

# TOP 40 ■ AIRPLAY Monitor

• We Listen To Radio •

April 5, 1996 \$ 4.95 Volume 4 • No. 15

## TOP 40 HIGHLIGHTS

### MAINSTREAM

#1

**ALANIS MORISSETTE**

*Ironic* (MAVERICK/REPRISE)

★★★ AIRPOWER ★★★

DOG'S EYE VIEW • *Everything Falls Apart* (COLUMBIA)

### NEW RELEASES

BLIND MELON • *Three Is A Magic Number* (LAVA/ATLANTIC)

DISHWALLA • *Courting Blue Cars* (A&M)

JARS OF CLAY • *Flood* (ESSENTIAL/SILVERTONE/JIVE)

JOAN JETT & THE BLACKHEARTS • *Love Is All Around* (WARNER BROS.)

ROBERT MILES • *Children* (DECONSTRUCTION/ARISTA)

JONI MITCHELL • *How Do You Stop* (REPRISE)

JOAN OSBORNE • *Right Hand Man* (BLUE GORILLA/MERCURY)

STABBING WESTWARD • *What Do I Have To Do?* (COLUMBIA)

### RHYTHM CROSSOVER

#1

**MARIAH CAREY**

*Always Be My Baby* (COLUMBIA)

★★★ AIRPOWER ★★★

NO RECORDS QUALIFIED FOR AIRPOWER THIS WEEK

### NEW RELEASES

B-CODE • *Feel Good* (OUT OF CONTROL)

DJ D-MAN & BILLY BOY • *Dooky Boodo* (OUT OF CONTROL)

PUFF JOHNSON • *Forever More* (WORX)

KRIS KROSS • *Live And Die For Hip Hop* (RUFFHOUSE/COLUMBIA)

ROBERT MILES • *Children* (DECONSTRUCTION/ARISTA)

TOTAL • *Kissin' You* (BAD BOY/ARISTA)

### ADULT TOP 40

#1

**CELINE DION**

*Because You Loved Me* (550 MUSIC)

★★★ AIRPOWER ★★★

THE TONY RICH PROJECT • *Nobody Knows* (LAFACE/ARISTA)

MARIAH CAREY • *Always Be My Baby* (COLUMBIA)

ALANIS MORISSETTE • *Ironic* (MAVERICK/REPRISE)

GIN BLOSSOMS • *Follow You Down* (A&M)

JANN ARDEN • *Insensitive* (A&M)

### ADULT CONTEMPORARY

#1

**CELINE DION**

*Because You Loved Me* (550 MUSIC)

★★★ AIRPOWER ★★★

NO RECORDS QUALIFIED FOR AIRPOWER THIS WEEK

### NEW RELEASES

JOAN JETT & THE BLACKHEARTS • *Love Is All Around* (WARNER BROS.)

ROBERT MILES • *Children* (DECONSTRUCTION/ARISTA)

## Hot AC, Adult T40 Stop Worrying & Learn To Love The H-Word: 'Hits'

by Kevin Carter

It's 1990. The top 40 format, its image sullied by too many extreme records, is hemorrhaging internally. Many top 40 stations make the move to hot AC. They feel the need to distance themselves from their previous format by using such positioners as "no rap, no hard rock" to let listeners know they're not that old, evil top 40 teen machine.

Fast forward to March '96. Consultant Guy Zapoleon contemporizes two adult stations within two weeks. WKQI (Q95.5) Detroit and KZZP Phoenix, at this writing, are still adult top 40 outlets, based heavily on '80s gold. But their positioning is top 40, and their on-air presentation uses the phrase "hit music." WKDD Akron, Ohio, another top 40 refugee, is using the slogan "Today's best music," a trademark of many top

40s. Adult-leaning WTIC-FM Hartford, Conn., bills itself as "Today's top 40" on the air. Several of the new crop of modern-leaning adult top 40s use the same MTV-style "beeps-and-boops" production as top 40.

But aren't hot AC stations and adult top 40s fleeing a burning building? Why, after years of positioning themselves as anti-hit stations, do today's adult top 40s want to cloak themselves in top 40 positioning again? The answer lies in the larger movement to contemporize, which has been noticeable in the adult top 40 camp since last year.

"We realized it's OK to be fun again," says WKDD PD Chuck Collins. "Fun makes ratings, and that makes money." WKDD dumped the slogan "Best hits of the '80s and '90s" in favor of "Today's best music," because, Collins says, the

*Continued on page 6*

n o w & f o r e v e r

P U F F  
*Johnson*

"forever more"

The  
debut single  
from the  
album  
Miracle

produced by  
Narada Michael Walden  
management:  
Marie Johnson &  
Creative Partners

WORK

# Now Playing.



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**#1 ALBUM TRANSWORLD**

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**(1) ★★★NO. 1/GREATEST GAINER★★★ BILLBOARD TOP R&B ALBUMS**

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## TOP 40 TOPICS BY SEAN ROSS

### Don't Choose A Niche! You'll Kill Yourself!

**I**s it really a niche-format world? We've all labored under that assumption recently. Since there were always a few too many stations in any market, we rushed to splinter any mainstream format into a million subformats. It wasn't enough to have soft, mainstream, and hot AC; there had to be modern-leaning hot AC and rhythmic hot AC. There wasn't just classic rock and '70s gold, there was classic rock-based '70s gold. There wasn't just R&B and urban AC, there were hip-hop stations, too.

The boutique theory held that it was necessary to commit to the most narrowly defined niche possible before somebody else claimed it. Since we were headed for a world in which cable radio offered people 70 discrete choices, it was necessary for our 50,000-watt, \$17 million radio stations to replicate cable radio, because mass-appeal radio was dead.

So how are these boutique formats doing? Urban AC has clearly come into its own in recent years, particularly since **WRKS** New York and **WDAS-FM** Philadelphia, among others, have shown that the format can post boxcar numbers. Years before urban AC's advent, PDs had predicted that no R&B station could serve three generations of listeners, and once rap drove a wedge between the generations, that prophecy was borne out.

Then again, hip-hop as a format that can flank mainstream R&B from the other side is still shaky. **WQHT** (Hot 97) New York is an undeniable success, but despite its hip-hop positioning, the station plays more mainstream R&B than hip-hop during most dayparts. **WHTA** (Hot 97.5) Atlanta seems to have stabilized in the 4 share range. **WEJM** (106 Jamz) Chicago operates at around a 2 share. There are still R&B outlets signing on with the hip-hop position. But many mainstream R&B outlets have blocked the flank attack by starting their rap hits at 3 p.m. instead of 6 p.m.

"Rhythmic hot AC" is interesting, because new stations continue to sign on, even as some of its pioneers move out. **WBMX** Boston, the format's first success, looks increasingly like today's other rock-driven hot ACs. **WYXR** (Star 104.5) Philadelphia hasn't gone that far, but has dropped much of its dance music and added some nonrhythmic product. **KTHT** Fresno, Calif., has changed altogether. That would have left just **WCFB** Orlando, Fla., but in recent months, **KSII** El Paso, Texas, and **KBKS** (Kiss 106) Seattle have moved in.

How about adult modern—the format that targets folks who grew up with modern rock in the days before grunge? Even that format has niches within niches: adult modern rock or

adult modern hits—the latter plays only those songs that crossed over to top 40. Adult modern hits outlets **KYSR** Los Angeles and **KFMB-FM** San Diego aren't proven entities yet, but they're being cloned weekly. Adult modern rock, meanwhile, has seen a lot of its pioneer stations flip to regular modern rock, among them **XHRM** San Diego, **WKOC** Norfolk, Va., and **WVGO** Richmond, Va. Rock Airplay Monitor's John Loscalzo suggests that as modern PDs see their turf shrinking, most will try to grab the largest piece of territory, keeping modern from fragmenting much.

Then there's '70s gold, which has seen one of the fastest boom/bust cycles since disco in 1979. It didn't help that few owners took the format seriously enough to hire an air staff. Or that most PDs didn't know how to play the '70s without apologizing for it. Many '70s stations are gone already; others sound more like classic rock than oldies. Disco had a second life, of course, and '70s gold could boom again if somebody finds the right formula. But not now.

As for classic hits, **KCBS-FM** (Arrow 93) Los Angeles spawned just enough imitators to cannibalize the classic rock format. Some classic rock stations gave up because of their Arrow competitors, in which case the Arrow station obligingly moved into the classic rock position. In many markets, the combined presence of Arrow, classic rock, and a gold-based heritage rock station combined to make classic rock do something it had never done before: burn out.

Ironically, some stations are so narrow that they become broad. **WPLJ** New York should, on paper, reach only people who simultaneously like hot AC, classic rock, talk, and '70s gold, since it covers all of those bases. But New York has no classic rock, young-end talk, or '70s gold station. So **WPLJ** picks up listeners who might gravitate to those formats or to a conventional mainstream top 40. Similarly, **WKTU** can best be defined as a gold-based, dance-leaning, adult top 40. Normally, that would be a boutique format, too; but in New York, it helps fill the gap for dance and mainstream top 40.

For a radio junkie, boutique stations keep things interesting. But most stations are looking for diary mentions, not a treasured place in my aircheck collection. And lest you think that being broad is no longer viable, country's boom was based, at least partially, on a refusal to fragment. Now, country is slowly dividing into two camps—"yesterday and today" and "today's hot country." The differences still aren't that great. But if country fragments, it will be a triumph of niche-ism. If it doesn't, it may prove that our stations aren't all headed for a 4 share, unless we drive them there.

## April Fools' Day Clouded By Megapoly

by Kevin Carter and Sean Ross

For some stations, it was the April Fools' Day that megapoly ruined. With station formats and owners flying so quickly in the wake of the Telecommunications Act, many stations decided not to do any stunting on April Fool's Day. Others, such as **WEZB** (B97) New Orleans, were warned by their corporate offices that with a sale pending, they couldn't air an April Fool's hoax unless they made it clear to listeners that it was a hoax, which kinda misses the point.

Then there was the announcement by group owner Jacor of its acquisition of **WAMR/WCTQ** Sarasota, Fla., which was couched in a bogus release claiming that Jacor had just bought CBS, Capital Cities/ABC, Infinity, Chancellor, Clear Channel, and ARS. The release went on to state that while the major groups were reasonably priced, "we had to work hard to rationalize the big price for [WAMR/WCTQ]."

**WPLJ** New York went on-air with the announcement that morning hosts Scott Shannon and Todd Pettingill had been replaced by Mr. Leonard—the fictitious character from Shannon's old morning show on crosstown **WHITZ** (Z100). **WMXV** (Mix 105) New York went country, filling a hole in the market for several hours. **WMXV** became "Howdy 105."

**WDRE** Long Island, N.Y., used the occasion

to bring back jocks from its previous incarnation as **WLIR**, and the **WLIR** calls, which it has reclaimed for its simulcast partner **WMRW**.

**KHIS** Los Angeles morning guy Rick Dees switched places with L.A. Mayor Richard Riordan, with Riordan doing the 6:45-8 a.m. portion of Dees' show, while Dees wandered the plush confines of City Hall. In a totally unexpected move, Dees used the event as a platform for a blatant promotional announcement: "\$1,000 Thursdays," every hour from 7 a.m.-7 p.m. During Dees' mayoral stint, he also proclaimed April 1 "No Panty Monday." Among his other proclamations: All 911 operators could take the day off, every freeway lane would be a carpool lane, police officers would get stock in Winchell's Donuts, etc.

Across the street, modern rocker **KROQ** morning guys Kevin and Bean swapped stations with **KPWR** (Power 106) morning team **Tha Baka Boyz**. No injuries were reported.

**WWKX** (Kix 106) Providence, R.I., knows that winter has been harsher than usual, so when April 1 dawned sunny and warm, Kix cooked up a bunch of fictitious school and business closings, as well as on-air blizzard reports.

Country **WROO** Jacksonville, Fla.'s morning man Robby Rose announced that he would walk naked through downtown. Rose's dog is named Naked.



## RADI ACTIVE BY KEVIN CARTER

### Kiss 108 Picks Karger; WKTU's New Lineup

**E**vergreen VP/sales and development **Janet Karger** is the new GM at **WXKS-FM** (Kiss 108) Boston. Karger replaces **Matt Mills**, who will concentrate on co-owned **WJMN**.

Here's the semi-official **WKTU** New York jock lineup, which should be on the air by the time you read this: No morning-show anchor yet, but **Freddie Colon** and **Michelle Visage** will drive for now. **Paco** (from the original **WKTU**) will do middays, **Bill Lee** (ex-**KMEL** San Francisco) will tentatively do afternoons, **Hollywood Hamilton** (ex-**KHIS** Los Angeles) does nights, **Diane Pryor** joins for late nights, and **Efren Sifuentes** (ex-**KMEL**) is in for overnights.

Western Cities regained control of embattled top 40 rhythm **KQKS** (KS104) Denver from Century Broadcasting April 1 and moved back to **KQKS'** original address in suburban Westminster, Colo. Temporary OM **Brian Schock** exits. Former GM **Palmer Pyle** returns from Prism's Jacksonville, Fla., properties as GM. Meanwhile, across town, the **KJMN** calls are official at **EXCL's** Jam'n 92.1.

Hot AC **WMEE** (Mix 97.3) Fort Wayne, Ind., becomes the latest member of that format to return to top 40. The staff remains in place, except for night jock **Jim Reed**.

Oldies **KKDL** (Cool 95) Fargo, N.D., flips to modern-leaning adult top 40 as **KFGX** (95X) under country duopoly partners **KFGO/KVOX**. PD **David Howey** joins from crosstown rocker **KQWB**. Mornings is **Ben Ziegler**, **Jim Babbitt**, and **Lee Baxter**, all from **KQWB**; middays is **KFGO** program coordinator **Tina Rene**; Dave Howey does 1-3 p.m.; afternoons is **Jay Thomas** (formerly **Captain Jack** at **KXXL** Grand Forks, N.D.); nights is **Bo Janssen** from crosstown **KSSZ**; and overnights is **Greg Crosswhite** from crosstown **WDAY**.

Now that the frequency swap between album **KIOZ** and rock AC **KCBQ-FM** San Diego has taken place, **KCBQ-AM** begins simulcasting top 40 adult **KKLQ** (Q106) as Q1170. Meanwhile, **KCBQ-FM** becomes **KXST**. Morning host **Royce Blake** is now OM. **Dona Shaieb** is PD.

Hot AC **WWSN** (Sunny 107.9) Charlotte,

N.C.'s **Bob** and **Sheri** morning show is the latest to jump into the potentially lucrative syndication arena. Jefferson-Pilot has hired **Tony Garcia**, affiliate relations director of CRN International, to head J-P's new radio network division.

Former **WMXV** (Mix 105) New York MD **Mary Franco** returns to her home market of West Palm Beach, Fla., as "assistant programming goddess" for Paxson Broadcasting. Franco will work with group PD **Alan Mason**.

**WHITZ** (Z100) New York midday jock **Freddy Vedder** is headed to middays at **WKSS** (Kiss 95.7) Hartford, Conn., as **Hollywood Joe**. The air name he used there in the late '80s. (He also worked at crosstown **WTIC-FM** as **Joe Mama**.) **Kathy West** will remain as P/T.

Former **WZPL** Indianapolis, Ind., PD **Jim Cerone** has been named MD at Emmis flagship AC **WENS**, replacing **Darla Coop**.

**Mike McVay** picks up top 40 **WNNK** Harrisburg, Pa., and ACs **KRNO** Reno, Nev., and **WYKZ** Beaufort, S.C., as part of his deal to consult some of the Patterson stations.

The new **WWLD** (Wild 106) Tallahassee, Fla., hires **College Boy** from crosstown **WXSX** for afternoons. MD **Orlando Davis** is doing nights. Morning guy **Steve Christian** adds APD stripes.

**WOMX** (Mix 105) Orlando, Fla., hires **Gloria Corning** from **WRCS** Worcester, Mass. (ex-**WMJX** Boston) for middays. Also, **Eric Guzman** (ex-**WAOA** Melbourne, Fla.) joins for P/T.

**KMXV** Kansas City inks **Dave Munday** and "Catfish" **Cris Kelly** (from the top 40 heyday of **KBEQ**) for P/T.

**WWKX** (Kix 106) Providence, R.I., morning sidekick **B.B. Goode** receives official MD stripes. **KWIN** Stockton, Calif., ups **C.K.** from overnights to MD/nights. **Kid Goob** (**KSFM** Sacramento, Calif.) joins for P/T.

Following last week's departure of **WKZW** (KZ94.3) Peoria, Ill., acting PD/afternoon jock **Kevin Ross** and the return of VP programming **Dale Van Horne**, **Brett Erickson** from sister country **WXCL** joins for mornings, **Denise Shay** moves from mornings to middays, and **Jack Shell** goes from middays to afternoons. Night jock **Jeff Williams** picks up MD stripes.

### Party Of Six



**KHIS** Los Angeles night jock **Domino** partied with the cast of Fox Television's "Party Of Five" at Universal Studios Hollywood recently. Pictured, from left, are cast members **Neve Campbell** and **Scott Wolf**, **Domino**, and cast members **Scott Grimes** and **Love Hewett**.



Monitor AIRPLAY SONG ACTIVITY REPORTS

For Week Ending March 31, 1996

2PAC (FEAT. DR. DRE & ROGER TROUTMAN)

California Love (Death Row/Interscope)

Table with columns: Station, Airplay, and chart position for 2Pac's California Love.

JANN ARDEN

Insensitive (A&M)

Table with columns: Station, Airplay, and chart position for Jann Arden's Insensitive.

TINA ARENA

Chains (Epic)

Table with columns: Station, Airplay, and chart position for Tina Arena's Chains.

MARY J. BLIGE

Not Gon' Cry (Arista)

Table with columns: Station, Airplay, and chart position for Mary J. Blige's Not Gon' Cry.

BODEANS

Closer To Free (Slash/Reprise)

Table with columns: Station, Airplay, and chart position for Bodeans' Closer To Free.

MARIAH CAREY

Always Be My Baby (Columbia)

Table with columns: Station, Airplay, and chart position for Mariah Carey's Always Be My Baby.

TRACY CHAPMAN

Give Me One Reason (Elektra/EEG)

Table with columns: Station, Airplay, and chart position for Tracy Chapman's Give Me One Reason.

COLOR ME BADD

The Earth, The Sun, The Rain (Giant)

Table with columns: Station, Airplay, and chart position for Color Me Badd's The Earth, The Sun, The Rain.

COOLIO

1,2,3,4 (Sumpin' New) (Tommy Boy)

Table with columns: Station, Airplay, and chart position for Coolio's 1,2,3,4.

DEBORAH COX

Who Do U Love (Arista)

Table with columns: Station, Airplay, and chart position for Deborah Cox's Who Do U Love.

CELINE DION

Because You Loved Me (550 Music)

Table with columns: Station, Airplay, and chart position for Celine Dion's Because You Loved Me.

DOG'S EYE VIEW

Everything Falls Apart (Columbia)

Table with columns: Station, Airplay, and chart position for Dog's Eye View's Everything Falls Apart.

GLORIA ESTEFAN

Reach (Epic)

Table with columns: Station, Airplay, and chart position for Gloria Estefan's Reach.

EVERCLEAR

Santa Monica (Watch The World Die) (Tim Kerr/Capitol)

Table with columns: Station, Airplay, and chart position for Everclear's Santa Monica.

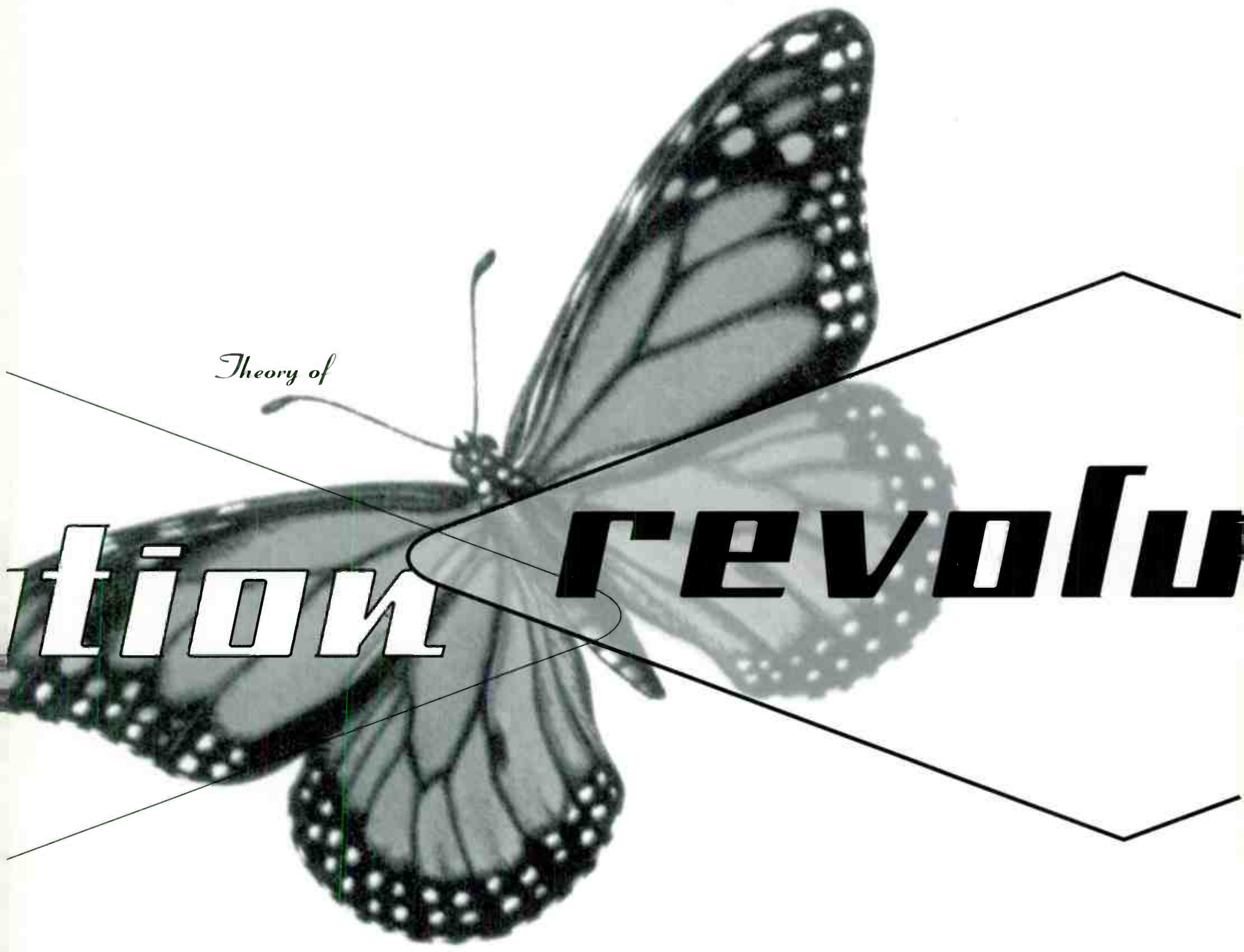
FOO FIGHTERS

Big Me (Roswell/Capitol)

Table with columns: Station, Airplay, and chart position for Foo Fighters' Big Me.



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THIS WEEK	LAST WEEK	WKS. ON CHART	MAINSTREAM		DETECTIONS	
			TITLE/LABEL/DISTRIBUTING LABEL	ARTIST	TW	LW
★★★★ No. 1 ★★★★★						
1	1	9	IRONIC MAVERICK/REPRISE	ALANIS MORISSETTE	4199	4027
2	5	6	BECAUSE YOU LOVED ME 550 MUSIC	CELINE DION	3507	2755
3	4	7	ALWAYS BE MY BABY COLUMBIA	MARIAH CAREY	3359	2925
4	2	15	NOBODY KNOWS LAFACE/ARISTA	THE TONY RICH PROJECT	3335	3335
5	3	20	MISSING ATLANTIC	EVERYTHING BUT THE GIRL	3039	3333
6	8	9	FOLLOW YOU DOWN A&M	GIN BLOSSOMS	2651	2491
7	11	11	CLOSER TO FREE SLASH/REPRISE	BODEANS	2561	2345
8	6	18	BE MY LOVER RCA	LA BOUCHE	2496	2663
9	9	17	WONDER ELEKTRA/EEG	NATALIE MERCHANT	2393	2456
10	7	28	NAME METAL BLADE/WARNER BROS	GOO GOO DOLLS	2388	2610
11	10	17	THE WORLD I KNOW ATLANTIC	COLLECTIVE SOUL	2362	2365
12	12	11	1979 VIRGIN	SMASHING PUMPKINS	2275	2307
13	13	18	HOOK A&M	BLUES TRAVELER	2065	2223
14	15	13	WONDERWALL EPIC	OASIS	2048	2175
15	16	9	SITTIN' UP IN MY ROOM ARISTA	BRANDY	1957	1964
16	14	20	ONE OF US BLUE GORILLA/MERCURY	JOAN OSBORNE	1922	2222
17	17	23	TIME ATLANTIC	HOOTIE & THE BLOWFISH	1689	1907
18	19	12	ANYTHING MJJ/550 MUSIC	3T	1628	1633
19	20	8	LUCKY LOVE ARISTA	ACE OF BASE	1604	1608
★★★★ AIRPOWER ★★★★★						
20	23	5	EVERYTHING FALLS APART COLUMBIA	DOG'S EYE VIEW	1580	1325
21	18	12	I WANT TO COME OVER ISLAND	MELISSA ETHERIDGE	1547	1775
22	25	3	CHAINS EPIC	TINA ARENA	1487	1205
23	30	3	GIVE ME ONE REASON ELEKTRA/EEG	TRACY CHAPMAN	1316	951
24	24	7	PEACHES COLUMBIA	THE PRESIDENTS OF THE UNITED STATES OF AMERICA	1247	1305
25	21	23	ONE SWEET DAY COLUMBIA	MARIAH CAREY & BOYZ II MEN	1238	1551
26	22	8	ONLY LOVE (THE BALLAD OF SLEEPING BEAUTY) COLUMBIA	SOPHIE B. HAWKINS	1164	1386
27	27	4	INSENSITIVE A&M	JANN ARDEN	1164	1029
28	26	17	DON'T CRY ZTT/WARNER BROS	SEAL	1093	1183
29	28	6	WHO DO U LOVE ARISTA	DEBORAH COX	1009	990
30	29	10	GLYCERINE TRAUMA/INTERSCOPE	BUSH	958	981
31	34	4	JUST A GIRL TRAUMA/INTERSCOPE	NO DOUBT	932	816
32	<b>NEW</b>		BIG ME ROSWELL/CAPITOL	FOO FIGHTERS	872	549
33	37	2	FEELS SO GOOD (SHOW ME YOUR LOVE) GROOVE NATION/UNIVERSAL	LINA SANTIAGO	781	713
34	31	21	TELL ME EPIC	GROOVE THEORY	781	907
35	36	6	CALIFORNIA LOVE DEATH ROW/INTERSCOPE	2PAC (FEAT. DR. DRE AND ROGER TROUTMAN)	768	735
36	38	4	NOT GON' CRY ARISTA	MARY J. BLIGE	727	709
37	33	22	EXHALE (SHOOP SHOOP) ARISTA	WHITNEY HOUSTON	722	869
38	<b>NEW</b>		IN THE MEANTIME HIFI/SIRE/EEG	SPACEHOG	700	589
39	32	10	OH VIRGINIA EMI	BLESSID UNION OF SOULS	685	892
40	35	26	HAND IN MY POCKET MAVERICK/REPRISE	ALANIS MORISSETTE	649	770

THIS WEEK	LAST WEEK	WKS. ON CHART	RHYTHM-CROSSOVER		DETECTIONS	
			TITLE/LABEL/DISTRIBUTING LABEL	ARTIST	TW	LW
★★★★ No. 1 ★★★★★						
1	1	11	ALWAYS BE MY BABY COLUMBIA	MARIAH CAREY	1518	1488
2	4	6	KILLING ME SOFTLY RUFFHOUSE/COLUMBIA	FUGEES	1396	1155
3	2	18	SITTIN' UP IN MY ROOM ARISTA	BRANDY	1250	1361
4	3	16	NOT GON' CRY ARISTA	MARY J. BLIGE	1198	1264
5	5	18	NOBODY KNOWS LAFACE/ARISTA	THE TONY RICH PROJECT	1082	1149
6	6	13	CALIFORNIA LOVE DEATH ROW/INTERSCOPE	2PAC (FEAT. DR. DRE AND ROGER TROUTMAN)	1041	1089
7	7	5	1, 2, 3, 4 (SUMPIN' NEW) TOMMY BOY	COOLIO	977	912
8	10	3	BECAUSE YOU LOVED ME 550 MUSIC	CELINE DION	917	787
9	9	10	DOWN LOW (NOBODY HAS TO KNOW) JIVE	R. KELLY FEAT. RONALD ISLEY	897	869
10	8	22	MISSING ATLANTIC	EVERYTHING BUT THE GIRL	846	912
11	13	10	LADY EMI	D'ANGELO	822	769
12	12	33	TELL ME EPIC	GROOVE THEORY	748	771
13	11	12	FEELS SO GOOD (SHOW ME YOUR LOVE) GROOVE NATION/UNIVERSAL	LINA SANTIAGO	683	780
14	15	23	HEY LOVER DEF JAM/RAL/ISLAND	LL COOL J	676	731
15	14	26	BEFORE YOU WALK OUT OF MY LIFE ROWDY/ARISTA	MONICA	627	733
16	18	8	ALL THE THINGS (YOUR MAN WON'T DO) ISLAND	JOE	619	601
17	17	23	BE MY LOVER RCA	LA BOUCHE	603	639
18	16	28	ANYTHING MJJ/550 MUSIC	3T	581	670
19	23	4	RELEASE ME UPSTAIRS	ANGELINA	562	453
20	20	12	WHO DO U LOVE ARISTA	DEBORAH COX	562	582
21	19	13	DOIN IT DEF JAM/RAL/ISLAND	LL COOL J	551	592
22	24	3	YOU'RE THE ONE RCA	SWV	535	434
23	22	9	DO YOU WANT TO SO SO DEF/COLUMBIA	XSCAPE	459	487
24	21	26	ONE SWEET DAY COLUMBIA	MARIAH CAREY & BOYZ II MEN	411	511
25	26	8	LUCKY LOVE ARISTA	ACE OF BASE	359	398
26	29	6	I WILL SURVIVE RCA	CHANTAY SAVAGE	343	321
27	28	4	I'M GETTING USED TO YOU EMI LATIN/EMI	SELENA	335	359
28	<b>NEW</b>		THA CROSSROADS RUTHLESS/RELATIVITY	BONE THUGS-N-HARMONY	332	84
29	31	3	SWEET DREAMS RCA	LA BOUCHE	330	302
30	30	6	FU-GEE-LA RUFFHOUSE/COLUMBIA	FUGEES	316	315
31	34	7	TAKE A LOOK HOLLYWOOD	J'SON	302	282
32	32	2	WOO-HAH!! GOT YOU ALL IN CHECK ELEKTRA/EEG	BUSTA RHYMES	294	299
33	<b>NEW</b>		THE EARTH, THE SUN, THE RAIN GIANT	COLOR ME BADD	285	82
34	27	24	EXHALE (SHOOP SHOOP) ARISTA	WHITNEY HOUSTON	273	363
35	<b>NEW</b>		COUNT ON ME ARISTA	WHITNEY HOUSTON & CECE WINANS	258	201
36	33	11	NO ONE ELSE BAD BOY/ARISTA	TOTAL	253	298
37	<b>NEW</b>		GIVE ME...A REASON VELOCITY	BUFFY	233	190
38	39	2	C'MON N' RIDE IT (THE TRAIN) QUADRASOUND/BIG BEAT/ATLANTIC	QUAD CITY DJ'S	216	222
39	36	11	EVERYDAY & EVERYNIGHT LOUD/RCA	YVETTE MICHELLE	210	255
40	<b>NEW</b>		5 O'CLOCK MCA	NONCHALANT	207	140

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 600 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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**BOX**

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