

fmqb[®]

April 30, 1999

ROCK

Jacor's Marc Chase and Jack Evans on Selling Bone- Breaking Change



Modern Rock:
Losing Its Edge? No way!

Format Flips 101: The Basics

Q&A with RIAA's Hilary Rosen

Beyond The Same Old Songs

STAIN'D

"Just Go"

On Over 100 Rock Stations Including:

WAAF	WCCC	WIYY	WNOR	WYSP
WXRC	WZTA	WXTB	WJRR	KEGL
WMFS	KISS	WBZX	WAZU	WRIF
KXXR	WRQC	KQRC	WXTM	WLZR
KUPD	KBPI	KUFO	KNJY	KRXQ
KIOZ	KLBJ	KRZR	...And Many More!	

*fmqb Active Rock: 20**

*R&R Active Rock: 19**

*Album Network Active: 22**

*Active Rock Monitor: 22**

*Mainstream Monitor: 31**

Heating Up At Modern Rock With

Over 30 Stations Including:

WBCN Q101 WXRK KXTE KPNT

On Tour Now!

On Tour With Limp Bizkit All Summer!

Just Go

STAIN'D Just Go The premiere single from their debut album dysfunction

Over 14,000 Units Scanned In
The First Two Weeks!

New York City	883 Units
Chicago	835 Units
Minneapolis	529 Units
Grand Rapids	472 Units
Springfield	387 Units
Philadelphia	383 Units
Sacramento	378 Units
Los Angeles	370 Units
Dallas	339 Units
Boston	339 Units
Hartford	310 Units
Kansas City	291 Units
Detroit	284 Units
St. Louis	278 Units

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DDT

DDT

"WALKABOUT"

The Premiere Single From
Their Debut Album *Urban Observer*

In Stores This Week!!

fmqb Hot Trax: 78-61* • R&R Active Rock: 48-40* • Album Network Powercuts: 80-63*

On Over 60 Rock Stations Including:

KQRC	KXXR	KILO	KLAQ
WJRR	WYSP	WXTM	WAAF
WXTB	KBPI	KSJO	WCCC
WNOR	WTPT	KPOI	KQRC
WRQC	WLZR	KMBY	KHTQ
WBYR	WRQK	KCLB	KRQC
WMFS	KTUX	WCPR	WMZK

And Many More!

R&R Alternative: 46*

Already On Over 30 Modern Rock Stations:

WXRK	WKQX	CIMX	WFNX
KTCL	WKRO	KXPK	WLRS
WLIR	KEDJ	KWOD	KKND
CFNY	WRAX	WGRD	WNFZ
WKRL	WHMP	KDRE	WARQ
KXTE	WPBZ	KLZR	KNRQ

& Many More!

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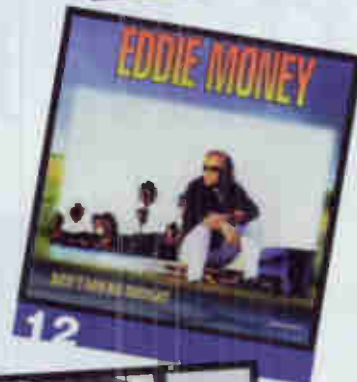
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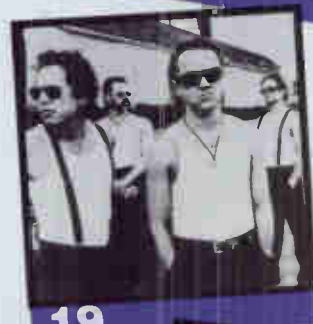
The Regional VPs of Programming see themselves as facilitators of change--*bone-breaking change*, as Randy Michaels calls it.



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63



68

HOOBIE & THE BLOWFISH

HOOBIE & THE BLOWFISH

WISHING

from the platinum album
Musical Chairs

ON TOUR ALL SUMMER



PRODUCED BY DON GEHMAN FOR RHAPSODY PRODUCTIONS, INC.
MANAGEMENT: RUSTY HARMON FOR FISHCO MANAGEMENT



Colorado Legislators Want Stern Show Dropped In Denver

A backlash to comments made by **Howard Stern** about the Columbine High School tragedy has caused KXPB/Denver to issue an apology, while other area radio hosts called for Peak advertisers to pull their ads from the show.

But the most drastic measure came on Tuesday (4/27), when a joint resolution of the Colorado Legislature called for the Chancellor radio station and Denver's KCNC-TV to discontinue airing the Stern shows. Stern must be "censured for his comments" and he should "send a letter of apology to Columbine High School," the resolution stated. The station had not made a formal response to the resolution at presstime. It also disputes the accuracy of some of its contents.

The uproar emanates from Stern's Wednesday (4/21) broadcast, one day after the massacre, when he said, "There were some really good looking girls running



Howard Stern

out with their hands over their heads," and, "Did those kids try to have sex with any of the good looking girls?"

KXPB and Chancellor have been putting out fires ever since. The station repeatedly aired a lengthy apology by VP/GM **Bob Visotcky**, who spoke with Stern about the incident. That was followed-up by this formal, written apology issued on Monday (4/26): "We, like most members

of the Denver metropolitan community, were offended by some of Howard Stern's remarks regarding the tragedy at Columbine High School which he feels were taken out of context. We deeply regret any harm or suffering they may have caused, a message we have broadcast on-air since last Friday. As members of the community, we share the pain caused by the tragedy at Columbine, and our heartfelt sadness goes out to the children and parents of the victims, as well as to the survivors who must endure. Neither myself, The Peak staff, Chancellor Media Corporation, nor any of its employees endorse those comments of Mr. Stern which may have been insensitive to the tragedy."

Damage control continued throughout the week. By Wednesday (4/28), Chancellor's PR firm, **Jaffoni & Collins**, was

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Hawke Wings It To WLUM

WAPL/Appleton-Green Bay PD **Randy Hawke** has accepted the programming post at WLUM/Milwaukee. His last day at WAPL is May 7.



Randy Hawke

"To be able to be a part of the success at WAPL has been extremely rewarding," Hawke remarked. "The challenge to now experience that same kind of success in a Top 50 market is a career opportunity I couldn't refuse."

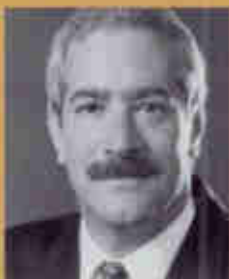
"Great radio stations develop great talent, and vice versa," WAPL **Greg Bell** commented. "Randy has been a tremendous asset to us at WAPL, and we're pleased to have helped him strengthen his talents in preparation for the move to a larger radio market."

Hawke has been with WAPL since May of 1995. He was promoted to PD in August '97, after the departure of **Garrett Hart** to **WDVE/Pittsburgh**. **Ross Maxwell** will assume Interim PD duties at 'APL.

-Jay Gleason

The Verve wave goodbye... *Lollapalooza* takes another summer off... *Metallica* get symphonic... *Marilyn Manson* postpones remaining U.S. dates in wake of Columbine High tragedy... *Li'lith's* last ride... Details in Music News, on page 19.

MODERN ROCK: LOSING ITS EDGE? NO WAY!



Paul Jacobs

What does it mean when four Modern Rock stations disappear in one week? For a format that has been declared on its way out more times than **Mark McGwire** goes yard, it means that Chicken Little has come calling once again. This is what happened earlier this month when a quartet of Modern Rockers decided on a new direction.

Eleven Modern Rockers have abandoned the format since last September, dropping the count to an even 100. The number of Modern Rockers has hovered around the century mark ever since its explosion earlier this decade, peaking at roughly 115 in its heyday. Examining the list of Modern Rockers that have flipped, it's important to note that six of the 11 stations were the second or third Modern stations in the markets.

"Let's face it," says **Jacobs Media GM Paul Jacobs** "there's room for only one Alternative station per market. This is true in other formats as well. In spite of the attrition, the format is enjoying excellent ratings.

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THE TOAST OF NEW YORK...



GETS BURNT.

PLEASE JOIN US AS WE SKEWER ONE OF NEW YORK'S FINEST...

TOM POLEMAN, PROGRAM DIRECTOR, WHTZ (Z-100)

AT THE 11TH ANNUAL T.J. MARTELL FOUNDATION MUSIC INDUSTRY ROAST

Date: Wednesday, May 12th

Place: Irving Plaza
17 Irving Place
(corner of 15th Street)

Doors: 7:00 P.M.

Buffet: 7:30 P.M.

Roast: 8:30 P.M.

Tickets: \$500.

ROASTERS:

Paul "Cubby" Bryant, WHTZ
Elvis Duran, WHTZ
John Fullam, Chancellor Media
Andrea Ganis, Atlantic
Greg Thompson, Elektra
Charlie Walk, Columbia
PLUS SURPRISE GUESTS

CHAIRMAN: Kid Leo, Columbia

EXECUTIVE DIRECTOR: Alan Smith, AIR

Event Sponsor: SFX Entertainment

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Brenda Romano, Interscope
Hilary Shaev, 550/Work
Steve Tipp, Reprise
Ted Volk, Maverick

For More Information, call 410-381-6800



RIAA's Hilary Rosen



Ramping up the record biz for digital music distribution and combatting music piracy on the Web are top concerns these days at the Recording Industry Association Of America. We asked RIAA President/CEO Hilary Rosen about how the industry is progressing in this exploding arena.

What are the RIAA's main concerns about MP3?

MP3 is a format that allows easy distribution of music online. Our concern arises when people use MP3 technology to post unauthorized music, recordings the artists and record companies have not agreed to release in that way.

What are the advantages and disadvantages the Internet presents to the recording industry?

The Internet will evolve music delivery to a different level. Virtually all of our members are working on different ways they can use these new technologies to deliver music to consumers.

Every day it seems like there's a new announcement from one or more technology companies, often joined by partners from the music industry. And virtually all of the major technology players are building security features into their compression systems and legitimate online music archives to support copyright protection.

The Net creates a marvelous playing space for entrepreneurial artists to develop their own microlabels and business models on the Web. The Internet also presents a whole new field of opportunity for new and traditional record companies. The Internet opens the door to a multitude of new ways for record companies to expose and distribute their artists' product and also provides much more precise methods for targeting the ideal customer for their music. More revenue opportunities means more abundantly available, more affordable music. This is good not just for established artists who will continue to see more money spent to promote their work, but for new artists hoping someone will invest in their work.

A recent report from Forrester Research described 1999 to 2000 as the "pirate era," 2001 to 2002 as the "promotion era," and 2003 and beyond as the "commerce era." In the promotion era, record companies must rapidly

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As the first market with a post-Columbine concert by Marilyn Manson, WRZX/Indianapolis took some heat for supporting the show. The station responded by airing an editorial in support of free speech. Details in Modern Pulse on page 58.

DOJ Approves Clear Channel-Jacor Merger

Clear Channel's \$3.8 billion acquisition of Jacor has won the Justice Department's blessing, following the companies' agreement to divest 18 stations in four markets (*fmqb* 2/12). Those spinoffs were expected to close on Friday (4/30). That leaves FCC approval as the only remaining hurdle.

Jacor's Pam Taylor tells *fmqb* the two companies are prepared to close "within days" of FCC approval. At presstime, indications were the merger would close on Monday (5/3), with takeover occurring Tuesday.

WENZ, one of three Clear Channel stations being spun off by the merger, is

expected to drop Modern Rock after its sale to Radio One closes, a source tells *fmqb*.

Clear Channel, meanwhile, reported a smaller-than-expected first-quarter loss. According to Bloomberg, Chancellor lost \$12.7 million, or five cents a share in Q1 1999, compared to net income of \$5.6 million, or two cents during the same period last year. That's lower than the eight cent loss analysts had been expecting. However, after-tax cash flow — an important performance indicator — more than doubled to \$113.2 million, or 40 cents a share.

-Paul Heine

Here Come The Winter Arbitrons

The Winter '99 Arbitron has some Rock stations popping champagne corks and others wondering what went wrong. Among those gettin' happy are WZZO/Allentown (7.6-10.3), KUPD/Phoenix (4.4-5.4), KDKB/Phoenix (2.1-2.7), WDVE/Pittsburgh (7.3-8.3), WBZX/Columbus (4.1-4.6), and WYSP/Philadelphia (5.6-5.9). In San Jose, the KSJO simulcast grew 3.1-3.9, while Classic Rock KUFX (powered by the old KOME frequency) climbed 2.4-3.3. KSJO improved 1.8-2.1 in San Francisco.

KUFX isn't the only Classic Rocker with reason to celebrate. Witness the progress of WCSX/Detroit (3.7-4.9), WLUP/Chicago (2.0-2.6), KZPS/Dallas (3.8-4.1), WHCN/Hartford (3.1-3.7), and KXOK/St. Louis — the market's top Rocker (3.7-4.2).

Some Modern Rockers have been showing healthy increases. Most notable are

WXRK/New York (3.6-4.4 in New York, 5.4-6.6 in Nassau/Suffolk) and WBRU/Providence, which hit a station high (3.9-4.8). Winter marked the third consecutive up book for both KROQ/Los Angeles (3.5-3.7), and XTRA/San Diego (4.5-4.6). KITS/San Francisco rose 2.7-2.9. WPLY/Philadelphia turned around and put some distance between itself and crosstown competition WXXM with a 2.1-2.5 jump. On a bittersweet note, WXDG/Detroit, which changed formats earlier this month, went up 1.5-1.8, and the soon-to-flip WENZ/Cleveland posted its healthiest numbers in a long time (2.4-2.7 in Cleveland, 3.6-5.3 in Akron).

Progressive's biggest winner was KBCO/Denver, where a 5.1-7.0 slam-dunk put the format icon in third place, up from sixth. (*Arbitron results for 28 metros begin on page 26.*)

-Paul Heine/Michael Parrish

Format Flips 101 - The Basics

"To some extent a format flip is a concession that what you were doing before didn't work, or wasn't working anymore," says Sinton, Barnes & Associates' Tom Barnes. With that said, you can never be reminded enough about some of the simple basics involved in such a drastic, albeit sometimes necessary business decision.



Tom Barnes

What's the best angle to take in researching a possible new format for your market? Jacobs Media's Paul Jacobs remarks, "In most, not all, situations, I would strongly suggest a perceptual, because what is the point of blowing up a \$50 million property and guessing? You want to have a game plan and you want to get it right the first time."

"Having a cohesive vision of what the radio station is demographically and psychographically before you go into the crucial nuts and bolts of the format change is really critical," adds Barnes. "Once that's done, it makes it a lot easier to figure out where you're going."

After you've decided on the format, Barnes says there are two schools of thought: "One, have the radio station completely ready to go before it ever hits the air, or two, just let the music be the star; play lots of songs and don't worry about production or air talent or promotion."

What about the air talent? Is going jockless for the initial launch the way to go? Jacor's Gene Romano told *fmqb*, "There's a limit to how long you can go without personalities. It is a necessary evil in most cases to go jockless at first, because of the quick turnaround and knowing that it's very difficult to hit the ground running with a full staff." Jacobs agrees, but for a different reason. "Sometimes it's the only practical way to do it because of security reasons. Lining up an airstaff and having them in a hotel room can be a tricky thing. This is a very small business; word does get out."



Gene Romano

What about the people that pay the bills, the clients? What and when do you tell them? "You can't tell them," Jacobs emphasizes. "I've heard clients say, 'But you can trust me.' No, I can't trust you, because, again, it's a very small business. Clients have got to be told after the flip. Smart radio stations will prepare a strategy for each client prior to the flip. In this day and age of clusters, often you can move a lot of the revenue if you've got a good, solid plan. However, if all you're doing is scrambling and reacting, that's a problem. So the stations that have their act together, they're getting on the phones to clients going, 'Hi, I know you know we changed the format. I apologize for not telling you. Here's what we propose to do.' By taking the initiative, you can salvage some revenue."

Think a format flip is in your future? Hopefully the basics above will be of some help. Also, take heed of a few of the other items on Jacobs' informal "format checklist": 1) Is the product loaded in the Audio Vault? 2) Are the production, liners, staff, and a consultant in place? 3) How will this be rolled out to the press? Will there be a big splash? Is there a press release ready, and will the newspapers be invited to witness the flip? 4) Last, but not least, don't forget about the audio processing. Make sure it's set to fit the new format.

DOING
YOUR
JOB
BETTER

-Mike Boyle

continued

MODERN ROCK: LOSING ITS EDGE? NO WAY!

continued from page 3



Pat Welsh

Look at The End [KNDD] in Seattle, WXDX/ Pittsburgh, WRZX/ Indianapolis, the comeback of The Edge [KDGE] in Dallas, WMAD/ Madison, and

others. The fittest Alternative stations have survived. This is as large a point as the stations that have dropped out, because there are sound reasons why many stations have left that have little to do with the overall appeal of the format. Alternative is still a viable format."

"A lot of the problems the format has had have really seemed to stabilize over the past six months," says Pollack Media's Pat Welsh. "There still may be

defections from operators who are seeing huge numbers from this other hot format. But, if you look at the shares the [Modern] format is pulling, it has stabilized over the last year. Due to the strategic decisions that many Modern Rock stations have made, they have been more focused and are seeing results from it."

One of the main circumstances directly affecting Modern Rock has been a shift in musical focus. Once unified and defined by the Grunge movement, Modern Rock now has splintered into two separate styles: Pop-leaning or Rock-leaning. Very few stations are still walking the Jewel to Tool middle ground.

"Modern Rock has fragmented," agrees Capstar's Jack Taddeo. "Some stations program toward a softer, Pop-Alternative, but can't exist if there is a

Modern-leaning Hot AC or CHR in town. Others lean harder, almost Active, but again, only when there is enough room for them. The format is getting *fragged* big time."

Add in the recent influence of Hip-Hop and rhythmic based music that the format has been playing and it makes for some interesting times. Artists such as Eminem and Citizen King never would have found their way onto Modern Rock airwaves five years ago, but it's a different scenario today.

"Modern Rock was based on a generation that has moved along in the past five to seven years," says Taddeo. "The new generation - Gen Y - is listening to more Hip-Hop and less hard Rock. This is what is *modern* in 1999."

"There are shifts in music taste," imparts Jacobs, "but just as

AOR was pronounced dead in 1991 during the Grunge explosion and the pundits were wrong, Alternative is not dead today. In fact, there isn't a format as flexible and well-prepared to adjust to the next big thing as Alternative. If Alternative embraces this change, it's in perfect position to ride the next wave."

Modern Rock has long been considered an underdog format, but keeps hurdling the obstacles thrown in its way. From the co-opting of its music to the morning show dilemma to the current task of staying musically relevant to its 18-34 target demo, Modern Rock has managed to find answers to the questions it has faced in its rise to prominence. So, it will be a long time before the sky comes falling down on the format.

- Michael Parrish

q & a continued RIAA's Hilary Rosen

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evolve their techniques to make commercial recordings visible and accessible to consumers online and make room for gen-X and gen-Y contributors with new ways of reaching out. The commerce era kicks in when the public has been presented with an easy, appealing, wholly satisfactory avenue for acquiring music exactly the way they want it, and online sales move to dominate the music market.

Explain to us, in layman's terms, what the concept and goals are for the Secure Digital Music Initiative (SDMI).

SDMI is a forum for the worldwide recording industry and technology companies to develop an open, interoperable architecture and specification for digital music security. The specification will answer consumer demand for convenient accessibility to quality digital music, enable copyright protection for artists' work, and enable technology and music companies to build successful businesses.

In other words, SDMI will provide an open set of ground rules for any technology company that wants to develop a way to play or store digital music and any artist or music company that wants to distribute digital music. Without these ground rules, consumers could find that the portable device purchased today won't play the music they've purchased through a Web-based subscription service. The SDMI open specification will protect copyrighted music in all existing and emerging digital formats and through all delivery channels.

Is the record industry reacting too late in the game, given the explosive growth of MP3?

The SDMI effort is moving very quickly. A specification for portable devices is scheduled to be completed by June 30, with SDMI-compliant products on the market for the 1999

holiday season. The overall SDMI spec is scheduled to be set by March 2000. In a short time, consumers will have easy access to the music they value and want.

The recording industry and all of the participants in SDMI also recognize that many companies are already developing approaches and solutions to provide security for music that is digitally distributed via CD, high-density disc, the Internet and other means. Rather than replacing or disrupting these efforts, SDMI will build upon their progress, working to harmonize these different efforts and to deal with other issues not currently being addressed. The goal is to encourage a marketplace of interoperable products that will benefit consumers and spur innovation.

Give us your thoughts on IBM and Real Networks joining together to thwart piracy of digital music.

This is another sign that the tide has turned away from piracy towards legitimacy. There is a general consensus growing around the long-term advantage of creating a fair and secure system for distributing and enjoying music on the Internet. Not to "lock it up" in a cumbersome way - but simply to find a way to allow the music to flourish and the creators to get paid.

Have you ever personally downloaded music from the Internet? If so, what digital delivery did you use?

I've tried everything and it's still a pain. What the record companies have been trying to do is support systems that make it easy to download securely and simply. We need to replicate the experience of the consumer going to a store and buying a CD knowing that it will play on every player in their house.

- Jay Gleason

deadline news

Lawmakers Blame Entertainment Industry For Teen Violence

Four lawmakers (a pair from each party) have sent a letter to President Clinton urging him to hold an emergency summit with entertainment industry leaders to find ways to stop violence from being glorified in movies, music, video games, and the Internet. Sen. Joseph Lieberman originally asked that the entertainment and gun industries be invited to the summit, but the letter sent to the White House only mentioned the inclusion of entertainment leaders. The letter said, "the pattern emerging from recent school massacres indicates that the gunmen involved have been immersed in and fascinated with hyperviolent films,

record lyrics, video games or Internet sites."

AOL Wants To Invest In Chancellor

America Online is looking to invest \$250 million in Chancellor Media, according to *Business Week*. AOL would buy an equity stake in Chancellor in exchange for exclusive rights to feature the company's radio stations on the Internet. The report says that talks began in early April and a deal could be reached by late May.

• Former WRDX/Wilmington Promotion Director Brent Evans joins WOCT/Baltimore for the same... WKYZ/Key Colony Beach, FL signs-on doing Classic Rock via Jones, according to *MStreet Daily* (4/29).

continued Colorado Legislators Target Stern

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involved. The station delayed the start of the Stern show that day by two hours, opting not to carry it live from 4:00 a.m. to 6:00 a.m. "It was in the best interest to be as responsible as possible," Chancellor spokesman Joe Jaffoni told *fmq*. The Peak did run the broadcast in its entirety, via tape-delay without any editing, Jaffoni said. It's unclear if they'll continue to delay its start-time.

During Wednesday's program, Stern said that "the papers are framing me" adding that "they're looking to blame someone, including me." He also admonished the Colorado Legislature, saying that instead of trying to have him taken off the air they "should pass a law to prevent 18 year-olds from buying guns."

Stern has defended his initial comments, saying that he was looking for a motive of the young killers and that the remarks were taken out of context. "I think I've made some fairly sensitive comments about what happened," he said on-air (4/27). "I think everyone knows I was upset at the tragedy. I talked about the teacher that was killed there. I did the profile of some of the students. I had my own daughter in here

and we talked about what they said in her school." He added that he believes his Denver-area competitors on Jacor's KHOW-AM, KOA-AM and KTLK-AM are behind the "manufacturing" of the story. According to *Denver Radio On The Web*, KHOW's Tom Marino turned his show on Monday (4/26) into a discussion about Stern. Marino also read a list of Stern's KXPX advertisers, asking them to pull their ads from the station, a number of which have reportedly done just that.

Stern has said that he will personally call the advertisers and explain his side of the story. He continued to point a finger at KHOW's Peter Boyles and Dusty Saunders, who also wrote an editorial on the subject for the *Rocky Mountain News*. "They took my comment and they're playing it over and over again on their station," Stern said. If the comment was offensive when he said it once, why are they playing it numerous times, Stern asked. Then, answering his own question he said: "I'll tell you why. Because these are two competitors who don't have ratings, who desperately want to see me off the radio."

-Jay Gleason

Jang Joins Pride Communications



Dana Jang

Veteran programmer Dana Jang, most recently PD at **KSJO-KUFX**/San Jose-San Francisco, has been named Corporate Director of Programming and Operations for Pride Communications. Jang, who joins Pride on May 3, will be based out of the company's Joliet, Illinois properties (Adult Standards **WJOL-AM**, AC **WJTW**, Classic Rock **WLLI**, AC **WZSR**).

Pride Communications CEO, Jim Hooker, told *fmqb* that they have been looking for a person with Dana's background in strategic programming for some time. "He will give Pride the added strength in programming they need to make the next major step as a competitor in the Chicago market," Hooker stated.

Jang enthused, "I am thrilled to be joining Jim Hooker and his talented team at Pride Communications. The opportunity of helping develop and implement corporate programming strategy and mentoring young programmers has been a long-range career goal of mine. It's exciting to become part of Jim Hooker's vision in building Pride Communications."

In addition to programming **KSJO/KUFX**, Jang has also served as OM at **KCAL/Riverside** and PD at **KOME/San Jose**.

-Mike Boyle

washingtonbeat

• In an impassioned letter to **FCC** Chairman **Bill Kennard**, NAB President/CEO **Edward Fritts** has asked the FCC to extend the deadline for comments on its proposed Low Power FM (LPFM) resolution. Fritts wants the deadline extended until all of the "ongoing studies — in particular In-Band On-Channel (IBOC) field tests — can be completed and their results evaluated." The IBOC studies won't be completed until December 15. NAB is also conducting a study to predict the amount of interference existing stations would receive from low power stations, using the FCC's own computer program. In his letter to Kennard, Fritts pledges that "broadcasters will work with you and the Commission's staff to make sure that the record needed for the Commission to reach an informed decision is assembled." Fritts also says there may be alternatives to the proposal, like expanding the FM band upward after the air navigation services currently located there switch over to GPS technology.

consolidationfront

• **Capstar** has closed on their \$200 million acquisition of **Triathlon Broadcasting**.

radiofront

Programming

• Former **WRXR**/Augusta PD **Derek Madden** moves within **Cumulus** to the PD/afternoon drive position at Modern Rock **WXZZ**/Lexington. Current 'XZZ PD **Tony Doolin** has been appointed APD/MD and moves to middays. **WRXR** recently flipped from Modern to R&B Oldies (*fmqb* 4/9)... Classic Rock **WXKR**/Toledo MD/midday talent **Andi McKay** has been promoted to PD... Also in Toledo, **WIOT** OM **Darrin Arriens** has made the *Nationwide Register's Who's Who In Executives And Businesses* 2000 millennium edition... Effective May 1, **Brian Krysz** will rejoin the **Cromwell Radio Group** as VP of Programming, permanently based in Nashville... **WXTB-WTBT**/Tampa Programming Assistant **Brian Biller** has been tapped as Music Director for **WXTB**... At **KKND**/New Orleans, middayer **Laura Jones** adds MD duties... **KAZR**/Des Moines afternoon host/Production Director **Ryan Castle** exits for the APD/MD post at **KXXR**/Minneapolis, replacing **Josh**

Bitney who segues to mornings... **Jim McMillan** has been named Music Director at **WSUE**/Sault Ste. Marie... **Westwood One** has announced that they are the exclusive radio network provider for *Woodstock '99*. Infinity stations that will broadcast live from *Woodstock '99* include, **WXRK**/New York, **WYSP**/Philadelphia, **WBCN**/Boston, and **WCMF**/Rochester.

Air Talent

• **WZTA**/Miami afternoon talent **Steve Stansel** has exited, with no permanent replacement named. Stansel had been with Zeta for 10 years and in the market for 25 years... Former **WPLL**/Miami morning man **Steve Marshall** replaces **Rod Ryan** in afternoon drive at **KKND**/New Orleans... The syndicated **Lex & Terry** Show adds **WXQR**/Greenville-New Bern-Jacksonville as their latest affiliate... On Thursday (29), **WNEW**/New York morning team **Steve Mason** and **Sue Kolinsky** joined the students at P.S. 169 in Bayside, Queens for the "Principal For A Day" program.

Mason and **Kolinsky** talked about themselves and their profession during an assembly. The duo also read stories for grades one, two and three.

Management

• **Sinclair** moves Group Manager **Pat Rosiello** from the Greenville, SC radio group (which encompasses **WORD**, **WSPA**, **WFBC**, **WOLI**, and **WOLT**) to Kansas City. There he will serve as VP/Market Manager for **KCFX**, **KCIY** and **KQRC**. **Dale Franz** is named Market Manager in Greenville... With the departure of **Chancellor**/Houston VP/GM **Mike Crusham**, **KLOL** GM **Brian Purdy** adds GM duties at Classic Rock sister simulcast **KKRW-KQUE**.

Technology

• **Lycos**, the Internet search engine, has launched the **Lycos Radio Network**. The five-format channel is produced with **Westwind Media** and features live disc jockeys. Channels

include Hip-Hop, Alternative, Smooth Jazz, Country, and Hot Tracks. The site is also simultaneously streaming video, the first of its kind to do so. The feature that separates the Lycos site from other Internet radio sites is the ability to rewind and replay tracks already in progress. Dial up the site at <http://radio.lycos.com>.

• **Diamond Multimedia**, makers of the walkman-sized **Rio Player** (which plays **MP3** music files), have announced that they will team with **Intertrust Technologies** to make future versions of the **Rio Player** able to play copyright-protected music. However, the player will still be able to play pirated **MP3** files. The new **Rio Players** should be available by year's end.

• **BMI** has announced their new "Horizon Project" which, among other things, will allow stations to pay their **BMI** license fees online and will let the company monitor a station's airplay instead of having programmers send logs to **BMI**.

finetuning

• The latest rumblings regarding a flip to FM Talk at Heritage Rocker **WNEW**/New York come from a report in the *New York Post* (4/23). The paper points to 'NEW's recent ratings (down 1.5 to 1.4 12+) as the final nail in the coffin. "Management has left the building," **Opie**, of 'NEW's **Opie & Anthony** afternoon show, said on-air after receiving the ratings. "It's pretty much over. We're checking the tops of buildings. WNEW - Talk Radio. Extreme Talk Radio. I hear it now." The paper also cites a "reliable source" as saying that airstaff members are looking for other opportunities and that MD **Andrea Karr** has been told to look for another job. Karr flatly denies the *Post* report that she was told to look for work. And WNEW OM **Garry Wall** was not available to comment on the latest round of Talk rumors. Meanwhile, 'NEW has officially announced a new Saturday night (10:00 p.m.-12:00 a.m.) specialty show *Saturday Night Rocks (fmqb Metal Detector 2/26)*. The show is hosted by **Eddie Trunk** and features Hard Rock from the '70s, '80s and '90s. "The listener response has been overwhelmingly positive," Wall exclaimed. "The phones ring non-stop and we've had to bring in extra staff just to answer the request line."

• **KLOL**/Houston has "upped the tempo, opened up the playlist a little bit and is now

showcasing more currents," according to OM **Michael Hughes**. The moves are designed to further differentiate the **Chancellor** station from Classic Rock sister **KKRW**. That means you'll hear Metallica in all dayparts now, along with currents from **Marvelous 3**, **Lit** and others. Hughes says the still-evolving station does not sound significantly different, but is now playing 3-4 currents/recurrents an hour, more at night. Positioning, too, has changed, from "Houston's Classic" to "Houston's Rock Station." **Grego**, best known for hosting KLOL's "Outlaw Radio" in the '80s, has returned for nights, after a Talk radio stint at **WIOD**/Miami.

• **KUPD**/Phoenix is now "Extreme Radio" from 7:00 p.m. - 10:00 p.m. with host **Larry McFeelie**... **Clear Channel** has dropped Modern AC in favor of Oldies at **WSHE**/Orlando... Country **WUPP**/Warrenton flips format to Modern AC, using the moniker "Pulse 94.3"... **KBZD**/Amarillo PD/MD **Denise Spiser** and GM **Allen Dawson** exited on Friday (4/23). Production Director **Laura Taylor** had been named acting PD/MD. KBZD has since let the entire airstaff go. **KTNZ-AM** GM **Daylon Martin** is managing operations for both stations with an automation system. The station's musical direction has yet to be decided.

labelfront



Pam Edwards

• Look for **WORK** VP/Promotion **Pam Edwards** to be named to a top executive post for the new **Columbia Records Group** label, **Portrait Records**. Pam, who has been with **WORK/Chaos** since the inception of that label in '94, will start with **Portrait** on May 24. In her new role, Pam will report to **CRG** A&R gurus **John Kalodner** and **Will Botwin**, and eventually relocate to **Sony Music** headquarters in New York. Pam's last day at **WORK** was Tuesday (4/27).

• **Steve Krucher** has joined New York-based Rock label **MIA Records** as Director of Radio Promotions and Artist Development. Krucher was formerly National Director of Hard Rock Radio Promotions at **McGathy Promotions**.

Blink 182

#1 Most Added At Modern Rock.
#1 Most Added At Active Rock.

"What's my age again?"

On Over 100 Stations After One Week:

KQRC KXXR WPLY WXTB WBCN WXRK WNOR
91X Q101 KIOZ KPNT KROQ WRQC WLZR
And More.

from the album *Skinned* in stores June 1st
produced by Jerry Finn www.blink182.com
© 1999 MCA Records, Inc. **MCA**

For station-by-station, three-week airplay trends of the week's most active Rock songs, turn to **Airplay Analysis** on page 16.



from
the
clutter...

Breaking News www.fmqb.com

A fast & easy way
to stay informed.

cyberbabble

- **Amazon.com** and **EMI Recorded Music** have joined forces to provide e-commerce integration on EMI label Web sites, according to the *Hollywood Reporter*. Amazon.com will be integrated into the Web sites of **Capitol Records** (www.hollywoodandvine.com), **Virgin Records** (www.virginrecords.com), **Capitol Nashville** (www.capitol-nashville.com), and **Astralwerks** (www.astralwerks.com). This new function will allow visitors to purchase music and products from EMI artists and bands.

- **First Auction** (Firstauction.com) has entered into a three-year partnership with the **T.J. Martell Foundation** to produce online celebrity auctions with the foundation. In addition to the auction, which is held at the Humanitarian of the Year Award Gala, a Nashville auction, and weekly auctions throughout the year will become key parts of the Foundation's online fundraising efforts. **StarBid 99**, a large scale online auction that will be held until May 13, will feature hundreds of celebrity-related items. This year's gala will be held on May 13, and will honor **Michael Dornemann**, Chairman, **BMG Entertainment**. All bidding at the gala will take place in an online environment, with bids placed at the gala competing directly with online bids from around the world. If you have a celebrity item that you would be willing to contribute to StarBid 99, contact the foundation at (212) 245-1818, or via the Internet at www.TJMartellFoundation.org.



SYMPHONICA SLAYS SAN FRANCISCO: Metallica performing with the San Francisco Symphony? Believe it! The 20-song set was arranged and conducted by Michael Kamen, and during the two-night stand, the band introduced two new songs, "No Leaf Clover" and "Human." Could the performances have been recorded for posterity (and a fall release)? Time will tell. For the above crew, nothing else mattered except getting some fuel before the show. (L-R): Laufdog's Jeff Laufer; Elektra's George Capellini and Kevin Knee; KHOP/Modesto's Dave Taylor and Dave Sparks; Elektra's Hilaire Brosio; KMET's Jaime Carrillo; KSJO's Jim Richards and Andrea Richards.

programming **TO** win

by Scott Strong

Beyond The Same Old Songs

The other day a group of radio people were complaining that VH-1 doesn't play a lot of music videos anymore. In place of wall-to-wall videos we see a cornucopia of produced programs and special features like "Behind The Music", "Legends", "Where Are They Now", "Rock Jeopardy" and "Divas 99". If you look at VH-1's ratings, they have never been healthier.

VH-1 started out as the grown up version of MTV. While MTV was developing more non-music, lifestyle programming, VH-1 in the early '90s took a contrasting, "more music" approach under the positioner "Music First." The implied message was "more music videos and less of the stuff you can get on other channels". Over the last two years, VH-1 has added more shows and programs in place of videos. Has VH-1 broken the promise of "Music First" by playing fewer music videos? No, in fact VH-1 has taken the promise further than anyone expected. The result is great viewer response, the development of a solid brand image and, of course, high ratings. What can radio take from this?

VH-1, like radio, takes songs that listeners rate highly and puts them in rotation. But what about the features and programming elements beyond the songs? These are more difficult to test. Few listeners are going to cry out for a show about an old washed up band with the same songs they've heard over and over. Unseen, this type of show probably would not score well in research. But watch "Behind The Music" and you can see why it's one of VH-1's top rated programs. A once-a-week show has grown to a nightly show that has turned into an entire weekend special. It helps VH-1 live up to "Music First" in a way showing a string of the best testing music videos never could.

Of course it's important for a radio station to play the best testing songs. But remember that every station is doing that. It's the special programs and packaging

you do that set your station apart. People expect your station to play the "best" music....that's your job. It's the "extra" pieces that make the station compelling and gives it a "personality". VH-1 will play the new John Mellencamp video. It's expected. It's necessary but it's not especially unique. Things that your station is supposed to do don't carry an emotional attachment to them and don't elicit an "oh wow" response. Hence, they aren't very memorable and won't have as much impact on your Arbitron ratings. On the other hand, five "superstar woman singers" performing together or Def Leopard giving the real scoop on sex, drugs and rock and roll is what makes the audience "talk".

At HBO, movies are expected. It's shows like "Larry Sanders" and "The Sopranos" that make it special. At Jacobs Field in Cleveland, the ballgame is expected. It's interactive booths and tantalizing foods that make the experience special. At VH-1, the videos are expected. It's the other things that make it special and memorable.

Look at and listen to your radio station. Your listeners expect to hear good music and to find out what concerts are coming to town. But what are you doing to be unique, to get the P1s to listen more and to become the favorite of your P2s and P3s listeners? The most successful stations do a great job of creatively packaging "regular songs" through exceptional on-air talent, inventive features, all-star production or tremendous copy writing.

As an example, listeners might expect your station to interview bands when they play in town. What about having the band play live in the studio and do a song that is not on their album? Or have them spin their "favorite song" by another artist? Or play a song from the band they hate the most? What if the band played a song from one of their influences? Why not do

a "behind the music" feature on the radio with bands you play? Broadcast their sound check live. Have a listener interview the band. These are just a few different ways to do the same thing that the audience expects of radio: interview a band. We at SBR love this quote from author and trend predictor Faith Popcorn: "Enormously motivating product appeal will come from offering the safe and familiar with an adventurous or exotic twist." Successful stations find different ways to do the same thing.

Very often, radio looks to marketing, advertising, events and contests to draw and keep listeners. But programming is the single best, most powerful and cost effective marketing tool you have at your disposal. The best place to reach your current and potential audience is on your own radio station. Keep in mind what the audience expects and exceed it. Over deliver on your promise. Be different and be special — it will cause talk and make the audience take notice. Your audience is not going to get a buzz going in the office the next day because you played Tom Petty's "Free Falling" or Pearl Jam's "Daughter" in a 10-song-set of top-testing songs. It's expected. But a special program of "When Pearl Jam Attacks" or "Petty On Petty" can add excitement and make your station stand out from all of the other stations that play those same songs.

VH-1 knew it needed to be more than the "video jukebox" to succeed. What is your station doing to offer more than just playing the songs the audience expects you to play?

Scott Strong is a Media Consultant and Special Projects Director at SBR Creative Media. SBR Consults KFOG, WXRT, KTCZ, KYIS, KENZ, KBER and others. Scott has worked at WVRV, KSD, KPNT, and WMMS. Reach him at 303-444-7700 or scott@sbrcreative.com.

(in music) THE WEEK

no. 1 buzzband

BLINK 182
"WHAT'S MY AGE AGAIN?"
MCA



most added

- EDDIE MONEY** "Don't Say No Tonight" (CMC Inter.) (34)
KMJX, KMOD, KSEZ, KSHE, KXUS, WBAB, WFYV, WQCM, WRXK, WZZR
- BLINK 182** "What's My Age Again?" (MCA) (32)
KILO, KIOZ, KPOI, KQRC, WBAB, WBUZ, WGIR, WLZR, WNOR, WXTB
- FUEL** "Jesus Or A Gun" (Sony/550 Music) (24)
KAZR, KEGL, KLBj, WAZU, WCKW, WIQB, WRIF, WROV, WTPT, WZXL
- GODSMACK** "Keep Away" (Republic/UMG) (19)
KICT, KIOZ, KLBj, KNCN, KPOI, KUFO, WEBN, WHEB, WKQZ, WRAT
- PAPA VEGAS** "Bombshell" (Sid Flips/RCA) (18)
KTUX, KZAP, WEBN, WGIR, WQXA, WROV, WTFX, WXRC, WZBH, WZZQ
- SPEAKER** "Texas Style" (Capricorn) (18)
KEYJ, KHTQ, KRQC, KZAP, WHMH, WJJO, WMFS, WNCD, WTFX, WZZQ
- S. TEDESCHI** "Rock Me..." (ToneCool/Rounder/Merc.) (16)
KATS, KQDS, WAPL, WEGW, WGLO, WQBZ, WRKR, WWCT, WXKE, WZNX
- SPLENDER** "Yeah Whatever" (C2/CRG) (14)
KEYJ, KHTQ, KTUX, WHMH, WKGB, WLZR, WNCD, WXRA, WZTA, WZZQ
- SHADES APART** "Valentine" (Universal/UMG) (13)
KBER, KFMW, KOMP, KSJO, WEFX, WQLZ, WRAT, WXKE, WXRC, WZZO
- TRAIN** "Meet Virginia" (Aware/Columbia) (12)
KATT, KLIZ, KXFX, WHJY, WLWQ, WTPA, WTUE, WXKE, WYBB, WYNF



#1 Most Added at Modern Rock with 50+ stepping up, and #2 Most Added at Rock with a hefty 32 new (WXTB, WNOR, KILO, KIOZ, WBAB, KQRC, WLZR, WBUZ). We know this ain't brain surgery, but in a mere two minutes and thirty seconds Pop meets Punk, and we quite frankly smell a hit in the making here.

top gainers

- GODSMACK** "Keep Away" (Republic/UMG) (+407)
WAZU +24, KDOT +18, WMFS +17, WIQB +15, WRXF +15
- LIT** "My Own Worst Enemy" (RCA) (+385)
WBUZ +31, WJRR +19, KICT +18, WPOI +18, WBAB +17
- TOM PETTY** "Room At..." (Warner Bros.) (+365)
KHTQ +20, KATS +19, KZRK +18, KLUK +16, KLBj +15
- FUEL** "Jesus Or A Gun" (Sony/550 Music) (+291)
WBYP +23, WAMX +18, WZBH +16, WZZQ +15, KHTQ +11
- EVERLAST** "Ends" (Tommy Boy) (+232)
KDOT +22, KZRK +17, WXRA +17, KLBj +12, KUFO +12
- TRAIN** "Meet Virginia" (Aware/Columbia) (+232)
WZZR +19, WEFX +17, WRKR +17, WZXL +13, WHDQ +12
- S. TEDESCHI** "Rock Me..." (Tone Cool/Rounder/Merc.) (+231)
WEFX +19, KHTQ +15, KLPX +15, WZXL +15, KMJX +13
- BUCKCHERRY** "Lit Up" (DreamWorks) (+217)
WIYY +22, KOMP +20, KQDI +13, WZZQ +13, KTWS +11
- POUND** "Upside Down" (Island) (+215)
KDOT +21, WFYV +13, WRAT +13, KFMW +12, WRXL +12
- KID ROCK** "Bawitdaba" (Lava/AG) (+193)
WAZU +35, KRAB +19, WCLG +13, KRZR +12, KHTQ +11



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Rock
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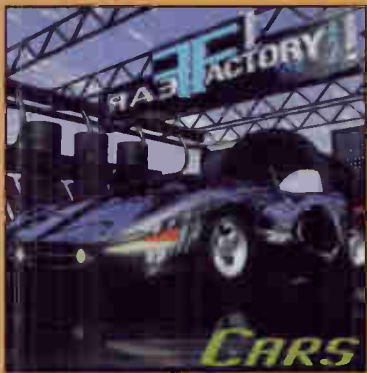
Airplay
Analysis 16



most requested

- | | |
|--|---|
| 1-1• SAMMY HAGAR "Mas Tequila" (MCA) | D-6• OLEANDER "Why" (Republic/UMG) |
| 3-2• BUCKCHERRY "Lit Up" (DreamWorks) | 6-7 G. THOROGOOD "I Don't Trust..." (CMC International) |
| 4-3• KoRn "Freak On A Leash" (Immortal/Epic) | 5-8 COLLECTIVE SOUL "Heavy" (Atlantic/AG) |
| 2-4 METALLICA "Whiskey In The Jar" (Elektra/EEG) | 9-9• BAD COMPANY "Hey, Hey" (Elektra/EEG) |
| D-5• LIT "My Own Worst..." (RCA) | 8-10 ROB ZOMBIE "Living Dead Girl" (Geffen) |





**Fear Factory
"Cars"
Roadrunner**

(www.fearfactory.com)

- Gary Numan pops up on this high-octane cover of his '80s hit by Fear Factory.
- Already 73* on the Hot Trax chart, 24 signals (WRIF, WLZR, WNOR, KRXQ) couldn't wait.
- "Cars" taps into '80s nostalgia with a thoroughly '90s sound.
- Fear Factory will be headlining the second stage on this summer's Ozzfest.

**Hootie & The Blowfish
"Wishing"
Atlantic/AG**

(www.atlanticrecords.com)

- An uptempo number from Hootie & The Blowfish's third multi-platinum album, *Musical Chairs*.
- "Wishing" marks a return to the band's Rock roots, which have been obscured by their Pop success.
- Catch the band on tour all summer.

**Insane Clown Posse
"F**k The World"
Island**

(www.insaneclownposse.com)

- New music from the Insane Clown Posse's new record, *The Amazing Jeckel Brothers*.
- The group's last two records have gone gold.
- This very funny song (in which "f**k" is said 93 times) will grab your station's younger end and won't let go.
- The rapping clowns will be touring this summer with **Coal Chamber**.
- Remember, you want to play the "clean" version!!!!



fmqb Active Rock: 46*-33*
fmqb Hot Trax: 63*-44*, #3 Most Added!
Active Rock Monitor: D-33*
R&R Active Rock: 39*-28*, Top 5 Most Added!
R&R Mainstream: D-49*, #1 Most Added!

91 Total Rockers With 26 Additions:

KEGL	WRIF	WCKW	WAZU	KAZR	KLBJ
WTPT	WROV	WZZR	KOMP	WSTZ	And More!

357 BDS Spins (+155 Spins) • Audience: 1.5 Million



fmqb Modern Rock: D-48* **33 Modern Rockers With 8 New Additions Including:**

fuel

WNVE	KFTE	KFMA
WMAD	WEDG	CFNY

"JESUS OF A GUN"
 FROM THE CERTIFIED GOLD ALBUM
SUNBURN.

Spin Leaders At Modern:
 KQGE 36x WXDX 22x
 WQBK 25x KROX 22x
 WNFZ 22x WMRQ 23x

And Many More!



U.S. Tour Resumes May 8!

Produced & Engineered by Steven Haigler.
 Mixed by Tom Lord-Alge
 Management: Gregory Epler & David Sestak, Media Five Entertainment.
 www.550music.com www.epicrecords.com www.fuelweb.com

tracking report

Demo 18-44			Grade	MRI	Burn	Unf
1.	CRUSH	Dave Matthews Band	67	84	14%	22%
2.	EVERY MORNING	Sugar Ray	66	81	40%	11%
3.	FLY AWAY	Lenny Kravitz	64	77	32%	12%
4.	WHAT IT'S LIKE	Everlast	63	81	21%	22%
5.	SLIDE	Goo Goo Dolls	63	85	22%	26%
6.	TURN THE PAGE	Metallica	63	81	17%	24%
7.	HEAVY	Collective Soul	59	78	15%	28%
8.	GOT YOU	Flys	56	79	14%	35%
9.	PRAISE YOU	Fatboy Slim	54	74	21%	30%
10.	MY OWN WORST ENEMY	Lit	52	77	14%	39%
11.	LIVING DEAD GIRL	Rob Zombie	51	82	21%	44%
12.	DIZZY	Goo Goo Dolls	50	72	20%	34%
13.	ONE	Creed	50	75	19%	38%
14.	ENDS	Everlast	50	71	23%	32%
15.	ONLY A FOOL	Black Crowes	49	70	24%	32%

Demo 18-24			Grade	MRI	Burn	Unf
1.	SLIDE	Goo Goo Dolls	78	87	37%	3%
2.	TURN THE PAGE	Metallica	76	86	17%	9%
3.	CRUSH	Dave Matthews Band	72	86	10%	19%
4.	WHAT IT'S LIKE	Everlast	71	80	26%	6%
5.	LIVING DEAD GIRL	Rob Zombie	69	93	12%	29%
6.	GOT YOU	Flys	67	84	18%	21%
7.	FREAK ON A LEASH	KoRn	67	81	23%	15%
8.	HEAVY	Collective Soul	65	80	21%	17%
9.	FLY AWAY	Lenny Kravitz	64	75	40%	6%
10.	EVERY MORNING	Sugar Ray	63	78	31%	15%
11.	MY OWN WORST ENEMY	Lit	63	81	20%	23%
12.	CELEBRITY SKIN	Hole	61	74	24%	16%
13.	BLUE MONDAY	Orgy	59	72	29%	14%
14.	BETTER DAYS	Citizen Kane	59	86	13%	38%
15.	ONE	Creed	58	77	27%	24%

Demo 25-34			Grade	MRI	Burn	Unf
1.	CRUSH	Dave Matthews Band	77	90	14%	14%
2.	SLIDE	Goo Goo Dolls	74	90	18%	18%
3.	FLY AWAY	Lenny Kravitz	70	82	20%	12%
4.	WHAT IT'S LIKE	Everlast	65	82	26%	18%
5.	EVERY MORNING	Sugar Ray	60	79	57%	13%
6.	ROOM AT THE TOP	Tom Petty	60	60	0%	0%
7.	GOT YOU	Flys	58	82	12%	35%
8.	HEAVY	Collective Soul	57	80	11%	34%
9.	LIT UP	Buckcherry	55	90	0%	50%
10.	ONE	Creed	55	82	16%	39%
11.	TURN THE PAGE	Metallica	54	78	22%	32%
12.	PROMISES	Cranberries	54	78	13%	38%
13.	PRAISE YOU	Fatboy Slim	53	77	32%	32%
14.	MY OWN WORST ENEMY	Lit	52	79	24%	38%
15.	WHY I'M HERE	Oleander	52	95	0%	58%

Demo 35-44			Grade	MRI	Burn	Unf
1.	EVERY MORNING	Sugar Ray	73	85	37%	6%
2.	FLY AWAY	Lenny Kravitz	61	76	32%	15%
3.	TURN THE PAGE	Metallica	58	78	14%	29%
4.	ONLY A FOOL	Black Crowes	58	78	9%	32%
5.	WHAT IT'S LIKE	Everlast	57	81	14%	35%
6.	HEAVY	Collective Soul	56	76	13%	31%
7.	CRUSH	Dave Matthews Band	55	75	17%	32%
8.	SLIDE	Goo Goo Dolls	52	80	17%	40%
9.	PRAISE YOU	Fatboy Slim	52	77	19%	37%
10.	FREE GIRL NOW	Tom Petty	48	75	6%	48%
11.	GOT YOU	Flys	47	73	13%	44%
12.	VINTAGE EYES	Second Coming	47	74	0%	50%
13.	DIZZY	Goo Goo Dolls	47	74	18%	43%
14.	ENDS	Everlast	46	83	11%	56%
15.	MY OWN WORST ENEMY	Lit	44	73	4%	52%



Tom Kelly

The Tracking Report is weekly national call-out research of 45 Active, Alternative, and Mainstream Rock Radio currents. Titles tested are compiled from submitted client playlists. Results in The Tracking Report are based on interviews conducted with over 400 rock radio listeners across the United States in rated markets. The research is conducted using random digit dialing and music is tested via "song hook" methodology. Respondents must be Active, Alternative, or Mainstream Rock Radio listeners between the ages of 18 and 44. Cluster Groups are determined using music montages to isolate each listener's music preference type. Grade: An index based upon combined MRI, Burn and Unfamiliar Scores. Music Response Index (MRI): Appeal of each song within the indicated sample group on a 0 to 110 scale. Burn: Percent of the indicated sample that claims to be "tired of the song." Unfamiliarity: Percent of the indicated sample reporting "don't know it." This information is excerpted from The Tracking Report and is reprinted with the permission of Kelly Music Research, Inc. All rights reserved. No portion may be reproduced without permission.



A Bitter Sweet Goodbye



The Verve's
Richard Ashcroft
(photo credit: Jim Rinaldi)

It's not the first time, but it seems like it will be the last. The Verve has disbanded, according to a statement issued by the Brit band's management company. The split comes after the band finally broke big stateside with their 1997 LP, *Urban Hymns* and the single, "Bitter Sweet Symphony." In the statement, Verve frontman Richard Ashcroft commented: "The decision to split the band did not come without a great deal of stress to me personally. I have always given everything to the band and would have continued to do so if circumstances had not made it impossible." The break-up is said to be amicable, with band members moving on to new projects. However, insiders in the U.K. contend the split stems from long-standing tension between Ashcroft and guitarist Nick McCabe. The guitarist left the band for an extended period of the release of 1995's *A Northern Soul*, and didn't participate in their 1998 summer tour, citing stress. Ashcroft is working on a solo album that will feature drummer Pete Salisbury. Bassist Simon Jones said the band members might collaborate down the road, but added that "it won't be as The Verve."

Manson Halts Tour

Having already called-off tonight's (30) show in Denver due to the tragic shootings at nearby Columbine High School, Marilyn Manson has postponed the remaining dates on his North American tour. "People are trying to sort out what happened and to deal with their losses," said Manson in a post on his Web site (www.marilynmanson.net). "It's not a great atmosphere to be out playing Rock'n'Roll shows, for us or the fans. The media has unfairly scapegoated the music industry and so-called Goth kids and has speculated - with no basis in truth - that artists like myself are in some way to blame. This tragedy was a product of ignorance, hatred and an access to guns. I hope the media's irresponsible finger-pointing doesn't create more discrimination against kids who look different." The dates are: 5/3, Reno; 5/4, Fresno; 5/5, Las Vegas; 5/7,

continued on page 20

Metallica Get Symphonic



Metallica

Metallica performed their much-anticipated shows with the San Francisco Symphony last Wednesday (21) and Thursday (22) in front of sold-out crowds at the Berkeley Community Theatre. The two-hour shows saw a nattily-attired Metallica serving up a healthy dose of classics, along with two new songs — "No Leaf Clover" and "Human" — with the power of a full orchestra behind them. A definite departure from your usual Metallica live experience, concertgoers were shown to their seats by uniformed ushers, and were given a program outlining the evening's proceedings. As the orchestra tuned their instruments, composer/conductor Michael Kamen came onstage to thunderous applause. One by one, the members of Metallica came out and joined in on *Ride The Lightning's* "Call Of Ktulu." Metallica were located center-stage, with drummer Lars Ulrich set up in front of the orchestra. During "Hero Of The Day" and "Nothing Else Matters," James Hetfield, Kirk Hammett and Jason Newstead went mobile and wandered through the string section during instrumental breaks. A screen displaying trippy images was set up behind the stage. The complete set for both nights went like this: "Call Of Ktulu," "Master Of Puppets," "Of Wolf And Man," "The Thing That Should Not Be," "Fuel," "The Memory Remains," "No Leaf Clover," "Hero Of The Day," "Devil Dance," "Bleeding Me," "Nothing Else Matters," "Until It Sleeps," "For Whom The Bell Tolls," "Human," "Wherever I May Roam," "The Outlaw Torn," "Sad But True," "One," "Enter Sandman," "Battery."

ROCK on the road

With his first solo effort, *Cheating At Solitaire*, just out, Social Distortion's Mike Ness takes to the road for his maiden solo voyage. Check out the tattooed Punk troubadour in the following locales: 5/1, Las Vegas; 5/3-5, Los Angeles; 5/7, San Francisco; 5/8, Vancouver; 5/9, Seattle; 5/10, Portland; 5/12, Sacramento; 5/14, Salt Lake City; 5/15, Denver; 5/17, Minneapolis; 5/18, Chicago; 5/19, Milwaukee; 5/21, Detroit; 5/22, Columbus; 5/23, Cincinnati; 5/25, Cleveland; 5/26, Greensburg; 5/27, Buffalo.

Proud new owners of their very own *Behind The Music*, Duran Duran hit the road for these summer dates: 8/6-7, Chicago; 8/8, Atlantic City; 8/10, Clarkston; 8/12, Holmdel; 8/13, Mashantucket; 8/14, Boston; 8/15, Wantagh; 8/19, Robinsonville; 8/20-21, Biloxi; 8/24-25, Atlanta; 8/27-28, Myrtle Beach; 8/29, Sunrise; 8/31, Denver; 9/2, Concord; 9/3, Los Angeles; 9/4, Las Vegas.

Go down to the Korean bodega, grab some scooby snacks and head on out to one of the following Fun Lovin' Criminals dates, in support of their latest longplayer, *100% Colombian*: 5/7, Montreal; 5/8, Toronto; 5/10, Ottawa; 5/11, Kitchener; 5/12, Detroit; 5/14, Cincinnati; 5/15, Chicago; 5/17, Milwaukee; 5/18, Minneapolis; 5/19, Winnipeg; 5/21, Kansas City; 5/22, St. Louis; 5/24, Denver; 5/25, Salt Lake City; 5/28, Las Vegas; 5/29, Tempe; 5/30, Tucson; 6/2, Austin; 6/3, Houston; 6/4, Dallas; 6/5, New Orleans; 6/7, Birmingham; 6/8, Atlanta.

music news continued

Phoenix; 5/8, Universal City. No word on when, or if, the dates will be made up.

Lilith's Last Ride



Sarah McLachlan

The line-up and dates for the third and final installment of Sarah McLachlan's *Lilith Fair* tour have been announced. McLachlan will play all 40 dates on the tour's North American run, which gets underway July 8 in Vancouver. Sheryl Crow and The Dixie Chicks will also be on board. Other acts slated to play select dates include Me'shell Ndegeocello, Luscious Jackson, Deborah Cox, Cibo Matto, Bijou Phillips, The Pretenders, Mya, Shawn Colvin, Beth Orton,

Sixpence None The Richer, Susan Tedeschi, Sinead Lohan, K's Choice, Indigo Girls, Monica, Martina McBride, Queen Latifah, Aimee Mann, Cree Summer, Melky Sedeck, and Kelly Willis. Like previous *Lilith* outings, there will be three stages and a village area with booths operated by various retailers and non-profit organizations. Local charities will receive \$1 from each ticket sold. Catch *Lilith's* last run in these cities: 7/8, Vancouver; 7/9-10, George; 7/11, Portland; 7/13-14, San Francisco; 7/16, Chula Vista; 7/17, Los Angeles; 7/18, Phoenix; 7/20, Austin; 7/21, Dallas; 7/23-24, Atlanta; 7/25, Nashville; 7/27, Charlotte; 7/28, Columbia; 7/30, Philadelphia; 7/31, Hershey; 8/1, Buffalo; 8/3, Mansfield; 8/4, Hartford; 8/6, Wantagh; 8/7-8, Holmdel; 8/10, Columbus; 8/11, Cincinnati; 8/13, Pittsburgh; 8/14-15, Detroit; 8/17, Cleveland; 8/18, Indianapolis; 8/19, Chicago; 8/21-22, Toronto; 8/24, Milwaukee; 8/25, Minneapolis; 8/26, Bonner Springs; 8/28-29, Denver; 8/31, Edmonton.

More Girl Power

As we reported last week, Alanis Morissette will be teaming up for a summer tour with Tori Amos, dubbed the *5 1/2 Weeks Tour*. The tour will be co-sponsored by MP3.com (a move which has raised the eyebrows of many in the industry), and Best Buy. Fans will be able to log



Alanis

(photo credit: Jim Rinaldi)

onto a special Internet site still under construction, to access a live Morissette track in its entirety. The track won't be available for download, but for listening only. A link to the site can be accessed through Maverick's Web site, www.maverickrc.com. Fans can also buy tickets from the site, and will be able to see photos and post-concert interviews. The site will be linked to another site operated by Best Buy, where fans can purchase CD's via mail. Best Buy is also looking into broadcasting shows live into their stores. Following the *5 1/2 Weeks* trek,

Amos will release a two-CD set in the fall. One CD will feature live material from her 1998 tour, and the other will contain new studio material. Amos will open the shows, but both artists will have their own stage sets, and will be giving full-length performances. Dates are: 8/18, Ft. Lauderdale; 8/20, Orlando; 8/21, Atlanta; 8/22, Nashville; 8/24, Charlotte; 8/25, Washington, D.C.; 8/27, Camden; 8/28, Holmdel; 8/31, Boston; 9/1, New York; 9/3, Buffalo; 9/4, Columbus; 9/5, Indianapolis; 9/7, Toronto; 9/10, Pittsburgh; 9/11, Chicago; 9/12, Detroit; 9/14, Cincinnati; 9/15, Milwaukee; 9/16, Minneapolis; 9/19, Concord; 9/20, Bakersfield; 9/22, Phoenix; 9/24, Las Vegas; 9/25, Los Angeles.



Tori

(photo credit: Jim Rinaldi)

See You In 2000... Maybe

Looks like it's going to be another *Lollapalooza*-less summer. The granddaddy of touring festivals announced that it will be on hiatus again this summer to concentrate on assembling a stellar line-up for the summer of Y2K. According to a statement, organizers decided to postpone the tour until the summer of 2000, at which time they will re-establish *Lollapalooza* once again as "The Mightiest Of All Summer Extravaganzas." *Lollapalooza* had recently suffered a blow when co-orga-

newtunes

(All dates subject to change.)

WEEK OF MAY 3

- Atlantic/AG
 - Hootie & The Blowfish "Wishing"
- Island-Mercury Group
 - Insane Clown Posse "F**k The World"
- Roadrunner
 - Fear Factory "Cars"

WEEK OF MAY 10

- Atlantic/AG
 - Virgos Merlot "The Cycle"
- Capitol
 - Jimmy Tuckett "Away From Me"
- Columbia/CRG
 - John Mellencamp "Eden Is Burning"
- Elektra/EEG
 - Marvelous 3 "Every Monday"
- Hollywood
 - Simon Says "Slider"
- Island-Mercury Group
 - Rammstein "Engel"

- RCA
 - Eve 6 "Open Road Song"
- Virgin
 - Fun Lovin' Criminals "Big Night Out"

WEEK OF MAY 17

- Atlantic/AG
 - New American Shame "Under It All"
- Columbia/CRG
 - The Offspring "The Kids Aren't..."
- Elektra/EEG
 - Metallica "Die, Die My Darling"
- Epic
 - Bare Jr. "Nothing Better To Do"
- Warner Bros.
 - Ministry "Bad Blood"

WEEK OF MAY 24

- Atlantic/AG
 - Collective Soul "No More, No Less"

- Columbia/CRG
 - The Black Crowes "Go Faster"
- Elektra/EEG
 - Bad Company "Hammer Of Love"
- Virgin
 - Manic Street Preachers "If You Tolerate This..."
- Virgin/Canada
 - The New Meanies "Rush Hour"
- Warner Bros.
 - Red Hot Chili Peppers "Scar Tissue"

WEEK OF MAY 31

- Warner Bros.
 - Static-X "Push It"

WEEK OF JUNE 7

- Warner Bros.
 - Goo Goo Dolls "Black Balloon"

music news continued

nizer **Ted Gardner** decided to sell his interest because of his frustrations with bands and their managers being unable to say yes or no to the tour. Both **Bush** and **Stone Temple Pilots** were rumored to be heading up this year's jaunt at different points.

Reports are swirling that *Woodstock '99* organizers are trying to land **The Artist Formerly Known As Prince** to anchor the planned tribute to **Jimi Hendrix** on the festival's closing night (7/25). Hendrix closed the original *Woodstock* back in 1969. **Kid Rock** is the latest artist added to the *Woodstock '99* line-up, with more new names expected soon.

KoRn were forced to scrap the last two dates of their co-headlining *Rock Is Dead* tour with **Rob Zombie**, after drummer **David Silveria** came down with what doctors are describing as "muscle fatigue." The band didn't perform an encore at their Kansas City show last Friday (23), when Silveria complained about numb muscles in his arms and wrists. Under doctor's orders, the band canceled the last two dates of the tour, St. Louis (24) and Indianapolis (26). Silveria is currently relaxing before the band head back into the studio in early June. The canceled shows aren't expected to be re-scheduled.

With the finishing touches all but done on their fourth LP, **Live** are keeping their chops up with a variety of surprise and festival gigs. The band performed a short acoustic set a couple of weeks back at the Museum of Contemporary Art in San Diego, and turned up for **Carmen Electra's** birthday party — thrown by soon-to-be-ex-husband **Dennis Rodman** — at L.A.'s Key Club last Thursday (22). As previously reported, **Live** is set to perform at the *Tibetan Freedom Concert*, *Woodstock '99* and *Rockfest '99* in Atlanta on June 5. A handful of European festivals with **Metallica**, **Marilyn Manson** and **R.E.M.** round out their live schedule. Look for the band's **Jerry Harrison**-produced LP in the fall.

Tom Petty & The Heartbreakers have tapped **Lucinda Williams** to open the first leg of their summer tour, which kicks-off June 14 in Grand Rapids. Williams opened one of TP's recent shows at San Francisco's Fillmore, and the band covered her "Change The Locks" on their 1996 soundtrack album for *She's The One*. TP and company received stars on the Hollywood Walk of Fame this past Wednesday (28), and they'll be featured on VH1 May 16, with *Behind The Music* and *Storytellers* specials both airing that evening.

Those **Guns N' Roses** rumors keep piling up on the Internet. This time, original bassist **Duff McKagen** is said to be back in the fold, and that work on a new **Guns** LP is progressing steadily. We'll wait and see.

For the first time since 1979, **Bad Company's** original line-up is hitting the road for a summer U.S. tour. The tour comes on the heels of *The Original Bad Company Anthology*, a two-CD set celebrating the band's best work, along with five new tracks including "Hey Hey." **Bad Co.** kick things off in June with four shows in Florida. The last show, May 21 in Orlando, will be available as a pay-per-view special, and will be simulcast live on the radio via the SFX Radio Network. Fans watching at home can also log onto the **Bad Company** Web site (www.bad-company.com) for behind the scenes footage and interviews. The band return to the road in June, beginning on June 23 in Winston Salem, NC. June will also see the debut of **Bad Company's** *Behind The Music* special on VH1. Catch the reunited **Bad Co.** on the following dates: 5/15-16, Tampa; 5/19, Pompano Beach; 5/21, Orlando; 6/23, Winston Salem; 6/24, Washington, D.C.; 6/26, State College; 6/27, Atlantic City; 6/30,

Boston; 7/1, Bethlehem; 7/3, Philadelphia; 7/4, Buffalo; 7/6, Scranton; 7/8, Chicago; 7/9, Detroit; 7/10, Milwaukee; 7/13, St. Louis; 7/14, Indianapolis; 7/15, Greenville; 7/17, Dallas; 7/20, Denver; 7/24, Spokane; 7/25, Boise; 7/28, Portland; 7/30, Reno; 7/31, Las Vegas; 8/3, San Jose; 8/4, Sacramento; 8/6, Salt Lake City; 8/7, Phoenix; 8/8, Los Angeles.

The Pretenders' long-awaited new studio set, *Viva El Amor*, will be released in the U.S. on June 22. The album, the band's first studio effort since 1994's *Last Of The Independents*, will be released in the U.K. on May 17. The first single, "Human," is already generating airplay across the pond. **Chrissie Hynde** penned 10 of the album's 12 songs, including "Legalize Me," which features a guest spot from **Jeff Beck**.

Low-fi indie Popsters **Guided By Voices** have a new home: **TVT Records**. The label will release the super-prolific Dayton, Ohio combo's new LP, *Do The Collapse*, on August 3. Former **Cars** singer/guitarist **Ric Ocasek** was behind the boards for the album, which is said to be the slickest GBV offering to date. The **Robert Pollard**-fronted band's ever-shifting line-up now features **Doug Gillard** on guitar, **Nate Farley** on bass and former **Breeder** **Jim MacPherson** on drums. The first single, "Hold On Hope," hits radio in June. Expect a mammoth tour to follow the album's release.

One thing we can look forward to in the new millennium is a **Spinal Tap** reunion. *Entertainment Weekly* is reporting that the "band" - com-

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VOLUME #251 MAY 1999 fmqb ROCK SUPER CD SAMPLER (VOLUME #251)

Hosted by KSJO/San Francisco/San Jose's **LAMONT & TONELLI**

fmqb Rock uncages the best kept secret in San Francisco/San Jose radio, KSJO's **Lamont & Tonelli**, on the May '99 *Super CD Sampler*, out THIS week for all reporting stations.

news
FROM **one on one**

Jamiroquai release what their label Sony S2 are describing as potentially one of the year's biggest U.K. albums on June 7, and the following day in the U.S. *Synkronized* follows the seven-million-selling *Travelling Without Moving* and the group's career sales of some 11 million albums, and is preceded by the single "Canned Heat" on May 24. Their eight-date U.K. arena tour begins on June 7 in Cardiff.

Stereophonics' new single, "Pick A Part That's New," out on May 3, will feature the newly available "Nice To Be Out" and a cover of **Bob Dylan's** "Positively 4th Street" on CD1, while CD2 will have an acoustic version of the lead track, its video and a cover of **Nirvana's** "Something In The

Way." The band have now sold-out all 40,000 tickets for their Morfa Athletics Stadium show in Swansea on July 31.

Six of the Top 7 singles in this week's U.K. chart are new entries, with Irish boy band newcomers **Westlife** debuting at the top with "Swear It Again." Their first RCA single sold some 102,000 copies to beat off **Fatboy Slim's** "Right Here Right Now," which came in at two to become the fourth Top 10 hit from his double platinum, *You've Come A Long Way, Baby* album. Last week's #1, **Martine McCutcheon's** "Perfect Moment," fell to three, while **Texas** returned with "In Our Lifetime" at four; cutting-edge clubsters **Basement Jaxx** entered at five with "Red Alert," **Busta Rhymes** at six with "What's It Gonna Be?!", featuring

Janet Jackson, and **TQ** at seven with "Bye Bye Baby." **Faithless** latest hit, "Bring My Family Back," opened at 14, and "Flowerz" by **Armand Van Helden** at 18. **Abba's** *Gold - Greatest Hits* album returned to #1, with *Rides* by **Reef** new at three and the **Cranberries' Bury The Hatchet** making a comparatively low-key entry at seven. The big news on this chart, though, was the first-ever Top 10 album at the age of 49 for **Tom Waits**, whose debut for **Epitaph**, *Mule Variations*, entered at nine. **Ultrasound's** *Everything Picture* came in at 23, and there was another career-best for an even more veteran American star: **BB King's** double CD *His Definitive Greatest Hits* came in at 24, some 20 years after his only previous U.K. chart album, *Take It*

Home, reached #60. But it wasn't all good news for U.S. icons: **Tom Petty and The Heartbreakers' Echo** could only manage a #43 entry, despite their live U.K. appearances last week, and the fact that their last group album, 1991's *Into The Great Wide Open*, was a #3 success here. There were also modest entries this week for **Hurricane #1's** second album, *Only The Strong Will Survive*, at 55 (its self-titled predecessor got to #11 two years ago), **Beverly Knight's** re-promoted *Prodigal Sista* at 56 and *Raindogs With Zippos* by **Fish** at 57.

News From London is written by Paul Sexton, presenter/producer of the syndicated Modern Rock radio show *Rock Over London*. For more information, call Don Eberle at Radio Ventures (516 358 2250).

music news continued

prised of actors **Christopher Guest**, **Michael McKean** and **Harry Shearer** - will hit the road next year. The magazine also reports that their cult classic 1984 mockumentary, *This Is Spinal Tap*, may return to theaters in 2000. We'll keep you posted.

Eric Clapton is putting together a benefit concert for his Crossroads Centre at Antigua, the rehab center he opened last year, set for June 30 at Madison Square Garden. Dubbed *Eric Clapton and Friends*, the show will feature **Slowhand**, **Sheryl Crow**, **D'Angelo**, and **Hip-Hop queen Mary J. Blige**. Clapton will also be auctioning off 100 of his guitars on June 24 at Christie's Auction House in New York to benefit the rehab center.

MTV will be bowing several new music-oriented shows in the coming months, ranging from video shows like *Hot Spot* (Top 40-based), to *Diary*, where artists will document parts of their lives on video. Other new shows include the lifestyle magazine *Hip-Hop Nation*; *Web Riot*, an interactive program in conjunction with MTV online; *Spankin' New Music*, which features new and developing artists; and *Head Trip*, where artists express their opinions on a variety of subjects. In the fall, MTV will premiere *Masterworks*, a planned, semi-annual concert where artists pay tribute to their musical influences. No word on whether the network is planning to re-launch *Oddville* or *Dead At 21*.

Music News written by Pat Berkery



KROQ'S SANDBLOOM GETS THE GODSMACK PUT DOWN ON HIM: When Godsmack performed in L.A. recently, it was a golden opportunity for the band, the Universal staff and KROQ! Los Angeles APD Gene Sandbloom to mug it up for the camera. (L-R, front): Universal Sr. VP/Promotion, Monte Lipman; Godsmack's Tommy; Universal's Kyle Wong. (L-R, back): Universal's L.A. Local, Rock Dibble; Godsmack's Tony and Robbie; Universal National Director of Rock Formats, Howard Leon; Godsmack's Sully; Universal Sr. VP/Promotion, Steve Leeds; Sandbloom; Universal VPI/Promotion, Val DeLong.

rock report

With the release of his new four-CD set and VH-1's upcoming *Behind The Music* special, interest in Alice Cooper's macabre musical legacy is high. Forget **Marilyn Manson and Rob Zombie**, those guys are pretenders to the throne; Alice Cooper remains undisputedly the real King of Shock Rock. Rhino has just issued Alice's *Welcome To My Nightmare* TV special on home video and DVD. Featuring special guest horror legend **Vincent Price**, the program includes such killer tracks as "No More Mr. Nice Guy," "Billion Dollar

Babies," "I'm Eighteen," "School's Out," "Steven," "Cold Ethyl," "The Black Widow," and "Devil's Food." The DVD version includes exciting bonus material showcasing a new, never-before-seen 25-minute interview with Alice, an alternate Alice Cooper commentary track, memorabilia quiz and game, animated menus, premium Amaray packaging, and 5.1 stereo.

As a member of **The Three O'Clock**, **Jellyfish**, and **The Grays**, **Jason Falkner's** pedigree is immaculate. Yet it's as a solo artist where Jason truly shines.

The *Rock Report* attended Jason's recent show in Philadelphia at the Pontiac Grille and walked away a believer. A multi-instrumentalist, Falkner effortlessly moved from playing incredible lead guitar to soulful keyboard work, sometimes within the space of a single song. His backing band was wonderful, supplying a kinetic punch to his material. Opening with the Power Pop salvo "Honey," Falkner treated the packed house to an exciting hour-long set composed of material culled primarily from his excellent new *Can You Still Feel?* The new material is an eye opener,

deliciously melodic but lacking any sense of living in retro land. Instead, Falkner imbues his tunes with a forward thinking approach. Songs take off in unexpected directions, each musical detour a delight. Tracks that particularly soared included "I Live," "Hectified," "Miracle Medicine" (all culled from Jason's first solo CD, *Jason Falkner Presents Author Unknown*), "Holiday," "Eloquence," "The Plan," and the trippy title track from his latest LP.

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

daily insider

Petty Says Wilburys To Travel Again

Tom Petty says The Traveling Wilburys are planning to work together again. Petty told a European news service last week that this time they are planning to perform in public. "It's likely it can happen next year," he told AFP. "If we do it, we should perform like a real group." Petty, **Bob Dylan**, **Jeff Lynne**, and **George Harrison** released albums in 1988 and 1990 as The Traveling Wilburys. **Roy Orbison**, who died in 1988, was also in the group. Next up for Petty is his first tour with **The Heartbreakers** in four years. It will kick-off June 14 in Grand Rapids, Michigan and continue into the summer and fall. The first leg will reach 26 cities ending in Phoenix on August 19.

Unauthorized, X-Rated Manson Shockumentary On Sale

Producers of a Rockumentary on Marilyn Manson are bracing for an influx of orders now that the Shock Rocker has been so prominently linked with the Littleton High School massacre. For \$19.95, *Demystifying The Devil: An Unauthorized Biography On Marilyn Manson* purports to reveal what his autobiography, *The Long Hard Rock Out Of Hell*, didn't. It was directed by **Chris Nicholas**, a former member of **Collapsing Lungs** and long time friend of Manson's. He rounded up a supporting cast that includes Manson's ex-girlfriend **Missi**, who was with him for six years, original Marilyn Manson and **The Spooky Kids** keyboardist **Zsa Zsa Speck**, bassist **Olivia Newton-Bundy**, and **Alyssa**, the deaf "Meat and Greet" girl. Among the "home movies" provided by Manson associates are scenes of nudity and sadism, so Nicholas warns it may not be appropriate for those under 18. He says the public may be offended but he's sure Manson won't be. The video is available from www.mansonvideo.com or by calling 1-800-851-5577. Manson's concert in Denver scheduled for last Friday was canceled because of the school massacre.

Rammstein Return To U.S.

Rammstein, a favorite of the Littleton High School killers, plan to go ahead with plans to kick-off their U.S. tour on June 1 in Washington, D.C. The band issued a statement last Friday (23) expressing their condolences and sympathy to all involved. They also denied that their lyrics or political beliefs could have influenced such behavior and said they try to instill healthy and non-violent values in their own children.

Stones' Tour Ends: U.K. Shows Coincide With Wyman's



Mick Jagger
(photo credit: Jim Rinaldi)

The Rolling Stones' *No Security* tour of America ended last Tuesday (20) when they played a make-up show in San Jose, California. They begin the next leg in Germany on May 29, just as former member **Bill Wyman** begins his first U.K. tour since 1992 when he left the band. Wyman will be playing 23 shows in small venues with the **Rhythm Kings** featuring **Gary Brooker** of **Procol Harum** and **Georgie** fame.

Talking Heads Make Sense Again

The screening of *Stop Making Sense*, **Jonathan Demme's** film of a **Talking Heads** concert Tuesday (20) at the San Francisco Film Festival will be followed by a limited national release this fall, then a DVD and video reissue by **Chris Blackwell's** Palm Pictures. Blackwell calls it "one of the best concert films ever made."

The Daily Insider is provided by Terry Marshall, P.O. Box 792, Concord, CA 94522 (510-680-1177). All rights reserved ©1999.

letters to the editor

Just a quick note about "Low Power Radio: It's Already Here" (*fmqb* 4/23). Many of your points about translators are well taken. But on-channel boosters are another matter. Stations may NOT use an on-channel booster to extend their signal reach. Yes, on-channel boosters can be licensed at up to 20% of the power of the station's main transmitter, but the booster signal must be designed so that its entire coverage is contained within the protected contours of the main signal. Boosters are employed almost exclusively to reach portions of a station's coverage area where a major terrain obstruction prevents decent reception. Examples would include WYYD in the Roanoke-Lynchburg market. The station's main transmitter is near Lynchburg, but the Blue Ridge Mountains block good reception in Roanoke. The station maintains a 2-kw booster on a mountain just north of Roanoke. At that power level, it fills the Roanoke Valley, but the booster's coverage contours at no point reach outside of the main transmitter's licensed and protected contours. Most San Francisco FM stations maintain boosters in the area of Walnut Creek and Concord, because the Berkeley Hills block clear "line of sight" reception in that area. There are about

800,000 people there, and it's well inside the metro, and the normally-protected coverage contours of the Class B stations in San Francisco, less than 20 miles away. KLYY has line-of-sight coverage to most of the L.A. "basin" area, but reception in the San Fernando Valley is blocked by mountains. They recently installed a booster in the Valley to address this problem.

From a technical standpoint, low power radio is a serious disaster area waiting to happen. Not only will it gunk-up reception of existing stations, but because the FM band is so congested already, there won't be room for new signals in areas of large minority population, which is one of the Chairman's main goals.

But boosters are not evil. They are a valuable tool for getting clear reception into hilly areas where FM can be pretty noisy without them.

J.T. Anderton

[J.T. Anderton produces coverage map atlases for *Duncan's American Radio*.]



EAST
CITADEL COMMUNICATIONS IN WILKES-BARRE is seeking the right person for a new breakthrough position. We need you to oversee our seven-station production department in our state-of-the-art facility. This is a fast-paced position for a highly motivated team player. Send your package ASAP to: Production, c/o Donna Ryan, 600 Baltimore Dr., Wilkes-Barre, PA., 18702. EOE.

WPHD/POUGHKEEPSIE has immediate openings for part-time promotions assistants. Duties include set-up/tear-down remotes, interacting with listeners and having a passion for promotions/PR. Clean driving record a must, some technical experience a plus. Send resume to: Peter Canzio, Promotions Director, P.O. Box 416, Poughkeepsie, NY, 12602.

ATLANTIC STAR COMMUNICATIONS is looking for a tireless, driven, well-organized individual to be its next Promotions Manager of WRDX-FM and WJBR-AM 1290. We want ratings, revenue and to OWN every event in Delaware. Must have previous promotions and on-air experience. Be ready to hit the ground running. Send T/R and a brief synopsis of what you can bring us - NOW - to: Bob Walton, OM, Atlantic Star Communications, 3001

Philadelphia Pike, Claymont, DE., 19703. Or E-mail at: bobw@capstarbroadcasting.com.

SOUTH
FLORIDA'S BEST ROCK, WKRO/DAYTON BEACH is looking for a full-time PM drive jock. Three-years experience, digital production, great in front of a crowd, and a team player. Work in a state of the art facility and live by the beach in Florida. Send T/R to: PD, WKRO, 126 W. ISB, Daytona Beach, FL., 32114. EOE. No phone calls please!

NASHVILLE'S NEW BUZZ is looking for upbeat personalities for all shifts. Possible Production Director and Music Director positions also. Rush T/R and photo to: WZPC/WQZQ/WCTZ, c/o Brian Krysz, 1824 Murfreesboro Rd., Nashville, TN., 37217. No calls please.

96 K-ROCK is looking for another weekend warrior. Please send your T/R to: John Rozz, PD WRXK, 20125 S. Tamiami Trail, Estero, FL., 33928. Minimum two-years experience preferred. EOE.

MIDWEST
105.7 THE ROCKIN' APPLE IS SEARCHING FOR OUR NEXT PD Qualified applicants will have previous

management experience, the ability to initiate and oversee promotions, ability to coach a veteran staff, and a sense of humor. We offer a competitive salary, excellent benefits, excellent facilities, and a great place to live. Rush your stuff to: GM, WAPL, P.O. Box 1519, Appleton, WI., 54913. EOE. No calls.

WFW/FT. WAYNE is currently accepting applications for the position of on-air afternoon talent. This is a full-time position. Qualified candidates should be experienced — at least three years in radio broadcasting — and be computer literate. Send T/R to: Keith Harris, 1005 Production Rd., Ft. Wayne, IN., 46808. EOE.

OUR AFTERNOON JOCK IS ON HIS WAY TO MINNEAPOLIS Now, we're looking for an exciting individual to fill his

shoes. LAZER 103.3, KAZR/Des Moines wants you to be our next afternoon drive/creative Production Director. Candidates must possess serious on-air skills, and ability to create sizzling stationality that rocks! Minimum two-years on-air Active Rock experience, and knowledge of SAW Plus. Send T/R to: Sean Elliot/LAZER 103.3, 1416 Locust, Des Moines, IA., 50309. EOE.

WEST
KNDD/SEATTLE IS CURRENTLY SEEKING A PROMOTIONS DIRECTOR Do you have a passion for The End's music and lifestyle? Do you live and think the way End listeners do? Send resume and cover letter to: Human Resources, Entercom, 1820 Eastlake Av. E., Seattle, WA., 98102, or fax: (206) 726-6864.

"On-Air" Job Tip Sheet

We're the largest, most complete job listing service in radio offering over 400 of the hottest jobs weekly for air talent. P.D., M.D., news, talk, sports, production, promo & more, in all markets/all formats. 22 years of on-air experience helps me understand your needs. Whatever level of your experience...we can help. Call now to subscribe. You have the talent. We have the jobs!!

800-231-7940 937 WILD GINGER TRAIL, WEST CHICAGO, IL 60185
(Stations: List jobs for free/cover EEO responsibility)



ACTIVE ROCK 18-34K

the insidetrack

KRXQ (98 Rock)/Sacramento has announced the lineup for *Jambo-Freakin'-Ree Three* which will take place Sunday, June 30 at SAC State Hornet Stadium. Scheduled to appear are Limp Bizkit, Kid Rock, Staind, Oleander, Simon Says and Loud Mouth. Tickets go on sale May 1 for \$19.98... This week, WTKX/Pensacola starts up their "Beachside or Double-Wide" promotion. The grand prize winner will receive one of two prizes: either three months at a 3-bedroom beachside condo in Pensacola Beach or a double-wide trailer, valued at over \$30,000. During the morning show, the station will announce a "song of the day," which they'll play in the 9:00, 2:00 and 5:00 hours. Call when you hear the song, and you're registered. You'll also be able to use the "unfair Internet advantage" to register online... This Mother's Day, Q017/Toronto wants

to give mom something that she'll cherish forever — a chance to get "medieval" on a bunch of other moms! *The Mother's Day Gladiators Tournament* features boxing, wrestling, jousting and more, and will be held at Medieval Times on May 9. Q107 will select 20 moms who will go head-to-head in a exhibition of brute strength, strategy and skill. The first place mom will score a \$10,000 diamond, with all mothers that participate grabbing a complimentary pack of smokes and a set of curlers.

By Jay Gleason and Bram Teitelman

the rockmonitor

18-34

WTFX / LOUISVILLE

Friday, April 23, 1999

12 Noon - 8 PM



12 noon

Rage Against T/M "The Ghost Of..."
Soundgarden "Black Hole Sun"
Candlebox "You"
Godsmack "Whatever"
KISS "Rock 'n Roll All Nite"
Marilyn Manson "Rock Is Dead"
Seven Mary Three "Water's Edge"
Creed "One"
The Flys.. "Got You (Where I Want You)"
Metallica "Master Of Puppets"
Second Coming "Soft"
Red Hot/Peppers "Soul To Squeeze"
Motley Crue "Girls, Girls, Girls"

1pm

Monster Magnet "Space Lord"
Stone Temple Pilots "Big Empty"
Ted Nugent "Wango Tango"
Offspring ... "Why Don't You Get A Job?"
Bush "Comedown"
Van Halen .. "And The Cradle Will Rock"
Everlast "What It's Like"
Soundgarden "My Wave"
Tool "Forty Six & 2"
AC/DC "Thunderstruck"

Dishwalla "Counting Blue Cars"

Black Sabbath "Iron Man"

2pm

Fuel "Shimmer"
Aerosmith "Sweet Emotion"
Pearl Jam "Daughter"
Metallica "Turn The Page"
Nirvana "Come As You Are"
Sammy Hagar "Mas Tequila"
Stone Temple Pilots .. "Dead & Bloated"
Led Zeppelin "Dancing Days"
Days Of The New "Touch, Peel & Stand"
Nine Ince Nails "Closer"

3pm

Lenny Kravitz "Are You Gonna..."
AC/DC "Dirty Deeds Done Dirt Cheap"
Silverchair "Tomorrow"
Rob Zombie "Dragula"
Bush "Mouth"
Loudmouth "Fly"
Pearl Jam "I Got Id"
Creed "Torn"
Metallica "Fuel"

4pm

Seven Mary Three "My My"
Soundgarden "Fell On Black Days"
Aerosmith "Love In An Elevator"
Offspring ... "Why Don't You Get A Job?"
Led Zeppelin..... "Trampled Under Foot"
Oleander "Why I'm Here"
Stone Temple Pilots "Unglued"
Ozzy Osbourne .. "Mama, I'm Coming..."
The Flys.. "Got You (Where I Want You)"
AC/DC "You Shook Me All Night Long"
Smashing Pumpkins "1979"
K. W. Shepherd "Blue On Black"

5pm

Van Halen "Jamie's Cryin"
Tool "Sober"
Rob Zombie "Living Dead Girl"
Nirvana "Lithium"
Days Of The New "The Down Town"
Bush "Glycerine"
Second Coming "Vintage Eyes"
Led Zeppelin "Ramble On"
Offspring "Gotta Get Away"
Metallica "Bleeding Me"

6pm

Godsmack "Whatever"
Pearl Jam "Black"
Beastie Boys "(You Gotta) Fight..."
Guns N' Roses "Paradise City"
Everclear "Santa Monica (Watch...)"
Stone Temple Pilots... "Sex Type Thing"
Collective Soul "Heavy"
Soundgarden "Burden In My Hand"
KoRn "Got The Life"
Alice In Chains "Rooster"
Goo Goo Dolls "Dizzy"

7pm

Offspring "Self Esteem"
Metallica "It's Electric"
Pearl Jam "Better Man"
Buckcherry "Lit Up"
Van Halen "Hot For Teacher"
Kid Rock "Bawitdaba"
AC/DC "Shoot To Thrill"
Rob Zombie "Living Dead Girl"
Temple Of The Dog "Hunger Strike"
Monster Magnet "Temple Of Your ..."
Creed "What's This Life For"

Monitor courtesy of MediaBase

progressive adult radio

TOP 50 AIRPLAY

April 20 - 26, 1999

LW/TW	Artist/Title (Label)	Total Plays	TW	LW	Move	Adds	LW/TW	Artist/Title (Label)	Total Plays	TW	LW	Move	Adds
1	1 VAN MORRISON <i>Back On Top</i> (Pointblank/Virgin) "Precious," "Back," "Down"	1201	1237	-36	0		20	26 BLACK CROWES <i>By Your Side</i> (American/CRG) "Only," "Diamond"	334	392	-58	0	
2	2• TOM PETTY <i>Echo</i> (Warner Bros.) "Room," "Free"	1026	970	56	6		24	27 SINEAD LOHAN <i>No Mermaid</i> (Grapevine/Interscope) "Diving," "Whatever"	311	334	-23	0	
4	3• SHERYL CROW <i>The Globe Sessions</i> (A&M) "Anything," "There"	917	848	69	0		30	28• OWSLEY <i>Owsley</i> (Giant/Warner Bros.) "Coming"	303	283	20	3	
3	4• WILCO <i>summerteeth</i> (Reprise) "Stand," "Shot"	878	877	1	0		34	29• TAL BACHMAN <i>Tal Bachman</i> (Columbia/CRG) "So"	288	254	34	1	
5	5• BETH ORTON <i>Central Reservation</i> (Arista) "Stolen," "Central"	778	769	9	2		49	30• OLD 97'S <i>Fight Songs</i> (Elektra/EEG) "Murder"	285	200	85	3	
6	6 JOHN MELLENCAMP <i>John Mellencamp</i> (Columbia/CRG) "Not," "Where"	696	724	-28	0		32	31• SNAKEFARM <i>Songs From My Funeral</i> (RCA) "James"	282	259	23	0	
8	7• CRASH TEST DUMMIES <i>Give Yourself A Hand</i> (Arista) "Keep"	666	659	7	0		25	32 NATALIE MERCHANT <i>Ophelia</i> (Elektra/EEG) "Life," "Kind"	282	309	-27	1	
7	8 COLLECTIVE SOUL <i>Dosage</i> (Atlantic/AG) "Run," "Heavy"	654	721	-67	0		37	33• INDIGENOUS <i>Things We Do</i> (Pachyderm) "Things," "Now"	265	239	26	2	
10	9• XTC <i>Apple Venus: Volume One</i> (TVT) "Like"	612	602	10	2		41	34• BEN FOLDS FIVE <i>The Unauthorized...</i> (Sony/550 Music) "Army"	260	221	39	4	
9	10 JEWEL <i>Spirit</i> (Atlantic/AG) "Down," "Hands"	610	632	-22	2		38	35• PETER HIMMELMAN <i>Love Thinketh No Evil</i> (Six Degrees/KOCH) "Fly," "Million"	256	238	18	7	
11	11• JOE HENRY <i>Fuse</i> (Mammoth) "Skin"	574	538	36	2		29	36 EAGLE EYE CHERRY <i>Desireless</i> (WORK) "Falling," "Save"	256	295	-39	0	
14	12• JONNY LANG <i>Wander This World</i> (A&M) "Wander," "Still"	557	515	42	0		36	37• CHRIS SMITHER <i>Drive You Home Again</i> (Hightone) "Drive," "Steel"	245	241	4	0	
13	13• CESAR ROSAS <i>Soul Disguise</i> (Rykodisc) "Little," "Treat"	540	519	21	1		39	38 CASSANDRA WILSON <i>Traveling Miles</i> (Blue Note/Capitol) "Right," "Run"	235	237	-2	2	
16	14• LUCINDA WILLIAMS <i>Car Wheels On A Gravel Road</i> (Mercury) "2," "Let," "Right"	499	452	47	2		31	39 JONATHA BROOKE <i>Live</i> (Bad Dog) "Because"	230	255	-25	1	
28	15• ROBERT CRAY <i>Take Your Shoes Off</i> (Rykodisc) "24"	493	298	195	9		D	40• VARIOUS ARTISTS <i>Fish Tree Water Blues</i> (Bullseye Blues & Jazz) "Take," "Stone"	229	187	42	2	
15	16 VARIOUS ARTISTS <i>The Mod Squad</i> OST (Elektra/EEG) "Find"	461	468	-7	0		44	41• SUSAN TEDESCHI <i>Just Won't Burn</i> (Tone-Cool/Rounder/Merc.) "You," "Rock," "It"	228	214	14	1	
12	17 SHAWN MULLINS <i>Soul's Core</i> (Columbia/CRG) "Shimmer," "Lullaby," "September"	452	533	-81	1		48	42• LUCY KAPLANSKY <i>Ten Year Night</i> (Red House) "Ten," "End"	219	202	17	1	
22	18• R.E.M. <i>Up</i> (Warner Bros.) "At," "Lotus," "Sad"	407	362	45	5		D	43• NEW RADICALS <i>Maybe You've Been Brainwashed Too</i> (MCA) "You," "Somebody," "Mother"	217	194	23	18	
18	19 B.B. KING <i>Blues On The Bayou</i> (MCA) "Mean," "Bad"	400	407	-7	0		33	44 JULIAN LENNON <i>Photograph Smile</i> (Fuel 2000/UMG) "Day," "Wanna"	212	255	-43	0	
17	20 PAUL WESTERBERG <i>Suicaine Gratification</i> (Capitol) "Out"	374	429	-55	0		50	45• STEVE EARLE &.. <i>The Mountain</i> (E+Squared) "Harlan," "Still"	211	197	14	0	
21	21 MARTIN SEXTON <i>The American</i> (Atlantic/AG) "Love"	362	380	-18	0		42	46 KELLY WILLIS <i>What I Deserve</i> (Rykodisc) "Take"	209	221	-12	0	
23	22• BRUCE HORNSBY <i>Spirit Trail</i> (RCA) "See," "King"	351	338	13	1		47	47 IGUANAS <i>Sugar Town</i> (KOCH) "Captured"	201	204	-3	0	
26	23• SUGAR RAY <i>14:59</i> (Lava/AG) "Every," "Falls"	341	308	33	0		45	48 FASTBALL <i>All The Pain That Money Can Buy</i> (Hollywood) "Out"	200	206	-6	0	
19	24 ANI DIFRANCO <i>Up Up Up Up Up Up</i> (Righteous Babe) "Angry," "Jukebox"	340	397	-57	6		35	49 EVERLAST <i>Whitey Ford Sings The Blues</i> (Tommy Blue) "What," "Ends"	200	250	-50	0	
27	25• TOM WAITS <i>Mule Variations</i> (Epitaph) "Hold"	334	307	27	4		46	50 GOO GOO DOLLS <i>Dizzy Up The Girl</i> (Warner Bros.) "Slide," "Dizzy"	200	204	-4	1	

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

most added most increased plays bubbling under

1	SARAH MCLACHLAN (Arista)	25	THE ROBERT CRAY BAND (Rykodisc)	195	TOMMY CASTRO (Blind Pig)	183
2	NEW RADICALS (MCA)	18	OLD 97'S (Elektra/EEG)	85	JASON FALKNER (Elektra/EEG)	182
3	PATTY GRIFFIN (A&M)	14	SHERYL CROW (A&M)	69	CHERYL WHEELER (Philo/Rounder)	181
4	THE ROBERT CRAY BAND (Rykodisc)	9	TOM PETTY (Warner Bros.)	56	BLUR (Virgin)	178
5	DAVE MATTHEWS BAND (RCA)	8	LUCINDA WILLIAMS (Mercury)	47	COREY HARRIS (Alligator)	168
6t	ANI DIFRANCO (Righteous Babe)	7	R.E.M. (Warner Bros.)	45	TODD THIBAUD (Doolittle/Slipdisc/Mercury)	150
6t	CHARLIE MUSSELWHITE (Pointblank/Virgin)	7	JONNY LANG (A&M)	42	MERCURY REV (V2)	148
6t	CHERYL WHEELER (Philo/Rounder)	7	FISH TREE WATER BLUES (Bullseye/Rounder)	42	TRAIN (Aware/Columbia)	145
6t	PETER HIMMELMAN (Six Degrees/KOCH)	7				
6t	TODD THIBAUD (Doolittle/Slipdisc/Mercury)	7				

f m q b april 30, 1999

progressive adult radio

TOP 50 TRACKS

April 20 - 26, 1999

LW	TW	Artist	Track	Label	TW	LW
1	1	VAN MORRISON	"Precious"	(Pointblank/Virgin)	902	921
2	2*	SHERYL CROW	"Anything"	(A&M)	802	714
3	3	WILCO	"Stand"	(Reprise)	677	681
4	4	JOHN MELLENCAMP	"Not"	(Columbia/CRG)	621	646
5	5	COLLECTIVE SOUL	"Run"	(Atlantic/AG)	559	607
6	6*	CRASH TEST...	"Keep"	(Arista)	532	526
10	7*	JONNY LANG	"Wander"	(A&M)	520	481
7	8*	BETH ORTON	"Stolen"	(Arista)	519	505
8	9	JEWEL	"Down"	(Atlantic/AG)	486	503
11	10*	XTC	"Like"	(TVT)	485	476
12	11	ALANA DAVIS	"Find"	(Elektra/EEG)	461	468
15	12*	TOM PETTY	"Room"	(Warner Bros.)	409	320
13	13	SHAWN MULLINS	"Shimmer"	(Columbia/CRG)	405	457
9	14	TOM PETTY	"Free"	(Warner Bros.)	398	483
14	15*	JOE HENRY	"Skin"	(Mammoth)	391	358
26	16*	THE ROBERT CRAY BAND	"24"	(Rykodisc)	385	233
19	17*	SUGAR RAY	"Every"	(Lava/AG)	299	288
24	18*	LUCINDA WILLIAMS	"2"	(Mercury)	290	257
18	19	MARTIN SEXTON	"Love"	(Atlantic/AG)	282	292
17	20	SINEAD LOHAN	"Diving"	(Grapevine/Interscope)	280	310
25	21*	TAL BACHMAN	"So"	(Columbia/CRG)	271	241
20	22	B.B. KING	"Mean"	(MCA)	270	277
23	23*	OWSLEY	"Coming"	(Giant/Warner Bros.)	270	254
16	24	BLACK CROWES	"Only"	(American/CRG)	266	318
27	25	NATALIE MERCHANT	"Life"	(Elektra/EEG)	238	266
29	26*	BEN FOLDS FIVE	"Army"	(Sony/550 Music)	232	199
22	27	PAUL WESTERBERG	"Out"	(Capitol)	213	265
40	28*	R.E.M.	"At"	(Warner Bros.)	213	165
32	29*	BRUCE HORNSBY	"See"	(RCA)	209	181
47	30*	OLD 97's	"Murder"	(Elektra/EEG)	208	133
30	31*	CESAR ROSAS	"Little"	(Rykodisc)	207	189
39	32*	SNAKEFARM	"James"	(RCA)	177	161
34	33*	FASTBALL	"Out"	(Hollywood)	176	175
27	34	ANI DIFRANCO	"Angry"	(Righteous Babe)	174	228
38	35*	CESAR ROSAS	"Treat"	(Rykodisc)	172	164
37	36*	TOM WAITS	"Hold"	(Epitaph)	172	152
36	37*	CRANBERRIES	"Promises"	(Virgin)	166	166
45	38*	INDIGENOUS	"Things"	(Pachyderm)	163	144
28	39	EAGLE EYE CHERRY	"Falling"	(Sony/WORK/550 Music)	155	214
41	40	R.E.M.	"Lotus"	(Warner Bros.)	147	148
33	41	EVERLAST	"What"	(Tommy Boy)	146	179
48	42*	MERCURY REV	"Goddess"	(V2)	135	126
42	43	NEW RADICALS	"You"	(MCA)	135	150
43	44	CHRIS ISAAK	"Flying"	(Reprise)	134	148
44	45	FATBOY SLIM	"Praise"	(Astralwerks)	130	145
D	46*	JASON FALKNER	"Eloquence"	(Elektra/EEG)	129	104
46	47	PETER HIMMELMAN	"Fly"	(Six Degrees/KOCH)	128	137
D	48*	TRAIN	"Meet"	(Aware/Columbia)	127	104
35	49	SEMISONIC	"Secret"	(MCA)	126	175
50	50*	OTHER ONES	"Corrina"	(Grateful Dead/Arista)	121	121

progressive PROFORMER

The Robert Cray Band, "24-7 Man" (Rykodisc)



For the second week in-a-row, "24-7 Man," the premiere single from Robert Cray's Rykodisc debut, *Take Your Shoes Off*, grabs Pro-Former Of The Week honors. Appearing on the Most Added list for yet another week (#4 Most Added), Cray picks up nine new stations, including CIDR, WFUV,

KOTR, KKZN, and WERI. Also for a second week, Cray nabs #1 Most Increased, bulldozing up 195 spins and moving from 28 to 15* on the Top 50 Albums chart. Spin leaders include: WEBX (30x), KFLX (30x), KGSR (24x), KTAO (23x), Channel 103.1 (18x), WRNX (14x), KFXJ (12x), KFOG (11x), and KINK (10x), among many others!

New Music for Progressive Adult Radio
APRIL 1999
Thirty Years of KINK/Portland

Let's Get Kinky...

Progressions #42: Thirty Years of KINK/Portland
A CD Sampler Featuring New Music For Progressive Adult Radio From: The Push Stars, Old Pike, Chris Isaak, Owsley, Lynn Miles, The Screamin' Cheatah Wheelies, Sarah McLachlan, Indigenous, David Wilcox, Ani DiFranco, Eleanor McEvoy, and Glen Scott!

OUT NOW*
*for all reporting stations.

progressive adult radio PICKS

Singles/EPs

RADNEY FOSTER, "FOLDING MONEY" (ARISTA AUSTIN)



If the affluent appearing packaging for this CD-Pro didn't catch your eye, you must be blind. Almost anything that's wrapped in a \$100 bill can't be bad. "Folding Money" comes from Radney Foster's Arista Austin debut, *See What You Want To See*, and is one of the catchiest things he's ever written. Spin the single, but don't try to spend the money.

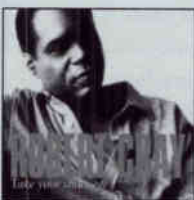
THE GUFs, "LAST GOODBYE" (ATLANTIC/AG)



The Milwaukee-based Gufs have earned a reputation as a hard-working, thought-provoking melodic Rock act of the highest order. The lead track from *Holiday From You*, "Last Goodbye," shows why their rep is well-deserved, with its heartfelt lyrics and shining hook.

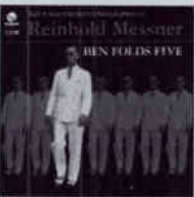
Albums

THE ROBERT CRAY BAND, TAKE YOUR SHOES OFF (RYKODISC)



Recorded in Nashville, The Robert Cray Band's Rykodisc debut, *Take Your Shoes Off*, was produced by Steve Jordan and is a convincing display of why Cray is a dominant force in the R&B community. The material chosen for this record, filled with both originals and covers, compliments Cray's soulful vocals and guitar playing. *Take Your Shoes Off* is one of his best! Play "24-7 Man," "There's Nothing Wrong," "Won't You Give...," "That Wasn't Me," "All The Way," "Pardon," and "It's All Gone."

BEN FOLDS FIVE, THE UNAUTHORIZED BIOGRAPHY OF REINHOLD MESSNER (SONY/550 MUSIC)



Don't go looking for any guitars on Ben Folds Five's third proper LP, *The Unauthorized Biography Of Reinhold Messner* (Sony/550 Music). While you're at it, don't go looking for a "Brick" or "Song For The Dumped" Part II, either. Ben Folds Five stretch things out on *Messner*, with sprawling instrumental passages everywhere. But the bottomless pit of piano-driven irony and cavity-inducing hooks are still there. Highlights include the lead track, "Army," "Don't Change Your Plans" and "Regrets."

OLD 97'S, FIGHT SONGS (ELEKTRA/EEG)



Ten seconds into the opening cut, "Jagged," and you know that Old 97's sophomore Elektra effort, *Fight Songs*, is a giant step beyond the Cowpunk of 1997's *Too Far To Care*. The focus here is on melody and structure as opposed to shot-and-a-beer Rock. "Nineteen" is a certified hit, and the mock-Samba feel of "What We Talk About" sounds like Fastball's "The Way" after a looong weekend in Tijuana. The lead track, "Murder..." is a charged-up melodic charmer of the highest order.

ROBBIE WILLIAMS, THE EGO HAS LANDED (CAPITOL)



Wanna play a hit record? Former teen sensation Robbie Williams (he was a member of Take That) has delivered a grand slam — his Capitol Records debut, *The Ego Has Landed*. Already a multi-platinum superstar in Europe, Williams has a flair for crafting unforgettable Brit-Pop and his success on this side of the Atlantic is sure to come like a tidal wave. Spin "Millennium," "Win Some...", "Strong," "No Regrets," "Lazy Days," "Jesus...", "Angels," and the cover of Karl Wallinger's "She's The One."

Emphasis Tracks



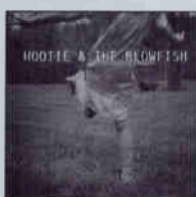
BARENAKED LADIES, "CALL AND ANSWER" (REPRISE)

This fourth track from *Stunt* (also found on the *EDtv* soundtrack) finds the Ladies in fine melodic form, as they reel in the zaniness a tad.



BETTER THAN EZRA, "I LIKE IT LIKE THAT" (ELEKTRA/EEG)

Better Than Ezra get way funky and Latino on this, the third track from their critically acclaimed *How Does Your Garden Grow* LP.



HOOTIE & THE BLOWFISH, "WISHING," (ATLANTIC/AG)

Here's one for everyone who was "Wishing" for another single from Hootie. It Rocks.



LYNN MILES, "MIDDLE OF THE NIGHT" (PHILO/ROUNDER)

"Middle Of The Night," the latest single from Miles' *Night In A Strange Town*, highlights her many strengths as a singer-songwriter.



SINÉAD LOHAN, "WHATEVER IT TAKES..." (GRAPEVINE/INTER-SCOPE)

We're big fans of Sinéad Lohan. So big in fact, that we'll be dropping any reporter that doesn't spin "Whatever It Takes..."

progressive NEWS

Solar Festival

KTAO/Taos, the world's only 50,000 watt, solar powered radio station, is putting together the line-up for the 2nd *Taos Solar Music Festival* to be held in historic Kit Carson Park on June 26 and 27. So far, Steve Earle, Patty Griffin, Robert Mirabal, and Harry Belafonte (!) are some of the performers that will be appearing. The station will be presenting two stages of live music, one of which will be fully solar-powered, and a huge environmental fair, featuring the latest earth-friendly products and processes. For information about participating call Brad Hockmeyer at (505) 758-5826 or Dawn Richardson at (505) 758-9191.

Shaking The States

The Boneshakers rocked KBCO/Boulder-Denver's Kinetics Ball on Saturday, April 24 and will be on the road to *Shake The Planet*. Dates include: 5/1-2, Nashville; 5/4, Arlington; 5/5, Pittsburgh; 5/6, Annapolis; 5/7, Hoboken; 5/9, New York; 5/11, Philadelphia; 5/13, Amagansett; 5/14, Cambridge; 5/15, Schenectady; 5/16, Cleveland; 5/17, Detroit; 5/22, San Francisco; 5/26, Concord; 5/29, Santa Cruz.

News from Rykodisc

Rykodisc's Kelly Willis will be gracing the *Letterman* stage on Wednesday, May 5...Due to the success of Rykodisc's first low-priced Frank Zappa sampler, *Cheap Thrills*, the label is releasing *Son Of Cheap Thrills*, which packs over forty-minutes of Zappa music for the low suggested list price of \$6.98. *Son Of Cheap Thrills* spans Zappa's entire career and is also enhanced. Log the CD into your CD-Rom drive and you'll get

the entire Zappa catalog on Rykodisc catalog pages. Tracks include "Disco Boy," "The Idiot Bastard Son" and "Night School"...In celebration of their new LP, *Take Your Shoes Off*, and their 25th anniversary, The Robert Cray Band is embarking on a world tour that finds the band playing over one-hundred dates. One of the highlights will be when Cray and company play their first-ever show in China, at the historic Ritan Park. The band will be performing with a variety of acts on our shores, including Aretha Franklin, Big Head Todd & The Monsters, Buddy Guy, Chris Isaak, Jonny Lang, and 'Keb 'Mo. Confirmed North American dates include: 5/1, Sedona; 6/11, Houston; 6/12, Austin; 6/13, San Antonio; 6/15, New Orleans; 6/17, Robinsonville; 6/18, Birmingham; 6/19, Louisville; 6/20, Indianapolis; 6/24, Holmdel; 6/25, Pittsburgh; 6/26, Detroit; 6/27, Milwaukee; 6/29, Denver; 7/1, Spokane; 7/2, Missoula; 7/3, Sun Valley; 7/4, McCall; 7/6, Las Vegas; 7/7, San Diego; 7/9, Los Angeles; 7/10, Berkeley; 7/11, Reno; 7/13, Vancouver; 7/14, Victoria; 7/16, Seattle; 7/17, Portland; 7/18, Eugene; 8/13, Boston; 8/14, Atlantic City; 8/15, New York; 8/20, Vienna; 8/27, Chicago; 8/28, Madison; 8/29, Minneapolis.

Rhino Doobies

Rhino will be rockin' down the highway when they release *Long Train Runnin': The Doobie Brothers (1971-1999)*, on August 31. The four-CD box set features a wealth of hits and unreleased rarities from The Doobies. An entire bonus disc contains unreleased studio recordings from the 1970s. An accompanying 50-page book features previously unpublished photographs, and

an essay by music scribe Barry Alfonso. Tracks include "Listen To The Music," "Rockin' Down The Highway," "Jesus Is Just Alright With Me," "Long Train Runnin'," "Black Water," and more.

WAPS 24 Hours

WAPS/Akron has dropped their split Progressive and Jazz format, and are now a 24-hour Progressive station, Monday to Friday, calling themselves "91.3, The Summit." The station is now the northeast Ohio affiliate for the *World Cafe*, which airs weekdays from 6:00 a.m. to 8:00 a.m. The station's airstaff and specialty show line-up is unaffected by the flip to Progressive 24 hours a day. The 'APS Web site takes on a new URL: www.913thesummit.com. The current site, www.wapsfm.com, is still up and running.

New Hours On The Mountain

KMTT/Seattle MD Dean Carlson is making himself available for record calls earlier on Wednesdays: 8:30 a.m.-12:30 p.m. Pacific Time. Make a note of it. Leave a message at the tone: (206) 233-1037. Post-Earthday reminder from the fine folks at The Mountain: please

refrain from faxing music adverts or info. Please use the environmentally correct e-mail instead! Carlson's is: Dcarlson@kmtt.com.

Menus

Tune into *Acoustic Cafe* for these upcoming guests: Week of 5/3, Mojave 3 performing new material; Week of 5/10, Bill Miller; Week of 5/17, Peter Himmelman; Week of 5/24, Special six-guest show including Guy Clark, Lucy Kaplansky and Train; Week of 5/31, The Push Stars. Coming in June: Great Big Sea, John Wesley Harding and more...Keep an ear out for these editions of the *World Cafe*: 5/1, An encore presentation of Tuck and Patti's *Cafe* visit. 5/4, Michelle Lewis stops by to perform. 5/6, A special concert recorded at WUWM/Milwaukee featuring Patti Larkin, Robbie Fulks and Todd Snider. 5/7, Cesar Rosas drops by the *Cafe* to chat about and perform music from his solo debut, *Soul Disguise*. 5/8, An encore presentation of the Hank Dogs' visit to the *Cafe*. The *World Cafe* has also announced their line-up for this year's annual party at the Public Radio Conference in Washington, D.C. on May 14 at



No foolin'. Cesar Rosas and his band stopped by WXRT/Chicago on April 1. Pictured (clockwise from center-top) WXRT's Bobby Skafish, Jimmy Baca, Steve Fellomir, John Quito, Aaron Ballesteros, and Rosas.



KGSR's *Broadcasts, Vol. 6* raised \$73,000 for the SIMS Foundation, an organization that provides low cost mental health care for the Austin music community. Pictured (L-R): KGSR's Bill Johnson and Jody Denberg, Shawn Colvin, SIMS' director Peyton Wimmer, KGSR's Kevin Connor, Bryan Beck and Bobby Ray.

the Hilton & Towers International Ballroom East. Beginning at 8 p.m., the party will feature music from Loudon Wainwright III and his band, Cheryl Wheeler, and Beausoleil.

Owsley In Boston

WBOS/Boston (as party of the Jim Beam Back Room Break) presented Giant/Warner Bros. recording Artists Owsley at the Kendall Cafe this past Thursday, April 29. We're sure the Beatlesque Pop harmonies of the band thrilled the listening audience.

KBZD Changes

On Friday, April 23, *fmqb* learned that KBZD/Amarillo PD/MD Denise Spiser, who planned to leave the station in mid-May, and GM Allen Dawson were out and Production Director Laura Taylor had been named acting PD/MD. KBZD has since let the entire airstaff go and KTNZ AM GM Daylon Martin is managing operations for both stations with an automation system. the station's musical direction has yet to be decided.

Rounder To Donate to CPHV

Due to the powerful response to airplay of Cheryl Wheeler's "If

It Were Up To Me," Rounder Records is again donating \$5.00 per spin of the song to the Center To Prevent Handgun Violence. The CPHV works to educate the general public about issues concerning handgun violence and is the education and research affiliate of Handgun Control, Inc. CPHV also provides legal representations for gun violence victims, encourages the entertainment community to deglamorize guns in the media, and provides prevention programs for parents and youths regarding the dangers of handguns. KBCO, Channel 103.1, WXPB, KINK, and WMMM have been spinning the record heavily in response to last Monday's shooting at Columbine High School in Littleton, Colorado.

Check out Music News for details on the Alanis Morissette/Tori Amos summer tour, sponsored in part by MP3.com.

Watch for the new Chemical Brothers single, "Let Forever Be," on Astralwerks. We're seriously jazzed about the sound of this one, and you and your listeners will be too.

DO YOU REPORT TO *fmqb*'s PROGRESSIVE ADULT RADIO PANEL?: As a reminder, our REPORTING

DEADLINE REMAINS FIRMLY AT: TUESDAY, 5:00 P.M., EASTERN TIME! Lists received after this time will be listed as "Missed Reporting Deadline" in the magazine and spins will be frozen from the previous reporting week. In addition, WE DO ACCEPT PLAYLISTS ON MONDAY, and we highly encourage faxing it to us at that time if it is available. Playlists should be faxed to: (609) 424-6943, to the attention of Sybil or Kevin! Thank You!

MUSIC MAILBAG:



There's a slang term for a certain type of smooth Soul, R&B, and Blues. To

many it is affectionately known as "booty music," if you know what we mean, and we think you do! Maria Muldaur's newest, *Meet Me Where They Play the Blues* (Telarc), is some sophisticated booty music. The smooth and supple rhythms compliment the easy, relaxed melodies of each song. Muldaur is paying tribute to Charles Brown, the inventor of West Coast Blues, who passed away last year after recording the duet "Gee Baby Ain't I Good To You" from his bed in the nursing home. Muldaur is heir to the throne of Dinah Washington and every song on *Meet Me...* proves it. We liked every song, especially the aforementioned "Gee Baby..." the double entendre-laden classic "It Ain't The Meat, It's The Motion," "We Can Let It Happen Tonight," John Hiatt's "Feels Like Rain," "Misery And The Blues," "He Don't Have The Blues Anymore," and "The Promised Land." For service contact: Vikki Rickman at (216) 464-2313 or vrickman@telarc.com.



By labeling an artist's music you run the risk of encourag-

ing some to pigeonhole them as a one dimensional performer (George Reeve syndrome). Annie Gallup is a poet/musician that has traits in common with Jim Morrison, Patti Smith, and many others, but she is also her own person. Gallup doesn't have the Rock and Roll intensity that Smith draws on so well, but she does have an emotional burning that underlies her music. The former metalsmith and waitress (among other things) shoots for the heart on *Steady Steady Yes* (Prime-CD). Each song tells a particular story and you can't help but be drawn into the simple acoustic guitar that frames each piece on this album. We liked: "Steady Steady Yes," "If I Loved You," "Tiger," "Jack McGraw," "Hero" about a radio personality, and "Anything Is Possible." For service, contact Jason Albaum at (212) 366-0615.



Harnessing an unique melody is probably the hardest part of writing a song. Let's

face it, not all self-made singer/songwriters can. Les Sampou has not only done it, she's done it for every song on her new self-titled album (Flying Fish/Rounder). Take some time to read the lyrics as you listen to the songs. Her range of emotions will surprise you. She describes the main themes of the album as "love and anti-love." We're not exactly sure what *that* means, but once you listen to the music, it won't really matter. We suggest: "I Want You," "My Van Gogh," "Sitting On Jupiter," "Same Fine Line," and "Fly."



If we were to picture a person who could sing like Sarah Vaughn, it wouldn't be

Davell Crawford. Believe it or not (as Ripley would say),

progressive adultRadio

Crawford is a pretty darn convincing interpreter of the Vaughn sound. Notwithstanding the amazing voice, Crawford's astounding Jazz piano practically takes flight on *Love Like Yours And Mine* (Bullseye). There's not only Jazz in this mix, but also Soul, R&B and Gospel. We liked: "Love Like Yours And Mine," "Detour Ahead," "Who Can I Turn To," "Sunday Morning," and "Let It Be."



There are some people that seem to have a party going on wherever

they go, others are simply a party all by themselves. Terrance Simien and his band are a Mardi Gras all by themselves on their new album, *Positively Beadhead* (Tone-Cool/Rounder). It's Zydeco with a little bit of everything from Rock to Reggae. These tunes really made us want to get up offa that thing and dance! For your Cajun dance party, we recommend: "All Her Lovin'," "Mardi Gras In The Country," "500 Miles," "La Neuville Danse," "Jolie Blonde," "Macque Choux," and "Shake Your Tambourine."

As soon as we heard "When The River Rose" from Tanya



Savory's new album, *Town to Town* (Philo/Rounder), we knew that a new

label had to be invented to describe this musical genre as none that already existed described her music adequately. It's music that has a taste of Bluegrass and Country, but not as a main theme. It's songs about the Midwest, small towns, big prairies, people, and their struggles. It's not simply Americana, but a small piece of the big Americana pie. Check out: "Big Town," "Reason Enough," "I Don't Hear That

Train," "Back To Tucson," "40, 80, or 10," and "Time Was."

Progressive Picks are written by Kevin Boyce, Sybil McGuire and Pat Berkery. *Progressive News* is written by Sybil McGuire, Theresa Meire, Pat Berkery, and Kevin Boyce. *Pro-Former* is written by Kevin Boyce. *Music Mailbag* is written by Theresa Meire. All sections are edited by Sybil McGuire, Kevin Boyce and Mike Boyle.



In this shot, Buddy Guy (L) and Jonny Lang (R) play.

← WXRT makes the Chicago Cubs opening day one hell of a party. Pictured at the Brehmer Breakfast Broadcast are Wilco's Jeff Tweedy and 'XRT's Lin Brehmer.

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ROD PIAZZA



ALBUM/LABEL: *Here & Now* / Tone-Cool/Rounder

HOMETOWN: Riverside, CA

HOME NOW: Sea Shadow Ranch, Sano

BANDS YOU'VE BEEN IN: Big Mama Thornton's Hounddog's; Bacon Fat; Dirty Blues Band; Pee Wee Crayton Band; Mighty Flyers.

BANDS YOU WISH YOU'D BEEN IN: Muddy Waters Blues Band.

MOST FAMOUS PERFORMERS YOU'VE PLAYED WITH: T-Bone Walker; Gary Wright; Michelle Shocked.

BIGGEST INFLUENCES: Little Walter; George Smith; Shakey Jake.

HEROES: John Wayne.

TUNE YOU WISH YOU HAD WRITTEN: "Rudolph The Red Nose Reindeer."

BEST MEMORY OF YOUR CAREER: Meeting Miss Honey.

MOST EMBARRASSING MOMENT OF YOUR CAREER: Forgetting my harmonicas for a show.

DREAMS: Yes.

FEARS: In heavy syrup.

PET PEEVE: Mugs can't go on the road.

FAVORITE COMIC STRIP: *There Ought To Be A Law*

FAVORITE FOOD: Ribs at the Interstate BBQ - Memphis.

FAVORITE COLOR: Green (chartreuse).

MESSAGE TO THE WORLD: Have faith in what you do.

April 20 - 26, 1999

LW	TW	Artist Title	Label	TW	LW	Move
1	1	VAN MORRISON <i>Back On Top</i>	(Pointblank/Virgin)	190	203	-13
2	2	BETH ORTON <i>Central Reservation</i>	(Arista)	186	200	-14
3	3*	WILCO <i>summerteeth</i>	(Reprise)	173	172	1
4	4	CHRIS SMITHER <i>Drive You Home Again</i>	(Hightone)	158	160	-2
5	5	JOE HENRY <i>Fuse</i>	(Mammoth)	145	159	-14
8	6*	TOM WAITS <i>Mule Variations</i>	(Epitaph)	137	129	8
7	7*	CASSANDRA WILSON <i>Traveling Miles</i>	(Blue Note/Capitol)	134	131	3
9	8*	STEVE EARLE &.. <i>The Mountain</i>	(E*Squared)	131	126	5
6	9	KELLY WILLIS <i>What I Deserve</i>	(Rykodisc)	126	141	-15
11	10*	LUCY KAPLANSKY <i>Ten Year Night</i>	(Red House)	122	120	2
14	11*	CESAR ROSAS <i>Soul Disguise</i>	(Rykodisc)	115	106	9
23	12*	TOM PETTY <i>Echo</i>	(Warner Bros.)	113	72	41
12	13	HANK DOGS <i>Bareback</i>	(Hannibal/Rykodisc)	109	119	-10
13	14	PAUL WESTERBERG <i>Suicaine Gratifaction</i>	(Capitol)	107	113	-6
19	15*	COREY HARRIS <i>Greens From The Garden</i>	(Alligator)	106	97	9
15	16*	CRASH TEST DUMMIES <i>Give Yourself A Hand</i>	(Arista)	106	104	2
10	17	JONATHA BROOKE <i>Live</i>	(Bad Dog)	106	115	-9
D	18*	ROBERT CRAY <i>Take Your Shoes Off</i>	(Rykodisc)	106	36	70
16	19	IGUANAS <i>Sugar Town</i>	(KOCH)	102	104	-2
22	20*	SNAKEFARM <i>Songs From My Funeral</i>	(RCA)	90	73	17
18	21	CHIEFTAINS <i>Tears Of Stone</i>	(RCA Victor/BMG)	86	98	-12
21	22*	CHERYL WHEELER <i>Sylvia Hotel</i>	(Philo/Rounder)	84	74	10
D	23*	OLD 97'S <i>Fight Songs</i>	(Elektra/EEG)	81	53	28
17	24	ANI DIFRANCO <i>Up Up Up Up Up Up</i>	(Righteous Babe)	80	103	-23
20	25	XTC <i>Apple Venus: Volume One</i>	(TVT)	70	81	-11
26	26*	DAMNATIONS TX <i>Half Mad Moon</i>	(Sire)	69	66	3
D	27*	BEN FOLDS FIVE <i>The Unauthorized Biography...</i>	(Sony/550 Music)	65	46	19
30	28*	ROSIE FLORES <i>Dance Hall Dreams</i>	(Rounder)	65	60	5
25	29	BONESHAKERS <i>Shake The Planet</i>	(Pointblank/Virgin)	64	66	-2
27	30	PETER HIMMELMAN <i>Love Thinketh No Evil</i>	(Six Degrees/KOCH)	62	64	-2

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

Metal detector

Pure Spins

April 20 - 26, 1999

LW	TW	Artist	Title	Label	Plays	TW	LW	Move	Cumulative	Weeks
1	1	STATIC-X	Wisconsin Death Trip	(Warner Bros.)	410	417	-7	56/0		
10	2*	GWAR	We Kill Everything	(Metal Blade)	350	304	46	51/0		
2	3	AMORPHIS	Tuonela	(Relapse)	318	373	-55	39/0		
3	4	FEAR FACTORY	Obsolete	(Roadrunner)	315	363	-48	59/0		
4	5	NAPALM DEATH	Words From The Exit Wound	(Earache)	307	360	-53	46/0		
5	6	SOIL	Throttle Junkies	(M.I.A.)	305	342	-37	49/0		
14	7*	NEUROSIS	Times Of Grace	(Relapse)	304	225	79	88/54		
7	8	STAINED	Dysfunction	(Flip/EEG)	288	326	-38	48/0		
6	9	GRIP INC.	Solidify	(Metal Blade)	253	335	-82	44/0		
8	10	LOUDMOUTH	Loudmouth	(Hollywood)	243	321	-78	40/0		
9	11	PRO-PAIN	Act Of God	(Nuclear Blast)	240	318	-78	43/0		
30	12*	BLACK LABEL SOCIETY	Sonic Brew	(Spitfire Records)	238	145	93	79/45		
15	13*	SKINLAB	Disembody: The New Flesh	(Century Media)	237	224	13	42/0		
12	14	MOTORHEAD	Everything Louder Than...	(CMC International)	250	296	-46	42/0		
36	15*	PISSING RAZORS	Cast Down The Plague	(Noise)	214	119	95	43/1		
13	16	CLAWFINGER	Clawfinger	(The Music Cartel)	193	228	-35	31/0		
16	17	VIRGOS MERLOT	Signs Of A Vacant Soul	(Atlantic AG)	191	224	-33	31/0		
11	18	OVERKILL	Necroshine	(CMC International)	185	273	-88	35/0		
17	19	LUNGBRUSH	Old School/New School	(Pavement Music)	184	222	-38	37/0		
19	20	DIMMU BORGIR	Spiritual Black Dimensions	(Nuclear Blast)	183	187	-4	30/0		
32	21*	SYSTEM OF A DOWN	S/T	(American/Columbia)	182	142	40	52/0		
18	22	NEBULA	Let It Burn	(Relapse)	165	190	-25	29/0		
24	23*	MANOWAR	Hell On Stage Live	(Metal Blade)	160	157	3	31/2		
39	24*	TERRA FIRMA	Terra Firma	(The Music Cartel)	158	115	43	31/0		
29	25*	SOULMOTOR	Soulmotor	(CMC International)	154	146	8	31/0		
38	26*	IN THE GROOVE	In The Groove	(The Music Cartel)	152	117	35	29/0		
46	27*	FATSO JETSON	Toasted	(Bongload Records)	150	97	53	29/2		
25	28	BUCKCHERRY	Buckcherry	(Dreamworks)	149	155	-6	24/0		
D	29*	CRIMINAL	Dead Soul	(Metal Blade)	140	65	75	29/4		
21	30	HUMAN DISORDER	Ugly Modern Aggression	(Blue Summit)	139	168	-29	31/0		
42	31*	SPEAK NO EVIL	Speak No Evil	(Republic/Universal)	136	111	25	38/2		
34	32*	SIMON SAYS	Jump Start	(Hollywood)	132	121	11	27/2		
28	33	VITAMIN F	F[low]	(TDE)	130	152	-22	29/0		
23	34	FAMILY VALUES	Family Values Tour '98	(Immortal/Epic)	128	165	-37	26/1		
D	35*	BIOHAZARD	New World Disorder	(King/Def Jam/Mercury)	127	2	125	64/63		
D	36*	STRETCH ARMSTRONG	Album	(Solid State/Tooth & Nail)	125	76	49	31/1		
52	37*	KMFDM	Adios	(Wax Trax/TVT)	125	81	44	26/1		
41	38*	HELLSHOCK	Burn	(Zodiac)	123	111	12	35/0		
20	39	GONE MAD	Planet 9	(986 Records)	115	168	-53	19/0		
33	40	RAGE: CARRIE 2	The Rage: Carrie 2 OST	(Edel America)	111	134	-23	22/0		
22	41	PUYA	Fundamental	(MCA)	109	167	-58	28/0		
31	42	FU MANCHU	Eatin' Dust	(Man's Ruin)	108	143	-35	19/0		
27	43	GRINSPON	Guide To Better Living	(Universal)	106	154	-48	25/0		
26	44	SICK OF IT ALL	Call To Arms	(Fat Wreck Chords)	105	155	-50	24/0		
37	45	WITCHERY	Restless And Dead	(Necropolis)	100	119	-19	21/1		
48	46*	ALTAMONT	Civil War Fantasy	(Man's Ruin)	93	93	0	31/2		
D	47*	LIQUID GANG	Nineteenth Soul	(Gotham)	89	3	86	47/45		
43	48	HYPOCRISY	Hypocrisy Destroys Wacken	(Nuclear Blast)	89	106	-17	20/0		
46	49	PLASTIQUE	Empire Of The Black Suns	(The Music Cartel)	89	102	-13	16/0		
D	50*	SOLARIZED	Neanderthal Speedway	(Man's Ruin)	87	70	17	27/1		

Pure Cyberspins

LW	TW	Artist	Title	Label	Plays	TW	LW	Move	Cumulative	Weeks
1	1	STATIC X	Wisconsin	(Warner Bros.)	126	6	120	4/0		
2	2	LOUDMOUTH	Loudmouth	(Hollywood)	122	5	117	4/0		
15	3	SOULMOTOR	Soulmotor	(CMC International)	107	56	51	4/0		
3	4	FEAR FACTORY	Obsolete	(Roadrunner)	96	-18	114	3/0		
4	5	OVERKILL	Necroshine	(CMC International)	96	-7	103	4/0		
6	6	STAINED	Dysfunction	(Flip/Elektra/EEG)	91	3	88	3/0		
5	7	GRIP INC.	Solidify	(Metal Blade)	91	-2	93	3/0		
7	8	ROB ZOMBIE	Hellbilly	(Geffen)	85	0	85	2/0		
9	9	VIRGOS MERLOT	Signs	(Atlantic)	79	2	77	3/0		
11	10	MONSTER MAGNET	Powertrip	(A&M)	77	13	64	2/0		

fmgq april 30, 1999

add action

- 1) BIOHAZARD, "Switchback," King/Mercury (63)
- 2) NEUROSIS, *Times Of Grace*, Relapse (54)
- 3) BLACK LABEL SOCIETY, *Sonic Brew*, Spitfire (45)
- 3) LIQUID GANG, *Nineteenth Soul*, Gotham (45)
- 5) PC69, *Electrified*, Digital Dimension (43)



- 1) PISSING RAZORS, *Cast Down The Plague*, Noise (+95)
- 2) BLACK LABEL SOCIETY, *Sonic Brew*, Spitfire (+93)
- 3) NEUROSIS, *Times Of Grace*, Relapse (+79)
- 4) CRIMINAL, *Dead Soul*, Metal Blade (+75)
- 5) FATSO JETSON, *Toasted*, Bong Load (+53)

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HOT

(44 weekly spins)

Metallica	Black Sabbath
Hades	Helloween
Monster Magnet	Pantera
Southpaw	Alice Cooper tribute
Overkill	Bruce Dickinson
Grip, Inc.	

NEWS

HardRadio Global CD Premiere #21 week starts Thursday with 7 days of the new Zakk Wylde BLACK LABEL SOCIETY in conjunction with Spitfire Records.

ma bell meltdown

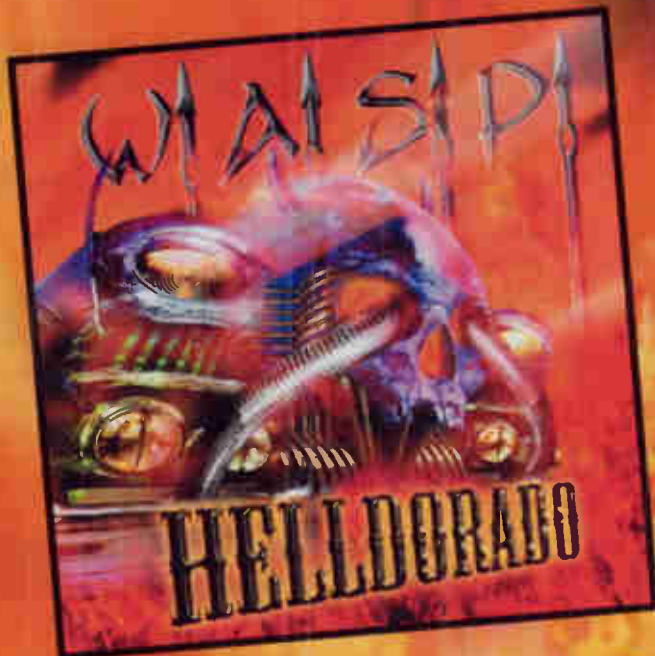
1-1	STATIC X	Wisconsin	(Warner Bros.)
2-2	FEAR FACTORY	Obsolete	(Roadrunner)
6-3	GWAR	Kill	(Metal Blade)
D-4	AMORPHIS	Times	(Relapse)
3-5	NAPALM DEATH	Words	(Earache)
D-6	BLACK LABEL...	Sonic	(Spitfire)
4-7	STAINED	Dysfunction	(Flip/EEG)
D-8	SOIL	Throttle	(MIA)
5-9	GRIP INC.	Solidify	(Metal Blade)
R-10	LOUDMOUTH	Loudmouth	(Hollywood)

cyber Add action

- 1) BIOHAZARD, "Switchback," King/Mercury (2)
- 1) LIQUID GANG, *Nineteenth Soul*, Gotham (2)
- 1) PC69, *Electrified*, Digital Dimension (2)
- 4) AMORPHIS, *Tuonela*, Relapse (1)
- 4) BLACK LABEL SOCIETY, *Sonic Brew*, Spitfire (1)

fmgq's Metal Internet panel consists of HardRadio, LoudRadio, KNAC and Uncontrolled Noise.

W.A.S.P.



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metal monsters

W.A.S.P.
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(www.cmcinternational.com)



You can pretty much sum up some of what W.A.S.P.'s latest album is all about from some of the song titles: "Don't Cry (Just Suck)," "Dirty Balls," "Saturday Night Cockfight." That's only part of the story though. Musically, the album ranks with their best work (*The Last Command*, anyone?) and is one of the highest quality straight-up Metal albums we've heard this year. If language is an issue, fade "Damnation Angels" after the end of the song and censor "Cockfight" and "Can't Die Tonight." Listen to "Damnation Angels," "Drive By," and the title track to start with.

ALSO GOING FOR ADDS:

Insane Clown Posse, "F**k The World," Island
Roadsaw, *Nationwide*, MIA
Iron Monkey, *Our Problem*, Earache
Cathedral, *Caravan Beyond Redemption*, Earache
Rhythm Trip, *Return Of Da Dragon*, Digital Dimension
Nokturnal Mortum, *To The Gates Of Blasphemous Fire*, The End

stuff you should know...

- * **MOTORHEAD** kicks off a month long headlining tour beginning on May 5 in Edmonton and ending on the May 30 at an *Edgefest* in Wisconsin. The band plans to begin work on their twentieth album after the completion of the tour.
- * **Ozzy Osbourne** and wife **Sharon**, while recently staying at the St. Regis in New York City, claimed that someone had stolen \$70,000 worth of jewelry from their room. After returning home, they found the jewelry in the bottom of their suitcase, which prompted them to call the hotel and apologize.
- * According to www.megadeth.com, **MEGADETH** will return with a new album this summer, tentatively titled *Risk*.
- * **DEFTONES** frontman **Chino Moreno** reports that the band is currently working on a follow-up to their album *Around The Fur*. No date as of yet for the release, but you can catch the band on the *Ozzfest* tour, that is sure to be hitting your neck of the woods this summer.

* Former **KMFDM** member **Sascha K.** made a statement regarding media reports linking the band to the Littleton, CO tragedy: "First and foremost, KMFDM would like to express their deep and heartfelt sympathy for the parents, families and friends of murdered and injured children in Littleton. We are sick and appalled, as is the rest of nation, by what took place in Colorado yesterday. KMFDM are an art-form, not a political party. From the beginning, our music has been a statement against war, oppression, fascism, and violence against others. While some of the former members of the band are German as reported in the media, none of us condone any Nazi beliefs whatsoever." **Marilyn Manson** and **RAMMSTEIN** also made statements distancing themselves and offering sympathy, and Manson actually postponed the last five dates of the tour out of respect.

MOVES YOU SHOULD KNOW

* **KDOT/Reno** joins our list of *Metal Detector* reporters this week. *The Pure Metal Massacre* airs weeknights from 11-Midnight, and is hosted by **Megan Raye**. **Chris Payne** is your contact there, and you can reach him on Fridays from 10am-2pm PST at 775-329-9261 or e-mail him at chris@kdot.com.

Table listing radio stations and their frequencies, including WERI, WFPK, WFUV, and WWTN. Includes call letters, frequencies, and program details.

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MODERN ROCK

Markets 1-100 (Airplay Period 04/13/99 - 04/19/99)

CFNY

Table listing stations and artists for CFNY, including Toronto, Canada (416)408-3343 and various tracks like 'GO GO GO DOLLS', 'CITIZEN KING', etc.

KCXX

Table listing stations and artists for KCXX, including San Bernardino CA (909)384-1039 and tracks like 'KOTTONMOUTH', 'LIT', 'SILVERCHAIR', etc.

KDGE

Table listing stations and artists for KDGE, including Irving, TX (972)770-7776 and tracks like 'PD-DJANE DOHERTY', 'APDMD-ALAN SMITH', etc.

CKEY

Table listing stations and artists for CKEY, including Buffalo NY (905)365-6710 and tracks like 'APD-RYAN PATRICK', 'PD-DIANE DENIRO', etc.

KEDJ

Table listing stations and artists for KEDJ, including Phoenix, AZ (602)266-1360 and tracks like 'PD-SHELLIE HART', 'APDMD-CHRIS PATYK', etc.

KENZ

Table listing stations and artists for KENZ, including Salt Lake City UT (801)485-6700 and tracks like 'SALT LAKE CITY UT', 'OM-BRUCE JONES', etc.

KFMA

Table listing stations and artists for KFMA, including Tucson AZ (520)622-6711 and tracks like 'TUCCSON AZ', 'PD-CHUCK ROAST', etc.

KFRR

Table listing stations and artists for KFRR, including Fresno CA (209)255-1041 and tracks like 'FRESNO CA', 'PD-BRUCE WAYNE', etc.

KITS

Table listing stations and artists for KITS, including San Francisco, CA (415)512-1053 and tracks like 'SAN FRANCISCO, CA', 'OM-RON NENNI', etc.

KKDM

Table listing stations and artists for KKDM, including Des Moines IA (515)262-0000 and tracks like 'DES MOINES IA', 'OM-BOBBY HACKER', etc.

KKND

Table listing stations and artists for KKND, including New Orleans, LA (504)979-7300 and tracks like 'NEW ORLEANS, LA', 'OM-DAVE STEWART', etc.

Table listing stations and artists for CITIZEN KING, including tracks like 'CITIZEN KING', 'BETTER', 'LIT', etc.

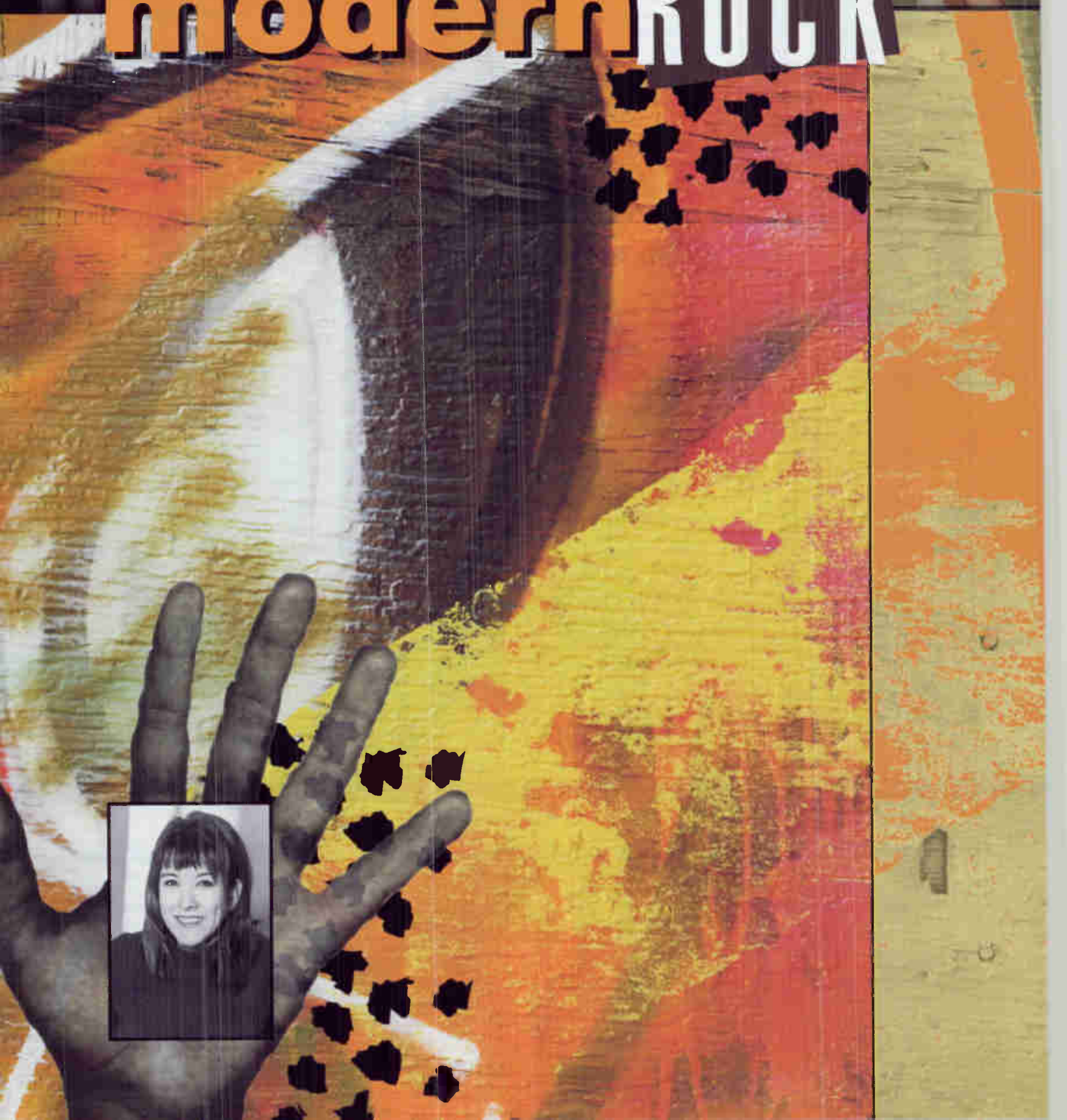
KLZR

Table listing stations and artists for KLZR, including Lawrence KS (785)843-1320 and tracks like 'LAWRENCE KS', 'PD-ROGER THE DOGER', etc.

KMYZ

Table listing stations and artists for KMYZ, including Tulsa OK (918)865-3131 and tracks like 'TULSA OK', 'PD-LYNN BARSTOW', etc.

modernROCK



modernROCK

Top 50 Airplay

April 20 - 26, 1999

LW	TW	Artist	Track	Label	TW	Move	LW	2W	3W	Cume/Adds
1	1*	LIT	MY	(RCA)	3128	190	2938	2865	2779	89/0
2	2	FATBOY SLIM	PRAISE	(Astralwerks)	2867	-14	2881	2969	2853	83/0
4	3*	CITIZEN KING	BETTER	(Warner Bros.)	2339	97	2242	2169	1900	84/0
3	4*	NO DOUBT	NEW	(Sony/550 Music)	2316	69	2247	2236	2106	82/1
5	5	CREED	ONE	(Wind-Up/BMG)	2151	-37	2188	2424	2481	65/0
6	6	OFFSPRING	WHY	(Columbia/CRG)	2007	-166	2173	2419	2456	70/0
7	7	COLLECTIVE SOUL	HEAVY	(Atlantic/AG)	2000	-30	2030	2208	2360	63/0
9	8	ORGY	BLUE	(Elementree/Reprise)	1922	-1	1923	2011	2061	63/0
10	9	GOO GOO DOLLS	DIZZY	(Warner Bros.)	1907	-12	1919	1949	1825	73/0
8	10	CRANBERRIES	PROMISES	(Island)	1897	-40	1937	1920	1889	77/0
11	11*	EVERLAST	ENDS	(Tommy Boy)	1792	156	1636	1463	1154	82/4
12	12*	SILVERCHAIR	ANTHEM	(Epic)	1628	121	1507	1457	1344	71/1
13	13*	KORN	FREAK	(Immortal/Epic)	1589	188	1401	1339	1237	69/0
17	14*	SUGAR RAY	FALLS	(Atlantic/AG)	1469	244	1225	895	344	75/4
20	15*	HOLE	AWFUL	(DGC)	1275	257	1018	795	383	68/5
16	16	DANGERMAN	MAKE	(550 Music/Sony)	1226	-27	1253	1213	1074	61/0
22	17*	BEN FOLDS FIVE	ARMY	(Sony/550 Music)	1165	193	972	753	285	63/3
14	18	SUGAR RAY	EVERY	(Lava/Atlantic)	1115	-218	1333	1520	2018	36/0
18	19	EVERLAST	WHAT	(Tommy Boy)	1097	-45	1142	1358	1860	36/0
23	20*	LO-FIDELITY...	BATTLE	(Skint/Columbia/CRG)	1084	112	972	852	625	63/3
19	21	DAVE MATTHEWS	CRUSH	(RCA)	1078	-75	1153	1186	1427	39/0
15	22	CAKE	SHEEP	(Capricorn)	1033	-292	1325	1473	1497	49/1
26	23*	PAPA VEGAS	BOMBSHELL	(RCA)	974	139	835	648	506	65/4
25	24*	ROB ZOMBIE	LIVING	(Geffen)	927	58	869	848	857	48/0
24	25	MY FRIEND STEVE	CHARMED	(Mammoth)	835	-36	871	833	731	41/0
38	26*	GARBAGE	WHEN	(ALMO Sounds)	776	200	576	295	104	42/5
30	27*	BETH ORTON	STOLEN	(Arista)	766	85	681	607	484	46/1
31	28*	KID ROCK	BAWITDABA	(Atlantic/AG)	758	84	674	644	539	53/3
21	29	DOVETAIL JOINT	LEVEL	(C2/CRG)	743	-264	1007	1260	1485	35/0
33	30*	MARILYN MANSON	ROCK	(Maverick/Interscope/nothing)	734	107	627	509	412	51/3
32	31*	FOUNTAINS OF...	DENISE	(Atlantic/AG)	699	56	643	563	441	47/1
36	32*	GODSMACK	WHATEVER	(Republic/Universal/UMG)	659	55	604	561	457	39/5
D	33*	BLINK 182	MY	(MCA)	643	521	122	10	0	64/52
34	34	COLLECTIVE SOUL	RUN	(Atlantic/AG)	606	-7	613	603	592	22/0
39	35*	OLEANDER	WHY	(Republic/Universal/UMG)	592	44	548	507	407	30/1
37	36	SIXPENCE...	KISS	(Squint)	591	-5	596	530	549	17/0
27	37	JUDE	RICK	(Maverick/Reprise)	576	-227	803	848	820	29/0
40	38*	BUCKCHERRY	LIT	(DreamWorks)	571	59	512	449	406	32/3
29	39	MARVELOUS 3	FREAK	(Elektra/EEG)	563	-173	736	899	1152	24/0
28	40	TIN STAR	HEAD	(V2)	544	-257	801	1087	1414	25/0
D	41*	EVE 6	OPEN	(RCA)	534	193	341	88	75	44/6
D	42*	ECONOLINE CRUSH	ALL	(Restless)	524	135	389	285	136	33/2
D	43*	PEARL JAM	LAST	(Epic)	512	236	276	193	146	29/11
D	44*	MIKE NESS	THINK	(Time Bomb)	469	94	375	258	92	39/3
50	45*	SPLENDER	YEAH	(C2/CRG)	469	37	432	351	223	35/3
44	46	LENNY KRAVITZ	FLY	(Virgin)	463	-1	464	434	481	19/0
D	47*	SMASH MOUTH	ALL	(Interscope)	456	376	80	13	0	55/46
D	48*	FUEL	JESUS	(Sony/550 Music)	455	186	269	247	191	31/5
35	49	FLYS	SO	(Trauma)	445	-159	604	653	682	26/0
D	50*	TAXIRIDE	GET	(Sire)	443	156	287	223	43	36/3

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

most added

- BLINK 182** 52 adds
"My" (MCA)
- SMASH MOUTH** 46 adds
"All" (Interscope)
- BEN LEE** 16 adds
"Nothing" (Grand Royal/Capitol)
- MARVELOUS 3** 13 adds
"Every" (Elektra/EEG)
- SARAH McLACHLAN** 13 adds
"Possession" (Arista)
- PEARL JAM** 11 adds
"Last" (Epic)
- PENNYWISE** 9 adds
"Alien" (Epitaph)
- LEN** 8 adds
"Steal" (WORK/Sony Music Soundtrax)
- FREESTYLERS** 7 adds
"Here" (Mammoth)
- THE CARDIGANS** 6 adds
"Erase" (Mercury)
- EVE 6** 6 adds
"Open" (RCA)

top phones

- KORN**
"Freak" (Immortal/Epic)
- PEARL JAM**
"Last" (Epic)
- BLINK 182**
"My" (MCA)
- LIT**
"My" (RCA)
- KID ROCK**
"Bawitdaba" (Atlantic/AG)

top albums

LW	TW	Artist	Title	Label	TW	LW	Move	LW	TW	Artist	Title	Label	TW	LW	Move
1	1*	LIT	A Place In The Sun	(RCA)	3128	2938	190	11	11*	ORGY	Candyass	(Elementree/Reprise)	1965	1956	9
3	2*	EVERLAST	Whitey Ford Sings The Blues	(Tommy Boy)	2889	2778	111	12	12	CRANBERRIES	Bury The Hatchet	(Island)	1897	1937	-40
2	3	FATBOY SLIM	You've Come A Long Way, Baby	(Astralwerks)	2882	2898	-16	14	13*	KORN	Follow The Leader	(Immortal/Epic)	1763	1598	165
5	4*	SUGAR RAY	14:59	(Lava/Atlantic)	2624	2593	31	16	14*	HOLE	Celebrity Skin	(DGC)	1657	1504	153
4	5	COLLECTIVE SOUL	Dosage	(Atlantic/AG)	2606	2643	-37	15	15*	SILVERCHAIR	Neon Ballroom	(Epic)	1628	1507	121
6	6	GOO GOO DOLLS	Dizzy Up The Girl	(Warner Bros.)	2369	2392	-23	13	16	CAKE	Prolonging The Magic	(Capricorn)	1422	1883	-461
10	7*	CITIZEN KING	Mobile Estates	(Warner Bros.)	2339	2242	97	17	17	DANGERMAN	Dangerman	(550 Music/Sony)	1226	1253	-27
9	8*	VARIOUS ARTISTS	Go OST	(Sony/550 Music)	2316	2247	69	18	18	DAVE MATTHEWS	Before These Crowded Streets	(RCA)	1175	1218	-43
8	9	CREED	My Own Prison	(Wind-Up/BMG)	2229	2286	-57	23	19*	BEN FOLDS FIVE	The Unauthorized Biography...	(Sony/550 Music)	1165	972	193
7	10	OFFSPRING	Americana	(Columbia/CRG)	2227	2321	-94	25	20*	GARBAGE	Version 2.0	(Almo Sounds)	1135	930	205

modernMUSIC PAGE

modernmovers



#1 modern

Lit, "My Own Worst Enemy" (RCA)

Lit lays claim on the #1 position for the second straight week. The spin margin increases to 261 spins as the previous top track from Fatboy Slim slips down 14 spins and "My Own Worst Enemy" stays on the rise (+190 spins, 3128 total).

Blink 182, "What's My Age Again?" (MCA) Michelle St.Claire and her beloved Blink 182 pull off the Most Added win in the battle of heavyweights this week, edging Smash Mouth 52 to 46. "What's My Age Again?" jumps right onto the chart with a 33* debut and is destined for Top 5 status very quickly.

Smash Mouth, "All Star" (Interscope) Smash Mouth hits the chart at 47* and pulls in at #2 Most Added this week. Play this one now and claim ownership before your CHR competition gets a hold of it. This will crossover! Already getting great spins at WHFS (39x), KKND (29x) and many more.

Beth Orton, "Stolen Car" (Arista) The story with Beth Orton's brilliant new single is stragglers and spins. Rosenblum & Gates have nailed down half the panel thus far and now are seeking the rest of you. Spins are solid with 46 stations providing 766 total spins. WBCN, WNNX, WPLY, KNRQ, KENZ, WLIR, WEQX, WBTZ, WAVE, and KXRK are all providing 20 or more spins a week.

Mike Ness, "Don't Think Twice" (Time Bomb) This is another track that has quietly worked its way onto the chart with a 44* debut this week. As one programmer told us this week: "Social Distortion has one of the most rabid and cult followings of any band out there today. They are not the most vocal crew, but they have come out of the woodwork since we put this track in." These are very true words that ring loud nationwide. If this has fallen into your "B" stack, pull it out and give it a few test spins, then witness the results yourself.



Fuel, "Jesus Or A Gun" (Sony/550 Music) Could this be the most solid Rock record the format has seen since *Nevermind*? From beginning to end, *Sunburn* does not let down. Five new adds (31 cume) come in this week as CFNY, WEDG, WLRS, WMAD, and KFMA all find room for Fuel on their playlist.

Buckcherry, "Lit Up" (DreamWorks) BIG quality add week for Ross Zapin and Matt Smith as WNNX and KEDJ commit, along with the elusive WRZX, bringing the cume to 32 stations. Modern Rockers that lean towards the Rock end of the format are having great success with this track, but airplay is not limited to these stations as KTBZ, WMRQ, CIMX, WNNX and a few others also are getting "Lit Up."

Lo-Fidelity Allstars, "Battle Flag" (Skint/CRG) With "Praise You" breaking down the "E music" barrier, Lo-Fi Allstars have quietly slid into the Top 20 (20*) without a double digit add week and on an old fashioned work ethic by Chris Woltman and Tim Virgin. Spins continue on a healthy rise (+112, 1084 total) and adds this week were provided by WGRD, WMAD and WNNX.

The Freestlyers, "Here We Go" (Mammoth) Three straight strong weeks in the add column keep The Freestlyers on pace for a chart debut. "Here We Go" has found its way onto 40+ Modern Rockers in three weeks, including WHFS, WMRQ, WBCN, KNRK, WLIR, Q101, KNRK, WKRL, KFMA, WMRQ, KJEE, WARQ, and more.

modernpriority

BenLee



Ben Lee, "Nothing Much Happens" (Grand Royal/Capitol)

After you wade through the "must adds" of Smash Mouth and Blink 182, pull this single out and give it a listen. Ben

Lee is a star in the waiting and this is the song that will begin his breakthrough. "Nothing Much Happens" is a solid, middle of the road, Alternative Pop song that has already garnered attention at 18 stations, including WBCN, Y107, WXSX, WDST, WJSE, KLZR, and more.

available for airplay

5.3

Alice Temple, "Chemical Way" (V2)
Beastie Boys, "The Negotiation Limerick File" (Grand Royal/Capitol)
Hootie & The Blowfish, "Wishing" (Atlantic/AG)
Insane Clown Posse, "Fk The World" (Island)**
New Radicals, "Someday We'll Know" (MCA)

5.10

Julia Darling, "Bulletproof Belief" (Wind-up)
Hootie & The Blowfish, "Wishing" (Atlantic/AG)
Shootyz Groove, "L Train" (Kinetic/Reprise)



X-files

Stations Show Support In response to the Colorado tragedy, KEDJ/Phoenix hosted the *Music Over Violence* concert (4.30) at the Celebrity Theater that featured a variety of local bands, as well national acts Jimmy Eat World and Pollen. Donations from the event went to CASA, a local anti-violence organization. In Seattle, KNDD and Warner Bros. have teamed up for *End It*, a free concert to end the hate in high schools. The Red Hot Chili Peppers will perform, with all the tickets being given out to area high school students. On a different support level, WEND/Charlotte has switched some plans for its new look, backstage-friendly *2nd Annual Spring Carnival* on May 28 at Blockbuster Pavilion, renaming the show *Koncert For Kosovo*. A portion of the show's ticket sales will now be donated to a refugee relief fund. The station is also asking listeners to bring donations of clothing, non-perishable food, or monetary donations to the show. Ben Folds Five, Fountains Of Wayne, 2 Skinnee J's, Dovetail Joint, and Jimmy Eat World are scheduled to play at the benefit.

Dysfunctional Family Picnic Returns For the third year, WXRK/New York City will be presenting its *Dysfunctional Family Picnic*. Returning to the Jones Beach Amphitheater for the festivities, K-Rock will have Blink 182, Hole, Kid Rock, Limp Bizkit, Live, Rage Against The Machine, and Stone Temple Pilots all performing.

KROQ Web Site Promo The KROQ Web site has been up and running for only a week and the promotions are already starting to flow through it. The newest opportunity has KROQ giving a listener a chance to "present" The Offspring's July 16 show at Irvine Meadows. KROQ is giving away tickets before they go on sale and every winner qualifies to present the show. The Grand Prize winner receives their name printed on every ticket and on the marquee at Irvine Meadows, they get to introduce the band onstage, get a private dressing room backstage, and also receive a trip for two to Sydney, Australia to see the band.

Phantom Mania The WGRD/Grand Rapids *Rick, Scott and Lesleigh* morning show will be broadcasting live from a local movie theater

starting at Midnight on May 19 for the Grand Rapids premiere of *Star Wars Episode I: The Phantom Menace*, and will also host a *Star Wars* costume contest. WGRD will have a special section of the movie theater all to themselves for ticket winners, and will giveaway *Star Wars* prize packs to winners with the best costumes.

Mama Said Knock You Out Always on the cutting edge of promotions and on-air tom foolery, WPLA/Jacksonville recently hosted a night of transvestite boxing titled "The Queen Brawl" at Club 5. 1,500 people showed-up to watch the gender-bending pugilism. Granted, this wasn't as racy or ingenious as night jock Dick Dale's recent on-air "Spank The Monkey" masturbation contest, but it came close.

99X-cellelence The accolades for 99X/Atlanta continue to pile up, this time with the station winning the *Spotlight On Opera Award* that honors a media organization whose commitment to the promotion of opera has created the most significant impact on public perception of opera, audience growth, and/or institutional development. This year's winners will be celebrated during the Fourth Annual American Bravo Awards banquet that closes out the OPERA America's 29th annual conference. The event will take place at the Hyatt Regency in Vancouver, Canada on May 8. 99X has partnered with the Atlanta Opera for the past five seasons to promote opera to Atlanta's younger generation. After four successful seasons, 99X agreed to become the Sunday matinee radio sponsor. 99X's own Carter even helped to kick-off the 1998 season and the station's matinee sponsorship by appearing as Judge #1 in the Revolutionary Tribunal scene of *Andre Chenier* for the Sunday Matinee performance.

Pointfest Line-up Announced KPNT/St. Louis' *Pointfest 11* will be held May 23 at Riverport Amphitheater (capacity 22,000), and will feature the Red Hot Chili Peppers, Hole, Silverchair, Blink 182, Orgy, Lit, 2 Skinnee J's, Econoline Crush, Citizen King, Thisway, Imperial Teen, and local band Mash.



WRZX Comes Under Fire At First Post-Shooting Manson Concert



On Wednesday, April 21, one day after the carnage that took place at the Columbine High

School in Littleton, Colorado, the first post-shooting Marilyn Manson concert was held at Market Square Arena in Indianapolis, IN. The show, presented by WRZX, caused somewhat of an uproar in the community due to the fact that national media has connected the Glam/Goth Rocker and his music to the two disturbed young men that viciously attacked their school and school-mates. The accusations that violent, dark music and multimedia had influenced the attackers had everyone taking sides, and most shaking their heads over the witch hunt mentality. After receiving many calls from disgruntled individuals who were upset over X-103's sponsorship of the show, Program Director Scott Jameson took to the airwaves with an editorial on the station's position regarding the show and the music X-103 plays:

"First of all, we, along with the rest of the world share in the anger and despair with the incident that happened yesterday. If we felt that a certain style of music was the catalyst that caused this heinous act we would immediately remove it from our playlist...however, we don't.

The people responsible for the horror at the Colorado High School had only a passing interest in Marilyn Manson, and even if they had been big fans of his music, it is far too easy to blame what happened in Littleton on the music of a performer or a

continued...

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Gary Cee, WLIR/Long Island - Sarah McLachlan: Possession • Ben Lee: Nothing Much Happens • Ben Folds Five: Army... Lenny Diana, WDXD/Pittsburgh - Cake: Let Me Go • Liars Inc.: After I Begin • Ben Lee: Nothing Much Happens • Mister Henry: One • Shades Apart: Valentine... Jay Taylor, Live 105/San Francisco - Len: Steal My Sunshine • Sugar Ray: Someday • Liars Inc.: After I Begin • Queens Of The Stone Age: If Only... Cruze, WFNX/Boston - Smash Mouth: All Star • Underworld: Push Upstairs • Blink 182: What's My Age Again? • Ben Folds Five: Army • Manic Street Preachers: If You Tolerate This Your Children Will Be Next... Jayn, KNRK/Portland - Smash Mouth: All Star • Blink 182: What's My Age Again? • Liars Inc.: After I Begin • TaxiRide: Get Set... Sean Demery, 99X/Atlanta - Mike Ness: Don't Think Twice • Disappointment Inc.: Don't Think The Sun • Len: Steal My Sunshine • Hal Lovejoy Circus: Hotpants • Splendor: Yeah, Whatever... Mike Savage, Y107/Los Angeles - Luscious Jackson: Ladyfingers • Neve: Skyfall... Kneale Mann, CFNY/Toronto - Suede: Electricity • Edwin: *Another Spin Around The Sun* • Simon Says: Slider • Blink 182: What's My Age Again? • Smash Mouth: All Star • Liberty 37: Revolution • Miles Hunt: Getting Over You... Doug Kubinski, Y100/Philadelphia - Econoline Crush: All That You Are • Eve 6: Open Road Song.

style of music. Marilyn Manson has sold millions of albums, and 99% of his fans are well adjusted normal people who wouldn't think of hurting anyone. As a radio station, it's not our place to force beliefs upon others. We are an entertainment medium. We play music on the radio and get involved with concerts and promotions that we feel our audience would enjoy.

Whether or not an artist meets with our personal endorsement is of no consequence. It is not our right or anyone else's right to say what people should or should not listen to. X-103 is simply a reflection of what's happening musically, socially and politically in our city. It is our responsibility to offer various points of view along with different musical styles. We at X-103 think it is an oversimplification to blame psychotic behavior on any kind of music at all...we believe our listeners are smart enough to separate entertainment from reality."

After the editorial was aired, the station was besieged by e-mails from listeners voicing their

approval of the station's stance on the issue. Below is a sampling of X-103 listener responses:

"I agree with you 100%. These boys in Colorado undoubtedly had some serious social and personal issues that could not be chalked up to or blamed solely on what music they listen to. I will be the first to admit that I don't necessarily enjoy Marilyn Manson's work all that much, but I'm not about to blame him for the actions of these two boys. You should know, I actually cheered out loud, right there in the middle of I-465, for what you had done. And I don't mind telling you that I have never been prouder of being a devoted X-103 listener."

"I was VERY impressed with the statement read on the air last nite concerning the Marilyn Manson concert, the Colorado shootings, and your response to those calling for the cancellation of the concert. I wish more people would stand up against those who would censor others based on their personal beliefs, and I fully support your stance on the matter."

"Whomever wrote that speech

needs to be given a raise! All along I have maintained the position that blaming the entertainment industry for the horrific nightmares that have been plaguing our country's school system over the last year, are very misplaced. It was such a great feeling to hear my opinion worded so perfectly. Two thumbs-up, one for the stance that your station has taken regarding this situation, and the second one is for the outstanding and classy way it was handled."

"I personally don't like his music or what his lyrics stand for, but in my opinion, linking the two trivializes the serious nature of what was really happening with those kids. Whatever psychosis those two kids experienced went far beyond what type of music they listened to or what movies they watched. It is my opinion that the people who have a problem with Marilyn Manson and link his music to this tragedy do so only to try to justify their own personal moral agendas. For those people to use something as horrible what happened in

Colorado as a device for ANYTHING disgusts me. Thank you for responding with such eloquence and taking the high ground when your detractors do not."

Regarding the editorial, Jameson told *fmqb*, "It was important for us to take the stand of free speech and show up at the arena for the show even though there was lots of heat directed at the station for playing Manson's music and supporting the concert. If we would have changed our promotion plans at the last minute due to the pressure, the kids that really dig us and like Marilyn's music would think we weren't behind them and that we caved under the pressure. At the same time, we expressed our concern for the families and voiced the outrage and despair over the loss of life. For a moment on Wednesday, there were some people that felt we should not acknowledge the show and not do our live coverage from the event. My decision was to press on and do it...it turned out to be the best thing in my opinion."



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ALL STARS - Smash Mouth visits WHFS/Washington, D.C.-Baltimore. (l-r) Smash Mouth's Steve Harwell, WHFS morning show host Lou Brutus and co-host Mike Giannini, WHFS MD Pat Ferrise, Promotion Assistant Mike Fink, and Interscope's Pam Grund.



KORN & K-ROCK - KoRn dropped by K-Rock/N.Y. for a visit before heading off to Phoenix to begin their tour with Rob Zombie. (l-r) KoRn's Fieldy, K-Rock's Cane, KoRn frontman Jonathan Davis, and K-Rock's Altar Boy.



EVERYBODY LOVES THE COW - Pauly Shore and Q101 morning personality Mancow hangin' out after a recent broadcast.



ZONIN' WITH SOME FRIENDS - My Friend Steve and members of the KZON/Phoenix pose for this happy picture. (l-r) MFS' Steve Burry and Eric Steinberg, Mammoth's Keri Sutcliffe, MFS' Dave McMahon, KZON's Kevin Mannion, MFS' Pat Koch, and Eric Gardner.



BETH IN PHILLY - Arista artist Beth Orton recently stopped by the Y100 studios after finding her car. (l-r) Y100 APD/MD Doug Kubinski, PD Jim McGuinn, Beth Orton, Y100 AMD Dan Fein, and Arista's Tom Gates.



SMACK DAB IN THE MIDDLE - KPNT APD/MD Afternoon Goddess Traci Wilde enjoyed a recent visit by the Godsmack gang during her airshift. (l-r) Godsmack's Tony Rombolo, Universal's Jodi Ryan (back), KPNT's Traci Wilde, and Godsmack's Sully Erna.

top 15 albums

LW	TW	ARTIST	TITLE	LABEL
2	1	BEN LEE	<i>Breathing Tornados</i>(Grand Royal)	
1	2	MIKE NESS	<i>Cheating At Solitaire</i>(Time Bomb)	
D	3	BLINK 182	"What's My Age Again".....(MCA)	
D	4	BLOCK	<i>Timing Is Everything</i>(Java/Capitol)	
D	5	VARIOUS ARTISTS	<i>Go</i> soundtrack.....(Work/Sony Music Soundtrax)	
D	6	LUSCIOUS JACKSON	"Ladyfingers".....(Grand Royal/Capitol)	
10	7	SHOOTYZ GROOVE	"L-Train".....(Kinetic/Reprise)	
4	8	VIDEODRONE	<i>Videodrone</i>(Elementree/Reprise)	
-	9	GUS GUS	<i>This Is Normal</i>(4AD/Warner Bros.)	
8	10	FEAR FACTORY	<i>Obsolete</i> (Digipak Edition).....(Roadrunner)	
5	11	FREESTYLERS	<i>We Rock Hard</i>(Mammoth)	
9	12	OLD 97'S	<i>Fight Songs</i>(Elektra/EEG)	
15	13	BEN FOLDS FIVE	<i>The Unauthorized Biography</i>(Sony/550 Music)	
3	14	TOM WAITS	<i>Mule Variations</i>(Epitaph)	
11	15	BECK	<i>Cold Brains EP</i>(DGC/Bong Load)	

TALK of the revolution

If you're going to cover a Gary Numan track, "Cars" is probably your best bet. Fear Factory's 1998 LP *Obsolete* (Roadrunner) was a huge success, and the new Collector's Digipak Edition features five new bonus tracks, including their cover of Numan's New Wave classic. Fear Factory's rendering of "Cars" is true to the original, right down to the voice of Numan who lends a hand. With crunching guitars and thundering drums, "Cars" gets a netherworldly treatment, but the track's New Wave quirk remains intact. A track your audience already knows, done by an act their getting to know more and more each day. Contact: Vicki (212) 274-7564.

Olivia Tremor Control's long-awaited second LP, *Black Foliage: Animation Music By The Olivia Tremor Control* (Flydaddy), is a sprawling, tripped-out affair heavy on experimentation and sneaky Pop melodies. Recorded over a two-and-a-half year period and at home and in the studio with two eight-tracks and a handful of four-tracks to document the proceedings, *Black Foliage* finds OTC aided in their aural excursions by their brethren in the Athens, Georgia-based Elephant 6 Musical collective. Avant-garde soundscapes cut from the "Revolution #9"/Soft Machine mold are juxtaposed by the flowery Power Pop-isms that dominated their critically-lauded 1996 debut, *Dusk At Cubist Castle: Music From The Unrealized Film Script*. Our faves include "Hideaway" (already spinning at KCRW and KFTE), "A Sleepy Company" and "I Have Been Floated." This disc requires your full attention, so set aside a rainy afternoon, strap on some headphones and take it all in. Contact: Dan (901) 276-2225.

The Lilys' 1996 longplayer, *Better Can't Make Your Life Better*, sparked a mini-mod revival, with its none-too-subtle nod to the early histrionics of The Kinks and The Who. Lilys main man Kurt Heasley keeps things in a mod mood on their latest, *The 3 Way* (Sire), but adds sonic flourishes like strings, horns and plenty of good 'ol cheesy '60s keyboard sounds to the mix. The songs are a bit longer, the changes a bit more jarring but the melody is still the focus. "Dimes Makes Dollars" struts along with a bouncy feel straight out of the Marquee club circa '65, and "Accepting Applications At University" shakes and shim-mies like a bastard child of "Incense And Peppermints." Other tracks we're digging include "Leo Ryan (Our Pharaoh's Slave)," "The Spirits Merchant" and "The Lost Victory." Contact Mike Downey: (212) 253-3921.

-Pat Berkery

Bill Hanson, WQXA/York, *The Sunday News*: Frank Black deserves more credit. *Pistolero* is a great album and I'm not hearing that much about it. "Billy Radcliff" is just irresistible and it's the song of the week for me.

Geoff Scott, KAEP/Spokane, *Really New Music Show*: Sometimes, it's the stars and the earth and the moon and the planets and the trees, and even life itself, aligned as one in a grand mystical force that shapes and molds our very being. That is when you'll find even the most requested *Really New Music Show* tracks (see: Switchfoot, Mike Ness, Kottonmouth Kings, Fear Factory, and Snakefarm), responded to in an equally synchronistic fashion.

**** HEY NMS REPORTERS:** Don't forget to e-mail or fax your playlists, comments etc. by 6:00 p.m., eastern on Tuesdays - Early submission ALWAYS welcome! Send 'em to: pberkery@fmqmail.com, or (609) 424-6943.

STATION	ARTIST	TITLE	STATION	ARTIST	TITLE	STATION	ARTIST	TITLE
KAE/SPokane, WA THE REALLY NEW MUSIC SHOW	BETTER REPT	THE REALITY	WBO/ROSTON, MA NOCTURNAL EMISSIONS	3L RED	BEAUTIFUL MUSIC	WXD/PITTSBURGH, PA EDGE OF THE X	41 441	41 441

TRADE SHOTS

WAMX/Huntington recently celebrated their 2nd Anniversary with a sold-out show for 5,000 listeners. Taking the stage at the Huntington Civic Arena: Godsmack, Second Coming, Fear Factory, Pushmonkey, and local bands The Briggs Band and Syrinix.



1. A PICTURE OR WHATEVER: Godsmack headlined this big bash, and certainly made an impression; just a week after the concert, album sales jumped from #22 to #11. Pictured (L-R): Godsmack's Tony Rombolo; Jason Bridgeman (Debbie's friend); Godsmack's Sully Erna; and WAMX PD/MD Debbie Wylde.

2. DESCENDING ON HUNTINGTON: Fear Factory tore the roof off with their powerful performance! Debbie Wylde's reaction? "They were VERY, VERY loud!" Pictured (L-R): WAMX's Robin Wilds; Fear Factory's Dino Cazares; Wylde; and Fear Factory's Christian Olde Wolbers.

3. ONE BIG HAPPY FAMILY: The WAMX Staff (L-R): John Boy & Billy Big Show Producer Rob Kimball "The Informer" (6-10AM), Robin Wilds (10AM-2PM), Production Director Jason Steele (2-4PM), Debbie Wylde (4-7PM), and Erik Raines (7PM-12Midnight).

4. CAUGHT SOME NEW FANS: Pushmonkey won a lot of new fans at WAMX's 2nd Annual Anniversary Party; they were easily one of the crowd's favorites. Pictured after their performance (L-R): Pushmonkey's Will Hoffman; Jason Bridgeman; Wylde; and Pushmonkey's Tony Park and Pat Fogarty.



SHOWING SUPPORT FOR ONE OF THEIR OWN: Some fine industry folks recently gathered in Northern New Jersey for the MS Walk for former WQCD PD Wendy Leeds. Sharing support are CVC Report Publicist Mitch Rowen, EMI's Neil Lasher, RCA Sr. VP of Rock Promotion Ron Poore, Elektra's George Cappellini, Jerry Brenner Group's Tara Interland, GRP VP of Promotion Suzanne Berg, WYSP/Philadelphia PD Neal Mirsky, WXRK/New York MD Mike Purr, Epic's Sr. VP Harvey Leeds, Universal's Sr. Director of Rock Promotion Howard Leon, MTV's Tom Calderone, Universal's Sr. VPs Steve Leeds and Monte Lipman, and the event's host, Howard Stern Show Producer Gary Dell'Abate.

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How do you prioritize what stations and markets you focus on at any given time?

Jack: We go where the problems are or we go where the opportunities are. We certainly had some opportunities and some hurdles to get over early on, in some markets.

Marc: We prioritize based on the greatest impact to cash flow.

What are the advantages of being based in a radio station environment as opposed to corporate headquarters?

Marc: We get to have fun. Although, being in Cincinnati, I have the home field *disadvantage*, because everybody gets to hear everyone of [my] radio stations anytime they want to. In Tampa, [Director of CHR Programming] **B.J. Harris** and I would find out when Randy or Tom were coming to town. Maybe they were complaining, "Your station's a little bit too this or a little bit too that..." Heck, when we knew they were coming in, we'd change it to be exactly what we wanted them to hear, and when they'd leave we'd put it back. Fortunately, the monitoring systems now are much more sophisticated and people can't get away with that.

Jack: It's really difficult to take a tape and put it on the listen line.

We hear about "programming SWAT team visitations" that occasionally take place at Jacor stations. What's that all about?

Marc: Jacor, as a rule, employs very few consultants. Instead we rely on our PDs. If a station's not where we'd like it to be, we invite program directors from other Jacor stations to come in, listen, and say what they think. It's very hard being on the [receiving] end of that: Do I really want to hear what other people have to say about my prod-

uct? Having gone through that, it helps me when I go to a market. I don't just walk in and say, "You oughta do this, see you later."

Jack: It's not always [limited to] a PD flying in when there's some serious issues. It's more about how we've gotten our guys and gals into working with each other on a regular basis through the brand managers. So if we do have a station that needs a little tweaking and a little cranking, it doesn't have the same [connotations] it had years ago when there was just one radio station and a lot of program directors descended on it. Then it was, "Oh, what's wrong with my radio station?"

Marc: It's networking. In the past, you didn't want to tell another PD what was going on with your radio station because you knew you might be competing against him sometime. Now the buddy system is really a great thing. If I can call Jack and ask his opinion on something, and he can show me 20 ways he's seen that people have done it wrong and five or six ways that he's seen people do it right, it's going to make it easier for me to make a decision. Knowledge is power, and none of us is as smart as all of us.

So a Jacor brand manager, along with several PDs from that format, will get together and brainstorm on one station?

Jack: We did that in Las Vegas last week. We have an Oldies station there that we believe has more potential upside in the ratings. It was a great opportunity to get together the Oldies PDs from the western region and a couple from the midwest to not only listen to KOOL and share ideas, but discuss networking and KOOL's night-time satellite program. That originates live

from the top of the Stratosphere Hotel and is fed to eight Jacor Oldies stations. The Oldies Network is based out of Las Vegas.

Jacor has national brand managers like Gene Romano at Rock and Jaye Albright at Country. As regional VPs, what do you focus on?

Marc: I spend almost an equal amount of time working with my partners who are general managers as well as the program directors. A lot of what we've been doing over the last couple of years is merging corporate cultures and [fostering] synergy. Getting people to work together and do the things that we now have to do to thrive and survive, that in past would have been a disaster. Can you imagine the No. 1, No. 2, No. 4, and No. 7-rated stations in town getting together and saying, "Here's what I'm going to do, promotionally, for the next three months." That would have been, "My God! Are you kidding?" We try to push people into what Randy has called *bone-breaking change*. It is so fundamentally different, from a thought process, that I've spent a lot of time saying to people, "I know this sounds stupid and goes against everything you've ever done, but this is the way we have to go."

Jack: As fast as we've grown, I see our positions as conduits between the general managers, the program directors and the corporate culture.

Marc: We're facilitators.

Jack: Exactly. Our relationships with many general managers began through acquisitions and swaps. A lot of times they call and ask, "How does Jacor do this?" Or, "We want to do this on the programming side, how will it work?"

Marc: The [management] system that might work for two or three stations fails miserably by the time you reach eight. In the past, a general manger could really be involved in all facets of everything going on. Now they have to rely more on their managers to manage. I'm there to help make sure that their managers are working with each other and share the same vision that the general manager does, and that that vision syncs up with what the company has in mind.

Jack: We have the opportunity to see a lot of station budgets and a lot of plans. Part of our roles as facilitators is helping manage the money, be it through research, outdoor marketing, electronic. We can look at these plans, sit down with the general managers and program directors and say, "This all looks really good. Did you know one of your sister stations is getting ready to do this and this? Maybe you should go in together and do it."

Marc: It's starting fires, putting out fires; it's synergy and experimentation. I can't tell you how many times I'll go to somebody and say, "Okay, you're going to be the Alpha test." Or, "We tried this, we took it to this degree, now you're the Beta, we need to make sure that it will go to the next level." We started this way in a ton of areas: Group contesting, sharing talent, the implementation of Prophet—the digital platform the company is using, the Oldies show Jack is originating out of Las Vegas. We'll take advantage of everybody's synergy down the road. [WNCI/Columbus PD] **Todd Shannon** offered some of his Spring promotion budget to [Jacor Country sister] WCOL. Would you have ever heard of anything like that before? No.

Think of the strongest entities from both Jacor and Clear Channel and put them together. And be open for changes.



Jack Evans Before

After

The next wave of bright air personalities are fully computer literate. They understand how to set-up a bit they did on a Monday night in one market, save it, edit it, and make it right for five or six markets that it'll go out to the next day.

We're forced to do things that I personally think are nuts.

Jack: I'm becoming more and more aware that the program directors are not just looking at their particular station or their particular problem, they're beginning to look at their market as a cluster and they're helping their sister stations understand the big picture: I've got this audio from this bit; it doesn't fit my radio station, so I'm going to take it down the hall. When would you ever have thought a PD was going to take a bit or an idea and share it with another morning show?

Last week the Dept. of Justice approved Clear Channel's acquisition of Jacor. When are you expecting to close?

Marc: I would imagine very soon. Personally, I'm at the foot of the biggest mountain that I've ever faced in my career. Things are changing so fast, you have to constantly keep reinventing the wheel and reinventing yourself, looking for new ideas, getting feedback, critiques and information from other people, and saying, "What can I do better? How can I better serve you?" At the same time, encourage everybody to really have the difficult conversations... Part of what I have to do is let people know [about] some very dramatic changes.

When it was announced in October, it was stated Jacor

would operate as a separate subsidiary under the Clear Channel umbrella. Is that still the strategy? Or are there plans for assimilation and integration of the two companies?

Jack: The way I understood it, there is an integration of the two companies. Both companies bring very special things to the pie. That's what made Jacor attractive to Clear Channel...

Marc: We're nuts not to maximize every piece of intellectual property each other has.

Jack: They have wonderful stations, and we bring some great stations to the mix as well. Putting the two companies together is outstanding. I just hope it doesn't stop there.

While it's been said Clear Channel would be the surviving entity in the merger, is it going to be Jacor's national programming infrastructure that prevails?

Marc: I'll give you a great example. I can remember when Jacor purchased Citicasters. All of a sudden I'm walking down the hall, seeing [Citicasters senior executives] Nick Miller, Dave Crowl, Jerry Kersting... wait a minute! I'm working with these guys? Didn't we buy them? Dave's my boss— didn't we buy them? Dave and I are great friends. We share a

bunch of radio stations together, and he had to change and I had to change. I can tell you that everything going forward is going to be all about change. When everything changed, everybody has to change. My guess is the new company will look something like the best of Clear Channel and the best of Jacor, all combined. I'd love to tell you what everything was, but I don't know. That's what we have to figure out.

Jack: Think of the strongest entities from both companies and put them together, and be open for changes.

Marc: If you were going to lay Jacor out, you could see the Citicasters influence, the Noble influence, and the Nationwide influence. I'm sure that, tomorrow, you'll be able to see the Jacor influence in Clear Channel. As everybody moves forward, it's all about change.

Will Clear Channel integrate the Prophet system that you've been using?

Marc: I would think so, but I don't know... unless there's a better system that comes out tomorrow. We'd tell you but we'd have to kill you.

Capstar, Cumulus, ABC and other companies are using or offering similar "virtual radio" systems. It's the way the industry's going. How far

along are you in integrating Prophet across your station platform?

Marc: It's going to take us most of the year to get everybody completely in. Stations are already cross-utilizing talent in the markets that are already in [Jacor Deploys Prophet, *fmqb* 2/12, p. 3]. It makes it a lot easier to send a piece of audio from one station to the other. When WNCI in Columbus did a Sarah McLachlan song, [all it took was] one phone call: "Hey, here it is; it's out there; if you want it, get it!" If you were hooked up on Prophet, it was there... no DHL, no DCI, no FedEx.

KBCO/Denver talent voice-tracks for Channel 103 in Los Angeles; jocks at KIOZ/San Diego feed shows to KSJO in the Bay Area. Is that just the beginning?

Jack: There are guys now in San Diego that are voice-tracking two or three radio stations. We just moved the evening talent from San Diego, Mikey, to San Jose, to do afternoon drive but still keep his [San Diego] night show, via Prophet.

Marc: That's one of the benefits. Somebody can move from Sandusky to Cleveland and still do the Sandusky show. Or they can go from Santa Barbara to San Diego to Los Angeles over a three or four-year period of time and still be on the air on all of them. It's the same

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way with program directors. When [WKQQ PD] Tony Tilford leaves Lexington and goes to 'MMS in Cleveland, he can still be involved in the strategic and tactical part of what's going on [at 'KQQ]. By and large, Jacor doesn't employ consultants. We use our programmers. Brad Hardin out of Tampa will work with two or three radio stations. And Jack's got PDs that we'll work with. It's the buddy system. The more you know, the more people know other people, the more likely they are to share. It's all relationship building between the audience and our radio station, between our advertisers and the radio station, and among our programmers, our sales managers and our general managers. It's just all about relationships.

Jack: We've built a tremendous amount of trust, not only programmer-to-programmer but, over time, with our sales managers. Our programmers are always up to speed on where we are financially. Our guys know how the markets are doing and how far away they are from hitting budget. Sales managers may not get every single promotion or every single remote that they need, but they're going to get a program director who is understanding of what the needs are and will help them get there. That's because there are no surprises at Jacor. We've put everything out on the table as a company to our people, and it's coming back.

Marc: Knowledge is power.

Address the human factor of Prophet: It eliminates jobs. And critics say it will render the talent farm team extinct.

Marc: These are exactly the people who we need to replace!

They're thinking the way it was five or ten years ago! At every station I've ever programmed, there were always two or three people who just didn't carry their weight—they had an attitude and [longed for] the way it used to be. The station may be successful in spite of them. Those are the people who are going to be weeded out; process of elimination; survival of the fittest. That's just business and that's going to happen. That's not the human factor, that goes on in any radio station, Prophet or not.

Jack: You ask where the farm system is. I've got a couple of guys and gals in the western region specializing in and building weekend shows. They'll do Rock; they'll do Top 40; they'll do AC. They come in on Saturdays and they do four or five shows around the country on Prophet. Their goal is to eventually get a full-time gig. But right now, they're focused on making sure that the four or five Saturday and Sunday shows they do via Prophet sound great so somebody's going to want them.

Marc: You don't have to work in real time with Prophet. You don't have to wait for the record to end. In two hours, you can do an hour-and-a-half of preparation, 30 minutes of execution, and have a better show than you could have done in four hours — if you plan it differently.

Jack: The next wave of the real, bright air personalities are fully computer literate. They understand how to set-up a bit that they did on a Monday night in one market, save it, edit it, and make it right for five or six markets that they're going to go out to the next day. It's the same

thing as Selector when it came out in the '80s. Some people thought it was going to put the music director out of business, or take all the creativity away from the jock. No. It's a tool. It's a tool for the trade. And that's exactly what Prophet is. If somebody is working real hard on a late night show, and Marc, or I, or Gene, or B.J. hear them, they're going to grow a lot faster. As much as you put in, that's what you'll get back.

Marc: I would even go one step further: Prophet isn't just a tool but it is a deadly weapon to be used against our competition.

KOA— Denver's top-rated News-Talker— was instrumental in feeding audio to other Jacor stations across the country on the day of Columbine High School massacre. What was involved in that?

Jack: I was reading [Director of News-Talk Programming] Gabe Hobbs email on our Intranet the other day and, man, it was buttoned-up. We've learned so much over time. When the Princess Di [story broke], we were slower in feeding our FMs off of our AMs, getting updates, and deploying newpeople to markets. But this time, it was amazing how quickly things were happening, from sharing resources, to being able to take KOA off of the bird, download it to each of the markets, and have soundbites within moments after this tragedy [was reported]. We sent people from San Diego to Denver to do custom reports for eight or nine markets. It happened quickly because of brand specialists like Gabe Hobbs who have been through it before and understand how to think on their feet.

Marc: It started with the Atlanta bombing, when

other Jacor stations should have been thinking, "they're fully mobilized, why don't we just put [Atlanta News-Talker] WGST on the air?" This time, we did exactly that, we had AM stations that said, "here's our sister station, KOA in Denver— nobody is doing a better job— we're bringing it to you." Would another radio station have done that in the past? We were able to provide a bigger service to our listeners because of the mindset of, *we can put their stuff on our air.*

Jack: I had a general manager call me today to say how wonderful it was to be driving around and hear the news coverage on the FM station from our AM station in the same market. It didn't take but a split second this time for the AMs to start feeding the FMs. A year ago that was breaking down walls.

Marc: I can't tell you how many mistakes we've made in the last two years; it is unbelievable. Part of me wonders, we've made all these mistakes and we still have our jobs. We're going to make a lot more mistakes tomorrow.

Jacor has taken the power ball lottery concept and applied it to radio in the form of group contesting, beginning last spring with the \$5,000 Song of The Day promotion on the Mix network. How has the concept expanded?

Marc: There are four or five groups [of Jacor stations] doing group contests right now. They pool their resources. Let's do the math. If you give \$10,000 to 10 people that's \$100,000. If ten radio stations did that, it's going to cost a million bucks. 100 winners costs one million

Knowledge is power,
and none of us is as
smart as all of us.



If you were going to tag Jacor out, you could see the Citicasters influence, the Noble influence, and the Nationwide influence. I'm sure that, tomorrow, you'll be able to see the Jacor influence in Clear Channel.

Marc Chase

bucks. [With group contesting], it costs \$100,000 and you only have ten winners. You've reached out and touched 90 fewer winners and you've saved \$900,000. If you look at the effect that 90 people have on the cume of all the radio stations, it's so infinitesimal. This isn't a brand new idea. I'd love to say we started this, but Pepsi, Coke, and Krogers have all been doing this for years. We just finally got big enough to get into the ballgame. Everybody else needs to get over the fact that, [in a sarcastic voice] you're treading on the good will of the station by offering a prize that multiple people can win.

How do you coordinate it nationally?

Marc: Walt Brown's the group contest administrator. We had to have one person just to coordinate; somebody had to answer all the phones and make sure the contest rules had been given the attorney thumbs-up, that people were saying the right things, and we didn't have two people doing promotions at the same time.

Jack: Talking about winners being spread out, I think we had a \$10,000 winner in Boise recently.

Marc: You have to understand that each radio station pitches a certain amount of money into the

pool. For that they get the right to promote this many giveaways.

Jack: And they get the production elements as well.

The latest Arbitron-Edison Media study on the Internet had a few surprises, like the one about how listeners would like to use station Web sites to get more information about the products they hear advertised on the air. What are you doing to address that?

Jack: We have just put together a Web Task Force. Some of our local Webmasters got together recently in Orlando to talk about what we're able to do. We're experimenting in San Diego and one other market with a link from our Web sites to careerhighway.com, for those looking for work. The sales department can generate non-traditional revenue, maybe food or hotel/motel or technical or computer, whatever. [Job seekers] can go right to careerhighway.com and, if they see a job they want, click on it. It will take them either to an application for that company or to the company's Web site.

Marc: It's all about bonding with our audience. This just gives us another way to involve them in our radio stations.

Do you advocate streaming audio on the Web?

Marc: If it sounded worth a crap

we'd be doing it with more of them.

Jack: We're doing it on some; more on our AM stations right now.

The number of people that can listen simultaneously is pretty low, unless you want to spend a lot of money... at least until there's more bandwidth.

Marc: That's all going to change. Eventually, everyone from telephone companies to cable companies will be offering free Internet access. They'll have the space but they won't have product loyalty that we have. We already have what they are going to desperately want. Radio stations are in great positions to capitalize on that because we already have a bond, an emotional reach-out. People reach out and pick us because of that bond. That gives us a huge upside on the Internet with people and companies that don't mean anything to consumers.

Jack: It's amazing how many hits our Web sites get. Have you looked at some of those numbers, Marc?

Marc: It's stupid. That's one of the things, when you're talking about taking a lot of hits, it's a different deal now than it was 20 years ago!

From where you sit, what have been the most significant changes in the business since

consolidation began?

Jack: What I've gotten out of it is change is good. We have to be open to change. Bone-breaking change, as Randy says. Not be afraid to try new things. And learning how to get great people to buy into change. That's tough because they're used to doing it one way, they're used to competing against other radio stations that aren't in the same family or the same cluster. Getting people to look at change and look at opportunities. We've made some tremendous headway from the first wave of this, but we have a long way to go. The remainder of '99 and especially 2000— with the merger and what the Clear Channel properties bring into this— is going to open up a whole new opportunity. It's going to be great.

Selling Bone-Breaking Change

by Paul Heine

What exactly do these guys do?



Up Close with Jacor's Marc Chase & Jack Evans

That was one of the things I wanted to find out about Marc Chase and Jack Evans. After all, Jacor has several brand managers— national programmers who oversee specific formats. Why then the need for a regional infrastructure too, especially one that splits over 240 stations in sixty-something markets into just two regions: Eastern (Marc's turf) and Western (Jack's territory).

After spending nearly two hours on the phone with these grizzled Jacor veterans, I'm here to tell you they don't program radio stations. But they do have the unenviable duty of informing programmers about dramatic changes, changes that may seem strange locally but strengthen the company regionally or nationally. Like telling a guy his 50,000 watt clear channel AM (that's already No. 1) will now be clearing *The Truckin' Bozo Show*, so that the late night talk show for truckers can blanket the entire country. Explaining that this type of out-of-the box thinking will enable the company to, as Marc says, "make a million dollars in the middle of the night on three or four radio stations."

Marc and Jack see themselves as facilitators of change— *bone-breaking change*, as CEO Randy Michaels calls it. From bases in Cincinnati and San Diego, they fan out across the country, working to break down walls among general managers, programmers, and sales managers, getting them to buy into change. Their jobs involve merging cultures, fostering a team atmosphere of synergy and experimentation, where individual station goals are subservient to the goals of the cluster or group (Hey, isn't that Marxism or something?)

Another function is what they call "finding creative solutions to problems that we've created." Things like group contesting, shared air talent, and a bunch of in-house networks bring a whole new set of problems that these guys are trying to figure out. Ask them about the logistics of voicetracking and Jack tells a story of how he tried to hotline a jock on the air, only to learn that he wasn't there— the talent had pre-loaded his show. "We've got to get those hotlines forwarded to cell phones," he tells Marc.

One of Jack's first on-air gigs was at WQXM/Tampa (now WXTB) in '81, but he didn't land at Jacor until '88, when he took a one-year PD stint at WQIK/Jacksonville. After a hitch at WYHY/Nashville, he headed for the Rockies and Classic Rock KRFX. Evans eventually assumed multi-station programming duties in Denver, and later, in San Diego.

Marc's career path wasn't as smooth. He says he was fired from his first six on-air jobs because his employers, at Religious, Bluegrass and other stations, didn't appreciate his sense of humor. Apparently Marc never listened to his seventh grade Spanish teacher, who told him, "That silly shit will get you nowhere." Marc, too, eventually programmed 'YHY in Nashville, before piloting WFLZ/Tampa during the height of its Power Pigginess. Named PD at WEBN/Cincinnati in '94, it wasn't long before he was supervising Jacor's entire market cluster there.

It's been two years since Jacor made the pair regional VPs, reporting to Sr. VP of Programming Tom Owens. They've been adding new markets ever since, a ritual that will, presumably, slam into overdrive any second now, after the merger with Clear Channel closes.

So how do they carve up the country? Marc explains it's a simple east-west geographic split, "minus markets that have sunshine 12 months of the year or unbelievable golf courses. Those are Tom's markets."

continued on page 64



Volume 3 Summer 1999



Branding tool, marketing opportunity, charity builder, artist development enhancer... put fmqb's customized BuzzBands CDs to work for you.

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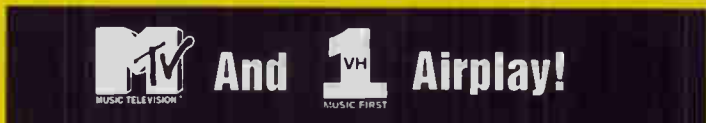
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