



July 14, 2000

Larry Rosin Unplugged

Radio's Unofficial Research Director On The State Of The Industry

The Evolution Of Generation X

**How Arbitron's PPM May
Change How You Program
and Market Your Station**

The Pulse Of The City

**K-Rock's Dysfunctional
Family Photo Album**



Highest Chart Debut Of New Rock Band In The History Of The *Billboard* 200!
MOST REQUESTED AT MODERN AND ACTIVE ROCK SINCE THE FIRST WEEK OF RELEASE!

— a perfect circle —

Active Rock Monitor: 3*
Modern Rock Monitor: 5*
fmqb Hot Trax: 6*

Video Directed
By David Fincher



judith

the first single from the album mer de noms

billy howerdel
maynard james
keenan
paz lenchantin
josh freese
troy van leeuwen

produced by billy howerdel
mixed by alan moulder and billy howerdel
management: arthur spivak/stuart sobol for spivak entertainment
www.aperfectcircle.com
www.virginrecords.com



© 2000 virgin records america, inc. all rights reserved.

"We thought from day one this would be a smash,
and the first call-out proved us correct. Debut at #3
overall! This will be in Heavy a long, long time."

—Harvey Kojan, WNOR

"Testing Top 5, all demos!"

—Tommy Mattern, WXTM

"'Judith' is testing well for us, all demos!"

—Pat Martin, KRXQ

"Call-out is good with room for growth."

—Kevin Vargas, KISS

Publisher/Owner
Kal Rudman

Executive VP/GM
Fred Deane
fdeane@fmqbm.com

VP/Executive Director
Paul Heine
pheine@fmqbm.com

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

Administrative Director
Judy Swank
jswank@fmqbm.com

Associate Director
Jay Gleason
jgleason@fmqbm.com

Progressive Director
Sybil McGuire
smcguire@fmqbm.com

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

Modern Rock Specialist
Mike Bacon
mbacon@fmqbm.com

Metal Radio Specialist
Bram Teitelman
bteitelman@fmqbm.com

New Media Specialist
Andy Gradel
agradel@fmqbm.com

Research Specialist
Kathy Wagner
kwagner@fmqbm.com

Art Director
Janet Driale-McArdle
jmcardle@fmqbm.com

Designers
Nancy Green
Leslie Crawford
Gina LaMaina
Linda Steere

Production Assistants
Susan Adcock
Terry Benedetti
Kerry Ehrhart

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

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 Rbsin, Paul Sexton, Denny Somach Productions, Pat Welsh

Executive Mews, F136
1930 East Marlton Pike
Cherry Hill, NJ 08003

(856) 424-9114

Fax: (856) 424-6943

Email: fmqb@fmqbm.com



July 14, 2000 • ISSUE No. 1201

content

upfront

9 How Arbitron's PPM May Change How You Program and Market Your Station

Arbitron, with its Personal Portable Meter, is poised to usher in a profound paradigm shift in broadcast ratings. Last week, a pair of Arbitron bigwigs answered frequently answered PPM questions in *fmqb*. This week, programmers discuss how the powershift from recall-based ratings to electronic measurement might change the way they program and market their stations.



9

11 The Evolution of Gen-X

Last month, Interep released *The Evolution of X*, a report outlining the latest demographic and media consumption data on Generation X. Through a series of graphs and facts, the report shows their frequent use of online services and Internet radio places them on a plateau above most other demos.

15 Programming To Win: The Pulse Of The City

Dennis Constantine reminds programmers that every city in the world moves at its own pace. It's the pulse of that city that attracts certain people. Radio stations need to tune into that pulse and the community they serve.



16

the week in music

16 Stats Summary

17 New Music Page

19 Rock Charts

20 Airplay Analysis

22 Regional Call-Out Research Scores

music news

23 Limp Bizkit Get *Back To Basics* In Detroit... Hetfield Sidelined With Back Injury... Eminem's Wife's Suicide Attempt... We Talk to Motley Crue's Nikki Sixx



23

must read

30 Ratings Spring 2000 Phase Two Arbitrends and Spring 2000 AccuTrack results.

departments

34 Active KBPI's Willie B. "Frozen Alive"... Lex & Terry take a couple to Nevada's Cotton Tail Ranch.

35 Progressive Patty Larkin scores Most Added.

40 Metal Halford, In Flames Both Most Added.

41 Modern Everclear Does A KROQ In-Store At 7-Eleven... More *Survivor* promotions on the horizon... Sum 41 nabs #1 Most Added.

coverstory

52 Rosin Unplugged His series of ground-breaking Internet studies with Arbitron have made Larry Rosin akin to radio's unofficial national research director. But how does the Edison Media Research founder feel about the state of the industry today and where it's going? Find out in this *Up Close* interview.



52



"They Stood Up For Love"

The New Single from
The Distance To Here

Live

fmqb Mainstream Rock: D-29*

fmqb Hot Trax: D-49*

R&R Active Rock: D-38* - Highest Debut.

Platinum in the USA, Holland & South Africa
Double Platinum in Canada, Australia & New Zealand
Sold-Out International Tour Began June 9th
Co-Headlining US Tour with Counting Crows Begins July 28th

Produced by Jerry Harrison & Live Executive Producer: Gary Kurfirst
Management: David Sestak/Brendan Bourke, Media Five Entertainment



www.friendsoflive.com

New At:

- | | | |
|------|------|------|
| WXRK | WEND | WRIF |
| WYSP | WMMR | WZTA |
| KQRC | KXXR | WEBN |
| WEDJ | WXRC | WDVE |

PAINTED PERFECT

FROM THE DEBUT ALBUM STRAIGHT UP!

IN STORES AUGUST 1ST



fmqb Active Rock: 33*
fmqb Hot Trax: 48-35*

ONE WAY RIDE

LONG BEACH

CALIFORNIA



PRODUCED BY DON GEHMAN FOR RHAPSODY PRODUCTIONS

New At:

- WXTB WZTA WRIF WJRR KRXQ

WWW.ONEWAYRIDE.COM
WWW.MCARECORDS.COM



©2000 REFUGE RECORDS, J.V.

Napster Debate Goes To Capitol Hill

The debate over the legalities of free digital downloading of copyrighted music files made its way to Washington D.C. on Tuesday (7/11), as musicians and online music executives made their case before a Senate Judiciary Committee.

"We must protect the rights of the creator, but we cannot, in the name of copyright, unduly burden consumers and the promising technology the Internet presents to all of us," Senator Orrin Hatch (R-Utah) said as the hearing convened.

The popularity and use of online music services such as Napster and MP3.com has been greeted by copyright infringement lawsuits from the RIAA and artists alike. "Napster hijacked our music without asking," Metallica's Lars Ulrich told the Committee. "They never sought our permission. Our catalog of music simply became available as free downloads on the Napster system."

The RIAA has also served an additional motion against MP3.com, which alleges that when the company copied 80,000 CDs to create its directory it acted willfully. "MP3.com felt it needed to move quickly to get this new market, so it made a conscious decision and moved recklessly," RIAA Sr. VP/Business & Legal Affairs Steven Fabrizio said.

Napster defends their position saying since it doesn't directly provide the copyrighted material, its service is legal and protected by the Digital Millennium Copyright Act. "The Napster directory is a list of all the files that members of the community are willing to share," Napster CEO Hank Barry responded. "They do this for no money, expecting nothing in return, on a person-to-person basis. That's it, Napster is a directory."

Also testifying before the Committee was MP3.com CEO Michael Robertson, whose com-

pany recently settled copyright infringement cases with BMG and Warner Music Group. "Currently, more than 74,000 artists and over 469,000 songs and audio files are posted on our Web site," Robertson said. "These numbers continue to grow, with an average of over 100 artists and more than 1,000 songs and audio files added daily."

Roger McGuinn, co-founder of The Byrds, voiced support for MP3.com saying, "They offered me an unheard-of, non-exclusive recording contract with a royalty rate of 50 percent of the gross sales. I was delighted by this youthful and uncommonly fair approach to the recording industry." Senator Hatch demonstrated the ease of downloading of music files from the Internet by downloading a Creed song while the hearing got underway. "I was listening to Metallica this morning," Hatch added. "Pretty darn good."

continued on page 9

Stu Bergen Named VP/Promotion at IDJMG



Stu Bergen

It's official: Epic Records VP/Promotion Stu Bergen has been appointed to the same position at the Island Def Jam Music Group.

In his new post, Bergen will work with Sr. VP/Promotion Ken Lane to promote label artists at a variety of radio formats. He will also coordinate co-sponsored events with radio stations across the country, and strategize with the national and regional promotion staff, as well as with the New Media department, to utilize all outlets to promote the roster.

"I am very privileged to have Stu on our team," Lane commented. "He brings a wealth of knowledge, strong radio relationships and a progressive mindset that mirrors the new Island Def Jam Music Group."

"Hiring the best executive talent is our only goal," President Lyor Cohen added. "Stu will run the company one day."

"I am thrilled to join a forward-thinking, artist-oriented company that will serve as the model for the future," Bergen added. "It is an honor to work with industry leaders like Jim Caparro, Lyor Cohen and the entire IDJ promotion team."

In other Island Def Jam news, Diana Fragnito has been named Sr. Director/A&R for the label. She has been with the company for eleven years, as part of Polygram, Mercury, and Island Records.

-Jay Gleason

Limp Bizkit Get Back To Basics In Detroit... Hetfield Sidelined With Back Injury... Eminem's Wife's Suicide Attempt... We Talk to Motley Crue's Nikki Sixx. Details In Music News, Starting On Page 23.

How Arbitron's PPM May Change How You Program and Market Your Station

Second in a series

Assuming they work the bugs out of the system and the industry embraces it, Arbitron, with its Personal Portable Meter, is poised to usher in a profound paradigm shift in broadcast ratings. Last week, a pair of Arbitron bigwigs answered frequently answered PPM questions in *fmqb*. This week, programmers discuss how the powershift from recall-based ratings to electronic measurement might change the way they program and market their stations.

While AMFM Executive VP Western Region David Lebow believes some aspects of the way the Arbitron game is played will change, he doesn't see PPM fundamentally altering how radio is programmed and marketed. "In the global scheme, *The 22 Immutable Laws Of Marketing* will still drive the laws of radio," he says. "The important issue isn't so much how people participate in Arbitron methodology, it's how they frame and perceive radio stations in their minds. The marketing challenges remain the same."

But WFBQ/Indianapolis OM Marty Bender, who prides himself on never having read *Ries & Trout*,

continued on page 9

R&R Active Rock: D-46*

THE DEADLIGHTS

Sweet Oblivion

The new single from their self-titled Elektra debut



Produced, engineered and mixed by Sylvia Massey
Management: Joey Gold Management

Already On At Rock:

KSJO	WNOR	WXTM	WJXQ	WCPR
WROV	WZBH	WLZR	KXXR	WRIF
WAAF	KUPD	WJJO	WRLR	WRUF
KDOT	KLFX	WNCD	WRXF	KHTQ
KTUX	KZRQ	WAMX	WBYR	WFXF
WZXL	WCCC	WKQZ	KAZR	KBSO
KCLB	KFMF	KRQR	KIBZ	KFFX

...And Many More!

Already On At Modern Rock:

KRAD	KXPK	WEDJ	KCXX	WEDG	KBRS
WDYL	KRZQ	KMYZ	KMBY	WRRV	WKRL

...And Many More!

On Ozzfest this summer

7/16 Burrettstown, PA
7/18 Columbus, OH
7/20 Cuyahoga Falls, OH
7/22 Camden, NJ
7/24 Holmdel, NJ
7/26 Saratoga Spring, NY
7/29 & 30 Mansfield, MA
8/4 Tinley Park, IL
8/6 East Troy, WI
8/8 Cincinnati, OH
8/10 Noblesville, IL
8/12 Somerset, WI
8/14 Maryland Heights, OH
8/16 Bonner Springs, KS
8/18 Dallas, TX
8/20 Baytown, TX
8/24 George, WA
8/26 Mountain View, CA
8/28 Marysville, CA
8/30 Phoenix, AZ
9/2 San Bernardino

USA Digital Radio and Lucent Digital Radio Merge to Create New Entity

Looking to speed the development of digital radio standards, the leading developers of the medium, Lucent Digital Radio and USA Digital Radio, announced their intent to combine both companies' operations. The merged company's new name will be iBiquity Digital Corporation and will enjoy the backing of Lucent Technologies and 15 of the nation's top 20 radio broadcasters, including Infinity and Clear Channel. The Board of Directors of both companies and their respective shareholders have already approved the merger.

Following this merger, Suren Pai, President/CEO of LDR, and Robert Struble, President/CEO of USADR will become Co-Chairmen of the Board. Struble will lead iBiquity Digital as President/CEO. The management team of the combined entity will be comprised of senior executives from both LDR and USADR.

"Today, digital radio takes a major step towards becoming a reality," proclaimed Struble. "This merger of equals creates a new, world class company whose focus and industry transforming technologies will be directed toward making AM and FM digital radio broadcasting a reality for listeners, broadcasters and manufacturers."

Suren Pai hailed the proposed merger as a "watershed development for the radio industry and the listening public. Combining the complementary strengths of our organizations, we will be able to expedite the standard setting process by offering the Federal Communications Commission and consumer electronics and broadcast equipment manufacturers the best technology available as the US standard for digital radio broadcasting."

"Today's merger signals that an exciting transition to digital is fast approaching for AM & FM radio broadcasters," stated Viacom COO Mel Karmazin. "The AM & FM digital radio technology developed by iBiquity Digital will position radio to experience greater future growth by delivering a digital quality listening experience and a host of local wireless data services."

The merger will pave the way for development and commercial deployment of AM and FM In-Band On-Channel (IBOC) digital radio. iBiquity Digital will enable broadcasters to send a digital signal, capable of containing CD-quality audio with crystal clear reception and additional wireless data for a variety of consumer applications such as station and program content, stock and news information, local traffic and weather, and much more, over existing radio frequencies, without denigrating transmission of current analog programming.

-Michael Parrish



THE STORY OF A FOX: Nine Days, currently enjoying a hit with "Absolutely (Story Of A Girl)," recently stopped by the CFOX/Vancouver studios before a show in Vancouver to chat on the air. The Fox was absolutely the first station in the market to play the song. (L-R): Nine Days' Brian Desveaux; CFOX's Scott Barratt; Nine Days' John Hampson.

Max Dugan Promoted to OM of KLOL-KKRW/Houston

Bobby Duncan Named KKRW PD

AMFM Mainstream Rock KLOL/Houston PD Max Dugan has been promoted to OM for KLOL and Classic Rock sister KKRW. In his new position, Dugan will continue to guide Rock 101 while maintaining product separation of the two stations.

"Max has done a outstanding job of executing KLOL's Mainstream Rock and Rock 101 morning show strategies," VP/GM Brian Purdy remarked. "Max's work ethic and integrity provides our product team tremendous leadership."

Meanwhile, KKRW APD Bobby Duncan has been promoted to PD of the station.

"Duncan's skill set pulled us through a very successful first half of 2000 for KKRW and AMFM," Purdy added. "He earned the respect and trust of our staff. We are proud to see him take the PD chair."

Dugan joined KLOL in 1995 as a production assistant and air talent. He also worked at WXZL/Baltimore, KEZR/San Jose, and WBBO/Greenville. Duncan came to KKRW in 1997 after stints at KZEP/San Antonio and KLOL.

-Jay Gleason

John Duncan Joins Clear Channel Web Services Group



John Duncan

Veteran Rock programmer John Duncan has been named Content Manager for Clear Channel Web Services Group. Remaining based in Los Angeles, Duncan will be responsible for creating Web content for all Clear Channel Rock stations.

"The opportunity to work within the convergence of radio and the Internet is a dream come true," Duncan relayed to *fmqb*. "It allows me to combine my extensive programming and marketing background with my passion for computers and the Net. I'm

jazzed to be affiliated once again with the great people in the Clear Channel organization, many of whom I had the opportunity to work with while programming for Citicasters and Jacor."

Duncan was most recently PD of then Modern Rock trimulcast Y107/Los Angeles. Prior to Y107, he programmed crosstown KLOS, KYYS/Kansas City, WRDU/Raleigh, and WLZR/Milwaukee.

-Jay Gleason

Daniel Glass Named Artemis President

Artemis Records Executive VP Daniel Glass has been promoted to President of the label.

"This announcement does not signify any change in the inner workings of our young company, but is a reflection of the leadership role Daniel is already playing at Artemis," Artemis Records/Sheridan Square Entertainment President/ CEO Danny Goldberg said.

"Working side by side with him has been one of the most enjoyable and productive experiences of my career."

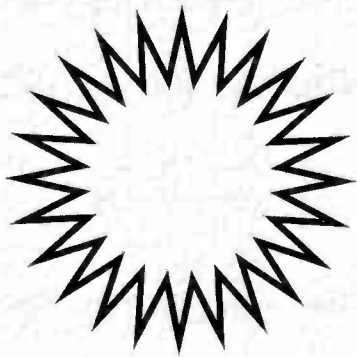
"I shared Danny's vision that an independent could be successful in today's marketplace," Glass added. "In a short time our team has proven that we can attract real artists, and give them media, radio, and Internet exposure, as well as touring opportunities all over the world."

Glass has held top executive positions with Universal, EMIRG and SBK.

-Dave Hoeffel



Danny Goldberg and Daniel Glass



TAPROOT

yesterdayishistorytomorrowisamysterytodayisa **gift**

“Again & Again”

from the debut album gift

Sales Debut: 8,500 Pieces
Debut #6 - Heatseekers

Early Adds:
KUPD/Phoenix
WIQB/Ann Arbor
KIWR/Omaha

APPEARING ON OZZFEST

Management: Velvet Hammer Management
Produced by Ulrich Wild

www.taprootmusic.com
www.atlantic-records.com

THE ATLANTIC GROUP  
©2000 ATLANTIC RECORDING CORP. A TIME WARNER COMPANY



deadline news

Napster Names Bernstein VP of Operations

Napster, Inc. has announced that Universal Music Group's Global e Senior Director of Operations Keith Bernstein has been appointed Vice President of Operations for the embattled file sharing community. Bernstein will report to Napster COO Milton Olin.

"We at Napster are eager to develop business models that will benefit artists and songwriters, the music industry and listeners. Keith's experience and abilities, coupled with his entrepreneurial insights, made him a perfect fit as we build out our systems and our company," said Napster CEO Hank Barry.

"I worked closely with Keith at A&M," adds Olin, "and know that having the benefit of his experience and knowledge will be of great value to us as we move forward and develop our business."

"I look forward to joining Hank, Milt and the rest of the Napster team. [Napster] is at the center of the digital music revolution, and it can bring great benefits to artists and the industry," said Bernstein.

At Global e, Bernstein centered his efforts around enforcing compliance with artist and publishing royalties issues, in connection with Universal's sales of digitally delivered music. Prior to his tenure at Universal, Bernstein co-founded the Royalty Review Council in 1999, where he was a pioneer in collecting data concerning the sales of digitally delivered media. Bernstein was also Director of Operations for A&M Records for over six years.

MP3.com Hits 500,000 Song Mark, Nabs 100th Radio Affiliate

MP3.com can now officially say they are offering customers half a million songs as "Self-Respect" by Buckley V. Valeo became the site's five hundred thousandth uploaded audio file. "This is truly an historic moment for our company and the digital music space as a whole," stated CEO Michael Robertson. "The demand by digital artists and labels to use the Net to market and create revenue from music continues to astonish us." The site, which offered nearly 100,000 songs only a year ago, also picked up its 100th affiliate for "Best of MP3.com," a weekly radio show highlighting artists featured on the site.

- **Astralwerks Head of Promotion Sean Maxson** has announced he will exit the label as of August 4 and head to Columbia as Associate Director National Alternative Promotion... **Sirius Satellite Radio** has announced a partnership with New York's Webster Hall. The deal gives Sirius access to the Dance music label's catalog and venue for a weekly four-hour show broadcast live from Webster Hall's Grand Ballroom. The service also plans to spotlight weekly mixes compiled by the label and to promote their dance compilation CDs. In addition, Sirius will offer a dedicated Dance music channel programmed by former KROQ/Los Angeles personality Swedish Egil... **KTEG (The Edge)/Albuquerque** is moving down the dial from 107.9 to 104.7 today (7.14). KTEG has been simulcasting on former Spanish outlet KEXT (104.7) for the past two weeks. A new format will debut on KTEG's old frequency at 107.9 after the move.

Black Crowes & Jimmy Page

as heard on  Monday

"Some of the other guitarists sound like they came from Mars as opposed to Chicago!"

– Jimmy Page on certain English blues guitarists

How did the Black Crowes and Jimmy Page initially get together?

"It was a charity event I'd been asked to do, as a name for people to congregate to. For street children in Brazil, to aid their plight. Then I thought, 'Who am I going to do it with?' The Crowes were coming to London to play a festival, so I approached them. We had a great time doing that. And it went from there." – Jimmy Page

The live CD was released on the Internet... whose idea was that?

"I am responsible for the Internet. Bow down before me!" – Chris Robinson of the Black Crowes



Photo caption: (L-R) Rockline host Bob Coburn, Chris Robinson, Jimmy Page, Rich Robinson, Crowes Manager Pete Angelus, Steve Gorman.

Did the area you grew up with have an influence on your music?

"I grew up in the South of England, and not to be flip-pant, but some of the other guitarists sound like they came from Mars as opposed to Chicago!" – Jimmy Page on English blues guitarists

Do you get the same feeling performing now as when you used to?


"I can't remember about when I first stated playing, it's so long ago. But something takes over when I start playing, which is really great. And I still feel nervous before I go onstage, which is the adrenaline. I'm blessed with a gift. I would be more nervous if it didn't happen!" – Jimmy Page

"I am responsible for the Internet. Bow down before me!"

– Chris Robinson of the Black Crowes, obviously joking.

Coming up on Rockline Monday:

Motley Crue	July 17
Def Leppard	July 31
Green Day World Premiere	October 2
Offspring World Premiere	November 13

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

SOUND STRATEGY

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

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

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

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

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

Register online at www.nab.org/conventions

**INTERNET
@ THE NAB
RADIO
SHOW®**



General Colin L. Powell
USA (Ret.)



Dr. Spencer Johnson
Change Management Expert



National Radio Award Winner
Jeff Smulyan
Chairman Emmis Communications

Tune In to San Francisco

**THE NAB
RADIO
SHOW®**

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

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

continued

How Arbitron's PPM May Change How You Program and Market Your Station

continued from page 3



says the end of the "write it down" mentality could cause radio to "pull back on mass marketing money for billboards and generic television and [move those dollars] into Listen to Win and appointment listening-type promotions." When used, TV campaigns would be focused more on forcing people to tune in. WHJY/Providence PD Joe Bevilaqua feels stations will rely on contesting more than ever to encourage repeated tune-ins: "You're going to have to do better forced-listening contests and give away better prizes. It's going to put more programmers on the hot seat because you're going to have to give somebody a complete product."

Usage-focused marketing will become critical in a metered radio world, says Pollack Media Group VP/Music Programming Pat Welsh. "Without question, you're going to have to be selling the actual benefits regarding usage of the radio station and not just making sure that [your station] is the first thing that pops into mind," he says. "It's ironic because in my experience, it's only been in the last few years that a lot of programmers

have completely grasped that the game they're playing is the recall game."

According to Arbitron VP Programming Services Bob Michaels, anyone who thinks PPM means stations can back off top-of-mind awareness campaigns is "going down the wrong path. Consumers are being bombarded with new audio entertainment options—Internet, satellite, handheld wireless devices—and broadcasters need more than ever to keep their name out in front of people and keep up the marketing and promotion," he says. Saga Executive VP Steve Goldstein agrees that "essential marketing and branding truths" won't really change: "I don't see how that would be affected by this."

Even though the meters won't get a full-scale large market test in the U.S. until next year, programmers are already cooking up new ways to manipulate the system. Bender calls it *survival of the most devious*, bragging that he has "at least a good half-dozen ways to increase ratings based on this thing." WXTB-WTBT/Tampa OM Brad Hardin is thinking about giving away 98 Rock beepers. KISS/San Antonio PD Kevin Vargas suggests "hotties walking around town carrying a boombox." It's not a stretch to expect stations to lobby hard to get their encoded signals played in as many public venues as pos-

sible.

One thing virtually every programmer is hoping PPM will deliver: more accuracy and less wobble. "You'll certainly see a lot of those things fixed right away," Bevilaqua predicts. "Those wobbles are the biggest problems that programmers have to deal with." Diary methodology has always seemed to favor AC stations and penalize Rock radio. One reason why, as Hardin notes, is that the woman in a co-habiting couple typically opens the mail: "You get other people filling out your diary." Hardin also talks about diary reviews he's done showing P1 listeners that "write down one day where they listened all day long, and the other six they didn't listen at all, when you know damn well they did."

Calling existing Arbitron methodology "rather archaic," KQRC/Kansas City PD Vince Richards is cautiously optimistic. "I'm curious to see what kind of an impact the People Meter has on listeners of our genre, who are very on-the-go active listeners."

Richards brings up one of the key questions the Philadelphia test aims to answer. How will PPM affect individual format performances? Lebow, whose Rating Point Management Company made a science out of maximizing Arbitron share, believes the new methodology "has the potential to shift things." Welsh wonders if the

system may still favor passive background formats like AC. "We may find out that people are being exposed more to these passive formats than they actually realized," he says. Adds former Arbitron Advisory Council Vice Chairman Goldstein, "There are some formats that could benefit greatly from it, while for others like All News, it might not be beneficial." Hardin's take on how Rock might be affected: "As long as the core doesn't get drunk on a 12-pack and misplace the damn thing, it might be okay."

The potential for more accurate ratings, delivered faster and more often, is appealing to programmers. Bender looks forward to more quickly identifying programming tune-outs. "If you have an idea to take a promotion and go a couple months with it, you'll be able to get results within a few days or weeks to see if people are actually reacting to it," he suggests. "We all know our own habits in an automobile where we're punching around," Goldstein says. "Now, for the first time, we'll have a device which actually measures that jumping around. If we can match that back up with the programming that was occurring at a particular moment, we can learn a lot about the appeal of different elements on our stations."

-Paul Heine

continued

Napster Debate Goes To Capitol Hill

continued from page 3

The session concluded with Hatch telling the two sides to settle their differences or the government will do it for them. "What I think is that fair and reasonable licensing should take place, and that's not happening now," he said. "If they don't, we'll have to step in."

Meanwhile, a group of musicians, dubbed Artists Against Piracy, kicked off their anti-Napster campaign with full-page ads in Tuesday's USA Today, New York Times, and the Los Angeles Times. "If a song means

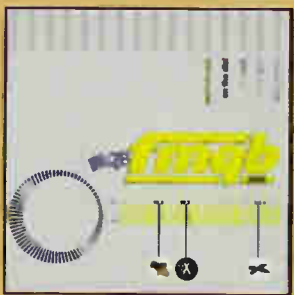
a lot to you, imagine what it means to us," the ads read. "We believe that when music is available online our rights should be protected." Alanis Morissette, Blink 182, and Garth Brooks are a few of the 70 artists that are part of the coalition, which has received funding from the RIAA, Disney, and the National Association of Recording Artists, among others.

-Jay Gleason

More than just a jukebox!



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



The Evolution of Gen-X

Last month, **Interep** released a report outlining the latest demographic and media consumption data on Generation X. *The Evolution of X* shows that consumers in the 18-34 demo are more likely than any other age group (except teens) to listen to or view streaming media on the Web. Their frequent use of online services and Internet radio places them on a plateau above most other demos.

Generation X's impact on society, technology and popular culture rivals that of the Baby Boom generation. And with that fact in mind, the study claims that their choices in media may also prove pivotal to the future of the industry. Says Michele Skettino, author of the Interep study, "Just as marketers have always looked toward younger consumers as purveyors of future trends, broadcasters can also look to the media adoption habits of this group to help determine the future of media consumption."

"Advertisers have always been attracted to radio for its ability to target and impact the youth market," says Graham Keenan, President of Interep New Media. "What this type of research shows is that when we begin to package traditionalist broadcast radio with the emerging streaming venues, we can offer an even more powerful, extremely targeted marketing campaign geared toward these consumers."

The 30-page report claims that as Gen Xers move into their late twenties and early thirties, they are unfairly portrayed as slackers, and are actually "very well-educated, surprisingly affluent and technologically savvy. [They] want money, but won't sacrifice quality of life in pursuit of it. [18-34-year-olds] like to keep up with fashion, but are not especially brand loyal." The difficult to generalize age group is "not particularly motivated by a societal sense of duty," but also admits to "caring what the neighbors think."

Nineteen percent (52.3 million) of the U.S. population was born between 1965-1978 (22-35-years-old). Expand the age range to 18-34, and the number of Gen Xers rises to 64 million.

Gen X is becoming, by far, the most ethnically and racially diverse adult generation in the country. Compared to the total adult population, Gen X is 13 percent more likely to be black, 49 percent more likely to be Asian and 46 percent more likely to be Hispanic.

Citing U.S. Census Bureau data, the report notes how college enrollment figures continue to climb. In 1998, 66 percent of all 16-24-

year-olds that graduated high school in the previous twelve months were enrolled in college, up four percent from '93 and 16 percent from 1980. 53 percent of 18-34s are not married and 50 percent do not have children.

How Much Do They Spend? The under 35 crowd accounts for slightly under one-quarter of total U.S. household spending. These people control a "disproportionately high percentage of spending on alcohol, rental payments (as opposed to home ownership), baby apparel and education expenses."

When it comes to their media habits, Gen Xers are 22 percent more likely to be heavy radio users than other adult demos. Weekdays from 6 a.m.-6 p.m., Adults 18-34 spend an average of two hours and nineteen minutes listening to the radio and an hour and 53 minutes watching TV. However, when you look at the entire day (6.am-midnight), this generation consumes more TV (nearly four hours a day) than radio (almost three hours). Good news for sales mangers: Radio is the number one medium close to the point of purchase. Sixty-eight percent of Adults 18-34 listen to the radio within one hour of making their largest purchase of the day.

Among popular Gen X radio formats, CHR leads the way, with AOR and Modern Rock following close behind. AC and Country are least attractive.

How does radio compare to cable when it comes to delivering the highest concentration of Xers? Quoting Simmons research, Interep says the "top indexing cable networks against Adult 18-34 consumers generally deliver a less concentrated audience than the top indexing radio formats against this target." With an index norm of 100, CHR radio again leads the way with 207, MTV is a close second with 199, AOR radio indexes at 198, and Modern Rock chimes in with 195. Other cable television networks with a fairly high index include VH-1 (177), The Box (166), The Cartoon Network (161), and Comedy Central (156).

When it comes to the Web and new media, Interep echoes other reports: "Generation X is Internet-ready." According to Arbitron, 71 percent of Adults 18-34 access the Internet, compared to 55 percent of Adults 35-34.

Referencing Arbitron and Edison's *The Buying Power of Streamies* (2000), the report shows that Generation X is "more likely than any other age group except teens to listen to or view streaming media over the Internet." Teens represent the largest percentage of "streamies" (39 percent), 18-24-year-olds rank second (35 percent), and 25-34-year-olds rank third (34 percent).

Citing Simmons data, *The Evolution Of X* concludes that 18-34s are 66 percent more likely than adults 18+ to be in chat forums; 24 percent more likely to use e-mail; 25 percent more apt to be checking up on news, sports and weather via the 'Net; 17 percent more likely to shop online; 15 percent more apt to bank online; and 20 percent more likely to use the Web to shop for airline information.

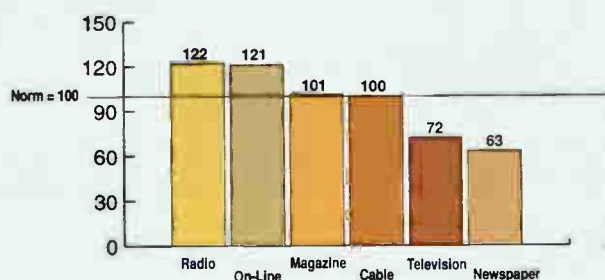
For more information about Interep and *The Evolution of X* report, visit the company's Web site at www.interep.com.

- Mike Bacon

HEAVY MEDIA USAGE

Radio has the highest index for Quintile I usage among all major media, with Internet usage coming in at a close second. According to *The Evolution of X* and *Simmons Fall 1999*, Gen X is less likely than the average adult to be a heavy user of television or newspapers.

Quintile I Usage



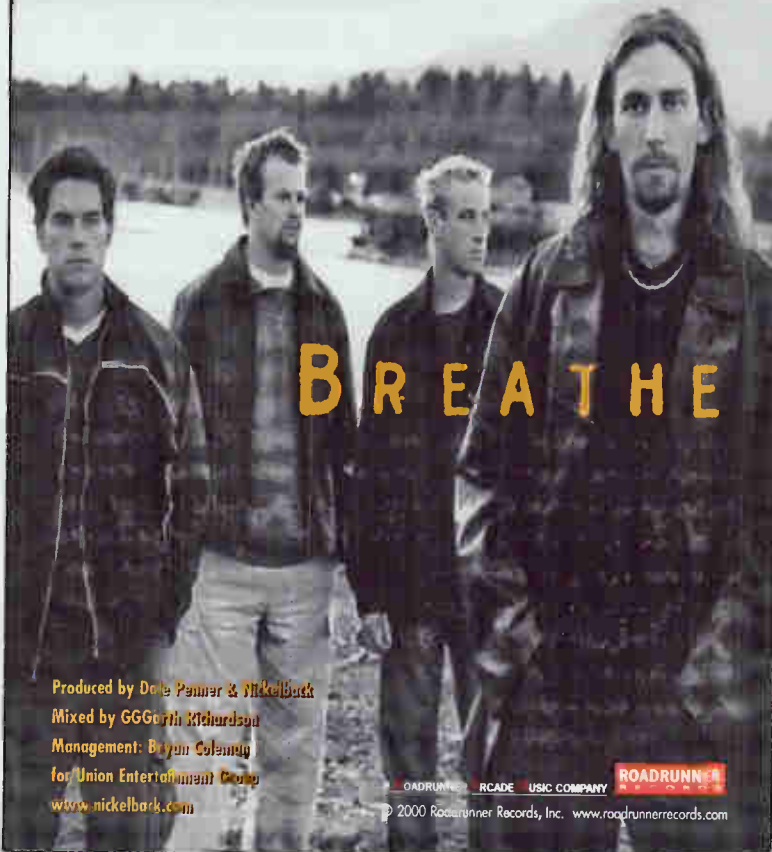
Simmons Fall 1999 - Adults 18-34
(Quintile I refers to the top 1/5th of usage levels for each medium.)
(On-Line Usage is defined as 20 or more hours on-line in the past 30 days.)

Nickelback

"LEADER OF MEN"

spent 10 weeks in the Top 10
at the Active and Heritage formats
and, after a few short weeks,
it has entered the Top 30
at the Alternative format.

Touring has been non-stop with
Creed, 3 Doors Down, Sevendust,
and Stone Temple Pilots.
As we approach 25,000
cume spins, we deliver the track
you have all asked for...



Produced by Dale Penner & Nickelback
Mixed by GGGorth Richardson
Management: Bryan Coleman
for Union Entertainment Group
www.nickelback.com

ROADRUNNER RECORDS MUSIC COMPANY
© 2000 Roadrunner Records, Inc. www.roadrunnerrecords.com

Internet-Only Channel Tops InfoStream Webcast Ratings

NetRadio, an Internet-only Minneapolis-based streaming audio Web site, snagged five of the six leading slots in Arbitron's February 2000 InfoStream Webcast report.

NetRadio's "Hits Channel" was ranked first while the company's "'80s Hits" channel came in second. International Webcaster, Virgin Radio (virginradio.co.uk) was ranked number three in the February Webcast report. NetRadio's "X" channel, "Vintage Rock" channel, and "Smooth Jazz" channel were ranked fourth, fifth, and sixth respectively.

Newcomers to the survey included Internet-only Webcasters KNAC.com, which debuted at number twelve and eYada.com, which debuted at number twenty-one, among others.

The top ranked radio station Webcast was ABC Radio Smooth Jazz station WJZW/Washington, D.C. at number seven with 103,200 ATH.

The February rankings are based on a new metric for online listening called Aggregate Tuning Hours (ATH), the sum total of all the hours that listeners tune to a given channel during the month. ATH captures the total volume of tuning to Webcasts by combining the impact of both the cumulative audience and the time they spent tuning over the course of a month.

Arbitron Internet Information Services/Director of Marketing Joan Fitzgerald explains that ATH is, "a commonly used metric in the streaming media space and reporting it will help to promote the awareness and use of this important statistic. By embracing ATH, we can report a common and comparable measure that all Webcasters can use as we continue to deliver reliable, third-party measurements of online listeners to our participating Webcasters."

The new methodology sees Triple A KPIG.com slip to sixteenth and KFAN.com drop to thirty-second in the ranking. Both stations had traditionally performed well in the InfoStream Webcast ratings since their inception at the end of 1999.

This InfoStream ratings report compiled ATH during the month of February for listeners of 389 Internet audio channels, including ABC Radio, Activate.net, Akamai, Audioscape, BetaLounge, BroadcastAMERICA.com, Dublab, Enigma Digital, Evoke, Ginger Online, Interland, INTERVU, LaMusica, Magnitude Network, NetRadio, PSINet, RealBroadcast Networks, Scottish Media Group, Stellar Networks, The Broadcastweb Network, and ZDTV LLC. These companies represent only a small fraction of the streaming audio sources available online.

-Sybil McGuire



PRACTICE MAKES PERFECT: While in Canada with Nine Inch Nails, several members of A Perfect Circle stopped by CFOX/Vancouver for an on-air chat with afternoon jock Jeff O'Neil. The band will be back in Canada shortly for the annual Summersault tour with Our Lady Peace and Smashing Pumpkins, among others. (L-R): CFOX's Jeff O'Neil; A Perfect Circle's Billy Howerdel and Josh Freese.



Programming

- **WXZZ**/Lexington morning co-host **Shea Maddox** has been named MD/afternoon host at **WAQZ** (Channel Z)/Cincinnati, effective July 17... **WIQB**/Ann Arbor APD/MD **Ken Ward** exits to return to his native Chicago, with no replacement named. Night talent **John O'Leary** has moved to middays, replaced by weekender **Tiny Tim** in nights... **KXUS**/Springfield PD **Kevin Kline** exits. MD **Mark McClain** has been named Interim PD... **WXRT**/Chicago will move from its current location to offices within the NBC Tower after renovation.

Air Talent

- **fmqb** was saddened to hear of the death of former **KMMS**/Bozeman morning host **Sean Donahue** who died in an auto accident in Montana on Saturday July 8. Donahue also held on-air positions at **WWDC**/Washington, D.C., **WIYY**/Baltimore and **KISW**/Seattle. He was most recently host of the **KMMS** morning show from 1991-1995. Donahue's MS had prevented him from working full-time since 1995 and he had just moved back to Montana and was living in Great Falls. Sean was doing an occasional show at Montana State's non-commercial station, **KGLT**. His father was FM Rock radio pioneer "Big Daddy" **Tom Donahue**.

- **Opie & Anthony** and the entire staff of FM Talk **WNEW**/New York have been banned from saying the name **Howard Stern** on the air. According to the *New York Post* (7/12), Stern went to **Infinity** management and threatened to quit if the "gag order" was not implemented. "We've all been told that nobody can mention other [Infinity] shows, especially one of them," **Ron**, of the *Ron & Fez* late night show said. "We can talk about **Opie & Anthony**, because they don't care and they won't panic. But there's one especially that we can't talk about." Station censors who sit with their hand on the dump button are enforcing the Stern name ban... The syndicated **Bob & Tom** show has been added to **Classic Rock KKGL**/Boise... **WWWX**/Appleton-Green Bay midday host **Cramer** exits.

Management

- **RAB** Executive VP/Meetings "Radio Wayne" **Cornils** passed away last Thursday (7/6), following a twelve-year battle with cancer. "Wayne fought a valiant battle against cancer and remained optimistic and courageous through his final days," **RAB** President/CEO, and long-time friend, **Gary Fries** commented. "All of us who knew him will miss him. We must remember what he did and what he believed in was always for the best for us as individuals and for the radio industry." **Cornils'** career in radio spanned nearly 50 years, starting as a weekend announcer while in high school. He also worked as an engineer, program director, and general manager. **Cornils** served as Director and then VP/Membership at the **NAB** from 1976-1978, before being promoted to VP of the Radio Division and then to Sr. VP in 1983. He served two tenures at the **RAB**, the first as Sr. VP/Membership and Meetings from 1983 to 1989. He left to join **Transtar Radio Networks** and returned to the **RAB** in 1991. Most recently, **Cornils** was instrumental in organizing the **RAB2000** Marketing & Leadership Conference.

- **T. Scott Fain** has been named VP/Broadcasting-Legal for **ABC Inc.**, replacing **Kristin Gerlach**, who has resigned. **Fain** joins **ABC** from the VP/Legal Affairs at **Walt Disney Television International**... **Clear Channel** Sr. VP/Operations **Stan Webb** and Engineering Manager **Jim Smith** will exit the company when the company's merger with **AMFM** closes. Meanwhile, **Clear Channel** has named **William Suffa** to the newly created position of Sr. VP/Capital Management. **Suffa** joins **CC's** corporate staff from the **CC Radio Division** where he was VP/Strategic Development... Former **Bengal Communications** President **Joe Schwartz** has been named GM at **Emmis'** soon-to-be-acquired **KXPX**/Denver. In other **Emmis** news, **KPWR**/Los Angeles VP/GM **Val Maki** has been promoted to Sr. VP/Market Manager for Los Angeles, where she'll oversee **Power 106** and **KZLA**, which **Emmis** assumes control of August 1... **Entercom** has promoted VP/Programming **AC & CHR Pat Paxton** to VP/Programming, Sr. VP/CFO **Steve Fisher** has been upped to Executive VP/CFO, and **Deborah Kane** has been promoted from VP/Sales to Sr. VP/Sales.



- Look for the official announcement soon naming **C2 Records** Sr. VP/Promotion **Dennis Reese** to the same position at **Elektra**. **Reese** is set to start in his new position on Monday (7/17). Also at **C2**, **Michele Block** has exited the label and can be reached at (210) 227-8020... Last week **fmqb** said to be on the look out for **Arista Records** Sr. Director Alternative/Rock Promotion **Pete Rosenblum's** next venture in the near future. We can now say that **Rosenblum** heads to **Mammoth** as VP/Promotion... In unrelated

- Arista** news, **Palm Entertainment** COO **Larry Mestel** is expected to be named Executive VP at the label, according to the *Hollywood Reporter* (7/12)... The official announcement is out naming former **Y107**/Los Angeles MD **Mike Savage** Director of Promotion/Artist Development at **3:33 Music Group**... After over ten years at the label, VP/Alternative Promotion **Dawn Hood** has resigned from **Virgin Records**. **Hood** will take on a new position at **R&R**. **Hood** joined **Virgin/Charisma** in 1990 as Director/

- Alternative Promotion, taking the same position with **Virgin** two years later and rising to her current post in October 1996. She began her career with **fmqb** in the mid-'80s... Online music site **Riffage.com** has acquired the **1500 Records** brand - which was formerly part of **A&M Records**. The deal gives **Riffage** rights to the label's name and two of its signings, **God Lives Underwater** and **Ugly Duckling**. Excluded are rights to the imprints **catalog**... Former **KTEG**/Albuquerque MD/evening host **Scottie Papek** has

- joined the A&R department at **Farmclub.com**... **Sean McEneely**, formerly of college station **WSOU** (Seton Hall), has joined **Spitfire Records**, handling all Metal radio, along with specialty shows. He can be reached at (516) 942-7729... Former **RCA** rep **Kim Langbecker** is now working out of the **Volcano/Jive** offices and can be reached at (310) 247-4319... Congratulations to **Capitol** VP/Publicity **Michele Mena** and **RCA** VP/Marketing **Nick Cucci** on their July 2 nuptials.

technology

- **Major League Baseball** has teamed with **Sirius Satellite Radio** to launch **MLB Radio**, a live interactive talk show currently available online via **Real Audio**. The show, which airs daily from Noon to 4:00 p.m. Eastern, originates from Sirius' studios in New York City and will be one of the first original programs featured on the satellite broadcast service when it begins testing later this summer. In other satellite radio news, **XM Satellite Radio** has secured more than \$235 million in additional financing, including \$50 million from **American Honda Motor Co.**, to bring the company's total to \$1.1 billion. The latest round of funding is expected to carry XM through most of 2001, when the company's radio receivers hit stores. In addition, XM has opened its new 150,000-square-foot headquarters in the heart of Washington, D.C., which includes a digital radio broadcast facility that is both the largest in the U.S. and the first end-to-end digital radio complex ever built. XM's new Programming Center will contain a network of more than 80 inter-connected audio studios, including a two-story 2,300-square-foot performance studio and more than a dozen stand-alone studios equipped to broadcast live performances.
- **iBlast Networks** has landed more financial backing from several broadcasters, including **Emmis**, **Bonneville** and **Bahakel**. The companies, along with prior investors **Tribune** and **Cox**, will use iBlast's digital network to broadcast high-bandwidth programming including music, video, and text directly to consumer PCs by utilizing a portion of the new HDTV spectrum.
- **Listen.com** will soon feature downloadable tracks from **EverAd** as part of its' growing catalog of on-line music. **EverAd**, which inserts visual advertisements into legally downloadable music that can be played using the company's **PlayJ** media plug-in, has licensed content from more than three dozen labels including **CMC International** and **Tuff Gong**. Music encoded in the **PlayJ** format is encrypted and can not be burned onto CD-R.
- **WebRadio.com** has positioned itself as an all-inclusive ISP for radio stations thanks to a new partnership with **Cable & Wireless**. The deal makes WebRadio part of C&W's Enhanced Solutions Provider Program, providing the company with the ability to offer numerous services including dedicated Internet access, Web hosting, and DSL to its customers.
- **WKQX/Chicago** has hired two former Promotions Assistants to oversee their Web site. **Anthony Demoon** has been named Interactive Content Manager while **Phil Grosch** gets the nod as Interactive Producer. Grosch was most recently PD of **WEJE/Ft. Wayne**, while Demoon rejoins the station from the Manager of External Projects position at the Illinois Institute of Technology... **EMI** has announced that the label's digital download trial, slated to begin later this month, will feature music encoded in the **Liquid Audio** format as well as **Windows Media**... **NetRadio** will supply **WebTV** subscribers with music from four of its most popular channels including **Hits (CHR)**, **Route 1 Country**, **The X (Alternative)** and **Vintage Rock**... Through an agreement with **Ubrandit.com**, **Citadel Communications** will soon be adding Ecommerce capabilities to its 183 station-affiliated Web sites. The company is expected to begin selling music, book, and DVD titles through the sites... **ClickRadio** has named **John Cannelli** Vice President of Music and Talent. Cannelli most recently headed **Rocket Records**. Former **WEQX/Albany** Promotion Director **Casey Kerchner** has also joined ClickRadio as College Marketing Coordinator.

consolidationfront

- **DG Systems**, a digital distributor of advertising to the broadcast industry, and **StarGuide Digital Networks**, a leading provider of long form audio and digital networks services, have agreed to merge in a tax-free stock-for-stock transaction. The companies claim their marriage will form "the broadcasting industry's premiere delivery solution for digital multimedia content featuring proprietary satellite and Internet transmission technology." A centerpiece of the new entity, to be called **DG Systems/StarGuide Digital**, is StarGuide's **CoolCast** division, which delivers live, join-in-progress streaming video and audio to broadband Internet users. **CoolCast** allows millions of simultaneous users to access its streaming content without the service delays or interruptions sometimes associated with streaming media on the 'Net. The combined senior management team includes Chairman **Scott Ginsburg**, CEO **Matthew Devine** (both former **Chancellor Media** executives), and CFO **Omar Choucair**. It's likely that other senior management and operating management of **DG Systems** and **StarGuide Digital** will retain similar roles in the new entity.
- **Clear Channel** has purchased **KNIN-FM**, **KWFS-AM/FM**, and **KTLT-FM** in **Wichita Falls** from **Apex Broadcasting** for \$6.5 million... **VH1** and **CBS** are in discussions to utilize each others resources, now that the two broadcast outlets are under the **Viacom** umbrella. According to the *Los Angeles Times* (7/10), **VH1** could use **CBS News** to produce music-themed documentaries for the cable network. Currently, **VH1** produces news segments for the **CBS**-owned TV group and **VH1's Rebecca Rankin** is a correspondent for **CBS' The Early Show**... **Infinity** has purchased **WMC-AM/FM** in **Memphis** from **Raycom Media** for \$75.5 million. This marks the company's entrance into the nation's 46th largest market... Eleven class action lawsuits filed against **Cumulus** have been combined into one and will be heard in a **Milwaukee** court. The cases all stem from the company's reinstatement of 1999 earnings.



FRAMPTON COMES TO JERSEY!: Peter Frampton recently stopped by **WDHA/North Jersey** to hang with **MD Terrie Carr**. Frampton played some tracks from his latest album, *Live In Detroit* and chatted on the air about his illustrious career and new disc. (L-R): Carr; Frampton.

programming **TO** win

by Dennis Constantine

The Pulse of the City



Every city in the world moves at its own pace. It's the pulse of the city that attracts certain people to live in certain cities or in a particular climate. The pace of life in New York City is different from that in Shelbyville, Tennessee. The businesses in each of these communities reflect the needs of each community. Radio stations also need to tune into the pulse of the city and community they serve.

Consumers are being deluged with nationwide music choices. At my home, I have 40 channels of digital stereo music available on my home entertainment system through my satellite service. On my computer, I can tune into thousands of Internet radio stations and streaming sites and find any kind of music that I am in the mood to hear. Coming soon, wide band wireless Internet connections will bring Internet radio to automobiles. And I'm not even going to mention satellite radio.

Be Locally Involved

A radio station that stakes its claim on its music is doomed in this new environment. If a radio station is known as "the Jazz station," there are now hundreds of Jazz competitors, each one taking a slightly different position. If your station's music position is more nebulous, it is even more difficult to stake your claim in the sea of nationwide musical choices. Make your radio station invaluable by reflecting the pulse of your community. Most Internet radio stations are "boxcar radio stations." They just string together a bunch of songs with very little content. A few revolutionaries are rising out of the pack by creating local Internet channels, like Ray Skibitsky's Denver.gogaga.com, a streaming site with live announcers, commercials, Denver-oriented content, and a music mix that competes with local radio stations.

Many program directors spend much of their time laboring over music logs. However, it is what's between the songs that make your station stand out. Set the parameters and direction for your station's music, and delegate the task of the actual song mix. Spend more time working on the content, the presentation, the production,

the promotions and the elements between the songs that give your station a unique personality and tune it into the pulse of your city.

Dayparting

If your station is musically predictable at all times, you miss connecting with the lifestyle of people in your community. For example, when people wake up first thing in the morning, they are in a completely different state of mind than when they are heading home from work. A radio station that sounds exactly the same at 6:00 in the morning and 5:00 in the afternoon is not tuned into the subtleties of the ever-changing pulse. Find consistency in other ways to unite your station's sound. Production elements, attitude and presentation can bring everything under the same roof. MTV pioneered the concept for TV. When was the last time you remember actually seeing a music video on "Music Television?" They are all about content — diverse content that is tied together with a consistent presentation.

Consider these different activities that happen in the daily life of your listeners:

- Waking up
- Get going
- Doing/working
- End of work
- Returning home
- Relaxing
- Going to Sleep

Each of these activities has a different mood attached to it. Reflect those different feelings by staying in tune with the pulse of your city at the different times of day. Find out when people are getting up, going to work, going to bed. By being connected with the activities and moods of your listeners, you will find that people will look forward to getting up or going to bed with your station. For example, KINK in Portland plays two hours of soft acoustic and ambient instrumentals as people are going to bed. The program is so successful, that the station is one of the highest rated music radio stations with adults in the nation at night.

Seasonparting

If the idea of heavily dayparting a radio station didn't raise some programmers' eyebrows, this next idea is sure to — seasonparting. If you are really going to tune into the pulse of your community, give the station seasonality to its sound. Most stations play some seasonal tunes over the Christmas holiday, but this is only the tip of the iceberg. Consider the differences between a cold snowy gray day and a hot sunny summer afternoon. Are you playing the same music mix at both times? Create a flow in the overall sound in your music mix. Rotate songs in and out of your library that fulfill the different pulse of each season: the cold, wet, stormy gray days of winter; the feeling of growth and rebirth in the spring; the hot, alive feeling of the summer; and the colorful time of the harvest in the autumn. Each season has a different feeling. Connect with the feeling and you relate to your listeners.

Follow your Gut

Too many programmers have come to rely solely on research when programming their radio station. Researching your listeners is not a bad thing. Research can tell you if you made the right gut call, but it can't lead you into this area of connecting with the pulse. Research basically gives you a snapshot of what happened in the past. That's good information to have, but make sure you have the whole picture. Research your listeners in different seasons. Many radio stations do their perceptual and auditorium music research at the same time every year. This gives them a skewed look at the tastes of their listeners. Consider moving your research projects around to different seasons. That will give you some different input about the pulse of your listeners. When you are connected to the pulse of your city, you connect with radio listeners.

Dennis Constantine provides radio stations new insights and ideas for success. He is the program director of KINK/Portland and programmed KBCO in Boulder for its first 17 years. Dennis has consulted many of today's top Progressive stations. Reach him at (503) 296-9010. E-mail: Dennver@aol.com.

hot trax 100

July 4 - 10, 2000

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

LW	TW	Artist	Track	Label	TW	Move	LW	Cume/Adds	LW	TW	Artist	Track	Label	TW	Move	LW	Cume/Adds
1	1	CREED	ARMS	(Wind-up)	4546	-46	4592	175/0	D 51	8STOPS7	QUESTION	(Reprise)	532	433	99	68/22	
2	2	METALLICIA	DISAPPEAR	(Hollywood)	4177	-171	4348	177/0	38 52	ALICE COOPER	BLOW	(Spitfire)	503	-174	677	46/0	
3	3	3 DOORS DOWN	KRYPTONITE	(Republic/UMG)	3878	-361	4239	161/0	47 53	AC/DC	STIFF	(Elektra/EEG)	439	-106	545	42/0	
4	4	S/TEMPLE PILOTS	SOUR	(Atlantic/AG)	3350	-77	3427	155/0	D 54	KORN	SOMEBODY	(Epic/Immortal)	425	321	104	54/14	
5	5	AC/DC	BLUES	(Elektra/EEG)	3140	237	2903	169/0	56 55	LIMP BIZKIT	BREAK	(Interscope)	412	14	398	26/0	
6	6	PERFECT CIRCLE	JUDITH	(Virgin)	2910	121	2789	138/0	45 56	DON HENLEY	IT	(Warner Bros.)	394	-198	592	32/0	
8	7	RED HOT CHILI...	CALIFOR...	(Warner Bros.)	2786	808	1978	163/6	50 57	GOO GOO DOLLS	BROADWAY	(Warner Bros.)	368	-118	486	24/0	
7	8	U.P.O.	GODLESS	(Epic)	2671	125	2546	147/3	59 58	LIT	OVER	(Capitol)	367	3	364	31/0	
12	9	PAPA ROACH	LAST	(DreamWorks)	2154	390	1764	102/5	40 59	MONSTER MAGNET	SILVER	(Restless)	362	-266	628	27/0	
13	10	DEFTONES	CHANGE	(Maverick)	1924	211	1713	102/4	54 60	STEVE EARLE	TRANS...	(Artemis)	360	-65	425	36/1	
23	11	3 DOORS DOWN	LOSER	(Republic/UMG)	1907	720	1187	131/15	52 61	KID ROCK	ONLY	(Top Dog/Lava/AG)	357	-98	455	32/0	
16	12	GODSMACK	BAD	(Replublic/UMG)	1693	221	1472	107/2	67 62	KITTIE	CHARLOTTE	(Artemis)	327	46	281	35/0	
18	13	EVERCLEAR	WONDERFUL	(Capitol)	1540	147	1393	93/2	61 63	GOV'T MULE	FALLEN	(Capricorn)	323	-30	353	31/0	
26	14	MOTLEY CRUE	HELL	(Motley Rec./Beyond)	1538	393	1145	115/8	62 64	GODSMACK	KEEP	(Republic/UMG)	319	-27	346	25/0	
24	15	PEARL JAM	LIGHT	(Epic)	1494	329	1165	111/10	70 65	LITTLE FEAT	SAMPLE	(CMC Inter./SRG)	317	42	275	24/1	
17	16	KING/CLAPTON	RIDING	(Reprise)	1458	38	1420	85/0	57 66	BROUGHAM	MURKED	(Warner Bros.)	292	-99	391	29/0	
9	17	NICKELBACK	LEADER	(Roadrunner)	1454	-384	1838	87/0	58 67	PAGE/CROWES	WHAT	(musicmaker.com)	291	-78	369	25/0	
10	18	MATCHBOX TWENTY	BENT	(Lava/AG)	1438	-359	1797	73/0	64 68	PHISH	HEAVY	(Elektra/EEG)	272	-32	304	22/0	
21	19	IRON MAIDEN	WICKER	(Portrait/CRG)	1352	110	1242	110/4	66 69	FOO FIGHTERS	LEARN	(Roswell/RCA)	270	-17	287	28/0	
14	20	RED HOT CHILI...	OTHERSIDE	(Warner Bros.)	1293	-331	1624	82/0	D 70	STIR	CLIMBING	(Capitol)	261	209	52	37/11	
11	21	FOO FIGHTERS	BREAKOUT	(Roswell/RCA)	1244	-534	1778	77/0	75 71	PANTERA	GODDAMN	(EastWest/EEG)	259	19	240	31/0	
22	22	PAUL RODGERS	DRIFTERS	(CMC Inter./SRG)	1242	28	1214	79/0	85 72	CREASE	FRUSTRA...	(Roadrunner)	252	56	196	29/3	
29	23	DISTURBED	STUPIFY	(Giant/Reprise)	1195	79	1116	81/2	83 73	PROJECT 86	ONE	(Atlantic/AG)	251	41	210	33/1	
28	24	LIMP BIZKIT	TAKE	(Hollywood)	1191	70	1121	66/0	69 74	STAIND	MUDSHOVEL	(Flip/EEG)	251	-29	280	19/0	
19	25	KID ROCK	AMERICAN	(Top Dog/Lava/AG)	1156	-120	1276	79/0	100 75	DEF LEPPARD	CENTURY	(IDJMG)	249	103	146	22/2	
33	26	CULT	PAINTED	(IDJMG)	1036	199	837	76/3	51 76	FULL DEVIL...	NOW	(Enclave/IDJMG)	249	-216	465	22/0	
15	27	BUSH	WARM	(Trauma)	1028	-501	1529	67/0	74 77	SEVENDUST	WAFFLE	(TVT)	248	-11	259	11/0	
30	28	J.J.DUPREE	MAINLINE	(V2)	978	-47	1025	85/1	73 78	DOYLE BRAMHALL	LEAVIN'	(RCA)	245	-9	254	26/0	
36	29	EVE 6	PROMISE	(RCA)	973	227	746	82/8	68 79	RAGE AGAINST...	SLEEP	(Epic)	242	-38	280	17/0	
31	30	INCUBUS	PARDON	(Immortal/Epic)	937	-23	960	49/0	D 80	CLARKS	BETTER	(Razor & Tie)	240	96	144	28/7	
27	31	KORN	MAKE	(Immortal/Epic)	906	-221	1127	51/0	53 81	NIXONS	FIRST	(KOCH)	236	-210	446	21/0	
35	32	QUEENS OF...	LOST	(Interscope)	862	90	772	82/3	81 82	LIMP BIZKIT	REARRANGED	(Flip/Interscope)	234	16	218	20/0	
D 33	33	PRIMUS W/OZZY	N.I.B.	(Divine/Priority)	853	542	311	92/26	D 83	DEADLIGHTS	SWEET	(Elektra/QED)	226	132	94	31/10	
25	34	INDIGENOUS	LITTLE	(Pachyderm)	805	-342	1147	58/0	D 84	TONIC	SUGAR	(Universal/UMG)	226	145	81	20/4	
48	35	ONE WAY RIDE	PAINTED	(MCA)	777	251	526	86/7	65 85	BENDER	SUPERFLY	(TVT)	223	-75	298	24/0	
49	36	INCUBUS	STELLAR	(Epic)	774	259	515	71/7	60 86	OFFSPRING	TOTAL...	(Elektra/EEG)	222	-133	355	21/0	
20	37	PEARL JAM	NOTHING	(Epic)	758	-517	1275	54/0	91 87	COWBOY MOUTH	EASY	(Blackbird)	217	41	176	18/0	
32	38	GODSMACK	VOODOO	(Republic/UMG)	744	-97	841	56/0	94 88	NINEDAYS	ABSOLUTELY	(550 Music/Epic)	207	33	174	9/0	
41	39	UNION UNDER...	TURN	(Columbia/CRG)	743	132	611	75/1	D 89	FINGER ELEVEN	DRAG	(Wind-Up)	206	167	39	35/9	
34	40	STAIND	HOME	(Elektra/EEG)	692	-132	824	42/0	79 90	SISTER HAZEL	CHANGE	(Universal/UMG)	203	-20	223	16/1	
37	41	METALLICA	NO	(Elektra/EEG)	672	-22	694	51/0	82 91	58	PIECE	(Beyond)	199	-17	216	17/0	
39	42	BON JOVI	MY	(Island/IDJMG)	647	5	642	46/0	77 92	SANTANA	PUT	(Arista)	197	-38	235	21/0	
71	43	ISLE OF Q	LITTLE	(Universal/UMG)	647	377	270	72/10	80 93	K.W.SHEPHERD	WAS	(Giant/Reprise)	196	-24	220	21/0	
D 44	44	ROB ZOMBIE	SCUM	(Hollywood)	613	458	155	59/8	D 94	SR-71	RIGHT	(RCA)	193	97	96	23/6	
43	45	PAGE/CROWES	TEN	(musicmaker.com)	601	0	601	59/8	89 95	RED HOT CHILI...	SCAR	(Warner Bros.)	179	-7	186	24/0	
46	46	P.O.D.	ROCK	(Atlantic/AG)	600	43	557	64/2	D 96	DON HENLEY	NOT	(Warner Bros.)	165	149	16	33/22	
44	47	CREED	WHAT	(Wind-up)	586	-14	600	46/1	92 97	RAGE AGAINST...	GUERRILLA	(Epic)	165	-11	176	15/0	
42	48	CREED	HIGHER	(Wind-up)	572	-31	603	45/0	72 98	FOO FIGHTERS	HAVE	(Hollywood)	160	-105	265	12/1	
D 49	49	LIVE	THEY	(MCA)	567	466	101	63/15	78 99	COUNTING CROWS	LULLABY	(Interscope)	153	-81	234	13/0	
86	50	K.W.SHEPHERD	LAST	(Giant/Reprise)	542	347	195	89/57	D 100	ROBIN TROWER	TOO	(Aezra/Orpheus)	151	146	5	21/10	

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

album action

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

LW	TW	Artist	Title	Label	TW	LW	Move	LW	TW	Artist	Title	Label	TW	LW	Move
2	1	VARIOUS ARTISTS	Mission... 2 OST	(Hollywood)	6141	5889	252	14	11	PAPA ROACH	Infest	(DreamWorks)	2167	1778	389
3	2	3 DOORS DOWN	The Better Life	(Republic/UMG)	5814	5445	369	17	12	DEFTONES	White Pony	(Maverick)	1924	1713	211
1	3	CREED	Human Clay	(Wind-up)	5717	5833	-116	18	13	INCUBUS	Make Yourself	(Immortal/Epic)	1711	1475	236
4	4	RED HOT CHILI...	Californication	(Warner Bros.)	4270	3801	469	D 14	EVERCLEAR	Songs... Vol. 1...	(Capitol)	1540	1393	147	
5	5	AC/DC	Stiff Upper Lip	(Elektra/EEG)	3620	3489	131	D 15	MOTLEY CRUE	New Tattoo	(Motley Rec./Beyond)	1538	1145	393	
6	6	S/TEMPLE PILOTS	No. 4	(Atlantic/AG)	3381	3481	-100	11	16	FOO FIGHTERS	There's Nothing...	(Roswell/RCA)	1535	2105	-570
7	7	PERFECT CIRCLE	Me De Noms	(Virgin)	2937	2817	120	15	17	KID ROCK	The History Of ...	(Top Dog/Lava/AG)	1527	1766	-239
8	8	GODSMACK	Godsmack	(Replublic/UMG)	2851	2760	91	19	18	KING/CLAPTON	Riding With The...	(Reprise)	1503	1455	48
9	9	U.P.O.	No Pleasantries	(Epic)	2671	2546	125	12	19	NICKELBACK	The State	(Roadrunner)	1502	1874	-372
10	10	PEARL JAM	Binaural	(Epic)	2256	2441	-185	20	20	KORN	Issues	(Immortal/Epic)	1466	1420	46

fmqb july 14, 2000

programming **To** win

by Dennis Constantine

The Pulse of the City



Every city in the world moves at its own pace. It's the pulse of the city that attracts certain people to live in certain cities or in a particular climate. The pace of life in New York City is different from that in Shelbyville, Tennessee. The businesses in each of these communities reflect the needs of each community. Radio stations also need to tune into the pulse of the city and community they serve.

Consumers are being deluged with nationwide music choices. At my home, I have 40 channels of digital stereo music available on my home entertainment system through my satellite service. On my computer, I can tune into thousands of Internet radio stations and streaming sites and find any kind of music that I am in the mood to hear. Coming soon, wide band wireless Internet connections will bring Internet radio to automobiles. And I'm not even going to mention satellite radio.

Be Locally Involved

A radio station that stakes its claim on its music is doomed in this new environment. If a radio station is known as "the Jazz station," there are now hundreds of Jazz competitors, each one taking a slightly different position. If your station's music position is more nebulous, it is even more difficult to stake your claim in the sea of nationwide musical choices. Make your radio station invaluable by reflecting the pulse of your community. Most Internet radio stations are "boxcar radio stations." They just string together a bunch of songs with very little content. A few revolutionaries are rising out of the pack by creating local Internet channels, like Ray Skibitsky's Denver.gogaga.com, a streaming site with live announcers, commercials, Denver-oriented content, and a music mix that competes with local radio stations.

Many program directors spend much of their time laboring over music logs. However, it is what's between the songs that make your station stand out. Set the parameters and direction for your station's music, and delegate the task of the actual song mix. Spend more time working on the content, the presentation, the production,

the promotions and the elements between the songs that give your station a unique personality and tune it into the pulse of your city.

Dayparting

If your station is musically predictable at all times, you miss connecting with the lifestyle of people in your community. For example, when people wake up first thing in the morning, they are in a completely different state of mind than when they are heading home from work. A radio station that sounds exactly the same at 6:00 in the morning and 5:00 in the afternoon is not tuned into the subtleties of the ever-changing pulse. Find consistency in other ways to unite your station's sound. Production elements, attitude and presentation can bring everything under the same roof. MTV pioneered the concept for TV. When was the last time you remember actually seeing a music video on "Music Television?" They are all about content — diverse content that is tied together with a consistent presentation.

Consider these different activities that happen in the daily life of your listeners:

- Waking up
- Get going
- Doing/working
- End of work
- Returning home
- Relaxing
- Going to Sleep

Each of these activities has a different mood attached to it. Reflect those different feelings by staying in tune with the pulse of your city at the different times of day. Find out when people are getting up, going to work, going to bed. By being connected with the activities and moods of your listeners, you will find that people will look forward to getting up or going to bed with your station. For example, KINK in Portland plays two hours of soft acoustic and ambient instrumentals as people are going to bed. The program is so successful, that the station is one of the highest rated music radio stations with adults in the nation at night.

Seasonparting

If the idea of heavily dayparting a radio station didn't raise some programmers' eyebrows, this next idea is sure to — seasonparting. If you are really going to tune into the pulse of your community, give the station seasonality to its sound. Most stations play some seasonal tunes over the Christmas holiday, but this is only the tip of the iceberg. Consider the differences between a cold snowy gray day and a hot sunny summer afternoon. Are you playing the same music mix at both times? Create a flow in the overall sound in your music mix. Rotate songs in and out of your library that fulfill the different pulse of each season: the cold, wet, stormy gray days of winter; the feeling of growth and rebirth in the spring; the hot, alive feeling of the summer; and the colorful time of the harvest in the autumn. Each season has a different feeling. Connect with the feeling and you relate to your listeners.

Follow your Gut

Too many programmers have come to rely solely on research when programming their radio station. Researching your listeners is not a bad thing. Research can tell you if you made the right gut call, but it can't lead you into this area of connecting with the pulse. Research basically gives you a snapshot of what happened in the past. That's good information to have, but make sure you have the whole picture. Research your listeners in different seasons. Many radio stations do their perceptual and auditorium music research at the same time every year. This gives them a skewed look at the tastes of their listeners. Consider moving your research projects around to different seasons. That will give you some different input about the pulse of your listeners. When you are connected to the pulse of your city, you connect with radio listeners.

Dennis Constantine provides radio stations new insights and ideas for success. He is the program director of KINK/Portland and programmed KBCO in Boulder for its first 17 years. Dennis has consulted many of today's top Progressive stations. Reach him at (503) 296-9010. E-mail: Dennver@aol.com.

hot trax 100

July 4 - 10, 2000

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

LW	TW	Artist	Track	Label	TW	Move	LW	Cume/Adds	LW	TW	Artist	Track	Label	TW	Move	LW	Cume/Adds
1	1	CREED	ARMS	(Wind-up)	4546	-46	4592	175/0	D	51	8STOPS7	QUESTION	(Reprise)	532	433	99	68/22
2	2	METALLICA	DISAPPEAR	(Hollywood)	4177	-171	4348	177/0	38	52	ALICE COOPER	BLOW	(Spitfire)	503	-174	677	46/0
3	3	3 DOORS DOWN	KRYPTONITE	(Republic/UMG)	3878	-361	4239	161/0	47	53	AC/DC	STIFF	(Elektra/EEG)	439	-106	545	42/0
4	4	S/TEMPLE PILOTS	SOUR	(Atlantic/AG)	3350	-77	3427	155/0	D	54	KORN	SOMEBODY	(Epic/Immortal)	425	321	104	54/1
5	5	AC/DC	BLUES	(Elektra/EEG)	3140	237	2903	169/0	56	55	LIMP BIZKIT	BREAK	(Interscope)	412	14	398	26/0
6	6	PERFECT CIRCLE	JUDITH	(Virgin)	2910	121	2789	138/0	45	56	DON HENLEY	IT	(Warner Bros.)	394	-198	592	32/0
8	7	RED HOT CHILI...	CALIFOR...	(Warner Bros.)	2786	808	1978	163/6	50	57	GOO GOO DOLLS	BROADWAY	(Warner Bros.)	368	-118	486	24/0
7	8	U.P.O.	GODLESS	(Epic)	2671	125	2546	147/3	59	58	LIT	OVER	(Capitol)	367	3	364	31/0
12	9	PAPA ROACH	LAST	(DreamWorks)	2154	390	1764	102/5	40	59	MONSTER MAGNET	SILVER	(Restless)	362	-266	628	27/0
13	10	DEFTONES	CHANGE	(Maverick)	1924	211	1713	102/4	54	60	STEVE EARLE	TRANS...	(Artemis)	360	-65	425	36/1
23	11	3 DOORS DOWN	LOSER	(Republic/UMG)	1907	720	1187	131/15	52	61	KID ROCK	ONLY	(Top Dog/Lava/AG)	357	-98	455	32/0
16	12	GODSMACK	BAD	(Republic/UMG)	1693	221	1472	107/2	67	62	KITTIE	CHARLOTTE	(Artemis)	327	46	281	35/0
18	13	EVERCLEAR	WONDERFUL	(Capitol)	1540	147	1393	93/2	61	63	GOV'T MULE	FALLEN	(Capricorn)	323	-30	353	31/0
26	14	MOTLEY CRUE	HELL	(Motley Rec./Beyond)	1538	393	1145	115/8	62	64	GODSMACK	KEEP	(Republic/UMG)	319	-27	346	25/0
24	15	PEARL JAM	LIGHT	(Epic)	1494	329	1165	111/10	70	65	LITTLE FEAT	SAMPLE	(CMC Inter./SRG)	317	42	275	24/1
17	16	KING/CLAPTON	RIDING	(Reprise)	1458	38	1420	85/0	57	66	BROUGHAM	MURKED	(Warner Bros.)	292	-99	391	29/0
9	17	NICKELBACK	LEADER	(Roadrunner)	1454	-384	1838	87/0	58	67	PAGE/CROWES	WHAT	(musicmaker.com)	291	-78	369	25/0
10	18	MATCHBOX TWENTY	BENT	(Lava/AG)	1438	-359	1797	73/0	64	68	PHISH	HEAVY	(Elektra/EEG)	272	-32	304	22/0
21	19	IRON MAIDEN	WICKER	(Portrait/CRG)	1352	110	1242	110/4	66	69	FOO FIGHTERS	LEARN	(Roswell/RCA)	270	-17	287	28/0
14	20	RED HOT CHILI...	OTHERSIDE	(Warner Bros.)	1293	-331	1624	82/0	D	70	STIR	CLIMBING	(Capitol)	261	209	52	37/11
11	21	FOO FIGHTERS	BREAKOUT	(Roswell/RCA)	1244	-534	1778	77/0	75	71	PANTERA	GODDAMN	(EastWest/EEG)	259	19	240	31/0
22	22	PAUL RODGERS	DRIFTERS	(CMC Inter./SRG)	1242	28	1214	79/0	85	72	CREASE	FRUSTRA...	(Roadrunner)	252	56	196	29/3
29	23	DISTURBED	STUPIFY	(Giant/Reprise)	1195	79	1116	81/2	83	73	PROJECT 86	ONE	(Atlantic/AG)	251	41	210	33/1
28	24	LIMP BIZKIT	TAKE	(Hollywood)	1191	70	1121	66/0	69	74	STAIND	MUDSHOVEL	(Flip/EEG)	251	-29	280	19/0
19	25	KID ROCK	AMERICAN	(Top Dog/Lava/AG)	1156	-120	1276	79/0	100	75	DEF LEPPARD	CENTURY	(IDJMG)	249	103	146	22/2
33	26	CULT	PAINTED	(IDJMG)	1036	199	837	76/3	51	76	FULL DEVIL...	NOW	(Enclave/IDJMG)	249	-216	465	22/0
15	27	BUSH	WARM	(Trauma)	1028	-501	1529	67/0	74	77	SEVENDUST	WAFFLE	(TVT)	246	-11	259	11/0
30	28	J.J.DUPREE	MAINLINE	(V2)	978	-47	1025	85/1	73	78	DOYLE BRAMHALL	LEAVIN'	(RCA)	245	-9	254	26/0
36	29	EVE 6	PROMISE	(RCA)	973	227	746	82/8	68	79	RAGE AGAINST...	SLEEP	(Epic)	242	-38	280	17/0
31	30	INCUBUS	PARDON	(Immortal/Epic)	937	-23	960	49/0	D	80	CLARKS	BETTER	(Razor & Tie)	240	96	144	28/7
27	31	KORN	MAKE	(Immortal/Epic)	906	-221	1127	51/0	53	81	NIXONS	FIRST	(KOCH)	236	-210	446	21/0
35	32	QUEENS OF...	LOST	(Interscope)	862	90	772	82/3	81	82	LIMP BIZKIT	REARRANGED	(Flip/Interscope)	234	16	218	20/0
D	33	PRIMUS W/OZZY	N.I.B.	(Divine/Priority)	853	542	311	92/26	D	83	DEADLIGHTS	SWEET	(Elektra/QED)	226	132	94	31/10
25	34	INDIGENOUS	LITTLE	(Pachyderm)	805	-342	1147	58/0	D	84	TONIC	SUGAR	(Universal/UMG)	226	145	81	20/4
48	35	ONE WAY RIDE	PAINTED	(MCA)	777	251	526	86/7	65	85	BENDER	SUPERFLY	(TVT)	223	-75	298	24/0
49	36	INCUBUS	STELLAR	(Epic)	774	259	515	71/7	60	86	OFFSPRING	TOTAL...	(Elektra/EEG)	222	-133	355	21/0
20	37	PEARL JAM	NOTHING	(Epic)	758	-517	1275	54/0	91	87	COWBOY MOUTH	EASY	(Blackbird)	217	41	176	18/0
32	38	GODSMACK	VOODOO	(Republic/UMG)	744	-97	841	56/0	94	88	NINEDAYS	ABSOLUTELY	(550 Music/Epic)	207	33	174	9/0
41	39	UNION UNDER...	TURN	(Columbia/CRG)	743	132	611	75/1	D	89	FINGER ELEVEN	DRAG	(Wind-Up)	206	167	39	35/9
34	40	STAIND	HOME	(Elektra/EEG)	692	-132	824	42/0	79	90	SISTER HAZEL	CHANGE	(Universal/UMG)	203	-20	223	16/1
37	41	METALLICA	NO	(Elektra/EEG)	672	-22	694	51/0	82	91	58	PIECE	(Beyond)	199	-17	216	17/0
39	42	BON JOVI	MY	(Island/IDJMG)	647	5	642	46/0	77	92	SANTANA	PUT	(Arista)	197	-38	235	21/0
71	43	ISLE OF Q	LITTLE	(Universal/UMG)	647	377	270	72/10	80	93	K.W.SHEPHERD	WAS	(Giant/Reprise)	196	-24	220	21/0
D	44	ROB ZOMBIE	SCUM	(Hollywood)	613	458	155	59/8	D	94	SR-71	RIGHT	(RCA)	193	97	96	23/6
43	45	PAGE/CROWES	TEN	(musicmaker.com)	601	0	601	59/8	89	95	RED HOT CHILI...	SCAR	(Warner Bros.)	179	-7	186	24/0
46	46	P.O.D.	ROCK	(Atlantic/AG)	600	43	557	64/2	D	96	DON HENLEY	NOT	(Warner Bros.)	165	149	16	33/22
44	47	CREED	WHAT	(Wind-up)	586	-14	600	46/1	92	97	RAGE AGAINST...	GUERRILLA	(Epic)	165	-11	176	15/0
42	48	CREED	HIGHER	(Wind-up)	572	-31	603	45/0	72	98	FOO FIGHTERS	HAVE	(Hollywood)	160	-105	265	12/1
D	49	LIVE	THEY	(MCA)	567	466	101	63/15	78	99	COUNTING CROWS	LULLABY	(Interscope)	153	-81	234	13/0
86	50	K.W.SHEPHERD	LAST	(Giant/Reprise)	542	347	195	89/57	D	100	ROBIN TROWER	TOO	(Aezra/Orpheus)	151	146	5	21/10

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

album action

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

LW	TW	Artist	Title	Label	TW	LW	Move	LW	TW	Artist	Title	Label	TW	LW	Move
2	1	VARIOUS ARTISTS	Mission... 2 OST	(Hollywood)	6141	5889	252	14	11	PAPA ROACH	Infest	(DreamWorks)	2167	1778	389
3	2	3 DOORS DOWN	The Better Life	(Republic/UMG)	5814	5445	369	17	12	DEFTONES	White Pony	(Maverick)	1924	1713	211
1	3	CREED	Human Clay	(Wind-up)	5717	5833	-116	18	13	INCUBUS	Make Yourself	(Immortal/Epic)	1711	1475	236
4	4	RED HOT CHILI...	Californication	(Warner Bros.)	4270	3801	469	D	14	EVERCLEAR	Songs... Vol. 1...	(Capitol)	1540	1393	147
5	5	AC/DC	Stiff Upper Lip	(Elektra/EEG)	3620	3489	131	D	15	MOTLEY CRUE	New Tattoo	(Motley Rec./Beyond)	1538	1145	393
6	6	S/TEMPLE PILOTS	No. 4	(Atlantic/AG)	3381	3481	-100	11	16	FOO FIGHTERS	There's Nothing...	(Roswell/RCA)	1535	2105	-570
7	7	PERFECT CIRCLE	Me De Noms	(Virgin)	2937	2817	120	15	17	KID ROCK	The History Of ...	(Top Dog/Lava/AG)	1527	1766	-239
8	8	GODSMACK	Godsmack	(Republic/UMG)	2851	2760	91	19	18	KING/CLAPTON	Riding With The...	(Reprise)	1503	1455	48
9	9	U.P.O.	No Pleasantries	(Epic)	2671	2546	125	12	19	NICKELBACK	The State	(Roadrunner)	1502	1874	-372
10	10	PEARL JAM	Binaural	(Epic)	2256	2441	-185	20	20	KORN	Issues	(Immortal/Epic)	1466	1420	46

fmqb july 14, 2000

programming **TO** win

by Dennis Constantine

The Pulse of the City



Every city in the world moves at its own pace. It's the pulse of the city that attracts certain people to live in certain cities or in a particular climate. The pace of life in New York City is different from that in Shelbyville, Tennessee. The businesses in each of these communities reflect the needs of each community. Radio stations also need to tune into the pulse of the city and community they serve.

Consumers are being deluged with nationwide music choices. At my home, I have 40 channels of digital stereo music available on my home entertainment system through my satellite service. On my computer, I can tune into thousands of Internet radio stations and streaming sites and find any kind of music that I am in the mood to hear. Coming soon, wide band wireless Internet connections will bring Internet radio to automobiles. And I'm not even going to mention satellite radio.

Be Locally Involved

A radio station that stakes its claim on its music is doomed in this new environment. If a radio station is known as "the Jazz station," there are now hundreds of Jazz competitors, each one taking a slightly different position. If your station's music position is more nebulous, it is even more difficult to stake your claim in the sea of nationwide musical choices. Make your radio station invaluable by reflecting the pulse of your community. Most Internet radio stations are "boxcar radio stations." They just string together a bunch of songs with very little content. A few revolutionaries are rising out of the pack by creating local Internet channels, like Ray Skibitsky's Denver.gogaga.com, a streaming site with live announcers, commercials, Denver-oriented content, and a music mix that competes with local radio stations.

Many program directors spend much of their time laboring over music logs. However, it is what's between the songs that make your station stand out. Set the parameters and direction for your station's music, and delegate the task of the actual song mix. Spend more time working on the content, the presentation, the production,

the promotions and the elements between the songs that give your station a unique personality and tune it into the pulse of your city.

Dayparting

If your station is musically predictable at all times, you miss connecting with the lifestyle of people in your community. For example, when people wake up first thing in the morning, they are in a completely different state of mind than when they are heading home from work. A radio station that sounds exactly the same at 6:00 in the morning and 5:00 in the afternoon is not tuned into the subtleties of the ever-changing pulse. Find consistency in other ways to unite your station's sound. Production elements, attitude and presentation can bring everything under the same roof. MTV pioneered the concept for TV. When was the last time you remember actually seeing a music video on "Music Television?" They are all about content — diverse content that is tied together with a consistent presentation.

Consider these different activities that happen in the daily life of your listeners:

- Waking up
- Get going
- Doing/working
- End of work
- Returning home
- Relaxing
- Going to Sleep

Each of these activities has a different mood attached to it. Reflect those different feelings by staying in tune with the pulse of your city at the different times of day. Find out when people are getting up, going to work, going to bed. By being connected with the activities and moods of your listeners, you will find that people will look forward to getting up or going to bed with your station. For example, KINK in Portland plays two hours of soft acoustic and ambient instrumentals as people are going to bed. The program is so successful, that the station is one of the highest rated music radio stations with adults in the nation at night.

Seasonparting

If the idea of heavily dayparting a radio station didn't raise some programmers' eyebrows, this next idea is sure to — seasonparting. If you are really going to tune into the pulse of your community, give the station seasonality to its sound. Most stations play some seasonal tunes over the Christmas holiday, but this is only the tip of the iceberg. Consider the differences between a cold snowy gray day and a hot sunny summer afternoon. Are you playing the same music mix at both times? Create a flow in the overall sound in your music mix. Rotate songs in and out of your library that fulfill the different pulse of each season: the cold, wet, stormy gray days of winter; the feeling of growth and rebirth in the spring; the hot, alive feeling of the summer; and the colorful time of the harvest in the autumn. Each season has a different feeling. Connect with the feeling and you relate to your listeners.

Follow your Gut

Too many programmers have come to rely solely on research when programming their radio station. Researching your listeners is not a bad thing. Research can tell you if you made the right gut call, but it can't lead you into this area of connecting with the pulse. Research basically gives you a snapshot of what happened in the past. That's good information to have, but make sure you have the whole picture. Research your listeners in different seasons. Many radio stations do their perceptual and auditorium music research at the same time every year. This gives them a skewed look at the tastes of their listeners. Consider moving your research projects around to different seasons. That will give you some different input about the pulse of your listeners. When you are connected to the pulse of your city, you connect with radio listeners.

Dennis Constantine provides radio stations new insights and ideas for success. He is the program director of KINK/Portland and programmed KBCO in Boulder for its first 17 years. Dennis has consulted many of today's top Progressive stations. Reach him at (503) 296-9010. E-mail: Dennver@aol.com.

(in **THE WEEK** music)

no. 1 buzzband

8Stops7
"Question Everything"
Reprise



most added

1. KENNY WAYNE SHEPHERD

"Last Goodbye" (Giant/Reprise) (57)

KISW, KYYS, WCLG, WCMF, WEZX,
WIOT, WKLS, WLWQ, WXRX, WYBB



For a second straight week, 8Stops7's "Question Everything" is our #1 Buzzband. The striking ballad vaults on to our Pure Spins chart at 49*, debuting at 43* 18-34 and pulling in another 22 adds for a cumulative of 68. WRIF, WMMR, and WMMS are among those joining this week. WWDC and WXRC show increased spins of 20 or higher. "This is the first single that we've dealt with from the record, but it's a smash," WMFS/Memphis PD Rob Cressman states. "I think it takes the band to the next level. It shows a lot of diversity, and it's completely in line with what we're doing at 'MFS.'"

2. PRIMUS W/OZZY "N.I.B." (Divine/Priority) (26)

KDOT, WBOP, WBZX, WEZX, WIYY, WJXQ, WKLQ, WQBZ, WQLZ, WXRX

3. DON HENLEY "They're Not Here..." (Warner Bros.) (22)

KLAQ, KLPX, KMOD, WCMF, WKLC, WLWQ, WPLR, WYBB, WZXL, WZXR

3. 8STOPS7 "Question Everything" (Reprise) (22)

WIQB, WJXQ, WKLQ, WKSM, WMMR, WMMS, WRIF, WVRK,
WWBN, WZXL

4. DOPE "You Spin Me Round" (Epic) (17)

KATS, KLAQ, WGIR, WJJO, WKLQ, WNOR, WQAK, WXBE, WXRC, WZXL

5. HALFORD "Resurrection" (Metal-Is/SRG) (16)

KIBZ, KKED, KLAQ, WDHA, WJJO, WKQZ, WKTG, WLZR, WRXF, WTBK

6. LIVE "They Stood Up For Love" (radioactive) (15)

KDEZ, KOMP, WDHA, WEBN, WEZX, WKLC, WKLQ, WRXF, WXRC, WYXZ

6. 3 DOORS DOWN "Loser" (Republic/UMG) (15)

KBUS, KSEZ, WAPL, WBZX, WDVE, WEBN, WRKI, WWDC, WYBB, WZXL

7. KoRn "Somebody Someone" (Immortal/Epic) (14)

KATS, KATT, KFMF, KFMW, KMKF, KORB, WRIF, WXQR, WXTB, WZTA

8. STIR "Climbing The Walls" (Capitol) (11)

KLAQ, KLBK, KOMP, KTUX, KZZK, WKLC, WMMR, WQCM, WRXF, WZZQ

top gainers

1. RED HOT CHILI PEPPERS

"Californication"

(Warner Bros.) (+808)

WAZU +38, KZRQ +30, WBYR +24,
KAZR +23, KUFO +23



2. 3 DOORS DOWN "Loser" (Republic/UMG) (+720)

WTFX +34, WKZQ +24, WQAK +22, KDOT +21, WRXF +21

3. PRIMUS W/OZZY "N.I.B." (Divine/Priority) (+542)

LOUD +50, KIBZ +21, WHMH +19, WKSJ +18, KOMP +17

4. LIVE "They Stood Up For Love" (radioactive) (+466)

WPHD +23, WIRX +20, WVRK +18, WKSJ +17, WPXC +17

5. ROB ZOMBIE "Scum Of The Earth" (Hollywood) (+458)

LOUD +28, KRAB +26, KRZR +20, WQBK +18, KHTQ +15

6. 8STOPS7 "Question Everything" (Reprise) (+433)

WXRC +22, WWDC +20, WEBN +16, WQLZ +16, WQWK +15

7. MOTLEY CRUE "Hell On High Heels" (Motley/Beyond) (+393)

KDKB +20, WRXF +19, WYBB +19, WHJY +16, KSEZ +13

8. PAPA ROACH "Last Resort" (DreamWorks) (+390)

WRXF +29, WKZQ +23, KRAB +21, KZRK +17, WBZX +17

9. ISLE OF Q "Little Scene" (Universal/UMG) (+377)

WAZU +38, KRWN +23, WRUF +16, WKHY +13, KKED +12

10. KENNY WAYNE SHEPHERD "Last Goodbye" (Giant/Reprise) (+347)

KRXX +28, KZOQ +21, WXRC +18, WGLO +16, WLZR +14

inside

New Music

Page **17**

Hot Trax

100 **18**

Active

Rock Chart **19**

Rock

Chart **19**

Airplay

Analysis **20**



most requested

4 - 1. PAPA ROACH

"Last Resort"

(DreamWorks)

D - 6. DISTURBED

"Stupify"

(Giant/Reprise)

3 - 2. CREED

"With Arms Wide Open"

(Wind-up)

6 - 7. A PERFECT CIRCLE

"Judith"

(Virgin)

2 - 3. 3 DOORS DOWN

"Kryptonite"

(Republic/UMG)

D - 6. RED HOT CHILI...

"Californication"

(Warner Bros.)

1 - 4. METALLICA

"I Disappear"

(Hollywood)

D - 9. 3 DOORS DOWN

"Loser"

(Republic/UMG)

7 - 5. AC/DC

"Satellite Blues"

(Elektra/EEG)

10 - 10. KING/CLAPTON

"Riding With The King"

(Reprise)





3 Doors Down
"Loser"

Universal/UMG

(3doorsdown.com)

- "Loser" is the follow up to "Kryptonite" which spent 12 weeks at Number One on the Hot Trax chart and 10 weeks at Number One on the Active Rock chart.
- The band's debut album, *The Better Life*, is already platinum.
- While "Loser" is slower and more melodic than "Kryptonite," the song still rocks and should follow "Kryptonite" up the charts.
- 3 Doors Down is currently on tour with Creed.
- WAAF, WTFX, KRXQ, KSJO, WXTB, WZTA, and WNOR are only seven of the 131 stations playing "Loser." Ten stations are already logging top five phones.

Static-X
"Bled For Days/Love Dump"
Warner Bros.

(staticx.com)

- Warner Bros. has presented a unique opportunity to radio stations that have already played "Bled For Days" with an alternate track, "Love Dump."
- "Love Dump" brings to mind the work of Industrial crossovers Ministry with its driving Techno like beat and hard as nails guitar work.
- Static-X is on the main stage at *Ozzfest* this year and their debut album, *Wisconsin Death Trip*, has gone gold.

Apartment 26
"Backwards"

Hollywood

(apartment26.com)

- "Backwards" is the follow up to the Top 30 Active single "Basic Breakdown."
- The frenzied beat mixed with powerful vocals make for an energetic and hard Rock tune.
- WXQR's Darren Arriens says, "This is the closest thing today to

the raw feeling of **Black Sabbath.**"

Unified Theory
"California"

Universal/UMG

(unifiedtheorymusic.com)

- Unified Theory features the talents of former Blind Melon members Brad Smith and Christopher Thorn and founding Pearl Jam drummer Dave Krusen.
- "California" features edgy guitars and has an atmospheric vibe and was written and produced by Smith, Thorn and vocalist Chris Shinn.
- The band starts its U.S. tour Monday at Los Angeles' *Opium Den*.

Taproot
"Again And Again"
Atlantic/AG

(atlanticrecords.com)

- Taproot sold 9,000 copies of their album, *Gift*, the first week out which is quite an accomplishment for a relatively unknown group.
- WRIF/Detroit's Troy Hanson says, "I've spent a lot of time with the CD and it's really hard and cool."
- Look for Taproot on this summer's *Ozzfest*.
- KUPD and two others are already spinning "Again and Again."

Nickelback
"Breathe"
Roadrunner

(nickelback.com)

- "Breathe" is the follow up to the Top 5 Hot Track and Top 10 Active single "Leader of Men."
- "To me, 'Breathe' is a couple of different stories. The first part conjures an image of Churchill and Stalin walking and talking, while the second part is about two people trying to get through a relationship," says vocalist/lyricist/guitarist Chad Kroeger.
- Nickelback recently finished two festival dates in Manitoba, Canada and will be playing Milwaukee's *Summerfest*.
- WEBN, WZTA and two others are spinning "Breathe."

Veruca Salt
"Only You Know"
Beyond

(verucasalt.com)

- This is the second single from Veruca Salt's third album, *Resolver*.
- "Only You Know" starts out as more melodic than "Born Entertainer," but quickly crescendos

to Hard Rock chorus and alternates between lighter verses and edgy breaks with the hard guitars Veruca Salt is known for.

- The band will be playing Q101's *Rockfest* in Chicago on July 22. Metallica, STP, Third Eye Blind, Tragically Hip, and Tonic will also be there.

City Of Freaks
"Godless"

41 Records

(cityoffreaks.com)

- This melodic, yet rhythm-driven Rock song features Jazz and Blues influenced guitar solos with an edgy, anthemic chorus.
- "Godless" was written about Howard Stern and is the first single off the forthcoming album, *Deprogramming The Masses*.
- The single was recorded, produced and written by the band's vocalist, Eddie Bastard.

The Forty Fives
"All Now"

Artemis

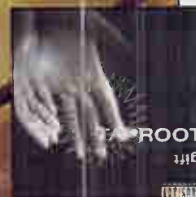
(artemisrecords.com)

- "All Now" is a very catchy, almost Pop/Rock tune with a sound similar to British Rock of the mid-'60s complete with tambourine and neatly distorted guitar.
- This is the first single from The Forty Fives' debut album, *Get It Together*.
- Although the band has been compared to underground Garage Rock revival groups like The Makers, the band's familiar style and catchy rhythms should make them successful across the board at Heritage and Modern.

58
"Piece Of Candy"
Beyond/Americoma

(58music.com)

- A side project featuring Motley Crue's Nikki Sixx, 58's *Diet For A New America* is the first release on Sixx's own Americoma label.
- This groove-laden Rock song about the Internet is melodic enough to appeal to Mainstream rock fans yet unconventional enough to appease the Active camp.
- The band's Web site features a comic book version of the song and a Webcam with what supposedly is a live feed of Candy in the shower.



hot trax 100

July 4 - 10, 2000

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

LW	TW	Artist	Track	Label	TW	Move	LW	Cume/Adds	LW	TW	Artist	Track	Label	TW	Move	LW	Cume/Adds
1	1	CREED	ARMS	(Wind-up)	4546	-46	4592	175/0	D 51	8	STOPS7	QUESTION	(Reprise)	532	433	99	68/22
2	2	METALLICA	DISAPPEAR	(Hollywood)	4177	-171	4348	177/0	38	52	ALICE COOPER	BLOW	(Spitfire)	503	-174	677	46/0
3	3	3 DOORS DOWN	KRYPTONITE	(Republic/UMG)	3878	-361	4239	161/0	47	53	AC/DC	STIFF	(Elektra/EEG)	439	-106	545	42/0
4	4	S/TEMPLE PILOTS	SOUR	(Atlantic/AG)	3350	-77	3427	155/0	D 54	5	KORN	SOMEBODY	(Epic/Immortal)	425	321	104	54/14
5	5	AC/DC	BLUES	(Elektra/EEG)	3140	237	2903	169/0	56	55	LIMP BIZKIT	BREAK	(Interscope)	412	14	398	26/0
6	6	PERFECT CIRCLE	JUDITH	(Virgin)	2910	121	2789	138/0	45	56	DON HENLEY	IT	(Warner Bros.)	394	-198	592	32/0
8	7	RED HOT CHILI...	CALIFOR...	(Warner Bros.)	2786	808	1978	163/6	50	57	GOO GOO DOLLS	BROADWAY	(Warner Bros.)	368	-118	486	24/0
7	8	U.P.O.	GODLESS	(Epic)	2671	125	2546	147/3	59	58	LIT	OVER	(Capitol)	367	3	364	31/0
12	9	PAPA ROACH	LAST	(DreamWorks)	2154	390	1764	102/5	40	59	MONSTER MAGNET	SILVER	(Restless)	362	-266	628	27/0
13	10	DEFTONES	CHANGE	(Maverick)	1924	211	1713	102/4	54	60	STEVE EARLE	TRANS...	(Artemis)	360	-65	425	36/1
23	11	3 DOORS DOWN	LOSER	(Republic/UMG)	1907	720	1187	131/15	52	61	KID ROCK	ONLY	(Top Dog/Lava/AG)	357	-98	455	32/0
16	12	GODSMACK	BAD	(Republic/UMG)	1693	221	1472	107/2	67	62	KITTIE	CHARLOTTE	(Artemis)	327	46	281	35/0
18	13	EVERCLEAR	WONDERFUL	(Capitol)	1540	147	1393	93/2	61	63	GOV'T MULE	FALLEN	(Capricorn)	323	-30	353	31/0
26	14	MOTLEY CRUE	HELL	(Motley Rec./Beyond)	1538	393	1145	115/8	62	64	GODSMACK	KEEP	(Republic/UMG)	319	-27	346	25/0
24	15	PEARL JAM	LIGHT	(Epic)	1494	329	1165	111/10	70	65	LITTLE FEAT	SAMPLE	(CMC Inter./SRG)	317	42	275	24/1
17	16	KING/CLAPTON	RIDING	(Reprise)	1458	38	1420	85/0	57	66	BROUGHAM	MURKED	(Warner Bros.)	292	-99	391	29/0
9	17	NICKELBACK	LEADER	(Roadrunner)	1454	-384	1838	87/0	58	67	PAGE/CROWES	WHAT	(musicmaker.com)	291	-78	369	25/0
10	18	MATCHBOX TWENTY	BENT	(Lava/AG)	1438	-359	1797	73/0	64	68	PHISH	HEAVY	(Elektra/EEG)	272	-32	304	22/0
21	19	IRON MAIDEN	WICKER	(Portrait/CRG)	1352	110	1242	110/4	66	69	FOO FIGHTERS	LEARN	(Roswell/RCA)	270	-17	287	28/0
14	20	RED HOT CHILI...	OTHERSIDE	(Warner Bros.)	1293	-331	1624	82/0	D 70	7	STIR	CLIMBING	(Capitol)	261	209	52	37/11
11	21	FOO FIGHTERS	BREAKOUT	(Roswell/RCA)	1244	-534	1778	77/0	75	71	PANTERA	GODDAMN	(EastWest/EEG)	259	19	240	31/0
22	22	PAUL RODGERS	DRIFTERS	(CMC Inter./SRG)	1242	28	1214	79/0	85	72	CREASE	FRUSTRA...	(Roadrunner)	252	56	196	29/3
29	23	DISTURBED	STUPIFY	(Giant/Reprise)	1195	79	1116	81/2	83	73	PROJECT 86	ONE	(Atlantic/AG)	251	41	210	33/1
28	24	LIMP BIZKIT	TAKE	(Hollywood)	1191	70	1121	66/0	69	74	STAIN'D	MUDSHOVEL	(Flip/EEG)	251	-29	280	19/0
19	25	KID ROCK	AMERICAN	(Top Dog/Lava/AG)	1156	-120	1276	79/0	100	75	DEF LEPPARD	CENTURY	(IDJMG)	249	103	146	22/2
33	26	CULT	PAINTED	(IDJMG)	1036	199	837	76/3	51	76	FULL DEVIL...	NOW	(Enclave/IDJMG)	249	-216	465	22/0
15	27	BUSH	WARM	(Trauma)	1028	-501	1529	67/0	74	77	SEVENDUST	WAFFLE	(TVT)	248	-11	259	11/0
30	28	J.J.DUPREE	MAINLINE	(V2)	978	-47	1025	85/1	73	78	DOYLE BRAMHALL	LEAVIN'	(RCA)	245	-9	254	26/0
36	29	EVE 6	PROMISE	(RCA)	973	227	746	82/8	68	79	RAGE AGAINST...	SLEEP	(Epic)	242	-38	280	17/0
31	30	INCUBUS	PARDON	(Immortal/Epic)	937	-23	960	49/0	D 80	8	CLARKS	BETTER	(Razor & Tie)	240	96	144	28/7
27	31	KORN	MAKE	(Immortal/Epic)	906	-221	1127	51/0	53	81	NIXONS	FIRST	(KOCH)	236	-210	446	21/0
35	32	QUEENS OF...	LOST	(Interscope)	862	90	772	82/3	81	82	LIMP BIZKIT	REARRANGED	(Flip/Interscope)	234	16	218	20/0
D 33	33	PRIMUS W/OZZY	N.I.B.	(Divine/Priority)	853	542	311	92/26	D 83	8	DEADLIGHTS	SWEET	(Elektra/QED)	226	132	94	31/10
25	34	INDIGENOUS	LITTLE	(Pachyderm)	805	-342	1147	58/0	D 84	8	TONIC	SUGAR	(Universal/UMG)	226	145	81	20/4
48	35	ONE WAY RIDE	PAINTED	(MCA)	777	251	526	86/7	65	85	BENDER	SUPERFLY	(TVT)	223	-75	298	24/0
49	36	INCUBUS	STELLAR	(Epic)	774	259	515	71/7	60	86	OFFSPRING	TOTAL...	(Elektra/EEG)	222	-133	355	21/0
20	37	PEARL JAM	NOTHING	(Epic)	758	-517	1275	54/0	91	87	COWBOY MOUTH	EASY	(Blackbird)	217	41	176	18/0
32	38	GODSMACK	VOODOO	(Republic/UMG)	744	-97	841	56/0	94	88	NINEDAYS	ABSOLUTELY	(550 Music/Epic)	207	33	174	9/0
41	39	UNION UNDER...	TURN	(Columbia/CRG)	743	132	611	75/1	D 89	8	FINGER ELEVEN	DRAG	(Wind-Up)	206	167	39	35/9
34	40	STAIN'D	HOME	(Elektra/EEG)	692	-132	824	42/0	79	90	SISTER HAZEL	CHANGE	(Universal/UMG)	203	-20	223	16/1
37	41	METALLICA	NO	(Elektra/EEG)	672	-22	694	51/0	82	91	58	PIECE	(Beyond)	199	-17	216	17/0
39	42	BON JOVI	MY	(Island/IDJMG)	647	5	642	46/0	77	92	SANTANA	PUT	(Arista)	197	-38	235	21/0
71	43	ISLE OF Q	LITTLE	(Universal/UMG)	647	377	270	72/10	80	93	K.W.SHEPHERD	WAS	(Giant/Reprise)	196	-24	220	21/0
D 44	44	ROB ZOMBIE	SCUM	(Hollywood)	613	458	155	59/8	D 94	8	SR-71	RIGHT	(RCA)	193	97	96	23/6
43	45	PAGE/CROWES	TEN	(musicmaker.com)	601	0	601	59/8	89	95	RED HOT CHILI...	SCAR	(Warner Bros.)	179	-7	186	24/0
46	46	P.O.D.	ROCK	(Atlantic/AG)	600	43	557	64/2	D 96	8	DON HENLEY	NOT	(Warner Bros.)	165	149	16	33/22
44	47	CREED	WHAT	(Wind-up)	586	-14	600	46/1	92	97	RAGE AGAINST...	GUERRILLA	(Epic)	165	-11	176	15/0
42	48	CREED	HIGHER	(Wind-up)	572	-31	603	45/0	72	98	FOO FIGHTERS	HAVE	(Hollywood)	160	-105	265	12/1
D 49	49	LIVE	THEY	(MCA)	567	466	101	63/15	78	99	COUNTING CROWS	LULLABY	(Interscope)	153	-81	234	13/0
86	50	K.W.SHEPHERD	LAST	(Giant/Reprise)	542	347	195	89/57	D 100	8	ROBIN TROWER	TOO	(Aezra/Orpheus)	151	146	5	21/10

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

album action

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

LW	TW	Artist	Title	Label	TW	LW	Move	LW	TW	Artist	Title	Label	TW	LW	Move
2	1	VARIOUS ARTISTS	Mission... 2 OST	(Hollywood)	6141	5889	252	14	11	PAPA ROACH	Infest	(DreamWorks)	2167	1778	389
3	2	3 DOORS DOWN	The Better Life	(Republic/UMG)	5814	5445	369	17	12	DEFTONES	White Pony	(Maverick)	1924	1713	211
1	3	CREED	Human Clay	(Wind-up)	5717	5833	-116	18	13	INCUBUS	Make Yourself	(Immortal/Epic)	1711	1475	236
4	4	RED HOT CHILI...	Californication	(Warner Bros.)	4270	3801	469	D 14	14	EVERCLEAR	Songs... Vol. 1...	(Capitol)	1540	1393	147
5	5	AC/DC	Stiff Upper Lip	(Elektra/EEG)	3620	3489	131	D 15	15	MOTLEY CRUE	New Tattoo	(Motley Rec./Beyond)	1538	1145	393
6	6	S/TEMPLE PILOTS	No. 4	(Atlantic/AG)	3381	3481	-100	11	16	FOO FIGHTERS	There's Nothing...	(Roswell/RCA)	1535	2105	-570
7	7	PERFECT CIRCLE	Me De Noms	(Virgin)	2937	2817	120	15	17	KID ROCK	The History Of...	(Top Dog/Lava/AG)	1527	1766	-239
8	8	GODSMACK	Godsmack	(Republic/UMG)	2851	2760	91	19	18	KING/CLAPTON	Riding With The...	(Reprise)	1503	1455	48
9	9	U.P.O.	No Pleasantries	(Epic)	2671	2546	125	12	19	NICKELBACK	The State	(Roadrunner)	1502	1874	-372
10	10	PEARL JAM	Binaural	(Epic)	2256	2441	-185	20	20	KORN	Issues	(Immortal/Epic)	1466	1420	46

fmqb july 14, 2000

active rock

[18-34]

July 4 - 10, 2000

mainstream rock

[25-44]

July 4 - 10, 2000

LW	TW	Artist	Track	Label	TW	Move	LW	2W	Cume/Adds
1	1	METALLICA	DISAPPEAR	(Hollywood)	2345	-117	2462	2503	89/0
2	2	CREED	ARMS	(Wind-up)	2330	-114	2444	2384	81/0
4	3*	PERFECT CIRCLE	JUDITH	(Virgin)	2123	104	2019	1937	86/0
3	4	3 DOORS DOWN	KRYPTONITE	(Republic/UMG)	1960	-267	2227	2313	74/0
7	5*	PAPA ROACH	LAST	(DreamWorks)	1847	279	1568	1401	79/1
5	6*	U.P.O.	GODLESS	(Epic)	1757	111	1646	1622	83/0
8	7*	DEFTONES	CHANGE	(Maverick)	1631	195	1436	1416	80/3
10	8*	RED HOT CHILI...	CALIFOR...	(Warner Bros.)	1541	445	1096	847	81/1
6	9	S/TEMPLE PILOTS	SOUR	(Atlantic/AG)	1458	-127	1585	1620	68/0
9	10*	GODSMACK	BAD	(Replublic/UMG)	1337	156	1181	1084	78/2
19	11*	3 DOORS DOWN	LOSER	(Republic/UMG)	1199	327	872	692	72/5
11	12*	AC/DC	BLUES	(Elektra/EEG)	1183	125	1058	1062	65/0
15	13*	DISTURBED	STUPIFY	(Giant/Reprise)	1097	73	1024	934	72/1
17	14*	LIMP BIZKIT	TAKE	(Hollywood)	1071	65	1006	989	58/0
14	15	KID ROCK	AMERICAN	(Top Dog/Lava/AG)	939	-96	1035	1093	60/0
16	16	KORN	MAKE	(Immortal/Epic)	848	-174	1022	1160	45/0
12	17	NICKELBACK	LEADER	(Roadrunner)	822	-225	1047	1274	45/0
25	18*	PEARL JAM	LIGHT	(Epic)	804	176	628	565	57/2
21	19*	EVERCLEAR	WONDERFUL	(Capitol)	795	84	711	702	41/0
20	20	INCUBUS	PARDON	(Immortal/Epic)	775	-13	788	865	39/0
13	21	FOO FIGHTERS	BREAKOUT	(Roswell/RCA)	719	-316	1035	1064	38/0
23	22*	IRON MAIDEN	WICKER	(Portrait/CRG)	719	61	658	656	55/0
18	23	BUSH	WARM	(Trauma)	660	-334	994	1086	39/0
34	24*	INCUBUS	STELLAR	(Epic)	635	213	422	306	56/6
28	25*	UNION UNDER...	TURN	(Columbia/CRG)	610	92	518	433	58/0
29	26*	MOTLEY CRUE	HELL	(Motley Rec./Beyond)	609	121	488	448	43/4
22	27	STAINED	HOME	(Elektra/EEG)	594	-105	699	798	32/0
26	28*	QUEENS OF...	LOST	(Interscope)	593	36	557	452	56/1
30	29*	EVE 6	PROMISE	(RCA)	588	131	457	338	47/4
D	30*	ROB ZOMBIE	SCUM	(Hollywood)	539	391	148	48	50/5
D	31*	PRIMUS W/OZZY	N.I.B.	(Divine/Priority)	539	296	243	132	54/15
24	32	RED HOT CHILI...	OTHERSIDE	(Warner Bros.)	538	-109	647	868	35/0
37	33*	ONE WAY RIDE	PAINTED	(MCA)	537	143	394	248	57/6
35	34*	CULT	PAINTED	(IDJMG)	512	97	415	350	34/0
31	35*	P.O.D.	ROCK	(Atlantic/AG)	490	45	445	371	50/1
27	36	GODSMACK	VOODOO	(Republic/UMG)	452	-68	520	676	31/0
38	37*	METALLICA	NO	(Elektra/EEG)	394	2	392	361	29/0
D	38*	KORN	SOMEBODY	(Epic/Immortal)	393	296	97	3	48/11
40	39*	LIMP BIZKIT	BREAK	(Interscope)	393	21	372	405	24/0
39	40*	CREED	WHAT	(Wind-up)	383	10	373	463	25/0
D	41*	ISLE OF Q	LITTLE	(Universal/UMG)	343	180	163	88	39/5
36	42	J.J.DUPREE	MAINLINE	(V2)	341	-64	405	402	31/0
D	43*	8STOPS7	QUESTION	(Reprise)	327	280	47	4	38/11
41	44	MATCHBOX TWENTY	BENT	(Lava/AG)	305	-61	366	401	16/0
47	45*	KITTIE	CHARLOTTE	(Artemis)	297	38	259	246	32/0
33	46	MONSTER MAGNETS	SILVER	(Restless)	268	-161	429	736	18/0
32	47	PEARL JAM	NOTHING	(Epic)	255	-179	434	656	18/0
48	48	SEVENDUST	WAFFLE	(TVT)	248	-11	259	309	11/0
50	49	LIT	OVER	(Capitol)	247	-3	250	241	20/0
43	50	BROUGHAM	MURKED	(Warner Bros.)	243	-86	329	342	24/0

LW	TW	Artist	Track	Label	TW	Move	LW	2W	Cume/Adds
1	1*	CREED	ARMS	(Wind-up)	2216	68	2148	2054	94/0
4	2*	AC/DC	BLUES	(Elektra/EEG)	1957	112	1845	1800	104/0
2	3	3 DOORS DOWN	KRYPTONITE	(Republic/UMG)	1918	-94	2012	2107	87/0
5	4*	S/TEMPLE PILOTS	SOUR	(Atlantic/AG)	1892	50	1842	1784	87/0
3	5	METALLICA	DISAPPEAR	(Hollywood)	1832	-54	1886	1854	88/0
7	6*	KING/CLAPTON	RIDING	(Reprise)	1330	59	1271	1264	77/0
12	7*	RED HOT CHILI...	CALIFOR...	(Warner Bros.)	1245	363	882	575	82/5
8	8*	PAUL RODGERS	DRIFTERS	(CMC Inter./SRG)	1138	34	1104	1078	71/0
6	9	MATCHBOX TWENTY	BENT	(Lava/AG)	1133	-298	1431	1466	57/0
18	10*	MOTLEY CRUE	HELL	(Motley Rec./Beyond)	929	272	657	418	72/4
11	11*	U.P.O.	GODLESS	(Epic)	914	14	900	807	64/3
15	12*	PERFECT CIRCLE	JUDITH	(Virgin)	787	17	770	732	52/0
9	13	RED HOT CHILI...	OTHERSIDE	(Warner Bros.)	755	-222	977	1155	47/0
17	14*	EVERCLEAR	WONDERFUL	(Capitol)	745	63	682	598	52/2
34	15*	3 DOORS DOWN	LOSER	(Republic/UMG)	708	393	315	207	59/10
22	16*	PEARL JAM	LIGHT	(Epic)	690	153	537	353	54/8
10	17	INDIGENOUS	LITTLE	(Pachyderm)	678	-263	941	910	48/0
19	18*	J.J.DUPREE	MAINLINE	(V2)	637	17	620	606	54/1
20	19*	IRON MAIDEN	WICKER	(Portrait/CRG)	633	49	584	547	55/4
14	20	NICKELBACK	LEADER	(Roadrunner)	632	-159	791	829	42/0
16	21	FOO FIGHTERS	BREAKOUT	(Roswell/RCA)	525	-218	743	735	39/0
28	22*	CULT	PAINTED	(IDJMG)	524	102	422	376	42/3
24	23*	BON JOVI	MY	(Island/IDJMG)	520	7	513	484	36/0
13	24	PEARL JAM	NOTHING	(Epic)	503	-338	841	1200	36/0
D	25*	K.W.SHEPHERD	LAST	(Giant/Reprise)	462	288	174	139	72/45
25	26	PAGE/CROWES	TEN	(musicmaker.com)	450	-7	457	456	43/6
38	27*	EVE 6	PROMISE	(RCA)	385	96	289	248	35/4
21	28	DON HENLEY	IT	(Warner Bros.)	371	-192	563	657	29/0
D	29*	LIVE	THEY	(MCA)	370	269	101	40	38/8
23	30	BUSH	WARM	(Trauma)	368	-167	535	566	28/0
30	31	CREED	HIGHER	(Wind-up)	363	-14	377	413	25/0
37	32*	GODSMACK	BAD	(Replublic/UMG)	356	65	291	221	29/0
26	33	GOO GOO DOLLS	BROADWAY	(Warner Bros.)	352	-92	444	601	23/0
27	34	ALICE COOPER	BLOW	(Spitfire)	329	-107	436	430	30/0
31	35	STEVE EARLE	TRANS...	(Artemis)	326	-25	351	333	31/1
D	36*	PRIMUS W/OZZY	N.I.B.	(Divine/Priority)	314	246	68	4	38/11
50	37*	PAPA ROACH	LAST	(DreamWorks)	307	111	196	162	23/4
D	38*	ISLE OF Q	LITTLE	(Universal/UMG)	304	197	107	44	33/5
35	39	GOV'T MULE	FALLEN	(Capricorn)	302	-7	309	324	29/0
29	40	AC/DC	STIFF	(Elektra/EEG)	299	-82	381	465	31/0
39	41*	DEFTONES	CHANGE	(Maverick)	293	16	277	270	22/1
33	42	GODSMACK	VOODOO	(Republic/UMG)	292	-29	321	375	25/0
43	43*	LITTLE FEAT	SAMPLE	(CMC Inter./SRG)	280	42	238	207	21/1
36	44	METALLICA	NO	(Elektra/EEG)	278	-24	302	389	22/0
45	45*	QUEENS OF...	LOST	(Interscope)	269	54	215	171	26/2
32	46	PAGE/CROWES	WHAT	(musicmaker.com)	257	-69	326	366	22/0
40	47	PHISH	HEAVY	(Elektra/EEG)	249	-19	268	330	20/0
D	48*	ONE WAY RIDE	PAINTED	(MCA)	240	108	132	90	29/1
41	49	KID ROCK	ONLY	(Top Dog/Lava/AG)	219	-35	254	270	17/0
42	50	KID ROCK	AMERICAN	(Top Dog/Lava/AG)	217	-24	241	251	19/0

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

airplay analysis

RED HOT CHILI..					3 DOORS DOWN					PRIMUS W/OZZY					LIVE THEY					ROB ZOMBIE				
CALIFOR... Warner Bros.					LOSER Republic/UMG					N.I.B. Divine/Priority					MCA					SCUM Hollywood				
Total Spins/Gain 2786/808					Total Spins/Gain 1907/720					Total Spins/Gain 853/542					Total Spins/Gain 567/466					Total Spins/Gain 613/458				
Total Stations: 163					Total Stations: 131					Total Stations: 92					Total Stations: 63					Total Stations: 59				
Hot Trax: 8 - 7*					Hot Trax: 23 - 11*					Hot Trax: 0 - 33*					Hot Trax: 0 - 49*					Hot Trax: 0 - 44*				
	TW	LW	2W	TS		TW	LW	2W	TS		TW	LW	2W	TS		TW	LW	2W	TS		TW	LW	2W	TS
ATLANTA, WKLS	8	-	-	8	ATLANTA, WKLS	17	16	18	127	ATLANTA, WKLS	-	-	-	-	ATLANTA, WKLS	-	-	-	-	ATLANTA, WKLS	-	-	-	-
AUSTIN, KLBJ	17	-	-	17	AUSTIN, KLBJ	17	16	18	127	AUSTIN, KLBJ	11	1	-	12	AUSTIN, KLBJ	-	-	-	-	AUSTIN, KLBJ	-	-	-	-
BALTIMORE, WIYY	17	6	6	29	BALTIMORE, WIYY	15	18	18	130	BALTIMORE, WIYY	-	-	-	-	BALTIMORE, WIYY	-	-	-	-	BALTIMORE, WIYY	5	-	-	5
BOSTON, WAAF	32	27	26	100	BOSTON, WAAF	34	25	28	140	BOSTON, WAAF	-	-	-	-	BOSTON, WAAF	16	5	-	-	BOSTON, WAAF	16	5	-	21
CHARLOTTE, WXRC	24	25	25	84	CHARLOTTE, WXRC	30	22	22	122	CHARLOTTE, WXRC	7	-	-	7	CHARLOTTE, WXRC	-	-	-	-	CHARLOTTE, WXRC	-	-	-	-
CINCINNATI, WEBN	17	17	16	87	CINCINNATI, WEBN	14	-	-	14	CINCINNATI, WEBN	-	-	-	-	CINCINNATI, WEBN	-	-	-	-	CINCINNATI, WEBN	-	-	-	-
CLEVELAND, WMMS	6	-	-	6	CLEVELAND, WMMS	9	-	-	9	CLEVELAND, WMMS	7	-	-	7	CLEVELAND, WMMS	-	-	-	-	CLEVELAND, WMMS	-	-	-	-
CLEVELAND, WNCX	-	-	-	-	CLEVELAND, WNCX	-	-	-	-	CLEVELAND, WNCX	-	-	-	-	CLEVELAND, WNCX	-	-	-	-	CLEVELAND, WNCX	-	-	-	-
COLUMBUS, WAZU	38	-	-	38	COLUMBUS, WAZU	34	34	25	93	COLUMBUS, WAZU	-	-	-	-	COLUMBUS, WAZU	-	-	-	-	COLUMBUS, WAZU	22	-	-	22
COLUMBUS, WBZX	24	15	2	41	COLUMBUS, WBZX	-	-	-	-	COLUMBUS, WBZX	-	-	-	-	COLUMBUS, WBZX	-	-	-	-	COLUMBUS, WBZX	9	-	-	9
COLUMBUS, WLVO	5	-	-	5	COLUMBUS, WLVO	-	-	-	-	COLUMBUS, WLVO	-	-	-	-	COLUMBUS, WLVO	-	-	-	-	COLUMBUS, WLVO	-	-	-	-
DALLAS, KEGL	17	-	-	17	DALLAS, KEGL	-	-	-	-	DALLAS, KEGL	-	-	-	-	DALLAS, KEGL	-	-	-	-	DALLAS, KEGL	9	-	-	9
DENVER, KBPI	20	20	10	50	DENVER, KBPI	13	13	-	26	DENVER, KBPI	-	-	-	-	DENVER, KBPI	10	10	10	62	DENVER, KBPI	10	10	10	62
DETROIT, WRIF	19	14	-	33	DETROIT, WRIF	16	15	10	55	DETROIT, WRIF	14	10	-	24	DETROIT, WRIF	3	-	-	3	DETROIT, WRIF	9	-	-	9
GREENSBORO, WXRA	7	-	-	7	GREENSBORO, WXRA	-	-	-	-	GREENSBORO, WXRA	-	-	-	-	GREENSBORO, WXRA	-	-	-	-	GREENSBORO, WXRA	-	-	-	-
HARTFORD, WCCC	18	18	14	50	HARTFORD, WCCC	-	-	-	-	HARTFORD, WCCC	-	-	-	-	HARTFORD, WCCC	-	-	-	-	HARTFORD, WCCC	-	-	-	-
INDIANAPOLIS, WFBO	-	-	-	-	INDIANAPOLIS, WFBO	-	-	-	-	INDIANAPOLIS, WFBO	-	-	-	-	INDIANAPOLIS, WFBO	-	-	-	-	INDIANAPOLIS, WFBO	-	-	-	-
KANSAS CITY, KCRK	14	-	-	14	KANSAS CITY, KCRK	12	14	16	73	KANSAS CITY, KCRK	12	-	-	12	KANSAS CITY, KCRK	10	-	-	10	KANSAS CITY, KCRK	9	-	-	9
KANSAS CITY, KYYS	-	-	-	-	KANSAS CITY, KYYS	-	-	-	-	KANSAS CITY, KYYS	-	-	-	-	KANSAS CITY, KYYS	-	-	-	-	KANSAS CITY, KYYS	-	-	-	-
LAS VEGAS, KOMP	18	18	14	79	LAS VEGAS, KOMP	9	11	10	55	LAS VEGAS, KOMP	17	-	-	17	LAS VEGAS, KOMP	-	-	-	-	LAS VEGAS, KOMP	-	-	-	-
LONG ISLAND, WBAB	16	16	9	41	LONG ISLAND, WBAB	-	-	-	-	LONG ISLAND, WBAB	-	-	-	-	LONG ISLAND, WBAB	-	-	-	-	LONG ISLAND, WBAB	-	-	-	-
LOS ANGELES, KLOS	-	-	-	-	LOS ANGELES, KLOS	-	-	-	-	LOS ANGELES, KLOS	-	-	-	-	LOS ANGELES, KLOS	-	-	-	-	LOS ANGELES, KLOS	-	-	-	-
MEMPHIS, WEGR	-	-	-	-	MEMPHIS, WEGR	-	-	-	-	MEMPHIS, WEGR	-	-	-	-	MEMPHIS, WEGR	-	-	-	-	MEMPHIS, WEGR	-	-	-	-
MEMPHIS, WMFS	37	24	17	78	MEMPHIS, WMFS	31	32	35	332	MEMPHIS, WMFS	-	-	-	-	MEMPHIS, WMFS	-	-	-	-	MEMPHIS, WMFS	-	-	-	-
MIAMI, WZTA	14	1	1	16	MIAMI, WZTA	16	1	1	18	MIAMI, WZTA	-	-	-	-	MIAMI, WZTA	17	-	-	17	MIAMI, WZTA	5	-	-	5
MILWAUKEE, WLZR	7	6	1	14	MILWAUKEE, WLZR	15	9	17	71	MILWAUKEE, WLZR	-	-	-	-	MILWAUKEE, WLZR	-	-	-	-	MILWAUKEE, WLZR	5	-	-	5
MINNEAPOLIS, KOXR	-	-	-	-	MINNEAPOLIS, KOXR	-	-	-	-	MINNEAPOLIS, KOXR	13	13	-	26	MINNEAPOLIS, KOXR	-	-	-	-	MINNEAPOLIS, KOXR	-	-	-	-
NEW ORLEANS, WKSJ	19	18	8	45	NEW ORLEANS, WKSJ	17	-	-	17	NEW ORLEANS, WKSJ	18	-	-	18	NEW ORLEANS, WKSJ	17	-	-	17	NEW ORLEANS, WKSJ	-	-	-	-
NORFOLK, WNOR	19	15	11	45	NORFOLK, WNOR	15	17	26	69	NORFOLK, WNOR	9	-	-	9	NORFOLK, WNOR	-	-	-	-	NORFOLK, WNOR	9	-	-	9
ORLANDO, WJRR	14	14	11	39	ORLANDO, WJRR	15	-	-	15	ORLANDO, WJRR	-	-	-	-	ORLANDO, WJRR	-	-	-	-	ORLANDO, WJRR	-	-	-	-
PHILADELPHIA, WMMR	21	23	9	97	PHILADELPHIA, WMMR	4	-	-	4	PHILADELPHIA, WMMR	-	-	-	-	PHILADELPHIA, WMMR	16	6	-	22	PHILADELPHIA, WMMR	-	-	-	-
PHILADELPHIA, WYSP	15	16	11	42	PHILADELPHIA, WYSP	-	-	-	-	PHILADELPHIA, WYSP	10	-	-	10	PHILADELPHIA, WYSP	16	-	-	16	PHILADELPHIA, WYSP	8	-	-	8
PHOENIX, KDKB	5	-	-	5	PHOENIX, KDKB	-	-	-	-	PHOENIX, KDKB	-	-	-	-	PHOENIX, KDKB	-	-	-	-	PHOENIX, KDKB	-	-	-	-
PHOENIX, KUPD	17	24	18	75	PHOENIX, KUPD	13	17	12	42	PHOENIX, KUPD	13	10	-	23	PHOENIX, KUPD	-	-	-	-	PHOENIX, KUPD	12	7	-	19
PHOENIX, LOUD	-	-	-	-	PHOENIX, LOUD	-	-	-	-	PHOENIX, LOUD	50	-	-	156	PHOENIX, LOUD	-	-	-	-	PHOENIX, LOUD	28	-	-	62
PITTSBURGH, WOVE	14	10	11	35	PITTSBURGH, WOVE	1	-	-	1	PITTSBURGH, WOVE	-	-	-	-	PITTSBURGH, WOVE	15	-	-	15	PITTSBURGH, WOVE	-	-	-	-
PORTLAND, KUFO	27	4	-	31	PORTLAND, KUFO	13	19	-	32	PORTLAND, KUFO	13	-	-	13	PORTLAND, KUFO	-	-	-	-	PORTLAND, KUFO	8	-	-	8
PROVIDENCE, WHJY	6	7	5	18	PROVIDENCE, WHJY	8	8	5	32	PROVIDENCE, WHJY	-	-	-	-	PROVIDENCE, WHJY	-	-	-	-	PROVIDENCE, WHJY	-	-	-	-
ROCHESTER, WCMF	-	-	-	-	ROCHESTER, WCMF	-	-	-	-	ROCHESTER, WCMF	-	-	-	-	ROCHESTER, WCMF	-	-	-	-	ROCHESTER, WCMF	-	-	-	-
SACRAMENTO, KRXO	-	-	-	-	SACRAMENTO, KRXO	24	22	16	254	SACRAMENTO, KRXO	-	-	-	-	SACRAMENTO, KRXO	-	-	-	-	SACRAMENTO, KRXO	19	8	-	27
ST. LOUIS, KSHE	-	-	-	-	ST. LOUIS, KSHE	-	-	-	-	ST. LOUIS, KSHE	5	1	4	10	ST. LOUIS, KSHE	-	-	-	-	ST. LOUIS, KSHE	-	-	-	-
ST. LOUIS, WXTM	18	18	19	120	ST. LOUIS, WXTM	-	-	-	-	ST. LOUIS, WXTM	-	-	-	-	ST. LOUIS, WXTM	-	-	-	-	ST. LOUIS, WXTM	11	11	-	22
SALT LAKE CITY, KBER	-	-	-	-	SALT LAKE CITY, KBER	-	-	-	-	SALT LAKE CITY, KBER	7	-	-	7	SALT LAKE CITY, KBER	8	-	-	8	SALT LAKE CITY, KBER	-	-	-	-
SAN ANTONIO, KISS	18	18	5	41	SAN ANTONIO, KISS	4	4	-	8	SAN ANTONIO, KISS	-	-	-	-	SAN ANTONIO, KISS	-	-	-	-	SAN ANTONIO, KISS	4	4	-	8
SAN DIEGO, KIOZ	-	-	-	-	SAN DIEGO, KIOZ	-	-	-	-	SAN DIEGO, KIOZ	-	-	-	-	SAN DIEGO, KIOZ	-	-	-	-	SAN DIEGO, KIOZ	-	-	-	-
SAN FRANCISCO, KSJO	-	-	-	-	SAN FRANCISCO, KSJO	18	-	-	18	SAN FRANCISCO, KSJO	-	-	-	-	SAN FRANCISCO, KSJO	-	-	-	-	SAN FRANCISCO, KSJO	-	-	-	-
SEATTLE, KISW	21	8	-	27	SEATTLE, KISW	10	9	9	31	SEATTLE, KISW	8	-	-	8	SEATTLE, KISW	-	-	-	-	SEATTLE, KISW	-	-	-	-
TAMPA, WXTB	21	22	11	54	TAMPA, WXTB	18	21	17	301	TAMPA, WXTB	11	-	-	11	TAMPA, WXTB	-	-	-	-	TAMPA, WXTB	-	-	-	-
WASHINGTON, WWDC	19	15	-	34	WASHINGTON, WWDC	-	-	-	-	WASHINGTON, WWDC	-	-	-	-	WASHINGTON, WWDC	-	-	-	-	WASHINGTON, WWDC	-	-	-	-

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

airplayanalysis

PEARL JAM					KORN					INCUBUS					ONE WAY RIDE					AC/DC					
LIGHT					SOMEBODY					STELLAR					PAINTED					BLUES					
Epic					Epic/Immortal					Epic					MCA					Elektra/EEG					
Total Spins/Gain 1494/329					Total Spins/Gain 425/321					Total Spins/Gain 774/259					Total Spins/Gain 777/251					Total Spins/Gain 3140/237					
Total Stations: 111					Total Stations: 54					Total Stations: 71					Total Stations: 86					Total Stations: 169					
Hot Trax: 24 - 15*					Hot Trax: D - 5*					Hot Trax: 49 - 36*					Hot Trax: 48 - 35*					Hot Trax: 5 - 5*					
TW LW 2W TS					TW LW 2W TS					TW LW 2W TS					TW LW 2W TS					TW LW 2W TS					
ATLANTA, WKLS	9	9	7	35	ATLANTA, WKLS	-	-	-	-	ATLANTA, WKLS	-	-	-	-	ATLANTA, WKLS	-	-	-	-	ATLANTA, WKLS	9	9	9	36	
AUSTIN, KLBJ	28	12	-	40	AUSTIN, KLBJ	-	-	-	-	AUSTIN, KLBJ	-	-	-	-	AUSTIN, KLBJ	8	5	-	13	AUSTIN, KLBJ	30	12	6	96	
BALTIMORE, WIYY	-	-	-	-	BALTIMORE, WIYY	-	-	-	-	BALTIMORE, WIYY	-	-	-	-	BALTIMORE, WIYY	8	-	-	8	BALTIMORE, WIYY	26	22	22	124	
BOSTON, WAAF	11	10	10	35	BOSTON, WAAF	29	15	-	44	BOSTON, WAAF	14	11	11	45	BOSTON, WAAF	-	-	-	-	BOSTON, WAAF	-	-	-	-	
CHARLOTTE, WXRC	10	11	12	38	CHARLOTTE, WXRC	6	-	-	6	CHARLOTTE, WXRC	22	20	14	56	CHARLOTTE, WXRC	12	10	4	26	CHARLOTTE, WXRC	15	15	15	106	
CINCINNATI, WEBN	7	6	5	23	CINCINNATI, WEBN	-	-	-	-	CINCINNATI, WEBN	-	-	-	-	CINCINNATI, WEBN	9	9	10	28	CINCINNATI, WEBN	6	7	6	39	
CLEVELAND, WMMS	-	-	-	-	CLEVELAND, WMMS	-	-	-	-	CLEVELAND, WMMS	-	-	-	-	CLEVELAND, WMMS	-	-	-	-	CLEVELAND, WMMS	14	13	12	83	
CLEVELAND, WNCX	-	-	-	-	CLEVELAND, WNCX	-	-	-	-	CLEVELAND, WNCX	-	-	-	-	CLEVELAND, WNCX	-	-	-	-	CLEVELAND, WNCX	-	3	3	47	
COLUMBUS, WAZU	-	-	-	-	COLUMBUS, WAZU	-	-	-	-	COLUMBUS, WAZU	-	-	-	-	COLUMBUS, WAZU	-	-	-	-	COLUMBUS, WAZU	-	-	-	-	
COLUMBUS, WBZX	12	7	11	36	COLUMBUS, WBZX	13	-	-	13	COLUMBUS, WBZX	9	6	3	18	COLUMBUS, WBZX	-	-	-	-	COLUMBUS, WBZX	-	-	-	-	
COLUMBUS, WLVO	-	-	-	-	COLUMBUS, WLVO	-	-	-	-	COLUMBUS, WLVO	-	-	-	-	COLUMBUS, WLVO	-	-	-	-	COLUMBUS, WLVO	3	-	-	3	
DALLAS, KEGP	-	-	-	-	DALLAS, KEGP	-	-	-	-	DALLAS, KEGP	-	-	-	-	DALLAS, KEGP	-	-	-	-	DALLAS, KEGP	10	3	11	24	
DENVER, KBPI	-	-	-	-	DENVER, KBPI	-	-	-	-	DENVER, KBPI	-	-	-	-	DENVER, KBPI	-	-	-	-	DENVER, KBPI	10	10	-	20	
DETROIT, WRIF	20	18	8	67	DETROIT, WRIF	-	-	-	-	DETROIT, WRIF	13	-	-	13	DETROIT, WRIF	6	5	4	15	DETROIT, WRIF	17	14	15	90	
GREENSBORO, WXRK	15	15	10	48	GREENSBORO, WXRK	-	-	-	-	GREENSBORO, WXRK	-	-	-	-	GREENSBORO, WXRK	-	-	-	-	GREENSBORO, WXRK	-	-	-	-	
HARTFORD, WCCC	8	8	6	22	HARTFORD, WCCC	29	29	28	175	HARTFORD, WCCC	16	18	21	144	HARTFORD, WCCC	12	12	12	44	HARTFORD, WCCC	-	-	-	-	
INDIANAPOLIS, WFBO	7	-	-	7	INDIANAPOLIS, WFBO	-	-	-	-	INDIANAPOLIS, WFBO	-	-	-	-	INDIANAPOLIS, WFBO	-	-	-	-	INDIANAPOLIS, WFBO	-	-	-	-	
KANSAS CITY, KCRK	7	-	-	7	KANSAS CITY, KCRK	13	14	14	85	KANSAS CITY, KCRK	8	11	12	68	KANSAS CITY, KCRK	-	-	-	-	KANSAS CITY, KCRK	-	-	-	-	
KANSAS CITY, KYYS	-	-	-	-	KANSAS CITY, KYYS	-	-	-	-	KANSAS CITY, KYYS	-	-	-	-	KANSAS CITY, KYYS	-	-	-	-	KANSAS CITY, KYYS	-	-	-	-	
LAS VEGAS, KOMP	10	10	-	20	LAS VEGAS, KOMP	12	13	11	36	LAS VEGAS, KOMP	-	-	-	-	LAS VEGAS, KOMP	12	10	33	LAS VEGAS, KOMP	-	-	-	-		
LONG ISLAND, WBAB	-	-	-	-	LONG ISLAND, WBAB	-	-	-	-	LONG ISLAND, WBAB	-	-	-	-	LONG ISLAND, WBAB	-	-	-	-	LONG ISLAND, WBAB	-	-	-	-	
LOS ANGELES, KLOS	-	-	-	-	LOS ANGELES, KLOS	-	-	-	-	LOS ANGELES, KLOS	-	-	-	-	LOS ANGELES, KLOS	-	-	-	-	LOS ANGELES, KLOS	-	-	-	-	
MEMPHIS, WEGP	6	-	-	6	MEMPHIS, WEGP	-	-	-	-	MEMPHIS, WEGP	-	-	-	-	MEMPHIS, WEGP	7	7	7	21	MEMPHIS, WEGP	-	-	-	-	
MEMPHIS, WMFS	35	22	23	96	MEMPHIS, WMFS	-	-	-	-	MEMPHIS, WMFS	17	17	16	107	MEMPHIS, WMFS	-	-	-	-	MEMPHIS, WMFS	-	-	-	-	
MIAMI, WZTA	14	13	13	64	MIAMI, WZTA	20	15	15	65	MIAMI, WZTA	21	20	20	140	MIAMI, WZTA	10	1	1	12	MIAMI, WZTA	8	-	-	8	
MILWAUKEE, WLZR	5	6	4	18	MILWAUKEE, WLZR	18	17	21	81	MILWAUKEE, WLZR	19	20	17	114	MILWAUKEE, WLZR	7	1	1	9	MILWAUKEE, WLZR	4	-	-	4	
MINNEAPOLIS, KXKR	9	9	6	29	MINNEAPOLIS, KXKR	17	17	16	117	MINNEAPOLIS, KXKR	18	18	16	139	MINNEAPOLIS, KXKR	-	-	-	-	MINNEAPOLIS, KXKR	-	-	-	-	
NEW ORLEANS, WKSX	-	-	-	-	NEW ORLEANS, WKSX	-	-	-	-	NEW ORLEANS, WKSX	-	-	-	-	NEW ORLEANS, WKSX	18	17	9	44	NEW ORLEANS, WKSX	8	-	-	8	
NORFOLK, WNOR	6	-	-	6	NORFOLK, WNOR	18	17	18	63	NORFOLK, WNOR	17	15	14	113	NORFOLK, WNOR	-	-	-	-	NORFOLK, WNOR	19	18	19	80	
ORLANDO, WJRR	-	-	-	-	ORLANDO, WJRR	17	17	17	63	ORLANDO, WJRR	12	13	14	92	ORLANDO, WJRR	-	-	-	-	ORLANDO, WJRR	14	-	-	14	
PHILADELPHIA, WMMR	-	-	-	-	PHILADELPHIA, WMMR	-	-	-	-	PHILADELPHIA, WMMR	-	-	-	-	PHILADELPHIA, WMMR	-	-	-	-	PHILADELPHIA, WMMR	-	-	-	-	
PHILADELPHIA, WYSP	13	14	13	75	PHILADELPHIA, WYSP	13	14	13	75	PHILADELPHIA, WYSP	8	9	10	66	PHILADELPHIA, WYSP	-	-	-	-	PHILADELPHIA, WYSP	-	-	-	-	
PHOENIX, KDKB	-	-	-	-	PHOENIX, KDKB	-	-	-	-	PHOENIX, KDKB	-	-	-	-	PHOENIX, KDKB	-	-	-	-	PHOENIX, KDKB	-	-	-	-	
PHOENIX, KUPD	-	-	-	-	PHOENIX, KUPD	10	18	13	55	PHOENIX, KUPD	17	19	12	117	PHOENIX, KUPD	13	9	-	22	PHOENIX, KUPD	-	-	-	-	
PHOENIX, LOUD	-	-	-	-	PHOENIX, LOUD	52	52	44	182	PHOENIX, LOUD	60	58	54	192	PHOENIX, LOUD	-	-	-	-	PHOENIX, LOUD	-	-	-	-	
PITTSBURGH, WQVE	-	-	-	-	PITTSBURGH, WQVE	-	-	-	-	PITTSBURGH, WQVE	-	-	-	-	PITTSBURGH, WQVE	11	10	10	31	PITTSBURGH, WQVE	-	-	-	-	
PORTLAND, KUFO	-	-	-	-	PORTLAND, KUFO	14	24	26	321	PORTLAND, KUFO	17	12	13	108	PORTLAND, KUFO	-	-	-	-	PORTLAND, KUFO	-	-	-	-	
PROVIDENCE, WHJY	8	8	6	27	PROVIDENCE, WHJY	8	8	6	27	PROVIDENCE, WHJY	-	-	-	-	PROVIDENCE, WHJY	-	-	-	-	PROVIDENCE, WHJY	-	-	-	-	
ROCHESTER, WCMF	-	-	-	-	ROCHESTER, WCMF	-	-	-	-	ROCHESTER, WCMF	-	-	-	-	ROCHESTER, WCMF	-	-	-	-	ROCHESTER, WCMF	-	-	-	-	
SACRAMENTO, KRKQ	-	-	-	-	SACRAMENTO, KRKQ	-	-	-	18	273	SACRAMENTO, KRKQ	-	-	-	-	SACRAMENTO, KRKQ	-	-	-	-	SACRAMENTO, KRKQ	11	4	-	15
ST. LOUIS, KSHE	-	-	-	-	ST. LOUIS, KSHE	-	-	-	-	ST. LOUIS, KSHE	-	-	-	-	ST. LOUIS, KSHE	-	-	-	-	ST. LOUIS, KSHE	-	-	-	-	
ST. LOUIS, WXTM	21	21	23	129	ST. LOUIS, WXTM	21	21	23	129	ST. LOUIS, WXTM	33	33	35	260	ST. LOUIS, WXTM	-	-	-	-	ST. LOUIS, WXTM	-	-	-	-	
SALT LAKE CITY, KBER	15	15	16	58	SALT LAKE CITY, KBER	-	-	-	-	SALT LAKE CITY, KBER	6	-	-	6	SALT LAKE CITY, KBER	13	13	12	53	SALT LAKE CITY, KBER	-	-	-	-	
SAN ANTONIO, KISS	-	-	-	-	SAN ANTONIO, KISS	7	7	5	45	SAN ANTONIO, KISS	12	12	9	62	SAN ANTONIO, KISS	-	-	-	-	SAN ANTONIO, KISS	-	-	-	-	
SAN DIEGO, KIOZ	-	-	-	-	SAN DIEGO, KIOZ	16	17	16	109	SAN DIEGO, KIOZ	19	17	16	129	SAN DIEGO, KIOZ	-	-	-	-	SAN DIEGO, KIOZ	-	-	-	-	
SAN FRANCISCO, KSJO	-	-	-	-	SAN FRANCISCO, KSJO	-	-	-	-	SAN FRANCISCO, KSJO	8	12	12	60	SAN FRANCISCO, KSJO	5	2	-	7	SAN FRANCISCO, KSJO	-	-	-	-	
SEATTLE, KISW	-	-	-	-	SEATTLE, KISW	11	9	9	48	SEATTLE, KISW	9	11	10	64	SEATTLE, KISW	10	3	-	13	SEATTLE, KISW	-	-	-	-	
TAMPA, WXTB	-	-	-	-	TAMPA, WXTB	22	21	18	237	TAMPA, WXTB	21	22	24	136	TAMPA, WXTB	-	-	-	-	TAMPA, WXTB	15	5	-	20	
WASHINGTON, WWDC	39	34	9	100	WASHINGTON, WWDC	-	-	-	-	WASHINGTON, WWDC	9	-	-	9	WASHINGTON, WWDC	-	-	-	-	WASHINGTON, WWDC	-	-	-	-	



TRACKING REPORT

Call-Out Music Research

Rock and Alternative Regional Call Out

Combined Regions

		Grade			Grade
1. Higher	Creed	85	9. Kryptonite	3 Doors Down	74
2. Home	Staind	81	10. Bent	Matchbox Twenty	73
3. With Arms Wide Open	Creed	80	11. Bad Religion	Godsmack	72
4. Adam's Song	Blink 182	79	12. Californication	Red Hot Chili Peppers	72
5. Absolutely	Nine Days	77	13. Pardon Me	Incubus	70
6. Only God Knows Why	Kid Rock	76	14. Sour Girl	Stone Temple Pilots	70
7. Otherside	Red Hot Chili Peppers	75	15. Make Me Bad	KoRn	70
8. Broadway	Goo Goo Dolls	74			

Northeast

		Grade			Grade
1. Higher	Creed	94	9. Simple Kind Of Life	No Doubt	73
2. With Arms Wide Open	Creed	88	10. Californication	Red Hot Chili Peppers	72
3. Home	Staind	85	11. Broadway	Goo Goo Dolls	71
4. Absolutely	Nine Days	84	12. Bad Religion	Godsmack	71
5. Adam's Song	Blink 182	81	13. Otherside	Red Hot Chili Peppers	71
6. So Sad To Say	Mighty Mighty Bosstones	78	14. It's My Life	Bon Jovi	70
7. Bent	Matchbox Twenty	75	15. Sour Girl	Stone Temple Pilots	70
8. What Is And What...	Jimmy Page/Black Crowes	74			

South

		Grade			Grade
1. Home	Staind	93	9. Broadway	Goo Goo Dolls	73
2. Higher	Creed	77	10. Only God Knows Why	Kid Rock	72
3. Kryptonite	3 Doors Down	77	11. Over My Head	Lit	72
4. Pardon Me	Incubus	76	12. Bent	Matchbox Twenty	72
5. Adam's Song	Blink 182	76	13. With Arms Wide Open	Creed	71
6. Bad Religion	Godsmack	74	14. Sour Girl	Stone Temple Pilots	70
7. Otherside	Red Hot Chili Peppers	74	15. What Is And What	Jimmy Page/Black Crowes	69
8. Absolutely	Nine Days	73			

Midwest

		Grade			Grade
1. Home	Staind	89	8. Otherside	Red Hot Chili Peppers	80
2. Rock The Party	P.O.D.	89	9. Broadway	Goo Goo Dolls	78
3. Higher	Creed	88	10. Adam's Song	Blink 182	77
4. With Arms Wide Open	Creed	86	11. Break Stuff	Limp Bizkit	77
5. Only God Knows Why	Kid Rock	85	12. Kryptonite	3 Doors Down	77
6. The Lost Art Of Keeping... Stone Age	84	Queens Of	13. Basic Breakdown	Apartment 26	76
7. The Real Slim Shady	Eminem	82	14. Now You Know	Full Devil Jacket	76
			15. Bent	Matchbox Twenty	75

West

		Grade			Grade
1. Adam's Song	Blink 182	85	9. With Arms Wide Open	Creed	74
2. Absolutely	Nine Days	80	10. Californication	Red Hot Chili Peppers	73
3. Higher	Creed	79	11. What Is And What...	Jimmy Page/Black Crowes	72
4. Otherside	Red Hot Chili Peppers	77	12. Sour Girl	Stone Temple Pilots	71
5. Only God Knows Why	Kid Rock	76	13. Bad Religion	Godsmack	71
6. Kryptonite	3 Doors Down	76	14. Bent	Matchbox Twenty	71
7. Make Me Bad	KoRn	75	15. No Leaf Clover	Metallica	70
8. Broadway	Goo Goo Dolls	75			

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

Nikki Sixx Shows Off Crue's *New Tattoo*

Ever since their early '80s beginnings, Los Angeles' **Motley Crue** have certainly found their share of notoriety. Through the drug and alcohol-addled excess of the '80s, the infamous on-camera hijinx of **Vince Neil** and former drummer **Tommy Lee**, a highly public label change, and more court cases than the band cares to think about, the Crue have survived to release their eighth studio album, *New Tattoo*. Truly one of the bands that defined Metal in the 1980's and spawned countless imitators, the Crue are currently on the road headlining the *Maximum Rock* tour with fellow greed decade Metal icons, **Megadeth** and **Anthrax**. *fmqb's* **Bram Teitelman** recently caught up with bassist **Nikki Sixx** for a chat. Read the interview on page 29.

Eminem's Wife Attempts Suicide

Apparently, being married to a rich, famous superstar isn't all it's cracked up to be. Especially if that rich, famous superstar is **Eminem**. 25 year-old **Kimberly Mathers** slit her wrists in a suicide after seeing her husband perform last Friday (7). A press release issued by the Sterling Heights (MI) Police Department says that emergency and fire department personnel were called to the couple's house at about 11:30 p.m., and Mathers was treated at the scene, taken to a local hospital for evaluation, and released on Saturday (8).

continued on page 24

Bizkit Get Back To Basics In Detroit

"Pure chaos." That's the way **WRIF/Detroit MD Troy Hanson** described the festivities centering around the Detroit kickoff of **Limp Bizkit's** Napster-sponsored *Back To Basics* tour. However, with no arrests made, and the first of two shows at the 3,500-capacity State Theater having went off without a hitch, doomsayers' predictions have yet to be realized. Hanson reports that kids began lining up for a chance at a free wristband, which ensured their entrance into the show, as early as the Saturday before the first show on Tuesday (11). The wristband process was repeated on Wednesday for the show that evening, with fans lining up outside the theater for Wednesday's show as soon as the Tuesday show ended. To add to the proceedings, after Tuesday's show, **Fred Durst** served as host for an after-show party sponsored by **WRIF**, in which local bands competed for a possible chance to sign with his label. Out of the mountain of tapes submitted, Durst chose ten bands, which were called to perform that night. Hanson says that both **Limp Bizkit** and management company **The Firm** have been a pleasure to work with, and adds that the station was given an additional 150 wristbands to give away for Tuesday's show. Since arriving in town last Friday (7), Durst hung out at **WRIF** events, like their "Hottie Fest," as well as phoning in reports and updates to the station. In addition to working well with area stations, the **Bizkit** also gave back to the fans as well. It was reported that after rehearsal on Monday, the band walked outside the venue, meeting fans waiting in line for wristbands. In addition, the first 500 people in line were given t-shirts that read "I Waited For the Nookie." In further **Limp Bizkit** news, even though their follow-up to *Significant Other* is tentatively due out in August, word is still leaking out about possible collaborators. In a posting on **Stone Temple Pilots'** Web site (stonetemplepilots.com), frontman **Scott Weiland** discusses his involvement with the new album: "I had a meeting with **Jordan Schur** today (the head of **Limp Bizkit's** record label) to discuss the new **Limp Bizkit** album and the work that I've done on it so far. I have to say that I think that it sounds promising up to this point. It will not leave **Limp Bizkit** fans feeling unsatisfied or disappointed. There is one song in particular that I think is beautiful that **Fred** and I worked on together. We actually perform together on the song." In addition to singing on "Nobody Like You" on *Significant Other*, **Weiland** apparently also served as a sort of vocal coach for **Durst** on the 1999 album. **Third Eye Blind** frontman, **Stephan Jenkins**, reports that he was invited to perform on the new **Bizkit** album as well. **Jenkins** allegedly said that he'd appear on the album if **Durst** guests on the next **3EB** album.

— **Bram Teitelman**

THEY STOOD UP FOR

PLATINUM: *Live*, who are currently on tour with the **Counting Crows**, recently picked-up platinum awards for their fourth album, *The Distance To Here*. The band's latest single is "They Stood Up For Love." (L-R back): **MCA VP of Creative Services Danielle Cagaanan**; **MCA Executive VP Abbey Konowitch**; **Live management's Brendan Bourke**; **MCA International VP Eamon Sherlock**; **MCA VP/Business Affairs Jeffrey Harleston**; **MCA VP/Publicity Lillian Matulic**; **MCA President Jay Boberg**; **MCA Sr. VP/Promotion Craig Lambert**; **MCA Sr. VP/Marketing Jayne Simon**; **Paul Satenstein**; **MCA VP/Operations/R&B Music Steve Corbin**; **MCA VP/A&R Gary Ashley**; **MCA VP/Sales Mike Regan**. (L-R front): **Live management's David Sestak**; **Live's Patrick Dahlheimer**, **Ed Kowalczyk**, **Chad Gracey** and **Chad Taylor**.



music news continued

Eminem's Wife Attempts Suicide

continued from page 23

Eminem (real name Marshall Mathers) wasn't home at the time of the attempt, and continued on the *Up In Smoke* tour the next day.



Eminem

"Eminem is obviously concerned about his wife's well being," a statement released by Interscope reads. "As far as anything else, it's a private matter, which they'll be addressing privately." Last month, Eminem was arrested for brandishing a gun and pistol whipping a man in an incident outside a Detroit nightclub after he claimed he saw the man kissing his wife. The rapper's lawyer claims that Eminem is "zero percent responsible" for the incident. The court date for that incident was pushed back to August 31. Meanwhile, in addition to making a cameo in Em's new video, "The Way I Am," Marilyn Manson has come out in defense of Mr. Shady on his Web site (marilynmanon.net.) "Eminem is an exception when it comes to rap and his new album will play an important role in the fight for free speech. I think he's not afraid to tell anyone and everyone to 'fuck off,' and I like and respect him for it," Manson wrote. And finally, Eminem's mother, Debbie Mathers-Briggs, has just cut a Rap track about her son. The track, entitled "Why Are You Doing Me Like You Are?," should be out in September. Mathers-Briggs is in the process of suing her son for defamation.

— Bram Teitelman

Hetfield Hurt, But Sanitarium Continues



James Hetfield

Blame it on the three days Metallica had off from the *Summer Sanitarium* tour after their July 4 show. Singer/guitarist James Hetfield re-injured his back during his time off, forcing him to sit out the Atlanta, Kentucky and Dallas concerts. Hetfield apparently has a chronic back problem, and while jet-skiing, suffered a herniated disk in his back. When it came time for him to get ready to go to the show last Friday (7) at Atlanta's Georgia Dome, Hetfield was physically unable to get up to answer the door. Fans at the Atlanta show didn't know that he wouldn't be playing until after KoRn's set, when drummer Lars Ulrich took the stage in street clothes, explaining that James wouldn't be able to make it, but that the band would play anyway. In his absence, Metallica played impromptu sets with members of other bands from the *Summer Sanitarium* tour, printing out lyric sheets and passing them on to the singers in the opening bands. Bassist Jason Newsted provided vocals on several songs, including "Creeping Death," "For Whom The Bell Tolls," and "Seek And Destroy." KoRn's Jonathan Davis performed "One," while System Of A Down vocalist Serj Tankian sang "Sanitarium (Welcome Home)." Kid Rock took the stage for "Nothing Else Matters," "Turn The Page," and a version of "Sad But True," that turned into his current single, "American Badass." At the Kentucky show, Newsted and Rock performed a cover of the Creedence Clearwater Revival staple, "Fortunate Son." While the sets reportedly ran about 90 minutes, giving Metallica fans a bang for their buck, the *Dallas Morning News* described the Irving performance as "bizarre, disjointed, and often on the edge of tumbling into pure debacle." Metallica told fans to hold on to their tickets, announcing makeup shows for Atlanta on August 4, Dallas for August 6, and Kentucky on August 2. In further *Sanitarium* news, a 21 year-old fan fell five stories to his death at the July 4 show in Maryland. Investigators were attempting to find out whether he jumped intentionally or fell over a four-foot guardrail. Metallica issued a statement saying that they were "absolutely devastated" to hear about the death.

— Bram Teitelman

The Rhyme and Reason

tour, featuring Rage Against The Machine and the Beastie Boys, has added more dates and announced several opening acts. The tour will alternate opening acts, and some of the names of artists accompanying the tour are Stone Temple Pilots, No Doubt, Busta Rhymes, Queens Of The Stone Age, and Jurassic 5, among others. Two more dates have been added to existing dates of the tour (*fmqb*, 7/7). The new dates will be in Ft. Lauderdale on 8/29 and Atlanta on 9/1. In other tour news, Rage and the Beasties will each donate \$1 from every ticket sold to a number of charitable non-profit and social organizations. While the Beasties will be donating their share to the Milarepa Fund, Rage will distribute their share to a group of recipients through their Rage Against The Machine Foundation. Before the tour kicks off on Toronto on August 2, Rage Against The

Machine will be making a three-night stand in Los Angeles at the Fillmore Auditorium, reportedly to record a live album.

While we announced the first three dates of A Perfect Circle's forthcoming headlining club tour last week (*fmqb* 7/7), the remainder of the itinerary has been announced. Sunna will be opening the tour. The tour dates are as follows: 8/18 Boston, 8/19 NYC, 8/20 Philly, 8/21 DC, 8/23 Atlanta, 8/25 Detroit, 8/26 Cleveland, 8/27 Chicago, 8/29 Minneapolis, 8/30 Kansas City, 9/1 Denver, 9/2 Salt Lake City, 9/4 Seattle, 9/5 Portland, 9/8 Los Angeles, 9/10 San Diego, 9/12 Phoenix, 9/14 Dallas, 9/15 Austin, 9/16 Houston.

Following last month's tragedy at Denmark's *Roskilde Festival*, where nine fans died during Pearl Jam's set, Who guitarist Pete Townshend has offered advice to the band. In 1979, The Who found

themselves in a similar situation after 11 fans died at a concert in Cincinnati, one of the worst tragedies at a concert ever. In a posting on his Web site (petetownshend.com), Townshend writes: "I spoke yesterday to Eddie Vedder. I don't want to say any more than that. I passed on what I knew The Who had done wrong after the Cincinnati disaster. In a nutshell, I think we left too soon, and I spoke too angrily to the press and without proper consideration of the fact that the people who deserved respect were the dead and their families."

If you can't get enough of poorly bootlegged new Radiohead songs, here's one more. "Alligators In New York Sewers," a song the band premiered last weekend, has been made available at ateaseweb.com, an unofficial Radiohead site. During the band's Sunday night (7/9) performance in Caesaria, Israel, Thom Yorke described the track as a

music news continued

"kind of silly song." Possible lyrics for the track have been posted on radiohead.com and agreeably are a bit on the silly side, "Baby alligators in the sewers grow up fast... how did you go bad?/Did you go bad?" "Alligators..." is not on the track listing for *Kid A*, Radiohead's fourth album, which is being released the first week of October.

Dancer in the Dark, the film that earned Bjork Best Actress honors at the Cannes Film Festival, will make its North American debut at the 38th annual New York Film Festival. The movie will run from September 22 to October 8 at Lincoln Center's Walter Reade Theater. Bjork and her co-star Catherine Deneuve will both be on hand when *Dancer in the Dark* gets its American premiere on September 22. In the movie, Bjork plays a working mother, coping with her gradually worsening hereditary blindness. After the New York Film Festival the flick is expected to get a nationwide release on October 6. *Selmasongs*, the movie's soundtrack, will be out on September 19. The soundtrack was produced by Bjork and features "I've Scene It All," a duet with Radiohead's Thom Yorke.

Iron Maiden guitarist Janick Gers' head injury forced the group to cancel shows on its current European tour. During a performance Saturday (7/8) in Mannheim, Germany, Gers lost his footing and plummeted ten feet into the photographer's pit in front of the stage and onto the concrete floor. Gers was knocked unconscious and rushed to the hospital where he received six stitches to a head wound and was ordered to rest a sprained back. Maiden was forced to cancel six shows on the tour, which will resume on Sunday (7/16) in Portugal and then look out because the North American tour starts August 1 in Toronto with Queensryche and Halford in tow.

After Trent Reznor pulled the strings to get The The signed to nothing/Interscope, frontman Matt Johnson is lashing out at parent company Universal for lack of promotion. Johnson is unhappy with the handling of his band's last album *NakedSelf*, the band's seventh, and plans to give it away "track by track/ week by week" starting July 13 on the band's official Web site. In an essay entitled *The The Versus The Corporate Monster*, Johnson accuses the label of failing to promote *NakedSelf* after encountering resistance at radio. "Through their short sighted arrogance and greed the major label media conglomerates are sowing the seeds for their own destruction," Johnson says in the article. Go to thethe.com to read the lengthy article, in which Johnson outlines how corporations will lose out to artists in the end, thanks to the Internet.

Everclear got the word out for the July 11 release of their new album, *Songs from an American Movie Volume 1: Learning How To Smile*. This past week has been a whirlwind of promotional activity that has seen the band perform on *The Tonight Show* (7/10), a live performance from a 7-11 store (7/11), and appearances on *Modern Rock Live* (7/9), *Rockline* (7/10) and *Loveline* (7/13). Also look for frontman Art Alexakis on *Politically Incorrect* on July 14 and an acoustic performance of "Wonderful," on *The Late Late Show with Craig Kilborn* on July 21.

More than three years after they broke up, The Posies are back together, but not as a band. Due to a resurgence of interest in the Seattle band and the release of seven discs this year, founding members Ken Stringfellow and Jon Auer are hitting the road for a string of acoustic gigs billed as The Posies. The band will have a four-disc box set in stores this August called *At Least... At Last*, a live acoustic album, a live electric album and the best-of that Geffen put out last month called *Dream*

All Day. So is the band back together? "I don't really see us going back to the band thing. That chapter is pretty much closed," says Stringfellow. The Posies play in: Redmond, WA 7/28, Bellingham, WA 8/2, Seattle 8/3, Olympia 8/4, Portland 8/5, San Francisco 8/6-7, San Jose 8/8, San Juan Capistrano 8/9, San Diego 8/10, Los Angeles 8/11, Minneapolis 8/16, Green Bay 8/17, Chicago 8/18-19, Cleveland 8/20, Boston 8/22, New York 8/23, Philadelphia 8/24, Washington 8/25, Athens 8/26, Memphis 8/28 and St. Louis 8/29.

When the *Tattoo The Earth* tour kicks-off this Saturday, it'll do so without Coal Chamber. The band decided, at the last minute, to spend the rest of the summer recording their third album. The band's last album, *Chamber Music*, was released last year, and the band has been on tour since its release.

Former Soundgarden frontman Chris Cornell and his wife, Alice In Chains manager Susan Silver, recently became the proud parents of a baby girl. Lillian Jean Cornell was born in Seattle on June 28, weighing in at 7 pounds, 12 ounces. Cornell's first solo album, *Euphoria Morning*, came out last year.

While Henry Rollins is best known as the leader of both seminal '80s Punk/Hardcore band Black Flag or the leader of the Rollins

Band, he's also a well-known spoken word artist who often tours with just a microphone. Rollins will be showing off that side of him later this year when his first TV special "Henry Rollins: Live and Ripped From London," hits Comedy Central. The special was culled from last year's *Think Tank* tour, and will debut later this summer.

Rob Halford has announced a series of warmup dates in support of his new album, *Resurrection*. In August, the former Judas Priest frontman will take to the road opening for Iron Maiden on their headlining tour. Get hell bent for leather in: 7/19 Phoenix, 7/20 Albuquerque, 7/22 OKC, 7/25 Omaha, 7/28 Urbana.

The Barenaked Ladies will be releasing a new song from their upcoming album, *Maroon*, on the soundtrack of the VH1 movie *At Any Cost*. The new song, "Pinch Me," will be out the day the album's soundtrack is released on August 8. The movie will air on August 16. *Maroon* will be released on September 12.

Dido, whose debut album, *No*

continued on page 27

MEGADETH LARGER THAN LIFE: New York City's Times Square used to be known for hookers, drugs, pornography and perversion. However, since Giuliani cleaned up the city, the worst thing you can find now is a billboard of those fine upstanding young men in Megadeth, who are currently rocking the sheds as part of this summer's Maximum Rock tour along with Motley Crue and Anthrax. The JVC mobile products billboard is now on display. (L-R): Dave Mustaine, Dave Ellefson, Jimmy De Grasso and new guitarist Al Pitrelli.

news

FROM **London**

Brian May and Roger Taylor of Queen reprised their live performance of "We Will Rock You" with teen favourites **Five**, first seen at the Brit Awards ceremony in March, last weekend at the *Party In The Park* festival for 100,000 fans in London's Hyde Park. Now the track is about to become a single, with RCA releasing the Rap-filled version on Monday (17). *Party In The Park*, staged by London CHR station 95.8 Capital FM for the Prince's Trust, was a big success despite appalling cold, wet conditions including frequent bursts of heavy rain. 43 top U.K. and international Pop and Rock acts performed at the eight-hour event including Travis, Bon Jovi, Elton John with the Backstreet Boys, Texas, All Saints, Destiny's Child, Westlife, Bryan Adams with both Chicane and Melanie C, Moloko and the Corrs. The Prince's Trust hopes to realise £1 million from the event for its work in helping underprivileged young people.

Paul Weller's new U.K. single from the *Heliocentric* album,

"Sweet Pea, My Sweet Pea," is released July 31 and will feature a live session version of another song from the set, "Back In The Fire" plus a remix of "There's No Drinking, After You're Dead" by **Noonday Underground**. The lead track was inspired by Weller's daughter Leah, and she features in the video along with actor **Ray Winstone** in a pastiche of *The Godfather*. Weller plays at the *Witness Festival* (sponsored by Guinness, so the two "ns" are correct) in Dublin on August 6, at *V2000* on August 19 and 20, then at Glasgow Green on August 25.

With their so-called farewell tour coming to Europe in the autumn, **Smashing Pumpkins** will have "Try, Try, Try" released as a commercial single on September 11, with a video directed by **Jonas Akerlund**, who lensed **Madonna's** "Ray Of Light" and the **Prodigy's** "Smack My Bitch Up."

Bryan Ferry, currently on a "Stately Homes" tour of the U.K., had the *Slave To Love* compilation released by Virgin on Monday (10). It's another anthology of his

best-known love songs both as a solo artist and with **Roxy Music** and also features two previously unavailable tracks, his version of **Van Morrison's** "Crazy Love" and a cover of **Craig Armstrong's** "This Love," the original of which had lead vocals by former **Cocteau Twins** singer **Elizabeth Fraser**. Ferry's tour culminates in a show at Castle Howard in Yorkshire on August 18. He was also due to play last night (13) at the *North Sea Jazz Festival*.

Virgin also has a **Roxy Music** compilation called *The Early Years* set for August 21 U.K. release. It features material from their first three albums, *Roxy Music*, *For Your Pleasure* and *Stranded*, plus two of their hits that were never on original LPs, the 1972 debut success "Virginia Plain" and "Pyjamarama."

Get well soon to **Janick Gers** of **Iron Maiden**, who unfortunately toppled off stage during the encore of the band's show in Mannheim last Sunday (9). He was rushed to hospital for x-rays and advised to take a week's rest. Meanwhile, Maiden have added

further U.K. arena dates to their *Brave New World* tour in Glasgow, Manchester and Birmingham on November 2, 3 and 4 respectively.

The **Corrs** scored their first U.K. No.1 single this week as "Breathless" sold 80,000 copies to take over from **Eminem's** "The Real Slim Shady," although *The Marshall Mathers LP* returned to the top of the British album chart. **Limp Bizkit's** M1:2 theme "Take A Look Around" came in at three, "Sunday Morning Call" by **Oasis** at four, "When I Said Goodbye" / "Summer Of Love" at five, "Woman Trouble" by **Artful Dodger** featuring **Robbie Craig** and **Craig David** at six and "Will I Ever" by **Alice Deejay** at seven. **Atomic Kitten's** "I Want Your Love" arrived at ten and "I Think I'm In Love With You" by **Jessica Simpson** at 15. **kd lang's** *Invincible Summer* was the highest new entry on the album chart at 17.

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

rock

report

Like nefarious Rock and Roll outlaws, **Jimmy Page** and **The Black Crowes** strolled into Camden, New Jersey for a show at Sony's Blockbuster Arena and left town with the keys to city. Not a typically aging rocker who turns into a lumbering dinosaur, incapable of anything but slavish imitations of his past glory days, Jimmy Page playfully roamed the stage like it was his first performance. Bubbling over with wide-eyed enthusiasm and high-octane energy, Page literally hopped around the stage in glee, playing off the good vibes of the screaming fans who championed his every move. Page's guitar work was stunning, his nimble guitar licks gracing such seldom performed Zep tracks as "The Wanton Song," "What Is And What Should Never Be," "In The Light," a beautifully expressive rendition of **Physical Graffiti's** epic, "Ten Years Gone," "Your Time Is Gonna Come," and

the Eastern music masterwork, "In My Time Of Dying," among others. The fat Funk swirl of "Nobody's Fault But Mine" was another stand-out, perfectly suiting the Crowes musical armor. Giving his fans a brief history lesson, Page ripped out a ragged and explosive rendition of "Shapes Of Things," a hit by his other former band, **The Yardbirds**, in particular, was **The Black Crowes** were the perfect musical foils to Page's metallic wall of sound, infusing his classic canon of Zeppelin tunes with a feisty attack and sweet southern groove. While **Chris Robinson** came nowhere close to the vocal versatility and dynamics of **Robert Plant**, his gritty **Steve Marriott** meets **Paul Rodgers** Blues-soaked style fit the music quite nicely, thank you.

Todd Rundgren returned home to "The City Of Brotherly Love" on Friday, July 7 for an exemplary performance at the **Keswick Theatre**.

daily
insider

Springsteen Leads In Record-Breaking Concert Year

Bruce Springsteen and The E Street Band have the biggest tour of the year so far, according to the concert trade paper *Pollstar*. The publication's semi-annual edition predicts 2000 will be another record-breaking year for the concert industry with revenue likely

to hit about \$1.8 billion. Ticket sales revenue last year amounted to \$1.5 billion. The report says the increase at the box office is coming largely from more tickets being sold, an increase of five percent over the same period last year. The rapid escalation in ticket prices of the past two years appears to have slowed dramatically. Prices are up 17 percent

over the first six months of last year to \$44.80. However, the average ticket price for all of 1999 was just \$1.17 less. After the Springsteen tour, which grossed \$45.2 million, veterans Tina Turner, Crosby, Stills, Nash and Young and KISS held the next three spots. *NSYNC was the only new act to crack the Top Five and they are likely to move up

since their tour is still ongoing, while the tours by Springsteen, Turner and CSN&Y are over. The **Backstreet Boys**, **Ricky Martin**, the *George Strait Country Music Festival*, **Luis Miguel** and the **Red Hot Chili Peppers** complete the Top 10. The *Pollstar* survey of the Top 50 tours so far in 2000 also noted that tours by Latin artists

continued on page 28

rock report continued

Performing as a power trio, including *Utopia* alum, bassist, **Kasim Sulton**, **Todd** electrified the SRO crowd with a sparkling set that truly showcased his stunning guitar virtuosity. Opening the set with the grunge-tinged "I Hate My Fricking ISP," a track from his new CD, *One Long Year*, **Rundgren** proceeded to perform tracks culling his four decade plus career. Power Pop gems "Play This Game," "Couldn't I Just Tell You," "Love Of The Common Man" and "Love In Action" merged effortlessly with the Prog-Rock mastery of "The Ikon," "Trapped" and "# 1 Lowest Common Dominator." Rundgren also showed off his best Eric Clapton Blues-guitar skills with a scorching "Mystified/Broke Down And Busted" medley. Former Rundgren sideman, guitarist **Jesse Gress**, joined the trio on a flurry of tunes, his marvelous guitar playing elevated the

tunes to a higher echelon. But what really sent the audience into overload was his surprise rendition of **The Nazz's** psychedelic chestnut, "Open My Eyes," last performed live over thirty years ago.

Next to **Bruce Springsteen** and **Jon Bon Jovi**, one of New Jersey's most heralded sons is undeniably... **Southside Johnny** and **The Asbury Jukes**. A terrific new archival release, *Southside Johnny & The Asbury Jukes Live At The Paradise Theatre Boston, MA December 23, 1978*, has just been issued by the Phoenix Gems Group. Springsteen and fellow E Street band mate **Little Steven** were inextricably linked to the Jukes, both socially and professionally. The band recorded several Springsteen songs including "The Ever," a track featured on the collection. "Talk To Me," "I Don't Want To Go Home" plus

two previously unreleased holiday-oriented tracks, "Santa Claus Is Back In Town" and "Merry Christmas Baby," are also included. Says **Southside Johnny**: "It's been a wild ride. I like to think that over the years, I have matured," Johnny says laughing, "but I don't think you will get too many testimonials to that! I played for ten years before I ever got a record deal," he said. "We played for ourselves and the people who came to see us — we still do." Also just issued from Phoenix gems are live CDs spotlighting **Molly Hatchet**, *Molly Hatchet-Live At The Agora Ballroom In Atlanta, Georgia, April 20, 1979*, and **The Atlanta Rhythm Section**, *Atlanta Rhythm Section: Live At The Savoy, New York, October 27, 1981*.

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

music news continued

continued from page 25

Angel, has sold over 250,000 copies so far, is planning a tour of the United States. The artist's debut single, "Here With Me," is picking up steam as the theme for the TV series *Roswell*. Her profile has also picked up after she was featured on **Eminem's** latest

album. **Dido** appears on the song "Stan." Her tour dates are as follows: 7/30 Portland, 7/31 DC, 8/1 Boston, 8/3 Chicago, 8/4 Minneapolis, 8/7 Seattle, 8/8 Portland, 8/10 San Francisco, 8/11-12 Los Angeles (opening for **Sting**), 8/14 Los Angeles, 8/17

Houston, 8/18 Austin, 8/20 Atlanta, 8/21 NYC.

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

rockreport

NOTES AROUND THE WORLD

"It's My Life" by **Bon Jovi** is the # 2 single in The Netherlands.

BIRTHDAYS THIS WEEK

Joe Satriani	7/15/56	44
Jason Bonham	7/15/66	34
Stewart Copeland	7/15/52	48
Pete Anna		
(Less Than Jake)	7/16/75	25
Spencer Davis	7/17/41	59
Geezer Butler (Black Sabbath bassist)	7/17/49	51
Jack Irons		
(Pearl Jam)	7/18/62	38
Brian May	7/19/47	53
Carlos Santana	7/20/47	53
Cat Stevens	7/21/47	53
Don Henley	7/22/47	53

HISTORY THIS WEEK

- 7/16/81 **Harry Chapin** dies in a car crash.
- 7/17/71 "Won't Get Fooled Again" by **The Who** is issued.
- 7/18/80 "It's Still Rock And Roll To Me" by **Billy Joel** tops the U.S. singles chart.
- 7/19/76 **Deep Purple** disband.
- 7/20/67 **Jimi Hendrix** records *Burning Of The Midnight Lamp*.
- 7/21/79 "Bad Case Of Loving You" by **Robert Palmer** is released.
- 7/22/69 **Led Zeppelin** are awarded a gold record for their debut LP.
- 7/23/79 **Grateful Dead** keyboardist **Keith Godchaux** is killed in an automobile accident in Marin County, California.

music news continued

continued from page 27

doubled from two to four and Country is enjoying a resurgence with the Dixie Chicks and Martina McBride making the chart for the first time, raising the number of Country entries to seven.

Bjork Expected At U.S. Premiere Of Film

The U.S. premiere of Bjork's feature film debut has been set for September 22. *Dancer In The Dark*, directed by Lars Von Trier, will open the 38th New York Film Festival at the Film Society of Lincoln Center's Walter Reade Theater. The film made headlines earlier this year when it won the Palme D'Or at the Cannes Film Festival and because of the well-publicized disagreements between the director and Bjork, who won the festival's Best Acting nod. Both Bjork and Catherine Deneuve, who has a supporting role, are expected at the New York Film Festival. Fine Line is releasing the film in the U.S. this fall. The movie is about an immigrant factory worker struggling to raise her son as she loses her eyesight.

Busta, STP, No Doubt On Beasties/RATM Tour

The Beastie Boys and Rage Against The Machine have confirmed a wide variety of artists to open shows in the 10 cities on their tour from August 2 in Toronto to August 21 in Indianapolis. The biggest show will take place in Washington D.C. on August 5, where Stone Temple Pilots and Busta Rhymes will be on the bill with them. In Detroit on August 15, No Doubt and Rhymes will join them. Jurassic 5 are also on the first four shows. Common and At The Drive-In will each open three more of the shows, while the Roots join the bill for the Giants Stadium show on August 9 along with Busta Rhymes and At The Drive-In.

Gallagher Dedicates Song To P.M.'s Overserved Son

Liam Gallagher dedicated "Cigarettes And Alcohol" to British Prime Minister Tony Blair's son Euan when Oasis played a concert for 30,000 fans in Dublin last Saturday (8). The reference to the teenager who was caught drunk last week wasn't Gallagher's only commentary on the news of late. The day after Patsy Kensit confirmed their marriage was over much to her relief, he performed "Don't Look Back In Anger" with a wry smile on his face. The show also marked the reunion of his brother Noel with the rest of the band. Liam stressed that Oasis isn't breaking up before shaking hands with him. That may no longer be their decision to make, however, since tickets to the show were still available at discount prices.

Oasis

After Patsy Kensit confirmed her break-up with Oasis' Liam Gallagher last Friday (7) after three years of marriage, some are wondering "Who will be the next in line?" to quote the old Kinks song. Gallagher was the 32-year-old actress' third Rock star husband following Dan Donovan of Big Audio Dynamite and Simple Minds' Jim Kerr. Kensit used to be the lead singer of the band 8th Wonder before starring in such films as *Lethal Weapon 2*.

Papa Roach "Infests" Top 10 With Issues

Papa Roach's swift rise into the Top 10 where their *Infest* debuted at No. nine last week, shows there is an audience for issue-oriented Rap-Rock. While Rage Against The Machine and Beastie Boys may have cornered the market on politics, Papa Roach delivers into personal lives. Singer Coby Dick says "It's cool" if people think Papa Roach is throwing cold water on the party atmosphere that is often associated with the genre. "We're bringing some-

thing new," he says. "We come to have a good time, but lyrically, Papa Roach is my counseling." Dick may have had more than his share of good times in the past. His own drinking and that of his father inspired "Binge." His father's alcoholism, drug abuse and absenteeism led to his parents' divorce. Papa Roach covers that in their next video, "Broken Home." The clip will show images of parents fighting, father drinking at the bar, mother crying while driving the car, a kid arguing with his father. Dick says the goal is to "show everybody's pain, not just the kid's." Dick doubts his father is clean. He's a drinker and he "likes his weed," according to Dick, but he doesn't snort coke, something Dick doesn't do either. "An addictive personality, that's me," he explains. "That's one good reason why I don't snort drugs. If I did that, I wouldn't have any focus or any drive in me. I'd just lose myself in that, so I'm glad I've stayed away from it and can maintain that during this whole, crazy, wild roller coaster of Rock and Roll." Papa Roach has been touring since February, and Dick can relay many instances where kids have told him, "'Binge' is my brother, or 'Broken Home' — that's me." "When you see your own life within a song, it's really powerful," Dick explains. "We brought something new to the table that kids who are into this new kind of music — Metal, Hard Rock, Hip-Hop, Punk Rock music — can really connect with in their lives."

3 Debuts In Top Five But No Change At No. 1

Three of the top five records on the chart last week are debuts, but No. 1 remains the same — Eminem's *Marshall Mathers LP*. Sales were off by almost 70,000 but were still over 80,000 more than No. 2-ranked Britney Spears. Nelly had the week's highest debut at No. Three with *Country Grammar* followed by Lil'

Kim at No. Four and Kelly Price at No. Five. Nelly came within 5,000 copies of displacing spears at No. Two. The previous week's debuts had no Top 10 staying power. Deftones took a big drop from No. 15 while Busta Rhymes slipped from No. Four to No. 11. Creed, *NSYNC, Kid Rock, Papa Roach and Eric Clapton and B.B. King complete last week's Top 10. The Clapton/King recording is as good as gold, with sales topping 425,000 in just three weeks. Another veteran, Don Henley, is also on the verge of going gold, even though his *Inside Job* fell eight notches to No. 33 last week. Matchbox Twenty falls out of the Top 10 but not before selling over a million copies of *Mad Season*. They are at No. 12. Other debuts for the week included Mo Thugs at No. 45, Sister Hazel at No. 63, and Richard Ashcroft at No. 127.

Dylan Gets Personal On Wallflowers' New Album

Jakob Dylan addresses life as the son of a famous musician in songs like "Hand Me Down" on the new Wallflowers' album, *Breach*, due in September. As Dylan explained to the *Los Angeles Times*, "I came to a place where writing about myself seemed more important. Maybe having done it for a while I found ways to connect the dots to those experiences and ideas." He admits he's not sure how interested people will be, but he felt if he didn't write about his situation at all, he wouldn't seem truthful and people would think he was avoiding the topic. Dylan adds that at least that song is not exclusive to him. "The song's about something most people deal with one way or another," he said. "Very few people come from nowhere with no expectations on them."

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

New Crue Tattoo

Motley Crue knows a lot about survival. After having survived all the sex, drugs and lawsuits that came with the band's success in the '80s, the Crue have also outlasted the demise of the Hair Metal genre they helped spawn. With a new label (Beyond), a new album (*New Tattoo*) and a new drummer (Randy Castillo), and a Top 15 Hot Track ("New Tattoo"), Crue2K finds the band more confident and re-energized. The group is supporting their new album by headlining the *Maximum Rock* tour, and we sat down with Nikki Sixx to discuss all things Motley.

— Bram Teitelman



Motley Crue

So far, "Hell On High Heels" is doing great at Rock radio, some of which had to do with the early Internet leak. Did you plan that out?

If you love the band, that's cool, spread the word. If fans wanna download some music and send it to their friends, let em. We'll write songs, put 'em up on the Internet

and never put them on a record. When I grew up in Seattle, we used to hang out in bootleg stores in the University Of Washington district. We would find tapes of underground bands, old Bowie demos from London of him with an acoustic guitar and Mick Ronson, smoking dope and writing songs. If I would have been told that I can't do that, it would have broke my heart if I had to go to a regular retail outlet and do it like everybody else. I still went up the street to the store and bought all the Bowie and Aerosmith albums.

How long have you guys been into the Internet?

I've been online since '87. No one I knew even had an e-mail address in '87. No graphics, nothing. You would get back an e-mail from the very few people you knew that were online. When AOL first went up, I would have chats with fans in all these different places and would print out the chats and show them to the band. They'd go, "Where'd you get this!" It's a way of life. I endorse it, believe in it, and am passionate about it.

Obviously, you support Napster. How did you hook up with Camp Chaos?

We called them up and said, "Man, we love you guys, just want you to know this is the coolest cartoon you did." They did *Napster Bad*. They go, "You know, we're huge Rock fans and Metallica broke our heart by serving our friends cease and desists, so that's why we did it." They're also huge Crue fans, and wanted to make a Motley one because they knew our stance. So we did the voice-overs for it. It just blew up, because they're very opinionated about the whole issue. It's more than Metallica. Metallica's getting a wonderful amount of press for their summer tour. And, I'm a whore and I will obviously promote the shit out of myself.

Have you heard from Metallica yet?

The only thing I heard was from their publicist. They said, "Well, if Motley Crue's on one side and we're on the other, then we're definitely on the right side." And my only comment to that is, "Yeah, the right-winger's side. You guys are right-wing all the way." We're definitely on the liberal side. In my opinion, Lars Ulrich is not smart enough to have initiated this movement. He's completely puppeteered by the labels and managers of stations. He doesn't know what he's talking about.

This is your first full-length album on your new label. What advantages are there to working with a smaller label?

We did the deal with Beyond for a few different reasons. One is that we have always been very influential in how we're represented. When you're with a

major, a lot of times stuff gets broken down in the communication process, and they have their ways of doing things. We wanted to be directly involved. The other part is, there's not an industry that I know of that pays such low financial royalty rates. The upside for an artist is so small when you're at a major that, for me, the upside was hundreds and hundreds of percent higher financially to do the same work. So, I'm doing the same work, getting my message put out clearer, being able to educate myself and our fans on the industry, and I'm getting paid five hundred percent more per album. I want to be able to spend less money on wasteful things, go to the core audience, market my band to where they need to be marketed, and build the band up where I think the band needs to be built up. We've always done it our way and if we have to lose, at least we'll lose on our own terms. I'm not an anti-major guy at all, by the way, because a lot of majors started out as independent labels. They have their place, and for certain bands it's definitely the correct place to be.

How's Randy Castillo working out in the band?

Oh, man, he is so perfect for this band, it's unbelievable. If we had to change I couldn't think of a better person. He fits in so well. The fans have accepted him and he's an easygoing guy. The *Camp Chaos* video really sums up his personality. He's just always smiling.

This is the second year in-a-row that you've done summer shed tours.

How do you feel about going out with other bands that had their biggest success in the '80s?

The most important thing is that it's called Maximum Rock, and that we're not looking at then or now or the future. The tour is about bands that do what they do to the maximum. The Scorpions do what they do to the maximum. I know Megadeth is one of the greatest American Heavy Metal bands. Anthrax is one of the forerunners in the Rap/Rock thing. Motley Crue's gonna have its sleazy little originality, too. So, these bands are maximum at their own thing, and we somehow fit into this one heading. It's great for the fans.

What do you think the biggest difference is between Motley Crue in the '80s and Motley Crue now?

We're better players. I think we're better songwriters, more experienced at decisions we make and stuff that we do. Basically, we've just grown up in the places that we need to grow up.

What do you think of Methods Of Mayhem?

I've only heard the one song, and I heard some of the stuff Tom did writing on the road. It's not what I would do, but that doesn't make it bad.

I guess you guys aren't on the best of terms?

Tommy kinda made the decision on whether or not it would be a good or a bad move by simply one day just leaving the band, changing his numbers, having all contact cut off. We only contact him through his lawyer now.

Did you see it coming?

No, I did not see it coming. I knew he wanted to do a side project. I think that's cool. In fact, I encouraged it. How could I not? That's a great thing for a band. Anyway, I think that in time, maybe he'll realize his mistake.

Will there be any Nikki Sixx/Donna D'errico sex tapes coming out anytime soon?

There's already eight of them on the Internet. They got stolen from our house.

Are you serious?

Yeah. They got stolen out of a safe in our house. I can't figure out how it happened, but we're getting a lot of money on the side and no one knows about it!

ratings

UPDATE

SPRING 2000 PHASE TWO ARBITRENDS

GREENVILLE/SPARTANBURG (58)

CALLS	FORMAT	FALL/99	WIN/00	F/M/A	M/A/M
WJMZ	Urban	10.5	10.3	10.3	10.3
WFBC	CHR	7.3	9.2	8.7	8.4
WROQ	Mainstream Rock	6.6	5.8	6.2	6.6
WMYI	AC	6.8	5.4	5.2	6.1
WTPT	Active Rock	5.4	4.7	5.4	5.1

EL PASO (70)

CALLS	FORMAT	FALL/99	WIN/00	F/M/A	M/A/M
KPRR	CHR	15.0	15.9	16.5	15.8
KLAQ	Mainstream Rock	11.3	12.0	10.6	9.2
KTSM	AC	8.2	9.0	8.3	6.7
KSII	Hot AC	7.5	6.4	5.7	5.3
KOFX	Cl. Rock	5.3	6.0	6.2	4.7

ALBUQUERQUE (72)

CALLS	FORMAT	FALL/99	WIN/00	F/M/A	M/A/M
KZRR	Mainstream Rock	6.6	5.0	5.5	6.6
KPEK	Mod. AC	4.2	4.0	4.6	4.8
KMGA	AC	5.4	5.8	5.4	4.6
KTEG	Mod. Rock	4.6	4.2	4.1	4.5
KYLZ	CHR	3.6	3.8	4.1	4.5
KKSS	CHR	3.2	3.6	4.3	4.4
KKOB	AC	4.0	4.0	4.0	3.7
KLSK	Cl. Rock	1.9	2.2	2.1	1.8
KCHQ	CHR	2.5	1.8	1.5	1.6

BATON ROUGE (82)

CALLS	FORMAT	FALL/99	WIN/00	F/M/A	M/A/M
WDGL	Cl. Rock	6.2	6.1	7.3	7.5
KRVE	AC	6.5	7.4	7.3	7.2
KQXL	Urban	5.3	4.2	4.8	5.6
*WFMF	CHR	5.3	7.0	6.1	5.4
KUMX	CHR	4.1	3.3	3.0	3.1
WCKW	Active Rock	2.1	1.9	1.7	2.1

* Call letters changed from WLSS

WICHITA (84)

CALLS	FORMAT	FALL/99	WIN/00	F/M/A	M/A/M
KKRD	CHR	7.5	10.4	9.5	10.0
KRBB	AC	5.7	6.8	6.9	8.0
KDGS	CHR	7.2	4.3	5.5	6.6
KICT	Active Rock	8.3	6.7	7.3	6.0
KLLS	'70s	5.5	4.8	5.2	4.5
KRZZ	Active Rock	4.6	4.5	3.9	3.9

CHARLESTON, SC (87)

CALLS	FORMAT	FALL/99	WIN/00	F/M/A	M/A/M
WSSX	CHR	4.8	6.7	6.1	6.4
WAVF	Mod. Rock	4.2	5.4	6.2	6.2
WSUY	AC	5.1	4.1	4.4	4.8
WSSP	Rhy. CHR	5.5	3.8	4.5	4.4
WYBB	Cl. Rock	2.8	2.7	2.8	3.3
WALC	Mod. AC	3.1	3.5	2.6	2.6

SPOKANE (91)

CALLS	FORMAT	FALL/99	WIN/00	F/M/A	M/A/M
KZZU	CHR	9.2	8.8	9.5	10.5
KKZX	Cl. Rock	8.6	7.2	6.5	6.7
KAEP	Mod. Rock	6.3	6.7	7.2	6.2
KHTQ	Active Rock	3.8	4.9	5.2	5.9

DES MOINES (92)

CALLS	FORMAT	FALL/99	WIN/00	F/M/A	M/A/M
KKDM	CHR	9.2	9.8	9.1	8.1
KSTZ	Mod. AC	5.7	6.5	8.1	7.7
KGGO	Mainstream Rock	5.7	5.7	5.7	6.1
KAZR	Active Rock	6.7	5.7	5.6	5.4
KMXD	Hot AC	4.8	4.3	4.9	4.9

JOHNSON CITY-KINGSPORT-BRISTOL, TN/VA (96)

CALLS	FORMAT	FALL/99	WIN/00	F/M/A	M/A/M
WQUT	AOR	9.9	11.1	13.0	13.4
WAEZ	CHR	11.9	12.0	11.1	10.4
WTFM	AC	8.8	9.1	8.2	8.2
WXIS	CHR	.9	3.6	3.9	3.9

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

www.fmqb.com has more Spring 2000 Phase Two Arbitrend details!

SPRING 2000 ACCUTRACK

NEW YORK

CALLS	FORMAT	FALL/99	WIN/00	SPR/00	18-34	25-54
WQHT	CHR	7.5	9.2	9.6	19.7(1)	5.8(1)
WHTZ	CHR	6.8	7.4	7.0	11.0(2)	5.0(3)
WKTU	CHR	4.2	5.0	4.2	8.2(3)	5.7(2)
WXRK	Mod. Rock	5.0	4.7	4.2	8.1(4)	4.6(5t)
WLTW	AC	3.0	3.7	4.1	n/a	4.4(8)
WBLS	Urban	3.3	3.6	3.4	6.1(5)	n/a
WRKS	Urban AC	3.8	2.5	3.1	3.0(9)	4.6(5t)
WAXQ	Cl. Rock	2.1	2.4	3.1	3.3(8)	4.8(4)
WPLJ	ACHR	3.0	3.0	2.8	4.2(7)	4.1(9t)
WTJM	Rhy. Old.	2.1	2.1	2.2	n/a	n/a
WNEW	Talk	1.0	1.4	1.3	2.5(10)	n/a
WALK	AC	.6	.7	1.2	n/a	n/a
WLIR	Mod. Rock	.8	n/a	.8	n/a	n/a

LOS ANGELES

CALLS	FORMAT	FALL/99	WIN/00	SPR/00	18-34	25-54
KPWR	CHR	6.7	7.2	8.8	12.0(1)	3.8(6)
KIIS	CHR	8.3	9.2	8.6	10.6(2t)	6.1(1)
KROQ	Mod. Rock	6.8	5.9	6.6	10.6(2t)	6.0(2)
KLVE	Spanish/AC	3.2	3.8	4.4	5.1(5)	5.6(3)
KKBT	Urban	4.4	3.7	3.9	6.7(4)	n/a
KYSR	Mod. AC	3.3	3.5	3.1	4.4(7)	4.1(5)
KLOS	Rock 25-44	2.0	2.5	2.8	n/a	4.3(4)
KFI-A	Talk	4.0	3.7	2.7	n/a	n/a
KOST	AC	2.8	3.5	2.6	3.1(10)	3.2(10)
KJLH	Urban AC	1.3	1.9	1.9	n/a	n/a
KBIG	Hot AC	1.6	1.4	1.1	n/a	n/a

CHICAGO

CALLS	FORMAT	FALL/99	WIN/00	SPR/00	18-34	25-54
WBBM-F	CHR	9.1	8.5	10.0	14.9(1)	5.5(1)
WGN-A	Fl.Sv.	6.5	8.0	8.3	n/a	3.8(10)
WGCI	Urban	7.7	7.4	5.5	10.7(2)	4.7(6)

WKQX	Mod. Rock	4.8	5.0	4.4	8.2(4)	n/a
WTMX	Mod. AC	3.6	3.7	4.1	8.3(3)	5.3(2)
WLUP	Cl. Rock	3.0	3.4	3.3	5.5(5)	4.8(5)
WXRT	Progressive	2.6	3.2	3.1	3.9(7)	5.0(4)
WNUA	New Age/Jazz	4.4	3.1	3.0	n/a	n/a
WLIT	AC	1.9	1.8	2.4	n/a	n/a
WVAZ	Urban AC	2.4	1.9	2.2	n/a	n/a
WNND	AC	1.3	1.8	2.0	n/a	n/a
WXCD	Cl. Rock	1.9	2.0	2.0	n/a	n/a
WKIE/DEK	CHR	2.3	1.8	1.8	n/a	n/a
WCKG	Cl. Rock	1.2	1.8	1.6	2.5(9)	n/a

SAN FRANCISCO

CALLS	FORMAT	FALL/99	WIN/00	SPR/00	18-34	25-54
KGO-A	News	8.0	7.4	7.6	n/a	4.6(3t)
KYLD	CHR	6.4	6.6	6.6	11.4(1)	n/a
KQED	NPR	4.9	4.5	5.8	3.4(9)	6.9(1)
KMEL	CHR	5.2	4.0	5.3	10.6(2)	n/a
KCBS-AM	News	4.5	4.4	5.3	n/a	4.6(3t)
KFOG/FFG	Prog.	4.3	4.1	3.9	4.4(7)	5.9(2)
KZQZ	CHR	5.7	4.0	3.7	6.6(4)	n/a
KOIT	AC	3.4	2.7	3.5	3.2(10)	4.6(3t)
KLLC	Mod. AC	3.0	3.5	3.3	6.8(3)	4.6(3t)
KSJO/FJO	Active Rock	2.6	2.7	2.9	6.5(5)	3.8(8)
KISQ	Urban AC	2.8	2.9	2.6	n/a	3.9(7)
KITS	Mod. Rock	3.4	3.1	2.5	4.0(8)	n/a
KBLX	AC	2.6	2.3	1.9	n/a	n/a

PHILADELPHIA

CALLS	FORMAT	FALL/99	WIN/00	SPR/00	18-34	25-54
KYW-A	News	9.2	8.0	8.4	n/a	4.9(8)
WIOQ	CHR	6.4	6.8	7.7	11.1(2)	5.4(7)
WUSL	Urban	6.9	5.9	6.3	13.2(1)	n/a
WYSP	Active Rock	5.2	5.6	5.3	10.3(3)	6.6(2)
WBEB	AC	5.0	4.4	5.3	n/a	6.0(4)
WDAS	Urb. AC	4.7	4.5	5.3	7.3(5)	7.8(1)
WPLY	Mod. Rock	4.4	4.7	4.9	9.5(4)	n/a
WMMR	Rock 25-44	3.6	3.8	4.1	6.4(7)	5.8(5)
WLCE	Rock AC	1.9	3.6	3.6	4.9(8)	6.3(3)
WPHI	Urban	3.6	4.0	2.9	6.5(6)	n/a
WMGK	Cl. Hits	2.8	3.1	2.9	3.7(9)	4.7(10)
WOGL	Oldies	3.2	3.3	2.7	n/a	n/a
WEJM	Jammin'Gold	2.0	2.2	1.9	n/a	n/a
WXPB	Progressive	1.6	2.2	1.9	n/a	n/a
WPST	CHR	1.8	2.5	1.8	n/a	n/a

DALLAS/FT. WORTH

CALLS	FORMAT	FALL/99	WIN/00	SPR/00	18-34	25-54
KKDA	Urban	9.0	8.4	9.6	13.8(1)	5.8(4t)
KHKS	CHR	7.4	6.5	6.1	9.0(3)	6.9(1)
KPLX	Country	4.8	4.4	5.5	6.5(4)	6.4(2)
KSCS	Country	4.6	3.8	5.1	3.7(10)	5.4(6)
WBAP-A	News/Talk	3.9	4.8	5.1	n/a	3.9(10)
KRBV	Rhy. CHR	3.7	5.4	4.9	6.1(6)	n/a
KEGL	Active Rock	4.5	4.2	4.9	9.3(2)	4.9(7)
KRLD-A	News/Talk	3.4	4.6	4.8	n/a	4.1(9)
KZPS	Cl. Rock	3.1	4.2	3.8	n/a	5.9(3)
KDGE	Mod. Rock	4.2	3.6	3.7	5.0(8)	n/a

KVIL	AC	3.6	3.0	2.8	n/a	n/a
KDMX	AC	2.9	3.6	2.7	5.3(7)	n/a
KERA	Progressive	2.4	2.4	2.0	n/a	n/a
KTXQ	Rhyth. Oldies	2.5	2.0	1.7	n/a	n/a
KKMR	Mod. Rock	1.5	2.0	1.7	n/a	n/a
KBFB	AC	n/a	n/a	n/a	n/a	n/a

DETROIT

CALLS	FORMAT	FALL/99	WIN/00	SPR/00	18-34	25-54
WWJ-A	News	5.7	7.3	5.7	n/a	n/a
WDRQ	CHR	6.2	7.2	8.4	13.0(1)	5.7(3t)
WJR-A	Ful. Svc.	5.9	6.6	6.9	n/a	n/a
WDTJ	Urban	5.0	6.1	6.1	11.6(2)	n/a
WNIC	AC	5.2	6.0	6.1	n/a	7.3(2)
WJLB	Urban	7.0	5.5	5.4	9.2(4)	4.6(7t)
WRIF	Active Rock	4.8	4.6	5.0	10.8(3)	7.7(1)
CIMX	Mod. Rock	3.5	4.3	3.6	7.0(5)	n/a
WCSX	Cl. Rock	3.7	3.9	3.6	2.3(10)	5.7(3t)
WKQI	CHR	2.0	2.8	3.6	4.8(7)	n/a
WMXD	Urb. AC	2.4	2.5	2.2	n/a	n/a
WPLT	Mod. Gold	1.6	1.8	2.5	4.4(8)	4.2(9)
CIDR	Progressive	n/a	.7	1.0	n/a	n/a

SEATTLE

CALLS	FORMAT	FALL/99	WIN/00	SPR/00	18-34	25-54
KUBE	CHR	10.7	9.4	9.6	16.4(1)	5.1(5t)
KMPS-F	Country	4.4	7.2	7.8	7.5(4)	8.5(1)
KIRO-A	News/Talk	6.1	5.7	6.8	n/a	5.3(3t)
KNDD	Mod. Rock	7.2	4.9	6.3	13.2(2)	4.7(8t)
KBKS	CHR	5.0	4.5	4.3	6.7(5)	n/a
KUOW	NPR	3.8	4.9	4.3	n/a	5.3(3t)
KZOK	Cl. Rock	2.2	2.6	3.5	3.6(8)	5.1(5t)
KMTT	Progressive	2.7	2.8	2.9	3.3(9)	4.5(10)
KISW	Active Rock	3.2	3.5	2.8	5.5(6)	n/a
KLSY	AC	2.9	2.6	2.7	n/a	n/a
KRWM	AC	2.2	1.9	2.4	n/a	n/a
KPLZ	AC	2.8	3.7	2.4	4.1(7)	n/a
KFNK	Mod. Rock	1.3	2.5	1.8	3.2(10)	n/a
KJR-F	70's	2.9	1.7	1.5	n/a	n/a

MILWAUKEE/RACINE

CALLS	FORMAT	FALL/99	WIN/00	SPR/00	18-34	25-54
*WXSS	CHR	9.7	10.3	11.8	19.5(1)	6.6(7)
WKKV	Urban	8.4	9.0	8.9	15.4(2)	7.5(4)
WKLH	Cl. Rock	6.3	6.9	7.3	7.3(5)	11.2(1)
WLZR	Active Rock	5.2	5.9	6.7	13.8(3)	7.7(3)
WMYX	Hot AC	4.4	4.7	5.4	8.6(4)	8.2(2)
WKTJ	Hot AC	4.1	4.2	4.5	6.0(6)	7.1(5)
WLTQ	AC	3.2	2.8	2.8	n/a	n/a
**WJMR	Rhy. Oldies	2.8	3.2	2.8	3.3(9)	n/a
WLUM	Rock	2.7	2.8	1.6	3.9(8)	n/a

*Flipped from WAMG Urban AC in June.

**Flipped from Mod. AC in mid-April.

Copyright 2000 Strategic Media Research.

EAST

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

LOOKING FOR PART TIME air talent and possible morning news on the New Rock Alternative 92.7 & 96.9 WRRV in Middletown, NY (57 miles north of NYC).

Morning news person should be web savvy and be able to relate to the 18-34 listener. Part-time air talent must be willing to work weekends, holidays and overnights both weekends and during the week. Send t/r to: Greg O'Brien/Program Dir. WRRV, 1 Broadcast Plaza, Middletown, NY, 10940. Will be moving to new state-of-the-art studios in September. No calls! If we like what we hear, we'll call you! Women and minorities encouraged. EOE.

PHILADELPHIA'S CLASSIC HITS station, 102.9MGK, has immediate openings for quality part time air talent. Must have a minimum of three years large to major market experience, be flexible and intensely interested in winning! Philadelphia is a culturally diverse market and, as an affirmative action employer committed to diversity, we encourage ALL applicants. Please rush tape and resume to: Christie Banks, Asst. Program Director, WMGK, One Bala Plaza, Suite 339, Bala Cynwyd, PA. No calls please.

DIGITAL 102.7- ATLANTIC CITY Seeks Production Director & night jock ASAP. Great station, Stern affiliate, short airshift, tons of imaging & creativity. This is the gig you want. Good salary, benefits,

free coffee to the right candidate. You must be willing to start tomorrow. Overnight T&R of your best stuff (production & on-air) to: Blake Laurelli, VP Ops & Programming, 550 New Rd Somers Point, NJ 08244.

CLEAR CHANNEL ALBANY, NY keeps growing! We are looking to add an experienced Promotions Director. Must be able to handle multiple formats and large events. Are you Organized AND Creative? Can you bring Sales and Programming together to make Money and Ratings? If you don't mind working 24/7 and loving every minute of it, send your stuff to: Human Resources - Promotions, Clear Channel Radio, One Washington Square, Albany NY, 12205.

INFINITY PROMOTIONS GROUP the full service Sales, Promotion and Marketing division of CBS/Infinity Radio - Philadelphia, has immediate opening for a determined, bold and self-directed leader who is money motivated with exceptional sales results as the NTR Sales and Marketing Manager. Infinity Promotions Group specializes in customized marketing program from conception to execution for manufacturers, retailers, event and venues on a local, regional and national level. Your responsibilities will include developing relationships with key decision makers in the market, closing business, planning yearly goals, generating creative promotions, training and motivating a team of salespeople, and working with senior station management and outside consultants to track and improve your team's performance. We look for exceptional selling and organizational skills, initiative and cre-

ativity. Your ability to assess situations efficiently, act decisively and follow-up thoroughly is essential. Experience with promotions and marketing is a plus. Are you the leader we are looking for? Then contact: Mike Baldini, Group Director, Infinity Promotions Group, Philadelphia, 10 Monument Road, Bala Cynwyd, PA, 19004. Phone: (610) 668-5976, Fax: (610) 668-5885. EOE.

E-MAGINE ENTERTAINMENT, a New York City-based full service music company with strong emphasis on the Internet is seeking a full-time publicist. Candidate must have two to three years experience and must be intimately familiar with the rock and electronic formats. Email resume to: fiend@emaginemusic.com Re: Publicist Position.

SOUTH

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

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

ROCK THE AFTERNOONS in Memphis. Locally owned, stand alone, WMFS has an immediate opening for the right person. If it's you, you will have at least 3

years of on-air experience. You will turn out exceptional production. You'll have a passion for live appearances, and you'll get your tape, resume and references here ASAP! Overnight to: Program Director, WMFS, 1632 Sycamore View, Memphis, TN 38134.

ALTERNATIVE KKND/NEW ORLEANS is looking for an AM Show co-host. T&R ASAP to: KKND, Attn: Dave Stewart, 929 Howard Ave, New Orleans, LA, 70113. No phone calls please. EOE.

HELP! MORNING SHOW needs YOU! Rock station in Athens, GA seeks witty, energetic personality to fill my co-host spot. If you think you can provide instant chemistry(HA!), assistant producer duties, production and promotion roles, then please send your stuff to KRIS HARRIS/WPUP 1010 Tower Place Bogart, GA 30622. (706) 549-6222 x.3019 with questions, but no guarantee on return calls. FEMALES ENCOURAGED TO APPLY!

MIDWEST

PRIDE COMMUNICATIONS in suburban Chicago is seeking Operations Manager, Program Directors and Promotion Directors for future openings. Applicants should send their resume and philosophy to Dana Jang, Corporate Director of Programming and Operations, Pride Communications, 2410 B Caton Farm Road, Crest Hill, IL 60435.

CLEAR CHANNEL COMMUNICATIONS, Dayton, Ohio has an immediate opening for a Program Director for WTUE and WXEG. Must have: Knowledge of Classic Rock and Modern/ Alternative Rock music and events. Minimum of 2

jobfront continued...

years Rock programming experience. A complete awareness of FCC laws and regulations. Knowledge of digital studio equipment. Previous Prophet System experience is a plus. Provide direction, organization, creativity and strategy regarding music, talent, promotions and production necessary to maintain a unique and sellable radio station. Work closely with air talent and all departments to grow ratings and revenue. Send resume to: Human Resources Manager, 101 Pine Street, Dayton, OH 45402. EOE.

CAPITOL RADIO GROUP Marketing consultants. Full Time. Responsible for prospecting Springfield and surrounding areas for radio advertisers, creating ideas for marketing their business products on the radio, writing advertising copy and proposals for client presentations and executing promotions on location for client events. Resumes to Sales Manager, 3501 E. Sangamon Ave., Springfield, IL, 62707. EOE. Women and minorities encouraged to apply.

WQLZ/SPRINGFIELD, ILLINOIS is looking for it's next big star! Full time overnights! 1-2 years of on-air experience preferred. Our last two overnights are now doing mornings and nights. Plenty of room to advance. We are also looking for part-time weekend talent. Must be able to do various weekend shifts and live in or around the Springfield area. Send T&R to: Program Director, WQLZ, P.O. Box 460, Springfield, IL 62705. No phone calls please. EOE/MF.

FULLTIME MIDDAY ANNOUNCER Job opening on Classic Rock KX92, Alexandria, MN. Salary plus vacation & health insurance. Equal Opportunity Employer. Tapes and resumes to: Michael Right, KXRA/KX92/Z99, P.O. Box 69, Alexandria, MN 56308.

WEST

PART TIME ON-AIR TALENT The Infinity Broadcasting Group in Las Vegas is looking for a part-time, weekend, on-air talent to fill one of our three stations. KMXB (Hot AC), KMZQ (Soft AC), KLUC (CHR) and KXTE (Alternative). Responsibilities include regular weekend and fill-in shifts, production, remotes and more. You must be available to work weekends on a regular basis. Position could lead to full-time. Previous experience is preferred. Please send demo tape(s) for each format and resume with Ref Job # PTAINF3.00 to: Infinity Broadcasting - HR Dept. 6655 W. Sahara Ave. D-208, LV, NV 89146. Infinity Broadcasting is an EOE. Women and minorities are encouraged to apply.

ACCOUNT EXECUTIVE Are you looking for a new career? Have an interest in outside sales, selling radio advertising for the top stations in the Las Vegas market? If you are looking to make a change and enter the exciting world of broadcast sales, then we may have an opportunity for you. The Infinity Broadcasting Corporation's Las Vegas stations are looking for energetic, career-minded profes-

sionals to join their staffs of account executives. If you think you have what it takes, send your resume and include Ref Job # AEINF3.00 to: Infinity Broadcasting - Human Resources, 6655 W. Sahara Ave. D-208, LV, NV 89146. Infinity Broadcasting is an EOE. Women and minorities are encouraged to apply.

KINK FM 102 MORNING CO-HOST KINK/Portland has an opening on the KINK morning show. The announcer position is for co-host with longtime KINK morning show host Les Sarnoff. The applicant should have at least three years professional on-air experience with a mature approach appropriate for KINK. The applicant should be well-read, knowledgeable on a variety of topics from news events to Portland history to Portland lifestyle events. Creative information writing skills important. Dependability and leadership qualities are a plus. To apply, by July 7, send a tape, resume and a cover letter to: Dennis Constantine,, KINK Program Director, 1501 SW Jefferson, Portland OR, 97201. No calls please.

98.5 KLUC, THE #1 HIT MUSIC STATION AND X107.5 XTREME RADIO is seeking a part-time researcher. You must be personable and have good communication skills. This person will make outgoing calls and conduct music surveys. Candidate must be available to work flexible hours. Send resume to Attn: Ref Job #RA2293.00

Infinity Broadcasting HR Dept. 6655 W. Sahara Ave., Suite D-208, Las Vegas, NV 89146. Infinity Broadcasting is an Equal Opportunity Employer. Women and minorities are encouraged to apply.

INFINITY BROADCASTING (KMXB, KMZQ, KLUC, LXTE, KXNT and KSFN) has immediate openings for Part Time and Full Time Board Operators. We are looking for people with great enthusiasm, the willingness to learn and previous experience in radio. Several people have been promoted from this position... you could be next! Send resume with Ref Job # BOINF.300 to: Infinity Broadcasting HR Dept., 6655 W. Sahara Ave. D - 208 LV NV 89146. Infinity Broadcasting is an Equal Opportunity Employer. Women and minorities are encouraged to apply.

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

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



Rock Radio's No. 1 Information Source

\$399 (50 Issues)

Make check or money order payable to FMQB

SUBSCRIBE NOW!

NAME _____
 TITLE & COMPANY _____
 ADDRESS _____
 CITY _____
 STATE _____ ZIP _____
 PHONE _____ FAX _____

Mail to: **FRIDAY MORNING QUARTERBACK**
 Executive Mews
 1930 E. Marlton Pike, F36
 Cherry Hill, NJ 08003

**FOR COMPLIMENTARY COPY CALL:
 (856) 424-6873**

This offer is available only to new subscribers, and is subject to cancellation at any time.

ACTIVE ROCK 18-34

the insidetrack

KBPI/Denver MD/morning-night man Willie B. was frozen alive in a 5,000 lb. block of ice at Mile High Stadium on Monday (7/10). On Wednesday, just before Metallica took the stage as part of their *Summer Sanitarium* tour, band members chipped away at the ice and freed the chicken lover... WRIF/Detroit held its annual *HarleyFest* on Saturday (6/24) at Freedom Hill in Detroit. Over 15,000 Riff fans attended the free event, which featured Great White, Full Devil Jacket, The Nixons, Bender, and over a dozen local acts. Here's PD Doug Podell awarding



an autographed Kid Rock guitar to a listener who bid \$1,300 to the MDA... Last Friday (7/7) the syndicated *Lex & Terry* left for Las Vegas with two "lucky" listeners. Once there, a car was rented and the crew headed for the Cotton Tail Ranch where the listeners, Mike and Kim,

would solve a relationship problem. You see, about a month ago Kim admitted to having an affair, and, to make amends, said Mike could

have an affair of his own and call it even. *Lex & Terry* offered an all-expense paid trip to the Cotton Tail Ranch, where Mike could have a affair of his own with a professional as restitution for Kim's infidelity. The catch is, Kim must wait in the lobby while Mike taps the talent at the brothel. The whole event has been taped for rebroadcast on the *Lex & Terry* show... WBZX/Columbus has announced the details for their 8th annual *Blitz Bash*, which will take place August 4 at the Polaris Amphitheater. Lined up to perform are Stone Temple Pilots, UPO, Jesse James Dupree, Union Underground, and SR-71. The Blitz is also giving away a 2000 Jeep Wrangler at the show. Listeners qualify by calling in when an STP song is played. The winner will be announced at the concert... KIOZ/San Diego has added the *Rock 105.3 Music Video Directory* to their Web site at rock1053.com. The station is looking for permission, videos, and other Internet-friendly items from artists to post on the site. Labels should contact Crisly Kuhr at CrislyKuhr@clearchannel.com or (858) 715-3219.

Jay Gleason

the rockmonitor 18-34

KXXR, Minneapolis
Thursday, July 6, 2000
1 PM - 9 PM



1 pm

Kid Rock "Bawitdaba"
Alice In Chains "Got Me Wrong"
Metallica "Whiskey In The Jar"
Limp Bizkit "Break Stuff"
Bush "Machinehead"
Guns N' Roses "Knockin' On Heaven's Door"
Live "They Stood Up For Love"
Megadeth "Trust"
Powerman 5000 "Nobody's Real"
Pearl Jam "Alive"
Motley Crue "Hell On High Heels"

2 pm

Foo Fighters "My Hero"
Buckcherry "Lit Up"
Red Hot Chili Peppers "Californication"
Soundgarden "Burden In My Hand"
KISS "Lick It Up"
Godsmack "Voodoo"
Stone Temple Pilots "Trippin' On A Hole In A..."
Led Zeppelin "Whole Lotta Love"
Creed "With Arms Wide Open"
Metallica "Enter Sandman"
Filter "Welcome To The Fold"

3 pm

Nirvana "Smells Like Teen Spirit"
Kid Rock "Only God Knows Why"
AC/DC "Highway To Hell"
Offspring "Gotta Get Away"
KoRn "Make Me Bad"
Black Crowes "Twice As Hard"
Smashing Pumpkins "1979"

Queens Of The Stone Age "The Lost Art Of Keeping..."
Alice In Chains "Again"
Black Sabbath "Paranoid"

4 pm

Green Day "Basket Case"
Staind "Mudshovel"
Guns N' Roses "Mr. Brownstone"
Tonic "Open Up Your Eyes"
Papa Roach "Last Resort"
Van Halen "Runnin' With The Devil"
White Zombie "More Human Than Human"
Metallica "I Disappear"
Oleander "Why I'm Here"
Motley Crue "Shout At The Devil"
Godsmack "Bad Religion"
Stone Temple Pilots "Wicked Garden"

5 pm

Megadeth "Symphony Of Destruction"
3 Doors Down "Kryptonite"
Filter "Hey Man, Nice Shot"
AC/DC "Hell's Bells"
Limp Bizkit "Break Stuff"
Collective Soul "Shine"
Metallica "The Unforgiven"
8Stops7 "Satisfied"
Creed "Higher"
Black Sabbath "Iron Man"

6 pm

Kid Rock "Cowboy"
Offspring "Come Out & Play..."
Deftones "Change..."

Guns N' Roses "You Could Be Mine"
Pearl Jam "Jeremy"
KoRn "Make Me Bad"
Soundgarden "Rhinosaur"
Motley Crue "Girls, Girls, Girls"
Staind "Just Go"
Stone Temple Pilots "Creep"

7 pm

Tesla "Modern Day Cowboy"
Kid Rock "American Bad Ass"
Alice In Chains "Man In The Box"
Godsmack "Voodoo"
Metallica "Until It Sleeps"
Rage Against The Machine "Guerrilla Radio"
Bush "Warm Machine"
Stabbing Westward "Save Yourself"
Disturbed "Stupify"
AC/DC "Thunderstruck"

8 pm

Incubus "Pardon Me"
Rob Zombie "Dragula"
Nirvana "Come As You Are"
Papa Roach "Last Resort"
Ozzy Osbourne "No More Tears"
Union Underground "Turn Me On Mr. Deadman"
Offspring "The Kids Aren't Alright"
A Perfect Circle "Judith"
Soundgarden "Black Hole Sun"
Metallica "I Disappear"
KoRn "Freak On A Leash"

Monitor provided by Medlabase

PROGRESSIVE ADULT RADIO

TOP 50 AIRPLAY

July 4 - 10, 2000

LW	TW	Artist	Track	Label	TW	LW
2	1•	CLAPTON/KING	"Riding"	(Duck/Reprise)	685	623
1	2	MATCHBOX 20	"Bent"	(Lava/AG)	626	631
3	3•	PHISH	"Heavy"	(Elektra/EEG)	606	601
4	4	JAYHAWKS	"Gonna"	(American/CRG)	546	586
5	5•	ROBERT BRADLEY	"Baby"	(RCA)	523	443
8	6•	DAVID GRAY	"Babylon"	(ATO)	470	430
7	7	STEELY DAN	"Jack"	(Giant/Reprise)	402	431
11	8•	XTC	"Man"	(TVT)	401	346
12	9•	SHIVAREE	"Goodnight"	(Odeon/Capitol)	374	340
15	10•	BRAGG & WILCO	"Secret"	(Elektra/EEG)	368	313
9	11	STING	"Desert"	(A&M)	355	389
13	12•	SINEAD O'CONNOR	"No"	(Atlantic/AG)	351	321
10	13	STEVE EARLE	"Blues"	(E-Squared/Artemis)	348	371
14	14	TRACY CHAPMAN	"Wedding"	(Elektra/EEG)	312	319
6	15	COUNTING CROWS	"Lullaby"	(DGC)	261	433
24	16•	EVERCLEAR	"Wonderful"	(Capitol)	250	205
19	17•	JONNY LANG	"Me"	(A&M/IDJMG)	250	233
17	18	GOO GOO DOLLS	"Broadway"	(Elektra/EEG)	228	236
25	19•	STONE TEMPLE...	"Sour"	(Atlantic/AG)	201	198
27	20•	NINEDAYS	"Absolutely"	(Sony/550 Music)	198	181
37	21•	AIMEE MANN	"Red"	(SuperEgo)	196	155
16	22	GUSTER	"Fa"	(Sire)	193	271
21	23	JOHN HIATT	"Let"	(RCA)	189	212
32	24•	FISHBONE	"Suffering"	(Hollywood)	183	160
D	25•	NEIL YOUNG	"Good"	(Reprise)	178	80
22	26	BOB DYLAN	"Things"	(Sony Music Sndtrix/CRG)	177	210
20	27	BEN HARPER	"Steal"	(Virgin)	176	215
26	28	INDIGENOUS	"Little"	(Pachyderm)	169	182
34	29•	LITTLE FEAT	"Rag"	(CMC/SRG)	164	153
31	30	TRACY CHAPMAN	"Telling"	(Elektra/EEG)	163	167
D	31•	INDIGO GIRLS	"Cold"	(Epic)	158	34
30	32	CROWDED HOUSE	"Sacred"	(Capitol)	156	171
28	33	THIRD EYE BLIND	"Never"	(Elektra/EEG)	156	173
33	34	DON HENLEY	"Taking"	(Warner Bros.)	153	158
36	35•	NORTH MISSISSIPPI...	"Shake"	(Tone-Cool/IDJMG)	153	150
18	36	PAT MCGEE BAND	"Runaway"	(Giant/Warner Bros.)	150	229
40	37•	SISTER HAZEL	"Change"	(Universal)	148	137
42	38•	VERTICAL HORIZON	"God"	(RCA)	147	120
45	39•	K.D. LANG	"Summer"	(Warner Bros.)	143	111
38	40	DANIEL CAGE	"Sleep"	(MCA)	138	145
50	41•	RICHARD ASHCROFT	"Song"	(Virgin)	138	104
D	42•	BEN HARPER	"Forgiven"	(Virgin)	136	34
39	43	TRAVIS	"Why"	(Independiente/Epic)	132	145
29	44	VERTICAL HORIZON	"Everything"	(RCA)	130	172
49	45•	ACOUSTIC JUNCTION	"Strange"	(Omad)	113	104
23	46	NEIL YOUNG	"Razor"	(Reprise)	112	199
47	47•	LOS LOBOS	"Cumbia"	(Hollywood)	107	105
D	48•	SHELBY LYNNE	"Life"	(Island/IDJMG)	107	31
41	49	TRAIN	"Am"	(AWARE/Columbia)	106	131
35	50	SHANNON CURFMAN	"Make"	(Arista)	100	152

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.

PATTY LARKIN

beg to differ

the first single

"..you say everybody's thinking of the same thing but I will beg to differ with you."

PATTY LARKIN

#1 MOST ADDED

Early Adds

WXPN WYEP KPIG WFUV WDET
WMVY WNCS KRSH KTAO KFMU
KTHX WFPK WCBE KAXE WMNF
WKZE WNCW KUWR KSPN WVXU
WBJB WYYB World Café & More!



PATTY LARKIN
beg to differ

ng the dream

(79552)

"Superb" NEW YORK TIMES

"transmits eccentric magic..."

BOSTON GLOBE

"... has personality to burn."

THE VILLAGE VOICE

WWW.VANGUARDRECORDS.COM • WWW.PATTYLARKIN.COM

long road

Vanguard RECORDS

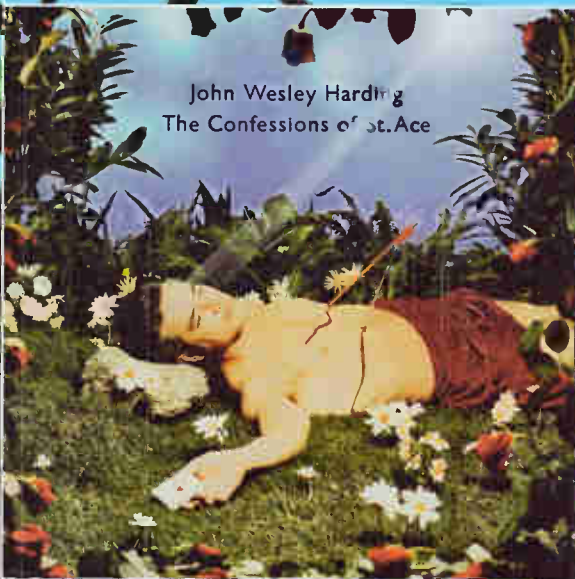
John Wesley Harding

"She's a Piece of Work"

Going for Adds July 17th!

From the forthcoming album
"The Confessions of St. Ace"

In Stores August 29th, 2000.
Available on CD.



Tour Dates, contests, and more visit
www.mammoth.com or www.wesweb.net

Produced by Gary Burnette and Rob Seidenberg
Management: Andrea Goode / Fountainhead Management

© & © 2000 Mammoth Records
Mammoth Records 99 Hudson St., 8th Flr, NY, NY 10013

mammoth

malt

PROGRESSIVE ADULT RADIO MUSIC

PUBLIC BREAKOUT

July 4 - 10, 2000

LW	TW	Artist & Title	Label	TW	LW	Move
1	1	STEVE EARLE <i>Transcendental Blues</i>	(E-Squared/Artemis)	158	177	-19
3	2	CLAPTON/KING <i>Riding With The King</i>	(Duck/Reprise)	150	124	26
5	3	BRAGG & WILCO <i>Mermaid Avenue Volume II</i>	(Elektra/EEG)	120	115	5
2	4	NEIL YOUNG <i>Silver & Gold</i>	(Reprise)	111	127	-16
13	5	K.D. LANG <i>Invincible Summer</i>	(Warner Bros.)	107	86	21
7	6	AIMEE MANN <i>Bachelor No. 2...</i>	(Super Ego)	103	95	8
6	7	PHISH <i>Farmhouse</i>	(Elektra/EEG)	100	107	-7
4	8	DAVID GRAY <i>White Ladder</i>	(ATO)	96	122	-26
9	9	NORTH... <i>Shake Hands With Shorty</i>	(Tone-Cool/IDJMG)	96	95	1
8	10	JAYHAWKS <i>Smile</i>	(American/Col./CRG)	95	95	0
11	11	LITTLE FEAT <i>Chinese Work Songs</i>	(CMC/SRG)	94	90	4
14	12	SHELBY LYNNE <i>I Am Shelby Lynne</i>	(Island/IDJMG)	87	86	1
12	13	INDIGENOUS <i>Circle</i>	Pachyderm	84	86	-2
22	14	LAURA LOVE <i>Fourteen Days</i>	(Zoë/Rounder)	80	59	21
18	15	STACEY EARLE <i>Dancin' With Them That...</i>	(Gearle)	73	66	7
19	16	KOKO TAYLOR <i>Royal Blue</i>	(Alligator)	72	62	10
23	17	SINEAD O'CONNOR <i>No Man's Woman</i>	(Atlantic/AG)	72	59	13
30	18	DONNA THE... <i>Positive Friction</i>	(Sugar Hill)	69	54	15
15	19	CROWDED HOUSE <i>The Desert Life</i>	(DGC)	68	73	-5
27	20	XTC <i>Wasp Star... Volume 2</i>	(Idea/TVT)	64	57	7
10	21	JILL SOBLUE <i>Pink Pearl</i>	(Beyond)	62	90	-28
45	22	VARIOUS ARTISTS <i>'Til We Outnumber 'Em...</i>	(Righteous Babe)	57	39	18
D	23	TAJ MAHAL <i>Shoutin' In Key</i>	(Hannibal/Kan-Du/RykoPalm)	56	44	12
16	24	MIRIAM MAKEBA <i>Homeland</i>	(Putumayo)	55	68	-13
D	25	PADDY CASEY <i>Amen (So Be It)</i>	(Columbia/CRG)	55	33	22
D	26	JOE JACKSON <i>Summer In The City</i>	(Manticore/Sony Classical)	53	39	14
D	27	PATTY LARKIN <i>regrooving the dream</i>	(Vanguard)	53	5	48
D	28	DAN HICKS <i>Beatin' The Heats</i>	(SurfDog)	50	0	50
D	29	SUE FOLEY <i>Love Comin' Down</i>	(Shanachie)	50	50	0
D	30	ALVIN Y. HART <i>Start With The Soul</i>	(Hannibal/RykoPalm)	49	42	7

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

Singles/EPs



Verbow "New History" (Sony/550 Music)

Verbow's forthcoming album is called *White Out*, but if the first single, "New History," is any example of what we can expect, we won't be correcting anything. This single has style – and includes many different ones.



Virginwool "I Think Her Mother Loves Me" (Breaking Records/AG)

Skip to the album version – included with the single remix -- for a hooky summertime tune from Virginwool. The harder-edged bass in the remixed single will make this a Modern smash.

Most Added

1	PATTY LARKIN	(VANGUARD)	22
2t	BRIAN SETZER ORCH.	(INTERSCOPE)	13
2t	GOMEZ	(VIRGIN)	13
3t	"STEAL THIS MOVIE"	(ARTEMIS)	7
3t	DAN HICKS & HIS HOT LICKS	(SURFDOG)	7

www.fmqb.com

progressions #52
new music for progressive adult radio

July 2000

Solar-Powered Shenanigans!

KFMU
SOLAR POWERED RADIO

Progressions #52: Featuring KFMU/Steamboat Springs' Sam Scholl Hosting
A CD Sampler Featuring New Music For Progressive Adult Radio From: John Wesley Harding, Bernard Allison, Shelby Lynne, Five For Fighting, Leona Naess, Joseph Arthur, Verbow, Patty Larkin, Dar Williams, Chris Whitley, Carrie Newcomer, and Ellis Paul.

Plus a chance to eavesdrop on KFMU's programming!

ENCLOSED IN THIS WEEK'S ISSUE!
*for all reporting stations.

Albums



Darden Smith
Extra Extra (Valley Entertainment)

Darden Smith's music is emotional without being depressing, happy without being annoying, syrupy Pop. He poured his life into the music on this album and it's obvious that he has lived everything he sings. The deceptively simplistic and beautiful arrangements complement the uncomplicated style of his lyrics. Guitars, pianos, and a little rhythm go a long way in his hands. "Fall Apart At The Seams," "Frankie & Sue," "Levee Song," "Bottom Of A Deep Well," and "Talk To Me" all come highly recommended.



Various Artists
Steal This Movie OST (Artemis/E Squared)

You can believe Steve Earle when he sings "And my soul's been psychedelized." You'll be surprised at how good he and Sheryl Crow cover the Chambers Brothers' "Time Has Come Today." This soundtrack mix of contemporary artists doing classic songs and songs that are solid gold -- may make you feel old -- but it is an interesting potpourri. "I Ain't Marching Anymore," Phil Ochs, "My Back Pages," Joan Osborne and Jackson Browne, "Superbird," Country Joe, "War," Edwin K. Starr, "Mellow Yellow," Mary Chapin Carpenter and "When I'm Gone," Ani DiFranco.

Slobberbone
Everything You Thought Was Right Was Wrong Today (New West)

Alternating from great Rock and Roll with tongue-in-cheek lyrics to upbeat anthems with a Country feel, Slobberbone tackles many genres of music and makes them their own. Sometimes the band comes off like the Texas version of Black 47 or a rockin' Steve Earle, but the hooks and melodies of the songs should overshadow any tempo concerns regarding the heavier songs. "Placemat Blues," "Trust Jesus," "That Is All," "Josephine," "Lumberlung," "Some New Town," and "Pinball Song" are great places to start.

Emphasis Tracks



Leona Naess, "New York Baby" (MCA)
Entrain, "Back In A Minute" (Dolphin Safe)

Music Mailbag



Deckard, Stereodreamscene (Reprise)
AdmiralTwin, Mock Heroic (Mojo)
Danny Flanigan and the Rain Chorus, Vernon's Mood (self-release)
Gram Parsons, The Last Whippoorwill (Shell Point/Echo Music)
Los Jubilados, Cero farandulero (Corason)
Steadman, Loser Friendly (Ozone)



LITTLE FEAT

THE NEW ALBUM, CHINESE WORK SONGS
FEATURING: "RAG MAMA RAG" AND "SAMPLE IN A JAR"

ALREADY WORKIN' OVERTIME AT AAA:

FMQB COMMERCIAL 34-29*
FMQB PUBLIC 11-11*
GAVIN COMBINED 24-20
GAVIN AMERICANA 31-17*

ALBUM NETWORK COMBINED 17-16*
ALBUM NETWORK COMMERCIAL 22-22*
ALBUM NETWORK NON-COMM 10-9*



Alcholiday

WKOC/Norfolk will be sending one lucky listener to *Rock The Rackhouse*, an exclusive concert featuring Tonic, Kenny Wayne Shepherd, and G. Love and Special Sauce on August 12. The winner and a compadre will fly to Kentucky for a weekend getaway to hear the concert live at the Jim Beam distillery! Contestants must listen to the *Ninety-Three At Nine*, ninety-three minutes of commercial free music every weekday morning on WKOC. When the designated song of the day is played, caller seven will win the latest CDs by Tonic, Kenny Wayne Shepherd and G. Love and Special Sauce and will automatically be qualified for the grand prize drawing for the concert getaway to the Jim Beam distillery. WTTS/Indianapolis will also be giving away trips to the event. Ten lucky winners and their friends will be going to see the show at Jim Beam distillery, now that's what we call an alcholiday!

The 4th Annual KBCO Studio C Cover Art Contest

KBCO/Boulder's 4th Annual Studio C Cover Art Contest is almost over, the station is getting ready to examine all the entries and pick a winner. The winner's artwork will adorn the next cover of Studio C Volume 12. Besides the glory of seeing their own artwork on the next cover of Studio C, the winner will receive a digital camera from Mike's Camera and a trip to New York City for a tour of world class art museums! The entries will be judged by the public July 15 and 16 at the Boulder Art Fair and through their Web site.

Invincible

KAXE/Grand Rapids' Scott Hall escaped death by the skin of his teeth when he recently lost control of his 1968 Harley Davidson -- and that was just the latest in a string of near-disasters. The 51-year-old radio star was returning home to Cohasset, Minnesota, when he pulled out to pass a 16 wheel UPS truck. Just as he was about to pass, a sudden gust of wind blew his restored Harley off the road and into the ditch. "He was very lucky," said Frances, the UPS driver. His vintage Harley sustained only minor damage to the handle bar, but if the handle bar had dug into the dirt, he could have cart-wheeled and ended up in a pile of blaze orange wreckage. "His adventurous nature makes us all nervous because he's living his real life like an action hero," confided KAXE station manager, Maggie Montgomery.

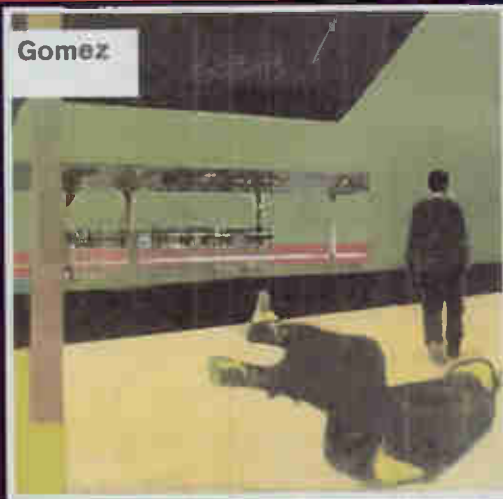
They'll Be Comin' Round The Mountain

KMTT/Seattle (a.k.a. The Mountain) will be auctioning off an autographed Epiphone guitar from the Indigo Girls. The auction will take place Monday, July 17, on the air from 6 a.m. to 9 p.m. The highest bidder will take home the guitar and all proceeds go to benefit the Home Alive Foundation. Home Alive was founded in Seattle by the art and music communities in response to the rape/murder of Mia Zapata. The foundation promotes awareness through community events and campaigns in addition to offering affordable and accessible self-defense classes and education. Listeners can view the guitar on the Mountain's Web site or at their booth at the Indigo Girls shows on July 14 and 15. In Other Mountain news, the station is pleased to introduce KMTT's *Summer 2000 CD Sampler*. Artists appearing on the CD include Tracy Chapman, Don Henley, Robert Bradley's *Blackwater Surprise* and many more. Also included are coupons from Seattle's Best Coffee. The enhanced portion of the CD features Tracy Chapman's "Telling Stories" music video; a multimedia section on the radio station with morning show hosts John Fisher and Mike West explaining KMTT's music, and a link to KMTT's Web site; plus a section on Seattle's Best Coffee that lists area locations and a link to their web site. The multimedia trivia game, called Scale the Mountain, is 25 questions, mostly music trivia with several about KMTT and Seattle's Best Coffee. There are new questions and prizes each month for June, July, and August. KMTT fans that pick up a copy of the CD can play the game, print out their answers, and take them to local Seattle's Best Coffee locations to enter to win prizes.

fmqb was saddened to hear of the death of former KMMS/Bozeman morning host Sean Donahue. Sean died in an auto accident in Montana on Saturday, July 8. Sean was also on-air at WWDC, WIYY and KISW. He was the host of the KMMS morning show from 1991-1995. Sean's MS had prevented him from working full-time since 1995 and he had just moved back to Montana and was living in Great Falls. Sean was doing an occasional show at Montana State's non-commercial station, KGLT. Sean's father was FM rock radio pioneer "Big Daddy" Tom Donahue.

Harris to Nonesuch

Nine-time Grammy Award-winning artist Emmylou Harris, whose remarkable career now spans more than three decades and 29 albums, has signed with Nonesuch Records. Harris's first Nonesuch recording, *Red Dirt Girl*, will be released on September 12. It is her first solo studio recording since 1995's *Wrecking Ball*. The new album is produced by Malcolm Burn, who previously worked with Harris engineering and mixing *Wrecking Ball*, and features Buddy Miller on lead guitar, Daryl Johnson on bass and drums, Malcolm Burn on piano, guitar and bass, and Ethan Johns on drums, guitar and other miscellaneous instruments. Harris has written all but one of *Red Dirt Girl*'s 12 tracks, marking only the second time in her career that she has been so involved in the composition of an album. Dave Matthews sings a duet with Harris on the album and Bruce Springsteen, Patti Scialfa and Patty Griffin also contribute vocals.



Gomez
"Revolutionary Kind"
 From The Album *Liquid Skin*.

Out-Of-The-Box:

KACD KGSR WYEP WMMM WCBE WNCB
 WRNR WRLT KRSH KTHX KOTR KBAC
 KCTY KFMU WLPW KMTN WMWV KTAO
 WVOD KUWR



Metal detector

Pure Spins

July 4 -10, 2000

LW	TW	Artist	Title	Label	Plays	TW	Move	TW	Cume/Adds
1	1	IRON MAIDEN	<i>Brave</i>	(Portrait/CRG)	326	-17	343	51/0	
3	2	EARTH CRISIS	<i>Slither</i>	(Victory)	310	78	232	49/1	
2	3	NATIVITY IN BLACK	<i>II</i>	(Divine)	297	17	280	48/0	
7	4	STUCK MOJO	<i>Declaration</i>	(Century Media)	261	41	220	48/0	
11	5	DEFTONES	<i>White</i>	(Maverick)	222	27	195	39/0	
10	6	ULTRASPANK	<i>Progress</i>	(Epic)	214	13	201	36/0	
6	7	DISTURBED	<i>Sickness</i>	(Giant)	208	-22	230	39/0	
5	8	ALICE COOPER	<i>Brutal</i>	(Spitfire)	199	-31	230	35/0	
8	9	A PERFECT CIRCLE	<i>Mer</i>	(Virgin)	196	-19	215	31/0	
4	10	RORSCHACH TEST	<i>Peace</i>	(E-Magine)	195	-39	234	31/0	
D	11	TAPROOT	<i>Gift</i>	(Atlantic/AG)	174	174	0	53/49	
D	12	IN FLAMES	<i>Clayman</i>	(Nuclear Blast)	166	166	0	54/52	
9	13	SHADOWS FALL	<i>Of</i>	(Century Media)	164	-30	194	28/0	
13	14	BLACK LABEL SOCIETY	<i>Stronger</i>	(Spitfire)	159	-20	179	29/0	
14	15	MOTORHEAD	<i>We</i>	(CMC International)	157	-43	200	35/0	
26	16	KING DIAMOND	<i>House</i>	(Metal Blade)	150	23	127	35/2	
15	17	NASHVILLE PUSSY	<i>High</i>	(TVT)	149	-19	168	27/0	
12	18	GLASSJAW	<i>Everything</i>	(Roadrunner)	147	-37	184	21/0	
17	19	WORKHORSE MOVEM...	<i>Sons</i>	(Roadrunner)	145	0	145	23/0	
21	20	DESTRUCTION	<i>All</i>	(Nuclear Blast)	141	-8	149	31/1	
18	21	CEPHALIC CARNAGE	<i>Exploiting</i>	(Relapse)	139	-10	149	21/0	
23	22	E TOWN CONCRETE	<i>Second</i>	(Triple Crown)	128	13	115	21/0	
16	23	IGNITE	<i>Place</i>	(TVT)	126	-33	159	29/0	
27	24	VENOM	<i>Resurrection</i>	(SPV)	123	0	123	37/2	
22	25	MISSION: IMPOSSIBLE	<i>Album</i>	(Hollywood)	120	-29	149	14/1	
D	26	DEICIDE	<i>Insinerate</i>	(Roadrunner)	116	57	59	32/2	
D	27	SIXTY WATT...	<i>Sampler</i>	(Spitfire)	116	75	41	34/4	
30	28	QUEENS OF THE...	<i>Rated</i>	(Interscope)	112	20	92	23/0	
25	29	MADBALL	<i>Hold</i>	(Epitaph)	108	-4	112	33/1	
35	30	PROJECT HATE	<i>MCMXCIX</i>	(Pavement)	101	-3	104	24/0	
31	31	PITCHSHIFTER	<i>Condescense</i>	(MCA)	97	3	94	20/0	
20	32	SHEAVY	<i>Celestial</i>	(The Music Cartel)	97	-31	128	18/0	
37	33	VADER	<i>Litany</i>	(Metal Blade)	97	-4	101	21/0	
40	34	MAYHEM	<i>Grand</i>	(Necropolis)	96	30	66	23/1	
46	35	RETURN OF THE...	<i>Rock</i>	(Roadrunner)	92	19	73	16/0	
38	36	(HED) PE	<i>EP</i>	(Jive)	90	15	75	33/2	
33	37	FINGER ELEVEN	<i>Grayest</i>	(Wind-Up)	90	0	90	19/0	
32	38	PANTERA	<i>Reinventing</i>	(EastWest/EEG)	88	-27	115	25/0	
39	39	ISLE OF Q	<i>Isle</i>	(Universal)	87	-4	91	21/0	
D	40	NASUM	<i>Human</i>	(Relapse)	85	23	62	20/0	
34	41	KATAKLYSM	<i>Prophecy</i>	(Nuclear Blast)	81	-28	109	23/0	
D	42	LUDDITE/CLONE	<i>Arsonist</i>	(Relapse)	81	33	48	17/0	
D	43	LIQUID GANG	<i>Sampler</i>	(Lava/AG)	80	36	44	29/4	
45	44	35" MUDDER	<i>Preventive</i>	(--)	79	25	54	29/0	
36	45	BOY SETS FIRE	<i>After</i>	(Victory)	69	-34	103	18/0	
D	46	ROB HALFORD	<i>Resurrection</i>	(Metal-Is/SRG)	68	68	0	52/52	
28	47	AMONG THEIVES	<i>Pre</i>	(--)	62	-29	91	11/0	
48	48	ALMIGHTY	<i>Almighty</i>	(Sanctuary)	61	11	50	24/0	
D	49	LOUD ROCKS	<i>Sampler</i>	(Loud)	61	56	5	28/24	
47	50	CROWN	<i>Deathrace</i>	(Metal Blade)	59	-13	72	18/0	

Pure Cyberspins

LW	TW	Artist	Title	Label	Plays	TW	Move	TW	Cume/Adds
1	1	IRON MAIDEN	<i>BRAVE</i>	(Portrait/CRG)	121	-57	178	3/0	
6	2	MISSION: IMPOSSIBLE	<i>ALBUM</i>	(Hollywood)	116	-14	130	3/0	
D	3	HALFORD	<i>RESURRECTION</i>	(Metal-Is/SRG)	114	89	25	3/3	
2	4	NATIVITY IN BLACK	<i>II</i>	(Divine)	92	-50	142	3/0	
5	5	DEFTONES	<i>WHITE</i>	(Maverick)	80	-53	133	2/0	
4	6	DISTURBED	<i>COMING</i>	(Giant)	79	-61	140	2/0	
3	7	PANTERA	<i>REINVENTING</i>	(EastWest/EEG)	78	-64	142	3/0	
D	8	GODSMACK	<i>GODSMACK</i>	(Republic/Universal)	67	-4	71	2/0	
D	9	MOTLEY CRUE	<i>HELL</i>	(Beyond)	63	-42	105	2/0	
9	10	RORSCHACH TEST	<i>PEACE</i>	(E-Magine)	61	-56	117	2/0	

f m q b july 14, 2000

add action

- 1) In Flames, *Clayman*, Nuclear Blast (52)
- 1) Halford, "Resurrection," CMC International (52)
- 3) Taproot, *Gift*, Atlantic/AG (49)
- 4) Linea 77, *too much happiness makes kids paranoid*, Earache (37)
- 5) Mondo Generator, *Cocaine Rodeo*, Southern Lord (32)

most increased

- 1) Earth Crisis, *Slither*, Victory (+78)
- 2) Sixty Watt Shaman, *Sampler*, Spitfire (+75)
- 3) Deicide, *Insineratehymn*, Roadrunner (+57)
- 4) Various Artists, *Loud Rocks Sampler*, Loud/Columbia (+56)
- 5) Stuck Mojo, *Declaration Of A Headhunter*, Century Media (+41)

going for adds next week

- Union Underground, *An Education In Rebellion* (Portrait/CRG)
- Misery Loves Company, *Your Vision Was Never Mine To Spare*, (Earache)
- Opprobrium, *Discerning Forces* (Nuclear Blast)
- One King Down, *Gravity Wins Again* (Equal Vision)
- Fates Warning, *Disconnected* (Metal Blade)
- Deep, *Pieces Of Nothing* (Pavement)
- Sea Of Green, *Northern Lights* (The Music Cartel)
- The Gathering, *If_Then_Else* (Century Media)
- Dark Tranquillity, *Haven* (Century Media)
- Angel Dust, *Enlighten The Darkness*

ma bell meltdown

1-1	IRON MAIDEN	<i>Wicker</i>	(Portrait/CRG)
2-2	VARIOUS ARTISTS	<i>NIB</i>	(Divine)
D-3	EARTH CRISIS	<i>Slither</i>	(Victory)
4-4	KING DIAMOND	<i>House</i>	(Metal Blade)
3-5	DEFTONES	<i>White</i>	(Maverick)
10-6	DEICIDE	<i>Insineratehymn</i>	(Roadrunner)
R-7	PANTERA	<i>Reinventing</i>	(Elektra/EEG)
8-8	VENOM	<i>Resurrection</i>	(SPV)
5-9	DISTURBED	<i>Sickness</i>	(Giant/Reprise)
R-10	ALICE COOPER	<i>Brutal</i>	(Spitfire)

cyber Add action

- 1) Halford, "Resurrection," Metal-Is/SRG (3)
- 2) CJSS, *Kings Of The World*, Pavement (2)
- 2) Taproot, *Gift*, Atlantic/AG (2)
- 3) In Flames, *Clayman* Nuclear Blast (1)
- 3) Various Artists, *Loud Rocks*, Loud/Columbia (1)

f m q b's Metal Internet panel consists of HardRadio, LoudRadio, KNAC and Uncontrolled Noise.

MODERN ROCK

modern chart 42

specialty spins 42

modern music 43

modern crossroads 45

mod shots 46



modernROCK

Top 50 Airplay

July 4 - 10, 2000

LW	TW	Artist	Track	Label	TW	Move	LW	2W	3W	Cume/Add
1	1	3 DOORS DOWN	KRYPTONITE	(Republic/UMG)	2540	-151	2691	2696	2733	70/0
4	2	EVERCLEAR	WONDERFUL	(Capitol)	2347	13	2334	2234	2048	82/0
3	3	STONE TEMPLE...	SOUR	(Atlantic/AG)	2242	-144	2386	2384	2391	72/0
10	4	R/H/C/PEPPERS	CALIFOR...	(Warner Bros.)	2204	507	1697	1246	690	78/0
6	5	PAPA ROACH	LAST	(DreamWorks)	2159	184	1975	1744	1603	69/1
5	6	A PERFECT...	JUDITH	(Virgin)	2152	-32	2184	2079	2000	73/0
2	7	CREED	WITH	(Wind-up)	2147	-281	2428	2431	2389	65/0
9	8	EVE 6	PROMISE	(RCA)	2028	254	1774	1569	1217	80/0
7	9	DEFTONES	CHANGE	(Maverick)	1911	-20	1931	1803	1740	75/0
14	10	SR-71	RIGHT	(RCA)	1728	216	1512	1373	1169	75/2
11	11	LIMP BIZKIT	TAKE	(Hollywood)	1620	-24	1644	1548	1409	62/0
8	12	BLINK 182	SONG	(MCA)	1612	-296	1908	1947	2066	54/0
15	13	NO DOUBT	SIMPLE	(Interscope)	1351	-133	1484	1442	1440	51/0
12	14	DYNAMITE HACK	BOYZ	(Farmclub.com/UMG)	1332	-276	1608	1493	1440	52/0
13	15	METALLICA	DISAPPEAR	(Hollywood)	1319	-233	1552	1583	1568	45/0
26	16	INCUBUS	STELLAR	(Immortal/Epic)	1236	402	834	582	116	64/5
20	17	LIT	OVER	(Capitol)	1100	80	1020	946	819	54/1
17	18	MOBY	PORCELAIN	(V2)	1051	-58	1109	1098	1028	53/0
16	19	NINE DAYS	ABSOLUTELY	(Sony/550 Music)	1014	-262	1276	1463	1535	39/0
30	20	VERTICAL...	GOD	(RCA)	989	253	736	414	78	53/4
19	21	MATCHBOX TWENTY	BENT	(Lava/AG)	929	-148	1077	1093	1280	37/0
18	22	INCUBUS	PARDON	(Immortal/Epic)	907	-173	1080	1159	1286	33/0
24	23	CYPRESS HILL	ROCK	(Columbia/CRG)	895	7	888	810	801	40/1
23	24	EMINEM	REAL	(Aftermath Ent./Interscope)	884	-32	916	889	837	40/1
31	25	DISTURBED	STUPIFY	(Giant/Reprise)	852	129	723	639	551	52/5
35	26	NICKELBACK	LEADER	(Roadrunner)	735	65	670	522	469	41/2
37	27	PEARL JAM	LIGHT	(Epic)	717	140	577	472	300	40/2
21	28	FENIX TX	ALL	(MCA)	693	-263	956	1004	964	37/0
22	29	FOO FIGHTERS	BREAKOUT	(Roswell/RCA)	667	-262	929	1054	1338	30/0
25	30	KORN	MAKE	(Immortal/Epic)	664	-191	855	1095	1250	31/0
27	31	LIMP BIZKIT	BREAK	(Flip/Interscope)	646	-158	804	848	902	31/0
34	32	ELWOOD	SUNDOWN	(Palm/Sire/London)	624	-50	674	636	548	37/1
36	33	311	LARGE	(Capricorn)	621	-15	636	615	564	32/0
40	34	MXPX	RESPONS...	(A&M)	583	67	516	482	375	35/1
D	35	BT	NEVER	(Nettwerk/Capitol)	576	214	362	151	87	46/8
39	36	KOTTONMOUTH...	PEACE	(Suburban Noize/Capitol)	576	31	545	506	430	47/0
33	37	RAGE AGAINST...	SLEEP	(Epic)	570	-126	696	746	799	27/0
49	38	COWBOY MOUTH	EASY	(Blackbird/Atlantic/AG)	522	108	414	282	187	27/2
D	39	8STOPS7	QUESTION	(Reprise)	520	438	82	48	0	39/10
29	40	KID ROCK	AMERICAN	(Top Dog/Lava/AG)	513	-244	757	748	767	33/0
D	41	KORN	SOMEBODY	(Immortal/Epic)	511	387	124	33	24	42/5
48	42	SNAKE RIVER...	HOW	(Kinetic/Reprise)	508	87	421	335	187	37/2
50	43	P.O.D.	ROCK	(Atlantic/AG)	501	106	395	313	298	38/2
D	44	GODSMACK	BAD	(Republic/UMG)	493	133	360	321	220	28/3
28	45	OFFSPRING	TOTAL	(Elektra/EEG)	482	-311	793	956	955	29/0
D	46	MEST	DILLIO	(Maverick)	452	204	248	184	104	36/2
32	47	THIRD EYE BLIND	10	(Elektra/EEG)	451	-246	697	916	1059	24/0
38	48	R/H/C/PEPPERS	OTHERSIDE	(Warner Bros.)	427	-132	559	684	1020	19/0
D	49	WHEATUS	TEENAGE	(Columbia/CRG)	407	156	251	130	12	34/11
41	50	STROKE 9	LETTERS	(Universal/UMG)	393	-106	499	717	868	18/0

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

most added

- SUM 41** 25 adds
"Makes No Difference"
(Big Rig/IDJMG)



- THIRD EYE BLIND** 20 adds
"Deep Inside Of You"
(Elektra/EEG)
- RANCID** 11 adds
"Let Me Go"
(Epitaph)
- WHEATUS** 11 adds
"Teenage Dirtbag"
(Columbia/CRG)
- 8STOPS7** 10 adds
"Question Everything"
(Reprise)
- DANDY WARHOLS** 10 adds
"Bohemian Like You"
(Capitol)
- VIBROLUSH** 9 adds
"Touch & Go"
(V2)
- BT featuring M Doughty** 8 adds
"Never Gonna Come Back Down"
(Nettwerk/Capitol)
- THE K.G.B.** 8 adds
"Space Cadet"
(DreamWorks)
- LEFTY** 7 adds
"Girls"
(Interscope)

specialty spins

fmg's look at what's on specialty shows.

Top Ten Singles

ARTIST	SONG	LABEL
1. Face To Face	"Disappointed"	Lady Luck/Beyond
2. Rancid	"Let Me Go"	Epitaph
3. Dandy Warhols	"Bohemian Like You"	Capitol
4. Sunny Day Real Estate	"One"	Time Bomb
5. Huffamoose	"My Dad's New Hit Song"	Shanachie
6t. At The Drive-In	"One Armed Scissor"	Grand Royal
Chronic Future	"Come Correct"	Beyond Music/BMG
(hed) Planet Earth	"Bartender"	Jive
Mest	"What's The Dillio?"	Maverick
Sum 41	"Makes No Difference"	Big Rig/IDJMG

Top Ten Albums

ARTIST	ALBUM	LABEL
1. Face To Face	<i>Reactionary</i>	Lady Luck/Beyond
2. Dandy Warhols	<i>Thirteen Tales From...</i>	Capitol
3. Sunny Day Real Estate	<i>The Rising Tide</i>	Time Bomb
4t. Chronic Future	<i>4 Elements</i>	Beyond Music/BMG
(hed) Planet Earth	<i>Broke</i>	Jive
6. At The Drive-In	<i>Relationship Of Command</i>	Grand Royal
7t. Everclear	<i>Songs From An American...</i>	Capitol
MXPX	<i>The Ever Passing Moment</i>	A&M
9t. BT	<i>Movement In Still Life</i>	Nettwerk/Capitol
8Stops7	<i>In Moderation</i>	Reprise

modernMUSIC PAGE

modernmovers



#1 modern

3 Doors Down, "Kryptonite" (Republic/UMG) Still on top this week, 3 Doors Down collected 2540 spins on 70 stations. The buzz is strong on their newest single, "Loser," with 26 stations already spinning it 336 times. Expect it to chart next week.

8Stops7, "Question Everything" (Reprise) Hats off to Bob Divney and Todd Sievers at Reprise on an excellent job setting-up and delivering this huge track to radio. "Question Everything" is being universally praised as a can't-miss smash, and makes its debut on the Modern Rock Airplay Chart this week (39*). Ten stations added it, bringing the rising total to 39 stations and 520 spins. New this week at KNRK (17 spins), KDGE, KKND, KPOI, WKRL, WMAD, WMPS, WRRV, WWDX, and WIXO. On at KTBZ, KPNT, Q101 (23 spins), WRAX (22), WAQZ, WPLA, WPBZ, KEDJ, and WLIR.

OPM, "Heaven Is A Halfpipe (If I Die)" (Atlantic/AG) Good things continue to happen for this record, as stations such as KROQ, KPNT, KPOI, KROX, WNFZ, and KHLR all reported in with adds. Look for Kris Metz dof and Bonnie Slifkin to have an even better run with this budding smash next week. Also on at KWOD, KTCL, WAQZ, WPGU, KMBY, WROX, KXTE, WCDW, WFNX, WKRL, WWDX, and WJSE, just to name a few.

Third Eye Blind "Deep Inside Of You" (Elektra/EEG) Taken from their hit-laden sophomore disc, *Blue*, and the *Me, Myself and Irene* soundtrack, "Deep Inside Of You" continues the band's tradition of pumping-out great radio tracks. Twenty stations added it this week, making it our second Most Added track. New this week at WRAX, Q101, KDGE, KPOI, WBRU, WDYL, WPLY, WLIR, and WWDX.



The K.G.B., "Space Cadet" (DreamWorks) It looks as if Ross Zapin and Matt Smith have a possible hit record on their hands. Eight stations jumped out on this band's debut, giving it a nice head start amidst some fierce competition. When you play this record, expect a strong phone reaction. It's too hooky, crunchy and powerful not to react. New at KMBY, KRZQ, KWOD, WEQX, WJSE, WKRL, WRRV, and WXSX.

Sum 41, "Makes No Difference" (Big Rig/IDJMG) Number One Most Added this week, with 23 stations! These Canadian Punk-Rockers are going to fit in just fine, nestled up to the likes of Blink 182, Fenix TX and SR-71. Look for the debut next week and a healthy run up the chart to follow. Added at, Q101, KRZQ, WEDG, KPNT, KPOI, WBRU, WZPC and 91X.

Wheatus, "Teenage Dirtbag" (Columbia/CRG) Phones are really picking up across the country for this track. We dare you not to sing this song to yourself for a few hours after hearing it on the air. It's fun, quirky and ridiculously catchy. Look for big spin increases next week, and another round of impressive adds. 407 spins on 24 stations (11 adds) this week. New at 89X, KEDJ, KPNT, WEJE, WEND, WIXO, WPBZ, WPLY, Live 105, KKND, and KAEP. Nice increases this week at KDGE (27x), WHFS (22x), and KWOD (13x). Also on at KNDD (27x), WFNX, WKRL, WXDX, WROX, WBCN, and Q101.

KoRn, "Somebody Someone" (Immortal/Epic) A new single from the band at the forefront of the "new metal" genre should be one big no-brainer. It makes its debut on the chart this week at 41*. "Somebody..." picked up five more stations for a 42 cume and 511 spins. Already spinning at least 15 times a week at, WBCN, WEDG, KROX, WSUP, KMBY and WNFZ.

Vibrolush, "Touch & Go" (V2) This song has a real legitimate shot at being big. It just sounds like a slick, well-produced, brilliantly written track that'll appeal to a lot of different people. The early station count is strong with regular airplay at outlets such as WDYL, WRAX, KNRK, KTCL, WPBZ, WXSX, KAEP, WKRL, WLIR, KPOI, KRZQ, KWOD, WFNX, WXNR, WJBX, and WROX.

BT featuring M Doughty, "Never Gonna Come Back Down" (Nettwerk/Capitol) What an appropriate title for this track. Eight more adds for a 46 cume, 214 more spins for a total of 576 and BT debuts on the chart this week at 35*. With a hook that won't quit and a beat that could get the biggest dance floor stalwarts shaking their thing, this track is destined for the Top Ten by the end of July. New this week at, WXRK, KKND, KDGE, KROX, WEEQ, WPLA, WPLY and WROX.

modernpriority



Unified Theory "California" (3:33 Music Group/UMG)

This is one of the better debut acts of 2000. Featuring former members of Blind Melon and Pearl Jam, Unified Theory

excel with a deft melodic touch, fiery riffs and the superior production of Andy Johns (Led Zeppelin, Rolling Stones) and Dave Bottrill (Tool, Peter Gabriel). Be sure to give this record a serious listen this week. It's already getting specialty and test spins at WXDX, WAVF, KEDJ, 91X, KNRK, KPNT, WRZX, WBCN, WBRU, and WKRL. Check them out in these cities through August: 7/18 San Diego, 7/22 Sacramento, 7/23 San Francisco, 7/25 Portland, 7/26 Seattle, 8/1 Salt Lake City, 8/2 Denver, 8/11 Dallas, and 8/12 Austin. Contact 3:33's Mike Savage for more information at (818) 777-4888.

available for airplay

7.17-18

Joseph Arthur, "In The Sun" (Real World/Virgin)
Mile, "Back To The Floor" (Aware/C2/CRG)
Taproot, "Again & Again" (Atlantic/AG)
Unified Theory, "California" (3:33 Music Group)
Veruca Salt, "Only You Know" (Beyond)

7.24-25

Caviar, "Tangerine Speedo" (IDJMG)
Dexter Freebish, "Leaving Town" (Capitol)
Face To Face, "Disappointed" (Beyond)
Killing Heidi, "Weir" (3:33 Music Group)
The Marvelous Three, "Sugar Buzz"
(Elektra/EEG)
The Mighty Mighty Bosstones,
"She Just Happened" (IDJMG)
Karissa Noel, "Corrupt" (550 Music)
Union Underground, "Turn Me on Mr. Deadman"
(Columbia/CRG)
US Crush, "Same Old Story" (Immortal/Virgin)

DISTURBED "STUPIFY"

"THE SICKNESS" IS SPREADING...

On Over 66 Stations!

Closing Out!

New This Week At

KROQ WHFS LIVE 105 Q101

KNDD WRZX WMAD

*fmqb Modern Rock: 31-25**

*fmqb Active Rock: 15-13**

Over 18,500 Pieces Sold Over-The-Counter This Week!

On !

***Ozzyest 2000* Tour All Summer!**

FROM THE DEBUT ALBUM
THE SICKNESS

see inside you the sickness is rising
any what you feel
all that was good has died
g in me

www.disturbed1.com

www.giantrecords.com

LORFORD

Produced by JohnnyK and DISTURBED
Mixed by Andy Wallace
Management: Jeff Battaglia and
Roger Jansen for KMA Management



©2000 Giant Records

DISTURBED

modernCROSSROADS

Showtime

fmqb's Weekly Watch on the Festival Season.

- 8/5** KNDD/Seattle *Endfest 2000* at the Kitsap County Fairgrounds featuring KoRn, Deftones, Everlast, Third Eye Blind, Papa Roach, MXPX, Powerman 5000, Harvey Danger, 3 Doors Down, Murder City Devils and Dynamite Hack. Plus, the *Electronic Pavilion* will feature BT, Sasha, Uberzone, Swayzak, Bowery Electric, Green Velvet and 360 BPM.
- KTCL/Denver *Rave On The Rocks at Red Rocks* featuring Crystal Method, Paul Oakenfold, and BT.
- 8/6** KNRK/Portland *Big Stink 5* at Portland Meadows (cap. 15,000) featuring Moby, Deftones, Papa Roach, 3 Doors Down, Stroke 9, Jimmie's Chicken Shack, Fenix TX, Kottonmouth Kings, MxPx, Dandy Warhols, and 8 Stops 7.
- 8/13** W DST/Woodstock 20th Anniversary Concert at Opus 40 featuring The Psychedelic Furs, Radford and Elwood.

X-files

Plenty of Survivors: Add KNDD/Seattle, WPLA/Jacksonville and WBRU/Providence to the growing list of stations launching *Survivor* promotions. The End's Andy Savage morning show has begun its search for Seattle survivors. Ten listeners will be voted on this Friday night (7/14) at a club appearance by a special audience. *The Savage Survivor Contest* requires that all participants vying for the cash reward appear Monday, July 17 at 5 a.m. to move into an RV with 9 other contestants for two weeks. They will be required to participate in a series of challenges selected by The End and its listeners, both for rewards and immunity. The losing team of each immunity challenge will have to vote one of their team members out of the RV. Station listeners may be asked to participate in the vote in the event of a tie. On July 28, there will be a final challenge between the remaining two team members. Prior to entering the trailer on the first day, each participant will be subject to a search. Participants are not allowed to leave the RV during the contest, except for a family or medical emergency. They will not be allowed to bring anything into the RV other than the clothes on their back, some form of ID, one toiletry of their choice, and any medical related needs (i.e. contact lens solution, prescription drugs). During the ten days, participants will have access to the bathroom facilities except the shower/bath. A limited amount of toilet paper will be provided (a fun *Survivor* stand-by). The usual round of rules apply, including no nudity, sex, smoking, or fighting. Contestants must give consent to be videotaped, audiotaped and/or broadcast on the station and Web site. WBRU's *Become A Warped Tour Survivor* will send one lucky winner to the Vans Warped Tour 2000. This promotion isn't as torturous, as the WBRU Tribal Council will decide on one winner to be selected to travel all across New England for four days with the likes of the Mighty Mighty Bosstones, Green Day, Papa Roach, and Fenix TX, and will be granted VIP access to each show. WPLA's *Survive This!* promotion centers around a theme similar to The End's, with listeners

being forced to survive five days in a pop-up camper without air conditioning, beer, or a television. The sweltering heat would be enough to do anyone in, but making matters more difficult is a challenge issued to WPLA sister station Rooster Country 107. The promotion will in part, be a team vs. team event, with Planet Radio 93.3 listeners facing Roster Country 107 listeners in daily competitions for luxury items. On Friday (7/21), the final Planet tribe member and the final Rooster Tribe member will face off for the grand prize, \$2,000 and an all-inclusive trip to Jamaica. The runner-up will get \$500 and will be the butt of numerous jokes at their expense.

Live 105 Happenings: Live 105/San Francisco is giving its listeners the chance to win lunch for two at Momo's in San Francisco with Jim Koch, founder of Sam Adams beer. Contestants are being directed to the station's Web site, live105.com, to answer two questions that are so easy, even Regis' morning cohort could answer them: Where has Sam Adams "World Class Beer" won the most medals? A) London International beer competition, B) Stockholm beer festival or C) Australian International beer competition; Who is the founder of Sam Adams? A) No Name B) Hank The Angry Dwarf or C) Jim Koch. Hmmm... the last one's a toughie.

FNX/Phoenix New Music Series Kicks Off: Tens of thousands showed up at the MDC Hatch Memorial Shell for a free show with The Catherine Wheel and The Shelia Divine. The annual New Music Series of free shows is expected to be even bigger and more successful than years past. The Catherine Wheel, supporting their sixth and newest album, *Wishville* (a *fmqb* office favorite), has enjoyed a strong and loyal following in Beantown, having sold out venues such as the Karma Club and an over capacity performance at the FNX Best Music Poll in 1998. Local heroes The Shelia Divine opened the show to an enthusiastic all-ages crowd.



A Wonderful Time At The 7-Eleven



KROQ/Los Angeles and Everclear gave new meaning to the term "in-store performance" on Tuesday. The band performed in the Burbank store's parking lot to celebrate the release of their new album, *Songs from an American Movie, Vol. 1: Learning How to Smile*. The show was broadcast live on KROQ, and by all accounts, the five-song performance went off without a hitch, and featured some lively discussion with Everclear frontman, Art Alexakis. Alexakis spoke of everything from Napster and his favorite Slurpees™ to his suddenly on-again communication with his estranged father, "My dad started calling me about the time we became rich and famous," Alexakis said. "Imagine that." Dueling drummers drove a high-energy performance that saw the band run through live versions of Everclear favorites "Santa Monica," "Heroin Girl," "I Will Buy You a New Life," "Father of Mine," and "Wonderful." Much to the delight of the convenience store crowd, Alexakis threw Butterfingers into the audience during the set, and later commented that the people that hung out at 7-Eleven are "the real people."

Insider Trading

Kneale Mann, CFNY/Toronto - The Mighty Mighty Bosstones - She Just Happened · Sri: I Spy · BT featuring M. Doughty: Never Gonna Come Back Down · Serial Joe: Silently Screaming · Badly Drawn Boy: American Pearl · The Union Underground: Turn Me On Mr. Deadman · Finger Eleven: Drag You Down · Disturbed: Stupify... Seth Resler, WBCN/Boston - Eminem f/Dido: Stan · BT featuring M. Doughty: Never Gonna Come Back Down · Lit: Over My Head · Poe: Walk The Walk... Rick Schmidt, WPLA/Jacksonville - Dope: You Spin Me Round · Union Underground: Turn Me On Mr. Deadman... Scott Petibone, WXSJ/Tallahassee - Finger Eleven: Drag You Down · The Marvelous Three: Sugar Buzz... Lynn Barstow, KMYZ/Tulsa - The Deadlights: Sweet Oblivion · Nickelback: Leader Of Men · 3 Doors Down: Loser · Dope: You Spin Me Round.

modernSHOTS



k-rock's dysfunctional family photo album

WXRK (K-Rock)/New York served up a day full of fun with their annual Dysfunctional Family Picnic on June 23. The PNC Bank Arts Center was filled to capacity as K-Rock listeners spent the day in the sun enjoying the sounds of Sevendust, Godsmack, Deftones, Limp Bizkit, Stone Temple Pilots, Black Sabbath, and Creed. Congrats to the K-Rock staff on a fourth consecutive DFP and a most memorable one at that!

The King Of All Media hangs backstage with the King of Rock and K-Rock's very own Kingston.

Pictured (L-R): Howard Stern, Ozzy Osbourne and K-Rock Program Director Steve Kingston.



Creed spends some time with Cane at DFP 4.0.

Pictured (L-R): Scott Stapp & Scott Phillips of Creed and K-Rock's Cane.



Stone Temple Pilots' Scott Weiland hangin' around backstage with the K-Rock crew.

Pictured (L-R): K-Rock's Crazy Cabbie, Scott Weiland, K-Rock Program Director Steve Kingston and K-Rock's Cane.



Stone Temple Pilots rock out.

Pictured (L-R): Dean DeLeo and Scott Weiland.



Scott Weiland struts his stuff.



Limp Bizkit's Fred Durst shows the K-Rock staff the love after the show.

Pictured (L-R): K-Rock's Crazy Cabbie, Booker, Steve Kingston, Limp Bizkit's Fred Durst, Cane and Matt Pinfield.



Limp Bizkit finally hits the stage after an hour delay and kicks off a night of dysfunction.



K-Rock's Liquid Todd spins the tunes as he greets the crowd from the second stage at DFP 4.0.



Limp Bizkit's Wes Borland scopes the full house at K-Rock's sold-out Dysfunctional Family Picnic 4.0.



K-Rock's Matt Pinfield and Limp Bizkit's Fred Durst spend some quality time together backstage at DFP 4.0.



K-Rock's Julie Slater charms the crowd at DFP 4.0.



Sevendust strikes a pose with the K-Rock staff.

Pictured (L-R): TVT's Gary Jay, K-Rock's Music Director Mike Peer, Sevendust's Morgan and Lajon, K-Rock Program Director Steve Kingston, K-Rock's Booker and TVT's John Perrone.

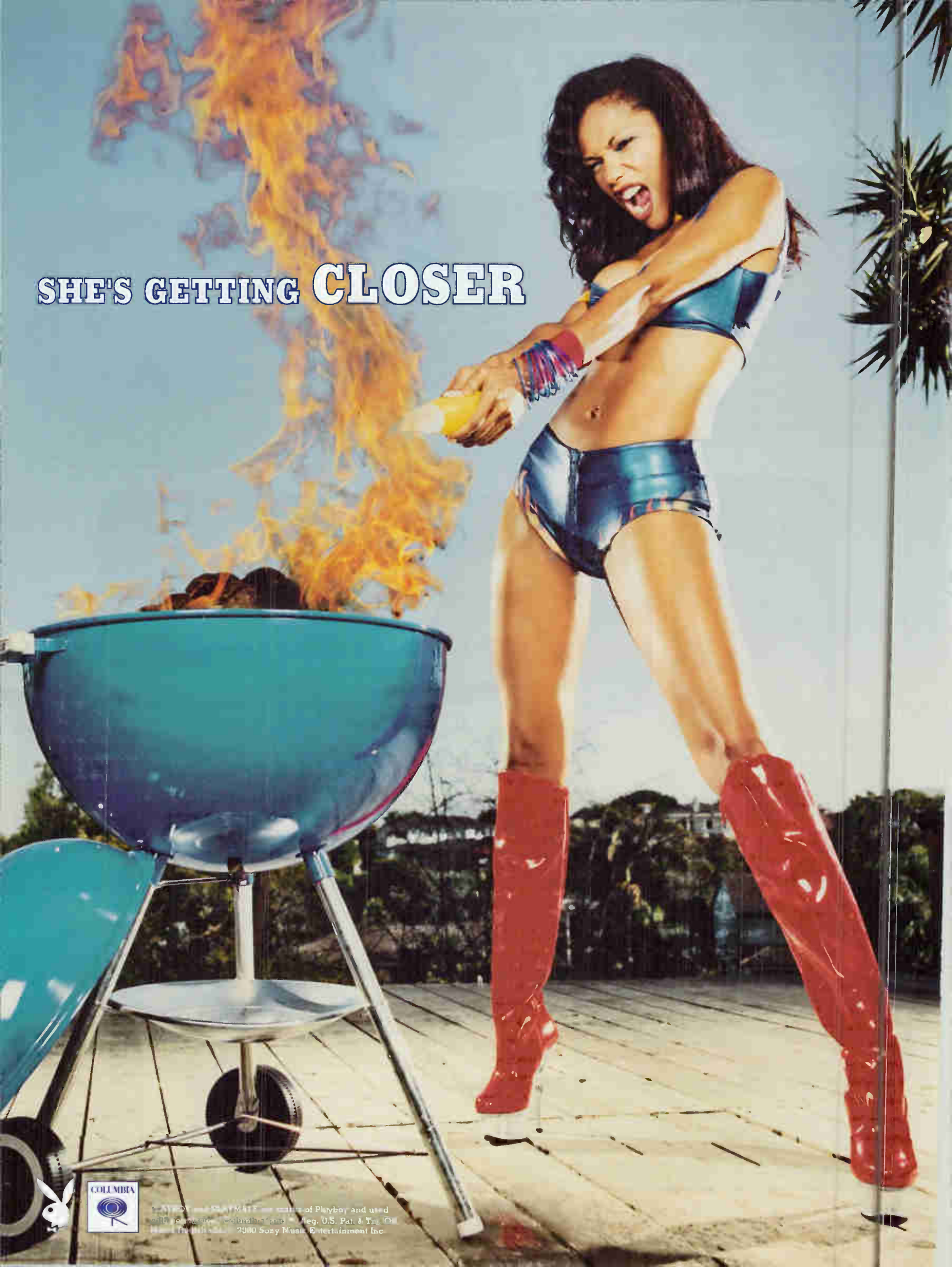


Sevendust shows the crowd a good time.



Sully Erna of Godsmack tears the roof off the joint at DFP 4.0.

SHE'S GETTING CLOSER



© 2000 Sony Music Entertainment Inc. All rights reserved. "CLOSER" and "CLOSER TO YOU" are trademarks of Playboy and used with permission. "Columbia" and "Reg. U.S. Pat. & Tm. Off." are trademarks of Sony Music Entertainment Inc.

That's analogous to Randy Michaels recalling how AM broadcasters failed to see FM as a new challenge, and didn't attack their own big AM stations with new FM competitors.



The staff of Edison Media Research in front of their Somerville headquarters: (L-R, rear) George Hilway, Joe Lenski, Jayne Charneski, Hillary Close, Suzy Ennis, Melissa DeCesare, Jason Hollins, Sabrina Benton, Larry rosin, and Andrea Adams. (L-R, front) Michael Perrone, Jennifer Orloff, Deena Meyerowitz, Lori Rao and Rob Farbman.

A further analogy is that the broadcast television networks didn't think cable was ever going to be a very big deal. They sat around and laughed, saying, "Yeah, right, the Weather Channel. Who's going to watch this?" Then they scrambled to buy them or to create their own as rapidly as they could because they saw the damage that cable was doing. Both of those are very good analogies. It gets back to the definition of your business. Are you in the "radio business," where a signal comes out of standard transmitters, is received by standard antennas and listened to in the standard way? Or are you in the business of providing audio entertainment? If you define yourselves the latter way, you want to be the source for all audio entertainment, no matter where it's coming from. Radio is by far the institution that is best positioned for that because we've got the best programmers, the best experience, and the best talent.

An important issue for Internet-only side channels is how does Arbitron deal with it. If KIISFMi is not showing up in Arbitron, how do you make money from it? This is Arbitron's challenge. Arbitron has to determine, if I'm listening to KIISFMi, what am I doing when I get a diary? Can we

assume that we're not writing "KIIS" into a diary? Someone must research that question and find out. Let's assume for the moment that they don't, which is a fair assumption. Well then Arbitron needs to get after that.

Obviously, in the longterm, the Personal People Meter will get you that information. But in the short term, I believe Arbitron is experimenting with new information that the diary can capture and that's what they're going to have to accelerate: encouraging people to write in *any* audio that they're listening to, regardless of whether it's standard radio.

The Edison-Arbitron studies demonstrate explosive Internet usage, especially among Alternative, Rock and CHR partisans. In light of that, could stations do a better job of relating to their audience about their web habits with liners like, "Listen to 98 Rock tonight while you're surfing the web," or even mentioning specific sites that are hot with your core?

I'm totally a believer in that. Again, if you believe in the Internet and think this is more than a fad, then your goal has to be to create a seamlessness between your radio station and its Web site. The first thing a radio station must do is have a site they're proud of. Secondly, the radio station must integrate the Web site into its programming and make it work hand-in-glove, whether people are listening through streaming or listening through traditional over-the-air. We should be making it logical that, when one listens to your station, they should also simultaneously be at your Web site— assuming they have Internet access— because you're mentioning so many fascinating things that are available there. As you can tell from my answers, I believe the Internet is crucial. It's fun to think of all the ways you can integrate your Web site into your radio station's programming – whether it's the mundane-type things like requests, dedications, various kinds of interactions with the DJs, up to more extensive items like daily updates of

news, community information or entertainment.

Are stations doing a better job of giving their listeners what they want on their sites than before the Internet studies?

Slowly but surely, and in fits and starts. We're going to be extensively researching that question for Internet Five, which we're presenting in September at the NAB convention in San Francisco. We're repeating our Content Analysis of Radio Station Web Sites that we did last year to see how that has changed in a year's time. We're also doing Pop-Up surveys on about 45 radio Web sites around the country to find out what visitors think about the sites. And we're conducting focus groups on radio sites to see what people like and what they don't like.

What poses a greater competitive threat to radio – Internet or Satellite radio competitors?

It's hard to predict the future but I am more concerned about Internet radio than I am about satellite. That answer should not be construed as me not being aware of the challenge presented by the various satellite distribution companies. The main reason I am more concerned about Internet is that less than a third of all listening is done in cars. While the satellite distributors do have ideas and plans to get it into your house or workplace, by and large their strategy is built around radio listening in your car. They're only attacking approximately a third of all radio listening by going after cars. Whereas Internet audio has the potential really get anywhere that radios do right now. And wireless Internet offers the promise to listen to audio being streamed anywhere at any time, as if it's radio. That already exists in Europe. Apparently you can listen to radio on your cell phone there— you just plug the headset into your cell phone and you're listening to radio as if it's a Walkman. Generally speaking, the Internet poses a bigger threat, especially with the various wireless aspects that are coming down the road.

Radio has long been the most influential medium for discovering new music. But according to your study of 12-24 year-olds, the Internet is charging after radio in this area. Do you foresee a time when the

continued on page 50



12-24 year-olds with anything but the most mainstream tastes are, in many markets, being forced to the Internet.



It gets back to the definition of your business. Are you in the "radio business," where a signal comes out of standard

transmitters, is received by standard antennas and listened to in the standard way? Or are you in the business of providing audio entertainment? If you define yourselves the latter way, you want to be the source for all audio entertainment.

Internet will usurp radio's role as the # 1 place for young people to get their music? I hope not. That will only happen if radio allows it to happen. Radio is a great source for music. It provides a mass that the Internet typically doesn't, to break artists, make people stars, and make hit records. As I talked about in the 12-24 study, the biggest reason the Internet is happening so quickly is that there are so few radio stations targeting young people. As such, 12-24 year-olds with anything but the most mainstream tastes are, in many markets, being forced to the Internet. That is something that concerns me greatly, and I hope radio takes this seriously.

A big issue here is the radio ad community's fixation with 25-54-year-olds. Yet today's 12-24s are tomorrow's 25-54s. Apart from ABC's Radio Disney, there isn't much programming targeted for kids. Shouldn't the industry research new formats that can hook tomorrow's adults today?

This is the kind of issue that can only be attacked at the most senior levels of these new mega radio companies that are being created. Market-level station management is not put in the position to think about developing future listeners for radio and developing the medium over the long-term. If radio as a medium is going to concern itself with the next generation of listeners, that impetus is going to have to come from the corporate level, far above the radio station level. Quite possibly, that will mean sending radio stations out from the most ideal position today to develop the most ideal position in the future. That's obviously a risky bet. It's important, and that's why I'm so proud of that 12-24 study because if it's creating this kind of discussion, then it's very much for the good of radio. That's another reason why I advocate these Internet-based radio stations coming from radio companies. That means that if kids are going to have to listen to Internet-based audio to get what they want,

they should be trained into the system by radio companies, as opposed to entrepreneurs who would never say, "Hey, now that you're getting older, here's a great over-the-air radio station that you'll love."

The 12-24 study found that 64 percent of the demo say they are listening more to the radio than they were a year ago. Yet Arbitron shows TSL among teens declining 11 percent since Spring '93, and down 14 percent among 18-24s. Don't these two findings contradict each other?

No. The reason they don't is that the teenage years, by and large, are when virtually all teenagers start listening more to the radio, just as every generation before them has. So while they're answering, "I'm listening to more radio than I was a year ago," the difference is that this cohort is listening to radio *less* than previous generations. Yes, they're listening more, but the *increases* are less, and the amount that they're listening more is less than previous generations. And the Arbitron data indicates 12-17-year-olds listen to far less radio than 18-24-year-olds.

Is it a significantly smaller increase?

Yes. A 10 percent decrease in six years is absolutely significant. In that report and other things I've written, there are many factors involved, including a general squeezing down of time. There's a great number of options, not just the Internet - video games, videotapes, all kinds of things that young people can do today that are beyond the options I had when I was a teenager. There are many reasons for it, but we can't ignore that one of them is there are fewer radio stations trying to get teenagers to listen.

A new study by MTV suggests that "the TV and the PC are co-existing with rather than cannibalizing each other, and that consumers have begun to use them synergistically." The study says TV viewing does not decline with increased time spent on the Internet and that Americans are increasingly multi-tasking—consuming multiple forms of media simultaneously. Are you seeing a similar trend?

We have seen a lot of similar things in the various studies we've done, and certainly a lot of people while they're online listen to traditional radio. That's something that shouldn't be forgotten. For most people at most times, being on the Internet is a largely silent experience. Radio can fill in that gap, and we should encourage people when they are online to be listening to the radio, whether through the Internet or traditional over-the-air radio. We have seen a lot of that, and we've had a lot of people tell us that they do, for instance, go online and watch television simultaneously. To many people that seems hard to believe, but you can't forget that, for most people in most houses and apartment



Rosin and Edison VP Joe Lenski pour over some research.

there's one room for congregating and that room will probably have the TV *and* the computer. People who think that doesn't happen live in larger houses and have the computer in one room and the TV in another. It's absolute true that people are more able and more willing to have multiple media inputs simultaneously; however, every piece of data I've seen argues that television viewing is going down and being hurt by the Internet at a far great pace and in far greater numbers than radio.

Your spotlight study last year shed some light on an issue that the industry at large doesn't seem to want to address. Is radio shooting itself in the foot with escalating spotloads?

In the very short term the damage is limited. The greater concerns come as time marches on, especially if spotloads keep marching on. I hope we can follow it up maybe a year or two down the line to see how things have changed.

Too many commercials absolutely comes out in every survey we do as a reason people say they're listening to less radio. Everyone knows the experience of hearing just one too many commercial and slamming the CD button in your car because you just can't take it anymore. As much as radio is encouraging that behavior, it's clearly hurting itself. Currently there's not tons of evidence that it's at any kind of crisis point, but there is great competition for audio, whether it be the Internet, satellite, or some other new technology.

The timing is a concern. The threat of new media competition comes when radio may be vulnerable on the spotload issue.

That spotload presentation showed that people do not hate commercials. That's a myth that a lot of programmers believe, but it's not true. They like the information, they like learning about new movies that are coming out, or new restaurants that are opening or clubs that have a special tonight, etc. People don't dislike commercials. Secondly, they understand and like the bargain that commercial broadcasting provides – listening to commercials in exchange for free programming. People like that bargain and are very comfortable with that bargain. The only time the above two points become an issue is if you go too far. You can go too far in terms of bad commercials that are so annoying or so awful that you have to turn the dial, or you can go too far with too many commercials. There is a point where they say, that bargain is no longer worthwhile. Where is that point? It's not clear, and it's different for every person. But, there is some point that you can get to where you have as many commercials as you can reasonably play without blowing up this bargain.

Are we getting close to blowing up the bargain?

For young people, we are closer and closer to that point. Young people are less trained, less habitual radio listeners so they're faster to say, "enough of this already, I'll go do something else." The spotload study implied that 12-24s were much closer to that crisis point and much closer to blowing up that bargain than anyone older. That's what led me to do the 12-24 study.

Saga's Steve Goldstein talks about a "disconnect" between core listeners and cume listeners. In other words, most stations gear their research toward their P1s, who account for the lion's share of their AQHs. But that tactic has the potential to disconnect the station from how the rest of the market perceives the station and could stifle potential new cume, causing an almost invisible audience attrition. Your thoughts?

In my time of doing research, I've watched stations correctly focus on P1s, but the pendulum has probably swung too far at this point. Too many stations do too much research *only* on their P1s. It gets too tight, and stations become less and less cume-friendly to their detriment. While you have to be very conscious at all times of your P1s, I am calling for the radio industry, in general, to think about overdoing it on P1s, whether it's in musical research or survey research, or whatever. And to think about how you are affecting your ability to draw on cume that you could try to convert to P1, by only talking to people who are currently P1s.

So while programmers should continue to focus on P1s, they should also look at fringe listeners and P1s to other compatible formats?

Absolutely. Let's look at a market with one Country station. Say that station only brings in P1s for music tests. As a result, anyone cuming the Country station that isn't P1 is likely to feel less and less comfortable because the music mix is going to get tighter and tighter in terms of it being just for true Country lovers. And that's likely to whittle down the cume even more. Here's what the Country station needs to look at: What are the songs that cumers of Country like, but like less than the Country P1s, and try to balance what they're providing with that information. It's dangerous and limiting to only look at P1s, even though you might argue we've just got to please them because they're the heart and soul of our radio station.

Arbitron begins its first U.S. test of the Portable People Meter this fall. What are the programming and marketing implications for converting from diary methodology to metered ratings?

We'll see changes, for sure, but people may be surprised at how accurate the diary actually was. The PPM will show that there are little bursts of listening here and there, like people tuning around quickly in their car. But the general trends will be rather similar. The programming and marketing implications are hard to say until we see what the data looks like. I'll be amazed if P1s turn out to give much less than the 70 percent they currently give to their favorite radio stations. That part won't change the way we program and market our radio stations. Some of the stunting we do to try to affect the Diary methodology

might change a bit, but we'll try to cook up things that affect the PPM methodology. Different methodologies yield different results and that will cause all kinds of concern over what it means. The PPM is a noble experiment that I'm fascinated by. I can't wait to see the results it delivers. (Ed Note: For programmers' thoughts on PPM, please turn to page three).

What are the key marketing differences to keep in mind when marketing to women as opposed to men, or vice versa?

I've researched this pretty extensively and one point I usually make on that is that women say they're more interested in connections and are less rational in their decision-making process when it comes to products, than men are. Women are not irrational, but that straight-up, non-emotional, dollars-and-cents kind of thing seems to play more to men. With women, there's more of a connection made—things of that nature tend to be more important. One thing that troubles me is ACs who are targeted to women who do very aggressive marketing where it's all focused on the biggest, the longest and the strongest. That's very male in its orientation, yet a lot of AC stations engage in that kind of stuff.

What new marketing trends do you see happening with radio?

If we could sum up how much advertising is being done by the industry, it's considerably less today than it was a few years ago. That's the biggest change. Beyond that, about ten years ago, radio went through this database fad. It ended up being sort of a fad. Even though it was a great idea, it wasn't terribly practical because it was so expensive to communicate with the database. I believe profoundly that e-mail databases represent a huge opportunity for radio. It has all the promise of the the late '80s database fad, but with a cost model that makes it very practical. Opt-in marketing or permission marketing is radio's challenge: to get the avid fans to join a database and to work with them and keep them involved and create advertising opportunities that can help make more money for the radio stations. The promise of the Internet for radio, if nothing else, is the chance to develop relationships with your listeners through e-mail databases that can bring us everything we thought databases would do for us ten years ago, in a manner that's affordable and can really work. I'm a huge advocate of that.



I believe profoundly that e-mail databases represent a huge opportunity for radio. It has all the promise of the late '80s database fad, but with a cost model that makes it very practical.

Larry Rosin Unplugged



Should the radio industry get more aggressive about co-opting audio on the Internet?

Radio needs to define itself more broadly. I am one of the big advocates of radio defining its business as one that provides audio entertainment— regardless of the transmission source. As you know, through all these surveys I've done with Arbitron about the Internet, we've become people who preach that radio has to get out ahead of this thing or it's going to watch other people nip away. Yes, radio should be more aggressive with this. At the same time, most managers today are under a lot of pressure for performance, so it's going to take real leadership, above the general manager's level, to see things happen here.



You encourage radio to step-up with Internet-based, brand extension side channels like I-Riff or KIISFMi. But until these side-channels show up in Arbitron, broadcasters seem skeptical about how they can monetize them. What's more, some are concerned that side channels could eat into the over-the-air mothership. How do you address these concerns?

Taking the last one first, it all depends on whether or not you believe that this Internet thing is going to be big someday. If you do, then when people are streaming audio, you want them to be listening to your audio. While it's totally legitimate to worry about what impact you're having on the mothership, you've got to say to yourself, "Well, if someone's going to take this listening, why shouldn't it be me?" Why shouldn't my General Sales Manager still be able to control the inventory that hits these people, as opposed to letting it go off to some entrepreneur whose goal is to steal listeners and revenues from me." If you're a Rock station, you're vulnerable to a harder Rock radio station, but it might not be a commercially viable strategy for one of the signals in the marketplace. You're just as vulnerable to somebody else putting on a well-programmed and well-marketed Internet streaming Hard Rock station as you are to doing it yourself. The idea is to keep it all in the family.

continued on page 49

If you've attended just about any big radio convention over the past few years, you've probably witnessed a research presentation by Larry Rosin. His company, Edison Media Research, has conducted a succession of eye opening studies on topics crucial to radio's future. Working with Arbitron, Edison has released four reports over the past two years examining radio's evolving relationship with the Internet. These sequential snapshots of Webcast usage behavior and consumer interest have helped radio to not only understand the fast moving nature of the Internet, but to develop business models for extending their brands to the Web.

Edison has also been behind other pivotal reports on subjects such as radio's lost generation of 12-24 year-olds, the buying power of "streamies," at-work listening, e-commerce, and the impact of escalating spotloads on listening—the latter igniting a firestorm of debate when it was presented just over one year ago.

These studies have made Rosin akin to the radio industry's unofficial national research director. The press they fetch hasn't exactly hurt Larry's business. *Advertising Age* declared Edison "America's fastest growing market research company" for the period 1996-1999. Not bad for a company not owned or affiliated with any radio company, in an era where research companies are increasingly owned by large radio conglomerates.

After receiving an MBA in Marketing and Market Research from Philadelphia's Wharton Business School in '86, Rosin "unhappily worked" as an account exec for a big ad agency before Ted Bolton hired him to join Bolton Research in March '88. Leaving Bolton as VP/GM, Rosin moved from Philly to Edison, New Jersey to start his own firm in '94. Relocating to a newly restored Victorian mansion in nearby Somerville, Rosin now says his six-year-old company has grown at a rate of between 30 percent and 50 percent every year. "We keep blowing it out because we do good work, and our clients seem to like us and think we do a good job," he says. "We've seen nothing but positives through consolidation, and I hope that's the way things continue."

So what does the guy behind all these groundbreaking studies think about the state of radio today and where we, as an industry, need to go in the future? You're about to find out.

Prepare to be floored.

mile



Back to the Floor

The first single from their debut album "Driving Under Stars."



Album in stores Tuesday, August 29

On tour now with **3 DOORS DOWN** and **CREED**

"C2Records" and design are trademarks of Sony Music Entertainment Inc. / "Columbia" and "Aware" Reg. U.S. Pat. & Tm. Off. Marca Registrada. / © 2000 Sony Music Entertainment Inc.

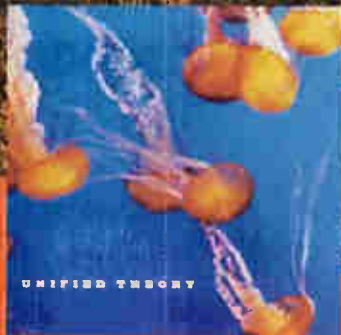




UNIFIED THEORY

the debut single, **"california"**
from the self-titled album

ALBUM IN STORES 8.15.00



Going for Airplay Now.

for more info:

WWW.UNIFIEDTHEORYMUSIC.COM

written by: Brad Smith, Chris Shinn, Christopher Thorn
management: Larrikin Management
produced by: Brad Smith, Christopher Thorn, Chris Shinn
mixed by: David Bottrill



© 2000 Universal Records, a Division of UMG Recording, Inc.