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ROCK

July 6, 2001



Out of the Norm

Up Close with WXBT's
VP of Programming

Rock Radio's Time to
Hip Hop on the Trend?

Q&A with Cox Rock
Format Coordinator
Virgil Thompson

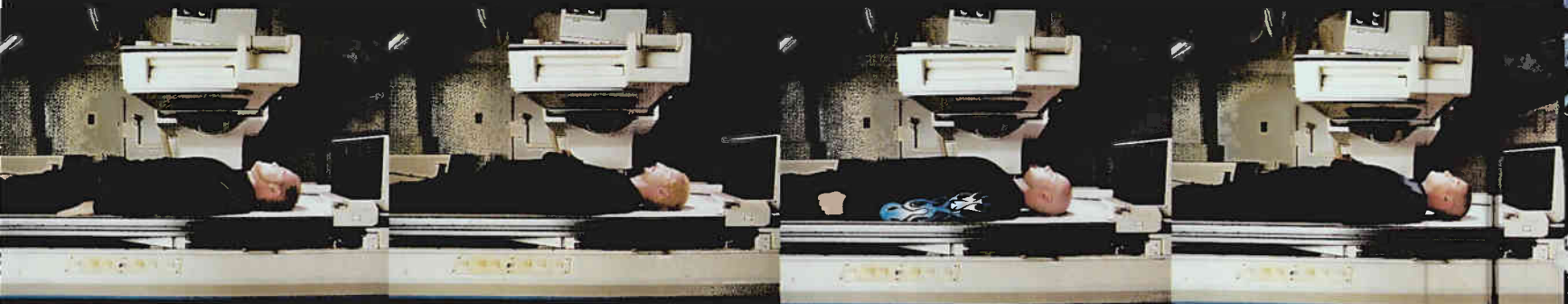
Programming to Win:
Internet Listeners
Tune to Modern Rock

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Publisher/Owner
Kal Rudman
Executive VP/GM
Fred Deane
 fdeane@fmqbmail.com

VP/Executive Director
Paul Heine
 pheine@fmqbmail.com

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

Administrative Director
Judy Swank
 jswank@fmqbmail.com

**News Director/
 Metal Director**
Jay Gleason
 jgleason@fmqbmail.com

Progressive Director
Sybil McGuire
 smcguire@fmqbmail.com

Associate Director
Kevin Boyce
 kboyce@fmqbmail.com

Modern Rock Specialist
Mike Bacon
 mbacon@fmqbmail.com

New Media Specialist
Andy Gradel
 agradel@fmqbmail.com

Research Specialist
Brad Maybe
 bmaybe@fmqbmail.com

Research Specialist
Pat Berkery
 pberkery@fmqbmail.com

Art Director
Janet Drialo-McArdle
 jmcardle@fmqbmail.com

Designers
Nancy Green
Gina LaMaina
Linda Steere

Production Assistants
Susan Adcock
Terry Benedetti
Kerry Ehrhart

Editorial/Research Assistants
 Rita Cleary Kevin McManmon
 Colleen Meier Theresa Meire
 Charmaine Parker Ginny Rellly
 Ruth Watts Mark Wise

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

Executive Mews, F-36
 1930 East Marilton Pike
 Cherry Hill, NJ 08003
 (856) 424-9114
 Fax: (856) 424-6943
 Email: fmqb@fmqbmail.com

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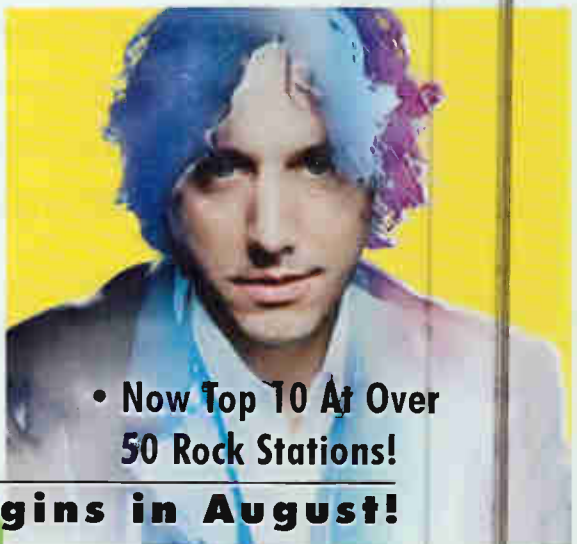


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FCC Dismisses Mancow Indecency Complaint; Citadel Appeals Eminem Fine



Mancow

The FCC has dismissed an indecency complaint filed against WKQX (Q101)/Chicago, where Mancow allegedly talked of having sex with a nine-year-old.

The original complainant claimed that on February 23, 2000, WKQX broadcast a discussion of sexual intercourse between a 27-year-old man and a nine-year-old girl. David Smith of Chicago filed three complaints with the Commission describing a total of five separate instances of allegedly indecent broadcasting during *Mancow's Morning Madhouse*.

The Enforcement Bureau issued a Notice of Apparent

Liability against Q101 for two of the alleged incidents. The Bureau dismissed the three remaining complaints, including the one about adult-child intercourse, because, in their view, they did not constitute indecency violations.

According to the complaint, Mancow, along with members of his morning show, "talked euphemistically and directly about the particulars of adult-child sexual intercourse. During this broadcast, Mancow sanctions statutory rape by claiming that at age 27, he had sex with a nine year old."

In dismissing this complaint the FCC wrote, "Although the programming you describe was clearly offensive to you, we do not believe there is sufficient information for us to determine that it is indecent."

Commissioners Gloria

Tristani and Michael Copps, both Democrats, objected to the Bureau's dismissal. Commissioner Copps went as far as to say that he is "interested in looking at how the Commission could encourage universal retention of recordings of broadcast programming to aid its indecency enforcement." The newly-seated Commissioner added, "Americans have a right to expect their government to enforce the indecency laws of the United States. This will be an important priority for me as I begin my service at the Commission."

Meanwhile, KKMG/Colorado Springs is appealing a June 1st indecency ruling it received for airing the edited version of Eminem's "The Real Slim Shady." In its filing with the FCC, Citadel claims the ruling will

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Capitol Improvement for Hubbert



Dan Hubbert has been named Senior VP/Promotion at Capitol Records, replacing the exiting Bruce Baumgartner. The news comes just weeks after Premiere announced that Hubbert would join Mediabase 24/7 as Senior VP of its Music Information Systems. Hubbert will be based in the trademark Capitol Tower in Hollywood and will report to President/CEO Andrew Slater.

"Dan has an extraordinary track record as a promotion executive," Slater stated. "Having worked closely with him at Epic on Macy Gray's debut, I know he is every bit as committed as I am to breaking new artists at a variety of formats."

"I am very excited about being a part of this historic company," Hubbert commented. "I respect Andy's artist-oriented approach and his creative vision for the future of this label."

Hubbert will be responsible for overseeing the label's radio promotion efforts, including developing promotional strategies, leading the national promotional staff, and maximizing airplay. He has been directly involved in breaking Platinum-selling artists like Macy Gray, Incubus and Fastball.

Hubbert previously held Senior VP/Promotion posts at Epic and Hollywood Records.

-Sybil McGuire

Pictures from WXRK/New York's Dysfunctional Family Picnic 5 in *Modern Shots* on page 35.

Rock Radio's Time to Hip Hop on the Trend?

Should Rock radio start embracing Hip Hop on its airwaves? MTV Sr. VP/Music Programming & Talent Tom Calderone made that suggestion during the recent Jacobs Media summit in Los Angeles. It's an interesting proposition as Hip Hop music has become part of white, suburban culture, historically the stronghold of Rock 'N Roll.

While Hip Hop isn't new to teenagers - it has been making inroads into suburban culture since the mid-'80s - its influence and permeation of Rock music has just recently come to fruition. So, while Rock bands have started embracing the sounds of Hip Hop, is it time for Rock radio to start implementing some Hip Hop into their music mix?

If a station wants to protect its lower demos, then the notion of getting its groove on should be seriously considered as Hip Hop is being listened to frequently by 49 percent of today's 12-24 year-olds, according to Edison Media Research. And those findings were equal among young men and women. Next closest on the list of Edison's youth music preferences were R&B and Modern Rock tied at 34 percent a piece.

The Edison results are similar to what Calderone has been seeing at MTV.

"We're finding compatibility with Alternative Rock, Rhythmic Rock and Hip Hop," he says. "What is coming back to us, particularly with 16-24-year-olds, is Hip Hop, whether it's DMX or Eminem, is truly that rebellious music right now that young adults are leaning toward. What we keep finding is that when we play DMX into Limp Bizkit into Jay-Z into Linkin Park, we see a nice spike in our numbers as far as that type of the audience."

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Conclave 2001: the radio odyssey

THURSDAY-SUNDAY JULY 19-22, 2001

MINNEAPOLIS MARRIOTT CITY CENTER

Thursday, July 19

- 1P-Conclave College Presented By **All Access**
Mike McVay/McVay Media "Programming the Total Picture"
Marijane Milton/Innuity "Lock Down Your P1s-The Principles of Loyalty Marketing"
Todd Wallace/Todd Wallace & Associates "The Basics of Great Contesting"
Mark Elliott/MusicMaster & Keith Hill/RCS "Getting The Most From Your Music Scheduling Software"
Steve Goldstein/Saga Communications "Branding For Fun & Profit"
- 6P - **Radio & Records'** Welcome Reception

Friday, July 20

- 8A- Friends of Bill W.
- 8:30A-Friends of the Conclave Breakfast
- 9:30A-Format Symposiums (Top 40, Retro, Triple A) presented by **Radio & Records**
- 9:30A-Time Management: Doing More With Less
- 11A- Kirby Puckett Keynote/An Interview by Ken Levine (Music by **MCA's Carly Hennessy**)
- Noon- Conclave Awards Luncheon with Lex & Terry
- 1:30P- John Gehron Keynote presented by **RateTheMusic.com** and **Mediabase 24/7**
- 2:30P- Ed Shane "Disconnected America"
- 2:30P- Bob Michaels "Introducing the People Meter" presented by **Arbitron**
- 3:30P- **CRS** Presents "90 Great Promotions in 90 Minutes"
- 3:30P- "Cyberjocking: How To Make It Sound Great" with Karen Young/TrueTalent, Randi West & Rod Phillips/WKFS
- 4:30PM- Format Symposiums (Rock, Hot AC, News-Talk) presented by **Radio & Records**
- 4:30PM-Time Management: Doing More With Less
- 4:30PM- Aircheck Clinic #1
- 9PM - A Rock Odyssey presented **McGathy Promotions**

Saturday, July 21

- 8AM- Friends of Bill W.
- 8:30A-Conclave Mentoring Breakfast
- 9:30A-Format Symposiums (AC, Alternative, Rhythmic) presented by **Radio & Records**
- 9:30A- The Most Influential Women in Radio Presents "Strategies for Success" with Erica Farber & Joan Gerberding
- 11A- The Fish Philosophy with Carr Hagerman
- Noon- The Ledgens Luncheon with Styx
- 1:30P- Jeff Smulyan Keynote
- 2:30P- **CRS** Presents "Having The Courage to Lead Change"
- 2:30P- "Secrets of Successful Station Imaging" with Nick Michaels
- 2:30P- "Listener IQ Revealed" with Matt Hudson/Wimmer-Hudson
- 2:30P- Aircheck Clinic #2
- 5P- Conclave Tailgate Party presented by **BDS Radio**
- 6P- Minnesota Twins vs Seattle Mariners Baseball!
- 10P - A Karaoke Conclave!

Sunday, July 22

- 9AM-Noon **Arbitron** Presents the Getaway Brunch (note: this weekend's faculty and topics are subject to change)

Conclave Partners

The Conclave thanks these special contributors to its 26th annual Learning Conference: All Access, Arbitron, Arista, BDS Radio, CRB, Dreamworks, First Media Works, Island/Def Jam, Jones Radio Networks, Kelly Music Research, Lee Arnold Marketing, MCA, MJJ, McGathy Promotions, Mediabase 24/7, Midwest Music Alliance, Premier Artists Services & Miles High Artists, Premiere Radio Networks, and Radio & Records.* The Conclave is coordinated by Main Street Marketing & Promotion and is a non-profit education organization whose mission is helping radio to best serve the public interest. Contact 952-927-4487. *This list is complete as of June 20, 2001.

Visit www.theconclave.com!

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Address Where YOU are, an office/a home; NOT a parent company's home/main office

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The Marriott City Center is sold out. A waiting list is being constructed. Rooms are still available at the Radisson Plaza for \$129 (612-339-4900) or the Crown Plaza for \$99 (612-338-2288).

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Arbitron Buys RADAR Measurement Service

Arbitron is acquiring the RADAR radio network audience measurement system from Statistical Research for \$25 million, which is payable over two years. RADAR (Radio's All Dimension Audience Research) measures audiences to radio commercials on 29 radio networks operated by ABC, American Urban Radio Networks, Premiere, and Westwood One.

"RADAR has established itself as the 'gold standard' for network radio audience measurement services," Arbitron Worldwide Research Executive VP David Lapovsky commented. "National advertisers are willing to pay a higher cost per rating point for commercials run on RADAR-rated networks in part because the audience estimates are based on the commercial clearance system that is an integral part of the service.

"Initially, we will maintain the RADAR service as it is today. At the same time, we will work with the networks, agencies and advertisers to enhance the RADAR service by taking advantage of Arbitron's enormous diary database."

"I'm confident that Arbitron will maintain the exacting standards that RADAR has become known for over its 30 years of service to the network radio industry," Statistical Research President Gale Metzger

ARBITRON
THE ARBITRON COMPANY

said. "Over the coming months, Gerry Glasser and I will be working closely with Arbitron to help them make this transition a smooth one for all of our clients."

"We plan to use a subset of our local market diaries to dramatically increase the sample size for the RADAR network survey," Lapovsky added. "By combining our two services, Arbitron can provide the industry what would have been economically impractical for RADAR to provide on its own - network audience estimates of greater utility and flexibility."

As part of the purchase agreement, a number of Statistical Research employees who work on the RADAR service will become employees of Arbitron and will continue to work at RADAR's current offices in Westfield, N.J. Arbitron also obtains the processing software used to produce the network radio ratings database and the RADAR PC 2010 desktop application used by networks, agencies and advertisers to analyze RADAR audience data. Statistical Research has agreed to work with Arbitron to adapt the RADAR processing software to the Arbitron diary survey method.

-Jay Gleason

ARTISTdirect Shareholders Approve Field



ARTISTdirect shareholders have approved definitive agreements with veteran entertainment executive Ted Field to become Chairman/CEO of the artist management firm. As part of the previously announced agreement, Field will also head up a new label with the company, ARTISTdirect Records.

"I am excited to be joining ARTISTdirect as we position the company to participate more fully in the many opportunities we see in the music industry," Field said. "I join a team that combines pioneering efforts in online music with tremendous depth of experience in traditional music disciplines. Together, we hope to fully exploit the possibilities of an integrated approach to the creation and distribution of music."

Marc Geiger, formerly Chairman/CEO, is assuming the post of Vice Chairman and President of Artist Services. Keith Yokomoto continues as President and COO.

"We are thrilled to have Ted on board officially," Geiger added. "With the addition of Ted's leadership and a new label, we believe the company is well-positioned to follow through on its original vision of online media and e-commerce joined to traditional talent agency and record label operations."

Previously, Field was co-Chairman of Interscope Records and Chairman/CEO of Radar Pictures, Inc. a film production company and successor to Interscope Communications, which he founded in 1979. Field also produced a number of successful films, including *Runaway Bride*, *Mr. Holland's Opus*, and *The Hand That Rocks The Cradle*. Until 1984, Field was co-owner of Field Enterprises, a media conglomerate that owned numerous television stations, the *Chicago Sun-Times* newspaper and Cabot, Cabot and Forbes, a large real estate company.

Additionally, stockholders also approved a one-for-ten reverse split of the company's stock that is currently planned to take effect on July 5. The Company's common stock will begin trading on a reverse split basis on July 6.

-Sybil McGuire

continued

FCC Dismisses Indecency Complaint against *Mancow's Morning Madhouse*

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drive Rap and Hip Hop artists from the airwaves.

In filing the appeal papers, KKMKG parent Citadel said the \$7,000 Notice of Apparent Liability "raises the specter of a dominant culture exerting its power to bar those groups who do not share its mores from the public forum." According to *Variety*, Citadel claims society has accepted the song in question since it spent 16 weeks on *Billboard's* Top 40 and received a Grammy nomination.

"The emergence and concomitant popularity of artists like Eminem may evidence the fact that this country has reached a cultural crossroads, as when Ed Sullivan decreed that Elvis be shown from the waist up... The Doors refused to alter their lyrics for appearances on national television, *All in the Family* addressed mature themes and more recent programs incorporated same-sex relationships," Citadel attorney Kathleen Kirby wrote in the appeal papers.

-Jay Gleason



WYSP HAS A CLOSE SKRAPE: WYSP/Philadelphia didn't "waste" any time in getting RCA's Skrape to play an exclusive and intimate Rock Session in front of about 75 listeners at nearby Ozone Recording Studios. Pictured amongst the band are WYSP MD Nancy Palumbo (left front), PD Neal Mirsky (right front) and RCA's Bill Burrs (2nd from right back).

Mike Bone Named Head of Music at Palm

Former **Capricorn Records** Executive VP **Mike Bone** has been named Head of Music at **Palm**. Bone will be responsible for overseeing all music and marketing for the label, which is a division of **Palm Pictures**.

"Mike's experience in the music business is extensive and he has worked with an eclectic range of artists, similar to the developing roster at Palm," Palm Pictures Chairman **Chris Blackwell** commented. "I believe with his management skills and the team in place, we will be able to create a different kind of music label utilizing all the assets Palm Pictures has to offer. I am very excited to reconnect with Mike again."

Bone and Blackwell previously worked together at **Island Records** in 1990.

"It is a pleasure to be reunited with Chris at Palm," Bone added. "We never really had the chance to achieve our maximum potential in the past. Our vision at Palm is to utilize Chris' new multi-media company to execute new and creative marketing ideas for artists."

Bone held his most recent position at Capricorn from 1998-2000. He was also the "Minister of Truth" for **Rick Rubin's Def-American** label from 1992-1995.

Palm's artist roster includes **Cousteau**, **Seven Channels**, **Local H**, **Skindive**, and **nortec** collection. The label is also home to **Bill Laswell's Axiom** label, **Bruno Guez's Quango** label and **Steve Lillywhite's Gobstopper** label, among others.

—Jay Gleason



THE QUAKE GETS SOME FUEL: **WQAK/Union City PD Don Wilson** seemed a little choked up when he got a chance to hang out with **Fuel**. That's because the band's **Carl Bell** had Wilson's throat "in his hands." We guess the band isn't really all that "Innocent" after all. (L-R): **Fuel's Jeff Abercrombie** and **Kevin Miller**; **Wilson**; **Fuel's Carl Bell** and **Brett Scallions**.

Q101's Mancow Leaves for Vacation with No New Contract

WKQX (Q101)/Chicago's contract with **Mancow** is about to come to an end and the syndicated morning man doesn't know if he'll re-sign with the station. "Right now, it's a coin toss," Mancow told the *Chicago Sun-Times*. Mancow is currently on a two-week vacation. His agent, **Robert Eatman** is holding talks with Q101 parent **Emmis** and "other interested parties." The *Sun-Times* says there is at least one other offer on the table that would have the syndicated show based in another market, with his show piped back to Chicago.

BMG Expected To Pink-Slip Hundreds

According to the *Wall Street Journal*, **BMG** is looking to lay off several hundred employees from a worldwide staff of 5,000 in an effort to raise profits and cut costs. **BMG**, which includes **Arista** and **RCA**, is facing one of its worst financial years in company history, and is expected to post losses of up to \$200 million worldwide due to underperformance in key markets like the U.S. and Germany. **BMG** will be holding an executive meeting next week to discuss the company's future, but final decisions on layoffs aren't expected until recent senior executive hires have had a chance to assess the financial situation. **BMG** recently appointed former **A&R** chief **Thomas Stein** as its new head of **BMG Europe**, replacing **Richard Griffiths**, who is leaving the company by mutual agreement after just six months. Just three weeks ago, **BMG's** Chief Administrative Officer, **Konrad Hilbers**, was replaced by **Michael Smellie**, who will assume **Stein's** former job as Global Marketing Head. **Stein** retains Global **A&R** duties. **BMG** has seen many changes in the company's key executive positions in the past several months. After **BMG's** announced alliance with **Napster**, both **Strauss Zelnick** and **Michael Dornemann** resigned their posts. And music industry newcomer **Rolf Schmidt-Holtz** became the company's CEO after the sudden death of replacement CEO **Rudi Gassner**.

MeasureCast Announces Top Streamers for the Month of June

Internet-only streamers are up while terrestrial streaming is down, no surprise for those familiar with the problems faced by commercial stations who may have suspended streaming for a time, or altogether, due to the **AFTRA** dispute. Internet-only stations claimed 26 of the top 50 spots and eight of the top 10. **MEDIAmazing**, a listener-formatted Internet-only streamer, took the top spot with a **TSL** of 697,241 and a cume of 125,232 persons. Thirty-two stations in the June ranking also appeared in May's top 50 and of those stations, 24 saw increases in cume and 23 saw increases in **TSL**. Top terrestrial streamers include **Virgin Radio's** Adult Alternative station; **Classic Rockers WFXZ/Wilmington** and **KQRS/Minneapolis**; **CHR WKXB/Burgaw, NC**; **Progressive KCRW/Santa Monica** and **WMVY/Martha's Vineyard**.

- Look for official word soon that **V2's Heather Luke** will join the **Warner Bros. Rock** promotion department as National Manager **Rock Formats**... **KZOZ/San Luis Obispo APD/MD Joe Alvino** exits. Former **KZOZ** programmer **Todd Martin** rejoins the station as interim **APD/MD**... **KNCN/Corpus Christi MD/morning co-host Big Al Jones** has exited... **KLPX/Tucson MD Corey Stone** has left the station, with no immediate replacement named... **WKQX (Q101)/Chicago** Production Director **Jon Orr** has left the building... **Kevin Martin** has been sworn in as **FCC** Commissioner for a term that runs to **June 30, 2006**... **Styx** will appear at the **Conclave's Legend's Luncheon** session on **Saturday July 21**... The **FCC** has ruled that the licenses for seven **Midwestern** radio stations owned by **Michael Rice's Contemporary Media** be auctioned off, due to **Rice's 1994** conviction on **child molestation** charges... **Songwriters** and **music publishers** are the latest groups to file **copyright infringement** charges against **Aimster**.

continued

Rock Radio's Time to Hip Hop on the Trend?

continued from page 3

"It's an overused cliché," continues Calderone, "But teens have so many different choices to go to for entertainment, that I'm afraid radio in general can have a real tough time having people grow with their radio station. We've been living with radio for so long, and I know it's a 25-54 world, but where I am now, it's all about 16-24 and that's it. It's two different worlds. My fear is that there's a disenfranchised 18-year-old that just doesn't know where to go, and, quite honestly, is probably going to one of the Hip Hop stations at this point."

"Some Alternative stations have been peppering some hardcore Rap into their auditorium tests," Jacobs Media President Fred Jacobs tells *fmqb*. "This is stuff they've never played on the air. And it's coming back on the front page of their test results with Alternative P1s. I'm not talking about New York or L.A., I'm talking about middle America."

Jacobs doesn't see this as the modern day equivalent of Lee Abrams' "80-20" edict of the early '80s — where he advised clients to play 80 percent current music to respond to the MTV-fueled New Wave explosion. However, Jacobs believes it's something that should be addressed on a market-by-market situation.

One Modern Rock station that has already supplemented its music mix with Hip Hop is WFNX/Boston, which started down the path in July 2000 while putting together an "Alternative Party Music" weekend. The programming team decided they wanted to throw in more Hip Hop party tunes than just "Jump Around" and "Insane In The Brain." By the time they were done, the weekend turned into the *FNX 4th of July Bad Ass BBQ*. Hip Hop music got a foothold there and has now grown into rotation throughout the week.

"It sounded amazing," recalls WFNX PD Cruze. "We got such great feedback from it that we went back and realized we should play this stuff more than just that one weekend. Over the last year, we have tried to make 'FNX relevant to 18-34 year-olds again. We had been growing old with the audience and as competitive a market as this is, we didn't have enough people to grow old with. So we made a strategic move in flushing out the old school

'FNX listeners and making the station relevant to the here and now. Hip Hop and its influence on the Alternative Rock world has been a big part of that. Not that we've gone all Hip Hop, but it has become a big enough part of what we are doing."

As a result, DMX, Onyx, LL Cool J, Outkast, A Tribe Called Quest and other Hip Hop artists can now be heard on 'FNX. And if Cruze had any reservations about the direction he was headed, a recent auditorium test quenched them when Dr. Dre and Snoop's "Ain't Nuthin' But A 'G' Thing" came back as the #4 song out of 600 tested.

Another way Cruze helped reinforce the Hip Hop image — and helped validate his inclinations that 'FNX should be playing this music — was by having his personalities slip in Hip Hop tunes during appearances.

"You would be in a room full of Alternative Rock listeners," explains Cruze. "You could tell by the way they dressed and the tickets they wanted to win. We would throw on DMX 'Party Up' and every single one of them knew the words."

While FNX is ahead of the Hip Hop curve by going deep with the music and opening the dayparts as wide as it has, Calderone suggests a much more conservative approach, one that recalls the early days of the Grunge movement.

"When I was at the late WDRE, this was a radio station that played Erasure, R.E.M., U2 and Depeche Mode," he says. "When 'Smells Like Teen Spirit' came along, we were like, 'What the hell do we do with this thing?' And the answer was dayparting it. We created a nighttime show, we started at 7pm, but for Hip Hop I would say 9pm. It was a nighttime show from 7pm-2am and truly sounded like a different radio station from what it was during the day. The advantage radio may have this time around is that the superstar artists on Alternative radio, from Limp Bizkit down to KoRn, actually are great spokesmen for this music. You will see Aaron Lewis from Staind do something with Method Man. There's an endorsement there that's bigger than any image you can put on the station saying that you play Hip Hop."

KRXQ/Sacramento PD Pat Martin says if he were programming a Modern Rocker, he would be considering a lot

of Calderone's concepts and ideas, while taking into account the market synergy. Dayparting, he says, would be critical.

"I agree with a lot of Tom's observations," says Martin. "Particularly the ones targeted at Alternative stations. It's a market-by-market situation.

Although we want to grow and nurture that young-end audience as we shed older listeners, we also have to meet listener expectations. For an Active Rock station like ours to experiment with artists like Jay-Z and Eminem would be delving into a dangerous area. We try to address that with new Rock. There's a little bit of Hip Hop flavor represented on our station in bands like Limp Bizkit, Rage Against The Machine and even Linkin Park. We can get away with a Rock-based Rap song. We walk up to the line, without stepping over it."

While Martin doesn't target teens, he admits he'll want them to listen when they move into his station's demographic window and worries that his station may be irrelevant to them at that point. "But at the same time we have to produce [results] now. That's primary. Growing future listeners is secondary."

If he were programming a Modern Rocker, WLZR/Milwaukee PD and Saga Communications Active Rock Format Specialist Keith Hastings says he'd be spoon-feeding Jay-Z and DMX in at night. "Alternative is always at the mercy of the music that's available," he says. "Some of these stations have got to get something going." By not imaging and marketing "into too tight of a musical box," Hastings believes Alternatives can integrate the right Hip Hop tracks without too much listener resistance. The key is having an "adventurous" music image. "It's important to carefully analyze who you're playing to and find out how much your audience is in line with these national findings. I'm sure there are some markets where it's very close and others where the core is mainly diehard Rock listeners unwilling to welcome new and different styles."

Hastings plans to address the subject further at the Rock session he's moderating later this month at the Conclave in Minneapolis. "If I were running a Modern Rock station right now, I'd be paying real close attention to

this," he says. "Otherwise, you risk becoming irrelevant to the low end of your audience."

WPLY (Y100)/Philadelphia PD Jim McGuinn says he sees the trend developing, but has demo concerns before jumping into the Hip Hop world on his airwaves.

"As long as our bread is buttered by the 25-34s, do you risk pissing them off by playing something that is completely unknown?" asks McGuinn. "It's a matter of finding a connection from the Alternative world with the Hip Hop world. It makes sense if Hip Hop culture permeates into Alternative through records like Gorillaz. A lot of those songs research tremendously, but it gets down to expectations of what you think you are going to hear when you turn on a radio station, whether it's Y100 or [Philly Urban] Power 99. I'm sure Power gets good research on Limp Bizkit, but it doesn't mean they should play it."

In other words, just because a person likes Jazz and Rock doesn't mean they want to hear Rock music when tuning into the Jazz station.

If a station does decide to act upon the Hip Hop trend and infuse some songs into its playlist, then it would be wise to go back and add some of the hottest Hip Hop songs to date. 'FNX did this and Cruze has found the results to be positive.

"One of the things we found was some of the stuff that worked best was the older Hip Hop, because it had time to seep into the consciousness of people that were Alternative Rock listeners," explains Cruze. "Hip Hop's influence on Rock music, with artists like Kid Rock and Limp Bizkit, tended to test better younger, while old school Hip Hop songs actually tested better on the older half of the demo."

Calderone says he would add in some older Hip Hop songs as well, "but you don't have to make a big deal about the fact that you haven't played those songs. You might get some core people saying, 'Oh, now you start playing this because it's popular,' but this is no different from what we had with Alternative when we started playing Nirvana."

-Michael Parrish



Q&A with Cox Rock Format Coordinator Virgil Thompson



Virgil Thompson joined KISS as PD in December of '91, to help orchestrate the station's return to Rock that New Year's Eve. Three years later he was upped to OM, adding duties at Hot AC KSMG. While he'd been helping other Cox Rock stations for a while, Cox officially named him Rock Format Coordinator in January of 2000.

How would you define your role and responsibilities within Cox?

My role is to be an asset to the various programmers in the Rock format arena of Cox Radio. I offer an additional opinion for all-major strategic issues and assist with standard practices in research procedures and implementation of the strategic plan. However it's not just me offering these opinions—we consistently utilize the brains of other PDs in similar format battles and situations. I'm just one of several that contributes thought, opinion, observation etc. There are many extremely talented people at our stations and we would be shortsighted not to tap into this resource.

How do you keep on top of all the competitive situations that Cox Rock stations are involved in?

Organization and prioritization. A lot of what I'm involved in is project-oriented and not day-to-day, so I'm able to focus on what the issue of the moment may be, discuss it with the appropriate people, and be a part of the decision team. Then the local team executes the plan. Periodically we follow up to check our progress.

How do you disseminate critical programming info, ideas, airchecks, etc. among your stations? Do you use a proprietary company network or Web site to accomplish this?

We have our own fleet of low earth orbit proprietary satellites that link every GM, PD, GSM, promotion director and format coordinator for constant communication no matter where he/she may be—Madagascar, Azerbaijan, or Birmingham—or what they may be doing—honeymoon as an example—with wireless high speed Internet access with full voice and data capabilities. But seriously, we use the usual: Email, voicemail, conference calls and MP3 file sharing for audio.

Describe how you approach your relationship with the individual programmers you deal with? What is their level of autonomy for programming and music related decisions?

I approach them as a peer with the same goal in mind—ratings and revenue success. At Cox we have procedures that ensure that we stay on the strategic plan so as to not lose focus. Concurrently, each local team has the ability to make their own decisions to remain agile and responsive to opportunities in their market.

Many critics of today's radio say there is not much difference from market to market, blaming owners who are afraid to take chances and who look only at the bottom line. What are your thoughts on this and how can radio create a more compelling product for listeners?

If market-to-market "sameness" causes lackluster listener enthusiasm

and depressed ratings, then radio needs to become more compelling. The Internet and other sources of competition amplify radio's vulnerability. However, I don't feel programming's overall health has changed much. Pre-consolidation programming, presented by many smaller companies, offered a less-than-perfect product, which provided a competitive advantage for smarter operators and a market for consultants. Post-consolidation programming is more sophisticated yet not necessarily more compelling for the listener—especially in light of greatly increased commercial loads. This creates opportunities for smarter operators. Failure and desperation are when new formats emerge. I see evidence that new formats will continue to emerge, some of which could be interesting for a couple of years or so.

Infinity's John Gehron says, "We haven't been able to grow talent fast enough. If we're going to be successful, we need to grow talent." Do you agree or disagree? What measures can be taken to grow the pool of compelling radio personalities?

I agree. You have to make talent development a priority. Unfortunately, a lot of PDs spend so much time dealing with administration and promotional requests that talent development is one of the first things that gets deleted on a PD's schedule. Programmers should make airchecks an *undeletable* task on the day planner.

Talk about the role of the cyber-jock in today's radio environment and how your company uses them.

Because of expected profit margins, it's a reality. While it can be done well, talent can easily slip into autopilot when cyber-jocking multiple stations. This leads to that less than compelling radio we talked about before. We do some voice tracking and constantly evaluate and critique our talent, as we would with any talent doing live radio.

To what extent does your company share imaging, productions and promotions across stations?

Extensively. We love to steal good ideas and modify them as necessary.

Your role is essentially that of a consultant. Are consultants still necessary and what can they still bring to the table that isn't already provided for you?

As I said earlier, we like utilizing the best brains we can find. We invite lots of people to our programming party. Consultants still provide insight, experience, and tell great war stories.

-Paul Heine/Michael Parrish

Stations:

Active: KISS/San Antonio, KRTQ/Tulsa, WRLR/Birmingham
Alternative: WSUN (97X)/Tampa, WDYL/Richmond
Mainstream: WBAB/Long Island, WPLR/New Haven
Classic Rock: WHPT/Tampa, WHTQ/Orlando, WFYV/Jacksonville,
KJSR/Tulsa, WSFR/Louisville, WKRL/Richmond, WEFX/Stamford
Rock AC: WBBY/Tampa, WMMO/Orlando



Programming

- **WXTB/Tampa MD Brian Billers** has exited the **Clear Channel Active Rocker** due to the elimination of the off-air MD position. Look for Billers to announce his next endeavor in the near future...
- **WQBZ/Macon MD Sarina Scott** has added APD duties at the **Mainstream Rocker**. New music call times are Wednesdays, 3:00 p.m. – 5:00 p.m... **CHR KIMX/New Orleans** has flipped to **Classic Hits** as "104.1 The Fox."

Air Talent

- During an on-air interview Friday (6/29) with a reporter from the *Boston Herald*, syndicated duo **Opie & Anthony** said they would not be on **WBCN/Boston** on Monday (7/2). "We want to be on WBCN," Opie said. "We want to be on Monday. But they [WBCN] don't get it." O&A continued, saying WBCN is cautious of losing their music image by adding a Talk show in afternoons. ('BCN airs **Howard Stern** in mornings.) The pair claims that 'BCN has offered to place the show in evenings (via tape delay) and would like to extend the program to allow room for music. Agent **Bob Eatman** has stipulated that the show must air live in afternoons. The duo said **Infinity** has given 'BCN 90 days to figure out where to place them. "It's now down to 61 days," Opie said. "If they don't figure it out, we'll go to [crosstown Modern Rock competitor] **WFNX**." Calls to WBCN management were not returned.

- A few unedited segments of **KEGL/Dallas' *The Best of Mikey*** made it on the air this past Saturday morning (6/30) resulting in the F-word being dropped a number of times, according to *The Dallas*



- **BMG Entertainment Executive VP/Worldwide Marketing and A&R Thomas Stein** has been named **President of BMG Europe**, replacing **Richard Griffiths**, who has exited the company. "Thomas is a first rate music executive whose creativity, efficient management and business savvy makes him the ideal candidate for this role," Chairman/CEO **Rolf Schmidt-Holtz** said. "With his global experience and proven track record, I have every confidence that under Thomas' leadership we will continue to thrive." In his new role, Thomas will oversee the European region for BMG as well as continue to coordinate all worldwide A&R activities. "In addition to my worldwide A&R responsibilities, I am looking forward to strengthening BMG's multiple European repertoire and to breaking new acts in the future."

- The *Los Angeles Times* reports **Zomba Music Group** is in talks with **EMI** about a possible United States distribution agreement. Zomba is currently distributed in the States by **BMG**. Zomba recently announced it wasn't renewing its distribution deal in Canada with **BMG**... **Scott Seviour** has joined **J Records** as VP/Marketing. He comes to the company from *Good Morning America*, where he held the position of Entertainment Producer... Former **WXBE/Wilkes Barre PD Aaron Roberts** joins **Trauma** as southeast regional rep.

Morning News. **Clear Channel-Dallas Executive VP/GM Tom Schurr** told the paper it was an honest mistake and the station has received no complaint calls. In other CC-Dallas news, **Classic Rock** sister **KZPS** evening talent **Debbie Alcocer** has exited... At **WXNR/Greenville-New Bern**, night talent **Tommy Collins** moves to afternoons, replacing **Jeff Sanders**, who comes off-air to concentrate on his VP/Programming chores. Joining the station for nights is **Niki Sexton**.

Management

- **MTV Networks Sr. VP/CFO Alex Ferrari** has been promoted to Executive VP/CFO. "Alex's well-deserved promotion reflects his deep financial savvy, and ability to manage the finances of a growing business while also implementing major changes company-wide," President/CEO **Mark Rosenthal** said. "Alex has been critical to the integration of **TNN** and **CMT** into this company, and his ability to develop innovative strategies that effectively meet the challenges of our growth cannot be overstated." Meanwhile, **VH1 Sr. VP/Programming Lauren Zalaznick** has tendered her resignation, according to the *Hollywood Reporter*. No exit date has been announced.

- **Arbitron** has named **David Chapman** Mid-Atlantic Account Manager, and **Vin Ciavatta** New England Region Account Manager. In addition, Sr. Account Executive, Mid-Atlantic Region **Laura Kutscher** has been promoted to Manager of National Radio Sales, Radio Station Services.



WMMR GETS A LICKIN': When *The Black Crowes* brought their *Tour of Brotherly Love* into the Philadelphia area recently, **WMMR** stepped up to get their Lickin'. Pictured amongst the band and 'MMR contest winners is (L-R): **WMMR APD/MD Ken Zipeto**; **WMMR PD Sam Milkman**; **V2 Philadelphia local Bryan Geronimo**.

technology

• Napster has gone offline and temporarily suspended all file transfers as the service upgrades their databases and installs new copy protection software capable of "acoustic fingerprinting." A release on the company's Web site states that the shutdown was not a legal decision and they will "reactivate file transfers as soon as possible but we don't yet have a sense of a precise time." The release also states that this shutdown will not affect the expected launch of their subscription service later this summer. In other Napster news, it's out with the old and in with the new as they have disabled older versions of their software and are requiring all users to download Napster v2.0 beta 10.3, which will be compatible with the new fingerprinting technology.

• As if their RIAA troubles weren't enough, Aimster apparently has a few less friends in the film business as a group of major studios has slapped the service with a suit accusing them of copyright infringement, trademark dilution and unfair competition among others. The suit was filed on behalf of Columbia Pictures, Disney, MGM, Paramount, Sony Pictures, 20th Century Fox and Universal. The studios are seeking an injunction against further copyright infringement due to current theatrical releases being distributed through Aimster.

• After declaring bankruptcy last October and shutting down soon after, Scour has returned with a revamped version of their Scour Exchange search engine. The site, which was purchased by CenterSpan last December, is currently in the midst of beta tests and is preparing to launch a premium, subscription plan as well as their reactivating the MyCaster service.

• XM Satellite Radio's second satellite "Roll" has been formally handed over to XM by Boeing Satellite Systems and has begun broadcasting. XM took control of the satellite Thursday (6/28) after the completion of its in-orbit testing after being launched on May 8. "Roll" joins the company's first satellite "Rock" in broadcasting XM's channels in preparation for commercial launch of the service later this summer. "XM's space infrastructure is complete," VP/Space Segment Derek de Bastos commented. "We have groundstations uplinking our original content, fully operational tracking stations and two satellites operating perfectly."

• In this week's MeasureCast ratings, the Top 5 remains unchanged as MEDIAMazing continues their reign at number one with a staggering TTSL of 137,803 hours and a cume of 39,920 persons. Of all the streaming providers measured by the service, WarpRadio is the most-listened to as their streams totaled 312,402 hours for the week, thanks to strong showings from Classic Rock WFXZ/Wilmington and Top 40 WKXB/Burgaw. SurferNETWORK came in second with a TTSL of 235,895 hours and CableMusic.com was third with 226,279 hours streamed. BroadcastURBAN also had a good week with solid numbers from WHUR/Washington and WBLN/New York.

• The U.S. Patent Office has awarded Liquid Audio a patent for its efficient watermark technique used for distributing secure digital music files. The patent, #6,219,634, covers their technique used for embedding and detecting watermark data within the audio signal.

• Karen Pattani-Hanson has been named Sr. Director, New Media Strategic Marketing and Business Development for IDJMG. She joins from entertainment marketing group Destiny Holdings. In addition, Island Records New Media Coordinator Douglas Cohen has been upped to Manager, Online Marketing and Promotion.



THE END PRESENTS SEVEN MARY... FREE!: When Seven Mary Three rolled into Charlotte recently, WEND presented the band live in a show dubbed Seven Mary Free. Pictured (L-R): WEND Promotion Director Chad Fitzsimmons; SMT's Jason Ross, Casey Daniel, Giti Khalsa, and Thomas Juliano; WEND APD/MD Kristen Honeycutt.

PUYA

Lead Track From
The Electrifying New Album **UNION**
In Stores Now

Don't Miss Puya On Tour Now With Fear Factory

7/10 Poughkeepsie, NY	7/18 Madison, WI	7/30 Petaluma, CA
7/11 Allentown, PA	7/19 Milwaukee, WI	7/31 Chico, CA
7/13 Syracuse, NY	7/21 Fargo, ND	8/1 San Francisco, CA
7/15 Cleveland, OH	7/27 Portland, OR	8/3 Los Angeles, CA
7/17 Columbus, OH	7/28 Seattle, WA	8/5 Las Vegas, NV

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The Ride Is What Counts.

Ride

Adds This Week!

MCA
MUSIC
AMERICA

programming **TO** win

by Bill Rose

Internet Listeners Tune to Modern Rock



Listening to radio stations over the Internet continues to rise and Modern Rock's listeners are the types of listeners most likely to tune in.

As consumers continue to get faster computers and high-speed Internet access, listenership to Internet audio continues to grow. According to the **Arbitron/Edison Media Research** study *Internet VI: Streaming at a Crossroads*, conducted in January 2001, 22 percent, or 5.1 million Americans aged 12 or older, had ever listened to online radio stations and/or Internet-only audio. This was a significant increase from the January 2000 Arbitron/Edison Internet study, which found that 19 percent, or 4.3 million Americans, had ever listened online.

Since 1998, Arbitron Inc. along with Edison Media Research has conducted six Internet studies looking at the listening habits of "streamies," those users who watch or listen to Webcasts online. When looking at the listening habits of streamies, a radio station's first preference (P1), or core audience, were most likely to visit that station's Web site. On average, Americans spend 70 percent of all their radio listening time with the one station they listen to the most. This loyalty extends to the online experience. The majority of people who visit a radio station Web site are its most loyal P1 listeners. Not surprisingly, the radio station that consumers listen to the most online tends to be their "over-the-air" favorite. Radio stations must take advantage of this loyal listenership by cultivating and maintaining a relationship with these listeners.

One way to attract more listeners to your online station is to create a "side channel." Side channels are Internet-based "niche-casts" that target a specific sound within the overall blend of a station's format. Arbitron /Edison conducted a study devoted entirely to side-channel listening and found that 35 percent of Alternative P1 listeners were very interested in listening to side channels on a radio station's Web site.

But who are the online listeners of Alternative music? As the profile of audio streamies continues to lean male (56 percent male vs. 44 percent female), it is not surprising that 49 percent of those people who listen to audio over the Internet "listen frequently/sometimes" to Alternative Rock while 15 percent "listen most" to Alternative Rock.

When comparing the profile of Alternative radio listeners to Alternative Internet listeners, those online tend to be younger. Thirty-one percent of online listeners are between the ages of 12 and 17 compared to only 12 percent of radio listeners. Alternative radio listeners are 64 percent male, 36 percent female while online listeners are 62 percent male, 38 percent female. For age/sex demographics, see chart below:

	Alternative Rock	
	Radio	Internet
Men	64	62
Women	36	38
12-17	12	31
18-24	25	21
25-34	32	29
35-44	20	13
45-54	8	5
55-64	2	-
65+	1	-

Dedicating resources, time and patience to developing new revenue channels is a challenge. The core listeners of traditional media are the very people who are most likely to visit the Web site and seek similar programming online. If terrestrial broadcasters do not "meet" their audience on the Internet with compelling sites and content, the listeners will go elsewhere.

*Bill Rose is Vice President and General Manager,
Arbitron Webcast Services, Arbitron Inc.*

(IN THE WEEK music)

no. 1 buzzband

Puddle Of Mudd

"Control"

Flawless/Geffen



One week before the scheduled add date for Puddle of Mudd and they're already making waves everywhere at Rock radio. This week they jump 40-33* Hot Trax and settle into the 23* slot on the Active chart as well as snagging this week's number eight Most Added and landing on Most Increased. The cumme has risen to 72 including KSJO, KUPD, WIYY, WAAF and WEBN. Judging from the early reaction on this single, Puddle of Mudd is going to be a force that Rock radio will happily splashed around in.

most added

1. ECONOLINE CRUSH

"You Don't Know What It's Like"

(Restless) (10)

KAZR, KNCN, KRQC, KSJO, WCLG,

WJJO, WSUE, WXTB, WYXZ, WZZO



2. MOKE "My Degeneration" (Ultimatum/Artemis) (7)

KRQC, WAMX, WJJO, WKTG, WKZQ, WXQR, WZOW

3. PETE. "Sweet Daze" (Warner Bros.) (4)

KBER, KSJO, WPUP, WWBN

3. DROWNING POOL "Bodies" (Wind-up) (4)

KBRQ, WIRX, WLLI, WWBN

3. LIMP BIZKIT "Boiler" (Flip/Interscope) (4)

KICT, WCLG, WFRD, WJJO

4. NO ONE "Chemical" (Immortal/Virgin) (3)

KRQC, WJJO, WTBK

4. SOIL "Halo" (J Records) (3)

KAZR, WBYR, WJRR

4. WEEZER "Hash Pipe" (Interscope) (3)

WAMX, WKGB, WKSM

4. PUDDLE OF MUDD "Control" (Flawless/Geffen) (3)

WJJO, WKHY, WPUP

top gainers

1. PUDDLE OF MUDD "Control" (Flawless/Geffen) (+157)

KBER +16, KSEZ +13, WKSM +13, KRQC +12, KAZR +10



2. STONE TEMPLE PILOTS "Days Of The Week" (Atlantic/AG) (+148)

WFRD +19, KQDS +14, WSUE +12, WKGB +11, WKHY +11

3. BLACK CROWES "Soul Singing" (V2) (+97)

KQDS +13, KTWS +12, WFRD +7, WIRX +7, WRKT +7

4. NONPOINT "Endure" (MCA) (+76)

WJRR +13, WKHY +11, WKZQ +8, KAZR +7, WAMX +3

5. MOKE "My Degeneration" (Ultimatum/Artemis) (+70)

WKSM +13, KQDS +12, KSEZ +9, WTKB +8, WFRD +7

6. ECONOLINE CRUSH "You Don't Know What..." (Restless) (+68)

WJRR +15, WKZQ +10

7. COLD "End Of The World" (Flip/Interscope) (+64)

WBYR +9, KKED +8, WFRD +8, WKGB +8, WPUP +8

8. ADEMA "Giving In" (Arista) (+59)

WJRR +16, WLLI +14, WKZQ +9, WFRD +7, KAZR +6

9. FUEL "Bad Day" (Epic) (+40)

KNCN +11, WTKB +10, WBYR +8, KSUP +6, WOUR +6

9. PETE. "Sweet Daze" (Warner Bros.) (+40)

WEGW +9, WFRD +8, KKED +7, WAMX +5, WCLG +3

10. SOIL "Halo" (J Records) (+38)

WXTB +20

inside

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Rock

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most requested

1 - 1• STAINED

"It's Been Awhile"

(Flip/EEG)

5 - 6 THE CULT

"Rise"

(Lava/Atlantic/AG)

2 - 2• TOOL

"Schism"

(Volcano)

3 - 7 LINKIN PARK

"Crawling"

(Warner Bros.)

D - 3• GODSMACK

"Greed"

(Republic/UMG)

4 - 8 DROWNING POOL

"Bodies"

(Wind-up)

D - 4• STONE TEMPLE PILOTS

"Days Of The Week"

(Atlantic/AG)

9 - 9 TRAIN

"Drops Of Jupiter"

(Columbia/CRG)

8 - 5• 3 DOORS DOWN

"Be Like That"

(Republic/UMG)

D - 10 BLACK CROWES

"Soul Singing"

(V2)





Powerman 5000
"Bombshell"
DreamWorks

(powerman5000.com)

- This is the first single from PM5K's new album, *Anyone For Doomsday?*, the follow up to the 1.5 million selling album *Tonight The Stars Revolt* which gave us the hits "When Worlds Collide," and "Nobody's Real."
- "Bombshell" is a very heavy and very fast song and it has been called "When Worlds Collide times a million" by some Powerman fans.
- The album was produced by Terry Date, known for his work with Limp Bizkit, and mixed by Andy Wallace.
- The band is going to be heavily merchandising themselves and this album with products that are said to include PM5K toys.

Limp Bizkit
"Boiler"
Interscope

(limpbizkit.com)

- "Boiler" is the sixth song from the multi-platinum album, *Chocolate Starfish and Hot Dog Flavored Water*. Previous singles have all gone top ten Hot Trax and top five Active, so "Boiler" should be no exception.
- This song seems sort of different for the band as it concentrates more on melody and although it still carries the trademark Bizkit anger, it is more melodic than "Livin' It Up" for example.
- Three Moderns (KCCQ, WZPC, WJBX) and five Rock stations (KQRC, KICT, WCLG, WFRD, WJJO) are spinning "Boiler."

Seven Channels
"Breathe"
Palm

(sevenchannels.com)

- "Breathe" is a mid-tempo Rock single that has more of a pensive and reflective theme than most summer Rock songs.
- Seven Channels started in Dallas in 1996, and were chosen as one of the "Top Five Unsigned Bands" on VH1's Rock Across America tour.
- The band is currently doing some dates with Dexter Freebish and later on will be doing a tour with 3 Doors Down and Oleander.
- Three stations (WZTA, KRQC, and WXTB) are already spinning at Rock and Moderns include WXDX, WRAX and KDGE.

Systematic
"Deep Colors Bleed"
Elektra

(systematiconline.com)

- "Deep Colors Bleed" is the second single from the album, *Somewhere in Between* and is almost bone crunching in its intensity with fantastic guitars and a very infectious bass line.
- The band has been championed by both Paul Bostaph of Slayer and Metallica's Lars Ulrich.
- Systematic is currently touring with Saliva and Stereomud and they will join *Ozzfest* on July 18 in Seattle.
- Five Rock stations have leaped on Systematic including KXFX, KIOZ, KUPD and WAMX.

Handsome Devil
"Making Money"
Dirty Martini/RCA

(handsomedevilworld.com)

- Handsome Devil is a new band that has just popped onto the Rock scene. Their style on "Making Money" is similar to Blink 182 with a mixture of heavy guitars and catchy Pop styled hooks.
- Don't let the white boy rap at the beginning of the song dissuade you from listening to the whole thing, it is very much a rock single.
- This song is off the band's debut album, *Love and Kisses from the Underground* on Lit's new label Dirty Martini.

Puya
"Ride"
MCA

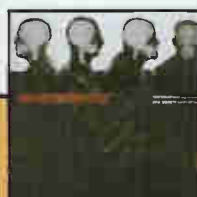
(puya.net)

- Puya is a band known for blending expertly driven hard Metal music with the beat of their native Puerto Rico and "Ride" is no exception.
- "Ride" is harder than the band's previous single, "Sal Pa Fuera." Whereas "Sal..." was more beat driven, "Ride" is more guitar and vocal driven although it does have kickass bongos and congas along with a regular drumset supplying the beat.
- The band is currently touring with Primer 55, Dry Kill Logic and Fear Factory the east coast and midwest this month with plans to hit the west coast in August.

Rammstein
"Sonne"
Universal

(rammstein.com)

- One of Germany's scariest Rock/Metal crossover acts is back with the new single from the album, *Mutter*, "Sonne."
- "Sonne" is more melodic than "Links 1 2 3 4" and most of their past singles. It starts out kind of hard but ends up very ethereal and more spooky than straight up frightening.
- Modern WBTZ and Rock WFRD have already declared "Prozit!" for Rammstein.



hot trax 100

June 26 - July 2, 2001

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

LW	TW	Artist	Track	Label	TW	Move	LW	Cume/Adds	LW	TW	Artist	Track	Label	TW	Move	LW	Cume/Adds
1	1	STAIN'D	BEEN	(Flip/EEG)	4621	-17	4638	167/0	51	51	DISTURBED	VOICES	(Giant/Reprise)	427	-14	441	32/0
2	2	CULT	RISE	(Lava/Atlantic/AG)	3215	3	3212	156/1	56	52	311	YOU	(Capricorn)	408	16	392	36/2
3	3	TOOL	SCHISM	(Volcano)	3110	0	3110	132/0	54	53	STATIC X	THIS	(Warner Bros.)	396	-28	424	45/0
4	4	STONE TEMPLE...	DAYS	(Atlantic/AG)	3015	148	2867	163/1	53	54	SKRAPE	ISOLATED	(RCA)	389	-40	429	44/0
5	5	SALIVA	YOUR	(Island/IDJMG)	2673	11	2662	117/0	55	55	MEGADETH	MOTO	(Sanctuary)	379	-22	401	32/0
6	6	SEVEN MARY...	WAIT	(Mammoth)	2509	-40	2549	131/0	52	56	BLACK CROWES	LICKIN'	(V2)	365	-68	433	28/0
7	7	GODSMACK	GREED	(Republic/UMG)	2484	-9	2493	117/1	57	57	BLUE OYSTER...	POCKET	(CMC/Sanctuary)	361	-9	370	27/0
8	8	LINKIN PARK	CRAWLING	(Warner Bros.)	2437	-20	2457	112/0	58	58	ELO	ALRIGHT	(Epic)	331	-1	332	29/0
9	9	3 DOORS DOWN	BE	(Republic/UMG)	2340	8	2332	144/0	63	59	A.LEWIS (STAND) w/F.DURST	OUTSIDE	(Flawless/Geffen)	329	25	304	24/0
10	10	DAVE NAVARRO	REXALL	(Capitol)	2102	-3	2105	135/0	59	60	R.E.M.	IMITATION	(Warner Bros.)	325	-13	338	24/0
12	11	STEREOMUD	PAIN	(Loud/CRG)	1723	-9	1732	114/0	61	61	BRAND NEW...	REASONS	(Elektra/EEG)	313	2	311	29/0
13	12	TANTRIC	ASTOUNDED	(Maverick)	1685	37	1648	117/1	60	62	FROM ZERO	CHECK	(Arista)	311	-12	323	30/0
11	13	AEROSMITH	PUSH	(Columbia/CRG)	1655	-117	1772	103/0	62	63	DOG FASHION...	HEADLESS	(Spitfire)	300	-11	311	29/0
14	14	FUEL	BAD	(Epic)	1608	40	1568	111/1	65	64	L.A. GUNS	MAN	(Spitfire)	296	1	295	21/0
16	15	TRAIN	DROPS	(Columbia/CRG)	1477	20	1457	75/0	67	65	VAN ZANT	LEAST	(Sanctuary)	287	-6	293	26/0
20	16	BLACK CROWES	SOUL	(V2)	1453	97	1356	103/2	64	66	AC/DC	NEW	(Elektra/EEG)	279	-17	296	22/0
15	17	TANTRIC	BREAKDOWN	(Maverick)	1434	-66	1500	79/0	71	67	STEVIE NICKS	PLANETS	(Reprise)	275	6	269	21/0
17	18	U2	ELEVATION	(Interscope)	1396	-17	1413	83/0	73	68	ALIEN ANT FARM	SMOOTH	(DreamWorks)	266	7	259	21/0
19	19	3 DOORS DOWN	DUCK	(Republic/UMG)	1354	-6	1360	82/0	72	69	DISTURBED	STUPIFY	(Giant/Reprise)	265	5	260	22/0
18	20	STABBING...	SO	(KOCH)	1310	-63	1373	80/0	68	70	BLINK 182	ROCK	(MCA)	264	-14	278	17/0
22	21	LIMP BIZKIT	MY	(Flip/Interscope)	1244	-31	1275	61/0	75	71	COLD	NO	(Flip/Interscope)	259	6	253	18/0
21	22	STAIN'D	OUTSIDE	(Flip/EEG)	1243	-50	1293	76/1	66	72	SHADES APART	BEAT	(Universal/UMG)	258	-34	292	23/0
23	23	DISTURBED	DOWN	(Giant/Reprise)	1205	16	1189	93/1	76	73	ERIC GALES BAND	HAND	(Nightbird/MCA)	253	9	244	28/0
24	24	DROWNING POOL	BODIES	(Wind-up)	1172	36	1136	100/4	79	74	MUDVAYNE	BLOOMS	(Epic)	249	20	229	19/1
25	25	PRIME sth	STUPID	(Giant/Reprise)	1116	20	1096	88/0	88	75	ADEMA	GIVING	(Arista)	248	59	189	26/2
26	26	LIFEHOUSE	HANGING	(DreamWorks)	979	-16	995	66/0	74	76	BLUES TRAVELER	GIRL	(A&M/Interscope)	245	-13	258	14/0
30	27	PETE.	SWEET	(Warner Bros.)	907	40	867	94/4	70	77	MOLLY HATCHET	WHY	(CMC International)	245	-20	265	15/0
29	28	CLUTCH	CAREFUL	(Atlantic/AG)	888	4	884	69/0	77	78	SPACEHOG	LEAST	(Artemis)	239	0	239	24/0
27	29	GODSMACK	AWAKE	(Republic/UMG)	876	-40	916	57/0	78	79	DAVE MATTHEWS	SPACE	(RCA)	224	-14	238	16/0
28	30	UNION UNDER...	REVOLUTION	(Portrait/CRG)	876	-12	888	68/0	81	80	STYX	CRIMINAL	(BMG/CMC/Sanctuary)	220	0	220	15/0
31	31	FUEL	HEMORRHAGE	(Epic)	872	8	864	60/0	80	81	CRASHPALACE	PERFECT	(Trauma)	214	-10	224	26/0
32	32	DOYLE BRAMHALL	GREEN	(RCA)	837	14	823	64/1	84	82	PMM	SLOW	(Geffen/Interscope)	206	-3	209	24/0
40	33	PUDDLE OF MUDD	CONTROL	(Flawless/Geffen)	764	157	607	72/3	82	83	BUCKCHERRY	RIDIN'	(DreamWorks)	201	-17	218	17/0
36	34	COLD	END	(Flip/Interscope)	722	64	658	69/1	83	84	DOUBLE TROUBLE	TURN	(Tone-Cool)	201	-20	221	18/0
33	35	WEEZER	HASH	(Interscope)	722	8	714	48/3	91	85	ERIC CLAPTON	SUPERMAN	(Reprise)	197	11	186	18/0
34	36	INCUBUS	DRIVE	(Immortal/Epic)	705	2	703	43/0	87	86	PAPA ROACH	LAST	(DreamWorks)	196	0	196	18/0
35	37	LINKIN PARK	ONE	(Warner Bros.)	662	-15	677	45/0	95	87	DARWIN'S...	FEEL	(MCA)	194	27	167	24/0
39	38	FEAR FACTORY	LINCHPIN	(Roadrunner)	601	-11	612	57/0	D	88	SOIL	HALO	(J Records)	189	38	151	17/3
38	39	LIFEHOUSE	SICK	(DreamWorks)	601	-27	628	51/0	93	89	DUST TO DUST	NEW	(Sanctuary)	184	9	175	17/0
42	40	OLEANDER	BENIGN	(Republic/UMG)	572	26	546	54/1	86	90	ECONOLINE CRUSH	MAKE	(Restless)	184	-19	203	17/0
41	41	ZOO STORY	MANTARAY	(Universal/UMG)	565	6	559	52/1	92	91	PERFECT CIRCLE	JUDITH	(Virgin)	180	2	178	14/0
37	42	NINE INCH NAILS	DEEP	(Elektra/EEG)	559	-63	622	46/0	89	92	BLISS 66	SOONER	(Epic)	179	-8	187	16/0
45	43	ERIC CLAPTON	LIGHT	(Reprise)	543	34	509	39/2	85	93	AMERICAN PEARL	IF	(Wind-up)	176	-31	207	16/0
47	44	SIMON SAYS	BLISTER	(Hollywood)	503	16	487	54/0	96	94	METALLICA	DISAPPEAR	(Hollywood)	175	18	157	20/0
43	45	AEROSMITH	JADED	(Columbia/CRG)	501	-22	523	42/0	94	95	OFFSPRING COO	MILLION	(Columbia/CRG)	174	0	174	17/0
44	46	DIFFUSER	TIDAL	(Hollywood)	498	-11	509	49/0	D	96	GODHEAD	ELEANOR	(Posthuman/Priority)	172	33	139	17/1
48	47	CALLING	WHEREVER	(RCA)	497	16	481	50/0	69	97	SYSTEMATIC	BEGINNING	(The Music Co./EEG)	171	-95	266	18/0
49	48	3 DOORS DOWN	LOSER	(Republic/UMG)	465	-1	466	39/0	98	98	3 DOORS DOWN	KRYPTONITE	(Republic/UMG)	165	10	155	22/0
46	49	PRIMUS W/OZZY	N.I.B.	(Divine/Priority)	459	-39	498	33/0	99	99	BIG WRECK	INHALE	(Atlantic/AG)	154	1	153	17/0
50	50	MAYFIELD FOUR	EDEN	(Epic)	445	0	445	45/0	100	100	CREED	YOU	(Wind-up)	154	3	151	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	STAIN'D	Break The Cycle	(Flip/EEG)	5889	5942	-53	11	11	SEVEN MARY...	The Economy Of...	(Mammoth)	2509	2549	-40
2	2	3 DOORS DOWN	The Better Life	(Republic/UMG)	4387	4373	14	12	12	AEROSMITH	Just Push Play	(Columbia/CRG)	2219	2378	-159
3	3	GODSMACK	Awake	(Republic/UMG)	3360	3409	-49	13	13	DAVE NAVARRO	Trust No One	(Capitol)	2102	2105	-3
4	4	CULT	Beyond Good...	(Lava/Atlantic/AG)	3215	3212	3	14	14	DISTURBED	The Sickness	(Giant/Reprise)	1897	1890	7
5	5	LINKIN PARK	Hybrid Theory	(Warner Bros.)	3156	3191	-35	15	15	BLACK CROWES	Lions	(V2)	1833	1804	29
6	6	TANTRIC	Tantric	(Maverick)	3133	3162	-29	16	16	STEREOMUD	Perfect Self	(Loud/CRG)	1737	1746	-9
7	7	TOOL	Lateralus	(Volcano)	3133	3135	-2	17	17	U2	All That You Can't...	(Interscope)	1622	1640	-18
8	8	STONE TEMPLE...	Shangri-La Dee Da	(Atlantic/AG)	3058	2926	132	18	18	LIFEHOUSE	No Name Face	(DreamWorks)	1580	1623	-43
9	9	SALIVA	Every Six Seconds	(Island/IDJMG)	2761	2749	12	19	19	TRAIN	Train	(Columbia/CRG)	1481	1462	19
10	10	FUEL	Something Like...	(Epic)	2629	2581	48	D	20	LIMP BIZKIT	Chocolate Starfish...	(Flip/Interscope)	1385	1402	-17

fmqb July 6, 2001

active rock

[18-34]



mainstream rock

[25-44]

June 26 - July 2, 2001

June 26 - July 2, 2001

LW	TW	Artist	Track	Label	TW	Move	LW	2W	Cume/Adds
1	1	STAINED	BEEN	(Flip/EEG)	2648	-23	2671	2646	85/0
2	2	TOOL	SCHISM	(Volcano)	2250	3	2247	2263	81/0
3	3	SALIVA	YOUR	(Island/IDJMG)	2026	16	2010	2000	75/0
5	4	GODSMACK	GREED	(Republic/UMG)	1900	-1	1901	1882	74/0
4	5	LINKIN PARK	CRAWLING	(Warner Bros.)	1888	-20	1908	1856	75/0
6	6	CULT	RISE	(Lava/Atlantic/AG)	1786	-17	1803	1832	81/0
7	7	STONE TEMPLE...	DAYS	(Atlantic/AG)	1473	56	1417	1337	76/0
8	8	DAVE NAVARRO	REXALL	(Capitol)	1313	-7	1320	1299	76/0
9	9	STEREOMUD	PAIN	(Loud/CRG)	1264	-11	1275	1265	76/0
10	10	3 DOORS DOWN	BE	(Republic/UMG)	1082	-41	1123	1048	65/0
11	11	LIMP BIZKIT	MY	(Flip/Interscope)	1070	-26	1096	1214	49/0
13	12	TANTRIC	ASTOUNDED	(Maverick)	1038	31	1007	894	63/0
15	13	DISTURBED	DOWN	(Giant/Reprise)	1007	17	990	888	72/1
12	14	STABBING...	SO	(KOCH)	973	-36	1009	1144	55/0
14	15	SEVEN MARY...	WAIT	(Mammoth)	961	-31	992	1143	53/0
16	16	DROWNING POOL	BODIES	(Wind-up)	925	28	897	807	72/2
18	17	FUEL	BAD	(Epic)	721	10	711	636	49/0
17	18	CLUTCH	CAREFUL	(Atlantic/AG)	711	0	711	619	52/0
19	19	PRIME sth	STUPID	(Giant/Reprise)	698	2	696	691	51/0
20	20	GODSMACK	AWAKE	(Republic/UMG)	654	-40	694	760	39/0
21	21	UNION UNDER...	REVOLUTION	(Portrait/CRG)	647	-18	665	775	46/0
23	22	3 DOORS DOWN	DUCK	(Republic/UMG)	634	-4	638	828	40/0
30	23	PUDDLE OF MUDD	CONTROL	(Flawless/Geffen)	626	84	542	103	51/1
22	24	TANTRIC	BREAKDOWN	(Maverick)	620	-33	653	758	34/0
26	25	PETE.	SWEET	(Warner Bros.)	619	27	592	492	61/3
25	26	WEEZER	HASH	(Interscope)	605	8	597	505	38/1
24	27	STAINED	OUTSIDE	(Flip/EEG)	600	-13	613	668	37/1
31	28	COLD	END	(Flip/Interscope)	574	38	536	284	51/0
29	29	FEAR FACTORY	LINCHPIN	(Roadrunner)	541	-11	552	574	50/0
28	30	LINKIN PARK	ONE	(Warner Bros.)	541	-15	556	586	34/0
27	31	NINE INCH NAILS	DEEP	(Elektra/EEG)	501	-60	561	622	40/0
33	32	SIMON SAYS	BLISTER	(Hollywood)	471	15	456	407	49/0
32	33	AEROSMITH	PUSH	(Columbia/CRG)	467	-47	514	693	32/0
34	34	INCUBUS	DRIVE	(Immortal/Epic)	420	1	419	486	26/0
35	35	DISTURBED	VOICES	(Giant/Reprise)	403	-12	415	449	29/0
37	36	BLACK CROWES	SOUL	(V2)	389	10	379	219	29/0
38	37	U2	ELEVATION	(Interscope)	366	-13	379	440	24/0
40	38	FUEL	HEMORRHAGE	(Epic)	359	-4	363	335	24/0
36	39	SKRAPE	ISOLATED	(RCA)	351	-40	391	452	37/0
41	40	311	YOU	(Capricorn)	349	-4	353	260	30/2
42	41	DIFFUSER	TIDAL	(Hollywood)	339	-9	348	402	31/0
39	42	STATIC X	THIS	(Warner Bros.)	337	-27	364	456	37/0
43	43	OLEANDER	BENIGN	(Republic/UMG)	311	7	304	238	25/0
44	44	ZOO STORY	MANTARAY	(Universal/UMG)	263	-5	268	255	21/1
45	45	FROM ZERO	CHECK	(Arista)	254	-12	266	394	24/0
D	46	MUDVAYNE	BLOOMS	(Epic)	233	20	213	97	17/1
46	47	LIFEHOUSE	HANGING	(DreamWorks)	230	-5	235	267	20/0
49	48	COLD	NO	(Flip/Interscope)	226	2	224	297	15/0
50	49	ALIEN ANT FARM	SMOOTH	(DreamWorks)	224	6	218	136	15/0
D	50	MAYFIELD FOUR	EDEN	(Epic)	218	2	216	232	20/0

LW	TW	Artist	Track	Label	TW	Move	LW	2W	Cume/Adds
1	1	STAINED	BEEN	(Flip/EEG)	1973	6	1967	1962	82/0
2	2	SEVEN MARY...	WAIT	(Mammoth)	1548	-9	1557	1501	78/0
3	3	STONE TEMPLE...	DAYS	(Atlantic/AG)	1542	92	1450	1214	87/1
4	4	CULT	RISE	(Lava/Atlantic/AG)	1429	20	1409	1369	75/1
6	5	TRAIN	DROPS	(Columbia/CRG)	1316	29	1287	1270	66/0
7	6	3 DOORS DOWN	BE	(Republic/UMG)	1258	49	1209	1076	79/0
5	7	AEROSMITH	PUSH	(Columbia/CRG)	1188	-70	1258	1450	71/0
9	8	BLACK CROWES	SOUL	(V2)	1064	87	977	631	74/2
8	9	U2	ELEVATION	(Interscope)	1030	-4	1034	959	59/0
11	10	FUEL	BAD	(Epic)	887	30	857	732	62/1
10	11	TOOL	SCHISM	(Volcano)	860	-3	863	849	51/0
12	12	TANTRIC	BREAKDOWN	(Maverick)	814	-33	847	930	45/0
13	13	DAVE NAVARRO	REXALL	(Capitol)	789	4	785	744	59/0
14	14	LIFEHOUSE	HANGING	(DreamWorks)	749	-11	760	785	46/0
15	15	3 DOORS DOWN	DUCK	(Republic/UMG)	720	-2	722	889	42/0
17	16	DOYLE BRAMHALL	GREEN	(RCA)	663	11	652	607	54/1
18	17	SALIVA	YOUR	(Island/IDJMG)	647	-5	652	583	42/0
19	18	TANTRIC	ASTOUNDED	(Maverick)	647	6	641	548	54/1
16	19	STAINED	OUTSIDE	(Flip/EEG)	643	-37	680	744	39/0
20	20	GODSMACK	GREED	(Republic/UMG)	584	-8	592	659	43/1
21	21	LINKIN PARK	CRAWLING	(Warner Bros.)	549	0	549	524	37/0
22	22	FUEL	HEMORRHAGE	(Epic)	513	12	501	573	36/0
23	23	ERIC CLAPTON	LIGHT	(Reprise)	498	31	467	399	37/2
24	24	STEREOMUD	PAIN	(Loud/CRG)	459	2	457	420	38/0
26	25	PRIME	STUPID	(Giant/Reprise)	418	18	400	358	37/0
25	26	LIFEHOUSE	SICK	(DreamWorks)	398	-17	415	398	34/0
27	27	AEROSMITH	JADED	(Columbia/CRG)	376	-16	392	435	32/0
31	28	CALLING	WHEREVER	(RCA)	338	2	336	248	35/0
28	29	STABBING...	SO	(KOCH)	337	-27	364	404	25/0
30	30	3 DOORS DOWN	LOSER	(Republic/UMG)	334	2	332	360	27/0
29	31	BLACK CROWES	LICKIN'	(V2)	304	-37	341	568	23/0
33	32	ZOO STORY	MANTARAY	(Universal/UMG)	302	11	291	265	31/0
32	33	ELO	ALRIGHT	(Epic)	300	0	300	283	28/0
37	34	PETE.	SWEET	(Warner Bros.)	288	13	275	223	33/1
35	35	INCUBUS	DRIVE	(Immortal/Epic)	285	1	284	267	17/0
34	36	BLUE OYSTER...	POCKET	(CMC/Sanctuary)	280	-8	288	288	24/0
39	37	OLEANDER	BENIGN	(Republic/UMG)	261	19	242	198	29/1
38	38	R.E.M.	IMITATION	(Warner Bros.)	259	-3	262	339	19/0
36	39	PRIMUS W/OZZY	N.I.B.	(Divine/Priority)	250	-33	283	260	18/0
40	40	DROWNING POOL	BODIES	(Wind-up)	247	8	239	233	28/2
41	41	STEVIE NICKS	PLANETS	(Reprise)	245	4	241	249	19/0
43	42	VAN ZANT	LEAST	(Sanctuary)	239	-5	244	155	24/0
47	43	UNION UNDER...	REVOLUTION	(Portrait/CRG)	229	6	223	269	22/0
45	44	BRAND NEW...	REASONS	(Elektra/EEG)	228	2	226	223	21/0
44	45	MAYFIELD FOUR	EDEN	(Epic)	227	-2	229	224	25/0
42	46	BLUES TRAVELER	GIRL	(A&M/Interscope)	224	-13	237	338	13/0
48	47	GODSMACK	AWAKE	(Republic/UMG)	222	0	222	242	18/0
46	48	AC/DC	NEW	(Elektra/EEG)	212	-13	225	298	20/0
50	49	L.A. GUNS	MAN	(Spitfire)	202	4	198	197	16/0
D	50	ERIC GALES BAND	HAND	(Nightbird/MCA)	201	9	192	200	24/0

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

PUDDLE OF MUDD CONTROL Flawless/Geffen				Total Spins/Gain 764/157 Total Stations: 72 Hot Trax: 40 - 33*	STONE TEMPLE... DAYS Atlantic/AG				Total Spins/Gain 3015/148 Total Stations: 163 Hot Trax: 4 - 4*	BLACK CROWES SOUL V2				Total Spins/Gain 1453/97 Total Stations: 103 Hot Trax: 20 - 16*	NONPOINT ENDURE MCA				Total Spins/Gain 137/76 Total Stations: 13 Hot Trax: --	ECONOLINE CRUSH YOU Restless				Total Spins/Gain 142/68 Total Stations: 25 Hot Trax: --								
				TW	LW	2W	TS					TW	LW	2W	TS					TW	LW	2W	TS					TW	LW	2W	TS	
ATLANTA	WKLS			-	-	-	-	ATLANTA	WKLS	14	14	17	86	ATLANTA	WKLS	20	20	12	52	ATLANTA	WKLS	-	-	-	-	ATLANTA	WKLS	-	-	-	-	
AUSTIN	KLBJ			-	-	-	-	AUSTIN	KLBJ	17	17	17	68	AUSTIN	KLBJ	24	24	22	149	AUSTIN	KLBJ	-	-	-	-	AUSTIN	KLBJ	-	-	-	-	
BALTIMORE	WIYY	13	13	4	30			BALTIMORE	WIYY	13	13	12	63	BALTIMORE	WIYY	-	-	-	-	BALTIMORE	WIYY	-	-	-	-	BALTIMORE	WIYY	-	-	-	-	
BOSTON	WAAF	20	20	7	47			BOSTON	WAAF	15	15	36	121	BOSTON	WAAF	-	-	-	-	BOSTON	WAAF	10	10	6	28	BOSTON	WAAF	11	11	-	22	
CINCINNATI	WEFN	13	13	-	26			CINCINNATI	WEFN	6	6	6	23	CINCINNATI	WEFN	-	-	-	-	CINCINNATI	WEFN	-	-	-	-	CINCINNATI	WEFN	-	-	-	-	
CLEVELAND	WMMS	-	-	-	-			CLEVELAND	WMMS	17	17	24	58	CLEVELAND	WMMS	-	-	-	-	CLEVELAND	WMMS	-	-	-	-	CLEVELAND	WMMS	-	-	-	-	
COLUMBUS	WAZU	-	-	-	-			COLUMBUS	WAZU	39	39	38	142	COLUMBUS	WAZU	-	-	-	-	COLUMBUS	WAZU	-	-	-	-	COLUMBUS	WAZU	-	-	-	-	
COLUMBUS	WBZX	-	-	-	-			COLUMBUS	WBZX	10	10	3	23	COLUMBUS	WBZX	-	-	-	-	COLUMBUS	WBZX	-	-	-	-	COLUMBUS	WBZX	-	-	-	-	
COLUMBUS	WLVO	-	-	-	-			COLUMBUS	WLVO	6	6	4	16	COLUMBUS	WLVO	6	6	6	24	COLUMBUS	WLVO	-	-	-	-	COLUMBUS	WLVO	-	-	-	-	
DALLAS	KEGL	-	-	-	-			DALLAS	KEGL	18	18	18	72	DALLAS	KEGL	-	-	-	-	DALLAS	KEGL	-	-	-	-	DALLAS	KEGL	-	-	-	-	
DENVER	KBPI	-	-	-	-			DENVER	KBPI	-	-	-	-	DENVER	KBPI	-	-	-	-	DENVER	KBPI	-	-	-	-	DENVER	KBPI	-	-	-	-	
DETROIT	WRIF	-	-	-	-			DETROIT	WRIF	28	28	27	131	DETROIT	WRIF	16	16	12	64	DETROIT	WRIF	-	-	-	-	DETROIT	WRIF	7	7	-	18	
HARTFORD	WCCO	8	8	-	16			HARTFORD	WCCO	16	16	16	67	HARTFORD	WCCO	10	10	9	29	HARTFORD	WCCO	9	9	-	18	HARTFORD	WCCO	-	-	-	-	
INDIANAPOLIS	WFBO	-	-	-	-			INDIANAPOLIS	WFBO	10	10	14	34	INDIANAPOLIS	WFBO	15	15	9	61	INDIANAPOLIS	WFBO	-	-	-	-	INDIANAPOLIS	WFBO	-	-	-	-	
KANSAS CITY	KORC	23	23	21	67			KANSAS CITY	KORC	11	11	13	49	KANSAS CITY	KORC	8	8	8	24	KANSAS CITY	KORC	-	-	-	-	KANSAS CITY	KORC	-	-	-	-	
LAS VEGAS	KOMP	4	4	-	8			LAS VEGAS	KOMP	21	21	21	86	LAS VEGAS	KOMP	13	13	13	39	LAS VEGAS	KOMP	-	-	-	-	LAS VEGAS	KOMP	-	-	-	-	
LONG ISLAND	WBAB	-	-	-	-			LONG ISLAND	WBAB	14	14	9	37	LONG ISLAND	WBAB	13	13	13	64	LONG ISLAND	WBAB	-	-	-	-	LONG ISLAND	WBAB	-	-	-	-	
LOS ANGELES	KLOS	-	-	-	-			LOS ANGELES	KLOS	3	3	7	13	LOS ANGELES	KLOS	4	4	6	100	LOS ANGELES	KLOS	-	-	-	-	LOS ANGELES	KLOS	-	-	-	-	
MEMPHIS	WEGR	-	-	-	-			MEMPHIS	WEGR	15	15	15	45	MEMPHIS	WEGR	14	14	14	42	MEMPHIS	WEGR	-	-	-	-	MEMPHIS	WEGR	-	-	-	-	
MEMPHIS	WMFS	13	13	-	26			MEMPHIS	WMFS	-	-	-	9	MEMPHIS	WMFS	12	12	-	24	MEMPHIS	WMFS	-	-	-	-	MEMPHIS	WMFS	-	-	-	-	
MIAMI	WZTA	12	12	-	24			MIAMI	WZTA	17	17	13	74	MIAMI	WZTA	-	-	-	-	MIAMI	WZTA	-	-	-	-	MIAMI	WZTA	-	-	-	-	
MILWAUKEE	WLZR	13	13	-	26			MILWAUKEE	WLZR	20	20	21	109	MILWAUKEE	WLZR	-	-	-	-	MILWAUKEE	WLZR	-	-	-	-	MILWAUKEE	WLZR	-	-	-	-	
MINNEAPOLIS	KOXR	26	26	16	68			MINNEAPOLIS	KOXR	7	7	10	44	MINNEAPOLIS	KOXR	-	-	-	-	MINNEAPOLIS	KOXR	20	20	18	58	MINNEAPOLIS	KOXR	-	-	-	-	
NORFOLK	WNOR	11	11	-	22			NORFOLK	WNOR	18	18	16	84	NORFOLK	WNOR	-	-	-	-	NORFOLK	WNOR	-	-	-	-	NORFOLK	WNOR	-	-	-	-	
ORLANDO	WJRR	15	15	-	33			ORLANDO	WJRR	13	10	15	38	ORLANDO	WJRR	13	-	-	13	ORLANDO	WJRR	13	-	-	13	ORLANDO	WJRR	15	-	-	15	
PHILADELPHIA	WMMR	-	-	-	-			PHILADELPHIA	WMMR	32	32	29	141	PHILADELPHIA	WMMR	4	4	2	10	PHILADELPHIA	WMMR	-	-	-	-	PHILADELPHIA	WMMR	-	-	-	-	
PHILADELPHIA	WYSP	-	-	-	-			PHILADELPHIA	WYSP	23	23	20	105	PHILADELPHIA	WYSP	-	-	-	-	PHILADELPHIA	WYSP	-	-	-	-	PHILADELPHIA	WYSP	-	-	-	-	
PHOENIX	KDKB	-	-	-	-			PHOENIX	KDKB	13	13	11	48	PHOENIX	KDKB	8	8	-	16	PHOENIX	KDKB	-	-	-	-	PHOENIX	KDKB	-	-	-	-	
PHOENIX	KUPD	7	7	-	14			PHOENIX	KUPD	12	12	-	24	PHOENIX	KUPD	-	-	-	-	PHOENIX	KUPD	-	-	-	-	PHOENIX	KUPD	-	-	-	-	
PHOENIX	LOUD	-	-	-	-			PHOENIX	LOUD	-	-	-	-	PHOENIX	LOUD	-	-	-	-	PHOENIX	LOUD	-	-	-	-	PHOENIX	LOUD	-	-	-	-	
PITTSBURGH	WDVE	-	-	-	-			PITTSBURGH	WDVE	-	-	-	-	PITTSBURGH	WDVE	-	-	-	-	PITTSBURGH	WDVE	-	-	-	-	PITTSBURGH	WDVE	-	-	-	-	
PORTLAND	KUFO	24	24	21	69			PORTLAND	KUFO	22	22	19	131	PORTLAND	KUFO	-	-	-	-	PORTLAND	KUFO	-	-	-	-	PORTLAND	KUFO	-	-	-	-	
PROVIDENCE	WHJY	7	7	-	14			PROVIDENCE	WHJY	17	17	18	83	PROVIDENCE	WHJY	14	14	11	49	PROVIDENCE	WHJY	-	-	-	-	PROVIDENCE	WHJY	-	-	-	-	
ROCHESTER	WCMF	3	3	-	6			ROCHESTER	WCMF	16	16	12	44	ROCHESTER	WCMF	17	17	15	121	ROCHESTER	WCMF	-	-	-	-	ROCHESTER	WCMF	-	-	-	-	
SACRAMENTO	KRXO	14	14	7	35			SACRAMENTO	KRXO	-	-	-	-	SACRAMENTO	KRXO	-	-	-	-	SACRAMENTO	KRXO	-	-	-	-	SACRAMENTO	KRXO	-	-	-	-	
SALT LAKE CITY	KBER	16	-	-	16			SALT LAKE CITY	KBER	22	15	15	65	SALT LAKE CITY	KBER	13	14	-	27	SALT LAKE CITY	KBER	-	-	-	-	SALT LAKE CITY	KBER	12	13	14	39	
ST. LOUIS	KSHE	-	-	-	-			ST. LOUIS	KSHE	7	7	7	30	ST. LOUIS	KSHE	-	-	-	-	ST. LOUIS	KSHE	-	-	-	-	ST. LOUIS	KSHE	-	-	-	-	
SAN ANTONIO	KISS	-	-	-	-			SAN ANTONIO	KISS	8	8	8	32	SAN ANTONIO	KISS	-	-	-	-	SAN ANTONIO	KISS	-	-	-	-	SAN ANTONIO	KISS	-	-	-	-	
SAN DIEGO	KIOZ	10	10	-	20			SAN DIEGO	KIOZ	13	13	14	65	SAN DIEGO	KIOZ	-	-	-	-	SAN DIEGO	KIOZ	-	-	-	-	SAN DIEGO	KIOZ	-	-	-	-	
SAN FRANCISCO	KSJO	3	3	-	6			SAN FRANCISCO	KSJO	8	8	6	27	SAN FRANCISCO	KSJO	-	-	-	-	SAN FRANCISCO	KSJO	-	-	-	-	SAN FRANCISCO	KSJO	-	-	-	-	
TAMPA	WXTB	24	20	19	63			TAMPA	WXTB	5	-	5	12	TAMPA	WXTB	-	-	-	-	TAMPA	WXTB	-	-	-	-	TAMPA	WXTB	-	-	-	-	
COLD END Flip/Interscope				Total Spins/Gain 722/64 Total Stations: 69 Hot Trax: 36 - 34*	ADEMA GIVING Arista				Total Spins/Gain 248/59 Total Stations: 26 Hot Trax: 88 - 75*	FUEL BAD Epic				Total Spins/Gain 1608/40 Total Stations: 111 Hot Trax: 14 - 14*	PETE SWEET Warner Bros.				Total Spins/Gain 907/40 Total Stations: 94 Hot Trax: 30 - 27*	SOIL HALO J Records				Total Spins/Gain 189/38 Total Stations: 17 Hot Trax: --								
				TW	LW	2W	TS					TW	LW	2W	TS					TW	LW	2W	TS					TW	LW	2W	TS	
ATLANTA	WKLS			-	-	-	-	ATLANTA	WKLS	11	11	12	66	ATLANTA	WKLS	11	11	10	66	ATLANTA	WKLS	-	-	-	-	ATLANTA	WKLS	-	-	-	-	
AUSTIN	KLBJ			-	-	-	-	AUSTIN	KLBJ	9	9	5	25	AUSTIN	KLBJ	-	-	-	-	AUSTIN	KLBJ	-	-	-	-	AUSTIN	KLBJ	-	-	-	-	
BALTIMORE	WIYY	13	13	11	37			BALTIMORE	WIYY	-	-	-	-	BALTIMORE	WIYY	5	5	-	10	BALTIMORE	WIYY	-	-	-	-	BALTIMORE	WIYY	-	-	-	-	
BOSTON	WAAF	12	12	6	30			BOSTON	WAAF	-	-	-	-	BOSTON	WAAF	10	10	7	27	BOSTON	WAAF	-	-	-	-	BOSTON	WAAF	-	-	-	-	
CINCINNATI	WEFN	-	-	-	-			CINCINNATI	WEFN	8	8	9	25	CINCINNATI	WEFN	20	20	21	73	CINCINNATI	WEFN	10	10	9	48	CINCINNATI	WEFN	-	-	-	-	
CLEVELAND	WMMS	-	-	-	-			CLEVELAND	WMMS	12	12	11	44	CLEVELAND	WMMS	9	9	10	37	CLEVELAND	WMMS	-	-	-	-	CLEVELAND	WMMS	-	-	-	-	
COLUMBUS	WAZU	-	-	-	-			COLUMBUS	WAZU	-	-	-	-	COLUMBUS	WAZU	-	-	-	-	COLUMBUS	WAZU	-	-	-	-	COLUMBUS	WAZU	-	-	-	-	
COLUMBUS	WBZX	-	-	-	-			COLUMBUS	WBZX	-	-	-	-	COLUMBUS	WBZX	-	-	-	-	COLUMBUS	WBZX	-	-	-	-	COLUMBUS	WBZX	-	-	-	-	
COLUMBUS	WLVO	-	-	-	-			COLUMBUS	WLVO	-	-	-	-	COLUMBUS	WLVO	-	-	-	-	COLUMBUS	WLVO	-	-	-	-	COLUMBUS	WLVO	-	-	-	-	
DALLAS	KEGL	-	-	-	-			DALLAS	KEGL	16	16	16	64	DALLAS	KEGL	-	-	-	-	DALLAS	KEGL	-	-	-	-	DALLAS	KEGL	-	-	-	-	
DENVER	KBPI	-	-	-	-			DENVER	KBPI	-	-	-	-	DENVER	KBPI	11	11	10	46	DENVER	KBPI	-	-	-	-	DENVER	KBPI	-	-	-	-	
DETROIT	WRIF	9	9	4	22			DETROIT	WRIF	-	-	-	13	39	DETROIT	WRIF	5	5	-	10	DETROIT	WRIF	6	6	4	25	DETROIT	WRIF	-	-	-	-
HARTFORD	WCCO	15	15	11	50			HARTFORD	WCCO	15	15	14	75	HARTFORD	WCCO	12	12	13	46	HARTFORD	WCCO	-	-	-	-	HARTFORD	WCCO	-	-	-	-	
INDIANAPOLIS	WFBO	-	-	-	-			INDIANAPOLIS	WFBO	8	8	-	16	INDIANAPOLIS	WFBO	-	-	-	-	INDIANAPOLIS	WFBO	-	-	-	-	INDIANAPOLIS	WFBO	-	-	-	-	
KANSAS CITY	KORC	14	14	-	28			KANSAS CITY	KORC	-	-	-	-	KANSAS CITY	KORC	7	7	7	21	KANSAS CITY	KORC	14	14	12	64	KANSAS CITY	KORC	-	-	-	-	
LAS VEGAS	KOMP	-	-	-	-			LAS VEGAS	KOMP	11	11	12	69	LAS VEGAS	KOMP	13	13	12	50	LAS VEGAS	KOMP	-	-	-	-	LAS VEGAS	KOMP	-	-	-		

airplay analysis

		Total Spins/Gain 1685/37						Total Spins/Gain 1172/36						Total Spins/Gain 543/34						Total Spins/Gain 194/27						Total Spins/Gain 572/26			
		Total Stations: 117						Total Stations: 100						Total Stations: 39						Total Stations: 24						Total Stations: 54			
		Hot Trax: 13 - 12*						Hot Trax: 24 - 24*						Hot Trax: 45 - 43*						Hot Trax: 95 - 87*						Hot Trax: 42 - 40*			
		TW	LW	2W	TS			TW	LW	2W	TS			TW	LW	2W	TS			TW	LW	2W	TS			TW	LW	2W	TS
TANTRIC	WKLS	-	-	-	-	OROWNING POOL	WKLS	-	-	-	-	ERIC CLAPTON	WKLS	-	-	-	-	DAWIN'S...	WKLS	-	-	-	-	OLEANOER	WKLS	-	-	-	-
ASTOUNEOE	KLBJ	16	16	9	41	BOODIES	KLBJ	17	17	18	117	LIGHT	KLBJ	-	-	-	-	FEEL	KLBJ	-	-	-	-	BENIGN	KLBJ	4	4	4	15
Maverick	WYYY	13	13	12	48	Wind-up	WYYY	25	25	20	175	Reprise	WYYY	-	-	-	-	MCA	WYYY	-	-	-	-	Republic/UMG	WYYY	-	-	-	-
	WAAF	-	-	-	-		WAAF	-	-	-	-		WAAF	-	-	-	-		WAAF	-	-	-	-		WAAF	-	-	-	-
	WEBN	15	15	14	70		WEBN	-	-	-	-		WEBN	-	-	-	-		WEBN	-	-	-	-		WEBN	-	-	-	-
	WMMS	21	21	20	71		WMMS	9	9	6	24		WMMS	-	-	-	-		WMMS	-	-	-	-		WMMS	-	-	-	-
	WAZU	-	-	-	-		WAZU	29	29	-	58		WAZU	-	-	-	-		WAZU	-	-	-	-		WAZU	-	-	-	-
	WBZX	13	13	7	33		WBZX	8	8	-	16		WBZX	-	-	-	-		WBZX	-	-	-	-		WBZX	-	-	-	-
	WLVO	-	-	-	-		WLVO	-	-	-	-		WLVO	6	6	6	24		WLVO	-	-	-	-		WLVO	-	-	-	-
	KEGL	-	-	-	-		KEGL	11	11	11	120		KEGL	-	-	-	-		KEGL	-	-	-	-		KEGL	-	-	-	-
	KBPI	-	-	-	-		KBPI	12	12	10	88		KBPI	-	-	-	-		KBPI	-	-	-	-		KBPI	-	-	-	-
	WRIF	12	12	6	34		WRIF	10	10	10	77		WRIF	-	-	-	-		WRIF	-	-	-	-		WRIF	-	-	-	-
	WCCC	16	16	12	58		WCCC	14	14	11	44		WCCC	-	-	-	-		WCCC	-	-	-	-		WCCC	16	16	16	61
	WFBO	-	-	-	-		WFBO	-	-	-	-		WFBO	-	-	-	-		WFBO	-	-	-	-		WFBO	-	-	-	-
	KORC	16	16	16	83		KORC	7	7	7	63		KORC	-	-	-	-		KORC	9	9	-	18		KORC	-	-	-	-
	KOMP	13	13	12	75		KOMP	12	12	12	124		KOMP	-	-	-	-		KOMP	-	-	-	-		KOMP	-	-	-	-
	WBAB	3	3	-	6		WBAB	-	-	-	-		WBAB	11	11	13	48		WBAB	-	-	-	-		WBAB	-	-	-	-
	KLOS	-	-	-	-		KLOS	-	-	-	-		KLOS	-	-	-	-		KLOS	-	-	-	-		KLOS	-	-	-	-
	WGR	-	-	-	-		WGR	-	-	-	-		WGR	14	14	14	42		WGR	-	-	-	-		WGR	-	-	-	-
	WMFS	-	-	-	-		WMFS	-	-	-	-		WMFS	-	-	-	-		WMFS	-	-	-	-		WMFS	-	-	-	-
	WZTA	13	13	13	56		WZTA	9	9	9	48		WZTA	-	-	-	-		WZTA	7	7	7	33		WZTA	-	-	-	-
	WLZR	13	13	8	48		WLZR	11	11	15	96		WLZR	-	-	-	-		WLZR	3	3	-	6		WLZR	-	-	-	-
	KOXR	-	-	-	-		KOXR	7	7	-	14		KOXR	-	-	-	-		KOXR	-	-	-	-		KOXR	-	-	-	-
	WNOR	18	18	14	64		WNOR	19	19	22	201		WNOR	-	-	-	-		WNOR	4	4	-	8		WNOR	-	-	-	-
	WJRR	12	16	19	76		WJRR	14	14	13	139		WJRR	-	-	-	-		WJRR	12	9	-	21		WJRR	-	-	-	-
	WMMR	-	-	-	-		WMMR	-	-	-	-		WMMR	-	-	-	-		WMMR	-	-	-	-		WMMR	-	-	-	-
	WYSP	11	11	11	52		WYSP	10	10	9	35		WYSP	-	-	-	-		WYSP	-	-	-	-		WYSP	-	-	-	-
	KOKB	-	-	-	-		KOKB	-	-	-	-		KOKB	-	-	-	-		KOKB	-	-	-	-		KOKB	-	-	-	-
	KUPD	-	-	-	-		KUPD	8	8	5	90		KUPD	-	-	-	-		KUPD	-	-	-	-		KUPD	-	-	-	-
	LOUD	-	-	-	-		LOUD	-	-	-	-		LOUD	-	-	-	-		LOUD	-	-	-	-		LOUD	-	-	-	-
	WQVE	-	-	-	-		WQVE	-	-	-	-		WQVE	-	-	-	-		WQVE	-	-	-	-		WQVE	-	-	-	-
	KUFO	-	-	-	-		KUFO	13	13	13	96		KUFO	-	-	-	-		KUFO	-	-	-	-		KUFO	-	-	-	-
	WHJY	-	-	-	-		WHJY	-	-	-	-		WHJY	6	6	7	26		WHJY	-	-	-	-		WHJY	-	-	-	-
	WCMF	3	3	-	6		WCMF	-	-	-	-		WCMF	16	16	16	48		WCMF	-	-	-	-		WCMF	6	6	5	17
	KRXQ	-	-	-	-		KRXQ	15	15	13	171		KRXQ	-	-	-	-		KRXQ	-	-	-	-		KRXQ	-	-	-	-
	KBER	15	15	14	59		KBER	8	12	9	66		KBER	-	-	-	-		KBER	-	-	-	-		KBER	-	-	-	-
	KSHE	-	-	-	-		KSHE	-	-	-	-		KSHE	3	3	3	15		KSHE	-	-	-	-		KSHE	-	-	-	-
	KISS	-	-	-	-		KISS	12	12	9	51		KISS	-	-	-	-		KISS	-	-	-	-		KISS	-	-	-	-
	KIOZ	-	-	-	-		KIOZ	15	15	16	183		KIOZ	-	-	-	-		KIOZ	9	9	5	23		KIOZ	-	-	-	-
	KSJO	-	-	-	-		KSJO	-	-	-	-		KSJO	-	-	-	-		KSJO	-	-	-	-		KSJO	-	-	-	-
	WXTB	21	5	-	26		WXTB	14	12	12	46		WXTB	-	-	-	-		WXTB	-	-	-	-		WXTB	-	-	-	-

		Total Spins/Gain 329/25						Total Spins/Gain 88/20						Total Spins/Gain 249/20						Total Spins/Gain 1116/20						Total Spins/Gain 1477/20				
		Total Stations: 24						Total Stations: 7						Total Stations: 19						Total Stations: 88						Total Stations: 75				
		Hot Trax: 63 - 59*						Hot Trax: --						Hot Trax: 79 - 74*						Hot Trax: 25 - 25*						Hot Trax: 16 - 15*				
		TW	LW	2W	TS			TW	LW	2W	TS			TW	LW	2W	TS			TW	LW	2W	TS			TW	LW	2W	TS	
A. LEWIS (STAINED) w/F. DURST	WKLS	-	-	-	259	BUCKCHERRY	WKLS	-	-	-	-	MUOVAYNE	WKLS	-	-	-	-	PRIME sth	WKLS	-	-	-	-	TRAIN	WKLS	13	13	14	185	
OUTSIOE	KLBJ	-	-	-	444	PORNO	KLBJ	-	-	-	-	BLOOMS	KLBJ	-	-	-	-	STUPIO	KLBJ	7	7	5	29	ORPS	KLBJ	21	21	24	350	
Flawless/Geffen	WYYY	-	-	-	201	DreamWorks	WYYY	-	-	-	-	Epic	WYYY	-	-	-	-	Giant/Reprise	WYYY	-	-	-	-	Columbia/CRG	WYYY	-	-	-	-	
	WAAF	-	-	-	432		WAAF	-	-	-	-		WAAF	14	14	13	41		WAAF	-	-	-	-		WAAF	-	-	-	-	
	WEBN	-	-	-	181356		WEBN	-	-	-	-		WEBN	-	-	-	-		WEBN	22	22	21	102		WEBN	-	-	-	-	
	WMMS	-	-	-	7	29		WMMS	-	-	-	-		WMMS	-	-	-	-		WMMS	7	7	5	19		WMMS	-	-	-	-
	WAZU	19	19	27	468		WAZU	-	-	-	-		WAZU	-	-	-	-		WAZU	-	-	-	-		WAZU	-	-	-	-	
	WBZX	10	10	-	158		WBZX	-	-	-	-		WBZX	-	-	-	-		WBZX	13	13	14	53		WBZX	-	-	-	-	
	WLVO	27	27	-	461		WLVO	-	-	-	-		WLVO	-	-	-	-		WLVO	-	-	-	-		WLVO	-	-	-	-	
	KEGL	-	-	-	733		KEGL	-	-	-	-		KEGL	-	-	-	-		KEGL	11	11	11	60		KEGL	-	-	-	-	
	KBPI	10	10	8	461		KBPI	-	-	-	-		KBPI	-	-	-	-		KBPI	-	-	-	-		KBPI	-	-	-	-	
	WRIF	-	-	-	829		WRIF	-	-	-	-		WRIF	-	-	-	-		WRIF	6	6	11	81		WRIF	-	-	-	-	
	WCCC	-	-	-	122		WCCC	-	-	-	-		WCCC	-	-	-	-		WCCC	10	10	6	26		WCCC	-	-	-	-	
	WFBO	-	-	-	158		WFBO	15	15	14	116		WFBO	-	-	-	-		WFBO	-	-	-	-		WFBO	21	21	14	338	
	KORC	32	32	33	829		KORC	-	-	-	-		KORC	-	-	-	-		KORC	10	10	7	84		KORC	-	-	-	-	
	KOMP	-	-	-	556		KOMP	-	-	-	-		KOMP	-	-	-	-		KOMP	-	-	-	-		KOMP	-	-	-	-	
	WBAB	-	-	-	3	418		WBAB	-	-	-	-		WBAB	-	-	-	-												



TRACKING REPORT

Call-Out Music Research

Rock and Alternative Regional Call Out

Combined Regions

Grade				Grade			
1.	It's Been Awhile	Staind	83	9.	Greed	Godsmack	73
2.	Outside	Staind	82	10.	When It's Over	Sugar Ray	72
3.	Drive	Incubus	81	11.	Loser	3 Doors Down	72
4.	Drops Of Jupiter	Train	75	12.	Your Disease	Saliva	71
5.	Hemorrhage (In My Hands)	Fuel	74	13.	Breakdown	Tantric	71
6.	The Space Between	Dave Matthews Band	74	14.	So Far Away	Stabbing Westward	70
7.	My Way	Limp Bizkit	74	15.	Hash Pipe	Weezer	70
8.	Fat Lip	Sum 41	73				

Northeast

Grade				Grade			
1.	Outside	Staind	85	9.	Drops Of Jupiter	Train	74
2.	Drive	Incubus	81	10.	Hemorrhage (In My Hands)	Fuel	73
3.	Fat Lip	Sum 41	81	11.	So Far Away	Stabbing Westward	72
4.	The Rock Show	Blink 182	79	12.	When It's Over	Sugar Ray	71
5.	Greed	Godsmack	79	13.	Breakdown	Tantric	69
6.	It's Been Awhile	Staind	78	14.	Sick Cycle Carousel	Lifeshouse	68
7.	The Space Between	Dave Matthews Band	77	15.	My Way	Limp Bizkit	68
8.	You Wouldn't Believe	311	76				

South

Grade				Grade			
1.	Drive	Incubus	88	9.	It's Been Awhile	Staind	75
2.	The Space Between	Dave Matthews Band	86	10.	Loser	3 Doors Down	74
3.	Drops Of Jupiter	Train	85	11.	Hash Pipe	Weezer	72
4.	Outside	Staind	85	12.	Your Disease	Saliva	72
5.	When It's Over	Sugar Ray	81	13.	Hemorrhage (In My Hands)	Fuel	71
6.	Blister	Simon Says	77	14.	The Rock Show	Blink 182	68
7.	So Far Away	Stabbing Westward	76	15.	I Might Be Wrong	Radiohead	66
8.	My Way	Limp Bizkit	75				

Midwest

Grade				Grade			
1.	It's Been Awhile	Staind	92	9.	My Way	Limp Bizkit	72
2.	Drops Of Jupiter	Train	81	10.	The Space Between	Dave Matthews Band	72
3.	Drive	Incubus	81	11.	Wherever You Will Go	Calling	71
4.	Outside	Staind	80	12.	Be Like That	3 Doors Down	70
5.	Breakdown	Tantric	80	13.	Bodies	Drowning Pool	70
6.	Greed	Godsmack	74	14.	When It's Over	Sugar Ray	69
7.	Hemorrhage (In My Hands)	Fuel	73	15.	Crawling	Linkin Park	67
8.	Your Disease	Saliva	72				

West

Grade				Grade			
1.	Careful With That Mic	Clutch	98	9.	Your Disease	Saliva	78
2.	Fat Lip	Sum 41	88	10.	Drive	Incubus	77
3.	It's Been Awhile	Staind	87	11.	Outside	Staind	77
4.	Hash Pipe	Weezer	84	12.	So Far Away	Stabbing Westward	76
5.	Loser	3 Doors Down	83	13.	Greed	Godsmack	75
6.	This Is Not	Static-X	81	14.	Eden	Mayfield Four	74
7.	My Way	Limp Bizkit	81	15.	Breakdown	Tantric	74
8.	Hemorrhage (In My Hands)	Fuel	78				

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 with in each U.S. Census region. Total weighted, rolling average sample size exceeds 800 per week. Grade scores are calculated by combining Appeal, Burn and Unfamiliarity ratings. Highest Grade scores are achieved by songs with strongest Appeal as well as lowest Burn and Unfamiliarity. For complete song list and more data, call Kelly Music Research at 610-446-0318. © 2001. All rights reserved.

musical NEWS

Love Wins The First Round



Courtney Love

A Seattle Judge has granted Courtney Love the injunction she requested barring the inclusion of the last completely recorded and previously unreleased Nirvana song from an upcoming box set. Judge Robert H. Alsdork, Superior Court of Washington for King County, ruled in Love's favor helping to pave the way for her to prevent surviving members of Nirvana, Dave Grohl and Krist Novoselic, from handling any of Nirvana's business affairs. The unreleased track would have carried the name "You Know You're Right" for the box set, originally slated to be released on the tenth anniversary of *Nevermind* this year, but has been referred to as "On the Mountain" and "You've Got No Right." A live version of the song has been making the rounds on the Internet. Over 120 tapes of Nirvana recordings are in dispute, ranging from the band's first live performance to early incarnations of the band's biggest hits. The injunction request refers to "You Know You're Right" as a "potential hit of extraordinary artistic and commercial value." Love's argument is that Nirvana was solely the vision of her late-husband Kurt Cobain and that she should be in complete control of his legacy and estate. If the courts rule in her favor, Nirvana L.L.C., the company founded by Love, Grohl and Novoselic to handle Nirvana's business affairs will be dissolved. Love is alleging that Novoselic has threatened to erase master tapes of Nirvana's recordings and that she entered in the partnership with Grohl and

Novoselic while still "emotionally overwrought and distraught" over Cobain's death. Novoselic replied to Love's request for an injunction in a written statement. "When making decisions for the L.L.C., I am guided by a simple thought, 'What would Kurt think?'" Novoselic is accusing Love of not following the same principle and is seeking control for personal gain. Love is already engaged in a legal battle with the Universal Music Group, the parent company of Nirvana and Hole's record label Geffen Records. Universal Music Group has been named in this suit as well. A September 2002 court date has been set, one year after the originally slated release date for the Nirvana box set, but both parties are hoping to settle before then.

Bigger Than Joshua?



Creed have finished writing songs for their third album and plan to record as soon as possible. The band is currently putting together a studio in a rented home in Florida and is planning to have the album in stores on November

Creed 20. Tentatively titled *Weathered*, the album

will be produced by John Kurzweg, who also worked with the band on *My Own Prison* and *Human Clay*. Creed's manager Jeff Hanson is so thrilled with the new material he is comparing the forthcoming album with U2's *The Joshua Tree*. "We look at this album as our version of *The Joshua Tree*," says Hanson. "This is the album we feel will set us apart." A replacement bass player has yet to be named for the new album. Creed will play some promotion dates around the album's release and will plan a major tour in 2002.

Jane Tours

Jane's Addiction will hit the road this summer on a semi-reunion tour starting on August 14 in Cleveland and running through mid-October. The outing will be part of the *Jubilee Festival* organized by Perry Farrell and featuring a mix of bands and deejays. The Jane's line-up will consist of Farrell, Dave Navarro, Stephen Perkins and former Porno for Pyros bassist Martyn Le Noble. Dates and venues include: 8/14 Cleveland, Blossom Music Center; 8/15 Detroit, DTE Energy Music Center; 8/18 Washington, D.C., Nissan Pavilion; 8/19 Camden, NJ, Tweeter Center; 8/21 Boston, TBA; 8/23 Holmdel, NJ, PNC Bank Arts Center; 8/25 New York, Madison Square Garden; 8/26 Wantagh, NY, Jones Beach; 8/29 Columbus, OH, Polaris Amphitheater; 8/31 Minneapolis, MN, Target Center; 9/2 Tinley Park, IL, Tweeter Center; 9/5 Cincinnati, Riverbend Music Center; 9/6 Indianapolis, Verizon Wireless Amphitheater; 9/8 St. Louis, MO, Riverport Amphitheater; 9/9 Kansas City, Sandstone Amphitheater; 9/12 Denver, Fiddler's Green; 9/14 Seattle, The Gorge; 9/19 Portland, OR, Rose Garden; 9/21 Sacramento, Sacramento Valley Amphitheater; 9/22 San Jose, CA, Shoreline Amphitheater; 9/24 Los Angeles, Hollywood Bowl; 9/28 San Diego, Coors Amphitheater; 9/29 Las Vegas, Thomas And Mack Center; 9/30 Phoenix, Desert Sky Pavilion; 10/3 Houston, Woodlands Pavilion; 10/6 Nashville, Gayford Entertainment; 10/7 Atlanta, Hi Fi Buys Amphitheater; 10/9 Raleigh, NC, Alltel Pavilion at Walnut Creek; 10/10 Charlotte, NC, Blockbuster Pavilion; and 10/12 West Palm Beach, FL, Mars Music Amphitheater.

rock report

Classic Rock came alive on Saturday, June 30, at Camden, New Jersey's Tweeter Center with the dynamic triple Rock knockout punch of **Journey**, **Peter Frampton**, and **John Waite**. Waite opened the show in fine fashion with a stirring set comprising **Babys** songs ("Back On My Feet Again," "Isn't It Time" and "Head First,"), solo hits ("Missing You" and "Change"), and three promising songs from his forthcoming CD, *Figure In A Landscape* — "Thinking 'Bout You," "NYC Girl" and "Fly." Having lost none of the power and fire of his voice, Waite's fierce delivery of the **Babys** material, in particular, was razor sharp. Next was Mr. Comeback, **Peter Frampton**. Frampton's hour-long set was a revelation. A consummate entertainer, Frampton's sizzling guitar leads and smoke tinged vocals kept the audience permanently on their feet, Bic lighters burning incandescently in the black night. Closing the show was AOR kings **Journey**. With new lead singer, **Steve Augieri**, in tow, **Journey** owned the Tweeter Center, deftly balancing songs from their latest CD, *Arrival*, with remarkably vibrant and vital rendition of such concert staples as "Anyway

You Want It," a barnstorming "Separate Ways," "Lights," "Lovin' Touchin, Squeezin'," "Don't Stop Believin'," and others. Newcomer **Augieri** left audience members asking "Steve who?," effortlessly capturing the near operatic heights of the material. Guitarist, **Neil Schon**, proved his worth as a truly spectacular and expressive guitar player lending the material a dazzling virtuosity.

Currently touring the U.S., **Green Day** are pulverizing audiences with their delightful brand of vigorous Punk-Pop. *Rock Report* correspondent **Ken Sharp** spoke with **Green Day** bassist **Mike Dirnt** who discussed what fans can expect from their latest live extravaganzas. "I think people coming to the shows should expect to have a good time and kind of drop your preconception and expectations and just enjoy yourself. One thing's for sure, if you can expect anything is that you're gonna be part of the show." As for the set list, **Dirnt** reveals, "It's just a matter of how interesting we can keep it. We have some songs that go well together that we always play and then we like to break it up in the middle all over the place. If we're

not throwing out requests, just throw some oddball stuff in there. We played a slew of songs that we haven't played in years on this tour. We played 'J.A.R.' a couple of times, 'Coming Clean,' 'Lonely Of You' from our first seven-inch. All sorts of tunes. It's weird. We went into 'Surrender' by **Cheap Trick** the other night. We've done 'Crazy Train.'" Of course we do 'Eye Of The Tiger' because it's a favorite. That's how we learned how to play guitar. We grew up listening to Rock and Roll radio even though a lot of it was really bad. A lot of it was very guitar based in the '80s, so that's how you learned how to play guitar. Especially on the West Coast, bands really focused on learning how to play guitar, especially Punk bands. If you listen to a band like **The Dead Kennedys**, there's some amazing f#@kin' guitar playing in there. 'Holiday In Cambodia,' there's some incredible guitar playing on that."

Flying high on the mega success of his gonzo '70s raunchy anthems — "Cat Scratch Fever," "Wang Dang Sweet Poontang", "Stranglehold," and "Wango Tango" — **Ted Nugent's** stay at the top wouldn't last forever.

Soon thereafter, the "Nuge's" career took an almost fatal nose-dive in the '80s, thanks to nagging management and financial troubles, and the ever fickle changing tastes of the public at large. Yet ever stoic and ever the survivor, **Nugent** rallied forth, supremely confident and dedicated to his music, issuing a string of creatively strong but modest sellers. Newly reissued by **Spitfire Records**, **Nugent's** swath of savage '80s guitar abandon — *Nugent*, *Penetrator*, *Little Miss Dangerous*, and *If You Can't Lick 'Em...Lick 'Em* — have been unleashed. Each CD sports a new sonic overhaul, resulting in improved clarity and bombast, with the brutal majesty of "Bound And Gagged," "Lean Mean R&R Machine," and a surprising cover of the **Burt Bacharach / Hal David** classic, "My Little Red Book," among the standout tracks. New liners by noted Rock scribe, **Gary Graff**, augment the releases.

The Rock Report is provided by Denny Somach production, 812 W. Darby Road, Havertown, PA 19083. (610) 446-7100. Material compiled by Ken Sharp, who can be reached directly at sharpk@aol.com or (215) 659-1417. © 2001. All rights reserved.

music news continued

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Sevendust will release *Animosity* in late October. The Atlanta band's third album was produced by **Ben Grosse** (Fuel, Filter) and may feature a new version of "Angel's Son" from the *Strait Up* compilation, which was a tribute album for the late **Snot** singer **Lynn Strait**. **Sevendust** frontman **Lajon Witherspoon** says the album is heavy and will reveal a more mature, emotional side of the band.

Tori Amos has let loose with the news that her next album will be a collection of cover songs. Included on the September release, to be called *Strange Little Children*, will be versions of **Eminem** "97 Bonnie and Clyde," **Slayer** "Raining Blood," **Depeche Mode** "Enjoy The Silence," and yet-to-be-determined covers of songs by **Neil Young**, **Joe Jackson** and **Lou Reed**.

rockreport

NOTES AROUND
THE WORLD

Bon Jovi's *One Wild Night* is the #1 CD in The Netherlands... N.M.L.'s "Zero Landmine" is the #5 single in Japan... RAF's "Infinite" is the #9 single in Australia.

BIRTHDAYS THIS WEEK

Ringo Starr	7/7/40	61
Mitch Mitchell	7/9/46	55
Courtney Love	7/9/64	37
Ronnie James Dio	7/10/49	52
Jeff Hanna	7/11/47	54
Eric Carr	7/12/50	—
Roger McGuinn	7/13/42	59
Woody Guthrie	7/14/12	—

HISTORY THIS WEEK

7/8/69 Zager & Evans are awarded a gold record for their single, "In The Year 2525."
7/9/66 "Mother's Little Helper" by The Rolling Stones is released.
7/10/79 Chuck Berry is sentenced to four months in prison for tax evasion.
7/11/79 Neil Young's concert film, *Rust Never Sleeps*, premieres in Los Angeles.
7/12/69 Blind Faith perform their first show at New York's Madison Square Garden.
7/13/74 "I Shot The Sheriff" by Eric Clapton is released.
7/14/73 Byrds guitarist, Clarence White, is killed after being struck by an automobile.

30th Anniversary Of Morrison's Death

Doors co-host Danny Sugerman says he can't believe the devotion to Jim Morrison 30 years after his death (last Tuesday, 7/3) and he doubts that Morrison would believe it either. Sugerman attended a special screening with rare footage of the Doors at a Paris Theater to commemorate the 30th anniversary of Morrison's death in the French city. Police braced for up to 100,000 Morrison fans in Paris. Riot police clashed with thousands of unruly fans 10 years ago at the cemetery where Morrison is buried. Sugerman says the Doors can command that kind of devotion and passion because Morrison was "a true artist." "His story and his work stand the test of time," he said.

Atkins Eulogized By Gibson Guitar

Gibson Guitar Corp. employees were among the many mourning the passing of Chet Atkins last Saturday (6/30) of cancer at age 77. Atkins had been a part of the company since 1982 when the Gibson Chet Atkins CE Solidbody classical model was introduced. Willie Nelson and Earl Klugh were among the first to embrace the new model which offered players all the advantages of a solidbody — sustain, reduced feedback and high volume — with the sound of an acoustic classical guitar. The Chet Atkins SST, Country Gentleman and Tennessean guitars followed. Gibson continues to offer all four signature models with modifications. "The Chet Atkins name brought a great deal of honor and prestige to the Gibson line because Chet was such a gentleman in addition to all of his other accomplishments," said chairman and CEO Henry Juszkiewicz.

Hooker Laid To Rest

Bonnie Raitt, Ry Cooder, Jimmie Vaughan, Charlie Musselwhite and Buddy Guy were among the 1800 mourners who bid farewell to Bluesman John Lee Hooker in Oakland, California on Thursday afternoon (6/28). Hooker's casket was flanked by a chair and an oversized guitar made of flowers during the 90-minute service, which featured a mix of his music and his son, Robert, singing gospel. In her eulogy Raitt recalled how she first heard Hooker when she was 14-years-old and how they became such close friends, he always joked to her boyfriends that he would always be "The backdoor man."

"South Park" Creators Hope To Give Radiohead A Boost

Radiohead's appearance on Comedy Central's *South Park* is set for July 11. In the episode, *Scott Tenorman Must Die*, bandmembers play an integral role in helping *South Park*'s cartman exact revenge against the namesake of the episode's title, an eighth grader who cons him into buying pubic hair in order to be the first kid in his grade to achieve this mark of manliness. *South Park* creators Matt Stone and Trey Parker claim they love the Oxford band and "want to promote their career however we can. We hope an appearance on *South Park* will help launch this so far undiscovered but promising young band," they said. It can only help. Radiohead's latest album, *Amnesiac*, is already down to No. 26 on the charts after just three weeks after selling 368,000 copies.

Hagar Opens Cabo Wabo For Meatloaf

Sammy Hagar was at home in northern California working on his next album on June 23 when he got an urgent call from Meatloaf. Meatloaf and Enrique Iglesias were among the musicians at the Angels On The Fairway Bikini Golf Open in Cabo San Lucas, Mexico to raise money for domestic violence charities. Meatloaf said they needed a place for a closing night auction and concert so Hagar immediately arranged to have his Cabo Wabo nightclub opened for free to the public. The impromptu Rock fest, headlined by Meatloaf, drew thousands of revelers and raised over \$40,000 for the two domestic violence programs, including Halle Berry's Jenessee Center. Among the celebrities who attended the golf weekend were football legends Rodney Peete, Marcus Allen and Eric Dickerson. Also lending support were Kylie Bax and around 40 playmates.

All Systems Go For Toxicity On August 14

System Of A Down says the hardest thing about recording their sophomore album was choosing the songs to include on it. They recorded 33 songs over a nine-week period with producer Rick Rubin and mixed 17 of them with Andy Wallace. "Choosing the final songs was tougher to do than just about anything else," commented vocalist Serj Tankian. "You want to choose the best songs, but you also need to make sure that

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there is a common thread running through all of them, that they fit together as a whole." Among the 14 tracks making the final cut for *Toxicity*, which will be out August 14, is "Version 7.0," which inspired the album's title with the lyric, "Toxicity of our city, of our city." Other titles include "Deer Dance," "Science," "Jet Pilot," "Needles," "Aerials," "Shimmy," "X," "Forest," "Bounce" and "Suicide." "Prison Song," part of which was previewed online when the band was recording, is also included along with "Atwa," serial killer Charles Manson's point-of-view on the environment, and "Psycho," about cocaine-addled groupies. *Toxicity* also features a guest appearance by multi-instrumentalist Arto Tunçboyacıyan, who has worked with jazz greats Al Dimeola, Wayne Shorter, and Chet Baker. He played everything from an empty coke bottle to his bare chest to a bucket filled with water on two tracks, "Science," and the untitled instrumental track, "Outro," which closes the record. Guitarist Daron Malakian says System Of A Down's music is still "quirky," and adds *Toxicity* has "touches of Pink Floyd on it."

Blur's Albarn Finds Gorillaz A "Liberating" Experience

Damon Albarn is as mystified as anyone how the Gorillaz self-titled debut album entered the charts last week in the U.S. at No. 39. "I've spent 10 years and the highest I ever got with Blur was 80 or something in *Billboard*," he says. "It's a big step forward." It must have been a surprise to Virgin Records too. After Janet Jackson's *All For You*, it was their second highest chart listing but Gorillaz didn't even make the label's home page. The anonymity of the residents, coupled with cartoon characters like the Archies, Gorillaz were dreamed up by Albarn and *Tank Girl* cartoonist Jamie Hewlett three years ago when they were sharing a

flat. Del Tha Funky Homosapien, Mito Hatori of Cibo Matto, ex-Talking Head and Tom Tom Club member Tina Frantz, and Ibrahim Ferrer are all featured on the album, which was produced by Dan The Automator. Just as the Residents found freedom through anonymity, no one in the Gorillaz is ever seen. Albarn won't say how many people perform in concert since they play behind a 50-foot screen. He calls the Gorillaz a "liberating" experience. "Once someone who has any kind of recognizable face dismantles that whole image, they can really start concentrating on things that matter to them," he explained. "For me, that has really been exploring music. With Gorillaz, both of us have found a way back into mainstream culture without having to compromise ourselves. Everything can be turned into something creative and interesting because of the animation." Albarn says it's appropriate that the project is doing well in the U.S. "Basically a lot of the ideas that we played around with are very prevalent in American culture," he explains, "the Internet, the animation and the music. I'm the only Englishman on the record even though they're my songs."

Liverpool Names Airport After Lennon

The first airport in England to be named after a famous person is Liverpool's John Lennon Airport. Yoko Ono was there last Tuesday (7/2) to be presented with a specially commissioned sculpture of Lennon, which will stand inside the building. A self-portrait will also be displayed with the lyric, "Above us only sky" from "Imagine." The late Beatle now joins such other figures as John F. Kennedy, Leonardo da Vinci, Josef Strauss and John Wayne who all have airports named in their honor. Julian Lennon said he is happy to have an airport named after his father and added, "It seems that the name John Lennon

will be around for a very long time — one way or another." The name will become official in the spring with the opening of a new terminal. Acknowledging the Liverpool airport being renamed for John Lennon, Yoko Ono said it opened the door to a lot of other possibilities in the terminal like a Strawberry Fields Café and the Give Peace A Chance lounge. Airport officials claimed they received a message of support from Paul McCartney about the name change. McCartney wasn't included, officials said, because this type of tribute celebrates an entire life.

MTV Party: 1981-2001

MTV has announced plans for its 20th Anniversary celebration. The party will be broadcast live from the Hammerstein Ballroom at the Manhattan Centre on August 1. Although no artists have been announced, the show will feature a combination of live in-house and remote performances spanning both decades of the music channel, plus live, unique musical performances and DJs from over the years including the five originals — Martha Quinn, JJ Jackson, Alan Hunter, Nina Blackwood, and Mark Goodman. Beavis and Butt-Head will also be making a return.

Kid Rock

Kid Rock has co-written a song with the Butthole Surfers, "The Shame Of Life," which will be the first single from the group's new album, *Weird Revolution*, due out August 28 on Hollywood Records.

Radiohead

Radiohead celebrated bassist Colin Greenwood's 32nd birthday last week (6/27) when they were in San Francisco for a concert. The *San Francisco Chronicle* reports chef Thomas Ricci prepared vegan food for the dinner at Lapis.

Cracker

Cracker launches their reunion this month. On July 22, they will play the closing concert of the 2001 Subaru Gorge Games in Hood River, Oregon with Deep Blue Something. Cracker also has a show booked in Boston on July 28. Virgin will release their album in October. The Subaru Gorge Games will air on NBC August 26 and September 2.

Eminem To Face Character Check By Immigration Man

Eminem, who was sentenced to a year's probation on weapons charges recently, will face a character check before he can play two planned shows in Australia next month. Immigration minister Philip Ruddock said that his department has yet to receive a visa application from the rapper. "I dare say at some point in time an application might well be lodged, and character issues will be important in relation to that, as with other matters involving decisions of that sort," Ruddock said. "People need to know that we treat character issues seriously." He wouldn't speculate on whether Eminem's application would be approved. Eminem is already on two years probation for a previous weapons violation in which he used a gun to hit a man who was kissing the star's wife. In his latest court case, he was also sentenced to community service, fined \$2000 and ordered to pay court costs of \$360. The Australian Family Association is already on record calling for Eminem to be barred from the country. Eminem is due to play Sydney and Melbourne at the end of July.

Peter Gabriel

Peter Gabriel will make a special appearance with the Afro Celt Sound System when they perform "When You're Falling" on the *Late Show With David Letterman* on July 26.

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Jam & Lewis Tied For Second Place As No. 1 Producers

Usher's "U Remind Me" leaves Jimmy Jam and Terry Lewis just one No. 1 record away from moving into second place as the producers with the most No. 1 hits ever, but it will take them a while to move into first. They are currently tied with Elvis Presley producer, Steve Sholes, with 16 No. 1 songs. George Martin remains in first place with 23. Jam and Lewis have 40 Top 10 Pop hits to their credit and 25 No. 1 R&B hits. They are currently celebrating their 20th year in the business. "U Remind Me" was co-produced by rising hit maker Edmund "Eddie Hustle" Clement. Jam and Lewis currently have ongoing projects with Usher, Mariah Carey, Janet Jackson, Mary J. Blige, TLC, Aretha Franklin, Pink, Blu Cantrell, Enrique Iglesias, Deborah Cox, Isley Brothers, Yolanda Adams and Jordan Knight.

Oasis

Oasis' Liam Gallagher welcomed a second son, Gene, last Monday afternoon (7/2) in London. The mother of the six-pound, three-ounce baby is Nicole Appleton, formerly of All Saints. Patsy Kensit is the mother of Gallagher's other son, Lennon.

Phil Ramone Produced Music For 4th Of July Wilson Tribute

Phil Ramone has many fond memories of producing the music for the *All Star Brian Wilson Tribute* taped at Radio City Music Hall last spring which aired on TNT on the Fourth of July at 8:00 p.m. Eastern and Pacific. The dedication of Carly Simon, David Crosby and Vince Gill with Jimmy Webb rehearsing "In My Room" over and over is one that comes to mind. Ramone didn't get on board until just three weeks before the March 29 taping with Simon, Crosby, Gill, Elton John, Billy Joel, The Go-Go's, Ricky Martin, Aimee Mann and Michael Penn, Paul Simon and Wilson Phillips among others. Ramone was asked to pull it together when there were pivotal guests who hadn't committed including Elton, Billy Joel and Paul Simon. Ramone drew on his experience producing the Recording Academy's *Musicares* tribute dinners before the Grammy Awards for the past three years, where artists who wouldn't ordinarily perform the honoree's music are invited. "I've found a lot of technique in that, for me, the song always has a life," says Ramone. "Somebody always had a favorite song when they were growing up so I delved into that." In Wilson's case, each artist had two or three songs they loved. Ramone told them not to

try to copy what the Beach Boys did. Rehearsals proved to be exciting. Wilson attended with him. Ramone says there was such mutual respect, "I don't think anybody got close to thinking they needed instructions." "The music is the star," said Ramone, "and the star makes it their performance. Treat it respectfully and that's where, I think, you'll hear unusual performances. To me it was, what is your strength? How would you interpret the song if you had written it or if someone had given it to you? That's a much more honest way to deal with it." Ramone says producers hope to eventually release the *Brian Wilson Tribute* on DVD.

Jackson Announces First Stars For MSG Shows

Michael Jackson has confirmed the first guests who will join him at Madison Square Garden September 7 and 10 for his *30th Anniversary Celebration: The Solo Years*. The first show will feature Marc Anthony; Ray Charles; Deborah Cox; Gloria Estefan; Billy Gilman; Whitney Houston; James Ingram; Quincy Jones and the legends of Jazz including Al Jarreau, Ramsey Lewis, Herbie Mann, Les McCann, David "Fathead" Newman, Jimmy Smith, Clark Terry and

Cassandra Wilson; Mya; *NSYNC; Jill Scott; Shaggy featuring Ricardo "Rikrok" Ducent and Rayvon; Britney Spears; Tamia; 3T and Usher. Marc Anthony, Jill Scott, Al Jarreau, Mya and Usher will return for the second night, along with Mary J. Blige, Deborah Cox, Missy Elliott, Gloria Gaynor, Gladys Knight, Lil' Romeo, Ricky Martin, Diana Ross, Luther Vandross and Dionne Warwick. Surprise guests are promised both nights. Jackson's brothers will also be on hand to perform a medley of their hits and *NSYNC will sing a Jackson 5 classic with him. Both evenings will feature a 48-piece orchestra and 12 background singers. There will also be a 300-voice gospel choir, a 200-member children's choir and 40 dancers. That may be one reason why tickets are stiffly priced at \$45 to \$500. Tickets go on sale July 26. The shows mark Jackson's first live performances in the mainland U.S. in 11 years.

The Daily Insider is provided by Terry Marshall, P.O. Box 792, Concord, CA 94522
Voice: 925-680-1177 Fax: 925-674-0412
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Music News is compiled and written by Pat Berkery and Brad Maybe



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UPDATE

SPRING 2001 PHASE TWO ARBITRENDS

KANSAS CITY (30)

CALLS	FORMAT	FALL/00	WIN/01	F/M/A	M/A/M
KQRC	Active Rock	6.0	6.2	7.6	8.3
KPRS	Urban	6.0	7.3	6.6	6.1
KMXV	CHR	5.4	5.3	5.5	5.7
KRBZ	Hot AC	5.1	5.2	4.8	4.5
KSRC	AC	4.5	3.8	4.3	4.2
KYYS	Mainstream Rock	3.5	4.3	3.7	3.9
KCFX	Cl. Rock	4.5	3.6	3.4	3.5
KCHZ	CHR	3.8	3.3	3.3	3.2
*KMJK	Rhy. Oldies	2.9	3.1	3.0	2.6

KMJK changed from KNRX in February 2001.

MILWAUKEE/RACINE (31)

CALLS	FORMAT	FALL/00	WIN/01	F/M/A	M/A/M
WLZR	Active Rock	5.6	4.6	5.6	6.0
WXSS	CHR	6.4	6.6	6.4	5.8
WKKV	Urban	7.4	5.8	4.9	5.7
WMYX	Hot AC	4.7	4.8	4.9	5.5
WKLH	Cl. Rock	5.3	6.7	6.0	5.4
WKTJ	Hot AC	4.8	4.5	4.7	4.5
WLTQ	AC	4.4	3.7	4.2	4.3
WLUM	Rock	2.3	2.1	2.2	2.7
WJMR	Rhy. Oldies	1.9	2.2	2.2	2.3

SAN ANTONIO (32)

CALLS	FORMAT	FALL/00	WIN/01	F/M/A	M/A/M
KBBT	Rhy. CHR	6.1	7.9	8.2	8.5
KISS	Active Rock	7.5	7.3	7.3	6.7
KZEP	Cl. Rock	4.2	5.1	4.7	5.1
KTFM	CHR	5.9	5.5	5.2	4.8
KXXM	CHR	4.7	4.3	4.6	4.7
KQXT	AC	4.1	4.2	4.2	4.3
KSMG	AC	3.5	3.7	3.5	3.5
KSJL-AF	Urban AC	1.2	1.0	.8	1.0

SALT LAKE CITY/OGDEN/PROVO (36)

CALLS	FORMAT	FALL/00	WIN/01	F/M/A	M/A/M
KSFI	AC	8.4	8.1	7.2	7.3
KZHT	CHR	4.7	5.3	5.8	4.7
KENZ	Mod. Rock/Prog.	3.5	3.8	3.4	4.2
KRSP	'70s	3.3	4.2	4.3	4.0
KXRK	Mod. Rock	5.4	4.1	4.2	4.0
KUUU/TCE	Rhy. CHR	3.3	4.0	3.8	3.9
KISN	ACHR	3.2	3.3	3.5	3.5
KQMB	Hot AC	2.7	2.9	3.5	3.4
KBER	Active Rock	4.1	3.4	3.5	3.1
KBEE	AC	2.4	2.6	2.9	2.8
KURR	Cl. Rock	2.8	2.2	2.3	2.7
KCPX	Soft Rock	2.4	1.7	1.5	1.7

NORFOLK/VIRGINIA BEACH/NWPT. NEWS (38)

CALLS	FORMAT	FALL/00	WIN/01	F/M/A	M/A/M
WOWI	Urban	10.7	7.7	7.3	7.8
WWDE	AC	6.1	7.0	6.9	7.2
WAFX	Classic Hits	4.3	5.0	4.6	5.7

WNOR	Active Rock	5.7	6.0	5.1	5.5
WNVZ	CHR	8.0	6.5	6.1	5.1
WPTE	Hot AC	4.6	4.7	4.6	4.3
WWSO	AC	4.0	3.9	2.8	2.9
WROX	Mod. Rock	2.9	2.7	2.8	2.8
WKOC	Progressive	2.2	2.6	2.6	2.6

LAS VEGAS (39)

CALLS	FORMAT	FALL/00	WIN/01	F/M/A	M/A/M
KLUC	CHR	8.5	7.8	8.4	8.6
KSNE	AC	7.0	4.9	5.5	5.7
KMXB	Mod. AC	5.1	5.0	5.4	5.5
KXTE	Mod. Rock	6.4	5.8	5.1	5.1
KISF	Cl. Soul/R&B.	3.7	5.0	4.1	4.9
KMZQ	AC	4.3	4.4	4.3	4.6
KSTJ	Hot AC	4.0	4.2	4.3	4.5
KFMS	CHR	4.6	3.4	4.1	4.2
KOMP	Mainstream Rock	4.1	4.2	4.9	3.8
KKLZ	Cl. Rock	2.3	3.1	2.7	2.5

INDIANAPOLIS (40)

CALLS	FORMAT	FALL/00	WIN/01	F/M/A	M/A/M
WFBQ	Mainstream Rock	9.3	8.3	7.8	8.1
WTLC	Urban	6.3	6.0	6.5	6.3
WRZX	Mod. Rock	4.9	5.0	5.2	5.7
WTPI	AC	4.7	5.4	5.2	5.0
WENS	Hot AC	5.5	4.7	4.6	4.4
WNOU-F	CHR	4.7	4.8	4.5	4.4
WHHH	CHR	4.5	4.0	3.7	4.2
WZPL	CHR	4.4	3.9	3.9	3.7
WTTS	Progressive	2.4	2.8	3.2	3.5

NEW ORLEANS (42)

CALLS	FORMAT	FALL/00	WIN/01	F/M/A	M/A/M
WQUE	Urban	13.1	13.2	12.9	13.2
WYLD-F	Urb AC	7.4	8.2	7.8	6.8
WLMG	AC	6.8	6.0	6.1	5.7
WEZB	CHR	5.0	6.2	5.1	4.7
KKND	Mod. Rock	4.6	3.9	4.6	4.7
WRNO	Cl. Rock	3.7	3.5	4.5	4.6
*WKZN	Hot AC	3.7	3.4	3.9	4.0
WCKW-F	Cl. Rock	2.2	3.3	3.1	3.2
KUMX	CHR	2.7	2.3	2.1	2.1

*WKZN changed from WLTS in October 2000.

GREENSBORO/WINSTON SALEM/HIGH POINT (43)

CALLS	FORMAT	FALL/00	WIN/01	F/M/A	M/A/M
WJMH	CHR	9.0	8.6	8.9	8.0
WKZL	CHR	6.4	5.9	6.6	7.3
WKRR	Cl. Rock	4.5	4.0	4.4	4.6
WKSI	Mod. AC	3.8	4.4	3.2	2.8
*WWCC	Country	3.7	1.7	1.9	2.0
WEND	Mod. Rock	1.1	1.2	1.3	1.2

*WWCC was WXRA Active Rock until January 2001.

NASHVILLE (44)

CALLS	FORMAT	FALL/00	WIN/01	F/M/A	M/A/M
WQQK	Urban	10.6	10.0	9.7	10.6
WRVW	CHR	8.9	7.2	7.4	7.9
WNRQ	Cl. Rock	5.9	5.5	4.9	4.4
WZPC	Mod. Rock	3.7	4.7	4.3	3.6
WQZQ	CHR	3.4	3.0	3.1	3.1
WGFX	R&B Oldies	4.7	2.8	2.7	2.9
WRLT	Progressive	.9	1.0	1.1	1.3

MEMPHIS (45)

CALLS	FORMAT	FALL/00	WIN/01	F/M/A	M/A/M
WHRK	Urban	7.6	7.8	7.9	7.9
WRBO	Urban	8.1	7.5	6.7	6.2
WEGR	Mainstream Rock	4.7	4.3	4.3	5.9
WRVR	AC	5.8	5.2	5.2	5.4
KXHT	Rhy. CHR	5.4	6.5	5.6	4.8
*WMBZ	Hot AC	2.4	3.7	3.9	3.8
WMC-F	CHR	4.3	4.1	4.0	3.6
WKSL	CHR	4.4	2.7	3.1	2.7
WMFS	Active Rock	2.8	2.6	2.2	2.1

*WMBZ flipped from WOGY (Country) in January 2001.

AUSTIN (47)

CALLS	FORMAT	FALL/00	WIN/01	F/M/A	M/A/M
KQBT	CHR	7.4	7.5	8.3	7.2
KKMJ	Gold AC	5.2	5.8	5.5	6.1
KROX	Mod. Rock	4.8	4.2	4.8	4.5
KGSR	Progressive	4.6	4.0	4.5	4.5
KAMX	Mod. AC	4.3	4.5	3.9	4.2
KHFI	CHR	5.1	4.0	3.7	4.0
KLBJ	Active Rock	4.4	3.2	3.5	3.4
KPEZ	Cl. Rock	3.6	3.0	2.8	2.5

RALEIGH/DURHAM (48)

CALLS	FORMAT	FALL/00	WIN/01	F/M/A	M/A/M
WDCG	CHR	6.7	6.0	5.7	5.9
WRSN-F	AC	5.6	4.9	5.4	5.4
WRAL	Hot AC	6.4	5.2	4.7	4.6
WBBB	Rock	5.0	4.3	4.4	4.2
WRDU-F	Mainstream Rock	4.2	3.8	3.9	3.8

JACKSONVILLE (52)

CALLS	FORMAT	FALL/00	WIN/01	F/M/A	M/A/M
WFYV	Mainstream Rock	6.9	7.2	7.2	6.8
WJBT	Rhy. CHR	7.4	6.5	6.7	6.2
WAPE	CHR	6.4	7.4	6.4	5.7
WPLA	Mod. Rock	5.3	3.3	3.5	4.5
WFKS	CHR	3.1	3.4	3.3	3.1

ROCHESTER (53)

CALLS	FORMAT	FALL/00	WIN/01	F/M/A	M/A/M
WRMM	AC	6.1	7.6	8.1	7.4
WPXY	CHR	6.2	6.3	6.2	5.9
WCMF	Mainstream Rock	7.0	5.9	5.4	5.7
WVOR	AC	5.0	4.8	4.5	4.4

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WNVE	Active Rock	4.7	3.2	3.4	3.9
WZNE	Mod. AC	2.6	3.1	3.4	3.4
WKGS	CHR	3.8	2.2	2.2	2.7

LOUISVILLE (54)

CALLS	FORMAT	FALL/00	WIN/01	F/M/A	M/A/M
WDJX	CHR	7.5	7.8	6.6	7.5
WVEZ	AC	5.5	5.8	4.5	5.7
WGZB	Urban	6.5	4.7	5.1	5.1
WTFX	Active Rock	4.5	4.9	4.9	4.4
WQMF	Mainstream Rock	4.1	4.2	4.2	3.8

OKLAHOMA CITY (55)

CALLS	FORMAT	FALL/00	WIN/01	F/M/A	M/A/M
KATT	Active Rock	6.9	7.9	8.7	8.6
KJYO	CHR	5.2	6.3	6.0	6.7
KRXO	Cl. Rock	8.9	7.1	6.4	5.4
KKWD	Rhy. CHR	5.9	6.8	5.6	5.2
KYIS	Mod. AC	5.2	4.7	4.3	4.0

DAYTON (56)

CALLS	FORMAT	FALL/00	WIN/01	F/M/A	M/A/M
WLQT	AC	8.3	9.0	8.7	9.1
WMMX	AC	8.8	7.9	7.7	6.5
WTUE	Mainstream Rock	6.5	5.3	5.4	5.1
WGZT	CHR	4.6	4.8	4.9	4.7
WING	Cl. Rock	5.0	4.8	4.6	4.5
WXEG	Mod. Rock	3.1	3.7	3.7	4.1
*WDKF	Rhythmic CHR	3.7	3.8	3.5	3.9

*WDKF changed from WBTT in August 2000.

BIRMINGHAM (57)

CALLS	FORMAT	FALL/00	WIN/01	F/M/A	M/A/M
WBHJ	Rhy. CHR	7.8	8.0	7.5	7.4
WMJJ	AC	5.9	4.3	5.1	5.7
WQEN	CHR	5.1	4.6	4.7	4.5
WZRR	Cl. Rock	4.7	3.4	3.9	4.3
WRAX	Mod. Rock	5.5	4.0	3.6	3.8
WRLR	Active Rock	2.7	2.4	1.9	1.9

RICHMOND (58)

CALLS	FORMAT	FALL/00	WIN/01	F/M/A	M/A/M
WCDX	Urban	11.2	12.4	13.7	13.7
WTVR	AC	9.6	9.6	9.0	8.7
WRVQ	CHR	5.8	5.8	5.8	5.7
WPLZ	Urban	3.6	3.4	3.6	4.3
WMXB	AC	5.0	4.2	4.1	4.2
WRXL	Mainstream Rock	4.0	2.9	3.3	3.6
WDYL	Mod. Rock	2.3	2.2	2.6	2.7

ALBANY/SCHENECTADY/TROY (61)

CALLS	FORMAT	FALL/00	WIN/01	F/M/A	M/A/M
WPYX	Mainstream Rock	6.9	6.7	6.9	7.5
WYJB	AC	8.4	8.0	7.1	7.3
WFLY	CHR	6.2	6.1	6.2	5.8
WQBK/J	Active Rock	5.1	4.6	4.7	5.2
WRVE	'70s	7.5	4.6	4.3	4.9
WAJZ	Rhy. CHR	3.3	3.5	3.6	3.8
WHRL	Mod. Rock	2.5	2.5	2.7	2.8
WKLI	AC	1.6	1.6	1.8	1.7
*WKKF-F	CHR	1.4	1.7	1.7	1.4
WEQX	Mod. Rock	1.8	1.3	1.4	1.4

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

TUCSON (62)

CALLS	FORMAT	FALL/00	WIN/01	F/M/A	M/A/M
KMXZ	AC	7.9	8.3	8.1	8.7
KRQQ	CHR	8.3	6.7	6.8	7.1
KOHT	CHR	5.5	5.2	5.6	6.1
KFMA	Mod. Rock	6.4	4.9	5.2	5.0
KZPT	Hot AC	4.7	4.3	5.1	5.0
KLPX	Mainstream Rock	5.5	5.4	5.3	4.8

HONOLULU (63)

CALLS	FORMAT	FALL/00	WIN/01	F/M/A	M/A/M
KSSK	AC	9.5	10.1	9.9	10.7
KRTR	AC	4.6	6.8	6.8	6.7
KXME	CHR	5.7	4.4	4.8	5.0
KIKI	CHR	5.0	4.5	4.7	4.3
*KQMQ	80's	2.7	4.5	4.5	4.3
KPOI	Mod. Rock	3.5	3.6	3.8	3.3

*KQMQ switched from CHR to 80's in December 2000.

TULSA (64)

CALLS	FORMAT	FALL/00	WIN/01	F/M/A	M/A/M
KMOD	Mainstream Rock	6.9	7.4	7.2	7.4
KHTT	CHR	4.8	6.7	7.1	6.7
KBEZ	AC	4.8	5.8	4.9	4.6
KMYZ	Mod. Rock	3.2	4.2	4.1	4.3
KRAV	AC	5.5	4.5	4.0	4.3
KIZS	CHR	3.1	3.3	3.0	2.7
KRTQ	Active Rock	2.8	3.1	2.7	2.6

FRESNO (67)

CALLS	FORMAT	FALL/00	WIN/01	F/M/A	M/A/M
KBOS	CHR	5.0	5.1	5.8	6.9
KRZR	Active Rock	5.0	4.0	4.1	4.0
KJFX	Cl. Rock	3.2	2.9	3.2	3.0
KFRR	Mod. Rock	3.6	3.7	3.7	2.9
KALZ	Hot AC	2.3	2.1	2.1	2.7
KKPW	CHR	1.2	1.2	1.6	1.5

WILKES-BARRE/SCRANTON (68)

CALLS	FORMAT	FALL/00	WIN/01	F/M/A	M/A/M
WKRZ/F	CHR	10.6	9.8	8.2	8.7
WMGS	AC	8.2	6.8	6.8	8.4
WEZX/PZX	Mainstream Rock	7.5	5.7	6.1	5.6
WBHT/EMR	CHR	4.3	4.4	4.3	4.7
WSHG/WWFH	AC	2.5	4.5	4.2	3.7
WXBE/XAR	Active Rock	6.8	3.5	3.7	3.5
*WBSX	Modern Rock	2.2	3.2	2.7	2.8
WSBG	Hot AC	1.5	1.9	1.6	2.1
WZZO	Active Rock	1.8	1.5	1.5	1.7
**WFYY	Hot AC	1.3	1.5	1.7	1.3

*WBSX changed from WCTD in January 2001.

**WFYY flipped from WHLM AC in January 2001.

KNOXVILLE (70)

CALLS	FORMAT	FALL/00	WIN/01	F/M/A	M/A/M
WWST	CHR	9.9	9.1	11.3	11.5
WMYU	AC	7.2	7.4	6.7	5.7
WNFZ	Mod. Rock	3.3	2.9	3.4	4.2
WMZ	Mainstream Rock	4.3	4.7	4.2	3.9

SYRACUSE (78)

CALLS	FORMAT	FALL/00	WIN/01	F/M/A	M/A/M
WWHT	CHR	6.0	6.5	7.5	7.7
WNTQ	CHR	6.1	6.9	6.6	7.1
WAQX	Mainstream Rock	5.9	6.6	6.3	7.0
WKRL/H	Mod. Rock	5.5	5.7	6.0	5.0
WYYY	AC	6.6	5.6	5.5	4.8
WTKW/V	Cl. Rock	4.6	4.5	4.2	4.0

HARRISBURG/LEBANON/CARLISLE (79)

CALLS	FORMAT	FALL/00	WIN/01	F/M/A	M/A/M
WNNK	CHR	11.4	12.1	10.7	9.1
WRVW	Rock AC	6.1	7.5	7.4	7.7
WTPA	Cl. Rock	5.9	5.2	6.6	7.1
WQXA	Active Rock	5.8	5.3	5.3	4.7
WLAN	CHR	2.7	3.0	2.9	2.5

MOBILE (90)

CALLS	FORMAT	FALL/00	WIN/01	F/M/A	M/A/M
WBLX	Urban	13.5	12.4	12.5	13.2
WDLT	Urban AC	10.0	8.8	8.1	8.1
WABB	CHR	8.0	7.0	6.6	7.8
WRKH	Cl. Rock	5.0	5.5	6.2	5.5
WMXC	AC	6.2	5.8	5.0	5.1
WTKX	Active Rock	3.9	3.8	4.3	5.1
WYOK	Hot AC	2.0	2.1	2.5	2.7
*WJLQ	'70's	1.4	2.0	2.1	2.3
WMEZ	AC	2.0	1.4	1.6	1.6
WZEW	Progressive	2.0	1.8	1.0	1.3

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

YORK (105)

CALLS	FORMAT	FALL/00	WIN/01	F/M/A	M/A/M
WYCR	CHR	7.4	7.7	7.6	7.7
WARM	AC	8.2	9.3	9.4	7.3
WQXA	Active Rock	6.6	7.2	6.6	6.9
WTPA	Cl. Rock	5.2	3.7	4.1	5.0
WRVW	AC	3.4	1.9	2.6	2.5

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has more Spring 2001

Phase Two Arbitrends!

ACTIVE ROCK 18-34



When Fuel, Oleander and 3 Doors Down hit Panama City, WKSM/Ft. Walton Beach was there to welcome them. Here's 99 Rock MD Anthony Proffitt, Oleander's Ric, p.m. driver Kevin McKay, Anthony's wife Natale, and Oleander's Doug. (L-R)

99 Rock listeners and the station's Anthony Proffitt and Greg Sutton surround Fuel's Kevin Miller, Brett Scallions, Carl Bell, and Jeff Abercrombie.



Visiting WAMX/Huntington during the Extreme Steel Tour, Static X bassist Tony Campos and guitarist Tripp Eisen make an X-cellent sandwich with afternoon driver Robin Wilds.

the rockmonitor 18-34

WAAF, Boston
Tuesday, June 26, 2001
1 PM - 9 PM

WAAF
107.3 FM

1pm	Pink Floyd....."Comfortably Numb"	Ozzy Osbourne....."Bark At The Moon"
Incubus....."Drive"	PMM....."Slow"	Nirvana....."Smells Like Teen Spirit"
The Cult....."Rise"	4pm	Fear Factory....."Linchpin"
Pink Floyd....."Time"	Marilyn Manson....."The Beautiful People"	White Zombie....."More Human Than Human"
Weezer....."Hash Pipe"	Godsmack....."Greed"	Linkin Park....."One Step Closer"
Led Zeppelin....."Immigrant Song"	AC/DC....."T.N.T."	7pm
Econoline Crush....."You Don't Know..."	Clutch....."Careful With That Mic"	Seven Mary Three....."Cumbersome"
Metallica....."Creeping Death"	Staind....."It's Been Awhile"	Tool....."Schism"
Disturbed....."Down With The Sickness"	Filter....."Hey Man, Nice Shot"	Jimi Hendrix....."Wind Cries Mary"
Van Halen....."Ain't Talking 'Bout Love"	Nonpoint....."Endure"	Nullset....."Smokewood"
White Zombie....."Thunder Kiss '65"	Days Of The New....."Touch, Peel & Stand"	Stone Temple Pilots....."Hollywood Bitch"
2pm	5pm	Guns N' Roses....."Welcome To The Jungle"
Nine Inch Nails....."Head Like A Hole"	Disturbed....."Voices"	Led Zeppelin....."Ocean"
Godsmack....."Awake"	Alice In Chains....."Rotten Apple"	Puddle Of Mudd....."Control"
Pearl Jam....."Black"	Beastie Boys....."Sabotage"	Saliva....."Your Disease"
Fear Factory....."Linchpin"	KoRn....."Blind"	8pm
Nirvana....."Come As You Are"	Drowning Pool....."Bodies"	Kid Rock....."I Am The Bullgod"
Aerosmith....."Back In The Saddle"	Stone Temple Pilots....."Big Empty"	Staind....."It's Been Awhile"
Red Hot Chili Peppers....."Soul To Squeeze"	A Perfect Circle....."3 Libras"	Pink Floyd....."Breathe"
Stone Temple Pilots....."Hollywood Bitch"	Sublime....."Santeria"	Pink Floyd....."On The Run"
Mad Season....."I Don't Know Anything"	Stereomud....."Pain"	Sum 41....."Fat Lip"
Rage Against T/Machine....."Renegades Of Funk"	6pm	Megadeth....."Dread & The Fugitive Mind"
3pm	Candlebox....."Far Behind"	Beastie Boys....."Time To Get III"
Tool....."Schism"	Metallica....."Holier Than Thou"	Disturbed....."Down With The Sickness"
Led Zeppelin....."Going To California"	Led Zeppelin....."Good Times Bad Times"	Creed/Robby Krieger....."Riders On The Storm"
Alien Ant Farm....."Smooth Criminal"	The Cult....."Rise"	Crossbreed....."Underlined"
Guns N' Roses....."Mr. Brownstone"	Pink Floyd....."Welcome To The Machine"	
Metallica....."Don't Tread On Me"		

* Monitor provided by Mediabase.

TOP 50 AIRPLAY

June 25 - July 2, 2001

PUBLIC BREAKOUT

June 25 - July 2, 2001

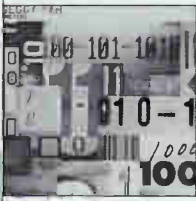
LW	TW	Artist	Track	Label	TW	LW
1	1•	AFRO CELT...	"When"	(Realworld)	633	616
2	2	R.E.M.	"Imitation"	(Warner Bros.)	541	599
3	3	LUCINDA WILLIAMS	"Essence"	(Lost Highway/IDJMG)	477	500
5	4	DAVE MATTHEWS	"Space"	(RCA)	472	490
4	5	ERIC CLAPTON	"Light"	(Duck/Reprise)	423	492
6	6•	TRAIN	"Drops"	(Columbia/CRG)	423	449
7	7	COWBOY JUNKIES	"Open"	(Latent/Zoe/Rounder)	373	400
8	8	PETE YORN	"Life"	(Columbia/CRG)	365	392
9	9	U2	"Elevation"	(Interscope)	347	370
11	10	STEVIE NICKS	"Planets"	(Reprise)	326	349
13	11	WIDESPREAD PANIC	"This"	(Widespread/Sanctuary/SRG)	316	331
16	12•	BLACK CROWES	"Soul"	(V2)	311	307
12	13	DEPECHE MODE	"Dream"	(Mute/Reprise)	305	335
14	14	DAVID BYRNE	"Like"	(Virgin)	299	322
10	15	BLUES TRAVELER	"Girl"	(A&M)	283	357
15	16	ROBERT CRAY	"Arms"	(Ryko)	278	319
17	17	JONATHA BROOKE	"Linger"	(Bad Dog)	254	285
20	18	FIVE FOR FIGHTING	"Superman"	(AWARE/Columbia)	233	250
18	19	SHELBY LYNNE	"Kind"	(Island/IDJMG)	232	255
21	20	TRAVIS	"Sing"	(Epic)	216	227
19	21	WHISKEYTOWN	"Be"	(Lost Highway/IDJMG)	208	251
30	22•	MELISSA ETHERIDGE	"Want"	(Island/IDJMG)	206	159
24	23	JEB LOY NICHOLS	"Heaven"	(Rough Trade/Ryko)	204	208
23	24	COLDPLAY	"Shiver"	(Netwerk)	196	211
22	25	JOSH JOPLIN	"Gravity"	(Artemis)	196	218
27	26	MARK KNOPFLER	"Sailing"	(Warner Bros.)	172	173
25	27	COLDPLAY	"Yellow"	(Netwerk)	171	186
26	28	INCUBUS	"Drive"	(Epic)	159	177
28	29	CAKE	"Short"	(Columbia/CRG)	148	167
31	30	KIRSTY MACCOLL	"In"	(Instinct/V2)	146	154
42	31•	OLD 97'S	"Designs"	(Elektra/EEG)	141	118
32	32	LIFEHOUSE	"Hanging"	(DreamWorks)	138	154
33	33	ELIZA CARTHY	"Train"	(Warner Bros.)	134	141
29	34	STRING CHEESE...	"Outside"	(SCI-Fidelity)	133	162
36	35	MATCHBOX TWENTY	"Mad"	(Lava/AG)	122	138
37	36	CPR	"Katie"	(Gold Circle)	120	131
40	37	D. MCCLINTON	"Down"	(New West)	120	125
35	38	RADIOHEAD	"Might"	(Capitol)	120	140
41	39	ANI DIFRANCO	"Heartbreak"	(Righteous Babe)	119	122
40	38	ANDREAS JOHNSON	"Glorious"	(Reprise)	111	126
45	39•	TURIN BRAKES	"Underdog"	(Astralwerks)	111	94
44	40•	JOHN MAYER	"No"	(AWARE)	107	95
34	41•	BETTER THAN...	"Extra"	(Beyond)	103	140
48	42•	CHRIS WHITLEY	"Joy"	(ATO)	103	88
39	43	FISHER	"Hello"	(Farmclub/Interscope)	99	126
43	44	DOUBLE TROUBLE	"Garden"	(Tone-Cool)	98	109
D	45•	NANCI GRIFFITH	"Where"	(Elektra/EEG)	98	37
D	46•	SUGAR RAY	"When"	(Lava/AG)	97	80
D	47•	ACTION FIGURE...	"Action"	(Blue Thumb)	96	81
42	48	WALLFLOWERS	"Letters"	(Interscope)	89	111
D	49•	DAVID GRAY	"Please"	(ATO/RCA)	85	83
49	50	JOSH JOPLIN	"Camera"	(Artemis)	85	87

LW	TW	Artist & Title	Label	TW	LW	Move
1	1•	L. WILLIAMS <i>Essence</i>	(Lost Highway/IDJMG)	174	165	9
2	2•	WHISKEYTOWN <i>Pneumonia</i>	(Lost Highway/IDJMG)	155	148	7
7	3•	WIDESPREAD... <i>Don't Tell The Band</i>	(Widespread/Sanctuary/SRG)	142	118	24
6	4•	AFRO CELT... <i>Volume 3: Further In Time</i>	(Realworld)	135	121	14
5	5•	CARTER/GRAMMER <i>Drum Hat Buddha</i>	(Signature Sounds)	130	123	7
4	6	ANI DIFRANCO <i>Revelling/Reckoning</i>	(Righteous Babe)	125	131	-6
12	7•	ACTION FIGURE.. <i>Action Figure Party</i>	(Blue Thumb)	123	94	29
3	8	R.E.M. <i>Reveal</i>	(Warner Bros.)	122	132	-10
8	9•	ROBERT CRAY <i>Shoulda Been Home</i>	(Ryko)	115	113	2
10	10	COWBOY JUNKIES <i>Open</i>	(Latent/Zoe/Rounder)	107	108	-1
14	11•	BLIND BOYS OF.. <i>Spirit of the Century</i>	(Realworld)	102	92	10
9	12	STRING CHEESE.. <i>Outside Inside</i>	(SCI Fidelity)	95	112	-17
15	13•	R. WAINWRIGHT <i>Poses</i>	(DreamWorks)	93	92	1
D	14•	KIRSTY MACCOLL <i>Tropical Brainstorm</i>	(Instinct/V2)	89	67	22
11	15	DAVID BYRNE <i>Look Into The Eyeball</i>	(Luaka Bop/Virgin)	87	108	-21
D	16•	JOHN MAYER <i>Room For Squares</i>	(Aware)	86	62	24
25	17•	RON SEXSMITH <i>Blue Boy</i>	(Spin Art)	83	71	12
20	18•	SCOTT MILLER <i>Thus Always to Tyrants</i>	(Sugar Hill)	83	81	2
D	19•	NANCI GRIFFITH <i>Clock Without Hands</i>	(Elektra/EEG)	79	59	20
17	20	DAVID MEAD <i>Mine And Yours</i>	(RCA)	76	88	-12
21	21	A. ESCOVEDO <i>A Man Under The Influence</i>	(Bloodshot)	75	79	-4
16	22	ERIC CLAPTON <i>Reptile</i>	(Duck/Reprise)	75	90	-15
18	23	J.J. CALE <i>Live</i>	(Back Porch)	75	85	-10
19	24	OLD 97'S <i>Satellite Rides</i>	(Elektra/EEG)	75	85	-10
D	25•	PETE YORN <i>MusicForTheMorning...</i>	(Columbia/CRG)	72	63	9
13	26	SHAWN COLVIN <i>Whole New You</i>	(Columbia/CRG)	72	94	-22
D	27•	TURIN BRAKES <i>The Optimist LP</i>	(Astralwerks)	72	60	12
26	28•	GEGGY TAH <i>Into The Oh</i>	(Luaka Bop/Virgin)	71	70	1
29	29	STEVIE NICKS <i>Trouble In Shangri-La</i>	(Reprise)	67	69	-2
22	30	BEN HARPER <i>Live From Mars</i>	(Virgin)	66	74	-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.

Emphasis Tracks



Geggy Tah
"One Zero" (Luaka Bop/Virgin)
 Geggy Tah's *Into The Oh* has so many standout tracks the decision to pick "One Zero" had to be difficult but we think that after a listen or two you'll feel (as we do) that this track is remarkably memorable!



Randall Bramblett
"Peace in Here" (New West)
No More Mr. Lucky is the name of the forthcoming album from Randall Bramblett and we're looking forward to listening to the full after hearing this single. Head of Promotion, Jeff Cook, must be happy to start working this one! Jump on it.



Nathan Larson (with Nina Persson)
"Just Because a Man Expects Me To" (Artemis)
 The Cardigans Nina Persson guests on "Just Because a Man Expects Me To" from Nathan Larson's debut for Artemis, and we think this track is just beautiful! Larson scored *Boys Don't Cry*. Add it July 23.



Vertical Horizon
"Send it Up" (RCA)
 The single for Vertical Horizon's latest "Send it Up" includes live versions of the single and "Everything You Want," "You're a God," and "Best I Ever Had (Grey Sky Morning)."

Music Mailbag



Various Artists, *Live at The Night* (WBJB)
 Richard Thompson, Chris Smither, Ellis Paul, Jeb Loy Nichols, Steve Forbert and more show up to play at one of our favorite non-comms.



The Original Brothers & Sisters of Love, *H.O.M.E.S. Volume 1* (Telegraph)
 "Michigan and Trumbull," "East Jesus America" and "She's Come Home to Steal Her Rainbows" are all worthy of attention.

Cheb Mami, *Dellali* (Mondo Melodia)
 Sting's a fan.
Amina, *Nomad - Best Of* (Mondo Melodia)
Simon Shaheen & Qantara, *Blue Flame* (Ark 21)
Gary Myrick, *Waltz of the Scarecrow King: Texas Guitar Fables and String Quartet* (Tangible)
Rose Polenzani, *Rose Polenzani* (Daemon)
Joe Nolan, *Plain Jane* (Iowa HomeGrown)
Aaron Goldberg, *Unfolding* (J Curve)

Most Added

1	FREEDY JOHNSTON	(Elektra/EEG)	8
2t	BLUES TRAVELER	(A&M)	7
2t	ROBERT EARL KEEN	(Lost Highway)	7
3	RADIOHEAD	(Capitol)	6

Albums



Scott Miller & The Commonwealth
***Thus Always to Tyrants* (Sugar Hill)**
 We'd like to support any artist that has such a way with an album title. The former frontman for the V-Roys, Miller is a singer-songwriter with a facility with lyrics that will leave you breathless. His Roots influences are definitely showing. After "I Made a Mess of This Town" check out "I Won't Go With You," "Across The Line," "Yes I Won't," "Loving That Girl," "Dear Sarah," and "Absolution." This is a solid release with legs like a supermodel.



Habib Koité & Bamada
***Baro* (Putumayo)**
 The latest release from the fine folks at Putumayo comes from one of Africa's brightest stars. Malian Habib Koité was born into a family of griots (hereditary musician-historians) and his virtuosity on his chosen instrument, the guitar, has transformed his career from that of Africa's best-kept secret to international treasure. Start with "Batoumambe" (adds next week, please) and spin it on-air, then track the rest of this phenomenal World music album!

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July 2001
 progressions #60
 new music for progressive adult radio

Gettin' Buggy Wit The Mountain!

Progressions #60: A CD Sampler Featuring New Music For Progressive Adult Radio From: Alison Krauss, Nathan Larson and Nina Persson, Emiliana Torrini, Doves, Robert Earl Keen, Actual Tigers, Beta Band, Habib Kioté, and Jim White. KMTT/Seattle shows off their "Mountainous" production excellence.

Enclosed in the July 13 issue!
 *for all reporting stations

The "P" Stands for Public

At the New York Museum of Television & Radio, WFUV/New York presented a live performance with CPR featuring David Crosby. FUV's Darren DeVivo interviewed Crosby in the Museum's Goodson Theater before an invited audience. Earlier in the day, David Dye and WXPN/Philadelphia put the band and Crosby through their paces in the Museum's Radio Studio.

Live Music at Home and Abroad

On Tuesday July 3, KGSR/Austin welcomed Spearhead, featuring Michael Franti, to local venue, La Zona Rosa. Franti is not only known for his work as a musician but also as an advocate of file sharing programs, written works, spoken word and lectures. Franti appeared on this past fall's *Spitfire* tour, which included musicians and speakers that traveled to colleges across the country to lecture and perform. KGSR is also giving away a trip for two to Ireland to see U2, July 9 through July 28. Beginning Monday, July 9, Citysearch and MSN will pick one winner every day for 20 days. Each lucky winner will receive two round trip tickets on Aer Lingus to Ireland, four nights hotel accommodations and two tickets to the sold out show in Slane, Ireland!

On the Mountain

KMTT/Seattle welcomes the All-Star Game to the Emerald City. The staff wondered if they had to choose an "All Star Team" of Rock and Roll - who would the players be? Listeners can cast their votes to help The Mountain pick the All Stars of Rock and Roll. By voting, listeners will be entered to win four tickets to the Major League Baseball All-Star Fan Fest. The *KMTT Summer 2001 CD Sampler* is out and is the station's summer gift to their listeners. Packed full of new music this year's CD features new songs by artists like Blues Traveler, Stevie Nicks, and Pete Dinklage plus it introduces future favorites from Jim White, Elwood, and Eliza Carthy. The CD also has an enhanced portion where people can enter to be a guest for a Mountain Music Lounge performance at a secret Starbucks location.

It's All About the Bang!

WMVY/Martha's Vineyard presented the annual *Falmouth Fireworks*, on Wednesday, July 4. During the busiest week on the Cape and Islands, the Falmouth Fireworks is one of the largest displays of its kind in New England. It is also the most concentrated single gathering at any one time on Cape Cod -- estimated at easily over 80,000 friendly people. The pyrotechnics display was choreographed by Atlas Fireworks to the live WMVY broadcast. The fireworks were shot several hundred yards off Falmouth Heights Beach from a barge, making it visible across Vineyard Sound from many points on the Cape and in Martha's Vineyard.

Goodbye to the Country Gentleman

Chet Atkins was remembered in a memorial service on Tuesday, July 3, at Nashville's Ryman Auditorium. Atkins died of cancer on Saturday at his home in Nashville. He was 77. In addition to being one of the best-known guitarists in popular music, Atkins was also an architect of modern Country music. Atkins was instrumental in fashioning the emerging music industry in Nashville. He was also a keen-eyed talent scout, signing artists ranging from Dolly Parton to Roy Orbison. Chester Burton Atkins was born on June 20, 1924 in the small east Tennessee town of Luttrell. He was elected to the Country Music Hall of Fame in 1973. Atkins played the Newport Jazz Festival in 1960 and was invited to play the White House by President John F. Kennedy. He performed with Arthur Fiedler and the Boston Pops. When Paul McCartney came to Nashville to record, he called Atkins and asked him to set up a recording session for him to cut a song his father had written. Atkins and Floyd Cramer and several other musicians took McCartney into the studio and the result was "Strolling in the Park With Eloise." Atkins was named Country Music Association Instrumentalist of the Year every year from 1967 to 1988.

VIP's Special Treatment

Recently, WXRT/Chicago VIPs have had the opportunity to see great shows like Blues Traveler and Peter Dinklage for free. WXRT recently had yet another free VIP concert exclusive. The Smithereens played on Saturday, June 30 at local venue, the Metro. VIPs needed only to bring a print-out of the advance e-mail and a picture ID to the venue. In other WXRT news, the station celebrated Independence Day on Wednesday with the 14th Annual *WXRT Free 4th of July Concert* at Taste of Chicago. Wilco, Semisonic and the North Mississippi Allstars all appeared at the Petrillo Music Shell in Grant Park. The show was broadcast live in its entirety as a 93XRT Concert Exclusive.

Explosive

KTHX/Reno was out at Rancho San Rafael Park on Wednesday, July 4 for *Skyfire 2001*. Listeners came out en masse to boogie down and celebrate our Nation's 225th Birthday. The festivities began with live entertainment and there were plenty of food and vendor booths in the park. At nine the station also supplied an "unofficial" fireworks soundtrack for listeners in Reno, Sparks, Tahoe, or Carson.

Artsy Audience

KBCO/Boulder is calling upon listeners with artistic talent to send in submissions for the cover of their next *Studio C* CD. Amateurs and professionals alike are invited to participate in the annual Studio C Cover Art Contest. The winner's design will grace the cover of 30,000 *KBCO Studio C Volume 13* and they will also win a digital camera. For the fourth straight year, hundreds of listeners will submit artwork. KBCO will narrow these submissions to just 15 finalists on July 18. These 15 very special pieces will then go on display at the Boulder Art Fair on the Pearl Street Mall and at the *KBCO World Class Rockfest* in Winter Park. Thousands will venture to both locations to vote on the next cover. In other station news, BCO's annual 4th of July Fireworks went off with a bang. Held at the University of Colorado's Folsom Field live music and fireworks went hand in hand. Chris Daniels & the Kings provided music, and the fireworks display was at 9:35 p.m.

At the Summit

WAPS/Akron will be presenting *Summit Fest 2001* on Saturday, July 14 at Jillian's in downtown Akron. It's an all day event featuring live music from Three Miles Out, Mike Farley Band, Zach, Tracey Thomas, The Tony Lang Band, Zero Parade, and American Rockstar. There will be food, fun, live music, and prizes including a chance at a brand new DVD player.

The National Trust Hasn't Bought His Childhood Home, But...

Liverpool will honor a favorite son by renaming its airport *Liverpool John Lennon Airport* when a new terminal opens next spring. The terminal will feature several paintings and sculptures paying tribute to Lennon, including a self-portrait captioned with the "Imagine" lyric, "Above us, only sky." It'll be the first airport in England named after an individual.

Metal detector

Pure Spins

June 25 - July 2, 2001

LW	TW	Artist	Title	Label	Plays	TW	Move	LW	Cume/Adds
2	1	STATIC-X	<i>Machine</i>	(Warner Bros)	276	1		275	40/0
1	2	TOOL	<i>Lateralus</i>	(Volcano)	274	-13		287	32/0
3	3	VISION OF...	<i>From</i>	(TVT)	258	19		239	41/1
4	4	DRY KILL LOGIC	<i>Darker</i>	(Roadrunner)	246	17		229	40/0
5	5	MEGADETH	<i>World</i>	(Sanctuary/SRG)	229	-2		231	43/0
8	6	PUYA	<i>Union</i>	(MCA)	222	8		214	38/1
13	7	DUST TO DUST	<i>Dust</i>	(Sanctuary)	221	36		185	41/0
11	8	SPEAK NO EVIL	<i>Welcome</i>	(Universal)	216	12		204	33/0
9	9	FEAR FACTORY	<i>Digimortal</i>	(Roadrunner)	211	-1		212	34/0
10	10	CLUTCH	<i>Pure</i>	(Atlantic/AG)	202	-3		205	38/0
6	11	CROSSBREED	<i>Synthetic</i>	(Artemis)	202	-12		214	30/0
7	12	OZZFEST	<i>Second</i>	(Divine/Priority)	201	-13		214	24/0
14	13	LIFER	<i>Lifer</i>	(Universal)	198	20		178	27/0
12	14	CULT	<i>Beyond</i>	(Lava/Atlantic/AG)	191	0		191	32/0
15	15	STAIND	<i>Break</i>	(Flip/Elektra)	165	-8		173	20/0
16	16	PROFESSIONAL...	<i>Profession</i>	(Geffen/Interscope)	157	-9		166	24/0
17	17	NO ONE	<i>No One</i>	(Immortal/Virgin)	141	7		134	31/0
20	18	MY RUIN	<i>Prayer</i>	(Spitfire)	119	6		113	32/0
30	19	GROOVENICS	<i>Groovenics</i>	(Spitfire)	114	19		95	30/0
22	20	DERIDE	<i>Scars</i>	(The Music Cartel)	113	3		110	30/0
18	21	MUSHROOMHEAD	<i>XX</i>	(Eclipse)	111	-11		122	23/0
19	22	FROM ZERO	<i>One</i>	(Arista)	110	-6		116	17/0
21	23	STEREOMUD	<i>Perfect</i>	(Loud/Columbia/CRG)	110	-3		113	22/0
27	24	CANDIRIA	<i>300</i>	(Century Media)	107	8		99	27/0
24	25	BLACK LABEL SOCIETY	<i>Alcohol</i>	(Spitfire)	105	-1		106	22/0
29	26	INSOLENE	<i>Sampler</i>	(Maverick)	104	7		97	22/0
25	27	CADAVER INC.	<i>Discipline</i>	(Earache)	100	-5		105	23/1
23	28	GOD FORBID	<i>Determination</i>	(Century Media)	99	-10		109	20/0
31	29	PRO PAIN	<i>Road</i>	(Spitfire)	98	6		92	27/0
32	30	SOIL	<i>EP</i>	(J Records)	96	8		88	32/0
26	31	AMORPHIS	<i>Am</i>	(Relapse)	87	-12		99	16/0
33	32	BROTHER'S KEEPER	<i>Fantasy</i>	(Trustkill)	86	-1		87	16/0
28	33	SEPULTURA	<i>Nation</i>	(Roadrunner)	85	-13		98	12/0
36	34	SPIKE 1000	<i>Waste</i>	(Portrait/CRG)	79	0		79	18/0
43	35	THROWDOWN	<i>You</i>	(INDECISION)	78	14		64	22/0
D	36	ICED EARTH	<i>Horror</i>	(Century Media)	77	27		50	32/1
37	37	MONSTROSITY	<i>Enslaving</i>	(Conquest)	75	0		75	23/0
35	38	MORTICIAN	<i>Domain</i>	(Relapse)	74	-6		80	21/0
38	39	SPIRIT CARAVAN	<i>Elusive...</i>	(Tolotta)	74	1		73	21/0
42	40	OTEP	<i>Jihad</i>	(Capitol)	73	9		64	30/0
40	41	RAMMSTEIN	<i>Mutter</i>	(Universal)	71	6		65	17/0
46	42	AMERICAN...	<i>Background</i>	(Equal Vision)	70	11		59	24/0
34	43	KATATONIA	<i>Last</i>	(Peaceville)	69	-11		80	12/1
39	44	SKRAPE	<i>New</i>	(RCA)	68	1		67	8/0
41	45	SALIVA	<i>Every</i>	(Island/IDJMG)	63	-2		65	9/0
44	46	ALL ELSE FAILED	<i>Archetype</i>	(Now Or Never)	61	-1		62	24/0
45	47	LOST HORIZON	<i>Awakening</i>	(KOCH)	60	-1		61	20/0
47	48	ENDO	<i>Evolve</i>	(Columbia/DV8)	59	1		58	10/0
50	49	ALIGN	<i>Some</i>	(Iguana)	54	2		52	7/0
D	50	CIRCLE OF...	<i>Genocide</i>	(Death Vomit)	53	4		49	16/0

add action

- 1) Cradle of Filth, "Bitter Suites To Succubi", Spitfire (19)
- 2) Pure Rubbish, *Sampler*, Divine (15)
- 3) Click, *Rekonstruktion*, Fowl (13)
- 3) Stretch Armstrong, *Revolution*, Solid State (13)
- 5) Minus, *Jesus Christ Bobby*, Victory (11)

most increased

- 1) Dust To Dust, *Dust To Dust*, Sanctuary (+36)
- 2) Maharaj, *Repetition*, Now Or Never (+31)
- 3) Iced Earth, *Horror*, Century Media (+27)
- 4) War, *Album*, Independent Release (+23)
- 5) Primer 55, *EP*, Island/IDJMG (+22)

going for adds

- Adema, *Adema* (Arista)
- Armored Saint, *Nod to the Old School* (Metal Balde)
- Dragonlord, *Rapture*, (Spitfire)
- Judas Priest, *Sampler* (Atlantic)
- Recognizer, *Ditchpig* (Screaming Ferret)

hard radio.com

HOT

30 weekly spins

- | | |
|--------------|--------------------------|
| Halford live | Black Label Society live |
| W.A.S.P. | Spiritual Beggars |
| Savatage | Virgin Steele |
| Megadeth | Aerosmith |
| L.A. Guns | Warrior |
| Primal Fear | |

ADDS:

- Gun Barrel

ma bell meltdown

LW	TW	Artist	Title	Label	Plays	TW	LW	Move	Cume/Adds
2	1	GODSMACK	<i>AWAKE</i>	(Republic/Universal)	116	0	116		3/0
1	2	MEGADETH	<i>WORLD</i>	(Sanctuary/SRG)	116	-18	134		4/0
3	3	CULT	<i>BEYOND</i>	(Lava/Atlantic)	94	-11	105		3/0
5	4	STATIC-X	<i>MACHINE</i>	(Warner Bros.)	92	0	92		2/0
4	5	TOOL	<i>LATERALUS</i>	(Volcano/Jive)	91	-11	102		3/0
6	6	DISTURBED	<i>COMING</i>	(Giant)	85	0	85		2/0
7	7	FEAR FACTORY	<i>DIGIMORTAL</i>	(Roadrunner)	80	-4	84		3/0
8	8	STEREOMUD	<i>ALBUM</i>	(Loud/Columbia)	79	0	79		2/0
D	9	STAIND	<i>BREAK</i>	(Flip/Elektra)	67	0	67		2/0
D	10	LIMP BIZKIT	<i>CHOCOLATE</i>	(Flip/Interscope)	64	0	64		1/0

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

MODERN ROCK

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modern crossroads 34

modern shots 35



modernROCK

Top 50 Airplay

June 25 - July 2, 2001

LW	TW	Artist	Track	Label	TW	Move	LW	2W	3W	Cume/Adds
1	1	STAINED	BEEN	(Flip/Elektra/EEG)	3668	-2	3670	3698	3735	91/0
2	2	WEEZER	HASH	(Interscope)	3343	-11	3354	3267	3220	94/0
3	3	BLINK 182	ROCK	(MCA)	3205	16	3189	3061	2974	93/0
4	4	TOOL	SCHISM	(Volcano)	2718	0	2718	2573	2493	88/0
5	5	STONE TEMPLE...	DAYS	(Atlantic/AG)	2676	19	2657	2337	2011	95/0
6	6	LINKIN PARK	CRAWLING	(Warner Bros.)	2318	1	2317	2308	2339	81/0
7	7	311	YOU	(Volcano)	2293	4	2289	2038	1765	92/0
8	8	SUM 41	FAT	(IDJMG)	2191	20	2171	2065	1921	86/0
9	9	SALIVA	YOUR	(IDJMG)	2126	-5	2131	2118	2048	73/0
10	10	U2	ELEVATION	(Interscope)	1923	0	1923	2070	2001	72/0
11	11	TANTRIC	BREAKDOWN	(Maverick)	1875	-1	1876	2164	2321	61/0
12	12	CAKE	SHORT	(Columbia/CRG)	1759	2	1757	1250	312	85/0
13	13	DAVE NAVARRO	REXALL	(Capitol)	1596	25	1571	1290	1187	91/0
14	14	FUEL	BAD	(Epic)	1519	2	1517	1234	993	73/0
15	15	DEPECHE MODE	DREAM	(Reprise)	1467	-38	1505	1831	1923	62/0
16	16	DAVE MATTHEWS...	SPACE	(RCA)	1417	-14	1431	1500	1668	52/0
17	17	INCUBUS	DRIVE	(Immortal/Epic)	1384	0	1384	1594	1707	41/0
18	18	ALIEN ANT FARM	SMOOTH	(DreamWorks)	1326	1	1325	1097	939	58/0
19	19	LIFEHOUSE	SICK	(DreamWorks)	1292	-4	1296	1230	1185	61/0
20	20	NINE INCH NAILS	DEEP	(Elektra EEG)	1232	-38	1270	1514	1557	61/0
21	21	LIMP BIZKIT	WAY	(Flip/Interscope)	1144	-53	1197	1441	1656	37/0
22	22	TRAIN	DROPS	(Columbia/CRG)	1074	-33	1107	1185	1239	37/0
24	23	3 DOORS DOWN	BE	(Republic/UMG)	1009	50	959	830	714	56/0
23	24	CULT	RISE	(Atlantic/AG)	977	-26	1003	1174	1189	52/0
26	25	AMERICAN HI FI	FLAVOR	(IDJMG)	939	-2	941	948	1201	29/0
27	26	STAINED	OUTSIDE	(Flip/Elektra/EEG)	890	0	890	904	864	32/0
28	27	GODSMACK	GREED	(Republic/UMG)	878	4	874	917	892	38/0
25	28	SEVEN MARY...	WAIT	(Mammoth)	874	-90	964	1232	1275	46/0
29	29	DISTURBED	DOWN	(Giant/Reprise)	861	-6	867	673	480	51/0
32	30	CALLING	WHEREVER	(RCA)	826	9	817	703	611	43/0
31	31	PRIME sth	STUPID	(Giant/Reprise)	815	-3	818	755	708	51/0
30	32	STABBING WESTWARD	SO	(KOCH)	810	-28	838	1142	1205	47/0
33	33	RADIOHEAD	MIGHT	(Capitol)	799	-16	815	1069	1090	45/0
34	34	GORILLAZ	CLINT	(Virgin)	724	2	722	469	308	41/1
35	35	COLDPLAY	SHIVER	(Nettwerk/Capitol)	712	0	712	895	1029	36/0
36	36	TRICKY	EVOLUTION	(Hollywood)	657	-3	660	558	507	41/0
37	37	STEREOMUD	PAIN	(Columbia/CRG)	617	-13	630	636	601	42/0
38	38	FATBOY SLIM	WEAPON	(Astralwerks)	605	0	605	684	777	30/0
42	39	PUDDLE OF MUDD	CONTROL	(Flawless/Geffen)	596	53	543	110	0	37/1
39	40	SUGAR RAY	WHEN	(Atlantic/AG)	581	0	581	568	583	29/0
40	41	REHAB	IT	(Epic)	558	0	558	894	1088	27/0
41	42	3 DOORS DOWN	DUCK	(Republic/UMG)	557	0	557	659	714	22/0
43	43	SCAPEGOAT WAX	AISLE	(Grand Royal)	538	-3	541	450	419	37/0
44	44	GODSMACK	AWAKE	(Republic/UMG)	518	0	518	576	598	18/0
45	45	LIFEHOUSE	HANGING	(DreamWorks)	514	-1	515	579	628	19/0
46	46	OURS	SOMETIMES	(DreamWorks)	487	-12	499	661	749	34/0
47	47	POE	HEY	(Atlantic/AG)	486	0	486	670	784	21/0
48	48	JIMMY EAT WORLD	BLEED	(DreamWorks)	480	7	473	368	203	38/0
50	49	OFFSPRING	MILLION	(Columbia/CRG)	457	0	457	529	543	24/0
49	50	PETE YORN	LIFE	(Columbia/CRG)	453	-12	465	455	456	22/0

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

Out Now!

GETTING CRAZY WITH CANE

Hosted by WXRK/New York's Cane

(with a little help from Crazy Cabbie!)

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

Top Ten Singles

ARTIST	SONG	LABEL
1. Built To Spill	"Strange"	(Warner Bros.)
2. Perry Farrell	"Song Yet To Be Sung"	(Virgin)
3. Stroke 9	"Kick Some Ass"	(Universal/UMG)
4t. Adema	"Giving In"	(Arista)
Smoothen	"East Side"	(Nettwerk/Caroline)
6t. Crystal Method	"Name Of The Game"	(Interscope)
Good Riddance	"Yesterday's Headlines"	(Fat Wreck Chords)
Mankind Liberation...	"Warm, Strong, Numb"	(Neutron)
Pennywise	"F*ck Authority"	(Epitaph)
10. Faithless	"We Come 1"	(Arista)

Top Ten Albums

ARTIST	ALBUM	LABEL
1t. Built To Spill	<i>Ancient Melodies...</i>	(Warner Bros.)
Good Riddance	<i>Symptoms Of A...</i>	(Fat Wreck Chords)
3. Perry Farrell	<i>Song Yet To Be Sung</i>	(Virgin)
4. Pennywise	<i>Land Of The Free?</i>	(Epitaph)
5. Smartbomb	<i>Yeah. Well, anyway...</i>	(Razor & Tie)
6. Jimmy Eat World	<i>Bleed American</i>	(DreamWorks)
7t. Faithless	<i>Outrospective</i>	(Arista)
Gorillaz	<i>Gorillaz</i>	(Virgin)
The Shins	<i>Oh, Inverted World</i>	(Sub Pop)
10. Air	<i>10,000 Hz. Legend</i>	(Astralwerks)

modernMUSIC PAGE

modernmovers



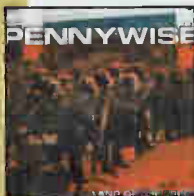
#1 modern

Staind, "It's Been Awhile" (Flip/Elektra/EEG) Apparently, no one is getting tired of this song. Why should they? It's one of the most complete songs of the new millennium. Well over 3,500 spins on 91 Modern Rock stations.

Cake, "Short Skirt/Long Jacket" (Columbia/CRG) Quirky, catchy and downright irresistible – those are qualities that consistently identify Cake's music. Most of the format is in agreement, as all but a handful are pounding away at this track. If you're not one of them yet, we hope there's a good reason. On at Q101, WRAX, KNRK, CFNY, and WPLY.

Puddle of Mudd, "Control" (Flawless/Geffen) We think it's safe to assume that will be one of the big surprise hits of the summer. Fred Durst's latest discovery is surging with airplay on over 40 Modern Rock stations and counting. Already on at KROQ, 91X, 89X, KPNT, KNDD, and WXRK.

Jimmy Eat World, "Bleed American" (DreamWorks) This remains one of our favorite new tracks of the year. It's a solid track that sounds amazing on the air and *will* grow with each listen. Try it on your audience. G'head. Already spinning at 89X, KEDJ, WRAX, KPNT, WHFS, and KNDD.



Pennywise, "Fuck Authority" (Epitaph) Sales don't lie. Kids *really* dig this track – so play it. Every summer should have its rebellious anthem, and this fits the bill perfectly. If you haven't given it a serious look or have it stuck in overnights, shame on you. Somewhere, Joey Ramone, Sid Vicious and Kurt Cobain are sneering. On at KXTE, KEDJ, WAQZ, WROX, KROQ, WHFS, LIVE 105, and 91X.

Adema, "Giving In" (Arista) This song is impossible to dislike. Tortured vocals, slashing, distorted guitars and a beat that could drive a tank – what more could you ask for in a song? Get used to these guys 'cause they're going to be around for a while. On at KROQ, WFNX, KNDD, WHFS, Q101, WBCN, WXNR and many more.

Radiohead, "Knives Out" (Capitol) This track sweeps across you like a cool breeze and burns into your consciousness like a branding iron, all at the same time. Radiohead, obviously, aren't about catchy hooks and guitar solos. They're bigger than that and they've worked hard to attain that status. Don't deny their brilliance simply because they're not disposable enough. That would be silly, wouldn't it? By the way, didn't they just win a Grammy and sell a million records? Already on at WPLY, Q101, WBRU, 89X, KROQ, and LIVE 105.

American Hi-Fi, "Another Perfect Day" (IDJMG) This follow-up to "Flavor of the Week" should help the band take the band to the next level in their young and successful career. Look for another perfect add day next week. Playing at KDGE, KEDJ, KNDD, KROX, WPLY, WMRQ, and WRAX.

Gorillaz, "Clint Eastwood" (Virgin) More and more, this animated supergroup is winning people over and dominating requests. How can you resist it? Playing at KNDD, WXNR, KPNT, Q101, KDGE, WFNX, KNRK, KROQ, 91X, WPBZ, Live 105, WHFS and more. New at CFNY.

Good Charlotte, "Festival Song" (Epic) Not only are they a very cool live band, they write some pretty damn catchy songs for the radio as well. If you didn't deal with "Little Things" or this new single yet, do yourself and your audience a favor and put them on. Already on at WJBX, WXSX, WARQ, and WJSE.

Stroke 9, "Kick Some Ass" (Universal/UMG) Taken from the soundtrack to the forthcoming Kevin Smith opus, *Jay and Silent Bob Strike Back*, Stroke 9's latest is a fast and furious Pop/Rock gem that should be considered right away. If "Little Black Backpack" scored with your listeners, this one will definitely shine. On at WGRD, KCNL, WXSX, WJNE, and WDTV.

modernpriority



Powerman 5000 "Bombshell" (DreamWorks)

This electrifying romp is taken from the upcoming CD, *Anyone For Doomsday?*, the highly anticipated follow-up to the platinum-plus debut, *Tonight The Stars Revolt!* Produced by Terry Date and Powerman 5000, "Bombshell" is the sort of explosive, high-octane track that you'd expect. It won't disappoint.

available for airplay

7.9-10

Handsome Devil, "Making Money" (RCA)
Limp Bizkit, "Boiler" (Flip/Interscope)
Perry Farrell, "Song Yet To Be Sung" (Virgin)
Powerman 5000, "Bombshell" (DreamWorks)
Seven Channels, "Breathe" (Palm)
Systematic, "Deep Colors Bleed" (Elektra/EEG)

7.16-17

Ben Folds, "Rockin The Suburbs" (Epic)
Beta Band, "Squares" (Astralwerks)
Built To Spill, "Strange" (Warner Bros.)
Mankind Liberation Front, "Warm, Strong, Numb" (Edel)
Nickelback, "Remind Me" (Roadrunner)
Smartbomb, "50 In My Wallet" (Razor & Tie)
System Of A Down, "TBD" (American)
Tantric, "Astounded" (Maverick)
Transmatic, "Come" (Immortal)

modernCROSSROADS

Showtime

fmqb's Weekly Watch on the Festival Season.

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

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

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

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

7/29 WRXZ/Indianapolis *X-Fest 2K1* at Verizon Wireless Music Center featuring Rammstein, Live, Days of the New, Better Than Ezra, Lifehouse, Linkin Park, Static X, Mudvayne, Toadies, and Saliva.

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

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

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

8/25 CFNY/Toronto *Edgefest II* at the Molson Amphitheatre featuring Blink 182, New Found Glory, Sum 41, Millencolin, Jimmy Eat World, Good Charlotte, and more **TBA**.

8/26 WEDG/Buffalo *Edgefest*
September - KEDJ/Phoenix *That Damn Show*

9/3 WMRQ/Hartford *radio104fest 2001* at Meadows Music Centre featuring Blink 182, Alien Ant Farm, Sum 41, Scapegoat Wax, New Found Glory, Prime sth, Stereomud, and more **TBA**.

Labor Day Weekend - KPNT/St. Louis *Pointfest*
9/15 WEND/Charlotte *End of Summer Weenie Roast*

9/21 99X/Atlanta - *Big Day Out*

9/22 99X/Atlanta - *Big Day Out*

9/8 or 9/15 KMYZ/Tulsa *Edgefest*

10/13 or 10/20 WAVF/Charleston *Wavefest*

11/3 WPBZ/West Palm Beach *Bake Sale*



K-Rock's Super-Sized Extra Long Bad-Ass 4th Of July Weekend and KROQ's 4th Of July Block Party Marathon



WXRK/New York is celebrating the 4th for five days by digging deep into their CD library and recruiting listeners to join Epic recording artists Fuel & Maverick recording artists Insolence on the U.S.S. Intrepid on Friday, August 3 as part of the Samuel Adams Summer Jam Concert Series. They'll be giving tickets away all weekend long. On the West Coast, **KROQ**/Los Angeles' 4th Of July Block Party Marathon will feature twice as many songs by KROQ bands, plus plenty more cuts from new and old KROQ CDs all weekend.

X-files

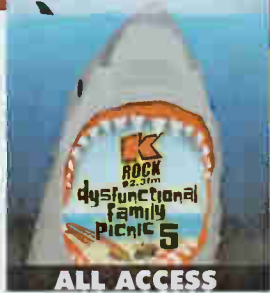
KEDJ's Backyard BBQ: KEDJ/Phoenix and Best Buy threw an all-day pool party and BBQ at one lucky listener's house this past Sunday (7.1) with Sum 41 providing the live entertainment and Off the Grill, Samuel Adams and Red Bull providing the grub and drinks. Edge listener **Jason Berges** won the contest when he heard his name called on the radio and also nabbed a bevy of couch potato goodies: a flat screen TV, DVD player, leather loveseat, a Hi-Fi stereo, and a digital cordless phone. The Edge broadcast live from Jason's backyard all day.

Yet Another Edge Exclusive: CFNY /Toronto's The Brother will host an hour with guests Robert DeLeo, Dean DeLeo, Eric Kretz, and Scott Weiland of Stone Temple Pilots live on the Edge 102 airwaves this Monday (7.9) from 7-8 p.m. (be sure to listen in on edge102.com). The band will be chatting with Brother, playing some songs from their new disc *Shangri La De Da* and performing 3 acoustic songs. In other Edge 102 news, fresh off their highly successful festival featuring Tool (7.1), the station has just announced plans for their second *Edgefest* concert of the summer with headliners Blink 182 on August 25. See *Showtime* for more details on *Edgefest II*.

The Adventure Club Turns Seven: KDGE/Dallas specialty show, *The Adventure Club*, hosted by Josh Sundays, 7 p.m.-10 p.m., will celebrate it's seventh year of existence on Saturday July 14 with their Adventure Club 7 Year Anniversary Show at Trees. The bill will include local bands Chomsky, Legendary Crystal Chandelier, Fred Savage Fanclub, The Rocket Summer, Lift To Experience, and The Polyphonic Spree. Doors open at 8 p.m. Tickets on sale at all Star Ticket Outlets for \$10.21 in advance.

U2 In Dublin: LIVE 105/San Francisco, through their Web site, live105.com, is giving listeners the chance to win a trip to Dublin, Ireland to see U2. The contest ran Saturday, June 30 through Friday, July 6 and includes round-trip airfare for two from the Bay Area to Dublin (8/24-26), two nights hotel accommodations, and two tickets to see U2 at Slane Castle. To enter to win this trip listeners were asked to log on to LIVE105.com and fill out the entry form. One winner will be chosen from a random drawing of all entrants. The grand prize winner will be chosen from a random drawing of qualifiers on July 9 and will be notified by phone.

New Nickelback: We recently had the pleasure of getting a preview of new material from the forthcoming Nickelback CD, *Silver Side Up*, and needless to say, we were floored. The album's first single, "How You Remind Me," is currently slated for impact 7.16-7.17. We're going to go out on a limb here and predict that Roadrunner has an ENORMOUS week and the single will fly up the charts at light speed - it's that damn good.



modern SHOTS

WXRK/New York's 5th Annual Dysfunctional Family Picnic at Jones Beach on June 22 featured riveting performances by Stone Temple Pilots, Jane's Addiction, Blink 182, Papa Roach, Staind, Linkin Park, 3 Doors Down, Disturbed, Crazy Town and Adema. Each act brought the house down, making DFP 5 the finest in festival series to date. Introductions by morning host and living legend Howard Stern and new K-Rock afternooners Cane and Crazy Cabbie added prestige and humor to an already flawless event. Congrats to Steve Kingston and the entire K-Rock crew on another spectacular summer show!



Jane's Addiction at the Dysfunctional Family Picnic.



K-ROCK's Cabbie, Papa Roach's Coby Dick & K-ROCK's Cane backstage at DFP 5.



Linkin Park's Chester Bennington.



Jane's Addiction's Dave Navarro arriving via helicopter at K-ROCK's DFP 5 at Jones Beach.



K-ROCK's Booker backstage with Staind. (pictured l-r) Mike Mushok, Booker, Aaron Lewis, Johnny April & Jon Wysocki.



Arista recording artists Adema hit the stage.



Blink 182's Tom DeLonge rocks the crowd.



Weiland hits the stage as Hedwig of Hedwig & The Angry Inch.



As Cane & Cabbie get ready for their new 2 p.m. to 6 p.m. shift they show the boss their appreciation. (pictured l-r): Crazy Cabbie, Steve Kingston & Cane.



Jane's Addiction's Dave Navarro stops by the MTV Studios for K-ROCK's DFP Pre-Party. (pictured l-r): WXRK Music Director Mike Peer, Dave Navarro & K-ROCK's Steve Kingston.



Backstage at K-ROCK's Dysfunctional Family Picnic, (l-r): The Howard Stern Show's Stuttering John & Gary Dell'Abate hang with K-ROCK Program Director Steve Kingston and Beetlejuice.

continued from page 40

How did you get recruited to `XRT?
I got a call from Seth Mason, one of the founders, saying co-founder John Platt had left and they needed a PD. I was happy and



wasn't really that interested, but I said I was. I thought I'd never hear from them again, then the next day he called back and said, "Maybe you should come here right away. Maybe we need a PD sooner than I thought." I flew out that weekend. I had only been in Chicago when my plane had been stuck in snowstorms, only at the airport. All people were talking about was the winter; they'd just been through the worst winter in their history. But it was 110° when I was there. Seth took me out for pizza, and with the first bite of pizza he literally had me in the palm of his hand. It was Chicago stuffed pizza; it was incredible! Then Station owner Dan Lee said, "I want the best – expletive – Progressive station in the city." He really won me over. I forgot to ask him about the station's signal, which proved a stumbling block for the first few years. But in '80 or '81 we moved the antennae to the top of the Hancock Building.

`XRT has overreacted to musical styles in the past. Tell us about those two instances. When I began, the mandate was to be the best Progressive station in the country. Progressive music in those days meant Punk Rock. In San Francisco we [KSAN] were the official Sex Pistols station. We broadcast their final show live on the air. I felt that in order for us to reflect the music of the decade that was dawning – the eighties – we really needed to upgrade the sound of the station and eliminate sleepy singer/songwriter types and Art Rock bands. I wanted to integrate new bands that were going to be the wave of the future like The Jam and The Clash. I added those bands my first day on the job and it

was a great way to endear myself to the staff. But the bad news was, the listeners hated it. For them to go from Dave Mason to The Dead Boys was, perhaps, too abrupt a transition. I also didn't integrate as many daypart considerations as I should have. We were facing a monolith of a radio station and that was The Loop [WLUP]. The summer of '79 was the summer of Steve Dahl's Disco Demolition; it was probably the best year in Lee Abrams' life. The Loop was a larger than life radio entity. Everything they did was perfect, and they made a tremendous impact, both in the market and throughout industry. They were the first station in Chicago to play the Police. They made all the right moves and `XRT was lost in their shadow. My job was to bring my experience and relationships to try to flail away against the Goliath of The Loop. In addition, there was WMET. Bob Coburn was the PD at the time. In May of '81, my GM Seth, and my owner, Dan, came to me and suggested that we were at a crossroads and needed to figure out where we were going. Clearly, after consecutive 1.3's, we weren't headed in the right direction. We agreed to pursue a demo that Rock radio had not ever previously targeted, which was 25-34. We felt that we had enough people in that demo – and this was revolutionary at the time – to try to make a living from it. Well, it became a full-page article in a major trade publication raving about our "overnight" success story. I created systems and structures that we had never done before, including significant dayparting; and approaching the whole library in a new way. By then I had

"THE PURPOSE OF RESEARCH IS TO CONFIRM THE PROGRAM DIRECTOR'S THEORIES. YOU SHOULDN'T BE FINDING OUT REVELATIONS THROUGH YOUR RESEARCH; YOU SHOULD BE CONFIRMING YOUR SUSPICIONS."

a better sense of what Chicago was. Chicago was not San Francisco. Chicago was not Boston. My previous experience – including New York – was very different from what Chicago radio history demanded, in many respects.

Give us some comparisons.

The degree to which certain styles of music had never previously been heard in Chicago required me to introduce it in a spoon-fed



Winer & John Lee Hooker.

fashion, rather than assume that everybody was familiar with the first two or three albums by a significant artist. They knew of Elvis Costello and Graham Parker, but anybody beyond was really untravelled ground. We needed to start establishing artists that were significant elsewhere. And in our format back then, research – music research in particular – was virtually unheard of. We were playing so many unknown artists and songs that it would have been pointless to try to put together any kind of auditorium test. I began collaborating with Jhan Hiber, and we wound up feeding off each other because he was not familiar with this format. He was dumbfounded – in positive ways – with a lot of the stuff that came back, in terms of the passion, loyalty, patience, and the perceptiveness of our audience in the early eighties. But we had some very significant perceptual problems we had to contend with in the market in order for us to be competitive. For people to say, unsolicited, "`XRT is the best variety" was great. It was heartwarming and thrilling to hear what we were trying to convey, but never said on the air. coming right back to us through the glass in the focus group. It made it clear that we had to say certain things in the context of TV commercials and on-air positioners. Before we started research in '83 it was all based on gut. We have very smart people here who have been doing `XRT since '72. I believe `XRT's strength is in the collaboration between the departments and people who work here. It's why, even to this day, I can't describe precise-

ly what the right sound of `XRT js. With a new regime in place now I say, "There are things I can explain to you in words and other things I can't, and music is the thing that's either yes or no, but there's definitely something that I can't verbalize about it." It's definitely gut, and subsequently, research confirmed it. The purpose of research is to confirm the program director's theories. You shouldn't be finding out revelations through your research; you should be confirming your suspicions.

There was a period of time after Q101 came on that there was another musical over-reaction.

Okay, here's how it was: This was an emotional decision, I blew this one. I was a new father. I was not getting enough sleep. We were so offended that this upstart AC radio station that hadn't even changed their call letters or the PD [WKQX and Bill Gamble] had come on the air and tried to usurp `XRT's position. They were playing an eclectic music mix, currents and gold, and were calling themselves Alternative, which we never did. We were so offended that they would have the audacity to call themselves Alternative that we thought the best approach was to show them just how Alternative we could be. So we plumbed the



Winer, Double Trouble, APD John Farneda.

depths of our library; we played music that was so left field, music that was barely worthy of being called depth. We were obscure. We were esoteric. We were virtually unlistenable. So while we got some form points, we certainly didn't get any ratings. So that gave them a chance to get a head of steam going. But we came back to life and reconfigured our approach to be a better `XRT. We realized that in trying to be cool, we had eliminated or

minimized exposure of a number of significant artists who were a major part of our appeal to our core.

Who do you consider your competitors in the market?

There are radio stations who, on paper, would be trying to reach a similar audience, the same demo that we're trying to reach. But psychologically, we have less competition than ever. The essence of `XRT is not being contested. And it's partly because each station has such a distinct identity that there's much less overlap. For example, The Loop, our lifelong competitors, are portraying themselves as "Classic Rock That Really Rocks." How do we compete with them? Playing more Hard Rock Classic Rock? Now there's The Mix [WTMX], one of the nation's best, most commercially successful Modern AC stations, with a morning team that just won't quit. Their ratings are phenomenal, but the Modern AC vibe is really not similar to what `XRT listeners want. We don't play songs forty-five to sixty times a week. We don't play the same artists. We compete with them for marketing and promotional opportunities. Their presentation is not competing for our P1 loyalists. It wasn't that many years ago when we shared 49 percent of our cume with Q101. At this point the station with whom we share the most is The Zone, WZZN. That's a station that's a wild card.

What are they doing?

"The Eighties And Beyond." Bill Gamble is their Program Director. They're the former WXCD, which was the other Classic Rock station until they went to the eighties and beyond. More recently, they're much more beyond than they are eighties. They're playing fifteen currents. They're doing Aerosmith and Madonna Zone weekends. The Zone shares 27 percent with `XRT. The Mix, WTMX, is 24, and The Loop is 23 percent. Right behind them is the NPR station [WBEZ]. Our efforts at news and information are not what they once were, and certainly in afternoons they offer a good alternative. Obviously, they have great programming. Q101 is less of a factor competitively because of their texture and their approach.

Alternative is fairly hard right now, so is Active.

Alternative/New Metal, they're good friends of ours and we wish them well, but so long as

Mancow's there and the station has that edge to it texturally, musically, they're really not going to be sharing much audience with us.

What about The Drive?

Oh yes, and then there's The Drive [Bonneville Classic Hits WDRV]. Well, you know The Drive is brand new. Memorial Day week they launched a massive TV campaign appealing to Baby Boomers. They'll make an impact in the market. I'm relieved that the spot wasn't on sooner. In the last weeks of the

"BY NO MEANS AM I DISMISSING THE IMPACT OF COMPETITION...WITH THE EXCEPTION OF THE ZONE, WE KNOW WHAT EACH OF OUR COMPETITORS IS DOING, AND THEIR IMAGE. `XRT IS A VERY DISTINCT ALTERNATIVE TO WHAT THOSE STATIONS OFFER."

Spring Book, they bought time in all prime time programming. Bonneville is a major competitor of ours. They own The Mix, The Loop, and The Drive. So as a company – and that's one of the ways we view competition nowadays – they pose a real challenge. Cumulatively, they pose a real threat to us. From the standpoint of economics – it's not so much challenging us for the individual listener – overall it's really advertising dollars and marketing opportunities.

They have to look like an attractive group buy.

It should be if their sales people are good. We have a great sales staff. The Loop has had some good numbers of late, but their numbers since last summer are starting to sag. The Drive might make the biggest impact on our Oldies station, WJMK. They might affect the numbers of The Loop, because other than `JMK, The Loop was the only station playing exclusively Classic Rock. It could prove that people want to hear the more lightly textured songs. They're playing a lot of Top 40 songs, so this is not Classic Rock, it's Classic Hits. They're mixing it up very nicely, and I'm sure it's very well researched. The Drive is going to be appealing to a lot of people who have stopped caring about music ten or fifteen years ago. It's not going to be appealing to the people who are passionate about music of recent vintage. And for that reason I don't think

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it effects us. By no means am I dismissing the impact of competition. I'm saying that with the exception of The Zone, we know what each of our competitors is doing and their image. `XRT is a very distinct alternative to what those stations offer. One of my main goals is for us always to be consistently unpredictable. It's not music of all one vintage or all one genre, or all one texture. I want us to be dynamic, exciting. I want us to justify people putting on headphones and doing nothing but listening. I want to justify our bread-and-butter listenership, which is six hours a day at the office while you're doing other things. It's driving to and from work and running errands for fifteen or twenty minutes at a time. It's got to succeed on *all* of those levels. That's our goal.

With a heritage staff, each having many years in the business – and in programming, how do you keep them excited and motivated?

They are self-motivating. They are professionals. They have risen to the challenge. It's

"I WANT US TO JUSTIFY PEOPLE PUTTING ON HEADPHONES AND DOING NOTHING BUT LISTENING."

also because they have mortgages and kids they have to put through college. Last year three of my deejays had their twentieth anniversaries. Terri Hemmert's been here almost thirty years, she's certainly our most-beloved air personality. Her efforts on behalf of the community and the radio station are unparalleled. She teaches and she's involved in more community organizations than any five people. She's the host of our Annual Rampant Beatlemania.

Tell me about the staff.

What can I say about Lin Brehmer that I wouldn't ordinarily grumble under my breath? When you hire an English Lit major, you get what you pay for. Lin made arguably two career errors: one was to accept the job of Music Director at `XRT in '84 as

opposed to accepting the job of morning man at WLIR. But after accepting MD job here, he became probably the most decorated Music Director of the eighties. Lin made the error of wanting to be a Program Director, and he just made Lauren MacLeash's job that much easier. [Brehmer was PD of KTCZ/Minneapolis.] I had to go to Minneapolis to lure him back. Since his return as `XRT's morning deejay, he's really transformed the appeal of the radio station. But eventually, people learned to turn the radio back on in the morning. Lin really adds a dimension to the radio station that no one else can. There's a level of affection and an irresistibility to Lin. We used to say that he can win people over if he gets to actually, physically meet every single person in the listening audience and every client. What he does on the air each morning with Mary Dixon just re-enforces that. It's a very intelligent, very entertaining, a very music-intensive show. Tom Marker is the Monster Of The Midday. Tom is also the host of our award-winning Blues Breakers Show. Tom has been a fixture for over twenty years, one of the Class of 1980. The strength of his voice and the musical passions, and his personality, has been a part of Chicago radio for a long, long time. Tom's a former PD too, at WJKL, one of the area's first Progressive stations, in Elgin, Illinois. Three to six is Frank E. Lee. Frank is one of the most gifted verbal talents I know. Both of them do the lion's share of interviews. Frank is very funny, and, given our inventory situation, also very succinct. The only thing preventing Frank from consistently being top three in his daypart are the Chicago Cubs. Bobby Skafish is on six to nine. Bobby is one of the best-known personalities in Chicago Rock radio history. He worked at The Loop for ten years after they stole him from us. On `XRT he introduced people to the New Wave and Punk music of the late seventies and early eighties, and yet he's associated with The Loop in its heyday – the AOR Loop of the '80s. He's also the former morning man for Q101. Marty Lennartz is both an air personality and the alter ego of "The Regular Guy," our film critic, on four times a week, Tuesday and Thursday at 7:45 a.m. and p.m. for the past fifteen years. He's also on *Saturday Morning Flashback*, he's all over the place. Marty is one of the most talented writers and

creative people on our staff. In addition to doing an overnight show, he does a weekend daytime shift; Marty is as versatile as anyone on the staff. Every time Marty flips on the microphone he makes it count.



Bryan Ferry & Norm Winer.

Tell us a little bit about your new Music Director, James VanOsdol, and what he brings to the table.

I would visit James when he was doing remotes, when he was making public appearances, and I would cast aspersions towards his employers [he was on Q101 at the time]. Even though Dave Richards is a good friend of mine, I would constantly point out to James the people to whom he was directing his clever comments, and how they were going right over their heads. Wouldn't he be much happier somewhere else? James was their evening personality as well as being Assistant Music Director and in charge of their local music program. He helped launch their Web site. James' first job at a professional radio station was at WXRT. He was an intern in our Promotions Department. What James brings to `XRT is something very consistent with what I've looked for in other Music Directors. All of them had very different backgrounds; none of them were hired solely to sustain the status quo, and they were brought here for their impact. James stayed in one place but it was for three different Program Directors. Bill Gamble, Alex Luke, and Dave Richards. The different experiences he had working with them really prepared him for dealing with the future of Chicago radio, which is what `XRT is all about. For him to come in as an influence, and to shake me up, and to shake

up the staff would be one thing. But what James offers us is an outlook that is knowledgeable about the market and is passionate about music. James listens to music ravenously. He's exactly what we need as a Music Director, and he will be on the air regularly as well. So he will bring his constituency with him. He's will be on the air Wednesday through Friday, 9 p.m. to midnight and he hosts our weekly *New Noise At Nine* on *New Releases Thursday*.

Additionally, you also upped AMD John Farmeda to APD. Tell us about John.

John could have described his job as Assistant Program Director several years ago, because it's true, that he collaborated with Patty [Martin, now Program Manager for *The Drive*], and it's true that they worked side-by-side. But John has a better sense of the eccentricities and idiosyncrasies of `XRT programming than perhaps anyone else. John is the heart and soul of `XRT because he understands what we're trying to accomplish. He grasps the nuances of the MusicMaster system; he knows what the station should sound like. I could not imagine proceeding each day without John, side-by-side with me.

Which concerns you more, wireless and



John Hiatt & Winer.

broadband or satellite radio?

Any affordable and easily accessible medium that presents consistently quality music that overlaps with ours, that has lower commercial inventory, concerns me.

Are you concerned about the fact that radio seems to have alienated the next generation of potential listeners?

Radio is a medium for hearing music, for being exposed to music. People will go to radio for personalities and the immediacy of news coverage and sporting events. Music-based media probably is at a disadvantage for that generation. However, I'm more concerned by our generation - by our demo - not considering radio a viable option in a lot of major markets where radio has simply not gone after them. I look at New York where they've written off radio. I look at Atlanta, where there's not much suitable radio for grown-ups. I don't know that it's Triple A's banner to wave, but we all know that there are opportunities. When people come to Chicago who live elsewhere, what do we hear? And it's true for the Triple A stations in San Francisco, Boulder, Seattle, and Minneapolis. New listeners say, "We wish we'd had a station like that in (fill in major market here)." I wish they did too.

You've joked in the past about ownership "not getting it" in reference to `XRT's programming. Are there drawbacks to being "that strange station in Chicago?"

I have never complained about our status within the company. I think that our company appreciates what we do, and that's one of the reasons why, artistically, they give us the amount of freedom that we enjoy. I think they admit to themselves that they can't apply the usual standard for `XRT. If we fit into one of the format categories; if we were an Oldies station, there are a great number of people in our company who have experience in that format. What company has a greater brain trust than Infinity? With the exception of Chicago, every significant major market Alternative station is in our company, and we're proud to have those people as counterparts. But when it comes to Triple A, with the exception of KINK [Portland] - and they're very different from what we are - `XRT is a one of a kind. John Gehron, who is one of the co-CEO's of our company, is based in

Chicago. He's very familiar with the market as well as with the radio station. John is totally knowledgeable about what `XRT represents, and what our market position is. I really value his input, and value what time we spend together. But in my discussions with John, he always reveals his understanding of what we're about. There's really no company that I'd rather be working for, in terms of our competitive spirit and the level of inspiration that they share with us.

"WHAT COMPANY HAS A GREATER BRAIN TRUST THAN INFINITY? WITH THE EXCEPTION OF CHICAGO, EVERY SIGNIFICANT MAJOR MARKET ALTERNATIVE STATION IS IN OUR COMPANY, AND WE'RE PROUD TO HAVE THOSE PEOPLE AS COUNTERPARTS."

How often do you do research?

We are planning on doing research before the end of the year. We're going to do an auditorium test. We were waiting until all of the new stations - The Zone and The Drive - establish themselves, then we'll be able to test our library and theirs. Currently, The Mix has a Listener Advisory Board on their Web site, something we plan to do eventually. But, frankly, I would view it as entertainment for our audience, the illusion of participation. I would not consider that data as even semi-valid statistically. Our problem is, we deal with the elite and our hard-core already. We really need to do a more come-based type of sampling, in terms of getting a sense of what we're *not* doing.

As VP/Programming, is there anything that you'd like for the station that you haven't been able to obtain?

I'd like to put a velvet rope across my doorway and declare it the WXRT Museum, and then have them build an addition to the building and start off new with a new office and a clean desk, and a killer stereo system.

Is there anything that could lure you away from `XRT?
Dinner with my family.



OUT OF THE NORM

BY SYBIL MCGUIRE



VP/PROGRAMMING

WITH UP CLOSE WXRT'S

WXRT/Chicago VP/Programming Norm Winer developed an interest in his chosen field at an early age. When he was a boy, his mother would put one of the family AM radios on a chair next to his bed if he were home sick. All day long he would tune up and down the dial. Winer grew up in Brooklyn, and Columbia University's Jazz station (WKCR) became one of his favorites. In fact, he decided early on that he would attend Columbia, do a Jazz show, and go to law school.

During his first day at Boston's Brandeis University he applied for an on-air position, and was the first freshman on the air, hosting a show called "Some Jazz." The variety of music requested and the blurring of genre lines intrigued the sixteen year-old student, and eventually "Some Jazz" morphed into "Out Of The Norm," which featured a little bit of everything, including radio drama. Eventually, Winer was hosting the show four nights a week at Brandeis' WBRS. This was in the late sixties and other college radio stations were also featuring shows with a free-form style and deep playlists. WBCN/Boston debuted their free-form format in '68 - they had been Classical - so when Winer was about to graduate with a degree in Sociology and had to find a job, he took his underground following and joined 'BCN as a part-timer in the fall of '69, a few days after his twenty-first birthday.

'BCN night jock Charles Laquidara happened to throw his back out the week that Norm started and PD Sam Kopper posted a note saying that every personality was going to work an additional hour to fill the shift. Winer volunteered to cover the shift and he got a good response from the audience, to the degree that Laquidara was back sooner than he had planned. Winer charmed the staff, as well as the audience, and management found a full time position for him as the first ever 'BCN News Director - because he read The New York Times every day. The position paid sixty dollars a week with sporadic five-dollar raises. Radio hasn't changed much, has it?

In 1970, Norm became a fulltime overnight deejay on 'BCN. At the Alternative Media Conference - the first convention of its kind for FM programmers - which took place on the Goddard College campus in Vermont, Winer met folks from CKGM-FM/Montreal, one of Canada's first commercial Progressive radio stations. When their PD decided to take a two-year sabbatical and go to India, Norm was recruited to replace him. He had to restructure the station immediately. At the time, most shifts were covered by a collective instead of an individual. In the six months Winer was with the station they did very well. Consequently the company brought in a GM from L.A. who began selling blocks of time to record companies to play music that wouldn't get added otherwise. Disgusted, Winer returned to Boston for a visit and convinced BCN's owner, Ray Riepen, that he was now qualified to be a Program Director, that Charles Laquidara shouldn't be fired and that the station shouldn't be sold.

In the spring of '71, he rejoined 'BCN as their first official Program Director. Various people - ranging from George Taylor Morris to John Sebastian - took on the station, WCOZ even kicked their ass for awhile after Winer left, but 'BCN outlasted all competition. Winer then felt that it was time for his next challenge and he decided to migrate to KSAN/San Francisco where he did morning drive.

"It was the first time in years that I was simply an air personality," he remembers.

It didn't take long for that to change.

WXRT is heading into its thirtieth year and the station has never been more vital or more a part of that city's artistic flavor. A few recent promotions include R.E.M. performing live from Los Angeles via ISDN, speaking to 'XRT's Frank E. Lee for a half hour. The station had a very meaningful farewell for The Smashing Pumpkins back in December. They featured a three-hour interview on "Sound Opinions" with Billy Corgan and Jimmy Chamberlain. WXRT put on a New Year's Eve show at Union Station, with B.B. King and his Blues Orchestra, and John Hiatt. Dave Matthews performed live in front of an invitation-only audience at House of Beers on the day before St. Patrick's Day. And then there's Lin Brehmer's Cubs' opening day broadcast across the street from Wrigley Field. The Josh Joplin Group and Double Trouble performed live. The Fourteenth Annual 'XRT Free Fourth Of July Concert features Wilco, Semisonic and The North Mississippi Allstars.

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