

ROCK'S POWER RATIO SOARS — PAGE 3

Rock Airplay Monitor

• We Listen To Radio •

May 3, 1996

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ROCK HIGHLIGHTS

MAINSTREAM



COLLECTIVE SOUL

Where The River Flows (ATLANTIC)

★★★ AIRPOWER ★★★

SOUNDGARDEN • Pretty Noose (A&M)

NEW RELEASES

THE APE HANGERS • You Don't Know What It Takes (A&M)

JERRY CANTRELL • Leave Me Alone (WORK)

DASHBOARD PROPHETS • Sick Of It All (NO NAME RECORDINGS)

GOO GOO DOLLS • Long Way Down (METAL BLADE/WARNER BROS.)

GREAT WHITE • My World (IMAGO)

KING'S X • Sometimes (ATLANTIC)

LOVE/HATE • Love Me Down (MAYHEM/FUTURIST)

MINISTRY • Brick Windows (WARNER BROS.)

VINNIE MOORE • With The Flow (MAYHEM/FUTURIST)

ODDS • Eat My Brains (ELEKTRA/EEG)

PORNO FOR PYROS • Tahitian Moon (WARNER BROS.)

ADAM SANDLER • Ode To My Car (WARNER BROS.)

SCORPIONS • Wild Child (ATLANTIC)

YOU AM I • Jewels And Bullets (WARNER BROS.)

MODERN



THE CRANBERRIES

Salvation (ISLAND)

★★★ AIRPOWER ★★★

SOUNDGARDEN • Pretty Noose (A&M)

NEW RELEASES

THE APPLES IN STEREO • Tidal Wave (SPINART)

BLINK • Cello (LIME)

JERRY CANTRELL • Leave Me Alone (WORK)

DASHBOARD PROPHETS • Sick Of It All (NO NAME RECORDINGS)

EVERYTHING BUT THE GIRL • Wrong (ATLANTIC)

ODDS • Eat My Brain (ELEKTRA)

PORNO FOR PYROS • Tahitian Moon (WARNER BROS.)

THE POSIES • Please Return It (DGC GEFFEN)

SAMMY • Neptune Ave. (DGC GEFFEN)

ADAM SANDLER • Ode To My Car (WARNER BROS.)

THE SPECIALS • A Little Bit Me (VIRGIN)

THRONEBERRY • Hooray For Everything (ALIAS)

THE VIOLET BURNING • Low (DOMO)

WHIPPING BOY • Twinkle (COLUMBI)

YOU AM I • Jewels And Bullets (WARNER BROS.)

TRIPLE A



HOOTIE & THE BLOWFISH

Old Man & Me (When I Get To Heaven) (ATLANTIC)

★★★ AIRPOWER ★★★

FOO FIGHTERS • Big Me (ROSWELL/CAPITAL)

Even As Acts Get Tougher To Find, PDs Say Summer Fests Still Have Impact

by John Lescalo

What started as a handful of shows—like KROQ Los Angeles' Weenie Roast or WHFS Washington D.C.'s HFStival—has turned into an annual glut of radio station festivals. While rock stations in most markets are now doing shows, PDs say the novelty has not worn off, even as the difficulty of getting acts increases.

WBRU Providence, R.I., PD Alexa Tobin says that while the shiny new car feeling of festivals may have worn off for industry types, it hasn't for the station's listeners. "Every single time we do a show, it sells out; the listeners go wild and call us the next day to say what a good time they had." The station does "three major shows a year," the most recent

of which was the Spring Fling featuring Black Grape and Goldfinger April 24.

WAVF Charleston, S.C., owner/GM Woody Bartlett has been staging the station's Wavefest for the past eight Octobers. The show has drawn an average of 70,000 people each year, according to Bartlett. The fact that the show is free, he says, "makes it a bit different for the listeners. You can't really bitch when it's free. There's a real cool vibe out there that day."

WKQX (Q101) Chicago PD Bill Gamble has been doing shows since the station flipped to modern in 1992, and its events have grown from small club affairs to festivals. "I don't think the newness has worn

Continued on page 6

8 SUPER



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RADIO ACTIVE

Peterson To Consult Anew; KSLX's New PD

KIOZ (Rock 105.3)/KKLQ San Diego OM Al Peterson resigns to restart his Peterson Media consultancy with KIOZ/KKLQ as a client. Elsewhere in San Diego, mainstream WDRK/WPFM Panama City, Fla., OM/WDRK morning co-host Brian Christopher signs with modern XETRA-FM (91X) for afternoons, moving API/production director Malcolm Ryker to middays. Programming assistant Diana D'Amato exits that post for the same job at modern KROQ Los Angeles.

Modern WIBF (WDRE) Philadelphia GM Joe Ruyak exits. Recently named WDRE Long Island, N.Y. GM Lee Davis adds Philly duties.

Classic rock KSLX Phoenix names KBPI/KRFX Denver production director Todd Little PD, replacing John Sebastian, now PD of country KZLA Los Angeles.

Modern WFNX Boston PD Boy Troy has left the station. Production director "Liquid" Todd Wilkinson steps in as interim PD.

Album WRCN/WMJL Long Island, N.Y., will have flipped WMJC to country by the time you read this. Expect the duo to keep the Eastern L.I. WRCN side rock for now, although sources indicate it will flip to country in the fall. Jim Asker, previously PD of triple-A WRNN Springfield, Mass., joins as WMJC PD. Asker has programmed country WFLS Fredericksburg, Va.

PD Doug Gondek leaves jazz/AC KCY Kansas City to assume the OM/PD title of Detroit N/T WXYT, where he'll work with another vet of the rock wars, marketing director Jim Marchyshyn, previously WRIF marketing/promo director.

Lee Abrams, manager of rock formats for ABC Radio Networks, is reopening his consultancy. He'll remain an in-house consultant for ABC. Abrams says his new venture will focus on rock radio for listeners 30-plus.

CBS-Group W Maxam names CBS radio division president Nancy Widman to the newly created position of Senior VP Market development.

After a hot second as PD of classic rock WTAO Carbondale, Ill., PD Tony Waitekus returns to top 40 as PD of WHTS (All Hit 98.9) Davenport, Iowa.

Album WDHA Dover, N.J., MD T.J. Bryan is named PD at modern WHTG Asbury Park, N.J.,

replacing Bruce McDonald, now at Polydor.

Album WBZ Columbus, Ohio, has been flagged with a page 13 note for airing the following statement Jan. 8-21: "If somebody asks what radio station you listen to, say, '99.7, the Blitz.'"

American Radio Systems picks up album/classic rock KSJO/KUFX San Jose, Calif., as well as a Portland, Ore., combo, from BayCom Partners.

Modern-leaning AC KFMB-FM San Diego's Shaun Ireland joins the morning team at modern WWCD Columbus, Ohio.

Jennifer Deel Staples exits the news department at Richmond, Va., Fox-TV affiliate WRLH to join the morning show of crosstown modern WBZU, where she'll co-host with Mike Hsu.

At modern WOWW Pensacola, Fla., MD/p.m. driver Lalani exits; evening jock Alex takes her shift and MD stripes. P/T Special Ed takes the night shift, while Kelley from country KIIM Tucson, Ariz., joins as P/T and promo person.

Modern WQBK Albany, N.Y., names crosstown oldies WXXO promotions director Kellye Shaw to the same post, replacing Dawn Weiss, who moves to traffic director.

Howard Stern adds album WKLQ Grand Rapids, Mich., and modern KFRR Fresno, Calif., replacing Mark McCollum and Michelle McCormick at WKLQ and Rob Fraiser at KFRR; morning co-host/news guy Andy Winford stays on as a.m. drive producer. Also at KFRR, MD Carla exits, and former KDJK Modesto, Calif., PD Kevin "Kozman" Koske joins as API/MD/night jock. At modern WKOC Norfolk, Va., A.m. producer Todd Stack becomes production director.

Tim Garman, formerly promotion director for WNNS/WQLZ/WMAY Springfield, Ill., is production director for local classic rock WYMG. WZNX Decatur, Ill., production director Brian Hartmann is WYMG assistant production director.

Former triple-A WBOS Boston weekender John Hutchinson returns to radio via P/T at album WHEB Portsmouth, N.H.

Catfish Crouch gets the nod in mornings from '70s oldies WMGK Philadelphia; he's filled that slot since January. He joins Fran Forgiore, who'd been a producer with WMGK for years. Crouch previously helmed triple-A WVRV St. Louis.

PEOPLE PATROL

BY ANTHONY COLOMBO

RCA Adds Morrison; Barbis Exits Warner

RCA brings in Rick Morrison, Elektra's Detroit local promotion manager, to fill its L.A. director of national alternative promotion spot, replacing Nick Bull, who is now at EMI.

At Warner Bros., VP of promotion Dino Barbis exits, and East Coast promotion manager Valerie Goodman-Moses takes over national director, adult contemporary, duties in New York. Also, local promotion reps Charlie Foxx, based in Miami, and Carl Groover, based in Charlotte, N.C., depart.

Virgin moves national director of alternative promotion Chuck Slomovitz to a director of marketing development/A&R representative

slot. He is replaced by national college promotion rep Tommy Delaney. Also, Atlanta regional marketing rep Andi Turco takes the much-coveted New York regional marketing gig vacated when Bridget Hollenback departed earlier this month.

Discovery names Mutant Promotions' Tami Morrissey director of alternative and rock promotion.

Capitol names Aimee Saiger regional promotion rep in Charlotte. She had been an assistant to Dale Connolly, Epic's VP of singles promotion.

After two years of running Epitaph Europe, Jay Ziskrout returns to the U.S. to launch New York-based Scream Inc.

ON THE AIR

NEW STATIONS AND OTHER REPORTER CHANGES FROM BDS & AIRPLAY MONITOR

Effective with this week's issue, WBOS Boston (PD Jim Herron, 617-254-9267) and WXRV Boston (PD Joanne Doody, MD Mike Mullaney, 508-374-4733) are added to Rock Airplay Monitor's triple-A panel. There are now 26 reporters on the panel.

ANTHONY COLOMBO



WHATEVER BY LOSCALZO

What's The Next Wave For Alternative Rock?

THE PUNK REVIVAL is fascinating to me. Having been a college radio dork back in the early '80s, I remember the real deal. Those guys were scary stuff. Tim Sommer (aka Hootie's A&R man) hosted "Noise: The Show" on WNYU when I was there. Believe me, I'll take an hour of Green Day being outrageous by picking their collective noses than a few minutes with some of the real non-trust-funded original punks. They would really hurt you.

But now that modern is "mainstream blah blah blah," I wonder what the next wave of alternative music will be. I've had this conversation with anyone who'll listen over the past year. Some people, who I suspect are being polite, agree with me that rock has abdicated its position as the "genre most likely to be different." That could be bad news for everybody, considering alternative/progressive radio has been the farm team for the big boys for almost 30 years. Will the "son of modern" be a dance format? Those crazy kids today sure like their ravin'. What do you do if you're the heritage modern in a market and being trounced into the stone age by new competition? Some stations see nostalgia as the easiest option. Other, more adventurous types, say, "Make your station more alternative." I'd like to hear what some of you programming gurus think.

PROMOTION VET John Hey, who passed away April 18, hired me at MCA Records in 1989. Some of his most memorable quotes have become part of my repertoire. My favorite is, "It's not an opinion, it's a matter of public record," and I've found that it can sometimes give you that much-needed edge in a heated debate. And I'll admit that I used to nap through some of our very early morning conference calls, but I'd be sure to wipe Mr. Sandman out of my eyes to hear John's weekly motivational speech. One that sticks in my mind stemmed from John's frustration at the slow-going of a new release. "Don't wrap yourselves in the warmth of the Tom Petty AOR blanket," he warned the staff. Add to that list proverbs like "Promotion starts when the customer says no" and "If it were easy, then everybody would be doing it." Needless to say, John was never short on hyperbole. Or heart.

THE DENNIS RODMAN traffic-stopping billboards in Chicago were for a local clothier and not for WRCX (Rock 103.5) as reported in last week's issue. Also, in our story about the Billboard/Airplay Monitor Radio Awards (Rock Airplay Monitor, April 19), we forgot to place the word "not" in the following sentence: "Winners will be announced Sept. 7... They will not be notified in advance."

Album and Classic Rock In Top Five In '95 Power Ratio Study; Modern Coming On Strong

by Marc Schiffman

Despite their new-found love of younger demos, album rock stations are still grabbing a good-sized share of advertising revenues, joining classic rock stations in the top five formats of this year's "power ratio" study from the North Hollywood, Calif.-based accounting firm of Miller, Kaplan, Arase & Co. Modern rock stations, which the firm started tracking three years ago, posted their best showing yet.

A format's power ratio indicates its earning power. If a single rating point is worth \$1 million in a given market, then an album station, with its format's 1.33 ratio (up from 1.29 last year) could be expected to earn \$1.33 million for that 1 share. Classic rock (1.34) outpaced album, despite its drop from last year's number (1.43). Modern rock was up 1-1.05.

Although many mainstream album rockers are more current-based these days, Miller, Kaplan partner George Nadel Rivin cites the format's move from a younger base in the '80s to stronger 25-54 demos as part of the format's sales strength. But he notes that "some of the new product that might cross over between album and modern rock [is] compatible with the tastes of many of the album rock listeners who still like a lot of the music from the '70s."

The splintering off of modern rock has also bolstered album rock's ratio, with the latter format's ranks thinning as more pick up the modern mantle. Rivin points out "There's a lot more album rock stations with format exclusivity today than there were in the early '90s."

Album rock's target shift has combined with the rise of '70s oldies (debuting in this year's study with 1.07) to explain classic rock's decline. Seventies rock stations drained listeners who previously would have "put up with less familiar music [at classic rock] as that was the closest available to their tastes," Rivin says. Major outlets, such as KLSX Los Angeles, abandoning the format have hurt the classic rock power ratio.

Rivin sees promise in modern rock, explaining the format is "taking chances that the modern rock listeners of today are the people that are going to be there with larger and larger spendable incomes in the near future, and now's the time to get them... It's never going to have the type of power ratio that we would see in an AC or an album rock; but it's certainly better to have an exclusive format than be the third AC."

While the two current-based rock formats showed nice growth, it was top 40 that posted the biggest gain between '94 and '95, up 1.09-1.18, the format's most successful showing in 10 years. Rivin says, "Top 40 has reinvented itself from the rap-dominated [format] it became during the late '80s and early '90s. There's a lot of top 40 stations that fell by the wayside, so the stronger top 40s are the ones that are still there."

The healthy debut of '70s oldies stations in the study this year doesn't mean they don't have challenges ahead of them. For Rivin, their primary mission is "to differentiate themselves from classic rock and album rock stations, and from AC's that are heavily oldies-based."

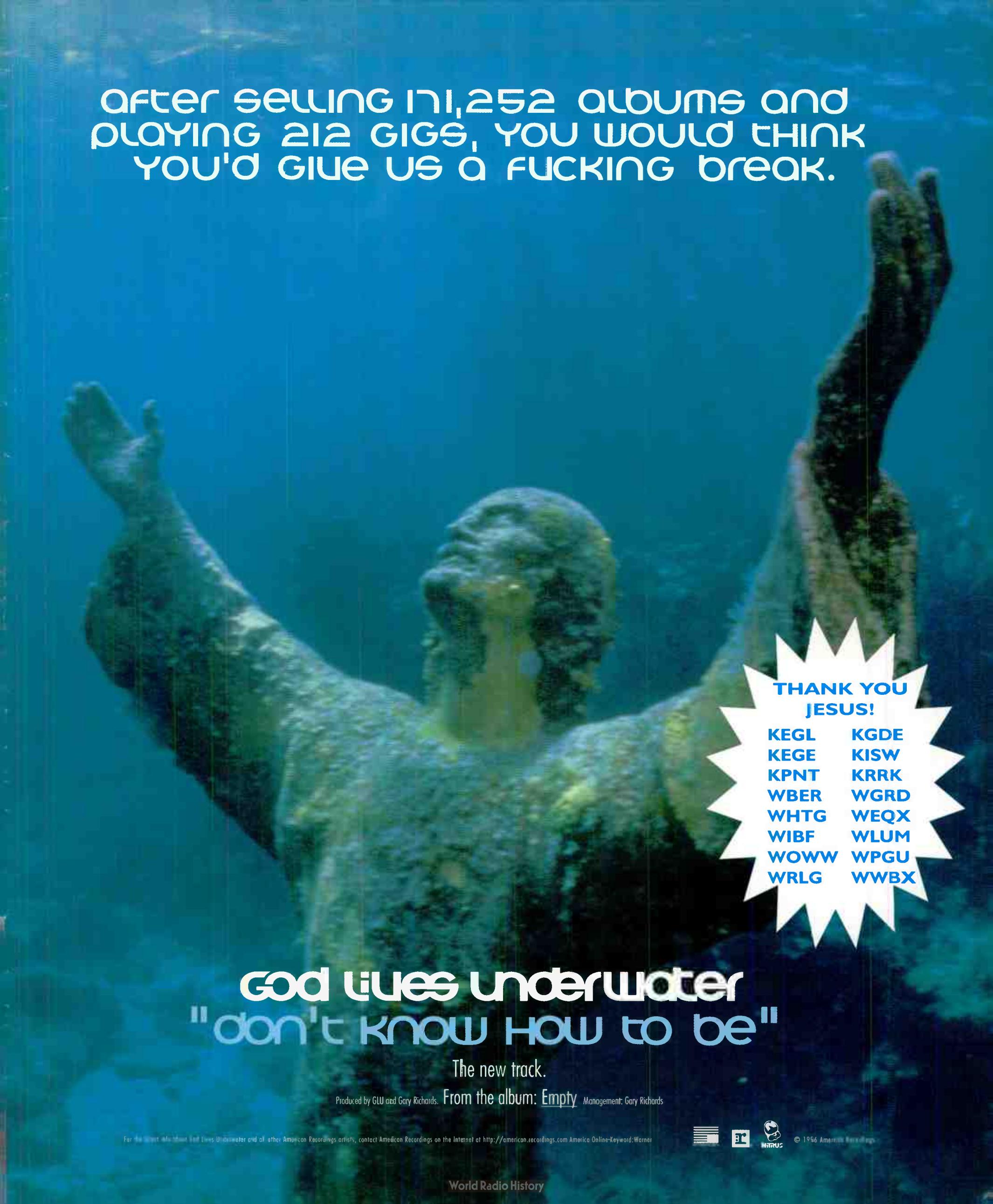
The rest of the format field looks like this: AC, 1.48-1.49; sports/talk debuts at 1.48; oldies, 1.33-1.34; news/talk, 1.33-1.26; country, 1.30-1.24; Spanish, 1.12-1.16; soft AC, 1.22-1.12; jazz/AC, 1.25-1.02; R&B, .89-.84; classical, .84-.62; and adult standards, .62-.47.

In addition to the power ratios, Miller, Kaplan includes info on the percentage of stations in each format that do better than a power ratio of 1. AC won that contest with its 94% rating, followed by album rock (87%), oldies (84%), classic rock (82%), and sports/talk (71%). Modern rock scored 58%. Album and modern rock each rose in this category; classic rock took a five-point dip.

Over the last 10 years of the survey, oldies exhibited the strongest growth, up 61% from its 1986 ratio of .83, followed by album rock, up 28% from 1.04, and classic rock, up 26% from 1.06.

Miller, Kaplan used data from approximately 700 stations in its study.

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Even As Acts Get Tougher To Find, PDs Say Summer Fests Still Have Impact

Continued from page 1

off," he says. Every event the station has done "has sold out in a day or less." And it's still a good move for the station, he says. "We think that the imaging with the bands plus creating demand [for tickets] drives ratings."

Bartlett is a big believer in the annual show. "You could look at our numbers, and it's no secret why our station kicks ass in the fall. It's because of the festival. It's our fall book promotion. Free tickets are only available through station clients, and the admission price at the gate is \$10."

Tobin says big shows "set our station apart. It's something our listeners have come to expect of us . . . From an image standpoint, it sounds great on the air." And apart from the "several thousand people who come to the show," Tobin says, "it's really more of an event that makes the station sound larger than life."

But one programmer who asked not to be named regards summer concerts as a drain on station resources. "The minute you start clocking in more hours with a concert than with your morning show, it's a problem," he says. And with many companies in the midst of post-Telecommunications Act spending sprees, "modern stations have been stretched to the max more than they ever have been. A lot of these concerts take so much time and energy out of a radio station."

"Is [taking three months to plan a show] really worth it, other than to make a couple of bucks for charity and the radio station? The only radio station that does this successfully is WHFS, because they've created this bigger-than-life product. In many markets where these concerts go on, what is the difference between your concert and Lollapalooza, other than the fact that you can get your jock on stage and put up more banners than normal? What is the difference between having Band X play your event or something already booked by a concert promoter at a local venue?"

Besides, the PD adds, most bands of headline quality won't play radio station events once they've graduated to mainstream status. "You have to end up putting a weird twist on it. Whether it's putting Tony Bennett on your event or Kiss [which is set to play KROQ's show this year], we're down to stunts to make these things exciting."

GIVING AWAY THE STORE?

Getting bands to play festivals has gotten harder as more stations jump into the fray. In a competitive environment, are stations giving away the store to get bands to play their shows?

The anonymous programmer says, "They absolutely do. Whether it's compromised in and around the concert, before or after, it gets done."

Tobin believes WBRU is in a different situation from many stations starting to book shows, because "we've been doing this for a while [and] we don't compromise our playlist for shows. I'd rather compromise the show for the sake of the playlist. You can't just concentrate on those couple of thousand people who are going to come to your show. For me to put a bad record on my station to get a band to play the show is lousy programming judgment."

Similarly, Gamble says Q101 doesn't need to give away playlist spots to get acts, because "we support bands all year long." Gamble says that planning ahead helps so that stations aren't scrambling at the last minute to get bands, putting them in a position to compromise. "Trading slots for bands is bad business," he says.

However, in smaller markets, Gamble says, "stations are desperate to put together a show, because, [they believe], 'This is what we're supposed to do,' and the level of talent is not that great. The commitment that the radio stations make are almost obscene, and ultimately it ends up hurting the radio station. These are supposed to be good things to help drive ratings

up, but if you're playing a marginal song by a marginal band to do a show that is not going to sell a lot, that is a lose, lose, lose situation."

Quality is an issue. Gamble says, "When you're in a competitive situation, it makes it harder for labels to do things for you, but we didn't have that great a problem coming up with bands this year." The station's Jamboree '96, slated for May 25 at the Worldmusic Theater, features No Doubt, Seven Mary Three, Korn, Cracker, Candlebox, Foo Fighters, Everclear, Filter, Afghan Whigs, Garbage, Stabbing Westward, and Cypress Hill.

Because WAVF's show is free, Bartlett says, he can't afford big-ticket headliners. However, Bartlett says, "you can make stars." Which is what the station has done in the past by featuring such acts as Matthew Sweet, Cracker, and Screaming Trees. Bartlett is working on this year's lineup for Wavefest, which is scheduled for Oct. 20.

"You have 10 times as many stations doing these shows than you did five years ago," Tobin says. "The availability is a big issue. There are times when we want the band, and the label wants to give us the band, but the band can't do it" because it's playing a show somewhere else. "So much of promotions is image over substance. I think that a lot of stations feel that if they can't get some huge headliner band, then they're going to scream and yell and drop everybody's records. A lot of it is what you make of it. You could take two local bands and three developing artists and make it sound like the coolest thing coming to your neck of the woods. If you're the only alternative in a small market, it probably is. You just need to image it that way. It's important to know that you don't need Green Day playing your birthday party; you just have to have a medium-sized band and make it sound cool."

It's becoming more common for stations to pay bands to play their fests. Gamble says that for his station's event, bands "all get a set fee, and all of our proceeds go to charity," which this year is Rock the Vote. "Often, the headliners get paid, and it really depends on the size of the talent," says Tobin. "If we put together a show with a lot of small bands and no real headliner, we might just cover production and hotel."

SUPPORT YOUR LOCAL PROMOTER

Working with the local promoters keeps them happy and keeps your station out of the concert business. Gamble says that some of the bands playing Q101's show have concerts earlier in the month in the area, and "we make an effort to make sure the station is co-promoting those shows, so you're not taking money out of someone's pocket."

Bartlett's experience in concert promotion helps him put together the show himself, but he also sees Wavefest as a benefit to local promoters. At one time, however, the promoters didn't see it that way. He says, "Now, they all understand. It's only one time a year." Bands that play the WAVF show become a draw in the market the rest of the year, he claims.

Even when all goes well with the lineup, it's almost certain that someone will try to stage-dive onto concrete or mosh his way into whiplash, creating an insurance situation.

"The biggest problem is this litigious society we live in," Bartlett says. "I'm dealing with lawsuits right now from two and three years ago . . . You have to be prepared for that kind of stuff." What's really scary, Bartlett says, is that in some parts of the country, juries are willing to award huge settlements in liability cases. "Even an umbrella policy might cap off at \$10 million. There's definitely dice being rolled." His advice: "Know what the court system is like. That's the biggest bummer of the whole thing to me."

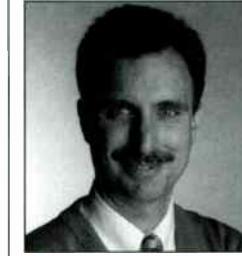
Gamble says that when big shows stop augmenting ratings and enhancing the image of the station "and when people start taking the festivals for granted . . . then the investment and time in doing these things is not worth it."

ROCK GODZ

Triple-A Consultant Constantine Keeps Format On Track By Respecting Heritage

With a background that includes 17 years at triple-A pioneer KBCO Boulder, Colo., consultant Dennis Constantine—one of the format's architects—surprises no one by arguing the point when naysayers claim triple-A is dead.

"In a lot of cities, triple-A was relegated to inferior signals. I don't care what you do, [but] if you don't have a signal to get into the marketplace, you're going to have a tough time. But when you're on a major signal and have the marketing and promotion support . . . you can do all the things needed to be successful." He cites KMTR (the Mountain) Seattle, KBCO, WXRT Chicago, KFOG San Francisco, and KTCZ Minneapolis as stations that "are traditional triple-A radio stations that have good programming, good announcers, good promotions and research . . . They're all top five 25-54."



Dennis Constantine
Consultant

'I like to help a station create its own unique handprint in the market'

where ad rates are less prohibitive, he claims that a triple-A could get "a lot quicker response."

Los Angeles is also home to KCRW, a well-entrenched NPR station that carried the triple-A flag for many years. "KCRW is a finely programmed radio station. There's always room for someone to the left, and I applaud them for what they're doing. We don't try to directly compete with them." Constantine says there's "a lot of room between KCRW and [mainstream] KLOS and [modern] KROQ . . . We're trying to fill that gap."

On the other side of that scenario, Constantine works with noncommercial WXPN Philadelphia. Unlike KCRW, the station is a 24-hour music outlet. Although some observers feel WMMR has begun covering the triple-A franchise in that market, Constantine sees WXPN as "the only station in town that plays triple-A music . . . music that's commercial enough to bring in a large audience, but eclectic enough so real fans go, 'This is public radio' . . . people have a certain expectation as to what comes out at the lower end of the dial."

Triple-A has been an option for several heritage rock stations looking to evolve. Of WNEW New York, Constantine says, "No matter what station it is . . . you have to keep in mind the station's heritage. KBCO, for example, was flirting with becoming an alternative station and moving into that arena. It's tough when you have those call letters and people have those expectations of what you are." The same goes for listeners in New York, and WNEW "has to live up to that. They have Scott Muni and these legendary names on the air; the radio station should be built around what they are and not what they're not. I think they're moving back in that direction."

One of triple-A's challengers is the adult modern format. SBR, a rival consultancy made up of former KBCO staffers, signed on KXPK (the Peak) Denver, which had significant impact on KBCO. The Peak, Constantine says, "defined alternative radio in Denver, because, at that time, KTCI was the only alternative station in town, and they were on an inferior signal. People really didn't know what alternative was [before the Peak, which] had some of the heritage announcers from KBCO and KBPI. They did a lot of things right. KBCO was in transition . . . and the Peak walked away with it."

With KBCO rebounding due to "better programming," Constantine says, "it amazes me that we have three rock alternative networks offering basically the same service, and [rock alternative hasn't even] proven itself as a successful format. [Yet] here are all these triple-A stations that are all top five 25-54. Eventually, the pendulum will swing back."

JOHN LOSCALZO

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Porno For Pyros

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Out May 28.

Produced by Perry Farrell with Matt Hyde.



Management: Paul V. and Roger Leonard for CloudBreak Mgt. www.wbr.com/radio ©1998 Warner Bros. Records Inc.

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BDS IMPACT™

DETECTIONS

AIRPOWER

(Minimum 1,100 detections for the first time)

Total Plays/Gain

SOUNDGARDEN 1667/1068**Pretty Noose (A&M)**

Total Stations: 70/Chart Move: Debut 7
 Heavy (30+ plays): 21 CIMX, KGLE, KLZR, KMYZ, KNDD, KNNC, KNRK, KOME, KRRK, KTEG, WBCN, WBRU, WCHZ, WDGE, WEND, WKQX, WMHQ, WPBZ, WRLG, WXRK, XTRA
 Medium (15-29): 31 KBBT, KEDG, KEDJ, KEGE, KFRR, KPNT, KREV, KROQ, KTBD, KWOD, WCYY, WEDG, WFNX, WHFS, WHYT, WIBF, WJRR, WLUM, WMMS, WNNX, WNVE, WPLA, WQBK, WQXA, WROX, WRXQ, WRZK, WVGO, WXEG, WXNU
 Light (Under 15): 18
 New Airplay This Week: 24 KBBT, KCXX, KGDE, KEDG, KEDJ, KFMA, KISF, KITS, KXRK, WAQZ, WCYY, WENZ, WEQX, WGRD, WHYT, WJRR, WKOC, WOOW, WQBK, WRXQ, WXEG, WXNU, WZRH

AIRPOWER BOUND

Total Plays/Gain

RAGE AGAINST THE MACHINE 1069/110**Bulls On Parade (Epic)**

Total Stations: 66/Chart Move: 24-20
 Heavy (30+ plays): 6 CIMX, KLZR, KOME, KROQ, WKQX, WRXK
 Medium (15-29): 26 KBBT, KGDE, KEDG, KEGE, KFRR, KGLE, KMYZ, KNDD, KNNC, KREV, KRRK, KTEG, KXRK, WBCN, WBRU, WCYY, WDGE, WFNX, WHFS, WIBF, WMHQ, WNNX, WNVE, WPBZ, WRLG, WROX, WVGO, WXEG, WXNU
 Light (Under 15): 34
 New Airplay This Week: 3 KISF, WAQZ, WMMS

LUSH 991/92**Ladykillers (4AD/Reprise)**

Total Stations: 64/Chart Move: 26-22
 Heavy (30+): 4 CIMX, KFRR, KROQ, WCYY
 Medium (15-29): 31 KBBT, KGDE, KEDG, KFMA, KGLE, KISF, KLZR, KNDD, KNNC, KNRK, KOME, KPNT, KTL, KTEG, KXRK, WBRU, WENZ, WEQX, WHFS, WMMS, WMHQ, WNNX, WOOW, WPBZ, WRLG, WROX, WVGO, WXEG, WXNU, WRXK, WZRH
 Light (Under 15): 29
 New Airplay This Week: 2 KGDE, WPLA

THE REFRESHMENTS 955/109**Banditos (Mercury)**

Total Stations: 52/Chart Move: 30-23
 Heavy (30+): 5 KFMA, KGDE, KISF, KNRK, WPLA
 Medium (15-29): 27 KAEP, KCXX, KGDE, KEDG, KEDJ, KFRR, KGLE, KMYZ, KNDD, KNNC, KOME, KPNT, KTL, KTOZ, KWOD, KZON, WCHZ, WCYY, WDGE, WENZ, WEQX, WHFS, WIBF, WMMS, WMHQ, WNNX, WOOW, WVGO, WXNU, WZRH
 Light (Under 15): 20
 New Airplay This Week: 5 KROQ, WBCN, WKQX, WLUM, WROX

PAUL WESTERBERG 944/56**Love Untold (Reprise)**

Total Stations: 63/Chart Move: 27-25
 Heavy (30+): 6 KISF, KTEG
 Medium (15-29): 32 KBBT, KCXX, KEGE, KITS, KLZR, KNRK, KPNT, KTL, KXRK, WAQZ, WBRU, WCYY, WDGE, WEDG, WEND, WENZ, WEQX, WFNX, WHFS, WIBF, WKOC, WNNX, WOOW, WQBK, WQXA, WRXQ, WSHE, WVGO, WXEG, WXNU, WZRH, XHRM
 Light (Under 15): 29
 New Airplay This Week: 2 KZON, WMHQ

NO DOUBT 902/43**Spiderwebs (Trauma/Interscope)**

Total Stations: 60/Chart Move: 29-27
 Heavy (30+): 6 KEDG, KEDJ, KFRR, KNDD, KOME, KROQ
 Medium (15-29): 25 KBBT, KCXX, KEGE, KFMA, KGDE, KITS, KMYZ, KNRK, KREV, KTOZ, KWOD, KXRK, WCHZ, WCYY, WDGE, WDR, WGRD, WIBF, WQBX, WQXA, WROX, WRXQ, WVGO, WXEG, WZRH
 Light (Under 15): 29
 New Airplay This Week: 3 KDGE, WEQX, WPBZ

CHART BOUND

Total Plays/Gain

GIN BLOSSOMS 540/350**Day Job (A&M)**

Total Stations: 43
 Heavy (30+): 0
 Medium (15-29): 15 KISF, KNRK, KWOD, KXRK, WBCN, WBRU, WCYY, WDGE, WGRD, WHFS, WIBF, WQXA, WRXQ, WXEG, WXNU
 Light (Under 15): 28
 New Airplay This Week: 25 KBBT, KGDE, KEDG, KFMA, KISF, KMYZ, KXRK, WBRU, WDGE, WENZ, WFNX, WGRD, WHYT, WIBF, WKOC, WLUM, WMMS, WOOW, WRXQ, WSHE, WVGO, WXNU, WZRH, XHRM, XTRA

CAST 522/11**Airright (Polydor/A&M)**

Total Stations: 43
 Heavy (30+): 0
 Medium (15-29): 16 KBBT, KCXX, KEGE, KFMA, KISF, KNRK, KTOZ, WAQZ, WEDG, WENZ, WEQX, WGRD, WOOW, WQXA, WXEG, WZRH
 Light (Under 15): 27
 New Airplay This Week: 2 WVGO, WXNU

MOST NEW AIRPLAY THIS WEEK

No. Of Stations

GIN BLOSSOMS <i>Day Job (A&M)</i>	25
SOUNDGARDEN <i>Pretty Noose (A&M)</i>	24
IMPERIAL DRAG <i>Boy Or A Girl (Work)</i>	22
BUTTHOLE SURFERS <i>Pepper (Capitol)</i>	17
ADAM CLAYTON & LARRY MULLEN <i>Theme From Mission: Impossible (Mother/Island)</i>	16

211/19

NIRVANA**Marigold (DGC/Geffen)**

Total Stations: 15
 Heavy (30+): 3 WKQX, WNNX, WXRK
 Medium (15-29): 3 KROQ, WBCN, WIBF
 Light (Under 15): 9
 New Airplay This Week: 2 KZON, WLUM

SUPERDRAG

200/105

Sucked Out (Elektra/EEG)

Total Stations: 31
 Heavy (30+): 0
 Medium (15-29): 5 KGDE, KNDD, KNRK, KTOZ, WRXQ
 Light (Under 15): 26
 New Airplay This Week: 9 KGDE, KITS, KLZR, KNNC, KOME, KTEG, WDRE, WENZ, WRXQ

SUPER DELUXE

180/19

She Came On (Revolution)

Total Stations: 21
 Heavy (30+): 0
 Medium (15-29): 3 KBBT, KNDD, KTEG
 Light (Under 15): 18
 New Airplay This Week: 2 KTEG, WOOW

OASIS

175/2

Don't Look Back In Anger (Epic)

Total Stations: 17
 Heavy (30+): 1 CIMX
 Medium (15-29): 3 KNNC, KREV, WHFS
 Light (Under 15): 13
 New Airplay This Week: 2 KEDJ, KTBD

TORI AMOS

168/49

Talula (Atlantic)

Total Stations: 26
 Heavy (30+): 0
 Medium (15-29): 5 KTCL, KXRK, WENZ, WEQX, WRLG
 Light (Under 15): 21
 New Airplay This Week: 4 KTBD, WCHZ, WOOW, WPLA

KILLING JOKE

122/44

Democracy (Zoo)

Total Stations: 25
 Heavy (30+): 0
 Medium (15-29): 3 KWOD, KXRK, WPLA
 Light (Under 15): 22
 New Airplay This Week: 2 WKQX, WMHQ

GARBAGE

121/62

Stupid Girl (Almo Sounds/Geffen)

Total Stations: 13
 Heavy (30+): 0
 Medium (15-29): 3 KOME, KZON, WFNX
 Light (Under 15): 10
 New Airplay This Week: 6 KITS, KOME, KROQ, KXRK, WBCN, WVGO

CRACKER

116/86

Nothing To Believe In (Virgin)

Total Stations: 13
 Heavy (30+): 0
 Medium (15-29): 3 KOME, WDGE, WXEG
 Light (Under 15): 10
 New Airplay This Week: 5 WDGE, WQBK, WRXQ, WXEG, XHRM

SOUTHERN CULTURE ON THE SKIDS 109/40**Camel Walk (DGC/Geffen)**

Total Stations: 21
 Heavy (30+): 0
 Medium (15-29): 1 KNNC
 Light (Under 15): 20
 New Airplay This Week: 5 KISF, WEND, WENZ, WIBF, WZRH

LUSTRE

109/48

Kalifornia (A&M)

Total Stations: 16
 Heavy (30+): 0
 Medium (15-29): 3 KFMA, WKOC, WROX
 Light (Under 15): 13
 New Airplay This Week: 3 KLZR, WEQX, WROX

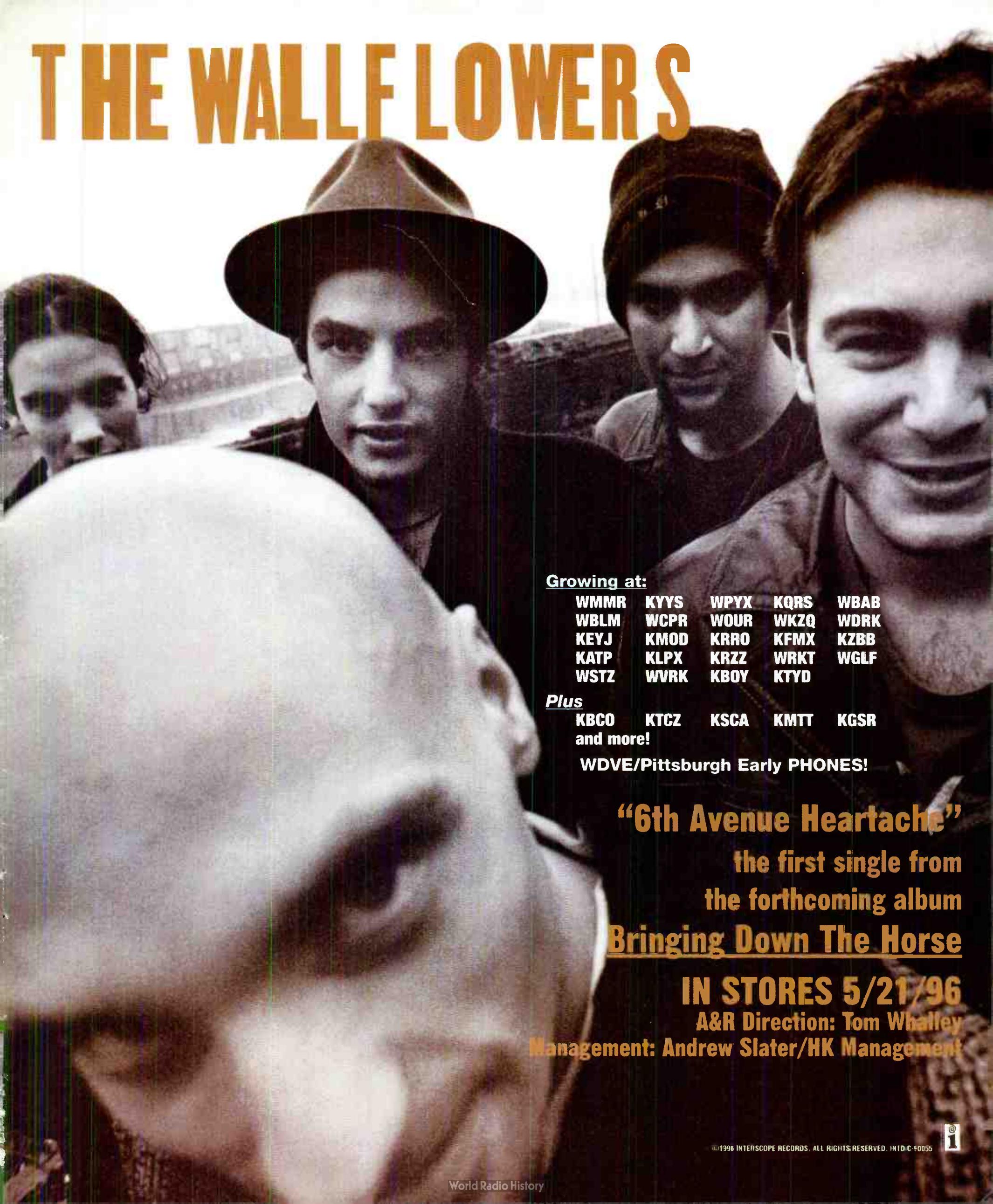
SPIN DOCTORS

104/18

She Used To Be Mine (Epic)

Total Stations: 9
 Heavy (30+): 0
 Medium (15-29): 4 WEQX, WIBF, WQBK, WQXA
 Light (Under 15): 5
 New Airplay This Week: 1 KWOD

THE WALLFLOWERS



Growing at:

WMMR	KYYS	WPYX	KQRS	WBAB
WBLM	WCPR	WOUR	WKZQ	WDRK
KEYJ	KMOD	KRRO	KFMX	KZBB
KATP	KLPX	KRZZ	WRKT	WGLF
WSTZ	WVRK	KBOY	KTYD	

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"6th Avenue Heartache"
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the forthcoming album
Bringing Down The Horse

IN STORES 5/21/96
A&R Direction: Tom Whalley
Management: Andrew Slater/HK Management

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MAINSTREAM

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE/LABEL/DISTRIBUTING LABEL	ARTIST	TW	LW	DETECTIONS
★★★ NO. 1 ★★★							
1	4	8	WHERE THE RIVER FLOWS ATLANTIC	COLLECTIVE SOUL	1801	1663	
2	1	8	BIG BANG BABY ATLANTIC	STONE TEMPLE PILOTS	1786	1816	
3	10	2	HUMANS BEING WARNER SUNSET/WARNER BROS.	VAN HALEN	1780	1209	
4	2	22	IN THE MEANTIME HIFI/SIRE/EGG	SPACEHOG	1697	1813	
5	5	12	MACHINEHEAD TRAUMA/INTERSCOPE	BUSH	1650	1606	
6	3	21	SANTA MONICA (WATCH THE WORLD DIE) TIM KERR/CAPITOL	EVERCLEAR	1588	1712	
7	7	8	COUNTING BLUE CARS A&M	DISHWALLA	1568	1491	
8	8	11	WATER'S EDGE MAMMOTH/ATLANTIC	SEVEN MARY THREE	1496	1476	
9	6	4	OLD MAN & ME (WHEN I GET TO HEAVEN) ATLANTIC	HOOTIE & THE BLOWFISH	1471	1516	
10	32	2	PRETTY NOOSE A&M	SOUNDGARDEN	1448	568	
11	9	14	WHAT DO I HAVE TO DO? COLUMBIA	STABBING WESTWARD	1258	1377	
12	15	5	CHAMPAGNE SUPERNOVA EPIC	OASIS	1128	1069	
13	16	5	TOO MUCH RCA	DAVE MATTHEWS BAND	1117	1036	
14	13	7	ROCK AND ROLL ALL NITE MERCURY	KISS	1074	1129	
15	12	17	SISTER MCA	THE NIXONS	1028	1173	
16	11	14	DROWN WARNER BROS	SON VOLT	990	1208	
17	19	9	ZERO VIRGIN	SMASHING PUMPKINS	969	958	
18	14	21	HEAVEN BESIDE YOU COLUMBIA	ALICE IN CHAINS	960	1088	
19	18	35	CUMBERSOME MAMMOTH/ATLANTIC	SEVEN MARY THREE	889	961	
20	17	20	BRAIN STEW/JADED REPRISE	GREEN DAY	876	1028	
21	20	9	BORN WITH A BROKEN HEART GIANT	KENNY WAYNE SHEPHERD	840	957	
22	22	23	1979 VIRGIN	SMASHING PUMPKINS	716	820	
23	NEW▶	AGAIN COLUMBIA	ALICE IN CHAINS	708	443		
24	24	6	I HATE MY GENERATION VIRGIN	CRACKER	680	788	
25	29	3	ALCOHOL COLUMBIA	HOWLIN' MAGGIE	642	606	
26	23	11	IRONIC MAVERICK/REPRISE	ALANIS MORISSETTE	642	806	
27	25	14	EVERYTHING FALLS APART COLUMBIA	DOG'S EYE VIEW	627	762	
28	35	2	SAVATION ISLAND	THE CRANBERRIES	603	560	
29	37	3	PHOTOGRAPH RCA	THE VERVE PIPE	599	535	
30	NEW▶	TRIPPIN' ON A HOLE IN A PAPER HEART ATLANTIC	STONE TEMPLE PILOTS	584	467		
31	31	3	ANGELINE IS COMING HOME POLYDOR/A&M	THE BADLEES	567	586	
32	34	3	MOTHER MOTHER ISLAND	TRACY BONHAM	559	560	
33	28	23	I GOT ID EPIC	PEARL JAM	558	632	
34	26	11	BIG ME ROSWELL/CAPITOL	FOO FIGHTERS	555	707	
35	36	25	GLYCERINE TRAUMA/INTERSCOPE	BUSH	521	535	
36	39	3	SWEET DREAMS (ARE MADE OF THIS) NOTHING/INTERSCOPE	MARILYN MANSON	519	504	
37	NEW▶	WORK IT OUT MERCURY	DEF LEPPARD	512	37		
38	27	15	AEROPLANE WARNER BROS.	RED HOT CHILI PEPPERS	502	640	
39	NEW▶	FLOOD ESSENTIAL/SILVERTONE/JIVE	JARS OF CLAY	502	478		
40	NEW▶	BANDITOS MERCURY	THE REFRESHMENTS	490	483		

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 900 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.

MODERN

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE/LABEL/DISTRIBUTING LABEL	ARTIST	TW	LW	DETECTIONS
★★★ NO. 1 ★★★							
1	2	5	SAVATION ISLAND	THE CRANBERRIES	2272	2208	
2	1	12	CHAMPAGNE SUPERNOVA EPIC	OASIS	2226	2307	
3	3	8	BIG BANG BABY ATLANTIC	STONE TEMPLE PILOTS	2094	2186	
4	4	12	MACHINEHEAD TRAUMA/INTERSCOPE	BUSH	1984	1980	
5	6	6	MOTHER MOTHER ISLAND	TRACY BONHAM	1892	1716	
6	7	5	TOO MUCH RCA	DAVE MATTHEWS BAND	1774	1683	
7	NEW▶	Pretty Noose A&M	SOUNDGARDEN	1667	599		
8	9	7	PHOTOGRAPH RCA	THE VERVE PIPE	1564	1408	
9	10	6	COUNTING BLUE CARS A&M	DISHWALLA	1526	1382	
10	5	16	BIG ME ROSWELL/CAPITOL	FOO FIGHTERS	1492	1762	
11	8	23	IN THE MEANTIME HIFI/SIRE/EGG	SPACEHOG	1349	1530	
12	19	5	HERE IN YOUR BEDROOM MOJO/UNIVERSAL	GOLDFINGER	1246	1117	
13	12	13	ZERO VIRGIN	SMASHING PUMPKINS	1240	1327	
14	11	27	SANTA MONICA (WATCH THE WORLD DIE) TIM KERR/CAPITOL	EVERCLEAR	1224	1351	
15	18	9	SISTER MCA	THE NIXONS	1196	1127	
16	15	4	THE 13TH FICTION/ELEKTRA/EGG	THE CURE	1195	1271	
17	14	15	WHAT DO I HAVE TO DO? COLUMBIA	STABBING WESTWARD	1182	1273	
18	13	9	SWEET LOVER HANGOVER BEGGARS BANQUET/AMERICAN/REPRISE	LOVE & ROCKETS	1128	1313	
19	17	11	FLOOD ESSENTIAL/SILVERTONE/JIVE	JARS OF CLAY	1085	1186	
20	24	4	BULLS ON PARADE EPIC	RAGE AGAINST THE MACHINE	1069	959	
21	21	8	A COMMON DISASTER GEFFEN	COWBOY JUNKIES	1017	1055	
22	26	4	LADYKILLERS 4AD/REPRISE	LJSH	991	899	
23	30	3	BANDITOS MERCURY	THE REFRESHMENTS	955	846	
24	16	19	IRONIC MAVERICK/REPRISE	ALANIS MORISSETTE	953	1202	
25	27	3	LOVE UNTOLD REPRISE	PAUL WESTERBERG	944	888	
26	22	21	BRAIN STEW/JADED REPRISE	GREEN DAY	913	1024	
27	29	3	SPIDERWEBS TRAUMA/INTERSCOPE	NO DOUBT	902	859	
28	35	2	HEARTSPARK DOLLARSIGN TIM KERR/CAPITOL	EVERCLEAR	874	790	
29	38	2	SWEET DREAMS (ARE MADE OF THIS) NOTHING/INTERSCOPE	MARILYN MANSON	838	719	
30	25	25	1979 VIRGIN	SMASHING PUMPKINS	824	932	
31	28	26	JUST A GIRL TRAUMA/INTERSCOPE	NO DOUBT	816	873	
32	23	13	EVERYTHING FALLS APART COLUMBIA	DOG'S EYE VIEW	807	986	
33	20	7	I HATE MY GENERATION VIRGIN	CRACKER	799	1087	
34	31	7	DRUGS EPIC	AMMONIA	786	842	
35	40	2	WHO WILL SAVE YOUR SOUL ATLANTIC	JEWEL	781	650	
36	33	16	ONLY HAPPY WHEN IT RAINS ALMO SOUNDS/GEFFEN	GARBAGE	754	813	
37	37	18	HEAVEN BESIDE YOU COLUMBIA	ALICE IN CHAINS	692	770	
38	34	11	GUILTY TVT	GRAVITY KILLS	679	793	
39	36	4	SOMEDAY I WILL TREAT YOU GOOD CAPITOL	SPARKLEHORSE	674	785	
40	32	16	AEROPLANE WARNER BROS.	RED HOT CHILI PEPPERS	657	822	

“Equal parts Cheap Trick, Big Star and R.E.M. Cross” - Rolling Stone

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KNRK	WHTG	WDODX	WOWW
KBKT	WPLA	HLRR	WPUP
91X	KCXX	KPOI	WEBR
KWOD	KQXR	XHRM	KJEE
WEND	WJSE	WNUX	
WZRH	WHMP		
KREV	WNFZ		
WDRE			

