

ROCK AIRPLAY Monitor

• We Listen To Radio •

December 18, 1998 \$4.95 Volume 5•No. 51

ROCK HIGHLIGHTS

MAINSTREAM

#1

METALLICA

Turn The Page (ELEKTRA/EEG)

★ ★ ★ AIRPOWER ★ ★ ★

GODSMACK • Whatever (REPUBLIC/UNIVERSAL)
FUEL • Bittersweet (550 MUSIC/ERG)

GOING FOR AIRPLAY

NONE THIS WEEK

MODERN

#1

EVERLAST

What It's Like (TOMMY BOY)

★ ★ ★ AIRPOWER ★ ★ ★

NO RECORDS QUALIFIED FOR AIRPOWER THIS WEEK

GOING FOR AIRPLAY

NONE THIS WEEK

TRIPLE A

#1

GOO GOO DOLLS

Slide (WARNER BROS.)

★ ★ ★ AIRPOWER ★ ★ ★

NO RECORDS QUALIFIED FOR AIRPOWER THIS WEEK

Increasingly, GSMs Share PDs' Spot Load Concerns

by Marc Schiffman

For the past several months, PDs have been voicing their concerns about the impact of increased spot load, something they do again this week in the programming survey that headlines the special Best of '98 issue of Airplay Monitor that accompanies this one. But general sales managers, who might seem to be the programmers' nemesis on this issue, say they're worried, too. They warn of market devaluation and long-term ratings and revenue drain and say that they are also looking for ways to bolster the bottom line without gutting their own product.

Album rock WIYY (98 Rock) Baltimore GSM Irv Zelt notes that many radio stations across the country focus too much on getting more spots in the hour as opposed to programming. He warns, "If attention does not get turned to product in the top 50 markets by the second half of next year, those properties will move into... much more of a problem state than what [exists] now." He says the proof is in any Arbitron book. "Look at what its levels of active listening are now. Look at the levels of TSL, P1, and recycling now. The handwriting is very clearly on the wall."

Yet Zelt allows, "There may come a time when we have to add units. If it happens, it will be done in a very judicious manner, in a manner that will not hurt the product."

To Capstar Albany, N.Y., director of sales John Hirsch, increased spot load is "a function of at least two things. One is the increased

pressure to hit the bottom line margins that all companies are feeling, especially in an industry that has become more corporate in nature and more driven by Wall Street. The other is the inherent nature of the managers running the station and the relative integrity and how sacrosanct they consider the programming."

To those GMs who wouldn't describe their station's programming as "sacrosanct," Hirsch says, "If you start cluttering up your station [with spots], it's logical to assume you'll get dial switching. Ultimately that does impact on ratings, which then impacts revenue... It's a challenging line to hold, because there's ongoing pressure to drive the revenue [up]. Look at how many industries have sacrificed long-term benefits for short-term gain."

Modern KCXX Riverside, Calif., GSM Kimberly Martinez came to sales from the programming, promotion, and marketing sides of radio. While her rivals run 10-12 units an hour, Martinez says, "I do try to keep it down to eight units an hour. That's something I can live with." Martinez feels that keeping her load down helps her, "because in the big picture that's my product that I have to sell."

HOW MUCH IS TOO MUCH

To album WXTB (98 Rock) Tampa, Fla., GSM Todd Metz, the equation of how many spots a station can handle can be broken down by format. "ACs have the capability to be a little more cluttered," Metz says. "Rock radio

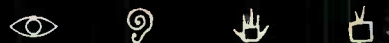
Continued on page 5



VAST

TOUCHED

THE PREMIERE SINGLE FROM VISUAL AUDIO SENSORY THEATER



PHONES:

KROQ #7 REQUESTS AFTER 2 WEEKS!!
Q101 Top 10 PHONES 5 WEEKS IN A ROW!!
WLRS TOP 5 PHONES

CHICAGO SOUNDSCAN 12/9
310 UNITS

LA SOUNDSCAN 12/9
53-142 UNITS

JUST ADDED 99X ATLANTA!!

NEW ADDS THIS WEEK:

WRZX WPLA KCXX WHTG WXSZ WHMP
WRAX WARQ WMAD WNVE

CHECK OUT THESE SPINS:

| | | | | |
|-----------------|-----------------|-----------------|---------------------|-----------------|
| Q101 31x | KROQ 28x | KNDD 18x | LIVE 105 29x | WFNX 23x |
| WLRS 32x | KTCL 28x | WXRK 8x | KKND 17x | WRXQ 18x |
| WZAZ 8x | KJEE 19x | 89X 7x | KMYZ 14x | KNRX 10x |
| KFTE 13x | KRAD 16x | KTEG 8x | WKRL 9x | |

LISTEN AGAIN. RE-EVALUATE EVERYTHING.

Produced and recorded by FRED MAHER Mixed by ANDY WALLACE Co-produced by JON CROSBY Management: RON LAFFITTE



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impacts january 11



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World Radio History

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Several Execs Out In 'Unigram' Merger

Billboard Bulletin has confirmed that a number of record executives will exit the labels being consolidated in the Universal/PolyGram merger. They include Mercury Records Group chairman/CEO Danny Goldberg, Island Records chairman Davitt Sigerson, Motown president/CEO George Jackson, A&M chairman/CEO Al Cafaro, and Geffen chairman/CEO Ed Rosenblatt.

As expected, the new Universal Music Group will be run by chairman/CEO Doug Morris, vice chairman Bruce Hack, president/COO Zach Horowitz, and Universal Music International chairman/CEO Jorgen Larsen.

In the U.S., the consolidated labels will become four entities. In New York, Island and

Mercury merge, with PGD president/CEO Jim Caparro becoming chairman of the Island/Mercury group. PolyGram Canada chairman John Reid becomes president of the Island/Mercury group. A second New York outfit will be derived from Universal Records, Motown, and Polydor. Two L.A. groups will consist of Interscope, Geffen, and A&M as one entity and MCA Records remaining as a stand-alone.

While speculation continues that 2,000-3,000 layoffs will occur, Morris said, "We're not prepared to discuss it yet... All it does is scare people. It's very unsettling. We felt it was better to get through the holidays before a lot of the announcements are made." On the artist side, "the roster will be trimmed," Morris said. "We can only work so many artists."

Poorman Returns With More 'Anti-Radio'

The L.A. Times reports that Jim "Poorman" Trenton's "Anti-Radio" is back on air. Poorman, a former modern KROQ jock, introduced the idea last summer when he bought 12 weeks of brokered time on suburban AM KPLS, sold his own ads, and programmed a format that would play any genre of music with an emphasis on independent releases and unsigned bands. That experiment ended with the sale of KPLS. Round two will be heard on AMs KYPA/KMMY 4-8 p.m. daily. The Times notes the cost to Poorman is \$48,000, six times what he paid last summer.

BUSINESS/MANAGEMENT

Scott Ginsburg, former president/CEO of Chancellor Media Corp., is named chairman/CEO of DG Systems Inc. and has made an \$11 million investment in the company. DG's current chairman, Richard Harris, becomes vice chairman of the board. Current president/CEO Henry Donaldson will continue as president/director and assumes COO duties.

Phil Hoover, GM of Saga's Des Moines, Iowa, properties, including album KAZR, moves to Florida to start a new business. His replacement is Bill Wells, longtime GM of WDJX Louisville, Ky. Meanwhile, Jim Schaeffer, PD of adult top 40 sister KSTZ, is named OM for the cluster.

Tom Bender, GM at Detroit classic rock WCSX/album WRIF/modern WXDG, has been appointed to the Arbitron Radio Advisory Council for a three-year term beginning Jan. 1.

FORMATS: ARROW PIERCED

Longtime classic rock WGFY (Arrow 104.5) Nashville flips to R&B oldies, under Dick Broadcasting. PD J.J. Dulling remains, and the station runs jockless until after the new year.

Modern KTOZ Springfield, Mo., has flipped to modern adult as Alice @ 95.5. PD Melody Lee and her staff remain.

Cumulus is switching frequencies on a trio of Florence, S.C., stations. Modern WBZF moves from 100.5 to 98.5. Classic rock WHSC (the Fox) migrates from 98.5 to 102.1, which sends AC WMXT to 100.5. WHSC and WMXT will get new calls, and WHSC gets John Boy and Billy for mornings.

PROGRAMMING: DUNCAN TO Y107

John Duncan, last PD at album KLOS Los Angeles, has resurfaced in the market at the helm of modern trimulcast KLYY (Y107). He replaces Steve Blatter. In other Y107 news, Eddie Bower exits the production department for the newly created imaging director position at album KEGL/modern adult KDMX Dallas.

Modern WXEX Providence, R.I., APD/afternoons John Allers fills the PD vacancy at modern WEQX Albany, N.Y.

Album KZOZ San Luis Obispo, Calif., APD/MD Rick Andrews returns to the PD seat as Mark Wilson concentrates on mornings.

PEOPLE: MASON TO WNEW

Steve Mason exits sports KXTA L.A. to pick up mornings at album WNEW New York, after the departure of veteran talent Dave Herman.

Meanwhile, New York radio legend Scott Muni, who recently exited album WNEW, is back in the rock fold with a noon weekday show at rival classic rocker WAXQ (Q104). Muni's one-hour shift will be a pre-produced program. After Muni's recent one-day stint on sports WFAN, the sports station's PD, Mark Chernoff, said he'd welcome Muni back for encore guest shots, an idea that WAXQ has not rejected.

Former modern KITS San Francisco VP programming Richard Sands resurfaces in the modern rock editor's seat at Gavin.

Former Jonathon Brandmeier sidekick Buzz Kilman inks a long-rumored deal to rejoin the air talent's midday simulcast on KLSX L.A. and WCKG Chicago, reports The Chicago Sun-Times. The pair entertained the Windy City for 15 years at album WLUP, where Kilman was recently morning host.

Meanwhile, former Brandmeier producer Alan Cox is taking afternoons at modern WDXD Pittsburgh. And while we're in Chicago, former album WRCX overnighter host Jason Mack gets afternoons at KXOK St. Louis.

Dallas rock radio veteran John LaBella has picked up mornings at AC KNKL.

The Atlanta Journal-Constitution reports that classic rock WZGC (Z93) Atlanta morning man Gary McKee will exit the station when his contract expires in the middle of January.

Triple-A KENZ Salt Lake City APD/MD/afternoon host Dom Casual is exiting. Middayer Andrea Gappmayer picks up MD stripes.

Album KHOP Modesto, Calif., picks up the syndicated Bob and Tom show for mornings.

With the arrival of Steve Dahl at album WKRK (Extreme 97.1) Detroit, the Detroit Free Press reports that WKRK afternoon host Gonzo Greg now joins MD Erin Carman in middays.

With album KLBK Austin, Texas, OM Jeff Carroll relinquishing his afternoon shift, night jock Johnnie Walker gets the nod; MD/overnighter Lorin Lowe moves into nights.

RADIO CALLS THE SHOT

Although not yet a single, Alanis Morissette's "Unsent" is picking up significant airplay at such stations as WBMX (Mix 98.5) Boston; KMXB (Mix 94.1) Las Vegas; KZZO (the Zone) Sacramento, Calif.; KBBT (the Beat) Portland, Ore.; and WTIC-FM Hartford, Conn.—all CBS stations. The chain has played records as a block before on the modern side (God Lives Underwater). WBMX PD Greg Strassell says that unlike some recent chainwide initiatives at other groups that involved some variant of pay-for-play, this decision was made organically: "During our weekly conference call, we were talking about what would be the next track for Alanis; most of us chose 'Unsent.' So we all decided to go for it."

Rock Airplay Monitor Returns Jan. 8

Talent Puddle Tops PDs' List Of Concerns

Programmers are worried about finding qualified air talent, radio's heavier-than-ever spot load, and the time-management problems created by consolidation. They're not particularly worried about threats to radio from new technologies, such as digital satellite radio and

Internet listening. Two-thirds of them expect a mega-corporation such as Microsoft or AT&T to make a run at radio ownership. And despite the optimism displayed by their bosses at the recent National Assn. of Broadcasters convention, the majority of them expect the economy to have a negative impact on radio over the next year.

Those were just a few of the findings from Airplay Monitor's first survey of broadcasters in all the formats it covers. PDs were queried on a multitude of topics ranging from the quality of available current product and budget cuts in marketing and promotions to the health of their format overall. The results appear in the annual year-end combined issue

of Airplay Monitor, which mails with this, the year's last regular issue of Airplay Monitor.

In addition to the year-end survey, Monitor's "Best Of '98" issue also features the top songs, artists, and labels of '98; interviews with the hitmakers of the year, including matchbox 20, Celine Dion, Backstreet Boys, Brian McKnight, Dixie Chicks, Usher, Fastball, Creed, Next, and Semisonic; and conversations with the promo execs behind the year's most successful labels. For the third year, "Best Of '98" also features hundreds of year-end Power Playlists from individual Monitor reporters. It's our thank-you for making this Airplay Monitor's most successful year ever.

While Airplay Monitor's offices will remain open through the holidays, this is the last regular issue of Rock Airplay Monitor until the Jan. 8, 1999, issue. Because Broadcast Data Systems continues to monitor airplay throughout the publishing hiatus, the first charts of the year will reflect airplay between Dec. 28 and Jan. 3, while "last week" chart numbers will refer to airplay from the week before.



The SPIN BY STEVE GRAYBOW

212-536-5361 • sgraybow@airplaymonitor.com

Everlast Knows 'What It's Like' At Top

Everlast's "What It's Like" (Tommy Boy) gathers 2,620 detections this issue, placing it behind Marcy Playground's "Sex And Candy," Barenaked Ladies' "One Week," and Eve 6's "Inside Out" as the modern rock track gathering the fourth-highest single-week spin count in 1998. "Sex And Candy" had 2,931 detections March 6; "One Week" hit 2,759 detections Aug. 8. The last modern No. 1 with detections to rival Everlast was "Inside Out," in the Aug. 2 issue.

Although Everlast's House Of Pain hit "Jump Around" did not chart there, the top 40/hip-hop hit was played at a handful of moderns in summer 1992 and rose to No. 3 on Billboard's Hot 100 Singles chart.

INCOGNITO: Two of this issue's mainstream rock debuts are by new groups featuring familiar faces. Class Of 99's "Another Brick In The Wall" (Columbia) comes from the soundtrack to "The Faculty"; the Class members are Alice In Chains vocalist Layne Staley, Rage Against The Machine guitarist Tom Morello, former Porno For Pyros/Jane's Addiction percussion man Stephen Perkins, and former Porno For Pyros bassist Martyn Le Noble. Producer Matt Serletic (Collective Soul, matchbox 20, Edwin McCain) handles keyboard duties.

Meanwhile, guitarist Frank Hannon hit the mainstream rock chart a total of 18 times between 1987 and 1996 with his former group Tesla; its highest-charting track was "Signs," which peaked at No. 2 in January 1991. Hannon's new act, Moon Dog Mane, debuts at No. 38 on mainstream this issue with "Turn It Up!" (Elektra).

PERSONNEL FILE: Billboard Bulletin reports that Sony Music Entertainment chief Thomas D. Mottola has a new title and a new boss. Mottola goes from president/CEO to chairman/CEO, reporting to Howard Stringer, who has been named chairman/CEO of Sony Corp. of America (SCA). Mottola had reported to Nobuyuki Idei, president/co-CEO of Sony Corp. Stringer—who was president of SCA, chairman of Sony Electronics, and CEO of Sony Canada—reports to Idei. All this comes alongside industry speculation that Sony is prepping for an IPO of its entertainment unit.

Matthews In Crush Of WBCN Fans



Before two big shows in Worcester, Mass., the Dave Matthews Band played a set for modern WBCN Boston winners in an intimate setting. Shown before the show in the back row, from left, are APD/MD Steven Strick, AMD Mike Greene, producer James McDonald, Dave Matthews, PD Oedipus, intern Ryan Howe, and RCA's Ron Poore. In the front row, from left, are RCA's Aaron Borns, creative services director Cha-Chi Loprete, producer Mark Callandrello, and jock Albert O.

Letter: Try Trading Places Sometimes

To the editor:

"The damn jocks just don't get it." "If it weren't for sales and their dumb client promotions, we'd have a great-sounding station." And so it goes in the halls of countless radio stations across the years and markets. It's been one of the industry's gaping, self-inflicted wounds. It is a return to Pat Riley's "disease of me." Times and new rules haven't eased the conflict.

The question then is, How are a handful of clusters and/or companies defying this scotoma? It's something worth considering. Here's a rare business where we not only have two sets of customers, but two that often seem at odds. Clearly, the manager who can erase the boundary line through the middle of the building is ahead of his or her competition. We have some concrete thoughts about this divisive industry trait. While we were owners of a highly successful contemporary FM, we had an exercise we called "changing uniforms." It was designed to be the ultimate didactic game of empathy.

On a rotation schedule, a talent would take three hours and parallel sales calls with an AE. At the same time, a seller would be getting out of bed to make the opening hour of the morning show. This was an up-close-and-personal view of the "other side." Invariably the participants exclaimed: "Wow! I wouldn't want that job for anything. I had no idea how difficult it was." For an air talent, getting sweaty palms asking for an order was torture. For a seller, opening the mike switch and talking to thousands of people seemed the equivalent of being naked on Main Street. Finis "disease of me"—or at least sales vs. programming. Clear Channel Communications in Miami went through the same exercise, only [Clear Channel] expanded it to engineering and the business office, too.

When I was GM, people would ask, "Which is more important, programming or sales?" I'd always answer the same way. "Which is more important to you, air or

water?" You die without either one. You need both to survive and flourish.

Think about this changing-uniforms idea. It's painless and done on a forgiving schedule. One outcome is certain. No one will ever see the other department's agenda quite the same way. Also, ask yourself these questions, irrespective of market rank:

1. Are you programming what you sell or selling what you program?
2. Do the programming and selling teams interact on a regular basis?
3. Do the programming people understand how competitive and difficult it is to be on the street selling, not only against other radio stations but against other media?
4. Does the sales department know how difficult it is to achieve success under Arbitron methodology, often without outside marketing resources?
5. Does the selling team fully understand how Arbitron works in form and substance before the book is mailed to the listener?
6. Does the entire staff get treated as "talent," and are they reminded regularly that we fight together or sink separately?

Peering into consolidated radio's future, we glimpse at least one truth clearly. The Lone Ranger, one-person-can-pull-a-station-up-by-the-bootstraps strategy is failing. It is being replaced by one of leadership who can coach and motivate. It means "playing positions" and working together, valuing each other's positions. It means making sure the battle is directed toward those outside the station, not inside the station. It also means having the absolute best people possible on your team.

Tim Moore and Alan Mason
Managing Partners
Audience Development Group

MONITOR PROFILE

Dave Beasing Helps Draws Boundaries As Jacobs' Modern/Modern AC Consultant

Dave Beasing was part of the team that brought modern adult to L.A., via KYSR (Star 98.7), and then to the rest of the country as a consultant to Jacobs Media's modern adult clients. When Tom Calderone exited the consultancy earlier this year, Beasing added modern rock duties as well, just as the two formats' paths were, he says, beginning to diverge.

An AC veteran, Beasing says that at the outset of KYSR, "what we were trying to accomplish was merely an evolution of AC radio." The impetus came from research that showed Talking Heads titles performing alongside traditional AC artists and how during its best books Star shared with rival rockers KROQ and KLOS. "Because of [KROQ's] heritage and because this music had been exposed in the market for a long time, there was a demand for some of this '80s modern rock product," he says.

Since its launch, Beasing has seen modern adult evolve. "The original concept, between the records," says Beasing, was "a little bit more of a laid-back feel. Not quite aligned with triple-A, but we knew that the audience wanted a very

years ago. But that's quite all right. I would much rather have the whole pie to ourselves."

Even if it's a smaller pie, says Beasing, because of the Arbitron methodology. "It's a top-of-mind ballgame within product categories, and even if the category is a little bit smaller, if you can own a category, you're in better shape than if you have just a piece of a category."

Further drawing modern adult out of modern rock's way is that "the lines of modern adult, hot AC, and even CHR [are] blurring further and further every day. . . . It's going to be very difficult in some markets for the modern adult station to maintain a separate identity from CHR or other AC stations. As has always been the case in radio, the stations that have built up the brand names—that not only means great music and lots of it, but personalities, morning shows, contests, fun, and all of those things—will be survivors. And in some markets, the modern adult station has been the station that has really gotten on the map and built itself a franchise. In other markets, where it's been run as a low-cost jukebox down the hallways, the established ACs and CHRs in the market are probably going to swallow those up."

On modern rock's end is the threat of "Extreme" radio stations. Last issue's Monitor Profile had KXTE Las Vegas PD Dave Wellington predicting that markets where modern rockers had become obsessed with modern AC rivals were wide open for a hard-rockin' Extreme station.

Beasing says the issue has come up for him overseeing stations on the Jacobs modern roster that were indeed leaning pop to defend against modern AC. "First of all, that can be a mistake because modern adult is probably not as worrisome a threat as it was a year or two ago. But also we have some exclusive music now at alternative. We'd better be playing it. If we're going to truly be an 'alternative radio station,' then we shouldn't be playing all the same music that you hear overhead in the supermarket these days," says Beasing. "Sheryl Crow and Alanis are the mainstream artists of the day. . . . Those artists may figure as part of the mix, but there better be another side to it that is truly alternative."

Internal pressure from sales can also prevent modern from reaching its potential. "The sales departments want adult demos, and so there's that pressure to not give up any 25-54 ground to a modern adult radio station or to anyone else for that matter," Beasing says. "Market by market, that's worth considering—you have to see if there is that opportunity to lean the station farther adult. It can also be a big mistake to just drive these things right into the 25-54 mélange of radio stations and not maintain your unique identity as an alternative radio station. Our best 25-54 numbers are going to come from owning our own product category."

The air-talent crisis has been a constant issue, especially at modern. "It really has been a difficult thing," says Beasing. "If we have people on the air who sound like they're having fun and are given some creative license, then we're going to find more people like that. They're going to come to us. Probably the biggest reason that there has been a shortage of talent is that there's been nothing to inspire people to get into this business recently."

For that reason, Beasing thanks MTV's "Real World" for doing a season at modern KNDD (the End) Seattle with its cast working on-air and in promotions. "In addition to making celebrities out of Phil Manning and Aubbie Beal, it has made working at a radio station a cool thing in a lot of people's eyes. We're seeing the interest at interning at radio stations is up a little bit among college students because of that," says Beasing.



Dave Beasing
Consultant
Jacobs Media

"If we get too caught up in the format labels . . . that can be very limiting"

real, authentic, non-hyped delivery." Since then, "we've learned that there's nothing wrong with having lots of energy on these radio stations, and people do come to these stations expecting a certain forward momentum."

On the music side, "the further we get away from the [modern rock] explosion of a few years ago, the more these stations and all other stations affected by [modern's] influence—including CHR and active rock and so forth—have gone out and found their own music, as opposed to relying on [modern] crossovers." Meanwhile, modern adult "has been fed some great music by the record industry, now that they understand what this format's potential is."

With some modern adult outlets venturing into Shania Twain, Aerosmith, etc. (something that Beasing now thinks might be OK, depending on market situation), modern adult's challenge is "figuring out exactly where to draw the boundaries of this thing. If we get too caught up in the format labels . . . that can be very limiting," he says. "A lot of modern ACs are also going to be faced in the near future, if not already, by the dilemma that rhythmic [titles are] testing with their audience as well."

And that, Beasing says, may be modern rock's saving grace. "Will Smith is alternative's best friend relative to modern AC, because Will Smith and artists like Will Smith have . . . managed to cross over rhythmic music to the primarily white audience that listens to modern AC. And this has caused modern AC to scratch their heads and say, 'Maybe we'd better be playing some of this pop and rhythmic and not just rely on alternative crossover.'"

Meanwhile, Beasing sees modern rock recovering quite nicely, after its post-grunge confusion. Partly because "we're getting to own more of our music. More of it is exclusive to modern rock than it has been in recent years. Granted, part of that is because alternative isn't the musical fad of the moment that it was a few

RADIO CONCERT MONITOR

| DATE | CALL LETTERS | EVENT | SCHEDULED TO APPEAR |
|---------|--------------------------|--|--|
| Dec. 18 | KRXQ Sacramento, Calif. | Loaves & Fishes Foodbank Fund-raiser | Deftones |
| Dec. 18 | WKQX Chicago | Twisted 5 | Beck, Cake, Everlast, Garbage, Goo Goo Dolls, Soul Coughing, Third Eye Blind |
| Dec. 18 | WXXM Philadelphia | Max's Mistletoe Jam | Edwin McCain, Natalie Merchant, Semisonic, Speed |
| Dec. 19 | KRXQ | Loaves & Fishes Foodbank Fund-raiser | Rise Guys Band |
| Dec. 19 | KZMZ Minneapolis | Zone for the Holidays | Beck, Big Bad Voodoo Daddy, Cherry Poppin' Daddies, Garbage, Goo Goo Dolls, Marcy Playground, Semisonic, Soul Coughing |
| Dec. 19 | WMFS Memphis | Electric Christmas II | Godsmack, King's X, Saliva, Screamin' Cheetah Wheelies, Second Coming, Soak |
| Dec. 20 | CIMX Detroit | The Night 89X Stole Christmas at the Joe | Beck, Everlast, Garbage, Marcy Playground, Placebo, Kid Rock |
| Dec. 21 | WGRD Grand Rapids, Mich. | 'GRD Winter Solstice | Big Bad Voodoo Daddy, Immortal Winos Of Soul |
| Jan. 2 | WQXA Harrisburg, Pa. | The XXX New Year | Godsmack, Jimmie's Chicken Shack, Kid Rock, Pushmonkey, Stuttering John |

To include your station's concert information in Rock Concert Monitor, call Marc Schiffman at 212-536-5065, fax 212-536-5286, or E-mail mschiffman@airplaymonitor.com

Increasingly, GSMs Share PDs' Spot Load Concerns

Continued from page 1

can't. Our philosophy is we set what our spot load is going to be, and that's what it is. We pay PDs a lot of money to make listeners tune in for a long time." Metz says that if he had an easel, "I could show you how both mathematically as well as ratings-wise, it will cost you to add spots."

The format difference in spot load, especially in regard to rock radio, Metz says, is because of "the passion for the music." For rock listeners, "it's their radio station. It's their music. With AC formats, it's not as much the music as the midday guy is a buddy they listen to at work . . . Even contesting on rock has to be very limited."

Likewise, modern KEDJ Phoenix GSM Michael Malace recalls his days at oldies rival KOOL. "It always did exceptionally well on the week-ends. I remember very specifically one quarter where we were in an oversold situation on the week-ends," he says. "The rating book came out, and the ratings for the weekends were the highest they'd ever been. If you're cognizant of the quality of the commercials you run, and it's relatable to the listeners, I don't see that having an adverse effect on the listeners. If you start running five, six, seven minutes of commercials in one break, that will have an adverse effect on your TSL."

Asked how many units an hour are too many, Martinez voices an opinion shared by almost everyone we spoke with for this article: "We can sell 10 and 12 units an hour, but down the road we're going to pay for it."

WIYY GSM Zelt is proud of the fact that "our operation has always taken a very product-oriented route." He contends that his top four music competitors "are literally running double the rate we are: 21-24 [units] per [hour]."

Zelt believes that will lead to reduced TSL and a lack of PI ownership. He sees radio headed to a point where "six stations may share with each other to the tune of 20% or better. There are stations of that type in our market that formerly had excellent TSL . . . even in [formats] like AC."

Zelt blames that on "product hitting rock bottom. There is very little being invested in product. The addition of inventory without rejuvenation of product is nothing but deleterious and has shown itself that way."

By contrast, he says, WIYY has focused on "nothing but product over the last four years, and it's come to fruition in the last two. We are outpacing the market in terms of growth of the market in 1998. We will end way ahead of the combined local national growth rate, with half the inventory of my top four competitors."

VALUE SUBTRACTED

When some stations in a market are willing to bulk up on spots, the overall effect is to devalue the market, according to Hirsch, who says, "Theoretically, there should only be a marginal difference between stations in a market."

Metz, too, takes exception to "competitors that will add spots. It tends to hurt the revenue health of the marketplace." That turns potential customers into "people who only order pizza when they have a coupon. That's not a way to build real business in a community."

7% SOLUTIONS

So how can a station meet higher revenue demands and grow past 7% of advertising share without cluttering the product? While Hirsch says, "The easy solution is add inventory," the visionary manager asks, "Is it the best [choice]? No, it probably isn't. And it certainly is not the philosophy behind these emerging station clusters throughout the country."

Hirsch says that today's rapidly growing station clusters provides the antidote to clutter, by offering one-stop shopping to advertisers that might have been intimidated by the number of stations needed to reach all the demos. By offering a group of stations, there's "wonderful diversity you can offer on a qualitative and a quantitative standpoint to an advertiser that didn't consider you before." That, he says, "should enable

and empower you to secure more advertising dollars that in the past you couldn't secure because of your size."

And that, Hirsch believes, would allow a station group to engage in "upgrading the quality of advertisers that you have on your air," he says. He echoes Metz's pizza-coupon example when he says, "There are those advertisers that tend to be the bottom-fishers. They're looking to come on at a low rate and accept preemptibility." By reaching out to a new group and through better inventory management, a cluster can translate those new clients to consistent top-dollar business without adding spots.

Hirsch sees taking on new clients as the promise of breaking the 7% advertising-share ceiling. "The real challenge is how do we make that 7% a 10%, 12%, and 15%, and it's certainly not through adulterating our product. It's through recognizing the new power we have as a group of stations," says Hirsch.

Metz, addressing the TSL issues of spot load, thinks it might be time for PDs to step away from the two stop-sets an hour and a long music sweep combo. "The reality of it is listeners are prepared to say, 'Give me three stop-sets of three,' and PDs haven't quite caught up with that."

KEDJ GSM Malace agrees that as a listener, he'd prefer to hear stop-sets "less cluttered than more cluttered." He could live with three stop-sets and only 25 minutes of music as opposed to a 45-minute sweep.

Malace, whose station runs Howard Stern in the mornings, says that show is

the only place "I've seen commercials clustered together and it's OK . . . Our listeners certainly don't seem to have an issue with that."

But regardless of the length of stop-sets, Malace says, the key is to keep the listener at the station. "Yes, you're stopping down the music," he says, "but it's real important that we keep the momentum of the station running forward." That's where creative production and programming meet to keep the tenor of the station constant and entertaining through the stop-set.

Whatever the solution, Zelt says, stations that run heavy spot loads are "artificially pumping up the dollars and making the shares look very wonderful to the stockholders, but not making the radio sound wonderful to the listeners . . . I think it will come full circle. What will happen is the arbiters out there will be more or less forced into a 'product first' mode."

'The addition of inventory without rejuvenation of product is nothing but deleterious and has shown itself that way'

—Irv Zelt

'We can sell 10 and 12 units an hour, but down the road we're going to pay for it'

—Kimberly Martinez

CHEET SHEET BY MARK MARONE

212-536-5051 • mmarone@airplaymonitor.com

Jon Crosby's VAST Talents Grow

When Jon Crosby was 13 years old, he was featured in a Guitar Player magazine article and things started to change rapidly. "I got some pretty strange letters. There was a guy from a Russian prison who wrote me 28 times," says the founder of VAST. These days he's more in touch with industrial Goth kids than Siberian exiles, following the release of the Crosby's dark, contemplative Elektra debut "Visual Audio Sensory Theater."

Depeche Mode, the Cure, and U2 are natural influences, but it was guitar-hero worship that led the Northern California native to pick up a guitar at the age of 11. After two years, he had become adept at duplicating some pretty complex licks. "Being from a small town, I pushed myself past the limits, because I wasn't trying to compete with anyone else. Kids in the city—they only get as good as they feel they need to be to compete with their next-door neighbor," says the 22-year-old Crosby, "I didn't know how good I needed to be. If I were living around a lot of musicians, I would have known what was a normal speed to progress. But because I didn't know, I thought 'OK, I have to be as good as Jimi Hendrix or Steve Vai or Joe Satriani.'"

Crosby's guitar is just one element in the VAST industrial mix of world music, classical, and metal. When asked about a potential audience for his tough-to-classify album, the singer/guitarist cites four types of audience members seen during

VAST's just-wrapped four-month tour. Among them were the younger goth kids; the new-metal fans of Tool, Rage Against The Machine, and Korn; and what he calls "the intellectual R.E.M./Smiths type of people," who "usually walk away disappointed, but at least they came." The pleasant surprise was "the older people in their 30s and 40s that are generally not interested in the Korns or Marilyn Mansons but want to hear something serious, like serious modern rock, because they like U2 and Metallica, maybe Nirvana [and] Nine Inch Nails."

Crosby plays everything on the album except drums and is taking cello lessons. Music, he says, is "pretty much all I've done. I look back on my life, and it's a blur of tangled chords and girls breaking up with me because I can't spend enough time with them. It's hard work, but it's a great reward."



VAST's Jon Crosby

WRXL Flocks To Shepherd



Kenny Wayne Shepherd's visit to Richmond, Va., was not complete until the guitar-slinger met up with the staff of album WRXL. Shown, from left, are promotion director Robert Frazier, PD Brian Illes, Shepherd, p.m. driver Tara Hunter, and Reprise regional Dave Derkowski.

Publisher: Jon Guynn
Editor: Sean Ross
Managing Editor: Marc Schiffman
Mainstream Rock/Triple-A Chart Manager: Anthony Colombo
Modern Rock Chart Manager: Mark Marone
Associate Director of Charts: Steven Graybow
Chart Production Manager: Michael Cusson
Associate Chart Production Manager: Alex Vitoulis
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Editorial Production: Susan Chicola, Marc Giaquinto, Juliana Koc, Maria Manilicic, Sandra Watanabe
Copy Editor: Carl Rosen
Advertising Production Manager: Lydia Mikulko
Advertising Production Coordinator: Paul Page
Art Director: Ray Carlson
Advertising Production Artist: Karen Platt

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Advertising Services Manager: Alyse Zigman
Sales Assistants: Evelyn Aszodi, Erica Bengtson, Jason Rashford

Editorial Adviser: Timothy White
Director of Production & Manufacturing: Marie Gombert
Circulation Director: Jeanne Jamin
Marketing Manager: Rob Accatino



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Senior VP/General Counsel: Georgina Challis
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GREATEST GAINERS

Strongest Increase In Airplay This Week

MAINSTREAM ROCK

INCREASE
IN PLAYS

| | |
|--|-------------|
| CREED • One (WIND-UP) | +337 |
| WZZR +20, KDKB +17, WKLQ +16, KRZR +14, WNOR +13, KXXR +12, WZTA +12, WTPA +12, WXTM +12, WTFX +11 | |
| CLASS OF '99 • Another Brick In The Wall (Part 2) (COLUMBIA) | +320 |
| WXRA +18, KHTQ +17, KNJY +15, KRZR +15, WYSP +14, KIOZ +14, KBER +14, WZZR +13, WNOR +12, WZTA +11 | |
| EVERLAST • What It's Like (TOMMY BOY) | +205 |
| WAAF +25, KLPX +20, KTUX +18, WQXA +13, KHTQ +12, WYSP +11, KRAB +11, KEGL +10, WKLQ +9, WXTB +8 | |
| REMY ZERO • Prophecy (DGC/GEFFEN) | +162 |
| WQXA +12, KNKN +10, WZMT +9, WCCC +9, WMFS +8, WTKX +7, KLBJ +7, WTPT +6, KRZR +6, KNJY +5 | |
| ADAM SANDLER • The Chanukah Song (WARNER BROS.) | +155 |
| WAAF +16, WBLM +13, WDHA +9, WHJY +8, KEGL +8, WTPA +7, WDFE +7, WZZO +6, WIYY +5, WBAB +5 | |
| EVE 6 • Leech (RCA) | +100 |
| WKLQ +16, WXRA +15, WZTA +13, WMFS +8, WAPL +7, KICT +7, WCCC +7, KISS +7, KHTQ +6, WKQQ +6 | |
| GODSMACK • Whatever (REPUBLIC/UNIVERSAL) | +93 |
| KNKN +17, KRAB +11, WAAF +9, WCKW +8, WHJY +6, KUPD +6, KXUS +5, KXXR +5, WQXA +5, WKRK +4 | |
| MARILYN MANSON • I Don't Like The Drugs (But The Drugs Like Me) (NOTHING/INTERSCOPE) | +77 |
| WTFX +11, KRAB +11, WAAF +11, WQXA +8, KCAL +6, WXTM +5, KUPD +5, WBUZ +4, WROV +4, WLZR +4 | |
| TRAIN • Free (AWARE/COLUMBIA) | +76 |
| WRDU +18, WCMF +17, WSTZ +9, WPLR +6, WTUE +6, KLPX +5, WFVY +5, KISW +5, WROV +4, WKLC +4 | |
| KISS • You Wanted The Best (MERCURY) | +74 |
| KNKN +11, WTUE +9, WDHA +8, KXUS +8, KMJX +8, WPLR +8, WEGR +8, KFRQ +7, WTPA +7, KZRR +7 | |

MODERN ROCK

INCREASE
IN PLAYS

| | |
|--|-------------|
| CREED • One (WIND-UP) | +318 |
| KLZR +21, KDGE +18, WDXD +16, WKQX +16, WEND +14, WARQ +14, WGRD +14, KFMA +13, WEDG +13, WXNR +12 | |
| SUGAR RAY • Every Morning (LAVA/ATLANTIC) | +314 |
| WXNR +25, WAVF +21, WKDF +18, WCYY +16, WMRQ +14, KROX +13, WNVE +13, WEDG +13, KNRX +13, KFRR +12 | |
| ADAM SANDLER • The Chanukah Song (WARNER BROS.) | +210 |
| WHFS +15, WPLY +14, WNVE +13, WCYY +12, WENZ +12, KFTE +11, KJEE +11, KXPK +9, WARQ +9, KKND +7 | |
| EVE 6 • Leech (RCA) | +168 |
| KEDJ +15, WKDF +14, XTRA +14, KDRE +12, WXNR +12, KPNT +12, WXRK +10, KROX +9, CIMX +9, WBCN +9 | |
| CLASS OF '99 • Another Brick In The Wall (Part 2) (COLUMBIA) | +164 |
| KROX +26, WEND +18, KCXX +16, KRAD +13, WNVE +12, KNDD +12, KFMA +11, WCYY +11, WQBK +10, WDXD +9 | |
| MARVELOUS 3 • Freak Of The Week (ELEKTRA/EEG) | +158 |
| KZNY +19, WFNX +18, KFMA +15, WRXR +14, KWOD +14, WMRQ +13, KJEE +12, WARQ +12, WEQX +10, KFTE +9 | |
| HOLE • Malibu (DGC/GEFFEN) | +149 |
| KFRR +13, KKND +12, WPBZ +12, CIMX +12, WEND +11, WHFS +11, WEQX +10, WZAZ +9, KNDD +8, WRXR +8 | |
| EVERLAST • What It's Like (TOMMY BOY) | +126 |
| WENZ +14, WXZZ +13, WMRQ +13, KZON +13, WEDG +11, KNRX +11, WPLY +10, KCXX +9, WQBK +8, WXEX +7 | |
| VAST • Touched (ELEKTRA/EEG) | +123 |
| KTCL +24, WFNX +20, KJEE +13, KFTE +10, KNDD +10, KRAD +8, KNRX +8, KITS +7, KMYZ +6, WXZZ +5 | |
| ALANIS MORISSETTE • Joining You (MAVERICK/REPRISE) | +90 |
| WJBY +17, WRXR +14, WKRO +11, CIMX +11, WMRQ +8, KFTE +6, KDRE +6, WPLT +6, WCYY +5, WWCD +5 | |

VIDEO PLAYLISTS

MOST PLAYED ROCK TRACKS



| | TW | LW |
|---|----|----|
| 1 Goo Goo Dolls, Iris | 34 | 32 |
| 2 Alanis Morissette, Thank U | 34 | 29 |
| 3 Sheryl Crow, My Favorite Mistake | 31 | 26 |
| 4 Eagle-Eye Cherry, Save Tonight | 24 | 21 |
| 5 Madonna, The Power Of Good-Bye | 23 | 24 |
| 6 Jewel, Hands | 23 | 17 |
| 7 Third Eye Blind, Jumper | 22 | 18 |
| 8 Shawn Mullins, Lullaby | 21 | 21 |
| 9 Barenaked Ladies, One Week | 17 | 23 |
| 10 R.E.M., Lotus | 16 | 6 |
| 11 Goo Goo Dolls, Slide | 15 | 9 |
| 12 Sarah McLachlan, Angel | 15 | 10 |
| 13 Aerosmith, I Don't Want To Miss A Thing | 14 | 17 |
| 14 U2, Sweetest Thing | 14 | 12 |
| 15 matchbox 20, Real World | 13 | 14 |
| 16 The Brian Setzer Orchestra, Jump Jive An' Wail | 11 | 10 |
| 17 Seal, Human Beings | 11 | 10 |
| 18 matchbox 20, 3 AM | 11 | 3 |
| 19 Semisonic, Closing Time | 10 | 8 |
| 20 Natalie Imbruglia, Torn | 10 | 5 |
| 21 Sugar Ray, Fly | 9 | 6 |
| 22 Lenny Kravitz, Fly Away | 9 | 12 |
| 23 Natalie Imbruglia, Smoke | 9 | 5 |
| 24 Smash Mouth, Walkin' On The Sun | 7 | 6 |
| 25 Fastball, The Way | 7 | 4 |
| 26 Fastball, Fire Escape | 7 | 4 |
| 27 Sarah McLachlan, Adia | 6 | 6 |
| 28 Dave Matthews Band, Crush | 6 | 7 |
| 29 The Rolling Stones, Gimme Shelter (Live) | 6 | 0 |
| 30 Jewel, You Were Meant For Me | 5 | 2 |



| | TW | LW |
|---|----|----|
| 1 The Offspring, Pretty Fly (For A White Guy) | 27 | 18 |
| 2 Limp Bizkit, Faith | 21 | 11 |
| 3 Everlast, What It's Like | 21 | 10 |
| 4 Metallica, Turn The Page | 19 | 14 |
| 5 Jewel, Hands | 18 | 14 |
| 6 New Radicals, You Get What You Give | 17 | 15 |
| 7 Lenny Kravitz, Fly Away | 13 | 13 |
| 8 Goo Goo Dolls, Slide | 12 | 12 |
| 9 Barenaked Ladies, It's All Been Done | 11 | 8 |
| 10 Hole, Malibu | 11 | 7 |
| 11 The Brian Setzer Orchestra, Jump Jive An' Wail | 10 | 7 |
| 12 Everclear, Father Of Mine | 9 | 10 |
| 13 Marilyn Manson, I Don't Like The Drugs... | 9 | 0 |
| 14 Third Eye Blind, Jumper | 8 | 10 |
| 15 Beastie Boys, Intergalactic | 8 | 1 |
| 16 Korn, Got The Life | 8 | 5 |
| 17 Alanis Morissette, Thank U | 8 | 12 |
| 18 matchbox 20, Back 2 Good | 7 | 8 |
| 19 Cake, Never There | 7 | 6 |
| 20 Natalie Imbruglia, Smoke | 6 | 2 |
| 21 The Flys, Got You (Where I Want You) | 5 | 2 |
| 22 U2, Sweetest Thing | 5 | 3 |
| 23 Seal, Human Beings | 5 | 6 |
| 24 Metallica, Enter Sandman | 4 | 4 |
| 25 Dave Matthews Band, Crush | 4 | 7 |
| 26 Rob Zombie, Living Dead Girl | 4 | 3 |
| 27 Orgy, Blue Monday | 4 | 3 |
| 28 Marilyn Manson, The Beautiful People | 4 | 1 |
| 29 Tool, Anemna | 4 | 1 |
| 30 Eagle-Eye Cherry, Save Tonight | 3 | 5 |
| 31 Kid Rock, I Am The Bullgod | 3 | 4 |
| 32 Soul Coughing, Circles | 3 | 0 |
| 33 Shawn Mullins, Lullaby | 3 | 4 |
| 34 Prodigy, Breathe | 3 | 1 |
| 35 Chris Isaak, Wicked Game | 2 | 0 |
| 36 Fiona Apple, Criminal | 2 | 0 |
| 37 Marilyn Manson, The Dope Show | 2 | 1 |
| 38 Fatboy Slim, Gangster Tripping | 2 | 1 |
| 39 Beastie Boys, (You Gotta) Fight For Your Right (To Party!) | 2 | 0 |
| 40 Barenaked Ladies, One Week | 2 | 1 |

TRIPLE-A

INCREASE
IN PLAYS

| | |
|---|-------------|
| CHRIS ISAAK • Flying (REPRISE) | +100 |
| KINK +14, CIDR +12, KFOG +12, KGSR +11, KACD +10, WRLT +9, KBCO +8, KKZN +7, KMTT +5, WNCS +5 | |
| SHERYL CROW • There Goes The Neighborhood (A&M) | +53 |
| WDDO +16, KACD +10, WNCS +10, KMTT +6, WXRT +5, WBOS +4, CIDR +3, WTTT +1 | |
| WES CUNNINGHAM • So It Goes (WARNER BROS.) | +39 |
| KACD +10, WTTT +7, WNCS +5, KFOG +5, KKZN +4, CIDR +3, KTCZ +3, KINK +2, KMTT +2, WKOC +1 | |
| LISA LOEB • All Day (INTERSCOPE) | +39 |
| WVRV +17, KINK +7, WXRV +7, KFOG +7, WHPT +1 | |
| SEAL • Human Beings (WARNER BROS.) | +31 |
| WNCS +10, KBCO +10, KFOG +7, KACD +4, WVRV +4, WRLT +3, CIDR +2, WTTT +2, WXRT +1 | |
| THE BRIAN SETZER ORCHESTRA • This Cat's On A Hot Tin Roof (INTERSCOPE) | +24 |
| WDDO +15, KTCZ +4, CIDR +2, WXRV +2, KFOG +2, KPIG +1, KMTT +1, WTTT +1, KGSR +1, WXRT +1 | |
| MATCHBOX 20 • Back 2 Good (LAVA/ATLANTIC) | +23 |
| WVRV +17, WLUM +5, WHPT +2, WBOS +2 | |
| KEB' MO' • Soon As I Get Paid (OKEH/550 MUSIC/ERG) | +22 |
| WNCS +12, WXRV +10 | |
| EVERLAST • What It's Like (TOMMY BOY) | +21 |
| WDDO +7, WKOC +6, WBOS +3, KBCO +3, WLUM +2, KMTT +1 | |
| RUSTED ROOT • Magenta Radio (MERCURY) | +21 |
| KMTT +9, WRLT +8, WXRT +6, WBOS +3, WNCS +1, KGSR +1 | |

STILL
THE TRUTH WILL SET YOU FREE.

WNEW New York
DM: Garry Wall
MD: Andrea Karr
212-489-1027
CBS

KLOS Los Angeles
MD: Rita Wilde
310-840-4800
ABC/Disney

WYSP Philadelphia
OM: Tim Sabeen
PD: Neal Mirsky
MD: Nancy Palumbo
215-625-9460
CBS

KQRS Minneapolis
PD: Dave Hamilton
APD/MD: Read Endersbe
612-545-5601
ABC/Disney

WMMR Philadelphia
PD: Joe Bonadonna
MD: Ken Zipeto
610-771-0933
Greater Media

WWDC Washington, DC
PD: Bob Neumann
APD/MD: Buddy Rizer
301-578-7100
Chancellor

Table with 2 columns: Rank, Song/Artist. Top songs include 'The Black Crowes, Kickin' My Heart Around' and 'Lenny Kravitz, Fly Away'.

Table with 2 columns: Rank, Song/Artist. Top songs include 'Big Head Todd & The Monsters, Boom Boom' and 'Lenny Kravitz, Fly Away'.

Table with 2 columns: Rank, Song/Artist. Top songs include 'Rob Zombie, Dragula' and 'Lenny Kravitz, Fly Away'.

Table with 2 columns: Rank, Song/Artist. Top songs include 'Train, Free' and 'Lenny Kravitz, Fly Away'.

Table with 2 columns: Rank, Song/Artist. Top songs include 'Brother Cane, Machete' and 'Lenny Kravitz, Fly Away'.

Table with 2 columns: Rank, Song/Artist. Top songs include 'Eagle Eye Cherry, Save Tonight' and 'Talk, My Friend'.

WRIF Detroit
DM: Doug Podell
MD: Troy Hanson
248-547-0101
Greater Media

WKLS Atlanta
PD: Pat Ervin
MD: Lisa Sturgis
404-325-0960
Jacor

WDVE Pittsburgh
PD: Garrett Hart
MD: Val Porter
412-937-1441
Chancellor

WAAF Boston
PD: Dave Douglas
APD: Ron Valeri
MD: John Osterlind
617-236-1073
Entercom

WFBQ Indianapolis
OM: Marty Bender
MD: Ace Cosby
317-257-7565
Capstar

KLOL Houston
Dir Of Ops: Michael Hughes
APD/MD: Max Dugan
713-526-6855
Chancellor

Table with 2 columns: Rank, Song/Artist. Top songs include 'Black Sabbath, Psycho Man' and 'Lenny Kravitz, Fly Away'.

Table with 2 columns: Rank, Song/Artist. Top songs include 'Jonny Lang, Still Ramin'' and 'Goo Goo Dolls, Slide'.

Table with 2 columns: Rank, Song/Artist. Top songs include 'Jonny Lang, Still Ramin'' and 'Lenny Kravitz, Fly Away'.

Table with 2 columns: Rank, Song/Artist. Top songs include 'Korn, Got The Life' and 'Rob Zombie, Dragula'.

Table with 2 columns: Rank, Song/Artist. Top songs include 'Train, Free' and 'Molly Hatchet, Miss Saturday Night'.

Table with 2 columns: Rank, Song/Artist. Top songs include 'Creed, What's This Life For' and 'Jonny Lang, Still Ramin''.

KEGL Dallas
Dir/Pgm/Op: Jimmy Steal
PD: Greg Stevens
MD: Cindy Scull
972-869-9700
Jacor

WNXC Cleveland
PD: Bill Louis
MD: David Jockers
216-861-0100
Clear Channel

WZTA Miami
VP/Pgm: Gregg Steele
MD: Kimba
305-654-9494
Clear Channel

WKRR Detroit
PD: Mike Stern
MD: Erin Carman
248-423-3300
CBS

KSHE St. Louis
PD: Rick Balis
MD: Al Hofer
314-621-0095
Emmis

WMMS Cleveland
PD: Greg Ausman
APD: "Spaceman" Scott Hughes
216-781-9667
Jacor

Table with 2 columns: Rank, Song/Artist. Top songs include 'Lenny Kravitz, Fly Away' and 'Eve 6, Inside Out'.

Table with 2 columns: Rank, Song/Artist. Top songs include 'Trans-Siberian Orchestra, Christmas Eve' and 'Jimmy Page & Robert Plant, When The World'.

Table with 2 columns: Rank, Song/Artist. Top songs include 'Everlast, What It's Like' and 'Goo Goo Dolls, Slide'.

Table with 2 columns: Rank, Song/Artist. Top songs include 'Godsmack, Whatever' and 'Metallica, Turn The Page'.

Table with 2 columns: Rank, Song/Artist. Top songs include 'Jonny Lang, Still Ramin'' and 'Bruce Springsteen, Seven Angels'.

Table with 2 columns: Rank, Song/Artist. Top songs include 'Goo Goo Dolls, Slide' and 'Metallica, Turn The Page'.

WEBN Cincinnati
DM: Scott Reinhart
PD: Michael Walter
513-621-9326
Jacor

KBPI Denver
PD: Bob Richards
MD: Willie B.
303-893-3699
Jacor

WXTB Tampa
OM: Brad Hardin
APD: Carl Harris
813-572-9808
Jacor

WIYY Baltimore
PD: Rick Strauss
APD/MD: Rob Heckman
410-889-0098
Hearst Broadcasting

KXXR Minneapolis
PD: Wade Lund
APD/MD: Josh Bitney
612-545-5601
ABC/Disney

KISW Seattle
SM/PD: Clark Ryan
APD/MD: Cathy Faulkner
206-285-7625
Entercom

Table with 2 columns: Rank, Song/Artist. Top songs include 'Hole, Celebrity Skin' and 'Lenny Kravitz, Fly Away'.

Table with 2 columns: Rank, Song/Artist. Top songs include 'Marilyn Manson, The Dope Show' and 'Rob Zombie, Dragula'.

Table with 2 columns: Rank, Song/Artist. Top songs include 'Rob Zombie, Dragula' and 'Metallica, Turn The Page'.

Table with 2 columns: Rank, Song/Artist. Top songs include 'Rob Zombie, Dragula' and 'Lenny Kravitz, Fly Away'.

Table with 2 columns: Rank, Song/Artist. Top songs include 'Rob Zombie, Dragula' and 'Metallica, Turn The Page'.

Table with 2 columns: Rank, Song/Artist. Top songs include 'Candlebox, 10,000 Horses' and 'Metallica, Turn The Page'.

KDKB Phoenix PD: Jim Maranville MD: Tracy Lea 602-897-9300 Sandusky 93.3 KDKB

WZZO Allentown PD: Robin Lee MD: Keith Moyer 610-434-1742 Atlantic Star WZZO

WNOR Norfolk PD: Harvey Kojan APD/MD: Tim Parker 757-366-9900 Saga Communications FM 99.1 WNOB

WDHA Morristown PD: Lenny Block MD: Terrie Carr 800-540-1055 Northern N.J. Radio Group WJLA 105.5

WTUE Dayton PD: Mike Thomas MD: John Beaulieu 937-224-1137 Jacor WJLA

WFYV Jacksonville PD: David Moore MD: "Woodman" 904-642-1055 Capstar WJLA

KLQA El Paso PD/MD: "Magic" Mike Ramsey 915-544-8864 New Wave Broadcasting KLQA 95.5 FM

WTPT Greenville, S.C. PD: Zakk Tyler 864-242-4660 Clear Channel PLANET 103.7

WLOT Toledo PD: Darrin Arriens MD: Bryan Shaw 419-244-8321 Jacor WLOT 104.7

WEGR Memphis PD: Drake Hall MD: Zeke Logan 901-578-1100 Clear Channel WEGR 103

WROV Roanoke PD: Buzz Casey MD: Bryan Shaw 540-343-4444 Atlantic Star WROV

WTFX Louisville OM: Michael Lee MD: Keith O'Loane 502-560-1069 Clear Channel 100.5 The Fox Rocks

KEZO Omaha PD/MD: Bruce Patrick 402-595-5300 Journal Broadcasting KEZO 79.2

KBER Salt Lake City OM: Bruce Jones MD: Helen Powers 801-485-6700 Citadel KBER 101

WCMF Rochester OM: Harry Jacobs APD: Scott VanDusen MD: Oave Kane 716-272-7260 CBS 93 WCFM

WKQL Grand Rapids OM: Tony Gates MD: Mark Feurie 616-774-8461 Bloomington Broadcasting WKQL

KMOD Tulsa PD: Phil Stone MD: Rob Hurt 918-664-2810 Clear Channel KMOD 97.5

WPLR New Haven PD: John Griffin MD: Pam Landry 203-287-9070 Capstar WPLR 99 ROCK

WBLM Portland, ME PD: Herb Ivy MD: Brian James 207-774-6364 Fuller Jeffrey WBLM 102.9

KMJX Little Rock PD: Tom Wood MD: Jimmy Edwards 501-372-7740 Clear Channel MAGIC 105

WXRA Greensboro PD: Tim Satterfield APD: Marcia Gan 336-727-8826 Clear Channel the rock 94.5 alternative

WXRC Charlotte PD: Ron Bowen 828-322-9472 Pacific Broadcasting Group 95.7 WRCB

KCAL San Bernardino PD: Steve Hoffman MD: MJ Matthews 909-793-3554 CBS KCAL 96.7

WAPL Green Bay PD: Randy Hawke 920-455-7625 Woodworth Communication 105.7 WAPL

KLBJ Austin
OM: Jeff Carroll
MD: Loris Love
512-832-4000
LBJS Broadcasting

WKQQ Lexington
PD: Tony Kilford
MD: Radio Boy
606-252-6694
Jacor

WTPA Harrisburg
PD: Chris James
APD/MD: Dina Wagner
717-697-1141
Quakerstate Broadcasting

WAQC Syracuse
PD: John McCrae
APD/MD: Dave Frisita
315-472-0200
Pilot Communications

KFRQ McAllen/Brownsville
PD/MD: Michael Quinn
956-968-1548
Sunburst Media

WZMT Wilkes Barre
PD: Aaron Roberts
MD: D. Taylor
717-824-9000
Citadel

Table with 2 columns: Song Title, TH LW. Includes tracks like Everlast, What It's Like; The Black Crowes, Kickin' My Heart Around; Goo Goo Dolls, Slide.

Table with 2 columns: Song Title, TH LW. Includes tracks like Goo Goo Dolls, Slide; Metallica, Turn The Page; Jonny Lang, Still Rainin'.

Table with 2 columns: Song Title, TH LW. Includes tracks like Rob Zombie, Dragula; Goo Goo Dolls, Slide; Metallica, Turn The Page.

Table with 2 columns: Song Title, TH LW. Includes tracks like Metallica, Turn The Page; Jonny Lang, Still Rainin'; Creed, What's This Life For.

Table with 2 columns: Song Title, TH LW. Includes tracks like Metallica, Turn The Page; Jonny Lang, Still Rainin'; Creed, What's This Life For.

Table with 2 columns: Song Title, TH LW. Includes tracks like Rob Zombie, Dragula; Metallica, Turn The Page; Jonny Lang, Still Rainin'.

WTKX Pensacola
PD: Joel Sampson
APD/MD: Mark "The Shark" Dyba
850-473-0400
Clear Channel

KAZR Des Moines
PD: Sean Elliott
MD: Paul Oslund
515-280-1350
Saga

WKLC Charleston, WV
PD: Mike Rappaport
304-722-9472
Dave Lingafest

WEZZ Wilkes Barre
OM: Rob Lipshutz
MD: Paul "Maddog" Kelly
717-346-6555
Shamrock

WRXL Richmond
PD: Brian Illes
MD: Rik Maybabe
804-756-6400
Clear Channel

KGGG Des Moines
PD: Phil Wilson
MD: J.D. Stone
515-265-6181
Capstar

Table with 2 columns: Song Title, TH LW. Includes tracks like The Offspring, Pretty Fly (For A White Guy); Lenny Kravitz, Fly Away; The Flys, Got You (Where I Want You).

Table with 2 columns: Song Title, TH LW. Includes tracks like Rob Zombie, Dragula; Lenny Kravitz, Fly Away; The Offspring, Pretty Fly (For A White Guy).

Table with 2 columns: Song Title, TH LW. Includes tracks like Bruce Springsteen, I Wanna Be With You; Goo Goo Dolls, Slide; Kiss, Psycho Circus.

Table with 2 columns: Song Title, TH LW. Includes tracks like Lenny Kravitz, Fly Away; Goo Goo Dolls, Slide; Jonny Lang, Still Rainin'.

Table with 2 columns: Song Title, TH LW. Includes tracks like Ever 6, Inside Out; Lenny Kravitz, Fly Away; Days Of The New, The Down Town.

Table with 2 columns: Song Title, TH LW. Includes tracks like The Black Crowes, Kickin' My Heart Around; Lenny Kravitz, Fly Away; Rolling Stones, Gimme Shelter.

KLPX Tucson
OM: Larry Miles
MD: Charlie Morris
520-622-6711
Lotus Communications

KRZR Fresno
PD/MD: E. Curtis Johnson
209-243-4300
Pacific Star

KZRR Albuquerque
OM: Frank Jaxon
PD: Phil Mahoney
505-830-6400
Trumper

KOMP Las Vegas
PD: Eric Culotta
MD: Big Marty
702-876-1460
Lotus Communications

WNCD Youngstown
PD: Chris Patrick
MD: Dom Nardella
330-652-0106
Jacor

KICT Wichita
PD: Ron Eric Taylor
APD: Robin Kreisberg
MD: R.J. Davis
316-722-5600
Great Empire Broadcasting

Table with 2 columns: Song Title, TH LW. Includes tracks like Jonny Lang, Still Rainin'; The Black Crowes, Kickin' My Heart Around; Goo Goo Dolls, Slide.

Table with 2 columns: Song Title, TH LW. Includes tracks like Rob Zombie, Dragula; Lenny Kravitz, Fly Away; Metallica, Turn The Page.

Table with 2 columns: Song Title, TH LW. Includes tracks like Metallica, Turn The Page; The Black Crowes, Kickin' My Heart Around; Kiss, You Wanted The Best.

Table with 2 columns: Song Title, TH LW. Includes tracks like Black Sabbath, Psycho Man; Lenny Kravitz, Fly Away; The Black Crowes, Kickin' My Heart Around.

Table with 2 columns: Song Title, TH LW. Includes tracks like Creed, What's This Life For; Jonny Lang, Still Rainin'; The Black Crowes, Kickin' My Heart Around.

Table with 2 columns: Song Title, TH LW. Includes tracks like Metallica, Turn The Page; Rob Zombie, Dragula; Lenny Kravitz, Fly Away.

KILO Colorado Springs
SM: Rich Hawk
APD/MD: Don Jantzen
719-634-4896
Bahakel Communications

WRXK Fort Myers
PD: John Rozz
APD/MD: Roxanne McVay
941-495-2100
Beasley Broadcasting

KNCN Corpus Christi
PD/MD: Kelli Cluque
512-289-0111
Gulfstar Communications

WBUZ Toledo
OM: Dan Bozyk
MD: Marielle Salas
419-868-1065
Toledo Radio

WVRK Columbus, GA
OM: Brian Waters
AMD: April Hayes
706-576-3000
Cumulus

KRZZ Wichita
PD: Lester St. James
MD: Debbie Miller
316-832-9600
Capstar

Table with 2 columns: Song Title, TH LW. Includes tracks like Metallica, Turn The Page; Black Sabbath, Psycho Man; Everlast, What It's Like.

Table with 2 columns: Song Title, TH LW. Includes tracks like Rush, The Spirit Of Radio; Jonny Lang, Still Rainin'; Bruce Springsteen, I Wanna Be With You.

Table with 2 columns: Song Title, TH LW. Includes tracks like Goo Goo Dolls, Slide; The Offspring, Pretty Fly (For A White Guy); Pushmonkeys, Hand Side.

Table with 2 columns: Song Title, TH LW. Includes tracks like Rob Zombie, Dragula; The Offspring, Pretty Fly (For A White Guy); The Black Crowes, Kickin' My Heart Around.

Table with 2 columns: Song Title, TH LW. Includes tracks like Lenny Kravitz, Fly Away; Goo Goo Dolls, Slide; Metallica, Turn The Page.

Table with 2 columns: Song Title, TH LW. Includes tracks like The Black Crowes, Kickin' My Heart Around; Kiss, Psycho Circus; Days Of The New, The Down Town.

Debutting tracks are shown with asterisks. This week's Total Plays/Gain does not include video plays. Airplay data is in order of appearance.

Table with 8 columns: Song Title, Artist, Station, Total Plays/Gain, Chart Move, Debut/Re-Entry. Rows include ADDICT (313/33), JERRY CANTRELL (362/48), CLASS OF '99 (617/320), CREED (720/337), and ECONOLINE CRUSH (698/27).

Table with 8 columns: Song Title, Artist, Station, Total Plays/Gain, Chart Move, Debut/Re-Entry. Rows include EVE 6 (438/100), EVERLAST (1154/205), THE FLYS (1102/4), FUEL (847/51), and GODSMACK (892/93).

Charting based on airplay with increased impact. All week 1's listed. Please refer to chart for full details. Airplay data listed in order of importance.

Grid of song activity reports for artists: JANUS THING, KID ROCK, KISS, MONSTER MAGNET, MOON DOG MANE. Includes columns for Total Plays/Gain, Chart Move, and station data.

Grid of song activity reports for artists: REMY ZERO, SEVENDUST, KENNY WAYNE SHEPHERD BAND, SPRUNG MONKEY, TRAIN. Includes columns for Total Plays/Gain, Chart Move, and station data.



Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Trak service to Rock Airplay Monitor. 50 active rock and 50 heritage rock stations are electronically monitored on radio's air, 7 days a week. Songs are ranked by number of selections. © 1998, Billboard IPM Communications.

| THIS WEEK | LAST WEEK | WKS. ON CHART | HERITAGE ROCK | | DETECTIONS | |
|---------------------|-----------|---------------|--|--------------------------------|------------|------|
| | | | TITLE/IMPRINT/PROMOTION LABEL | ARTIST | TW | LW |
| ★★★★ NO. 1 ★★★★★ | | | | | | |
| 1 | 1 | 7 | KICKIN' MY HEART AROUND AMERICAN/COLUMBIA 4 weeks at No. 1 | THE BLACK CROWES | 1044 | 1055 |
| 2 | 3 | 6 | TURN THE PAGE ELEKTRA/EEG | METALLICA | 979 | 1008 |
| 3 | 2 | 14 | STILL RAININ' A&M | JONNY LANG | 972 | 1055 |
| 4 | 4 | 14 | SLIDE WARNER BROS. | GOO GOO DOLLS | 908 | 928 |
| 5 | 5 | 19 | FLY AWAY VIRGIN | LENNY KRAVITZ | 875 | 894 |
| (6) | 6 | 7 | EVERYTHING IS BROKEN REVOLUTION/REPRISE | KENNY WAYNE SHEPHERD BAND | 754 | 715 |
| 7 | 7 | 11 | PSYCHO MAN EPIC | BLACK SABBATH | 561 | 619 |
| 8 | 8 | 27 | WHAT'S THIS LIFE FOR WIND-UP | CREED | 514 | 546 |
| (9) | 9 | 9 | FREE AWARE/COLUMBIA | TRAIN | 483 | 417 |
| 10 | 12 | 19 | INSIDE OUT RCA | EVE 6 | 386 | 389 |
| 11 | 13 | 6 | GIMME SHELTER (LIVE) VIRGIN | THE ROLLING STONES | 367 | 381 |
| 12 | 10 | 15 | CELEBRITY SKIN DGC/GEFFEN | HOLE | 361 | 409 |
| 13 | 19 | 49 | BLUE ON BLACK REVOLUTION/REPRISE | KENNY WAYNE SHEPHERD BAND | 342 | 300 |
| 14 | 14 | 17 | PSYCHO CIRCUS MERCURY | KISS | 332 | 348 |
| ★★★★ AIRPOWER ★★★★★ | | | | | | |
| (15) | 20 | 3 | YOU WANTED THE BEST MERCURY | KISS | 328 | 292 |
| ★★★★ AIRPOWER ★★★★★ | | | | | | |
| (16) | 21 | 11 | GOT YOU (WHERE I WANT YOU) DELICIOUS VINYL/TRAUMA | THE FLYS | 324 | 287 |
| 17 | 11 | 9 | 10,000 HORSES MAVERICK/WARNER BROS. | CANDLEBOX | 323 | 397 |
| 18 | 16 | 29 | THE DOWN TOWN OUTPOST/GEFFEN | DAYS OF THE NEW | 307 | 317 |
| (19) | 26 | 11 | NOW THAT YOU'RE GONE PACHYDERM | INDIGENOUS | 263 | 231 |
| 20 | 17 | 7 | I WANNA BE WITH YOU COLUMBIA | BRUCE SPRINGSTEEN | 260 | 315 |
| (21) | 23 | 13 | TURN IT UP! EUREKA | MOON DOG MANE | 255 | 252 |
| 22 | 22 | 15 | DRAGULA GEFFEN | ROB ZOMBIE | 250 | 267 |
| 23 | 18 | 16 | YOUR LIFE IS NOW COLUMBIA | JOHN MELLENCAMP | 249 | 312 |
| (24) | 25 | 10 | PRETTY FLY (FOR A WHITE GUY) COLUMBIA | THE OFFSPRING | 249 | 231 |
| (25) | 28 | 6 | BITTERSWEET 550 MUSIC/ERG | FUEL | 242 | 224 |
| (26) | 27 | 5 | ELDERLY WOMAN BEHIND THE COUNTER IN A SMALL TOWN (LIVE) EPIC | PEARL JAM | 234 | 228 |
| 27 | 15 | 8 | THE SPIRIT OF RADIO (LIVE) ANTHEM/ATLANTIC | RUSH | 230 | 318 |
| 28 | 24 | 25 | SOMEHOW, SOMEWHERE, SOMEWAY REVOLUTION/REPRISE | KENNY WAYNE SHEPHERD BAND | 214 | 243 |
| (29) | NEW ▶ | | ONE WIND-UP | CREED | 213 | 70 |
| (30) | 36 | 4 | WHAT IT'S LIKE TOMMY BOY | EVERLAST | 200 | 162 |
| 31 | 32 | 12 | SWEETEST THING ISLAND | U2 | 179 | 196 |
| 32 | 35 | 6 | NOBODY'S WIFE COLUMBIA | ANOUK | 171 | 171 |
| 33 | 29 | 23 | WHAT KIND OF LOVE ARE YOU ON COLUMBIA | AEROSMITH | 158 | 213 |
| 34 | 31 | 9 | TURNIN' PAGES MERCURY | PETER WOLF | 151 | 203 |
| (35) | 39 | 4 | WHATEVER REPUBLIC/UNIVERSAL | GODSMACK | 145 | 119 |
| 36 | 33 | 18 | BOOGIE KING CAPRICORN/MERCURY | THE SCREAMIN' CHEETAH WHEELIES | 137 | 190 |
| 37 | 30 | 12 | BITTER PILL MOTLEY/BEYOND MUSIC | MOTLEY CRUE | 133 | 203 |
| (38) | RE-ENTRY | | SUREFIRE (NEVER ENOUGH) RESTLESS | ECONOLINE CRUSH | 131 | 116 |
| 39 | 34 | 10 | DAYSLEEPER WARNER BROS. | R.E.M. | 129 | 178 |
| (40) | 40 | 3 | POWERTRIP A&M | MONSTER MAGNET | 124 | 119 |

Records showing an increase in detections over the previous week, regardless of chart movement. A record that has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Airpower awarded to those records that attain 300 detections for the first time. If two records are tied in number of plays, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks.

GREATEST GAINERS

INCREASE IN PLAYS

| | |
|--|------|
| CREED • One (WIND-UP) | +143 |
| WZZR +20, KDKB +17, WTFX +11, KMBY +10, KEZO +10, KLAQ +10, KOMP +8, WZZO +7, WFYV -7, WVRK +5 | |
| ADAM SANDLER • The Chanukah Song (WARNER BROS.) | +91 |
| WBLM +13, WDHA +9, WHJY +8, WDVN +7, WZZO +6, WBAB +5, KLPX +4, WEGR +4, KLOL +4, WPLR +3 | |
| CLASS OF '99 • Another Brick In The Wall (Part 2) (COLUMBIA) | +75 |
| WZZR +13, KLPX +11, WRQC +9, KRZR +9, WCKW +8, WAQX +6, KLAQ +6, WNCN +5, WFXF +5, KOMP +5 | |
| TRAIN • Free (AWARE/COLUMBIA) | +66 |
| WRDU +18, WCMF +17, WSTZ +9, WPLR +6, KLPX +5, WFYV +5, WROV +4, WKLC +4, WDHA +3, WZZO +3 | |
| REMY ZERO • Prophecy (DGC/GEFFEN) | +52 |
| WZZO +5, WTFX +5, WNCN +5, KCAL +5, WMMR +5, WSTZ +4, KMBY +3, WROV +3, WAPL +3, WPYX +3 | |

| THIS WEEK | LAST WEEK | WKS. ON CHART | ACTIVE ROCK | | DETECTIONS | |
|---------------------|-----------|---------------|--|---------------------------|------------|------|
| | | | TITLE/IMPRINT/PROMOTION LABEL | ARTIST | TW | LW |
| ★★★★ NO. 1 ★★★★★ | | | | | | |
| 1 | 1 | 6 | TURN THE PAGE ELEKTRA/EEG 5 weeks at No. 1 | METALLICA | 1419 | 1469 |
| 2 | 2 | 24 | FLY AWAY VIRGIN | LENNY KRAVITZ | 1174 | 1263 |
| 3 | 3 | 20 | DRAGULA GEFFEN | ROB ZOMBIE | 1123 | 1142 |
| 4 | 4 | 11 | PRETTY FLY (FOR A WHITE GUY) COLUMBIA | THE OFFSPRING | 1063 | 1094 |
| (5) | 9 | 6 | WHAT IT'S LIKE TOMMY BOY | EVERLAST | 954 | 787 |
| 6 | 5 | 11 | PSYCHO MAN EPIC | BLACK SABBATH | 881 | 977 |
| 7 | 6 | 17 | CELEBRITY SKIN DGC/GEFFEN | HOLE | 829 | 893 |
| 8 | 7 | 6 | KICKIN' MY HEART AROUND COLUMBIA | THE BLACK CROWES | 817 | 855 |
| 9 | 8 | 16 | GOT YOU (WHERE I WANT YOU) DELICIOUS VINYL/TRAUMA | THE FLYS | 778 | 811 |
| (10) | 12 | 12 | WHATEVER REPUBLIC/UNIVERSAL | GODSMACK | 747 | 680 |
| 11 | 11 | 14 | SLIDE WARNER BROS. | GOO GOO DOLLS | 646 | 687 |
| 12 | 10 | 29 | WHAT'S THIS LIFE FOR WIND-UP | CREED | 629 | 689 |
| (13) | 15 | 13 | BITTERSWEET 550 MUSIC/ERG | FUEL | 605 | 572 |
| (14) | 16 | 13 | SUREFIRE (NEVER ENOUGH) RESTLESS | ECONOLINE CRUSH | 567 | 555 |
| 15 | 13 | 17 | SOFT CAPITOL | SECOND COMING | 557 | 618 |
| 16 | 14 | 20 | GOT THE LIFE IMMORTAL/EPIC | KORN | 550 | 575 |
| (17) | 19 | 11 | POWERTRIP A&M | MONSTER MAGNET | 513 | 484 |
| ★★★★ AIRPOWER ★★★★★ | | | | | | |
| (18) | 31 | 2 | ANOTHER BRICK IN THE WALL (PART 2) COLUMBIA | CLASS OF '99 | 508 | 263 |
| ★★★★ AIRPOWER ★★★★★ | | | | | | |
| (19) | 26 | 2 | ONE WIND-UP | CREED | 507 | 313 |
| 20 | 18 | 24 | INSIDE OUT RCA | EVE 6 | 483 | 525 |
| 21 | 17 | 18 | THE DOPE SHOW NOTHING/INTERSCOPE | MARILYN MANSON | 444 | 531 |
| ★★★★ AIRPOWER ★★★★★ | | | | | | |
| (22) | 22 | 5 | SUPER BREAKDOWN SURFDOG/HOLLYWOOD | SPRUNG MONKEY | 400 | 374 |
| 23 | 21 | 5 | ELDERLY WOMAN BEHIND THE COUNTER IN A SMALL TOWN (LIVE) EPIC | PEARL JAM | 375 | 406 |
| (24) | 25 | 8 | BITCH TVT | SEVENDUST | 352 | 339 |
| (25) | 28 | 9 | I AM THE BULLGOD TOP DOG/LAVA/ATLANTIC | KID ROCK | 346 | 307 |
| (26) | 27 | 7 | EVERY LITTLE THING COUNTS EARACHE/TRAUMA | JANUS STARK | 333 | 309 |
| 27 | 23 | 10 | HANDSLIDE ARISTA | PUSHMONKEY | 330 | 362 |
| (28) | 34 | 2 | LEECH RCA | EVE 6 | 323 | 241 |
| (29) | 30 | 6 | DICKEYE COLUMBIA | JERRY CANTRELL | 299 | 268 |
| 30 | 24 | 11 | 10,000 HORSES MAVERICK/WARNER BROS. | CANDLEBOX | 295 | 355 |
| (31) | 32 | 8 | FAITH FLIP/INTERSCOPE | LIMP BIZKIT | 291 | 262 |
| (32) | 35 | 5 | NOBODY KNOWS BIG CAT/V2 | ADDICT | 255 | 237 |
| (33) | 33 | 6 | STILL RAININ' A&M | JONNY LANG | 250 | 246 |
| (34) | 37 | 4 | NEVER THERE CAPRICORN/MERCURY | CAKE | 238 | 225 |
| (35) | 36 | 2 | EVERYTHING IS BROKEN REVOLUTION/REPRISE | KENNY WAYNE SHEPHERD BAND | 227 | 225 |
| (36) | NEW ▶ | | PROPHECY DGC/GEFFEN | REMY ZERO | 215 | 105 |
| 37 | 29 | 17 | PSYCHO CIRCUS MERCURY | KISS | 196 | 269 |
| (38) | NEW ▶ | | NEW SKIN IMMORTAL/EPIC | INCUBUS | 191 | 171 |
| (39) | NEW ▶ | | YOU WANTED THE BEST MERCURY | KISS | 191 | 153 |
| (40) | NEW ▶ | | BLUE MONDAY ELEMENTREE/REPRISE | ORGY | 181 | 161 |

Records showing an increase in detections over the previous week, regardless of chart movement. A record that has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Airpower awarded to those records that attain 400 detections for the first time. If two records are tied in number of plays, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks.

GREATEST GAINERS

INCREASE IN PLAYS

| | |
|--|------|
| CLASS OF '99 • Another Brick In The Wall (Part 2) (COLUMBIA) | +245 |
| WXRA +18, KHTQ +17, KNJY +15, KRZR +15, WYSP +14, KIOZ +14, KBER +14, WNOR +12, WZTA +11, KAZR +11 | |
| CREED • One (WIND-UP) | +194 |
| WKLO +16, KRZR +14, WNOR +13, KXXR +12, WZTA +12, WTPA +12, WXTM +12, WCCC +11, KICT +9, WXRC +8 | |
| EVERLAST • What It's Like (TOMMY BOY) | +167 |
| WAAF +25, KTUX +18, WQXA +13, KHTQ +12, WYSP +11, KRAB +11, KEGL +10, WKLO +9, WXTB +8, WXTM +8 | |
| REMY ZERO • Prophecy (DGC/GEFFEN) | +110 |
| WQXA +12, KNCN +10, WZMT +9, WCCC +9, WMFS +8, WTKX +7, KLBK +7, WTPT +6, KRZR +6, KNJY +5 | |
| EVE 6 • Leech (RCA) | +82 |
| WKLO +16, WXRA +15, WZTA +13, WMFS +8, KICT +7, WCCC +7, KISS +7, KHTQ +6, WJRR +4, WZMT +3 | |

WKDF Nashville PD: Kidd Redd MD: Sheri Sexton 615-244-9533 Dick Broadcasting



Table with 2 columns: Song Title, TW LW. Includes songs like 'Goo Goo Dolls, Slide', 'Lenny Kravitz, Fly Away', 'Eagle-Eye Cherry, Save Tonight'.

WQBK Albany PD/MD: Kelli McClumara AMD: Jeff Callan 518-462-5555 Radio Enterprises



Table with 2 columns: Song Title, TW LW. Includes songs like 'Cake, Never There', 'Lenny Kravitz, Fly Away', 'The Offspring, Pretty Fly (For A White Guy)'.

KPK Denver APD/MD: Eric Schmidt 303-832-5665 Chancellor



Table with 2 columns: Song Title, TW LW. Includes songs like 'Everlast, What It's Like', 'Cake, Never There', 'The Offspring, Pretty Fly (For A White Guy)'.

WRAX Birmingham PD: Dave Rossi APD: Hurricane Shane MD: Suzy Boe 205-945-4646 Dick Broadcasting



Table with 2 columns: Song Title, TW LW. Includes songs like 'Lenny Kravitz, Fly Away', 'My Friend Steve, Charmed', 'Everlast, What It's Like'.

WGRD Grand Rapids PD/MD: Margot Smith AMD: Tim Bronson 616-459-4111 Capstar



Table with 2 columns: Song Title, TW LW. Includes songs like 'Eagle-Eye Cherry, Save Tonight', 'Lenny Kravitz, Fly Away', 'U2, Sweetest Thing'.

WXDG Detroit PD: Amy Doyle MD: Spike 313-298-3343 Greater Media



Table with 2 columns: Song Title, TW LW. Includes songs like 'The Flies, Get You (Where I Want You)', 'Goo Goo Dolls, Slide', 'The Offspring, Pretty Fly (For A White Guy)'.

WBRU Providence PD: Tim Schiavelli 401-272-9550 Brown Broadcasting



Table with 2 columns: Song Title, TW LW. Includes songs like 'Lenny Kravitz, Fly Away', 'Goo Goo Dolls, Slide', 'Dave Matthews Band, Crush'.

KTCL Denver PD: Mike O'Connor 303-623-9330 Tsunami Communications



Table with 2 columns: Song Title, TW LW. Includes songs like 'Garbage, I Think I'm Paranoid', 'The Flies, Get You (Where I Want You)'.

WFNX Boston PD: Cruze MD: Laurie Gail AMD: Kevin Mays 781-595-6200 Phoenix Media



Table with 2 columns: Song Title, TW LW. Includes songs like 'Everlast, What It's Like', 'Cake, Never There', 'Soul Couching, Circles'.

KNRK Portland, OR PD/MD: Mark Hamilton 503-223-1441 Entercom



Table with 2 columns: Song Title, TW LW. Includes songs like 'Cake, Never There', 'Lenny Kravitz, Fly Away', 'The Offspring, Pretty Fly (For A White Guy)'.

KCXX Riverside/San Bernardino OM/MD: Dwight Arnold MD: Bruce Pulley 909-384-1039 All Pro Broadcasting



Table with 2 columns: Song Title, TW LW. Includes songs like 'The Offspring, Pretty Fly (For A White Guy)', 'Love And Rockets, Holy Fool'.

WZAZ Columbus PD: Matthew Harris APD: Ben Williams 614-841-9696 Jacor



Table with 2 columns: Song Title, TW LW. Includes songs like 'Everlast, What It's Like', 'U2, Sweetest Thing', 'Eagle-Eye Cherry, Save Tonight'.

KXKR Salt Lake City PD: Mike Summers MD: Sean Ziebarth 801-364-9601 Simmons



Table with 2 columns: Song Title, TW LW. Includes songs like 'Everlast, What It's Like', 'Cake, Never There', 'New Radicals, You Get What You Give'.

WEND Charlotte PD: Jack Daniel 704-338-9600 Dalton Group



Table with 2 columns: Song Title, TW LW. Includes songs like 'Cake, Never There', 'Eagle-Eye Cherry, Save Tonight', 'Eve 6, Inside Out'.

WNVE Rochester PD/MD: Erick Anderson 716-246-0440 Jacor



Table with 2 columns: Song Title, TW LW. Includes songs like 'Lenny Kravitz, Fly Away', 'Eve 6, Inside Out', 'Eagle-Eye Cherry, Save Tonight'.

KNRX Kansas City PD: Sean Smyth MD: Jason Justice 816-254-1073 Allure Broadcasting



Table with 2 columns: Song Title, TW LW. Includes songs like 'The Offspring, Pretty Fly (For A White Guy)', 'Eve 6, Inside Out', 'Rob Zombie, Dragula'.

WEDG Buffalo OM: John Hager PD/MD: Rich Wall 716-881-4555 Mercury Broadcasting



Table with 2 columns: Song Title, TW LW. Includes songs like 'Cake, Never There', 'Everlast, What It's Like', 'Eve 6, Inside Out'.

KKND New Orleans OM: Dave Stewart APD/MD: Rod Ryan 504-679-7300 Clear Channel



Table with 2 columns: Song Title, TW LW. Includes songs like 'Cake, Never There', 'Everlast, What It's Like', 'Pearl Jam, Elderly Woman Behind The'.

KENZ Salt Lake City PD: Bruce Jones MD: Dom Casual 801-470-1075 Citadel



Table with 2 columns: Song Title, TW LW. Includes songs like 'Sipience None The Richer, Kiss Me', 'Goo Goo Dolls, Slide', 'Third Eye Blind, Jumper'.

WPBZ West Palm Beach OM/MD: John O'Connell APD/MD: Dan O'Brien 561-616-4600 Palm Beach Radio



Table with 2 columns: Song Title, TW LW. Includes songs like 'Lenny Kravitz, Fly Away', 'Goo Goo Dolls, Slide', 'Everlast, What It's Like'.

KFRR Fresno PD: Bruce Wayne 209-255-1041 This is NOT a 104.1 logo



Table with 2 columns: Song Title, TW LW. Includes songs like 'The Offspring, Pretty Fly (For A White Guy)', 'Everlast, What It's Like', 'The Flies, Get You (Where I Want You)'.

KXTE Las Vegas PD: Dave Wellington APD: Chris Ripley 702-889-7500 CBS



Table with 2 columns: Song Title, TW LW. Includes songs like 'Godsmack, Whatever', 'Class Of '99, Another Brick In The Wall', 'Svendul, Bitch'.

KMYZ Tulsa PD: Lynn Barstow MD: Ray Dog 918-665-3131 Shamrock



Table with 2 columns: Song Title, TW LW. Includes songs like 'The Offspring, Pretty Fly (For A White Guy)', 'Eagle-Eye Cherry, Save Tonight', 'Cake, Never There'.

KROX Austin PD: Sara Trexler MD: Brad Hastings 512-832-4000 LBJS Broadcasting



Table with 2 columns: Song Title, TW LW. Includes songs like 'Everlast, What It's Like', 'The Offspring, Pretty Fly (For A White Guy)', 'Lenny Kravitz, Fly Away'.

WXEG Dayton PD: Jeff Stevens MD: Alan Rantz 937-224-1137 Jacor

WPLA Jacksonville PD: Rick Schmidt MD: Chrissy 904-636-0507 Clear Channel

KLZR Kansas City PD: Roger The Dodger MD: Bob Osborn AMD: Jeff Petterson 785-843-1320 Lawrence Broadcasting

WLRS Louisville PD: Dennis Dillon MD: Gina Julian 502-589-4800 Jacor

WCY Portland, ME PD: Herb Ivy MD: Brian James 207-774-6364 Fuller-Jeffrey Broadcasting

KTEG Albuquerque PD: Skip Isley MD: Julie Forman 505-299-0044 Trumper

KAEP Spokane OM: Ray Edwards PD: Haley Jones MD: Larry Pearson 509-448-1000 Citadel

WXEX Providence PD: Brent Petersen MD: John Allers 401-823-3343 Citadel

WWCD Columbus PD/MD: Andy Davis 614-221-9923 Ingleside Radio

KKDM Des Moines OM: Bobby Hacker 515-262-0000 Midwest Radio

WRXQ Memphis PD: Tony Williams MD: John Michael 901-578-1100 Clear Channel

WKRL Syracuse PD/MD: Mimi Griswold 315-633-0047 Radio Corporation

KFMA Tucson PD/MD: Chuck Roast 520-622-6711 Lotus Broadcasting

WEQX Albany 802-362-4800 Northshire Communications

WARQ Columbia, SC PD: Susan Groves 803-495-2558 Clear Channel

WXNR Greenville, NC PD: B.K. Kirkland MD: Ali Taylor 919-633-1500 Beasley

WAVF Charleston, SC PD: Rob Cressman MD: Janda Baldwin 803-852-9003 Corde Street Communicatins

WKRO Orlando OM: Taft Moore APD/MD: Rosy Acevedo 904-255-9300 Black Crow Broadcasting

WJBY Fort Myers PD: Stephanie Bradford AMD/MD: Lee Daniels 941-275-9980 Beasley

WNFZ Knoxville PD/MD: Shane Cox 423-525-6000 South Central

WBTZ Burlington PD: Stephanie Hindley MD: Steve Picard 802-860-2440 Burlington Broadcasting

WXZZ Lexington PD: Tony Doolin MD: Ben Conrad 606-263-5900 HMM Broadcasting

KTOZ Springfield, MO PD: Melody Lee MD: Shelli Scott 417-890-5555 Sunburst Media

KFTE Lafayette PD: Fast Eddie 318-232-2242 Communications Corp.

Debuting tracks for songs with increased spins this week. Total Plays/Gain does not include radio play. Markets listed in order of population.

BETTER THAN EZRA 1198/65 At The Stars (Elektra/EEG) Total Stations: 70 Chart Move: 21-20

CARDIGANS 838/37 My Favourite Game (Stockholm/Mercury) Total Stations: 52 Chart Move: 33-32

CLASS OF '99 431/164 Another Brick In The (Columbia) Total Stations: 38

CREED 641/318 One (Wind-Up) Total Stations: 46 Debut: 35

EVE 6 989/168 Leech (RCA) Total Stations: 65 Chart Move: 30-25

EVERLAST 2620/126 What It's Like (Tommy Boy) Total Stations: 75 Chart Move: 3-1

GARBAGE 1357/17 Special (Almo Sounds/Interscope) Total Stations: 64 Chart Move: 15-13

GODSMACK 143/5 Whatever (Republic/Universal) Total Stations: 11

TOMMY HENRIKSEN 176/84 I See The Sun (Capitol) Total Stations: 21

HOLE 1079/149 Malibu (DGC/Geffen) Total Stations: 62 Chart Move: 27-22

K'S CHOICE 332/31 Believe (550/Epic/ERG) Total Stations: 30

KHALEEL 382/45 No Mercy (Hollywood) Total Stations: 26

KID ROCK 439/59 I Am The Bullgod (Top Dog/Lava/Atlantic) Total Stations: 35

LESS THAN JAKE 483/34 History Of A Boring Town (Capitol) Total Stations: 35

LIMP BIZKIT 263/41 Faith (Flip/Interscope) Total Stations: 31

Disclaimer: This week's Top 100 Airplay chart does not include... (small text)

Total Plays/Gain Total Plays/Gain Total Plays/Gain Total Plays/Gain

MARILYN MANSON 199/61 I Don't Like Drugs (Nothing/Interscope) Total Stations: 29

MARVELOUS 3 320/158 Freak Of The Week (Elektra/EEG) Total Stations: 38

MATCHBOX 20 216/5 Back 2 Good (Lava/Antalctic) Total Stations: 14

METALLICA 437/13 Turn The Page (Elektra/EEG) Total Stations: 24

ALANIS MORISSETTE 1224/90 Joining You (Maverick/Warner Bros.) Total Stations: 62 Chart Move: 20-18

NEW RADICALS 1573/77 You Get What You Give (MCA) Total Stations: 65 Chart Move: 11-11

OFFSPRING 156/38 Why Don't You Get A Job? (Columbia) Total Stations: 17

ORGY 1038/75 Blue Monday (Elementree/Reprise) Total Stations: 63 Chart Move: 25-24

PLACEBO 1175/22 Pure Morning (Hut/Virgin) Total Stations: 64 Chart Move: 19-21

REMY ZERO 881/78 Prophecy (DGC/Geffen) Total Stations: 58 Chart Move: 32-29

ADAM SANDLER 347/210 The Chanukah Song (Warner Bros.) Total Stations: 50

SMASHING PUMPKINS 143/3 To Sheila (Virgin) Total Stations: 19

SUGAR RAY 1832/314 Every Morning (Atlantic) Total Stations: 77 Chart Move: 10-7

U2 1600/2 Sweetest Thing (Island) Total Stations: 70 Chart Move: 9-10

VAST 354/123 Touched (Elektra/EEG) Total Stations: 31

| COMBINED ROCK AUDIENCE | | | | | | | | | | AIRPLAY BY FORMAT | | | | | | | | | |
|------------------------|-----|-----|--|--------------------|---------------------|----------------|------|---------------------|----------------|-------------------|---------------------|----------------|------|---------------------|----------------|------|---------------------|----------------|------|
| TW | LW | WKS | TITLE (IMPRINT/PROMOTION LABEL) | ARTIST | THIS WEEK | | | LAST WEEK | | | MAINSTREAM | | | MODERN | | | TRIPLE-A | | |
| | | | | | Audience (millions) | Detections No. | Rank | Audience (millions) | Detections No. | Rank | Audience (millions) | Detections No. | Rank | Audience (millions) | Detections No. | Rank | Audience (millions) | Detections No. | Rank |
| 1 | 1 | 17 | FLY AWAY (VIRGIN) | LENNY KRAVITZ | 30.7847 | 4676 | 1 | 31.9680 | 4826 | 1 | 13.2252 | 2049 | 2 | 16.8953 | 2478 | 2 | 0.6642 | 149 | — |
| 2 | 3 | 9 | WHAT IT'S LIKE (TOMMY BOY) | EVERLAST | 23.6788 | 3895 | 2 | 21.8906 | 3543 | 4 | 5.9069 | 1154 | 10 | 17.4053 | 2620 | 1 | 0.3666 | 121 | — |
| 3 | 2 | 14 | SLIDE (WARNER BROS.) | GOO GOO DOLLS | 22.6952 | 3877 | 3 | 23.1622 | 4005 | 2 | 9.1178 | 1554 | 4 | 10.9654 | 1937 | 6 | 2.6120 | 386 | 1 |
| 4 | 5 | 11 | PRETTY FLY (FOR A WHITE GUY) (COLUMBIA) | THE OFFSPRING | 20.4321 | 3658 | 4 | 20.6482 | 3717 | 3 | 5.8324 | 1317 | 7 | 14.4259 | 2286 | 4 | 0.1738 | 55 | — |
| 5 | 4 | 17 | CELEBRITY SKIN (DGC/GEFFEN) | HOLE | 18.9641 | 2932 | 6 | 21.0235 | 3233 | 5 | 6.8234 | 1190 | 9 | 11.9810 | 1687 | 8 | 0.1597 | 55 | — |
| 6 | 6 | 13 | NEVER THERE (CAPRICORN/MERCURY) | CAKE | 17.3303 | 2869 | 8 | 18.7641 | 2971 | 7 | 1.2477 | 261 | — | 15.3754 | 2475 | 3 | 0.7072 | 133 | — |
| 7 | 7 | 6 | TURN THE PAGE (ELEKTRA/EEG) | METALLICA | 16.6563 | 2875 | 7 | 17.2214 | 2927 | 8 | 13.7121 | 2398 | 1 | 2.8191 | 437 | — | 0.1251 | 40 | — |
| 8 | 9 | 18 | GOT YOU (WHERE I WANT YOU) (DELICIOUS VINYL/TRAUMA) | THE FLYS | 16.4139 | 3124 | 5 | 16.9615 | 3146 | 6 | 5.1486 | 1102 | 12 | 11.1800 | 1988 | 5 | 0.0853 | 34 | — |
| 9 | 8 | 31 | INSIDE OUT (RCA) | EVE 6 | 16.2942 | 2316 | 9 | 17.1080 | 2442 | 9 | 6.3733 | 869 | 15 | 9.7991 | 1408 | 12 | 0.1218 | 39 | — |
| 10 | 10 | 11 | SWEETEST THING (ISLAND) | U2 | 14.1311 | 2116 | 11 | 14.1570 | 2160 | 11 | 1.6665 | 236 | — | 10.6589 | 1600 | 10 | 1.8057 | 280 | 8 |
| 11 | 13 | 3 | EVERY MORNING (LAVA/ATLANTIC) | SUGAR RAY | 13.4234 | 1871 | 16 | 12.0344 | 1531 | 23 | 0.1602 | 19 | — | 13.1361 | 1832 | 7 | 0.1271 | 20 | — |
| 12 | 11 | 12 | DRAGULA (GEFFEN) | ROB ZOMBIE | 12.7459 | 2224 | 10 | 12.9921 | 2288 | 10 | 7.8960 | 1378 | 6 | 4.8415 | 844 | 31 | 0.0084 | 2 | — |
| 13 | 14 | 26 | WHAT'S THIS LIFE FOR (WIND-UP) | CREED | 11.7436 | 1795 | 17 | 12.0199 | 1955 | 14 | 7.4868 | 1143 | 11 | 4.2177 | 638 | — | 0.0391 | 14 | — |
| 14 | 15 | 7 | YOU GET WHAT YOU GIVE (MCA) | NEW RADICALS | 11.4630 | 2013 | 13 | 11.0934 | 1920 | 16 | 0.5414 | 94 | — | 9.0853 | 1573 | 11 | 1.8363 | 346 | 2 |
| 15 | 12 | 22 | FATHER OF MINE (CAPITOL) | EVERCLEAR | 11.1368 | 1603 | 20 | 12.8611 | 1695 | 18 | 1.3005 | 201 | — | 9.6461 | 1346 | 14 | 0.1902 | 56 | — |
| 16 | 16 | 6 | KICKIN' MY HEART AROUND (AMERICAN/COLUMBIA) | THE BLACK CROWES | 10.9567 | 1909 | 14 | 11.0381 | 1960 | 13 | 10.8651 | 1861 | 3 | 0.0110 | 2 | — | 0.0806 | 46 | — |
| 17 | 17 | 20 | SAVE TONIGHT (WORK/ERG) | EAGLE-EYE CHERRY | 10.7368 | 1584 | 22 | 10.7816 | 1644 | 19 | 1.0235 | 99 | — | 8.0788 | 1273 | 16 | 1.6345 | 212 | 11 |
| 18 | 18 | 9 | CIRCLES (SLASH/WARNER BROS.) | SOUL COUGHING | 9.9317 | 1878 | 15 | 9.7810 | 1941 | 15 | 0.1832 | 93 | — | 9.0511 | 1672 | 9 | 0.6974 | 113 | — |
| 19 | 21 | 5 | ELDERLY WOMAN BEHIND THE COUNTER IN A SMALL TOWN (LIVE) (EPIC) | PEARL JAM | 9.1292 | 1593 | 21 | 9.2063 | 1619 | 20 | 3.3276 | 609 | 24 | 5.4711 | 953 | 27 | 0.3305 | 31 | — |
| 20 | 20 | 12 | GOT THE LIFE (IMMORTAL/EPIC) | KORN | 8.9577 | 1660 | 18 | 9.4040 | 1745 | 17 | 2.6825 | 597 | 25 | 6.2695 | 1059 | 23 | 0.0057 | 4 | — |
| 21 | 22 | 8 | STILL RAININ' (A&M) | JONNY LANG | 8.7462 | 1372 | 26 | 8.9585 | 1431 | 25 | 7.6525 | 1222 | 8 | — | — | — | 1.0937 | 150 | — |
| 22 | 19 | 6 | IT'S ALL BEEN DONE (REPRISE) | BARENAKED LADIES | 8.6012 | 1621 | 19 | 9.4799 | 1615 | 21 | 0.2488 | 32 | — | 6.5791 | 1292 | 15 | 1.7733 | 297 | 6 |
| 23 | 23 | 7 | BITTERSWEET (550 MUSIC/ERG) | FUEL | 8.3123 | 2071 | 12 | 8.5048 | 2039 | 12 | 3.5880 | 847 | 16 | 4.7172 | 1220 | 19 | 0.0071 | 4 | — |
| 24 | 32 | 5 | SPECIAL (ALMO SOUNDS/INTERSCOPE) | GARBAGE | 7.9318 | 1428 | 25 | 7.4234 | 1419 | 27 | 0.0132 | 5 | — | 7.7293 | 1357 | 13 | 0.1893 | 66 | — |
| 25 | 25 | 6 | BODY MOVIN' (GRAND ROYAL/CAPITOL) | BEASTIE BOYS | 7.7836 | 1305 | 29 | 8.3917 | 1317 | 28 | 0.2198 | 49 | — | 7.5614 | 1255 | 17 | 0.0024 | 1 | — |
| 26 | 29 | 65 | MY OWN PRISON (WIND-UP) | CREED | 7.5741 | 1106 | 40 | 7.6943 | 1152 | 37 | 3.7115 | 523 | — | 3.8144 | 570 | — | 0.0482 | 13 | — |
| 27 | 31 | 5 | CRUSH (RCA) | DAVE MATTHEWS BAND | 7.5157 | 1204 | 36 | 7.5585 | 1226 | 32 | 0.5234 | 29 | — | 4.8538 | 854 | 30 | 2.1385 | 321 | 4 |
| 28 | 33 | 2 | MALIBU (DGC/GEFFEN) | HOLE | 7.2639 | 1137 | 39 | 7.2781 | 969 | 42 | 0.0595 | 27 | — | 7.0182 | 1079 | 22 | 0.1862 | 31 | — |
| 29 | 26 | 41 | SHIMMER (550 MUSIC/ERG) | FUEL | 7.1096 | 1207 | 35 | 7.9988 | 1266 | 31 | 1.8441 | 328 | — | 5.1400 | 844 | — | 0.1255 | 35 | — |
| 30 | 24 | 21 | JUMPER (ELEKTRA/EEG) | THIRD EYE BLIND | 7.1014 | 1146 | 38 | 8.4872 | 1272 | 30 | 0.4525 | 58 | — | 5.9683 | 955 | 26 | 0.6606 | 133 | — |
| 31 | 34 | 3 | JOINING YOU (MAVERICK/REPRISE) | ALANIS MORISSETTE | 7.0423 | 1296 | 30 | 7.0965 | 1198 | 34 | 0.2361 | 50 | — | 6.7334 | 1224 | 18 | 0.0728 | 22 | — |
| 32 | 27 | 9 | PSYCHO MAN (EPIC) | BLACK SABBATH | 6.9188 | 1443 | 23 | 7.7644 | 1598 | 22 | 6.9184 | 1442 | 5 | 0.0064 | 1 | — | — | — | — |
| 33 | NEW | | ONE (WIND-UP) | CREED | 6.9077 | 1361 | 27 | 3.7002 | 706 | 67 | 3.6114 | 720 | 17 | 3.2963 | 641 | 35 | — | — | — |
| 34 | 28 | 16 | LULLABY (SMG/COLUMBIA) | SHAWN MULLINS | 6.8957 | 1258 | 32 | 7.7102 | 1420 | 26 | 0.5554 | 99 | — | 4.4848 | 887 | 28 | 1.8555 | 272 | 9 |
| 35 | NEW | | PROPHECY (DGC/GEFFEN) | REMY ZERO | 6.7147 | 1194 | 37 | 5.7441 | 947 | 45 | 0.9182 | 305 | 40 | 5.7677 | 881 | 29 | 0.0288 | 8 | — |
| 36 | 30 | 17 | THE DOPE SHOW (NOTHING/INTERSCOPE) | MARILYN MANSON | 6.5855 | 1216 | 34 | 7.6344 | 1444 | 24 | 2.0753 | 499 | 28 | 4.5075 | 713 | 34 | 0.0027 | 4 | — |
| 37 | 36 | 2 | PURE MORNING (HUT/VIRGIN) | PLACEBO | 6.5572 | 1348 | 28 | 6.2711 | 1311 | 29 | 0.3826 | 149 | — | 6.1076 | 1175 | 21 | 0.0670 | 24 | — |
| 38 | NEW | | BLUE MONDAY (ELEMENTREE/REPRISE) | ORGY | 6.3599 | 1256 | 33 | 5.3596 | 1157 | 36 | 0.6170 | 217 | — | 5.7413 | 1038 | 24 | 0.0016 | 1 | — |
| 39 | 35 | 68 | TOUCH, PEEL AND STAND (OUTPOST/GEFFEN) | DAYS OF THE NEW | 6.3440 | 971 | 45 | 6.4728 | 986 | 40 | 4.2236 | 581 | — | 2.1059 | 384 | — | 0.0145 | 6 | — |
| 40 | NEW | | MY FAVOURITE GAME (STOCKHOLM/MERCURY) | THE CARDIGANS | 6.1228 | 874 | 48 | 5.5058 | 837 | 54 | — | — | — | 6.0464 | 838 | 32 | 0.0764 | 36 | — |

Records showing an increase in audience over the previous week, regardless of chart movement. Rankings broken down by mainstream, modern, and triple-A formats (on right side of this page) correspond to charts printed in this week's Monitor and therefore rankings do not exist for re-entrants and records below No. 40 (No. 20 for triple-A). Audience computed by cross-referencing exact times of airplay with Arbitron listener data. ©1998, Billboard/BPI Communications.

OUR PLAYLISTS ARE ALWAYS **TRUST** NEVER FROZEN

Monitor AIRPLAY

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service to Rock Airplay Monitor. 110 mainstream rock and 77 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs are ranked by number of detections. © 1998, Billboard/BPI Communications.



MAINSTREAM

| THIS WEEK | LAST WEEK | WKS. ON CHART | TITLE/IMPRINT/PROMOTION LABEL | ARTIST | DETECTIONS | | |
|-----------|-----------------|---------------|--|---------------------------|------------|------|--|
| | | | | | TW | LW | |
| | | | ★ ★ ★ No. 1 ★ ★ ★ | | | | |
| 1 | 1 | 6 | TURN THE PAGE ELEKTRA/EEG | METALLICA | 2398 | 2477 | |
| | | | 5 weeks at No. 1 | | | | |
| 2 | 2 | 24 | FLY AWAY VIRGIN | LENNY KRAVITZ | 2049 | 2157 | |
| 3 | 3 | 6 | KICKIN' MY HEART AROUND AMERICAN/COLUMBIA | THE BLACK CROWES | 1861 | 1910 | |
| 4 | 4 | 14 | SLIDE WARNER BROS. | GOO GOO DOLLS | 1554 | 1615 | |
| 5 | 5 | 11 | PSYCHO MAN EPIC | BLACK SABBATH | 1442 | 1596 | |
| 6 | 6 | 19 | DRAGULA GEFFEN | ROB ZOMBIE | 1378 | 1409 | |
| 7 | 7 | 11 | PRETTY FLY (FOR A WHITE GUY) COLUMBIA | THE OFFSPRING | 1317 | 1325 | |
| 8 | 9 | 13 | STILL RAININ' A&M | JONNY LANG | 1222 | 1301 | |
| 9 | 8 | 16 | CELEBRITY SKIN DGC/GEFFEN | HOLE | 1190 | 1302 | |
| (10) | 12 | 6 | WHAT IT'S LIKE TOMMY BOY | EVERLAST | 1154 | 949 | |
| 11 | 10 | 28 | WHAT'S THIS LIFE FOR WIND-UP | CREED | 1143 | 1235 | |
| (12) | 11 | 16 | GOT YOU (WHERE I WANT YOU) DELICIOUS VINYL/TRAUMA | THE FLYS | 1102 | 1098 | |
| (13) | 13 | 6 | EVERYTHING IS BROKEN REVOLUTION/REPRISE | KENNY WAYNE SHEPHERD BAND | 981 | 940 | |
| | | | ★ ★ ★ AIRPOWER ★ ★ ★ | | | | |
| (14) | 15 | 10 | WHATEVER REPUBLIC/UNIVERSAL | GODSMACK | 892 | 799 | |
| 15 | 14 | 22 | INSIDE OUT RCA | EVE 6 | 869 | 914 | |
| | | | ★ ★ ★ AIRPOWER ★ ★ ★ | | | | |
| (16) | 16 | 12 | BITTERSWEET 550 MUSIC | FUEL | 847 | 796 | |
| (17) | 32 | 2 | ONE WIND-UP | CREED | 720 | 383 | |
| (18) | 19 | 13 | SUREFIRE (NEVER ENOUGH) RESTLESS | ECONOLINE CRUSH | 698 | 671 | |
| 19 | 18 | 15 | SOFT CAPITOL | SECOND COMING | 660 | 749 | |
| (20) | 24 | 9 | POWERTRIP A&M | MONSTER MAGNET | 637 | 603 | |
| (21) | 25 | 5 | FREE AWARE/COLUMBIA | TRAIN | 624 | 548 | |
| 22 | 17 | 11 | 10,000 HORSES MAVERICK/WARNER BROS. | CANDLEBOX | 618 | 752 | |
| (23) | NEW | | ANOTHER BRICK IN THE WALL (PART 2) COLUMBIA | CLASS OF '99 | 617 | 297 | |
| 24 | 21 | 5 | ELDERLY WOMAN BEHIND THE COUNTER IN A SMALL TOWN (LIVE) EPIC | PEARL JAM | 609 | 634 | |
| 25 | 20 | 19 | GOT THE LIFE IMMORTAL/EPIC | KORN | 597 | 640 | |
| 26 | 23 | 17 | PSYCHO CIRCUS MERCURY | KISS | 528 | 617 | |
| (27) | 27 | 2 | YOU WANTED THE BEST MERCURY | KISS | 519 | 445 | |
| 28 | 22 | 18 | THE DOPE SHOW NOTHING/INTERSCOPE | MARILYN MANSON | 499 | 622 | |
| (29) | 35 | 2 | LEECH RCA | EVE 6 | 438 | 338 | |
| (30) | 31 | 3 | SUPER BREAKDOWN SURFDDG/HOLLYWOOD | SPRUNG MONKEY | 434 | 396 | |
| 31 | 26 | 8 | HANDSLIDE ARISTA | PUSHMONKEY | 414 | 456 | |
| (32) | 30 | 4 | BITCH TVT | SEVENDUST | 409 | 399 | |
| 33 | 29 | 4 | GIMME SHELTER (LIVE) VIRGIN | THE ROLLING STONES | 401 | 422 | |
| (34) | 33 | 4 | EVERY LITTLE THING COUNTS EARACHE/TRAUMA | JANUS STARK | 400 | 361 | |
| (35) | 39 | 4 | I AM THE BULLGOD TOP DOG/LAVA/ATLANTIC | KID ROCK | 370 | 332 | |
| (36) | RE-ENTRY | | DICKEYE COLUMBIA | JERRY CANTRELL | 362 | 314 | |
| 37 | 28 | 8 | THE SPIRIT OF RADIO (LIVE) ANTHEM/ATLANTIC | RUSH | 327 | 436 | |
| (38) | NEW | | TURN IT UP! EUREKA | MOON DOG MANE | 317 | 306 | |
| (39) | NEW | | NOBODY KNOWS BIG CAT/V2 | ADDICT | 313 | 280 | |
| (40) | NEW | | PROPHECY DGC/GEFFEN | REMY ZERO | 305 | 143 | |

MODERN

| THIS WEEK | LAST WEEK | WKS. ON CHART | TITLE/IMPRINT/PROMOTION LABEL | ARTIST | DETECTIONS | | |
|-----------|-----------------|---------------|--|--------------------|------------|------|--|
| | | | | | TW | LW | |
| | | | ★ ★ ★ No. 1 ★ ★ ★ | | | | |
| (1) | 3 | 12 | WHAT IT'S LIKE TOMMY BOY | EVERLAST | 2620 | 2494 | |
| | | | 1 week at No. 1 | | | | |
| 2 | 2 | 17 | FLY AWAY VIRGIN | LENNY KRAVITZ | 2478 | 2515 | |
| 3 | 1 | 14 | NEVER THERE CAPRICORN/MERCURY | CAKE | 2475 | 2578 | |
| 4 | 4 | 11 | PRETTY FLY (FOR A WHITE GUY) COLUMBIA | THE OFFSPRING | 2286 | 2347 | |
| 5 | 5 | 19 | GOT YOU (WHERE I WANT YOU) DELICIOUS VINYL/TRAUMA | THE FLYS | 1988 | 2030 | |
| 6 | 6 | 15 | SLIDE WARNER BROS. | GOO GOO DOLLS | 1937 | 2002 | |
| (7) | 10 | 3 | EVERY MORNING LAVA/ATLANTIC | SUGAR RAY | 1832 | 1518 | |
| 8 | 7 | 17 | CELEBRITY SKIN DGC/GEFFEN | HOLE | 1687 | 1886 | |
| 9 | 8 | 15 | CIRCLES SLASH/WARNER BROS. | SOUL COUGHING | 1672 | 1734 | |
| (10) | 9 | 11 | SWEETEST THING ISLAND | U2 | 1600 | 1598 | |
| (11) | 11 | 9 | YOU GET WHAT YOU GIVE MCA | NEW RADICALS | 1573 | 1496 | |
| 12 | 12 | 35 | INSIDE OUT RCA | EVE 6 | 1408 | 1484 | |
| (13) | 15 | 9 | SPECIAL ALMO SOUNDS/INTERSCOPE | GARBAGE | 1357 | 1340 | |
| 14 | 13 | 23 | FATHER OF MINE CAPITOL | EVERCLEAR | 1346 | 1439 | |
| 15 | 16 | 8 | IT'S ALL BEEN DONE REPRISE | BARENAKED LADIES | 1292 | 1302 | |
| 16 | 14 | 23 | SAVE TONIGHT WORK | EAGLE-EYE CHERRY | 1273 | 1360 | |
| 17 | 17 | 7 | BODY MOVIN' GRAND ROYAL/CAPITOL | BEASTIE BOYS | 1255 | 1280 | |
| (18) | 20 | 4 | JOINING YOU MAVERICK/WARNER BROS. | ALANIS MORISSETTE | 1224 | 1134 | |
| 19 | 18 | 13 | BITTERSWEET 550 MUSIC | FUEL | 1220 | 1240 | |
| (20) | 21 | 6 | AT THE STARS ELEKTRA/EEG | BETTER THAN EZRA | 1198 | 1133 | |
| (21) | 19 | 9 | PURE MORNING HUT/VIRGIN | PLACEBO | 1175 | 1153 | |
| (22) | 27 | 3 | MALIBU DGC/GEFFEN | HOLE | 1079 | 930 | |
| 23 | 22 | 19 | GOT THE LIFE IMMORTAL/EPIC | KORN | 1059 | 1099 | |
| (24) | 25 | 4 | BLUE MONDAY ELEMENTREE/REPRISE | ORGY | 1038 | 963 | |
| (25) | 30 | 3 | LEECH RCA | EVE 6 | 989 | 821 | |
| 26 | 23 | 23 | JUMPER ELEKTRA/EEG | THIRD EYE BLIND | 955 | 1061 | |
| 27 | 26 | 5 | ELDERLY WOMAN BEHIND THE COUNTER IN A SMALL TOWN (LIVE) EPIC | PEARL JAM | 953 | 955 | |
| 28 | 24 | 17 | LULLABY SMG/COLUMBIA | SHAWN MULLINS | 887 | 1025 | |
| (29) | 32 | 5 | PROPHECY DGC/GEFFEN | REMY ZERO | 881 | 803 | |
| 30 | 29 | 9 | CRUSH RCA | DAVE MATTHEWS BAND | 854 | 876 | |
| 31 | 28 | 12 | DRAGULA GEFEN | ROB ZOMBIE | 844 | 879 | |
| (32) | 33 | 5 | MY FAVOURITE GAME STOCKHOLM/MERCURY | THE CARDIGANS | 838 | 801 | |
| 33 | 36 | 5 | GET BACK COLUMBIA | ZEBRAHEAD | 715 | 722 | |
| 34 | 31 | 18 | THE DOPE SHOW NOTHING/INTERSCOPE | MARILYN MANSON | 713 | 820 | |
| (35) | NEW | | ONE WIND-UP | CREED | 641 | 323 | |
| 36 | 34 | 10 | TROPICALIA DGC/GEFFEN | BECK | 620 | 791 | |
| 37 | 38 | 23 | I THINK I'M PARANOID ALMO SOUNDS/INTERSCOPE | GARBAGE | 513 | 609 | |
| 38 | 35 | 9 | ACQUIESCE EPIC | OASIS | 490 | 751 | |
| (39) | NEW | | HISTORY OF A BORING TOWN CAPITOL | LESS THAN JAKE | 483 | 449 | |
| 40 | RE-ENTRY | | LAST STOP: THIS TOWN DREAMWORKS/GEFFEN | EELS | 443 | 496 | |

Records showing an increase in detections over the previous week, regardless of chart movement. A record that has been on either chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Airpower awarded to those records that attain 800 detections (mainstream) or 1,100 (modern) for the first time. If two records are tied in number of plays, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks.

GODSMACK

10 Active Rock
14 Mainstream Rock
★ ★ ★ AIRPOWER ★ ★ ★

The breakthrough rock act of 1998! 1999!

Republic

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