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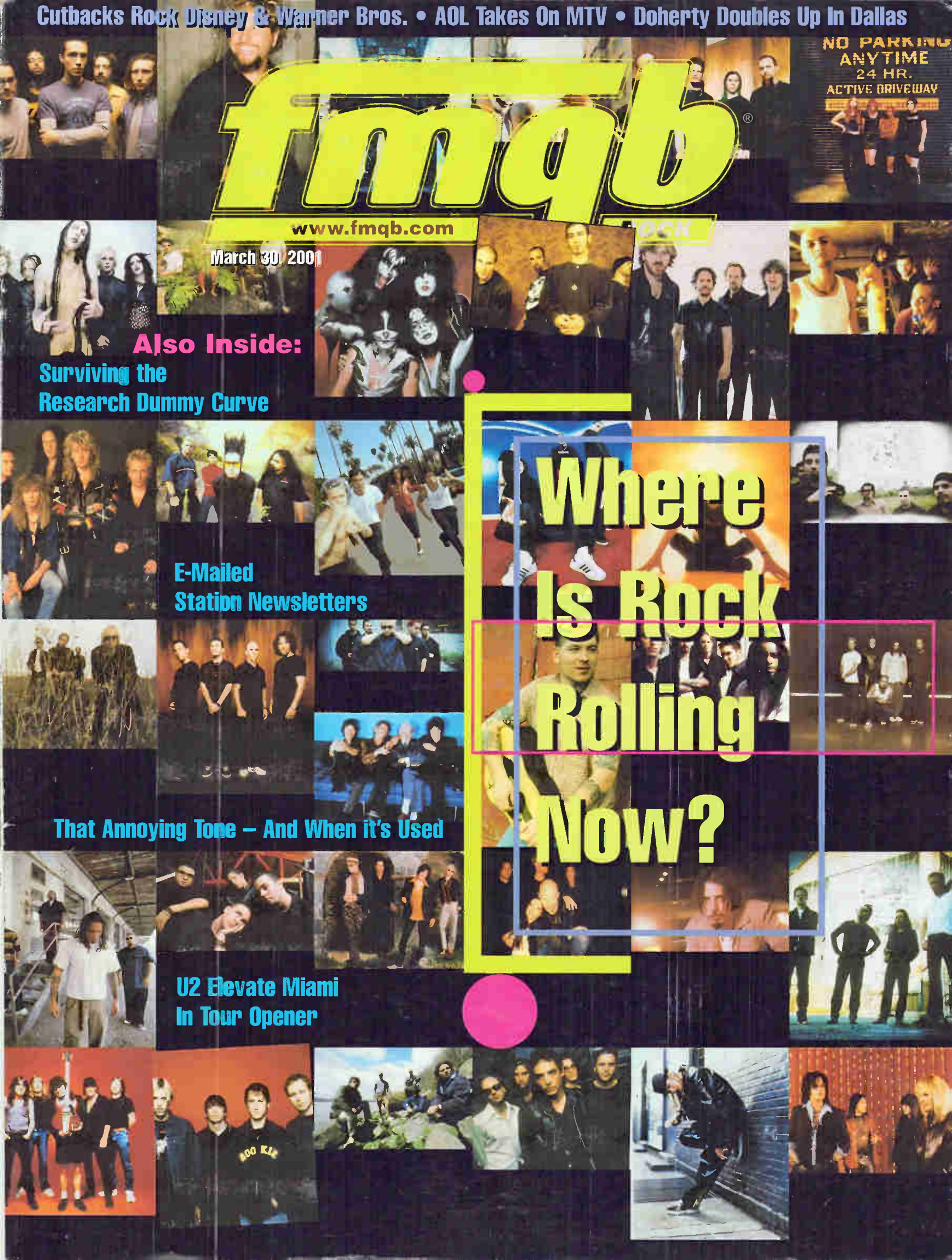
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That Annoying Tone – And When it's Used

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E-mailed newsletters help build the bond between the station and the listener. With today's technology, listeners are now able to view HTML graphics through their e-mail systems. We talked with some companies that are taking advantage of this technology by offering customized HTML-enhanced e-mailed newsletters to radio stations across the country.

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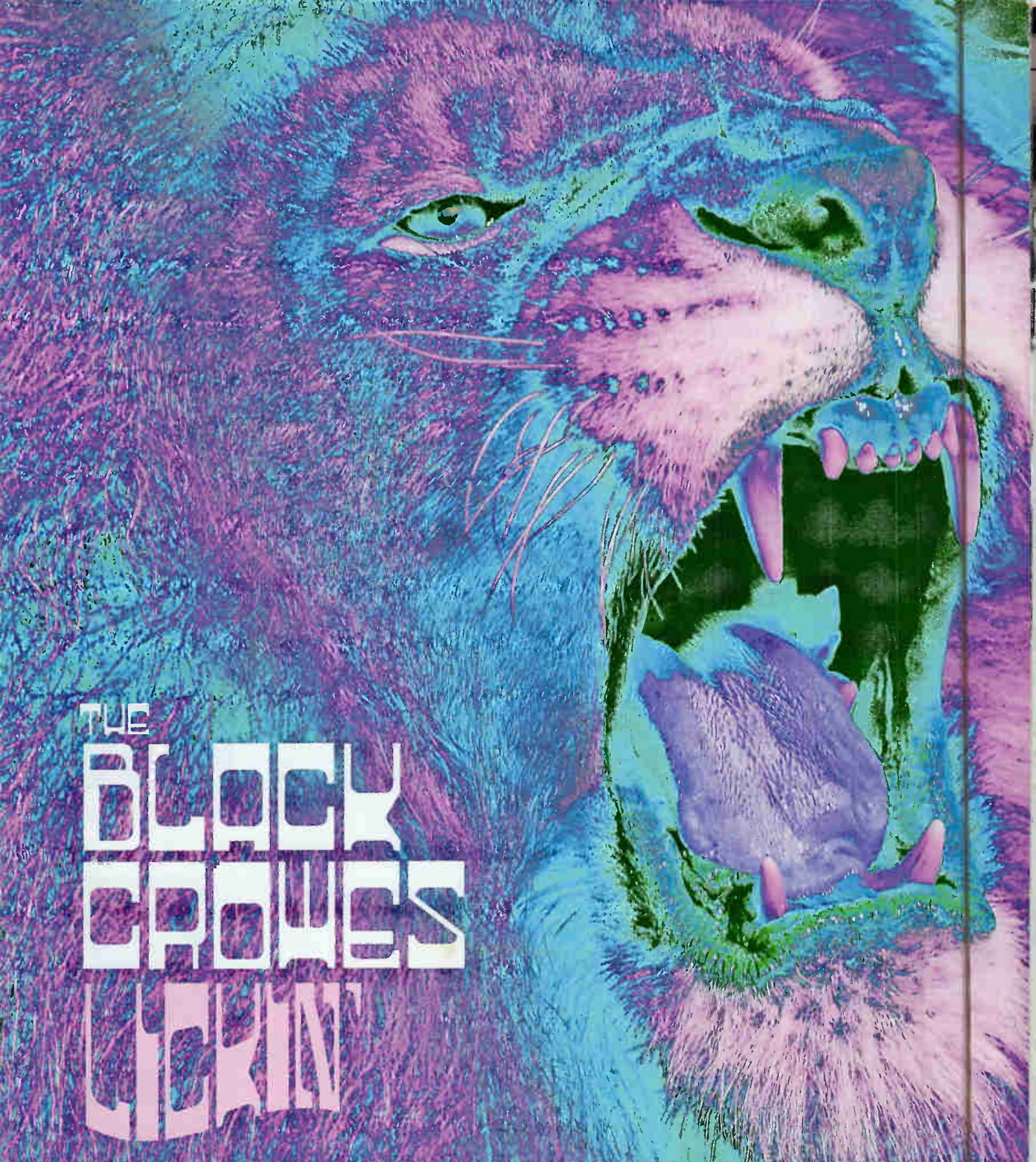
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51



56



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Cutbacks Rock Disney, Warner Music Group

More bad economic news: In a fresh round of cutbacks affecting the media sector, Disney is trimming 4,000 fulltime jobs from its workforce, while Warner Music Group is eliminating 615 jobs. The Disney cuts are its single biggest ever, impacting more than three percent of its 120,000 employees, mostly in the company's theme-park division. The Warner layoffs have been expected since January, and follow a reduction of 2,000 employees by parent company AOL Time Warner.

While Warner announced it would restructure and eliminate 600 jobs from its global music division in January, details were not hammered out until Friday (3/23). According to *The Los Angeles Times* (3/26), the company is set to close three of its fifteen U.S. sales offices and eliminate an estimated 615 jobs, including 500 positions belong-

ing to people who have accepted early retirement packages.

According to the *New York Daily News* (3/28), the cutbacks are only the beginning of a larger overhaul at WMG.

The company is expected to first name names of employees exiting WEA Inc., Warner's manufacturing and sales branch, followed later by label layoffs.

The *Daily News* also reported that the departure of Reprise Records chief Howie Klein is "imminent." Klein has more than two years remaining on his contract.

WMG's Elektra label will come under "serious scrutiny," the *Daily News* said, and WMG might name an executive to run its North American division. One candidate being mentioned is Atlantic topper Val Azzoli.

Sources at Warner tell the *Times* that WMG Chairman Roger Ames intends to divide

the world into five equal regions, instead of elevating the U.S. division over the international arm. Additionally, Ames is centralizing operations to provide unified support services (accounting, human resources, and production) for the Atlantic, Elektra and Warner Bros. labels. Contrary to rumor, Ames is not consolidating the three labels or changing leadership at Atlantic or Elektra.

However, the labels will not remain unscathed. Atlantic is expected to terminate 25 people, with 17 additional employees taking early retirement; Elektra is expected to terminate 20, with 15 retiring. Both labels will reassign dozens of employees to the centralized office. Warner Bros. is terminating 40, with an additional 46 retiring and 45 transferring to the corporate-level office. The remaining Reprise employees will be transferred to the Warner

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The Edge's Duane Doherty Adds PD Duties at KEGL/Dallas



Duane Doherty

Five months ago, Duane Doherty was programming The Edge on a weak signal, hoping Clear Channel would keep him around when they acquired the station's intellectual property from Sunburst and moved it up to 102.1. They did, of course, and last week, they handed him another Big D Rock station to program. In addition to KDGE, Duane is now PD at Active Rock sister KEGL, a station he programmed for Nationwide from January '94 to May '97.

At The Eagle, Doherty replaces Greg Stevens, who is transferring within Clear Channel to the OM post at KSJO-KCNL-KUFX/San Jose (*fmqb* 3/16).

"Duane was the logical choice to take our Active Rock and Alternative Rock stations to the next level," CC-Dallas Market Manager Tom Schurr commented. "Duane has been an integral part of the Rock Radio scene in Dallas for almost ten years and will be able to lead our great KDGE and KEGL staff to all new levels of ratings and revenue in Dallas and Fort Worth."

"I am extremely excited to be programming two heritage Rock radio stations in Dallas and Fort Worth," Doherty added. "Plus I get to work again with the awesome

continued on page 5

U2 elevate Miami in tour opener... Limp Bizkit promise "opposite" of *Chocolate Starfish* for next album... DMB songs from scrapped sessions available on Napster. Details in *Music News*, starting on Page 24.

That Annoying Tone - And When it's Used



All radio and television stations, and cable networks use a common protocol for alerting the public to national emergencies.

During the recent earthquake in Seattle, as well as the violence that erupted surrounding the World Trade Organization's conference in that city, there was a noticeable lack of that annoying, nails-on-the-chalkboard tone that signals activation of the Emergency Alert System. Some of us - including programmers - were perplexed as to why the tone wasn't heard and the system wasn't activated.

"I was concerned that during the earthquake and the WTO violence that we didn't get a signal," KMTT/Seattle PD/GM Chris Mays told us. "I asked our engineer if these weren't the types of things that EAS is supposed to give us information about?"

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NEW ALBUM **BREAK THE CYCLE**

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Alternative Monitor: D-14*

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Andy Slater Named President/CEO of Capitol Records

As had been widely speculated, **Andy Slater** has been tapped as President/CEO of **Capitol Records**. Slater comes to Capitol from his music management company **Slater Management**, and will begin working with the label on April 1, assuming full-time responsibilities as President/CEO on May 1.

"Andy's creative skills and his vast experience in artist management and record production are going to be fantastic assets for Capitol Records," EMI President/CEO **Ken Berry** commented. "As we drive the company forward and further develop the Capitol roster, his impressive track record in discovering exciting new talent will prove invaluable. He is a great addition to EMI's executive team in North America."

"Capitol Records is one of the greatest names in the music business with an incredibly storied history and rich heritage," Slater added. "I feel very fortunate to be given this opportunity to

lead the company through the next stage of its evolution and continue to add fresh talent to its already legendary roster."

With Slater's appointment, Capitol's interim President **Roy Lott**, who has been handling the management of the label for the past two years, will be returning to his role as Deputy President of EMI/North America.

Slater began his career in the music industry as a pop music critic at the *Atlanta Journal Constitution* and went on to work for *People*, *Rolling Stone*, *Billboard*, and *USA Today*. In 1983 he joined **Frontline Management** as a creative director and worked with artists such as the Go-Gos and Don Henley. In 1995, Slater founded **Clean Slate Records** where he signed **Fiona Apple**.

-Jay Gleason

continued

The Edge's Duane Doherty Adds PD Duties at KEGL/Dallas

continued from page 3

staff at KEGL."

Doherty left that staff in May '97 to join **WZTA/Miami** as PD. However, due to economic belt-tightening, the Miami move lasted less than a year, and Doherty was back in Dallas in January '98, programming **The Edge** – and competing with **The Eagle**.

To juggle his dual PD role, Doherty is giving up the **KDGE** midday shift he added in January. Edge APD **Alan Ayo** is returning to middays, while overnight host **Josh** gets bumped up to nights.

continued

Cutbacks Rock Disney, Warner Music Group

continued from page 3

payroll.

It's expected that the reorganization could be completed as early as July, saving the company \$20 million annually. "It's clearly, for the first time, adult supervision for the music business," **Sanford C. Bernstein & Co.** analyst **Tom Wolzien** told the *Times*. "These are things that could have been done, should have been done, over the last five years."

Ames, who previously ran **PolyGram**, reportedly wants to build **WMG's** market share of teen pop and Urban music, and develop more artists outside of the U.S.

According to **SoundScan**, Warner has seen its share of current album sales in the U.S. drop from 20.9 percent in '96 to 12.6 percent.

-Sybil McGuire/Paul Heine

MTV To Get Competition From New AOL Time Warner Cable Music Network

AOL Time Warner is contemplating the creation of a new cable music network to compete with **Viacom-owned MTV** and **VH1**.

According to *MSNBC.com*, AOL TW brass are likely to name the new network **AOL Music** and may either start it as a stand-alone channel or place it on **TNT** or **TBS** as a part-time service. The new music network is slotted to debut in 2002, with a possible ad running during **Superbowl XXXVI** in January.

Turner Broadcasting CEO **Jamie Kellner**, who is also the founder of the company's younger skewing **WB Network**, will likely run AOL Music. AOL Time Warner Co-COO **Bob Pittman** was one of MTV's co-founders.

The new music channel will fit in well with AOL Time Warner's convergence strategy. The company could promote **Warner Music Group** artists on AOL Music, while fans could download music and chat with artists via AOL's online service.

An example of how AOL Time Warner is looking to integrate TV with the Internet is the recent **WB Network** series **Popstars**. The album, which will be released in May, and the television series have been heavily promoted on AOL.

"When you watch [*Popstars*], you're basically looking at the foundation of something that could be spun out and provide some programming foundation on one of the existing Turner networks, or a new channel," media analyst **Tom Wolzein** told *MSNBC.com*.

-Jay Gleason

MTV Plans Multimedia Version of MTV Brand

While AOL Time Warner plans to compete with MTV (see related story above), MTV is planning to integrate its two cable channels with its Web site (*MTV.com*) to create "a multimedia version of the MTV brand," according to the *New York Times* (3/26).

Dubbed **MTV360**, the project will have a gradual rollout over the next few months and should be fully operational by July.

Access to new music, instant messaging, and re-emphasis on music programming on the cable channel will be the focus of **MTV360**.

"We are going to be more music-focused than ever," MTV Group President **Judy McGrath** said.

An example of how the new service will work took place dur-

ing a recent appearance by the **Dave Matthews Band** on MTV's *Total Request Live*. Viewers were directed to **MTV2** – where a complete collection of **DMB** videos was being aired – and to *MTV.com*, where a free download of the band's new single was available.

MTV Interactive Division President **Nicholas Butterworth** said the company is close to an agreement with every major label to offer secure downloading of their artists' music through the site. MTV will announce a partnership within the next few weeks with **RioPort** to provide the digital downloads.

-Jay Gleason

Showtime - *fmqb's* Weekly Watch on the Festival Season...details in *Modern Crossroads* on page 49.

out of my depth



The new single from

everclear

Songs From An American Movie, Vol. Two: Good Time For A Bad Attitude



Modern Rock *Monitor*: 34*
Top 30 Modern Rock Track!
fmqb Modern Rock: 34*-32*

Already Playing:

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...And More!

On sold-out Arena tour with *Lifhouse* and *Matchbox Twenty*



Produced by A.P. Alexakis • Mixed by Neal Avron • Management: Darren Lewis at Revolver



deadline news

Twenty-Two Year Warner/ Reprise Vet Michael Linehan Exits

Reprise VP/Rock Promotion Michael Linehan has agreed to take an early severance package from **Warner Bros. Records, Inc.** Linehan has held various promotion positions with both Warner Bros. and Reprise Records. Describing his departure as an amicable parting, Linehan told *fmqb*, "I had a great run with the company and I am leaving on great terms." Michael will entertain label and management options. Reach him at (818) 719-9131.

WZZQ/Terre Haute Jock Fired for Playing "Stoplight Jeopardy"

More details have surfaced regarding the dismissal of **WZZQ/Terre Haute MD/night host Aaron Green** (see *Radio Front* on page 13). The *Terre Haute Tribune-Star* says Green was fired Tuesday (3/27) after a visit from local police the night before. Police were responding to complaints that Green was enticing listeners to play a game called "Stoplight Jeopardy," where listeners stopped at green lights and called the station to describe the reaction of other motorists. Green said he got the idea for the game from the show prep site *RadioOnline.com*. "First and foremost, I'm very sorry for what I did to the people of the Wabash Valley," Green told the paper, adding that he didn't think he needed to be fired over the stunt. "The job of the night jock is to push the envelope. I'm not bitter. I was just having fun." Green is currently collecting press clippings and entertaining offers at (812) 533-1068 or sarge17@aol.com.

Mel Karmazin Says No Cutbacks Coming At Viacom

In the wake of news that **Disney** is cutting 4,000 staffers from its workforce (see related story on page 3), **Viacom** President/COO **Mel Karmazin** told a roomful of industry executives that a similar

scenario won't occur at his company. "I'll never understand how a company finds themselves in a position to have 4,000 people to cut," he said at the *Hollywood Radio and Television Society* luncheon on Wednesday (3/28). Karmazin also noted the way **Disney** employees were told of the impending job cuts, via a memo from **Disney** Chairman **Michael Eisner** and President **Robert Iger**. "There has never been anything from my office like that," the *Los Angeles Times* (3/29) reports him as saying. "I don't freeze salaries or cut jobs."

Chairman Powell Testifies Before Congress on FCC Reform

FCC Chairman **Michael Powell** testified before Congress on Thursday (3/29), laying out his plan to reform the Commission. Saying the FCC must be "efficient, effective, and responsive," Powell said the Commission must execute a new business plan built along four dimensions. (1) A clear substantive policy vision, consistent with the various communications statutes and rules, that guides our deliberations; (2) A pointed emphasis on management that builds a strong team, produces a cohesive and efficient operation, and leads to clear and timely decisions; (3) An extensive training and development program to ensure that the FCC possess independent technical and economic expertise; and (4) An organizational restructuring to align the institution with the realities of a dynamic and converging marketplace.

Recording Artists May Establish Labor Union

A report in the *Los Angeles Times* (3/29) predicts a showdown between recording artists from all genres and the five major labels. Artists now mobilizing to take on the labels, demanding more reasonable, better copyright protection, health-care coverage, pension benefits, and free-agency status as well as new rules

regarding ownership of their creative property. The L.A.-based **Recording Artist Coalition**, co-founded by **Don Henley**, intends to lobby Congress to look into what they say are unfair labor practices. The RAC may also align with **Artists Against Piracy**, which was founded to fight for digital copyright protection and is now expanding into other artist rights issues. The RAC is scheduled to appear before the Senate Judiciary Committee on Tuesday (4/3) to testify about digital copyright issues.

• A study by **Bear Stearns** finds that **Clear Channel** and **Infinity** are likely to benefit the most from the introduction of **Arbi-tron's** Personal People Meter. The reason, according to *Radio Ink*, is that **Clear Channel's** **SFX** unit and **Viacom's** cable music franchises will be able to offer promotional tie-ins with the companies' radio

stations, which would increase awareness and content that could translate into ratings and revenue. The study points to the increased viewership in TV when that medium moved away from a diary-type measurement method. Radio should see a similar increase since the PPM records actual listenership, as opposed to having people recall their listening habits... **WHRL/Albany MD Chris Osborn** has exited... Modern Rock **WEND/Charlotte** will add the syndicated **Bob & Tom Show** on April 16. With the arrival of **Bob & Tom**, **Kristen Honeycutt** will remain with the station as **APD/MD**, while **John Hancock** will exit... Chicago radio veteran **Bob Stroud** will debut in middays on Classic Hits **WDRV (The Drive)** on Monday (4/2). **Pete Manicki**, former weekend talent at **Bonneville** sister **WLUP**, will host evenings, according to the *Chicago Sun-Times*.

Hilliard to Head Jones Programming Division

Jones Media Networks has named **Edie Hilliard** VP/COO for the newly created **Jones Radio Networks**. Additionally, **Jones Media Networks** has announced that it is consolidating all of its radio programming subsidiaries under the **Jones Radio Networks** banner, including **Jones Broadcast Programming** and the **Jones Radio Network Divisions**.

"Edie is the right person to take **Jones Radio Networks** to the next level," President/CEO **Ron Hartenbaum** acknowledged. "She has demonstrated a unique ability to develop successful syndicated programming, and we look forward to extending her expertise to our other radio programming divisions."

"Edie is an outstanding executive and we are thrilled that she will be taking on an expanded role with the company," added President of **Jones Media Network** **Jeff Wayne**.

"Our strategic plan calls for aggressive growth of our radio programming division," Hilliard said. "I'm looking forward to working more closely with our excellent management and creative teams to grow our company and our industry."

Hilliard has been President/GM of **Jones Broadcast Programming** since 1987. Previously, she spent fifteen years in sales, sales management and general management at stations in Seattle and has served as president of the **Puget Sound Radio Broadcasters Association**, and as a board member of the **Washington Association of Broadcasters**. Hilliard is a member of the **Radio Advertising Bureau Board** and was recognized as #1 on *RadioInk's* list of the "Twenty Most Influential Women in Radio."

In other moves, former **Jones Broadcast Programming Sr. VP Jim LaMarca** has been named VP/GM for **Music Dayparts** and **TotalRadio Consulting-Programming Services**. **Phil Barry** continues as VP/GM **24-Hour Music Formats**, and **Frank DeSantis** continues as VP/GM **News/Talk Programming and Programming Services**. All will report to Hilliard.

-Sybil McGuire

Announcing the lineup for the Spring 2001 BuzzBands CD:

Saliva
Systematic
Spacehog
Stabbing Westward
The Black Crowes
Mudvayne
Clutch
Downer
Boiler Room
Aunt Flossie
Prime
Dust To Dust
Darwin's Waiting Room
pete.
Moke

The deadline for placing your order with *fmqb* is April 16.

Plus more to be announced

"A tremendous opportunity for Programming, Marketing, and Sales to team up with a vehicle to both image the station and super serve every client involved." — Kevin Vargas, Program Director; Janis Maxymof, General Sales Manager, KISS/San Antonio

"Long after the Zeta frisbee has been lost in the woods, the Zeta T-shirt was ripped by an ex-girlfriend, and the Zeta coffee mug was shattered by a hurricane, the Zeta CD produced by *fmqb* remains. Not only does it enforce the association between Zeta and these bands, it's a quality prize that listeners respect, and therefore keep for years and years." — Steve Brancik, Promotion Director, WZTA/Miami

Generate non-traditional revenue, cement your brand, and help a deserving local charity. To learn more about securing *BuzzBands* for your station (and to receive a free sample), contact Paul Heine (pheine@fmqbmail.com), Michael Parrish (mparrish@fmqbmail.com), Jay Gleason (jgleason@fmqbmail.com) or Mike Bacon (m Bacon@fmqbmail.com) at 856/424-9114.



continued

That Annoying Tone – And When it's Used

continued from page 3

Well, no. Like Mays (and many others), we were curious as to what kind of events or disasters it does take to trip that tone. Clay Freinwald is most uniquely qualified to answer our questions.

He's Entercom-Seattle Senior Facilities Engineer and the Chairman of the Washington State EAS Committee (SECC – State Emergency Communications Committee) and the Chairman of the Society of Broadcast Engineers EAS Committee. Freinwald travels all over the country doing EAS workshops, explaining what EAS should do, and what it can and cannot do. He emphasizes that the main purpose of EAS is as a means for various government entities (National, State, Local, and NOAA – the National Oceanic and Atmospheric Administration) to reach the general public rapidly where life and or property can be saved. He likens EAS to an "electronic fire bell."

"God has already invented the best possible alert system to signal an earthquake," Freinwald says. "The ground shakes. I call it GAS – God's Alert System. After that, there's no need to trigger the EAS unless there's a disaster caused by the earthquake that the public needs to be aware of."

"My understanding of the EAS is that if the powers that be believe that there is a situation that they can positively affect,

they will flip the switch and notify broadcasters," KISW GM/PD Clark Ryan states. "During the earthquake, I was on the sixteenth floor rocking back and forth and the efficiency of the EAS was as far from my stream of consciousness as it could be. I wasn't even worried about the radio station – for a few minutes. We're fortunate to have the EAS expert on our team."

In the case of the WTO violence, it was up to the city's civil authorities to decide if there was a compelling reason to sound the alert and give the listening public more information. Those authorities decided not to activate the EAS for what's known as a CEM or a civil emergency message.

While all broadcast stations must have EAS, the on-air broadcast of the alert signal and any message that follows is voluntary. However, in the case of a national alert and message, stations that choose not to carry the alert or message that follows must not broadcast *anything*. This insures that anyone tuning in to any radio or television broadcast during a national emergency would hear the message. Broadcasting state, local and NOAA Weather EAS tones and messages is at the discretion of each broadcaster.

So you'll hear the alert in cases of severe weather: tornado, severe thunderstorm, flash flood, blizzard, winter storm, high wind, tsunami, and hurri-

cane warnings. And you'll hear it in case of a civil emergency – a bridge or highway is in dangerous condition, or for immediate evacuation – a train derailment spills noxious chemicals in a residential area. But you won't hear the alert or a message *after* a natural disaster or a violent outbreak, unless authorities feel that there are more dangers imminent from which the public can be protected.

With the older system, EBS, and now EAS, the primary mission is the same – to provide the president the means to address the entire nation in case of emergency. What we have today (EAS), is computerized and digital and the system relies upon EAS boxes - encoders and decoders that can communicate "box to box." This creates a circuit between Washington, D.C. and each broadcast market in the country. There is a PEP (primary entry point) station in each market that can be literally taken over by our federal government for broadcast purposes. The NPR network of stations is now augmenting this system. The digital code (that three "note" blast) is sounded which then broadcasts to all the other EAS boxes at every radio, cable, and television station in town. With the old EBS, the technology was utilized for local and state emergency broadcasts. EAS does that and it also enables the National Weather Service's involvement. In fact, NOAA Weather Radio (the only radio that will auto-

matically turn itself on in case of emergency) uses the same coding system for weather emergencies as does the EAS.

EAS also provides character generator information or digital information that can be transformed by the television stations into the information that you see scrolling across the bottom of the screen during severe weather.

"It's a tremendous foundation that we're going to improve and expand on," Freinwald says. "And it's a tremendous leapfrog improvement over the old EBS."

And the new FCC, with Commissioner Michael K. Powell at the helm, is proposing new changes for the EAS. These changes would include adding new event codes (for example, adding an avalanche warning), as well as making EAS codes compatible with those of the National Weather Service. Changes may also affect the actual tone heard when the EAS is triggered – possibly making the tone optional – and many of the proposed changes would streamline the system even further.

The entire twenty-three page document outline all of the proposed changes can be found at the FCC's Web site: fcc.gov/Daily_Releases/Daily_Business/2001/. Select March 20, page 2, and text or Microsoft Word document [fcc01088.doc](#).

-Sybil McGuire

Cape Cod Ditches Classic Rock, Gains Modern



Cape Cod's Boch Broadcasting has announced format changes at two of its stations and official appointments to its programming. Format changes include Oldies WYST flipping to Modern Rock as "The Vault" with new calls of WDVTV, and Classic Rock WWKJ converting to WTWV (The Wave), focused on Hot AC currents and '80s Gold. Troy Smith has been named PD for the two stations as well as 25-year AC outlet WCOD and OM for Boch's four station Cape Cod cluster, which also includes News/Talk WXTK.

"We have let the formats fly and are on the air," said Smith, who spent the last three years as Director of Operations at the Harvard

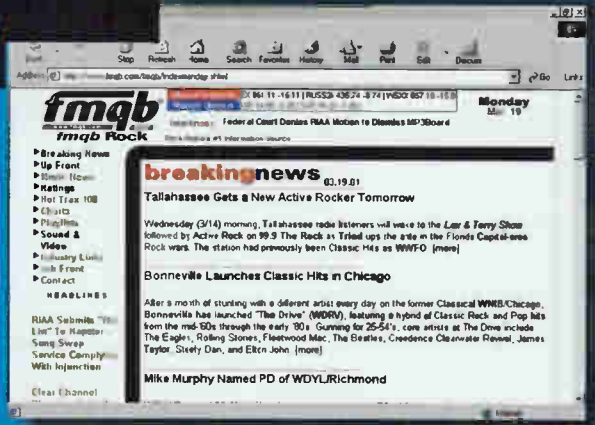
Business School and also counts a stint as PD of WFNX/Boston on his resume. "Initially [The Vault] is going to reflect the Top 40 of the Modern Rock format, but we will fine tune it as we go along. We also can't help to splash some of the Classic Rock genre in because we're losing our Classic Rock format on WWKJ. But we're only playing slam-dunk artists and the cool tracks from them. We're playing the Stones, but we're playing 'Monkey Man' and not 'Brown Sugar.' We're playing Bowie, but it's 'Panic In Detroit' and not 'Modern Love.' Eventually that stuff will be weeded out."

Also announced was the appointment of former WNEW-FM/New York evening talent Lisa Garvey as MD/afternoon drive host on WTWV.

-Michael Parrish

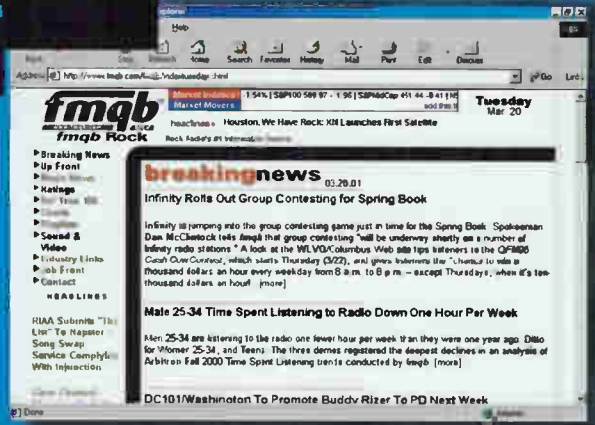
MONDAY
morning...

fmqb.com



TUESDAY
morning...

When



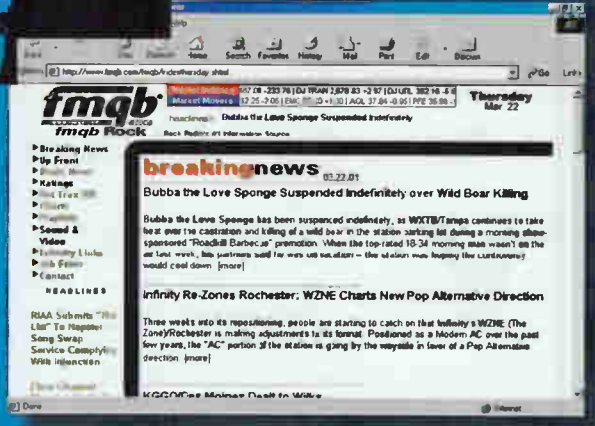
WEDNESDAY
morning...

Friday morning



THURSDAY
morning...

isn't enough.



Breaking News updated daily.
Plus, a Sound & Video Room featuring our extensive Aircheck
Archive, E-Hooks/E-Songs and the Video of the Week!

E-Mailed Station Newsletters

To help build and maintain the bond between the station and listeners, many of you are sending out e-mailed newsletters. With today's technology, a great deal of your listeners are now able to view HTML graphics through their e-mail systems. A number of companies are taking advantage of this technology by offering customized HTML-enhanced e-mailed newsletters to radio stations across the country.

The CPM Group was created about ten years ago to provide publication services to



radio stations, like station listener magazines, direct mail pieces, and, now, graphic-enhanced station newsletters via e-mail called **Zowie mail**.

"It's a natural extension or replacement for the station newsletter," CPM Group's Dick Downes said. "I've seen a lot of text e-mailed newsletters and didn't particularly like them. They were okay, but they weren't as far along as they could be. We knew HTML e-mail was available and a lot of people can receive it. We went to work with some programming people and designers and came up with a product that could be e-mailed directly into people's e-mail program."

CPM works with a station's existing database, or can help mine e-mail addresses for the

station to use through Web promotions. Downes, a 30-year industry veteran, also offers consultation to CPM clients to liquidate costs and to also make money from the newsletters.



Presslaff Interactive Revenue is another company that provides radio station e-mailed newsletters. The company's e-mail address collection and newsletter service is called **Dat-e-Base**.

Presslaff creates a Web site within the station site to collect information on the station listeners, including e-mail addresses. "We design a site that looks just like the station site so the listener is within the same environment," Ruth Presslaff explains. Once the information is collected, a personalized confirmation e-mailed letter is sent to the listener. Subsequent e-mails are sent whenever the listener updates his or her information.

Both companies customize the frequency of the newsletters depending on the individual station. The newsletters can be sent out weekly, monthly, or whenever the station has a specific promotion they may want to tip their listeners to. "They are sent to everyone in the database - if it warrants - or sent to a smaller portion of the database," Presslaff says. "The key to making it work is sending the user information that they want or have asked for." That information is garnered by

using the data the listener provided when he or she filled out the form on the station's Web site.

The content of the newsletters comes from the stations themselves. "We consider ourselves in the 'make it easy business,'" Downes adds. With today's programmers juggling a million projects this is one that they can farm out to companies like CPM or Presslaff. "We know what we're doing. We will make sure the station is presented well. There will be no spelling or grammatical errors. You will get a professional product, whether you're in Jonesboro, Arkansas or Los Angeles, California."

"There are a lot of companies that can write code similar to what we are using," Presslaff adds. "What we are doing is helping stations use it appropriately. It is about relationship building; it's not about technology. Not only do we have the technology, we have the experience to help the stations build and maintain and monetize the benefits."

Prices vary for both services with CPM offering it on a market or format exclusive basis. Presslaff uses a flat fee or bases the charge on the size of the station's database.

**DOING
YOUR
JOB
BETTER**

-Jay Gleason

New Programmers at KRZQ, WLUP, and WRKI

At Modern Rock **KRZQ/Reno**, Guy Dark has relinquished the PD title but will remain with the station as APD/MD/afternoon host. Replacing Dark in the PD chair is Next Media Classic Rock sister **WYAV/Myrtle Beach** PD Wendy Rollins, who will also cover the midday shift. Current midday talent **Montana** has moved to nights, replacing **Mark**, who exits.

Mornings continue jockless, as the station discontinued its syndication of the *Howard Stern Show* on March 16 (*fmqb* 3/23). An informed source tells *fmqb* the new **KRZQ** morning program will be the syndicated **Rob, Arnie & Dawn**, a show synonymous with crosstown **KDOT** for years. Stern, meanwhile, has been picked up by crosstown **KBZZ-AM (The Buzz)**.

Other changes at **KRZQ** include the elimination of the moniker "Xtreme Radio" in favor of "Reno's New Rock Alternative." In addition, the syndicated *Loveline* has been dropped. Specialty shows *Wake The Neighbors* and *The Scene* have been placed on indefinite hiatus.

Meanwhile, in Chicago, **WLUP** APD/MD **Bill Klaproth** has been upped to Program Manager at the **Bonneville** Classic Rock outlet.

Klaproth's appointment comes on the heels of **Greg Solk** being named VP/Programming at The Loop and recent Classic Hits sign-on **WDRV (The Drive)**. Prior to the sign-on of "The Drive" (*fmqb* 3/16), Solk's main focus was on The Loop. Klaproth will still report to Solk, but will now handle more of the day-to-day programming responsibilities at the station.

Finally, **WRKI/Danbury, CT** has turned to one of its alumni to take the programming reigns of the Mainstream Rocker. **Tim Sheehan** is moving back home to Connecticut to assume the PD/afternoon drive post at the station. He replaces **Tom Bass** - now PD of **WHCN/Hartford** (*fmqb* 3/23).

Sheehan was previously with 'RKI from 1983-1995, holding every airshift except morning drive. He programmed the station from 1991-1995.

Sheehan was most recently PD of **Classic Rock WOKI/Knoxville** and will be in place at 'RKI April 16.

-Jay Gleason



Voted Rock Radio's

FAVORITE TRADE PUBLICATION

*In a recent large-scale survey of Rock and Modern Rock programmers and consultants conducted by Nova Research, **fmqb Rock** was voted radio's favorite trade publication. We also were selected radio's **most useful and relevant** trade and the **most concise**. In fact, **fmqb Rock** out-performed all the trades, in category after category:*



in usefulness and relevance.



in satisfaction rating.



in time spent reading.



in information you can't find anywhere else.



in keeping pace with changes and trends in radio.



in providing information that helps programmers do their jobs better.



in programming-related articles.



in coverage of station promotions and marketing.



in interviews with programmers and industry leaders.



in music news.



in information on how to improve ratings.



in topical stories on industry trends and issues.



in pass-along: At 66% of stations polled, four or more station employees read each copy of **fmqb Rock**.

Source: Nova Research survey of 127 randomly selected Rock and Modern Rock program directors and consultants, third quarter 2000.



Programming

- **Clear Channel-Jacksonville VP/Programming John Richards** has exited for a PD post to be announced at a later date. Modern Rock **WPLA PD Rick Schmidt** will be taking on an expanded role in the wake of Richards departure... **WZZQ/Terre Haute MD Aaron Green** has exited. Station Manager **Dave Kirsch** will oversee programming until a new PD and MD are found... **WRLR/Birmingham APD/MD/Promotion Director Dave Clapper** will leave the station April 20, to join **MCA** as a local promotion rep based in Atlanta. PD **Greg Brady** will handle all music duties, and is looking for a new Promotion Director, with possible APD stripes... **KRZZ/Wichita MD Shane Sellers** exits for the afternoon drive position at **KDVV/Topeka**... **CHR WPXY/Rochester PD Mike Danger** has added PD duties at recent Pop/Alternative convert **WZNE (The Zone)**. **WPXY MD Norm on the Barstool** has been promoted to APD/MD of **WPXY**, and APD of **WZNE**. **WPXY Promotions Director Bender** segues to **WZNE** as night host/Promotions Assistant. And **Brad Fisher** has been named **WZNE** Promotion Director... **EMI Music Publishing VP/Talent Acquisitions & Marketing Rick Krim** has been tapped as Executive VP/Talent & Music Programming at **VH1**. It's a return to **Viacom** for Krim, who started with **MTV Networks** as Business Manager in 1982 and eventually rose to Manager/Talent and Artist Relations... **KITS (Live 105)/San Francisco Imaging Production Director Will Morgan** moves down the coast to **KROQ/Los Angeles** for the same. He replaces **John Frost** – now at **Premiere Radio Networks**... **Cumulus** has licensed all its stations with **AP Radio** for customized prep material and breaking state and national news, according to *Radio Ink*... This year's honoree at the **T.J. Martell Foundation Industry Roast** will be **KIIS/Los Angeles PD Dan Kieley**. This year's roast will be on Thursday, June 28, at Irving Plaza in New York... **WYSP/Philadelphia Assistant Promotion Director Greg Jakows** transfers to the Promotions Director position at **Infinity Talk** sister **WPHT-AM**... **WBFX/Grand Rapids p.m. driver Aris Hampers** has added MD stripes... **Classic Rock WAXQ/New York** has awarded over \$50,000 in grants to six area organizations as part of the "Q104 Kids Foundation" program.

Air Talent

- **WXTB/Tampa morning man Bubba The Love Sponge** returned to the air on Tuesday (3/27) but said very little about the boar-killing incident that's had him off the air since March 12. Many advertisers have

pulled their spots from the show and the station in protest of the castration and killing of the boar (*fmqb* 3/16, 3/23). The FCC is also investigating the incident, acting on a formal complaint from PETA.

- **Doug "Grease" Tracht** has signed a fifth affiliate for his independently syndicated morning show. Grease can now be heard on the **Bill Parris-owned CHR WKHZ-AM/Salisbury-Ocean City, MD**. "We're about four to five days away from signing a major network deal," **Dime One Productions Jim Townsend** told *fmqb*. Townsend added that he's been talking with FM stations in Los Angeles and Chicago and an AM in New York about clearing the show, which bowed on **WNST-AM/Baltimore** on Monday (3/26) and three other affiliates on March 5.

- **Comedy World Radio Network** has unveiled a new lineup as **Ahmet Zappa** moves from mornings to afternoons. Zappa's partner, former **MTV** talent **Kennedy**, remains in mornings, teamed with former **KLSX/Los Angeles producer/personality Malibu Dan**. Comedians **Sue Murphy** and **Allan Havey** will host middays. **CWRN** programming can be heard online and is syndicated to 19 radio stations across the country... **WPLY (Y100)/Philadelphia weekend talent John Von** has been named overnight host at the **Radio One Modern Rock** outlet... **WXQR/Jacksonville, NC night host Lindsey Page** has exited.

Management

- **Clear Channel-Richmond VP/Market Manager Reggie Jordan** has tendered his resignation, effective April 30. Jordan has been in his current position since June of 2000, and with Clear Channel since 1996. His oversight included **Rock WRXL**... **WKQX (Q101)/Chicago GM Chuck Hillier** has exited his post at the **Emmis Modern Rock**. Hillier, who has been with the station since 1988, is taking some time off before assuming a new role within **Emmis** handling government relations. A new GM will be announced within 30 days. The new GM will have to deal with contract negotiations for Q101 morning man **Mancow Muller**, whose contract is coming up for renewal soon, according to *M Street*... Former **AOL Time Warner** Executive VP and **AOL Time Warner Investments** CEO **Richard Bressler** has been named Sr. Executive VP/CFO at **Viacom**. Bressler replaces **Fred Reynolds**, who has been named President of the **CBS Television Group**... **Journal Broadcast Group-Tucson GSM Mark Bentz** has been promoted to VP/GM of the cluster. Bentz replaces **Steve Wexler** – now Sr. VP/GM of the company's Omaha operations.



- After four decades as a division of **Ceridian Corporation**, **Arbitron** will become an independent company on Friday, March 30. On Friday, company execs will ring the closing bell on the New York Stock Exchange and as of Monday, April 2, **Arbitron Inc.** stock begins trading on the Exchange (NYSE:ARB). Company officials say that their new independent status will enable them to focus on developing services that meet the evolving needs of its radio station, advertising agency and advertiser customers... **Citadel Communications Corp.** will be moving its **Buffalo** stations to a new home at the **New Buffalo**

Industrial Park. Currently, the company's stations are housed in three buildings in the city's historic **Allentown** district. The stations' administrative and support staff is expected to move into the new facilities by mid-July and the studios of **WGFR**, **WEDG** and **WHTT** are expected to move in September... **East Texas Broadcasting** has purchased **KPLT-AM/FM, KBUS**, and **KOYN/Paris, TX** from **CarePhil Communications Inc.** for \$2.7 million.


labelfront

• According to *Variety* (3/23), record industry veteran Mike Bone is suing **Capricorn Records** and former owner **Phil Walden**. The complaint states that Bone was induced to join the company as Executive VP/GM in '98, partially due to an agreement that would pay him five percent of the net profits if the label was sold. Capricorn was sold to **Volcano Entertainment** in December 2000. Bone's complaint also claims that it was due to his contacts that the label sold, despite alleged financial mismanagement, due in part to Walden and son's "profligate lifestyle" (using company funds for personal uses) which created a financial crisis at the label. The suit alleges fraud and breach of contract and seeks an accounting, stating that Bone has been denied access to the company's records. Bone was previously President at **Chrysalis**, **Island**, and **Mercury** in the space of three years. He was then hired by **Def American** in July '92. A suit against him, claiming sexual harassment, by a female assistant, was settled out of court in 1990.

• **Artemis** VP Promotion **Diane Gentile** has decided to part ways with the label, effective March 30. Look for an announcement on her future plans shortly. In the meantime, she can be reached at (718) 626-6623 or dgen21@aol.com... Former **Time Bomb** and **Interscope** Head of Alternative Promotion **Lynn McDonnell** is back in the promotion fold as she joins **The Firm's** new label venture, aptly named **The Label**, as Head of Promotion. CHR artist **Crystal**, currently opening for the **Backstreet Boys**, and Rock band **The Start**, managed by **Andy Gould**, will be McDonnell's first projects. Reach her at lmcdonnell@firmmentertainment.net... After ten years with the **Sony** labels, including **Columbia**, **Chaos**, **WORK** and **Portrait**, **Pam Edwards** will exit the company within the next four weeks. Pam has held various national promotion and marketing positions. Reach her at (917) 854-4006... **Ric Wake** has been named Sr. VP/A&R at **Sony Records**. The appointment coincides with the extension of Wake's production agreement with **Sony**... **Grand Royal's** **Mark Kates** will exit the label on March 30... **RED Distribution** made a clean sweep of the independent category at the **Transworld Entertainment Tribute to Excellence Awards**. RED walked away with Independent Music Vendor of the Year, while RED's **John Horn** took home Independent Sales Rep of the Year and RED distributed **Artemis Records** nabbed Independent Label of the Year... A bizarre coincidence happened on Monday (3/26) that proves former heads of **Laface Records**, **Antonio "L.A." Reid** and **Kenny "Babyface" Edmonds** are bonded by nature! The two became new fathers on the same day! Reid, now **Arista Records** President and CEO, and his wife **Erica** gave birth to **Arianna Manuelle** who checked in at 6lbs. 13oz., while Edmonds and his wife **Tracey** welcomed the 7lbs. 1oz. **Dylan Michael** to their family... Condolences from *fmqb* are sent to the friends and family of former **Elektra** President **Steve Wax** who passed away this past week.


washingtonbeat

Former Reagan Official To Head FTC

Signaling a move towards less aggressive government policies regarding antitrust and monopoly cases, **Timothy J. Muris** has been named Chairman of the **Federal Trade Commission**. Muris, who was an antitrust official during the **Reagan** administration, was very critical of the Clinton administration's antitrust policies and is expected to ease government reviews of corporate mergers.

FCC Dismisses Another Indecency Case, Tristani Objects.

In a scenario that's become as common as *Survivor* radio promotions, the **FCC** has dismissed another indecency complaint, quickly followed by a dissenting statement from Commissioner **Gloria Tristani**. The complaint was filed by a Wilmington, NC resident listening to **WXQR** on a Sunday afternoon while driving with his 13 year-old daughter. The listener stated he heard the following: "So then I dropped my pants and showed Stacy my penis. That was it. We were showing off our genitalia." Turning off the station, the listener said he later called the station and was told the language was "medical" and "within FCC guidelines" and if he did not like it, "could turn off the channel." He also said the station told him what he heard was a morning show promo that ran every 4-5 hours. According to his complaint, the listener did not receive a promised return call from the station's manager. The complainant said he believes the station will continue to broadcast inappropriate content until the "FCC intervenes and straightens them out." The Enforcement Bureau dismissed the complaint because the listener "did not provide sufficient context to enable us to determine that the material is obscene or whether the material meets the Commission's definition of indecency." In her statement, Tristani chided the Mass Media Bureau for dismissing the complaint "without seeking the information needed to answer the context question and [construing] the facts alleged in the complaint in the light most favorable to the broadcaster rather than the complainant." In so doing, she charges, the Commission "has failed to discharge its obligation to protect children from indecent material on the public airwaves. Unfortunately, this is not an isolated instance." Tristani closes by urging the FCC to "begin taking indecency cases seriously again."


finetuning

• Modern Rock **KRAD/Corpus Christi** has flipped to CHR as "Radio Hits 105 dot 5 – Latino Hits and Today's Best Music" under new owners **Rodriguez Communications** and PD **Bert Clark**. The jockless station is programming a mix of today's hits alongside Latino artists such as **Ricky Martin**, **Shakira**, and **Mana**. In other **Corpus**

radio news, **Pacific Broadcasting** has moved Modern AC **KKPN (The Planet)** down the dial, from 104.5 to 102.3. A new **Westwood One** syndicated Classic Rock format has debuted on the 104.5 signal, dubbed "The Octopus."



technology

- **Napster's filtering woes** continue as the service submitted its second compliance report with a federal court stating that 1.3 million file names, representing 228,569 copyrighted songs, have been removed from the service. Napster has also taken a proactive approach by including names of artists and song titles for upcoming releases in the filtering process. Meanwhile, according to the RIAA, the company's efforts have been futile at best. A recent RIAA test of the service revealed that 70 percent of songs reportedly blocked by Napster were still available, mainly due to misspelled file names on the part of users. In an effort to rectify the situation, the RIAA has asked a federal judge to order Napster to install better screening technology that will prevent users from bypassing security measures simply by modifying MP3 file names. In response, Napster CEO Hank Barry stated that he is not surprised by the RIAA's recent actions, calling their latest effort little more than "an attempt to change the subject rather than cooperate with Napster as the injunction specifies." He also said that 30 percent of the company's staff is dedicated to copyright compliance, but their efforts have been hindered by "the RIAA's complete lack of cooperation in supplying variations in artist names and song titles." In other Napster news, the company announced that it has signed an agreement with StarPolish and Tonos Entertainment to provide content targeted towards emerging artists on its service. Through its partnership, StarPolish and Tonos will develop and maintain an "Advice" section with tutorials covering all aspects of their careers, ranging from creating MP3 files of their music to finding an audience and promoting and marketing their music using Napster.

- **Major League Baseball**, which has traditionally provided access to live game broadcasts via the Internet at no charge to consumers, signed a \$20 million licensing agreement with RealNetworks that gives the streaming media provider exclusive rights to all Webcasts for the next three years. Beginning April 1, audio Webcasts for all regular season MLB games will be available through subscription only at *MLB.com* and *Real.com*. Access to the programming will reportedly cost \$4.95 per month with a six-month agreement, or \$9.95 per month for a minimum of three months. While Real is planning to expand on-line game coverage to include customizable video highlights and archived game footage, consumer and local radio affiliate reactions to the announcement has yet to be felt. For consumers, this is a sizeable test of their overall acceptance regarding streaming content subscription services, while local radio affiliates can only watch as they lose a significant draw for listeners visiting their Web sites.

- **MeasureCast** not only released their scheduled weekly Webcast ratings, they also let 13 employees go as the company tries to weather the current economic downturn. On the upside, however, the ratings provider has expanded its monitoring to include twelve additional stations and this week's stats showed a significant increase in TTSL with 21 of the Top 25 stations posting gains. At the top of the ratings, once again, was Listener-Formatted **MEDIAmazing** with a TSL of 97,322 hours. **WABC**/New York ranked second with a TSL of 76,360 while **Virgin Radio**, Spanish **WSKQ**/New York and the **Black Gospel Network** rounded out the Top 5. Of the newcomers, **Alternative WLIR**/Long Island was the only one to make the Top 25, coming in seventeenth with 22,462 hours streamed.

- **Nikke Slight** rises to the position of Senior Vice President of New Media for Atlantic Records. Slight has been the label's VP of New Media since 1998 and has been with the company since joining Atlantic as Online Editor in 1994... **Live365.com** has promoted Alan Wallace to Senior Vice President of Communications. Wallace will be responsible for overseeing the company's public relations efforts and will continue to serve as key spokesperson for the company.

- **Hiwire** has signed an exclusive deal with **NetRadio** to provide targeted ad insertion services for the Networks 100+ streaming channels. NetRadio currently receives approximately five million aggregate tuning hours per month and is expected to offer Hiwire nearly 22 million monthly impressions... **LAUNCH Media** and **Palm** have reached an agreement that will see the on-line music portal provide daily music news and other related content for Palm Pilot's MyPalm service... **America Online** and **Vivendi Universal** are in the process of restructuring their relationship overseas, which will see Vivendi exchange their stake in the AOL France joint venture for shares in AOL Europe. The two companies are also expected to announce additional distribution and marketing initiatives as part of the deal... **PlanetJam Media** has unveiled a plug-in for RealPlayer that is designed to track listening habits and reward users for time spent listening. The rewards program provides points for each minute spent streaming that can be redeemed for premiums including electronics and jewelry... **Sirius Satellite Radio** has been named the exclusive presenting title sponsor of the 2001 **IASCA World Finals**, October 19-21 in Charlotte. Sirius will have a major brand presence at the event, including being featured in all promotional materials, advertising, Web site promotions, and consumer giveaways.



KISW GETS A PERFECT PLAQUE: KISW/Seattle is a key supporter of A Perfect Circle, so when the band's debut album, *Mer De Noms* went platinum, the band made sure that the station got a plaque. (L-R): Virgin's Ray Gmeiner; A Perfect Circle's Troy Van Leeuwen; KISW's Cathy Faulkner; A Perfect Circle's Josh Freese, Paz Lenchantin and Billy Howerdel.

programming **T0** win

by Tom Kelly

Surviving the Research Dummy Curve



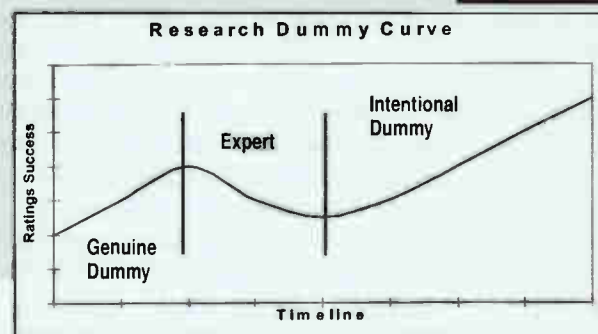
If being a successful program director were as easy as plugging in research scores, anyone could do it. The fact is, it isn't nearly that simple. Winning PDs must endure an education and evolution along a path I call the "Research Dummy Curve."

There is an art to implementing the science of research into a creative medium like radio. Today's program director needs to thoroughly understand his or her station, cluster, market, competitors, and company game plan to get the most out of music research results. In the new world of consolidated radio groups, program directors are finding themselves in situations where they have to make music decisions in markets that may be unfamiliar to them. Even more challenging, some PDs are being handed responsibilities in *formats* they don't know. With every program director's education and ultimate ratings success, they must endure treacherous and frustrating curves as they evolve from "Genuine Dummy" to "Expert" to "Intentional Dummy."

The dummy curve starts when a PD is "new" - maybe new to the position, new to the market or new to the format. Because of this "newness" or lack of knowledge of the situation, the PD is like a "genuine dummy." In the genuine dummy stage, PDs are inquisitive - always looking for more information to accelerate their learning process. During this time, research offers an important element to his or her strategic plan for success. Genuine dummies are like dry sponges in search of moisture. They ask lots of questions, rely on the research and use its answers to formulate their opinions. During this time, it is not unusual to see quick success. Some casual observers may shrug off the genuine dummy PD's early success as "beginners' luck" but often, the success is directly attributable to his or her willingness to question, learn and act objectively.

Then the struggle starts. After some initial success, the PD realizes he has gained applicable product knowledge. He admires his higher ratings, thinks about how much more he knows now than before and tells himself, "I've got it now." This is usually when the frustrating slide begins. He has moved into the "Expert" phase of the dummy curve. Now that he "gets it," he can't wait to forge ahead, no longer burdened by the need to probe, ask questions or consider research. In his mind he is an expert and believes that now the path to greater success is to ACT, not RE-act. Unfortunately, this mind-set ignores the principles that helped create the initial success and as a result, it is quite common to see the "expert" lose ground. Unfortunately for many PDs, it can take quite a while to work through this phase. Some never find their way out of the expert phase and leave the business wondering how they can know so much yet accomplish so little.

After some soul-searching and perhaps helpful guidance from someone who's been through it, the PD recognizes that the key to success is to return to being a dummy, only this time he is an "intentional dummy." In other words, he goes back to behavior patterns he experienced as a genuine dummy. He asks questions, uses research and



always keeps an open mind about the ever-changing "realities" of the day. As the PD moves from expert to intentional dummy, his thought process and resulting actions again become based on the desires of those he is trying to please. And the ratings results reflect that by turning in an upward direction.

Look at seasoned, successful programmers and you will find those who have mastered the art of being an intentional dummy. They don't waste their time spewing "expert opinion." Instead, they ask lots of questions and they pay careful attention to the responses. **Joe Bonadonna**, PD at **KDKB** in Phoenix is a master at probing, listening and reacting - like an intentional dummy. Joe moved from Philadelphia to Phoenix, a market totally new to him when he joined **Sandusky**, and has helped the cluster advance without cannibalizing sister stations. Bonadonna explains, "We have an Active Rock (**KUPD**), a Classic Hits (**KSLX**) and **KDKB**. With the right use of the research we were able to pick and divide the rock and roll landscape in such a way that prevented the stations from competing with each other." None of it would have been possible if Joe had gone into the market with preconceived expert notions. All three of the stations have improved in their demos. **KDKB** went from #9 to #2 in Adults 25-54. Bonadonna believes that listening to the listeners rewards PDs with success. "The research has been essential from the perceptual to the music testing," says Joe. "If you use research correctly it will be your road map." The common mistake of less experienced programmers is to second-guess or ignore research information in favor of "expert" experience gained elsewhere.

Regardless of our length of experience in radio, most of us struggle to keep from sliding back into the "expert" range on the dummy curve. You may recognize the symptoms yourself - complacency, arrogance. These are warning signs that you may be drifting into the expert phase. If the expert in you starts to take over, get curious immediately. Ask questions, pay attention and dummy up!

Tom Kelly is CEO/President of Kelly Music Research and can be reached at 610-446-0318.

(in **THE WEEK** music)

no. 1 buzzband

Sinomatic
"Bloom"
Atlantic



The first single from Sinomatic bloomed just like it's title this week, as 41 stations added the song, making it both #3 Most Added and our #1 Buzz Band. Calls like WNOR, WMMS, WDVE and WLZR went on Sinomatic its first week out, joining early supporter WEBN. "Love it, very strong," KFMW's Michael Cross says, while WBZX's Ronni Hunter goes it one better by exclaiming "Love it a lot!" "Really cool hook," adds WLZR's Marilyn Mee.

most added

1. MEGADETH "Moto Psycho" (Sanctuary) (67)

KATS, KBPI, KILO, KISS, KLPX, WEBN, WIYY, WKLC, WLZX, WRIF



2. STAINED "It's Been Awhile" (Elektra/EEG) (61)

KBER, KSJO, WAAF, WHJY, WMMR, WMMS, WRIF, WTKX, WWCT, WXRX

3. SINOMATIC "Bloom" (Atlantic/AG) (41)

KFMW, KLAQ, WDHA, WDVE, WHJY, WJJO, WLZR, WLZX, WMMS, WQLZ

4. ECONOLINE CRUSH "Make It Right" (Restless) (18)

KBPI, KIOC, KISS, KLAQ, KUPD, WBYR, WCMF, WHEB, WKLC, WXMZ

5. BRUCE SPRINGSTEEN "American Skin" (Columbia/CRG) (12)

KDKB, KLOS, WBAB, WBLM, WDHA, WEGR, WEZX, WIBA, WLWQ, WPYX

6. STEREO MUD "Pain" (Columbia/CRG) (11)

KAZR, KDOT, KHTQ, KILO, KKED, KRQC, KUFO, WAAF, WLZR, WRUF

7. AC/DC "Safe In New York City" (EastWest/EEG) (8)

KJOT, KLIZ, KLUK, KSUP, WPHD, WQBZ, WQLZ, WRAT

7. TOADIES "Push The Hand" (Interscope) (8)

KCGQ, KQWB, WAMX, WIRX, WNCD, WQWK, WRXF, WRXL

8. ISLE OF Q "Here And Gone (She's Free)" (Universal/UMG) (7)

KEYJ, KIBZ, KRWN, KZLE, WDHA, WKGB, WKLT

8. LINKIN PARK "Crawling" (Warner Bros.) (7)

KDOT, KKED, KOMP, KRZR, KZGL, WCCC, WQXA

top gainers

1. STAINED "It's Been Awhile" (Elektra/EEG) (+1018)

WXTB +26, WLZX +23, WNOR +23, WRQC +23, WCCC +22



2. GODSMACK "Greed" (Republic/UMG) (+407)

KSEK +37, WIYY +13, WJXQ +12, WIRX +11, KFMW +10

3. AC/DC "Safe In New York City" (EastWest/AG) (+392)

WHMH +21, WJXQ +16, WRUF +14, WWBN +13, KTAL +12

4. ECONOLINE CRUSH "Make It Right" (Restless) (+373)

WAZU +24, WMFS +16, KEYJ +15, KXFX +15, WRWK +14

5. SALIVA "Your Disease" (Island/IDJMG) (+209)

KSEK +36, KBPI +22, WWWW +13, WKSM +12, KFMF +11

6. SPACEHOG "I Want To Live" (Artemis) (+193)

KBPI +21, KSEK +15, WFRD +12, WMMR +9, WXMZ +9

7. TOADIES "Push The Hand" (Interscope) (+182)

KSEK +35, WTPT +14, KXXR +11, WCCC +9, WZBH +8

8. COLD "No One" (Flip/Interscope) (+177)

KSEK +39, KRZR +19, WKZQ +10, WRXF +10, WAQX +9

9. SYSTEMATIC "Beginning Of The End" (The Music Co./EEG) (+163)

KRZR +19, WKSM +13, KXXR +9, KKED +8, WPHD +8

10. 3 DOORS DOWN "Duck And Run" (Republic/UMG) (+137)

WRUF +24, KBUS +20, WMFS +20, KSEK +16, KTAL +12

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most requested

1 - 1. LIFEHOUSE "Hanging By A..." (DreamWorks)	D - 6. TRAIN "Drops Of Jupiter" (Columbia/CRG)
2 - 2. A. LEWIS of STAINED w/F. DURST "Outside" (Flawless/Geffen)	7 - 7. AC/DC "Safe In New York City" (EastWest/EEG)
4 - 3. AEROSMITH "Jaded" (Columbia/CRG)	D - 8. STAINED "It's Been Awhile" (Elektra/EEG)
5 - 4. 3 DOORS DOWN "Duck And Run" (Republic/UMG)	6 - 9. LINKIN PARK "One Step Closer" (Warner Bros.)
3 - 5. TANTRIC "Breakdown" (Maverick)	9 - 10. LIMP BIZKIT "My Generation" (Flip/Interscope)





The Black Crowes
"Lickin'"

V2

(theblackcrowes.com)

- Leading off with a quirky guitar riff, a bass gurgle and the percussive vocals of Chris Robinson, "Lickin'" detonates into familiar Black Crowes territory with its explosive chorus.
- While the first single from the band's forthcoming album (and first for V2), sounds unlike anything the Crowes have done before, both Mainstream and Active should flock to it.
- The band will be on tour with Oasis this summer on what has been deemed the "Brotherly Love" tour.
- Eight Rock stations (WTFX, KLOS, WHJY, WRAT) and two Moderns (KPOI) are already taking a "Lickin,'" with WDHA logging early phones.

Bruce Springsteen
"American Skin (41 Shots)"
Columbia/CRG

(bruce.springsteen.net; amadou.diallofoundation.org)

- This song is the first new Springsteen music since 1995's *The Ghost of Tom Joad*.
- "American Skin" is one of three new songs Springsteen wrote and performed on the E Street Band reunion tour, the most successful tour of 1999.
- This song was inspired by the NYC police shooting of unarmed Liberian-American Amadou Diallo on February 4, 1999.
- The double CD *Bruce Springsteen and The E Street Band: Live In New York City* will feature 20 songs, as "Born To Run" has been added to the album as well.
- The E-Street Band's Madison Square Garden shows were protested by NYC police, due to the nature of this song.
- 12 Rock stations (WDHA, KLOS, WBAB) are playing "American Skin" along with Progressives KGSR and WEHM.

Blues Traveler
"Girl Inside My Head"
A&M/Interscope

(bluestraveler.com)

- It's been four years since Blues Traveler's last album, *Straight On 'Til Morning*, and the band returns with "Girl Inside My Head."

- While lacking a trademark harmonica solo (opting for keyboards instead), this light, infectious Pop-Rock song is undeniably Blues Traveler.
- WXCM's David Anthony simply states "It's awesome."
- Five stations (WZZO, WDVE, WPYX, KDKB, and WWWV) can't get this girl out of their heads.

Stabbing Westward
"So Far Away"
KOCH

(stabbingwestward.com)

- "So Far Away" is the first single from Stabbing Westward's fourth album, which is due out on KOCH on May 22.
- In addition to being on a new label, the band's sound has changed slightly, with less of an emphasis on electronic programming.
- "So Far Away" features Christopher Hall's melodic vocals and songwriting craft, and should play at Active and Modern Rock, as well as some more adventurous Mainstream signals.
- So far, KUPD and KTUX and Modern WBCN have added "So Far Away."

From Zero
"Check Ya"
Arista

(fromzero.com)

- "Check Ya" is the first sonic assault from Chicago-area band From Zero's debut album, *One Nation Under*.
- Combining metallic riffs, powerful and passionate vocals, and a catchy chorus, the band is sonically akin to bands like Sevendust and Disturbed, and should play well at Active and most Moderns.
- KSEK and Modern WKQX are already checking out "Check Ya."

6Gig
"Yesterday"
Ultimatum

(6gig.com)

- "Yesterday" is the second song from the album, *Tincan Experiment* which also gave us "Hit The Ground."
- The song is a little more melodic than "Hit..." but has a heavy guitar groove in the hook and strong vocals which make it memorable and catchy.
- WCCC and WRIF are spinning "Yesterday." Check out the band on tour in the South and on the West Coast.



hot trax 100

March 20 - 26, 2001

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

LW	TW	Artist	Track	Label	TW	Move	LW	Cume/Adds	LW	TW	Artist	Track	Label	TW	Move	LW	Cume/Adds
2	1	3 DOORS DOWN	DUCK	(Republic/UMG)	3773	137	3636	165/1	54	51	GARY MOORE	ENOUGH	(CMC/Sanctuary)	421	15	406	33/0
1	2	TANTRIC	BREAKDOWN	(Maverick)	3636	-49	3685	157/0	69	52	FLYBANGER	CAVALRY	(Columbia/CRG)	416	126	290	43/3
4	3	ALEWIS (STAIN) w/F.DURST	OUTSIDE	(Flawless/Geffen)	3130	89	3041	126/2	61	53	MUDVAYNE	DIG	(No-Name/Epic)	403	64	339	51/6
3	4	AEROSMITH	JADED	(Columbia/CRG)	3035	-452	3487	141/0	65	54	METALLICA	DISAPPEAR	(Hollywood)	389	84	305	33/0
5	5	LIFEHOUSE	HANGING	(DreamWorks)	2970	-11	2981	133/1	53	55	COLLECTIVE SOUL	WHY	(Atlantic/AG)	385	-21	406	27/0
6	6	FUEL	INNOCENT	(Epic)	2591	92	2499	153/3	44	56	STRAIT-UP	ANGELS	(Immortal/Virgin)	378	-118	496	30/0
10	7	OLEANDER	ARE	(Republic/UMG)	2459	95	2364	150/1	57	57	MARK SELBY	LIKE	(Vanguard)	360	-11	371	34/0
9	8	BUCKCHERRY	RIDIN'	(DreamWorks)	2407	54	2353	151/0	45	58	DEF SONES	DIGITAL	(Maverick)	355	-129	484	29/0
8	9	LINKIN PARK	ONE	(Warner Bros.)	2300	-82	2382	104/0	64	59	RAMMSTEIN	LINKS	(Republic/UMG)	353	45	308	48/3
7	10	GODSMACK	AWAKE	(Republic/UMG)	2298	-193	2491	102/0	48	60	ORGY	OPTICON	(Elementree/Reprise)	342	-109	451	35/0
11	11	INCUBUS	DRIVE	(Immortal/Epic)	2042	-192	2234	111/0	68	61	3 DOORS DOWN	KRYPTONITE	(Republic/UMG)	334	39	295	32/0
13	12	PERFECT CIRCLE	HOLLOW	(Virgin)	1936	117	1819	123/1	46	62	COLLECTIVE SOUL	VENT	(Atlantic/AG)	326	-147	473	27/0
12	13	FUEL	HEMORRHAGE	(Epic)	1784	-97	1881	93/0	58	63	RAGE AGAINST...	RENEGADES	(Epic)	326	-37	363	16/0
15	14	DISTURBED	VOICES	(Giant/Reprise)	1580	50	1530	93/0	60	64	RAGE AGAINST...	HOW	(Epic)	323	-18	341	33/0
14	15	DAVE MATTHEWS	DID	(RCA)	1552	-145	1697	86/0	56	65	LIMP BIZKIT	ROLLIN	(Flip/Interscope)	315	-75	390	27/0
20	16	COLD	NO	(Flip/IDJMG)	1535	177	1358	112/2	78	66	SIXTY WATT...	ROLL	(Spitfire)	298	81	217	30/3
25	17	AC/DC	NEW	(Elektra/EEG)	1512	392	1120	121/8	73	67	CLUTCH	PURE	(Atlantic/AG)	290	61	229	28/0
18	18	ERIC CLAPTON	SUPERMAN	(Reprise)	1503	67	1436	84/1	63	68	EVERCLEAR	OUT	(Capitol)	285	-34	319	27/0
26	19	GODSMACK	GREED	(Republic/UMG)	1499	407	1092	120/4	55	69	GEDDY LEE	GRACE	(Anthem/Atlantic/AG)	271	-135	406	26/0
19	20	LIMP BIZKIT	MY	(Flip/Interscope)	1446	82	1364	84/1	70	70	COC	DIABLO	(Sanctuary)	267	-19	286	23/0
22	21	SPACEHOG	WANT	(Artemis)	1436	193	1243	117/4	52	71	SAMMY HAGAR	LET	(Cabo Wabo/Beyond)	253	-156	409	21/0
23	22	SALIVA	YOUR	(Island/IDJMG)	1415	209	1206	104/1	76	72	AUNT FLOSSIE	FOR	(Crown)	239	14	225	27/3
21	23	3 DOORS DOWN	LOSER	(Republic/UMG)	1304	-37	1341	77/0	67	73	GREEN DAY	WARNING	(Reprise)	238	-58	296	18/1
17	24	UNION UNDER...	KILLING	(Columbia/CRG)	1294	-135	1429	90/0	62	74	MATTHEW GOOD	HELLO	(Atlantic/AG)	231	-90	321	23/0
27	25	TRAIN	DROPS	(Columbia/CRG)	1234	113	1121	80/4	75	75	CREED	ARMS	(Wind-up)	230	2	228	28/0
16	26	U2	WALK	(Interscope)	1233	-229	1462	82/0	66	76	CREED	RIDERS	(Elektra/EEG)	225	-78	303	17/0
77	27	STAIN	BEEN	(Flip/EEG)	1213	1018	195	120/61	83	77	INCUBUS	PARDON	(Immortal/Epic)	222	34	188	17/0
29	28	PRIMUS W/OZZY	N.I.B.	(Divine/Priority)	1105	58	1047	62/0	80	78	COLDPLAY	YELLOW	(Nettwerk/Capitol)	215	25	190	12/0
30	29	MONSTER MAGNET	HEADS	(A&M/Interscope)	1098	82	1016	105/2	81	79	D.MCCLINTON	LIVIN'	(New West)	215	25	190	15/0
24	30	VAN ZANT	GET	(Sanctuary)	1072	-35	1107	64/0	84	80	GODSMACK	BAD	(Republic/UMG)	213	28	185	19/0
28	31	PAPA ROACH	ANGELS	(DreamWorks)	1003	-47	1050	75/0	74	81	MARILYN MANSON	FIGHT	(nothing/Interscope)	213	-16	229	24/0
32	32	NONPOINT	WHAT	(MCA)	905	89	816	83/5	D 82	82	MEGADETH	MOTO	(Sanctuary)	213	192	21	68/67
34	33	SYSTEMATIC	BEGINNING	(The Music Company/EEG)	898	163	735	95/5	71	83	OUR LADY PEACE	LIFE	(Columbia/CRG)	212	-43	255	19/0
33	34	SKRAPE	WASTE	(RCA)	810	30	780	82/0	85	84	HED (PE)	KILLING	(Jive)	196	16	180	24/0
39	35	SPINESHANK	NEW	(Roadrunner)	668	11	657	67/4	79	85	LIVING END	ROLL	(Reprise)	192	-3	195	26/3
35	36	CREED	YOU	(Wind-up)	665	-53	718	49/1	90	86	CREED	HIGHER	(Wind-up)	191	39	152	19/0
38	37	JOURNEY	HIGHER	(Columbia/CRG)	654	-5	659	42/0	82	87	ERIC JOHNSON	BOOGIE	(Favored Nations)	190	2	188	12/0
40	38	TAPROOT	I	(Atlantic/AG)	632	34	598	71/3	D 88	88	OFFSPRING	ORIGINAL	(Columbia/CRG)	188	62	126	15/0
37	39	NOTHINGFACE	BLEEDER	(TVT/DCide)	618	-68	686	64/0	72	89	BLUE OCTOBER	BREAKFAST	(Universal/UMG)	184	-57	241	18/1
31	40	OFFSPRING	WANT	(Columbia/CRG)	618	-304	922	50/0	86	90	ALIEN ANT FARM	MOVIES	(NewNoise/DreamWorks)	181	2	179	15/2
42	41	WALLFLOWERS	LETTERS	(Interscope)	603	91	512	42/0	D 91	91	AMERICAN PEARL	IF	(Wind-up)	165	115	50	22/6
36	42	CRAZY TOWN	BUTTERFLY	(Columbia/CRG)	565	-142	707	35/0	D 92	92	ISLE OF Q	BAG	(Universal/UMG)	156	41	115	13/0
47	43	DUST FOR LIFE	SEED	(Wind-up)	564	108	456	69/3	92	93	JOSH JOPLIN	CAMERA	(Artemis)	156	10	146	8/0
59	44	TOADIES	PUSH	(Interscope)	535	182	353	49/8	D 94	94	RED HOT CHILL...	OTHERSIDE	(Warner Bros.)	155	58	97	16/0
50	45	PAPA ROACH	LAST	(DreamWorks)	509	83	426	36/0	96	95	GODHEAD	RECKONING	(Posthuman/Priority)	146	11	135	14/0
98	46	ECONOLINE CRUSHMAKE		(Restless)	502	373	129	72/18	95	96	PERFECT CIRCLE	LIBRAS	(Virgin)	146	10	136	11/0
41	47	DOUBLE TROUBLE	ROCK	(Tone-Cool)	494	-66	560	36/0	87	97	BOILER ROOM	DO	(Tommy Boy)	144	-26	170	14/0
49	48	DISTURBED	STUPIFY	(Giant/Reprise)	439	-1	440	33/0	88	98	UNION UNDER...	TURN	(Portrait/CRG)	141	-15	156	10/0
43	49	U2	BEAUTIFUL	(Interscope)	439	-69	508	35/0	D 99	99	SAMMY HAGAR	DEEPER	(Cabo Wabo/Beyond)	140	14	126	11/0
51	50	PERFECT CIRCLE	JUDITH	(Virgin)	431	6	425	31/0	D 100	100	CREED	WHAT	(Wind-up)	139	57	82	13/0y

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

album action

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

LW	TW	Artist	Title	Label	TW	LW	Move	LW	TW	Artist	Title	Label	TW	LW	Move
1	1	3 DOORS DOWN	<i>The Better Life</i>	(Republic/UMG)	5480	5330	150	11	11	BUCKCHERRY	<i>Time Bomb</i>	(DreamWorks)	2442	2367	75
2	2	FUEL	<i>Something Like...</i>	(Epic)	4387	4380	7	8	12	INCUBUS	<i>Make Yourself</i>	(Immortal/Epic)	2337	2507	-170
5	3	GODSMACK	<i>Godsmack</i>	(Republic/UMG)	3797	3583	214	13	13	DISTURBED	<i>The Sickness</i>	(Giant/Reprise)	2034	1986	48
3	4	TANTRIC	<i>Tantric</i>	(Maverick)	3636	3685	-49	15	14	LIMP BIZKIT	<i>Chocolate Starfish...</i>	(Flip/Interscope)	1763	1756	7
4	5	AEROSMITH	<i>Just Push Play</i>	(Columbia/CRG)	3170	3620	-450	14	15	U2	<i>All That You Can't...</i>	(Interscope)	1685	1970	-285
6	6	ALEWIS (STAIN) w/F.DURST	"Outside"	(Flawless/Geffen)	3130	3041	89	18	16	PAPA ROACH	<i>Infest</i>	(DreamWorks)	1679	1583	96
7	7	LIFEHOUSE	<i>No Name Face</i>	(DreamWorks)	2975	2981	-6	D 17	17	AC/DC	<i>Stiff Upper Lip</i>	(Elektra/EEG)	1667	1244	423
10	8	OLEANDER	<i>Unwind</i>	(Republic/UMG)	2517	2408	109	16	18	DAVE MATTHEWS	<i>Everyday</i>	(RCA)	1579	1709	-130
12	9	PERFECT CIRCLE	<i>Mer De Noms</i>	(Virgin)	2513	2380	133	19	19	ERIC CLAPTON	<i>Reptile</i>	(Reprise)	1542	1471	71
9	10	LINKIN PARK	<i>Hybrid Theory</i>	(Warner Bros.)	2444	2513	-69	20	20	COLD	<i>13 Ways To Bleed...</i>	(Flip/IDJMG)	1535	1358	177

f m q b march 30, 2001

airplayanalysis

STAINO BEEN Flip/EEG	Total Spins/Gain 1213/1018			
	Total Stations: 120			
	Hot Trax: 77 - 27*			
	TW	LW	2W	TS
ATLANTA, WKLS	7	-	-	7
AUSTIN, KLBJ	-	-	-	-
BALTIMORE, WIYY	17	2	-	19
BOSTON, WAAF	-	-	-	-
CHARLOTTE, WXRK	13	-	-	13
CINCINNATI, WEBN	8	8	-	16
CLEVELAND, WMMS	4	-	-	4
COLUMBUS, WAZU	-	-	-	-
COLUMBUS, WBZX	1	-	-	1
COLUMBUS, WLVO	-	-	-	-
DALLAS, KEGL	-	-	-	-
DENVER, KBPI	11	-	-	11
DETROIT, WRIF	-	-	-	-
HARTFORD, WCCC	32	10	-	42
INDIANAPOLIS, WFBO	-	-	-	-
KANSAS CITY, KQRC	18	-	-	16
LAS VEGAS, KOMP	12	-	-	12
LONG ISLAND, WBAB	-	-	-	-
LOS ANGELES, KLOS	-	-	-	-
MEMPHIS, WEGR	-	-	-	-
MEMPHIS, WMFS	21	-	-	21
MIAMI, WZTA	-	-	-	-
MILWAUKEE, WLZR	15	7	-	22
MINNEAPOLIS, KOXR	27	18	-	43
NORFOLK, WNOR	29	6	-	35
ORLANDO, WJRR	9	9	-	18
PHILADELPHIA, WMMR	-	-	-	-
PHILADELPHIA, WYSP	15	-	-	15
PHOENIX, KDKB	-	-	-	-
PHOENIX, KUPD	12	-	-	12
PHOENIX, LOUD	-	-	-	-
PITTSBURGH, WDVE	-	-	-	-
PORTLAND, KUFO	26	12	-	38
PROVIDENCE, WHJY	-	-	-	-
ROCHESTER, WCMF	-	-	-	-
SACRAMENTO, KRKQ	20	4	-	24
SALT LAKE CITY, KBER	-	-	-	-
ST. LOUIS, KSHE	-	-	-	-
SAN ANTONIO, KISS	17	-	-	17
SAN DIEGO, KIOZ	11	-	-	11
SAN FRANCISCO, KSJO	-	-	-	-
TAMPA, WXTB	29	3	-	32

SPACEHOG WANT Artemis	Total Spins/Gain 1436/193			
	Total Stations: 117			
	Hot Trax: 22 - 21*			
	TW	LW	2W	TS
ATLANTA, WKLS	-	-	-	-
AUSTIN, KLBJ	20	17	18	110
BALTIMORE, WIYY	8	7	5	20
BOSTON, WAAF	-	-	-	-
CHARLOTTE, WXRK	-	-	-	-
CINCINNATI, WEBN	-	-	-	-
CLEVELAND, WMMS	-	-	-	-
COLUMBUS, WAZU	-	-	-	-
COLUMBUS, WBZX	12	14	13	65
COLUMBUS, WLVO	-	-	-	-
DALLAS, KEGL	10	10	12	61
DENVER, KBPI	21	-	-	21
DETROIT, WRIF	10	10	-	51
HARTFORD, WCCC	10	5	-	15
INDIANAPOLIS, WFBO	-	-	-	-
KANSAS CITY, KQRC	8	9	-	61
LAS VEGAS, KOMP	-	-	-	-
LONG ISLAND, WBAB	-	-	-	-
LOS ANGELES, KLOS	-	-	-	-
MEMPHIS, WEGR	5	6	7	24
MEMPHIS, WMFS	18	20	19	114
MIAMI, WZTA	10	10	-	55
MILWAUKEE, WLZR	8	9	14	61
MINNEAPOLIS, KOXR	13	13	15	51
NORFOLK, WNOR	7	7	7	39
ORLANDO, WJRR	8	8	6	48
PHILADELPHIA, WMMR	18	9	-	51
PHILADELPHIA, WYSP	-	-	-	-
PHOENIX, KDKB	-	-	-	-
PHOENIX, KUPD	-	-	-	-
PHOENIX, LOUD	-	-	-	-
PITTSBURGH, WDVE	-	-	-	-
PORTLAND, KUFO	-	-	-	-
PROVIDENCE, WHJY	18	10	-	60
ROCHESTER, WCMF	4	5	-	40
SACRAMENTO, KRKQ	-	-	-	-
SALT LAKE CITY, KBER	-	-	-	-
ST. LOUIS, KSHE	-	-	-	-
SAN ANTONIO, KISS	10	8	-	49
SAN DIEGO, KIOZ	-	-	-	-
SAN FRANCISCO, KSJO	-	-	-	-
TAMPA, WXTB	-	-	-	-

GODSMACK GREED Republic/UMG	Total Spins/Gain 1499/407			
	Total Stations: 120			
	Hot Trax: 26 - 19*			
	TW	LW	2W	TS
ATLANTA, WKLS	-	-	-	-
AUSTIN, KLBJ	-	-	-	-
BALTIMORE, WIYY	13	-	-	13
BOSTON, WAAF	17	8	-	144
CHARLOTTE, WXRK	11	3	-	14
CINCINNATI, WEBN	14	14	-	53
CLEVELAND, WMMS	8	7	-	18
COLUMBUS, WAZU	-	-	-	-
COLUMBUS, WBZX	9	4	-	13
COLUMBUS, WLVO	-	-	-	-
DALLAS, KEGL	-	-	-	-
DENVER, KBPI	17	-	-	17
DETROIT, WRIF	11	15	-	134
HARTFORD, WCCC	18	14	-	58
INDIANAPOLIS, WFBO	-	-	-	-
KANSAS CITY, KQRC	17	15	-	65
LAS VEGAS, KOMP	18	16	-	49
LONG ISLAND, WBAB	-	-	-	-
LOS ANGELES, KLOS	-	-	-	-
MEMPHIS, WEGR	-	-	-	-
MEMPHIS, WMFS	-	-	-	-
MIAMI, WZTA	8	6	-	18
MILWAUKEE, WLZR	19	23	-	118
MINNEAPOLIS, KOXR	10	8	-	37
NORFOLK, WNOR	14	9	-	23
ORLANDO, WJRR	14	14	-	80
PHILADELPHIA, WMMR	-	-	-	-
PHILADELPHIA, WYSP	13	6	-	19
PHOENIX, KDKB	-	-	-	-
PHOENIX, KUPD	20	19	-	68
PHOENIX, LOUD	28	28	-	84
PITTSBURGH, WDVE	-	-	-	-
PORTLAND, KUFO	10	9	-	19
PROVIDENCE, WHJY	5	-	-	5
ROCHESTER, WCMF	-	-	-	-
SACRAMENTO, KRKQ	1	-	-	6
SALT LAKE CITY, KBER	-	-	-	-
ST. LOUIS, KSHE	-	-	-	-
SAN ANTONIO, KISS	5	3	-	8
SAN DIEGO, KIOZ	14	12	-	83
SAN FRANCISCO, KSJO	18	17	-	144
TAMPA, WXTB	7	8	-	45

MEGADETH MOTO Sanctuary	Total Spins/Gain 213/192			
	Total Stations: 68			
	Hot Trax: 200 - 82*			
	TW	LW	2W	TS
ATLANTA, WKLS	-	-	-	-
AUSTIN, KLBJ	-	-	-	-
BALTIMORE, WIYY	-	-	-	-
BOSTON, WAAF	-	-	-	-
CHARLOTTE, WXRK	-	-	-	-
CINCINNATI, WEBN	-	-	-	-
CLEVELAND, WMMS	-	-	-	-
COLUMBUS, WAZU	-	-	-	-
COLUMBUS, WBZX	-	-	-	-
COLUMBUS, WLVO	-	-	-	-
DALLAS, KEGL	-	-	-	-
DENVER, KBPI	1	-	-	1
DETROIT, WRIF	9	-	-	9
HARTFORD, WCCC	-	-	-	-
INDIANAPOLIS, WFBO	-	-	-	-
KANSAS CITY, KQRC	-	-	-	-
LAS VEGAS, KOMP	-	-	-	-
LONG ISLAND, WBAB	-	-	-	-
LOS ANGELES, KLOS	-	-	-	-
MEMPHIS, WEGR	-	-	-	-
MEMPHIS, WMFS	-	-	-	-
MIAMI, WZTA	-	-	-	-
MILWAUKEE, WLZR	23	-	-	23
MINNEAPOLIS, KOXR	-	-	-	-
NORFOLK, WNOR	-	-	-	-
ORLANDO, WJRR	-	-	-	-
PHILADELPHIA, WMMR	-	-	-	-
PHILADELPHIA, WYSP	-	-	-	-
PHOENIX, KDKB	-	-	-	-
PHOENIX, KUPD	-	-	-	-
PHOENIX, LOUD	-	-	-	-
PITTSBURGH, WDVE	-	-	-	-
PORTLAND, KUFO	-	-	-	-
PROVIDENCE, WHJY	-	-	-	-
ROCHESTER, WCMF	-	-	-	-
SACRAMENTO, KRKQ	3	-	-	3
SALT LAKE CITY, KBER	-	-	-	-
ST. LOUIS, KSHE	-	-	-	-
SAN ANTONIO, KISS	4	-	-	4
SAN DIEGO, KIOZ	3	-	-	3
SAN FRANCISCO, KSJO	-	-	-	-
TAMPA, WXTB	-	-	-	-

AC/DC NEW Elektra/EEG	Total Spins/Gain 1512/392			
	Total Stations: 121			
	Hot Trax: 25 - 17*			
	TW	LW	2W	TS
ATLANTA, WKLS	-	-	-	-
AUSTIN, KLBJ	-	-	-	-
BALTIMORE, WIYY	-	-	-	-
BOSTON, WAAF	-	-	-	-
CHARLOTTE, WXRK	-	-	-	-
CINCINNATI, WEBN	-	-	-	-
CLEVELAND, WMMS	7	7	-	17
COLUMBUS, WAZU	-	-	-	-
COLUMBUS, WBZX	-	-	-	-
COLUMBUS, WLVO	3	-	-	3
DALLAS, KEGL	-	-	-	-
DENVER, KBPI	-	-	-	-
DETROIT, WRIF	15	15	-	58
HARTFORD, WCCC	10	5	-	15
INDIANAPOLIS, WFBO	14	10	-	24
KANSAS CITY, KQRC	-	-	-	-
LAS VEGAS, KOMP	18	10	-	47
LONG ISLAND, WBAB	-	-	-	-
LOS ANGELES, KLOS	2	3	-	5
MEMPHIS, WEGR	6	-	-	6
MEMPHIS, WMFS	-	-	-	-
MIAMI, WZTA	3	3	-	9
MILWAUKEE, WLZR	7	9	-	19
MINNEAPOLIS, KOXR	12	-	-	12
NORFOLK, WNOR	-	-	-	-
ORLANDO, WJRR	13	13	-	39
PHILADELPHIA, WMMR	6	2	-	8
PHILADELPHIA, WYSP	19	13	-	32
PHOENIX, KDKB	19	20	-	74
PHOENIX, KUPD	-	-	-	-
PHOENIX, LOUD	20	20	-	60
PITTSBURGH, WDVE	-	-	-	-
PORTLAND, KUFO	-	-	-	-
PROVIDENCE, WHJY	8	9	-	17
ROCHESTER, WCMF	17	10	-	27
SACRAMENTO, KRKQ	-	-	-	-
SALT LAKE CITY, KBER	24	24	-	48
ST. LOUIS, KSHE	-	-	-	-
SAN ANTONIO, KISS	-	-	-	-
SAN DIEGO, KIOZ	-	-	-	-
SAN FRANCISCO, KSJO	4	-	-	4
TAMPA, WXTB	12	7	-	19

TOADIES PUSH Interscope	Total Spins/Gain 535/182			
	Total Stations: 49			
	Hot Trax: 59 - 44*			
	TW	LW	2W	TS
ATLANTA, WKLS	-	-	-	-
AUSTIN, KLBJ	20	18	-	86
BALTIMORE, WIYY	-	-	-	-
BOSTON, WAAF	31	31	-	127
CHARLOTTE, WXRK	-	-	-	-
CINCINNATI, WEBN	-	-	-	-
CLEVELAND, WMMS	-	-	-	-
COLUMBUS, WAZU	-	-	-	-
COLUMBUS, WBZX	-	-	-	-
COLUMBUS, WLVO	-	-	-	-
DALLAS, KEGL	12	12	-	67
DENVER, KBPI	-	-	-	-
DETROIT, WRIF	-	-	-	-
HARTFORD, WCCC	17	8	-	25
INDIANAPOLIS, WFBO	-	-	-	-
KANSAS CITY, KQRC	-	-	-	-
LAS VEGAS, KOMP	-	-	-	-
LONG ISLAND, WBAB	-	-	-	-
LOS ANGELES, KLOS	-	-	-	-
MEMPHIS, WEGR	-	-	-	-
MEMPHIS, WMFS	-	-	-	-
MIAMI, WZTA	-	-	-	-
MILWAUKEE, WLZR	-	-	-	-
MINNEAPOLIS, KOXR	11	-	-	11
NORFOLK, WNOR	-	-	-	-
ORLANDO, WJRR	-	-	-	-
PHILADELPHIA, WMMR	-	-	-	-
PHILADELPHIA, WYSP	-	-	-	-
PHOENIX, KDKB	-	-	-	-
PHOENIX, KUPD	11	12	-	23
PHOENIX, LOUD	-	-	-	-
PITTSBURGH, WDVE	-	-	-	-
PORTLAND, KUFO	-	-	-	-
PROVIDENCE, WHJY	-	-	-	-
ROCHESTER, WCMF	-	-	-	-
SACRAMENTO, KRKQ	-	-	-	-
SALT LAKE CITY, KBER	-	-	-	-
ST. LOUIS, KSHE	-	-	-	-
SAN ANTONIO, KISS	21	16	-	53
SAN DIEGO, KIOZ	-	-	-	-
SAN FRANCISCO, KSJO	-	-	-	-
TAMPA, WXTB	-	-	-	-

ECONOLINE CRUSH MAKE Restless	Total Spins/Gain 502/373			
	Total Stations: 72			
	Hot Trax: 98 - 46*			
	TW	LW	2W	TS
ATLANTA, WKLS	-	-	-	-
AUSTIN, KLBJ	-	-	-	-
BALTIMORE, WIYY	5	-	-	5
BOSTON, WAAF	11	4	-	15
CHARLOTTE, WXRK	6	-	-	6
CINCINNATI, WEBN	-	-	-	-
CLEVELAND, WMMS	-	-	-	-
COLUMBUS, WAZU	27	3	-	30
COLUMBUS, WBZX	-	-	-	-
COLUMBUS, WLVO	-	-	-	-
DALLAS, KEGL	-	-	-	-
DENVER, KBPI	-	-	-	-
DETROIT, WRIF	3	-	-	3
HARTFORD, WCCC	9	8	-	17
INDIANAPOLIS, WFBO	-	-	-	-
KANSAS CITY, KQRC	9	-	-	9
LAS VEGAS, KOMP	11	-	-	11
LONG ISLAND, WBAB	-	-	-	-
LOS ANGELES, KLOS	-	-	-	-
MEMPHIS, WEGR	-	-	-	-
MEMPHIS, WMFS	16	-	-	16
MIAMI, WZTA	-	-	-	-
MILWAUKEE, WLZR	7	3	-	10
MINNEAPOLIS, KOXR	-	-	-	-
NORFOLK, WNOR	4	-	-	4
ORLANDO, WJRR	3	3	-	8
PHILADELPHIA, WMMR	-	-	-	-
PHILADELPHIA, WYSP	-	-	-	-
PHOENIX, KDKB	-	-	-	-
PHOENIX, KUPD	-	-	-	-
PHOENIX, LOUD	-	-	-	-
PITTSBURGH, WDVE	-	-	-	-
PORTLAND, KUFO	-	-	-	-

airplayanalysis

3 DOORS DOWN DUCK Republic/UMG		Total Spins/Gain 3773/137 Total Stations: 165 Hot Trax: 2 - 1*			
		TW	LW	2W	TS
ATLANTA,	WKLS	12	11	7	95
AUSTIN,	KLBJ	23	22	23	183
BALTIMORE,	WIYY	29	21	22	253
BOSTON,	WAAF	31	35	33	357
CHARLOTTE,	WXRC	32	35	28	332
CINCINNATI,	WEBN	13	13	15	150
CLEVELAND,	WMMS	7	6	7	96
COLUMBUS,	WAZU	68	70	69	529
COLUMBUS,	WBZ	22	21	23	204
COLUMBUS,	WLVO	-	-	-	-
DALLAS,	KEGL	18	18	17	130
DENVER,	KBPI	5	-	19	183
DETROIT,	WRIF	17	16	17	173
HARTFORD,	WCCC	-	-	-	-
INDIANAPOLIS,	WFBO	14	13	12	126
KANSAS CITY,	KORC	12	15	11	200
LAS VEGAS,	KOMP	30	33	33	270
LONG ISLAND,	WBAB	10	9	12	112
LOS ANGELES,	KLOS	-	-	-	-
MEMPHIS,	WEGR	-	-	-	-
MEMPHIS,	WMFS	34	14	33	422
MIAMI,	WZTA	26	26	26	238
MILWAUKEE,	WLZR	11	11	10	213
MINNEAPOLIS,	KOXR	19	21	10	194
NORFOLK,	WNOR	29	29	30	206
ORLANDO,	WJRR	14	14	13	169
PHILADELPHIA,	WMMR	14	12	15	112
PHILADELPHIA,	WYSP	19	17	20	174
PHOENIX,	KDKB	-	-	-	-
PHOENIX,	KUPD	29	28	27	288
PHOENIX,	LOUD	-	-	-	-
PITTSBURGH,	WDVE	8	7	5	61
PORTLAND,	KUFO	12	13	-	163
PROVIDENCE,	WHJY	7	10	7	89
ROCHESTER,	WCMF	13	14	14	138
SACRAMENTO,	KRXQ	5	-	-	341
SALT LAKE CITY,	KBER	24	25	29	192
ST. LOUIS,	KSHE	6	7	8	89
SAN ANTONIO,	KISS	17	17	14	116
SAN DIEGO,	KIOZ	-	-	-	-
SAN FRANCISCO,	KSJO	19	19	20	153
TAMPA,	WXTB	17	22	20	199

FLYBANGER CAVALRY Columbia/CRG		Total Spins/Gain 416/126 Total Stations: 43 Hot Trax: 69 - 52*			
		TW	LW	2W	TS
ATLANTA,	WKLS	-	-	-	-
AUSTIN,	KLBJ	-	-	-	-
BALTIMORE,	WIYY	-	-	-	-
BOSTON,	WAAF	-	-	-	-
CHARLOTTE,	WXRC	-	-	-	-
CINCINNATI,	WEBN	-	-	-	-
CLEVELAND,	WMMS	-	-	-	-
COLUMBUS,	WAZU	-	-	-	-
COLUMBUS,	WBZ	-	-	-	-
COLUMBUS,	WLVO	-	-	-	-
DALLAS,	KEGL	-	-	-	-
DENVER,	KBPI	8	-	12	47
DETROIT,	WRIF	4	5	4	16
HARTFORD,	WCCC	11	6	-	17
INDIANAPOLIS,	WFBO	-	-	-	-
KANSAS CITY,	KORC	-	-	-	-
LAS VEGAS,	KOMP	-	-	-	-
LONG ISLAND,	WBAB	-	-	-	-
LOS ANGELES,	KLOS	-	-	-	-
MEMPHIS,	WEGR	-	-	-	-
MEMPHIS,	WMFS	-	-	-	-
MIAMI,	WZTA	-	-	-	-
MILWAUKEE,	WLZR	6	7	7	23
MINNEAPOLIS,	KOXR	7	-	7	19
NORFOLK,	WNOR	8	18	7	37
ORLANDO,	WJRR	7	7	6	20
PHILADELPHIA,	WMMR	-	-	-	-
PHILADELPHIA,	WYSP	-	-	-	-
PHOENIX,	KDKB	-	-	-	-
PHOENIX,	KUPD	-	-	-	-
PHOENIX,	LOUD	32	32	32	388
PITTSBURGH,	WDVE	-	-	-	-
PORTLAND,	KUFO	-	-	-	-
PROVIDENCE,	WHJY	-	-	-	-
ROCHESTER,	WCMF	-	-	-	-
SACRAMENTO,	KRXQ	13	12	13	61
SALT LAKE CITY,	KBER	-	-	-	-
ST. LOUIS,	KSHE	-	-	-	-
SAN ANTONIO,	KISS	-	-	-	-
SAN DIEGO,	KIOZ	-	-	-	-
SAN FRANCISCO,	KSJO	-	-	-	-
TAMPA,	WXTB	-	-	-	-

PERFECT CIRCLE HOLLOW Virgin		Total Spins/Gain 1936/117 Total Stations: 123 Hot Trax: 13 - 12*			
		TW	LW	2W	TS
ATLANTA,	WKLS	-	-	-	-
AUSTIN,	KLBJ	-	-	-	-
BALTIMORE,	WIYY	9	10	10	37
BOSTON,	WAAF	16	16	15	189
CHARLOTTE,	WXRC	9	8	9	72
CINCINNATI,	WEBN	19	19	21	180
CLEVELAND,	WMMS	7	7	7	49
COLUMBUS,	WAZU	36	37	36	244
COLUMBUS,	WBZ	14	10	11	60
COLUMBUS,	WLVO	-	-	-	-
DALLAS,	KEGL	7	7	10	67
DENVER,	KBPI	8	-	11	36
DETROIT,	WRIF	6	9	10	74
HARTFORD,	WCCC	17	16	16	129
INDIANAPOLIS,	WFBO	-	-	-	-
KANSAS CITY,	KORC	13	11	13	77
LAS VEGAS,	KOMP	21	22	22	146
LONG ISLAND,	WBAB	-	-	-	-
LOS ANGELES,	KLOS	-	-	-	-
MEMPHIS,	WEGR	-	-	-	-
MEMPHIS,	WMFS	11	12	12	85
MIAMI,	WZTA	13	13	13	102
MILWAUKEE,	WLZR	9	9	12	110
MINNEAPOLIS,	KOXR	17	21	19	126
NORFOLK,	WNOR	16	15	17	146
ORLANDO,	WJRR	14	14	12	98
PHILADELPHIA,	WMMR	-	-	-	-
PHILADELPHIA,	WYSP	5	4	6	16
PHOENIX,	KDKB	-	-	-	-
PHOENIX,	KUPD	21	21	22	142
PHOENIX,	LOUD	-	-	-	-
PITTSBURGH,	WDVE	-	-	-	-
PORTLAND,	KUFO	18	19	11	118
PROVIDENCE,	WHJY	-	-	-	-
ROCHESTER,	WCMF	-	-	8	48
SACRAMENTO,	KRXQ	-	-	-	313
SALT LAKE CITY,	KBER	13	14	18	104
ST. LOUIS,	KSHE	-	-	-	-
SAN ANTONIO,	KISS	17	9	9	82
SAN DIEGO,	KIOZ	15	15	16	137
SAN FRANCISCO,	KSJO	13	13	12	84
TAMPA,	WXTB	20	18	21	123

TRAIN DROPS Columbia/CRG		Total Spins/Gain 1234/113 Total Stations: 80 Hot Trax: 27 - 25*			
		TW	LW	2W	TS
ATLANTA,	WKLS	-	-	-	-
AUSTIN,	KLBJ	19	17	-	36
BALTIMORE,	WIYY	-	-	-	-
BOSTON,	WAAF	-	-	-	-
CHARLOTTE,	WXRC	17	15	12	75
CINCINNATI,	WEBN	-	-	-	-
CLEVELAND,	WMMS	-	-	-	-
COLUMBUS,	WAZU	-	-	-	-
COLUMBUS,	WBZ	-	-	-	-
COLUMBUS,	WLVO	-	-	-	-
DALLAS,	KEGL	-	-	-	-
DENVER,	KBPI	-	-	-	-
DETROIT,	WRIF	-	-	-	-
HARTFORD,	WCCC	-	-	-	-
INDIANAPOLIS,	WFBO	15	14	13	101
KANSAS CITY,	KORC	-	-	-	-
LAS VEGAS,	KOMP	-	-	-	-
LONG ISLAND,	WBAB	16	12	15	100
LOS ANGELES,	KLOS	4	1	3	9
MEMPHIS,	WEGR	6	6	5	17
MEMPHIS,	WMFS	31	27	32	168
MIAMI,	WZTA	-	-	-	-
MILWAUKEE,	WLZR	-	-	-	-
MINNEAPOLIS,	KOXR	-	-	-	-
NORFOLK,	WNOR	-	-	-	-
ORLANDO,	WJRR	-	-	-	-
PHILADELPHIA,	WMMR	1	-	-	1
PHILADELPHIA,	WYSP	-	-	-	-
PHOENIX,	KDKB	-	7	7	19
PHOENIX,	KUPD	-	-	-	-
PHOENIX,	LOUD	-	-	-	-
PITTSBURGH,	WDVE	18	17	18	141
PORTLAND,	KUFO	-	-	-	-
PROVIDENCE,	WHJY	7	9	8	42
ROCHESTER,	WCMF	12	7	2	37
SACRAMENTO,	KRXQ	-	-	-	-
SALT LAKE CITY,	KBER	-	-	-	-
ST. LOUIS,	KSHE	-	-	-	-
SAN ANTONIO,	KISS	-	-	-	-
SAN DIEGO,	KIOZ	-	-	-	-
SAN FRANCISCO,	KSJO	-	-	-	-
TAMPA,	WXTB	-	-	-	-

DUST FOR LIFE SEED Wind-up		Total Spins/Gain 564/108 Total Stations: 69 Hot Trax: 47 - 43*			
		TW	LW	2W	TS
ATLANTA,	WKLS	-	-	-	-
AUSTIN,	KLBJ	5	5	5	20
BALTIMORE,	WIYY	-	-	-	133
BOSTON,	WAAF	-	-	-	52
CHARLOTTE,	WXRC	-	-	-	-
CINCINNATI,	WEBN	-	-	-	77
CLEVELAND,	WMMS	-	-	-	36
COLUMBUS,	WAZU	-	-	-	409
COLUMBUS,	WBZ	-	-	-	108
COLUMBUS,	WLVO	-	-	-	-
DALLAS,	KEGL	-	-	-	86
DENVER,	KBPI	-	-	-	59
DETROIT,	WRIF	-	-	-	91
HARTFORD,	WCCC	-	-	-	-
INDIANAPOLIS,	WFBO	-	-	-	-
KANSAS CITY,	KORC	-	-	-	-
LAS VEGAS,	KOMP	10	11	-	235
LONG ISLAND,	WBAB	-	-	-	30
LOS ANGELES,	KLOS	-	-	-	-
MEMPHIS,	WEGR	-	-	-	73
MEMPHIS,	WMFS	16	8	-	198
MIAMI,	WZTA	-	-	-	-
MILWAUKEE,	WLZR	7	7	6	23
MINNEAPOLIS,	KOXR	-	-	-	-
NORFOLK,	WNOR	7	7	4	18
ORLANDO,	WJRR	7	7	9	23
PHILADELPHIA,	WMMR	-	-	-	74
PHILADELPHIA,	WYSP	-	-	-	122
PHOENIX,	KDKB	-	-	-	-
PHOENIX,	KUPD	-	-	-	-
PHOENIX,	LOUD	-	-	-	-
PITTSBURGH,	WDVE	-	-	-	-
PORTLAND,	KUFO	-	-	-	-
PROVIDENCE,	WHJY	-	-	-	-
ROCHESTER,	WCMF	3	5	3	54
SACRAMENTO,	KRXQ	-	-	-	-
SALT LAKE CITY,	KBER	13	14	-	141
ST. LOUIS,	KSHE	-	-	-	-
SAN ANTONIO,	KISS	-	-	-	1
SAN DIEGO,	KIOZ	-	-	-	89
SAN FRANCISCO,	KSJO	-	-	-	51
TAMPA,	WXTB	-	-	-	147

OLEANDER ARE Republic/UMG		Total Spins/Gain 2459/95 Total Stations: 150 Hot Trax: 10 - 7*			
		TW	LW	2W	TS
ATLANTA,	WKLS	12	10	8	65
AUSTIN,	KLBJ	18	10	6	65
BALTIMORE,	WIYY	12	13	9	62
BOSTON,	WAAF	11	11	11	77
CHARLOTTE,	WXRC	11	13	12	66
CINCINNATI,	WEBN	11	11	10	95
CLEVELAND,	WMMS	10	7	9	76
COLUMBUS,	WAZU	59	38	39	240
COLUMBUS,	WBZ	23	18	15	109
COLUMBUS,	WLVO	-	-	-	-
DALLAS,	KEGL	17	17	18	122
DENVER,	KBPI	21	-	20	122
DETROIT,	WRIF	11	10	10	84
HARTFORD,	WCCC	18	10	10	83
INDIANAPOLIS,	WFBO	-	-	-	-
KANSAS CITY,	KORC	12	11	13	81
LAS VEGAS,	KOMP	11	11	10	69
LONG ISLAND,	WBAB	-	-	-	-
LOS ANGELES,	KLOS	-	-	-	-
MEMPHIS,	WEGR	7	5	5	41
MEMPHIS,	WMFS	36	35	39	256
MIAMI,	WZTA	19	19	19	142
MILWAUKEE,	WLZR	11	12	8	90
MINNEAPOLIS,	KOXR	37	31	19	158
NORFOLK,	WNOR	17	18	19	136
ORLANDO,	WJRR	12	12	15	119
PHILADELPHIA,	WMMR	-	6	7	27
PHILADELPHIA,	WYSP	6	9	18	53
PHOENIX,	KDKB	-	-	-	-
PHOENIX,	KUPD	12	13	12	107
PHOENIX,	LOUD	-	-	-	-
PITTSBURGH,	WDVE	-	-	-	-
PORTLAND,	KUFO	12	12	18	132
PROVIDENCE,	WHJY	-	-	-	-
ROCHESTER,	WCMF	-	2	7	53
SACRAMENTO,	KRXQ	17	18	16	128
SALT LAKE CITY,	KBER	19	17	14	84
ST. LOUIS,	KSHE	-	-	-	-
SAN ANTONIO,	KISS	7	12	18	85
SAN DIEGO,	KIOZ	15	18	19	151
SAN FRANCISCO,	KSJO	19	18	21	138
TAMPA,	WXTB	21	25	23	110

FUEL INNOCENT Epic		Total Spins/Gain 2591/92 Total Stations: 153 Hot Trax: 6 - 6*			
		TW	LW	2W	TS

active rock

[18-34]

March 20 - 26, 2001

mainstream rock

[25-44]

March 20 - 26, 2001

LW	TW	Artist	Track	Label	TW	Move	LW	2W	Cume/Adds
3	1	3 DOORS DOWN	DUCK	(Republic/UMG)	2136	113	2023	1951	83/1
1	2	ALEWIS (STAIN'D) w/F.DURST	OUTSIDE	(Flawless/Geffen)	2022	-88	2110	2166	73/0
2	3	TANTRIC	BREAKDOWN	(Maverick)	1991	-97	2088	2035	79/0
4	4	LINKIN PARK	ONE	(Warner Bros.)	1883	44	1839	1973	75/0
5	5	GODSMACK	AWAKE	(Republic/UMG)	1694	-127	1821	2007	63/0
7	6	OLEANDER	ARE	(Republic/UMG)	1547	82	1465	1478	85/0
8	7	FUEL	INNOCENT	(Epic)	1511	52	1459	1425	77/0
6	8	LIFEHOUSE	HANGING	(DreamWorks)	1508	-27	1535	1574	63/1
13	9	PERFECT CIRCLE	HOLLOW	(Virgin)	1392	87	1305	1366	81/0
10	10	BUCKCHERRY	RIDIN'	(DreamWorks)	1378	19	1359	1350	80/0
11	11	DISTURBED	VOICES	(Giant/Reprise)	1370	54	1316	1307	73/0
14	12	LIMP BIZKIT	MY	(Flip/Interscope)	1279	78	1201	1182	69/0
9	13	INCUBUS	DRIVE	(Immortal/Epic)	1241	-150	1391	1429	61/0
17	14	SALIVA	YOUR	(Island/IDJMG)	1162	176	986	1007	80/1
16	15	COLD	NO	(Flip/IDJMG)	1160	93	1067	1067	77/1
20	16	GODSMACK	GREED	(Republic/UMG)	1081	261	820	608	79/2
12	17	AEROSMITH	JADED	(Columbia/CRG)	1057	-256	1313	1413	52/0
15	18	UNION UNDER...	KILLING	(Columbia/CRG)	1033	-92	1125	1227	68/0
D	19	STAIN'D	BEEN	(Flip/EEG)	911	725	186	0	73/31
18	20	PAPA ROACH	ANGELS	(DreamWorks)	871	-51	922	893	62/0
19	21	FUEL	HEMORRHAGE	(Epic)	840	-42	882	1027	45/0
21	22	MONSTER MAGNET	HEADS	(A&M/Interscope)	759	37	722	664	68/1
22	23	NONPOINT	WHAT	(MCA)	757	60	697	651	67/5
23	24	SPACEHOG	WANT	(Artemis)	729	91	638	571	58/3
27	25	SYSTEMATIC	BEGINNING	(The Music Company/EEG)	678	107	571	385	70/3
24	26	SKRAPE	WASTE	(RCA)	663	28	635	706	65/0
26	27	SPINESHANK	NEW	(Roadrunner)	597	16	581	574	58/3
37	28	AC/DC	NEW	(Elektra/EEG)	538	147	391	210	43/3
25	29	CRAZY TOWN	BUTTERFLY	(Columbia/CRG)	520	-85	605	698	32/0
31	30	PRIMUS W/OZZY	N.I.B.	(Divine/Priority)	518	23	495	511	29/0
29	31	NOTHINGFACE	BLEEDER	(TVT/DCide)	516	-48	564	631	52/0
32	32	TAPROOT	I	(Atlantic/AG)	501	45	456	466	54/3
30	33	3 DOORS DOWN	LOSER	(Republic/UMG)	469	-51	520	664	33/0
39	34	PAPA ROACH	LAST	(DreamWorks)	417	59	358	391	29/0
28	35	OFFSPRING	WANT	(Columbia/CRG)	412	-158	570	701	30/0
33	36	DAVE MATTHEWS	DID	(RCA)	408	-36	444	461	22/0
49	37	TOADIES	PUSH	(Interscope)	398	142	256	133	33/4
36	38	DISTURBED	STUPIFY	(Giant/Reprise)	396	-4	400	401	28/0
D	39	ECONOLINE CRUSHMAKE		(Restless)	377	283	94	0	51/11
42	40	MUDVAYNE	DIG	(No-Name/Epic)	377	54	323	274	47/5
48	41	FLYBANGER	CAVALRY	(Columbia/CRG)	376	113	263	273	36/2
40	42	PERFECT CIRCLE	JUDITH	(Virgin)	350	0	350	368	24/0
47	43	TRAIN	DROPS	(Columbia/CRG)	327	57	270	220	18/1
34	44	DEFTONES	DIGITAL	(Maverick)	311	-102	413	527	24/0
35	45	ORGY	OPTICON	(Elementree/Reprise)	311	-94	405	451	30/0
41	46	RAGE AGAINST...	RENEGADES	(Epic)	303	-44	347	356	14/0
50	47	DUST FOR LIFE	SEED	(Wind-up)	291	47	244	163	37/2
38	48	LIMP BIZKIT	ROLLIN	(Flip/Interscope)	290	-73	363	452	24/0
43	49	RAGE AGAINST...	HOW	(Epic)	289	-17	306	328	28/0
D	50	RAMMSTEIN	LINKS	(Republic/UMG)	256	42	214	151	35/2

LW	TW	Artist	Track	Label	TW	Move	LW	2W	Cume/Adds
1	1	AEROSMITH	JADED	(Columbia/CRG)	1978	-196	2174	2265	81/0
3	2	TANTRIC	BREAKDOWN	(Maverick)	1645	48	1597	1617	73/0
2	3	3 DOORS DOWN	DUCK	(Republic/UMG)	1637	24	1613	1638	87/0
4	4	LIFEHOUSE	HANGING	(DreamWorks)	1462	16	1446	1494	73/0
5	5	ERIC CLAPTON	SUPERMAN	(Reprise)	1316	16	1300	1269	73/0
6	6	DAVE MATTHEWS	DID	(RCA)	1144	-109	1253	1325	64/0
12	7	ALEWIS (STAIN'D) w/F.DURST	OUTSIDE	(Flawless/Geffen)	1108	177	931	880	53/2
8	8	FUEL	INNOCENT	(Epic)	1080	40	1040	1045	73/3
9	9	BUCKCHERRY	RIDIN'	(DreamWorks)	1029	35	994	980	71/0
7	10	U2	WALK	(Interscope)	978	-191	1169	1257	64/0
17	11	AC/DC	NEW	(Elektra/EEG)	974	245	729	391	74/5
11	12	VAN ZANT	GET	(Sanctuary)	947	-24	971	1000	57/0
10	13	FUEL	HEMORRHAGE	(Epic)	944	-55	999	975	44/0
13	14	OLEANDER	ARE	(Republic/UMG)	912	13	899	852	64/1
16	15	TRAIN	DROPS	(Columbia/CRG)	907	56	851	802	63/3
15	16	3 DOORS DOWN	LOSER	(Republic/UMG)	835	14	821	851	44/0
14	17	INCUBUS	DRIVE	(Immortal/Epic)	801	-42	843	842	50/0
19	18	SPACEHOG	WANT	(Artemis)	707	102	605	562	51/1
18	19	GODSMACK	AWAKE	(Republic/UMG)	604	-66	670	706	34/0
21	20	PRIMUS W/OZZY	N.I.B.	(Divine/Priority)	587	35	552	580	33/0
20	21	JOURNEY	HIGHER	(Columbia/CRG)	584	0	584	548	31/0
23	22	PERFECT CIRCLE	HOLLOW	(Virgin)	544	30	514	538	41/1
27	23	WALLFLOWERS	LETTERS	(Interscope)	462	39	423	350	31/0
38	24	GODSMACK	GREED	(Republic/UMG)	418	146	272	104	41/2
22	25	LINKIN PARK	ONE	(Warner Bros.)	417	-126	543	563	24/0
24	26	CREED	YOU	(Wind-up)	411	-30	441	506	31/1
37	27	COLD	NO	(Flip/IDJMG)	375	84	291	295	31/1
26	28	U2	BEAUTIFUL	(Interscope)	374	-49	423	472	21/0
25	29	DOUBLE TROUBLE	ROCK	(Tone-Cool)	373	-65	438	505	21/0
32	30	GARY MOORE	ENOUGH	(CMC/Sanctuary)	366	40	326	305	21/0
36	31	MONSTER MAGNET	HEADS	(A&M/Interscope)	339	45	294	278	31/1
33	32	MARK SELBY	LIKE	(Vanguard)	332	20	312	325	31/0
D	33	STAIN'D	BEEN	(Flip/EEG)	302	293	9	0	47/30
35	34	COLLECTIVE SOUL	WHY	(Atlantic/AG)	279	-24	303	273	21/0
42	35	DUST FOR LIFE	SEED	(Wind-up)	273	61	212	142	31/1
34	36	UNION UNDER...	KILLING	(Columbia/CRG)	261	-43	304	347	21/0
39	37	SALIVA	YOUR	(Island/IDJMG)	253	33	220	219	24/0
30	38	GEDDY LEE	GRACE	(Anthem/Atlantic/AG)	245	-96	341	454	21/0
29	39	COLLECTIVE SOUL	VENT	(Atlantic/AG)	240	-105	345	490	21/0
31	40	SAMMY HAGAR	LET	(Cabo Wabo/Beyond)	226	-106	332	459	14/0
47	41	SYSTEMATIC	BEGINNING	(The Music Company/EEG)	220	56	164	106	24/2
41	42	DISTURBED	VOICES	(Giant/Reprise)	210	-4	214	254	20/0
28	43	OFFSPRING	WANT	(Columbia/CRG)	206	-146	352	415	20/0
45	44	3 DOORS DOWN	KRYPTONITE	(Republic/UMG)	204	24	180	187	14/0
46	45	D.MCCLINTON	LIVIN'	(New West)	173	5	168	159	11/0
48	46	LIMP BIZKIT	MY	(Flip/Interscope)	167	4	163	165	14/1
D	47	METALLICA	DISAPPEAR	(Hollywood)	161	20	141	159	14/0
43	48	MATTHEW GOOD	HELLO	(Atlantic/AG)	161	-46	207	294	14/0
D	49	SIXTY WATT...	ROLL	(Spitfire)	157	19	138	45	14/2
44	50	STRAIT-UP	ANGELS	(Immortal/Virgin)	154	-37	191	277	11/0

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



TRACKING REPORT

Call-Out Music Research

Rock and Alternative Regional Call Out

Combined Regions

		Grade			Grade		
1.	Hemorrhage (In My Hands)	Fuel	78	9.	Awake	Godsmack	67
2.	Hanging By A Moment	Lifeshouse	77	10.	Drive	Incubus	67
3.	Loser	3 Doors Down	75	11.	Want You Bad	Offspring	67
4.	Outside	Aaron Lewis (Staind)/Fred Durst	74	12.	Angel's Son	Strait Up/Lajon Of Seven	66
5.	Southside	Moby/Gwen Stefani	74	13.	Drops Of Jupiter	Train	66
6.	Jaded	Aerosmith	73	14.	She's Like Mercury	Mark Selby	66
7.	Are You Ready	Creed	71	15.	Your Disease	Saliva	66
8.	One Step Closer	Linkin Park	68				

Northeast

		Grade			Grade		
1.	Hanging By A Moment	Lifeshouse	72	9.	Jaded	Aerosmith	64
2.	Hemorrhage (In My Hands)	Fuel	71	10.	Drive	Incubus	63
3.	Outside	Aaron Lewis (Staind)/Fred Durst	70	11.	Duck And Run	3 Doors Down	63
4.	Loser	3 Doors Down	66	12.	New Disease	Spineshank	63
5.	Southside	Moby/Gwen Stefani	66	13.	Yellow	Coldplay	63
6.	Are You Ready	Creed	65	14.	Innocent	Fuel	63
7.	My Happiness	Powderfinger	65	15.	Awake	Godsmack	62
8.	Angel's Son	Strait Up/Lajon Of Seven	65				

South

		Grade			Grade		
1.	Hanging By A Moment	Lifeshouse	81	9.	Want You Bad	Offspring	71
2.	New Disease	Spineshank	75	10.	She's Like Mercury	Mark Selby	71
3.	Loser	3 Doors Down	75	11.	Southside	Moby/Gwen Stefani	70
4.	Outside	Aaron Lewis/Fred Durst	74	12.	Are You Ready	Creed	69
5.	Hemorrhage (In My Hands)	Fuel	74	13.	Are You There?	Oleander	69
6.	Higher Place	Journey	73	14.	Your Disease	Saliva	69
7.	Hit Or Miss	New Found Glory	72	15.	Drive	Incubus	69
8.	Jaded	Aerosmith	72				

Midwest

		Grade			Grade		
1.	Southside	Moby/Gwen Stefani	88	9.	Angel's Son	Strait Up/Lajon Of Seven	72
2.	Hemorrhage (In My Hands)	Fuel	81	10.	Hit Or Miss	New Found Glory	71
3.	Hanging By A Moment	Lifeshouse	76	11.	Drops Of Jupiter	Train	70
4.	Outside	Aaron Lewis/Fred Durst	75	12.	Hello Time Bomb	Matthew Good Band	70
5.	Loser	3 Doors Down	74	13.	She's Like Mercury	Mark Selby	70
6.	Jaded	Aerosmith	74	14.	Awake	Godsmack	69
7.	Life	Our Lady Peace	74	15.	I Did It	Dave Matthews Band	69
8.	Are You Ready	Creed	73				

West

		Grade			Grade		
1.	Hemorrhage (In My Hands)	Fuel	87	8.	Are You Ready	Creed	76
2.	Loser	3 Doors Down	82	9.	Movies	Alien Ant Farm	75
3.	Hanging By A Moment	Lifeshouse	80	10.	Want You Bad	Offspring	75
4.	Southside	Moby/Gwen Stefani	80	11.	Awake	Godsmack	74
5.	Jaded	Aerosmith	80	12.	Drive	Incubus	74
6.	One Step Closer	Linkin Park	79	13.	How I Could Just Kill	Rage Against The Machine	72
7.	Outside	Aaron Lewis (Staind)/Fred Durst	77	14.	Your Disease	Saliva	71
				15.	Drops Of Jupiter	Train	69

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. © 2001. All rights reserved.

U2 Elevates The Sunshine State



Bono

Last Saturday night (3.24), Dublin's finest took the stage in front of a sold-out National Car Rental Center in Sunrise, FL (a suburb of Fort Lauderdale) to open their *Elevation 2001* tour, and *fmqb* was there. Always known for their flawless performances amidst outlandish staging, U2 belted out twenty-one classic and new songs in somewhat scaled-down surroundings. The stage set-up for their first arena tour in years included a striking red, heart-shaped runway that encircled roughly 300 fans in front of the stage and reached out to the remaining general admission wristband holders on the floor. Above the front of the stage were four screens broadcasting each member of the band (in black and white) complemented by

two screens on each side of the stage and one screen in the rear. Other staging highlights included a tremendous lighting rig and silk screens that were dropped all around the catwalk and stage, soaking up images that reflected all over the arena. A row of screens and lights emerged onstage behind the band to round out the spectacle.

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The Edge

Bizkit Go In "Opposite Direction" For

Starfish Follow-Up



Limp Bizkit

Speaking to MTV, Limp Bizkit frontman Fred Durst chatted about the follow-up

to their multi-platinum album *Chocolate Starfish and the Hotdog-Flavored Water*. Much like KoRn promised about their forthcoming album, Durst said the new album would be "the heaviest album you've ever heard." "We're gonna go in, no air conditioning, 130 degree room, just mad as fuck, and just go there," he commented. "We need to go there. We have a lot to say now, and we're really emotional. The success has allowed us to step back and look at the world." The band will begin working on their new album after they return from a European tour in late June. Those expecting *Chocolate Starfish part deux* will be disappointed, as Durst has gone so far as to call the forthcoming album "anti-*Chocolate Starfish*." Next up for the band is a series of remixes of their latest single, "My Way." P. Diddy (which is what Puff Daddy is calling himself lately), William Orbit, DJ Premier and the band's own DJ Lethal will remix the song. Meanwhile, Bizkit fans can point their browsers to getmusic.com and play an interactive game featuring the band. The shockwave game tests players' ability to stage-dive before being thrown off a stage by bouncers, and features the band's "My Generation."

DMB's Unfinished Album Available On Napster



Dave Matthews

Earlier this year, the Dave Matthews Band made history when they became the first band to work with Napster by posting an MP3 of "I Did It" for download as part of the file sharing service's pact with BMG. Now even Dave's got a reason to be aggravated with Napster. The scrapped sessions that the band recorded for their new album with producer Steve Lillywhite have become available on the site. The twelve unfinished songs were recorded in Virginia with Lillywhite, who had worked with the band on their previous three albums. Eventually, Matthews decided to sack Lillywhite, and recorded an entirely different set of songs with producer Glen Ballard (Alanis Morissette) for the band's current album, *Everyday*. "I cannot con-

done the release of these unfinished recordings, although I feel these are some of the most moving pieces of music that I've ever recorded with Dave Matthews Band," Lillywhite said in a statement. According to mtv.com, the twelve songs available include "Busted Stuff," "Grey Street," "Diggin' A Ditch," "Sweet Up and Down," "JTR," "Big Eyed Fish," "Grace Is Gone," "Captain," "Bartender," "Money Man," "Kit Kat Jam" and "Raven." The songs are described as having a darker lyrical tone and being more jam-oriented than the material on *Everyday*, which led to Matthews deciding to start anew. "The music that was coming out was, I think, some of my favorite songs I've ever written," Matthews told *Billboard*. "But the whole mood around it... it didn't have a lot of movement, and I wanted movement." Matthews added that they will continue to play songs from the scrapped sessions live, including "Bartender," "Grey Street," and "Grace Is Gone." In other Dave news, the group will play two shows with Neil Young and Crazy Horse. Young will join the band for their tour opener in Charlottesville Virginia on April 21. Young will also stay on for the second show that's been added for April 22. The band have added several more dates to their U.S. tour, which will run through August 28. There will be a May 4 date at the Beale Street Music Festival in Memphis, and an additional show has been added at the Giants Stadium in East Rutherford, New Jersey on June 13.

music news continued

Marilyn Manson

will be sitting out the Denver stop of the *Ozzfest* tour. While a spokesperson for Manson says that the band is declining to play due to a scheduling conflict, the *Denver Post* is claiming otherwise. The paper says that a "major factor" in Manson's decision not to play in Denver is due to the controversy over the Columbine High School shootings. The 1999 incident caused speculation that the music that killers Dylan Klebold and Eric Harris listened to influenced their slayings. Manson canceled a scheduled appearance in Denver several weeks after the shootings and hasn't played in the area since. Promoter **Chuck Morris** com-

mented "I have no reason not to believe Marilyn Manson's representatives that he's not available to play in Denver."

With **Tool** finally settling on a name for their forthcoming album, *Lateralus*, it seems the band is finally starting to promote the album, for real this time. The band has announced that they'll be playing four U.S. shows between the album's May 15 release date and May 21. Exact cities will be announced shortly, although it's thought that those cities will include New York and Philadelphia. In other news, the video for *Lateralus*' first single, "Schism," is in full production. The single clocks in at a hefty

6:43. Finally, **Tool** will be taking place in a webcast at their official Web site, *toolband.com*. on April 17. The band is currently taking questions for the event through the site. The track listing for *Lateralus* is as follows: "The Grudge," "Eon Blue Apocalypse," "The Patient," "Mantra," "Schism," "Parabol," "Parabola," "Ticks and Leeches," "Lateralus," "Disposition," "Reflection," "Triad," and "Faaip De Oiad" (hidden track).

After postponing the remainder of their U.S. tour due to sickness, **Coldplay** have announced a return to the U.S. The U.K. band will spend the end of May and most of June on the road with

opens **Grandaddy**. The first show that they'll play will be a makeup show for the band's February 16 New York performance in which the band only played two songs. The show has been moved to a larger venue, the Roseland Ballroom, and re-scheduled for April 9. The group will also play the remaining cities they were forced to cancel earlier this year. The next single from the band's gold-certified debut album *Parachutes* will be "Shiver." The tour dates are as follows: 4/9 NYC, 5/24 Boston, 5/30 Atlanta, 6/2 Philadelphia, 6/4 Montreal, 6/5 Toronto, 6/7 Detroit, 6/8 Chicago, 6/10 Dallas, 6/11 Austin, 6/13 Denver, 6/14 Salt

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continued

U2 Elevates The Sunshine State

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As for the songs, U2 kicked the evening off with "Elevation" (with the house lights still on), their scorching new single from *All That You Can't Leave Behind* and roared into their Grammy-winning opus, "Beautiful Day." A tense moment flooded the crowd when **Bono** took a tumble off the narrow catwalk during their third number, "Until The End Of The World."

For the most part, though, **Bono** danced and jogged his way around stage like the seasoned pro/Rock god that he is, posing for pictures, reaching out to the audience and shining a spotlight out into what seemed like every inch of the house. At one point, he stopped the show and introduced each member of the band. After being introduced as "a man who hasn't changed his haircut in twenty years," drummer **Larry Mullen, Jr.** arose from behind his drum kit to make his way down the catwalk for a touching embrace with the U2 frontman.

His introduction of guitarist **The Edge** was equally humorous and touching, as he introduced him as the "man who's brain's so big, he has to wear a hat," before giving him a big hug.

Overall it was an amazing first go-round for the band, which sounded as tight and comfortable as ever. The new material blended seamlessly with past faves prompting many sing-a-longs, and a few surprises such as the first-ever performance of "The Sweetest Thing," with **Bono** seated behind a piano. He told the crowd the story of the song's origin, a love song written for his wife as a way of making up for missing her birthday. As fate would have it, he missed his wife's birthday the day before the show, but made sure she was in attendance that evening for the live debut of this serenade.

Many radio and industry insiders were in attendance, as were a fair share of Rock stars and celebs. Seen in the VIP section in front of the soundboard were such big names as **Elvis Costello**, **Lenny Kravitz**, **Nile Rodgers**, **Stone Gossard**, **Mike McCready** and **Jeff Ament** of **Pearl Jam**, and the almost Mrs. **Marilyn Manson**, **Rose McGowan**.

WOCL/Orlando PD Alan Smith commented that some of his favorite moments of the evening included: "Bono kissing the hand of a girl in the front row (he's still the best frontman ever), a perfect mix of new ("Elevation," "Beautiful Day," "New York") and old ("Bullet The Blue Sky," "I Will Follow," and "New Years Day"), and the props they gave to the elders ("Whole Lotta Love" during "Bullet...", and "Get Up, Stand Up," during "Sunday Bloody Sunday"), and of course seeing U2 in concert without a lemon."

WPLY/Philadelphia' Afternoon host Matt Cord was equally impressed by the two-hour barrage, "I was so amazed at the end of the first set (after "The Fly") when **Bono** jumped off the stage, into the crowd and ran to the back of the house, that I chased after him. At that point, I knew I was really into the show!"

As the glowing concert reviews and retail and radio successes continue to mount, expect U2 to begin this decade as they began the '90s - on top. They remain one of the best Rock bands and live acts in the world. Answering **Bono's** question at the end of the night, "Did we get the job?"...you're hired.

- Mike Bacon

The Set List:

- Elevation
- Beautiful Day
- Until The End Of The World
- New Year's Day
- Stuck In A Moment You Can't Get Out Of
- Gone
- Discotheque/Staring At The Sun
- New York
- I Will Follow
- Sunday Bloody Sunday
- Sweetest Thing

In A Little While

- The Ground Beneath Her Feet
- Bad
- Where The Streets Have No Name
- Mysterious Ways
- The Fly

Encore:

- Bullet The Blue Sky
- With Or Without You
- One
- Walk On

music news continued

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Lake City, 6/16 Portland, 6/17 Vancouver, 6/18 Seattle, 6/20 San Francisco, 6/27 New York City.

In between finishing up their second, as-yet-untitled, album, Slipknot found some time to get into trouble at a Detroit airport recently. Last Wednesday (23), singer Corey Taylor was wearing a T-shirt with the slogan "Fuck Me, I'm Famous" on it during a layover. A female security guard was offended by the shirt and asked him to turn it inside out. "We were like 'f**k you,'" Taylor told *allstar.com*. We go to our gate and sit down, and like ten seconds later all this f**king security is flying all over the place looking for us. They're on foot, they're on those f88king beeping golf cart things, it's f**king amazing. And we're just sitting there. We're in plain sight, we're not hidden, we're not behind any poles or anything, we're f**king sitting there... [then] we're getting on the plane to go to Des Moines, and we're at the beginning of the tunnel, I turn around, like all the security's staring at us, and I just whip open my jacket and flash my shirt." No charges were filed in the incident. Meanwhile, the band is rallying behind Limp Bizkit guitarist Wes Borland, declaring "Free Wes Borland!" Long an oppo-

nent of Bizkit's Fred Durst, Slipknot have endorsed Borland's side project, **Big Dumb Face**. "I love the fact that everyone hates it. Because that just proves that he's great," Taylor commented. "I can't wait to listen to it. I think I'm going to go buy it today. And it'll probably be my favorite album." Commenting on their sophomore album, which should be out in July, Taylor says "This album is so fucking brutal. It's brutal to the point it's fucking almost insane. It's ten times darker, ten times crazier." Slipknot will be one of the featured artists on this summer's *Ozzfest* tour, making their second appearance on the festival. They were one of the opening bands on the second stage in 1999.

Lucinda Williams will be releasing the follow-up to her highly acclaimed album, *Car Wheels On A Gravel Road*, on June 5. *Essence* was produced by Williams and Charlie Sexton and recorded at Mastermix Studios in Minneapolis. Musicians on the album include Jim Keltner, Bo Ramsey, Tony Garnier, David Mansfield and Reese Wynans.

POWERMAN 5000 READY TO GO: *Powerman 5000 are currently holed up in a Los Angeles studio recording their third album, and follow-up to 199's Platinum Tonight The Stars Revolt! The new album should hit stores in July, but until then, fans can tide themselves over with Backstage And Beyond The Infinite, a DVD featuring the band's videos, live performances and other tidbits. Pictured in the studio are (L-R): PM5K's Spider One; producer Terry Date; PM5K's Al 3, Adam 12, M.33 and Dorian 27.*



The album's first single, its title track, will be released to radio in April, and Williams will play the single on *The Late Show With David Letterman* on June 4. The album will be released on Lost Highway Records.

Static-X has announced a spring tour beginning in L.A. on April 3 and 4. The band will hit the road in support of *Machine*, their second LP, due in stores on May 22. The follow-up to 1999's *Wisconsin Death Trip* features the single "This is Not." As for the band's planned home video release *Where the Hell Are We and What Day is It?*, it has been postponed indefinitely due to manufacturing delays. Catch Static-X on the road; Twin Bridges, CA 4/14, Albuquerque 4/18, Lubbock 4/19, Tulsa 4/20, Lincoln 4/21, Peoria 4/24, Nashville 4/27 and Columbus 4/29. More dates to follow.

Crazy Town, currently riding the wave of success with "Butterfly," will be playing some headlining tour dates before joining the *Ozzfest* this summer. Last summer, the band was on *Ozzfest* for several dates, but was asked off the tour following a drug relapse by vocalist Shifty Shellshock. Recent Columbia signing Stereomud and Saliva will open. The band's follow up to their number one single will be "Revolving Door." The tour dates are as follows: 4/1 Portland, 4/3 Asbury Park, 4/17 Mesa, 4/18 Tuscon, 4/20 Albuquerque, 4/22 OKC, 4/24 Wichita, 4/26 Omaha, 4/27 Des Moines, 4/28 Los Angeles, 4/29 St. Louis, 4/30 Grand Rapids, 5/1 Cincinnati, 5/4 Nashville, 5/5 Memphis, 5/6 Charleston, 5/8 Birmingham, 5/9 Knoxville, 5/11 Raleigh, 5/12 Norfolk, 5/14 Scranton, 5/15 Lackawanna, 5/16 Lancaster, 5/18 Burgettstown, 5/19 Chicago.

With their current album, *God Says No*, in stores now, Monster Magnet have announced a tour in support of the album with

Buckcherry and Professional Murder Music. While the *God Says No* tour will last through the end of May, here are the first seven dates: 4/15 Old Bridge, 4/16 Plainview, 4/18 Muskegon, 4/19 Springfield, 4/20 Huntington, 4/27 Charlotte, 4/28 Atlanta.

Mark Lanegan is set to release his fifth solo album. The former Screaming Trees frontman will drop *Field Songs*, his first release since the official demise of his old band last year, on May 8. Former Dinosaur Jr. bass player Mike Johnson, Soundgarden bassist Ben Shepherd and onetime Ministry drummer Bill Rieflin join Lanegan on the new album. Lanegan will mount a short US tour and play some European festival dates, in support of the disc before joining Queens Of The Stone Age's Josh Homme's Desert Sessions project.

Texas Emo band At The Drive-In, currently riding a wave of success with their Grand Royal debut *Relationship Of Command*, have gone on hiatus. "After a non-stop six-year cycle of record/tour/record/tour, we are going on an indefinite hiatus," guitarist Omar Rodriguez said in a statement on the band's Web site (*atthedriverin.net*). "We need time to rest up and re-evaluate, just to be human beings again and to decide when we feel like playing again." The group has canceled all of their U.S. tour dates, which range from April 11 in San Diego through April 23 in Memphis, as well as canceling a scheduled appearance on KROQ/ Los Angeles on April 7. Released last year, *Relationship Of Command* was a critical success, with the single "One Armed Scissor" receiving MTV and radio airplay. The band's next single from the album, "Invalid Litter Dept.," is currently going for adds at Modern Rock radio.

David Bowie has teamed up with Massive Attack for a cover of the

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FROM LONDON

The final running

order has been confirmed for the May 26 U.K. date on the Ozzfest tour at Milton



Black Sabbath

Keynes Bowl. The main stage will of course be headlined by **Black Sabbath**, supported by **Slipknot**, **Tool**, **Papa Roach**, **Soul**, **Hed (pe)**, and **Raging Speedhorn**, while the second stage is to be headed by **Disturbed**, supported by **Amen**, **Mudvayne**, **Black Label Society**, **Apartment 26**, and the **Union Underground**.

The new album by Irish Rock band **Ash**, *Free For Angels*, out in the U.K. on April 23, will be the first to incorporate video mixing software for the home consumer. More than 100 film clips and stills of the band will be included with the album for consumers to "edit"

at home. Ash's new single from the set, "Burn Baby Burn," is out next Monday. French band **Daft Punk**'s current Discovery album includes a "credit card" with which fans can access a Web site offering exclusive music by the band, while the **Black Crowes** and their new label **V2** are developing the ability for fans to access free downloads of their upcoming tour by use of a password to be included with their new album, *Lions*, out May 7 in the U.K. and internationally, and a day later in the U.S.

Brit Award-winning, multi-platinum-selling DJ **Norman Cook**, aka **Fatboy Slim**, has spent considerable time over the past few months with Gut Records A&R man **Simon De Winter** compiling an album of rare tracks to be released by Gut as *A Break From The Norm* on May 7. Some, by the likes of **Bill Withers**, **Camille** and the **Just Brothers**, have been sampled by Cook over the years and are, as he says "finally getting props in their pure form."

Swedish quartet **A*Teens**, who

won an IFPI Platinum Europe Award with their debut album, *The Abba Generation*, and are still aged only 16 (one is now 17), released the single "Halfway Around The World" in Europe on March 12 as their second album, *Teen Spirit*, moves towards its first European million. Their Universal labelmates, Germany's **Rammstein**, have the album *Mutter* released worldwide on April 2 as the follow-up to the Berlin quintet's breakthrough *Sehnsucht*. From it the first single, "Sonne," was No.16 on Music & Media's Eurochart Hot 100 Singles for the March 31 issue.

The new **Cowboy Junkies** album, *Open*, the Canadian band's 11th overall, will be released in the U.K. via their Latent label on *Cooking Vinyl* on May 14... **Snow Patrol** will guest with Ash on their 14-date U.K. tour in April and May after the completion of their current 15-date headlining itinerary, with a **T In The Park** appearance already confirmed for July 7... Newcomers the **Cooper Temple Clause** will support **Muse** on the opening part of their

U.K. tour starting Monday (2) at Bucks College.

Hear'Say's "Pure and Simple" dipped 56% in second week sales but still outsold the U.K.'s No.2 single, **Shaggy's** "It Wasn't Me," by more than two to one to remain on top, as **Stereophonics** came in at five with "Mr.Writer" and **Craig David's** "Rendezvous" at eight. There was a clutch of new entries between 11-20 including **Damage's** "Still Be Lovin' You" at 11, "Best Friends Forever" by children's act **Tweenies** at 12, "I Need You" by **LeAnn Rimes** at 13, the **Offspring's** "Want You Bad" at 15, "The Storm Is Over Now" by **R.Kelly** at 18 and "Mr.DJ" by **Blackout** at 19. **Eva Cassidy's** *Songbird* pulled off a second week at No.1 on the album chart, restricting **Manic Street Preachers** to a No.2 entry with *Know Your Enemy* as **Billy Joel's** *The Ultimate Collection* arrived at four.

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

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Nat King Cole standard "Nature Boy." The song will be featured on the soundtrack to the forthcoming movie *Moulin Rouge*. Asked to describe the collaboration, **Bowie** exclaimed that it was "slinky and mysterious. [Massive Attack's] 3D has put together a riveting piece of work. I'm totally pleased with the end result." The **Baz Luhrmann**-directed movie takes place at a Parisian nightclub at the late 1800's, and stars **Nicole Kidman** and **Ewan McGregor**. The quirky soundtrack will also include **Beck's** cover of **Bowie's** "Diamond Dogs," which he collaborated on with **Timbaland**.

The **Offspring** have scheduled a short tour of the U.S. in support of their sixth album, *Conspiracy Of One*. The band will then head to Europe for a May tour. Some of the shows will be radio station festivals. The dates are as follows: 4/22 Spring (TX), 4/24 New Orleans, 4/25 Pensacola, 4/27 Miami, 4/28 Zephyr Hill, 4/29 Orlando, 5/3 Myrtle Beach, 5/4 Atlanta, 5/5 Memphis, 5/7 St. Louis, 5/8 Springfield, 5/9 Kansas City.

According to *theprp.com*, **Disturbed** were forced to cancel two performances earlier this week, in Milwaukee and Green

Bay. Vocalist **David Draiman** was plagued by voice problems, but the tour was expected to pick up in Detroit on March 29. The band will be headlining the second stage on the *Ozzfest* this summer.

Former **Guns N' Roses** axeman **Slash** was forced to pull **Slash's Snakepit** off of the current **AC/DC** tour due to illness. **Slash**, who is suffering from pneumonia, is under doctor's orders to rest up before taking the stage again. The guitarist apologized to fans through an official press release, "I apologize to the fans and to **AC/DC**, but I don't want to get up there and do a half-ass job."

Billy Corgan made his first appearance since the **Smashing Pumpkins** called it quits at a benefit in Chicago. Billed as **The Third Waltz** to benefit homeless youth, **Corgan** joined **Marianne Faithfull** on stage at the Metro, the same club that the Pumpkins performed their last gig in. **Corgan** performed guitar and added backing vocals to **Faithfull's** versions of **Bob Dylan's** "Gotta Serve Somebody" and **The Beatles'** "Norwegian Wood." The sold-out crowd of 1,200 was also treated to an all-

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rock report

Despite assertions that a new **Who** studio album would be in the offing for 2001, marking the group's first studio release



Pete Townshend

since 1982's *It's Hard*, band leader, **Pete Townshend** has scotched those rumors in a recent posting on his official Website, www.pete-townshend.co.uk. "I am not working hard on 'The Who release' at all. Roger and I are not working together yet. He has played me three really good songs, but I don't feel they quite fit the current Who brief. **John (Entwistle)** has not played me or Roger any songs yet. So far I have not discovered a single 'perfect' Who song in any of my trawlings through my old stuff or recent stuff. I have some good songs though. If we abandon the 1971-1973 Who studio process favored by most hardline Who fans

(myself included), maybe they would work... I do not have 40 songs ready. I have 1400 pieces of music, around 40 of which are songs. But I am certain they will not work for the Who without a major change in our musical direction."

Bob Dylan may be the hardest working man in the music business. The venerable Rock and Roll Hall of Fame legend has just announced dates for a spring tour of colleges kicking off on April 18 in Boulder, Colorado. Currently on tour in Australia, Dylan performed "Things Have Changed" (which then won for Best Original Song) on the recent Academy Awards telecast via satellite from a tour stop in Sydney. The tour itinerary is as follows: 4/20-Kearney, NE; 4/21-Topeka, KS; 4/23-Lincoln, NE; 4/24-Columbia, MO; 4/25-Cape Girardeau, MO; 4/27-Knoxville, TN; 4/28-Charlotte, NC; 4/29-Blacksburg, VA; 5/4-Atlanta; 5/5-Nashville; and 5/6-Memphis.

Tears For Fears' brainy and literate Pop/Rock caught the imagination of millions of fans worldwide. Comprised of members, guitarist/vocalist **Roland Orzabal**

and bassist/vocalist **Curt Smith**, **Tears For Fears** racked up a number of mega hits throughout the years including "Everybody Wants To Rule The World," the Beatlesque "Sowing In The Seeds Of Love," "Change," "Shout," "Mad World," and "Pale Shelter." Three of group's CDs — *The Hurting*, *Songs From The Big Chair*; and *The Seeds Of Love* — have just been reissued via Universal/Mercury. Newly remastered with incisive liner notes, each CD includes a generous coupling of bonus tracks. Four bonus cuts are included on *The Hurting* — "Pale Shelter" (long version), "The Way You Are" (extended), "Mad World" (world remix), and "Change" (extended version). *Songs From The Big Chair* sports seven whopping bonus tracks — "The Big Chair," "The Marauders," "Broken Revisited," "The Conflict," "Mother's Talk" (U.S. remix), and "Shout" (U.S. remix). Lastly, *The Seeds Of Love* is accompanied by four bonus songs, "Tears Roll Down," "Always In The Past," "Music For Tables," and "Johnny Panic And The Bible Of Dreams."

The brilliant work of legendary

singer/songwriter, the late **Tim Buckley**, is spotlighted on the new two-CD set, *Morning Glory: The Tim Buckley Collection* (Rhino). An undisputed master of a myriad of disparate musical genres spanning Folk, Rock, Blues, Jazz and R&B, Buckley was blessed with a supple, silky smooth almost operatic voice and a highly imaginative, vividly cinematic compositional style. Between the years 1966-1975, Buckley issued nine critically acclaimed records before his death in June 1975 of a heroin overdose. Tragically, Buckley's son, **Jeff**, one of music's brightest and most innovative new talents, was also taken from the world at a tragically young age. Culling 34 seminal tracks, the collection sports informative liners by noted scribe **Barry Alfonso** and musician and friend, **Lee Underwood**. *Morning Glory: The Tim Buckley Collection* is a long overdue portrait of a towering criminally underrated talent.

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.

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star finale of the Beatles' "All You Need Is Love." For the finale Faithfull and Corgan were joined by Wilco's **Jeff Tweedy**, **Gary Louris** of the **Jayhawks**, **Cheap Trick's Bun E Carlos** and others for a 20-piece jam session.

After going to the trouble of having a "Name Our Album" contest, **Smash Mouth's** new album will be called *Smash Mouth*. **Alex Whitecar** of Seattle and **Casey Purdy** of La Grange, GA, both

submitted the winning entries and will now appear in the next **Smash Mouth** video. Look for the self-titled album this summer.

Stewart Copeland has written and performed a track that will be featured in a video game. The former **Police** drummer wrote "Alone in the Dark" for the *Alone in the Dark: The New Nightmare*. The track is exclusive to the game and will be available for Playstation, PC, Game Boy Color and Dreamcast.

Tom Petty and the Heartbreakers are going to hit the road and then the studio. Before the band begins recording a new album they will embark on a three-week mini-tour, their first since 1999's *Echo* tour. **The Wallflowers** are scheduled to open for more than half the shows. Here they are: Corvallis, OR 5/9, Boise 5/11, George, WA 5/12, Denver 5/15, Albuquerque 5/16, Houston 5/18, San Antonio 5/19, Dallas 5/21, Santa Barbara 5/24-25,

Sacramento 5/27, Concord 5/28 and San Diego 5/30.

Bob Dylan can now add Oscar winner to his resume. Dylan's "Things Have Changed" from the movie *Wonder Boys* picked up the best song Oscar on Sunday night. Dylan performed the track live via satellite from Australia during the awards show. "Oh good God, this is amazing," said Dylan of the victory. "I'd like to thank the members of the Academy who were bold enough to give me this

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NOTES AROUND THE WORLD

B.B. King & Eric Clapton's *Riding With The King* is the # 5 CD in Italy... Live's *The Distance To Here* is the # 5 CD in The Netherlands.

BIRTHDAYS THIS WEEK

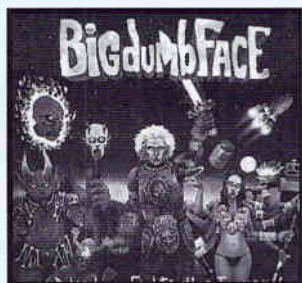
Graeme Edge (Moody Blues)	3/30/42	51
Tony Brock (Babys, Rod Stewart)	3/30/54	47
Rudolph Isley	4/1/39	62
Marvin Gaye	4/2/39	—
Emmylou Harris	4/2/48	53
Richard Manuel	4/3/43	—
Dee Murray (Elton John)	4/3/46	55
Dave Hill (Slade)	4/4/52	49
Allan Clarke	4/5/42	51
John Oates	4/7/49	52
Steve Howe	4/8/47	44

HISTORY THIS WEEK

- 3/30/93 Previews of *Tommy* begin on Broadway.
- 3/31/58 Chuck Berry's "Johnny B. Goode" released.
- 3/31/67 Jimi Hendrix burns his guitar for the first time in London.
- 4/1/84 Marvin Gaye is shot to death by his father.
- 4/2/74 The Doobie Brothers are awarded a gold record for their "What Were Once Vices Are Now Habits."
- 4/3/69 The Doors' Jim Morrison is arrested by the F.B.I. on charges of lewd behavior.
- 4/4/81 Styx's *Paradise Theatre* is the No. 1 LP in America.
- 4/5/81 Canned Heat lead singer, Bob "The Bear" Hite, dies of a heart attack.
- 4/6/68 Syd Barrett quits Pink Floyd.
- 4/7/77 The Clash's self-titled debut LP is issued.
- 4/8/76 Nazareth is awarded a gold record for "Love Hurts."

Bizkit Guitarist Launches Tour With Big Dumb Face

Limp Bizkit guitarist Wes Borland has started his tour with his band, Big Dumb Face.



Onstage they wear green Speedos and horns and play in front of a stained glass backdrop. Borland has said that "speed and Satan" are the two things missing from Metal and hard music these days. But a review in the *Los Angeles Times* says the show at the El Rey Theater, before a "surprisingly thin crowd" came off as more devilish than sinister. Borland calls the group's album, *Duke Lion Fights The Terror*, his "at home blowing — off-steam recordings." "It's just for fun," he says. "I would love to put out music that was just stunning or soul baring but I don't think I have the voice for it. I don't feel there's any kind of pain in my life. I have nothing

to complain about. All I want to do is write songs about funny characters I made up." Borland says it's time for artists to stop writing songs that say, "I'm so sad because everybody didn't pay attention to me in high school." He says, "KoRn completely writes songs about getting picked on. They were the first and they are the best," he said. "They have the right to do that for the rest of their lives because they patented it. Everybody else just needs to shut up." That's one reason why he chose Lucifer. Borland denies being a devil worshipper. He won't say what he really thinks of Satan. But he does find Satanists to be "funny." He bases that on visiting Church of Satan Web sites. Big Dumb Face, which also includes Borland's brother in the line-up, has shows booked in more than 20 cities.

Roach, Ant Farm "Raid The Nation"

This is a tale of two cities — and two bands. Papa Roach of Sacramento in northern California and Alien Ant Farm of Riverside in southern California, made a pact to help each other when they were coming up. Alien Ant Farm

would open shows for Papa Roach in their northern California stronghold. In southern California, Papa Roach would open for Alien Ant Farm, winners of a Los Angeles Music Award for their independently released first album, *Greatest Hits*. A year ago, when Papa Roach took off, they kept their promise, signing Alien Ant Farm to their new Noize label through Dreamworks. Even though their music is different, the two bands also shared the same producer, Jay Baumgardner. Alien Ant Farm's second album, *Anthology*, was released recently and has already sold more than 20,000 copies. The two bands started a national tour together in New Orleans. "We basically decided to share our fans," says Alien Ant Farm's Dryden Mitchell. "It was a way to spread out a little bit and swap shows. We became really good friends along the way." Mitchell adds that he doesn't understand rivalry among bands. He says, "So many bands out there hold on so tight to what they have. It's lame because there's so much room for everyone. If you're truly talented, there are no worries about shar-

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award for this song. It's a song that doesn't pussyfoot around or turn a blind eye to human nature."

Former Metallica bassist Jason Newsted has announced his next endeavor. Newsted will be sitting in with San Francisco-based child band the Moss Brothers on Sunday (1). 12 year-old Reuben Moss plays guitar, while his 15 year-old brother Evan Moss plays drums. Newsted played bass on their second album, *Electricitation*,

and will sit in on their matinee performance at Ashkenaz in Berkeley, California.

Spyz4Darwin is a new band featuring former Queensryche guitarist Chris DeGarmo alongside Alice In Chains rhythm section of Mike Inez and Sean Kinney. Sponge vocalist Vin Dombrowski rounds out the line-up. Independent label Pied Viper will release a six-song EP from the band, called *Microfiche*. The final mixing for the EP was recorded in

Seattle with Adam Kasper (Foo Fighters, Soundgarden). The EP will initially be available through the band's Web site (spyz4darwin.com) in early May, and will appear in stores shortly thereafter.

The Deftones will be releasing their first home video by the end of the year. The band also recently shot a performance in Hawaii of four acoustic songs. The songs will appear on a new MTV show

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ing what you have with other artists. Alien Ant Farm and Papa Roach weren't rival football teams." Mitchell says the difference in sound wasn't important because the two bands shared a similar work ethic and energy in their live performances. "We're so much more non-intimidating," Mitchell added with a laugh. "It's awesome to watch Coby Dick of Papa Roach sometimes. I could never do what he does and I don't know if he could sing like me. We're different enough to keep it real."

Roskilde Determined To "Re-establish Trust"

The inability to pinpoint exactly why nine people died last year has led to an intensified review of all "elements and procedures surrounding our stages" say the organizers of Denmark's *Roskilde Festival*. Spokesperson Leif Skov says their analysis includes areas which had no relation to the accident during the Pearl Jam show. Skov says promoters know they must "re-establish trust" this year. Camping, hygiene, traffic, entrances and exits, communications, sanitation, electrical installations and training are all being reviewed in the Risk and Safety

Analysis which promoters are now completing. Beck, Bob Dylan, Guns 'n Roses, Lucy Pearl, Neil Young, Nick Cave, PJ Harvey, Robbie Williams and Tool are among the artists who will play Europe's biggest four-day music festival June 28 through July 1.

Ozzfest Too Raunchy For Mormons

The Mormon Tabernacle Choir will not be on the bill when *Ozzfest* plays San Bernadino in June. Mormon men may get to sleep with as many wives as they want, but they postponed an event they had scheduled for Glen Helen Regional Park rather than share the 1,340-acre space with the festival because, according to a Mormon spokeswoman, "The concert is completely incompatible with our celebration." That celebration is to mark the end of Mormons riding in a wagon train for 700 miles from Provo, Utah to southern California. Instead, the wagon train will now arrive October 25.

Go-Go's Join Brian Wilson Tribute

The Go-Go's joined the line-up of the TNT *Master Series* tribute to

Brian Wilson. They performed several early Beach Boys classics at Radio City Music Hall. The Go-Go's headed over there after taping *The Late Show With David Letterman*. Billy Joel, Elton John, Paul Simon, Sheryl Crow, Heart, Aimee Mann and Michael Penn and Matthew Sweet were also on the Wilson tribute. The show will air late next month. "Unforgiven," the Go-Go's first new single in almost 16 years, was the most added song at key modern radio formats last week. It is a collaboration with Billie Joe Armstrong of Green Day.

Coldplay Coldplay returns to North America for an April 7 perfor-

mance on *Saturday Night Live*. A full-scale tour will kick off at the end of May or early in June. "Parachutes" has now been certified gold. A Coldplay concert is

MOTOLA HELPS KICK OFF MARTELL EFFORT: Sony Music Entertainment Chairman/CEO Thomas D. Motolla recently helped kick off the T.J. Martell's annual fund-raising effort with a lunch at Manhattan's 21 Club. Motolla will be the Dinner Chair for the T.J. Martell Humanitarian of the Year dinner. During the lunch, Motolla announced that this year's Humanitarian Award will go to Rosie O'Connell. In its 26 years of operation, the T.J. Martell Foundation has raised over \$155 million for leukemia, cancer and AIDS research. (L-R): T.J. Martell Foundation founder/chairman Tony Martell; Thomas D. Motolla; T.J. Martell Scientific Director James F. Holland; BMI President/CEO and T.J. Martell Foundation Board of Director President Frances W. Preston.



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called "Music In High Places." On other Tones news, the band have decided against contributing to a Faith No More tribute album. "I think their songs are too perfect to be touched," drummer Abe Cunningham told *theprp.com*. "We talked about doing some really early stuff off the very first record. "RV" is what we came to and then we decided to fuck it, there's a lot of bands on the album we aren't too keen on."

Living Colour, who broke-up in 1995 after three albums, are planning to reform for a tour and possible new record. The band's original line-up has already booked a handful of shows down the West

Coast in May and has tentative plans to enter a recording studio to work on a new album. Relive the magic in: Portland 5/8, Seattle 5/8, San Diego 5/9, Los Angeles 5/10, San Francisco 5/12 and Santa Ana 5/13.

Joan Jett is planning on taking some time off from the Broadway production of *The Rocky Horror Show* to hit the road with the Blackhearts. An official tour, that would keep Jett on the road continuously, is not planned but Joan Jett and the Blackhearts will be playing dates throughout the summer. Jett's current Broadway career has delayed her from recording new material, but Jett says she has 30 songs written and

plans to follow-up 1999's *Fetish* when her run on Broadway is through. Five dates are booked for the latest outing; Asbury Park, NJ 4/21, Green Bay 4/28, Los Banos 5/4, San Francisco 5/5 and Long Beach 5/20.

Wanna get cheaper tickets to the *Warped Tour*? You'll soon be able to, via a promotion that the band's doing online. Visitors to the tour's official site, *warpedtour.com*, will be able to acquire a special password, which will then entitle them to buy tickets for only \$19.99. Some of the bands on board for the seventh Annual expedition include 311, AFI, Alien Ant Farm, Fenix TX, Kool Keith, Rollins Band and

Weezer. The tour kicks off June 22 in Phoenix and will continue into August.

New mother Tori Amos is busy working on a new album. The talented pianist is recording the follow-up to 1999's live/studio album *To Venus and Back* in her home studio in Cornwall, England. King Crimson guitarist Adrian Belew and Beck's bassist Justin Meldal-Johnsen have joined Amos in the studio, along with longtime collaborator percussionist Matt Chamberlain. Amos is producing the album herself and plans to release it this September.

daily insider continued

currently being Webcast at *warnerbros.com*. The full-length concert is from the Mayan Theater in Los Angeles. Kevin Kerslake, who has directed videos for Nirvana, Smashing Pumpkins, the Red Hot Chili Peppers, Rolling Stones, Green Day and R.E.M. filmed the show. The Webcast also has behind-the-scenes interviews.

Bouncer Breaks Singer's Hand

Members of Darwin's Waiting Room plan to finish their tour with Papa Roach and they claim they won't pursue legal action against a security guard who broke the hand of one of the members at a show recently. Midway through Darwin's Waiting Room's set at the 40 Watt Club in Athens, Georgia, a bouncer mistook the group's lead singer, Jabe, for a stage diver, picked him up and threw him from the stage. The crowd went silent as the club bouncer was removed from the venue by Papa Roach's security and a stunned Jabe found his way back to the stage to finish the set. After the show Jabe sought medical atten-

tion and it was determined that he had received a stress fracture to his hand. The Miami band has shows with Papa Roach every night last week, ending tomorrow Saturday (31) in Tampa. The debut album by Darwin's Waiting Room, *Orphan*, will be out July 24.

Stabbing Westward

Stabbing Westward are getting ready to shoot a video with Shawn M. Foster for "So Far Away," which will be released next week (2) as the first single from their new album. Foster's credits include videos for Deftones and Taproot. Stabbing Westward's self-titled album, their first in four years, will be out May 22 and they will do a headlining tour in May.

Hootie To Save The Music In Home State

Hootie And The Blowfish kicked off a VH1 Save The Music campaign for South Carolina by performing at the state capital on Tuesday afternoon (27). Jim Sonefeld said since Hootie has helped communities throughout the U.S. with Save The Music, they felt it was time to do some-

thing for the kids in their home state. An awareness campaign and musical instrument drive will benefit students throughout the greater Columbia, South Carolina area. South Carolina Governor Jim Hodges also attended the kick-off event where Hootie And The Blowfish and Summit Parkway Jazz Ensemble performed together.

Rage Against The Machine

Tom Morello of Rage Against The Machine, Sammy Hagar, Elvin Bishop, Little Feat and Victoria Williams will all appear at this year's California Music Awards on April 28 in Oakland.

U.K. Retailers Won't Sell Eminem Dolls

Two major retailers in the U.K. have announced that they will not carry the Eminem doll when it goes on sale this summer. Woolworths, the country's biggest toy retailer, and Britain's most famous toy store, Hamley's, both said last Monday (26) that they would not stock the doll. The stores said the doll's features, which include the trademark chainsaw, tattoos and the words

"cut here" on the neck, did not fit with the family image. "Having it around a Barbie Doll didn't feel right," said a Woolworths spokesperson. Woolworths did say it would continue to sell Eminem records because they are aimed at an older audience. The dolls are expected to sell for about \$14.

Poison

Poison, recently voted by VH1 viewers as the No. 1 Glam Metal Band of All Time, will kick off a world tour May 23 in Amarillo, Texas during the Memorial Day Weekend. The north American leg of the *Glam Slam Metal Jam* tour will reach more than 40 cities and run through early August. Warrant, Quiet Riot and Enuff Z'nuff will also be on the bill. Vince Neil, Great White and The Bullet Boys will join Poison on select dates.

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music news continued

Bon Jovi was recently presented with an award from the Food Band of Monmouth and Ocean Counties. The rocker was named Humanitarian of the Year by the food bank for his contributions to local charities. The band recently performed at a Melbourne, Australia benefit concert for flood, fire and drought. Jovi began a world tour this week in Yokohama, Japan on Wednesday (28).

Keb' Mo' is getting a chance to figure out exactly what Victoria's Secret is. The Bluesman's music is currently being heard in a TV commercial for the lingerie retailer. His song "Come Back" is the music bed for the commercial featuring supermodel Giselle. Keb is

also being featured in a fashion shoot for GQ's British/Italian issue, hitting stands in June. The musician will also be appearing on several TV shows, an episode of *Austin City Limits* and an episode of *Touched By An Angel*.

Bloodhound Gang member Jimmy Pop and his manager, Ifab Thomas have formed Jimmy Franks Recording Company/23 Studios to release the debut album from South Carolina band Isabelle's Gift. The band's first album, *Alcohol, Tobacco and Firearms* will be released on April 24. "By working with a band like Isabelle's Gift, I am doing my part to fight against the evils in this world. Like Creed." The five-piece will be touring the south in

conjunction with the album's release.

Poison is getting ready to dust off the spandex and fire up the hair-spray as headliners of the *Glam Slam Metal Jam*, a 41-date tour that will kick off this summer on May 23 and 24. They won't be going it alone, though. Warrant, Quiet Riot, and Enuff Z'Nuff will be playing on the majority of the dates, while Vince Neil, Great White and the Bullet Boys will appear at several Texas shows, and may pop up at some of the other shows along the way.

Ray Parker Jr. is back. Not in any performing capacity, but in a legal one. The "Ghostbusters" singer is suing Huey Lewis over the settle-

ment of a previous lawsuit that the two parties had settled in 1995. Originally, Huey Lewis sued Parker, among others, citing that "Ghostbusters" (the hit single) was, in fact, a rip-off of the Huey Lewis and the News classic "I Want a New Drug." The suit filed in 1984 was finally settled in 1995, but with a confidentiality clause. Now, Parker is saying Lewis violated the clause when he spoke about the settlement on VH1's *Behind the Music*. Parker is seeking compensatory and punitive damages along with attorney's fees and costs.

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ratings

UPDATE

WINTER 2001 PHASE TWO ARBITRENDS

NEW YORK (1)

CALLS	FORMAT	SUM/00	FALL/00	N/D/J	D/J/F
WLTW	Soft AC	6.1	5.6	5.9	5.8
WQHT	CHR	5.7	5.5	5.6	5.7
WHTZ	CHR	4.9	4.2	4.3	4.3
WCBS-F	Oldies	4.4	4.1	4.0	4.3
WSKQ	Spanish	3.7	4.0	4.0	4.2
WXRK	Mod. Rock	3.6	3.7	3.7	3.7
WKTU	CHR	4.3	3.5	3.4	3.5
WRKS	Urb. AC	3.3	3.8	3.5	3.4
WBLS	Urban	3.7	3.4	3.3	3.1
WTJM	Rhy. Oldies	2.7	2.3	2.4	2.7
WAXQ-F	Cl. Rock	2.3	2.5	2.5	2.5
WPLJ	Adult CHR	2.5	2.6	2.5	2.3
WNEW-F	Talk	1.9	2.0	1.8	1.7
WLIR	Mod. Rock	.6	.6	.6	.6
WDHA	Mainstream Rock	.3	.4	.6	.6
WBAB	Mainstream Rock	.6	.6	.5	.6

LOS ANGELES (2)

CALLS	FORMAT	SUM/00	FALL/00	N/D/J	D/J/F
KROQ	Mod. Rock	4.9	4.4	4.5	4.8
KSCA	Spanish	5.9	4.3	4.6	4.6
KIIS/VVS-F	CHR	4.9	4.7	4.5	4.6
KLVE	Spanish AC	4.9	4.9	4.7	4.5
KPWR	CHR	4.4	4.3	4.3	4.1
KKBT	Urban	2.8	3.6	3.6	3.6
KOST	AC	3.5	3.8	3.5	3.6
KLOS	Mainstream Rock	2.5	2.6	2.5	2.8
KYSR	Mod. AC	3.1	2.7	2.6	2.6
KLSX	Talk	2.4	2.1	2.1	2.3
KCBS-F	'70s	2.6	2.6	2.5	2.2
KBIG	AC	2.8	2.3	2.2	2.2
KCMG	Rhy. Oldies	2.9	2.2	2.2	2.2

CHICAGO (3)

CALLS	FORMAT	SUM/00	FALL/00	N/D/J	D/J/F
WGCI-F	Urban	6.8	6.8	6.7	6.5
WBBM-F	CHR	5.7	5.6	5.4	5.5
WGN-A	Full Serv.	5.6	6.2	5.7	5.4
WBBM-A	News	4.4	5.2	5.0	5.0
WLS-A	Talk	3.9	5.0	5.1	4.7
WVAZ	Urb. AC	3.9	3.7	4.0	4.2
WNUA	NAC	4.6	3.8	4.1	3.9
WTMX	Mod. AC	3.4	3.5	3.4	3.4
WNND	AC	3.0	2.9	3.0	2.9
WKQX	Mod. Rock	4.0	2.9	2.7	2.8
WLIT	AC	2.9	3.2	2.8	2.6
WXRT	Progressive	2.3	2.4	2.5	2.6
WLUP-F	Cl. Rock	3.3	2.3	2.3	2.6
*WKSC	Rhy. Oldies	2.5	2.5	2.4	2.4
**WZZN	80's	2.1	2.1	2.2	2.3
WCKG	Talk	2.2	2.1	1.9	1.9
WKIE	CHR	.9	.9	.9	1.1

*WKSC changed from WUBT in December 2000.

**WZZN changed from WXCD in November 2000.

SAN FRANCISCO (4)

CALLS	FORMAT	SUM/00	FALL/00	N/D/J	D/J/F
KGO	News/Talk	6.3	6.6	6.7	7.1
KCBS-A	News	4.0	4.9	5.1	5.1
KSFO-A	Talk	3.8	4.7	4.9	4.9
KOIT-A/F	AC	4.7	4.7	4.2	3.9
KYLD	CHR	4.1	3.7	3.8	3.8
KDFC	Classical	3.6	4.1	3.8	3.4
KMEL	CHR	3.4	3.4	3.5	3.3
KFOG/FFG	Progressive	3.0	2.7	2.9	3.0
KIOI	AC	2.3	2.3	3.0	2.9
KISQ	Urban AC	2.7	2.7	2.9	2.6
KZQZ	CHR	2.8	2.4	2.7	2.6
KITS	Mod. Rock	2.7	2.7	2.5	2.4
KSAN	Cl. Rock	1.8	2.1	1.8	2.2
KLLC	Mod. AC	2.4	2.2	2.4	2.1
*KSJO	Active Rock	2.2	2.5	2.3	1.9
KUFJ	Cl. Rock	1.1	.8	.9	1.0
KCNL	Mod. Rock	1.0	.8	.8	.7

*Simulcast on KFJO and KXJO since October.

PHILADELPHIA (5)

CALLS	FORMAT	SUM/00	FALL/00	N/D/J	D/J/F
WBEB	AC	6.4	6.6	7.0	7.1
KYW-A	News	6.1	6.2	6.5	6.9
WDAS	Urb. AC	6.1	5.4	5.8	6.1
WUSL	Urban	5.1	5.0	5.4	5.5
WIOQ	CHR	5.3	4.9	4.9	4.9
WJJZ	Jazz	5.0	4.7	4.9	4.6
WYSP	Active Rock	5.4	4.8	4.3	4.2
WOGL	Oldies	4.3	4.0	4.1	4.1
WMMR	Mainstream Rock	3.5	3.7	3.5	3.2
WMGK	Classic Hits	3.7	3.0	3.0	3.0
WPHI	Urban	2.6	2.9	3.1	2.8
WPLY	Mod. Rock	3.3	3.1	2.9	2.8
WLCE	Rock AC	3.0	3.3	2.9	2.5
WEJM	Jammin' Gold	2.2	2.1	2.2	2.0
*WPTP	'80s	2.8	2.2	1.9	1.9
WPST	CHR	1.5	1.2	1.4	1.3

*WPTP flipped from WWDB in November 2000.

DETROIT (7)

CALLS	FORMAT	SUM/00	FALL/00	N/D/J	D/J/F
WNIC	AC	7.9	7.6	7.9	7.9
WWJ-A	News	4.9	5.4	6.0	6.0
WJR-A	Full Serv.	5.8	5.7	5.6	5.8
WJLB	Urban	5.1	5.8	5.5	5.5
WOMC	Oldies	4.9	4.6	5.1	5.4
WRIF	Active Rock	5.6	4.9	5.0	5.1
WVMV	NAC	4.6	5.1	4.6	4.5
WYCD	Country	3.6	4.9	4.4	4.5
WDRQ	CHR	4.4	3.9	4.1	4.5
WMXD	Urban AC	3.5	3.7	3.7	3.9
WKQI	CHR	3.5	3.5	3.4	3.4
WCSX	Cl. Rock	3.9	2.8	2.9	2.8
CIMX	Mod. Rock	3.0	2.5	2.6	2.7
WPLT	Mod. Gold	2.3	1.9	1.8	1.8

BOSTON (8)

CALLS	FORMAT	SUM/00	FALL/00	N/D/J	D/J/F
WBZ-A	Full Serv.	7.1	7.8	8.0	7.7
WMJX	AC	5.0	5.2	5.2	5.3
WXKS	CHR	5.7	5.3	5.1	5.2
WJMN	Rhy. CHR	5.1	4.9	5.1	4.9
WCRB	Classical	3.9	4.0	4.5	4.6
WODS	Oldies	4.3	4.4	4.4	4.3
WRKO	News/Talk	3.7	4.2	4.4	4.3
WBCN	Mod. Rock	4.0	4.0	3.9	4.0
WBMX	Mod. AC	4.4	4.0	3.8	4.0
WZLX	Cl. Rock	4.3	4.0	3.9	3.6
WKLB	Country	4.4	3.5	3.1	3.0
WAAF	Active Rock	3.0	2.8	2.8	2.6
WQSY	Jammin' Gold	2.6	2.2	2.2	2.6
WBOS	Progressive	2.3	2.1	2.0	1.9
WBOT	Urban	1.8	2.0	2.0	1.9
WFNX	Mod. Rock	1.4	1.2	1.1	1.1
WXRV	Progressive	.9	.8	1.0	1.1

WASHINGTON, DC (9)

CALLS	FORMAT	SUM/00	FALL/00	N/D/J	D/J/F
WPGC-F	CHR	5.8	5.9	5.9	5.9
WMMJ	Urban AC	4.4	5.1	5.3	5.7
WKYS	Urban	5.4	5.2	5.4	5.3
WGMS	Classical	4.2	4.5	4.8	4.9
WHUR	Urban	5.9	4.0	4.1	4.6
WRQX	AC	4.2	4.4	4.3	4.2
WASH	AC	3.4	3.9	4.1	3.9
WJFK	Talk	4.1	4.5	4.0	3.8
WBIG-F	Oldies	4.5	3.6	3.5	3.6
WWDC-F	Active Rock	3.9	3.6	3.6	3.5
WWZZ	CHR	2.8	3.5	3.6	3.3
WARW	Cl. Rock	2.8	3.1	2.8	2.6
WHFS	Mod. Rock	2.5	2.2	2.0	1.8

SAN DIEGO (16)

CALLS	FORMAT	SUM/00	FALL/00	N/D/J	D/J/F
KYXY	AC	4.6	5.2	5.8	5.2
KHTS	CHR	5.2	4.6	4.8	4.7
XHTZ	CHR	5.4	4.8	4.4	4.5
KIOZ	Active Rock	4.5	4.5	4.7	4.4
XTRA-F	Mod. Rock	4.1	4.7	4.4	4.2
KFMB	ACHR	3.9	3.9	3.9	4.0
KGB	Cl. Rock	4.5	4.2	4.2	3.8
KXST	Progressive	2.5	2.0	1.9	1.9

NASSAU-SUFFOLK (18)

CALLS	FORMAT	SUM/00	FALL/00	N/D/J	D/J/F
WXRK	Mod. Rock	5.3	5.4	5.5	5.4
WALK-F	AC	5.2	5.2	4.6	5.2
WHTZ	CHR	5.2	4.4	4.6	4.9
WBLI	CHR	5.4	4.7	5.0	4.6
WBAB	Mainstream Rock	3.7	3.8	3.3	3.6
WLTW	AC	3.3	3.1	3.3	3.6
WNEW	Talk	2.5	3.0	3.2	3.1
WKTU	CHR	2.6	2.9	2.8	2.5
WQHT	CHR	3.3	2.7	2.6	2.5
WAXQ	Cl. Rock	2.7	3.0	2.6	2.3

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WKJY	AC	2.8	2.2	2.5	2.3
WPLJ	Adult CHR	2.8	2.5	2.2	2.0
WLIR/DRE	Mod. Rock	2.0	2.0	2.2	2.0
WBLS	Urban	1.8	1.4	1.5	1.8
WRKS	Urban AC	.9	1.1	.9	1.2
WRCN	Cl. Rock	1.1	.8	.6	.9

ST. LOUIS (19)

CALLS	FORMAT	SUM/00	FALL/00	N/D/J	D/J/F
KEZK	Soft/EZ	7.5	6.6	6.7	6.7
KSLZ	CHR	4.8	5.0	5.0	4.9
KMJM	Urban	5.2	4.2	4.6	4.4
KYKY	AC	4.6	4.0	4.2	4.1
KSHE	Mainstream Rock	3.6	4.4	3.9	4.1
KPNT	Mod. Rock	2.9	3.3	3.6	4.0
WVRV	Progressive	3.7	3.6	3.6	3.9
KSD-F	AC	1.7	2.1	2.2	2.5
*WMLL	Alt. Oldies	2.3	2.6	2.6	2.3
**KFTK	Talk	2.8	.9	.5	.6

*WMLL changed from WXTM in October 2000.

**KFTK changed from KXOK in October 2000.

BALTIMORE (20)

CALLS	FORMAT	SUM/00	FALL/00	N/D/J	D/J/F
WERQ	CHR	10.0	9.6	10.0	10.6
WLIF	AC	4.3	5.7	5.2	5.2
WXYV	CHR	4.8	4.1	4.3	4.6
WHFS	Mod. Rock	3.3	3.9	3.8	3.8
WWMX	AC	4.1	3.4	3.4	3.5
WIYY	Active Rock	4.3	3.0	3.2	3.5
WOCT	Cl. Rock	2.5	2.1	2.4	2.7

PITTSBURGH (22)

CALLS	FORMAT	SUM/00	FALL/00	N/D/J	D/J/F
WDVE	Mainstream Rock	7.7	8.7	8.4	8.1
WBZZ	CHR	8.1	7.3	6.2	5.9
WSHH	AC	5.2	5.2	5.1	5.0
WXDX	Mod. Rock	6.7	5.6	4.8	4.8
*WKST	CHR	2.6	3.2	4.0	4.5
WRRK	Cl. Rock	3.4	3.2	3.7	3.7
WAMO	Urban	3.8	3.4	3.3	3.5
WLTJ	AC	3.4	2.8	2.7	2.6
WZPT	'70s	3.2	3.2	3.0	2.4

*WKST changed from WPHH in September 2000.

CLEVELAND (24)

CALLS	FORMAT	SUM/00	FALL/00	N/D/J	D/J/F
WMJI	Oldies	7.4	8.0	7.9	8.2
WDOK	AC	5.5	6.1	6.5	6.3
WENZ	Urban	5.8	5.9	6.2	5.8
WMMS	Active Rock	6.5	5.0	5.4	5.4
WQAL	AC	4.3	5.2	5.4	5.1
WNCX	Cl. Rock	4.1	5.2	5.0	4.9
WZAK	Urban	5.2	3.7	4.1	4.9
WMVX	AC	3.7	3.6	3.6	4.0
WAKS	CHR	3.3	3.5	4.0	3.9
WZJM	Rhy. Oldies	3.5	3.6	3.5	3.3
WONE	Mainstream Rock	.5	.6	.7	.8

SAN JOSE (28)

CALLS	FORMAT	SUM/00	FALL/00	N/D/J	D/J/F
KYLD	CHR	5.7	4.9	4.4	4.2
*KSJO	Active Rock	3.2	4.0	4.1	3.9
KEZR	Hot AC	3.7	3.0	3.7	3.5
KUFY	Cl. Rock	3.0	2.4	2.8	3.2
KBAY	AC	3.8	2.7	2.8	3.0
KITS	Mod. Rock	2.8	2.5	2.8	2.7
KZQZ	CHR	2.8	2.3	2.4	2.3

KFOG/FFG	Progressive	2.0	1.4	1.6	2.0
KMEL	CHR	2.0	2.0	1.8	1.8
KCNL	Mod. Rock	1.6	1.8	1.9	1.7
KLLC	Mod. AC	1.4	1.1	1.1	1.1

*Simulcast on KFJO and KXJO since October.

RIVERSIDE/SAN BERNARDINO (29)

CALLS	FORMAT	SUM/00	FALL/00	N/D/J	D/J/F
KGGI	CHR	5.3	5.4	6.1	6.7
KIIS	CHR	3.2	3.6	4.0	4.4
KCAL	Active Rock	5.4	3.9	3.8	3.5
KCXX	Mod. Rock	3.1	2.2	2.5	3.2
KOST	AC	2.4	2.3	2.9	3.0
KROQ	Mod. Rock	2.3	2.3	2.3	2.8
KPWR	CHR	2.6	2.9	2.8	2.8
KLOS	Mainstream Rock	3.3	2.7	2.7	2.6
KKBT	Urban	2.6	2.5	2.6	2.3
KCMG	AC	1.9	1.8	1.6	2.1
KYSR	Mod. AC	1.0	.9	.9	1.1

MIDDLESEX-SOMERSET-UNION, NJ (33)

CALLS	FORMAT	SUM/00	FALL/00	N/D/J	D/J/F
WLTW	AC	-	4.7	4.3	5.1
WCBS	Oldies	-	4.6	4.4	4.7
WHTZ	CHR	-	4.6	4.6	4.4
WXRK	Modern Rock	-	4.6	4.6	4.4
WPLJ	Adult CHR	-	4.3	4.4	4.3
WMGQ	AC	-	4.1	4.1	4.0
WQHT	CHR	-	3.9	3.9	3.7
WAXQ	Classic Rock	-	3.5	3.4	3.3
WKTU	CHR	-	3.0	2.7	3.3
WBLS	Urban	-	2.5	2.1	2.8
WNEW	Talk	-	2.7	2.5	2.3
WRKS	Urban AC	-	2.4	2.1	2.2
WDHA	Mainstream Rock	-	1.3	2.1	2.2
WTJM	Rhythmic Oldies	-	1.6	1.6	1.7
WPST	CHR	-	1.2	1.5	1.6

PROVIDENCE/WARWICK/PAWTUCKET (35)

CALLS	FORMAT	SUM/00	FALL/00	N/D/J	D/J/F
WWLI	AC	9.1	8.1	8.1	8.0
WHJY	Active Rock	6.9	6.3	7.0	7.4
WPRO	CHR	8.2	7.8	8.1	7.3
WSNE	AC	5.3	5.2	4.8	5.2
WBRU	Mod. Rock	4.3	4.0	4.0	4.5
WWKX	CHR	4.5	2.6	2.6	3.0
WWRX	Cl. Rock	1.5	1.2	1.6	1.7

HARTFORD/NEW BRITAIN/MIDDLETOWN (46)

CALLS	FORMAT	SUM/00	FALL/00	N/D/J	D/J/F
WRCH	AC	10.6	11.8	10.7	10.4
WKSS	CHR	10.1	9.7	8.8	8.9
WTIC-F	AC	5.9	6.8	6.6	6.8
WCCC	Active Rock	4.3	3.7	4.5	4.2
WHCN	Cl. Rock	3.7	2.8	3.2	3.2
WMRQ	Mod. Rock	3.8	3.3	3.4	3.1
WZMX	'70s	3.8	3.1	2.8	2.7

BUFFALO/NIAGARA FALLS (50)

CALLS	FORMAT	SUM/00	FALL/00	N/D/J	D/J/F
WKSE	CHR	8.6	8.0	8.8	9.1
WGRF	Cl. Rock	8.3	8.7	8.4	8.2
WJYE	AC	6.2	7.1	7.4	6.9
WEDG	Mod. Rock	5.1	4.9	4.6	4.7
WTSS	Hot AC	5.6	5.0	4.6	3.9
*WBUF	Mainstream Rock	3.0	3.3	3.1	3.2

WBUF flipped from Rhythmic Oldies to Mainstream Rock on February 23, 2001.

WESTCHESTER (59)

CALLS	FORMAT	SUM/00	FALL/00	N/D/J	D/J/F
WQHT	CHR	-	4.0	5.0	5.5
WFAS	AC	-	3.6	4.4	4.3
WHTZ	CHR	-	4.0	4.1	4.4
WCBS	Oldies	-	3.8	4.0	4.3
WPLJ	Adult CHR	-	3.6	3.8	3.5
WHUD	AC	-	4.5	3.8	3.3
WRKS	Urban AC	-	3.4	3.6	3.1
WKTU	CHR	-	3.3	3.5	3.6
WXRK	Modern Rock	-	3.2	3.4	3.5
WLTW	AC	-	3.1	2.8	3.2
WBLS	Urban	-	2.7	2.6	2.7
WAXQ	Classic Rock	-	2.0	2.2	2.3
WTJM	Rhythmic Oldies	-	2.2	2.1	2.8
WNEW	Talk	-	1.8	1.1	1.1
WSPK	CHR	-	1.0	1.0	1.0
WLIR	Modern Rock	-	.8	.8	.9
WEBE	AC	-	.5	.8	.7
WEZN	AC	-	.3	.3	-

ALLENTOWN/BETHLEHEM (69)

CALLS	FORMAT	SUM/00	FALL/00	N/D/J	D/J/F
WAEB-F	CHR	13.2	11.1	11.1	11.7
WZZO	Mainstream Rock	9.7	9.2	9.1	8.3
WLEV	AC	8.7	7.9	8.7	7.5

AKRON (71)

CALLS	FORMAT	SUM/00	FALL/00	N/D/J	D/J/F
WKDD	ACHR	7.8	8.2	7.3	6.3
WDOK	AC	4.7	5.5	5.9	5.5
WONE	Mainstream Rock	5.1	4.0	4.2	4.5
WZAK	Urban	3.3	2.9	3.2	4.1
WMMS	Active Rock	4.0	3.3	3.1	4.1
WNCX	Cl. Rock	3.8	3.8	4.5	3.8
WENZ	Urban	3.1	2.7	2.4	3.0
WRQK	Rock	1.5	1.9	2.3	2.4

MONTEREY-SALINAS-SANTA CRUZ, CA (77)

CALLS	FORMAT	SUM/00	FALL/00	N/D/J	D/J/F
KDON-F	CHR	8.8	7.9	7.6	7.8
KWAV	AC	5.9	4.9	5.5	5.7
KSJO/MJO	Active Rock	6.3	4.5	4.9	4.9
KPIG	Progressive	3.7	4.8	4.8	3.3
KMBY	Mod. Rock	2.2	1.8	2.2	2.6
KCDU	Hot AC	3.4	2.2	2.5	2.0
*KBTU	Rhy. CHR	2.5	1.9	1.6	1.5
KBAY	AC	.7	.5	.4	.4

*Flipped from KXDC (NAC) in May.

SPRINGFIELD (82)

CALLS	FORMAT	SUM/00	FALL/00	N/D/J	D/J/F
WHYN	AC	7.4	8.0	7.8	8.0
WMAS-F	AC	9.6	8.2	8.1	7.2
WKSS	CHR	7.8	6.9	6.9	7.0
WAQY-F	Cl. Rock	7.8	7.1	6.9	6.7
WTIC-F	AC	3.1	3.0	3.5	4.5
WLZX	Active Rock	2.2	1.9	2.6	3.2
WCCC	Active Rock	3.6	2.3	3.0	2.9
WAAF	Active Rock	3.8	2.9	2.7	2.5

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fmqb march 30, 2001



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SOUTH

WXQR NIGHT JOCK Lindsey Page has left the building. Station PD Brian Rickman is now on the hunt for his next star. T&R's to: RICKMAN, Rock 105/Rock 101, 500 New Bridge, Jacksonville, NC 28540.

WVOD, ON NORTH CAROLINA'S on North Carolina's Outer Banks, needs a Music Director- Night Jock. Experience with AAA/Alternative music

needed. Some on air experience also required. The pay is on the low side, but if you like to surf or hang out on the beach, this could be your chance. Give me a call for more information, or send a tape and resume. Good job for someone with a trust fund. WVOD, 303 Queen Elizabeth Ave., Manteo, NC 27954. Attn: Matt Cooper.

AFTERNOONS IN NASHVILLE, TN At 100k "New Rock" WZPC, 102.9 The Buzz in Nashville has an opening in Afternoon Drive. Must LOVE "New Rock" and be familiar with the lifestyle. Great Production skills a MUST. T & R to Brian Krysz, 1824 Murfreesboro Rd. Nashville, TN (No Calls) EOE.

WARQ/COLUMBIA, S.C. is seeking a Promotion Director that can also fill in on air. If you are interested, please send a package to: Gina Juliano, WARQ, 1900 Pineview Road, Columbia, SC 29209.

MIDWEST

WKQX/Q101 CHICAGO is looking for a night talent and a part time talent too! Please send tape and resume to: Dave Richards/WKQX/Q101, 230 Merchandise Mart, Chicago, IL 60654. Call and die. EOE.

WEST

KNRQ IS LOOKING FOR a replacement for Angie, afternoon drive and/or evening, possible MD position available. Come do your show in the beautiful Northwest, one hour from the Oregon coast, one hour from two fabulous mountains to board or ski. Send your packets to: Stu Allen, "the best boss in the world" (Angie is writing this), at 2100 W. 11th Ave., Eugene, OR 97402. Call and die!

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ACTIVE ROCK 18-34

the insidetrack

Don't look now, but it's baseball season! As my New York Yankees defend their World Championship – and look to make it a four in a row – folks in Pittsburgh have much smaller goals. (After all, they have to root for the Pirates.) No fear, WDVE has come to the rescue with the *Million Dollar Catch*. Over the next couple of weeks, 'DVE is registering listeners to join them on a private party boat which will be anchored just outside the right field wall in the Allegheny River during the Pirates home opener on April 9 in the new PNC Park. One listener aboard the boat will be given a baseball glove. If a homerun is hit and that listener catches the ball, they win one million dollars – enough money to buy a satellite system and watch the Yankees kick the crap out of the rest of the league. Hell, they can even afford season tickets to the Stadium in the Bronx... WJRR/Orlando has unleashed details for their 8th annual *Earthday Birthday* concert to be held outdoors on Sunday, April 29. Scheduled to perform are The Offspring, Disturbed,

Staind, Monster Magnet, Tantric, Skrape, Cold, 7 Mary 3, Soil, Systematic, Buckcherry, Spineshank, Mudvayne and local favorite Wrong... KAZR/Des Moines has gas – and they're giving it away! Lazer listeners are invited to tune in to the syndicated *Mancow's Morning Madhouse* around 7a.m. when the Cow and Freak tell listeners which Lazer jock will be passing gas later that day. When the jock lets one rip during a 103 minute Pure Rock Block, the 103rd caller wins a year's worth of free gas. On Wednesday's it's "Pump Day," when the station gives away gas three times throughout the day. Two of the times are announced on-air, the third is an exclusive contest for soldiers in Lazer's E-Mail Army. At the beginning of the week, members of the army are e-mailed a song to listen for at a specified time on Wednesday. When the song is played, the 103rd caller wins the cash.

By Jay Gleason

the rockmonitor 18-34

WBVR, Ft. Wayne, Indiana
Monday, March 26, 2001
12 Noon – 7 PM



12 Noon

Nazareth "Hair Of The Dog"
A Perfect Circle "Hollow"
Van Halen "Crazy"
Pearl Jam "Alive"
Buckcherry "Ridin"
Metallica "The Unforgiven"
Sammy Hagar "I Can't Drive 55"
Linkin Park "One Step Closer"
AC/DC "Thunderstruck"
Led Zeppelin "Fool In The Rain"
Incubus "Pardon Me"

1pm

Rush "Spirit Of Radio"
Saliva "Your Disease"
Ozzy Osbourne "Mama, I'm Coming Home"
Skid Row "18 And Life"
3 Doors Down "Duck And Run"
Creed "One"
Van Halen "Take Your Whiskey Home"
Aerosmith "Jaded"
Dio "Rainbow In The Dark"
S.T.P. "Trippin On A Hole..."
Limp Bizkit "Re-Arranged"
Def Leppard "Too Late For Love"

2pm

Metallica "King Nothing"
Bad Company "Rock And Roll Fantasy"

Disturbed "Voices"
AC/DC "Have A Drink On Me"
A.Lewis (Staind)/F.Durst "Outside"
Guns N' Roses "Night Train"
Pink Floyd "Have A Cigar"
Nonpoint "What A Day"
Megadeth "Use The Man"
Motley Crue "Same Ol' Situation"
Creed "What If"

3pm

Ozzy Osbourne "No More Tears"
Godsmack "Awake"
Led Zeppelin "Stairway To Heaven"
Nirvana "Heart Shaped Box"
Cold "No One"
AC/DC "Money Talks"
S.T.P. "Interstate Love Song"
Tantric "Breakdown"
Judas Priest "You've Got Another..."
Billy Idol "White Wedding"
Red Hot Chili Peppers "Otherside"

4pm

Van Halen "Eruption/You Really Got..."
Staind "It's Been Awhile"
Metallica "Sad But True"
Scorpions "The Zoo"
Creed "Riders On The Storm"
Nine Inch Nails "Closer"
Collective Soul "The World I Know"

Union Underground "Killing The Fly"
AC/DC "Back In Black"
Ozzy Osbourne "You Can't Kill Rock & Roll"
The Offspring "Original Prankster"

5pm

Aerosmith "Rag Doll"
Godsmack "Greed"
Led Zeppelin "Good Times Bad Times"
Def Leppard "Rocket"
Oleander "Are You There?"
Pink Floyd "Young Lust"
Soundgarden "The Day I Tried To Live"
Linkin Park "One Step Closer"
Whitesnake "Slow An' Easy"
Staind "Mudshovel"

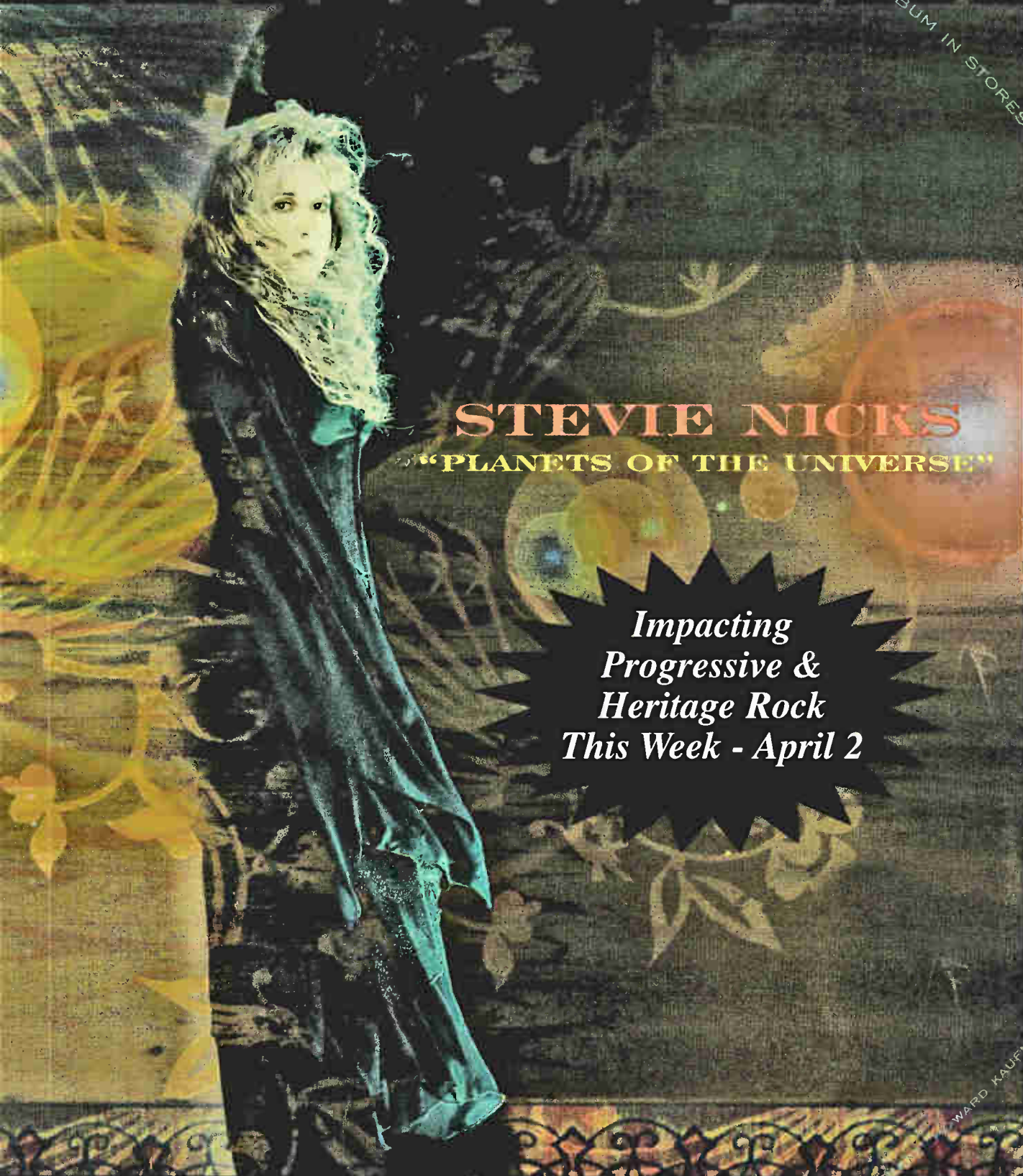
6pm

AC/DC "Shoot To Thrill"
Fuel "Innocent"
Metallica "Fuel"
Motley Crue "Don't Go Away Mad"
3 Doors Down "Duck And Run"
Van Halen "Jamie's Cryin"
Black Sabbath "Iron Man"
Limp Bizkit "My Way"
Kenny Wayne Shepherd "Blue On Black"
Rush "Limelight"
Collective Soul "Why Pt. 2"

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TOP 50 AIRPLAY

March 20 - 26, 2001

PUBLIC BREAKOUT

March 20 - 26, 2001

LW	TW	Artist	Track	Label	TW	LW
1	1	ERIC CLAPTON	"Superman"	(Duck/Reprise)	593	634
2	2	TRAIN	"Drops"	(Columbia/CRG)	587	582
3	3	U2	"Walk"	(Interscope)	555	575
4	4	SHAWN COLVIN	"Whole"	(Columbia/CRG)	544	536
7	5	COLDPLAY	"Yellow"	(Nettwerk)	490	480
5	6	JOSH JOPLIN	"Camera"	(Artemis)	487	534
9	7	WALLFLOWERS	"Letters"	(Interscope)	415	408
8	8	DIDO	"Thank"	(Arista)	412	443
10	9	SEMISONIC	"Chemistry"	(MCA)	404	381
6	10	DAVE MATTHEWS	"Did"	(RCA)	403	452
11	11	OLD 97'S	"King"	(Elektra/EEG)	370	351
14	12	JONATHA BROOKE	"Linger"	(Bad Dog)	354	339
12	13	BARENAKED...	"Too"	(Reprise)	338	338
13	14	DAVID GRAY	"Please"	(ATO/RCA)	326	339
16	15	JEB LOY NICHOLS	"Heaven"	(Rough Trade/Ryko)	291	292
15	16	JOHN HIATT	"Lift"	(Vanguard)	290	287
18	17	PAUL SIMON	"One"	(Warner Bros.)	255	258
17	18	PAT MCGEE BAND	"Rebecca"	(Giant/Warner Bros.)	241	276
D	19	DAVID BYRNE	"Like"	(Virgin)	235	51
23	20	SHAWN MULLINS	"Up"	(Columbia/CRG)	232	196
34	21	MARK KNOPFLER	"Sailing"	(Warner Bros.)	228	149
20	22	DANDY WARHOLS	"Godless"	(Capitol)	211	224
24	23	JIM WHITE	"Handcuffed"	(Luaka Bop)	189	181
22	24	BOB SCHNEIDER	"Metal"	(UNIVERSAL/UMG)	186	200
19	25	COLLECTIVE SOUL	"Perfect"	(Atlantic/AG)	173	250
33	26	DOUBLE TROUBLE	"Garden"	(Tone-Cool)	157	149
21	27	FIVE FOR...	"Easy"	(AWARE/CRG)	155	201
28	28	U2	"Beautiful"	(Interscope)	155	162
26	29	D. MCCLINTON	"Down"	(New West)	149	165
29	30	UNCLE KRACKER	"Follow"	(Atlantic/AG)	147	161
37	31	KEB' MO'	"Door"	(OKeh/Epic)	143	136
41	32	MOE	"New"	(Fatboy)	143	135
35	33	SUPREME BEINGS...	"Never"	(Ryko)	141	155
30	34	GLEN PHILLIPS	"Fred"	(PMRC/Brick Red)	137	155
42	35	AMY CORREIA	"Life"	(Odeon/Capitol)	134	132
43	36	ST. GERMAIN	"Sure"	(Blue Note)	134	121
25	37	JIMMY SMITH	"Only"	(Blue Thumb)	132	168
27	38	MARK KNOPFLER	"What"	(Warner Bros.)	129	165
46	39	INCUBUS	"Drive"	(Epic)	125	100
36	40	LENNY KRAVITZ	"Again"	(Virgin)	115	139
32	41	DAVID GRAY	"Babylon"	(ATO/RCA)	111	149
50	42	DELERIUM	"Daylight"	(Nettwerk)	102	90
44	43	LIFEHOUSE	"Hanging"	(DreamWorks)	99	117
D	44	THE BLAKE BABIES	"Nothing"	(Zoe/Rounder)	95	78
D	45	PETE YORN	"Life"	(Columbia/CRG)	93	56
48	46	DUNCAN SHEIK	"Mirror"	(Nonesuch/AG)	92	94
D	47	DOVES	"Catch"	(Astralwerks)	91	77
D	48	DAVE MATTHEWS	"Space"	(RCA)	90	89
D	49	ANDREAS JOHNSON	"Glorious"	(Reprise)	89	32
31	50	GREEN DAY	"Warning"	(Reprise)	87	151

LW	TW	Artist & Title	Label	TW	LW	Move
1	1	JONATHA BROOKE <i>Steady Pull</i>	(Bad Dog)	143	140	3
3	2	JEB LOY NICHOLS <i>Just What Time It Is</i>	(Rough Trade/Ryko)	128	130	-2
4	3	DAVE MATTHEWS <i>Everyday</i>	(RCA)	120	121	-1
2	4	ERIC CLAPTON <i>Reptile</i>	(Reprise)	120	139	-19
6	5	OLU DARA <i>Neighborhoods</i>	(Atlantic/AG)	117	108	9
5	6	JIMMY SMITH <i>Dot Com Blues</i>	(Blue Thumb)	110	116	-6
7	7	RODNEY CROWELL <i>The Houston Kid</i>	(Sugar Hill)	105	106	-1
9	8	OVER THE RHINE <i>Films For Radio</i>	(Back Porch/Virgin)	104	102	2
14	9	JOHN HAMMOND <i>Wicked Grin</i>	(Pointblank/Virgin)	102	81	21
13	10	DOUBLE TROUBLE <i>Been A Long Time</i>	(Tone-Cool)	100	92	8
11	11	JIM WHITE <i>No Such Place</i>	(Luaka Bop)	100	99	1
8	12	D. MCCLINTON <i>Nothing Personal</i>	(New West)	99	103	-4
12	13	HOLMES BROTHERS <i>Speaking In Tongues</i>	(Alligator)	93	98	-5
10	14	TIM EASTON <i>The Truth About Us</i>	(New West)	92	100	-8
17	15	MOE <i>Dither</i>	(Fatboy)	89	74	15
16	16	AMY CORREIA <i>Carnival Love</i>	(Odeon/Capitol)	80	78	2
15	17	JOSH JOPLIN <i>Useful Music</i>	(Artemis)	80	81	-1
27	18	OLD 97'S <i>Satellite Rides</i>	(Elektra/EEG)	76	59	17
24	19	BOB SCHNEIDER <i>Lonelyland</i>	(Universal/UMG)	75	66	9
D	20	DAVID BYRNE <i>Look Into The Eyeball</i>	(Virgin)	73	52	21
18	21	COLDPLAY <i>Parachutes</i>	(Capitol)	71	69	2
23	22	BADLY DRAWN BOY <i>The Hour Of The...</i>	(Beggar's Banquet)	68	66	2
21	23	ELIZA CARTHY <i>Angels & Cigarettes</i>	(Warner Brothers)	65	67	-2
25	24	DUNCAN SHEIK <i>Phantom Music</i>	(Nonesuch)	64	65	-1
D	25	JOHN GORKA <i>The Company You Keep</i>	(Red House)	62	51	11
26	26	MARK KNOPFLER <i>Sailing To Philadelphia</i>	(Warner Bros.)	62	62	0
D	27	SHAWN COLVIN <i>Whole New You</i>	(Columbia)	61	54	7
D	28	LUCKY PETERSON <i>Double Dealin'</i>	(Blue Thumb)	58	55	3
D	29	ST. GERMAIN <i>Tourist</i>	(Blue Note)	57	54	3
19	30	U2 <i>All That You Can't Leave Behind</i>	(Interscope)	57	68	

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

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

Marley's Fire

By Theresa E. Melia



Robert Nesta Marley was

born in the countryside parish of St. Ann to 17 year-old Jamaican native Cedella and Norval Marley — a Caucasian quartermaster in his fifties attached to the British West Indian Regiment. Norval worked in Kingston and Cedella lived apart from him with her family in St. Ann. Familial pressures and racism cooled their romance and Norval's visits with Cedella and Bob were sporadic. Bob moved with his mother Cedella Booker, to a shantytown — Trench Town — on the outskirts of Kingston, in the early '50s.

Marley met Bunny Livingston (soon to become Bunny Wailer) in St. Ann and formed the Wailers, singing group vocal harmony very much in the style of The Drifters and The Impressions. Marley left school at fifteen to become a welder's apprentice and his musical career started to take shape. A welder by day and singer at night, Marley started hanging out at Joe Higgs'. Higgs was a recording artist in the Colonial era (pre 1962, when Jamaica gained its independence from Great Britain). Many singers came by the Higgs house every evening to learn about singing close harmony. While love songs were all the rage, Higgs wrote songs about ganja and Rastafarians, a cultural and religious group considered outcasts by many Jamaicans. It was during one of these open air music lessons on Higgs' porch that Marley and Bunny met another young man who possessed something nobody else in Trench Town had, a guitar. The young man's name was Peter McIntosh (Winston Hubert McIntosh, soon to become Peter Tosh).

The three started singing together and began to catch the attention of many. The Wailers now consisted of Marley, Bunny and Tosh as well as a kid named Junior Braithwaite plus background singers Beverly Kelso and Cherry Smith. Marley, not satisfied singing in the streets, got Higgs to take him on as a private pupil.

While working as a welder, Marley met singer Desmond Dekker ("Israelites," "007 Shanty Town," "Pickney Gal"). After Dekker and Marley were forced to take a few days off due to shrapnel in their eyes, Dekker took Marley to a

local club to meet new singing sensation Jimmy Cliff who recorded for producer Leslie Kong. Marley sang for Cliff and told him about being turned down for an audition with Kong. Cliff took him back to Kong's record shop where he auditioned and within a few days had recorded his first songs, "Judge Not," "Terror," and "One Cup of Coffee." The recordings didn't sell well but got Marley's foot in the door of the blossoming Jamaican recording industry.

In late 1962, Marley's mother remarried and moved to Wilmington, DE with her new husband. Marley lived with Bunny for a while but things didn't work out and he remained basically homeless for most of 1963, still singing and playing with the Wailers.

Much of Jamaica's music wasn't played on local radio, which reflected white, upper class, and colonial tastes. Jamaicans got their music at dances held by Sound Systems. Producers and DJs would set up booths on the beach and in backyards and have dances. Many of the Sound System DJs created their own record labels. The DJ and producer that would be the first to help form the Wailers' sound was Clement "Coxone" Dodd. They auditioned for him and got a contract (all deals were verbal, there were no other contracts at that time) on the basis of the then unfinished song "Simmer Down." Marley was allowed to live in a small shack in the back of the studio.

Under Dodd's guidance, The Wailing Wailers became the most popular singing group in Jamaica. The Wailers were backed on many of their sides by the Skatalites and produced over 50 chart-topping hits, as the now independent island became fiercely loyal to their native musicians. The relationship between Dodd and the Wailers began to decline in 1964. Since their music industry was born out of the ghettos of Kingston, a certain ghetto mentality was involved. It wasn't unusual for producers to carry guns or hire thugs to keep wronged musicians off their backs. And although their records were topping the charts, the Wailers were not making much money. In mid '65, Kelso and Smith left along with Junior Braithwaite who moved to Chicago with his family. His departure changed the group's sound and their name. They were now officially Bob Marley and the Wailers.

Disgusted with the industry, Bob decided to live with his mother and her husband in Wilmington and raise money to start his own label. The only thing keeping him in Jamaica was

Rita Anderson. The two had been together for about a year after meeting when Rita's group the Soulettes got a recording deal with Dodd and had Marley producing and managing. Marley refused to go to Wilmington until Rita married him.

Bob lived and worked in Wilmington for six months. His mother, a Christian, was not pleased with his new Rastafarian leanings. The Rastafarians believe that then King of Ethiopia, Haile Selassie, was the living God.

In early '67, Bob not only felt Rasta, he looked it, as did Bunny and Peter. And the long-simmering conflict with Dodd came to a head, resulting in the Wailers leaving Studio One and forming their own label, Wail N' Soul. The Wailers proved too inexperienced to run their own label and despite the music's success, it quietly folded at the end of '67.

1968 was a year of changes all over the world. Bob cut off his dreadlocks and was arrested for possession of marijuana along with Bunny. Bob served one month in prison, which changed his life. He identified strongly with the prisoners. Bunny had been given a year in the pen and later at a work farm. While he was incarcerated, the Wailers came to a halt. Bob spent most of this time listening to the Jimi Hendrix Experience and Sly and The Family Stone and writing new songs. He also met recording star Johnny Nash at a Rastafarian ceremony that year. It was Nash who helped bring back the Wailers.

At the same time, the slower Ska that was Rocksteady had begun to give birth to Reggae, and the Wailers were becoming the premier band. They recorded for Leslie Kong, and the music while rough, foreshadowed the greatness that was yet to come. Kong wanted to put out an album called *The Best of the Wailers*. This infuriated Bunny and he told Kong that the best of the Wailers was yet to come and if he put the album out, he would die. Although Bunny was known to have been messing around with obeah (Jamaican Black Arts), Kong put the album out anyway. He died a year later of a massive heart attack in his studio.

Bob wanted his own label so the Wailers would have control. To achieve this goal he went back to Wilmington to save money. He came back in the fall of '69 without much money, but creatively refreshed. The Wailers then formed an alliance with Lee Perry — nicknamed the Upsetter, the producer that would help create the Wailers' sound.

Twenty Marley Questions

The Wailers recorded with Perry's crack instrumental group the Upsetters in the back of his record shop into '70. Many feel these were the best Wailers' recordings. The early products of these sessions were released on Marley's own Tuff Gong label. With no radio play, the label soon went the way of Wail N' Soul Records. The rest of the music from these sessions was released on Perry's own Upsetter Records, a partnership that would last until 1978.

The second set of recordings cut in early '70 were some of the most important the band would ever record, including "Small Axe," "Livey Up Yourself," "Soul Rebel," "Kaya," and "400 Years." A few were minor hits in Jamaica and the U.K., which boasted a large West Indian community as well as the Mod and then the Skinhead cultures, which both devoured Reggae records to a level that nearly matched that of the Jamaicans.

The real turning point came in the summer of '71 when "Trench Town Rock" was released. It went straight to number one, stayed for five weeks and turned Bob Marley into a national hero. This new-found fame finally allowed Bob and Rita to abandon the record store they had been running and form the final, and finally successful, incarnation of Tuff Gong records.

During this time, Marley's political life began to entrench itself in his consciousness and eventually, his music. Neocolonial rule in Jamaica benefited the upper middle class, white, plantation class and literally no one else. Marley had experienced the evils of poverty and racism firsthand because of the tension caused by the inter-racial coupling of his parents. Marley allied with Rastafarian-endorsed politician Michael Manley and protested the neocolonial rule in his music.

In the fall of '71 the Wailers went to the U.K. to record for CBS records. Johnny Nash's *I Can See Clearly Now* album was a big hit and boasted four songs written by Bob. However, the single they recorded for CBS was a big flop and the Wailers were stuck in England. In a moment of desperation, Bob went to see Chris Blackwell, then president of the largest independent label in the world, Island Records. Blackwell was already familiar with the Wailers, being a native Anglo-Jamaican. Blackwell wanted the band, but The Wailers had to be released from CBS before they could have music released by Island. A deal was worked out where Island had rights to the band's music but Danny Sims, who had signed the Wailers to CBS, would own the publishing rights.

Marley then had a £4,000 advance to go back home and record their first album for Island Records. The album would be the phenomenal *Catch A Fire*.

The songs "Concrete Jungle," "Stir It Up" and of course the almost-title-track "Slave Driver" and the rest of the album brought the Wailers international fame, and established them as Reggae ambassadors to the world. This album bridged the gap between the British and American Rock audience and the Reggae audience. Although steeped in a different culture, the feelings and ideas behind the songs are

universal and still ring true. When you hear the Jamaican recordings of the *Catch A Fire* tracks, the authenticity will more than make up for the lack of a synthesizer hear or there.

Blackwell held fast to the idea that a Reggae band could record and release an album with as much influence as *Let It Bleed*, *Rubber Soul*, or *Blonde On Blonde*. Reggae had, before the release of this album, only seen success in Britain and Jamaica with singles.

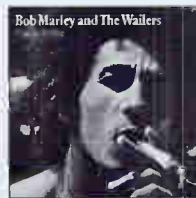
Catch A Fire was released to critical acclaim and was followed by *Burnin'*, the last album the Wailers' original trio - Bob, Bunny, and Peter would record together. With Island, the Wailers enjoyed International stardom, and the teachings of Rastafari reaching every corner of the globe.

While The Wailers were practicing for a 1976 Smile Jamaica concert co-opted by Michael Manley and his PNP party on December 3 an attempt was made on Marley's life. This conflict did gain closure of sorts on April 22, 1978 during the *One Love Peace* concert. In a move that could only be handled by a national hero, Marley managed to get then Prime Minister Manley and opposing party leader Edward Seaga to shake hands on stage during the song "One Love." Marley won the Medal of Peace from the United Nations for this courageous act.

Bob Marley suffered a toe injury during a soccer game in 1977. The injury plagued him for many months and he refused to have the toe amputated (it was against Rastafarian teaching). It is thought that this toe injury and some melanomas caused his eventual terminal cancer. During 1980 he was passing out on stage and had to undergo chemotherapy. He spent most of '81 in a cancer treatment center in Germany but returned to Cedella's house in Miami after being told there was nothing further that medical professionals could do. He spent the last two days of his life making sure the rights to all his music were turned over to his family. He died on May 11, 1981 in Miami.

It is evident by the amount of music released posthumously that Marley had many more years of music in him. His tragic death in '81 left a hole in the world of music that can never be filled. He was a soul rebel that came up from the shantytowns to make a life against seemingly insurmountable odds.

On the newly released double-disc set of *Catch A Fire*, the complete version of the album mixed and produced by the Wailers in Jamaica, appears for the first time. The album was remixed by Blackwell to give the music a more drifting and hypnotic feel than the standard Reggae rhythm so that it would appeal to Rock audiences. The Wailers were aware that the music would be remixed for new audiences and approved of the new elements (more keyboards, steel guitars and clavinetts). Blackwell carefully worked on *Catch A Fire* so as not to destroy the original intent of each song and preserve the integrity of the music.



- 1) Who Inducted Bob Marley into the Rock and Roll Hall of Fame?
- 2) What female Grammy-winning artist is also the daughter-in-law of Bob?
- 3) Where was the last Bob Marley live performance?
- 4) What Stevie Wonder tune is a tribute to Bob?
- 5) What kind of car did Bob buy once he achieved success?
- 6) What was Rita's maiden name?
- 7) What was the name of the Wailers' first single?
- 8) The Wailers were pulled from what band's tour after playing just four dates in 1973 for detracting from the headliner?
- 9) What was the name of the neighborhood in which Bob spent most of his teenage years?
- 10) What Marley tune is about living and working in Wilmington, Delaware?
- 11) Which of Marley's songs became Eric Clapton's first #1 U.S. single?
- 12) When was Bob born?
- 13) Which four of Bob's children make-up the Melody Makers?
- 14) What American band took the Wailers on what would be their final U.S. tour?
- 15) What Marley tune was played on the space shuttle?
- 16) What was Bob's nickname?
- 17) Given Name?
- 18) At which African nation's independence celebration did Bob perform?
- 19) When did Bob finally succumb to cancer?
- 20) What was the name of the Wailers' first album for Island?

Answers:
 1) Bono 2) Lauryl Hill 3) The Stanley Theatre, Pittsburgh. 9/23/80 4) "Master Blaster" 5) BMMW (Bob Marley and the Wailers) 6) Anderson 7) "Summer Down" 8) Sly and the Family Stone 9) Trench Town 10) "Night Shift" 11) "I Shot the Sheriff" 12) Ziggy, Stevie, Cedella and Sharon 14) The Commodores 15) "Stir It Up" 5/98 16) Tuff Gong 17) Robert Nesta Marley 18) Zimbabwe 19) 5/11/81 20) *Catch A Fire*

godless

THE DANDY WARHOLS

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

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

New This Week:
KRVB

Already On:

WXRT	WXPB	WXRV	KBCO
KINK	WRLT	WRNR	WYEP
WMMM	KTHX	WNCS	WRNX
WMVY	KBAC	WZEW	KRSH

...And Many More!

fmqb Progressive Tracks: #22

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



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dandywarhols.com • hollywoodandbline.com

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

Singles/EPs

Ours
"Sometimes" (DreamWorks)

Modern KROQ is the first station on "Sometimes" which reminds us of Jeff Buckley when in his best voice. Whatever you do, don't miss this gem on DreamWorks.

Blues Traveler
"Girl Inside My Head" (A&M)

Blues Traveler returns refreshed and revitalized and snags third Most Added this week behind Ben Harper and Depeche Mode – the week before its add date! The full CD, *Bridge*, is in stores May 8.



The Black Crowes
"Lickin'" (V2)

The recognition factor is high after Chris Robinson's appearance with his Oscar-nominated wife at the Academy Awards last Sunday. "Lickin'" precedes an album full of Progressive potential.



Stereophonics
"Mr. Writer" (V2)

We have a serious personal preference for this tune from the Stereophonics. "Mr. Writer" is from the band's forthcoming album *Just Enough Education to Perform*.



G. Love and Special Sauce
"Unified" (OKeh/Epic)

"Unified" sounds like it was recorded in Jamaica, and not the one in Queens. With a single this good, we can't help but look forward to *Electric Mile*.



Ani DiFranco
"Heartbreak Even" (Righteous Babe)

The woman who personifies "Indie Rock" is back with a double CD, *revelling reckoning*. "Heartbreak Even" has a surprising sophistication and delicacy.

Crash Test Dummies
"Every Morning" (Cha-Ching/UMG)

The Crash Test Dummies' Brad Roberts was injured in an accident and during his recuperation had time to work on new material. "Every Morning" has that distinctive vocal signature.

Emphasis Tracks



U2
"Elevation" (Interscope)
 Yet another U2 single from a deep album.

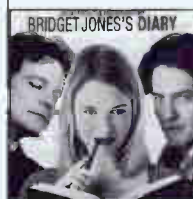
Matchbox Twenty
"Mad Season" (Melisma/Lava/AG)

Albums



Bruce Springsteen & the E Street Band
Live in New York City (Columbia/CRG)

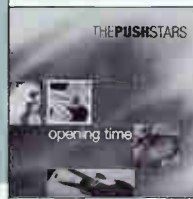
The Boss is back – with the E Street Band! "American Skin (41 Shots)," the controversial song about the wrongful shooting of Amadou Diallo is the focus track. The double CD serves as a soundtrack to the HBO concert that debuts on April 7 at 9 p.m. ET. The CD also includes six songs that don't appear on the special (even HBO doesn't play as long as Bruce). "The Land of Hope and Dreams" is another new track that you won't find elsewhere.



Various Artists
Music from the Motion Picture Bridget Jones's Diary (Island/IDJMG)

The soundtrack to *Bridget Jones's Diary* features a lot of great music, not the least of which is an incredibly polished "Killin' Kind" by Shelby Lynne. For depth, Lynne's "Dreamsome," Sheryl Crow's "Kiss That Girl," and Tracy Bonham's "Just Perfect" will all grab airplay from this collection.

Music Mailbag



• **The Push Stars, *Opening Time*** (Co-Op Pop/Wicked Disc)



• **Dry Branch Fire Squad, *Hand Hewn*** (Rounder Select)



• **Shaver, *The Earth Rolls On*** (New West)

• **Emer Kenny, *Fades Into Day*** (TriLoka/Gold Circle)

• **Laura Nyro, *Angel in the Dark*** (Rounder)

• **Various Artists, *Open All Night/ In the City*** (Rhino)

• **Dana Edelman, *American Overload*** (self-release)

• **Charlie King and Karen Brandow, *I Struck Gold*** (Appleseed)

Most Added

1	BEN HARPER	(Virgin)	23
2	DEPECHE MODE	(Mute/Reprise)	16
3	BLUES TRAVELER	(A&M)	15
4	JEFFREY GAINES	(Artemis)	10

Pardon Me Boy...

WXRT/Chicago's Friday Feature last week (3/22) was dedicated to Rock n' Films: music from, about, and inspired by motion pictures. On *The Vinyl Frontier*, the program devoted to the timeless music and artistry of the "Pre-CD Era," host Marty Lennartz showcased the music of Elton John, Aretha Franklin, and Nick Lowe... Dire Straits co-founder Mark Knopfler returns for an XRT show at the Rosemont Theatre on May 5. XRT VIPs could buy their tickets Wednesday (3/21), two days before the official sale date... On the eve of the release of their new album (3/26), *Drops of Jupiter*, San Francisco's Train pulled up in Chicago for a special Fan Appreciation Show. One of the most sought-after tickets in town, this completely free show at the Park West also featured Five For Fighting. XRT had 40 pairs of tickets to give away Monday morning, and they did so in the most literal way possible. At 8 a.m. Monday, XRT's Bobby Skafish was on the south side of the Belmont train station and another station personality was at another train station. Listeners had to give the secret password ("Train on XRT"). The first 20 people to do so at each location scored a pair of tickets to the Train show that night.

Faulkner Leaves Columbus

WCBE/Columbus MD Maxx Faulkner has left the station. His last day was Friday, March 23. Faulkner is reviewing his many employment options while teaching motorcycle safety and pursuing his private pilot's license. He can be reached at (614) 447-2112. E-mail: maxxfaulkner@yahoo.com.

White Lightning or Moonshine?

Depends on if you're in Tennessee or Kentucky. Seriously though, last Friday (3/23) was the WRLT/Nashville Lightning Birthday Benefit Concert. After their live from 12th & Porter show, RLT hosted special performances from local favorites Kim's Fable, The Shazam, and Without Ruth. Proceeds from the door and silent auction went directly to the National Multiple Sclerosis Society, Middle Tennessee Chapter.

EarthFest Lineup

WBOS/Boston's eighth annual *EarthFest* will take place in Boston on Saturday, April 28, at the MDC Hatch Shell from 11:30 a.m. to 6:30 p.m. Leading the line-up is Blues Traveler, along with Joan Osborne, Cowboy Junkies, Double Trouble and Fisher. "We are very excited about this year's lineup," said PD Shirley Maldonado. "We are thrilled to bring Blues Traveler to Boston for their first area performance since '99 and we expect to have a lot of surprises on stage throughout the day!" *EarthFest 2001* celebrates the 31st Anniversary of Earth Day and is the largest event of its kind in the Northeast. The festival is expected to draw over 100,000 fans for a full day of music, food, environmental awareness and family fun. In addition to the seven hours of great free music, this one-of-a-kind festival features exhibits and interactive displays from approximately 100 environmental groups and agencies. In other BOS news, the spring ski season is underway and it's so good, everyone at BOS wants their listeners to "Play Hooky" with them at Attitash Bear Peak on Wednesday, (3/28). For just \$35, people that are "too sick" to work get a lift ticket, barbecue lunch on the back deck of the lodge, a T-shirt, and admission to see a special afternoon performance from Dub Station, who performed as part of "Reggae Days" at Attitash. In addition, the BOS Street Team is on hand throughout the day with all sorts of cool prizes, including CD's, tickets, and much more.

Now to the Left

KINK/Portland is also having an *Earth Day Concert*. Their show will be held on Friday April 13, at Portland's Keller Auditorium. Performers include Train, Shawn Colvin, John Hiatt & The Goners. A portion of the proceeds benefits a local charity.

Now to the North

KMTT/Seattle will present their seventh annual Earth Day concert at Benaroya Hall. This year marks KMTT's 10th birthday, and to celebrate the station is going to put on a phenomenal Earth Day show including performances by Shawn Colvin, Train and John Hiatt & the Goners, Saturday, April 14. For \$75 listeners can get VIP seats and will be invited to an exclusive after-show party. Ashmead College, School of Massage will be on hand at the VIP party giving away free chair massages. Proceeds from the event help support the Wilderness Society. In other Mountain news, the station is gearing up for Rock & Roll Adventure #3! This time some lucky winner will get to go to the Big Easy to see the world's greatest yearly music event: The New Orleans Jazz & Heritage Festival. Twelve stages with artists like Van Morrison and many, many more. The winner will also win a new, silver, five-speed Kia Rio. Mountain At Work members listen for their name on-air at 9, 2, and 5 workdays, plus one extra time — weekdays at 7 a.m. Listeners who respond within ten minutes qualify for the random drawing to win Rock & Roll Adventure #3... The Mountain's midday talent Tami Bennett has exited after almost ten years. Bennett would like to remain in the Seattle area. She can be reached at (253) 752-7756 or tamibennett@home.com. MD Shawn Stewart takes over the midday slot.

Way Cooler

WBJB/Monmouth-Ocean has a new Web site up and running with live streaming at 90.5thenight.org. A letter on the new site reads: "Greetings Brookdale Public Radio Internet Surfers. This is Tom Brennan Program Director at 90.5 The Night. A change in design has been long in wait, but is finally here! There are many new options, so bear with me: Our new address- Brookdale Public Radio can now be found at 90.5thenight.org. Sure you can still find us at wbjb.org (and that's what our e-mail domain will be) but the new address is just so much cooler. Sound Search – we get tons of phone calls from people wanting to know, "What song was that?" Now you can search our playlist database. You can search by date, time, artist, song title, or any combination to find the song you wanted more information about. Personal Public Radio – This feature will allow you to listen to 90.5 The Night's broadcast via Windows Media Player and soon Real Player. Public Store – offers dynamic e-commerce transactions. You will be able to purchase off of a secure site and support the station, with part of your purchase going right back to Brookdale Public Radio. Public Arts – is a unique online arts and entertainment forum, offering you direct discussion with critics in a variety of areas. Public Newsroom – enables you to get caught up on news from sources around the world. With selected stories you will be able to hear the story along with text support." The site offers even more, but you'll have to surf on over to see for yourself!

Metal detector

Pure Spins

March 20 - 26, 2001

LW	TW	Artist	Title	Label	Plays	TW	Move	LW	Genre/Adds
1	1*	CLUTCH	<i>Pure</i>	(Atlantic/AG)	345	12	333	44/1	
2	2*	DIECAST	<i>Day</i>	(Now Or Never)	290	2	288	38/0	
10	3*	SEPULTURA	<i>Nation</i>	(Roadrunner)	277	52	225	47/0	
5	4*	OPETH	<i>Blackwater</i>	(KOCH International)	267	19	248	34/0	
13	5*	STEREOMUD	<i>So</i>	(Loud/Columbia/CRG)	266	58	208	38/0	
7	6*	DOG FASHION DISCO	<i>Anarchists</i>	(Spitfire)	260	24	236	42/0	
6	7*	SKRAPE	<i>New</i>	(RCA)	247	8	239	30/0	
14	8*	HALFORD	<i>Live</i>	(Metal-Is)	244	45	199	45/0	
4	9	RAMMSTEIN	<i>Sampler</i>	(Universal)	244	-5	249	31/2	
D	10*	MONSTER MAGNET	<i>God</i>	(A&M/Interscope)	191	191	0	54/51	
8	11	DOWNER	<i>Downer</i>	(Roadrunner)	184	-49	233	25/0	
17	12*	UNLOCO	<i>Healing</i>	(Maverick)	177	19	158	34/0	
D	13*	DIMMU BORGIR	<i>Puritanica</i>	(Nuclear Blast)	176	129	47	42/4	
3	14	SOILWORK	<i>Portrait</i>	(Nuclear Blast)	176	-79	255	26/0	
9	15	FLYBANGER	<i>Headtrip</i>	(Columbia)	173	-55	228	26/0	
25	16*	NAPALM DEATH	<i>Enemy</i>	(Spitfire)	172	49	123	32/1	
19	17*	DIESEL MACHINE	<i>Torture</i>	(SPV)	160	13	147	31/0	
15	18	GODHEAD	<i>2000</i>	(Posthuman/Priority)	160	-28	188	19/0	
D	19*	FEAR FACTORY	<i>Digimortal</i>	(Roadrunner)	153	153	0	57/57	
20	20*	PRIMAL FEAR	<i>Nuclear</i>	(Nuclear Blast)	147	0	147	27/0	
23	21*	W.A.S.P.	<i>Unholy</i>	(Metal-Is)	143	16	127	34/0	
12	22	CHILDREN OF BODOM	<i>Follow</i>	(Nuclear Blast)	141	-69	210	24/0	
18	23	HASTE	<i>When</i>	(Century Media)	141	-5	146	30/0	
D	24*	SALIVA	<i>Every</i>	(Island/IDJMG)	137	137	0	45/43	
24	25*	AMONG THEIVES	<i>2001</i>	(Among Theives)	136	10	126	21/0	
32	26*	FROM ZERO	<i>One</i>	(Arista)	134	39	95	28/0	
21	27	CATASTROPHIC	<i>Cleansing</i>	(Metal Blade)	133	-4	137	29/1	
D	28*	MEGADETH	<i>Sampler</i>	(Sanctuary/SRG)	125	125	0	60/59	
38	29*	PROFESSIONAL...	<i>EP</i>	(Interscope)	122	32	90	33/3	
22	30	EARTH CRISIS	<i>Last</i>	(Victory)	120	-16	136	15/0	
27	31*	SYSTEMATIC	<i>Beginning</i>	(TMC/Elektra)	117	12	105	23/0	
26	32	BIG DUMB FACE	<i>EP</i>	(Flawless/Flip/Geffen)	105	-11	116	28/0	
35	33*	DEATH BY STEREO	<i>Day</i>	(Epitaph)	101	10	91	19/0	
40	34*	TREE	<i>No</i>	(Wonderdrug)	100	15	85	32/0	
29	35	DRACULA 2000	<i>Album</i>	(Columbia)	94	-3	97	12/0	
D	36*	ENDO	<i>Evolve</i>	(Columbia/DV8)	92	51	41	31/4	
44	37*	DARKANE	<i>Insanity</i>	(Century Media)	89	15	74	18/0	
45	38*	OZZFEST SECOND	<i>Stage Live</i>	(Divine/Priority)	85	17	68	30/2	
34	39	UNEARTH	<i>Strings</i>	(Eulogy)	84	-8	92	19/0	
D	40*	DROWNING POOL	<i>Bodies</i>	(Wind-Up)	77	13	64	30/0	
36	41	WWF	<i>Volume 5</i>	(KOCH)	73	-16	89	20/0	
28	42	RHAPSODY	<i>Dawn</i>	(Limb)	72	-28	100	15/0	
46	43*	CONTAMINATED 3	<i>Album</i>	(Relapse)	71	2	69	14/0	
49	44*	BURNT BY THE SUN	<i>Burnt</i>	(Relapse)	69	4	65	19/0	
39	45	SKINLESS	<i>Foreshadow</i>	(Relapse)	68	-21	89	24/0	
31	46	VINTERSONG	<i>Cosmic</i>	(Napalm Records)	67	-29	96	17/0	
D	47*	NULLSET	<i>EP</i>	(Grand Royal)	66	52	14	35/25	
D	48*	GORGUTS	<i>From</i>	(Olympic)	62	12	50	20/0	
D	49*	KNUT	<i>Bastardize</i>	(Hydrahead)	62	8	54	22/0	
47	50	TOO LEGIT FOR	<i>The Pit</i>	(Radical)	62	-7	69	15/0	

add action

- 1) Megadeth, *The World Needs A Hero Sampler*, Sanctuary/SRG (59)
- 2) Fear Factory *Digimortal*, Roadrunner (57)
- 3) Monster Magnet, *God Says No*, Interscope (51)
- 4) Saliva, *Every Six Seconds*, Island (43)
- 5) Zao, (*self titled*) Solid State (41)

most increased

- 1) Dimmu Borgir, *Puritanical Euphoric Misanthropy*, Nuclear Blast (+129)
- 2) Stereomud, *Perfect Self*, Loud/Columbia (+58)
- 3) Sepultura, *Nation*, Roadrunner (+52)
- 3t) Nullset, EP, Grand Royal (+52)
- 5) Endo, *Evolve*, Columbia/DV8 (+51)

hard radio.com

HOT

30 weekly spins

Slash's Snakepit	Lizzy Borden
Godsmack	Broken Teeth
Monster Magnet	Every Mother's Nightmare
Halford	TT Quick
Annihilator	Moxy

ADDS

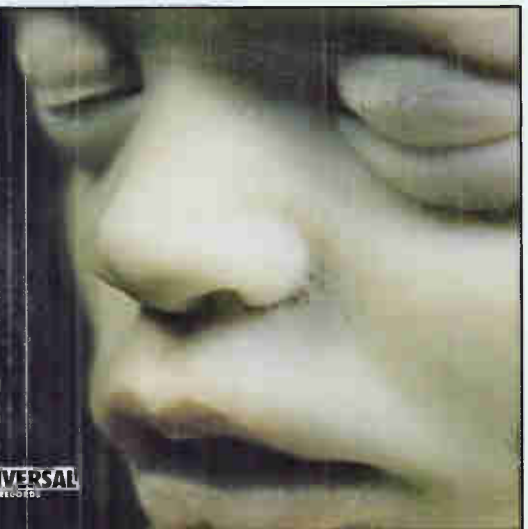
Sepultura

ma bell meltdown

3-1	SEPULTURA	<i>Nation</i>	(Roadrunners)
5-2	CLUTCH	<i>Pure</i>	(Atlantic/AG)
1-3	DIECAST	<i>Day</i>	(Now Or Never)
2-4	OPETH	<i>Blackwater</i>	(KOCH)
4-5	DOG FASHION	<i>Anarchists</i>	(Spitfire)
8-6	HALFORD	<i>Insurrection</i>	(Metal-Is/SRG)
9-7	RAMMSTEIN	<i>Mutter</i>	(Universal/UMG)
D-8	SOILWORK	<i>Portrait</i>	(Nuclear Blast)
10-9	W.A.S.P.	<i>Unholy</i>	(Metal-Is)
D-10	MONSTER MAGNET	<i>God</i>	(A&M/Interscope)

RAMMSTEIN

MUTTER



IMPACTING METAL RADIO APRIL 3RD

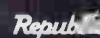
For more information please call Jessica Siracusa/Universal Records at 212.373.0779
or email at jessica.siracusa@umusic.com

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Going For Adds

Rammstein, *Mutter* (Universal)
Static-X, *Metal EP* (Warner Bros.)
Crossbreed, *Synthetic Sampler EP* (Artemis)
Savatage, *Poets and Madmen* (Nuclear Blast)
Stampin' Ground, *Carved From Empty Words* (Thorp Records)
Cydonia, *Cydonia* (Metal Blade)
Powerhouse, *What Lies Ahead* (Resurrection A.D.)
Red Right Hand, *Red Right Hand* (Screaming Ferret)

Stuff You Should Know

First, the bad news, Chuck Billy, vocalist for Testament, has been diagnosed with cancer, according to the band's Web site (testamentlegions.com). The good news is that it has been diagnosed early, and the prognosis looks great for maintaining his health. The band even plans to continue work on previously planned projects. We here at *fmqb* wish him the best, and you can too because a special message board is being set up on the site for friends and fans to post messages in support of Chuck in his fight.

Slayer is the subject of another lawsuit claiming that their music led to the rape and murder of a teenager in 1995. Earlier this year,

a California judge ruled that the band wasn't responsible for the death of Elyse Pahler in a satanic ritual performed by three of her classmates. However, the judge gave the family time to appeal the case. Last Friday (23), the family submitted a new report, with some amended information. The three defendants plead guilty to raping and murdering the girl, then later returning to have sex with the corpse. They are all serving 25 years to life. The three thought that they had to commit a "sacrifice to the devil" to give the band they were in, Hatred, the "craziness" to "go professional." Slayer have 30 days to respond to the claims.

Lizzy Borden's guitar technician was shot three times during an apparent robbery attempt outside a club in North Carolina. Luckily, he survived and is now recovering from the injuries.

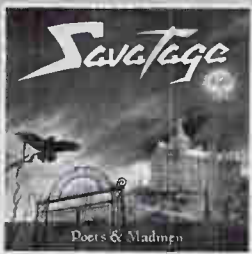
The rest of the Amen tour has been cancelled for "personal reasons." We will keep you posted when we find out more.

Judas Priest.com has announced some song titles from the band's new studio album due out this summer, *Demolition*. "Machine Man," "Lost And Found," "In Between," "One On One," "Feed On Me," and "Metal Messiah."

Corey Taylor, the singer from Slipknot, started some confusion at the Detroit Metropolitan Airport by wearing a t-shirt that said, "Fuck me, I'm Famous." A security guard told Taylor to take it off, or turn it inside out, but Taylor refused. Somehow, security lost sight of Taylor and his friends, and they escaped on their plane without any repercussions. It seems that if someone in Slipknot takes a dump it's in the news, doesn't it? Well, since they're known for throwing it at each other onstage, we guess it does. Anyway, the band's new album is slated for a summer release, and you'll be able to check them out on the *Ozzfest* tour.

MTV News recently had an interview with the Neurosis, about their upcoming tentatively titled release, *A Sun That Never Sleeps*. Guitarist and vocalist, Von Till, had some insightful things to say about the sound on the new album. "It's a lot stranger, yet somehow more song-oriented. It wasn't intentional, it just happened that way. There is a lot more drama in the mid-tempo stuff," he continued. "The vocals are a lot more expressive. Much like the giant guitar dynamic, we also hold that in our back pocket and rarely scream. It's a lot more heartfelt, more raw. The way that different instruments interact is a lot more stripped down, but the less is more strategy is even more into effect," he added. "Any of the additional sounds are completely organic and meld in. We've taken a lot of the gain out of a lot of the different instruments, giving a lot more clarity. We went for an overall more-controlled sound." If anyone is counting, he said "a lot" 8 times in that paragraph. The album should have more variety than his speech pattern. *A Sun That Never Sleeps* should hit stores in late spring or early summer.

Roadrunner Records has signed the NY based 4-piece Hinge. Hinge is vocalist Cliff Rigano, drummer Phil Arcuri, guitarist Scott Thomson and bassist Davis Kowatch. The band's self-titled debut is due out this summer, and was produced by Eddie Wohl, Rob Caggiano and Steve Regina for Scrap 60 Productions.



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MODERN ROCK

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Top 50 Airplay

October 3 - 9 2000

LW	TW	Artist	Track	Label	TW	Move	LW	2W	3W	Cume/Adds
1	1	INCUBUS	DRIVE	(Immortal/Epic)	2762	-185	2947	3005	3047	82/0
2	2	A LEWIS (STAIND) w/F.DURST	OUTSIDE	(Flawless/Geffen)	2760	-175	2935	2956	3057	74/0
5	3	FUEL	INNOCENT	(Epic)	2169	97	2072	1934	1961	80/1
4	4	MOBY	SOUTHSIDE	(V2)	1992	-144	2136	2261	2364	59/1
9	5	LIMP BIZKIT	WAY	(Flip/Interscope)	1950	120	1830	1629	1512	74/0
12	6	AMERICAN HI FI	FLAVOR	(IDJMG)	1943	173	1770	1567	1537	80/0
6	7	LINKIN PARK	ONE	(Warner Bros.)	1918	-138	2056	2036	2158	61/0
3	8	CRAZY TOWN	BUTTERFLY	(Columbia/CRG)	1808	-460	2268	2573	2797	57/0
7	9	LIFEHOUSE	HANGING	(DreamWorks)	1791	-142	1933	2037	2261	53/0
10	10	3 DOORS DOWN	DUCK	(Republic/UMG)	1745	-64	1809	1724	1758	66/2
8	11	COLDPLAY	YELLOW	(Nettwerk/Capitol)	1641	-191	1832	1897	2036	55/0
14	12	TANTRIC	BREAKDOWN	(Maverick)	1631	240	1391	1134	985	72/1
15	13	OLEANDER	ARE	(Republic/UMG)	1467	108	1359	1305	1200	65/3
16	14	A PERFECT...	HOLLOW	(Virgin)	1384	57	1327	1234	1203	67/0
17	15	NEW FOUND GLORY	HIT	(MCA)	1371	58	1313	1180	1090	69/2
11	16	DAVE MATTHEWS...	DID	(RCA)	1367	-442	1809	1946	2206	55/0
19	17	ALIEN ANT FARM	MOVIES	(DreamWorks)	1303	35	1268	1165	1093	67/2
22	18	COLD	NO	(Flip/Geffen)	1202	31	1171	1065	956	66/2
21	19	PAPA ROACH	BETWEEN	(DreamWorks)	1168	-15	1183	1050	992	68/1
25	20	TRAIN	DROPS	(Columbia/CRG)	1146	119	1027	926	760	56/2
24	21	OUR LADY PEACE	LIFE	(Columbia/CRG)	1142	18	1124	1062	1024	53/1
13	22	U2	WALK	(Interscope)	1129	-272	1401	1621	1810	48/0
D	23	STAIND	BEEN	(Flip/Elektra/EEG)	1122	872	250	0	0	71/31
26	24	POWDERFINGER	MY	(Republic/UMG)	1115	96	1019	946	793	63/1
18	25	OFFSPRING	WANT	(Columbia/CRG)	1104	-167	1271	1570	1750	44/0
20	26	GODSMACK	AWAKE	(Republic/UMG)	1101	-91	1192	1294	1401	41/0
23	27	DISTURBED	VOICES	(Giant/Reprise)	1041	-127	1168	1136	1224	47/0
31	28	POE	HEY	(Atlantic/AG)	1020	117	903	716	460	61/7
33	29	GREEN DAY	WAITING	(Reprise)	929	294	635	236	127	54/3
30	30	SALIVA	YOUR	(IDJMG)	901	-9	910	795	731	62/2
32	31	FUEL	HEMORRHAGE	(Epic)	842	-42	884	1021	1083	29/0
34	32	EVERCLEAR	OUT	(Capitol)	786	157	629	517	310	48/0
29	33	RAGE AGAINST...	RENEGADES	(Epic)	746	-180	926	1053	1180	25/0
27	34	DEFTONES	DIGITAL	(Maverick)	727	-245	972	1210	1323	36/0
28	35	ORGY	OPTICON	(Elementree/Reprise)	681	-249	930	954	942	34/0
40	36	EVE 6	NIGHT	(RCA)	616	129	487	300	55	46/2
35	37	RAGE AGAINST...	HOW	(Epic)	613	0	613	514	531	40/0
36	38	SPACEHOG	WANT	(Artemis)	592	2	590	523	462	38/0
41	39	LIVING END	ROLL	(Reprise)	573	88	485	418	271	54/4
39	40	DOVES	CATCH	(Astralwerks)	567	79	488	447	332	42/6
47	41	GODSMACK	GREED	(Republic/UMG)	540	151	389	243	143	41/5
D	42	LUCKY BOYS...	FRED	(Elektra/EEG)	480	185	295	79	21	45/5
38	43	3 DOORS DOWN	LOSER	(Republic/UMG)	460	-73	533	584	672	19/0
44	44	LENNY KRAVITZ	AGAIN	(Virgin)	451	13	438	489	568	18/0
D	45	LINKIN PARK	CRAWLING	(Warner Bros.)	425	91	334	225	202	30/11
37	46	GREEN DAY	WARNING	(Reprise)	403	-151	554	728	818	18/0
D	47	REHAB	IT	(Epic)	397	133	264	177	30	38/11
D	48	R/H/C/PEPPERS	PARALLEL	(Warner Bros.)	388	32	356	364	321	14/0
42	49	UNION UNDERG...	KILLING	(Columbia/CRG)	384	-83	467	502	554	20/0
50	50	BARENAKED...	TOO	(Reprise)	364	-5	369	434	475	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

1. DEPECHE MODE 48 adds
"Dream On"
(Reprise)



2. STAIND 31 adds
"It's Been Awhile"
(Flip/Elektra/EEG)
3. DAVID GRAY 14 adds
"Please Forgive Me"
(RCA)
- SINOMATIC 14 adds
"Bloom"
(Atlantic/AG)
5. CRAZY TOWN 12 adds
"Revolving Door"
(Columbia/CRG)
6. LINKIN PARK 11 adds
"Crawling"
(Warner Bros.)
- REHAB 11 adds
"It Don't Matter"
(Epic)
8. SUM 41 8 adds
"Fat Lip"
(IDJMG)
9. POE 7 adds
"Hey Pretty"
(Atlantic/AG)
10. DOVES 6 adds
"Catch The Sun"
(Astralwerks)

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

Top Ten Singles

ARTIST	SONG	LABEL
1. Sum 41	"Fat Lip"	(IDJMG)
2. From Zero	"Check Ya"	(Arista)
Depeche Mode	"Dream On"	(Reprise)
4. Guided By Voices	"Glad Girls"	(TVT)
Crashpalace	"Perfect"	(Trauma)
6. Scapegoat Wax	"Aisle 10"	(Grand Royal)
David Byrne	"Like Humans Do"	(Virgin)
8. Guttermouth	"She's Got The Look"	(Epitaph)
Nick Cave/Bad Seeds	"Fifteen Feet Of Pure..."	(Reprise)
My Vitriol	"Always: Your Way"	(Infectious UK)


Top Ten Albums

ARTIST	ALBUM	LABEL
1. Me First/Gimme Gimmes	<i>Blow In The Wind</i>	(Fat Wreck Chords)
2. Idlewild	<i>100 Broken Windows</i>	(Capitol)
3. Guided By Voices	<i>Isolation Drills</i>	(TVT)
4. Living End	<i>Roll On</i>	(Reprise)
Guttermouth	<i>Covered With Ants</i>	(Epitaph)
My Vitriol	<i>Finelines</i>	(Infectious)
7. Static X	<i>Machine</i>	(Warner Bros.)
At The Drive-In	<i>Relationship Of Command</i>	(Grand Royal)
G. Love/Special Sauce	<i>The Electric Mile</i>	(Epic)
10. Rocket From The Crypt	<i>Group Sounds</i>	(Vagrant)

modernMUSIC PAGE

modernmovers

#1 modern




Incubus, "Drive" (Immortal/Epic) Two spins ahead of "Outside" is enough to hold the Number One spot. With 600 spins over Fuel's "Innocent," "Drive" has just as good of a chance to hold on to Number One next week as it did last week. Another seriously strong single from the smash album *Make Yourself*.

Monster Magnet, "Heads Explode" (A&M/Interscope) If you haven't opened up a night slot for this record you are robbing your audience. Given the success Monster Magnet has enjoyed in the past at Modern, this track is the next step in the natural progression of this highly charged Rock band. Stations already waving the Monster Magnet flag: WXSJ, KKND, WEDG, KXTE, KTEG, KPNT, KRZQ, WPLA and Q101.

David Gray, "Please Forgive Me" (RCA) Tied for Number Three Most Added with Sinomatic, this follow-up to "Babylon" burst out of the add gate with a big head of steam, with new airplay at WPLY, WBRU, WKRL, KENZ, WWVW, WEJE, WEQX, WARQ, and WOXY. Critical acclaim and intense airplay has followed David Gray every step of the way. If you haven't given his music a look (it's a perfect daytime record), you should.

Depeche Mode, "Dream On" (Reprise) Number One Most Added with 48 adds! Depeche Mode didn't rest on their laurels to get those adds, they delivered a quality track that stands on its own. "Dream On" is already spinning on 51 stations a total of 268 times. Look for the debut next week. Way to go, Div! Couldn't wait at Q101, 91X and WHFS. New at KROQ, Live 105, KDGE, WXRK, CFNY, KKND, KNDD, 99X and a whole lot more.



Staind, "It's Been Awhile" (Elektra/BEG) Two weeks, 71 adds. Number Two Most Added with 31 adds this week. Thanks to an amazing 1122 spins, Staind debuts at 23*. This first track from *Break The Cycle* should shoot straight up to the Top Ten in no time. Increased spins by 20 or more at WHFS (46), Live 105 (36), WKQX (31), KNRK (30), KXRK (30), WMRQ (27), KEDJ (22), WFNX (22).

Sum 41, "Fat Lip" (IDJMG) Pop/Punk with a power chorus. Find out what KROQ has known for weeks - this track rocks. Number Eight Most Added and Number One at Specialty this week. New at KNDD, KNRK, KPNT, KPOI, KTCL, WFNX, WMRQ and WXRK.

Sinomatic, "Bloom" (Atlantic/AG) Looking for a solid Rock record with an enormous hook? Good. Play "Bloom." It has all the makings of hooky Rock record with a ton of staying power. If room is an issue, be sure to reserve a spot on your playlist for this one. New this week at WEND, WXSJ, KIWR, KPOI, KWOD, WCDW, KMBY, KHLR, WPGU, and KNRQ.

Rehab, "It Don't Matter" (Epic) Jacqueline Saturn and the folks at Epic deserve a big pat on the back for the job they've done with this killer reaction record in such a short time. "It Don't Matter" picked-up eleven more adds this week, bringing the total to 38 stations and 397 spins. Most of the major stations are already on this record, so if you're waiting for a story, it's happening. Already on at KROQ, 99X, WFNX, KROQ, KNDD, Live 105, WHFS, WXDX, and WKQX. New at KPNT, 89X, KNRK, KTCL, WPBZ, and WZPC.

Crazy Town, "Revolving Door" (Columbia/CRG) A huge first week for the follow-up to the monster smash, "Butterfly." Among those who added "Revolving Door" this week are WXDX, KNDD, 99X, WXRK, WEDG, WMRQ, KTCL, KFMA, and WEJE. KROQ and WKQX are already banging it, and many more seem destined to follow. This should be an automatic. Don't over-think it.

Poe, "Hey Pretty" (Atlantic/AG) Dripping with plenty of sex, "Hey Pretty" is moving up the chart 31-28*. Up 117 spins, Poe is over the 1,000 mark. If you still have your doubts, give it a couple of spikes and watch the phones. This track is reacting. New at KXRK, WXDX, KROX, WMRQ, WRZX, WWDC and WXNR.

The Black Crowes, "Lickin'" (V2) The first track from their forthcoming *Lions* album is a Rocker, without question. Don't over-think this one either. This band is one that defies format boundaries, they always have been. The mere fact that they are still standing after the '90s should provide all the reason you'll need to add this record. They're relevant, they're Rockin', they're the friggin' Black Crowes. Nuff said. Already added at WAQZ and KPOI. Spinning at WBCN.

modernpriority

FROM ZERO check ya

From Zero "Check Ya" (Arista)



Jeff Sodikoff is a warrior. Is his set-up efforts

look to pay-off big time with this, a huge record for Arista. Expect a breakout week as this one is poised for major action in dozens of markets. "Check Ya" is the first of many impressive records that Arista has lined-up for 2001. Already on at WKQX. Play this early and often and expect a great response.

available for airplay

4.2-3

6 Gig, "Yesterday" (Ultimatum Music/Artemis)

At The Drive-In, "Invalid Litter Dept." (Grand Royal)

The Black Crowes, "Lickin'" (V2)

From Zero, "Check Ya" (Arista)

N.E.R.D., "Lap Dance" (Virgin)

Stabbing Westward, "So Far Away" (KOCH)

Pete Yorn, "Life on a Chain" (Columbia)

4.9-10

Coldplay, "Shiver" (Nettwerk/Capitol)

Deep Blue Something, "She Is" (Aezra)

G. Love, "Unified" (Epic)

Iommi featuring Ian Astbury, "Flame On" (Divine/Priority)

Ours, "Sometimes" (DreamWorks)

R.E.M., "Imitation of Life" (Warner Bros.)

U2, "Elevation" (Interscope)

Uncle Kracker, "What Chu Lookin' At" (Atlantic/AG)

COLDPLAY

“Shiver”

The Follow-Up To The Multi-Format Smash “Yellow”
From The Already Gold Album, *Parachutes*

Add Date: April 9

Couldn't Wait:

KROQ WHFS 91X KNRK
And More!

Produced by Ken Nelson and Coldplay
Mixed by Michael H. Brauer for MHB Productions
Management: Nettwerk Management/Phil Harvey



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Hollywoodandvine.com
www.coldplay.com
www.nettwerk.com

modernCROSSROADS

Showtime

fmqb's Weekly Watch on the Festival Season.

- 4/1 WSUN/Tampa *Spring Break Freebie Weebie* at Coachman Park featuring Our Lady Peace, American Hi-Fi, Dexter Freebish, Big Sky and the Hazies.
- 4/11 WRAX/Birmingham *X-Fest 5* at Oak Mountain featuring 3 Doors Down, Fuel, Oleander, Our Lady Peace, Drivin' n' Cryin', and Wayne.
- 4/13 WEDG/Buffalo *Shredd & Ragan's 7th Anniversary Show* featuring Monster Magnet and more bands TBA.
- 4/22 KTBZ/Houston *Buzzfestival* at The Woodlands featuring The Offspring, Linkin Park, Eve 6, Train, Oleander, Orgy, Spacehog, Electrasy, Dust For Life, Lucky Boys Confusion, and more TBA.
- 4/29 WJBX/Ft. Myers *Xfest IV* at Lee County Sports Complex featuring 3 Doors Down, Oleander, Stabbing Westward, Spacehog, and New Found Glory.
- 5/5 WXNR/Greenville *X-Fest 2* at Briley Farms featuring Collective Soul, Fuel, Our Lady Peace, Cold and American Hi-Fi.
- 5/6 WAVF/Charleston featuring Collective Soul, Our Lady Peace, American Hi-Fi, Train, Crazy Town, Five For Fighting, and Sister Hazel.
- 5/12 KDGE/Dallas *Edgefest 10* at Smirnoff Music Center featuring Weezer, The Cult, Fuel, Everlast, Oleander, Orgy, Lifehouse and Dexter Freebish.
KXTE/Las Vegas *Our Big Concert 4* at Sam Boyd Stadium featuring Blink 182, Papa Roach, Static X, Monster Magnet, Taproot, Nonpoint, New Found Glory, Run DMC, Fear Factory and Systematic. Local bands Phatter Than Albert, Left Standing, Excon and Joynt Chiefs will also perform in the festival area.
- 5/16 WFNX/Boston FNX Best Music Poll – in Boston
- 5/17 WFNX/Boston FNX Best Music Poll – in Providence
- 5/18 WFNX/Boston FNX Best Music Poll – in Portland, ME
WXDX/Pittsburgh *X-Fest* at Post Gazette Pavilion at Star Lake featuring Fuel, Staind, Train, The Clarks, Crazy Town, Disturbed, Buzz Poets, (hed) P.E., Nothingface, Grapevine, Sinomatic, Tantric, and Juliana Theory.
WHRL/Albany *Big Day Out* at Saratoga Springs Performing Arts Center.
- 5/20 KPNT/St. Louis *Pointfest*
- 5/26 WRZX/Indianapolis *May Day* at Verizon Wireless Music Center (formerly Deer Creek) featuring Staind, Oleander, Nickelback and nonpoint.
- 5/26 WBCN/Boston *River Rave* at Foxboro Stadium featuring The Black Crowes, Marilyn Manson, Everlast, The Cult, Disturbed, Sevendust, Coldplay, Stereophonics, American Hi-Fi, New Found Glory and more TBA.
- 6/15 Live 105/San Francisco *BFD* at the Shoreline Amphitheater
- 6/17 KFMA/Tucson *KFMADay*
- 9/21 99X/Atlanta – *Big Day Out*
- 9/22 99X/Atlanta – *Big Day Out*



KROQ/Los Angeles Hits #1 12+ In Latest Arbitrends

Congratulations to KROQ/Los Angeles on their ascent to the top of the L.A. 12+ Arbitron heap in the Winter 2001



Phase Two Arbitrends, released Monday (3/26). This is the first time in station history that a #1 12+ status has been achieved. KROQ jumped 4.5-4.8, up from a 4.4 in the Fall 2000 book, and is primed for a huge Winter showing when the numbers are released on Monday, April 23. "It really caught us by surprise," an elated KROQ APD Gene Sandbloom told *fmqb*. "Across the board, it was an amazing trend." Looking beyond the overall 12+ numbers, KROQ was #1 12+ (4.9-5.3) in *Jed The Fish's* afternoon drive slot and in *Stryker's* night shift (6.6-6.3). *Kevin & Bean's* morning show (4.6-4.7 12+) ranked as #2 behind Spanish *KSCA*. KROQ also ranked first 18-34 and rose to fourth 25-54. Interestingly, Monday's big news couldn't have come on a better day - March 26 is KROQ VP/Programming *Kevin Weatherly's* birthday. Congrats to the entire staff for making KROQ the top station in the second-largest city in the country.

X-files

WAQZ Presents Pearl Jam Live...On DVD: Tuesday April 10 at 8 p.m. WAQZ/Cincinnati Channel Z brings one of the biggest bands in the world to the intimate setting of Bogarts, and it'll only cost listeners \$1.97...kind of. Channel Z is presenting Pearl Jam Live at Bogarts to benefit Aids Volunteers of Cincinnati. WAQZ is doing a public screenings of the Pearl Jam North American Tour DVD and giving away tons of prizes, none of which include a meet & greet. Channel Z will be giving away copies of the Pearl Jam Cincinnati Bootleg show and raffling off the 23 CD set of the 2nd leg of Pearl Jam's North American Tour. Tickets are available day of show at the Bogarts box office. Had you fooled, didn't it?

X Marks The Spot: If debris from the core of Russian space station Mir had crashed onto targets at the center of Public Square in Wilkes-Barre, WBSX agreed to give a free CD to everyone in Northeastern Pennsylvania. The radio station received permission from the city to place target posters around the fenced fountain area. The stunt mirrors a Taco Bell promotion that has a 40-by-40 foot vinyl target 10 miles off Australia. If Mir had hit that target, the company promised free tacos to all 281 million Americans. Oh, well... guess the kids in Wilkes-Barre will have to get their CDs the old fashioned way... on Napster (or some facsimile thereof).

Y100's Nothing But '90s Weekend: WPLY/Philadelphia's "flashback" programming, focusing on forgotten artists of

the '90s like Possum Dixon, Hum and Nada Surf (remember those guys?), and Lollapalooza veterans drew a huge response from their listeners, so much so that the station may give the programming element a weekday test drive during the lunch hour. Would that make midday host **Bret Hamilton** the Grunge **Richard Blade** of cheesesteak town? Stay tuned...

91X's Irish Spring: 91X/San Diego listeners can score tickets to the Tuesday, April 17 U2 show at the San Diego Sports Arena by listening for U2 songs on the radio and calling in to be one of nine that qualify. Every Thursday, 91X jocks will start calling out qualifiers, giving them nine minutes to call back and win the tickets or possibly even one of the 91X flyaways to See U2 in New York City, or Boston.

FNX Rap Rock 50: FNX Radio Networks listeners have been participating in on-line voting on a variety of Modern music issues, the latest - *The Rap Rock 50*. Yes, that's right, listeners were polled on *fnxradio.com* to determine the best Rap/Rock songs in existence, and here's a sample: 1. Beastie Boys, "Fight For Your Right (to Party)," 2. Run DMC w/ Aerosmith, "Walk This Way," 3. Rage Against the Machine, "Bulls on Parade," 4. Limp Bizkit, "Nookie," Nirvana, "Smells Like Teen Spirit" (just kidding), 5. Red Hot Chili Peppers "Give It Away," 6. LL Cool J "Mama Said Knock You Out," 7. House of Pain, "Jump Around," 8. KoRn "Freak on a Leash," 9. Cypress Hill "Insane in the Brain,"

10. Eminem, "The Real Slim Shady," 11. Faith No More, "Epic," 12. Dr. Dre feat. Snoop Dogg, "Nuthin' But a G-Thang," 13. Public Enemy & Anthrax, "Bring Tha Noise," 14. Kid Rock, "Bawitdaba," 15. Beastie Boys, "Sabotage," 16. Onyx, "Slam," 17. 311 "Down," 18. Limp Bizkit f. Method Man, "N2Gether Now," 19. Sublime, "What I Got," 20. Eminem, "My Name Is."

Stick It And Win II: KEDJ/Phoenix's "Stick It And Win" is, you guessed it, a sticker promotion. Their "Win-Dough" stickers can be picked up at any AM/PM location and listeners caught brandishing it can win cash, a trip to Vegas, or even a new KIA RIO. Every Thursday, the Edge will be driving around town looking for cars with an Edge sticker. If a listener gets pulled over, they'll win either \$106 or a trip to stay at the Rio in Vegas. ! Grand prize drawing for the KIA RIO will be held April 20, during **Robin Nash's** all request live lunch at the Childress AutoMall.

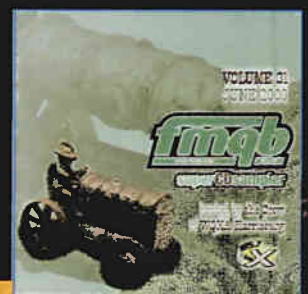
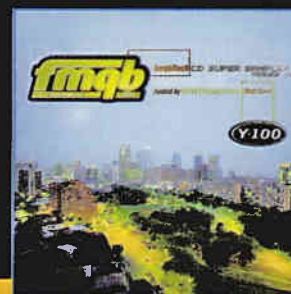
John & Frank's Hoopie Car Show: The Anti Car Show, KFMA morning madmen John & Frank, have cooked up a pretty original promotional event: *John & Frank's Hoopie Car Show*. All kinds of clunkers will converge on Nimbus Brewery on April 7 and vie for prizes such as paint jobs and car stereos best on these categories: Baldest Tires, Best Use of Bondo/Duct Tape, Nastiest Emissions/ Loudest Exhaust, Best Primer Paint Job, Most Pathetic Sound System, and Best Use Of Accessories.



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Out now!



TRADE SHOTS



WDHA WANTS TO LIVE: Spacehog didn't seem to be hogging any space when they posed for a shot with WDHA/North Jersey PD Terrie Carr. The band's Antony and Royston were at the station to play acoustic versions of their current single, "I Want to Live" and their now-classic "In The Meantime" live on the air. (L-R): Spacehog's Antony; Terrie Carr; Spacehog's Royston.

LYNN HERNANDEZ GETS SLASHED: Recently, Slash, who will be out on the road with AC/DC in support of his latest album, *Ain't Life Grand*, stopped by for L.A. Lloyd's Rock 30 Countdown in San Antonio. The axeman was interviewed for the show, and somewhere along the way felt inspired enough to take his shirt off. (L-R): Slash; Lynn Hernandez.



WAKIN' UP WITH G.E. SMITH: Former Saturday Night Live bandleader G.E. Smith stopped by WPYX/Albany recently to hang out with the "Wakin' up with the Wolf" morning show. Smith played several songs live in the studio and chatted about his live show, which was making a stop at a local club that night. (L-R): "Wakin' up with the Wolf" members John Tobin, Ellen Z. and Wolf; Taylor Barton (Mrs. Smith) and G.E. Smith.

NO APOLOGY NEEDED: Belinda Carlisle and Kathy Valentine of The Go-Go's recently stopped by the spacious fmqb suites to do the hang thing with us and chat about their new single, "Unforgiven," from the album *God Bless The Go-Go's*.

Mugging for the camera, it's (L-R, front row): Kathy Valentine; fmqb's Jay Gleason; Belinda Carlisle. (L-R, back row): fmqb's Fred Deane, Bram Teitelman, Mike Parrish, Mike Bacon, and Kevin Boyce.



DEXTER FREEBISH STAYS IN TOWN: 99X/Atlanta's Freeloader Show was reason enough for Dexter Freebish not to leave town. In his never-ending quest to get into every issue of fmqb, Capitol's Joe Rainey captured this moment on film and rushed the photo to our doorstep. We figured we'd cut him a break and include it. (L-R): Dexter Freebish's Kyle, Charles Martin, Scott Romig, and Chris Lowe; WNNX PD Leslie Fram; Capitol's Joe Rainey; and Dexter Freebish's Rob Shilz.

ANOTHER SPACEHOG SIGHTING!: The Langdon brothers really get around. Here they are again, grabbing a Kodak moment after a sold-out performance in Chicago. (L-R): Artemis' Diane Gentile; Spacehog's Royston Langdon and Antony Langdon; and WCPR/Biloxi MD Scot Fox.

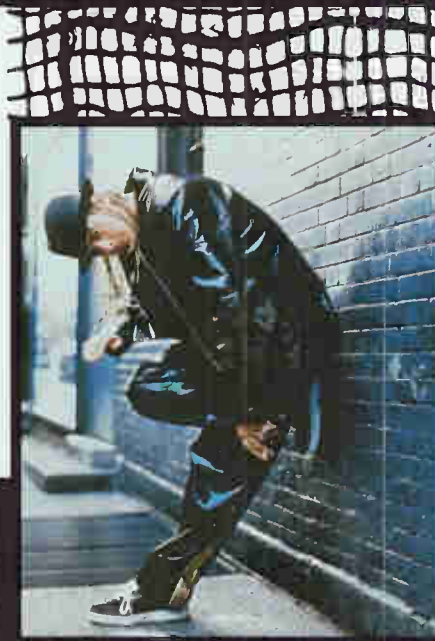




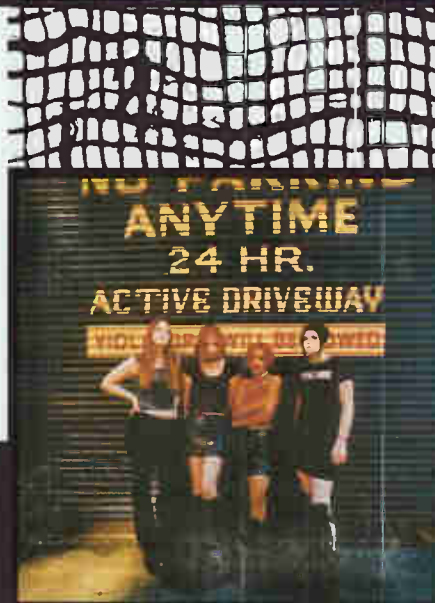
Godsmack



Incubus



Kid Rock



Kittie

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of Public Enemy's "Bring Tha Noize" from their 1991 album, *Attack Of The Killer B's*. Performed with PE's Chuck D and Flavor Flav, the track was the centerpiece of the album and exposed Hip-Hop to a whole new audience of young, impressionable white musicians. The band had already flirted with the Hip-Hop sound on their Rap meets Metal B-side "I'm The Man" and had unknowingly planted the seeds for newer bands like Rage Against The Machine, Limp Bizkit, Kid Rock and KoRn to fuse the two musical worlds together. Sure, Run D.M.C. had "Rock Box" and their popular rendition of "Walk This Way" before them, but Anthrax was truly the first Metal band to embrace Hip-Hop without any reservations. Before them, it was simply not cool for most Heavy Metal fans to like Rap, unless it was the Beastie Boys, who also had their share of bashing the boundaries between Rock and Rap with their 1986 classic, *Licensed To Ill*.

After Anthrax, Metal and Hip-Hop began to merge even more on record in the early '90s and nowhere was that more evident than on the 1993 soundtrack, *Judgment Night*. Pairing Hip-Hoppers and Metal heads together for eleven explosive tracks, *Judgment Night* brought artists like Slayer, Ice-T, Helmet and House Of Pain together to write and perform original songs for the film. Whether the artists and album producers knew it at the time or not, the bridge they had built between these two previously independent musical cultures would grow quickly into what would become the Active Rock sound as we know it today.

Beneath the Pop sounds of bands like Hootie & The Blowfish, Soul Asylum, the Spin Doctors and the watered-down Grunge of Candlebox and My Sister's Machine, a small army of new artists began to inventively combine the newfound influence of Hip-Hop into their already aggressive, guitar and testosterone-dominated Rock. With a lyrical honesty that surpassed Grunge, these artists boasted heavier guitars, sung about darker subject matter and had a pure, new sound never heard before on Rock radio. Rap-Rock was born.

"Who knew that the Limp Bizkits and Kid Rocks of the world would explode like they did?" questions WCCC/Hartford APD/MD Mike Karolyi. "Kid Rock has been around a long time, but all of a sudden he took off. Nobody predicted that, not even Kid Rock."

"The Rap-Rock thing surprised me very little," remarks Roadrunner Sr. Director of Promotion, Mark Abramson. "Because with Rock, you're talking about guys with guitar and bass, and just good old fashioned Rock with guitar and bass is something that will never go away. It may come and go in its levels of popularity, but it's a permanent thing - people want guys and guitars playing some kind of Rock music. Rap and Rock, which for a long time were two different worlds, came up from the same street reality. It was just a matter of time before they combined themselves. I find it very interesting that while Rock stations do not want to turn into Rap stations, it's a very real thing for their listeners. So I don't know how they can turn their back on it so easily, when in reality, it's one of the most real things that they could attach themselves to."

Now, as we stand ankle deep in the 21st Century, we're infused with more genres of Rock music than ever. Everything from the Mainstream Rock of Aerosmith's "Jaded" and Fuel's "Hemorrhage (In My Hands)" to the pounding ferocity of Godsmack's "Awake" and Disturbed's "Voices" can be found in the Top 20 combined Rock charts. It is not uncommon to see the Dave Matthews Band's "I Did It" on the Active Rock chart with Papa Roach and Spineshank while Linkin Park's "One Step Closer" is on the Mainstream chart behind Geddy Lee and Sammy Hagar.

Now that Limp Bizkit, Kid Rock and many other "Nü-Metal" or "Rap-Rock" artists have, or are currently in the process of becoming, "the" sound of Rock music, has the formulaic sounds of Rap-Rock hit its pinnacle?

"Yeah, it has peaked," says Mike Peer, APD/MD of WXRK/New York. "But there are still going to be the bands that can break through with that style of music. Back in '91 we didn't know what Grunge music was - all of a sudden, there's this whole new style of music. In '93 and '94 there was a re-birth in the Punk Rock, and it opened another door that the Alternative format embraced and put its arms around and said, 'Hey! This is our style of music.' Then, in '98 and '99, it was Rap-Rock. So, whether it's Green Day from seven or eight years ago or New Found Glory from this year, the Punk thing's still here. Whether it's Pearl Jam from '91 or Creed from 2000, the Grunge thing's still going to be here. And, whether it's Limp Bizkit and KoRn from '97 and '98 or Crazy Town in 2001, Rap-Rock will be here as well. The doors are open for those bands and that style of music to have continued success at the format. Do I think Rap-Rock has seen its finest days? In my opinion, yes."

"It's not going away completely, but there are fewer and fewer bands doing it well," sums up Martin.

"Until mainstream society feels that Rap-Rock is overdone, or that the new Rock sound in general is overdone, there really won't be anything else new," believes Atlantic Records National

"DO I THINK RAP-ROCK HAS SEEN ITS FINEST DAYS? IN MY OPINION, YES." -MIKE PEER, APD/MD, WXRK/NEW YORK

"THAT'S WHY ROCK 'N' ROLL WILL NEVER GO OUT OF STYLE, BECAUSE KIDS, AT LEAST TO THIS POINT — THINK ABOUT IT — ALMOST FIFTY YEARS LATER FROM THE DAWN OF ROCK, ARE STILL BUYING GUITARS AND AMPS." -JON NARDACHONE, ATLANTIC RECORDS

Director of Rock Promotion Jon Nardachone. "It'll just get more commercial, more mainstream until it pops, like a balloon being overblown, then something else will come in and takes its place."

What will be the "something else" that comes along in the future and re-defines Rock music once again?

"Bands that were influenced by KoRn and the Deftones are going to come up and do more of a mainstream version of that," predicts Karolyi. "It always seems to get watered down as you trickle down through the generations."

That's true. Think about the first time you heard KoRn. Scared the hell out me — how about you? But now, KoRn is one of the biggest Rock bands in the country. Their sound, their look, their presentation — everything about KoRn has been emulated by dozens of bands since 1994. Without them, we could easily theorize that terrific Active Rock artists like Limp Bizkit, Coal Chamber, Linkin Park, Staind, Disturbed, Nonpoint, Skrape, Orgy, Mudvayne, Slipknot, Cold, Taproot, Union Underground, and Unloco wouldn't have had the door opened for them that KoRn had unlocked.

"KoRn will go down as very innovative band," confirms Nardachone. "They changed many styles, added a lot of different elements to Rock music and broke ground as a new school Metal band in the wake of Grunge."

But what will break in the wake of Rap-Rock?

A few years ago, before we were all doing it for the "Nookie," it was speculated that Electronica was going to be the next big thing. While a handful of talented artists who fit the genre enjoyed success, like The Crystal Method, Prodigy (who had a #1 album with 1997's *The Fat Of The Land*) and the Chemical Brothers, Electronica, at its peak, influenced Rock music more than it dominated it. Bands like Filter, Pitchshifter, Stabbing Westward and Orgy have adopted Electronica-elements into their sound, and an enormous amount of Top 40 acts, from Fatboy Slim to Madonna, have benefited from Electronica's inspiring beats and samples. But by 1999, the projected explosion of the genre in Rock music never materialized.

"Groups such as Moby and Fatboy Slim, Prodigy, and The Chemical Brothers did make a few records that clicked, but the average Electronica band, deejay or producer is just a kid in a studio making a beat," observes Peer. "It's not an artist. It's something that can't tour for the most part. The genre never had a superstar; there was never the Fred Durst, Jonathan Davis [KoRn], or a Zack de la Rocha [Rage Against The Machine] to be the champion of it."

"Kids growing up right now can't afford to play Electronica — or electronic music in general — and therefore, they can't latch on to it," explains Nardachone. "If a kid growing up barely has enough money to buy a guitar, how is he going to have enough money to buy all that DJ equipment? You can't start out as an electronic style band. You can start out as a garage band. And that's saying something for American Rock music, in general, is that it starts out in the garages and in the basements. That's why Rock 'n' Roll will never go out of style, because kids, at least to this point — think about it — almost fifty years later from the dawn of Rock, are still buying guitars and amps."

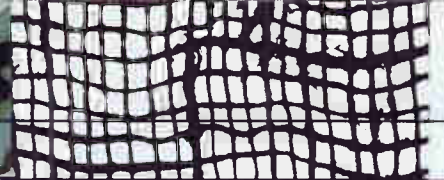
Remember Ska? No Doubt, The Mighty Mighty Bosstones and Reel Big Fish had Ska fans waiting for an upsurge of bands that would lead to a whole movement in the mid-'90s. But aside from a few hits, the "genre" never exploded. Ska quickly gave way to Swing and, aside from bringing Brian Setzer back from the abyss and introducing us to bands like the Cherry Poppin' Daddies and Squirrel Nut Zippers, the resurgence of the sound came and went quicker than you could yell "Swingers!" Obviously, both Swing and Ska were better suited for the flow of Top 40 and Modern Rock than Rock to begin with, so they never really had a fighting chance to influence our bass/drums/guitar world. Horns, while fine enough an instrument to play, don't really "Rock" nowadays unless you're an old school Tower Of Power fan or Clarence Clemmons.

And then there was Brit-Pop. In the mid-'90s, Oasis and Blur fought each other, fought their critics and fought their way up the American charts, capturing millions of fans in the process. But, before anyone could really call it a bona fide British invasion, these blossoming bands were overshadowed by newcomers KoRn, Limp Bizkit and eventually Kid Rock who collectively went on to define the genre of cutting edge Rock bands we have today.

"Oasis put such a bad taste in people's mouth about British bands that nobody wanted to deal with them; nobody took them seriously; nobody cared," says Peer. "When Oasis was building up their steam, they self-destructed. While their songs weren't bad, people were sick of hearing about them fighting; sick of hearing about how they're The Beatles. Whether it was tongue in cheek, or whether it was real, they screwed it up for every other European band trying to make it at the time."

American audiences are not having any trouble embracing British acts now. From the sonic

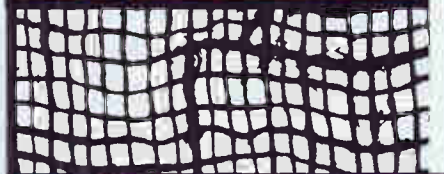
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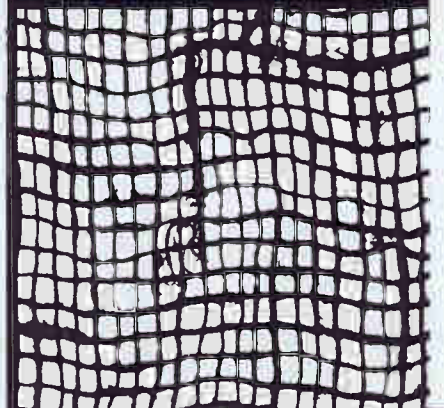
KoRn



Limp Bizkit



Linkin Park



Marilyn Manson

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"THERE'S NOTHING WRONG WITH GOOD, STRAIGHT AHEAD, KICK-ASS ROCK 'N' ROLL THAT'S GOOD. IT'S AN AGE-OLD FORMULA THAT WORKS EVERY TIME, SO WHY NOT?" -PAT MARTIN, PD, KRXQ/SACRAMENTO

mind trips of Radiohead to the subtle beauty of bands like Coldplay, Travis and Doves, it's apparent that once again U.K. bands are okay with us.

"Coldplay, Travis, Stereophonics, Manic Street Preachers - when these guys come to town they're the hottest ticket in the city," confesses Mike Peer. "The kids are dying to get the tickets, the industry wants the tickets, and everywhere they play - whether it's a 1,000 or 2,000, or 5,000 seater - they're selling out in minutes flat. It's unbelievable. Radiohead broke down the door for all these bands; and a couple of them have been able to walk right through, which is great. I think there could be a trend there."

One thing is certain, however. No matter how many "fringe" genres there are, whether it's Spanish language Metal (Puya, downset.), Brazilian Metal (Soulfly, Sepultura), Stoner Rock (Kyuss, Unida, Queens Of The Stone Age), Virginia Jam bands (Clutch), extreme Punk (Amen, At The Drive-In), or German Industrial/Metal (Rammstein), there will always be a market for no-frills Rock & Roll. Artists like Creed, Collective Soul, 3 Doors Down, Foo Fighters, and The Black Crowes, for example, will always exist.

"There are going to be more Creeds and Collective Souls, because people see the formula works," explains Cheryl Valentine, VP/Rock Promotion for Epic Records.

"There's nothing wrong with good, straight ahead, kick-ass Rock 'n' Roll that's good," states Pat Martin. "It's an age-old formula that works every time, so why not?"

"That is your meat 'n' potatoes Rock 'n' Roll. It's hamburger and people like hamburger," adds Peer.

"I think straight up Rock is important," Abramson tells *fmqb*. "Creed was one of the best things that ever happened to this business. They are part of the reason that people are caring so much about Rock. If you look at the Top 25 sales charts before the Creed record broke, you couldn't find a Rock record. Now, you'll find there are Rock records all throughout the Top 200. There's a whole chart with Rock records throughout it. To me, that's exciting."

With all of this in mind, can we sensibly speculate what or who will guide Rock music into a new direction? To answer that question with any degree of credibility, it's important that we state the obvious: none of us know. Unless you're the Amazing Kreskin or are a 12th generation descendant of Nostradamus, there's no cast iron way for us to determine, or state, with any possible certainty what will be "the" influence for, or major change in, Rock music next. It may be the Deftones, it may be Our Lady Peace, it could be At The Drive-In, Tool or Amen. A whole Punk/Electronica movement could happen. Perhaps it'll be Death Metal Hip-Hop - after all, many industry insiders do refer to Hip-Hop as the "new" Rock & Roll. Or, it's quite possible that the shitty local band that plays in that shitty local bar around the corner from your radio station could be bigger than religion in a year.

"The next phase is interesting," states Karolyi. "Who knows what it's going to be?! Whoever is going to step up and start that new thing is going to set the tone for the next phase. That will really tell a lot as to the future of the industry, and the future of the Active Rock format."

"I wish I had a crystal ball to answer that question," Martin jokes. "I'd be so rich. It would be great!"

"I still think that there's going to be a band that's really going to turn people on their ears," suggests Valentine. "I don't think that's come out yet."

Turning us on our ears or not, a band or artist trying to break new ground rarely follows the rules. There are essential components in becoming "the next big thing" and breaking the mold in a unruly way certainly ranks first in Rock music. In the '70s people spiked their hair or wore Mohawks to defy disco. In the '80s, somehow dressing like a woman in spandex and wearing eye shadow was a way for male rockers to be rebellious - how that happened, we're still wondering. In the '90s, kids cut their hair short and dyed it blue, put on black make-up, pierced their tongues, and wore Goth outfits that made Winona Ryder's character in *Beetlejuice* jealous and ruined holiday dinners across the country.

It is evident that as the overall pace of our society increases, so does the need for us to have the "extreme." Take a look around and it's easy to find. There's extreme radio. There's ESPN's X-Games, the XFL and many various extreme sports. Jack Tripper falling off a couch in an episode of *Three's Company* was kind of funny 15-20 years ago. Now, Johnny Knoxville getting shot with a 20,000-volt taser gun on MTV's *Jackass* is hilarious. There's even extreme-sports pornography - not that we'd know about that.

The extreme dynamic also works well in music. Consider this algebraic formula: Alice Cooper + KISS = GWAR + Marilyn Manson = Slipknot = Mudvayne. Each artist outdoes the last in terms of

Mudvayne



Papa Roach



Pearl Jam



A Perfect Circle



outrageousness. Gene Simmons spitting out blood was some seriously disturbing imagery when I was a kid. But, just last year, I read in *Spin* that the "Clown" from Slipknot actually defecated on stage and threw it at another band member. Kinda takes the shock out of spitting fake blood doesn't it?

Aside from the increasingly wild stage performances, the same extremities have followed suit in artist's lyrics. In basic lyrical theme, KISS' "Calling Dr. Love" evolved into W.A.S.P.'s "Animal (Fuck Like A Beast)" which went on to become Nine Inch Nails' "Closer." And we're not even going to get into Eminem...yet.

The need for "extreme" also goes for the music being played. Ten years ago there wasn't a band on the planet heavier than Pantera. In the seventies Iron Butterfly and Black Sabbath were the heaviest bands ever. Personal opinions aside, Iron Butterfly sounds like a Jim Nabors sing-along next to a band like Slipknot or KoRn nowadays, don't they? And that's the point. Defying what is "commercial" and/or "mainstream" is the underlying objective of *any* new artist or band trying to redesign the sound of Rock music. It's what drives the true artist to write a song to begin with. If Metallica hadn't been totally fed up with all of the commercial, pretty-boy hair bands in the early '80s, it is possible to theorize they wouldn't have existed at all.

When Metallica arrived on the national scene in '84, their look - comprised of dirty jeans, T-shirts and absolutely no hairspray - was the opposite of everything going on in Rock music at the time. They didn't make videos for any of the songs from their first three albums (which was tremendously rare for a band to do at the time) and they looked like they walked onstage from right off the street, even when they were performing to sold-out hockey arenas. In essence, Metallica's image and music was fueled by the band's displeasure with how Rock music looked and sounded in 1984 through 1990 (pre-*Black* album). It was defiant and kids loved them for it.

"The format is still chiefly based in rebellion," explains Valentine. "The kids grab on to the lyrics because either they grew up with the white picket fence and want to rebel against it, or the lyrics depict their life and they're finally happy that someone understands. It's all rebellion basically, like it was even back in the fifties and sixties."

True, rebellion is the house on which Rock was built. But, as we all know, image and a bad attitude will only get an artist so far. There has to be musical substance to support all of that hot air. Aside from the "look," artists need to walk the walk, talk the talk, play the instrument, perform with it convincingly and be able to relate to their audience with lyrics that they can relate to.

"If image over-burdens the music, then you will not last," Nardachone declares. "Artists always have to improve their image and keep that in the mainstream, but it's important that their music is the thing that touches people's hearts; not their face."

"I look for some star potential and good songwriting," says Peer about when he searches for new artists. "I listen for what the band is going to do when it hits the airwaves. I ask, 'Who's going to be into this?' There are a million factors. I want something that's going to pique people's interest; as opposed to being a record that blends in on the station so well that you think you've heard it five hundred times."

"Lyrics and melody are a little more important than they used to be," explains Martin. "And quality, as always - this never changes - quality is always important. We've had to put up with some substandard Rap-Rock for the last couple of years and people have tired of it. It can be Rap-Rock now, but it better be good, it better have quality to it, the lyrics better be okay, the performance better have integrity."

So, to sum this all up, the "next big thing" will likely be an artist or group that raises the bar - perhaps one so excessively insolent that they make Marilyn Manson find God. The artist who changes Rock music in the future will have to be loud, aggressive and make parents scream in disapproval - that's what Rock music does best - and they'll have to be damn good at it.

Their lyrics need to be about real things. We're no longer in a time where "Fly To The Angels" would take off. No one gives a shit about "Jessie's Girl" anymore. Eminem, KoRn and similar bands and artists have set the standard for lyrical genuineness. Artists need to tell it like it is to gain credibility - they always have. But in the past, while lyrical subtlety may have worked, it does not in 2001. The Temptations' "Papa Was A Rolling Stone," in basic lyrical theme, has evolved into Papa Roach's "Broken Home."

And, aside from playing well, writing great music, having a convincing image and an overall aversion to anything related to the mainstream, the artist who defines the next wave of Rock music has to have a new sound that's all their own.

And what might that sound be?

"Rock music has been around for a long time, and it will continue to be around for a long time, in many different forms," sums up Karolyi.

Good point, Mike. Whatever the new sound of Rock is, one thing is certain...it's gonna Rock.

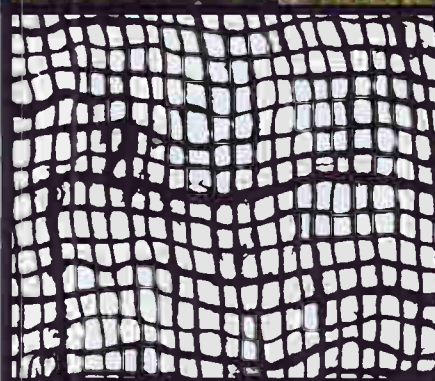
"ROCK MUSIC HAS BEEN AROUND FOR A LONG TIME, AND IT WILL CONTINUE TO BE AROUND FOR A LONG TIME, IN MANY DIFFERENT FORMS," -MIKE KAROLYI, APD/MD, WCCC/HARTFORD



Static X



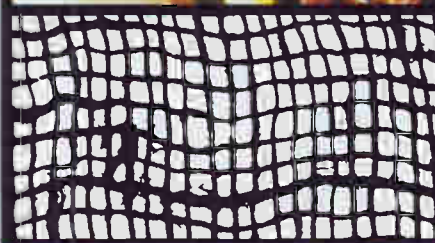
Stone Temple Pilots



System Of A Down



Tool



Papa Roach



WHERE IS ROCK ROLLING NOW?

By Kevin K. Boyce

SPECULATING WHERE ROCK MUSIC IS HEADED IN 2001.

If someone had predicted in 1986 that Metallica was going to evolve into one of the biggest and most influential Rock bands in the world, the likely response would have included a huge laugh and a smug reply that might have sounded like: "Yeah, right! And, I suppose just because Run-DMC did a song with Aerosmith, Rap music will still be around in the year 2001 too!"

I remember liking Metallica in high school because they were loud and fast and their lyrics were about death and dying and all kinds of horrible things like that. It was rebellious, different and my mother hated them. So, of course I turned it up as loud as it could go! After all, the spirit of Rock music lies within its rebellious nature.

Most of us Rock music fans spent the '80s ear-deep in bands like Queensrÿche, Mötley Crüe and two dozen other hair bands that either used a gothic font or an unnecessary umlaut in their band name. If you're like me, my slight knowledge of artists like R.E.M., The Cure and New Order during the "Metal Years" came from Rolling Stone's College Music chart. Then, when Nirvana exploded and eradicated all of the hair bands quicker than Russell Crowe slaughtered Roman warriors in *Gladiator*, the overall philosophy on what was "popular music" evolved once again.

While most of us have memories of major trends in popular music (like Disco, Punk and Metal), Grunge was the first real musical movement with which the majority of Rock Radio listeners in their twenties identified. The average 25 year-old was 16 when Grunge exploded in 1992. "Smells Like Teen Spirit" invaded the airwaves and changed the entire perception of what was "mainstream." In addition, just the year before, R.E.M.'s *Out Of Time* was released and slowly, the dominant sound on the radio began to shift from Poison, The Scorpions, and Extreme's "More Than Words" to Pearl Jam, Nirvana, Soundgarden, and Stone Temple Pilots. Grunge was born. Fashion designers were rolling out \$150 flannel shirts with the sleeves cut off. Grunge brought a look and attitude to American culture unlike anything seen in years. It was refreshing. My mother hated it and I ate it up. And, as Alternative became the Mainstream, Metal bands ended up in the cutout bin, Chris Cornell cut his hair short and the Trixter guys got jobs at the car wash.

"When Grunge came along, we were in a phase of 'Pretty Boy' Rock 'n' Roll," recalls KRXQ/Sacramento PD Pat Martin. "Melodies were almost too sweet, the hair band thing had happened and that lacked integrity on a musical scale. So when Grunge came along, they threw out all of the bullshit, all of the make up, the hair, the pretty melodies. They just went to a raw sound and that was the appeal of Grunge. It was raw, it was no bullshit, it was uncompromising, it was truthful."

Just as Grunge was prepared to become the dominant sound in Rock, Heavy Metal veterans Anthrax broke musical barriers between White and African American cultures with a blistering cover

continued on page 52



Deftones



Fatboy Slim



Disturbed



Everlast



Metallica

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