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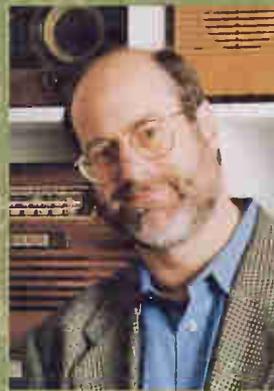
ROCK

November 30, 2001

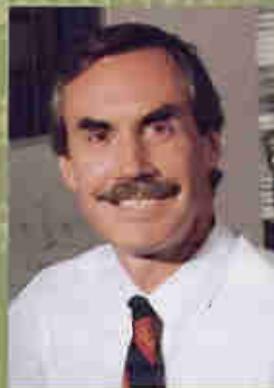
Are you

PRO?

Bring the Mail? Direct Mail Marketing & The Anthrax Scare



Steal This Promotion: Is One Night of Torture Worth One Evening of Fun?



Eight Crucial Steps To Developing a Strong Local Morning Show



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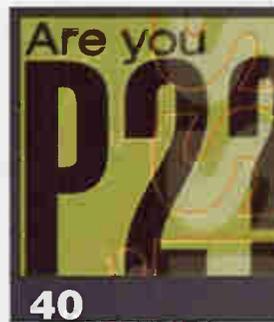
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Sirius Picks Consumer Electronics Vet Joseph Clayton to Be Its New President/CEO



Sirius Satellite Radio has turned to a warhorse of the consumer electronics and telecommunications field to head up the company as President/CEO. Global Crossing Vice Chairman Joseph Clayton is succeeding David Margoese, the satcaster's founder and Chairman,

who stepped down as CEO last month.

"Joe's wealth of experience in bringing high-tech products and services to consumers makes him the logical choice to lead Sirius forward," the Sirius Board said in a statement. "He understands technology, but most important, knows how to market and create brands in the consumer electronics field. Joe's reputation and stature across corporate America will facilitate our existing relationships with our strategic partners and, we are certain, lead to new and enhanced opportunities, especially with partners in the consumer electronics distribution and OEM categories."

"I am very excited to take the helm of Sirius," Clayton added. "Sirius offers a tremendous opportunity – a unique branded service that will revolutionize the way people listen to radio. With our commercial launch set for early 2002, Sirius is poised to complete its transformation from a development stage enterprise into a premier entertainment company. I am looking forward to leading Sirius and making the Sirius brand a household name."

Sirius has announced a February 14 launch date for its service in the Houston, Denver, and Phoenix markets.

-Jay Gleason

More Class Action Suits for Sirius

Joseph Clayton will have at least five class action lawsuits to deal with when he takes over as Sirius President/CEO. Two more securities fraud suits were lodged the week after Thanksgiving in the U.S. District Court for the District of Vermont. Filed on behalf of Sirius stockholders, the suits are all similar in nature, claiming the company violated the Securities Exchange Act by misleading investors with "impossibly ambitious" launch dates.

The law firms of Wolf Haldenstein Adler Freeman & Herz and Stull, Stull & Brody filed the latest suits. The former claims that Sirius "knew, or recklessly disregarded, that it would be impossible for the company to offer its service commercially by the end of 2000, as initially disclosed, or early in 2001, as subsequently disclosed." By issuing materially false and misleading statements, Sirius caused its stock price to be "artificially inflated," the Wolf Haldenstein suit alleges. When "the truth about Sirius' business was revealed to the public," Sirius stock dropped precipitously, causing shareholders to suffer "substantial damages."

Meanwhile, the list of traditional radio companies refusing advertising from satellite radio companies is growing. Saying it didn't want to run spots that "denigrate terrestrial radio," Entercom told its managers not to book any spots from XM or Sirius (*fmg* 11/23). Greater Media, NextMedia, Cox, Saga and Buckley now join Entercom in refusing ads from satellite radio companies, according to *M Street*. Buckley's policy extends to their WOR Radio Network – home of the syndicated Dr. Joyce Browne and the Dolans, *M Street* reported.

-Jay Gleason

Cox Recruits Stevens For Louisville Programming Post

Former KSJO-KUFX-KCNL/San Jose OM Greg Stevens is joining the Cox cluster in Louisville as OM of Classic Rock WSFR and '80s Hits WPTI,



Greg Stevens

effective December 6. He replaces David Smith, who, until October, was programming the entire Cox four-station cluster there. Cox has divided Smith's two duties between two programmers – Stevens, and Matt Killion, who is already in place, via Clear Channel-Austin, programming AC WVEZ and Oldies WRKA.

This latest move cements Stevens' distinction as Rock's best-traveled programmer in 2001. He began the year in Dallas as PD of Clear Channel's KEGL. In March, he was abruptly transferred to the company's Rock cluster in the Bay Area, replacing Keith Cunningham who subsequently left the company. Then, in a downsizing late last month, Stevens was cut loose, succeeded by a returning Gary Schoenwetter. Stevens briefly popped up in Cleveland last week as Interim PD of WMMS, following the exit of programmer Greg Ausham. At the time, 'MMS management indicated Stevens was a serious candidate to permanently replace Ausham.

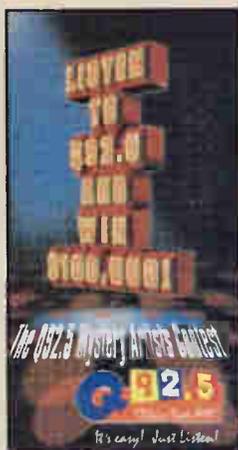
"I'm very excited that we were able to recruit such as accomplished programmer,"

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Sodikoff, Peer *Real World* Recap... 92.3 K-ROCK to present First Annual *Claus-Fest*... Showtime - *fmg*'s weekly watch on the festival season... Details and more in *Modern Crossroads* on page 35.

Bring the Mail?

Direct Mail Marketing & The Anthrax Scare



While anthrax isn't exactly a disease that can have the same effect as the one that ripped through Stephen King's *The Stand*, it has done enough damage to make people acutely aware of their mail. One industry that scrutiny of the mail could affect is the direct mail business. Thousands of companies send out millions of pieces of mail a year to promote, market, and make sure their products are getting in front of specific target demos.

Many radio stations rely on direct mail for those purposes, though Rock formats generally don't do as many direct mail campaigns as other formats because their listeners are more transient. "It shifts with time," Eagle Marketing President RJ Meacham says of the formats that use direct mail. "In the late '80s and early '90s, tons of Country stations were doing direct mail. What you see now as hot formats are the variations of Pop radio – CHR, Hot AC."

Radio stations generally use direct mail to augment Arbitron's spring and fall books. With the fall book starting on September 20, like many businesses, direct mail

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COURSES OF WANTON WILDERNESS "Caught In The Sun"



Going for adds December 3rd

Mixed by Randy Staub



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Supporters of Defeated St. Paul Mayoral Candidate Want KQRS' Tom Barnard Investigated for Libel

KQRS kingpin **Tom Barnard** is making headlines in Minneapolis again. This time, the top-rated morning man is being called out for inaccurate on-air statements he made about former St. Paul mayoral candidate **Jay Benanav**. Supporters of the candidate, who lost by a mere 403 votes, have asked the Ramsey County attorney's office to investigate whether Barnard violated campaign laws by libeling Benanav before the election.

The story, first reported by the *St. Paul Pioneer Press* over Thanksgiving weekend, goes like this: **Tom Montgomery**, an attorney representing the galled supporters, alleges Barnard told listeners several times that Benanav was a backer of former Symbionese Liberation Army radical **Sara Jane Olsen**. Montgomery says Barnard repeated this falsehood on Election Day.

ABC-Minneapolis President/GM Amy

Waggoner insists Barnard didn't know his statements were fiction when he made them. "He believed that what he had was



Tom Barnard

reliable information that came from an outside source,"

Waggoner told *fmqb*.

When the Benanav campaign brought the matter to the station's attention on Election Day,

Waggoner says

KQRS agreed

to air a correc-

tion. "We offered to air a retraction three times on Election Day and they turned that down because they decided it would bring more of a negative light to the situation,"

Waggoner told *fmqb*. The campaign preferred a post-election retraction, which

Barnard read on-air a week later. Satisfied, the campaign's attorney – the same one now calling for an investigation – told the station they would consider the matter closed, Waggoner said.

What caused the change of heart? Was it that only 403 votes decided the election? Although Montgomery was part of the campaign, his request for an investigation is on behalf of Benanav supporters – not the former candidate or his campaign staff.

In his Nov. 13th on-air apology, Barnard claimed his source on the candidate's supposed advocacy of an accused terrorist was a July 1999 article published by Chicago-based *Jewish World Review*. The online publication has since pulled the article from its Web site.

-Paul Heine

Finance Company Takes Over SiteShell | Howard Stern Loses Toronto Affiliate

Calvary Finance Corporation has taken over the operations and assets of **SiteShell**, the Connecticut-based developer of Web sites for radio stations. Owned by top SiteShell senior management and some of its original investors, Calvary is a secured creditor that's pouring additional funding into the company to keep it operating while it searches for a buyer, new investors, or a merger.

According to a company statement, the transfer was made "in satisfaction of indebtedness owed by SiteShell to Cavalry and followed an uneventful physical transfer of possession of the company's assets and operations" before Thanksgiving. This puts the SiteShell name, its service marks and other intellectual property into the hands of Cavalry, which continues to operate the company under the SiteShell name.

Like countless other Web-based startups of the past two years, SiteShell has been rocked by excruciating economic conditions and funding difficulties – made worse by the impact of 9/11. Its lead investing fund was annihilated by the dot-com crash. In August, Chairman **Joel Hartstone** said they were in play to either sell the company or acquire new financing.

SiteShell applies the network radio concept to station websites, designing different site templates for individual formats. The sites are maintained, updated, locally customized, and monetized by SiteShell.

"Senior management believes very strongly in our model, we have some excellent affiliates, some phenomenal employees and we really believe this is what the industry needs," SiteShell COO **Jim Champlin** told *fmqb*. "We came to the rescue shortly before Thanksgiving so we could pursue the opportunities that are still on the plate for us." Champlin said those include selling or merging the company, or securing new investors.

-Paul Heine

Howard Stern has lost his only remaining Canadian affiliate as **Classic Rock CILQ (Q107)/Toronto** has ended its syndication deal with the self-proclaimed King of All Media. Q107 parent **Corus Radio** is dropping Stern with two years remaining on its contract – a contract worth \$600,000 a year, according to the *Toronto Sun*.



Howard Stern

"What radio does best is react instantly to the needs and interests of the local community," Corus Radio President **John Hayes** said. "And the Stern morning show just wasn't doing that."

Hayes, who assumed the Corus presidency this past summer, previously fired Stern from **WNBC-AM/New York** back in 1985. Stern has since dubbed Hayes "The Incubus."

"I think it was a good decision by station management to come to this conclusion," Hayes continued. "From a ratings standpoint, and from a local marketing standpoint, we believe we can do better by making the move now." According to the paper, Stern has lost 50 percent of his audience since his Q107 debut four years ago.

Contributing to Stern's rating loss in Canada's largest city has been the availability of an unedited version of the show that beams in across Lake Ontario from **WBUF/Buffalo**, which picked up the show on February 26th. Q107 had been using an elaborate editing system, put in place in '98, when the Canadian Broadcast Standard Council ruled that Stern violated its code of ethics and sex-portrayal

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• Warner Music Group is acquiring Gaylord Entertainment's World Entertainment division, home to Christian music's top performers and songwriters, for a reported \$84.1 million... London-Sire Director/Artist Development **Lisette Rioux** has joined Island as Director of Artist Development... Congratulations to Interscope Head of Alternative Promotion **Robbie Lloyd** and his wife **Sandra Vasquez** on the birth of their daughter **Flynn Marlena** (7 lbs., 9 oz.) at 2:00 a.m. on Thanksgiving morning (11/22).

continued

Cox Recruits Stevens For Louisville Programming Post

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Cox-Louisville VP/GM **Elizabeth Hamma** told *fmqb*. "Greg's market experience and format experience will be terrific for us. We've done a lot of good things with [WSFR] and expect to do a lot more with him on board."

"I'm looking forward to joining the Cox team in Louisville to help advance 'SFR and The Point to dominant positions in the market," Stevens added.

With a music-intensive approach and only eight units an hour, 'SFR enjoys a razor thin male 25-54 lead over market mainstay **WQMF**, the Clear Channel Classic Rocker that recently snagged *The Bob & Tom Show* away from 'SFR. **WSFR** briefly flirted with *Lex & Terry* in mornings, before turning the daypart over to ex-QMF-er **Troy Robuck** and adopting the slogan is "The Most Classic Rock Music, not Classic Talk."

-Paul Heine

continued

Howard Stern Loses Toronto Affiliate

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code. Q107 censors had Stern on an eight-minute delay, and did some major editing – as many as 77 deletions in 17 shows, ranging in length from a few words to segments of 20 minutes. Canadian Stern fans that didn't want a watered down show were apparently flocking to 'BUF.

"Personally, I really like *The Howard Stern Show*," Q107 GM **JJ Johnston** remarked. "I think he is incredibly smart, ballsy and insightful. But I also think he has been around for some time, and he is having some difficulties these days. There is some audience attrition, so the time is right for us to move along."

Replacing Stern in mornings at Q107 is market mainstay **John Derringer**, who currently hosts afternoon shows on Q107 and Corus FM Talk sister "Mojo."

Stern's other Canadian affiliate, **CHOM/Montreal**, dropped the show in '98 after the CBSC ruling.

-Jay Gleason



Non-Compete Clauses Outlawed in Illinois

The Illinois House voted 94-22 to override Governor Ryan's veto of a bill that would outlaw non-compete clauses for broadcast professionals. Both houses passed the bill, which was championed by **AFTRA**, earlier this year, only to be struck down by Ryan, according to the *Chicago Sun-Times*. With the override of the governor's veto, the new law will take effect on January 1. "This is a day of liberation especially for broadcasters – union and nonunion – on local station staffs," AFTRA-Chicago President **Dick Kay** said. "No longer can management in Illinois restrict competition for talent and keep wages artificially low. We moved a mountain." AFTRA Executive Director **Eileen Willenborg** said she hopes "other states will soon follow suit and pass similar legislation eliminating these onerous provisions for broadcasters everywhere."

BMI and Radio Industry Reach Licensing Agreement

BMI and the **Radio Music License Committee (RMLC)** have agreed on an interim license agreement for radio stations that stream their signal over the Internet. The two parties are still involved in a proceeding to determine final license fees and terms for broadcasting music in the **BMI** repertoire over-the-air and online. The RMLC's position is that stations do not need a separate **BMI** license for streaming their over-the-air signals and should not have to pay separate fees to **BMI**. **BMI** believes a second license is required and that stations should pay 1.8 percent of gross revenues from their Web sites – the same rate as the proposed over-the-air broadcast rate. The interim fees for stations already covered by a **BMI** blanket license will be 1.605 percent of the station's streaming Internet revenue. The rate is the same as the interim rate those stations pay **BMI** for over-the-air broadcasting. The minimum fee for all stations streaming **BMI** music is \$259 per year. The agreement also provides for retroactive coverage for stations that were streaming their signal since 1997. The agreement only covers music licensed by **BMI**. The RMLC is still negotiating licensing fees with **ASCAP**.

Town President Files Defamation Suit against Mancow

Cicero, IL town President **Betty Loren-Maltese** has filed a defamation lawsuit against **WKQX (Q101)/Chicago** morning man **Eric "Mancow" Muller** for saying on-air that she accepted payoffs and was associated with members of organized crime. According to the *Chicago Tribune*, Muller made the statements during a June 18 broadcast. According to the suit, Mancow made the remarks knowing that they were false, which caused Loren-Maltese "injury to her reputation, humiliation, embarrassment and mental anguish." The suit also names Q101 owner **Emmis Communications** and seeks damages in excess of \$50,000.

Loren-Maltese has been indicted on racketeering charges and will go on trial in May for allegedly taking bribes to allow an insurance administrator with mob ties to bilk the town of more than \$10 million, according to the paper.

WRIF, WLZR, KXXR Form "Radio Fest Alliance"

It what could be a first in the radio industry, three Active Rock stations – that are not owned by the same company – are teaming together for a radio fest alliance that will present concerts in Minneapolis, Milwaukee, and Detroit over the Memorial Day weekend. **Greater Media's WRIF/Detroit**, **Saga's WLZR/Milwaukee**, and **ABC's KXXR/Minneapolis** have collectively sent a letter to record labels looking to book bands for Minneapolis (5/25), Milwaukee (5/26), and Detroit (5/27).

• **WPLY (Y100)/Philadelphia** APD **Suzie Dunn** has exited the **Radio One Modern Rocker** due to the elimination of her position... **Classic Rock WNGZ/Elmira** afternoon host **Joe Munroe** has been upped to PD.

continued

Bring the Mail?

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felt an impact from the terrorist attacks and the anthrax threat.

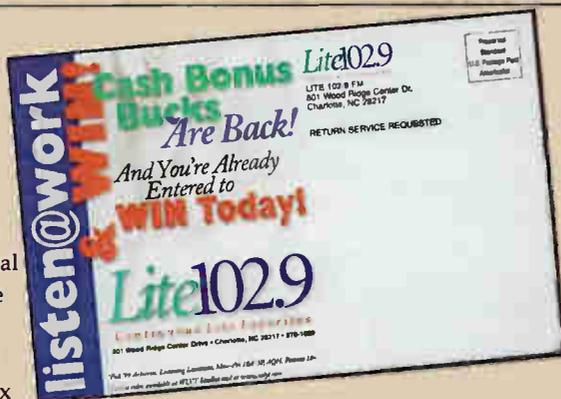
"Radio stations do direct mail for a very specific reason," says Meacham. "They do direct mail to target diary keepers and they have very specific residential household information available to them that allows them to do that. What we saw initially after the attacks and when the anthrax threat started was timelines being adjusted as far as when they were dropping their direct mail."

"The timing couldn't have been worse for our business," adds Direct Marketing Results (DMR) Senior VP/Marketing Strategy Mark Panetta. "Direct mail campaigns tend to start 10 days to two weeks prior to the start of the book. On September 10 we had campaigns kicking off and then the next day we were hit with the terrorist crisis. Most campaigns were basically delayed, but now they are back in the normal routine."

Not only are direct mail campaigns back to a normal routine, but response rates have been higher post-9/11. A DMR *Consumer Activity Study* on listener attitudes and behaviors as they relate to marketing in the weeks just after September 11, shows an 8.5 percent response rate increase in reply cards from mailers or completed online registration forms.

"In some cases during the anthrax scare," says Meacham, "we had campaigns going out the door. We are generating great response rates on those direct mail campaigns we were sending out while the anthrax scare was building and peaking. People were obviously opening, reading and responding to their direct mail, because they were participating in the promotions we were putting out."

The Direct Marketing Association (DMA) released reassurances to the American public that direct mail is the safest of all mail in the United States Postal Service (USPS) system. In a statement, the company said: "Marketers and advertisers who employ direct mail as part of their campaigns already have tight controls on the production and dissemination of their mail pieces. Importantly, direct mail campaigns are not placed into the USPS system anonymously. Commercial mail is carefully



accounted for and often goes from production sources to delivery units, bypassing postal sorting locations. Furthermore, direct mailers are placing more emphasis on identification on envelopes and pre-notification of consumers giving recipients greater confidence in recognizing the source of mail."

"The anthrax scare isn't about business class mail," explains Creative Media Direct President Nancy Izor. "Radio mail is generally third class, bulk mail, which is even processed a little differently than first class mail with a stamp on it. Most of the mailers for radio stations are brochures or postcards and are clearly identifiable with a radio station logo plastered on the outside of it. Additionally, the radio station is usually on the air telling listeners to be on the look out for it."

"The bottom line is that if the mail is expected from a known source, there really is no worry," states Panetta. "What we have suggested is that logos be slightly larger, more colors be added to the outside and if we include an insert, such as a reply card or refrigerator magnet, we'll make sure that it is identified with some sort of snipe on the outside of the envelope."

"The post office has done such a fantastic job of taking care of the problem," says Izor, before adding a thought that the anthrax scare "could take a lot of things out of the mail that are clutter, such as bills and statements. There has been a lot of increased activity with banking on line and credit card statements on line, so it could take a lot of that clutter out of the mail and make the direct mail stand out even more."

Even though direct mail companies insist that the mail is safe to use, the question begs to be asked if e-mail marketing will play a larger role in radio's future plans?

"Unfortunately in the e-mail arena," says Meacham, "there is no correlation yet

between someone who gives you their e-mail address and whether or not they live in the diary area. While e-mail is an incredibly valuable relationship marketing tool for your existing database, direct mail is still the way you need to initially get out there and reach people, because you have the zip codes and demographic information. With e-mail, you can't do that. You have no idea if they live in the diary return area or not."

"E-mail marketing has its place, but it's not a saturation medium," adds Izor. "If you want to bring new listeners to your radio station, you can't do it with e-mail, because you can only communicate with someone who has given you permission to send them e-mail. But e-mail still has its place for schmoozing your database, because you can do it pretty cheap and on a consistent basis."

"The problem with e-mail marketing is the penetration," agrees Panetta. "It's hard to develop large e-mail lists. With a mailing list, we can easily cover half a million or a million households. Try getting that amount of e-mail addresses in a permission based way. You have a choice between an e-mail database that might have 12,000 listeners, which is pretty good for a lot of markets, but there may be half a million people in that demo in your market. The penetration is just too small with e-mail."

But, Panetta admits he does "sense that there is a pick up in the interest in e-mail marketing and those conversations are a direct result of what happened September 11."

Even though Meacham thinks direct mail is the best way to effectively target specific listeners, he does see a benefit in e-mail marketing. "E-mail is the most cost effective way to reach your database frequently in a timely manner," he says. "It allows you to get additional touches and contacts that no station could afford to do with direct mail, telemarketing or TV. Nobody can afford to do that stuff year round."

In the meantime, Meacham thinks the "anthrax scare is tapering off, which is good for the direct mail industry. People are resuming catalog mailings and direct mail campaigns and getting back out there. It's a multi-billion dollar industry and many companies rely on direct mail for their well-being. Direct mail for radio remains the most targeted way to get in front of the households that count the most."

- Michael Parrish

STEAL THIS

Promotion

Is one night of torture worth one evening of fun?

Would you sit through a really lame concert in order to win tickets to a good one? This is really a very personal decision, because it depends on your threshold for bad entertainment and your opinion of what constitutes such a thing. Some people would detest an evening with Britney Spears or the Backstreet Boys. Others (like myself) would cringe at the thought of a Jimmy Buffett concert. Or perhaps a band like Hootie and the Blowfish would be the ultimate torture.

KQXR/Boise thinks that enduring an '80s hippie hairband is punishment enough, so the station gave listeners a chance to win Incubus tickets by first sitting through a Tesla concert. Remember Tesla – the '80s call-out Rock champs that gave you "Love Song" and an acoustic cover of "Signs?" Well, KQXR PD Jacent Jackson was pretty confident that the local Incubus fans would not be huge followers of Tesla, so putting these two concerts together in a promotion seemed like a match made in heaven.



Jacent Jackson

"It's all done pretty tongue-in-cheek," says Jackson. "There was actually one winner who was pretty excited to get to go to both shows. He was like, 'Wow, I get to go to Tesla and Incubus? Yeehaw!' He was really happy."

The idea came from Kallao, KQXR's newly promoted MD. When he was at WABX in Champaign, IL, they did a similar promotion, making listeners sit through an REO Speedwagon concert in order to win tickets for *Ozzfest*.

"We had some Incubus tickets to give away, and we decided to twist it a little bit differently," says Jackson. "Instead of making it a straight this-for-this, we ran it through the morning show. They had the 'wheel of horrible things' that you would have to do to get tickets to Incubus. And there were several things on the 'wheel of horrible things;' a lot of them were your standard radio gag kind of stuff like 'eat a bunch of bugs' or something like that. When the



morning show would get the tenth caller, they'd spin the wheel, and *every time* they spun the wheel it landed on 'you have to sit through an entire Tesla concert.'"

The promotion was actually very easy to set up. The station has a good relationship with the local concert pro-

moter, who provided Tesla tickets. Then, aspiring concert-goers had to call in and be willing to do anything on the wheel of horrible things. Luckily for them, the Tesla and Incubus tickets were the sure thing every time. KQXR gave out a pair of tickets each morning for a week, and then the 10 winners were put in station t-shirts and corralled in one area of the Tesla show. "Big Jay," the morning show stunt guy, stayed with the contestants to make sure they didn't skip out. If they survived the entire performance – from opening acts to encore – they got the Incubus tickets.

Jackson says KQXR has a sister station that was legitimately promoting the Tesla concert, but there were no hard feelings. Everyone understands the promotion was all in good, sarcastic fun. "It went off really, really well and I'd love to do it again," says Jackson.

Though this promotion went off without a hitch, Jackson had another golden idea that did not come to fruition. In an even more vicious and sadistic feat, he was going to make contest winners suffer through a Michael Bolton performance in order to get tickets for Weezer. But to his chagrin, the Bolton concert never happened. "Unfortunately the Michael Bolton show got canceled due to a lack of interest, so we weren't able to do that," laments Jackson. "It would have been just amazing, because Michael Bolton was in town two days before Weezer."

It may have been a disappointment for Jackson, but Boise's Weezer fans breathed a collective sigh of relief.

— Mandy Feingold

technology

• **Andreas Schmidt**, President and CEO of Bertelsmann eCommerce Group, is leaving the company to pursue new entrepreneurial opportunities. During his time at BeCG, Schmidt oversaw the acquisitions of **CDNOW** and **myplay** as well as the integration of **BMG Direct's** music club into Bertelsmann's online efforts. In other BeCG news, the company announced that their efforts to develop digital distribution platforms will be assumed by a newly formed

division known as **BeMusic** by the start of 2002. **Stuart Goldfarb** has been named President and CEO of the new division. Before joining the company, he was President and CEO of **BOL International**, Vice Chairman at **ValueVision** and Executive Vice President at **NBC**.

• **pressplay** has entered a licensing agreement with **Billboard**, which will feature **Billboard's** music chart data dating back to

1955 on the soon-to-launched online music subscription service... **Mediabolic**, which creates software for networked digital entertainment devices, has entered into a strategic relationship with **Radio Free Virgin**. Under the terms of the agreement, Radio Free Virgin will provide steaming audio content to Mediabolic-powered entertainment devices.

Programming

- Michele Williams has joined Greater Media Progressive WBOS/Boston as MD. "I'm very excited to have Michele on board" PD Chris Herrmann said. "Her research background combined with her Boston experience is a perfect combination to move 'BOS forward." Williams, who most recently held the same position at crosstown WJMN (Jam'n 94.4) and worked for Coleman Research, replaces Amy Brooks in the MD role. Brooks will continue as midday host. In other 'BOS news, Herrmann announced the station has inked SBR Creative Media as consultants to help fine-tune its position in the Boston market.

- WRAX/Birmingham PD/midday host Dave Rossi is exiting the Modern Rocker at the end of the year to pursue other opportunities... WWDX/Lansing Interim PD Chili Walker gets the official nod as PD... KZOZ/San Luis Obispo MD Bruce Wayne has exited, with no immediate replacement named... Bob Rivers' *Twisted Christmas* CDs are available for radio stations through Atlantic Records. The four CDs, *I Am Santa Claus*, *Twisted Christmas*, *More Twisted Christmas*, and *Chipmunks Roasting on an Open Fire*, were written and performed specifically for radio, especially morning shows. For a copy, e-mail David Burrier at David.Burrier@atlantic-recording.com. Include your name, position, call letters, and market, along with a complete and current mailing address. Specify which CDs you need... Mainstream Rock KBUS/Paris, TX has dropped all currents and is now a Classic Rock outlet... The VH1 Radio Network will present the live simulcast of the 2001 *VH1 My Music Awards*, December 2 at 9:00 p.m. (EST). Meanwhile, the MTV Radio Network is presenting *Stained: Unplugged*, during the week of December 3 through December 9.



Air Talent

- Last week *fmqb* reported that Bubba the Love Sponge (Todd Clem), producer Brent Hatley, and two others filed motions to have charges resulting from the infamous February 27th parking lot killing of a wild boar dismissed. Tampa Judge Ron Ficarrotta has denied those motions and set a trial date of February 11. Bubba, his producer, and the two hunters who castrated and slaughtered the boar outside the WXTB/Tampa studios last

Bubba the Love Sponge

winter all face third degree felony animal cruelty charges.

- Veteran air personality Darian O'Toole is joining Citadel Modern Rock KAEP/Spokane as morning host, effective early January. O'Toole, who previously hosted mornings at KSAN/San Francisco and WAXQ/New York, replaces *The Brad Show*, which has been off-air since May. Alan Bashaw, who had been covering mornings since May, will join O'Toole as a member of the morning show... 20-year Indianapolis radio vet Paul Mendenhall has joined Progressive WTTS for mornings (5:30 a.m.-10:00 a.m.). Mendenhall has previously worked in the market at WNAP and WIBC-AM. With Mendenhall's arrival, Brad Holtz

moves to afternoons (3:00 p.m.-8:00 p.m.). Meanwhile, part-timer Ian Shane moves into nights (8:00 p.m.-2:00 a.m.). Brooke Butler and Natalie Edwards join the station's weekend staff... Talk show host Lionel's multi-year syndication deal with Bob Meyrowitz's Rex Broadcasting is estimated to be worth \$15 million... WZLX/Boston morning show writer Joe Yannetty was featured on ABC's *20/20* Wednesday (11/28). Yannetty once beat out Drew Carey on *Star Search*, according to the *Boston Herald*.

Management

- The RAB has announced seven newly elected members to its Board of Directors. They are: Nassau Media Partners President and Executive VP of Nassau Broadcasting Partners Joan Gerberding, Clear Channel Sr. VP Jay Meyers, Morris Communications Radio President Michael Osterhout, Citadel President Bob Proffitt, Hall Communications President Art Rowbotham, Root Communications CEO Dan Savadove, and Pamal Broadcasting Sr. VP Al Vincente... Steve Peck, OM of WSRS and WTAG-AM in Worcester, has been upped to Market Manager for the Clear Channel cluster there... WKTI/Milwaukee GSM Jim Timm has been promoted to Director of Sales for Journal's eight station Omaha cluster... America Online Director of National Sales Paul Talbot has been named Director of Sales for Infinity-Phoenix.



TEXAS UNDERGROUND – KIOC's first ever Texas Dog Jam was a huge success with over 3,000 people rockin' to the tunes of The Hunger, Vallejo, Pushmonkey, and others. Union Underground headlined the show and stopped for this shot before hitting the stage. Pictured are U.U.'s John and Pat, Jason, KIOC Director of Programming Debbie Wylde, and U.U.'s Brian and Josh.

programming **TO** win

by Peter Smith

Eight Crucial Steps To Developing A Strong Local Morning Show



Here's a statistic that's sure to surprise three out of four Rock radio programmers: Nearly 50 percent of all Rock stations (from Alternative to Active to Mainstream to Classic) in Arbitron-rated markets are now using syndicated morning shows.

Consider the evidence. **Bob & Tom** handle morning drive in over 100 markets. **John Boy & Billy** are also on 100+ different radio stations, mostly Rock-based. **Howard Stern** has more than 40 affiliates; **Lex & Terry** have 20; **Mark & Brian** do wakeup for 12. Then there's **Mancow**, **Rick & Bubba**, **Rob Arnie & Dawn**, **Walton & Johnson**, and several other regionally syndicated shows. All told, these shows are on roughly 300 Rock stations.

We now have a chicken-or-the-egg situation. There aren't a lot of experienced and proven morning shows available to fill prime opportunities because we just don't have many new morning shows being developed. Since there are fewer and fewer local morning shows every year, there are fewer and fewer shows to recruit from. Thus, programmers are finding that it is becoming more difficult to find good morning shows to fill openings in markets of every size.

From recent morning show recruitment efforts, several other issues have become quite apparent:

- Many morning show applicants are borrowing freely from nationally syndicated hosts. Howard Stern and Bob & Tom are the two most common role models for up-and-coming shows. What we're ending up with is shows with large casts laughing at nothing, or shows that have the shock of Stern without the compelling human moments.

- Airchecks are often more production than content. Quite a few morning show candidates are sending "best-of" tapes edited with lots of production sizzle but little real substance. Listening to these tapes may show you the applicant's audio editing skills, but it doesn't give you an overall sense of the show or the performers.

- Candidates are not maximizing their opportunities. In a recent in-market interview, a candidate who was strong on paper torpedoed a chance at an excellent morning show opportunity. How did that happen? Simple. The candidate was brought to the market to interview. Did he get up early the morning of the interview to get a sense of the morning com-

petition in the market? Nope. At the interview, the candidate admitted he had slept in. Win one point for honesty — lose ten points for lack of initiative. Did the candidate pick up the local paper that morning to be well versed on potential show content? Nope. He was not prepared to discuss that either. Oops, lost another ten points.

Hint To Morning Talent: If you are brought in for an interview for a morning show, listen, read, and learn about the market. Use the interview to impress the decision-makers with your ability to embrace a market quickly. Otherwise your interviewers will wonder "If you aren't taking these basic steps during the interview process, what are you going to do *after* you get the job?" When developing a new morning show, there are some things smart PDs should think about:

1. **What's the plan for the show?** Most successful TV shows have a show "bible". The bible defines the characters in detail and spells out the overall direction for the show over several years. The scriptwriters use this framework to help guide the specific episodes.

2. **Does the show have compelling characters?** Does each cast member understand what their character is? Are show members self-aware enough to be able to discuss their personality characteristics? It's not enough to say "I'm a down-to-earth guy." Great radio performers play themselves, *but* they highlight the parts of their personality that further the overall plot for the show.

3. **Can the show tell stories effectively?** The magic of great radio is great writing. Great storytellers are good writers. You must be able to craft a compelling story to win on the radio. According to **Don Hewitt**, the man behind TV's *60 Minutes*, his show's success is based on four words any kid knows: "tell me a story."

4. **Focus your efforts.** To become successful, a developing morning show needs to be known for *something*. Morning shows will do themselves a great deal of good by choosing to do a couple of things really well, instead of attempting ten different things. Winning radio stations are known for something. Winning shows are the same way.

5. **Learn the power of a good benchmark**

feature. These elements are so crucial in building a morning success. Why? Because they give you something specific to promote, an opportunity to ask for a specific tune-in point. They also give talent an opportunity to display their unique attributes and ability to entertain.

6. **Subtlety is wasted.** Radio is a pie-in-the-face medium. Listeners are listening while doing other things, so you are fighting for your share of attention. Also, your entire message is delivered through sound. You don't have the advantage of facial expressions and body language to communicate. Make your message clear to the listener.

7. **It's more important to be memorable than funny.** Funny can be memorable, but it isn't always. Especially when it's just trying-too-hard-to-be-funny. It's those "Duck Call/Rim Shot" shows of past years that created opportunity for the syndicated programs to gain affiliates. Be compelling, and don't force the punchline.

8. **Take advantage of your syndicated competitors' weaknesses.** We often talk about the strength of being local, but how many local morning shows are *really* making this difference work in their favor? A couple of remotes a month and the occasional telethon appearance don't really cut the mustard for local visibility. How many shows have a plan to go out and meet listeners locally on a daily or weekly basis? In politics, the candidates who win races are the ones who shake the most hands.

As an industry, radio has neglected the development of a pool of talent capable of doing interesting, compelling locally focused morning radio. It's now time for individual stations and programmers to take steps to rebuild winning, local morning radio shows. Many would-be morning talents likely consider this "the worst of times." It will only become "the best of times" when those operators who believe that a good local morning show *can* win, take the risk and prove that local morning radio *does* win.

Peter Smith joined DeMers Programming as a Media Consultant three years ago and is currently counseling client stations in large and medium markets for broadcasting groups such as Infinity, Greater Media, Triad and Nassau. He can be reached at 610.363.2636 or via e-mail at peter@demersprogramming.com

(in music) THE WEEK

newmusic



Incubus "Nice To Know You" Epic

(enjoyincubus.com)
• One of the most dynamic voices in Rock today reaches out and sucks you in with a giant hook, backed

by a crunchy guitar line, on the second single from *Morning View*.

- In three weeks at retail, the album managed to find 450,000 new homes. Produced by Scott Litt (R.E.M., *Days Of The New*), *Morning View* is the follow-up to the multi-Platinum *Make Yourself*.
- The group's current single, "I Wish You Were Here," is sitting in the Top 5 on the Modern and Hot Trax charts.
- 30 stations have already taken a liking to this song, with 18 new this week. Big spins from WEQX (22), KROQ (21), KNDD and WXRK (19 each). Also heard on WLZR, WEBN, KRZQ, KEDJ, XTRA, WOCL, KPNT, WKRL, KPOL, and WHRL.
- Incubus sold out their headlining tour through December, and will be touring Europe in January.



Ill Nino "What Comes Around" Roadrunner

(illnino.com)
• 35 stations have jumped early on "What Comes Around," with several majors reporting big spins: WAAF is

already up to 14 PPW, WXRK reports 11, KMBY – 18, KTEG – 16, KRXQ and KXXR – 10 each, and WZTA – 9. KICT reports top 5 phones. Other majors on board include KUFO, WJRR, WNOR, WRIF, WBZX, WKRL, KISS, and WJJO.

- With a smooth yet heavy feel, it's no wonder the buzz about this band is growing fast. From the band's bio: "[The song is] one part Linkin Park and one part Korn tied together by a Latin Flamenco guitar bridge that incorporates Spanish lyrics."
- This sextet hails from South America. Ill Nino was formed when drummer Dave Chavarri returned home after filling in on tour with Soulfy. He gathered his friends (already in a band), and the Roadrunner-dubbed "Latin Mob" was born. "For us, it's how much do the beats and the guitar riffs make you move? We can't deny what's in our blood," says frontman Christian Machado.



Course Of Nature "Caught In The Sun" Atlantic/AG

(courseofnature.com)
• From a small town in Alabama, Course Of Nature is a brand new band destined for greatness.

Atlantic's Jason Flom flew down to Alabama to experience the band first-hand, and quickly signed them to the label. Flom is known for discovering such superstar artists as Sugar Ray, Matchbox 20, and Kid Rock.

- Why did Flom make the trip? Course Of Nature was being played on many small stations, including WYYX, where "Caught In The Sun" was getting 30 spins a week and was #1 most requested for 12 weeks.
- With no distribution other than personally asking record stores to carry their music, the band sold 40 copies a day at Sam Goody. FYE and Coconuts sold out of the album not long after they got them in. The band's live shows consistently sell-out.
- Course Of Nature sounds like another potentially huge all-daypart research band. Much like 3 Doors Down, they're from a small town with a huge local following.

inside

Hot Trax
100 **12**

Active
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Airplay
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most added

- NICKELBACK "Too Bad" (Roadrunner) (63)**
KIBZ, KIOZ, KISS, WCCC, WCMF, WEBN, WLLI, WLZR, WMMS, WZXR
- OZZY OSBOURNE "Dreamer" (Epic) (24)**
KBBZ, KJKJ, KSEZ, WAPL, WHJY, WKLS, WLZR, WQXA, WRUF, WVRK
- THE OFFSPRING "Defy You" (Columbia/CRG) (20)**
KATS, KEGL, KIBZ, KJKJ, KLAQ, KRWN, KSEZ, KZGL, WIYY, WRXL
- LIT "Addicted" (RCA) (16)**
KRQC, WKLC, WKTG, WNVE, WQBK, WQBZ, WROV, WVRK, WWCT, WYBB
- P.O.D. "Youth Of The Nation" (Atlantic/AG) (15)**
KIOZ, KZGL, WCCC, WCLG, WHEB, WJJO, WNOR, WNVE, WQLZ, WXQR
- ADEMA "The Way You Like It" (Arista) (12)**
KISS, KLAQ, KORB, KZGL, KZRK, WKHY, WKQZ, WQWK, WRQK, WWCT
- BUSH "Headful Of Ghosts" (Atlantic/AG) (9)**
KATT, KMKF, KZGL, WGBF, WKHY, WLZX, WQAK, WQXA, WXMZ
- ILL NINO "What Comes Around" (Roadrunner) (9)**
KATS, KAZR, KISS, KKED, KLAQ, WJJO, WQWK, WRUF, WXQR
- RYAN ADAMS "New York New York" (Lost Highway/IDJMG) (6)**
KMOD, WBOP, WCMF, WHJY, WRWK, WXRC
- TANTRIC "Mourning" (Maverick) (5)**
KSEK, WHJY, WKQQ, WPYX, WQAK
- HEDDER "Save Your Face" (Gold Circle) (5)**
KCGQ, KSEK, WBZX, WHEB, WRXL



top gainers

- OZZY OSBOURNE "Dreamer" (Epic) (+599)**
KBER +21, WKSM +20, WZBH +19, WBOP +17, WJJO +17
- THE OFFSPRING "Defy You" (Columbia/CRG) (+499)**
KBER +18, KQRC +17, WZTA +16, KEYJ +15, KTUX +15
- BUSH "Headful Of Ghosts" (Atlantic/AG) (+251)**
KQRC +18, WWWX +18, KEYJ +16, WRWK +16, WXQR +13
- NICKELBACK "Too Bad" (Roadrunner) (+232)**
WSUE +17, WFRD +14, WEGW +13, WRUF +7, WCLG +6
- P.O.D. "Alive" (Atlantic/AG) (+186)**
KRQC +41, WKQZ +39, WRUF +24, WQWK +16, WRWK +15
- FUEL "Last Time" (Epic) (+177)**
WAZU +21, KDEZ +15, WWCT +13, KRQC +12, WKHY +12
- PUDDLE OF MUDD "Blurry" (Flawless/Geffen) (+174)**
KDOT +11, KICT +11, KSHE +9, KTUX +8, WRWK +8
- CREED "My Sacrifice" (Wind-up) (+153)**
WYXZ +32, WEGW +27, WAQX +24, WBOP +24, WRXF +19
- ADEMA "The Way You Like It" (Arista) (+147)**
KEYJ +16, WQLZ +16, WGIR +11, WJJO +11, KDOT +9
- TOOL "Lateralus" (Volcano) (+135)**
KRWN +19, KORB +14, KEGL +11, WKQZ +11, WJXQ +10



no. 1 buzzband



Hedder "Save Your Face" Gold Circle (hedder.com)

This three-man-band from Texas has struck a nerve at both Active and Mainstream Rock. Originally called Aunt Flossie, the band decided that a name change would work to their benefit... and it did. Over 30 stations are on "Save Your Face" in its second week, including WBZX, WRXL, KIBZ, WPHD (23x), WJJO (21x), KQRC (12x), KLAQ, WZZO, WWWV, WNOR, WROV, WCMF, and KLBK. KIBZ is already reporting top 5 phones, and PPW increases come from WWWV (+7), WZZO (+6), KRQC (+4), and WNOR (+3). Hedder's new album, *Ventilate*, drops January 29, and is "a culmination of nearly 10 years hard work." The band begins touring in mid-January in support of the release.

most requested

- | | |
|---|--|
| 1-1• CREED "My Sacrifice" (Wind-up) | 7-6• ROB ZOMBIE "Feel So Numb" (Geffen/Interscope) |
| 2-2• NICKELBACK "How You Remind Me" (Roadrunner) | 4-7 P.O.D. "Alive" (Atlantic/AG) |
| D-3• LINKIN PARK "In The End" (Warner Bros.) | 5-8 PUDDLE OF MUDD "Control" (Flawless/Geffen) |
| 6-4• MICK JAGGER "God Gave Me..." (Virgin) | D-9• SEVENDUST "Praise" (TVT) |
| 8-5• SYSTEM OF A DOWN "Chop Suey!" (Columbia/CRG) | D-10• DEFAULT "Wasting My Time" (TVT) |



hot trax 100

November 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
1	1*	NICKELBACK	HOW	(Roadrunner)	4405	88	4317	158/1	49	51	DUST TO DUST	SUBMISSION	(Sanctuary)	386	-19	405	40/0
2	2*	CREED	SACRIFICE	(Wind-up)	4024	153	3871	157/1	43	52	COLLECTIVE SOUL	NEXT	(Atlantic/AG)	378	-102	480	33/0
3	3	STAIN'D	FADE	(Elektra/EEG)	3472	-70	3542	148/1	52	53*	SALIVA	YOUR	(Island/IDJMG)	358	6	352	31/0
4	4	INCUBUS	WISH	(Immortal/Epic)	3085	-22	3107	135/2	94	54*	NICKELBACK	TOO	(Roadrunner)	351	232	119	75/63
6	5*	P.O.D.	ALIVE	(Atlantic/AG)	2888	186	2702	123/2	57	55*	OUTERSTAR	YOU	(Capitol)	325	32	293	23/0
5	6	OZZY OSBOURNE	GETS	(Epic)	2397	-541	2938	128/1	54	56	NORTH MISS...	SNAKES	(Tone-Cool)	311	-28	339	24/0
7	7	PUDDLE OF MUDD	CONTROL	(Flawless/Geffen)	2359	-164	2523	113/0	56	57*	TRAIN	DROPS	(Columbia/CRG)	306	9	297	26/0
8	8*	LINKIN PARK	IN	(Warner Bros.)	2193	116	2077	98/1	D	58*	BUSH	HEADFUL	(Atlantic/AG)	300	251	49	41/9
10	9*	DEFAULT	WASTING	(TVT)	2032	85	1947	129/3	53	59	40 BELOW SUMMER	FALLING	(London/Sire)	295	-44	339	35/0
12	10*	PUDDLE OF MUDD	BLURRY	(Flawless/Geffen)	1985	174	1811	124/2	86	60*	ADEMA	WAY	(Arista)	290	147	143	44/12
9	11	LENNY KRAVITZ	DIG	(Virgin)	1869	-164	2033	108/1	62	61	FUEL	HEMORRHAGE	(Epic)	257	-5	262	29/0
13	12	ROB ZOMBIE	FEEL	(Interscope/Geffen)	1768	-19	1787	109/1	69	62*	CRAVING THEO	ALONE	(Columbia/CRG)	254	41	213	32/4
11	13	DISTURBED	DOWN	(Giant/Reprise)	1739	-106	1845	87/0	64	63*	GODSMACK	AWAKE	(Republic/UMG)	254	12	242	23/0
14	14*	TANTRIC	MOURNING	(Maverick)	1708	76	1632	121/5	61	64	CUTTING EDGE	JUDAS	(Double Team)	253	-3	256	18/2
15	15*	MICK JAGGER	GOD	(Virgin)	1652	80	1572	89/0	89	65*	GOV'T MULE	LIFE	(ATO Records)	246	117	129	21/4
16	16*	SEVENDUST	PRAISE	(TVT)	1647	85	1562	99/2	65	66*	LIFER	NOT	(Republic/UMG)	243	3	240	35/2
18	17	SYSTEM OF A DOWN	CHOP	(Columbia/CRG)	1459	-69	1528	84/1	55	67	LIVE	OVERCOME	(radioactive/MCA)	242	-79	321	18/0
17	18	AEROSMITH	SUNSHINE	(Columbia/CRG)	1433	-108	1541	88/0	66	68*	STAIN'D	OUTSIDE	(Flip/EEG)	232	11	221	19/0
21	19*	FUEL	LAST	(Epic)	1418	177	1241	105/2	90	69*	MUSHROOMHEAD	SOLITAIRE	(Universal)	231	102	129	32/3
20	20*	TOOL	LATERALUS	(Volcano)	1401	135	1266	106/1	74	70*	BLINK 182	STAY	(MCA)	227	32	195	14/0
19	21	KID ROCK	FOREVER	(Atlantic/AG)	1383	-18	1401	97/1	63	71*	U2	STUCK	(Interscope)	226	-23	249	17/0
23	22*	HOOBASTANK	CRAWLING	(IDJMG)	1290	109	1181	101/3	80	72*	LINKIN PARK	ONE	(Warner Bros.)	220	53	167	20/0
25	23*	STONE TEMPLE PILOTS	REVOLUTION	(Atlantic/AG)	1152	27	1125	80/0	67	73	TANTRIC	BREAKDOWN	(Maverick)	220	-13	233	23/0
24	24	TOOL	SCHISM	(Volcano)	1116	-4	1120	65/0	68	74	CLUTCH	IMMORTAL	(Atlantic/AG)	202	-14	216	23/0
51	25*	OZZY OSBOURNE	DREAMER	(Epic)	976	599	377	97/24	59	75	DAYS OF THE NEW	HANG	(Outpost/Geffen)	201	-58	259	17/0
26	26*	STAIN'D	BEEN	(Flip/EEG)	972	114	858	78/0	88	76*	INCUBUS	DRIVE	(Immortal/Epic)	200	69	131	19/0
29	27*	LINKIN PARK	CRAWLING	(Warner Bros.)	851	24	827	51/0	75	77*	BLACK CROWES	SOUL	(V2)	197	38	159	16/0
22	28	BUSH	PEOPLE	(Atlantic/AG)	847	-378	1225	56/0	92	78*	PAUL MCCARTNEY	FREEDOM	(Capitol)	193	68	125	17/1
28	29*	MESH stl	MAYBE	(The Label/Jive)	844	6	838	76/3	60	79	STATIC X	BLACK	(Warner Bros.)	193	-75	288	24/0
32	30*	DROWNING POOL	SINNER	(Wind-up)	791	118	673	74/0	97	80*	HEDDER	SAVE	(Gold Circle)	192	91	101	29/5
58	31*	OFFSPRING	DEFY	(Columbia/CRG)	776	499	277	92/20	70	81	FUEL	BAD	(Epic)	187	-25	212	18/0
30	32*	SALIVA	CLICK	(Island/IDJMG)	774	65	709	57/0	73	82	INTENSE	BELIEVE	(V & R)	183	-18	201	12/0
33	33*	FLAW	PAYBACK	(Republic/UMG)	672	6	666	74/1	78	83	LIFEHOUSE	HANGING	(DreamWorks)	169	-3	172	20/0
27	34	GODSMACK	MAGICK	(Republic/UMG)	666	-231	897	47/0	83	84*	JOE BONAMASSA	MISS	(Medalist Entertainment)	166	15	151	13/0
34	35*	DOPE	NOW	(Epic)	663	40	623	64/1	77	85	SLIPKNOT	LEFT	(Roadrunner)	159	-15	174	14/0
31	36	STEREOMUD	STEPPIN	(Columbia/CRG)	563	-126	689	47/1	72	86	COLD	THIRTEEN	(Flip/Interscope)	154	-52	206	12/0
44	37*	MARILYN MANSON	TAINTED	(Warner Bros.)	535	100	435	49/4	71	87	3 DOORS DOWN	DUCK	(Republic/UMG)	152	-42	194	18/0
36	38	3 DOORS DOWN	BE	(Republic/UMG)	514	-60	574	41/0	84	88*	LENNON	BRAKE	(Arista)	152	1	151	6/0
39	39	PRESSURE 4-5	BEAT	(DreamWorks)	511	-17	528	48/0	76	89	WIDESPREAD PANIC	IMITATION	(Sanctuary)	149	-34	183	10/0
40	40	TANTRIC	ASTOUNDED	(Maverick)	510	12	498	42/0	79	90	DISTURBED	VOICES	(Giant/Reprise)	146	-21	167	13/0
38	41	JOHN MELLENCAMP	PEACEFUL	(Columbia/CRG)	498	-39	537	31/0	D	91*	ILL NINO	WHAT	(Roadrunner)	132	79	53	27/0
47	42*	GODSMACK	GREED	(Republic/UMG)	483	66	417	41/0	D	92*	DISTURBED	STUPIFY	(Giant/Reprise)	126	45	81	12/0
46	43*	TABITHAS SECRET	AND	(Pyramid)	478	56	422	33/0	D	93*	SUM 41	DEEP	(Island)	123	38	85	8/0
37	44	ADEMA	GIVING	(Arista)	463	-132	595	34/0	100	94*	DEEP BLUE SOMETHING	WHO	(EMD/Orpheus/Aezra)	120	30	90	11/0
35	45	SOIL	HALO	(J Records)	463	-148	611	34/0	93	95	PRIMUS W/OZZY	N.I.B.	(Divine/Priority)	119	-6	125	11/0
42	46	TRAIN	SOMETHING	(Aware/CRG)	457	-29	486	34/0	82	96	CALLING	WHEREVER	(RCA)	118	-25	143	9/0
41	47	ALIEN ANT FARM	SMOOTH	(DreamWorks)	447	-50	497	33/0	95	97	SEVEN CHANNELS	BREATHE	(Palm)	109	-9	118	7/0
45	48*	DROWNING POOL	BODIES	(Wind-up)	446	16	430	34/0	96	98	3 DOORS DOWN	LOSER	(Republic/UMG)	108	-3	111	11/0
48	49*	KITTIE	WHAT	(Artemis)	437	28	409	45/0	D	99*	CUBIC FEET	HOLD	(Fowl)	108	29	79	8/0
50	50*	CUSTOM	HEY	(ARTISTdirect)	403	17	386	36/1	D	100*	DAVE MATTHEWS	EVERYDAY	(BMG/RCA)	108	26	82	7/1

Plays TW: Total number of Plays during current airplay week; Move: Increase or decrease in number of Plays from previous airplay week; Plays LW: Total number of Plays during previous airplay week; 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
2	1*	NICKELBACK	<i>The State</i>	(Roadrunner)	4772	4472	300	11	11	DISTURBED	<i>The Sickness</i>	(Giant/Reprise)	2086	2111	-25
1	2*	STAIN'D	<i>Break The Cycle</i>	(Flip/EEG)	4703	4641	62	13	12*	DEFAULT	<i>The Fallout</i>	(TVT)	2032	1947	85
3	3*	PUDDLE OF MUDD	<i>Come Clean</i>	(Flawless/Geffen)	4344	4334	10	12	13	LENNY KRAVITZ	<i>Greatest Hits</i>	(Virgin)	1869	2033	164
4	4*	CREED	<i>Weathered</i>	(Wind-up)	4040	3871	169	15	14*	FUEL	<i>Something Like...</i>	(Epic)	1862	1735	127
5	5*	OZZY OSBOURNE	<i>Down To Earth</i>	(Epic)	3406	3343	63	14	15	ROB ZOMBIE	<i>Sinister Urge</i>	(Interscope/Geffen)	1787	1836	-49
7	6*	LINKIN PARK	<i>Hybrid Theory</i>	(Warner Bros.)	3264	3071	193	17	16*	MICK JAGGER	<i>Goddess in the...</i>	(Virgin)	1662	1582	80
6	7	INCUBUS	<i>Morning View</i>	(Immortal/Epic)	3089	3107	-18	18	17*	SEVENDUST	<i>Animosity</i>	(TVT)	1657	1565	92
8	8*	P.O.D.	<i>Alive</i>	(Atlantic/AG)	2909	2710	199	16	18	AEROSMITH	<i>Just Push Play</i>	(Columbia/CRG)	1561	1709	148
9	9*	TOOL	<i>Lateralus</i>	(Volcano)	2547	2415	132	20	19	SYSTEM OF A...	<i>Toxicity</i>	(Columbia/CRG)	1459	1530	-71
10	10*	TANTRIC	<i>Tantric</i>	(Maverick)	2438	2363	75	19	20	GODSMACK	<i>Awake</i>	(Republic/UMG)	1406	1561	-155

fmqb november 30, 2001

active rock

[18-34]

November 20 - 26, 2001



mainstream rock

[25-44]

November 20 - 26, 2001

LW	TW	Artist	Track	Label	TW	Move	LW	2W	Cume/Adds
1	1*	NICKELBACK	HOW	(Roadrunner)	2462	31	2431	2379	78/0
3	2*	CREED	SACRIFICE	(Wind-up)	2145	86	2059	2025	77/1
5	3*	P.O.D.	ALIVE	(Atlantic/AG)	2130	155	1975	1988	79/1
2	4	STAIN'D	FADE	(Elektra/EEG)	2084	-34	2118	2082	78/1
4	5	INCUBUS	WISH	(Immortal/Epic)	2002	-15	2017	1933	81/2
7	6*	LINKIN PARK	IN	(Warner Bros.)	1695	103	1592	1527	67/1
6	7	PUDDLE OF MUDD	CONTROL	(Flawless/Geffen)	1563	-41	1604	1711	66/0
8	8	DISTURBED	DOWN	(Giant/Reprise)	1507	-34	1541	1609	66/0
9	9*	ROB ZOMBIE	FEEL	(Interscope/Geffen)	1374	30	1344	1257	77/0
12	10*	SEVENDUST	PRAISE	(TVT)	1338	94	1244	1195	73/0
14	11*	PUDDLE OF MUDD	BLURRY	(Flawless/Geffen)	1331	146	1185	1052	76/0
10	12	SYSTEM OF A...	CHOP	(Columbia/CRG)	1301	-24	1325	1213	69/1
13	13*	DEFAULT	WASTING	(TVT)	1249	43	1206	1166	71/2
11	14	OZZY OSBOURNE	GETS	(Epic)	1103	-215	1318	1509	57/0
17	15*	TOOL	LATERALUS	(Volcano)	1008	69	939	840	73/0
15	16	KID ROCK	FOREVER	(Atlantic/AG)	1001	-29	1030	945	67/0
18	17*	HOOBASTANK	CRAWLING	(IDJMG)	962	67	895	727	68/0
16	18*	TANTRIC	MOURNING	(Maverick)	958	3	955	893	63/1
22	19*	FUEL	LAST	(Epic)	827	141	686	540	59/0
19	20*	TOOL	SCHISM	(Volcano)	811	38	773	810	44/0
21	21*	LINKIN PARK	CRAWLING	(Warner Bros.)	707	16	691	676	37/0
23	22*	MESH stl	MAYBE	(The Label/Jive)	704	26	678	660	58/3
26	23*	DROWNING POOL	SINNER	(Wind-up)	638	91	547	389	57/0
27	24*	SALIVA	CLICK	(Island/IDJMG)	621	74	547	564	44/0
20	25	LENNY KRAVITZ	DIG	(Virgin)	619	-114	733	800	35/0
49	26*	OFFSPRING	DEFY	(Columbia/CRG)	525	340	185	2	59/9
30	27*	STONE TEMPLE...	REVOLUTION	(Atlantic/AG)	520	12	508	396	37/0
32	28*	DOPE	NOW	(Epic)	513	35	478	472	49/0
33	29*	FLAW	PAYBACK	(Republic/UMG)	465	4	461	448	50/1
25	30	GODSMACK	MAGICK	(Republic/UMG)	438	-130	568	749	27/0
29	31	STEREOMUD	STEPPIN	(Columbia/CRG)	436	-85	521	673	34/0
28	32	SOIL	HALO	(J Records)	424	-109	533	657	29/0
34	33	PRESSURE 4-5	BEAT	(DreamWorks)	408	-15	423	404	37/0
31	34	ADEMA	GIVING	(Arista)	407	-97	504	602	27/0
37	35*	KITTIE	WHAT	(Artemis)	405	46	359	324	41/0
38	36*	MARILYN MANSON	TAINTED	(Warner Bros.)	396	69	327	179	37/4
39	37*	DROWNING POOL	BODIES	(Wind-up)	384	51	333	444	28/0
24	38	BUSH	PEOPLE	(Atlantic/AG)	367	-249	616	840	23/0
D	39	OZZY OSBOURNE	DREAMER	(Epic)	366	246	120	8	41/9
36	40	ALIEN ANT FARM	SMOOTH	(DreamWorks)	336	-29	365	446	24/0
40	41*	CUSTOM	HEY	(ARTISTdirect)	313	8	305	260	28/1
35	42	AEROSMITH	SUNSHINE	(Columbia/CRG)	312	-76	388	453	18/0
43	43*	MICK JAGGER	GOD	(Virgin)	310	33	277	301	15/0
45	44*	STAIN'D	BEEN	(Flip/EEG)	290	51	239	322	28/0
44	45*	SALIVA	YOUR	(Island/IDJMG)	287	17	270	292	23/0
42	46	DUST TO DUST	SUBMISSION	(Sanctuary)	283	-7	290	268	26/0
48	47*	GODSMACK	GREED	(Republic/UMG)	269	68	201	283	23/0
41	48	40 BELOW SUMMER	FALLING	(London/Sire)	262	-40	302	285	29/0
46	49*	TANTRIC	ASTOUNDED	(Maverick)	245	18	227	220	18/0
D	50*	ADEMA	WAY	(Arista)	227	105	122	37	30/7

LW	TW	Artist	Track	Label	TW	Move	LW	2W	Cume/Adds
2	1*	NICKELBACK	HOW	(Roadrunner)	1943	57	1886	1862	80/1
1	2*	CREED	SACRIFICE	(Wind-up)	1879	67	1812	1760	80/0
4	3	STAIN'D	FADE	(Elektra/EEG)	1388	-36	1424	1365	70/0
6	4*	MICK JAGGER	GOD	(Virgin)	1342	47	1295	1247	74/0
3	5	OZZY OSBOURNE	GETS	(Epic)	1294	-326	1620	1633	71/1
5	6	LENNY KRAVITZ	DIG	(Virgin)	1250	-50	1300	1328	73/1
7	7	AEROSMITH	SUNSHINE	(Columbia/CRG)	1121	-32	1153	1058	70/0
8	8	INCUBUS	WISH	(Immortal/Epic)	1083	-7	1090	1063	54/0
9	9	PUDDLE OF MUDD	CONTROL	(Flawless/Geffen)	796	-123	919	905	47/0
10	10*	DEFAULT	WASTING	(TVT)	783	42	741	703	58/1
11	11*	P.O.D.	ALIVE	(Atlantic/AG)	758	31	727	658	44/1
12	12*	TANTRIC	MOURNING	(Maverick)	750	73	677	654	58/4
13	13*	STAIN'D	BEEN	(Flip/EEG)	682	63	619	680	50/0
14	14*	PUDDLE OF MUDD	BLURRY	(Flawless/Geffen)	654	28	626	521	48/2
16	15*	STONE TEMPLE...	REVOLUTION	(Atlantic/AG)	632	15	617	460	43/0
36	16*	OZZY OSBOURNE	DREAMER	(Epic)	610	353	257	69	56/15
17	17*	FUEL	LAST	(Epic)	591	36	555	379	46/2
20	18*	LINKIN PARK	IN	(Warner Bros.)	498	13	485	445	31/0
15	19	BUSH	PEOPLE	(Atlantic/AG)	480	-129	609	762	33/0
18	20	JOHN MELLENCAMP	PEACEFUL	(Columbia/CRG)	468	-38	506	550	29/0
19	21	3 DOORS DOWN	BE	(Republic/UMG)	406	-54	460	569	32/0
21	22	ROB ZOMBIE	FEEL	(Interscope/Geffen)	394	-49	443	435	32/1
27	23*	TOOL	LATERALUS	(Volcano)	393	66	327	227	33/1
22	24	TRAIN	SOMETHING	(Aware/CRG)	383	-25	408	469	31/0
24	25*	KID ROCK	FOREVER	(Atlantic/AG)	382	11	371	307	30/1
26	26*	TABITHAS SECRET	AND	(Pyramid)	368	28	340	325	27/0
31	27*	HOOBASTANK	CRAWLING	(IDJMG)	328	42	286	229	33/3
23	28	COLLECTIVE SOUL	NEXT	(Atlantic/AG)	325	-54	379	467	26/0
29	29	SEVENDUST	PRAISE	(TVT)	309	-9	318	312	26/2
25	30	TOOL	SCHISM	(Volcano)	305	-42	347	406	21/0
32	31	TANTRIC	ASTOUNDED	(Maverick)	265	-6	271	348	24/0
D	32*	OFFSPRING	DEFY	(Columbia/CRG)	251	159	92	0	33/11
33	33	TRAIN	DROPS	(Columbia/CRG)	251	-16	267	277	22/0
34	34	NORTH MISS...	SNAKES	(Tone-Cool)	234	-23	257	300	19/0
30	35	DISTURBED	DOWN	(Giant/Reprise)	232	-72	304	302	21/0
28	36	GODSMACK	MAGICK	(Republic/UMG)	228	-101	329	360	20/0
38	37	GODSMACK	GREED	(Republic/UMG)	214	-2	216	218	18/0
35	38	LIVE	OVERCOME	(radioactive/MCA)	208	-41	249	298	15/0
40	39*	FLAW	PAYBACK	(Republic/UMG)	207	2	205	204	24/0
37	40	U2	STUCK	(Interscope)	195	-11	206	257	15/0
43	41	FUEL	HEMORRHAGE	(Epic)	185	-6	191	191	20/0
47	42*	OUTERSTAR	YOU	(Capitol)	182	17	165	143	17/0
D	43*	PAUL MCCARTNEY	FREEDOM	(Capitol)	172	61	111	52	15/1
46	44*	BLACK CROWES	SOUL	(V2)	169	32	137	164	13/0
42	45	FUEL	BAD	(Epic)	166	-25	191	253	16/0
44	46	STAIN'D	OUTSIDE	(Flip/EEG)	165	-3	168	182	11/0
41	47	SYSTEM OF A...	CHOP	(Columbia/CRG)	158	-45	203	193	15/0
D	48*	DROWNING POOL	SINNER	(Wind-up)	153	27	126	76	17/0
D	49*	GOV'T MULE	LIFE	(ATO Records)	153	71	82	73	14/3
48	50	SALIVA	CLICK	(Island/IDJMG)	153	-9	162	140	13/0

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

airplayanalysis

OZZY OSBOURNE DREAMER Epic					OFFSPRING DEFY Columbia/CRG					BUSH HEADFUL Atlantic/AG					NICKELBACK TOO Roadrunner					P.O.D. ALIVE Atlantic/AG				
Total Spins/Gain 976/599					Total Spins/Gain 776/499					Total Spins/Gain 300/251					Total Spins/Gain 351/232					Total Spins/Gain 2888/186				
Total Stations: 97					Total Stations: 92					Total Stations: 41					Total Stations: 75					Total Stations: 123				
Hot Trax: 51 - 25*					Hot Trax: 58 - 31*					Hot Trax: D - 58*					Hot Trax: 94 - 54*					Hot Trax: 6 - 5*				
TW LW 2W TS					TW LW 2W TS					TW LW 2W TS					TW LW 2W TS					TW LW 2W TS				
ATLANTA, WKLS	-	-	-	-	ATLANTA, WKLS	-	-	-	-	ATLANTA, WKLS	-	-	-	-	ATLANTA, WKLS	-	-	-	-	ATLANTA, WKLS	-	-	-	-
AUSTIN, KLBJ	1	3	-	4	AUSTIN, KLBJ	1	-	-	1	AUSTIN, KLBJ	2	-	1	3	AUSTIN, KLBJ	-	-	-	-	AUSTIN, KLBJ	18	14	15	106
BALTIMORE, WIYY	5	9	-	14	BALTIMORE, WIYY	-	-	-	-	BALTIMORE, WIYY	-	-	-	-	BALTIMORE, WIYY	-	-	-	-	BALTIMORE, WIYY	32	30	32	425
BOSTON, WAAF	19	-	-	19	BOSTON, WAAF	-	-	-	-	BOSTON, WAAF	-	-	-	-	BOSTON, WAAF	23	-	-	23	BOSTON, WAAF	-	-	-	-
CINCINNATI, WEBN	-	-	-	-	CINCINNATI, WEBN	15	-	-	15	CINCINNATI, WEBN	-	-	-	-	CINCINNATI, WEBN	-	-	-	-	CINCINNATI, WEBN	13	10	10	84
CLEVELAND, WMMS	14	-	-	14	CLEVELAND, WMMS	18	8	-	26	CLEVELAND, WMMS	-	-	-	-	CLEVELAND, WMMS	18	-	-	18	CLEVELAND, WMMS	25	22	16	239
COLUMBUS, WAZU	-	-	-	-	COLUMBUS, WAZU	-	-	-	-	COLUMBUS, WAZU	-	-	-	-	COLUMBUS, WAZU	-	-	-	-	COLUMBUS, WAZU	46	44	28	328
COLUMBUS, WBZX	-	-	-	-	COLUMBUS, WBZX	2	-	-	2	COLUMBUS, WBZX	-	-	-	-	COLUMBUS, WBZX	2	-	-	2	COLUMBUS, WBZX	36	35	36	302
COLUMBUS, WLVO	6	3	-	9	COLUMBUS, WLVO	-	-	-	-	COLUMBUS, WLVO	-	-	-	-	COLUMBUS, WLVO	-	-	-	-	COLUMBUS, WLVO	-	-	-	-
DALLAS, KEGL	-	-	-	-	DALLAS, KEGL	-	-	-	-	DALLAS, KEGL	-	-	-	-	DALLAS, KEGL	-	-	-	-	DALLAS, KEGL	22	21	21	155
DETROIT, WRIF	9	-	-	9	DETROIT, WRIF	14	-	-	14	DETROIT, WRIF	6	-	-	6	DETROIT, WRIF	11	9	3	23	DETROIT, WRIF	17	14	16	166
HARTFORD, WCCC	10	-	-	10	HARTFORD, WCCC	13	-	-	13	HARTFORD, WCCC	8	-	-	8	HARTFORD, WCCC	-	-	-	-	HARTFORD, WCCC	29	31	31	338
INDIANAPOLIS, WFBO	-	-	-	-	INDIANAPOLIS, WFBO	-	-	-	-	INDIANAPOLIS, WFBO	-	-	-	-	INDIANAPOLIS, WFBO	-	-	-	-	INDIANAPOLIS, WFBO	-	-	-	-
KANSAS CITY, KCRG	-	-	-	-	KANSAS CITY, KCRG	17	-	-	17	KANSAS CITY, KCRG	18	-	-	18	KANSAS CITY, KCRG	-	-	-	-	KANSAS CITY, KCRG	22	25	24	271
LAS VEGAS, KOMP	21	22	22	89	LAS VEGAS, KOMP	-	-	-	-	LAS VEGAS, KOMP	-	-	-	-	LAS VEGAS, KOMP	-	-	-	-	LAS VEGAS, KOMP	23	23	23	133
LONG ISLAND, WBAB	-	-	-	-	LONG ISLAND, WBAB	-	-	-	-	LONG ISLAND, WBAB	-	-	-	-	LONG ISLAND, WBAB	-	-	-	-	LONG ISLAND, WBAB	-	-	-	-
LOS ANGELES, KLOS	-	-	-	-	LOS ANGELES, KLOS	-	-	-	-	LOS ANGELES, KLOS	-	-	-	-	LOS ANGELES, KLOS	-	-	-	-	LOS ANGELES, KLOS	-	-	-	-
DENVER, KBPI	-	-	-	-	DENVER, KBPI	9	-	-	9	DENVER, KBPI	-	-	-	-	DENVER, KBPI	-	-	-	-	DENVER, KBPI	21	18	-	39
MEMPHIS, WEGR	10	-	-	10	MEMPHIS, WEGR	5	-	-	5	MEMPHIS, WEGR	-	-	-	-	MEMPHIS, WEGR	-	-	-	-	MEMPHIS, WEGR	-	-	-	-
MIAMI, WZTA	-	-	-	-	MIAMI, WZTA	21	5	-	26	MIAMI, WZTA	-	-	-	-	MIAMI, WZTA	-	-	-	-	MIAMI, WZTA	34	22	18	182
MILWAUKEE, WLZR	-	-	-	-	MILWAUKEE, WLZR	5	-	-	5	MILWAUKEE, WLZR	5	-	-	5	MILWAUKEE, WLZR	-	-	-	-	MILWAUKEE, WLZR	14	16	17	277
MINNEAPOLIS, KOXR	-	-	-	-	MINNEAPOLIS, KOXR	18	18	-	36	MINNEAPOLIS, KOXR	-	-	-	-	MINNEAPOLIS, KOXR	-	-	-	-	MINNEAPOLIS, KOXR	39	39	34	399
NORFOLK, WNOR	-	-	-	-	NORFOLK, WNOR	4	-	-	4	NORFOLK, WNOR	-	-	-	-	NORFOLK, WNOR	-	-	-	-	NORFOLK, WNOR	22	20	24	277
ORLANDO, WJRR	-	-	-	-	ORLANDO, WJRR	13	1	-	14	ORLANDO, WJRR	-	-	-	-	ORLANDO, WJRR	-	-	-	-	ORLANDO, WJRR	43	43	44	386
PHILADELPHIA, WMMR	35	28	5	77	PHILADELPHIA, WMMR	11	7	-	18	PHILADELPHIA, WMMR	-	-	-	-	PHILADELPHIA, WMMR	-	-	-	-	PHILADELPHIA, WMMR	10	11	12	83
PHILADELPHIA, WYSP	18	12	-	30	PHILADELPHIA, WYSP	6	-	-	6	PHILADELPHIA, WYSP	-	-	-	-	PHILADELPHIA, WYSP	-	-	-	-	PHILADELPHIA, WYSP	25	38	35	264
PHOENIX, KDKB	-	-	-	-	PHOENIX, KDKB	-	-	-	-	PHOENIX, KDKB	-	-	-	-	PHOENIX, KDKB	-	-	-	-	PHOENIX, KDKB	-	-	-	-
PHOENIX, KUPD	-	-	-	-	PHOENIX, KUPD	-	-	-	-	PHOENIX, KUPD	-	-	-	-	PHOENIX, KUPD	-	-	-	-	PHOENIX, KUPD	40	38	41	248
PITTSBURGH, WOVE	-	-	-	-	PITTSBURGH, WOVE	-	-	-	-	PITTSBURGH, WOVE	-	-	-	-	PITTSBURGH, WOVE	-	-	-	-	PITTSBURGH, WOVE	-	-	-	-
PORTLAND, KUFO	-	-	-	-	PORTLAND, KUFO	17	13	-	30	PORTLAND, KUFO	-	-	-	-	PORTLAND, KUFO	-	-	-	-	PORTLAND, KUFO	29	28	30	327
PROVIDENCE, WHJY	-	15	17	200	PROVIDENCE, WHJY	-	-	-	-	PROVIDENCE, WHJY	-	-	-	-	PROVIDENCE, WHJY	-	-	-	-	PROVIDENCE, WHJY	14	15	15	147
ROCHESTER, WCMF	1	-	-	1	ROCHESTER, WCMF	-	-	-	-	ROCHESTER, WCMF	3	-	-	3	ROCHESTER, WCMF	-	-	-	-	ROCHESTER, WCMF	-	-	-	53
SACRAMENTO, KRXQ	-	-	-	-	SACRAMENTO, KRXQ	10	2	-	12	SACRAMENTO, KRXQ	-	-	-	-	SACRAMENTO, KRXQ	-	-	-	-	SACRAMENTO, KRXQ	27	26	28	360
SALT LAKE CITY, KBER	21	-	-	21	SALT LAKE CITY, KBER	18	-	-	18	SALT LAKE CITY, KBER	-	-	-	-	SALT LAKE CITY, KBER	-	-	-	-	SALT LAKE CITY, KBER	19	17	17	215
ST. LOUIS, KSHE	-	-	-	-	ST. LOUIS, KSHE	-	-	-	-	ST. LOUIS, KSHE	-	-	-	-	ST. LOUIS, KSHE	-	-	-	-	ST. LOUIS, KSHE	-	-	-	-
SAN ANTONIO, KISS	-	8	-	8	SAN ANTONIO, KISS	2	-	-	2	SAN ANTONIO, KISS	-	-	-	-	SAN ANTONIO, KISS	-	-	-	-	SAN ANTONIO, KISS	28	28	26	238
SAN DIEGO, KIOZ	-	-	-	-	SAN DIEGO, KIOZ	15	6	-	21	SAN DIEGO, KIOZ	-	-	-	-	SAN DIEGO, KIOZ	4	-	-	4	SAN DIEGO, KIOZ	22	19	29	411
SAN FRANCISCO, KSJO	9	-	-	9	SAN FRANCISCO, KSJO	-	-	-	-	SAN FRANCISCO, KSJO	-	-	-	-	SAN FRANCISCO, KSJO	-	-	-	-	SAN FRANCISCO, KSJO	8	7	8	42
TAMPA, WXTB	-	-	-	-	TAMPA, WXTB	20	6	-	26	TAMPA, WXTB	-	-	-	-	TAMPA, WXTB	7	-	-	7	TAMPA, WXTB	46	42	43	284

FUEL LAST Epic					PUDDLE OF MUDD BLURRY Flawless/Geffen					CREED SACRIFICE Wind-up					ADEMA WAY Arista					TOOL LATERALUS Volcano				
Total Spins/Gain 1418/177					Total Spins/Gain 1985/174					Total Spins/Gain 4024/153					Total Spins/Gain 290/147					Total Spins/Gain 1401/135				
Total Stations: 105					Total Stations: 124					Total Stations: 157					Total Stations: 44					Total Stations: 106				
Hot Trax: 21 - 19*					Hot Trax: 12 - 10*					Hot Trax: 2 - 2*					Hot Trax: 86 - 60*					Hot Trax: 20 - 20*				
TW LW 2W TS					TW LW 2W TS					TW LW 2W TS					TW LW 2W TS					TW LW 2W TS				
ATLANTA, WKLS	-	-	-	-	ATLANTA, WKLS	-	-	-	-	ATLANTA, WKLS	20	24	26	169	ATLANTA, WKLS	-	-	-	-	ATLANTA, WKLS	-	-	-	-
AUSTIN, KLBJ	5	5	5	15	AUSTIN, KLBJ	6	5	2	13	AUSTIN, KLBJ	25	23	24	124	AUSTIN, KLBJ	-	-	-	-	AUSTIN, KLBJ	-	-	-	-
BALTIMORE, WIYY	-	-	-	-	BALTIMORE, WIYY	31	28	29	200	BALTIMORE, WIYY	34	36	36	242	BALTIMORE, WIYY	-	-	-	-	BALTIMORE, WIYY	16	13	4	37
BOSTON, WAAF	-	-	-	-	BOSTON, WAAF	36	31	31	180	BOSTON, WAAF	-	-	-	-	BOSTON, WAAF	-	-	-	-	BOSTON, WAAF	29	27	27	172
CINCINNATI, WEBN	14	15	15	44	CINCINNATI, WEBN	15	-	-	15	CINCINNATI, WEBN	16	13	13	97	CINCINNATI, WEBN	-	-	-	-	CINCINNATI, WEBN	9	-	-	9
CLEVELAND, WMMS	17	19	6	42	CLEVELAND, WMMS	21	19	-	40	CLEVELAND, WMMS	20	20	18	123	CLEVELAND, WMMS	-	-	-	-	CLEVELAND, WMMS	14	18	18	58
COLUMBUS, WAZU	21	-	-	21	COLUMBUS, WAZU	26	25	18	87	COLUMBUS, WAZU	47	46	45	268	COLUMBUS, WAZU	-	-	-	-	COLUMBUS, WAZU	29	21	-	50
COLUMBUS, WBZX	10	8	-	18	COLUMBUS, WBZX	22	24	22	86	COLUMBUS, WBZX	22	26	34	179	COLUMBUS, WBZX	-	-	-	-	COLUMBUS, WBZX	8	9	12	35
COLUMBUS, WLVO	-	-	-	-	COLUMBUS, WLVO	-	-	-	-	COLUMBUS, WLVO	6	5	6	33	COLUMBUS, WLVO	-	-	-	-	COLUMBUS, WLVO	-	-	-	-
DALLAS, KEGL	11	12	13	47	DALLAS, KEGL	12	8	6	39	DALLAS, KEGL	25	21	18	107	DALLAS, KEGL	-	-	-	-	DALLAS, KEGL	21	10	7	47
DETROIT, WRIF	9	-	-	9	DETROIT, WRIF	15	14	13	76	DETROIT, WRIF	28	25	25	170	DETROIT, WRIF	-	-	-	-	DETROIT, WRIF	11	11	12	34
HARTFORD, WCCC	12	13	12	43	HARTFORD, WCCC	18	18	20	104	HARTFORD, WCCC	20	19	20	118	HARTFORD, WCCC	12	8	-	20	HARTFORD, WCCC	23	19	18	68
INDIANAPOLIS, WFBO	-	-	-	-	INDIANAPOLIS, WFBO	-	-	-	-	INDIANAPOLIS, WFBO	14	14	8	60	INDIANAPOLIS, WFBO	-	-	-	-	INDIANAPOLIS, WFBO	-	-	-	-
KANSAS CITY, KCRG	16	14	-	30	KANSAS CITY, KCRG	20	18	15	121	KANSAS CITY, KCRG	21	40	43	246	KANSAS CITY, KCRG	-	-	-	-	KANSAS CITY, KCRG	9	11	7	27
LAS VEGAS, KOMP	-	14	14	37	LAS VEGAS, KOMP	16	16	16	108	LAS VEGAS, KOMP	30	32	32	224	LAS VEGAS, KOMP	-	-	-	-	LAS VEGAS, KOMP	10	14	14	56
LONG ISLAND, WBAB	-	-	-	-	LONG ISLAND, WBAB	-	-	-	-	LONG ISLAND, WBAB	-	-	21	103	LONG ISLAND, WBAB	-	-	-	-	LONG ISLAND, WBAB	-	-	-	-
LOS ANGELES, KLOS	-	-	-	-	LOS ANGELES, KLOS	-	-	-	-	LOS ANGELES, KLOS	2	2	3	19	LOS ANGELES, KLOS	-	-	-	-	LOS ANGELES, KLOS	-	-	-	-
DENVER, KBPI	-	-	-	-	DENVER, KBPI	16	15	-	31	DENVER, KBPI	29	18	-	47	DENVER, KBPI	1	-	-	1	DENVER, KBPI	22	19	-	41
MEMPHIS, WEGR	11	12	11	34	MEMPHIS, WEGR	-	-	-	-	MEMPHIS, WEGR	11	11	12	72	MEMPHIS, WEGR	-	-	-	-	MEMPHIS, WEGR	-	-	-	-
MIAMI, WZTA	20	9	7	43	MIAMI, WZTA	15	15	14	66	MIAMI, WZTA	47	46	44	236	MIAMI, WZTA	-	-	-	-	MIAMI, WZTA	13	14	13	47
MILWAUKEE, WLZR	10	11	12	46	MILWAUKEE, WLZR	12	11	13	58	MILWAUKEE, WLZR	-	36	38	242	MILWAUKEE, WLZR	-	-	-	-	MILWAUKEE, WLZR	11	10	8	45
MINNEAPOLIS, KOXR	-	-	-	-	MINNEAPOLIS, KOXR	17	17	16	77	MINNEAPOLIS, KOXR	26	26	22	184	MINNEAPOLIS, KOXR	-	-	-	-	MINNEAPOLIS, KOXR	15	15	19	74
NORFOLK, WNOR	-	-	-	-	NORFOLK, WNOR	22	19	26	101	NORFOLK, WNOR	31	28	28	198	NORFOLK, WNOR	-	-	-	-	NORFOLK, WNOR	17	11	9	49
ORLANDO, WJRR	13	17	12	42	ORLANDO, WJRR	44	41	18	123	ORLANDO, WJRR	31	41	45	285	ORLANDO, WJRR	-	-	-	-	ORLANDO, WJRR	13	12	14	36
PHILADELPHIA, WMMR	13	11	10	57																				

airplayanalysis

DROWNING POOL					LINKIN PARK					STAIN D					HOOBASTANK					MUSHROOMHEAD				
SINNER					IN					BEEN					CRAWLING					SOLITAIRE				
Ward-up					Warner Bros.					Flip/EEG					IDJMG					Universal				
Total Spins/Gain: 791/118					Total Spins/Gain: 2193/116					Total Spins/Gain: 972/114					Total Spins/Gain: 1290/109					Total Spins/Gain: 231/102				
Total Stations: 74					Total Stations: 98					Total Stations: 78					Total Stations: 101					Total Stations: 32				
Hot Trax: 32 - 30*					Hot Trax: 8 - 8*					Hot Trax: 26 - 26*					Hot Trax: 23 - 22*					Hot Trax: 90 - 69*				
	TW	LW	2W	TS		TW	LW	2W	TS		TW	LW	2W	TS		TW	LW	2W	TS		TW	LW	2W	TS
ATLANTA, WKLS	-	-	-	-	ATLANTA, WKLS	-	-	-	-	ATLANTA, WKLS	17	14	18	676	ATLANTA, WKLS	-	-	-	-	ATLANTA, WKLS	-	-	-	-
AUSTIN, KLBJ	-	-	-	-	AUSTIN, KLBJ	-	-	-	-	AUSTIN, KLBJ	9	-	8	497	AUSTIN, KLBJ	-	-	-	-	AUSTIN, KLBJ	-	-	-	-
BALTIMORE, WIYY	-	-	-	-	BALTIMORE, WIYY	-	9	12	104	BALTIMORE, WIYY	13	13	14	865	BALTIMORE, WIYY	-	-	-	-	BALTIMORE, WIYY	-	-	-	-
BOSTON, WAAF	-	-	-	-	BOSTON, WAAF	39	31	31	203	BOSTON, WAAF	-	-	-	-	BOSTON, WAAF	33	18	18	106	BOSTON, WAAF	13	-	-	13
CINCINNATI, WEBN	-	-	-	-	CINCINNATI, WEBN	15	14	14	91	CINCINNATI, WEBN	-	-	-	683	CINCINNATI, WEBN	11	11	11	44	CINCINNATI, WEBN	-	-	-	-
CLEVELAND, WMMS	-	-	-	-	CLEVELAND, WMMS	39	39	16	167	CLEVELAND, WMMS	-	-	-	-	CLEVELAND, WMMS	-	-	-	-	CLEVELAND, WMMS	-	-	-	-
COLUMBUS, WAZU	-	-	-	-	COLUMBUS, WAZU	26	26	27	252	COLUMBUS, WAZU	16	16	19	483	COLUMBUS, WAZU	29	20	-	49	COLUMBUS, WAZU	-	-	-	-
COLUMBUS, WBZX	12	13	9	36	COLUMBUS, WBZX	18	22	22	153	COLUMBUS, WBZX	17	19	17	1183	COLUMBUS, WBZX	20	19	16	67	COLUMBUS, WBZX	-	-	-	-
COLUMBUS, WLVO	-	-	-	-	COLUMBUS, WLVO	-	-	-	-	COLUMBUS, WLVO	18	21	20	343	COLUMBUS, WLVO	-	-	-	-	COLUMBUS, WLVO	-	-	-	-
DALLAS, KEGL	10	7	1	18	DALLAS, KEGL	21	21	20	138	DALLAS, KEGL	-	-	-	-	DALLAS, KEGL	14	8	8	41	DALLAS, KEGL	-	-	-	-
DETROIT, WRIF	10	5	-	15	DETROIT, WRIF	12	11	13	168	DETROIT, WRIF	-	-	-	-	DETROIT, WRIF	6	6	8	26	DETROIT, WRIF	6	-	-	6
HARTFORD, WCCC	18	20	17	68	HARTFORD, WCCC	31	31	29	273	HARTFORD, WCCC	-	-	-	691	HARTFORD, WCCC	12	18	20	87	HARTFORD, WCCC	6	6	-	12
INDIANAPOLIS, WFBD	-	-	-	-	INDIANAPOLIS, WFBD	-	-	-	-	INDIANAPOLIS, WFBD	-	-	-	11 402	INDIANAPOLIS, WFBD	-	-	-	-	INDIANAPOLIS, WFBD	-	-	-	-
KANSAS CITY, KQRC	13	11	-	24	KANSAS CITY, KQRC	14	11	13	192	KANSAS CITY, KQRC	-	-	-	861	KANSAS CITY, KQRC	15	9	-	24	KANSAS CITY, KQRC	-	-	-	-
LAS VEGAS, KOMP	-	-	-	-	LAS VEGAS, KOMP	12	13	13	71	LAS VEGAS, KOMP	-	-	-	723	LAS VEGAS, KOMP	13	13	13	59	LAS VEGAS, KOMP	-	-	-	-
LONG ISLAND, WBAB	-	-	-	-	LONG ISLAND, WBAB	-	-	-	-	LONG ISLAND, WBAB	36	29	29	923	LONG ISLAND, WBAB	-	-	-	-	LONG ISLAND, WBAB	-	-	-	-
LOS ANGELES, KLOS	-	-	-	-	LOS ANGELES, KLOS	-	-	-	-	LOS ANGELES, KLOS	-	-	-	-	LOS ANGELES, KLOS	-	-	-	-	LOS ANGELES, KLOS	-	-	-	-
DENVER, KBPI	13	8	-	21	DENVER, KBPI	29	29	-	58	DENVER, KBPI	-	10	-	10	DENVER, KBPI	13	14	-	27	DENVER, KBPI	5	-	-	5
MEMPHIS, WEGR	-	-	-	-	MEMPHIS, WEGR	-	-	-	-	MEMPHIS, WEGR	-	-	-	-	MEMPHIS, WEGR	-	-	-	-	MEMPHIS, WEGR	-	-	-	-
MIAMI, WZTA	-	-	-	-	MIAMI, WZTA	43	44	41	252	MIAMI, WZTA	-	-	-	986	MIAMI, WZTA	15	16	22	107	MIAMI, WZTA	-	-	-	-
MILWAUKEE, WLZR	7	7	6	26	MILWAUKEE, WLZR	-	13	15	95	MILWAUKEE, WLZR	7	5	12	837	MILWAUKEE, WLZR	11	10	7	50	MILWAUKEE, WLZR	-	-	-	-
MINNEAPOLIS, KQXR	-	-	-	-	MINNEAPOLIS, KQXR	34	34	38	281	MINNEAPOLIS, KQXR	-	-	-	814	MINNEAPOLIS, KQXR	12	12	14	67	MINNEAPOLIS, KQXR	-	-	-	-
NORFOLK, WNOR	8	20	4	36	NORFOLK, WNOR	30	27	25	208	NORFOLK, WNOR	-	-	-	672	NORFOLK, WNOR	9	7	7	58	NORFOLK, WNOR	7	3	-	10
ORLANDO, WJRR	9	12	-	21	ORLANDO, WJRR	17	19	20	84	ORLANDO, WJRR	15	13	10	840	ORLANDO, WJRR	19	19	-	38	ORLANDO, WJRR	-	-	-	-
PHILADELPHIA, WMMR	-	-	-	-	PHILADELPHIA, WMMR	37	35	29	112	PHILADELPHIA, WMMR	13	11	10	944	PHILADELPHIA, WMMR	-	-	-	-	PHILADELPHIA, WMMR	-	-	-	-
PHILADELPHIA, WYSP	10	9	7	26	PHILADELPHIA, WYSP	-	-	-	-	PHILADELPHIA, WYSP	4	-	-	696	PHILADELPHIA, WYSP	-	-	-	-	PHILADELPHIA, WYSP	-	-	-	-
PHOENIX, KDKB	-	-	-	-	PHOENIX, KDKB	-	-	-	-	PHOENIX, KDKB	12	11	15	367	PHOENIX, KDKB	-	-	-	-	PHOENIX, KDKB	-	-	-	-
PHOENIX, KUPD	-	-	-	-	PHOENIX, KUPD	22	20	20	99	PHOENIX, KUPD	-	-	-	664	PHOENIX, KUPD	6	7	12	73	PHOENIX, KUPD	-	-	-	-
PITTSBURGH, WOVE	-	-	-	-	PITTSBURGH, WOVE	-	-	-	-	PITTSBURGH, WOVE	19	18	16	365	PITTSBURGH, WOVE	-	-	-	-	PITTSBURGH, WOVE	-	-	-	-
PORTLAND, KUFO	10	9	9	29	PORTLAND, KUFO	30	24	30	543	PORTLAND, KUFO	13	12	10	780	PORTLAND, KUFO	7	9	12	39	PORTLAND, KUFO	-	-	-	-
PROVIDENCE, WHJY	-	-	-	-	PROVIDENCE, WHJY	-	-	-	-	PROVIDENCE, WHJY	-	5	3	698	PROVIDENCE, WHJY	7	11	6	24	PROVIDENCE, WHJY	-	-	-	-
ROCHESTER, WCMF	-	-	-	-	ROCHESTER, WCMF	-	-	-	-	ROCHESTER, WCMF	-	-	-	503	ROCHESTER, WCMF	2	3	2	14	ROCHESTER, WCMF	-	-	-	-
SACRAMENTO, KRXO	17	15	12	44	SACRAMENTO, KRXO	17	15	15	127	SACRAMENTO, KRXO	-	-	-	-	SACRAMENTO, KRXO	8	8	9	59	SACRAMENTO, KRXO	-	-	-	-
SALT LAKE CITY, KBER	14	-	-	14	SALT LAKE CITY, KBER	-	-	-	-	SALT LAKE CITY, KBER	-	-	-	477	SALT LAKE CITY, KBER	14	16	-	30	SALT LAKE CITY, KBER	-	-	-	-
ST. LOUIS, KSHE	-	-	-	-	ST. LOUIS, KSHE	-	-	-	-	ST. LOUIS, KSHE	2	3	2	321	ST. LOUIS, KSHE	-	-	-	-	ST. LOUIS, KSHE	-	-	-	-
SAN ANTONIO, KISS	9	7	4	20	SAN ANTONIO, KISS	18	15	17	115	SAN ANTONIO, KISS	-	-	-	649	SAN ANTONIO, KISS	12	11	8	44	SAN ANTONIO, KISS	-	-	-	-
SAN DIEGO, KIOZ	14	10	9	40	SAN DIEGO, KIOZ	18	19	15	144	SAN DIEGO, KIOZ	-	-	-	664	SAN DIEGO, KIOZ	13	9	10	67	SAN DIEGO, KIOZ	-	-	-	-
SAN FRANCISCO, KSJO	-	-	-	-	SAN FRANCISCO, KSJO	15	11	13	133	SAN FRANCISCO, KSJO	-	-	-	361	SAN FRANCISCO, KSJO	-	-	-	-	SAN FRANCISCO, KSJO	-	-	-	-
TAMPA, WXTB	-	-	-	-	TAMPA, WXTB	47	26	16	175	TAMPA, WXTB	-	-	-	-	TAMPA, WXTB	11	12	12	67	TAMPA, WXTB	-	-	-	-

MARILYN MANSON					NICKELBACK					DEFAULT					SEVENDUST					MICK JAGGER				
TAINTED					HOW					WASTING					PRAISE					GOD				
Warner Bros.					Roadrunner					TVT					TVT					Virgin				
Total Spins/Gain: 535/100					Total Spins/Gain: 4405/88					Total Spins/Gain: 2032/85					Total Spins/Gain: 1647/85					Total Spins/Gain: 1652/80				
Total Stations: 49					Total Stations: 158					Total Stations: 129					Total Stations: 99					Total Stations: 89				
Hot Trax: 44 - 37*					Hot Trax: 1 - 1*					Hot Trax: 10 - 9*					Hot Trax: 16 - 16*					Hot Trax: 15 - 15*				
	TW	LW	2W	TS		TW	LW	2W	TS		TW	LW	2W	TS		TW	LW	2W	TS		TW	LW	2W	TS
ATLANTA, WKLS	-	-	-	-	ATLANTA, WKLS	41	29	15	174	ATLANTA, WKLS	-	-	-	-	ATLANTA, WKLS	5	5	-	10	ATLANTA, WKLS	5	5	-	10
AUSTIN, KLBJ	-	-	-	-	AUSTIN, KLBJ	24	24	22	400	AUSTIN, KLBJ	11	11	10	65	AUSTIN, KLBJ	-	-	-	-	AUSTIN, KLBJ	12	13	16	61
BALTIMORE, WIYY	-	-	-	-	BALTIMORE, WIYY	-	30	30	440	BALTIMORE, WIYY	21	20	20	120	BALTIMORE, WIYY	17	13	12	113	BALTIMORE, WIYY	16	13	13	77
BOSTON, WAAF	-	-	-	-	BOSTON, WAAF	36	41	41	347	BOSTON, WAAF	-	-	-	4	BOSTON, WAAF	35	30	30	261	BOSTON, WAAF	-	-	-	-
CINCINNATI, WEBN	-	-	-	-	CINCINNATI, WEBN	31	30	30	503	CINCINNATI, WEBN	14	14	14	113	CINCINNATI, WEBN	-	-	-	-	CINCINNATI, WEBN	-	-	-	-
CLEVELAND, WMMS	-	-	-	-	CLEVELAND, WMMS	38	39	38	411	CLEVELAND, WMMS	-	-	-	-	CLEVELAND, WMMS	-	-	-	-	CLEVELAND, WMMS	-	-	-	-
COLUMBUS, WAZU	29	20	-	49	COLUMBUS, WAZU	47	45	45	666	COLUMBUS, WAZU	29	29	20	98	COLUMBUS, WAZU	29	28	-	57	COLUMBUS, WAZU	-	-	-	-
COLUMBUS, WBZX	12	9	-	21	COLUMBUS, WBZX	35	32	37	531	COLUMBUS, WBZX	10	10	11	63	COLUMBUS, WBZX	9	8	14	71	COLUMBUS, WBZX	-	-	-	-
COLUMBUS, WLVO	-	-	-	-	COLUMBUS, WLVO	22	14	-	36	COLUMBUS, WLVO	-	-	-	-	COLUMBUS, WLVO	-	-	-	-	COLUMBUS, WLVO	-	8	6	30
DALLAS, KEGL	-	-	-	-	DALLAS, KEGL	37	37	36	483	DALLAS, KEGL	15	12	-	27	DALLAS, KEGL	13	14	13	89	DALLAS, KEGL	-	-	-	-
DETROIT, WRIF	-	-	-	-	DETROIT, WRIF	26	24	26	409	DETROIT, WRIF	15	15	12	119	DETROIT, WRIF	11	11	10	78	DETROIT, WRIF	9	6	15	95
HARTFORD, WCCC	13	13	11	37	HARTFORD, WCCC	27	28	31	479	HARTFORD, WCCC	10	18	19	91	HARTFORD, WCCC	20	21	19	174	HARTFORD, WCCC	-	-	-	-
INDIANAPOLIS, WFBD	-	-	-	-	INDIANAPOLIS, WFBD	15	15	8	62	INDIANAPOLIS, WFBD	-	-	-	-	INDIANAPOLIS, WFBD	-	-	-	-	INDIANAPOLIS, WFBD	13	13	13	78
KANSAS CITY, KQRC	13	12	11	36	KANSAS CITY, KQRC	43	43	-	352	KANSAS CITY, KQRC	19	19	19	189	KANSAS CITY, KQRC	19	18	23	171	KANSAS CITY, KQRC	-	-	-	-
LAS VEGAS, KOMP	-	-	-	-	LAS VEGAS, KOMP	-	-	-	222	LAS VEGAS, KOMP	35	33	33	239	LAS VEGAS, KOMP	-	-	-	-	LAS VEGAS, KOMP	-	-	-	-
LONG ISLAND, WBAB	-	-	-	-	LONG ISLAND, WBAB	36	32	32	379	LONG ISLAND, WBAB	17	13	13	93	LONG ISLAND, WBAB	-	-	-	-	LONG ISLAND, WBAB	24	20	20	134
LOS ANGELES, KLOS	-	-	-	-	LOS ANGELES, KLOS	-	-	-	-	LOS ANGELES, KLOS	-	-	-	-	LOS ANGELES, KLOS	-	-	-	-	LOS ANGELES, KLOS	18	13	17	106
DENVER, KBPI	1	-	-	1	DENVER, KBPI	29	33	-	62	DENVER, KBPI	21	18	-	39	DENVER, KBPI	16	13	-	29	DENVER, KBPI	-	-	-	-
MEMPHIS, WEGR	-	-	-	-	MEMPHIS, WEGR	6	5	4	108	MEMPHIS, WEGR	4	5	5	40	MEMPHIS, WEGR	-	-	-	-	MEMPHIS, WEGR	13	12	9	44
MIAMI, WZTA	11	11	9	31	MIAMI, WZTA	49	46	45	502	MIAMI, WZTA	21	21	22	143	MIAMI, WZTA	9	4	5	40	MIAMI, WZTA	-	-	-	-
MILWAUKEE, WLZR	-	-	-	-	MILWAUKEE, WLZR	37	35	34	667	MILWAUKEE, WLZR	9	10	10	43	MILWAUKEE, WLZR	12	9	11	91	MILWAUKEE, WLZR	-	-	-	-
MINNEAPOLIS, KQXR	-	-	-	-	MINNEAPOLIS, KQXR	35	35	35	613	MIN														



All-Market Call-Out

Rock and Alternative Regional Call Out

Combined Regions

		Grade			Grade		
1.	Drops Of Jupiter	Train	85	9.	Bodies	Drowning Pool	77
2.	How You Remind Me	Nickelback	85	10.	Fat Lip	Sum 41	73
3.	In Too Deep	Sum 41	82	11.	Something More	Train	73
4.	It's Been Awhile	Staind	81	12.	Control	Puddle Of Mudd	72
5.	Be Like That	3 Doors Down	81	13.	Greed	Godsmack	72
6.	Smooth Criminal	Alien Ant Farm	80	14.	Crawling	Linkin Park	72
7.	In The End	Linkin Park	79	15.	My Sacrifice	Creed	71
8.	Fade	Staind	78				

Northeast

		Grade			Grade		
1.	In Too Deep	Sum 41	95	9.	Hash Pipe	Weezer	82
2.	Bodies	Drowning Pool	95	10.	It's Been Awhile	Staind	81
3.	How You Remind Me	Nickelback	89	11.	Something More	Train	80
4.	Drops Of Jupiter	Train	88	12.	Smooth Criminal	Alien Ant Farm	79
5.	Fade	Staind	88	13.	In The End	Linkin Park	77
6.	Beat The World	Pressure 4-5	86	14.	Bad Day	Fuel	76
7.	Halo	Soil	84	15.	I Wish You Were Here	Incubus	75
8.	Be Like That	3 Doors Down	83				

South

		Grade			Grade		
1.	Be Like That	3 Doors Down	92	9.	Fade	Staind	77
2.	Drops Of Jupiter	Train	90	10.	In The End	Linkin Park	75
3.	How You Remind Me	Nickelback	88	11.	Trouble	Coldplay	75
4.	It's Been Awhile	Staind	84	12.	Overcome	Live	75
5.	Smooth Criminal	Alien Ant Farm	82	13.	Something More	Train	74
6.	Halo	Soil	78	14.	Fat Lip	Sum 41	71
7.	In Too Deep	Sum 41	78	15.	Stuck In A Moment	U2	71
8.	Bad Day	Fuel	77				

Midwest

		Grade			Grade		
1.	Drops Of Jupiter	Train	82	9.	Giving In	Adema	73
2.	Bodies	Drowning Pool	81	10.	My Sacrifice	Creed	73
3.	In The End	Linkin Park	80	11.	Greed	Godsmack	73
4.	Control	Puddle Of Mudd	80	12.	Your Disease	Saliva	73
5.	Crawling	Linkin Park	78	13.	Something More	Train	73
6.	How You Remind Me	Nickelback	77	14.	Clint Eastwood	Gorillaz	72
7.	Smooth Criminal	Alien Ant Farm	76	15.	Schism	Tool	72
8.	In Too Deep	Sum 41	75				

West

		Grade			Grade		
1.	It's Been Awhile	Staind	89	9.	In Too Deep	Sum 41	79
2.	How You Remind Me	Nickelback	86	10.	Greed	Godsmack	79
3.	In The End	Linkin Park	85	11.	Down With The Sickness	Disturbed	78
4.	Crawling	Linkin Park	83	12.	Your Disease	Saliva	78
5.	Smooth Criminal	Alien Ant Farm	82	13.	Bodies	Drowning Pool	78
6.	Trouble	Coldplay	80	14.	Fade	Staind	76
7.	Fat Lip	Sum 41	80	15.	I Wish You Were Here	Incubus	76
8.	Drops Of Jupiter	Train	79				

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.

Limp Bizkit Under Fire



Limp Bizkit

The drama continues in the world of Limp Bizkit as the band, and particularly singer Fred Durst, have come under fire for their handling of a situation at Sydney, Australia's *Big Day Out* tour stop last Jan. 26. When the audience plunged toward the stage during Limp Bizkit's set, teenager Jessica Michalik was fatally crushed by the crowd. Many people fell to the ground and as security guards leaped into the pit to pull them up, they signaled to the band to stop playing. Durst was heard telling the crowd, "Looks like a little problem right down here in front. I told them before we came, 'With Limp Bizkit and 60,000 Aussies in one f**kin' place, this place is gonna go crazy.'" After an eight-minute break, the band resumed playing. Michalik never regained consciousness and died five days later. Coroner Jacqueline Milledge reportedly said she was not impressed with Durst, who refused to answer questions when Australian police arrived in Los Angeles to question him.

Instead, he faxed an unsigned list of answers to them. In addition, a detective heading up the investigation said he believes Limp Bizkit's show is one of the factors that contributed to Michalik's death, though the band is not criminally liable. However, the Limp Bizkit camp claims they repeatedly asked *Big Day Out* concert organizers for a T-style barricade after the crowd situation got a little out of control at the first day of the tour in Auckland, New Zealand a few days earlier. They say those requests were refused. A statement from band manager Peter Katsis said he is disgusted with the rumors and accusations against his band. "It was hard enough to deal with the loss of Jessica's life after all of our warnings to the promoters of the *BDO*," said Katsis. "Now we are forced to deal with journalists who seem to have no time to check their facts before printing, and even more appalling, we are in fear that the focus of the press continues to drift further away from the more important issues of security, and that the lives of other concert-goers will continue to be in danger in the future." The investigation continues this week in New South Wales.

Butch Vig Recovering From Hepatitis A



Garbage

Garbage drummer and founder Butch Vig is on the road to recovery after contracting Hepatitis A about a month ago. After being diagnosed with the disease, which he probably got from eating infected food, Vig posted a letter to fans on the official Garbage Web site explaining that Hepatitis made him delirious and turned his skin yellow. He wrote: "After the first [US] show with U2, we had a 15-hour bus ride and most of the trip I lay in my bunk with muscle pains, a severe headache, and a 102 fever. I thought it was the flu, so I just kept doing the U2 gigs, thinking it would go away." He continued, "Finally

my temperature hit 104, and I was delirious. We flew from Chicago to Baltimore, and I don't even remember the flight. When we landed, our tour manager took

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The Who: Now in Stereo

Some of The Who's earliest and greatest songs will finally be released in true stereo for the first time in history. MCA Records has acquired never-before-remixed, three-track tapes of 24 of the band's earliest recordings from The Who's original producer, Shel Talmy. Talmy delivered the monaural mixes to Decca Records, MCA's predecessor label, in 1965, but the songs were not issued in true stereo at the time. Most were issued in faux stereo. When The Who and Talmy went their separate ways, Talmy had possession of the tapes. Now the songs will be mixed to stereo, more than 35 years after their initial mono release. Some of the songs included on the tapes are "My Generation," "The Kids Are Alright," "Circles," "I'm A Man," "I Don't Mind" and "The Ox." A deluxe edition of the band's definitive 1965 album, *The Who Sings My Generation*, as well as other packages utilizing the new material, are expected to be released in spring 2002.

Cartoon band Gorillaz have stamped their way to platinum status in the US, and they're not about to stop. The animated heroes are pictured here with Ashley Newton, Co-President of Virgin Records America and Senior VP of A&R at Virgin Music Group Worldwide; Ray Cooper, Co-President of Virgin Records America; and David Wolter, Senior Director of A&R for Virgin America.



news
FROM london

They Might Be Giants were due to complete a U.K. tour last night (11/29) in Norwich, with their new single, "Man, It's So Loud In Here," released last Monday from the album *Mink Car* which came out the previous week, following its U.S. appearance in September. The single is the follow-up to "Boss Of Me," a recent U.K. Top 30 hit, their biggest success since "Birdhouse In Your Soul" reached No.6 in 1990.

Former **Crowded House** front-man **Neil Finn** released his 7 *Worlds Collide* live album and DVD on Monday in the U.K. Recorded at his "residency" at St.James' Theatre in Auckland from April 2-6 this year, it fea-



Crowded House

tures the remarkable band line-up of **Eddie Vedder**, **Johnny Marr**, **Phil Selway** and **Ed O'Brien** of **Radiohead**, Neil's brother **Tim** and **Lisa Germano**. All artist royalties from the album will go to the charity **Medecins Sans Frontieres** for their work in **Afghanistan**.

After the success of the recent *Here & Now* tour featuring big chart names of the 1980s such as **Kim Wilde**, **Paul Young** and **Curiosity Killed The Cat**, a *Here & Now 2002* arena tour has been confirmed by **Tony Denton Promotions** for next April. Another strong bill comprises **Adam Ant**, **Belinda Carlisle**, **ABC**, **Howard Jones**, **Toyah**, **China Crisis** and **Hadley, Norman & Keeble**, formerly of **Spandau Ballet**. The eight-date tour is set to begin on April 18 at Cardiff International Arena, with a Wembley Arena show on the 25.

Also back on the road in the new year are **Deep Purple**, who've announced a 20-date

British tour for February and March in their latter-day line-up of **Gillan**, **Glover**, **Lord**, **Paice** and **Morse**. EMI is planning a "collector's singles box set" to coincide with the dates, which start on February 7 and are a combination of hall and arena dates. The London shows will be at Hammersmith Apollo on February 22 and 23.

Surrey-based rockers **Hundred Reasons** are getting London air-play on Alternative station XFM with "I'll Find You," the lead track from their EP *Three*, released in the U.K. on Monday (12/3). The band have been supporting **Muse** on their British and European dates and have headline dates culminating at the **Mean Fiddler** on December 13. Meanwhile, they are completing a first album, recorded in New York with producer **Dave Sardy**, for release early in the new year.

Veteran U.K. Rock band **Hawkwind** will hold their second annual Christmas Party at London's Forum on December 20. Like last year's inaugural event,

which produced the recently-released live album *Yule Ritual*, the night will feature special guests, solo performances and the entire ensemble of the band, who will forever be associated with their 1972 hit "Silver Machine."

On the heels of another platinum-selling U.K. album, *A Funk Odyssey*, **Jamiroquai** have announced a U.K. tour for February and March, when they'll play seven dates including two at Wembley Arena on March 2-3, supported by respected U.K. R&B singer **Beverley Knight**. The next British dates follow January shows in Australia and the Far East. The second single from the **Jamiroquai** set, "You Give Me Something," entered the chart at No.16 this week and a third, "Love Foolosophy," will accompany the tour.

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

music news continued

Butch Vig Recovering *continued from page 17*

me directly to an emergency room. The doctor took one look at me and knew I had jaundice...my eyes and skin were turning yellow...so he took a blood test to determine what kind of virus I had, and admitted me to the hospital." Vig goes on to say he had lost 13 pounds and couldn't walk, but after two days of IVs and sleep, he felt better. He was forced to miss out on **Garbage's** European tour, where the band had **Matt Chamberlain** filling in on drums. Currently, **Garbage** is back in the US opening for **U2** until Dec. 2 in Miami. The band is booked as one of the headlining acts at Australia's *Big Day Out* in 2002, and Vig is expected to be fully recovered and ready to pound the skins again by that time.

Final Installment in Doors CD Series Ready to Go

Fans can preorder **The Doors' Backstage and Dangerous: The Private Rehearsal** starting today, Nov. 26, at rhinohandmade.com. Shipments of the CD will begin January 23, 2002. This two-disc set is the final installment

of a three-album, six-CD series comprised of **The Doors' July 1969** performances at Hollywood's **Aquarius Theater**. *Backstage and Dangerous* includes 24 tracks and an 8-page booklet. Unlike the first two volumes, *Live at the Aquarius Theater: The First Performance* and *Live at the Aquarius Theater: The Second Performance*, this installment was not recorded in front of a live audience. It was taped during a closed rehearsal session at the theater the day after their two-night stand on the same stage. Those who feel a six-CD set is a bit much can purchase a single compilation CD called *Live in Hollywood: Highlights From the Aquarius Theater Performances*. This album includes highlights from both concerts, but nothing from the rehearsal CD.

Rob Zombie Spearheads Tribute Album, Films Videos

Hot on the heels of the announcement that the corner of East Second Street and the Bowery in New York City will be named **Joey Ramone**

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rock report

As the holidays swiftly approach, those devoted Rock fans with bulging wallets may want to check out the upcoming Lelands mega Rock and Roll Auction slated for December 6-7. Several exciting artist specific auctions will be held over the two-day event drawing together an unprecedented array of rare artifacts from **The Beatles**, **Bruce Springsteen**, **Janis Joplin** and **KISS**. Fab Four followers have an opportunity to acquire some priceless Beatles mementos including 64 different North American concert tickets, concert programs and handbills, a **John Lennon** gold record plus signed copy of the *Help* album. The "Bruce Springsteen Asbury Park collection" collects a myriad of tremendously rare "Boss" items including a 1965 Epiphone electric guitar used by the artist in his early band, **The Castiles**, a Castiles acetate comprising some of Springsteen's earliest songs, high school yearbook, handwritten letters and more. Among the Janis Joplin artifacts coming under the hammer include scarves, clothing and personal effects, numbering handwritten letters, concert posters and jewelry. Lastly, over 100 lots of **KISS** memorabilia from the collections of **Gene Simmons** and **Paul Stanley** are up for grabs. Costumes, handwritten lyrics, stage gear and artwork will go home with the highest bidder. Info: www.lelands.com.

A new **Paul McCartney** song, "Vanilla Sky," will appear in the **Cameron Crowe** film of the same name. The film, starring **Tom Cruise**, **Cameron Diaz** and **Penelope Cruz**, hits theaters on December 11. The acoustic styled number features Macca in finger picking mode a la **The Beatles'** "Blackbird" with additional musical accompaniment by **Driving**



Paul McCartney

Rain producer, **David Kahne**. The same day as the "Vanilla Sky" movie premiere finds Macca and new band performing several songs at The Nobel Concert in Oslo, Norway.

The Who's Pete Townshend is an equal opportunity Rock artist. Immensely versatile, Townshend is an undisputed master of both the electric and acoustic guitar. A brilliant new archival release, *Pete Townshend & Raphael Rudd - The Oceanic Concerts* (Rhino) offers further proof of The Who leader's unassailable musical skill. The CD deftly captures a previously unheard live performance (circa 1979/1980) given by the pair exclusively for the Meher Baba Oceanic group. Indeed, this wasn't your ordinary Rock show. The electric guitars were safely packed away; in their place, Townshend enthralled those in attendance with his dynamic acoustic guitar stylings augmented by the accomplished piano and harp work of **Raphael Rudd**, a former member of the mystical Prog Rock troupe, **Renaissance**. Rounding up 18 seminal tracks including choice Who and solo Townshend material and several **Raphael Rudd** compositions, the intimate evening stripped away the bombast and wanton excess of a typical Rock show, seamlessly focusing all attention on the delightful

batch of songs at hand. Among the reconfigured gems showcased during this rare one-off performance include stripped down and passionate readings of Who chestnuts, "The Seeker," "Tattoo," "Drowned" and "Bargain" plus exciting solo run throughs of "A Little Is Enough," "Let My Love Open The Door," "The Ferryman" and others.

The new DVD, *The Who Went Home And Cried* (MVD/\$19.95) chronicles Alt-Rock mayhem masters, **Guided By Voices**. Coming off like a bratty amalgamation of vintage **Cheap Trick** The Who circa 1968, GBV have not surprisingly reaped mountains of critical salvos and public praise for their wildly passionate and vibrant recordings (a whopping 12 albums thus far) and sweaty, incendiary live performances. And this new DVD will not disappoint GBV fans, capturing the highly touted rockers in their element. The first portion of the DVD provides an intimate look at the band in an unusual setting, jamming acoustically on the back porch of singer/songwriter, **Robert Pollard's** Dayton, Ohio home. You'll be treated to GBV ripping through exciting and sometimes recklessly spontaneous renditions of such essential faves as "Psycho Pilot Clocks Out," "Strumpet Eye," "Submarine Team," "Tractor Rape Chain" and "Far Out Crops." Also included are bonus live performances culled from a GBV gig at L.A.'s famed, **Whiskey** — "Hot Freaks," "Shocker In Gloomtown," "Echos Myron," "Motor Away," "Smothered In Hugs," "Tractor Rape Chain," "I Am A Scientist," "Liar's Tale" and "Peep Hole." This show marked bassist **Greg Demo's** last live performance with the unit.

rockreport

NOTES AROUND THE WORLD

Limp Bizkit's "Boiler" is the #10 single in Portugal... "Only Time" by **Enya** is the #2 single in Germany... **Lenny Kravitz's** *Lenny* CD assumes the #9 position on the Canadian charts.

BIRTHDAYS THIS WEEK

Ozzy Osbourne	12/3/48	53
Dennis Wilson	12/4/44	—
Mike Smith	12/5/43	58
Jonathan King	12/6/48	53
Tom Waits	12/7/49	52
Jim Morrison	12/8/43	—
Rick Danko	12/9/43	—

HISTORY THIS WEEK

12/3/76	<i>Anarchy In The U.K.</i> by The Sex Pistols is issued.
12/4/76	Famed guitarist Tommy Bolin dies of a heroin overdose.
12/5/68	Graham Nash quits The Hollies and goes on to form CSN .
12/6/65	The Rolling Stones record "Mother's Little Helper."
12/7/78	Sid Vicious is arrested for assaulting Patti Smith's brother, Todd , at CBGB's nightclub.
12/8/80	John Lennon is assassinated outside of the his New York City apartment building, The Dakota , by a crazed stalker.
12/9/72	"Crocodile Rock" by Elton John is released.

daily insider

Clapton Launches Fundraising Drive For His Rehab Center

Eric Clapton has launched a fundraising drive for his rehabilitation facility for chemically dependent individuals. Starting last Tuesday (11/27), contributions for the Crossroads Centre on Antigua are being accepted at crossroadscentre.kintera.org. A \$100 to \$249 contribution gets an Eric Clapton World Tour t-shirt; \$250 to \$499 gets you a tour jacket; an autographed tour program is for



Eric Clapton

donations \$500 and above. Crossroads has been Clapton's project from the start, conceived

by the artist and initially supported by the auction of his guitars and through benefit concerts.

Limp Bizkit Staff Hopes To Testify Via Video At Inquest

A crowd safety control expert testified last Monday (11/26) at the inquest into the death of a fan at a Limp Bizkit concert in Sydney in January that the band is partly responsible because they did not stop playing when it was requested. Michael Upton said Limp

Bizkit's failure to stop their performance "was a contributing factor to the time taken to remove persons from the audience," when "seconds" can mean life or death to a crush victim. He also claimed that the security barriers Limp Bizkit asked for would not have prevented the death of 16-year-old Jessica Michalik. Upton's testimony came just days after the band's management asked the court to set up a video conference so the group's production manager, management firm

music news continued

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Place, Horror Rock guru **Rob Zombie** and guitarist **Johnny Ramone** are teaming up to produce a Ramones tribute record. Zombie, a passionate Ramones fan, plans to enter the studio in January to record the 1976 song "Blitzkrieg Bop" for the tribute. Other bands interested in the project are **Metallica**, **Red Hot Chili Peppers**, **The Offspring**, **Rancid** and **Joe Strummer**, but nothing has been set in stone. "We were trying to get [the tribute album] out on the one-year anniversary of Joey's death [on April 15], but at the same time, we don't want to put it out until it's perfect," Zombie told *VH1.com*. "We kind of want it to be the be-all, end-all Ramones tribute record. A lot of times, tribute records are just thrown together, but we really want to make this special." In addition to this project, Zombie has used his break in the *Merry Mayhem* tour with **Ozzy Osbourne** to direct videos for himself and Osbourne. Zombie is working on video clips for his next single, "Never Gonna Stop," as well as Osbourne's "Dreamer" video. Zombie says his video will resemble the movie *A Clockwork Orange* while Osbourne's clip will take a more reserved approach. The *Merry Mayhem* tour was forced to take a month-long hiatus when Osbourne fractured his leg at a tour stop in Tucson, but will resume on Nov. 29.

Kinks Tribute Record Released

Speaking of tribute CDs, how about one for The Kinks? The folks at Burn Burn Burn Records, Right Now Records and Sub Pop thought it was about time for one, so together they have released *Give the People What We Want: The Songs of The Kinks*. The album consists of classic Kinks tunes covered by Northwest-area bands like **Mudhoney**, **The Murder City Devils**, **Mark Lanegan** of **Screaming Trees** fame and **Jon Auer** of **The Posies**. Two of the most notable tracks are a rousing version of "Come Dancing" by Pop Punk band **The Briefs** and the R&B take on "I Go To Sleep" recorded by trip-hop diva **Nikol Kollars**. The Kinks tribute hit stores November 6.

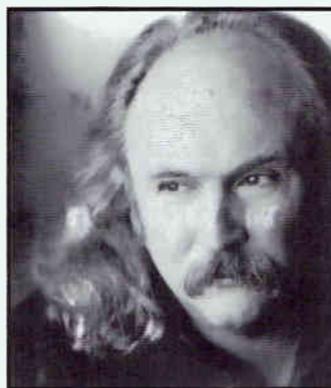
Lollapalooza Returns?

Those who have fond memories of *Lollapaloozas* past will be glad to hear the pioneering music festival will be returning this summer. The eclectic festival that hosted acts like **Ice Cube**, **Pearl Jam**, **Ministry** and **Primus** provided the blueprint for other festivals that emerged later,

such as *Ozzfest* and *Lillith Fair*. **Jane's Addiction** singer and festival founder **Perry Farrell** is leading the revival, along with the **William Morris Agency** and his former manager, **Ted Gardner**. Nothing official has been announced as far as bands or tour dates, but a few names have been dropped including **Staind**, **Incubus** and the untitled **Chris Cornell** and **Rage Against the Machine** project. Speaking of **Rage**, fans that attended the *Lollapalooza '93* stop in Philadelphia were treated to the entire band appearing on stage naked with tape across their mouths and "PMRC" painted across their chests. **Rage** proceeded to stand there, hands folded behind their backs, with feedback blaring through the speakers. Then they left the stage without playing their set. To make up for it, they later returned to Philadelphia and played a show for fans who still had their *Lollapalooza* ticket stubs.

CSN And Y Return to the Stage

When **David Crosby** isn't busy fathering children for **Melissa Etheridge**, he manages to fit in a concert or two. So, after the success of their *CSNY 2000* tour, **Crosby**, **Stills**, **Nash** and **Young** have decided to give it another go. The band has scheduled 27 tour dates so far, with more to be announced in the near future. The *Tour of America* will proceed as follows: 2/6, Detroit; 2/7, Columbus; 2/10, Grand Rapids;



David Crosby

2/12, Toronto; 2/15, St. Louis; 2/17, Chicago; 2/20, Indianapolis; 2/22, New York; 2/25, Cleveland; 2/28, Hartford; 3/2, Boston; 3/5, Philadelphia; 3/6, Pittsburgh; 3/8, Washington, DC; 3/11, Milwaukee; 3/12, Minneapolis; 3/26, Phoenix; 3/27, San Diego; 3/29, Las Vegas; 3/30, Anaheim; 4/1, Los Angeles; 4/4, Oakland; 4/5, San Jose; 4/8, Denver; 4/13, Miami; 4/14, Tampa; 4/17, Atlanta.

Music News is compiled and written by Mandy Feingold

daily insider continued

and security head can offer direct testimony. Limp Bizkit's Australian lawyer also has a crowd safety control expert ready to refute Upton's testimony.

Greatest Hits Flood Chart

Observers are wondering if this year's unusually high number of Greatest Hits releases is a coincidence or if it is related to other causes. Some think it could be an outgrowth of *The Beatles' 1* collection last Christmas, while others say it is simply one way to combat the economic downturn. For whatever reason, the floodgates have opened. After **Madonna** and **Pink Floyd**, **The Backstreet Boys** have the best-selling hits package at No. 19. Others on the chart are by **Barenaked Ladies**, **Green Day**, **The Cure**, **Martina McBride**, **Reba McEntire**, **Rod Stewart**, **Michael Jackson**, **Enigma**, **Boyz II Men**, **Billy Joel**, **Snoop Doggy Dogg**, **Kenny Chesney**, **Tim McGraw**, **Lenny Kravitz**, **The Beatles** and **Journey**. That's nearly 10 percent of the Top 200. **AEROSMITH**, **Smashing Pumpkins**, **Ice Cube** and **Outkast** will soon be joining them.

Auction For VH1 Save The Music Begins Sunday

Johnny Rzeznik's 1967 Pontiac GTO hardtop, white with black vinyl interior and chrome wheels, is among the 150 items VH1 will auction off beginning Sunday (12/2) for the Save The Music Foundation. Rzeznik's Pontiac will come fully loaded — with the **Goo Goo Dolls** catalog and paraphernalia. Also being offered are guitars autographed by **Mick Jagger**, **Keith Richards**, **The Who**, **Aerosmith** and **Sugar Ray**, and **Sting's** Fender bass guitar. Fans can also bid on an autographed **Everclear** snowboard, **Shania Twain's** dress from her CBS-TV special, **Rock star** photos by **Annie Liebovitz**, **Stephane Sednaoui** and **Mick Rock**, a walk-on role in an upcoming VH1 movie, and memorabilia from *My VH1 Awards 01*. The auction concludes on December 17.

Staind Stoned For MTV Unplugged Taping

Aaron Lewis says he was a "complete space case" from smoking too much marijuana when Staind taped their MTV *Unplugged* show.



Staind

Lewis recalls the incident in the new issue of *High Times*, which hit newsstands yesterday (11/29). He appears on the cover in a Santa cap, holding a handful of marijuana buds and a custom-made Staind bong. Lewis says on the day of the taping, he and bassist **Johnny April** had smoked four or five times. "I was just a complete space-case," says Lewis. "I had the feeling that would happen. I was definitely quite smoked out for that one." Lewis, who now doesn't drink but smokes tobacco and pot, says he consumed too much of everything earlier in life, but never tried heroin or crack. He dedicated the article to **Joe C.**, **Kid Rock's** sidekick who died last year. "He used to smoke all my weed," says Lewis, "I was his supply."

Yellow Submarine May Become Musical

Negotiations are underway for a theatrical production in London of *The Beatles' Yellow Submarine*, which would feature **Cirque Du Soliel**. The production would combine *The Beatles* cartoon musical with **Cirque's** trademark acrobats, clowns and aerial contortionists. A report in the *Sunday Times* said reps for the three surviving Beatles, **Yoko Ono** and **Michael Jackson**, who co-owns the **Lennon-McCartney** catalog,

were all in on the discussions. **Apple** confirmed that there have been talks but an agreement has not yet been signed. The Beatles wrote four new songs for *Yellow Submarine* and made a brief appearance at the end, but their voices were spoken by actors in the film.

Gov't Mule

Phil Lesh and friends, **Edwin McCain**, **Rick Derringer**, **Drivin' n' Cryin'** and **Blues Traveler** are among the artists who will join **Gov't Mule** at **Warren Haynes' 13th Annual Christmas Jam** in his hometown of Asheville, North Carolina. Haynes has moved the December 21 jam to its biggest venue to date, the Asheville Civic Center Arena. Once again all net proceeds will go to **Habitat For Humanity**.

Paul McCartney

Paul McCartney will perform "Freedom" on Britain's *Top Of The*

Pops this week. At 59, he is the oldest performer ever to appear on the TV show with the exception of **Tom Jones**. It has been eight years since McCartney last appeared on *Top Of The Pops*. Then he sang, "C'mon People."

U2

If they're looking for a gig next May 20, the government of East Timor has invited **U2** to perform at their Independence Day celebration. Acting Foreign Minister **Jose Ramos-Horta** says he hopes both **U2** and **Garth Brooks** will want to play and witness the creation of the world's newest nation. East Timor split from Indonesia two years ago and is currently being administered by the United Nations.

The Daily Insider is provided by Terry Marshall, P.O. Box 792, Concord, CA 94522
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Email: terrymars@aol.com. All rights reserved ©2001.

STATION REPORTING DEADLINES:

fmqb's final issue of the year will be a Special Year-End issue, dated December 14th. Our first issue of 2002 will be on January 11th. However, online publishing resumes January 2nd at www.fmqb.com.

The final dates to submit airplay reports to *fmqb* this year:
Rock - Tuesday, December 11
Modern Rock, Progressive, and Metal - Tuesday December 4

We resume accepting playlists from all reporters the week beginning January 7.

In observance of the Christmas and New Year's holidays, our offices will be closed beginning Monday December 17, re-opening on Wednesday, January 2.

ratings

UPDATE

FALL 2001 PHASE ONE ARBITRENDS

PORTLAND (24)

CALLS	FORMAT	WIN/01	SPR/01	SUM/01	A/S/O
KGON	Cl. Rock	4.7	5.1	5.1	5.2
KINK-F	Progressive	4.9	3.8	4.9	5.2
KUFO	Active Rock	4.6	4.3	4.5	4.9
KKRZ	CHR	5.2	4.8	5.1	4.3
KXJM	Rhy. CHR	4.2	5.8	4.7	4.3
KNRK	Mod. Rock	2.7	3.6	3.6	3.7
KVMX-F	80's	3.1	3.7	4.1	3.0
KRSK	Hot AC	2.4	2.9	3.1	3.2

KANSAS CITY (29)

CALLS	FORMAT	WIN/01	SPR/01	SUM/01	A/S/O
KQRC	Active Rock	6.2	8.7	7.6	8.3
KPRS	Urban	7.3	6.8	7.0	7.9
KMXV	CHR	5.3	5.4	4.7	4.5
KCFX	Cl. Rock	3.6	3.4	3.7	3.9
KYYS	Mainstream Rock	4.3	3.8	3.4	3.7
KSRC	AC	3.8	4.2	3.7	3.4
KRBZ	Hot AC	5.2	4.4	3.5	3.4
KCHZ	CHR	3.3	3.5	3.3	3.3
*KMJK	Rhy. Oldies	3.1	2.1	2.0	1.9

KMJK changed from KNRX in February 2001.

SAN ANTONIO (31)

CALLS	FORMAT	WIN/01	SPR/01	SUM/01	A/S/O
KBBT	Rhy. CHR	7.9	8.6	8.2	8.2
KISS	Active Rock	7.3	6.0	7.2	7.2
KXXM	CHR	4.3	4.6	5.6	4.9
KTFM	CHR	5.5	4.1	4.3	4.5
KZEP	Cl. Rock	5.1	5.1	4.1	4.5
KSMG	AC	3.7	3.3	3.8	3.4
KQXT	AC	4.2	4.0	3.4	3.1
KSJL-AF	Urban AC	1.0	1.3	1.5	1.2

MILWAUKEE/RACINE (32)

CALLS	FORMAT	WIN/01	SPR/01	SUM/01	A/S/O
WKKV	Urban	5.8	6.0	7.4	6.7
WKLH	Cl. Rock	6.7	5.9	5.8	6.2
WXSS	CHR	6.6	5.6	7.0	6.1
WLZR	Active Rock	4.6	5.9	5.4	5.3
WKTJ	Hot AC	4.5	4.6	4.5	4.9
WMYX	Hot AC	4.8	5.8	4.3	4.6
WLTQ	AC	3.7	3.9	3.7	4.1
WLUM	Mod. Rock	2.1	2.2	2.1	2.0
WJMR	Rhy. Oldies	2.2	2.2	2.0	1.8

SALT LAKE CITY/OGDEN/PROVO (34)

CALLS	FORMAT	WIN/01	SPR/01	SUM/01	A/S/O
KSFI	AC	8.1	7.8	6.8	7.2
KZHT	CHR	5.3	5.2	4.4	5.2
KXRK	Mod. Rock	4.1	3.9	4.2	4.1
KBER	Active Rock	3.4	3.5	3.8	3.9
KUUU/TCE	Rhy. CHR	4.0	3.5	3.1	3.7
KRSP	'70s	4.2	4.0	4.0	3.5
KENZ	Mod. Rock/Prog.	3.8	3.9	2.7	3.0
KISN	ACHR	3.3	3.5	3.6	2.9
KQMB	Hot AC	2.9	3.4	3.1	2.9
KBEE	AC	2.6	2.8	2.5	2.6
KURR	Cl. Rock	2.2	2.8	2.9	2.1
KCPX	Soft Rock	1.7	1.7	1.3	1.3

NORFOLK/VIRGINIA BEACH/NWPT. NEWS (38)

CALLS	FORMAT	WIN/01	SPR/01	SUM/01	A/S/O
WOWI	Urban	7.7	8.3	7.6	9.0
WAFX	Classic Hits	5.0	5.9	6.3	6.1
WNVZ	CHR	6.5	5.1	6.0	6.0
WWDE	AC	7.0	6.9	5.9	6.0
WNOR	Active Rock	6.0	5.8	6.0	5.8
WPTE	Hot AC	4.7	4.3	5.0	4.6
WKOC	Progressive	2.6	2.6	2.6	2.5
WROX	Mod. Rock	2.7	2.5	2.6	2.5
WWSO	AC	3.9	2.6	2.7	2.4

INDIANAPOLIS (40)

CALLS	FORMAT	WIN/01	SPR/01	SUM/01	A/S/O
WFBQ	Mainstream Rock	8.3	8.3	8.1	8.0
WHHH	CHR	4.0	5.2	6.3	5.9
WTLC	Urban	6.0	5.9	5.8	5.6
WRZX	Mod. Rock	5.0	6.2	5.2	5.4
WNOU-F	CHR	4.8	4.6	5.2	5.1
WENS	Hot AC	4.7	4.5	4.7	4.3
WZPL	CHR	3.9	3.6	4.0	4.3
WTPI	AC	5.4	4.6	3.8	3.6
WTTS	Progressive	2.8	3.4	2.5	2.3

LAS VEGAS (41)

CALLS	FORMAT	WIN/01	SPR/01	SUM/01	A/S/O
KISF	Cl. Sou./R&B.	5.0	4.2	4.9	6.9
KLUC	CHR	7.8	8.8	6.9	6.2
KMXB	Mod. AC	5.0	5.2	5.9	5.7
KSNE	AC	4.9	5.9	5.2	4.9
KXTE	Mod. Rock	5.8	4.8	5.3	4.6
KSTJ	Hot AC	4.2	4.9	4.4	4.0
KOMP	Mainstream Rock	4.2	3.6	4.5	3.7
KFMS	CHR	3.4	4.3	3.5	3.7
KMZQ	AC	4.4	4.4	3.1	3.4
KKLZ	Cl. Rock	3.1	2.2	3.3	2.4
KVGS	Urban	-	-	1.8	2.0
KVEG	Urban AC	-	-	.8	1.3

AUSTIN (43)

CALLS	FORMAT	WIN/01	SPR/01	SUM/01	A/S/O
KQBT	CHR	7.5	6.7	7.4	6.7
KROX	Mod. Rock	4.2	5.6	5.3	4.7
KGSR	Progressive	4.0	4.3	4.9	4.7
KAMX	Mod. AC	4.5	3.9	4.0	3.5
KLBJ	Active Rock	3.2	3.8	3.5	3.4
KKMJ	Gold AC	5.8	6.4	3.2	3.3
KPEZ	Cl. Rock	3.0	2.7	3.7	3.1
KHFI	CHR	4.0	4.7	2.8	2.8

NEW ORLEANS (45)

CALLS	FORMAT	WIN/01	SPR/01	SUM/01	A/S/O
WQUE	Urban	13.2	13.4	13.1	12.9
WYLD-F	Urb AC	8.2	6.7	8.1	9.0
WLMG	AC	6.0	5.8	6.3	6.1
KKND	Mod. Rock	3.9	4.7	4.5	4.8
WEZB	CHR	6.2	4.9	4.6	4.1
WRNO	Cl. Rock	3.5	4.3	4.4	4.1
WKZN	Hot AC	3.4	4.2	5.0	4.0
WCKW-F	Cl. Rock	3.3	2.7	2.2	1.8
*KFXN	Classic Hits	2.3	2.3	1.6	1.4

*KFXN flipped from KUMX (CHR) in June 2001.

ratingsupdate

RALEIGH/DURHAM (46)

CALLS	FORMAT	WIN/01	SPR/01	SUM/01	A/S/O
WDCG	CHR	6.0	5.9	7.9	7.0
WRSN-F	AC	4.9	5.7	5.0	6.0
WRAL	Hot AC	5.2	5.3	4.9	4.5
WBBB	Rock	4.3	3.9	4.7	4.5
WRDU-F	Mainstream Rock	3.8	4.4	3.5	3.0

JACKSONVILLE (52)

CALLS	FORMAT	WIN/01	SPR/01	SUM/01	A/S/O
WAPE	CHR	7.4	6.2	7.4	7.4
WFYV	Mainstream Rock	7.2	6.7	6.5	6.3
WJBT	Rhy. CHR	6.5	5.7	6.0	5.8
WPLA	Mod. Rock	3.3	5.2	4.3	3.6
WFKS	CHR	3.4	3.5	4.0	3.6

ROCHESTER (53)

CALLS	FORMAT	WIN/01	SPR/01	SUM/01	A/S/O
WRMM	AC	7.6	7.9	8.5	9.2
WPXY	CHR	6.3	5.8	7.0	6.2
WCMF	Mainstream Rock	5.9	5.9	5.6	5.1
WVOR	AC	4.8	4.0	4.9	4.8
WNVE	Active Rock	3.2	4.7	4.4	3.7
WZNE	Mod. AC	3.1	3.3	3.1	2.8

LOUISVILLE (55)

CALLS	FORMAT	WIN/01	SPR/01	SUM/01	A/S/O
WGZB	Urban	4.7	5.7	5.7	6.9
WVEZ	AC	5.8	5.5	6.0	6.2
WDJX	CHR	7.8	7.0	6.9	5.1
WTFX	Active Rock	4.9	4.6	3.3	4.3
WQMF	Mainstream Rock	4.2	3.9	4.3	3.7

RICHMOND (56)

CALLS	FORMAT	WIN/01	SPR/01	SUM/01	A/S/O
WTVR	AC	9.6	8.5	8.7	10.1
WCDX	Urban	12.4	13.0	9.0	8.7
WRVQ	CHR	5.8	6.1	6.5	6.1
WJMO	Urban	3.4	5.1	5.7	5.2
WMXB	AC	4.2	4.1	4.3	4.5
WRXL	Mainstream Rock	2.9	4.5	3.4	3.3
WDYL	Mod. Rock	2.2	3.1	2.8	2.7

WJMO changed from WPLZ in March 2001.

BIRMINGHAM (57)

CALLS	FORMAT	WIN/01	SPR/01	SUM/01	A/S/O
WBHJ	Rhy. CHR	8.0	7.0	6.5	8.2
WMJJ	AC	4.3	5.7	5.3	4.5
WZRR	Cl. Rock	3.4	4.4	5.1	4.2
WQEN	CHR	4.6	4.8	4.9	3.9
WRAX	Mod. Rock	4.0	3.9	4.4	3.8
WRLR	Active Rock	2.4	2.0	1.8	2.6

DAYTON (58)

CALLS	FORMAT	WIN/01	SPR/01	SUM/01	A/S/O
WTUE	Mainstream Rock	5.3	6.3	7.2	8.7
WLQT	AC	9.0	8.3	7.5	7.1
WMMX	AC	7.9	6.3	6.7	6.3
WGZT	CHR	4.8	5.0	5.0	4.5
WXEG	Mod. Rock	3.7	5.0	4.2	4.5
WDKF	Rhythmic CHR	3.8	4.1	4.4	4.4
WING	Cl. Rock	4.8	4.9	3.6	3.7

ALBANY/SCHENECTADY/TROY (61)

CALLS	FORMAT	WIN/01	SPR/01	SUM/01	A/S/O
WYJB	AC	8.0	8.7	7.2	7.2
WRVE	'70s	4.6	5.4	6.5	6.3
WPYX	Mainstream Rock	6.7	6.6	6.2	5.9
WFLY	CHR	6.1	6.5	6.0	5.3
WQBK/J	Active Rock	4.6	5.6	5.9	5.2
WAJZ	Rhy. CHR	3.5	3.2	3.2	4.0

WHRL	Mod. Rock	2.5	2.5	2.3	2.1
WEQX	Mod. Rock	1.3	1.3	1.2	1.5
WKKF-F	CHR	1.7	1.6	1.6	1.2
WCLI	AC	1.6	1.6	1.0	.8

HONOLULU (62)

CALLS	FORMAT	WIN/01	SPR/01	SUM/01	A/S/O
KSSK	AC	10.1	10.1	10.6	11.5
KRTR	AC	6.8	7.3	6.4	6.0
KXME	CHR	4.4	5.2	4.7	4.5
KIKI	CHR	4.5	3.5	4.1	4.4
*KQMQ	80's	4.5	5.0	4.0	4.0
KPOI	Mod. Rock	3.6	2.7	4.2	3.6

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

TULSA (65)

CALLS	FORMAT	WIN/01	SPR/01	SUM/01	A/S/O
KMOD	Mainstream Rock	7.4	9.3	7.6	8.9
KBEZ	AC	5.8	4.1	4.9	5.7
KHTT	CHR	6.7	7.3	5.7	4.8
KRAV	AC	4.5	4.2	4.4	4.4
KIZS	CHR	3.3	2.9	4.1	3.8
KMYZ	Mod. Rock	4.2	4.4	4.0	3.7
KRTQ	Active Rock	3.1	2.4	2.7	2.9

HARRISBURG/LEBANON/CARLISLE (78)

CALLS	FORMAT	WIN/01	SPR/01	SUM/01	A/S/O
WNNK	CHR	12.1	10.1	8.6	9.0
WRVV	Rock AC	7.5	6.9	7.0	7.7
WTPA	Cl. Rock	5.2	6.8	6.5	6.8
*WHKF	CHR	4.7	5.6	5.8	6.4
WQXA	Active Rock	5.3	5.1	4.9	5.6
WLAN	CHR	3.0	3.0	2.3	2.0

*WHKF flipped from WWKL (Oldies) in July 2001.

TOLEDO (81)

CALLS	FORMAT	WIN/01	SPR/01	SUM/01	A/S/O
WVKS	CHR	10.4	10.4	9.1	9.6
WIOT	Mainstream Rock	5.5	6.2	6.7	6.3
WWWV	AC	6.1	6.0	6.0	5.3
WXKR	Cl. Rock	4.4	4.6	4.1	4.2
WRWK	Active Rock	2.4	2.3	1.7	1.2

MOBILE (91)

CALLS	FORMAT	WIN/01	SPR/01	SUM/01	A/S/O
WBLX	Urban	12.4	13.3	10.9	12.2
WDLT	Urban AC	8.8	9.2	10.2	9.2
WABB	CHR	7.0	8.3	8.0	7.2
WRKH	Cl. Rock	5.5	6.2	7.1	6.6
WMXC	AC	5.8	4.1	5.8	5.4
WTKX	Active Rock	3.8	5.1	4.8	5.0
WYOK	Hot AC	2.1	2.8	1.8	2.3
WZEW	Progressive	1.8	1.3	2.7	1.8
WMEZ	AC	1.4	1.7	2.3	1.8
WJLQ	'70's	2.0	2.3	1.8	1.8

YORK (107)

CALLS	FORMAT	WIN/01	SPR/01	SUM/01	A/S/O
WARM	AC	9.3	8.2	8.9	8.5
WYCR	CHR	7.7	6.6	7.8	7.5
WTPA	Cl. Rock	3.7	4.5	5.6	6.1
WQXA	Active Rock	7.2	7.3	5.6	5.5
WRVV	AC	1.9	2.9	3.1	3.5

**www.fmqb.com has more
Fall 2001
Phase One Arbitrends!**

EAST

WXRK/NEW YORK seeks unique radio personalities for full & part time positions. No experience necessary. We're looking for people with something to say who can relate to 20-30 year old suburban men & the rock lifestyle. No phone calls please. Resumes & tapes ONLY to Steve Kingston, WXRK, 40 W. 57th Street, 14th Floor, NY, NY 10019. Infinity Broadcasting is an equal opportunity employer.

ALBANY, NY ALTERNATIVE STATION WEQX, located in the heart of Vermont's ski country, is looking for part-time on-air and promotional talent. On-air experience is a big plus, but not required. We're looking for creative, positive, high-energy people who can relate to 20 and 30-somethings, and who live and breathe the whole alternative lifestyle. In addition to all the usual perks, we're hooked in with every ski/snowboard mountain in the area! Females are especially encouraged to apply. Please send T&R to Alexa Tobin, Program Director, WEQX, PO Box 1027, Manchester, VT, 05254.

ON-AIR TRAFFIC ANCHOR Traffax of Delmarva seeks air talent for AM and PM drive fill-in/part-time duties as a traffic anchor. Local talent in the Delaware/Maryland area preferred. Good pay - no traffic reporting experience necessary. Contact: Kyle Forst @ 302-644-3430, e-mail: traffax@msn.com, or send T&R to: Traffax, Attn: PT On-Air, 11 Tenley Court, 1420 Highway One, Lewes, DE 19958.

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

SOUTH

ROCK PROGRAM DIRECTOR/Midday Opening - Rock 102.5 Dothan's Rock Station needs a PD with experience! We're building a rock station, and we need a proven winner. Get your packages to OM/PD David Sommers, WESP, 3245 Montgomery Highway, Suite 1, Dothan, Alabama 36303. Not for beginners! We have a great staff in place, now all we need is the right leader. Get your packages here A.S.A.P! EOE. 11/14/01

KLOL/HOUSTON, one of America's great Heritage Rock stations, is looking for a morning show. Got the goods to kick ass in Houston, Texas? Bring it on!! Rush tape and resume to: Vince Richards, Rock Operations Manager Clear Channel/Houston,

3050 Post Oak Blvd, Suite 1200, Houston, Texas 77056. vincerichards@clearchannel.com. NO PHONE CALLS!!

KFMA/TUCSON has two job openings for that ass: 1. APD/MD/night personality. Candidate needs to have skills, ideas, knowledge, and solutions. Three years minimum experience please. 2. AM show producer. Needs to be able to provide structure for two very unorganized buffoons. Must be organized, connected, full of ideas, and must be able to always see to it that stuff gets done. Females encouraged to apply! Packages to John Michael, KFMA PD, 1920 W Copper, Tucson, AZ 85745. Arizona Lotus Corp. EOE. NO CALLS please.

PD WANTED! WLRS, Louisville, Kentucky's "Alternative Station" is in search of a PD yesterday! 3-5 years PD, APD or MD experience needed. Must know Selector! Rush your station composite and resume to: J.D. Kunes, Radio One-Dayton, 717 E. David Rd., Dayton, OH 45429.

MIDWEST

CLASSIC ROCK PROGRAMMER NEEDED! Fort Wayne's Classic Rock powerhouse, WFWI had a rare Production Director opening... But its talented PD wanted the gig! So now WFWI has a Programming opening. Strong on-air skills, the ability to super serve our listeners and leadership are a must. Send tape & resume along with anything else you think might impress us to: Jim Fox, Operations Manager, Federated Media in Fort Wayne, 1005 Production Rd., Ft Wayne, IN 46808. jfox@wbyr.com. EOE.

DEMERS PROGRAMMING is looking for a Program Director for a Classic Hits station in the midwest. You provide the vision, leadership skills and creativity that benefit listeners and advertisers. Keep this rocker on top! Good airwork is a plus. Send your package to: Classic Hits PD, DeMers Programming, 1106 Clayton Lane, Suite 543 West, Austin, TX 78723. EOE MFH. No calls, please.

FORT WAYNE'S ROCK POWERHOUSE WBYR/WFWI has a rare Production Director opening. The last guy parlayed this position into a freelance business that will net him millions (over his lifetime). We wish him well, but now the opportunity is yours! If you can write & produce and add to the creative collective that keeps these two stations dominant, send your production demo & resume along with anything else you think might impress us to: Jim Fox, Operations Manager, Federated Media in Fort Wayne, 1005 Production Rd., Ft. Wayne, IN 46808 or jfox@wbyr.com. EOE.

96.7 WILL ROCK IN JOLIET in suburban Chicago is seeking an afternoon drive personality who can do imaging production.

job front continued...

Candidates must have a passion for rock music, at least three years on-air experience and be skilled in digital production. Please send tape and resume to Dana Jang, Director of Programming and Operations, NextMedia/Chicago, 2410 B Caton Farm road, Crest Hill, IL EOE.

DETROIT'S LEGENDARY CLASSIC ROCKER, WCSX, has a rare opportunity for an experienced Music Director/Programming Assistant. If you have 5+ years of Classic Rock experience, excellent Selector skills and strong air work, this may be your opportunity to get on a winning team. Send T&Rs to: DeMers Programming, Attn: Detroit MD, 204 Exton Commons, Exton, PA 19341.

WEST

MARKETING MANAGER – KNDD, KMTT, KISW, KQBZ – Let your creative side shine!! Entercom Seattle has an exciting opportunity for an experienced, creative marketing manager. Develop and execute short-term and long-term branding and market strategies to capitalize on Entercom's strength and visibility in the market. Partner with general manager, programming directors and sales managers to increase ratings, shares and revenue. Responsibilities will include, but are not limited to, developing promotionally focused revenue generating opportunities in conjunction with programming directors and sales managers. Overseeing the creative, pricing and placement for all advertising and ensuring visibility at key community events. Will also explore opportunities to capitalize on cross-promotional marketing opportunities. Minimum 5 years experience in a management role overseeing 3 or more stations/companies or significant brand management/event management experience. Please send/fax/email resumes to: Human Resources, Entercom Seattle, 1820 Eastlake Ave. E, Seattle, WA 98102. E-mail: alljobs@entercom.com. Fax: 206-726-6864. EOE.

KISM/BELLINGHAM is in need of a female newsreader to join our morning show. You must have the ability to deliver the news and tee up a joke for the others in the room. Bellingham is located 90 miles north of Seattle in an amazing part of the world. Send your package to: KISM, Attn: Greg Roberts, 2219 Yew Street Road, Bellingham, WA 98226. KISM is a division of Saga Communications and is an equal opportunity employer. Job closes 12/10/01.

CREATIVE SERVICE PRODUCTION DIRECTOR/ON-AIR DJ 93-3 KDKB, Arizona's Heritage Rock Station in Phoenix has an opening for a full-time Creative Service Production Director and Midday DJ. We are looking for an experienced radio professional who can easily handle this multifunction position. This person must have the following attributes: top notch production abilities, strong on-air personality, creative imaging and writing skills, high interpersonal and organizational skills, self motivated and reliant, able to make appearances on behalf of the station, and have the drive to win in a competitive marketplace. Must have a minimum of 5 years major market experience in Mainstream, Active, or Classic Rock. No calls please. EEO Send Tape or CD

and Resume to: 93-3 KDKB - Joe Bonadonna, 1167 W Javelina, Mesa, AZ 85210.

KNDD IMAGE DIRECTOR/ON-AIR PERSONALITY Imaging and doing full-time air work at one of America's most exciting radio stations? There's a job opening for that? Where do I send my CD and resume? KNDD/Seattle, that's where. 1077 The End seeks such a person. Duties include a full-time airshift and imaging The End top to bottom. Send your material to: KNDD/Phil Manning, 1100 Olive Way, Suite 1650, Seattle, WA 98101. KNDD is an EOE.

PART TIME OPENINGS IN SAN DIEGO! Three part-timers just promoted to full-time. Therefore, Classic Hits 103.7 THE PLANET is now looking for part-timers. Rush your package to Joanna Moore, Programming Assistant, 8033 Linda Vista Rd., San Diego, CA 92111. No phone calls please.

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

STATION REPORTING DEADLINES:

fmqb's final issue of the year will be a Special Year-End issue, dated December 14th. Our first issue of 2002 will be on January 11th. However, online publishing resumes January 2nd at www.fmqb.com.

The final dates to submit airplay reports to *fmqb* this year:
Rock - Tuesday, December 11
Modern Rock, Progressive, and Metal - Tuesday December 4

We resume accepting playlists from all reporters the week beginning January 7.

In observance of the Christmas and New Year's holidays, our offices will be closed beginning Monday December 17, re-opening on Wednesday, January 2.

ACTIVE ROCK 18-34

the insidetrack

WZTA/Miami broke the record they set last year for the amount of food donated in a 52-hour period. Zeta's *Rock & Roll Reveille* raised 245 tons of food last year for the Daily Bread Food Bank in a marathon broadcast. This year, the record was shattered when 409 tons of food came in over the same three-day period. This amount of food will feed over 545,000 people from more than 800 South Florida social service agencies. "This is our sixth consecutive year of raising food for the Daily Bread Food Bank, and this year far surpassed any possible goals we had set," PD Gregg Steele said. I'm blown away by the response, considering the individual needs of so many people since September 11." Long after the broadcast had ended, many people were still donating what they can to the Food Bank... KIBZ/Lincoln will host its annual "Kampout For Kids" on December 7 and 8, in a Wal-Mart parking lot. The Kampout will last for 30 hours, during which the station will collect cash donations and new unused toys. There will also be a Rock auction, with band memorabilia, autographed guitars, and signed NFL merchandise. Last year, the promotion raised over \$35,000 cash, and

collected 4,000 toys. All proceeds go to Lincoln's needy families... WYSP/Philadelphia begins its new specialty show, *94WYSP Exposed*, on Sunday December 2, at 9pm. "We'll be warming up a lot of new things there, seeing how they sound on the air and getting some reactions," says WYSP MD Nancy Palumbo. The show will feature one hour of all current music, "where you'll hear all the best new Rock first." All record labels and bands are encouraged to call Palumbo for new releases or to set up band interviews... KQRC/Kansas City originally planned a three-song sound check/pizza party with *Linkin Park* at the Hale Arena a couple hours before the show. But then the station got a call that the band had some new lighting equipment and a new sound engineer and wanted to run through some of its set the night before with the new gear. So the 30 contest winners got to attend a 90-minute-plus intimate performance, that concluded with the band doing covers of "Smells Like Teen Spirit" and "Sweet Child O' Mine."

By Mark Wise

the rockmonitor 18-34

WQXA, Harrisburg
Tuesday, November 27, 2001
1 PM - 9 PM



Harrisburg • Lebanon • Lancaster • York

1 p.m.
Led Zeppelin "Ramble On"
Incubus "I Wish You Were Here"
Nirvana "Lake Of Fire"
Disturbed "Down With The Sick"
Tom Petty "Runnin' Down A Dream"
Cold "Thirteen"
Green Day "Time Of Your Life..."
AC/DC "Shot Down In Flames"
Linkin Park "In The End"
Alice In Chains "Rooster"
Scorpions "Rock You Like A..."
3 Doors Down "Be Like That"
Rob Zombie "Dragula"

2 p.m.
Staind "Fade"
Beastie Boys "No Sleep Til Brooklyn"
Weezer "Hash Pipe"
Lenny Kravitz "Fly Away"
Kid Rock "Forever"
Red Hot Chili Peppers "Soul To Squeeze"
Ozzy Osbourne "Perry Mason"
Saliva "Click Click Boom"
Stone Temple Pilots "Creep"
Guns N' Roses "Live And Let Die"
Creed "What's This Life For"

3 p.m.
Fuel "Hemorrhage..."
Faith No More "Epic"
Nickelback "How You Remind Me"
Def Leppard "Bringin' On The..."
Incubus "Pardon Me"
Godsmack "Greed"

Rush "Limelight"
Pearl Jam "Daughter"
P.O.D. "Alive"
Van Halen "Hot For Teacher"
Metallica "Wherever I May Roam"

4 p.m.
Hoobastank "Crawling In The Dark"
Soundgarden "Black Hole Sun"
Puddle Of Mudd "Control"
Motley Crue "Wild Side"
Collective Soul "December"
Tantric "Astounded"
Sublime "What I Got"
Default "Wasting My Time"
Stone Temple Pilots "Sex Type Thing"
Pink Floyd "Comfortably Numb"
Creed "My Sacrifice"

5 p.m.
Staind "Mudshovel"
Linkin Park "In The End"
The Ramones "I Wanna Be Sedated"
Kracker "Low"
Disturbed "Voices"
Billy Idol "Rebel Yell"
Marcy Playground "Sex & Candy"
Ozzy Osbourne "Gets Me Through"
AC/DC "T.N.T."
Metallica "The Unforgiven II"

6 p.m.
Sevendust "Praise"
Godsmack "Awake"
System Of A Down "Chop Suey!"

Aerosmith "Sweet Emotion"
Incubus "I Wish You Were Here"
Beastie Boys "Sabotage"
The Offspring "Defy You"
Nirvana "Heart-Shaped Box"
Drowning Pool "Bodies"
Nickelback "How You Remind Me"
Guns N' Roses "Civil War"

7 p.m.
Lenny Kravitz "Dig In"
Saliva "Click Click Boom"
Pearl Jam "Yellow Ledbetter"
Mesh stl "Maybe Tomorrow"
Red Hot Chili Peppers "Breaking The Girl"
Adema "Giving In"
Led Zeppelin "Rock & Roll"
Staind "Fade"
Fuel "Shimmer"
Live "Overcome"
Metallica "I Disappear"

8 p.m.
Spineshank "New Disease"
Puddle Of Mudd "Blurry"
AC/DC "Big Balls"
P.O.D. "Alive"
3 Doors Down "Loser"
Tool "Lateralus"
Stone Temple Pilots "Big Empty"
Ozzy Osbourne "Gets Me Through"
Rush "Freewill"
Rob Zombie "Feel So Numb"

* Monitor provided by Mediabase.

TOP 50 AIRPLAY

November 20 - 26, 2001

LW	TW	Artist	Track	Label	TW	LW
1	1	RYAN ADAMS	NEW	(Lost Highway/IDJMG)	624	659
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4	3	JOHN MELLENCAMP	PEACEFUL	(Columbia/CRG)	522	559
3	4*	JOHN MAYER	NO	(Aware/Columbia/CRG)	497	489
9	5*	DAVE MATTHEWS	EVERYDAY	(RCA)	473	403
5	6*	SUZANNE VEGA	WALK	(A&M)	459	454
6	7	U2	STUCK	(Interscope)	397	432
7	8	LENNY KRAVITZ	DIG	(Virgin)	394	424
8	9*	TRAIN	SOMETHING	(Aware/Columbia/CRG)	347	343
11	10	MICK JAGGER	GOD	(Virgin)	310	317
13	11	L.WILLIAMS	GET	(Lost Highway/IDJMG)	297	298
10	12	DAVID GRAY	SAIL	(ATO/RCA)	293	337
14	13*	COLDPLAY	TROUBLE	(Capitol)	290	275
17	14*	JEWEL	STANDING	(Atlantic/AG)	276	255
15	15	WILLIAM TOPLEY	BACK	(Lost Highway)	257	259
18	16*	CRANBERRIES	ANALYSE	(MCA)	254	252
25	17*	JOHN HIATT	EVERYBODY	(Vanguard)	251	196
28	18*	M.ETHERIDGE	LOVER	(Island/IDJMG)	250	171
16	19	EAGLEEYE CHERRY	FEELS	(MCA)	248	259
12	20	BOZ SCAGGS	PAYDAY	(Virgin)	243	309
23	21*	SHANNON MCNALLY	DOWN	(Capitol)	205	202
41	22*	WEEZER	ISLAND	(Interscope)	193	133
42	23*	STING	FRAGILE	(A&M)	186	131
19	24	JOHN HIATT	MY	(Vanguard)	185	235
21	25	BLUES TRAVELER	BACK	(A&M)	182	215
20	26	AFRO CELT...	WHEN	(Realworld)	181	219
D	27	BOB DYLAN	SUMMER	(Columbia/CRG)	179	214
27	28	ROBERT CRAY	LOVE	(Rykodisc)	171	179
33	29	CURE	CUT	(Elektra/EEG)	164	173
24	30	FIVE FOR...	SUPERMAN	(Aware/Columbus/CRG)	164	196
32	31*	ELTON JOHN	BIRDS	(Universal/UMG)	162	161
35	32*	JACK JOHNSON	BUBBLE	(Enjoy)	156	154
D	33*	FIVE FOR...	AMERICA	(Aware/Columbia/CRG)	155	86
D	34*	WIDESPREAD...	LITTLE	(Widespread/Sanctuary/SRG)	148	86
48	35*	TRAVIS	SIDE	(Epic)	146	118
45	36*	R.E.M.	ALL	(Warner Bros.)	140	125
D	37*	CAKE	SHORT	(Columbia/CRG)	134	133
D	38*	RAUL MALO	EVERY	(Omtown)	130	76
38	39	SHELBY LYNNE	WALL	(Island/IDJMG)	129	146
50	40*	ENYA	ONLY	(Reprise)	128	127
39	41	JOHNNY A.	OH	(Favored Nations)	123	138
36	42	CHRIS WHITLEY	RADAR	(ATO)	119	148
30	43	BETTER THAN...	EXTRA	(Beyond)	118	165
D	44*	LIFEHOUSE	HANGING	(DreamWorks)	114	106
26	45	PETE YORN	LIFE	(Columbia/CRG)	108	186
53	46	PAUL MCCARTNEY	FREEDOM	(Capitol)	107	108
D	47*	ROLAND ORZABAL	LOW	(Gold Circle)	102	89
D	48	COUSTEAU	LAST	(Palm Pictures)	101	110
D	49*	CATIE CURTIS	KISS	(Rykodisc)	96	90
D	50*	CALLING	WHEREVER	(RCA)	95	78

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.

PUBLIC BREAKOUT

November 20 - 26, 2001

LW	TW	Artist & Title	Label/TW	TW	LW	Move
1	1	SUZANNE VEGA <i>Songs In Red And Gray</i>	(A&M)	201	207	-6
2	2	RYAN ADAMS <i>Gold</i>	(Lost Highway/IDJMG)	186	202	-16
4	3	N.MERCHANT <i>Motherland</i>	(Elektra/EEG)	172	177	-5
3	4	JOHN HIATT <i>Tiki Bar Is Open</i>	(Vanguard)	161	182	-21
6	5	RAUL MALO <i>Today</i>	(Omtown)	159	165	-6
D	6	BOB DYLAN <i>Love and Theft</i>	(Columbia/CRG)	122	174	-52
8	7	NORTH... <i>51 Phantom</i>	(Tone Cool)	122	138	-16
11	8	SHELBY LYNNE <i>Love Shelby</i>	(Island/IDJMG)	119	121	-2
13	9*	WILLIAM TOPLEY <i>Feasting With Panthers</i>	(Lost Highway)	119	106	13
10	10	BOZ SCAGGS <i>Dig</i>	(Virgin)	114	124	-10
7	11	JAY FARRAR <i>Sebastopol</i>	(Artemis)	111	141	-30
9	12	B&J MILLER <i>Buddy & Julie Miller</i>	(Hightone)	107	131	-24
14	13*	JACK JOHNSON <i>Brushfire Fairtales</i>	(Enjoy)	105	97	8
21	14*	L.WAINWRIGHT <i>Last Man On Earth</i>	(Red House)	95	88	7
15	15	LYLE LOVETT <i>Volume 1 - Anthology: Cowboy</i>	(Curb/MCA)	95	97	-2
16	16	CATIE CURTIS <i>My Shirt Looks Good On You</i>	(Rykodisc)	94	96	-2
18	17	M.L.RICHARDS <i>The Hereafter</i>	(Virgin)	93	95	-2
23	18*	VARIOUS ARTISTS <i>"Good Rockin Tonight"</i>	(Sire)	91	82	9
19	19	LUCY KAPLANSKY <i>Every Single Day</i>	(Red House)	90	93	-3
12	20	DR.JOHN <i>Creole Moon</i>	(Blue Note)	86	118	-32
20	21	JOHN MAYER <i>Room For Squares</i>	(Aware/Columbia/CRG)	84	89	-5
17	22	L.WILLIAMS <i>Essence</i>	(Lost Highway/IDJMG)	81	95	-14
D	23*	STING <i>All This Time</i>	(A&M)	81	65	16
22	24	"HANK WILLIAMS" <i>The Timeless Music of...</i>	(Lost Highway/IDJMG)	77	86	-9
25	25	JOHN MELLENCAMP <i>Peaceful World</i>	(Columbia/CRG)	73	79	-6
D	26*	BEN FOLDS <i>Rockin The Suburbs</i>	(Epic)	72	47	25
26	27	DAN BERN <i>New American Language</i>	(Messenger)	72	75	-3
D	28*	VOICES ON... <i>Live In Philadelphia</i>	(Rykodisc)	69	59	10
24	29	ALISON KRAUSS <i>New Favorite</i>	(Rounder)	68	81	-13
27	30	CRANBERRIES <i>Wake Up And Smell The Coffee</i>	(MCA)	66	70	-4

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

Metal detector

Pure Spins

November 20 - 26, 2001

LW	TW	Artist	Title	Label	Plays	TW	Move	LW	Cume/Adds
1	1	KITTIE	<i>Oracle</i>	(Artemis)	373	-16	389	52/0	
4	2*	SEVENDUST	<i>Animosity</i>	(TVT)	301	38	263	45/0	
5	3*	40 BELOW SUMMER	<i>Invitation</i>	(London-Sire)	265	4	261	31/0	
3	4	OZZY OSBOURNE	<i>Down</i>	(Epic)	262	-8	270	35/0	
2	5	SLAYER	<i>God</i>	(American)	262	-15	277	45/0	
6	6	SYSTEM OF A DOWN	<i>Toxicity</i>	(American/Columbia)	239	-13	252	30/0	
18	7*	ROB ZOMBIE	<i>Sinister</i>	(Geffen)	236	64	172	52/2	
7	8	CHIMAIRA	<i>Pass</i>	(Roadrunner)	218	-10	228	32/0	
8	9	SLIPKNOT	<i>Iowa</i>	(Roadrunner)	193	-19	212	35/0	
15	10*	TESTAMENT	<i>First</i>	(Spitfire)	193	14	179	38/0	
13	11*	SWITCHED	<i>Spread</i>	(Immortal/Virgin)	190	4	186	24/0	
16	12*	WILL HAVEN	<i>Carpe</i>	(Revelation Records)	188	9	179	29/0	
10	13	BIOHAZARD	<i>Uncivilization</i>	(Sanctuary)	182	-7	189	29/0	
17	14*	SCAR CULTURE	<i>Inscribe</i>	(Century Media)	176	1	175	34/1	
26	15*	GRYP	<i>EP</i>	(W Recordings)	175	33	142	22/1	
11	16	P.O.D.	<i>Satellite</i>	(Atlantic)	174	-15	189	18/1	
21	17*	DOPE	<i>Life</i>	(Epic/Flip)	165	4	161	37/2	
9	18	MACHINE HEAD	<i>Supercharge</i>	(Roadrunner)	165	-29	194	24/0	
12	19	FLAW	<i>Through</i>	(Universal)	161	-27	188	23/0	
24	20*	GWAR	<i>Violence</i>	(Metal Blade)	156	9	147	39/2	
28	21*	CARV	<i>Anesthetic</i>	(Xoff)	155	23	132	30/0	
14	22	AMERICAN HEAD...	<i>War</i>	(American/IDJMG)	152	-27	179	22/0	
22	23	SCISSORFIGHT	<i>Mantrap...</i>	(Tortuga Recordings)	152	-8	160	30/0	
19	24	ILL NINO	<i>Revolution</i>	(Roadrunner)	149	-17	166	27/0	
20	25	GODFLESH	<i>Hymns</i>	(KOCH)	145	-20	165	35/1	
23	26	AGENTS OF MAN	<i>AOM>EP01</i>	(On The Rise Records)	141	-10	151	17/0	
31	27*	THERION	<i>Secret</i>	(Nuclear Blast)	138	13	125	24/0	
25	28	EMPEROR	<i>Prometheus</i>	(Candlelight Records)	127	-19	146	21/0	
34	29*	MY DYING BRIDE	<i>Dreadful</i>	(Peaceville)	121	23	98	24/1	
27	30	FROM AUTUMN...	<i>Too</i>	(Ferret Music)	119	-16	135	16/0	
33	31*	KREATOR	<i>Violent</i>	(SPV)	118	5	113	33/0	
32	32*	GLADYSS PATCHES	<i>Wish</i>	(NFE Records)	117	3	114	18/0	
39	33*	BIONIC JIVE	<i>Armageddon</i>	(Interscope)	116	25	91	28/1	
D	34*	MUSHROOMHEAD	<i>XX</i>	(Universal)	116	96	20	54/52	
37	35*	DIABOLIC	<i>Subtrai...</i>	(Conquest)	114	17	97	32/3	
36	36*	BANE	<i>Give</i>	(Equal Vision)	112	15	97	21/0	
29	37	BRUCE DICKINSON	<i>Best</i>	(Sanctuary)	110	-20	130	19/0	
30	38	WITCHERY	<i>Sympathy</i>	(Necropolis)	107	-22	129	21/0	
41	39*	CAVITY	<i>On</i>	(Hydra Head)	100	13	87	24/0	
35	40	PUDDLE OF MUDD	<i>Come</i>	(Interscope)	90	-8	98	8/0	
D	41*	SLITHERYN	<i>EP</i>	(Slitheryn)	87	39	48	30/2	
40	42	SOILENT GREEN	<i>Deleted</i>	(Relapse Records)	87	-3	90	19/0	
D	43*	DRY KILL LOGIC	<i>Rot</i>	(Roadrunner)	81	81	0	51/50	
D	44*	SUISONIC	<i>Bound</i>	(Starship)	81	26	55	22/0	
D	45*	BURNING INSIDE	<i>Apparition</i>	(Crash Music)	80	10	70	18/0	
44	46	MOONSPELL	<i>Darkness</i>	(Century Media)	79	-5	84	15/1	
45	47	BRONX CASKET...	<i>Sweet</i>	(The Music Cartel)	77	-6	83	12/0	
47	48	DARKEST HOUR	<i>So</i>	(Victory Records)	77	4	73	10/0	
38	49	CONVERGE	<i>Jane</i>	(Equal Vision)	74	-18	92	17/0	
42	50	ANATHEMA	<i>Fine</i>	(KOCH)	73	-12	85	12/0	

add action

- 1) Mushroomhead, *XX*, Universal (52)
- 2) Dry Kill Logic, *Rot*, Roadrunner (50)
- 3) Most Precious Blood, *Nothing in Vain*, Trustkill (44)
- 4) Kid Rock, *Cocky*, Atlantic (40)
- 5) Injected, *Burn It Black*, IDJMG (32)

most increased

- 1) Rob Zombie, *The Sinister Urge*, Interscope (+64)
- 2) Slitheryn, *5 Song EP*, Slitheryn (+39)
- 3) Sevendust, *Animosity*, TVT (+38)
- 4) GRYP, *EP*, W Recordings (+33)
- 5) Suisonic, *Bound*, Starship (+26)

going for adds

- Diabolic, *Vengeance Ascending* (Olympic/CMR)
- Mudvayne, *The Beginning Of All Things To End* (No Name/Epic/Sony)

stuff we like

- Flaw, *Through The Eyes* (Universal)
- Mushroomhead, *X X* (Universal)
- Ill Nino, *Revolution Revolution* (Roadrunner)
- Drowning Pool, *Sinner* (Wind-Up)
- Kittie, *Oracle* (Artemis)



The girls of Kittie with Artemis Records' Nick Tieder (back left) and fmqb/WYSP's own Mark Wise (back right).

Nice Kittie... Be Careful, They Bite!

WYSP/Philadelphia recently hosted one stop of Kittie's *Oracle Tour*, which featured an in-store appearance by the Metal goddesses. Listeners were encouraged to stop by Tower Records to hang out with the band and get a CD, or whatever else they had, signed (one fan even brought a baby doll - complete with black makeup and a noose around its neck). A guitar signed by the three members was also given away to one lucky fan. After the autograph session, the band headed to the *Trocadero* in Philly for their show with Ill Nino and Dry Kill Logic.

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

fmqb november 30, 2001

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D	48	COUSTEAU	LAST	(Palm Pictures)	101	110
D	49*	CATIE CURTIS	KISS	(Rykodisc)	96	90
D	50*	CALLING	WHEREVER	(RCA)	95	78

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.

PUBLIC BREAKOUT

November 20 - 26, 2001

LW	TW	Artist & Title	Label	TW	LW	Move
1	1	SUZANNE VEGA <i>Songs In Red And Gray</i>	(A&M)	201	207	-6
2	2	RYAN ADAMS <i>Gold</i>	(Lost Highway/IDJMG)	186	202	-16
4	3	N.MERCHANT <i>Motherland</i>	(Elektra/EEG)	172	177	-5
3	4	JOHN HIATT <i>Tiki Bar Is Open</i>	(Vanguard)	161	182	-21
6	5	RAUL MALO <i>Today</i>	(Omtown)	159	165	-6
D	6	BOB DYLAN <i>Love and Theft</i>	(Columbia/CRG)	122	174	-52
8	7	NORTH... <i>51 Phantom</i>	(Tone Cool)	122	138	-16
11	8	SHELBY LYNNE <i>Love Shelby</i>	(Island/IDJMG)	119	121	-2
13	9*	WILLIAM TOPLEY <i>Feasting With Panthers</i>	(Lost Highway)	119	106	13
10	10	BOZ SCAGGS <i>Dig</i>	(Virgin)	114	124	-10
7	11	JAY FARRAR <i>Sebastopol</i>	(Artemis)	111	141	-30
9	12	B&J MILLER <i>Buddy & Julie Miller</i>	(Hightone)	107	131	-24
14	13*	JACK JOHNSON <i>Brushfire Fairtales</i>	(Enjoy)	105	97	8
21	14*	L.WAINWRIGHT <i>Last Man On Earth</i>	(Red House)	95	88	7
15	15	LYLE LOVETT <i>Volume 1 - Anthology: Cowboy</i>	(Curb/MCA)	95	97	-2
16	16	CATIE CURTIS <i>My Shirt Looks Good On You</i>	(Rykodisc)	94	96	-2
18	17	M.L.RICHARDS <i>The Hereafter</i>	(Virgin)	93	95	-2
23	18*	VARIOUS ARTISTS <i>"Good Rockin Tonight"</i>	(Sire)	91	82	9
19	19	LUCY KAPLANSKY <i>Every Single Day</i>	(Red House)	90	93	-3
12	20	DR.JOHN <i>Creole Moon</i>	(Blue Note)	86	118	-32
20	21	JOHN MAYER <i>Room For Squares</i>	(Aware/Columbia/CRG)	84	89	-5
17	22	L.WILLIAMS <i>Essence</i>	(Lost Highway/IDJMG)	81	95	-14
D	23*	STING <i>All This Time</i>	(A&M)	81	65	16
22	24	"HANK WILLIAMS" <i>The Timeless Music of...</i>	(Lost Highway/IDJMG)	77	86	-9
25	25	JOHN MELLENCAMP <i>Peaceful World</i>	(Columbia/CRG)	73	79	-6
D	26*	BEN FOLDS <i>Rockin The Suburbs</i>	(Epic)	72	47	25
26	27	DAN BERN <i>New American Language</i>	(Messenger)	72	75	-3
D	28*	VOICES ON... <i>Live in Philadelphia</i>	(Rykodisc)	69	59	10
24	29	ALISON KRAUSS <i>New Favorite</i>	(Rounder)	68	81	-13
27	30	CRANBERRIES <i>Wake Up And Smell The Coffee</i>	(MCA)	66	70	-4

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

Emphasis Tracks



Pete Yorn "Strange Condition" (Columbia/CRG)

Thirteen stations including KMTT, WBOS, KGSR and KBAC have already warmed up to this track. It's another melodic tune from Pete Yorn's debut. After a successful run at the format with the first single Yorn's back with a song that clearly illustrates his storytelling abilities as well as his knack for producing a strong pop song.



Shannon McNally "Down and Dirty" (Capitol)

A sultry Blues-based song that evokes feelings of midnight longings. McNally's powerful voice, the subtle strings and the Hammond B-3 create the mood that puts your listener right in the middle of smoky club with just a lone spotlight on the singer. Already on WFUV, WVOD, WNCS, WXRV, KRSH and others.



Neil Young "Imagine" (Interscope)

If you saw the *America: A Tribute to Heroes* telecast in September, you already know that this performance of John Lennon's timeless classic was one of the most moving moments in the show. Now you can share it with your audience, just as WXRT, KTAO, KPIG and WMVY have already done. We've also heard rumors we can look for Neil to join up with his buddies David, Stephen and Graham for a CSNY tour in early 2002!



Five For Fighting "America Town" (Aware/Columbia/CRG)

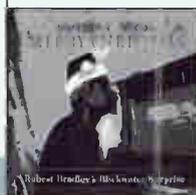
John Ondrasik has already proven himself a fine songwriter and the title track of *Five For Fighting's America Town* continues that legacy. With recent world events, the theme of the tune will definitely strike a chord in your listeners' hearts. Touring tirelessly since the album's 2000 release, FFF has been making friends across the country. Already friendly to "America Town": KTAO, WXPB, KXST, WRLT and more.



Make a wish: WXRV/Boston MD Dana Marshall and PD Joanne Doody celebrate their birthdays with Bob Schneider at a recent show.

Music Mailbag

As we head into "that time of year", we thought it would be a good time to look at what's new in Holiday music, both traditional and non-traditional.



Robert Bradley's Blackwater Surprise "Wish You a Merry Christmas" (Vanguard)

With a new record (the first for Vanguard) due in January, Robert Bradley's *Blackwater Surprise* thought they'd whet our whistles with an EP of Christmas music, Detroit style. Surrounded by soulful renditions of "Please Come Home For Christmas" and "Go Tell It On The Mountain", the high point of this disc is an original entitled "Detroit Christmas". Combining Robert Bradley's deep, resonant vocals with the band's Retro-Soul rhythm tracks it will inspire hip carolers everywhere.



Various Artists "A Very Special Christmas 5" (A&M)

The fifth in the series of Holiday samplers to benefit the Special Olympics, we're presented with another roster of fine, contemporary acts performing some of our favorite holiday tunes. Backed by an all-star band featuring Bobby Bandiera (Musical Director; guitar), Garry Tallent (bass) and Steve Holley (drums) back such notables as Macy Gray, Wyclef Jean and Stevie Wonder. Stand out tracks include Sheryl Crow's version of "Run Rudolph Run" (with Benmont Tench and Mike Campbell) and John Popper and B. B. King performing "Back Door Santa".



Mannheim Steamroller "Christmas Extraordinaire" (American Gramophone)

The latest in a series of holiday releases from these pioneers of ambient music, *Christmas Extraordinaire* continues to fulfill the promise of Mannheim Steamroller's earlier work. Including vocal contributions from Johnny Mathis, University of Michigan Men's Glee Club and the Soli Deo Gloria Cantorum Women's Choir, this is a collection of unique takes on such Christmas classics as "White Christmas", "O Tannenbaum" and "The First Noel". For specialty shows or holiday texture, this is a Christmas record that works.

Most Added

1	PETE YORN	(Columbia/CRG)	10
2	AFRO CELT	(Realworld)	7
3t	JOHN HIATT	(Vanguard)	5
3t	LOUISE GOFFIN	(Dreamworks)	5
3t	STING	(A&M)	5

'BOS Boston Names New MD



WBOS/Boston has signed on Michele Williams to take over Music Director duties in January. Williams most recently worked as MD at WJMN/Boston and previously was at Coleman Research in the position of Senior Music Strategist. "I'm very excited to have Michele on board," said PD Chris Herrmann. "Her research background combined with her Boston experience is a perfect combination to move 'BOS forward." Williams adds that she's "...really excited and looking forward to being part of the team with Chris and GM Matt Mills, helping to take WBOS to the next level." She will replace outgoing MD Amy Brooks, who will continue to host middays for the station. In other 'BOS news, Herrmann announced they've signed the consulting firm SBR Creative Media to help with fine-tuning the station's position in the Boston market.

Aimee Mann Tours, Records

Aimee Mann is currently working on her next solo record, but in the meantime she and her band will play a few west coast dates to close out the year. Mann will appear Dec. 10 in Los Angeles, Dec. 11 in Petaluma, Dec. 12 in San Francisco and Dec. 14 in Los Angeles again. The last show is the Silver Lining Benefit, where Mann will appear with the likes of Elton John, Sting, Beck and the Red Hot Chili Peppers. Mann will do a more extensive tour in spring 2002 to coincide with the release of the next album.

Ani DiFranco Visits Europe

As you read this, Ani DiFranco and her band are making their way across Europe, playing to audiences in France, Germany and Spain. On Dec. 1 the tour hits Modena, Italy and wraps up on Dec. 5 in Rome. In other Ani news, she has been included on a compilation CD that brings together artists with similar political visions, like Barenaked Ladies, The Tragically Hip and Bill Frisell. *Gasca* is a two-CD set and all proceeds from the record go to help the legal defense of protestors imprisoned during the Quebec Summit of the Americas, where discussions were taking place regarding the creation of the Free Trade Area of the Americas.



Many Changes at WTTS

WTTS/Indianapolis has shuffled its schedule quite a bit and added 20-year Indianapolis radio veteran Paul Mendenhall to the morning show. Mendenhall began his 5:30 to 10 a.m. shift last week, while Brad Holtz moved back to afternoons from 3 to 8 p.m. DJ Ian Shane has made the jump from part time to full time and will hold down the 8 p.m. to 2 a.m. shift, and Brooke Butler and Natalie Edwards have joined the station for weekend work.

KBXR Adds Leona Naess to Birthday Bash

Singer/songwriter Leona Naess will help KBXR/Columbia celebrate its 8th birthday on Dec. 3. The show also includes Ryan Adams of Whiskeytown fame and will take place at the historic Blue Note in Columbia. "This is a great birthday surprise," said 'BXR PD Ryan Arnold. "'BXR and Columbia have come to know and love Leona, so this birthday show will be very special." The show was originally planned for Nov. 9, but Adams was forced to reschedule due to his appearance on *Saturday Night Live*. Now, with Naess able to appear, things have worked out for the better. And best of all, admission to the birthday bash is free!

Holiday Highlights, Part 2

As we told you last week, many stations in the Progressive format are lending a helping hand to their local communities this holiday season. Here are a few more station-sponsored activities that bring together music and good deeds.



WKZE/Sharon: Beginning today, this station will be sponsoring food and necessity drives for the Dutchess Outreach and the Rural and Migrant Workers Ministry. They will travel to different areas in Massachusetts and New York over the next few weeks, broadcasting live and gathering items from food drops. In addition, they will open the doors to their studio on Dec. 8 prior to lighting of the Sharon Christmas Tree, and gather toys for the Adopt-a-Family program in Millerton, NY.



KFOG/San Francisco: The Fog has some big names headlining their concerts for kids this year, as Stevie Nicks will take the stage on Dec. 9 and Melissa Etheridge and Better Than Ezra play on Dec. 12. The concerts benefit Toys For Tots and the Make-a-Wish Foundation, so attendees are encouraged to donate toys and books. Also, sales from the *KFOG Live From the Archives* CD benefits Bay Area food banks.



WXPB/Philadelphia: This station has teamed with Lockheed Martin and Borders Books & Music to collect coats for Philadelphia's homeless population. 'XPN listeners can bring new or slightly used coats to 12 Borders locations around the Philadelphia area, and they will be distributed to local shelters by SELF, a non-profit organization that provides support services for residents of Philadelphia shelters.

Metal detector

Pure Spins

November 20 - 26, 2001

LW	TW	Artist	Title	Label	Plays	TW	Move	LW	Cume/Adds
1	1	KITTIE	<i>Oracle</i>	(Artemis)	373	-16	389	52/0	
4	2*	SEVENDUST	<i>Animosity</i>	(TVT)	301	38	263	45/0	
5	3*	40 BELOW SUMMER	<i>Invitation</i>	(London-Sire)	265	4	261	31/0	
3	4	OZZY OSBOURNE	<i>Down</i>	(Epic)	262	-8	270	35/0	
2	5	SLAYER	<i>God</i>	(American)	262	-15	277	45/0	
6	6	SYSTEM OF A DOWN	<i>Toxicity</i>	(American/Columbia)	239	-13	252	30/0	
18	7*	ROB ZOMBIE	<i>Sinister</i>	(Geffen)	236	64	172	52/2	
7	8	CHIMAIRA	<i>Pass</i>	(Roadrunner)	218	-10	228	32/0	
8	9	SLIPKNOT	<i>Iowa</i>	(Roadrunner)	193	-19	212	35/0	
15	10*	TESTAMENT	<i>First</i>	(Spitfire)	193	14	179	38/0	
13	11*	SWITCHED	<i>Spread</i>	(Immortal/Virgin)	190	4	186	24/0	
16	12*	WILL HAVEN	<i>Carpe</i>	(Revelation Records)	188	9	179	29/0	
10	13	BIOHAZARD	<i>Uncivilization</i>	(Sanctuary)	182	-7	189	29/0	
17	14*	SCAR CULTURE	<i>Inscribe</i>	(Century Media)	176	1	175	34/1	
26	15*	GRYP	<i>EP</i>	(W Recordings)	175	33	142	22/1	
11	16	P.O.D.	<i>Satellite</i>	(Atlantic)	174	-15	189	18/1	
21	17*	DOPE	<i>Life</i>	(Epic/Flip)	165	4	161	37/2	
9	18	MACHINE HEAD	<i>Supercharge</i>	(Roadrunner)	165	-29	194	24/0	
12	19	FLAW	<i>Through</i>	(Universal)	161	-27	188	23/0	
24	20*	GWAR	<i>Violence</i>	(Metal Blade)	156	9	147	39/2	
28	21*	CARV	<i>Anesthetic</i>	(Xoff)	155	23	132	30/0	
14	22	AMERICAN HEAD...	<i>War</i>	(American/IDJMG)	152	-27	179	22/0	
22	23	SCISSORFIGHT	<i>Mantrap...</i>	(Tortuga Recordings)	152	-8	160	30/0	
19	24	ILL NINO	<i>Revolution</i>	(Roadrunner)	149	-17	166	27/0	
20	25	GODFLESH	<i>Hymns</i>	(KOCH)	145	-20	165	35/1	
23	26	AGENTS OF MAN	<i>AOM>EP01</i>	(On The Rise Records)	141	-10	151	17/0	
31	27*	THERION	<i>Secret</i>	(Nuclear Blast)	138	13	125	24/0	
25	28	EMPEROR	<i>Prometheus</i>	(Candlelight Records)	127	-19	146	21/0	
34	29*	MY DYING BRIDE	<i>Dreadful</i>	(Peaceville)	121	23	98	24/1	
27	30	FROM AUTUMN...	<i>Too</i>	(Ferret Music)	119	-16	135	16/0	
33	31*	KREATOR	<i>Violent</i>	(SPV)	118	5	113	33/0	
32	32*	GLADYSS PATCHES	<i>Wish</i>	(NFE Records)	117	3	114	18/0	
39	33*	BIONIC JIVE	<i>Armageddon</i>	(Interscope)	116	25	91	28/1	
D	34*	MUSHROOMHEAD	<i>XX</i>	(Universal)	116	96	20	54/52	
37	35*	DIABOLIC	<i>Subtrai...</i>	(Conquest)	114	17	97	32/3	
36	36*	BANE	<i>Give</i>	(Equal Vision)	112	15	97	21/0	
29	37	BRUCE DICKINSON	<i>Best</i>	(Sanctuary)	110	-20	130	19/0	
30	38	WITCHERY	<i>Sympathy</i>	(Necropolis)	107	-22	129	21/0	
41	39*	CAVITY	<i>On</i>	(Hydra Head)	100	13	87	24/0	
35	40	PUDLE OF MUDD	<i>Come</i>	(Interscope)	90	-8	98	8/0	
D	41*	SLITHERYN	<i>EP</i>	(Slitheryn)	87	39	48	30/2	
40	42	SOILENT GREEN	<i>Deleted</i>	(Relapse Records)	87	-3	90	19/0	
D	43*	DRY KILL LOGIC	<i>Rot</i>	(Roadrunner)	81	81	0	51/50	
D	44*	SUISONIC	<i>Bound</i>	(Starship)	81	26	55	22/0	
D	45*	BURNING INSIDE	<i>Apparition</i>	(Crash Music)	80	10	70	18/0	
44	46	MOONSPELL	<i>Darkness</i>	(Century Media)	79	-5	84	15/1	
45	47	BRONX CASKET...	<i>Sweet</i>	(The Music Cartel)	77	-6	83	12/0	
47	48	DARKEST HOUR	<i>So</i>	(Victory Records)	77	4	73	10/0	
38	49	CONVERGE	<i>Jane</i>	(Equal Vision)	74	-18	92	17/0	
42	50	ANATHEMA	<i>Fine</i>	(KOCH)	73	-12	85	12/0	

add action

- 1) Mushroomhead, *XX*, Universal (52)
- 2) Dry Kill Logic, *Rot*, Roadrunner (50)
- 3) Most Precious Blood, *Nothing in Vain*, Trustkill (44)
- 4) Kid Rock, *Cocky*, Atlantic (40)
- 5) Injected, *Burn It Black*, IDJMG (32)

most increased

- 1) Rob Zombie, *The Sinister Urge*, Interscope (+64)
- 2) Slitheryn, *5 Song EP*, Slitheryn (+39)
- 3) Sevendust, *Animosity*, TVT (+38)
- 4) GRYP, *EP*, W Recordings (+33)
- 5) Suisonic, *Bound*, Starship (+26)

going for adds

Diabolic, *Vengeance Ascending* (Olympic/CMR)

Mudvayne, *The Beginning Of All Things To End* (No Name/Epic/Sony)

stuff we like

Flaw, *Through The Eyes* (Universal)

Mushroomhead, *XX* (Universal)

Ill Nino, *Revolution Revolucion* (Roadrunner)

Drowning Pool, *Sinner* (Wind-Up)

Kittie, *Oracle* (Artemis)



The girls of Kittie with Artemis Records' Nick Tieder (back left) and fmqb/WYSP's own Mark Wise (back right).

Nice Kittie... Be Careful, They Bite!

WYSP/Philadelphia recently hosted one stop of Kittie's *Oracle Tour*, which featured an in-store appearance by the Metal goddesses. Listeners were encouraged to stop by Tower Records to hang out with the band and get a CD, or whatever else they had, signed (one fan even brought a baby doll - complete with black makeup and a noose around its neck). A guitar signed by the three members was also given away to one lucky fan. After the autograph session, the band headed to the *Trocadero* in Philly for their show with Ill Nino and Dry Kill Logic.

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

fmqb november 30, 2001

MODERN ROCK

The background is a complex, layered composition. At the top, the words 'MODERN ROCK' are written in a large, bold, sans-serif font. The 'MODERN' part is in orange, and 'ROCK' is in white. Below the text, there's a large, abstract image. It features a road with a white center line and orange and yellow edges, receding into the distance. A large, dark handprint is superimposed on the lower left side of the image. The handprint is filled with a dark, textured pattern. There are several small, dark, irregular shapes scattered across the image, particularly around the handprint and the road.

modern chart 32

specialty spins 32

modern music 33

modern crossroads 35



modernROCK

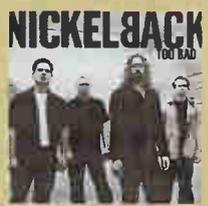
Top 50 Airplay

November 20 - 26, 2001

LW	TW	Artist	Track	Label	TW	Move	LW	2W	3W	Cume/Adds
1	1	NICKELBACK	HOW	(Roadrunner)	3735	-89	3824	3839	3862	94/0
4	2*	LINKIN PARK	IN	(Warner Bros.)	3454	67	3387	3292	3095	93/0
3	3	INCUBUS	WISH	(Immortal/Epic)	3380	-50	3430	3415	3446	93/0
2	4	P.O.D.	ALIVE	(Atlantic/AG)	3349	-134	3483	3425	3269	91/0
5	5	STAINED	FADE	(Flip/Elektra/EEG)	3091	-98	3189	3215	3070	88/0
6	6	CREED	MY	(Wind-up)	3014	-145	3159	3098	2987	90/0
9	7*	SYSTEM OF A...	CHOP	(American)	2222	112	2110	2051	1867	77/0
7	8	BLINK 182	STAY	(MCA)	2217	-69	2286	2381	2366	78/0
8	9	SUM 41	IN	(IDJMG)	2096	-46	2142	2187	1911	87/0
10	10*	PUDDLE OF MUDD	BLURRY	(Flawless/Geffen)	2025	107	1918	1740	1444	83/0
12	11*	DEFAULT	WASTING	(TVT)	1900	74	1826	1760	1695	77/0
13	12*	HOOBASTANK	CRAWLING	(IDJMG)	1833	115	1718	1745	1455	84/2
11	13	PUDDLE OF MUDD	CONTROL	(Flawless/Geffen)	1665	-189	1854	1946	2232	55/0
14	14*	311	BE	(Volcano)	1627	2	1625	1671	1473	75/0
15	15	DISTURBED	DOWN	(Giant/Reprise)	1573	-4	1577	1856	1945	58/0
17	16*	STROKES	LAST	(RCA)	1487	171	1316	1131	861	76/2
19	17*	WEEZER	PHOTOGRAPH	(Interscope)	1361	108	1253	1114	770	68/2
18	18*	ROB ZOMBIE	FEEL	(Interscope)	1314	43	1271	1190	1109	71/0
23	19*	TOOL	LATERALUS	(Volcano)	1247	160	1087	1015	658	74/2
20	20	KID ROCK	FOREVER	(Atlantic/AG)	1216	-26	1242	1267	1103	65/1
22	21*	SEVENDUST	PRAISE	(TVT)	1209	65	1144	1149	1126	65/1
41	22*	OFFSPRING	DEFY	(Columbia/CRG)	1206	711	495	0	0	71/7
24	23*	JIMMY EAT WORLD	MIDDLE	(DreamWorks)	1206	125	1081	916	695	66/2
16	24	LENNY KRAVITZ	DIG	(Virgin)	1144	-304	1448	1637	1797	48/0
27	25*	FUEL	LAST	(Epic)	970	90	880	691	289	57/2
29	26*	GORILLAZ	19-2000	(Virgin)	901	133	768	732	541	57/3
25	27	ALIEN ANT FARM	SMOOTH	(DreamWorks)	890	-31	921	1107	1544	35/0
28	28*	FLICKERSTICK	BEAUTIFUL	(Epic)	858	25	833	798	756	49/0
26	29	PETE YORN	FOR	(Columbia/CRG)	813	-95	908	990	975	47/1
31	30*	REMY ZERO	SAVE	(Elektra/EEG)	812	94	718	692	702	52/0
21	31	BUSH	PEOPLE	(Atlantic/AG)	790	-354	1144	1538	1890	40/0
33	32*	COLDPLAY	TROUBLE	(Nettwerk/Capitol)	784	83	701	720	636	42/0
36	33*	TANTRIC	MOURNING	(Maverick)	777	160	617	444	218	48/2
35	34*	ALIEN ANT FARM	MOVIES	(DreamWorks)	725	100	625	358	63	52/5
34	35	TOOL	SCHISM	(Volcano)	609	-72	681	970	1177	27/0
32	36	ADEMA	GIVING	(Arista)	606	-95	701	841	1070	29/0
42	37*	CAKE	LOVE	(Columbia/CRG)	602	120	482	295	105	40/2
30	38	SALIVA	CLICK	(IDJMG)	602	-145	747	873	824	28/0
38	39	DAVE MATTHEWS	EVERYDAY	(RCA)	579	-14	593	615	569	37/0
37	40	STONE TEMPLE...	REVOLUTION	(Atlantic/AG)	579	-22	601	582	408	29/0
D	41*	MARILYN MANSON	TAINED	(Maverick/Warner Bros.)	553	176	377	185	88	44/7
45	42*	CUSTOM	HEY	(ARTISTdirect)	512	59	453	357	269	35/2
44	43*	CRASHPALACE	EVOLUTION	(Trauma)	466	11	455	434	408	28/0
40	44	ABANDONED POOLS	MERCY	(Extasy)	463	-80	543	535	480	25/0
43	45*	GORILLAZ	CLINT	(Virgin)	461	2	459	477	569	19/0
D	46*	ADEMA	WAY	(Arista)	456	253	203	58	52	40/6
39	47	LIT	LIPSTICK	(RCA)	453	-140	593	891	1250	24/0
49	48*	DROWNING POOL	SINNER	(Wind-up)	448	40	408	229	108	32/1
48	49*	SUM 41	FAT	(IDJMG)	429	14	415	452	630	19/0
D	50*	GREEN DAY	POPROCKS	(Reprise)	418	43	375	298	203	27/0

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.

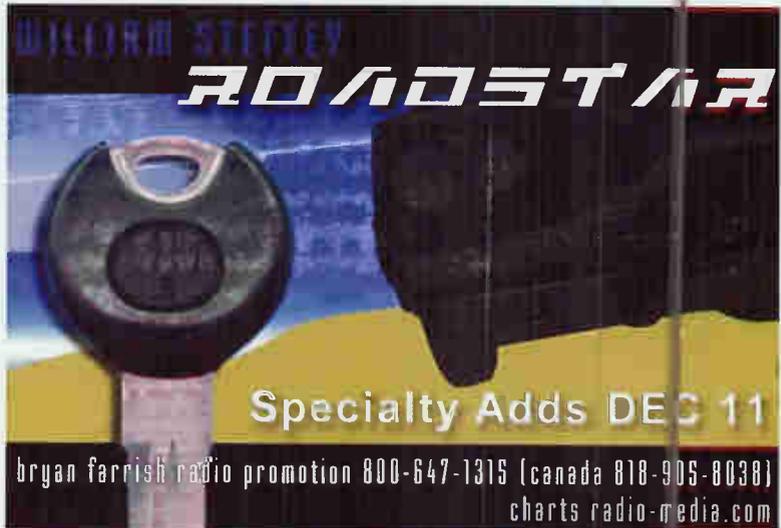
most added

- NICKELBACK** 29 adds
"Too Bad"
(Roadrunner)

- P.O.D.** 26 adds
"Youth Of The Nation"
(Atlantic/AG)
- LIT** 21 adds
"Addicted"
(RCA)
- INCUBUS** 15 adds
"Nice To Know You"
(Immortal/Epic)
- RYAN ADAMS** 10 adds
"New York, New York"
(Lost Highway)
- MARILYN MANSON** 7 adds
"Tainted Love"
(Maverick/Warner Bros.)
- THE OFFSPRING** 7 adds
"Defy You"
(Columbia/CRG)
- ADEMA** 6 adds
"The Way You Like It"
(Arista)
- ALIEN ANT FARM** 4 adds
"Movies"
(DreamWorks)
- NO DOUBT** 4 adds
"Don't Let Me Down"
(Interscope)

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

Top Ten Singles

ARTIST	SONG	LABEL
1. Local H	"Half-Life"	(Palm)
2. Healers	"Last Ride"	(Pacific)
3t. Bad Religion	"Sorrow"	(Epitaph)
Sloan	"If It Feels Good Do It"	(Murder)
5. Get Up Kids	"Up On The Roof"	(TVT/Vagrant)
6t. Avalanches	"Frontier Psychiatrist"	(Modular/London-Sire)
H2O	"Like A Prayer"	(MCA)
8t. Further Seems Forever	"Wearing Thin"	(Tooth & Nail)
Marilyn Manson	"Tainted Love"	(Maverick/Warner Bros.)
Sub.Bionic	"Reply"	(Extasy)



ROADSTAR

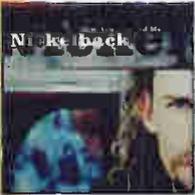
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modernMUSIC PAGE

modernmovers



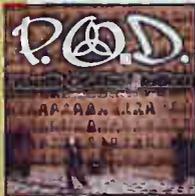
#1 modern

Nickelback, "How You Remind Me" (Roadrunner) Ten weeks at Number One! Will they close out the year on top, or will Linkin Park, Creed, Incubus or P.O.D. take the throne before the holidays? Stay tuned...

The Offspring, "Defy You" (Columbia/CRG) Seven more stations put The Offspring's latest in rotation this week, bring the giant early total to 71 stations and 1206 spins. "Defy You" jumped 41-23*, up 711 spins from last week. This track sounds ferocious on the air, and should generate plenty of phones. New this week at Q101, 89X, KTCL, WEDG, WSUN, KRZQ, and WHTG.

Nickelback, "Too Bad" (Roadrunner) Pulling in 29 adds in its first official week, Nickelback's follow-up to the Number One track in the land had no problems landing on top of the Most Added column. Expect "Too Bad" to do quite well in the coming weeks, if not right away. New this week at KNRK, KEDJ, KTBZ, WXRK, KTBZ, WBRU, WXTM, and more.

Lit, "Addicted" (RCA) Number Three Most Added with 21 adds! Twenty-seven stations are spinning it already, and more will follow before the New Year. Hooky, rocking' and radio-ready, look for "Addicted" to sink its claws into your listeners quickly. New this week at KTCL, KPOI, WSUN, WXNR, WKRL, and WBRU. Already on at WRZX, WPLY, WBCN, and WPBZ.



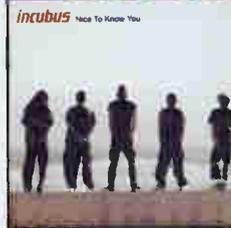
P.O.D., "Youth of the Nation" (Atlantic/AG) Our Number Two Most Added track is this powerful, emotionally-charged follow-up to the smash hit, "Alive." For the full skinny on this track, check out our interview with lead singer **Sonny Sandoval** in the latest *Modern Quarterback*, on your desk right now. New at 26 stations, including KROQ, Q101, WDXD, WLUM, KEDJ, WBRU, WFNX, and WXEG. Already on at KNDD, WXRK, WZZN, 91X, WXTM, and KPNT.

Marilyn Manson, "Tainted Love" (Maverick/Warner Bros.) The Dark One's cover of the Soft Cell favorite continues to do well, pulling in seven more adds this week. Forty-four stations are spinning it, and the buzz is definitely growing. Nice support at WBCN, WPBZ, KFRR, WAQZ, WXTM, WEND, WMRQ, WHFS, Live 105, and WXRK.

Gorillaz, "19-2000" (Virgin) It's the music that we choose! Spinning on nearly 60 stations, "19-2000" is moving closer and closer to 1,000 total spins. Up this week from 29-26*, don't be afraid of something that sounds different. Just added at WPLY, KEDJ and WFNX. Already on WNNX, KNDD, KNRK, Live 105, KDGE, WBTZ, KPNT, KROQ and 91X.

Adema, "The Way You Like It" (Arista) The latest from Adema debuts on the chart this week at 46*. Six more adds puts "The Way You Like It" on 40 stations with more to surely follow on this memorable and haunting track. New to WSUN, KRNO, KFTE, WBSX, WCYY and WNFZ.

modernpriority



Incubus "Nice To Know You" (Epic)

This is an absolute no-brainer. Twenty-six stations added it early (15 this week), and the rest should hop on it this week. Close this one out in its first week. It's worthy of such attention. New this week at KPNT, KPOI, KNCL, WHRL, WZZN, and more. Already in rotation at KROQ (21x), KNDD (19x), WXRK (19x), KEDJ, WOCL, and WXRK.

available for airplay

12.3-4

Course Of Nature, "Caught In The Sun" (Atlantic)
Ill Nino, "What Comes Around" (Roadrunner)
Incubus, "Nice To Know You" (Epic)
Starsailor, "Good Souls" (Capitol)

12.10-11

Foo Fighters "The One" (Columbia/CRG)
North Mississippi Allstars, "Sugartown"
(Artemis)
William Steffey, *Roadstar*, (Aquariphone Records)

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

Top Ten Albums

ARTIST	ALBUM	LABEL
1. Smashing Pumpkins	<i>Rotten Apples</i>	(Virgin)
2t. Get Up Kids	<i>Eudora</i>	(TVT/Vagrant)
Healers	<i>Last Ride</i>	(Pacific)
4. Radiohead	<i>I Might Be Wrong</i>	(Capitol)
5t. Avalanches	<i>Since I Left You</i>	(Modular/London-Sire)
H2O	<i>Go</i>	(MCA)
7. The Discontent	<i>The Discontent</i>	(Sha-La)
8t. Starsailor	<i>Love Is Here</i>	(Capitol)
Ill Nino	<i>Revolution/...</i>	(Roadrunner)
10. Jimmy Eat World	<i>Jimmy Eat World</i>	(DreamWorks)

Alien Ant Farm, "Movies" (DreamWorks) Up 100 spins this week, "Movies" is showing extreme potential and should likely squash any one-hit wonder programmer paranoia. Didn't work for you last time? Bad excuse. They have a huge national profile now. Play the record and watch it work. New this week at WPLY, WEDG, WGRD, KTEG, and WBRU.

Sevendust, "Praise" and Default "Wasting My Time" (TVT) Both of the tracks are smashes. Default is a Top 15 record, and if you're not playing it, you're crazy. It's a hit anywhere in the country, period. As for Sevendust (a Top 25 record and selling briskly), the bottom line is that they made a career record and delivered a turbo-charged first single that's everything your listeners could ask for. Only playing one, not playing the other? Not playing either? What's your excuse? Do your homework and play them both - often. Sevendust: new at KNDD this week.

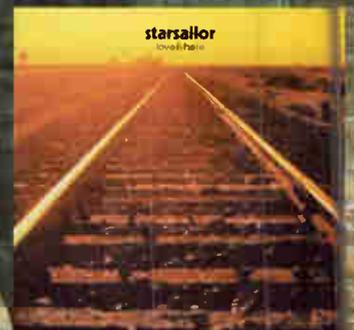
Adds
December 3rd

starsailorgoodsouls

the first single from the debut album, *love is here*

"An emotional song for emotional times. Immediate impact as soon as we put it on the air. It takes an extra listen but important and meaningful songs always do." – Gary Cee, WLIR

in stores January 8, 2002



modern CROSSROADS

Showtime

fmqb's Weekly Watch on the Festival Season.

11/30 **WJBX**/Ft. Myers *X-Fest 5* at Lee County Sports Complex featuring Disturbed, Tantric, Alien Ant Farm, Lit, and Sum 41.

12/1 **WHFS**/Washington, D.C. *The HFSmas Nutcracker 2001* at the Patriot Center featuring Blink 182, System of a Down, The Crystal Method, Puddle of Mudd, Nickelback, Pete Yorn and Coldplay.

WPBZ/West Palm Beach *Bake Sale* at Mars Music Amphitheater featuring Disturbed, Sum 41, Lit, Dave Navarro, Tantric, nonpoint, Adema, Stroke 9, Jimmy Eat World, Sugarcult, Revielle, Handsome Devil, and Cave.

12/4 **WWVV**/Savannah *Wave 106.9 Jingle Ball* at Johnny Mercer Theater featuring Nickelback, Saliva, and Default.

KNND/New Orleans *Low Dough Mistletoe Show* at State Palace Theatre featuring Dave Navarro, Lit and Flickerstick.

12/6 **WRZX**/Indianapolis *Xmas Concert 2001* at the Pepsi Coliseum featuring Fuel, Sevendust, Lit and Adema.

12/6-7 **KNDD** *Deck The Hall Ball* (Electric) at the Paramount featuring Staind, Blink 182, Linkin Park, and System of a Down.

12/7 **KNDD**/Seattle *Deck The Hall Ball* (Acoustic) at the Paramount featuring Staind, Travis and Coldplay.

KITS/San Francisco *Not So Silent Night* at the Compaq Center featuring Linkin Park, P.O.D., Puddle of Mudd, System of a Down, Alien Ant Farm, Sum 41, and AFI.

12/8 **KROQ**/Los Angeles *12th Annual Almost Acoustic Christmas* at Universal Amphitheatre featuring Alien Ant Farm, Bad Religion, Blink-182, Linkin Park, P.O.D., Puddle Of Mudd, Staind, Sum-41, and System Of A Down.

XTRA (91X)/San Diego *Frosty The Show, Man* at the 4th and B featuring 311, Coldplay, Jack Johnson and Convoy.

12/9 **KROQ**/Los Angeles *12th Annual Almost Acoustic Christmas* at Universal Amphitheatre featuring Bush, Coldplay, Linkin Park, Nickelback, Remy Zero, Staind, 311, Travis, and Pete Yorn.

12/10 **WXRK**/New York *Claus-Fest* at Roseland Ballroom featuring Nickelback, Pete Yorn, Cypress Hill, P.O.D. and Bush.

12/11 **WXDX**/Pittsburgh *Kick Ass X-Mas 2001* at M: Nickelback, Saliva, Default, and Soil; Rosebud: Flickerstick, Pete Yorn, Remy Zero, and Buzz Poets.

12/12 **WPLY**/Philadelphia *FEASTival 2001* at the First Union Center featuring Bush, Blink 182, Sum 41, Nickelback and Lit.

12/13 **WKQX**/Chicago *Twisted 8* at the United Center featuring Blink 182, 311, Bush, Sum 41, Alien Ant Farm, and Pete Yorn. **WKRL**/Syracuse *Jingle Ball 3* at Oncenter featuring Nickelback, Saliva, Default, and Adema.

12/14 **KPNT**/St. Louis *Ho Ho Show* at the Pageant featuring Bush, Alien Ant Farm, Puddle of Mudd, Boy Hits Car and Special DJ Appearance by Crystal Method.

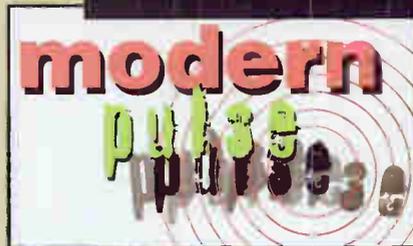
WXTM/Cleveland *Not So Silent Night* at the Cleveland State University Convocation Center featuring Blink 182, 311, Adema, Sum 41 and Pressure 4-5.

WCYY/Portland, ME *Holiday Bizarre 2001* at the Cumberland County Civic Center featuring Nickelback, Default, Saliva, Jeremiah Freed, and Bad Ronald.

WEND/Charlotte *Not So Acoustic Christmas 7* at the Grady Cole Center featuring Train, Ben Folds, Pete Yorn and Remy Zero.

12/15 **CIMX**/Detroit *The Night 89X Stole Christmas 4* at Cobo Arena featuring Blink 182, 311, Jimmy Eat World, Adema, and The Crystal Method.

WNNX/Atlanta *99X Deck The Hall Ball* at Variety Playhouse featuring Stereophonics.



Sodikoff, Peer *Real World* Recap

Have you been following MTV's latest season of *The Real World*? This season has featured *The Real World* kids working at Arista Records. A few weeks ago, Jeff Sodikoff made his first appearance on the show as a judge for a window display contest. That was a minor appearance compared to this past week's episode that featured *The Real World* gang having to go to **WXRK (K-Rock)**/New York to get Adema added to the station. Sodikoff gives the gang a quick schooling on radio promotion. When one *Real Worlder* states that Adema isn't really her taste, Sodikoff comes back with the line "It's not our responsibility to love the record. It's our responsibility to get everybody else to love the record." After the promotion lesson, the team heads to K-Rock for a meeting with MD Mike Peer and Booker. The gang crowds into Peer's office and plays Adema "Giving In" and then proceeds to promote Peer and Booker on the record. "How did Arista get a hold of this band? When I think of Arista, I think of Whitney Houston," says Booker. MTV, through some video editing, makes Peer look like a badass MD as he lays into the kids with question after question. "What do I need to know about the band? Who's in it? How many people? Let's say we decide to put this on the radio next week, what will Arista do to support us? When's the album in stores? Who's managing these guys? Who do you think the audience for this band is?" *The Real World* kids look more and more defeated with every question. Booker chimes in: "It would be nice if we could rub up against the band a bit." Needless to say, they walk out without getting the add. "It's funny that MTV made it out that way," Peer told *fmqb*. "It was a really easy going meeting." Back at Arista, Sodikoff and *The Real World* gang regroup and come up with a plan to have Adema cut a video saying hello to K-Rock, and, in particular, Booker. They show up the following week, much more enthusiastic about the record, play the video for Peer and Booker, and walk out with Peer saying he would call later to let them know if they got the add. The next shot has Sodikoff putting Peer and PD Steve Kingston on speaker phone so they can let *The Real World* gang know that Adema had been added to K-Rock. With the season finale next week, that's it for Sodikoff's *Real World* appearances. Coming soon, look for an in-depth analysis comparing Sodikoff's *Real World* tenure vs. that of **KNDD/Seattle's** Phil Manning.

X-files

Lineup Unveiled for KROQ's 12th Annual Almost Acoustic Christmas: KROQ/Los Angeles' morning men Kevin & Bean have announced the lineup for the annual *Almost Acoustic Christmas*, which is being held over two days at the Universal Amphitheatre. Scheduled to play on December 8th are Alien Ant Farm, Bad Religion, Blink-182, Linkin Park, P.O.D., Puddle Of Mudd, Staind, Sum-41, and System Of A Down. The following day it's Bush, Coldplay, Linkin Park, Nickelback, Remy Zero, Staind, 311, Travis, and Pete Yorn. Proceeds from the show will benefit Children Of The Night, Para Los Ninos, and the Al Wooten Jr. Heritage Center.

92.3 K-ROCK To Present First Annual Claus-Fest: WXRK/New York has announced the line-up for their *First Annual Claus-Fest* at Roseland Ballroom on December 10. The bill will feature Bush, Cypress Hill, Nickelback, Pete Yorn and P.O.D. K-ROCK requests that anyone attending the show bring a new unwrapped toy to benefit the New York Fire Safety Education Toy Drive. The charity will benefit children who have lost parents as a result of the September 11th attacks as well as the following charities: New York Police and Fire Widows and Orphans Fund, St. Vincent's Community Services, Mammonides Hospital, Staten Island AIDS Task Force, Wyckoff Heights Medical Center, YMCA & the American Red Cross.

KNDD To Release EndSessions 3: The latest, limited edition collection of live performances from The End's exclusive concert series will feature artists

such as Deftones, Coldplay, Jimmy Eat World, Incubus, Green Day, Moby, Doves, and 311. The CD will be available for \$15 at all Car Toys locations beginning December 8. EndMailers can order their copies first before they hit the stores. A portion of the proceeds from the sale of *EndSessions 3* will benefit the American Red Cross.

For Another Good Cause: TVT Records' Kerry Marsico is working with the Los Angeles County Department of Children and Family Services to gather items to serve as holiday gifts for 450 LA County foster children. The children they bring gifts to are the county's most severe cases. These kids are either victims of physical, sexual and/or severe verbal abuse, and/or have no relatives whatsoever whom spend time with them during the holidays. Give Kerry and the cause a hand and send some presents. Gifts provided must be shrink-wrapped, not contain explicit lyrics, and be from popular artists. Gifts last year included CDs, cassettes and t-shirts. Please contact Kerry about this great charity effort at 323-845-0150.

KNRK's MP3 Monday: Last Monday, **KNRK**/Portland posted rare MP3s on their Web site for listeners to download. From 9 a.m. 'til 7 p.m., every hour on the hour a new song was posted on the site. Rare acoustic, live and unreleased tracks from Foo Fighters, The Offspring, Blink 182, Everclear, Pennywise, and Gorillaz were available throughout the day. NRK Webheads were offered an exclusive acoustic live track, Good Charlotte's "Motivation Proclamation."

continued from page 40
 "P2" status.

The lessons of September 11th are fresh, and, for so many stations, it should be an eye-opener. Many *Saga* morning show hosts have told me that they received an incredible outpouring of positive e-mails regarding morning show content during the days following the attacks; more response than for anything before. These morning shows connected with the audience and made "eye contact" with their listeners. That's powerful radio. It sure makes "Almost Impossible Trivia" sound even more trivial.

Emotion drives ratings. Templated, formulaic radio stations will have a tougher time making a P1 connection. Many are competent, but soulless, homogenized, over-produced and easily forgettable. People are noticing the *blinding* of radio. They are noticing the lack of compelling personalities; they are noticing that the stations they listen to are, by-and-large, forgettable and dangerously predictable. So many radio stations are now all about the station voice and the production elements. Remarkably, the "personality" only shows up three times per hour. That's a primary reason Time Spent Listening is down two hours in just three years. That's a 9% decrease!!!! This *blinding* is where the P2 threat lies.

The long-term play is about being a local advocate and taking a leadership role and making the community a better place to live. It's about touching the audience and reflecting their views and attitudes. It's about "eye contact" - connecting with the listener.

We need to make sure our air "personalities" aren't just liner card readers. We need to make sure there is truly a difference between *having local personalities* and *having personalities that are local*. We have to make "local" mean something more than reading the weather. That connection will keep radio "P1" and an important component in the lives of our listeners.

Guy Zapoleon
 President
 Zapoleon Media Consultants



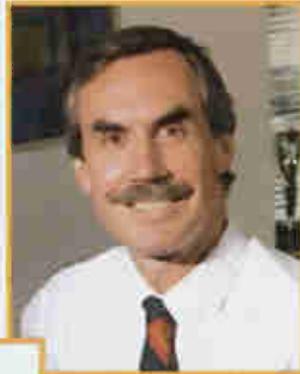
The old adage of Narrow Target = Broad Results is more important today than ever before for radio's survival.

What the industry has to do is set realistic revenue goals based on an eroding share of the media pie which will take place over the next few years with the advent of satellite and Internet music and information sources. This erosion of share will take place regardless of what we do as an industry; however we do have final control over our own destiny by creating much more compelling content for our radio stations.

If a given radio station offers entertainment and information that is so compelling that it strikes an emotional chord with the listeners, then they will remain P1 to that radio station. If radio offers product that a selectively targeted group of people love, and they can get it exclusively or without too many distractions (self-indulgent talk and commercials), they will remain loyal listeners and P1s. The old adage of Narrow Target = Broad Results is more important today than ever before for radio's survival. Its a very tough economic time for all of us, but now is the time to be taking out insurance for radio stations by giving them the money and tools to hire the best and most creative staff to create compelling products aided by research and consulting advisors. This will allow

radio to create the great radio stations of the future in order to remain a P1 medium.

John Gehron
 Sr. Vice President
 Infinity Broadcasting



In most cases, we're guilty of rushing the curve of technology's use by the masses.

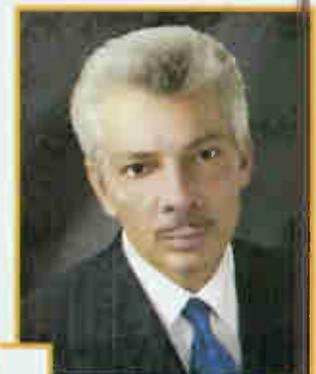
Radio will retain a P1 status with most people. There will always be people who are not satisfied by mass mediums who are on the fringes of mass taste. If you want something specific - polkas all the time, for example - you'll be able to get polkas all the time from satellite radio or cable radio and other media. Long term, will there be less use of radio? Probably, but will it be a problem that creates less advertiser usage? I don't think so. The TV networks are a good example. Are they viewed less than before there was cable? Sure, but they're still one of the most effective ways of reaching large groups of people.

In most cases, we're guilty of rushing the curve of technology's use by the masses. If people still have trouble programming their VCRs, how are they going to figure out how to get Internet radio on their cell phones? How are they going to use all of this stuff in their car when they're trying to drive? There will always be people who love the newest device, and have to be up-to-date because they find that interesting. But for most people, what they get now is probably adequate. Clearly we'll see some attrition. The

world's getting more and more choices every day. But sometimes the more choices you get, the more simplistic you want life to be. Supermarkets have gone in reverse, cutting back to just the core brands in many cases, because it was getting too crazy for the consumer, and the consumer was rebelling. Radio is simple to use, and most people will get what they want from radio for free. Another point: who controls the content? Westwood One is the biggest provider of traffic information. Whether they provide it to our radio stations, or to somebody else to download into the car, we still control the content.

To defend against new competition, radio has to be good. We can't get complacent, and we can't miss a trend. You keep hearing that younger people aren't using radio as much as they used to. Part of that problem is that there hasn't been a lot of advertiser interest in young people, so therefore there haven't been a lot of radio formats to reach young people, because radio responds to where the dollars are. As an industry, we have to be careful to not miss important trends. We haven't yet.

Mike McVay
 President
 McVay Media



For many people radio is already a second choice.

Examine the facts from Arbitron and you'll see that for many people radio is already a second

choice. More people have the opportunity to be exposed to radio than any other medium, but it's all about usage.

They listen to the radio as they shower and get dressed. The TV is on in the kitchen. Back to radio in the car or maybe satellite if you're on a long road trip. Radio, CDs, cassettes or Internet at-work, radio or CDs in the car for the ride home. TV at night, for prime time shows, maybe satellite if you have the receiver. Radio in bed as you go to sleep.

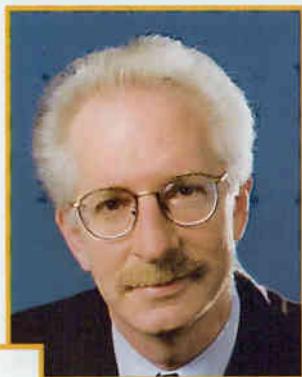
I see it as nothing special. It's life and it's how people use the various media. The challenge is to make enough noise to be remembered, but without being so intrusive that you lose audience.

Pat Paxton
VP/Programming
Entercom

Those stations that have spent years building loyalty, and giving listeners what they want — and more — will be unaffected by new choices.

Radio, like any other consumer product, will be as successful as they are capable of being. Unfortunately, as monthly ratings concur, radio stations are not created equal. Those stations that have spent years building loyalty, and giving listeners what they want — and more — will be unaffected by new choices. While these new services can play the same music, or pass on the same national information, they cannot duplicate our personalities, our local services, our targeted promotions. Great radio stations create a listening experience beyond playing the top 10 songs in their research. They live the listeners lives — and reflect that on the air in every way. Those stations will continue to thrive. Those stations that have chosen to be one dimensional may be in for some difficult times.

Fred Jacobs
President
Jacobs Media



Radio will need to focus on its unique assets and strengths — the things that new media won't be able to pull off.

Radio has problems with teens and Gen Y in general. They've been quickest to discover new media (Internet, streaming, etc.) and radio delivers very little programming directly to them. Among 25+ listeners, radio has issues because of the increased competition, but having the ability to program music in the car is nothing new. Consumers have had 8-tracks, cassettes, and CDs for years — and radio continues to do well.

While there may be more competitors on the horizon, radio has distinct advantages — it's free, it's easy to access, and its brands are familiar and often mature. Between XM and Sirius, you have two competitive brands that will struggle to win over consumers. With the Internet, no streaming service has been able to establish an identity, much less a workable business plan.

That doesn't mean that radio gets a free pass. It's going to need to focus on being a great local service, building its personality, and being highly visible in its communities. Radio will need to focus on its unique assets and strengths — the things that new media won't be able to pull off. The farther radio gets away from local per-

sonality, market presence, and community service, the harder time it may have from new media.

The 9/11 crisis is a case in point. CNN and the *New York Times* did a better job than any station could do of bringing the terrorist crisis to consumers. But local radio provided a unique "window" on local cities and towns, complemented by hometown personalities. No national news source could pull that off. Radio would do well to build on the things it did well during the peak of 9/11 and learn from this event.

Jon Zellner
Program Director
Infinity/Kansas City



For radio to continue its media dominance, we need to make the market talk, think out-of-the-box, and always ask ourselves, "What's in it for the listener?"

This has always been an issue - it has gotten more challenging recently with the Internet. So much information, music and entertainment in general is available at people's fingertips. We can bow our heads and give up, or make it more of a challenge. If your radio station has a bond with its listeners, they won't need to go elsewhere to get what they need. Look at all the cable TV channels - people still watch local news and network TV shows because the passion exists. If your

morning show does something that makes the market talk, and if listeners feel like they're missing something if they don't tune in, that's a good start. I still think radio has a lot of fans - more than TV - and people are more passionate about radio than any other medium. You never hear someone say, "I can't wait for the paper to come out tomorrow, or I love that TV station - they have all my favorite shows." But you often hear people talk about morning show stunts and radio station promotions and events. For radio to continue its media dominance, we need to make the market talk, think out-of-the-box, and always ask ourselves, "What's in it for the listener?"

Mark Todd
Data Manager
RateTheMusic.com



Passion is radio's advantage.

Just like any business, the landscape of radio and how we conduct business changes everyday. To be successful, whether you are a gas station owner with a new competitor across the street, or a radio station with a new satellite, or Internet competitor, you have to adjust and change to account for that competition. Sometimes we can be an arrogant bunch in radio. Even though the Buffalo Bills are 1-6, every one of their opponents studies them on film and prepares for what they bring to the field. Just because radio alternatives may not present a serious threat this week, does that

continued on page 38

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mean you don't have to prepare?

It's been said so many times, over and over, through the course of the last couple of decades, "compelling radio wins." People like to interact with radio, whether that is by playing an active roll, such as participating in contests, calling the morning show, etc., or just interacting with the station emotionally. My guess is that there was some great radio in New York from September 12th forward.

Voice tracking has been a hot issue for the past 18 months or so and it seems to be kicking into high gear now. People like to use the words "local" and "compelling" as if they have the same meaning. "Compelling" and "local" are two completely different things. The fact is that really great talent can be compelling without being local. Nine times out of ten, great talent that is being tracked in the market is better than the talent you could hire for the market.

Of course, I'm cut from the same cloth as every other programmer, and I believe that large spotloads are a major problem. The most significant problem right now is the attitude that, "It's not a problem, the ratings are still good." That's shortsighted. As more and more high tech options become available, obviously the consumer has more choices. These spotloads are giving them a reason to make a choice other than your radio station, even if they instinctively do not want to change. Change is uncomfortable. But, when they find that RadioAOL can deliver a commercial-free product just by connecting and minimizing the window on their computer, they get comfortable with the idea. Again, the difference is, listeners are conditioned to hear a DJ or interaction and that creates comfort. With these "jockless" products you do not have that "compelling" or "emotional" tie. Eventually, I believe, it becomes boring for the listener and they will drift back and cume radio. Passion is radio's advantage.

There is constant erosion in

radio TSL with numerous distractions unveiled almost daily. It is similar to what the major networks have experienced with cable. Their share continues to dwindle, but they remain competitive. As far as satellite radio is concerned, it has good possibilities. The best thing they did was get to the car manufacturers right away. The first year or two will be critical. If the restaurant is serving bad food during the Grand Opening, no one is going back to eat there again.

I do think there are some adults who are disenfranchised but it is only those who are passionate and particular about music. That is a small percentage of the upper demographic audience. This audience, while discerning, will take what you give them as long as it feels comfortable. More succinctly, it's not important enough in their lives to spend the time looking for something better. It's why the second AC in a market, even if it's better, always seems to struggle. It will be equally difficult for these other music options to get the attention of the upper demographics. Therefore, radio certainly has longevity and consistency on it's side. But is that enough?

"Local." "Nobody Covers Our Town Like We Do." But, "local" will have to go beyond news coverage. It's about "community" and serving the community. WGN/Chicago, KMOX/St. Louis, WCCO/Minneapolis, KGO/San Francisco... these station call letters are synonymous with their cities. They don't need a terrorist attack to push their ratings up. They are the standard in their communities. There will always be a need for local information. So, once again, we come back to "local" and "compelling."

Marty Bender
Director of Programming
WFBQ/WRZX/WNDE/
Bob & Tom Show



We are an audio medium in a video age.

Simply, we are an audio medium in a video age. To then compound the situation, Arbitron asks people...who would rather be watching something, what they listened to last week.

Brian Wright
Consultant
Audience Development Group



We must begin to make changes now. For many, this will be impossible, which makes their stations vulnerable to becoming insignificant.

It has always been my policy when dealing with these types of threats to always *Hope for The Best And Plan For The Worst*. If we fail to plan for these new medium sources, radio could find itself in an irreversible decline in both

total cumulative audience and time spent listening.

For the past two years I have spoken out at conventions, seminars, Internet forums, and in trade magazines like *fmqb* on the dangers of these new medium to broadcast radio, particularly direct to car/home satellite digital radio. On most occasions my warnings have been met with a quick sinking of "heads in the sand." I have even been told by high ranking figures in major broadcast companies that satellite digital radio will not affect them at all. In fact, some have even stated publicly that it will be good for terrestrial radio. What? I frankly can't imagine what would lead one to this conclusion.

Being unaware of how a new medium can cause damage to your radio station is one thing, but being unwilling to react with a plan is another. Before September 11th, very few people would have believed what happened could happen, but at least the United States reacted almost simultaneously with the second plane crashing into the second World Trade Center building. In broadcasting, the threats are in plain view and very few radio stations are planning any strategy at all. It could be that they are waiting to see how much damage does happen and by then it will be too late.

Compelling local personalities will be the answer to this new threat. Many radio stations think that they have the local angle covered just because they have a local person on the air. If you were to extract all of the local content out of these shows you would clearly see that it is only a small fraction of their material and certainly not enough to thwart the impact of a very well programmed satellite digital radio system where your former preference one listener has 100 channels to choose from, many with no commercials at all others with just a few.

In a time when we should be focusing a huge amount of time on talent development and coaching of local personalities, we are doing just the opposite! More and

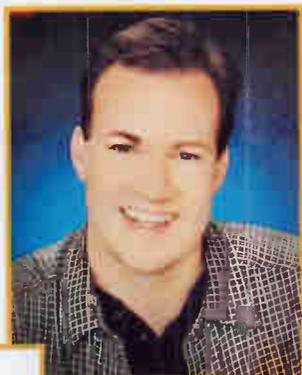
more morning shows are being syndicated, many shifts are being tracked by people who don't even know how to pronounce the town they are tracking for. By and large broadcast radio is disconnecting from its local audience at the worst possible time in the history of radio. Believe me, there will come a time where trackers, talking only about 12 in a row and how cool a new song is, will not cut it. Many aren't now. These things will be of no real benefit to an audience who can get what they really want when they want it without 18-20 minutes of commercials per hour.

I genuinely hope everything I just stated is wrong, but I cannot fail to plan for the possibility that it will happen. We must begin to make changes now. For many, this will be impossible, which makes their stations vulnerable to becoming insignificant.

I have talked with several people who now have XM Satellite Radio in their cars and homes and they tell me that they simply love it. They also tell me they hardly ever listen to local radio anymore.

"Oh...who's going to pay \$9.95 per month for something they can get for free?" I wonder if the person asking this question has cable or a dish?

John Reynolds
Program Director
WNKS/Charlotte



The way that people use radio is changing, as the way that they live their lives changes, and our society changes.

I think radio's over! It's done! It's back to newspapers!! Honestly, I think that radio is more powerful now than ever. There will always be new competition. That's how this country works. If you look at competition in any business, the fact is that if you come up with a great product, you're going to succeed. That fact that we're seeing these new competitors shows the power of our industry. It's a good thing that we're seeing new competition, because that's proof that we're stronger than ever, and bigger than ever with the audience. The way that people use radio is changing, as the way that they live their lives changes, and our society changes. We have a faster-paced society with computers and handheld devices. These things influence our lives now, compared with how we lived back in 1989. Radio is going through a period of change, but change is good, depending on how you look at it and embrace it. There's a lot of new technology showing up in cars. As if cell phones weren't enough of a distraction for drivers...now we're really going to get them in a wreck!

For smart people, this is an incredible time to be in radio. The opportunity to break new ground in our industry is great, with all of these additional new mediums. Why can't radio tie into these new technologies and be a part of them? Why can't we brand ourselves along with these other services and make them an extension of our business? The key is to build your product in your market as a hometown brand that people trust, rely on, know, and are familiar with.

Radio's magic, which these new products cannot replicate, is that we're hands off. You just turn it on, and it's there. You don't have to touch it anymore. And you can have it on everywhere and anywhere while doing anything. Some of these new systems are great, and people will embrace them, but the power that we have as radio is that we're the easiest, simplest thing to operate, and we're part of people's lives.

Greg Gillispie
VP Rock/Alternative
McVay Media



Radio should appoint a Radioland Security Chief to thwart the new technology-driven threats.

Gee Dave, you paint such a picture of doom and gloom for radio in your "At Issue" questions. All of the radio stations might as well turn off their transmitters and call it a day!

Actually, radio should appoint a Radioland Security Chief to thwart the new technology-driven threats. This Chief should take the following steps:

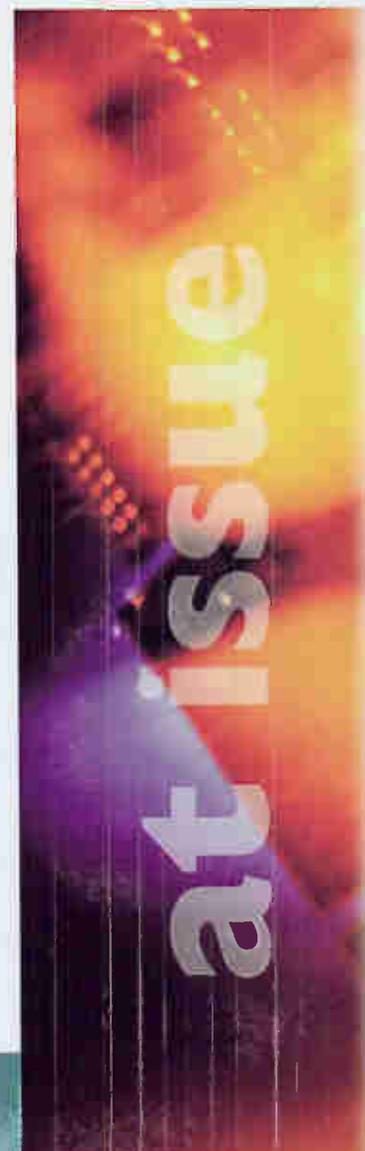
1. Appoint an Entertainment Czar. This person would be responsible for making sure every radio station is truly entertaining 24-7-365. If a station does not live up to that law, then the Entertainment Czar will take its license.
2. Appoint a Clutter Cop. This person would be responsible for eliminating clutter from radio stations. That clutter is primarily created by a glut of commercial inventory. The technology-driven threats are already mounting an attack at the clutter point and the Cop must cut it or take away the station's license.
3. Appoint a Teen Task Force. These people would be responsible for forcing a weak performing station in each cluster to create a format that attracts today's teens today. Without interest in radio in their formative

years, today's teen will be the technology-driven threat's advertising-targeted adult tomorrow.

4. Appoint a Local Lieutenant. This person would be responsible for enforcing the newly passed local content, information, and entertainment law. If a station cannot relate to its local community and listeners, its license will be taken away.

5. Appoint a Techno Intelligence Special Agent. This person would be responsible for keeping today's adults slow to grasp emerging technology. As long as they are wary of technology that delivers other information and entertainment sources, radio will continue to be their choice.

These are the new laws that will force radio to change the way it approaches content, information, and entertainment development. The more radio stations that adapt to these new laws, the more that will remain on the air to fight the technology-driven threats coming from afar. Join the fight. Stand united.



at is sue

are you

P2?

Is radio on its way to becoming strictly a P2 medium? Will listeners find that other information and entertainment options --which are becoming more numerous all the time -- deserve their P1 attention more than radio? Will music lovers develop P1 relationships with their CD changers, satellite receivers and potentially other streaming devices, and become only occasional users of music radio? Is this already true with a large - and growing - number of adults who don't feel that they're being adequately served by traditional radio? When GlobalStar and similar services begin delivering audio information, will all-news stations see their cume erode as they're relegated to P2 status in the car? What must radio do to fend off this threat?

Steven Goldstein
Executive Vice President/Group Program Director
Saga Communications



People are noticing the blanding of radio.

Ask any 17-year-old how they get their music, what they want to listen to, and importantly, what they think of radio today, and you know it's not business as usual. Recently I went to my college alma mater and asked communications students about music and how they got it. I asked how many were downloading music and ripping CDs. Virtually every hand in the room went up. We talked about radio. There is a frightening indifference to radio.

People are using technology to become their own program directors. People like choice, and that's only going to become more pronounced as time moves forward. But radio has advantages over the "computer jukebox," satellite radio or the other competitive threats out there: We can make "eye-contact" through localism and personality.

Though there have been a lot of technical changes, the essence of what the audience is looking for has not changed. People choose radio for companionship, for entertainment, for information. Radio's greatest asset is our ability to connect and customize for the local market. But if we aren't mindful of what brought us to the dance in the first place, radio will be relegated to

continued on page 36



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:*

#1 in usefulness and relevance.

#1 in satisfaction rating.

#1 in time spent reading.

#1 in information you can't find anywhere else.

#2 in keeping pace with changes and trends in radio.

#2 in providing information that helps programmers do their jobs better.

#1 in programming-related articles.

#1 in coverage of station promotions and marketing.

#1 in interviews with programmers and industry leaders.

#1 in music news.

#1 in information on how to improve ratings.

#1 in topical stories on industry trends and issues.

#1 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.

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#1 Most Requested At Rock Radio

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December 3 *Tonight Show*
December 4 *Billboard Music Awards*

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