	(OKeh/Sony/550 Music)	265	278
12	14	JOAN OSBORNE	"Safety"	(Interscope)	261	351
15	15	PAT MCGEE BAND	"Rebecca"	(Giant/Warner Bros.)	256	265
22	16	TRACY CHAPMAN	"OK"	(Elektra/EEG)	238	179
19	17	JOSH JOPLIN GROUP	"Camera"	(Artemis)	232	200
17	18	DAVID GRAY	"Please"	(ATO/RCA)	229	228
18	19	JOE JACKSON	"Stranger"	(Manticore/Sony Cl.)	225	194
16	20	MATCHBOX TWENTY	"If"	(Lava/AG)	218	242
21	21	LENNY KRAVITZ	"Again"	(Virgin)	209	189
20	22	CLAPTON/KING	"Wanna"	(Duck/Reprise)	204	193
23	23	RADIOHEAD	"Optimistic"	(Capitol)	189	175
26	24	MARTIN SEXTON	"Hallelujah"	(Atlantic/AG)	186	171
24	25	BOB WEIR/RATDOG	"Odessa"	(Grateful Dead/Arista)	185	172
27	26	SARAH HARMER	"Basement"	(Zoë/Rounder)	169	165
31	27	DIDO	"Thank"	(Arista)	168	144
28	28	CREED	"With"	(Wind-up)	162	164
29	29	BRUCE HORNSBY	"Sunflower"	(RCA)	145	159
40	30	MOBY/G. STEFANI	"Southside"	(V2)	145	119
32	31	STONE TEMPLE...	"Sour"	(Atlantic/AG)	139	144
34	32	MATCHBOX TWENTY	"Crutch"	(Lava/AG)	133	140
35	33	RICKIE LEE JONES	"Showbiz"	(Artemis)	133	137
37	34	EMMYLOU HARRIS	"Wanna"	(Nonesuch)	132	124
D	35	ENYA	"Only"	(Reprise)	127	75
25	36	COUNTING CROWS	"All"	(DGC)	124	171
38	37	COLLECTIVE SOUL	"Why"	(Atlantic/AG)	121	123
41	38	KENNY W. SHEPHERD	"Where"	(Giant/Reprise)	118	118
30	39	PAUL PENA	"Gonna"	(Hybrid)	118	132
36	40	DEXTER FREEBISH	"Leaving"	(Capitol)	115	132
33	41	FOO FIGHTERS	"Next"	(Roswell/RCA)	110	143
47	42	PRIMITIVE RADIO...	"Fading"	(W.A.R.?)	110	98
48	43	SONNY LANDRETH	"This"	(Sugar Hill)	110	104
D	44	NORTH MISSISSIPPI	"Drop"	(Tone-Cool/IDJMG)	109	61
50	45	VERTICAL HORIZON	"God"	(RCA)	107	102
D	46	COLDPLAY	"Yellow"	(Nettwerk)	106	63
39	47	R.L. BURNSIDE	"Bad"	(Fat Possum/Epitaph)	105	121
49	48	TOM HAMBRIDGE	"Opposites"	(Artemis)	99	102
D	49	SHEMEKIA COPELAND	"2AM"	(Alligator)	97	100
D	50	WILLIE NELSON	"Kansas"	(Island/IDJMG)	97	96

LW	TW	Artist & Title	Label/TW	TW	LW	Move
3	1	MARK KNOPFLER <i>Sailing To Philadelphia</i>	(Warner Bros.)	152	138	14
1	2	EMMYLOU HARRIS <i>Red Dirt Girl</i>	(Nonesuch)	146	142	4
5	3	PAUL SIMON <i>You're The One</i>	(Warner Bros.)	135	135	0
4	4	KEB' MO' <i>The Door</i>	(OKeh/Sony/550 Music)	131	137	-6
2	5	JOHN HIATT <i>Crossing Muddy Waters</i>	(Vanguard)	127	138	-11
10	6	MARTIN SEXTON <i>Wonder Bar</i>	(Atlantic/AG)	111	95	16
11	7	SARAH HARMER <i>You Were There</i>	(Zoë/Rounder)	109	92	17
6	8	U2 <i>All That You Can't Leave...</i>	(Interscope)	108	108	0
7	9	R.L. BURNSIDE <i>Wish I Was In Heaven...</i>	(Fat Possum/Epitaph)	99	101	-2
12	10	SONNY LANDRETH <i>Levee Town</i>	(Sugar Hill)	95	92	3
17	11	VARIOUS ARTISTS <i>Badlands: Tribute to...</i>	(Sub Pop)	88	80	8
13	12	RICKIE L. JONES <i>It's Like This</i>	(Artemis)	88	91	-3
9	13	WALLFLOWERS <i>Breach</i>	(Interscope)	88	97	-9
8	14	VAN MORRISON <i>You Win Again</i>	(Pointblank/Virgin)	84	101	-17
16	15	JOAN OSBORNE <i>Righteous Love</i>	(Interscope)	83	86	-3
14	16	JOE JACKSON <i>Night And Day II</i>	(Manticore/Sony Classical)	83	90	-7
15	17	RYAN ADAMS <i>Heartbreaker</i>	(Bloodshot)	80	90	-10
D	18	ENYA <i>A Day Without Rain</i>	(Reprise)	73	45	28
24	19	ERIN MCKEOWN <i>Distillation</i>	(Signature Sounds)	72	65	7
18	20	PAUL PENA <i>New Train</i>	(Hybrid)	72	79	-7
20	21	KASEY CHAMBERS <i>The Captain</i>	(Asylum/Warner Bros.)	69	75	-6
26	22	GOMEZ <i>Abandoned Shopping...</i>	(Virgin)	66	65	1
21	23	WILLIE NELSON <i>Milk Cow Blues</i>	(Island/IDJMG)	66	75	-9
19	24	DAR WILLIAMS <i>Green World</i>	(Razor & Tie)	64	77	-13
25	25	FIVE FOR... <i>America Town</i>	(AWARE/Columbia)	63	65	-2
22	26	BRUCE HORNSBY <i>Here Come The Noisemakers</i>	(Reprise)	62	69	-7
D	27	TEDDY THOMPSON <i>Teddy Thompson</i>	(Virgin)	60	56	4
27	28	S. COPELAND <i>Wicked</i>	(Alligator)	59	65	-6
D	29	SOUTHERN... <i>Liquered Up An Laquered...</i>	(TVT)	59	38	21
23	30	DAVID GRAY <i>White Ladder</i>	(ATO/RCA)	58	66	-8

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

Roger Waters
"Mother" (Live) (Columbia/CRG)

Roger Waters' live version of the classic Pink Floyd song from *The Wall* is initially stripped down then it builds beautifully. The eagerly anticipated *In The Flesh*, double live album is Waters' first full-length release since 1992's *Amused To Death*.

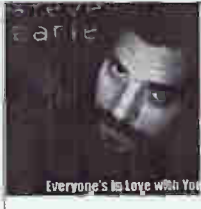
Joan Osborne
"Running Out of Time" (Interscope)

The lovely and talented Joan Osborne is certainly not "Running Out of Time" with the Progressive format, landing in the Most Added column this week -- as well as picking up significant adds for the last two weeks.



Slaid Cleaves
"Broke Down" (Philo/Rounder)

Cleaves is currently on the road supporting his latest deep album offering, *Broke Down*. We think you'll find the title-track a welcome addition to your playlist. It's very hooky and will get under the skin of anyone in earshot!



Steve Earle
"Everyone's In Love With You" (E-Squared/Artemis)

"Everyone's In Love With You" is the latest emphasis track from Steve Earle's magnificent album, *Transcendental Blues*. Earle continues to prove himself one of our most important, talent and thoughtful songwriters.



Geoff & Clare Muldaur
"At The Christmas Ball" (Hightone)

At this time of year, we're always happy to see another seasonal tune to add to the plethora of crispy holiday tunes that we've been spinning for years. The Muldaur's "At The Christmas Ball" adds some needed depth to the season.

Music Mailbag



Mark Mothersbaugh
Joyeux Mutato (Rhino)

Guy Forsyth
Steak (Antones)



Psych-a-Billy
Pantalones En Fuego! (Miracle)

SPECIAL DELIVERY FOR THE HOLIDAYS!

Progressions #55:
Featuring Artist Holiday IDs.

A CD Sampler Featuring New Music For Progressive Adult Radio From:
Grandaddy, Jeb Loy Nichols, Curtis Salgado, Fastball, Amy Correia, Honeydogs, Michael McDermott, Slaid Cleaves, and Jimmy Smith featuring Dr. John!

ENCLOSED IN THE DECEMBER 15 ISSUE!
 *for all reporting stations.

Most Added

1	NEIL YOUNG	(Reprise)	10
2	JOAN OSBORNE	(Interscope)	7
3	EVERLAST	(Tommy Boy)	6



Wil Seabrook and WVOD's Ryan Young

Enough Excitement to Choke A Camel

B.B. King and his 11-piece Blues orchestra headlines the WXRT/Chicago New Year's Rock 'n Roll Ball, also televised on Starz! DirecTV. Co-headlining is John Hiatt, with The Goners featuring Sonny Landreth. They've moved the party to the spectacular Great Hall at Union Station to make the evening one to remember. In our continual `XRT coverage: Tuesday was a special night for *Sound Opinions*, the world's only Rock & Roll Talk show, as co-hosts Greg Kot of the *Chicago Tribune* and Jim DeRogatis of the *Chicago Sun-Times* marked their 100th episode on `XRT with an extended three-hour edition. The show's special guests were The Smashing Pumpkins' Billy Corgan and Jimmy Chamberlin, live in `XRT studios, on the eve of the first of two farewell concerts. They reflected on the band's emergence, the circumstances leading to the decision to break-up, and they welcomed calls from `XRT listeners. *Songs Of The Season*, the new `XRT Holiday CD, is now available exclusively at Chicago area Borders Books and Music and at Borders.com. The limited edition CD features seasonal songs from the BoDeans, Jackson Browne, and The Smithereens, and local favorites. `XRT VIP's were recently granted the opportunity to win a trip for two to Vancouver, BC and attend a taping of the new Showtime series starring Chris Isaak, including a special `meet and greet' backstage! Isaak's new variety/sketch program is scheduled to air on Showtime in 2001.

KPIG on the Net

KPIG/Monterey has been widely known to be at the forefront of the Internet streaming revolution. In keeping with that reputation, KPIG will be on of the first in a series of rollouts that Hiwire will conduct with streaming stations. Instead of local spots that air over the radio, Internet listeners will hear net-specific adverts. When asked about how this will effect Internet listenership, Wild Bill Goldsmith said "We're not increasing the number of commercials on the stream, we're actually decreasing it. While radio listeners would hear maybe four local spots, Internet listeners would hear two net spots and then the rest of the spot would be filled with various comedy bits. It will eventually increase our Internet listenership." Hiwire recently became partners with GlobalMedia to access their partner stations, including KPIG. Barr Potter was recently appointed to the position of President/COO at Global-Media, which had seen a 25 percent staff downsizing and the resignation of four board members before his appointment. Potter was CEO/Chairman at various media companies and has been involved in major motion picture financing and production, and has international experience in sales and marketing in the content and media world.

Buzzin'

There's a new radio station in Madison, Entercom's WYZM "The Buzz" flipped from Country to `80s two weeks ago. Entercom also owns an oldies station in Madison (WOLX) as well as WMMM. Entercom Market Manager Michael Keck says "The `80s format presents us with a great opportunity. It's new and unique and delivers the demographic that we want." When asked about the direction of Entercom stations in Madison in the future Keck replied, "Our direction is not changing, all our stations present a valuable audience for our advertisers and quality music for our listeners. Our demo is basically 25-54, the Oldies station serves the upper part of that demo, The Buzz will serve the lower end and Triple M offers a unique and eclectic variety of music and serves the entire age group."

Another `80s Station?

Following Entercom's flip of WMMM/Madison sister-station WYZM from Country to an `80s format - among many others -- KKMR/Dallas has re-directed their format to highlight more of the station's `80s content. PD Scott Strong said that they're using the slogan "Cool Rock from the `80s, `90s and today," but adds that it's not really a format change. The station's currents remain the same with the same spins. Strong reiterates that the station's format remains Modern. WXRV/Boston's morning man and acting MD Keith Andrews joins KKMR as Image Coordinator. His first day is December 11.

I Got Double Trouble

Tone-Cool Records is pleased to announce the signing of Double Trouble, who will release their debut CD, *Been A Long Time*, on February 6. Chris Layton and Tommy Shannon have stood shoulder to shoulder with Stevie Ray Vaughan, spearheaded groundbreaking bands the Arc Angels and Storyville, garnered Grammys, Handys and every imaginable award, and moved millions of music fans across the generations for the past two decades. Now they've taken the next step in their remarkable career with *Been A Long Time*, the very first Double Trouble album. The album features guest appearances by the Austin, Texas guitar greats Jimmie Vaughan, Doyle Bramhall II, Eric Johnson, Charlie Sexton (who co-produced the album) and Derek O'Brien, plus such well-respected new bloods as Kenny Wayne Shepherd and Jonny Lang. Other guests include label-mate Susan Tedeschi, vocalists Malford Milligan and Lou Ann Barton, and musical icons Dr. John and Willie Nelson. We look forward to February!

Nashville Sunday Nights

This past Sunday (11/26), WRLT/Nashville presented their Lightning 100 live concert broadcast with Sonny Landreth! As always, doors were opened at 6, the live broadcast began at 8 and admission was just \$5. Listeners could also tune in to the Webcast at <http://wrlt.com> or the broadcast on 100.1 or 94.1.

As The Call Times Change

WRSI/Northampton MD Johnny Memphis is changing his music call hours to 1 -- 3 p.m. ET on Wednesdays effective December 6. The phone remains the same: (413) 585-9555 ext. 22. WMKY/Morehead's Paul Hitchcock is also changing call times to Mondays and Tuesdays noon -- 2 p.m. ET. The station will also be adding 20 additional local hours of Progressive/Americana beginning Monday, December 11. Additionally, they will also be presenting the monthly concert series *Americana Crossroads Live*. Hitchcock can be reached at (606) 783-2334.

White Party

After a k d lang concert in Miami this past Saturday (November 25), the Women's White Party was held on the roof of the Sony Building. Female fans of lang gathered en masse to tailgate and party down -- all dressed in white.

Metal detector

Pure Spins

November 21 - 27, 2000

LW	TW	Artist	Title	Label	Plays	TW	Move	Cume/Adds
1	1	AMEN	Price	(I Am/Virgin)	343	-15	358	40/0
2	2	MORBID ANGEL	Gateways	(Earache)	304	-40	344	44/0
3	3	IOMMI	Iommi	(Divine/Priority)	302	-11	313	50/0
6	4*	CRADLE OF FILTH	Midian	(KOCH Records)	281	19	262	42/0
4	5	COC	Americas	(Sanctuary/SRG)	277	-19	296	33/0
9	6*	PRO PAIN	Round	(Spitfire)	272	29	243	42/0
10	7*	STRAIT UP	Album	(Immortal/Virgin)	261	21	240	41/0
5	8	SLAVES ON DOPE	Inches	(Divine/Priority)	252	-33	285	41/0
8	9	OVERKILL	Bloodletting	(Metal-Is/SRG)	241	-19	260	46/0
7	10	LINKIN PARK	One	(Warner Bros.)	238	-23	261	34/0
11	11	NOTHINGFACE	Violence	(TVT)	214	-25	239	30/0
14	12*	NEVERMORE	Deas	(Century Media)	213	12	201	52/1
12	13	SOULFLY	Primitive	(Roadrunner)	210	-17	227	40/0
15	14*	BOILER ROOM	Can't	(Tommy Boy)	189	13	176	27/0
13	15	TATTOO THE EARTH	Album	(1500 Records)	188	-24	212	39/0
20	16*	FACTORY 81	Mankind	(Mojo/Universal)	183	26	157	36/0
19	17*	GODSMACK	Awake	(Universal)	172	19	153	28/1
18	18	SICK OF IT ALL	Yours	(Fat Wreck Chords)	170	-1	171	43/0
16	19	ENTOMBED	Uprising	(Metal-Is/SRG)	169	-4	173	37/0
21	20	TAKE A BITE OUT	Of Rhyme	(Republic/Universal)	151	-2	153	22/1
29	21*	HOPE CONSPIRACY	Cold	(Equal Vision Recordings)	147	22	125	31/0
17	22	DOWNSET	Check	(Epitaph)	145	-26	171	26/0
24	23	GRAFFIX 420	Graffix	(Backstreet Entertainment)	140	-8	148	24/1
22	24	NONPOINT	Statement	(MCA)	139	-10	149	30/1
26	25	BRUJERIA	Brujerizmo	(Roadrunner)	138	-4	142	39/0
31	26*	TYPE O NEGATIVE	Least	(Roadrunner)	135	16	119	26/0
23	27	SPINESHANK	Height	(Roadrunner)	127	-22	149	21/0
41	28*	LITTLE NICKY	OST	(Maverick)	122	32	90	21/0
28	29	IN FLAMES	Clayman	(Nuclear Blast)	120	-7	127	35/0
25	30	FOZZY	Fozzy	(Ryko-Palm)	119	-26	145	24/0
32	31*	MEGADETH	Kill	(Capitol)	117	8	109	27/0
48	32*	NEUROSIS	Sovereign	(Neurot Recordings)	114	41	73	31/0
27	33	HAMMERFALL	Renegade	(Nuclear Blast)	111	-25	136	29/0
30	34	GEDDY LEE	Headache	(Atlantic/AG)	109	-11	120	27/1
D	35*	HAUNTED	Haunted	(Earache)	106	83	23	49/43
37	36*	MTV'S RETURN OF...	The Rock 2	(Roadrunner)	106	4	102	16/0
45	37*	BLAIR WITCH 2	Album	(Posthuman/Priority)	105	21	84	7/0
D	38*	MARILYN MANSON	Holy	(nothing/Interscope)	103	31	72	21/2
38	39*	YNGWIE MALMSTEEN	War	(Spitfire)	102	6	96	29/0
47	40*	DISEMBODIED	Heretic	(Edison)	101	22	79	30/0
35	41	DREADNAUGHT	Down	(The Music Cartel)	100	-5	105	23/0
44	42*	ENSLAVED	Mardraum	(Necropolis)	100	14	86	22/0
33	43	AT THE DRIVE IN	Relationship	(Grand Royal/Virgin)	96	-11	107	15/0
46	44*	DIRT	Industry	(self)	93	10	83	33/0
34	45	NILE	Black	(Relapse)	89	-18	107	20/0
39	46	LAMB OF GOD	New	(Metal Blade)	82	-12	94	20/0
42	47	CANNEA	Troubleshoot	(East Coast Empire)	81	-7	88	25/0
49	48*	DYING FETUS	Destroy	(Relapse)	81	9	72	20/0
40	49	SIX FEET UNDER	Graveyard	(Metal Blade)	81	-10	91	28/0
36	50	SHUVEL	Set	(Interscope)	78	-25	103	11/0

add action

- 1) The Haunted, *The Haunted Made Me Do It*, Earache (43)
- 2) Flybanger *Scenes from a Headtrip*, Columbia (42)
- 3) Godhead, sampler, Posthuman/Priority (38)
- 4) Grade, *The Embarassing Beginning*, Victory (5)
- 5) Cause For Alarm, *Nothing Ever Dies 1982-1999*, Victory (2)

most increased

- 1) The Haunted, *The Haunted Made Me Do It*, Earache (+83)
- 2) Neurosis, *Sovereign*, Neurot Recordings (+41)
- 3) Various Artists, *Little Nicky* OST, Maverick (+32)
- 4) Marilyn Manson, *Holy Wood*, nothing/Interscope (+31)
- 5) Pro-Pain, *Round 6*, Spitfire (+29)

going for adds

Rage Against The Machine, *Renegades* (Epic)
 Various Artists, *Dracula 2000* OST sampler (Columbia)

hard radio.com

HOT

30 weekly spins

Iommi	Nevermore
TT Quick	Lizzy Borden
Halford	Doro
Ann Boleyn	In Flames
Megadeth	Adrian Smith
Yngwie Malmsteen	

ADDS

Annihilator

ma bell meltdown

D-1	NEVERMORE	<i>Dead</i>	(Century Media)
D-2	LINKIN PARK	<i>Hybrid</i>	(Warner Bros.)
4-3	AMEN	<i>We</i>	(I Am/Virgin)
1-4	CRADLE OF FILTH	<i>Midian</i>	(Koch)
5-5	SOULFLY	<i>Primitive</i>	(Roadrunner)
6-6	COC	<i>Americas</i>	(Sanctuary/SRG)
7-7	MORBID ANGEL	<i>Gateways</i>	(Earache)
9-8	PRO-PAIN	<i>Round</i>	(Spitfire)
2-9	IOMMI	<i>Iommi</i>	(Divine/Priority)
8-10	NEUROSIS	<i>Sovereign</i>	(Relapse)

Pure Cyberspins

LW	TW	Artist	Title	Label	Plays	TW	Move	Cume/Adds
2	1*	GODSMACK	AWAKE	(Republic/Universal)	113	21	92	3/0
1	2*	LINKIN PARK	HYBRID	(Warner Bros.)	95	0	95	2/0
3	3*	MARILYN MANSON	HOLY	(Interscope)	82	1	81	2/0
6	4*	DISTURBED	COMING	(Giant)	78	9	69	2/0
5	5*	RAGE AGAINST THE...	BATTLE	(Epic)	78	7	71	2/0
7	6*	OVERKILL	BLOODLETTING	(Metal-Is/SRG)	68	0	68	2/0
8	7	IOMMI	TIME	(Divine/Priority)	65	-1	66	2/0
9	8	HALFORD	RESURRECTION	(Metal-Is/SRG)	64	-1	65	2/0
10	9*	MEGADETH	CAPITOL	(Capitol)	64	1	63	2/0
4	10	DEFTONES	White	(Maverick)	60	-11	71	1/0

fmqb december 1, 2000

modernROCK

modern chart 34

specialty spins 34

modern music 35

modern crossroads 37



modernROCK

Top 50 Airplay

November 21 - 27, 2000

LW	TW	Artist	Track	Label	TW	Move	LW	2W	3W	Cume/Adds
1	1	FUEL	HEMORRHAGE	(Epic/550 Music)	2915	-93	3008	2989	3016	82/0
3	2	OFFSPRING	ORIGINAL	(Columbia/CRG)	2539	-92	2631	2609	2540	80/1
2	3	BLINK 182	MAN	(MCA)	2522	-111	2633	2628	2512	82/0
7	4*	LIFEHOUSE	HANGING	(DreamWorks)	2215	171	2044	1847	1555	77/0
4	5	3 DOORS DOWN	LOSER	(Republic/UMG)	2185	-93	2278	2323	2297	67/0
6	6*	LIMP BIZKIT	ROLLIN	(Flip/Interscope)	2092	35	2057	1989	1905	73/0
5	7	U2	BEAUTIFUL	(Interscope)	1994	-157	2151	2242	2247	68/0
10	8*	PAPA ROACH	BROKEN	(DreamWorks)	1727	31	1696	1599	1524	72/0
12	9*	EVERCLEAR	WHEN	(Capitol)	1663	157	1506	1372	960	80/3
9	10	RADIOHEAD	OPTIMISTIC	(Capitol)	1662	-106	1768	1911	1880	69/0
13	11*	LINKIN PARK	ONE	(Warner Bros.)	1644	135	1509	1376	1234	70/0
11	12*	GODSMACK	AWAKE	(Republic/UMG)	1638	11	1627	1544	1417	70/0
8	13	ORGY	FICTION	(Elementree/Reprise)	1603	-273	1876	2166	2090	67/0
14	14	A PERFECT...	LIBRAS	(Virgin)	1438	-48	1486	1586	1626	63/0
17	15*	MOBY	SOUTHSIDE	(V2)	1420	147	1273	1101	1007	63/2
23	16*	RAGE AGAINST...	RENEGADES	(Epic)	1321	286	1035	686	54	66/4
19	17*	EVE 6	ON	(RCA)	1295	44	1251	1152	1073	59/2
41	18*	GREEN DAY	WARNING	(Reprise)	1214	675	539	138	68	72/5
30	19*	INCUBUS	DRIVE	(Immortal/Epic)	1212	411	801	244	118	71/8
18	20	COLLECTIVE SOUL	WHY	(Atlantic/AG)	1194	-68	1262	1389	1373	46/0
16	21	INCUBUS	STELLAR	(Immortal/Epic)	1152	-268	1420	1732	1849	38/0
26	22*	CRAZY TOWN	BUTTERFLY	(Columbia/CRG)	1129	136	993	763	507	59/4
15	23	GREEN DAY	MINORITY	(Reprise)	1111	-370	1481	1876	2255	43/0
20	24	DISTURBED	STUPIFY	(Giant/Reprise)	1098	-32	1130	1135	1169	44/0
21	25*	GOOD CHARLOTTE	LITTLE	(Epic/550 Music)	1098	27	1071	1027	954	59/0
22	26	PAPA ROACH	LAST	(DreamWorks)	1028	-22	1050	999	1024	36/0
25	27*	MARILYN MANSON	DISPOSABLE	(nothing/Interscope)	1000	1	999	983	940	60/0
28	28*	LENNY KRAVITZ	AGAIN	(Virgin)	931	41	890	824	808	40/0
29	29*	DUST FOR LIFE	STEP	(Wind-up)	924	74	850	807	801	54/0
27	30	DEFTONES	BACK	(Maverick)	914	-4	918	871	805	57/0
24	31	EVERLAST	BLACK	(Tommy Boy)	891	-116	1007	1229	1436	43/0
34	32*	SR-71	POLITIC...	(RCA)	831	119	712	499	108	49/4
47	33*	COLDPLAY	YELLOW	(Nettwerk/Capitol)	793	305	488	213	113	56/8
40	34*	STRAIT UP	SON	(Immortal)	715	130	585	438	388	48/6
31	35	BARENAKED...	PINCH	(Reprise)	693	-94	787	814	849	23/0
38	36*	NICKELBACK	BREATHE	(Roadrunner)	678	33	645	566	467	41/1
39	37*	DAVID GRAY	BABYLON	(RCA)	646	36	610	529	463	35/1
32	38	SR-71	RIGHT	(RCA)	629	-115	744	862	986	26/0
37	39	WALLFLOWERS	SLEEP...	(Interscope)	617	-88	705	741	799	27/0
35	40	DEXTER FREEBISH	LEAVING	(Capitol)	609	-100	709	692	713	26/0
46	41*	A. LEWIS W/F. DURST	OUTSIDE	(Flawless/Geffen)	596	103	493	357	267	35/6
36	42	DEFTONES	CHANGE	(Maverick)	570	-135	705	727	769	25/0
33	43	STONE TEMPLE...	NO	(Atlantic/AG)	563	-159	722	991	1098	29/0
42	44*	P.O.D.	SCHOOL	(Maverick)	553	43	510	445	361	38/1
43	45*	FOO FIGHTERS	NEXT	(Roswell/RCA)	513	4	509	582	615	22/0
49	46*	INSANE CLOWN...	GO	(IDJMG)	459	8	451	357	202	35/2
44	47	TAPROOT	AGAIN	(Atlantic/AG)	424	-80	504	556	504	33/0
D	48*	DIFFUSER	KARMA	(Hollywood)	402	17	385	324	229	34/2
45	49	(HED) PE	BARTENDER	(Jive)	379	-115	494	648	749	23/0
D	50*	EMINEM	STAN	(Aftermath Ent./Inter.)	378	20	358	366	278	25/1

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

most added

- DISTURBED 12 adds**
"Voices"
(Giant/Reprise)



- COLDPLAY 8 adds**
"Yellow"
(Nettwerk/Capitol)
- INCUBUS 8 adds**
"Drive"
(Immortal/Epic)
- A. LEWIS W/ F. DURST 6 adds**
"Outside"
(Flawless/Geffen)
- STRAIT UP W/ LAJON 6 adds**
"Angel's Son"
(Immortal)
- LORDZ OF... W/ EVERLAST 5 adds**
"Sucker M.C.'s"
(Republic/UMG)
- AT THE DRIVE-IN 5 adds**
"One Armed Scissor"
(Grand Royal)
- GREEN DAY 5 adds**
"Warning"
(Reprise)
- RAGE AGAINST... 4 adds**
"Renegades Of Funk"
(Epic)
- OPM 4 adds**
"Better Daze"
(Atlantic/AG)
- SR-71 4 adds**
"Politically Correct"
(RCA)
- CRAZY TOWN 4 adds**
"Butterfly"
(Columbia/CRG)
- FINGER ELEVEN 4 adds**
"First Time"
(Wind-up)

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

Top Ten Singles

ARTIST	SONG	LABEL
1. Godhead	"The Reckoning"	(Posthuman/Priority)
2t. Blur	"Music Is My Radar"	(Virgin)
Samiam	"Mud Hill"	(Hopeless)
MXPX	"My Life Story"	(A&M/Interscope)
5. Rancid	"Radio Havana"	(Epitaph)
6t. Everlast	"I Can't Move"	(Tommy Boy)
Phunk Junkeez	"What's Next"	(Uncle Scam)
8t. PJ Harvey	"Good Fortune"	(IDJMG)
Powerman 5000	"Ultra Mega"	(Columbia/CRG)
10. Coldplay	"Yellow"	(Nettwerk/Capitol)

Top Ten Albums

ARTIST	ALBUM	LABEL
1. Blur	<i>Blur: Best Of</i>	(Virgin)
2. PJ Harvey	<i>Stories From The City...</i>	(IDJMG)
3. At The Drive-In	<i>Relationship Of...</i>	(Grand Royal)
4. Samiam	<i>Astray</i>	(Hopeless)
5t. Sick Of It All	<i>Yours Truly</i>	(Fat Wreck Chords)
Rancid	<i>Rancid</i>	(Epitaph)
7t. Various Artists	<i>Strait Up</i>	(Immortal)
Coldplay	<i>Parachutes</i>	(Nettwerk/Capitol)
Everlast	<i>Eat At Whitey's</i>	(Tommy Boy)
Pennywise	<i>Live At the Key Club</i>	(Epitaph)

modernMUSIC PAGE

modernmovers



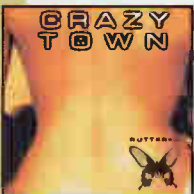
#1 modern

Fuel, "Hemorrhage (In My Hands)" (Epic/550 Music) Six straight weeks on top and it still has a mammoth lead over The Offspring and Blink 182. Lifehouse may give it a run for its money next week, closing out the year as 2000's last #1 track. "Hemorrhage" nets 2915 spins on 82 stations this week.

Coldplay, "Yellow" (Nettwerk/Capitol) Another big week for a truly great song. To answer your question, yes, it is a "radio song" and will research as most are finding out. Big adds this week at WBCN, KTBZ, WDYL, KNRQ, KROX, KMBY, KBRS, and KQXR. 47-33* this week, up 305 spins from last week, 793 spins on 56 stations this week.

Incubus, "Drive" (Immortal/Epic) Quickly racing up the chart this week (30-19*) is the latest smash from *Make Yourself*. "Drive" pulled in eight more adds this week, bringing the come to 71 stations and 1212 spins. New this week at 89X, KDGE, KKND, KNRK, WGRD, 99X, WWDC.

Rage Against The Machine, "Renegades of Funk" (Epic) Rage picked up 286 more spins this week, pushing it 23-16*. You don't need us to tell you how friggin' cool this song is. Big increases this week at Live 105, KPNT, KTEG, CFOX, WMRQ, WXEG, WMRQ, KWOD, KEDJ, WBRU, WKRL, and WFNX. New at WEDG, WRZX and WSFM.



Crazy Town, "Butterfly" (Columbia/CRG) Well, it's official. This song's a hit. 59 stations are spinning "Butterfly" 1129 times (26-22*). If you haven't put this one in yet, um, why? New this week at 89X, WHRL, WNFZ, and WPGU. 25 or more spins a week at WHFS, Q101, WPBZ, Live 105, X96, KNDD, KPNT, WPLY, WXRK, KTCL, 99X, and KNRK.

Disturbed, "Voices" (Giant Reprise) We all got Stupified, now it's time to hear the "Voices." Number One Most Added this week, with 12 adds. Don't let history repeat itself, and let all the harder rocking stations get a hold of this one first. New at WXRK, KFMA, KMBY, KRAD, KRZQ, WARQ, WRZX, WXNR and more.

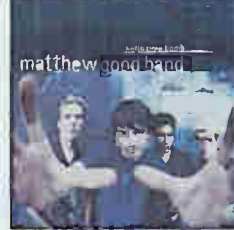
Green Day, "Warning," (Reprise) It's only a matter of time before Green Day has their second Number One single. Leaping up the chart this week, "Warning," picked up an additional 675 spins, moving it up 41-18*. Up 20 or more spins at LIVE 105, WDXD, KNRK, KBRS, WARQ, WIXO and WROX.

Strait Up f/Lajon, "Angel's Son" (Immortal/Virgin) Number Four Most Added this week with 6 adds. "Angel's Son" is making a strong and steady ascent up the chart, up from 40-34*, thanks to 130 more spins. Big increases coming from KXRK, WDXD, WBCN, WNFZ, KFMA, KIWR And CIMX.

SR-71, "Politically Correct" (RCA) Probably the only thing that's politically correct these days is this track, the latest single from those hitmakers, SR-71. With 49 stations already spinning it a total of 831 times, it's likely that the band has another hit on their hands. Stations such as WROX, KNRK, WWDC, WXNR, WPLY, WGRD, X96, WBCN, WDXD, WPBZ, Q101, KPOI, and KDGE have all endorsed this smash candidate and thrown their collective weight behind its cause.

Aaron Lewis w/Fred Durst, "Outside" (Flawless/Geffen) Originally appearing on the last *Family Values* CD, this dark, brooding ballad highlights the versatility of Limp's Fred Durst and the vocal prowess of Staind singer Aaron Lewis. 35 stations have latched on to this sleeper hit and have made it a force to be reckoned with (46-41*, 596 spins). New this week at CFOX, WDXD, WCYY, WIXO, WROX, and WZPC. Already on at Live 105, WXRK, WBCN, WKRL, WPLY, KNDD, KROQ, 89X, WHFS, KPNT, WEDG, WBRU, X96, 91X, and Q101.

modernpriority



Matthew Good Band "Hello Time Bomb" (Atlantic/AG)

A number one Modern Rock/Rock single in Canada, "Hello Time Bomb" looks to make its mark on U.S. audiences and stands a good chance of doing just that. Their album, *Beautiful Midnight*, a multi-platinum release up north, will hit stores domestically January 23. Until then, put this record in and see what all the fuss has been "about."

available for airplay

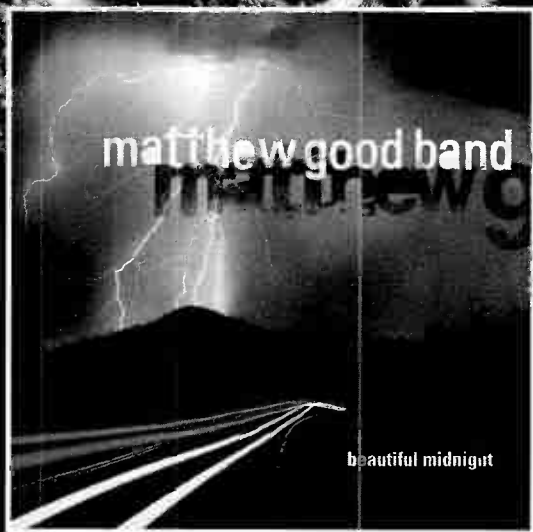
12/4-5

Matthew Good Band, "Hello Time Bomb"
(Atlantic/AG)
Marvelous 3, "Get Over" (Elektra/EEG)

12/11-12

Disturbed, "Voices" (Giant)

WARNING: ABOUT TO EXPLODE



ALBUM IN STORES JANUARY 30, 2001

hello time bomb

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matthew good band

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6 top 5 singles

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MIXED BY CHRIS LORD-ALGE
MANAGEMENT: SRO MANAGEMENT

As seen on: 

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Showtime fmq's Weekly Watch on the Festival Season.

- 12/1 CIMX/Detroit *The Night 89X Stole Christmas III* at Cobo Arena featuring The Offspring, Cypress Hill, MXPX, The Dandy Warhols, and SX-10 featuring Senn-Dog.
WBRU/Providence *31st Birthday Bash* at Lupo's Heartbreak Hotel featuring Collective Soul, Dust For Life and Dexter Freebish.
- 12/3 WXDX/Pittsburgh *Kick-Ass Christmas Show* featuring Orgy, Disturbed, Crazy Town, Nickelback, SR-71, and Lifehouse.
- 12/5 WEDG/Buffalo *3rd Annual Shredd & Ragan Misfit X-Mas Show* at the Sideshow Music Hall featuring Orgy, Lifehouse, and Dust For Life.
- 12/7 WHRL/Albany *The First Noel* at Palace Theater featuring Fuel, Dexter Freebish and more bands TBA.
- 12/8 WPLY/Philadelphia *Festival 2000* at the First Union Center (cap. 20,000) featuring Live, The Wallflowers, Everclear, Fuel, and Good Charlotte.
KNRK/Portland *Snowball 6* at the RoseLand Theatre featuring Eve 6, Wheatus, Nickelback, Hed(Pe), Zebrahead.
- 12/9 WKQX/Chicago *Twisted 7* at the United Center featuring The Offspring, Cypress Hill, Papa Roach, Incubus, The Deftones, Orgy, Live, Everlast and Disturbed.
XTRA/San Diego *Frosty The Show, Man 2000* at Fourth & B (cap. 1,500) Moby, Ben Harper and more acts TBA.
WNNX/Atlanta *Deck The Hall Ball 2000* at the Atlanta Civic Center (cap. 4,000) featuring the Wallflowers Vertical Horizon, and Palo Alto.
- 12/10 WRZX/Indianapolis *The X-103 X-mas Concert 2000* at Conseco Fieldhouse featuring The Offspring, Incubus, Orgy, and Disturbed.
- 12/13 WHFS/Washington, D.C./Baltimore *HFSmas Nutcracker 2000* at the Patriot Center featuring Green Day, Fuel, Moby, Disturbed, Lifehouse, and Good Charlotte.
- 12/14 KNDD/Seattle *9th Annual Deck The Hall Ball* at Key Arena featuring Green Day, Papa Roach, Orgy, Fuel, and Eve 6.
- 12/15 KITS/San Francisco *Not So Silent Night* at the Bill Graham Civic Auditorium featuring Green Day, Papa Roach, Deftones, Disturbed, and A.F.I.
- 12/18 KXTE/Las Vegas *Nightmare Before Christmas Concert* at the Joint featuring Orgy, Disturbed and Crazy Town.



Camping Out For Charity

Both WPLY/Philadelphia and KEDJ/Phoenix have thrown air talent out on the streets... for a good cause. In Philly, The Y100 Morning Show with Preston Elliot, Marilyn Russell and Steve Morrison will once again be "Camping Out For Hunger" in the parking lot of the Adam's Mark Hotel to collect food for the



Greater Philadelphia Food Bank. Their goal this year is to collect at least 15 tons of canned goods and non-perishable food items. Beginning December 4, the trio will broadcast live each morning from their campsite all week long. In Phoenix, where it's just a tad bit warmer this time of year, Edge afternoon DJ and APD/MD "Santa" Marti Whitney is holed up in an RV on Mill Avenue for the third annual "Miracle On Mill Avenue Toy Drive." Marti began his crusade on Saturday (11.25), pledging not to leave the RV until he raises 10,006 toys for the children of AASK (Aid to the Adoption of Special Kids).

X-files

Missing: The X-Treme Radio Cadillac. That's what the gang at KXTE/Las Vegas are claiming anyway. The real deal is that it's an ingenious promotion that'll have participating listeners searching Sin City high and low for the missing Caddy's keys. The "Caddynappers" actually put a call into the station stating that they will call X-treme Radio weekdays starting Friday (12.1) and give out clues as to where to find the keys to the Caddy. The Caddynappers will also recycle one clue from each day on www.bantv.com in case listeners miss one. X-treme Radio has offered a \$20,000 reward to the first person that finds the keys.

Q101's Smashing Pumpkins Live Broadcast: Q101 was given exclusive rights to broadcast and webcast one of the final Smashing Pumpkins shows on Wednesday night (11.29) at the United Center. The show was webcast worldwide at Q101.com and hosted by James VanOsdol and included an interview with Billy Corgan and the rest of the Smashing Pumpkins. The interview included a special holiday "gift" to the listeners in the form of the world premiere of a newly recorded Smashing Pumpkins song, "Untitled." In other Q101 news, morning maestro Mancow Muller was voted Best

and Worst Radio Personality in Chicago by Fox TV viewers. The viewer poll results for Best and Worst Radio Personality in Chicago were announced November 28 on Fox TV.

K-Rock Presents U2 at Irving Plaza in NYC: WXRK/New York will be the only place fans can score tickets to this special, intimate performance by one of Rock most celebrated bands. K-Rock listeners that have registered for the 92 Free Card can call up the station and win tickets all the way up to the day of the show.

Edge 102 Presents Our Lady Peace: CFNY/Toronto, widely considered the K-Rock of Canada (they reach hundreds of thousands of listeners regularly), will be giving away tickets to a special club show by Canada's biggest Rock band (and one of our all-time favorite bands), Our Lady Peace. The only way to get tickets to the show is to line-up outside the Phoenix Concert Theater the night of the show (12.11, the day before the Canadian release of the band's fourth album, *Spiritual Machines* - and yes, it's amazing), or listen to Edge 102 for a chance to call and win.

continued from page 40

Success and Longevity

Now that our four constituents have been introduced, what is it that they feel has made them successful over the years and contributed to their longevity?

"I do two things," says Gilbert. "I hardly ever talk about myself and I make a real effort to pay attention to what's going on in the outside world. I sometimes force myself to watch MTV and see what they're up to. I read a lot in the trade magazines. I guess also, now that I've got kids who are the age of my audience, they keep me connected to that stuff, too."

Hofer points to "staying in touch with listeners via the phones, remote broadcasts, concerts, and paying attention to what listeners are buying in the record stores" as a key to his longevity. "Staying relevant and consistently giving the audience what they come to the station for is essential," he adds. "Being a credible source of information and reinventing yourself and your show from time to time, plus being loyal to the audience will ensure they are loyal to you."

"The trick is to roll with the times and to always be on the lookout for changes in the audience," agrees Cross. "Audiences who listen to Modern Rock and New Rock radio are flow-through audiences. You'll have the attention of the bulk of your audience as they go through that crucial 18-24 period and then some of them will drift off, aging into different kinds of music fans. That's why it's important to stay current with the likes, dislikes and concerns of the typical 18-24 year old. Go to concerts, read their magazines, watch their TV shows, check out where they shop, investigate where they hang out, wander through record stores and hit the occasional dance club."

"I don't think about it long term," philosophizes Robert. "It's like an athletic competition. An athlete will go out and play every game and before they know it they've got a season done. Then it's two, three or four seasons and on it goes. I really don't think about it unless people remind me. It's like chapters in a

that is to try to be as honest as you can and as much yourself as you can be. Everybody has an act to a certain degree, but for me I'm not that different on than I am off the air. That's how I go through my life. People know who I am, and I try to reflect that as honestly as possible. I try to speak to them. I also tremendously respect them. They're like my customers. They've been very kind to me and allowed me this long run at this place, so it's important to treat them with as much dignity as possible."

Age vs. Demo & the Interaction of the Two

Admittedly, the keys to long term success as an air talent change from market to market and station to station. Each knows that it takes a special talent to excel at their job over extended periods of time. But what happens when the talent starts rising in age and moves out of the demo that their station targets? Does the age of an air talent matter when considering a station's younger target demo?

"If you had asked me that five years ago, I would have said it really does," says Gilbert. "I had more of a personal crisis over seeing this business five years ago than I have now. I seem to have gotten past something. I was always worried whether I was perceived as the elder statesman of the radio station, or as old and in the way. I just don't even think about that any more."

CFNY's Cross sees age as something that could hinder his ability to relate to his young audience and something that he needs to be aware of when relating to his listeners.

"I never, ever mention my age or marital status," he says. "I keep away from revealing that I live in the suburbs and spend most of Saturday on my lawn. I stay away from politics, lest my right-leaning inclinations give away my age. I avoid sounding sentimental over old music. Let's face it - if you're 22 today, The Smiths broke up when you were nine. New Order last toured before you had

"I feel to a degree age does matter," agrees Hofer. "But, the most important thing is being able to relate. Is the jock in touch with that demo? Are they credible and not trying to be something they aren't?"

Robert doesn't see his age as something that matters to his listeners and actually sees age difference as a unifying listening force, especially for station like 'MMR that has been playing Rock music for 30 years.

"First of all, 'MMR is a station that parents and kids have been able to listen to together," he explains. "A lot of people grew up listening to the station, then eventually had kids. I can't tell you how many times over the years that we get, not only parents, but also kids listening together. I did a block of The Who recently requested by a kid in college for his parents who listen and love The Who. So 'MMR tends to be a station that people can listen to, older or younger. If the younger people don't read you as being phony, you can connect with them. You can ring true to an older person or a younger person."

Hofer agrees with Robert and sees interacting with listeners "as often as possible to be very important. It puts a human face with the voice they've grown comfortable with. It gives the listener a way in to the inner workings of their station, making them feel that they are a part of their station. Accessibility is key in winning their vote."

"I talk on the phone as much as I can when I'm doing the show," says Gilbert. "And, technology let's me do that more. Now that a lot of the stuff we do is automated and I don't have to hit the button for every song and every cart, spot, and breaker, I can get on the phone more. When I get an interesting phone call that I might want to play back, I have time to edit it, so I talk on the phone as much as I can. To me, that is an entertaining element of what the show is, just listening to people."

"Always answer the request lines," offers up Hofer, as to how to stay in touch with listeners. "Be sure to be highly visible and accessible at concerts. Find out where listeners are

"I constantly remind myself that while I may have seen and done and heard it all, this stuff is all new to most of my audience. Never assume that your audience will age with you. If you think that's the case, you're dreaming." -ALAN CROSS

book. You're currently living Chapter 27, but occasionally you have some memory that jogs you to chapter sixteen or chapter four. You don't think about it at the time that they're chapters in this longer book that's being written."

"My goal is always just to connect with the listeners," he expands. "The best way to do

your driver's license. Kurt died when you were sixteen. In fact, *Nevermind* is almost in retro territory. I constantly remind myself that while I may have seen and done and heard it all, this stuff is all new to most of my audience. Never assume that your audience will age with you. If you think that's the case, you're dreaming."

hanging out and take the station to them and be sure to be armed with plenty of promotional giveaways to help you win their support."

"In the early days, when I did a lot of club appearances," Robert reminisces. "I would get there and - even though I was only required to be there for an hour, introduce the band and leave - I would stay until the band was done,

shake every hand in the room, pass out bumper stickers, and sit at the entrance and shake every hand on the way out. It was like running for mayor in a way. If you keep attempting to make one-on-one connections like that with people, and if they read you to be a good person, then you start forming that

noticed. "I got started in it when it was still being called Underground FM Rock and Progressive FM Rock. That was a very different animal than what we have now. We talked slower, the board wasn't as tight, and there were almost no production elements. There were almost no produced breakers and

thing out of it, and if it so happens that what is hot is also something that you're crazy about, all the better. Whatever the current thing is that might be hot, if I'm not passionate about it, I just don't talk about it. If you share yourself and let people in beyond the basic element and let them know who you are, people get a

"FM Rock began as an alternative to corporate bullshit radio, and we have turned into corporate bullshit radio. We have become everything that we started out being against." -JAY GILBERT

bond. What I did in the clubs I tried to do on the radio."

Cross has taken a different route to stay in touch with his younger demo of listeners.

"In my particular case," he explains, "I've created a *music geek* persona. I'm the *music expert* guy on the station, the guy who writes books, appears on television, writes magazine articles and writes liner notes for CDs. It also helps that I host a long running Modern Rock documentary program called *The Ongoing History of New Music*. If you display a credible knowledge of current music, your persona is timeless and ageless."

The Changing Landscape & the Future

While Cross has seen a lot happen in the world of music while working on *The Ongoing History of New Music*, each of these deejays has seen the radio landscape change over the years and the effect it has had on their jobs.

"Twenty years ago," says Hoffer, "an AOR/Progressive Rock jock was really laid back and relaxed sounding. These days, that kind of delivery no longer works in most circumstances. In the early days of KSHE, the jock would never talk over the music. Now to keep things tighter and moving, that has become an acceptable practice. You've got to learn to cut through and relate while still sounding cool to the audience. Also, with the increased spotload, it's more important now than ever to get in and out of clusters as fast as possible while still remaining informative and entertaining. In other words, saying a lot with a few words."

"The nature of radio has changed drastically," says Cross. "Outside of the morning show, radio has become wallpaper and background noise. Survival has meant keeping bits shorter, more concise and more relevant than ever. I honestly believe one of radio's greatest enemies has been the digital radio tuner. With 18 or 24 presets in every car, a sloppy jock can get zapped in a nanosecond."

"I have almost always worked in FM Rock," explains Gilbert of the changes he's

sounded when you did contests. FM Rock began as an alternative to corporate bullshit radio, and we have turned into corporate bullshit radio. We have become everything that we started out being against."

Even though Gilbert sounds like he wants to rage against the machine he works for, he admits that he's adapted.

"People do ask me," he continues, "that since I got into radio at a time when there was more freedom to play the songs I wanted, doesn't it drive me crazy now that I'm dictated what music I have to play. It really doesn't. I feel that I got that out of my system. The stuff I wanted to play, I got on the radio and I had fun doing that. Now I feel like the way to get an audience is much more scientific than it used to be, so I leave the playlist to the scientists and don't consider it my responsibility to make that part of the show successful. That means that my responsibility is the times when I open my mic. Then it's up to me and I've got to make that work and think of a new way to say something for the hundredth time so that it'll sound fresh."

Hoffer has also noticed the effects of the "scientists" and their research.

"Research was something scientists did," he says. "Then around 1984, the radio station got its first real competitor in the market, and consequently our first consultant and research group. Now with so much competition in the market, research is vital to the continued success of any station. With broadcast groups owning several stations in one market, we do things now with a cluster of stations in mind. The listeners now have more choices than ever to go to for their music and information. So giving them what they come to the station for is more important than ever, as is the need to recognize their changing needs and respond to them."

Robert recognizes the importance of research, but says the heart is what matters first.

"If you speak about things that you care about, then people relate to it," he says. "If you just try to research what's hot and make a big

sense of genuine feelings. Radio is so intimate. It's in the car and it goes into offices and homes, so people let you into a private space. If you talk about what you like and what you don't like, then people relate to you as real, even if that's not something they like.

Occasionally, maybe you can use the position to nudge somebody to do something that might improve things just a little bit on a some kind of a local level. It saddens me that most stations don't do public service announcements anymore. I love talking about community events that are coming up - the Breast Cancer Run, the AIDS Walk, or the Homeless Benefit or stuff for the holidays. Different ways that people can get involved and learn more about the community and do something. That's a sad thing that stations aren't required to do that anymore and very few of them do."

"I would say that a person who's good as a deejay better also be good at something else," offers Gilbert, when asked what advice he would give to a young deejay. "The radio stations want you to be able to do more than one job. A four-hour airshift for many disc jockeys is not something that takes four hours; it's something that takes twenty minutes because of technology. So the deejay's now expected to use that time either producing spots or doing other radio shows, producing imaging, or going out on promotional appearances or whatever. The typical radio station employee now is going to have to have more than one good skill. For me, it is still fun going in to do a radio show. No matter what else is going on in my life, I go in and do it. I would say in all the years I've been doing radio shows, there have probably not been more than ten to twenty days out of all those days that I haven't had a good time going in to do them."

Robert sums it up best.

"I'm thankful everyday that I have the gig," he proclaims. "I'm very blessed to have the opportunity to do it and I really love doing it. You can make somebody's day and it gives you a burst as well."

Reelin' In the Years with Veteran Talent

Most every market has a deejay that transcends time and stays relevant to generations of listeners. What is the secret to their prolonged success? For a look inside this question, *fmqb* sought out four deejays that are well established within their marketplace. To put it mildly, the crew we talked to have an image in their city of residence as someone who has spent a long time with Rock N Roll.

Michael Parrish

JAY GILBERT

WEBN/Cincinnati resident Jay Gilbert, who just pulled in the NAB's Marconi Award for Large Market Personality of the Year, first started working at the station in 1974, with a brief interlude from '78 to '82 when he worked at his hometown station, WYSP/Philadelphia. He watched fellow Cincinnati Pete Rose win a World Series in Philly, then moved back to Cincy and developed a "whole other life producing jingles and commercials" on a freelance basis, while doing weekends for 'EBN. "That is when I became good as a deejay," says Gilbert. "The stakes weren't very high and I was just in there to enjoy myself. That's when I got really good at it." In 1987, he was asked to come back five days a week and has been there ever since. Not bad for a guy that got his first paying job with a fake aircheck - which he still owns and admits, is "about the most embarrassing thing I own."

PIERRE ROBERT

Pierre Robert has been at WMMR/Philadelphia for infinity. Okay, maybe not that long. "I came here thinking I'll give this thing a year," explains Robert, who left legendary KSAN/San Francisco and headed to Philadelphia. KSAN, says Robert, was one of the "very first AOR radio stations born in revolt against Top 40" and "jive-talking" deejays. He started at KSAN as an intern and worked his way up to being on the staff. "Then somebody didn't show up one night and I got a show," he explains. "When I came out here, I started all over again." In WMMR, he saw a station in that image. "I started under Joe Bonadonna in the music library, making \$3.50 an hour. They needed an overnight person on the weekend. After about eight or nine months I did overnights for the next two years, then middays for about eight years, then mornings for three years, and then middays again for the last six years. I've been here 19 years."

AL HOFER

For twenty years now KSHE/St.Louis listeners have heard Al Hofer on the station. Earlier this year, on his 20th anniversary, the station threw a surprise party for him on the air, complete with the Mayor of St.Louis proclaiming the day "Al Hofer Day." Many celebrities sent recorded messages for Hofer, including ones from Sammy Hagar, Rush, Little Steven, Lynyrd Skynyrd, and even members of the NFL champion St. Louis Rams. All this for a deejay who got his start in radio as an account executive in Akron, Ohio in 1979.



ALAN CROSS

A walking music encyclopedia, CFNY (Edge 102)/Toronto afternoon drive host Alan Cross is the youngster of this class. If the Modern Rock format ever had to crown a historian, Cross would be it, hands-down. His weekly show, *The Ongoing History of New Music*, is one of the most informative and entertaining shows on the radio. He has written four books on the Modern Rock format. After wandering across the Canadian airwaves in the early '80s, Cross landed at CFNY at noon on October 3, 1986, exactly the same moment that the sod-turning for the construction of Toronto's Sky Dome took place. Like the mammoth stadium, he has been a Toronto fixture ever since. "More than fourteen years at the same station, I can't believe it, either," he says.

continued on page 38

R&R Active Rock: 17*
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 fmqb Active Rock: 18
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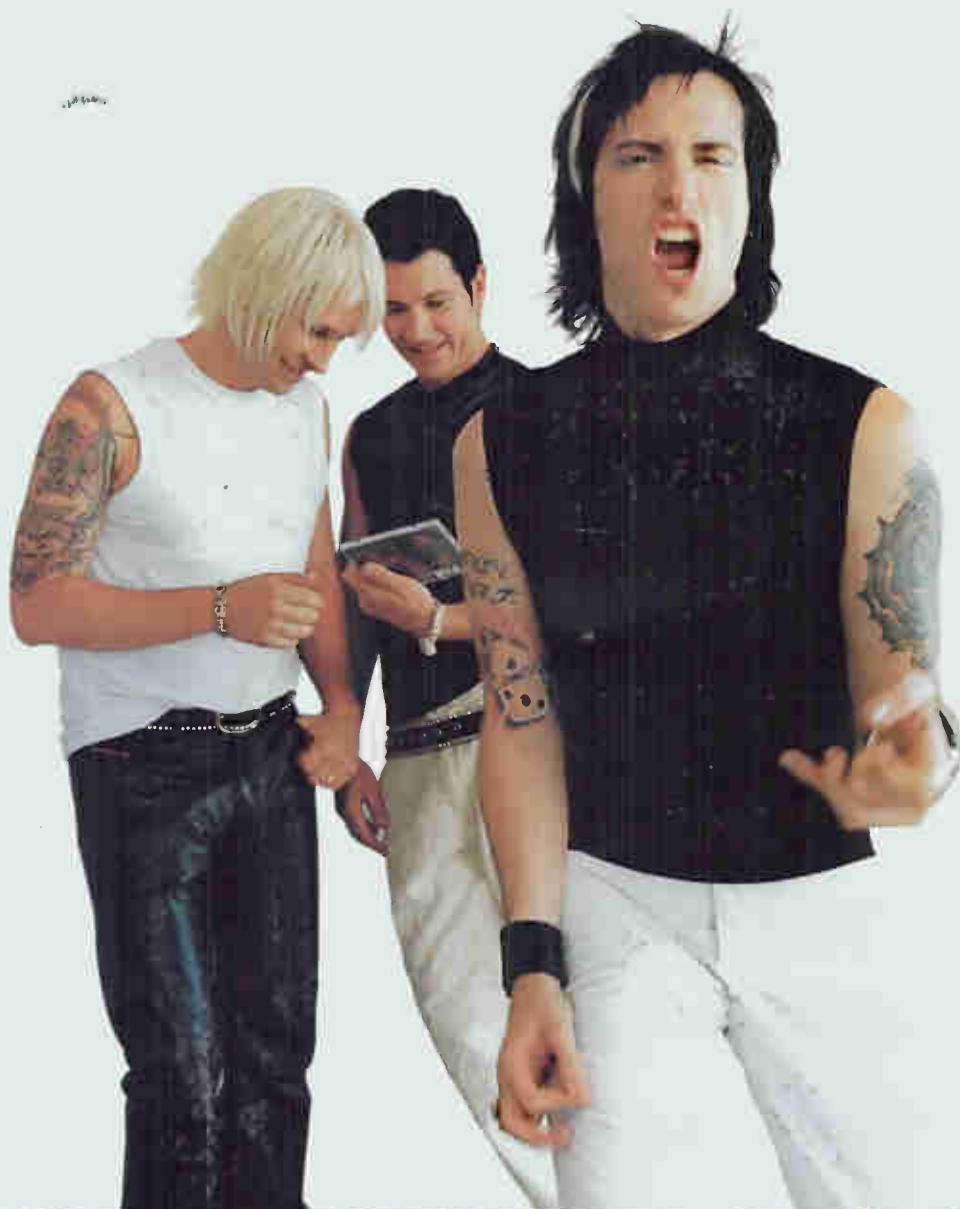
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