

TOP 40 AIRPLAY Monitor

• We Listen To Radio •

April 10, 1998 \$4.95 Volume 6 • No. 15

TOP 40 HIGHLIGHTS

MAINSTREAM TOP 40

#1

SAVAGE GARDEN

Truly Madly Deeply (COLUMBIA)

★★★ AIRPOWER ★★★

NO RECORDS QUALIFIED FOR AIRPOWER THIS WEEK

GOING FOR AIRPLAY

MARC COHN • *Already Home* (ATLANTIC)
CHERRY POPPIN' DADDIES • *Zoot Suit Riot* (MOJO/UNIVERSAL)
ALANA DAVIS • *Crazy* (ELEKTRA/EEG)
GLORIA ESTEFAN • *Heaven's What I Feel* (EPIC)
FASTBALL • *The Way* (HOLLYWOOD)
GOO GOO DOLLS • *Iris* (REPRISE)
LOS UMBRELLOS • *Easy Come Easy Go* (VIRGIN)

RHYTHMIC TOP 40

#1

BRIAN MCKNIGHT

Anytime (MOTOWN)

★★★ AIRPOWER ★★★

NO RECORDS QUALIFIED FOR AIRPOWER THIS WEEK

CROSSOVER

#1

K-CI & JOJO

All My Life (MCA)

★★★ AIRPOWER ★★★

NO RECORDS QUALIFIED FOR AIRPOWER THIS WEEK

GOING FOR AIRPLAY

JON B • *They Don't Know* (Y&B YUM/550 MUSIC)
CHARLI BALTIMORE • *Money* (UNENTERTAINMENT/EPIC STREET/EPIC)
MISSY ELLIOTT FEAT. LIL' KIM • *Hit 'Em In Da Hee* (ELEKTRA/EEG)
LISA STANSFIELD • *I'm Leavin'* (ARISTA)
LOS UMBRELLOS • *Easy Come Easy Go* (VIRGIN)

ADULT TOP 40

#1

MATCHBOX 20

3 AM (LAVA/ATLANTIC)

★★★ AIRPOWER ★★★

SARAH MCLACHLAN • *Adia* (ARISTA)
ALANIS MORISSETTE • *Uninvited* (REPRISE)

ADULT CONTEMPORARY

#1

SAVAGE GARDEN

Truly Madly Deeply (COLUMBIA)

★★★ AIRPOWER ★★★

NO RECORDS QUALIFIED FOR AIRPOWER THIS WEEK

GOING FOR AIRPLAY

JIMMY BUFFETT • *Island Fever* (ISLAND)
MARC COHN • *Already Home* (ATLANTIC)
CHERRY POPPIN' DADDIES • *Zoot Suit Riot* (MOJO/UNIVERSAL)
GLORIA ESTEFAN • *Heaven's What I Feel* (EPIC)
FASTBALL • *The Way* (HOLLYWOOD)
GOO GOO DOLLS • *Iris* (REPRISE)
JAMES TAYLOR • *Jump Up Behind Me* (COLUMBIA)

Labels and Radio Cut New, Bolder Deals, But Are They Worth It?

by Kevin Carter and Marc Schiffman

KUFO Portland, Ore., gives Flip/Interscope act Limp Bizkit 50 spins for a reported \$5,000, making it the first station to make a pay-for-play deal after months of industry debate. WHTZ (Z100) New York guarantees Aerosmith's "Pink" a set number of spins in exchange for the band's appearance at its Christmas concert. Co-owned WKTU goes even further, using not just its airwaves to nail down a Bee Gees concert date but those of several Chancellor sisters, which also play the group's "Still Waters Run Deep."

While only one of the above deals is

linked directly to the pay-for-play controversy that has attracted national press attention since first appearing in Airplay Monitor last fall, all three feature specific label or management reciprocity for airplay.

Beyond the larger question of whether this sort of linkage is good for radio lies the question of whether it effectively breaks records. Aerosmith's "Pink" peaked at No. 23 on Airplay Monitor's Mainstream Top 40 chart in February. The Bee Gees single failed to make that chart at all. And Limp Bizkit's "Counterfeit," which, according to industry sources, played primarily in overnights on KUFO, has yet to even

Continued on page 5

NEED A HIT?

OVER 9000 MULTI-FORMAT SPINS!

5 - (3) MAINSTREAM TOP 40 MONITOR (+435)

#1 GREATEST GAINER - 2 WEEKS IN A ROW!

(1) MODERN ADULT MONITOR

3 - (2) ADULT TOP 40 MONITOR

TONIGHT SHOW W/JAY LENO IN MAY! MTV MOVIE AWARDS 5/30!



OVER 3500 TOTAL BDS SPINS!

11 - (10) MAINSTREAM TOP 40 MONITOR (+137)

27 RHYTHMIC TOP 40 MONITOR

HUGE CALLOUT AT:

KIIS, KKRZ, WXXL, KSLZ, KMXV, WKSS, WSNX & MANY MORE!

SEE NSYNC ON MTV LIVE 4/15!



I WANT YOU BACK NSYNC



B94 PITTSBURGH ADD!



OVER 3000 TOTAL BDS SPINS!

16 - (13) MAINSTREAM TOP 40 MONITOR (+141)

35 - (32) RHYTHMIC TOP 40 MONITOR

UPPED TO STRESS ROTATION ALBUM APPROACHING PLATINUM

EARLY CALLOUT:

KIIS/LOS ANGELES - TOP 10!



IMPACTING MAINSTREAM TOP 40 4/14/98

OVER 2600 SPINS AT 3 FORMATS

10 - (9) RHYTHMIC TOP 40 MONITOR (+121)

11 - (9) CROSSOVER MONITOR (+114)

#1 PHONES... EVERYWHERE! (NO HYPE... ASK AROUND)

#9 BILLBOARD HOT 100 (SCANNING 90,000/WEEK)



heaven is here.

gloria!

heaven's what I feel

The first single from the upcoming album *gloria!*

Produced by Emilio Estefan, Jr. & Tony Moran for Estefan Enterprises, Inc.
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Stacy Steps Down; 'Alice' Signs On; Goodman Exits; So Does Fresno's 'Star'

After less than a full ratings book as PD, **Adam Goodman** suddenly exits Chancellor's **WBIX** (Big 105) New York. MD **Russ Egan** also exits, returning to RCS. Goodman, who represents voiceover talent **Chuck Riley**, can be reached at 212-873-1100.

PROGRAMMING: STACY STEPS DOWN

Despite a third-place showing in the latest Arbitrend (5.5-6.2 12-plus), **KQKS** (KS107.5) Denver PD **Rick Stacy** will relinquish his PD duties but remain in mornings. "I'll still be involved in the overall management, operation, and imaging of the station but not the day-to-day duties," he says. The main reason for Stacy's decision: "I've gained too damn much weight with all those free record-label dinners." Stacy will assist VP/GM **Bob Call** and Jefferson-Pilot VP of programming **Don Benson** in the selection of a replacement.

In other Denver news, **KALC** (Alice @ 106) inks veteran jock **Greg Thunder**, last with **KMPS** Seattle, for afternoons, replacing **Willie and Jojo**, now in mornings at **KOZN** (the Zone) Kansas City. **Jackie Selby**, former morning talent at crosstown **KXPK** (the Peak), signs on for mid-days, replacing 15-year market vet **Mary "Cha Cha" Chavez**, now doing the same shift at **KS107.5**, which also nabs **Kimberly Morgan** for P/T from crosstown **AC KIMN**, where midday jock **Peter McLain** exits as his contract expires; **Denise Plante** moves up from nights to replace him. Former **KIMN** night jock **Jeff Cruise**, currently doing P/T at **WPLJ** New York, returns to reclaim nights.

Sonny Valentine returns as PD of **KFRX** Lincoln, Neb., from country **WYZM** Madison, Wis. She replaces **Jerry Balletta**, who remains in mornings.

WVYB (the Vibe) Daytona Beach, Fla., hires former **KSMB** Lafayette, La., MD **Sam Diamond** as PD, reporting to VP of programming **Taft Moore**, who also runs sister N/T **WNDB**. Diamond also takes middays, replacing **Nikki Knight**, who returns to **WXXL** (X1106.7) Orlando, Fla., as AMD/late nights. Vibe night jock **Sky Walker** is upped to MD/afternoons; P/T **Ian Morales** moves to nights.

FORMATS: ALA. WHERE HIP HOP LIVES

Consultants **Steve Smith** and **Michael Newman** flip **WICE** Montgomery, Ala., to crossover **WJWZ** (97.9 Where Hip Hop Lives) under PD **Brian Crawford** from **WBHJ** (95.7 Jamz) Birmingham, Ala.

On April 1, soon-to-be Capstar mainstream **AC KTHH** Fresno, Calif., flipped to **KALZ** (Alice @ 102-dot-7). **Mark Thomas**, PD of sister oldies **KFSO**, is overseeing both stations for now, and McVay Media's **Tom Land** was in the house to help direct the launch. Despite the formatic connotations the Alice name conjurs up, Thomas is quick to clarify that Alice is adult top 40, not modern adult. "This is not a direct attack at [crosstown modern adult **KVSR**] Star 101 by any stretch," he says. "We're playing more pop product that they're not playing, including **Celine Dion**." The change happens 10 years to the day that easy listening **KKNU** Fresno became **AC KTHH**.

Speaking of **KVSR**, its three-story inflatable "star" was stolen last week during a Black Angus remote. Security guards stood by vigilantly, observing five men pull up in a pickup truck, deflate the device, pack it in the truck, along with the generator and blower, and drive away. The rig is worth more than \$10,000.

In other Capstar news, it has agreed to acquire Nebraska-based Prophet Systems Inc., a leading manufacturer of digital broadcast automation systems.

Great Scott Broadcasting, owner of crossover

WOCQ (OC104) Ocean City, Md., LMA's crosstown R&B **WRKE** and flushes the format. According to OC104 PD **Wookie**, expect a new format by April 14.

Cumulus, which recently acquired top 40 **WTWR** Toledo, Ohio, moves sister hot **AC WWWW** more current-based as **Star 105**. No other changes have taken place.

PEOPLE: OH THE HUMAN-ITY!

After sitting out a one-week suspension, reportedly over a questionable phone bit, **KZQZ** (Z95.7) San Francisco morning personality **Human Numan** exits. MD **Danny Ocean** is doing mornings for now. Reach Numan at clubgig@aol.com.

Look for **WWZZ** (Z104) Washington, D.C., p.m. driver **L.A. Reid** to announce his future plans soon. Meanwhile, Z104 P/T **Michelle Wright** (aka **Mikki Harmon**) returns to **WPGC-FM** for middays, replacing **Nonchalant**; P/T **Mark Marker** heads to a full-time shift to be announced at crosstown country **WMZQ**.

WFLZ Tampa, Fla., reaches out to **WWHT** (Hot 107.9) Syracuse, N.Y., night jock **Kane** for nights, as APD/MD **Domino** comes off the air to concentrate on his programming duties.

Changes at **WKRR** (Q102) Cincinnati: Interim MD **Jim Kelly** is now official; longtime Q102 utility infielder **Rodney Lear** is upped to programming coordinator. Elsewhere, **John Harris** (ex-**WJJD** Chicago) is named to the newly created position of producer for **John Jay's** morning show, while former radio guy **Lee Cooley**, currently marketing director for the local Fox TV affiliate, adds Q102 morning-news duties.

WZPL Indianapolis inks former Q102 Cincinnati producer **Steve King** as producer/sidekick for morning host **Julie Patterson**. Most recently, King had been morning producer at **AC WMYI** Greenville, S.C.

While the deal was not officially done at press time, look for **WZYP** Huntsville, Ala., morning team **Bob and Josh** to point north for mornings at **WZPT** (the Point) Pittsburgh, replacing **John Garabo**, who takes the same shift at country sister **WDSY** (Y108), replacing "The Country Crew": **Jimmy Roach** (who exits); **Monty** (moves to middays), and **Ellen Gamble** (takes a TV gig). **Blake Thunder**, formerly of crosstown **WVTY** (Variety 96), also grabs weekends at Y108. Back at ZYP, Bob and Josh are replaced by p.m. drive duo **Chris Callaway** (also APD/MD) and **Dee Dee Madison**. PD **Bill West** needs a morning-style afternoon show as well as swing.

Former **WBZZ** (B94) Pittsburgh personality **Joe Momma** (aka **Mike Moore**) heads west for mornings at modern adult **KRUZ** Santa Barbara, Calif. Mr. Momma replaces **Todd Violette**, who exited a while ago.

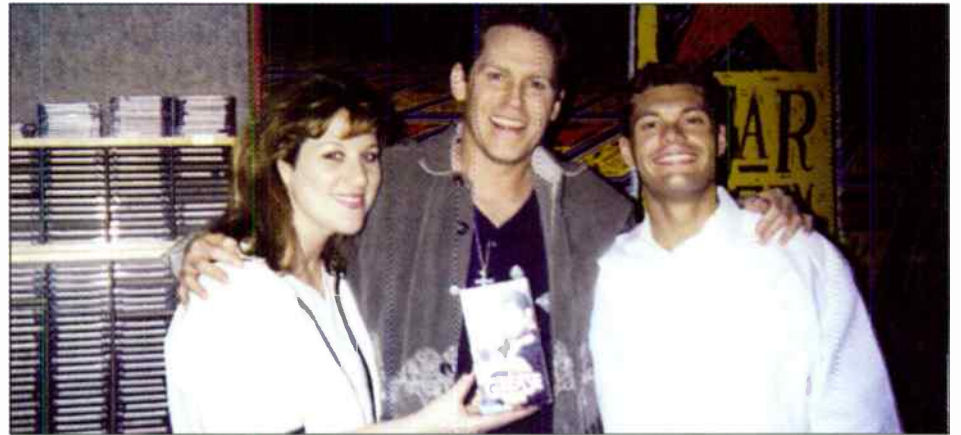
WJET (Jet 102) Erie, Pa., morning team **Ryno** and **Deb Ireland** are named co-APDs. **KGGI** Riverside, Calif., promotion director **Leanna Hoffman** is named director of marketing for Desert Radio Group in nearby Palm Springs, Calif. Packages to PD **Diana Laird**.

Longtime **WVSR** (Electric 102.7) Charleston, W.Va., PD **Bill Shahan** moves from mornings to middays, swapping shifts with **Coach**, now doing wakeups with on-air rookie **Libby Jo**, who crosses the hall from sales.

WNDU-FM (U93) South Bend, Ind., afternoon jock **Buzz Elliott** exits after 11 years for mornings at **WHMI** Howell, Mich. Packages to interim PD/MD **Casey Daniels**.

WMGI Terre Haute, Ind., MD/morning talent **David Day** returns to his hometown of Meridian, Miss., for MD/middays at **WJDQ** (Q101), replacing **Greg Thomas**, headed to a television gig in

Next Best Thing To A Hickey By Kenicky



Look like "Grease" is still the word, 20 years later, as modern adult **KYSR** (Star 98.7) Los Angeles welcomes Grease cast member-turned-direct-to-video movie star Jeff "Kenicky" Conaway. Pictured, from left, are afternoon co-host **Lisa Foxx**, Conaway, and co-host **Ryan Seacrest**.



212-536-5053 • theda@billboard.com

First-Quarter Results: Girl Power Waning

RECAP: Believe it or not, the first quarter of 1998 is over, so The Spin has prepared chart-activity recaps spanning the Dec. 6 issue through last issue. The top five mainstream top 40 acts for the first quarter are (1) **matchbox 20**, (2) **Savage Garden**, (3) **Backstreet Boys**, (4) **Chumbawamba**, and (5) **Robyn**. Considering that female groups and solo artists dominated the 1997 recaps, it is telling that four of the top five mainstream acts are male groups, suggesting a radical departure from Girl Power at radio. The top five songs are (1) **Savage Garden's** "Truly Madly Deeply" (Columbia), (2) **Backstreet Boys' "As Long As You Love Me"** (Jive), (3) **Smash mouth's "Walkin' On The Sun"** (Interscope), (4) **Chumbawamba's "Tubthumping"** (Republic/Universal), and (5) **matchbox 20's "3 AM"** (Lava/Atlantic).

The top five rhythmic top 40 acts for the first quarter are (1) **Usher**, (2) **K-Ci & JoJo**, (3) **Mase**, (4) **Uncle Sam**, and (5) **Boyz II Men**. The top five rhythmic top 40 songs are: (1) **K-Ci & JoJo's "All My Life"** (MCA), (2) **Usher's "You Make Me Wanna . . ."** (LaFace/Arista), (3) **Usher's "Nice & Slow"** (LaFace/Arista), (4) **Uncle Sam's "I Don't Ever Want To See You Again"** (Stonycreek/Epic), and (5) **Somethin' For The People's "My Love Is The Shhh!"** (Warner Bros.).

Next issue, we'll recap the top songs and acts for the first quarter in adult top 40 and AC.

NO. 1: Talk about staying power, **Savage Garden's** "Truly Madly Deeply" topped the mainstream top 40 chart in the Jan. 31 issue for one week and has finally reclaimed the throne from **Celine Dion's** "My Heart Will Go On" (550 Music). If you thought Dion held the record for most weeks at No. 1, think again: **Ace Of Base's** "The Sign" (Arista) spent 14 weeks at No. 1 on the mainstream top 40 chart in 1994. With 10 weeks at No. 1, Dion is tied for third-most weeks at No. 1 with **Dionne Farris' "I Know"** (Columbia) and **No Doubt's "Don't Speak"** (Truma/Interscope). The song that spent the second-most weeks at No. 1 is **Mariah Carey & Boyz II Men's** "One Sweet Day" (Columbia), which was No. 1 for 11 weeks in '96. But Dion does hold the record for the most weeks at No. 1 on the AC chart. "Because You Loved Me" was No. 1 for a whopping 19 weeks.

MUSICAL CHAIRS: Look for **Oscar Fields** to return to Motown as executive VP/GM, replacing **Steve Corbin**, who recently went to MCA . . . Mercury's **Matt Ulanoff** is trading his Detroit region for Los Angeles. Mercury is looking to fill its Detroit and Washington, D.C., regional promotion positions . . . Elektra picks up Gibson Guitars' **Rebecca Ross** for local promotion chores in Minneapolis and convinces **Bonnie Stacey** to return to the record business for Dallas regional promotion duties after a three-year hiatus.

Virgin national director of single sales and urban marketing **Jeff Grabow** exits to join Red Ant as national director of sales and field marketing . . . **Adam Sexton** joins Arista as VP of product management from EMI, where he was VP of marketing and international . . . Former Arista promotion coordinator **Josh Wolf** steps up for manager, East Coast, promotion duties at Logic . . . Atlantic's **Anthony Ko** is upped from assistant to manager of video promotion . . . 550 Music's **Chuck Fields** is putting his radio voice-over experience to good use. Fields is one of the finalists in the running to voice the part of Homer Simpson for Fox-TV's "Simpsons" . . . If you happened to be in New York this past weekend, that was MCA's **Bobby Shaw** spinning on **WQHT** (Hot 97) Saturday night.

In last week's issue, the title of Atlantic's **Doug Cohn** should have been listed as senior director of music video promotion and media development.

ARTIST MONITOR: Now that "Grease" is back, **Olivia Newton-John** is ready to her unveil her latest album, "Back With A Heart," due out May 12 on MCA Nashville. Yes, it's a country album, but there will be one song worked to AC radio, a remake of "I Honestly Love You," with **Babyface** singing backing vocals . . . Epic has linked with Untertainment for a joint venture. The first release via this new label deal is from the **Notorious B.I.G.'s** girlfriend, **Charli Baltimore**. The rap song "Money" has already been serviced to radio.

Augusta, Ga.

KPRR El Paso, Texas, midday jock **Randy Fox** moves home to Tucson, Ariz., for family reasons. Packages to PD **John Candelaria**.

KHTT (K-Hits) Tulsa, Ok. music coordinator/nights **Scotty Mack** is upped to MD.

FINALLY: WALK FOR WENDY

On April 19, in Ridgewood, N.J., there will be a benefit walk for **Wendy Leeds** (wife of Universal Records' **Steve Leeds**), who is battling M.S. For info, call **Dave Herman** at **WNEW** New York.



TOP 40 TOPICS BY SEAN ROSS

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Where To Find Your Own (Proven) Hits

Hits that radio finds for itself have, for me, always been one of the great things about working in this industry. And there are still a few of those at mainstream top 40 this week. **Janet's** "Together Again" and **Aqua's** "Turn Back Time" began their radio life as album cuts. **Backstreet Boys'** "Everybody (Backstreet's Back)" began at mainstream as an import, ending up on the group's current album. **React's** "Can't Keep My Hands Off You" and **N-Trance's** "Da Ya Think I'm Sexy?" both began with import play, too. Then there's **Alanis Morissette's** "Uninvited," a soundtrack cut that won't officially be worked to top 40 but had 501 spins last week.

There are still some mainstream PDs who deviate from the menu of product being worked to them by the majors. But they're in the minority. Last issue's page 1 analysis of top 40 playlists found that less than 30% of Monitor's mainstream top 40 reporters had any record that fit that description among their 40 most-played titles. That number drops to almost nothing in smaller markets. And without the first new Morissette track in several years, it would've been lower. (The figure in rhythmic top 40, where finding your own hits is more common, was considerably higher.)

So why aren't more PDs finding their own hits? It may be because more than a decade ago, we stopped expecting small markets to find the hits. In the mid-'80s, the primary role for most small-market top 40s became serving as part of the tonnage that any new release is expected to show in the first week. The folks who deviated from the pattern were instead the major-market PDs. And that was fine, until their stations were all sold for \$120 million, at which point the prospect of playing unproven music became too daunting. Besides, once PDs became product managers for multiple brands, there wasn't time to go looking for the next "Red Red Wine."

There are always enough label priorities on PDs' desks that looking for their own hits may seem unnecessary. But at a time when there's an overabundance of ballads, a lot of holdover product from the fall, and not many uptempo smashes, it's too bad that at least three obvious sources of *proven hits* are being overlooked.

1. R&B radio. You knew I was going to suggest this, but consider the advantages of R&B crossovers for PDs in search of songs with a track record: You know somebody is buying them. (The usual response to this is that it's not the top 40 audience buying those songs. My answer is that mainstream top 40 is playing a lot of records that aren't selling to its audience or any other. R&B hits are selling and testing with *somebody*.) Most of those that do cross to

mainstream test almost immediately, and because R&B hits don't take long to break at their own format but do take forever to cross, it's possible to find the prime candidates long before they're worked to mainstream.

2. Modern rock. While there's no longer the bias against modern crossovers that we saw 15-18 months ago, top 40 PDs are often surprisingly willing to wait until labels say it's their turn, an occasional "Bitch" or "Tubthumping" notwithstanding. (Even the latter, which most folks now recall as a one-listen record, had three or four weeks' lead time at modern.) "Walkin' On The Sun" charted at modern nearly three months before it did at mainstream top 40. "Sex And Candy" had a four-month lead. Did those songs really take that long to sound like pop hits?

Worse, if a label doesn't decide to bring a modern rock song across, top 40 may never know it exists. I'd like to think that **Everclear's** No. 1 modern hit "Everything To Everyone" didn't cross because top 40 PDs heard it and consciously decided that it didn't fit. But I don't. Same with **Bran Van 3000's** "Drinking In L.A.," which never developed enough of a modern story to be worked to top 40 but seemed as well-suited to top 40 as modern. Like "Tubthumping," those top 40 PDs who don't watch modern might have found Bran Van's Canadian hit from another source. Specifically...

3. Imports: PDs are a little more attuned to them these days. Aqua's "Barbie Girl" and **Daze's** forthcoming "Super Hero," now heard on **WHYI** (Y100) Miami, show how records that might have been dismissed as too odd or too bubblegummy for the U.S. two or three years ago now command U.S. attention relatively quickly. But not all European hits are Euro-flavored, as **Natalie Imbruglia** attests. And as a regular listener to European radio, I can name another five to 10 logical candidates for U.S. hits that U.S. PDs haven't found yet. Imbruglia's "Torn," another one-listen for most PDs, attracted, to my knowledge, no import play in the three to four months between its U.K. explosion and its release here.

British sales charts are full of techno, indie rock, children's novelties, and other records that don't get much airplay. The more homogenous airplay chart, however, is a surprisingly good predictor of U.S. chart success. If you had to compare British top 40 radio to a U.S. outlet, it's probably somewhere between **WFLZ** Tampa, Fla., and **WFBC-FM** (B93.7) Greenville, S.C.—faster than most major markets on pop/rock but not afraid of rhythmic records with a story. It targets a population less diverse than ours but a more diverse audience than the one that mainstream programmers have chosen. And thanks to the Internet, it's no longer hard to hear at home either.

RADIO CONCERT MONITOR

DATE	CALL LETTERS	EVENT	SCHEDULED TO APPEAR
April 11	KZZP Phoenix	10K Run	Abra Moore, Naked
April 11	WWKX Providence, R.I.	Hot Night	Sylk-E. Fyne, LL Cool J
April 11	WZJM Cleveland	Spring Break Jam	Allure, Dru Hill, K.P. & Envyi, LFO, 'N Sync, Jimmy Ray, React, more
April 16	WBHT Wilkes-Barre, Pa.	Hot Jam 1	Dakota Moon, She Moves, more
April 17	KBXX Houston	7th Birthday Bash	Bone Thugs-N-Harmony, Chico DeBarge and Joe, Sylk-E. Fyne, Montell Jordan, Juvenile, Lost Boyz, O' Skool, Playa, Timbaland & Magoo w/Missy Elliott
April 25	WNVZ Norfolk, Va.	N.A.S. Airshow	Color Me Badd, React
May 1	KYLZ Albuquerque, N.M.	Tha Bomb 2	Angelina, Bone Thugs-N-Harmony, LL Cool J, Militia, Johnny Z, more
May 2	KKFR Phoenix	Power Jam 14	LL Cool J, more
May 3	WKCI New Haven, Conn.	Spring Fling Kite Fly	Edwin McCain, She Moves, more

Let us monitor your event! Kevin Carter: 213-525-2303 or E-mail KCarter@billboard.com

Z100 Greets 'N Sync In Miniature Lobby



RCA recording act 'N Sync played a sold-out Times Square club date for **WHTZ** (Z100) New York. Pictured in the back row after toweling one another off backstage, from left, are RCA's Eric Murphy; 'N Sync's Joey; Z100's Axl Nimitz; and 'N Sync's Lance, J.C., and Justin. In the middle row, from left, are Z100's Cousin Brucie (nice, original New York name), night jock Kid Kelly (in hat and shades), and 'N Sync's Chris. Assuming the position in front is Z100's Greg T.

Can't Sit So Well With Feet On Sofa



Greater Media's modern adult **WXXM** (Max 95.7) Philadelphia welcomed Elektra recording artist Rebekah, who was invited, but tastefully declined, to jump up and down on the lobby couch. Pictured, from left, are PD Chuck Tisa, air personality Emerson, Rebekah, MD Ali Castellini (leaving big old size 9 Doc Martens prints embedded in the cushions), programming assistant Chuck Damico, and Elektra's Judy Buck.

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Labels and Radio Cut New, Bolder Deals, But Are They Worth It?

Continued from page 1

appear on Rock Airplay Monitor's Mainstream Rock Impact Page. But asked if it was worth it, parties involved in all three deals say yes and that their interest was more in reinforcing an act's image than trying to engineer an airplay hit.

Flip owner/president Jordan Schur pronounces the Limp Bizkit scenario "successful for everybody... The Flip philosophy is to have an awareness level for our bands... If you can do that through a spin or a show, it's a good thing."

Whether the five-week experiment changed the Limp Bizkit sales story is "difficult to gauge," says Schur. "There's been a lot of activity lately regarding the band." He points to building exposure for the band through MTV and the act's relentless road work. "Every time that this band is on the road, we've found touring plus radio equals big sales. I'm sure KUFO helped."

Monitor's analysis of Portland, Ore., SoundScan data for the weeks between Jan. 25 and March 8, roughly aligned with the pay-for-play experiment, shows sales rising from 23 units a week to 66. Prior to KUFO's support, sales were 36-21-21. Since then it has been 53-74-91.

Schur is not averse to trying the pay-for-play avenue again. "It's a much more desirable way to [promote]... [If] it was music that no one wanted to hear, it would be a good way to look foolish," but Schur sees himself on a mission to break new ground at radio, admitting that with an unusual act such as Limp Bizkit, "you need all the help you can get. It makes plenty of sense."

Asked why Flip didn't opt for a traditional station-concert scenario, Schur says, "The money you spend to fly and do radio shows in the middle of a tour [is] prohibitive. But you have no choice. It's expensive and exhausting, but you have to do it, because you have to show your support to radio." Schur says he chose the "easier, cheaper" way of paying that money directly to a station.

Consultant Tom Barnes is a big supporter of the concept, though he does not see the KUFO/Limp Bizkit deal as something he brokered, although it has been characterized that way in several consumer-press articles. Barnes says he saw the need for new revenue sources rise last year and broached the subject with both client stations, including KUFO, and various labels, including Interscope. Echoing Schur, Barnes insists that no one is suggesting a station play a bad record, but he also recognizes that some material can push the programming envelope. "Money can act as a risk-diminishment to playing things that you think are good but might be a stretch for your station."

Like other champions of pay-for-play, Barnes notes that the only thing new about such deals is that they're now taking place above board. "Heretofore, PDs cut these deals that were pay-for-play, but they were cutting them in their office, door closed. They knew what they were getting," he contends. And with GMs free to put this income somewhere besides programming, "the big fear out there is not really so much losing control of the playlist. The real fear is, 'I'm going to lose control of the money.'"

Like Schur, Barnes doesn't measure success in strict cause-and-effect terms. "This is about controlling momentum. This is about pacing an artist's exposure in a manner that is better than organic," says Barnes. He also sees the legal disclaimers that necessarily identify the sponsor of any paid spin as helping Interscope to build brand equity of the sort that labels like Elektra, 4AD, and A&M once had.

PINK WITH ENVY

Columbia was looking to reinforce Aerosmith's equity at top 40 last fall, when the act played the Z100 Jingle Ball for a set number of spins. Nobody will say exactly how many spins that was, but "Pink" had received at least 330 monitored plays at Z100 when it peaked in early February. The deal included a comprehensive artist-marketing program. "Both parties made a financial investment, and the spin arrangement was for a certain percentage in guaranteed dayparts," says Columbia senior VP of pop promotion Charlie Walk. "The right stations, in the right markets, along with the right, intelligent programming and promotions, are worth partnering with and

securing airplay in exchange for dayparted spin commitments and promotional mentions."

Columbia asked music decision-makers at Z100 several questions: "Do you like the song? Do you believe 'Pink' could be a hit? Could you envision it on Z100?" Walk says after receiving yes answers, the follow-up was, "What can we do together to make this happen?" If you're upfront with each other and talk about the music first, and understand each other's goals and needs up front, then, as partners, you can have nothing but success."

From Z100 PD Tom Poleman's vantage point, "it's not just a spins commitment from us; we're also acting as marketing partners on the project... This was a way for us to show both Columbia and the band that doing a show with Z100 was something positive, instead of the usual perception of a show as a pure favor."

Beyond spins, Poleman says, the Z100 marketing plan also included "the hook of 'Pink' in all of our Jingle Ball promos, plus we produced Z100 artist profiles, featuring a time-line history of Aerosmith, with hooks of their past hits, all building up to the chance to see them live with Z100. It wasn't about just playing a song; it was a way to put a face to that song and the artist."

The week of Z100's concert, Poleman says, Aerosmith LP sales increased 94% in New York, according to SoundScan. (Aerosmith went from 1,262 albums in New York to 3,170 by the last week of December, although some of that presumably reflects a holiday-shopping boost that affects all product.) "And based on Z100's exposure, 'Pink' subsequently spread to other major and medium markets. We consider this to be a wildly successful venture," says Walk.

"We were able to help stimulate and rejuvenate an Aerosmith project that was already three singles deep," Poleman says. "The label, the artist, and [the] manager are happy because of the heightened artist image and stimulated sales. Plus, the price and positioning concerns in the stores is satisfied. We wonder why labels don't spend more money with radio when the price and positioning issue is critical. Instead of sitting around at conventions complaining [about] why labels don't spend more money at radio, we should spend that time addressing price and positioning concerns."

FEVER FOR A FAVOR

The Bee Gees' participation in WKTU's recent concert commemorating the 20th anniversary of "Saturday Night Fever" raised eyebrows when it was reported last fall that the appearance stemmed from a deal with the group's management, the Left Bank Organization, that had 11 other Chancellor stations commit to a set number of midday spins for the current Bee Gees single and included a cross-promotion for the group's upcoming HBO and pay-per-view specials as well as Phillips DVD players. In doing so, Chancellor provided the first deployment of the groupwide muscle that many record reps have been fearing since the advent of megapoly.

Chancellor VP of marketing Bev Tilden says when the terms of the deal were revealed to her, "I went right to Jimmy [de Castro] and asked, 'Is this deal important enough for the rest of our stations to get involved?'" She was quick to add, "This was a once-in-a-lifetime event that we couldn't pass up. Would we actively seek to repeat this type of deal as our normal way of doing business? No."

At year's end, "Still Waters" peaked at No. 57 on Billboard's Hot 100. The group's current album, a hit earlier last year, did not rechart during the song's run. But Left Bank CEO Allen Kovac says his goal was "not to generate a hit single but to create impressions for the Bee Gees using that particular song as the vehicle." Was it a success? "Unequivocally," he says. "It really helped brand the Bee Gees and gave them a much more sturdy platform for the next project."

And Kovac says he does have future plans for similar projects with Chancellor. "Our goal is not to jam the hits but to effectively cross-market to match our audience, and that can't be done with radio alone [but rather] radio in conjunction with TV, retail, and print in order to reach critical mass. We're not necessarily relying on a singles mentality alone to do that."

MONITOR PROFILE

Voice-Over Guy Sean Caldwell Tailors His Talents For Multi-Format Success

Thank God Sean Caldwell's parents had a sense of humor. Caldwell, now a nationally recognized voice-over talent with more than 50 radio and TV clients in formats as diverse as top 40, country, hot AC, modern adult, and even news/talk, interned at the age of 14 at WHYT Detroit under PD Gary Berkowitz. "My parents had to drive me to the Fisher Building every day, 45 minutes each way," he recalls. He later became an assistant in WHYT's production department, which ignited his interest in his ultimate career choice. Caldwell's first full-time shift was at crosstown WDFX (the Fox), replacing "Motormouth" Terry Young in nights. "Everybody thought I was whispering, after Terry."

Until then, Caldwell had done production more or less as a hobby while attending the University of Michigan by day and doing nights. "Even then, I already had a handful of voice-over clients," he says. "Listening back to those tapes today, I really sounded horrible."

Brian Philips later hired him as production/imaging guy at WEGX (Eagle 106) Philadelphia. Caldwell later met WZEE (Z104) Madi-

son, who markets his business in his rare spare time. "I mailed out a ton of demo tapes, placed ads in the trades, and made hundreds of phone calls," he says. "My phone bill went through the roof; you don't realize that when you're employed by somebody else, all this stuff is on their dime."

Although his work is largely a solitary existence, Caldwell finds it's still a personality business, tailored to the traits of the PDs he works with. "For example, [KHKS (Kiss) Dallas PD] Mr. Ed wants a delivery that's pumped up and energetic, and KRQQ Tucson, Ariz., PD Tim Richards likes more of a deliberate attitude and boldness," he says. "Most clients want a fun attitude and a delivery that sounds like a real person, [although] at some stations, I'm still the king of hype."

One format that is still defining itself, he says, is modern adult. "Many clients perceive that format differently—some want a brighter, friendlier, hot AC delivery, and others in the same format want a darker, monotone, sarcastic delivery. Either way, I usually give clients three or four reads of each element."

Although Caldwell says many PDs are very particular in their needs, he's also free to be creative. "A lot of my clients ask me if I've heard any great ideas, and when I do, I send a group E-mail to share ideas."

As much as Caldwell has struck out on his own to distance himself from the "unstable" world of radio, he's also found the voice-over world to be similar in many respects. "I've lost three clients recently, but I gained four new ones," he says. "Usually, around the spring book, you'll see a lot of turnover, whether format changes, new GM, or budgetary concerns. They say you shouldn't take it personally, although I still do."

Unlike many other high-profile voice talents, Caldwell doesn't use an agent. "It's tough sometimes, because I'm not comfortable with being boastful about myself to a prospective client. I'd rather use my reputation to do that. It would be easier to let an agent do the talking, but they would do it with one hand in my pocket. I've often seen agents that have made life difficult for talent and management by putting them on opposing sides of the table," he says. "I know people who have taken on agents and lost business, because agents make demands and raise rates trying to create value. [But] I've seen some agents who have made people millionaires."

Caldwell points to fellow voice guys, who, while perceived as possible competition, are also kindred spirits—Paul Turner, Chris Corley, Brian James, John Pleisse, and J.J. McKay, to name a few. "We often compare notes. Because of the digital revolution, there's often a demand for instant turnaround on some projects," he says. "I could be on my way out to dinner with the family on Friday night, and someone will call wanting a promo digitally delivered in 15 minutes. There have been times when I get a call, and, after they describe what type of sound they want, I may tell them that I may not be the right guy, but here's another name. In turn, I hope that they would do that for me."

By jamming those occasional dinner hours, Caldwell strives to keep weekends clear for his wife and 8-month-old daughter Chelsea, "except for Saturday mornings, when I'm in here playing catch-up," he says. "I've been very blessed in my career, both with the people who have helped me along the way, and I'm very thankful for every client I have. Plus, the commute's not bad."

KEVIN CARTER



Sean Caldwell Voice-Over Talent

'Because of the digital revolution, there's often a demand for instant turnaround'

son, Wis., PD Mr. Ed Lambert, who was in town visiting Philips. "I basically begged him to let me voice Z104, and he actually did. That's when things really started to take off for me," says Caldwell. "I went from a handful of clients to two handfuls pretty quickly."

Caldwell later crossed the street for afternoons at modern rock WPLY (Y100) while attending the Wharton School of Business and balancing his growing voice-over business. "At the time I was newly married, and I figured I'd be headed for divorce court within five years if I kept up this pace," he says.

"I had seen so many jocks hired and fired at somebody's whim, and I realized that being a jock was not the future I wanted," he says. "I looked at other voice-over and production guys who had gone out on their own and been successful, like Rick Allen, who left [WQHT] Hot 97 New York and who told me to go for it."

While vacationing in Florida with wife Kim, Caldwell realized that real estate there was a lot cheaper than in Philadelphia. In the summer of 1995, construction began on their new house in suburban Tampa. "When the house was a month away from completion, I resigned from Y100," he says.

After starting with a reel-to-reel deck, a small mixing board, and a microphone ("My backup plan in case I ever got fired"), Caldwell filled up his fourth bedroom with a 32-track digital workstation and matching 32-track board. (Note: Check out pictures of Caldwell's studio at www.seancaldwell.com.)

Working at home has been an adjustment for him, compared with hanging in the hallways with the guys at the station, says Cald-

28 No Doubt, Don't Speak	19 15	28 Chubb Rock, I Wanna Rock	29 17	38 Aerosmith, Pink	15 46	38 Jay-Z, Black Album	19 41	38 Mary J. Blige, Love and Theft	19 41	38 Robyn, Do You Really Want Me	19 24	38 Billie Myers, Kiss The Rain	18 22
29 John Travolta & Olivia Newton-John, Grease II	18 0	29 Will Smith, Gettin' Aggy Wit It	15 14	39 Tonic, Open Up Your Eyes	15 17	39 Jocelyn Enriquez, Do You Miss Me	19 15	39 Sheryl Crow, If It Makes You Happy	19 20	39 LL Cool J, Phenomenon	19 18	39 James Horner, Southampton	18 14
30 The Wallflowers, One Headlight	17 21	30 Sugar Ray, Fly	14 17	30 Brandy, Set It Off In My Room	14 9	39 Sheryl Crow, If It Makes You Happy	19 20	39 Edwin McCain, I'll Be	19 17	39 Mark Morrison, Return Of The Mack	17 17	39 Paula Cole, Me	18 16
31 La Bouchée, Be My Lover	16 13	31 Tonic, If You Could Only See	14 13	31 Puff Daddy & Faith Evans, I'll Be	14 12	39 Edwin McCain, I'll Be	19 17	39 Janet, Together Again	13 43	39 Allure, Last Chance	16 16	39 Marcay Playgrouped, Sex & Candy	17 18
32 Matchbox 20, Push	16 17	32 Donnan Sheik, Barely Breathing	14 13	32 Robyn, Do You Know What It Takes	13 10	39 Everything But The Girl, Missing	19 15	39 Planet Soul, Set U Free	19 15	39 Inoj, Love You Down	15 15	39 Backstreet Boys, As Long As You Love Me	17 17
33 Everything But The Girl, Missing	16 16	33 Meredith Brooks, Bitch	14 14	33 Will Smith, Men In Black	13 13	39 Planet Soul, Set U Free	19 15	39 Puff Daddy & Faith Evans, I'll Be	14 34	39 Backstreet Boys, Quit Playing Games	15 11	39 Eric Clapton, My Father's Eyes	17 13
34 Somewhere Between The People, My Love Is The	16 16	34 Chubb Rock, Tubthumping	13 14	34 Robyn, Do You Know What It Takes	13 10	39 The Cranberries, Dreams	18 17	39 Tiesdays, It's Up To You	13 9	39 Alanis Morissette, Uninvited	15 15	39 Stator Hazel, All For You	17 17
35 Backstreet Boys, Quit Playing Games	16 19	35 Savage Garden, I Want You	13 10	35 Will Smith, Men In Black	13 13	39 Tiesdays, It's Up To You	13 9	39 Puff Daddy & Faith Evans, I'll Be	14 34	39 Backstreet Boys, Quit Playing Games	15 11	39 Stator Hazel, All For You	17 17
36 Crush, Jellyhead	15 14	36 Paula Cole, Where Have All The Cowboys G	12 13	35 Tiesdays, It's Up To You	13 9	39 The Cranberries, Dreams	18 17	39 Tiesdays, It's Up To You	13 9	39 Alanis Morissette, Uninvited	15 15	39 Stator Hazel, All For You	17 17
37 Spice Girls, Say You'll Be There	15 18	37 Donna Lewis, I Love You Always Forever	12 10	37 Tonic, If You Could Only See	12 11	39 Tiesdays, It's Up To You	13 9	39 Puff Daddy & Faith Evans, I'll Be	14 34	39 Backstreet Boys, Quit Playing Games	15 11	39 Stator Hazel, All For You	17 17
38 Soft Cell, Tainted Love	14 7	38 Lisa Loeb, Let's Forget About It	12 7	37 Tonic, If You Could Only See	12 11	39 En Vogue, Don't Let Go (Love)	17 16	39 Matchbox 20, Push	17 16	39 Backstreet Boys, Quit Playing Games	15 11	39 Stator Hazel, All For You	17 17
39 Haddaway, What Is Love	14 8	39 Deep Blue Something, Breakfast At Tiffan	12 8	37 Meredith Brooks, Bitch	12 9	39 En Vogue, Don't Let Go (Love)	17 16	39 Matchbox 20, Push	17 16	39 Backstreet Boys, Quit Playing Games	15 11	39 Stator Hazel, All For You	17 17
40 The Carpenters, Lovelife	13 8	40 Robyn, Show Me Love	11 13	39 Puff Daddy & Faith Evans, I'll Be	12 5	39 Matchbox 20, Push	17 16	40 Ini Kamoze, Here Comes The Hotstepper	17 13	39 Third Eye Blind, Semi-Charmed Life	12 13	40 Paula Cole, I Don't Want To Wait	13 8

POWER PLAYLISTS



Playlists supplied by Broadcast Data Systems Radio Track service. Songs ranked by number of plays in monitored week. Playlists are listed in order of TBA weekly counts, beginning with the highest counting station. Counts are updated twice weekly following the release of the Spring and Fall Arbitron surveys. The number of stations shown each week varies depending upon genre.

RHYTHMIC TOP 40



POWER PLAYLISTS



For Week Ending April 5, 1998

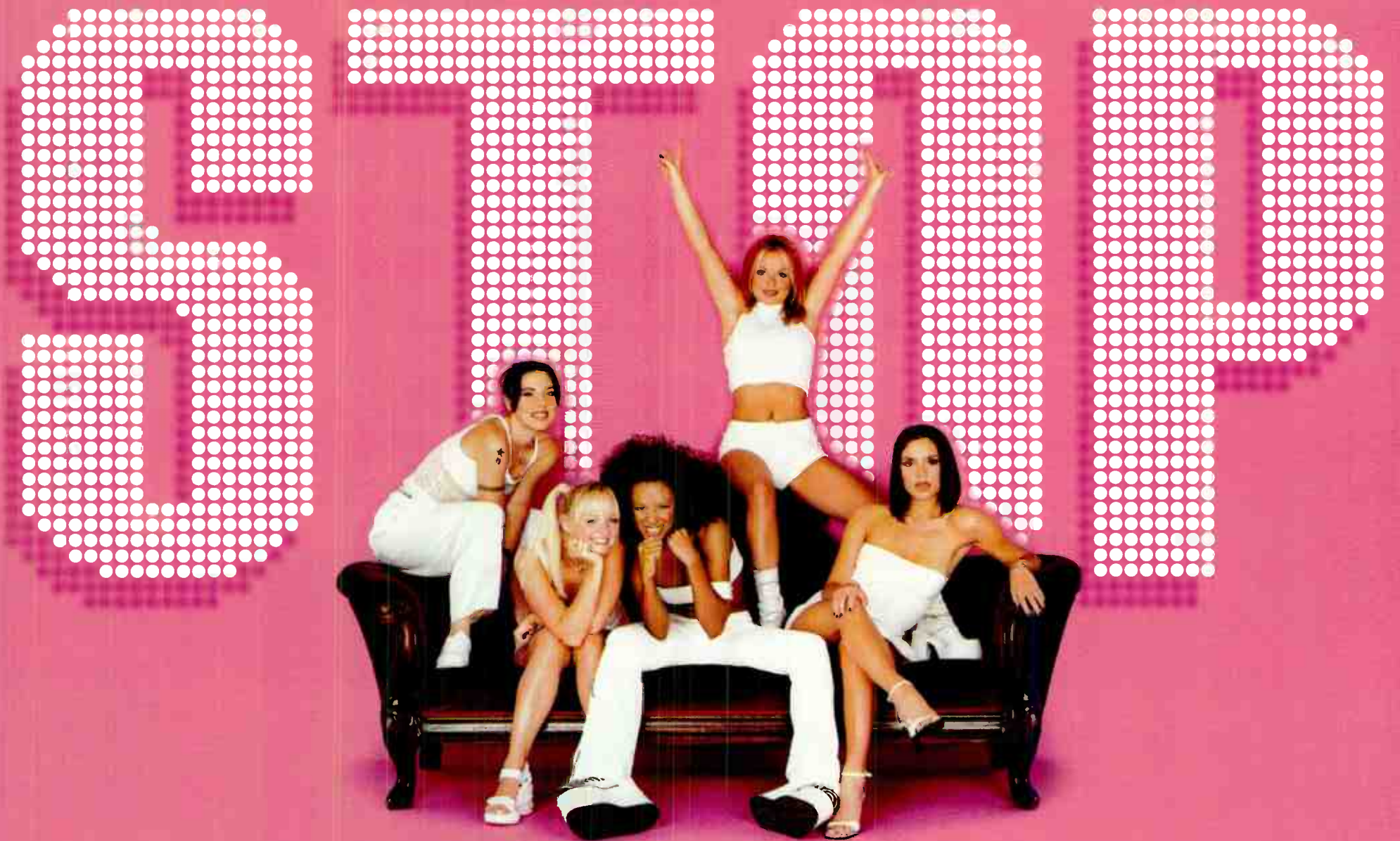
Playlists supplied by Broadcast Data Systems Radio Track service. Songs ranked by number of plays in monitored week. Playlists are listed in order of TBA weekly counts, beginning with the highest counting station. Counts are updated twice weekly following the release of the Spring and Fall Arbitron surveys. The number of stations shown each week varies depending upon genre.

Grid of 8 radio station playlists including WKTU, B96, JAM'N 94.5, Q102, WILD 94.9, and POWER 96. Each station listing includes PD, APD/MD, and a list of songs with their respective TW and LW values.

Grid of 8 radio station playlists including KUBE, WDRQ, FM102, KGGI, KTFM, and POWER 92. Each station listing includes PD, APD/MD, and a list of songs with their respective TW and LW values.

Grid of 8 radio station playlists including Z90, KS107.5, B95, POWER 102, KLUC, and Z104. Each station listing includes PD, APD/MD, and a list of songs with their respective TW and LW values.

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THE PHONES LIGHT UP! HUGE
REQUESTS AT KZZO!"

Dave Daniels - APD/KZZO/SACRAMENTO



"#1 PHONES FOR 12 STRAIGHT
DAYS AND EARLY CALLOUT
LOOKS GREAT!"

Kent Phillips - PD/KPLZ/SEATTLE



"I LIKE THE CHERRY POPPIN'
DADDIES A LOT! "ZOOT SUIT
RIOT" WILL BE A MAJOR HIT!
IT'S A CUT THROUGH SOUND!"

Randy Lane - THE RANDY LANE CO.

CHERRY

ZOOT SUIT RIOT

MOJO

LIKE THIS SINCE CHUMBAWAMBA #1 PHONES"

TOMMY MATTERN - APD/WALC/ST. LOUIS

"TWO THUMBS UP, WAY UP!"

MONTE & CHARLIE



"BELVEDERE MARTINI CHILLED STRAIGHT UP, WITH A TWIST AND A DASH OF BITTERS. SHAKIN UP TOP 5 PHONES & STIRRING AT RETAIL... BABY!"

Leslie Fram - PD/99X/ATLANTA



"...IT SURE MAKES TURNING ON THE RADIO IN SPRING '98 A FUN EXPERIENCE!"

Dave Shakes - VP/ALAN BURNS & ASSOCIATES



"AFTER JUST A FEW SPINS THE PHONES HAVE EXPLODED! WE'RE COMMITTED TO BREAKING THE CHERRY POPPIN' DADDIES!"

John Peake - PD/KRBE/HOUSTON



"IT'S HIGH TIME FOR SOMETHING DIFFERENT! THE CHERRY POPPIN' DADDIES HAVE THE TALENT TO BE HUGE! WE JUST WANT TO BE A PART OF THEIR RISE TO STARDOM! WE HEARD "ZOOT SUIT RIOT" AND COULDN'T WAIT TO ADD IT! THERE'S REALLY NO REASON TO WAIT!"

Greg Strassell - VP/PROGRAMMING - ARS
Michell Engle - PD/WBMX/BOSTON



"ZOOT SUIT RIOT' IS EASILY THE BIGGEST SONG OF THE YEAR FOR WFNX! WE'RE KNOWN FOR PUSHING THE ENVELOPE AND OUR LISTENERS GRABBED THIS IMMEDIATELY!"

Cruze - PD/WFNX/BOSTON

POPPIN' DADDIES

TOP 40 AIRPLAY APRIL 13TH, 1998

18	Bruce Springsteen, Secret Garden	9	9	18	Kelii Dore, Because You Loved Me	15	12	18	Bette Midler, Wind Beneath My Wings	12	5	18	No Doubt, Don't Speak	8	10	18	Elton John, Something About the Way You	15	10	18	James Horner, Southampton	9	7
19	Martina McBride W/Jim Brickman, Valentin	0	2	19	Rackstreet Boys, Out Playin' Games	13	12	19	Madonna, Secret	11	4	19	Tears For Fears, Everybody Wants To Rule	8	4	19	Bee Gees, Alone	12	11	19	Shania Twain, You're Still The One	9	13
20	Whitney Houston, I Have Nothing	4	6	20	Seal, Kiss From A Rose	11	4	20	Ace Of Base, Don't Turn Around	11	9	20	Deep Blue Something, Breakfast At Tiffany	8	9	20	Mariah Carey, Forever	12	15	20	Lionel Richie, All Night Long	7	3

Airpower awarded to those records which attain 400 detections for the first time. New airplay lists those stations registering six or more detections per week on a record for the first time. ★ Initial impact: records appearing on this page for the first time.

Monitor AIRPLAY SONG ACTIVITY REPORTS

Monitor AIRPLAY MODERN ADULT AIRPLAY For Week Ending April 5, 1998



POWER PLAYLISTS™

STAR 98.7, MIX 101.9, MIX 98.5. Station: KYSR Los Angeles. PD: Angela Perelli. APD: Chris Ebbott. Lists top 30 songs with TW and LW columns.

ALICE 97.3, MIX 102.9, THE PLANET. Station: KLLC San Francisco. PD: Louis Kaplan. APD/MD: Julie Stoekel. Lists top 30 songs with TW and LW columns.

STAR 100.7, 96.5 TIC, PLANET 103.5. Station: KFMB San Diego. OM/PD: Tracy Johnson. MD: Greg Simms. Lists top 30 songs with TW and LW columns.

ALICE 104, KZZP, THE ZONE. Station: WALC St. Louis. PD: Bob Davis. APD/MD: Tommy Mattern. Lists top 30 songs with TW and LW columns.

The chart and Power Playlists are based on a national sample of data compiled by Broadcast Data Systems' Radio Track service. 42 stations from adult top 40, mainstream top-40, triple-A and modern rock are electronically monitored 24 hours a day, 7 days a week.

Main chart table with columns: THIS WEEK, LAST WEEK, WKS. ON CHART, TITLE/IMPRINT/PROMOTION LABEL, ARTIST, TW, LW, DETECTIONS. Includes No. 1 song: TORN by Natalie Imbruglia.

Records showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections.

POWER PLAYLISTS

WXRK New York, KROQ Los Angeles, WKQX Chicago. Lists of songs and artists with week and last week numbers.

WBCN Boston, KLYY Los Angeles, WPLY Philadelphia. Lists of songs and artists with week and last week numbers.

WHFS Washington, DC, WPLT Detroit, KDGE Dallas. Lists of songs and artists with week and last week numbers.

KTBB Houston, KOME San Jose, WDXD Pittsburgh. Lists of songs and artists with week and last week numbers.

Main chart table with columns: THIS WEEK, LAST WEEK, WKS ON CHART, TITLE/IMPRINT/PROMOTION LABEL, ARTIST, TW, LW. Includes records like 'THE WAY' by Fastball and 'DON'T DRINK THE WATER' by Dave Matthews Band.

Records showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections.

WNNX Atlanta, KITS San Francisco, KNDD Seattle. Lists of songs and artists with week and last week numbers.

KPNT St. Louis, CIMX Detroit, KEDJ Phoenix. Lists of songs and artists with week and last week numbers.

COMBINED TOP 40 AUDIENCE											AIRPLAY BY FORMAT														
TW	LW	WKS	TITLE (IMPRINT/PROMOTION LABEL)	ARTIST	THIS WEEK			LAST WEEK			MAINSTREAM TOP 40			RHYTHMIC TOP 40			ADULT TOP 40			AC		MODERN			
					Audience (millions)	Detections No.	Rank	Audience (millions)	Detections No.	Rank	Audience (millions)	Detections No.	Rank	Audience (millions)	Detections No.	Rank	Audience (millions)	Detections No.	Rank	Audience (millions)	Detections No.	Rank	Audience (millions)	Detections No.	Rank
1	2	21	TRULY MADLY DEEPLY (COLUMBIA)	SAVAGE GARDEN	102.0661	8971	1	103.0245	9125	2	45.6124	4346	1	15.7500	825	13	25.4274	2398	3	15.1463	1356	1	0.1300	46	—
2	1	15	MY HEART WILL GO ON (550 MUSIC)	CELINE DION	92.6375	8117	3	104.5208	9179	1	39.5015	4109	4	21.0071	1099	6	16.5392	1619	7	15.5041	1271	2	0.0856	19	—
3	3	22	3 AM (LAVA/ATLANTIC)	MATCHBOX 20	75.6254	7838	4	75.2241	7933	3	40.8886	4202	2	1.7028	111	—	27.0629	2583	1	0.6804	192	27	5.2907	750	—
4	4	9	TORN (RCA)	NATALIE IMBRUGLIA	75.1100	8362	2	67.7625	7665	4	37.8962	4126	3	2.0265	141	—	24.2168	2480	2	1.2815	197	26	9.6890	1418	14
5	5	23	AS LONG AS YOU LOVE ME (JIVE)	BACKSTREET BOYS	61.2626	5677	8	63.4482	5796	7	30.5565	3229	9	8.4039	427	25	9.9055	925	22	12.3046	1063	4	0.0921	33	—
6	7	12	ALL MY LIFE (MCA)	K-CI & JOJO	60.8120	5733	7	57.6244	5450	9	37.2722	3986	5	22.7519	1587	2	0.5947	132	—	0.1766	26	—	0.0166	2	—
7	6	7	FROZEN (MAVERICK/WARNER BROS.)	MADONNA	58.5493	6023	6	59.4467	6016	6	32.0123	3619	6	9.1176	618	19	13.7627	1319	14	3.6397	463	14	0.0170	4	—
8	9	16	SEX AND CANDY (CAPITOL)	MARCY PLAYGROUND	54.6693	6793	5	52.5796	6638	5	24.4980	2927	11	0.0707	27	—	14.3231	1464	10	0.0037	2	—	15.7738	2373	2
9	8	34	WALKIN' ON THE SUN (INTERSCOPE)	SMASH MOUTH	52.1612	5416	9	55.2871	5556	8	23.5383	2465	14	1.4992	109	—	20.8721	1884	5	0.0865	38	—	6.1651	920	30
10	10	35	I DON'T WANT TO WAIT (IMAGO/WARNER BROS.)	PAULA COLE	50.5719	4056	17	50.4887	4018	18	18.4116	1465	—	1.8922	100	—	17.7106	1513	9	11.5929	874	5	0.9646	104	—
11	11	22	TOGETHER AGAIN (VIRGIN)	JANET	50.0569	4311	14	50.4231	4420	14	35.1016	3263	8	10.9396	505	21	3.1061	417	32	0.9096	126	—	—	—	—
12	12	13	GETTIN' JIGGY WIT IT (COLUMBIA)	WILL SMITH	46.7863	4385	12	45.8844	4248	16	34.4148	3297	7	12.2718	1052	8	0.0997	36	—	—	—	—	—	—	—
13	13	21	HOW'S IT GOING TO BE (ELEKTRA/EEG)	THIRD EYE BLIND	45.1129	5329	10	43.9908	5381	10	20.8786	2417	15	0.2201	16	—	15.6482	1658	6	0.0820	44	—	8.2840	1194	20
14	14	15	KISS THE RAIN (UNIVERSAL)	BILLIE MYERS	38.4251	4328	13	43.4381	4754	12	23.8316	2692	12	1.1987	112	—	12.8017	1337	12	0.5017	164	28	0.0914	23	—
15	17	7	MY FATHER'S EYES (REPRISE)	ERIC CLAPTON	36.1104	4194	16	36.3652	4247	17	10.7454	1528	21	0.0817	25	—	13.1161	1443	11	12.1672	1198	3	—	—	—
16	16	19	BITTER SWEET SYMPHONY (VCHUT/VIRGIN)	THE VERVE	34.5803	4444	11	36.5830	4871	11	8.6386	1334	25	0.0861	26	—	13.9713	1533	8	0.0874	50	—	11.7969	1501	11
17	15	27	YOU MAKE ME WANNA... (LAFACE/ARISTA)	USHER	33.7871	2930	26	37.2979	3179	23	22.9226	2200	16	10.6783	682	17	0.1771	44	—	0.0091	4	—	—	—	—
18	19	5	ANYTIME (MOTOWN)	BRIAN MCKNIGHT	33.2663	3167	23	32.4133	2776	28	10.8037	1382	24	22.1583	1709	1	0.2131	54	—	0.0617	19	—	0.0295	3	—
19	18	13	BRICK (550 MUSIC)	BEN FOLDS FIVE	32.6606	4200	15	35.5565	4473	13	16.3413	1988	17	0.0408	12	—	10.4488	1323	13	0.0588	22	—	5.7709	855	28
20	23	9	NICE & SLOW (LAFACE/ARISTA)	USHER	30.2680	3051	24	29.6510	2992	25	12.4098	1498	22	17.8030	1526	3	0.0406	25	—	—	—	—	0.0146	2	—
21	29	4	THE WAY (HOLLYWOOD)	FASTBALL	29.7963	3996	18	24.9686	3508	21	3.3354	337	—	—	—	—	8.6768	979	20	0.0160	1	—	17.7681	2679	1
22	21	16	THE MUMMERS' DANCE (QUINLAN ROAD/WARNER BROS.)	LOREENA MCKENITT	28.8731	3773	19	31.5658	4307	15	7.1081	1145	27	0.0552	9	—	17.3024	1908	4	0.8888	211	23	3.5186	500	—
23	20	38	FLY (LAVA/ATLANTIC)	SUGAR RAY	28.7521	3294	22	31.7753	3556	20	11.9109	1454	—	1.9134	179	—	11.8959	1098	19	0.0070	6	—	3.0249	557	—
24	22	34	HOW DO I LIVE (CURB)	LEANN RIMES	27.6526	1872	45	29.7047	2067	41	6.5082	604	—	8.2865	260	—	3.3039	334	—	9.5540	674	11	—	—	—
25	25	43	IF YOU COULD ONLY SEE (POLYDOR/A&M)	TONIC	26.2986	3027	25	27.9860	3101	24	9.8854	1151	—	—	—	—	12.8242	1263	15	0.1169	32	—	3.4721	581	—
26	26	8	I WANT YOU BACK (RCA)	'N SYNC	26.2830	3520	21	27.1547	3425	22	22.5123	2977	10	3.0973	388	27	0.6618	150	—	0.0090	4	—	0.0026	1	—
27	27	50	SEMI-CHARMED LIFE (ELEKTRA/EEG)	THIRD EYE BLIND	26.1013	2739	28	26.9276	2784	26	11.8404	1187	—	0.2324	24	—	10.0910	944	—	0.0835	24	—	3.8540	560	—
28	24	18	TIME OF YOUR LIFE (GOOD RIDDANCE) (REPRISE)	GREEN DAY	25.6784	3562	20	28.0016	3974	19	6.4647	804	35	0.0394	11	—	7.1070	972	21	0.0507	25	—	12.0166	1750	6
29	28	28	SHOW ME LOVE (RCA)	ROBYN	24.2797	2442	33	25.4068	2554	31	17.7919	1713	—	2.5796	212	—	3.5236	441	31	0.3846	76	—	—	—	—
30	33	4	DO YOU REALLY WANT ME (RCA)	ROBYN	24.0811	2909	27	23.4272	2743	29	21.4605	2509	13	2.4169	324	32	0.2007	72	—	0.0030	4	—	—	—	—
31	30	47	ALL FOR YOU (UNIVERSAL)	SISTER HAZEL	24.0164	2624	29	24.0263	2682	30	8.8174	1087	—	1.0687	135	—	13.4029	1258	16	—	—	—	0.7274	144	—
32	32	46	QUIT PLAYING GAMES (WITH MY HEART) (JIVE)	BACKSTREET BOYS	23.1791	2044	43	23.4377	2118	40	7.8133	866	—	2.6965	209	—	5.2862	532	—	7.3831	437	17	—	—	—
33	31	42	PUSH (LAVA/ATLANTIC)	MATCHBOX 20	22.7210	2301	37	23.7186	2368	33	12.5801	1194	—	0.1831	6	—	7.8953	708	—	0.0325	15	—	2.0300	378	—
34	37	2	YOU'RE STILL THE ONE (MERCURY)	SHANIA TWAIN	21.7950	2434	34	19.1067	2058	42	9.9530	1198	26	0.1957	77	—	1.9555	289	39	9.6908	870	6	—	—	—
35	34	29	TUBTHUMPING (REPUBLIC/UNIVERSAL)	CHUMBAWAMBA	21.3041	2560	30	22.4739	2777	27	10.1754	1214	—	1.6489	120	—	8.0361	882	—	0.1224	39	—	1.3213	305	—
36	36	54	SUNNY CAME HOME (COLUMBIA)	SHAWN COLVIN	20.4831	1781	48	19.4934	1699	53	6.2648	635	—	0.4401	22	—	8.8730	761	—	4.4264	283	—	0.4788	80	—
37	NEW		NO, NO, NO (COLUMBIA)	DESTINY'S CHILD	20.1288	1747	50	15.8659	1567	58	7.0027	766	36	13.1046	979	10	—	—	—	—	—	—	0.0215	2	—
38	35	27	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT (ROCKET/A&M)	ELTON JOHN	19.2758	1424	68	20.8847	1562	59	1.4428	169	—	—	—	—	7.5777	538	—	10.2553	717	9	—	—	—
39	RE-ENTRY		ME (IMAGO/WARNER BROS.)	PAULA COLE	19.1866	2454	32	17.7478	2394	32	8.5800	1111	28	0.0852	19	—	9.5052	1131	18	0.0631	36	—	0.9531	157	—
40	40	2	SWING MY WAY (EASTWEST/EEG)	K.P. & ENVYI	18.1971	1631	58	18.4887	1594	56	3.9660	552	—	14.2311	1079	7	—	—	—	—	—	—	—	—	—

Records showing an increase in audience over the previous week, regardless of chart movement. Rankings by format (on right side of this page) correspond to 40-position charts printed in this week's Monitor (30 positions for adult contemporary); therefore rankings do not exist for recurrences and records below No. 40 (No. 30 for adult contemporary). Audience computed by cross-referencing exact times of airplay with Arbitron listener data. ©1998, Billboard/BPI Communications.

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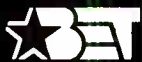


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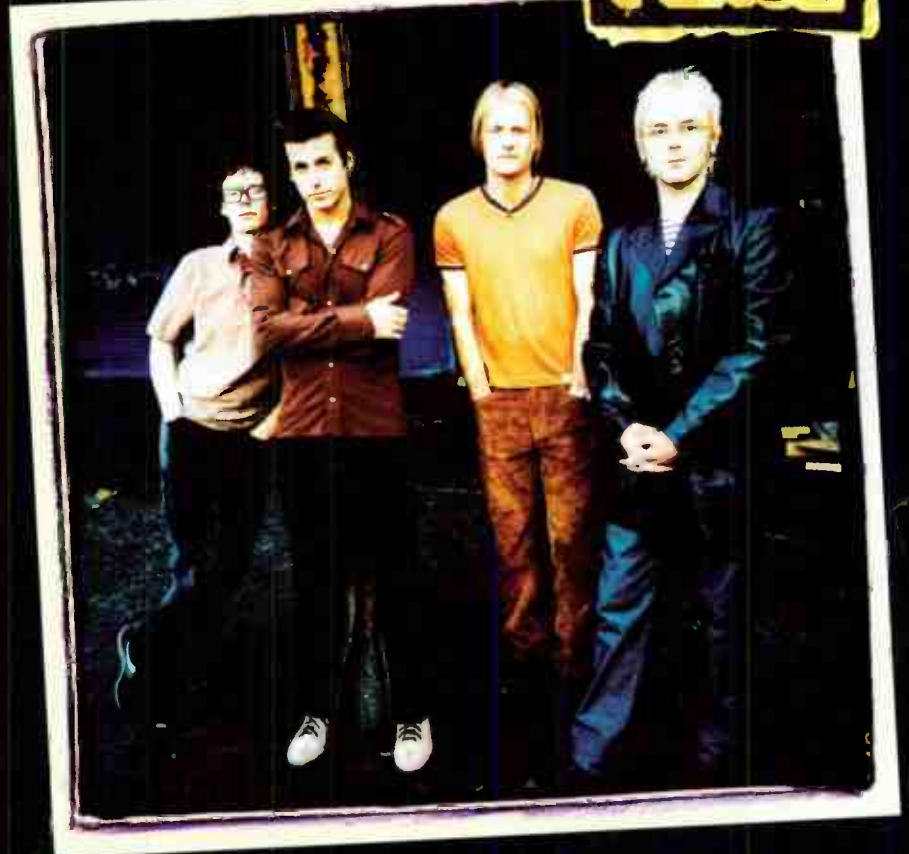
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THIS WEEK	LAST WEEK	WKS. ON CHART	MAINSTREAM TOP 40		DETECTIONS		
			TITLE/IMPRINT/PROMOTION LABEL	ARTIST	TW	LW	
			★★★★ No. 1 ★★★★★				
1	2	24	TRULY MADLY DEEPLY COLUMBIA	SAVAGE GARDEN	4346	4392	
			2 weeks at No. 1				
2	3	21	3 AM LAVA/ATLANTIC	MATCHBOX 20	4202	4321	
3	5	8	TORN RCA	NATALIE IMBRUGLIA	4126	3691	
4	1	16	MY HEART WILL GO ON 550 MUSIC	CELINE DION	4109	4670	
5	4	11	ALL MY LIFE MCA	K-CI & JOJO	3986	3736	
6	6	7	FROZEN MAVERICK/WARNER BROS.	MADONNA	3619	3651	
7	9	16	GETTIN' JIGGY WIT IT COLUMBIA	WILL SMITH	3297	3134	
8	8	23	TOGETHER AGAIN VIRGIN	JANET	3263	3399	
9	7	24	AS LONG AS YOU LOVE ME JIVE	BACKSTREET BOYS	3229	3433	
10	11	12	I WANT YOU BACK RCA	'N SYNC	2977	2840	
11	12	8	SEX AND CANDY CAPITOL	MARCY PLAYGROUND	2927	2651	
12	10	16	KISS THE RAIN UNIVERSAL	BILLIE MYERS	2692	2949	
13	16	6	DO YOU REALLY WANT ME RCA	ROBYN	2509	2368	
14	13	29	WALKIN' ON THE SUN INTERSCOPE	SMASH MOUTH	2465	2628	
15	14	20	HOW'S IT GOING TO BE ELEKTRA/EEG	THIRD EYE BLIND	2417	2445	
16	15	26	YOU MAKE ME WANNA... LAFACE/ARISTA	USHER	2200	2392	
17	17	10	BRICK 550 MUSIC	BEN FOLDS FIVE	1988	2098	
18	18	9	TURN BACK TIME MCA	AQUA	1865	1952	
19	20	5	AMNESIA REPUBLIC/UNIVERSAL	CHUMBAWAMBA	1777	1746	
20	22	4	EVERYBODY (BACKSTREET'S BACK) JIVE	BACKSTREET BOYS	1744	1524	
21	21	8	MY FATHER'S EYES REPRISE	ERIC CLAPTON	1528	1568	
22	26	6	NICE & SLOW LAFACE/ARISTA	USHER	1498	1359	
23	23	7	IT'S UP TO YOU ARISTA	THE TUESDAYS	1411	1500	
24	30	2	ANYTIME MOTOWN	BRIAN MCKNIGHT	1382	999	
25	24	9	BITTER SWEET SYMPHONY VCH/UT/VIRGIN	THE VERVE	1334	1445	
26	32	4	YOU'RE STILL THE ONE MERCURY	SHANIA TWAIN	1198	949	
27	25	16	THE MUMMERS' DANCE QUINLAN ROAD/WARNER BROS.	LOREENA MCKENITT	1145	1428	
28	29	6	ME IMAGO/WARNER BROS.	PAULA COLE	1111	1070	
29	38	2	THIS IS HOW WE PARTY CRAVE	S.O.A.P.	1071	776	
30	31	5	I'LL BE LAVA/ATLANTIC	EDWIN MCCAIG	1023	989	
31	28	10	I DON'T EVER WANT TO SEE YOU AGAIN STONECREEK/EPIC	UNCLE SAM	1021	1082	
32	27	12	ARE YOU JIMMY RAY? EPIC	JIMMY RAY	954	1252	
33	34	3	OPEN UP YOUR EYES POLYOR/A&M	TONIC	897	864	
34	35	2	WEIRD MERCURY	HANSON	881	814	
35	33	17	TIME OF YOUR LIFE (GOOD RIDDANCE) REPRISE	GREEN DAY	804	924	
36	40	2	NO, NO, NO COLUMBIA	DESTINY'S CHILD	766	634	
37	37	4	A PROMISE I MAKE ELEKTRA/EEG	DAKOTA MOON	712	784	
38	36	24	I DO GEFEN	LISA LOEB	693	788	
39	NEW▶		IT'S YOUR LOVE GEFEN	SHE MOVES	644	592	
40	39	18	PINK COLUMBIA	AEROSMITH	638	735	

THIS WEEK	LAST WEEK	WKS. ON CHART	RHYTHMIC TOP 40		DETECTIONS		
			TITLE/IMPRINT/PROMOTION LABEL	ARTIST	TW	LW	
			★★★★ No. 1 ★★★★★				
1	1	11	ANYTIME MOTOWN	BRIAN MCKNIGHT	1709	1731	
			3 weeks at No. 1				
2	3	20	ALL MY LIFE MCA	K-CI & JOJO	1587	1558	
3	2	17	NICE & SLOW LAFACE/ARISTA	USHER	1526	1607	
4	5	11	TOO CLOSE ARISTA	NEXT	1433	1315	
5	7	12	WHAT YOU WANT BAO BOY/ARISTA	MASE (FEATURING TOTAL)	1136	1118	
6	4	13	MY HEART WILL GO ON 550 MUSIC	CELINE DION	1099	1366	
7	6	15	SWING MY WAY EASTWEST/EEG	K.P. & ENVYI	1079	1129	
8	8	21	GETTIN' JIGGY WIT IT COLUMBIA	WILL SMITH	1052	1093	
9	10	9	ROMEO AND JULIET GRAND JURY/RCA	SYLK-E. FYNE FEATURING CHILL	1036	915	
10	9	17	NO, NO, NO COLUMBIA	DESTINY'S CHILD	979	931	
11	13	6	I GET LONELY VIRGIN	JANET	932	828	
12	12	15	LUV 2 LUV U BLACKGROUND/ATLANTIC	TIMBALAND AND MAGOO	832	845	
13	11	11	TRULY MADLY DEEPLY COLUMBIA	SAVAGE GARDEN	825	855	
14	15	4	BODY BUMPIN' YIPPIE-YI-YO A&M	PUBLIC ANNOUNCEMENT	805	720	
15	16	6	LET'S RIDE DEF JAM/MERCURY	MONTELL JORDAN FEAT. MASTER P & SILK THE SHOCKER	776	710	
16	19	4	DEJA VU (UPTOWN BABY) CODEINE/COLUMBIA	LORD TARIQ & PETER GUNZ	761	614	
17	14	33	YOU MAKE ME WANNA... LAFACE/ARISTA	USHER	682	729	
18	17	23	I DON'T EVER WANT TO SEE YOU AGAIN STONECREEK/EPIC	UNCLE SAM	626	668	
19	18	7	FROZEN MAVERICK/WARNER BROS.	MADONNA	618	635	
20	22	14	GONE TILL NOVEMBER RUFFHOUSE/COLUMBIA	WYCLEF JEAN	531	512	
21	21	26	TOGETHER AGAIN VIRGIN	JANET	505	515	
22	20	8	CURIOUS EASTWEST/EEG	LSG FEAT. LL COOL J, BUSTA RHYMES & MC LYTE	470	558	
23	26	3	EVERYBODY (BACKSTREET'S BACK) JIVE	BACKSTREET BOYS	450	411	
24	28	5	GOTTA BE...MOVIN' ON UP GEE STREET/V2	PRINCE BE FEATURING KY-MANI	435	393	
25	23	24	AS LONG AS YOU LOVE ME JIVE	BACKSTREET BOYS	427	422	
26	24	25	MY BODY EASTWEST/EEG	LSG	410	416	
27	25	6	I WANT YOU BACK RCA	'N SYNC	388	414	
28	33	3	SAY IT H.O.L.A./RED ANT	VOICES OF THEORY	368	331	
29	27	10	RAIN RCA	SWV	356	407	
30	31	2	THE ARMS OF THE ONE WHO LOVES YOU SO SO OEF/COLUMBIA	XSCAPE	353	357	
31	32	14	BREAKDOWN COLUMBIA	MARIAH CAREY (FEATURING BONE THUGS-N-HARMONY)	336	346	
32	35	4	DO YOU REALLY WANT ME RCA	ROBYN	324	319	
33	30	22	A SONG FOR MAMA MOTOWN	BOYZ II MEN	321	369	
34	29	8	DO FOR LOVE AMARU/JIVE	2PAC FEATURING ERIC WILLIAMS	306	370	
35	36	4	BURN RED ANT	MILITIA	305	303	
36	39	2	CLOCK STRIKES BLACKGROUND/ATLANTIC	TIMBALAND AND MAGOO	304	283	
37	NEW▶		IMAGINATION QWEST/WARNER BROS.	TAMIA	298	227	
38	40	2	PARTY AIN'T A PARTY LIL' MAN/INTERSCOPE	QUEEN PEN	289	282	
39	38	4	A ROSE IS STILL A ROSE ARISTA	ARETHA FRANKLIN	281	293	
40	34	20	RAPPER'S DELIGHT PRIORITY	ERICK SERMON, KEITH MURRAY & REDMAN	279	322	

Records showing an increase in detections over the previous week, regardless of chart movement. A record which has been on either chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Airpower awarded to those records which attain 1500 detections (mainstream) or 500 detections (rhythm) for the first time. If two records are tied in number of plays, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks.



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