

ROCK AIRPLAY Monitor

• We Listen To Radio •

February 14, 1997 \$4.95 Volume 4 • No. 7

ROCK HIGHLIGHTS

MAINSTREAM

#1

THE WALLFLOWERS

One Headlight (INTERSCOPE)

*** AIRPOWER ***

NO RECORDS QUALIFIED FOR AIRPOWER THIS WEEK

NEW RELEASES

AEROSMITH • *Falling In Love (Is Hard On The Knees)* (COLUMBIA)
 PAULA COLE • *Where Have All The Cowboys Gone?* (IMAGO/WARNER BROS.)
 COWBOY MOUTH • *Jenny Says* (MCA)
 DISHWALLA • *Give* (A&M)
 THE GUFFS • *Smile* (ATLANTIC)
 FREDY JOHNSTON • *On The Way Out* (ELEKTRA/EEG)
 MATCHBOX 20 • *Push* (LAVA/ATLANTIC)
 OUTHOUSE • *Welcome* (MERCURY)
 R.E.M. • *Electrolite* (WARNER BROS.)
 THE URGE • *All Washed Up* (IMMORTAL/EPIC)

MODERN

#1

U2

Discotheque (ISLAND)

*** AIRPOWER ***

COLLECTIVE SOUL • *Precious Declaration* (ATLANTIC)
 VERUCA SALT • *Volcano Girls* (MINTY FRESH/OUTPOST/GEFFEN)

NEW RELEASES

60 FT. DOLLS • *Stay* (DGC/GEFFEN)
 BLUR • *Song 2* (VIRGIN)
 COWBOY MOUTH • *Jenny Says* (MCA)
 DISHWALLA • *Give* (A&M)
 FREDY JOHNSTON • *On The Way Out* (ELEKTRA/EEG)
 NERF HERDER • *Sorry* (ARISTA)
 OUTHOUSE • *Welcome* (MERCURY)
 UNDERWORLD • *Pearl's Girl/Born Slippy* (WAX TRAX/TVT)
 THE URGE • *All Washed Up* (IMMORTAL/EPIC)

TRIPLE-A

#1

THE WALLFLOWERS

One Headlight (INTERSCOPE)

*** AIRPOWER ***

NO RECORDS QUALIFIED FOR AIRPOWER THIS WEEK

Modern AC, Fearing Rock 40's Fate, Opts To Broaden Music, But How?

by Kevin Carter and Marc Schiffman

Even as new stations continue to flow into the modern AC format, some pioneers are wondering if the format is becoming the "rock 40 of the '90s," as one PD puts it. Fewer modern titles are crossing to top 40, which had been warming up songs for modern AC, and some PDs worry that the '80s gold that was a large part of the format has started to burn.

So, while some modern ACs become more aggressive on rock product than ever, key outlets are experimenting with nonmodern titles from Gina G and Spice Girls to, in the controversial case of KYSR (Star 98.7) Los Angeles, Celine Dion.

Just over 15 months ago, KYSR helped clarify the boundaries between adult top 40 and modern AC by dropping most nonmodern product under then PD Randy Lane, now a consultant. A year ago, notes Star's new consultant Guy Zapoleon, only former

triple-A outlet KSCA was heavily into the singer/songwriters that define modern AC. But by last summer, he says, modern KROQ and KLYY (Y107), hot AC KBIG, active rock KLOS, and top 40 KHIS "were all playing some form of pop/alternative, and now this music is drying up."

Similarly, KYSR acting PD Angela Perelli notes that "as long as our core artists continue to have hits, we're OK, but for a while last year, while there was a lot of product out there, very little of it was useable for the format."

For that reason, Zapoleon sees the need for KYSR to broaden, along the lines of such pop/rock-based adult top 40s as KHMX Houston or KDMX Dallas, which both "have a pop/alternative flavor but play other musical styles as well."

"Of course we should play Celine," says Zapoleon. "If you're a contemporary station where the audience is depending on you for hit music, and you have to question whether or not to play

Continued on page 5

White Town

Your Woman

Debut! (40) Modern Rock Monitor
 Debut! (40) Big Picture Chart

Already On:

CIMX	54x	KOME	41x	KROQ	36x	KROX	36x
LIVE	105	WFNX	31x	KXRK	30x	Q101	30x
KEGE	28x	91X	28x	KDGE	25x	99X	24x
WHYT	20x						

Also On:

KTBZ	KPNT	KNRK	KTCL
WBTZ	WBRU	WEQX	WCYY
WZRH	WHMP	KJEE	KFMA
KHTY	KQXR	KLZR	WAQZ
KWOD	WKRO	And many others	

#1 Debut in the UK

Album Street Date February 25th

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EMI Records
Chrysalis

Brilliant

Monitor Classifieds

pg. 6

blur

song 2

Early Airplay On
Over 30 Stations
Including:

LIVE 105	20x
KNDD	20x
WPBZ	16x
WFNX	10x
WHFS	10x
KEGE	10x
WLUM	9x
KXRK	
WRLG	
WOXY	
WENZ	
KTCL	
WEQX	
KREV	

Produced by Stephen Street
from the new album **blur**

CMO Management (International) Ltd., London
<http://www.virginrecords.com>



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RADIOACTIVE

WKDF Goes Modern; Morrison On Film

Album WKDF Nashville flips to modern. All staff remain in place. PD **Kidd Redd** says the station "had been alternative-leaning active rock. We weeded out the active rock and put in more modern rock."

Triple-A KSCA Los Angeles PD **Mike Morrison** has been hired as a special consultant on a forthcoming film project written by **Glen Ballard**. **David Foster** is producing.

New Century Media VP of programming **Bob Case** is leaving his longtime base at KUBE/KJR Seattle and relocating to Phoenix to become executive VP/GM of sister properties modern rock KEDJ/KHOT, country KBUQ, and sports KGME, replacing **Reid Reker**. Case, who will continue to oversee programming for the chain, programmed top 40 KZZP Phoenix from 1987 to 1989.

Rob Striker, recently appointed station manager at album WWBR (the Bear) Detroit, assumes the GM seat.

WKQB (Alice@104.1) St. Louis has begun using new calls WABC. Look for Chancellor, which owns the original Alice, KALC Denver, to be granted a trademark on the Alice name within a few weeks. Former KALC P/T **Steve Quinn**, currently in nights at sister '70s outlet KIMN, returns to Alice for nights as **Smokin' Steve Weed**, replacing **Paul Vincent**.

Top 40 WBHT Wilkes-Barre, Pa., VP/GM **Jim Loftus** trades that post for the GM seat at album rival WEZZ and its three duopartners.

AC WLTE Minneapolis GSM **Danny Fletcher** is the new GM for album KFRQ McAllen, Texas.

KKRW (Arrow 93.7) Houston repositions itself as Classic Hits 93.7, although it's still using the "A-word" occasionally. The station continues its search for a morning show to replace **Jonathan Doll**, who exited during its ownership change.

Modern WWBX Bangor, Maine, ups night jock **Cory Garrison** to PD/mornings, replacing **Michael O'Hara**. ABC's adult modern MR-35 format will air in all dayparts except mornings. Also, WGCX Mobile, Ala. changes from classic rock to MR-35. But MR-35 affiliate WNSX Poughkeepsie, N.Y., flips to country.

New active rocker WAMX Huntington, W.Va., should be on by the time you read this. **Rich DeSisto**, APD/MID/midday host at WZZL Atlantic City, N.J., is the new PD/p.m. driver.

Shortly after WHTZ (Z100) New York dropped the syndicated "Lovephones" show, syndicator Westwood One did also. Now, former Billboard/Monitor Radio Conference keynoter **Dr. Judy Kuriansky** and company have resurfaced with Jacor. That company's modern outlets WAQZ Cincinnati and WZAZ Columbus, Ohio, have already picked up the show. Album WIOT Toledo, Ohio, is also on board. The show is currently originating out of the WAQZ studios. Expect more Jacor stations to sign on the show.

After many weeks and much money spent on perceptual research, CBS decides to keep the eye and lose the Infinity to become CBS Corp.

The recent takeover of classic rock KSLX Phoenix by Sandusky has resulted in a number of changes. **Tim Maranville**, OM of album KDKB and modern KUPD, adds KSLX to his oversight. The station is now skewing older, toward 35- to 54-year-olds. KSLX morning air personalities **Dean and Rog** are currently off the air. That moves night disc jockey **John Russell** to mornings

until that situation is resolved. Former crosstown modern KZON MD **Erica Smith** joins the station for middays, moving **Maria Knight** to nights.

With former modern WDRE Philadelphia PD **Jim McGuinn** now in-house at modern rival WPLY (Y100), here are the changes: **Brett Hamilton** takes middays, from the same at WDRE. **Preston Elliot** moves to afternoons from the same at WDRE (he'll also have a role in programming). **Lee Ann Curtis** moves from middays to nights. WDRE nights/production director **John Castino** joins Y100 for production. WDRE co-MD **Marilyn Russell** becomes Y100 promotion director, replacing the exiting **Maggie McAleer**. Also out are afternooner **Josh Goodman** and night jock **Couzin Ed**. **Doug Kubinski** is still MD. The **Barsky** show stays in mornings, and **Jim Ryan** keeps overnights.

Modern rock KZTX Corpus Christi, Texas, signs on under GM/PD/MD **Mark Schwabe**, who also oversees crosstown classic rock KXCC.

Soft AC WHLG Vero Beach, Fla., flips to a modern-leaning top 40/adult format as Mix 102.3. Former KSTP-FM (KS95) Minneapolis PD **Bob Davis** is consulting.

Album KRRQ Sacramento, Calif., PD **Curtiss Johnson**, upped to station manager last week, names night jock/music assistant **Kyle Brooks** MD.

WDBZ (the Buzz) New York hires ex-VH1 host **Ian O'Malley** for nights and ups P/T **Chris Welch** to overnights, rounding out its air staff.

Modern KKDM Des Moines, Iowa, MD/afternoon host **Sophia John** adds APD stripes.

WDCG (G105) Raleigh, N.C., inks **Sue Tyler** for middays from P/T at modern WMSM Cleveland, replacing **Andie Summers**.

Former modern WLIR Long Island, N.Y., MD/night jock **Shelley Miller** joins modern WHTG Asbury Park, N.J., as MD/afternoons.

At modern WJBX Fort Myers, Fla., afternoon jock **Kurt Schreiner** picks up APD/MID duties. **Maryann Powell** joins from news duties at crosstown AC WINK for nights as "Annie After Dark."

Modern WMRQ Hartford, Conn., middayer **Victoria Marsden** is returning to England. Send T&Rs, along with production work immediately.

APD **Mary Anne McKenzie** adds director of marketing stripes at album CFOX Vancouver, replacing promotions director **Dyna Aysals**, who is on maternity leave. Midday jock **Steve Dunbar** will add various programming duties.

The new lineup at modern WBRU Providence, R.I., kicks off with **Aaron** shifting from nights to join newcomer **Alex** in mornings. Middays are now split, with **Johnny LeMaster** taking the early half of the shift, from news, and **Cynthia Gage** remains in middays for the rest of that shift. **Seth Resler** moves from mornings to afternoons, and night jock **Stella Doro** and overnights **Lady Katie** flip shifts.

Brian Blades is the new overnights at album KTSR College Station, Texas.

Former album WBYR Fort Wayne, Ind., P/T **Tom Marsh** returns to the station for same.

SW Networks Smooth FM air personality **Jim Fitzgerald** moves to director of marketing for the net.

Modern WKQX (Q101) Chicago production director **Jude Corbett** crosses the street to modern adult contemporary WLUP for the same duties.

Cake Survives Live WBCN Set



Capricorn act Cake played a live set for modern WBCN Boston middayer **Bradley Jay**. Shown in the bottom row, from left, are Cake's **Vince Di Fiore**, MD **Carter Alan**, and Capricorn Northeast rep **Jay Hart**. In the middle row are Mercury Boston rep **Don Master**, Cake's **Todd Roper** and **Greg Brown**, and VP of programming **Oedipus**. In the front row are Cake's **Victor Damiani** and (Oedipus look-alike) **John McCrea** and **Jay**.

PERSONNEL FILE BY ANTHONY COLOMBO

Virgin Taps Edwards; Capitol Changes

Virgin appoints **Ted Edwards** to the post of director of album promotion based in Los Angeles. He reports to senior director of album promotion **Scott Douglas**. Edwards, a long-time radio veteran, was most recently PD at WNEW New York, where he served for 2½ years. Prior to that, he was PD at KLOL Houston and KGB San Diego.

Capitol promotes senior national director of alternative promotion **Brian MacDonald** to VP of alternative promotion. MacDonald had been senior national director since '94 and has been with Capitol since '91. **Brian Corona** and **Brian Rhoades** are named national directors of promotion. Corona, who was alternative director of promotion at 550 Music, will work with the alternative and adult formats, while Rhoades, previously Columbia's Southeast regional promotion manager, will deal primarily with top 40 radio. MacDonald and Corona are based in L.A.; Rhoades works out of New York.

Former Discovery VP of promotion **Jack Ashton** surfaces at Higher Source Records as a consultant in the position of VP of promotion and marketing. He continues to consult other labels, including Discovery, and can be reached at 310-301-7729.

KROQ Party A Failure



Failure was the musical act at the latest Single Party held by modern KROQ Los Angeles' **Kevin and Bean** morning show. Shown after the performance, from left, are Failure's **Kellii Scott**, APD **Gene Sandbloom**, and Failure's **Ken Andrews** and **Troy**.

ON THE AIR

NEW STATIONS AND OTHER REPORTER CHANGES FROM BDS & AIRPLAY MONITOR

Effective this week, WBZU Richmond, Va., is temporarily deleted from the modern rock panel due to technical problems. Also removed, due to format changes, are WDRE Philadelphia and KNNC Austin, Texas. Removed from the triple-A panel due to format changes are KSCA Los Angeles and KUMT Salt Lake City. There are now 77 modern and 25 triple-A reporters.

The power playlist section is revised to reflect the fall '96 Arbitron results. Stations are shown in descending order of TSA cume.



BARNESTORMING BY KEN BARNES

More Questions Than Answers

We're in a period of music-biz uncertainty. It's not quite at the point where people are wondering whether "Desperately Wanting" and "Barely Breathing" are hits or descriptions of the malaise, but a no-growth year like 1996 does make you wonder what will happen in '97. Suddenly, I've got loads of questions (no answers, but like they say, one step at a time). Here's a sample:

Could we overhype the techno/electronic breakout any more? The early trade press coverage borders on hysteria, as mobs of A&R, promotion, and radio folks try to leap on the bandwagon at once. Maybe **Prodigy** will play Prometheus and bring fire to the shivering masses. Maybe **U2's** seal of approval will make it safe to listen to techno. (Did anybody get **Seal's** approval?) But will an often hookless, tuneless musical form galvanize the audience and save retail?

And while I'm on the subject, could we find a lamer term than "electronica"? Somehow, I doubt it. It sounds like a 19th-century musical instrument or one of Archie's girlfriends. The only genre term that's more hopeless is "grange," which although mildly funny, tells you almost zero about the music it purports to describe and is used by absolutely no one outside of a few tradesters. At least "alternative country," as clunky as it is, lets you know what's being talked about.

And speaking of alternative country, while there are more acts exploring the field than ever (read *No Depression*), will there be a radio home for alt-country acts? Can't see more than a bare minimum making modern playlists; top 40 won't bite, unless it's inescapably successful somewhere else; triple-A's interest seems limited (in fact, interest in triple-A itself seems limited to a few stalwart markets). Will there ever be a viable progressive country format unto itself?

Will the classic top 40 approach ever work again? Programmers pay lip service to the principle of "just playing the hits," but in practice, it's almost always the hits that fit, and the lines are firmly drawn—maybe less so now than in recent months/years, but most stations are still substantially exclusionary. In an era of narrowcast media and choice overkill, is there an audience left for an all-encompassing, full-spectrum top 40? Or would **Mike Joseph** be its only listener?

Can the dance format launch a widespread comeback? Or are industry prejudice and rock-or-rap audience preferences too much to overcome? (And heaven help

the format if **WKTU** New York loses a couple points.)

While I'm on the subject of dance music: Wouldn't dance acts have a chance to build careers if everybody in radio and records stopped automatically *thinking* of them as disposable? Producers share the blame, too—slapping out quickie albums by one-name artists with one or two strong singles candidates and a lot of formula pap, or misguided attempts to go "legitimate" by singing lame ballads, does not inspire confidence that these acts will sustain.

Is "Missing" the most durable record in the history of radio or what? [No, that would be "Run-Around"—ed.] Sixty-five weeks and counting on the combined top 40 airplay chart. Everything but the burn, apparently. Speaking of which, does anybody alive remember when records stayed on the national charts for just seven or eight weeks before dropping off? I know, it was back in the mid-'60s, and much of that chart brevity was artificial churn and unsophisticated charting methodology, and it wasn't yet a truism that by the time station personnel are sick of a record, the audience is just getting to know it, etc. But is it a coincidence that the mid-'60s are generally regarded as the most exciting, creative period in rock history?

Here's the Jan. 31 stats on percentage of records charting for 13 weeks or more on the various charts this column's currently dealing with. Figures in parentheses represent a quick seasonal cross-check from the charts of Aug. 2, 1996, six months ago:

Mainstream top 40: 42% (38%)
Rhythm-crossover: 42% (45%)
Adult top 40: 55% (40%)
Adult contemporary: 53% (50%)
Mainstream rock: 35% (25%)
Modern rock: 30% (30%)

A final question on this topic, for now: Does it seem odd that mainstream rock is more current (by this measure) than top 40?

Doesn't **Crush's** "Jellyhead" remind you of **Kim Wilde's** "Kids In America"? (Well, all the questions can be profound.)

Is **Peggy Scott-Adams** the most unlikely comeback since **Tammy Wynette** (with the **KLF**)?

Is **Jo Jo Benson** next?

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CHEET SHEET BY MARK MARONE

Squirrel Nut Zippers: Hot As 'Hell'

Warning: listening to the **Squirrel Nut Zippers** may induce bouts of laughter, or at least that's drummer **Chris Phillips'** reaction, and he wouldn't mind if you did either. "That's how we know we're hearing great music sometimes, when it somehow seems funny to us," he says. "And I'm not sure exactly what it is." According to Phillips, the group's music represents an internal dialogue involving musical puns, even referencing other songs within songs, the likes of which can result in some situations potentially damaging to the band members' concentration. "We spend half of every show laughing our asses off," he says.

Playing a blend of ragtime, Dixieland, and New Orleans jazz that was at its height of popularity when **Model T's** were almost outmoded, the seven-member swing band has captured a sizable following of young people drawn to the music's purity and the group's authentic approach. Having played this barely preserved style for ecstatic audiences nationwide since '93 (including **President Clinton's** Inaugural Ball last month), the Squirrel Nut Zippers are now a considerable live attraction, regularly selling out theaters and clubs with a style that Phillips likes to call "alternative swing."

With only scattered airplay, they've still managed to consistently sell out 700- to 1,500-capacity venues. Most of their upcoming tour, which begins Feb. 12 in Denver, is already sold out.

The original idea shared by all the members of Squirrel Nut Zippers was by no means a career design. It was a chance for a bunch of Chapel Hill, N.C., rock musicians to get together in a refreshing acoustic side project as a complete reversal to the volume-driven alternative rock and punk bands each was busy playing in.

Guitarist/singer **Jim Mathus** already had some experience outside the rock fold, having started out in bluegrass bands with his father when he was only 8 years old. Mathus and sweetheart banjo player/singer **Katherine Whalen** had been playing swing and bluegrass together and thought it would make a great one-off project to perform their favorites at a club. Since both had worked in restaurants



SQUIRREL NUT ZIPPERS

with local musicians, the idea gained momentum fairly easily, and a band collected in the spirit of a community jam, playing '20s- and '30s-style swing music. The first gig, at Henry's Bistro, was intended as a one-night era piece for the band's friends, with audience and musicians dressing up in regalia of the era. Instead, the band found itself highly solicited for more engagements from word-of-mouth endorsements.

There was a minor hitch. Unlike the rest of the Zippers, Whalen, whose airy **Billie Holiday**-like voice contributed to that first night's success, had no experience with performing. She had never sang in public before that evening and planned on sliding back into obscurity, preferring to make her own art creations and sing along at home to the occasional bluegrass tune. "We had to keep tricking her into 'just one more gig,'" says Phillips. "We were only going to do two gigs because Katherine was looking at it as a really cool project, but as an art project."

Many gigs later, the Squirrel Nut Zippers have settled comfortably into their roles. In fact, they've garnered such a live reputation through press and word-of-mouth that solicitations for appearances are constant. Most recently, they've been contacted by Lollapalooza and were approached to appear in and score an original soundtrack for an upcoming film about the life of Midwestern coronet great **Bix Beiderbecke**. The band seems a custom fit to do more movie-soundtrack work, having up to now placed only a track on the "Flirting With Disaster" soundtrack.

The Squirrel Nut Zippers, named after a caramel candy made by a Cambridge, Mass. company, operate within different parameters than most contemporary acts with respect to recording, touring, and radio play. Their first album, "The Inevitable Squirrel Nut Zippers," was recorded and mixed in seven days, while their latest set, "Hot," was completed in a "leisurely" manner in the French Quarter of New Orleans in three weeks. To capture the spirit of their live performances, each track was recorded live with the whole band playing at once in the same room with minimal use of microphones. Radio play is another avenue the band has viewed from a different precipice. Phillips says that while he's thrilled alternative radio has made it possible to hear the Zippers and friends like **Ben Folds Five** on the radio, he is wary of "the way the system is set up to maximize the highest yield out of musicians in a short amount of time with not a lot of interest in longevity."

It's taken some time, but Phillips believes the band has realized it occupies a unique niche in today's music. While the group began with a lingering fear that musicians and fans from the era would consider them a bunch of fakes, it's been common for the group to entertain audiences that sometimes consist of people three or four generations removed from one another. Recently, the band lived a dream when noted **Fats Waller** guitarist **Al Casey** opened its show in New York. Phillips says older folks that see the band are "usually sentimental about it."

While humor may be at the forefront of what they do, the Zippers manage to find a balance between paying a respectful nod to swing masters gone by and modernizing swing music for the '90s. In the process, they're transcending their identifiable influences, which include everything from klezmer music to calypso to the **Pixies**. Phillips says that as a musician, "you're always a historian borrowing one thing or another from the past." And who knows what may be tossed into the Zippers' stone soup next. "I grew up playing drums in punk rock bands in the '80s, and I certainly toss that in there, too. Our main goal is to make music that's new and fresh," he says.

Releases And Notes

Prodigy is reportedly discussing tour offers, among them the **U2** tour, Lollapalooza, and a six-week traveling techno/electronic summer bill. The only confirmed appearance at press time is a six-city swing in the first week of April at small theaters in Chicago, New York, Atlanta, L.A., San Francisco, and Seattle. Prodigy is from Essex, England, hometown to Mute labelmate **Depeche Mode**, and has released two albums, including '92's "The Prodigy Experience" (Elektra) and '94's "Music For The Jilted Generation" (Mute). Maverick recently signed the band to a multiset deal, with a third, as-yet-untitled album due in May.

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Modern AC, Fearing Rock 40's Fate, Opts To Broaden Music, But How?

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an artist as big as Celine that appeals to 90% of the 25-34 females in your market, then you're overthinking it. As an industry, we always seem to paint ourselves into a corner."

KFMB-FM (Star 100.7) San Diego, one of the other stations whose recent adds have attracted attention, has been occasionally willing to venture outside the modern world in the past 15 months for music. "Our goal is to never put ourselves in a position where we can't play hits," says PD Tracy Johnson. "We've never considered ourselves a modern AC or an alternative anything, but rather just a pop station."

"We're trying to let our listeners take us in whatever direction we go. The Gina Gs and records like that fit pretty well with what we're doing. It's got a lot of energy, a lot of tempo, and a lot of rhythm, but it's still firmly based in modern rock."

KLIC (Alice 97) San Francisco PD Louis Kaplan has, without a mainstream top 40 in his market, experimented with Spice Girls, but says, "Many modern AC PDs might think adding Celine Dion- and Mariah Carey-type records will help them evolve," he says. "But there's more music out there than we think, and there will always be a large pool of listeners who want to hear pop records on the slightly edgy, unconventional side without the extremes, like grunge or Celine/Mariah."

Lane says, "The music mix for a modern AC will always depend on the market." KYSR (Star 101) Fresno, Calif., which has no mainstream top 40 competitor, can play Donna Lewis and John Mellencamp next to 311. "We are being used as a hot AC for some listeners and as a mainstream outlet for others, but we still wouldn't play Celine Dion," which, on a new station like KYSR, "sends a confusing message when we're trying to sell R.E.M., Alanis Morissette, Counting Crows, etc."

Lane adds, "In highly fragmented markets like L.A. and San Francisco with many format choices, it's hard enough to cut through the clutter. It just doesn't make sense to make yourself even less unique by playing certain songs that can be heard on 12 other stations."

Former KYSR PD Dave Beasing, now a consultant with Jacobs Media specializing in modern AC, says, "You have to worry about keeping that coalition together. The people who don't think AC is cool—you need them as well as the people who think alternative is too scary. If you end up playing Celine Dion, even if they like the song... you've told the alternative listener that this is their mom's radio station."

BET ON YOURSELF NOW, STAR

At its inception, modern AC was distinctly different from adult modern outlets such as KXPB (the Peak) Denver. Stations such as KYSR and KFMB tended to sound like hot ACs or adult top 40s in terms of presentation and rotations, while KXPB sounded more like a modern rocker without the harder music and with more '80s gold. Modern ACs usually looked for records that were proven entities at top 40; a KXPB might add songs when other moderns did.

But now, even some modern AC PDs with top 40 backgrounds are faster on music that doesn't start at top 40. KYSR's Perelli cites the modern AC success of Sublime's "What I Got." That band, she says, is "not a top 40 hand-me-down, neither are the Wallflowers. It's important for us to look at all the charts, including triple-A, to find new music for this format."

Lane says, "If you're afraid to trust your intuition or if you're waiting for the hot AC or the top 40 across the street to break it, you're gonna be waiting for a long time. If you have a feel for this music, then artists like Leah Andreone, Paula Cole, Shawn Colvin, and the Wallflowers are waiting for you."

Beasing says PDs just need to look a little harder to find currents that fit. "Stuff like 'Your Woman' by White Town, 'All Mixed Up,' by 311 and 'Female Of The Species' by Space all have huge hooks and sound perfect for modern AC," he says. "These are pop songs that alternative radio has all to itself right now." Unfortunately,

Beasing adds, many PDs in this format have an AC background and are simply unaware that this product exists.

With modern AC making its presence known, Beasing expects an increase of current product tailored to the format. He already sees available product from the import bin like Savage Garden's "I Want You," now released domestically, which sounds compatible with the '80s pop/alternative product that is already a staple of the format.

"This format will be able to take more chances as we grow and sense what our audience wants," says KBBT (the Beat) Portland, Ore., PD Michael Newman. "We're trying to introduce new stuff like OMC, a different sound that tests their musical appetite. Sure, adults want oldies, but they also want new music, especially in this market. These people are more musically aware than we gave them credit for. They're active, upscale, intelligent connoisseurs of music."

STILL SAFE TO SAFETY DANCE?

There's an ongoing debate about which oldies adults want, and how many. Zapoleon says, "While there's a lot of wonderful music from the '80s, you can only hear 'Safety Dance' a few times a week before it starts getting really old. There are about 30 to 40 legitimate hits, the rest of the pop/alt gold are 'would-have-been, should-have-been' songs that are great for modern rock listeners, but unfamiliar to pop fans."

"It's great when you hear a Duran Duran record that no radio station has played for five or six years," says KFMB-FM's Johnson. "If you hear that the first three or four times, it's terrific, but when you start hearing it three or four times a week, it has a different type of reaction."

"We still play about the same percentage of '80s music on our station, but the type of '80s records we play now has changed. I think we were starting to wear out the more novel '80s-type records, like Madness' 'Our House'... We're still heavily into Erasure, New Order, Depeche Mode, and songs along those lines that don't sound quite as novel as Thomas Dolby or 'Rock Me Amadeus.'"

KYSR's Perelli believes '80s gold is still an important component of modern AC, when used correctly. "The best way to showcase it is by packaging it for a Friday-night specialty show and not having it playing in all other dayparts. Rather than hearing something that sticks out like 'Rock Me Amadeus,' we stick to the adult-sounding workhorse records like U2's 'With Or Without You' that are compatible with our sound and aren't as noticeable. We're supposed to play gold that appeals to our female audience, that evokes memories without jamming it down their throats."

IRONIC, DON'T YOU THINK?

One of the ironies of the rethink taking place at KFMB and KYSR is that the last six months have seen new modern AC successes in a number of markets, including Portland, where KBBT was up 1.3-3.3, while modern KNRR was off 5.1-2.8; Fresno, where Star debuted 1.9-4.5, pushing modern KFRR back 3.5-2.8; and Norfolk, where WPTE sits at 4.7 to modern WRON's 3.0.

WMXV (Mix 105) New York had backed away from modern product before reversing last fall to become WDBZ (the Buzz), despite rival WNEW-FM's short, tumultuous fling with adult modern. And Emmis recently flipped top 40 WKBQ (Q104) St. Louis to modern AC Alice 104, despite the fact that triple-A WXRV (the River) borders on adult modern, too.

Some Emmis insiders have been openly skeptical about modern AC, citing the modest success to date of KYSR. But executive VP of programming Rick Cummings notes that rock AC WTMX Chicago cut into Emmis' modern WKQX (Q101). And that female-targeted modern AC was a strategic duopoly fit with album KSHE.

Cummings admits that Alice's launch involved taking a calculated risk, just like that taken by other PDs in this format: "We feel there is more life in this format, but we still don't know for sure yet."

ROCK GODZ

Philly's Magic Pulls Out Of 'Convoy' For Successful '70s-To-Classic Hits Transition

Prior to joining classic hits WMGK (Magic 103) Philadelphia as PD, Dan Michaels had years of album and classic rock experience under his belt. Starting in Chicago in 1979, Michaels did air work at album rockers WMET and WLUP before joining classic rock WCKG in 1986 for evenings, later rising to afternoons, promotions/marketing director, and then PD in 1990. He programmed classic rock at KZFX (Z107.5) Houston and WAFX Norfolk, Va., before heading to WMGK.

Greater Media's Magic was a longtime AC outlet when then-group PD Julian Breen took it to '70s oldies at the beginning of that craze. While WMGK always leaned rock, Michaels recalls, the station could go from Led Zeppelin to Dolly Parton to Jethro Tull to "Convoy" in an orgy of "oh, wow" segues. Philly already had longstanding classic rock outlet WYSP, but by

the ability to bring together people who I know bring excitement to a radio station."

Michaels calls Magic "a station that's topical that just happens to be playing music that was recorded a few years ago. People come to us because the production is humorous."

Hite, for example, adds "great, short topical bits in the morning show. We have a morning show that plays nine or 10 songs an hour; but in the course of that, in between, there's some great takes on what's going on in the world. So you get your dose of music, but you're also entertained," says Michaels.

The morning of the State of the Union address, Hite aired "the State of the Union the way you'd want it to be," says Michaels. "He had Bill Clinton saying, 'I thank you for re-electing me. I understand it's sweeps week. There's a new "Frazier" on. The Union's OK. Goodnight.'"

Michaels says, "We try and throw curves as we go to make sure that as you're listening and enjoying the music, you might get a chuckle out of it. And if you don't care to listen closely enough to hear the [humor], it doesn't get in the way."

Between focusing the musical product and honing a stationality between the songs, Michaels has seen WMGK's 12-plus numbers rise 3.1-4.7 over the past year.

He claims the station's appeal is so broad that "right now, I believe we're over 20% sharing with not only YSP and MMR, but [ACs] WBEB and WYXR, top 40/rhythm WIOQ, and [former modern] WDRE. And I think [modern WPLY] Y100 also. It's a nice format, because it's balanced between male and female. Very 50/50, which is unusual with a station that has somewhat rock roots, but what we've done is balance rock and pop."

Michaels says, "The promotions and the contesting and the events we do are all tied closely with the lifestyle of our audience, but we don't make it dry, and we don't make it dull." Reflecting back to the music, Magic's most recent concert, featuring Dave Mason, Eddie Money, and Foreigner, sold out a 3,000-seat venue in 70 minutes. An added second show also sold out. "It was our show, so as far as promoting it, you couldn't have found out about it anywhere else."

Given the audience's demographic, Magic often structures promotions around the needs of listeners with young children. The station has done everything from a Halloween party at a local museum that caters to kids to giving away "Bambi" videos or tickets to premieres of kid-oriented films.

WYSP has returned to its classic rock roots, and despite some format experimentation, WMMR, too, is heavily classic. So, while average Philly radio listeners can probably hear all the Billy Joel, Aerosmith, Bob Seger, and Police they could ever want, Magic's classic hits approach allows them to add the more female-friendly James Taylor, Carly Simon, Stevie Wonder, and homeboys Hall & Oates.

"A lot of people had a sense of what this station was. Getting people to try us again and discover that they like it is our biggest challenge," Michaels says. Ironically, even though WMMR and WYSP have a rock heritage, their frequent format shifting over the past couple of years has left Magic as the consistent player, musically. "The thing that brings all this together as far as what we do is focus," says Michaels. "We don't get distracted. We're very much on target. I think maybe not every station does that. But it's essential, and one of the things we work toward... We're aware of what other people are doing, but most people get into trouble when they lose focus." **MARC SCHIFFMAN**



Dan Michaels
Program Director,
WMGK Philadelphia

*"There's a new
"Frazier" on.
The Union's
OK. Goodnight"*

October '95, WYSP had gone mainstream rock.

Alex DeMers signed on as Magic's consultant. He proposed that Michaels, a networking buddy, should try his hand at the station, which was ripe for its second act: broadening its appeal beyond the music.

Michaels says the market showed a hole for classic hits rather than classic rock (WAFX came to a similar conclusion some years ago). As WYSP relinquished its hold on classic rock, Magic's music broadened, like most other '70s outlets, to include material from the '60s and '80s and even a touch of the '90s.

Here's a sample hour on WMGK: Pat Benatar, "Love Is A Battlefield"; Crosby, Stills, Nash & Young, "Woodstock"; Elton John, "Saturday Night's Alright For Fighting"; Rod Stewart, "You're In My Heart"; Pete Townshend, "Let My Love Open The Door"; Led Zeppelin, "Stairway To Heaven"; Paul McCartney & Wings, "Band On The Run"; Eddie Money, "Two Tickets To Paradise"; Hall & Oates, "Rich Girl"; Santana, "Evil Ways"; and Fleetwood Mac, "Go Your Own Way."

When you're drawing from the limited palette of a library-based format, "you've got to get the music right, that's essential," says Michaels. But "you need to have a perspective, and your station needs to have an identity."

Michaels' philosophy is, "people are the strongest thing you can bring" to a station. To that end, he credits Greater Media COO Tom Milewski with providing the resources to assemble talent. Drawing on his background in classic rock formats around the country, Michaels tapped a number of people with whom he'd previously worked.

Morning man Catfish previously worked with Michaels in Houston, as did Magic afternoon host Lauren Valle. Morning co-host/production director Allen Hite had worked at WAFX. APD Craig Chambers was with Michaels in both Houston and Norfolk. Says Michaels, "I've had

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STONE TEMPLE PILOTS • Tumble In The Rough (ATLANTIC)	+222
WARQ +17, KTUX +17, WZZO +14, WEGR +13, WZAT +11, KRAD +10, KQRC +10, KUPD +10, KBPI +10, WAFX +9	
VERUCA SALT • Volcano Girls (MINTY FRESH/OUTPOST/GEFFEN)	+142
WJRR +15, WNOR +14, WRXR +13, WAVF +13, KRAD +11, KTUX +8, WAAF +7, KLPX +6, KRZR +6, WZAT +5	
SILVERCHAIR • Abuse Me (EPIC)	+123
KIOZ +13, KNCN +12, WDHA +10, WONE +10, KRAB +9, KOKB +9, WIXV +8, WXRA +8, WPYX +8, WAVF +8	
THE OFFSPRING • Gone Away (COLUMBIA)	+118
WNOR +10, KUPD +9, KEGL +9, KORC +8, WZTA +8, WXTB +8, WEBN +8, KILO +7, WIYY +7, KBER +6	
BIG HEAD TODD & THE MONSTERS • Resignation Superman (REVOLUTION)	+108
WZAT +22, WIXV +10, KLPX +9, KSHE +9, WAFX +8, WPYX +8, WKLQ +7, KCAL +7, WCCC +7, KDKB +7	
TOOL • H. (ZOO/VOLCANO)	+104
WKDF +12, WZAT +11, WIXV +8, WXRA +8, KRZR +7, KAZR +6, WTUE +6, WDHA +5, KNCN +5, WTPA +5	
PORNO FOR PYROS • Hard Charger (WARNER BROS.)	+98
WAAF +19, KTUX +12, KISS +10, KUFO +9, KRAD +6, KZRR +6, WSTZ +5, WZTA +5, WKLQ +5, WZMT -3	
AEROSMITH • Falling In Love (Is Hard On The Knees) (COLUMBIA)	+96
WKQQ +22, WTFX +13, WROV +13, WRXL +12, WROQ +10, WEBN +7, KSHE +7, KIOZ +4, KBPI +4, KQRS +3	
ODDS • Someone Who's Cool (ELEKTRA/EEG)	+84
KLBJ +10, WIXV +9, WSTZ +9, WCCC +9, WTUE +8, WTFX +6, WRXC +6, WVRK +5, WRIF -5, KQRC +4	

MODERN ROCK

INCREASE
IN PLAYS

PORNO FOR PYROS • Hard Charger (WARNER BROS.)	+513
CIMX +53, KEGE +25, WBCN +23, KJEE +19, KTEG +19, KEDJ +19, KLZR +18, KXRX +18, XTRA +16, KGDE +13	
COLLECTIVE SOUL • Precious Declaration (ATLANTIC)	+507
WEND +25, WXRK +21, WAQZ +21, KEGE +21, WRZX +20, WXNR +19, KXPK +19, WXZZ +18, KWOD +18, KJEE +17	
BECK • The New Pollution (DGC/GEFFEN)	+276
KJEE +28, KPNT +17, CIMX +17, KNRK +16, WRXQ +15, KFRR +14, WNNX +13, KROX +12, KEDG +12, KDGE +12	
VERUCA SALT • Volcano Girls (MINTY FRESH/OUTPOST/GEFFEN)	+252
KNRX +22, WMRQ +16, WRLG +13, WEQX +12, WBCN +12, KROX +11, KNRK +10, WNVE +10, WKQX -10, KJEE +9	
THE VERVE PIPE • The Freshmen (RCA)	+227
KEGE +28, WKQX +24, WMRQ +20, WRXQ +17, KTOZ +13, KAEP +13, KNRX +11, WCYY +11, KNDD +10, WEQX +10	
WHITE TOWN • Your Woman (BRILLIANT!/CHRYSALIS/EMI)	+202
KEGE +26, CIMX +23, KXRX +21, KROX +17, WHYT +16, WEQX +12, WNNX +12, WCYY +11, KHLY +11, XTRA +11	
TORI AMOS • Silent All These Years (ATLANTIC)	+143
WXZZ +38, KAEP +18, WAQZ +13, WDGE +8, WEQX +8, WKQX +8, KROX +6, KTBY +5, WZRH +5, WNNX +5	
THE OFFSPRING • Gone Away (COLUMBIA)	+130
KOME +19, KROQ +17, KNDD +15, WBCN +10, WRXR +8, KEDJ +8, KEDG +8, WHFS +7, WKQX +6, KGDE +4	
SPACE • Female Of The Species (GUT REACTION/UNIVERSAL)	+130
KEGE +21, KROX +15, WQBK +15, KHLY -14, WKQX +14, KEDJ +12, KOME +10, KNDD +8, WBCN +7, KLZR +6	
THE WALLFLOWERS • One Headlight (INTERSCOPE)	+125
CIMX +30, KEDJ +20, WPLA +19, KTOZ +18, WENZ +17, WXZZ +14, KNDD +13, WKRL +10, WMMS +10, WHYT +10	

VIDEO PLAYLISTS

MOST PLAYED ROCK TRACKS

1
VH
MUSIC FIRST

	TW	LW
1 No Doubt, Don't Speak	36	31
2 Jewel, You Were Meant For Me	34	28
3 Counting Crows, A Long December	25	23
4 John Mellencamp, Just Another Day	25	26
5 The Cardigans, Lovefool	24	23
6 Sheryl Crow, Everyday Is A Winding Road	22	16
7 The Wallflowers, One Headlight	20	16
8 U2, Discotheque	18	13
9 Journey, When You Love A Woman	17	23
10 Paula Cole, Where Have All The Cowboys Gone?	15	8
11 Eric Clapton, Change The World	13	13
12 Sheryl Crow, If It Makes You Happy	13	21
13 Seal, Fly Like An Eagle	12	13
14 Dishwalla, Counting Blue Cars	11	10
15 Alanis Morissette, Head Over Feet	9	18
16 John Mellencamp, Key West Intermezzo (I Saw You First)	9	6
17 John Mellencamp With Me Shell Ndegeocello, Will Night	8	4
18 Duncan Sheik, Barely Breathing	8	9
19 Tracy Chapman, Give Me One Reason	6	6
20 Jewel, Who Will Save Your Soul	4	10
21 Donna Lewis, I Love You Always Forever	4	7
22 R.E.M., Electrolite	4	2
23 Men At Work, Down Under	4	0
24 Fine Young Cannibals, She Drives Me Crazy	3	3
25 Fine Young Cannibals, Good Thing	3	3
26 The B-52's, Love Shack	3	3
27 Sting, If You Love Somebody Set Them Free	3	2
28 The B-52's, Roam	3	2
29 Van Halen, Jump	3	2
30 John Cougar Mellencamp, Pink Houses	3	1

	TW	LW
1 U2, Discotheque	26	24
2 Live, Lakini's Juice	25	24
3 The Cardigans, Lovefool	23	21
4 Bush, Greedy Fly	23	28
5 Nine Inch Nails, The Perfect Drug	23	25
6 Counting Crows, A Long December	20	21
7 Sheryl Crow, Everyday Is A Winding Road	20	19
8 The Wallflowers, One Headlight	19	20
9 The Offspring, All I Want	19	16
10 Dave Matthews Band, Crash Into Me	18	14
11 Metallica, King Nothing	18	16
12 Silverchair, Abuse Me	18	18
13 Jewel, You Were Meant For Me	17	19
14 No Doubt, Excuse Me Mr.	16	17
15 Marilyn Manson, Touriquet	16	14
16 Prodigy, Firestarter	15	11
17 Unsane, Scrape	14	12
18 Veruca Salt, Volcano Girls	14	4
19 R.E.M., Electrolite	13	13
20 Luscious Jackson, Naked Eye	13	13
21 The Verve Pipe, The Freshmen	13	2
22 Sublime, Santeria	9	9
23 Bloodhound Gang, Fire Water Burn	9	9
24 Soul Coughing, Super Bon Bon	7	1
25 Fun Lovin' Criminals, The Fun Lovin' Criminal	6	5
26 Cake, I Will Survive	6	5
27 Republica, Drop Dead Gorgeous	6	8
28 Fountains Of Wayne, Radiation Vibe	5	6
29 The Chemical Brothers, Setting Sun	5	12
30 Depeche Mode, Barrel Of A Gun	5	6
31 David Bowie, Little Wonder	5	1
32 Bush, Swallowed	5	3
33 Bjork, I Miss You	4	2
34 311, All Mixed Up	4	5
35 The Smashing Pumpkins, Thirty-Three	4	10
36 Ashley MacIsaac With Mary Jane Lamond, Sleepy Maggie	4	1
37 Sublime, What I Got	4	5
38 Presidents Of The United States Of America, Volcano	4	5
39 Alanis Morissette, Head Over Feet	3	1
40 No Doubt, Spiderwebs	3	2

TRIPLE-A

INCREASE
IN PLAYS

VAN MORRISON • The Healing Game (POLYDOR/A&M)	+41
WRLT +14, KTMN +7, WNCS +7, KGSR +5, WXRT +5, KTCZ +3, KFOG +3, WXRV +2, WTTTS +1	
COLLECTIVE SOUL • Precious Declaration (ATLANTIC)	+38
KMBY +11, WRLT +9, WKOC +7, WXLE +6, WMAX +2, KTMN +2, WXRV +2, WTTTS +1, WXRT +1	
PAULA COLE • Me (IMAGO/WARNER BROS.)	+34
WRLT +13, WNCS +8, WXRV +6, KMTT +3, WMAX +2, WHPT +1, KGSR +1	
SARAH MCLACHLAN • Possession (ARISTA)	+29
KOPT +9, WBOS +8, WJBY +4, KXPT +3, KGSR +2, KBCO +2, WRLT +1, WXLE +1, WKOC +1, WHPT +1	
SHAWN COLVIN • Sunny Came Home (COLUMBIA)	+26
WVRV +9, WNCS +8, WJBY +6, KFOG +5, WMAX +4, KMTT +2, WBOS +2, CIDR +1, WRLT +1, WXLE +1	
ODDS • Someone Who's Cool (ELEKTRA/EEG)	+25
CIDR +10, KTMN +10, WXLE +9, WRLT +3, WXRT +3, WTTTS +1, WNCS +1	
BETTER THAN EZRA • Desperately Wanting (SWELL/ELEKTRA/EEG)	+24
WTTTS +9, WHPT +7, WVRV +6, WJBY +3, WXRV +2, KINK +1, KTMN +1, WNCS +1, WBOS +1	
CHRIS WHITLEY • Automatic (WORK)	+23
WNCS +12, KTMN +7, WRLT +5, WXRV +5, KMBY +1	
THE VERVE PIPE • The Freshmen (RCA)	+23
WNCS +8, KMBY +5, WBOS +5, WRLT +2, KGSR +2, WMAX +1, KXPT +1, WXRV +1, WXRT +1	
PHISH • Character Zero (ELEKTRA/EEG)	+21
WRLT +6, WNCS +4, KMBY +3, WXRV +3, WXRT +3, KTMN +2	
THE WALLFLOWERS • Three Marlenas (INTERSCOPE)	+21
WNCS +16, WHPT +2, WMAX +1, KPIG +1, WKOC +1, WXRV +1	
BRUCE COCKBURN • Night Train (RYKODISC)	+21
KINK +6, WRLT +5, CIDR +3, KTMN +3, WNCS +3, KFOG +3, KMBY +1, WBOS +1, KTCZ +1	



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POWER PLAYLISTS

For Week Ending February 9, 1997



Playlists compiled by Broadcast Data Systems Radio Track service. Songs ranked by number of plays in monitored week. Playlists are listed in order of TSS weekly chart, beginning with the highest-ranking station. Cumulative data updated twice yearly following the release of the listing and Fall Arbitron surveys. The number of stations shown each week varies depending upon space.

Grid of 48 radio station playlists (KLOS, WYSP, WRGX, KQRS, WMMR, WWDC, WRIF, WDVE, WFBQ, KEGF, WKLS, WAAF, KTXQ, KSJO, WEBN, WHJY, WZTA, WIYY, KSHE, WLZR, WKDF, WJRR, WONE, KUPD) with columns for station name, PD, MD, and a list of songs with their respective TW and LW ratings.

ROCK AIRPLAY MONITOR

For Week Ending February 9, 1997



Playlists supplied by Broadcast Data Systems' Radio Track service. Songs ranked by number of plays in monitored week.

Main content table with 16 columns representing radio stations (WXTB, WBZX, KQRC, KISW, KISS, WBAB, KUFO, WIMZ, WRDU, KBPI, KRXQ, KDKB, WROQ, WCMF, WDHA, KYYS, WCKW, WPYX, WZZO, KATT, WLVQ, WEGR, KIOZ, WTFX) and rows of song titles, artists, and play counts.

POWER PLAYLISTS

For Week Ending February 9, 1997



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

Table with 12 columns representing radio stations: WTUE, KLAQ, WCCC, WPLR, WAPL, WNOR, WKLQ, WBLM, WXRA, WIOT, WFYV, WKQQ, WTPA, KMJX, KBER, KEZO, KMOD, KLBJ, WROV, KCAL, KLPX, WRXL, WAQX, and KGGO. Each column contains a list of songs and their corresponding rank for that station.



SONG ACTIVITY REPORTS



For Week Ending February 9, 1997

Detailed song tracking information for the last 3 weeks for all songs showing increased play this week. Total plays and gain do not include video play. Markets listed in order of population.

Table with 7 columns: Artist, Title, Total Plays/Gain, and 12 market columns (L.A., Chicago, Phila., Detroit, Dallas, Wash., DC, Boston, Miami, Atlanta, Seattle, Long Isl., San Diego, Minn., St. Louis, Balt., Pitts., Phoenix, Tampa, Cleveland, Denver, Port., OR, Cincinnati, Kan. City, Rivers, Milwaukee, Sacramento, San Jose, Providence, Columbus, OH, Norfolk, San Antonio, Salt Lake, Indian, New Orleans, Orlando, Hartford, Greensb., Memphis, Nashville, Rochester, W.P. Beach, Las Vegas, Louisville, Raleigh/Dur., Oklahoma City, Dayton). Each market column shows station call letters and activity levels.

Table with 7 columns: Artist, Title, Total Plays/Gain, and 12 market columns (L.A., Chicago, Phila., Detroit, Dallas, Wash., DC, Boston, Miami, Atlanta, Seattle, Long Isl., San Diego, Minn., St. Louis, Balt., Pitts., Phoenix, Tampa, Cleveland, Denver, Port., OR, Cincinnati, Kan. City, Rivers, Milwaukee, Sacramento, San Jose, Providence, Columbus, OH, Norfolk, San Antonio, Salt Lake, Indian, New Orleans, Orlando, Hartford, Greensb., Memphis, Nashville, Rochester, W.P. Beach, Las Vegas, Louisville, Raleigh/Dur., Oklahoma City, Dayton). Each market column shows station call letters and activity levels.



SONG ACTIVITY REPORTS



For Week Ending February 9, 1997

Detailed song tracking information for the last 3 weeks for all songs showing increased play this week. Total plays and gain do not include video play. Markets listed in order of population.

Table for SILVERCHAIR - Abuse Me (Epic) with columns for Total Stations, Chart Move, and station data.

Table for THE SMASHING PUMPKINS - Thirty-Three (Virgin) with columns for Total Stations, Chart Move, and station data.

Table for SOCIAL DISTORTION - When The Angels Sing (550 Music) with columns for Total Stations, Chart Move, and station data.

Table for STONE TEMPLE PILOTS - Tumble In The Rough (Atlantic) with columns for Total Stations, Chart Move, and station data.

Table for TONIC - Casual Affair (Polydor/A&M) with columns for Total Stations, Chart Move, and station data.

Table for TOOL - H. (Zoo/Volcano) with columns for Total Stations, Chart Move, and station data.

Table for VERUCA SALT - Volcano Girls (Minty Fresh/Outpost/Geffen) with columns for Total Stations, Chart Move, and station data.

Table for THE VERVE PIPE - The Freshmen (RCA) with columns for Total Stations, Chart Move, and station data.

Table for THE WALLFLOWERS - One Headlight (Interscope) with columns for Total Stations, Chart Move, and station data.

Table for WIDESPREAD PANIC - Hope In A Hopeless World (Capricorn/Mercury) with columns for Total Stations, Chart Move, and station data.

POWER PLAYLISTS

AIRPLAY Monitor For Week Ending February 9, 1997

Playlists compiled by Broadcast Data Systems, Radio Track Service. Songs ranked by number of plays in monitored week...

KTBB Houston PD: Cruze MD: David Sadoff. Playlist table with columns for rank, song title, and TWLW.

WMMS Cleveland PD: Bob Neumann APD: "Spaceman" Scott Hughes. Playlist table with columns for rank, song title, and TWLW.

CIMX Detroit Prgm. Mngtr.: Murray Brookshaw PD/MD: Vince Cannova. Playlist table with columns for rank, song title, and TWLW.

KNDD Seattle PD: Phil Manning. Playlist table with columns for rank, song title, and TWLW.

KPNT St. Louis PD: Alex Luke APD: Eric Schmidt. Playlist table with columns for rank, song title, and TWLW.

KOME San Jose OM: Ron Nenni PD/MD: Jay Taylor. Playlist table with columns for rank, song title, and TWLW.

WXDX Pittsburgh PD: Ali Castellini MD: Henry Diana. Playlist table with columns for rank, song title, and TWLW.

KEDJ Phoenix PD: Shellie Hart APD/MD: Chris Patyk. Playlist table with columns for rank, song title, and TWLW.

WENZ Cleveland PD/MD: Sean Robertson. Playlist table with columns for rank, song title, and TWLW.

WMRQ Hartford PD: Jay Beau Jones MD: Dave Hill. Playlist table with columns for rank, song title, and TWLW.

XTRA San Diego OM: Tim Dukes APD: Malcolm Ryker. Playlist table with columns for rank, song title, and TWLW.

WRZZ Indianapolis PD: Scott Jameson MD: Michael Young. Playlist table with columns for rank, song title, and TWLW.



So fresh and unabashedly aware that you don't just want to play it, you want to sleep with it under your pillow. Entertainment Weekly

WILCO "outtasite (outta mind)" Produced by Wilco Management: Tony Margherita for TMM, Chicago. The album: Being There 509 BDS Plays #4 Chartbound. Includes a chart showing rotation across various stations like Y107, WMMS, WXEG, WQXA, WCYY, WEDGE, WRXQ, WGRD, WENZ, and KTEG.

OFF THE WAGON The first single from The Beauty Process: Triple Platinum. ON TOUR NOW W/MARILYN MANSON. Includes a list of tour dates from 2/14 to 3/1 and a list of radio stations: EARLY ADDS: 91X, WKRL, WZRH, WOXY, KQRX, KDEO. www.RepriseRec.com © 1997 Slash Records

POWER PLAYLISTS

For Week Ending February 9, 1997



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 come, beginning with the highest-cumulative station. Cumulative are updated twice yearly following the release of the Spring and Fall Arbitron surveys. The number of stations shown each week varies depending upon space.



WLUM Milwaukee PD: Tommy Wilde APD: Chuck Summers. Table with 30 rows of song titles and ratings.

KWOD Sacramento PD: Ron Bunce. Table with 30 rows of song titles and ratings.

KXPX Denver PD: Doug Clifton APD/MD: Gary Schoenwetter. Table with 30 rows of song titles and ratings.

KZON Phoenix PD: Bill Pugh MD: Erika Smith. Table with 30 rows of song titles and ratings.

WNVE Rochester PD/MD: Erick Anderson. Table with 30 rows of song titles and ratings.

WEDG Buffalo PD: John Hager MD: Rich Wall. Table with 30 rows of song titles and ratings.

WFNX Boston PD: Bill Glasser MD: Laurie Gail. Table with 30 rows of song titles and ratings.

WEND Charlotte PD: Jack Daniel MD: Kim Monroe. Table with 30 rows of song titles and ratings.

WGRD Grand Rapids PD: Allan Fee MD: Margot Smith. Table with 30 rows of song titles and ratings.

WQBK Albany PD: Dan Binder MD: Kelli McNamara. Table with 30 rows of song titles and ratings.

WQXA Harrisburg PD: John Moschitta MD: Scott McFadden. Table with 30 rows of song titles and ratings.

WBRU Providence PD: Tim Schiavelli MD: Matt Maloney. Table with 30 rows of song titles and ratings.

KNRK Portland, OR PD: Mark Hamilton MD: Matt Souther. Table with 30 rows of song titles and ratings.

KISF Kansas City PD: Jon Anthony MD: Jason Justice. Table with 30 rows of song titles and ratings.

XHRM San Diego MD: Brynn Capella. Table with 30 rows of song titles and ratings.

WPBZ West Palm Beach MD: Robert English. Table with 30 rows of song titles and ratings.

KXKR Salt Lake City PD: Mike Summers MD: Sean Ziebarth. Table with 30 rows of song titles and ratings.

KGDE Omaha PD: Lynn Barstow. Table with 30 rows of song titles and ratings.

WDGE Providence PD: Brent Petersen MD: John Allers. Table with 30 rows of song titles and ratings.

KMYZ Tulsa PD: Paul Kreigler MD: Greg Kocsack. Table with 30 rows of song titles and ratings.

KENZ Salt Lake City PD: Bruce Jones MD: Dom Casual. Table with 30 rows of song titles and ratings.

KEDG Las Vegas PD: John Griffin MD: Freddy Snakeskin. Table with 30 rows of song titles and ratings.

WAQZ Cincinnati PD/MD: Matt Harris APD: Sterling Schiessler. Table with 30 rows of song titles and ratings.

KXTE Las Vegas PD: Mike Stern MD: Chris Ripley. Table with 30 rows of song titles and ratings.

POWER PLAYLISTS

For Week Ending February 9, 1997



Playlists supplied by Broadcast Data Systems... Radio Track service... Playlists are listed in order of TSA weekly count...

Grid of 48 radio station playlists (e.g., WWCD, WROX, WLIR, KFRR, WBZU, KTEG, WXEG, KTCL, KLZR, KCXX, KROX, KREV, WPLA, KPOI, WXZZ, KICT, WCYY, WRXQ, WZRH, KFMA, KHTY, WEQX, KAEP, KTOZ) with columns for station name, PD, MD, and a list of songs with their chart positions.

Monitor AIRPLAY SONG ACTIVITY REPORTS For Week Ending February 9, 1997

AMM Broadcast Data Systems Detailed song tracking information for the last 3 weeks for all songs showing increased play this week. Total plays and gain do not include video play. Markets listed in order of population.

Table for TORI AMOS, 403/143, Silent All These Years (Atlantic). Includes station codes and play counts for various markets.

Table for FIONA APPLE, 416/41, Sleep To Dream (Clean State/Work). Includes station codes and play counts for various markets.

Table for BECK, 669/276, The New Pollution (DGC/Geffen). Includes station codes and play counts for various markets.

Table for BIG HEAD TODD & THE MONSTERS, 516/101, Resignation Superman (Revolution). Includes station codes and play counts for various markets.

Table for BUSH, 1893/119, Greedy Fly (Trauma/Interscope). Includes station codes and play counts for various markets.

Table for CAKE, 669/67, I Will Survive (Capricorn/Mercury). Includes station codes and play counts for various markets.

Table for THE CARDIGANS, 1680/47, Lovefool (Stockholm/Mercury). Includes station codes and play counts for various markets.

Table for COLLECTIVE SOUL, 1241/507, Precious Declaration (Atlantic). Includes station codes and play counts for various markets.

Table for COUNTING CROWS, 1983/15, A Long December (DGC/Geffen). Includes station codes and play counts for various markets.

Table for FUN LOVIN' CRIMINALS, 277/47, The Fun Lovin' Criminals (EMI). Includes station codes and play counts for various markets.

Table for KULA SHAKER, 465/74, Hey Dude (Columbia). Includes station codes and play counts for various markets.

Table for ASHLEY MACISAAC, 408/33, Sleepy Maggie (A&M). Includes station codes and play counts for various markets.

Table for DAVE MATTHEWS BAND, 1490/101, Crash Into Me (RCA). Includes station codes and play counts for various markets.

Table for MOBY, 285/47, That's When I Reach For My Revolver (Elektra/EEG). Includes station codes and play counts for various markets.

Table for MUNDY, 557/9, To You I Bestow (Epic). Includes station codes and play counts for various markets.

For Week Ending February 9, 1997

Detailed song tracking information for the last 3 weeks for all songs showing increased plays for week ending Feb 9, 1997 and gain do not include video play. Markets listed in order of population.

NO DOUBT 894/102 Excuse Me Mr. (Trauma/Interscope) Total Stations: 56 Chart Move: 31-26

POORNO FOR PYROS 738/513 Hard Charger (Warner Bros.) Total Stations: 57 Chart Move: Debut 32

PRODIGY 806/115 Firestarter (XL Mute/Maverick/Warner Bros.) Total Stations: 63 Chart Move: 35-31

SILVERCHAIR 1999/48 Abuse Me (Epic) Total Stations: 74 Chart Move: 7-5

SOCIAL DISTORTION 680/34 When The Angels Sing (550 Music) Total Stations: 48

SPACE 987/130 Female Of The Species (Gut Reaction/Universal) Total Stations: 59 Chart Move: 28-22

SQUIRREL NUT ZIPPERS 300/21 Hell (Mammoth/Antalctic) Total Stations: 37

STONE TEMPLE PILOTS 356/118 Tumble In The Rough (Atlantic) Total Stations: 27

SUBLIME 1488/112 Santeria (Gasoline Alley/MCA) Total Stations: 70 Chart Move: 13-12

TOOL 323/124 H. (Zoo/Volcano) Total Stations: 40

VERUCA SALT 1203/252 Volcano Girls (Minty Fresh/Outpost/Geffen) Total Stations: 66 Chart Move: 23-18

THE VERVE PIPE 945/225 The Freshmen (RCA) Total Stations: 52 Chart Move: 34-24

THE WALLFLOWERS 2118/125 One Headlight (Interscope) Total Stations: 71 Chart Move: 5-3

WHITE TOWN 599/202 Your Woman (Brilliant/Chrysalis/EMI) Total Stations: 45

WILCO 508/9 Outtaste (Outta Mind) (Reprise) Total Stations: 37

POWER PLAYLISTS™

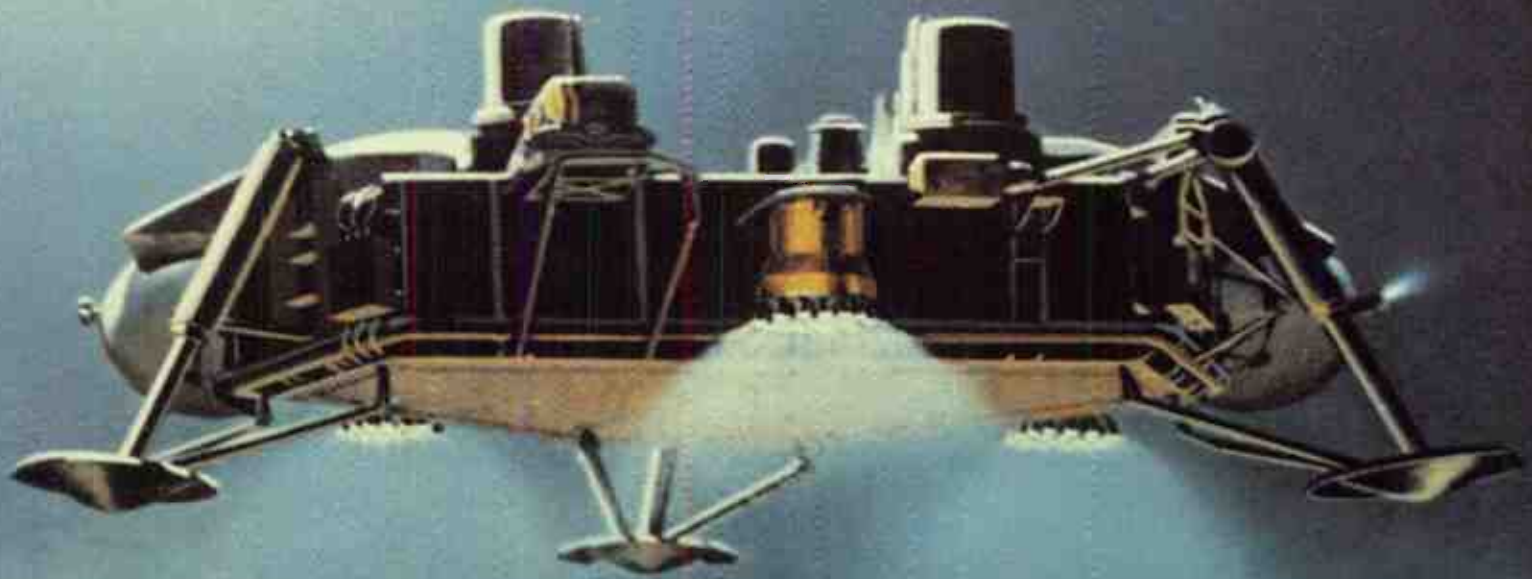
Main content table with columns for station (KFOG, WXRT, WBOS, KTCZ, KBCO, WHPT, WVRV, KMTT, KQPT, CIDR, KINK, WXRV), track number, title, artist, and detection counts. Includes a 'No. 1' highlight for 'ONE HEADLIGHT' by The Wallflowers.

The chart and Power Playlists are based on a national sample of data compiled by Broadcast Data Systems' Radio Track service...

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...

Advertisement for 'THE BORROWERS' album. Features the slogan 'but a dog won't listen once she's tasted blood' and lists radio stations: Modern Rock: WOXY; Mainstream Rock: KYYS WZZO WMMR; Top 40: WWST KKDM KIIS; AC: WQLH.

Matthew Sweet



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The new single delivered to all Modern,
Mainstream and Triple A Stations via
Sat Com C5, Transponder 19, DATS Channels 10 & 11
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Pro CD on your desk 2/20

from the new album

Blue Sky On Mars

Landing in stores March 25

THIS WEEK	LAST WEEK	WKS. ON CHART	MAINSTREAM		DETECTIONS	
			TITLE/LABEL/PROMOTION LABEL	ARTIST	TW	LW
			★★★ No. 1 ★★★			
(1)	1	14	ONE HEADLIGHT INTERSCOPE <i>5 weeks at No. 1</i>	THE WALLFLOWERS	2097	2023
(2)	2	4	LAKINI'S JUICE RADIOACTIVE/MCA	LIVE	2029	1950
(3)	12	2	PRECIOUS DECLARATION ATLANTIC	COLLECTIVE SOUL	1689	1115
(4)	4	5	ABUSE ME EPIC	SILVERCHAIR	1569	1446
(5)	5	9	GREEDY FLY TRAUMA/INTERSCOPE	BUSH	1460	1400
(6)	8	6	KING NOTHING ELEKTRA/EEG	METALLICA	1286	1227
7	3	19	BLOW UP THE OUTSIDE WORLD A&M	SOUNDGARDEN	1270	1468
8	6	5	DISCOTHEQUE ISLAND	U2	1248	1298
9	7	18	LADY PICTURE SHOW ATLANTIC	STONE TEMPLE PILOTS	1120	1277
(10)	14	9	A LONG DECEMBER DGC/GEFFEN	COUNTING CROWS	1088	1031
11	9	16	HAVE YOU SEEN MARY COLUMBIA	SPONGE	1064	1194
(12)	15	4	CASUAL AFFAIR POLYDOR/A&M	TONIC	1054	990
13	10	23	HERO OF THE DAY ELEKTRA/EEG	METALLICA	1041	1165
14	11	13	DESPERATELY WANTING SWELL/ELEKTRA/EEG	BETTER THAN EZRA	1038	1116
15	13	16	LOOKING FOR AWARE/CAPITOL	STIR	976	1080
16	16	13	JUST ANOTHER DAY MERCURY	JOHN MELLENCAMP	781	846
17	17	22	BOUND FOR THE FLOOR ISLAND	LOCAL H	768	822
(18)	24	4	THIRTY-THREE VIRGIN	THE SMASHING PUMPKINS	714	653
(19)	25	3	HOPE IN A HOPELESS WORLD CAPRICORN/MERCURY	WIDESPREAD PANIC	694	647
20	20	7	CHANGE THE LOCKS WARNER BROS.	TOM PETTY AND THE HEARTBREAKERS	685	709
21	18	6	ALL I WANT COLUMBIA	THE OFFSPRING	658	783
(22)	28	3	RESIGNATION SUPERMAN REVOLUTION	BIG HEAD TODD & THE MONSTERS	651	543
23	22	19	ME WISE MAGIC WARNER BROS.	VAN HALEN	603	698
(24)	39	2	TUMBLE IN THE ROUGH ATLANTIC	STONE TEMPLE PILOTS	599	377
25	27	18	WHAT I GOT GASOLINE ALLEY/MCA	SUBLIME	564	630
(26)	31	3	THE PERFECT DRUG NOTHING/INTERSCOPE	NINE INCH NAILS	546	471
27	21	17	SWALLOWED TRAUMA/INTERSCOPE	BUSH	543	704
28	23	19	LONG DAY LAVA/ATLANTIC	MATCHBOX 20	539	683
29	19	15	HALF THE WORLD ANTHEM/ATLANTIC	RUSH	503	737
(30)	33	3	TOURNIQUET NOTHING/INTERSCOPE	MARILYN MANSON	466	416
(31)	NEW		VOLCANO GIRLS MINTY FRESH/OUTPOST/GEFFEN	VERUCA SALT	457	315
32	26	13	CAN'T GET THIS STUFF NO MORE WARNER BROS.	VAN HALEN	447	646
(33)	36	3	CAN'T TAME THE LION COLUMBIA	JOURNEY	436	395
34	30	25	WOULD? COLUMBIA	ALICE IN CHAINS	433	481
35	29	22	STINKFIST ZOO/VOLCANO	TOOL	426	490
36	34	2	EVERYDAY IS A WINDING ROAD A&M	SHERYL CROW	404	412
37	32	5	THE WAKE-UP BOMB WARNER BROS.	R.E.M.	388	432
(38)	38	2	WHEN THE ANGELS SING 550 MUSIC	SOCIAL DISTORTION	387	385
(39)	NEW		H. ZOO/VOLCANO	TOOL	373	269
(40)	NEW		THE FRESHMEN RCA	THE VERVE PIPE	354	274

THIS WEEK	LAST WEEK	WKS. ON CHART	MODERN		DETECTIONS	
			TITLE/LABEL/PROMOTION LABEL	ARTIST	TW	LW
			★★★ No. 1 ★★★			
1	1	5	DISCOTHEQUE ISLAND <i>4 weeks at No. 1</i>	U2	2511	2670
2	2	4	LAKINI'S JUICE RADIOACTIVE/MCA	LIVE	2436	2466
(3)	5	11	ONE HEADLIGHT INTERSCOPE	THE WALLFLOWERS	2118	1993
4	4	12	THIRTY-THREE VIRGIN	THE SMASHING PUMPKINS	2013	2037
(5)	7	5	ABUSE ME EPIC	SILVERCHAIR	1999	1951
(6)	6	10	A LONG DECEMBER DGC/GEFFEN	COUNTING CROWS	1983	1968
(7)	9	9	GREEDY FLY TRAUMA/INTERSCOPE	BUSH	1893	1774
8	3	13	#1 CRUSH CAPITOL	GARBAGE	1793	2035
(9)	10	9	LOVEFOOL STOCKHOLM/MERCURY	THE CARDIGANS	1680	1633
10	8	18	ALL MIXED UP CAPRICORN/MERCURY	311	1639	1818
(11)	15	13	CRASH INTO ME RCA	DAVE MATTHEWS BAND	1490	1389
(12)	13	6	SANTERIA GASOLINE ALLEY/MCA	SUBLIME	1488	1376
13	11	4	THE PERFECT DRUG NOTHING/INTERSCOPE	NINE INCH NAILS	1438	1445
14	12	6	BARREL OF A GUN MUTE/REPRISE	DEPECHE MODE	1312	1441
			★★★ AIRPOWER ★★★			
(15)	33	2	PRECIOUS DECLARATION ATLANTIC	COLLECTIVE SOUL	1241	734
16	16	14	DESPERATELY WANTING SWELL/ELEKTRA/EEG	BETTER THAN EZRA	1227	1343
17	14	6	ALL I WANT COLUMBIA	THE OFFSPRING	1208	1379
			★★★ AIRPOWER ★★★			
(18)	23	3	VOLCANO GIRLS MINTY FRESH/OUTPOST/GEFFEN	VERUCA SALT	1203	951
19	17	8	EVERYDAY IS A WINDING ROAD A&M	SHERYL CROW	1180	1211
20	18	27	WHAT I GOT GASOLINE ALLEY/MCA	SUBLIME	1118	1132
21	20	22	BOUND FOR THE FLOOR ISLAND	LOCAL H	1016	1109
(22)	28	3	FEMALE OF THE SPECIES GUT REACTION/UNIVERSAL	SPACE	987	857
23	19	19	DON'T SPEAK TRAUMA/INTERSCOPE	NO DOUBT	975	1131
(24)	34	2	THE FRESHMAN RCA	THE VERVE PIPE	945	718
25	21	18	LADY PICTURE SHOW ATLANTIC	STONE TEMPLE PILOTS	897	1088
(26)	31	3	EXCUSE ME MR. TRAUMA/INTERSCOPE	NO DOUBT	894	792
27	24	21	THE DISTANCE CAPRICORN/MERCURY	CAKE	860	943
28	27	18	BLOW UP THE OUTSIDE WORLD A&M	SOUNDGARDEN	835	895
29	22	17	SWALLOWED TRAUMA/INTERSCOPE	BUSH	834	1039
30	26	17	NAKED EYE GRAND ROYAL/CAPITOL	LUSCIOUS JACKSON	832	891
(31)	35	3	FIRESTARTER XL MUTE/MAVERICK/WARNER BROS.	PRODIGY	806	691
(32)	NEW		HARD CHARGER WARNER BROS.	PORNO FOR PYROS	738	225
33	30	10	SUPER BON BON SLASH/WARNER BROS.	SOUL COUGHING	729	755
34	25	13	HELLO MODERN/ATLANTIC	POE	713	920
(35)	37	4	WHEN THE ANGELS SING 550 MUSIC	SOCIAL DISTORTION	680	646
(36)	NEW		THE NEW POLLUTION DGC/GEFFEN	BECK	669	393
(37)	38	2	I WILL SURVIVE CAPRICORN/MERCURY	CAKE	669	602
38	29	13	RADIATION VIBE SCRATCHIE/TAG/ATLANTIC	FOUNTAINS OF WAYNE	644	836
39	36	7	NO FACE HOLLYWOOD	THE SUICIDE MACHINES	631	665
(40)	NEW		YOUR WOMAN BRILLIANT/CHRYSALIS/EMI	WHITE TOWN	599	397

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 800 detections (mainstream) or 1,100 (modern) for the first time. If two records are tied in number of plays, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks.

Top 5 Phones:

KROQ	Q101
Y107	WHFS
KDGE	XHRM
WFNX	WBRU
KROX	KFMA
KNRK	WXEG
KICT	



Female of the Species

Modern Rock Monitor (28) - (22)

No.15 Soundscan
New Alternative Artists Chart
On Tour Now!