

ROCK AIRPLAY Monitor

• We Listen To Radio •

May 31, 1996 \$ 4.95 Volume 3 • No. 23

ROCK HIGHLIGHTS

MAINSTREAM

#1

METALLICA
Until It Sleeps (ELEKTRA/EEG)

★ ★ ★ AIRPOWER ★ ★ ★

STONE TEMPLE PILOTS • Trippin' On A Hole In A Paper Heart (ATLANTIC)

NEW RELEASES

BLUES TRAVELER • But Anyway (A&M)
DEADEYE DICK • Doesn't Really Matter (ICHIBAN)
PETE DROGE & THE SINNERS • Mr. Jade (AMERICAN/WARNER BROS.)
FLESHTONES • One Less Step (ICHIBAN)
BETH HART BAND • Run (143/LAVA/ATLANTIC)
THE NIXONS • Wire (MCA)
RUST • Postcards (ATLANTIC)
PATTI SMITH • Summer Cannibals (ARISTA)
SPONGE • Wax Ecstatic (COLUMBIA)
TOADIES • Tyler (INTERSCOPE)
KENNY WAYNE SHEPHERD • Aberdeen (GIANT)

MODERN

#1

TRACY BONHAM
Mother Mother (ISLAND)

★ ★ ★ AIRPOWER ★ ★ ★

NO RECORDS QUALIFIED FOR AIRPOWER THIS WEEK

NEW RELEASES

ASH • Goldfinger (REPRISE)
BECK • Where It's At (DGC/GEFFEN)
CHIXDIDDIGIT • Where's Your Mom (SUB POP)
ELVIS COSTELLO • You Bowed Down (WARNER BROS.)
DEADEYE DICK • Doesn't Really Matter (ICHIBAN)
THE FLESHTONES • One Less Step (ICHIBAN)
GROVER • Yeah, I'm Dumb (ZERO HOUR/UNIVERSAL)
HOLE • Gold Dust Woman (HOLLYWOOD)
THE JOYKILLER • She's So Static (EPITAPH)
OASIS • Don't Look Back In Anger (EPIC)
LIZ PHAIR • Rocket Boy (CAPITOL)
JONNY POLONSKY • Love Lovely Love (AMERICAN/REPRISE)
RANCID • Olympia, WA. (EPITAPH)
RUST • Postcards (ATLANTIC)
PATTI SMITH • Summer Cannibals (ARISTA)
SPONGE • Wax Ecstatic (COLUMBIA)
TOADIES • Tyler (INTERSCOPE)
YUM-YUM • Apiary (TAG/ATLANTIC)

TRIPLE A

#1

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

★ ★ ★ AIRPOWER ★ ★ ★

ALANIS MORISSETTE • You Learn (MAVERICK/REPRISE)

Summer Brings Outdoor Concert Events—And Tales Of Disasters Past

by Kevin Carter, John Loscalzo, Janine McAdams, Marc Schiffman, and Phyllis Stark

With the first sultry breezes of the new season come the summer concert promotions. For many stations in all formats, these outdoor concert events are the highlight of the year in terms of publicity and listener participation. Promotion directors plan for months in advance to secure locations, confirm performers, establish ticket-distribution channels, rent equipment, and set up remote broadcasting facilities.

But as the old saying goes, the best-laid plans of mice and men can often go awry. Despite stations' best efforts, unforeseen circumstances can turn summer jams into frustrating, surprising, and even scary experiences.

Of course, one of the major variables at an outdoor event is the weather. Kellie Shipp, marketing director of top 40

KKRZ Portland, Ore., recalls that two years ago at the station's Last Chance Summer Dance concert, lightning struck the bridge under which Kool & the Gang was performing during a torrential downpour, making a huge noise and "scaring the hell out of everyone," Shipp says. Luckily, the power stayed on, and the band kept playing.

Country WPOC Baltimore promotion director Sheila Silverstein worked for five months to set up a concert and "balloon glow" that was thwarted by bad weather earlier this month. Plans called for 25 hot-air balloons to light up the evening sky after two performers. Four thousand listeners showed up just as a thunderstorm hit. A DJ told the crowd that the safest place to be was in their cars and to tune in to WPOC for an announcement before coming back. Attendees sat in their cars for an hour and 45 minutes before the storm

Continued on page 5

The Smashing Pumpkins

Tonight, Tonight

30 - 25 Modern Rock Airplay Chart
1,134 total spins!

from the multi-platinum double album **Mellon Collie And The Infinite Sadness**

Q101 53x	WBZU 28x	WLUM 23x	WMRQ 19x
WEND 44x	KOME 27x	KROQ 22x	WIBF 19x
KEGE 30x	KILO 25x	KICT 22x	WBCN 18x
KDGE 30x	WHFS 24x	WARQ 22x	99X 17x
KNDD 30x	KBBT 24x	89X 21x	WRZX 17x
WDWW 30x	KEDG 24x	KXPX 21x	WCHZ 16x
WVGO 29x	WZTA 23x	WEDG 20x	WPLY 16x
WXRK 29x	KTCL 23x	WQXA 19x	KIRK 16x
WKLQ 28x	WAXQ 23x	WRBX 19x	AND MANY, MANY MORE!

Produced by Flood, Alan Moulder and Billy Corgan

Management: Q Prime

©1995 Virgin Records America, Inc.

KENNY WAYNE SHEPHERD

"Ledbetter Heights" now approaching Gold
Touring with Bob Dylan, The Eagles and B.B.King
#1 Billboard Blues album for 11 weeks
Reached #1 on Billboard Heatseekers chart

Early Adds: KQRS, KCAL, KEZO, KMJX

"Aberdeen" on your desk now. Going for adds June 4.

What were you doing
at 18 years old?



WHATEVER BY LOSCALZO

What Do I Hear For A '62 Marv Throneberry?

SOMEONE SUGGESTED to me that the current trading frenzy in the radio biz is like kids trading baseball cards. Well, as someone who got suckered into the baseball-card craze in the early '90s, my advice to CEOs who've gone trade crazy is *stop!*

My prediction is that many stations may end up like my '71 Tom Seaver card. Sure, it's not his rookie issue, but that '71 set, because of those condition-sensitive black borders, is one of the most-sought-after sets. A great idea to buy at the time, but—*my view!*—try to get rid of it now. Kind of like trying to get rid of, let's say, a class A in market No. 97. Anyway, old Tom Terrific was about to be elected into the Hall of Fame. "Yahoo!" I thought, "this card's going to go through the roof." A regular Reggie Jackson. But after paying about \$50 for two, I sat back and waited for droves of Lincolns, Jacksons, and Grants to roll my way (down payment on that AM daytimer, I thought). Didn't happen. This mama hasn't budged. And don't get me started on that Ed Charles card gathering dust in my closet.

So while the suits are trading stations, they

should realize that it may be fun now, but someone could be in for a big shock sooner or later. Did someone say LBO?

And let's face it, is buying stations as much fun as it is to eat, or vice versa? The big question is, What are these CEOs going to do after the buzz of buying stations wears off? Count money? I'm sure that gets dull after a while. Maybe 40, 50 years. And that buying-your-competition-to-close-'em thing just takes the fun out of programming, doesn't it? After all, if one station owns all the other stations, which van are you going to cover in bumper stickers at events? Who will your air staff mock relentlessly? Not only that, but what station will your boss jocks threaten to go to in their endless quest for a raise? And besides, what fun would it be stealing another station's media kits? No fun calling and requesting Michael Bolton a thousand times.

WE CONTINUE our Cure vs. Metallica watch at modern radio. This week Metallica had 791 spins vs. the Cure's 899.

E-mail me! Loscalzo@pipeline.com

ON THE AIR

NEW STATIONS AND OTHER REPORTER CHANGES FROM BDS & AIRPLAY MONITOR

Effective with this week's issue, XHRM San Diego has been temporarily removed from Airplay Monitor's modern rock panel due to technical difficulties. There are now 75 modern rock reporters.

ANTHONY COLOMBO

PERSONNEL FILE BY ANTHONY COLOMBO

Zero Hour Adds Hock; RCA Gets Schock

Universal-distributed Zero Hour Records signs on **Randy Hock** as VP of promotion and marketing. He was Musicom's VP of sales and marketing.

RCA appoints **Elaine Schock** VP of media and artist development. She headed her own public relations firm, Shock Ink. Schock taps **Lucy Sabini** as director of publicity and **Todd Schenkenberger** as associate director of publicity from her firm and adds **Gina Orr** as director of publicity. Orr was associate director of publicity at Elektra.

Capitol names college rep **Mike Snow** associate director of college promotion. He fills the spot left open by **Tommy Daley's** recent move to national director of rock promotion. Snow had been a rep in the college promo department under Daley. Also at Capitol, senior director of national pro-

motion **Chris Lopes** recently departed.

Epic promotes director of marketing **Chris Poppe** to senior director of marketing.

57 Records brings in **William F. Marion** as Atlanta-based national director of promotion and special projects. Marion, who will report directly to label founder **Brendan O'Brien**, had been Vernon Yard's national director of promotions.

A&M's national director of college radio **Scott Carter** is now director of product development. National manager of hard rock promotion **Jay Hughen** is now national director of college radio, and college/metal promotion coordinator **Terry Dry** is now director of artist development.

Revolution names **Jamie Schwartz** Boston regional promotion rep. She'd been assistant to Columbia's senior VP of pop promotion **Jerry Blair**.

PUBLISHER: MICHAEL ELLIS
EDITOR: SEAN ROSS
MANAGING EDITOR: JOHN LOSCALZO
DIRECTOR OF CHARTS: JERRY MCKENNA
MAINSTREAM ROCK/TRIPLE A CHART MANAGER: ANTHONY COLOMBO
MODERN ROCK CHART MANAGER: MARK MARONE
REPORTER: MARC SCHIFFMAN
CHART PRODUCTION MANAGER: MICHAEL CLUSSON
ASST. CHART PRODUCTION MANAGER: PAUL PAGE
EDITORIAL PRODUCTION MANAGER: BARRY BISHN
ASSOC. EDITORIAL PRODUCTION MANAGER: MARCIA REPINSKI
EDITORIAL PRODUCTION: MARTIN BROOMFIELD, MADELINE CARROLL, SUSAN CHICOLA, MARC GIAGUINTO, MARIA MANIUCIC
COPY EDITOR: CARL ROSEN
ADVERTISING PRODUCTION MANAGER: LYDIA MIKILKO
ADVERTISING PRODUCTION ASST.: CINDEE WEISS
ADVERTISING ART DIRECTOR: RAY CARLSON

NATIONAL ADVERTISING MANAGER: JON GUYNN
ADVERTISING SALES: ART PHILLIPS
CLASSIFIED ADVERTISING: LAURA RIVCHUN
ADVERTISING SERVICES MGR.: MICHELE JACANGELLO
SALES ASSISTANTS: EVELYN ASZODI, ERICA BENGSTON, ALEX VITOUJIS, ALYSE ZIGMAN
EDITORIAL ADVISER: TIMOTHY WHITE
PRODUCTION DIRECTOR: MARIE GOMBERT
DIRECTOR OF MARKETING: ELISSA TOMASETTI
CIRCULATION MANAGER: JEANNE JAMIN

Billboard Music Group
PRESIDENT: HOWARD LANDER

© 1996 BPI Communications, 1515 Broadway, New York, NY 10036
212-536-5039 For subscriptions call: 800-722-2346

RADIOACTIVE

Lightning Strikes Radio Lightning

Modern WRLG (Thunder 94) Nashville and triple-A duopoly partner WRLT (Radio Lightning) have undergone a management shake-up, according to The Tennessean. President/GM **Ned Horton** and VP/sales **Roger L. Bertolini** left after owner **Lester Turner** had an outside review of operations performed, though no one's saying if the two events are connected. Executive producer **John Conlon** has also exited. Local businessman **David Tune**, who conducted the review, is now acting GM.

Modern WKOC Norfolk, Va., which was recently acquired by Sinclair, owner of crosstown modern WROX, flips to album rock using its heritage nickname, K94, as it was known in the '70s and '80s as WMYK. Whether the calls will change is under discussion, the station says. WKOC PD **Mark Bradley** and GM **Tex Meyer** exit, as does most of the air staff. Rejoining WKOC is p.m. driver **Les Wooten**, a former crosstown WNOR jock. He left WKOC several months ago and has been doing voice-over work since. **Howard Stern's** syndicated morning show will remain, and WROX PD **Perry Stone** will program. Look for former WGRX Baltimore jock **Zach Martin** to be part of the new K94. This follows a week-long stunt in which rival WNOR was asked for millions in ransom not to flip. WKOC will be positioned between WNOR and sister classic hits WAFX. K94 launched May 29 with **AC/DC**, "For Those About To Rock"; **Smashing Pumpkins**, "1979"; **Jimi Hendrix**, "All Along The Watchtower"; **Stone Temple Pilots**, "Interstate Love Song"; **Bush**, "Machinehead"; **Pink Floyd**, "Money"; **Def Leppard**, "Photograph"; **R.E.M.**, "Finest Work Song"; **Rush**, "Spirit Of Radio"; **Metallica**, "Until It Sleeps"; **Aerosmith**, "Love In An Elevator"; and **Led Zeppelin**, "Immigrant Song."

As reported here last week, modern WDRE Long Island, N.Y., has returned to its WLIR calls and flipped to what is billed on-air as a "100% grunge-free" format. Here's the 9 a.m. hour on May 29: **Smashing Pumpkins**, "1979"; **Garbage**, "Only Happy When It Rains"; **David Bowie**, "China Girl"; **Soul Asylum**, "Runaway Train"; **U2**, "New Year's Day"; **Dave Matthews Band**, "Too Much"; **Gin Blossoms**, "Til I Hear It From You"; **Adam Ant**, "Wonderful"; **R.E.M.**, "It's The End of The World"; **Hootie & the Blowfish**, "Old Man And Me"; **Goo Goo Dolls**, "Naked"; and **Stereo MCs**, "Connected." Look for the WDRE calls to be officially transferred to Jarad's modern WIBF Philadelphia.

Chris Cantmeyer has been named VP of programming for Paxson's five Orlando, Fla., properties, including modern WJRR and recently acquired album **WDIZ**, which many speculate is headed for a format flip to country. He replaces **John Frost**, now in a corporate programming position with the company.

KFMT Omaha, Neb., drops satellite country for a country/Southern rock hybrid.

Triple-A **WYKT** Joliet, Ill., trades that format for album rock. PD/MD/afternoon driver **Bob McKay** relinquishes his titles to concentrate on his air shift. Production director **Rick Ferguson** adds PD stripes, and midday host **Marielle Salas** takes on MD duties.

Album **KFMX** Lubbock, Texas, PD **Wes Nessman** is upped to the new OM spot for **KFMX**, N/T **KKAM**, and hot **AC KRLB**.

Fred Schumacher, GM of classic rock **KZOK** and country **KMPS** Seattle, adds GM stripes at country **KYCW** and **AC KRPM/KBKS**.

Palmer Communications sells classic rock **WARO** Fort Myers, Fla., to Meridian Broadcasting.

The GM/MD team of **Tom Yourchak** and **J.P.** has transferred from **AC WLWZ** Utica, N.Y., to the Watertown, N.Y., market, where J.P. will oversee rock **WCIZ** and satellite oldies **WNCQ-AM**. Yourchak will be VP/GM for those properties, top 40 **WTNY-FM**, and **AC WTNY-AM**.

WKQX (Q101) Chicago taps crosstown

WLUP-FM's evening hosts, **Wendy Snyder** and **Bill Leff**, for mornings, replacing **Brooke Hunter**, who remains with the station.

Rock **WJRR** Orlando APD/MD/middlayer **Steve Robertson** joins Atlantic Records as an Orlando-based A&R person.

Modern **WPLY** (Y100) Philadelphia names former WDRE night jock **Couzin Ed** as its new night slammer. He's already familiar to the Philly market from his days as part of the Underground Network when it simulcast into the city. In other WPLY news, the station has dropped the syndicated "Love Phones."

Album **WRCX** Chicago local MD/night jock **Chris Payne** trades in his title for a shiny new assistant MD label. Former **XETRA** (91X) San Diego APD **Scott Struber** joins **WRCX** for weekend work.

Gina Barberi crosses the street from top 40 **KUTQ** (Q99) Salt Lake City to modern **KXRR**.

Triple-A **KFMU** Steamboat Springs, Colo., PD/middlayer **Dennis Kitterman** has joined Radio One as MD/middays of its New Rock: Alternative adult modern format.

Several weeks after OM/morning man **Brian Christopher's** exit, album **WDRK** Panama City, Fla., PD **Addison Wakeford** adds Christopher's OM duties for **WDRK** and sister **WPFM**. He also joins **Bubba** in the **WDRK** morning slot.

Caroline leaves afternoon drive at modern **WVGO** Richmond, Va.; part-timer and market vet **Jim Herring** takes the shift for now.

Modern **WHMP-FM** Springfield, Mass., boosts power from 3,000 to 6,000 watts.

If you're looking to contact former **WNEW** New York PD **Ted Edwards**, he can be reached at 212-757-0298.

Meanwhile, **WNEW** is leaning increasingly classic, using the positioners "timeless classics and the best new music" and "the full spectrum of quality rock." A sampling of the station turned up the following: **Rod Stewart**, "Gasoline Alley"; **Rolling Stones**, "Wild Horses"; **Soul Asylum**, "Runaway Train"; **Crosby, Stills & Young**, "Just A Song Before I Go"; **Jewel**, "Who Will Save Your Soul?"; **Jimi Hendrix**, "Angel" (live); and **Billy Joel**, "We Didn't Start The Fire."

After Secret's purchase of **WNRQ** (the Revolution) Pittsburgh and its flip to jazz, the company's remaining modern outlet **WXDX** (the X) names former Revolution APD/p.m. driver **Ali Castellini** MD/p.m. driver. **Maxx** moves from afternoons to middays, sending **Debbi Wild** to 10 p.m.-2 a.m. **Whitefish**, another Revolution jock, stays on as production director for country duopoly partner **WDSY** and will join the X P/T. **WNRQ's** morning show, **Planet Wenck**, is reportedly in talks for a position at another Secret station. Also, as tipped here last week, MD **Booker Madison** joins modern **WXRR** (K-Rock) New York for 10 p.m.-2 a.m. and music coordinator duties.

Classic rock **WYMG** Springfield, Ill.'s ex-morning man **Mark Zander** replaces **Paul Morgant** in afternoons at rock **WCBR** Arlington Heights, Ill.

Odyssey's suburban L.A. modern rock trimulcast **KMAX** (Y107) taps **Angela Crawford** from Radio & Records for music coordinator duties.

Hot **AC WKLI** Albany, N.Y., P/T **Kim Baker** joins crosstown triple-A **WRVE** for P/T, as does former rock **KRZQ** Reno, Nev., jock **Mike Chase**.

With **Stephen D. Miller** moving from GM to Western division VP at Patterson's Fresno, Calif., properties, **Mary Lou Gunn** becomes GM for album **KRZR-FM**, top 40 **KBOS-FM**, and N/T **KKIR-AM**. Gunn most recently helmed crosstown classic rock **KJFX** and sports **KYNU**.

The Arizona Republic reports the NHL's Phoenix Coyotes have inked with Sandusky's rock trio **KDKB-FM/KUPD-FM/KUPD-AM** (KUPD2). Games will air on **KUPD-AM** and **KDKB**. **KUPD-FM** will air a half-hour weekly show with the team's coach, hosted in mornings by morning man **Dave Pratt**.

Real-Time Audio Online Lets Stations Go Cyber

by Chuck Taylor

As radio broadcasters continue looking for the best ways to utilize station World Wide Web sites on the Internet, what they see is sound.

Development over the last year of real-time audio online brings to the forefront radio's ability to offer Web-hounds the medium's most obvious and inherently valuable product: a station's or network's own on-air programming.

On May 30, SW Networks began broadcasting its Classic FM nouveau-classical format live over its Web site. It is simultaneously offering its Smooth FM light jazz format and will introduce other SW audio programming online soon.

So far, about 95 of the estimated 1,200 radio station and network Web sites online utilize add-on audio, says Colin Lamont, radio marketing coordinator for Seattle-based Progressive Networks, whose RealAudio technology is the leading provider of Internet audio. Another industry expert says that about 1,000 Web sites maintained by nonbroadcasters offer the enhancement.

Real-time audio online has been in practical existence for nine months. The first live Internet audio broadcast—a baseball game between the Seattle Mariners and New York Yankees—was pioneered by Progressive Networks Sept. 5, 1995 (the Yanks won, 12-5). The next day, SW initiated the second live broadcast ever, a speech by politician/talk-show host Mario Cuomo at a National Assn. of Broadcasters' confab.

The first real-time online musical broadcast came Nov. 20, when MCI Telecom's 1-800-MUSIC NOW service aired a Vince Gill concert from Nashville on its Web site. The show, simulcast on TNN and syndicated to stations nationwide, was the first-ever "triplecast," Lamont says.

Today, up to five broadcasters from around the world sign on for RealAudio each week, Lamont says. "We've seen a 400% jump in live audio programming since the [first] of the year."

And increasingly, most of those joining the audio bandwagon are music programmers, he says. "Talk was leading the way, but now I'd say music stations have taken the lead 60%-40%."

Howard Gordon, president of San Luis Obispo, Calif., Xing Technology Corp., whose StreamWorks technology is RealAudio's primary competitor, agrees that most of his clients—including KPIG Monterey, Calif., WUEV Evansville, Ind., WKSU Akron, Ohio, Taiwan's ICRT, Germany's BR5, and Finland's Radio Moro—utilize the service to broadcast music.

"There's significant demand for this service," Gordon says. "Obviously, talk and news are available, but it's a kick to hear what colleges and foreign-language stations are programming. There's a big appetite, for example, for KPIG in Finland. The Internet provides the ability for geographic displacement, allowing people who couldn't normally get a signal to hear them."

"Why shouldn't radio programming be on the Internet?" says Peggy Miles, president of Intervox Communications, a Washington, D.C., consultancy in the use of the Internet/interactive technology for broadcast marketing. "If people can listen to it in the car, at home, in the office, they should be able to listen to it at their computer."

For stations, the addition of audio to a Web site is a natural, Miles says. "It only makes sense that if a station is going to be placing anything on the Web, it's going to be their own programming. We're broadcasters, and our product is audio."

Many of the individual stations plugged into Internet audio see it as a way to further market special events or to enhance connections to high-profile affairs. In Olympics host city Atlanta, for example, WNNX (99X) has established the 99X/IBM InterActive Arena, a cyber site that features real-time or archived audio- and video-clips of interviews with athletes, musical guests, and celebrities that stop by the station's InterActive studio at the officially dubbed "Coca-Cola Olympic City."

The feed, which began May 23 and runs through Sept. 2, allows browsers to directly request songs from on-air talent, play games, surf the Net, or send E-mail messages from the site.

KIIS-FM Los Angeles is embracing audio on its Web site to complement its June 8 KIIS & Unite IV benefit concert and Celebrity Cyber-Auction. During the event, net surfers can plug into KIIS' Backstage Centerstage Webcasting Party for live still images of the event accompanied by real-time audio action of selected functions, including musical performances.

"The reason we're adding audio to the Web site event this year is that we have a cume of close to 1.8 million, and only 17,000 people can attend this concert," says KIIS VP of marketing Karen Tobin. "This allows them to feel like they're part of the show without being there."

During the concert, KIIS will host an Internet "chat room," where surfers can interact live online with artists. "Last year we did it, and we couldn't get [Duran Duran's] Simon LeBon off. They're like kids in a candy store," Tobin says.

Other radio entities are providing the added service of posting programming in archive form so that it can be accessed after its airing by anyone with Internet access and audio capability.

KCRW Santa Monica, Calif., a noncommercial, full-service station, for example, posts acoustic musical performances, Hollywood-info reports, and live community events on its Web site. KCRW reportedly updates its site every day.

Despite its recent start, the concept of listening to radio on the Net is proving itself a practical means to reach a broader audience, says Mark Cuban, president of AudioNet, which provides stations turnkey implementation of Internet audio/video, including software installation; Web site development, monitoring/quality-control services; and database development, in exchange for bartered advertising.

Statistics show a dramatic jump in Internet audio access at 9:15 a.m. in each time zone, as people log on at work, Cuban says. "They're listening in the background as they work."

A broader audience online doesn't necessarily translate into a money-making proposition for most stations—but not to worry, says Miles.

"Stations have jumped on the Internet as a marketing tool. Audio is the new toy," she says. "Right now, you can use it to develop long-term relationships with listeners, then realize there's a way to add advertising."

Miles says that one way broadcasters will be able to combine audio and Web sites for revenue is to enhance on-air advertising with real-time text information that elaborates on spots for restaurants, car dealerships, stores, or the like.

The reason many stations may choose to maintain a watch-and-see stance is the sound quality of online audio. Progressive Networks VP of marketing Maria Canwell describes the RealAudio delivery as "mono FM," meaning that at this point, the quality doesn't compete with the average stereo clock radio, nor does it come close to the standard against which audio is judged: CDs.

"We waited... because we didn't want to take this wonderful music and make it sound like nails on a blackboard," says SW's Solomon. "We were waiting for the technology to progress to a point where it sounded good and could be delivered to a great number of people."

The sound quality of Classic FM and Smooth FM, she says, is "good and will get better. It's at the point where we would rather have it in slightly lower quality than FM than not have it at all."

Canwell acknowledges that with 14.4-baud modems the standard in most PCs (90%, says Lamont), sound quality isn't likely to improve dramatically for at least a few years. What it will likely take is the mainstream adoption of cable or ISDN line interaction with PCs, which, so far, is either prohibitively expensive on the consumer level or, in the case of cable entry, nonexistent for such an application in most homes.

Chuck Taylor is radio editor of *Billboard*.



CHEET SHEET BY MARK MARONE

Imperial Drag Emerges From Jellyfish Remains

It would be far from shocking if, upon listening to the songs and looking at the album cover of **Imperial Drag's** self-titled debut, you mistook it for a lost K-tel "Super Hits Of The '70s" compilation. Imperial Drag is an amalgamation of the pop/rock songsmiths from the Me Decade, such as **Argent**, **the Raspberries**, and **Cheap Trick**. Just don't call it glam.

"Some people have said 'glam rock' and have tossed some labels around. That's definitely not where we're trying to go," says lead vocalist/guitarist/co-songwriter **Eric Dover**. Instead, it may be Imperial Drag's motive to inject some lighthearted fun into rock. "If you turn on MTV, chances are you're going to see a lot of brooding and not a lot of mooning. So we wanted to do some of the butt-shaking."

As former members of **Jellyfish**, keyboardist/vocalist/co-songwriter **Roger Manning** and Dover have a track record of polished pop vignettes. Indeed, for a while Jellyfish appeared to be on the cusp of ushering in a new era of pop/rock music in the early '90s. But, Dover surmises, "**Nirvana** came along and had more mass appeal. People were rebelling at what they felt was corporate, and maybe a few people thought Jellyfish was corporate when they weren't, just because [the music] didn't sound angry sonically like grunge did. Now, grunge is so ear-numbing [that] no one's listening."

When Jellyfish split up during its final tour, Dover and Manning kindled a musical relationship that would become Imperial Drag. After Jellyfish disbanded, Dover drove across the country to Los Angeles to write songs with Manning. As the pair were entertaining label deals for their new project, Dover received a call from **Guns N' Roses** guitarist **Slash** requesting his services. Slash invited him to sing on his '95 solo outing. It was a short detour that put Dover in the front seat of rock excess. "I went [to the audition] on a lark, actually. I didn't expect to get it. But Slash was very accommodating and nice," Dover says. "I got to travel a bit. I saw a little bit of what that side of rock'n'roll is about. It's [got] its own subculture, and it hasn't died. There were a few bits of it that I find really

endearing, and there's other parts that I couldn't understand. But Slash has been really wonderful to me."

Being a front man came naturally to Dover. "It all started with hyperactivity," he says. "I was born singing show tunes without knowing the shows. I had an older sister who would turn me on to records. She would bring home all of her friends, and they would bring over all their records. When I was allowed to stay in the same room with them, I would get to listen to all of the classic rock hits of the day." Thus, Dover was turned on to **Elton John**, **Alice Cooper**, **Pink Floyd**, and "a lot of 'fluffy' top 40 records, too, that I really loved. It really didn't matter, because back then, it was just music."

After that introduction, Dover recalls a defining moment when being a spectator gave way to becoming an entertainer. "When I was 8, I saw 'Tommy,' and it blew

my mind. From then on, I've always known what I've wanted to do. I've always been lucky in that respect, and I've always been working to achieve that. I got my first guitar when I was 11. Actually, I put it down for a year, because I wasn't making any progress on it. Then, some more hippies came and lived with us, and I learned 'Stairway To Heaven,' and that was pretty much it."

Being from Alabama carried baggage that Dover was happy to leave behind. "You tend to get typecast: 'Oh, you're from Alabama. You must be into country or you're going to do a blues shuck.' And I happen to know a lot of people who write really good country and... people that are bluesmen in the truest sense of the word. [But] I've always written or been interested in rock'n'roll and pop music, of course. So joining Jellyfish was a great way of getting out of Alabama and having to take up an agrarian lifestyle."

Judging from the video for "Boy Or A Girl," one can assume Dover is where he wants to be now. In the clip, Imperial Drag is playing to a psychedelic orgy of people caressing and feeding pieces of fruit to one another. "We had fun. There were a couple of nude people in water tanks swimming around behind us," and the band wore "glittery" garb, says Dover. "We tried to get as much of the actual song text as possible as far as the [gender] confusion part of it... If anything, the whole point of that song is to be free and expressive about your sexuality. It's been sorely lacking in a rock context, especially in the past few years. Believe me, it's all tongue in cheek, too; I wouldn't have put on those clothes unless there was a punchline." Dover adds with a laugh, "It appears the only thing missing from the clip was a naked Twister game."

Imperial Drag has an opportunity to win over some fans this summer when it hits the road for a West Coast swing with **Alanis Morissette**. "I've just turned on to Alanis recently. I was wondering what all the fuss was about, and then I started hearing song after song, and I'm going, 'Wow, this is cool. Here's someone that has balls to be themselves.' You know, I'm not buying a lot of what's going on now, but I buy her."

The band members have diverse tastes in music and the record collections to prove it. "Our tastes vary quite a bit," says Dover. "[Bassist **Joe Karnes**] is really into a whole different side of music that Roger and I haven't been turned on to as much. He's a lot more into reggae and the **Grateful Dead**-type of thing... I'm sure, between the four of us, we could probably fill up a couple of truckloads with our records. Especially Roger. He has the biggest collection, bar none. It's very diverse. He's got some good cha-cha records, too." There's also little doubt that he's missed those K-tel albums.

Releases And Notes

The **Porno For Pyros** tour starts June 12 in Vancouver and ends July 16 in Chicago. Supporting acts will be **Extra Fancy**, **Cornershop**, and **Cibo Matto**, with each appearing in different spots during the tour... **The Fugees** have been added to the bill at KROQ Los Angeles' Weenie Roast... Although there are no confirmed dates yet, **Stabbing Westward** will open for two weeks of the **Kiss** summer tour. Kissmania intensifies with the June 25 release of "You Wanted The Best, You Got The Best," a collection of 12 remastered and unreleased live tracks from the band's "Alive" and "Alive II" eras. **Alice In Chains**' "Unplugged" session album will hit stores July 18, possibly featuring two new tracks... The new **Spacehog** video for "Cruel To Be Kind" was directed by the band's guitarist, **Antony L.**

Summer Brings Outdoor Concert Events—And Tales Of Disasters Past

Continued from page 1

cleared. The concert went on but, because of the late start, didn't end until after 10 p.m., and, Silverstein says, "no balloons glowed that night."

Country KFEY (KI02) Minneapolis' afternoon host Donna Valentine learned about the dangers of gusty winds at last year's Fan Jam. Valentine was onstage talking to the crowd in front of an eight-foot-high booth the station was using to play the game show "Name That Country Tune" between acts. According to promotion director John Nelson, "a big gust of wind knocked over the booth, which hit [Valentine] in the head, knocked her out, and knocked her offstage. It stopped the concert until the ambulance came."

Valentine spent most of the concert in the emergency room, getting 10 stitches in her head. Upon returning to work at the station, she turned the mishap into a two-week running bit that included having the paramedic who helped her come to the station to deliver a helmet. "We had some fun with something that wasn't really funny," Nelson says.

At this year's Fan Jam, scheduled for Sept. 14, Valentine plans to come out in a hard hat, accompanied by medical technicians, perhaps on a stretcher. Nelson says that at this year's event, the game-show booth will be secured to the stage.

Sometimes it's heat that can wreak havoc on a show. Sharon Klein, marketing director for R&B KKB T (the Beat) Los Angeles, says the station's outdoor Summer Jam at local Irvine Meadows frequently gets local headlines that mention the temperature, not the acts. "The first year we did it, it was brutally hot, but the... concertgoers dealt with it. We didn't lose anybody to fainting or anything [but] the reviewers from the general media said, 'Why did they have to pick the hottest day of the year?' and 'The lemonade line was too long'—like it was something we could control."

STAR TURNS

Performers can be a temperamental and unpredictable lot, as many station-event coordinators have found out.

When triple-A WXRT Chicago hired the Replacements to headline the station's annual Fourth of July free concert in the city's Grant Park, no one could have predicted the outcome. "It was their absolute last concert ever," says PD Norm Winer. "They broke up before our very eyes."

The band had been on the road for a while, extending its tour to include the WXRT show. "They went down in a blaze of glory," Winer recalls. "As the set went on, there was more tension, animosity, and antagonism. When they left the stage for the encore, they handed their instruments to the DJs, who didn't know what to do... The band just stormed out and left. As it happened, the roadies went out and played the encore."

KMEL San Francisco marketing director Katie Eyerly has survived nine KMEL Summer Jams, with No. 10 set for Aug. 3. Eyerly's advice: Never make your show a two-day event. KMEL tried it for two years, "and that nearly killed us," she says. "We'd booked about 22 acts on each day, and naturally, every act was booked on a tight performance time line." Because of the number of performers, backstage dressing-room space was at a premium, forcing KMEL to utilize a convoy of limos to shuttle artists to the venue with military precision.

Eyerly recalls the limo driver going to pick up an artist for a set, only to find that the artist had disappeared to go shopping. Another well-known female artist refused to get in the limo because her nails were not yet dry. "We've had track artists who have shown up and forgotten to bring the DAT with their backing tracks," recalls Eyerly, resulting in an unscheduled dash to Tower Records to buy the album.

Missing DATs have caused problems for artists at R&B WKKV Milwaukee's Summer Jam, says MD Lauri Jones. "Last year, M.C. Breed forgot to bring his DAT, so he had to go out there and do a dry thing, a cappella," she says. "Another time, the group Kut Klose went onstage, but their tape was cued to the middle of the song. They got booted."

KKB T's Klein recalls a few other artist-related incidents: "In 1994, Jamie Foxx [formerly of TV's "In Living Color"] tried to beat up a security guard who was taking away his video camera...

The incident made it to the paper," says Klein. Then last year, performances by a pair of big-name rap groups were impaired by the fact that "a couple of the members were arrested," she says.

According to Monica Starr, PD of hip-hop WEJM (106 Jams) Chicago, rap group Onyx generated some surprise and anger at a Back to School Jam in Chicago when the group decided to pour water on the crowd. While this cool-down tactic would have been perfect at a hot outdoor show, this was indoors, and moisture wreaks havoc on those elaborate, just-for-the-concert hair styles. "You know people had just gotten their 'dos done, and they were mad!" she says.

COME ONE, COME ALL

No matter how many security precautions are taken, how meticulous the planning, or how thoroughly rules are communicated, KMEL's Eyerly says it's inevitable that some young artist, caught up in the sea of love while onstage, will blurt out, "You're a beautiful audience, and you're all invited to the after-party at [insert name of top-secret, swanky hotel where all the artists are staying]."

Then there's backstage crowd control. WEJM's Starr recalls, "At our Back to School Jam... we had an entourage backstage that kept growing until it grew onto the stage. Acts were performing with a backdrop of people."

Thanks to today's home-computer technology, the forgery of backstage passes has become rampant. It's now possible for someone to arrive at the show, get a quick look at a pass, then run home and punch out a close approximation on their color copier and laminating machine, says Eyerly. KMEL and many other stations have had to stay a step ahead by using expensive holographic passes.

Eyerly recalls one pre-holograph year, when KMEL held a 90-minute, pre-show backstage party for contest winners and clients, the only time anyone from the public was to be allowed backstage. "Literally hundreds more people than we anticipated suddenly appeared backstage, crammed together and spilling out the exits," she says. Eyerly soon realized that those extra people were wearing forged laminated passes, causing security to clear everyone out of the backstage area.

BELIEVE IT OR NOT

Then there are stories that defy categorization. Equipment problems, location snafus, gimmicks that don't work, and other variables can drastically upset the concert equation.

Gregg Steele programs album rock WZTA Miami. But when he worked on the West Coast, he was part of a massive promotion that shipped 300-400 listeners to Cabo Wabo, Mexico, for a three-day festival of music headlined by Alice In Chains. Almost nothing went right. First, some of the other acts on the bill ran afoul of the local constabulary over illegal substances. The labels had brought in radio folks from around the country, and, Steele says, "we had visiting PDs that disappeared. They literally wandered off and were missing for days."

Worse were the Mexican rentals, old VW vans with no air-conditioning. In 102-degree weather, it was Steele's job to ferry artists from airport to hotel, a 20-mile trek down one-lane dirt roads. A similarly rocky 20-mile journey lay between the hotel and the venue for soundchecks. In all the frenzy, Steele misread the gas gauge and ran out of gas after dropping off his last band halfway between airport and hotel on an abandoned stretch of road in the middle of the night. Steele was alone in the dark and didn't know a word of Spanish.

One year, KMEL had jocks make a grand entrance onstage. "Someone wanted to have [then morning man] Bill Lee ride in on an elephant," says Eyerly. Several thousand dollars later, KMEL located an elephant that had to be trucked in from Southern California. It was quickly discovered that the elephant was too heavy for the stage, so Lee, complete with Aladdin-style garb and cheesy music, had to ride it down the center aisle of the venue. After taking that budget hit, Eyerly and staff decided to let future jocks just walk onstage.

Unforeseen circumstances don't stop stations from planning mega-concert events. Stations stress that the entertainment value and the money raised for charity are the bottom line.

ROCK GODZ

A&M's Brenner On Rock Wars, Counting Blue Cars, And Why Triple-A Is OK

J. B. Brenner, A&M Records VP of album rock promotion, joined the label in 1983, and has witnessed rock radio's evolution and growing pains. Against a backdrop of mainstream stations playing more current music, modern rock maturing, and triple-A developing, Brenner and his company have been able to break new artists, such as Blues Traveler and Sheryl Crow, and are working to do the same with Dishwalla.

Brenner was inspired to speak to Rock Airplay Monitor by our May 17 lead story on the relationship between labels and triple-A radio. That story described the relationship as often stormy, but Brenner considers it a great place for a host of his label's bands to be exposed. "Triple-A was the first format to chart Gin Blossoms,



J.B. Brenner, VP of Album Rock Promotion, A&M Records

'Everyone gets so caught up in the moment that we forget how long it takes to break an artist'

Blues Traveler, and Sheryl Crow," he says. However, he understands how some industry folks could become frustrated by the format. "[breaking an act] doesn't happen [as quickly as] a lot of people would like it to at record companies. It takes a long-term approach [to break an act, in which] artist development, touring, everything like that, becomes a part of it. A label has to have a long-range game plan with that format."

Part of that plan includes dealing with all the other formats that share the same music, especially with summer festivals coming, and the feelings of some triple-A PDs that the acts they've nurtured have become somebody else's property by festival season. "Large events are part of modern rock's game plan. And when you've got a band and an opportunity to play in front of 20,000 people, it's kind of hard to convince a manager not to do that. On the other hand, we'll try to take care of whatever event the triple-A station in the market has planned. Although it might be smaller, it's still important to that station," Brenner says.

About concert wars in general, Brenner adds, "There's so much negative energy spent on the co-promote issue when your average listener isn't aware of the small print in the big ad in the Sunday paper with a station's call letters." Brenner says the best stations "use creative radio to make the show seem like it's yours." Brenner adds that a promotion director is a triple-A station's best asset in competing with other formats and for winning a label's confidence.

But as far as the border skirmishes that arise when it comes to co-promotes and the like, Brenner says, "Everyone gets so caught up in the moment that we forget

how long it takes to really break an artist through to where it's important to the consumer." Brenner says that's led to a climate in which stations are fighting "over bands that haven't sold over 100,000 units nationally yet. We try and be fair, and at the end of the day, we try and not hurt the artist." That means striving for a scenario that pleases everybody. "A band could play a festival for a station and come back a month later and do something for another station. That's giving the band dual exposure in a market where they may need a break."

Much of that kind of thinking has gone into Dishwalla's debut album, "Pet Your Friends," which is approaching its year anniversary. "Our records have birthdays" is a common mantra at the label, Brenner says. Dishwalla's first single from the album "Haze" met with limited success, but Brenner says there was "too much passion for this band at the label [to rush out the next single]. We wanted to make sure we waited until we had the time to concentrate on it." The band's been on the road for a year, and that's helped, he says. "That was something we could capitalize on as well. Whenever they went into a market, we saw a spike in SoundScan." Brenner credits active rock stations for "jumping on [the latest track] 'Counting Blue Cars' early." He also cites KXPK (the Peak) Denver, triple-A, and such modern rock stations as KROQ Los Angeles as early supporters of the track. Now, he says, "We feel we're on our way to breaking a major band."

Are the mainstream, modern, and triple-A worlds getting close enough together so that the days of one big chart may be returning? "You could almost do that now," says Brenner. With rock radio moving toward consensus again, what does Brenner, who started at A&M during the peak of college radio's influence, see on the horizon? "There's the Americana format that's struggling to get a foothold right now. There's only a handful of artists on either chart that are exclusive to those formats... That's where bands like Son Volt and some of the more rootsy-type bands [can get started]." If bands are able to sell records from exposure on those stations and college radio, Brenner says, "that's a signal that there's [something there]."

Reflecting on rock radio's growth, Brenner says, "It's been good to see the rebirth of album rock in the past few years." After mainstream stations fought off classic rockers and modern rock became a factor, "[stations said] there's great new music out there, and we have to play it enough to let the consumer know about it." As those formats draw closer together, Brenner says, "It's nice that there's that competition in every market. It's a headache for us, but it's healthy overall for the business. At the same time, we've seen triple-A strive to develop into a viable format, which I believe it is, especially as a launching pad for a new artist. They're [in the same] position as modern rock stations five or six years ago." He adds, "Where they have a real commitment and support from management, [triple-A] can be successful and a money maker for operators."

JOHN LOSCALZO

SERVICES

SHOW PREP

Don't go on the AIR without your BROADCAST PARTNER
Bizarre bits, Friday horrible headlines, stupid quotes, topical news, trivia, plus fresh monthly airdrops. Plus much more. Reasonable rates! Call now, your PREP is done!!!
BROADCAST PARTNER
(605) 439-3201

SWEEPERS, ID's, LINERS

JOYART MUSIC
PRODUCERS OF
STATION & CELEBRITY ID PACKAGES FOR
ABC RADIO NETWORKS
Tom Joyner Morning Show
Tom Joyner's Movin' On
The Doug Banks Show
The Touch - 24 Hour Format
Urban Gold - 24 Hour Format
ESPN's
"Fabulous Sports Babe"
(great music will make the difference)
CALL MIKE: (847) 733-4040

VOICEOVERS

BILL A. QUINN ...
voice of The Montel Williams Show, Showtime At The Apollo, ABC Radio Networks ... Introduces The 'Q' Factor - Dry Voice Imaging for your radio station!!
Your format + The 'Q' Factor = The Winning Combination
'For over 15 years I've depended on this voice to give my radio stations, personality, warmth, humor, and most of importantly distinction.'
Quincy McCoy, Urban Editor Gavin Magazine (former P.D. Majic 108 St. Louis; WBLS New York)
To request your demo call toll free: 1-888-92-VOICE or e-mail ComVoice@AOL.com

You get what you pay for
Sean Caldwell PRODUCTIONS
New Country KR89-FM
Street 98 KEFI B-06
Country CHR Rock Hot AC voice-over + production effects
KPM108 WKCP Coast (813) 926-1250

HELP WANTED

PD/On-air opening at San Antonio's Tejano giant, KRIO-FM. If you've got the drive and supervisory skills, rush your package to John Barger, GM, KRIO-FM, 7800 N.W. I-10, Suite 330, San Antonio, TX 78230.

HELP WANTED

ADVERTISING ACCOUNT MANAGER
Airplay Monitor, a publication of the Billboard Music Group, is looking for an Advertising Account Manager in NYC. Music knowledge is a must; Top 40 radio and/or record industry experience is a plus. Please send resume and salary requirements to:
Airplay Monitor
5055 Wilshire Boulevard
6th Floor
Los Angeles, CA 90036
Attn: Advertising Position
EOE
No Calls Please!

WONDERFUL OPPORTUNITY FOR THE RIGHT PERSON WITH MOTIVATION AND THE RIGHT SKILLS!!! POPULAR FM RADIO STATION WITH GROWING AUDIENCE NEEDS A GENERAL SALES MANAGER, SALARY \$36,000.00 TO \$48,000.00 PLUS. ALSO NEEDED FIVE (5) ACCOUNT EXECUTIVES. SALARY NEGOTIABLE. PREVIOUS RADIO SALES EXPERIENCE ... A MUST!!! PLEASE SEND YOUR RESUME AND REFERENCES TO:
DR. E. ALFRED BIBBINS
P.O. BOX 91416
CHATTANOOGA, TN 37412

MORNINGS IN NEW ENGLAND COASTAL MARKET
CHR in highly competitive New Bedford/Fall River wants an entertainer to join our female co-host. If you have a strong desire to win, are creative, and love show prep - apply now! T&R to:
Jim Reitz, WFHN,
22 Sciticut Neck Road,
Fairhaven, MA 02719. EOE

Afternoon radio personality. Full-time. Minimum 3 years experience.
Must have ability to entertain large audience consistently and with unflagging enthusiasm.
Daily duties include two hours show preparation, one hour commercial production. Occasional weekend shift and promotional appearances.
Salary commensurate with ability and experience.
Send 5 minute audition tape/ aircheck on cassette plus resume/ work experience to:
WHJY AFTERNOON SHOW
115 Eastern Avenue
E. Providence, RI 02914
Females and minorities are encouraged to apply. Liberty Broadcasting is an equal opportunity employer.

Americom Broadcasting, w/Country, Oldies, Rock and Sports Radio in Reno, Nevada, needs killer morning show! Join a winning team! Most immediate focus is Country. T&R's for all NOW to: Harry Reynolds, Operations Manager, 255 W. Moana, Suite 208, Reno, NV 89509. EOE

DIR OF SALES
Chancellor Broadcasting is looking for someone to direct a high performance sales team at our Cincinnati duopoly, WUBE-AM/FM and WYGY-FM. The individual we seek must be able to lead and challenge an aggressive, accomplished staff in a fast-paced duopoly environment. The necessary tools include:
• A proactive Mindset
• Creative problem solving ability
• Verifiable track record of success
• Skill in pricing strategies and inventory control
• Able to work well on a mature management team
• Strong competitive spirit
Only those who can demonstrate their abilities and provide strong references should apply to:
John Rohm, GM
B-105, Y96 & The Score
625 Eden Park Dr., Suite 1050,
Cincinnati, Ohio 45202 or
FAX 513-421-2105.
Chancellor Broadcasting is an Equal Opportunity Employee.

MAJIC 95.1fm
WAJI, MAJIC 95.1/Fort Wayne, has an opening for morning co-host/news-person. If you have a positive outlook, are energetic, witty, a team player, able to interact and can write and deliver lifestyle news, this job's for you! Minimum two years' on-air experience. Females and minorities encouraged to apply. News background not necessary! T&R:
Barb Richards, PD, WAJI
347 W. Berry St., Suite 600
Ft. Wayne, IN 46802
No phone calls.
EOE

Your chance to move up to morning drive! Adult contemporary mix 104.9 needs a fun, versatile air talent who relates to women and the community and has plenty of ideas! Includes personal appearances and digital production. Rush T&R to Anne Nashif, WLSR Radio, 1301 N. Cable Road, Lima, OH 45805. WLSR is an equal opportunity employer.

WDRK/Panama City, FL is looking for morning show sidekick, 2 years' experience, heavy phones, production a must. Send tape to: Bubba, 6906 W. Hwy. 98, Panama City Beach, FL 32407

HELP WANTED

98ROCK.
True Rock & Roll
98ROCK, sunny Tampa Bay's rock station, has an immediate opening for a Producer for our Morning Show. Duties include voice work for bits, production, scheduling guests, researching topics and gathering information for both news and live conversation and occasional on-air presence. If you're up for the challenge of getting up early and working **HARD** at the coolest radio station in the nation, please send 250 words or less with **YOUR THOUGHTS** on what makes a morning show great and how you would contribute, along with a tape of your voice work and a resume with references to: "Morning Show Producer Search", WXTB, 13577 Feather Sound Drive, Suite 550, Clearwater, FL 34622. **IF YOU CALL, WE WILL THROW AWAY YOUR STUFF!** WXTB and Citicasters are Equal Opportunity Employers.

Small Market that doesn't sound or act like it.
#1 Country ... with expansion plans. Immediate opening, good quality of life, good benefits. Close to Top 10 Market. Send tape/resume to KSAM AM/FM, Box 330, Huntsville, TX 77342. EOE

Creative Services Director needed for Philadelphia's New Rock Revolution Y100. Must be crafty, copywriting, dropmaster. Digital experience a plus. Also full-time on-air position available. Send package to WPLY, 1003 Baltimore Pike, Media, PA 19063. EOE

The Blaze and the New 103.9 are seeking experienced sales people in the Phoenix market. Great city, great new stations and lots of opportunity with the new radio group. Resume to: GM, KBZR KRIM, 7343 E. Stetson Drive, Suite 265, Scottsdale, AZ 85251

Oldies 92.9 - Colorado Springs has 2 openings. Midday & Afternoon Drive. Adult relatable and able to work phones. All-digital! T&R to: Randy Hill, KSPZ, 2864 S. Circle #150, Colorado Springs, CO 80906. EOE

Adult CHR Mornings... WJYY needs motivated, energetic, self-starter, able to mix humor, entertainment, and music. Be friendly, positive and active in the community. T&R to: Box 1923, Concord, NH 03302 M/F EOE.

WSHE-Miami is taking T&R's for all air-shifts-Minimum 5 years radio experience. Send A.S.A.P. to: WSHE ATT: Dave Stewart, 3000 S.W. 60th Avenue, Fort Lauderdale, FL 33314

CLASSIFIED ADVERTISING RATES

HELP WANTED:
1 WEEK \$75.00 per inch
2 WEEKS \$65.00 per inch
POSITION WANTED AND BULLETIN BOARD:
\$45.00 per inch
BOX NUMBER: Add \$20.00
SERVICES:
1 WEEK \$75.00 per inch
6 WEEKS \$65.00 per inch
13 WEEKS \$60.00 per inch
26 WEEKS \$55.00 per inch
51 WEEKS \$50.00 per inch
DEADLINE (ALL CLASSIFIED):
Each Wednesday 3pm EST, 9 day leadtime.
• Classified ads are non-commissionable •
SUBMIT ALL AD COPY TO:
Laura Rivchun
Airplay Monitor Classified
1515 Broadway
New York, NY 10036
Phone: 212-536-5058
Fax: 212-536-5055

GREATEST GAINERS

Strongest Increase In Airplay This Week

MAINSTREAM ROCK

INCREASE
IN PLAYS

METALLICA • <i>Until It Sleeps</i> (ELEKTRA/EEG)	+697
WARQ +33, KZRR +24, KLQL +24, WBZX +22, KTXQ +22, WZAT +21, WIYY +21, WAAF +20, WTUE +19, KTUX +18	
STONE TEMPLE PILOTS • <i>Trippin' On A Hole In A Paper Heart</i> (ATLANTIC)	+191
WAAF +26, WRXR +14, KEGL +13, KTUX +12, WWDC +12, KBER +11, KIOZ +10, WTPA +10, WKLQ +9, WJST +8	
GREEN DAY • <i>Walking Contradiction</i> (REPRISE)	+145
WAAF +20, KIOZ +15, WARQ +13, KBPI +11, WXRRA +10, KLBK +10, KRAD +9, KEZO +9, KRZR +8, KEGL +7	
SPACEHOG • <i>Cruel To Be Kind</i> (HIFI/SIRE/EEG)	+114
WZAT +18, KEZO +14, KTUX +13, WIYY +13, WWDC +10, KRZR +9, WKLQ +8, KQRC +6, WRCX +5, KEGL +5	
SOUNDGARDEN • <i>Burden In My Hand</i> (A&M)	+93
WARQ +14, KTXQ +14, WNOR +11, WLVQ +11, WRXL +8, KILO +7, WJST +6, KUFO +6, WEBN +6, WTPA +5	
SCORPIONS • <i>Wild Child</i> (ATLANTIC)	+93
WZAT +11, WBLM +9, KTAL +9, WRXL +9, KEZO +7, WBZX +6, WVRK +6, KILO +6, KGGO +5, WIMZ +5	
THE SMASHING PUMPKINS • <i>Tonight, Tonight</i> (VIRGIN)	+84
KICT +19, WZTA +15, WWDC +13, WKLQ +12, WTPA +10, WDIK +8, WRCX +6, KILO +5, WTUE +5, KATT +4	
ALANIS MORISSETTE • <i>You Learn</i> (MAVERICK/REPRISE)	+80
WPYX +15, KTAL +12, KDKB +11, KTYD +10, WTAK +10, WIZN +6, KMOD +5, WXRRA +3, KXUS +2, WTPA +2	
GOO GOO DOLLS • <i>Long Way Down</i> (METAL BLADE/WARNER BROS.)	+70
KBPI +16, KEZO +10, KICT +7, WKLQ +7, WZAT +5, KRXX +4, KUPD +4, KISW +4, WARQ +3, WRCX +3	
ZAKK WYLDE • <i>Between Heaven And Hell</i> (Geffen)	+69
KXUS +11, KTUX +11, KLAQ +10, KRZR +9, KCAL +9, WZMT +5, WRXK +5, WARQ +4, WROQ +4, KMOD +3	

MODERN ROCK

INCREASE
IN PLAYS

METALLICA • <i>Until It Sleeps</i> (ELEKTRA/EEG)	+365
KMYZ +25, WPBZ +20, KRKK +20, WMMS +19, WBCN +19, WRXQ +16, KFRR +14, WROX +14, WQXA +14, KEDJ +13	
GREEN DAY • <i>Walking Contradiction</i> (REPRISE)	+273
WRLG +26, WEND +24, WOWW +23, KNRK +15, KZON +15, WBRU +15, KROX +12, WPBZ +12, WROX +12, KEDJ +12	
BECK • <i>Where It's At</i> (DGC/Geffen)	+242
WBRU +18, WBCN +15, WZRH +13, KOME +13, WLUM +13, KLZR +12, WCHZ +11, XTRA +11, KNRK +9, KROQ +9	
GARBAGE • <i>Stupid Girl</i> (ALMO SOUNDS/Geffen)	+202
XTRA +17, KNRK +16, WCHZ +16, KLZR +14, KMYZ +14, WRXQ +11, KXRK +11, KEGE +10, WQXA +10, KTCL +10	
THE CURE • <i>Mint Car</i> (FICTION/ELEKTRA/EEG)	+172
WPLY +16, WROX +14, WMRQ +11, KROX +10, WXRK +10, KFMA +9, KBBT +9, KCXX +8, WEQX +8, WHFS +8	
NADA SURF • <i>Popular</i> (ELEKTRA/EEG)	+164
WBRU +25, KXRK +22, KBBT +20, KMYZ +14, WBCN +12, KITS +12, KOME +11, WBZU +7, KNDD +6, WIBF +5	
STONE TEMPLE PILOTS • <i>Trippin' On A Hole In A Paper Heart</i> (ATLANTIC)	+162
CIMX +22, KNRK +15, WRLG +15, KOME +12, WCYU +11, WRXQ +11, KREV +9, KTBZ +8, WQXA +8, WFNX +8	
PRIMITIVE RADIO GODS • <i>Standing Outside A Broken Phone Booth...</i> (COLUMBIA)	+151
KOME +25, WOWW +18, KEGE +16, KBBT +12, XTRA +10, WZRH +8, KDGE +8, WBCN +8, KROX +7, KLZR +7	
JEWEL • <i>Who Will Save Your Soul</i> (ATLANTIC)	+132
WPBZ +22, KTBZ +18, WDGE +17, WCYU +13, KAEP +11, WRXQ +9, KITS +9, KGDE +8, WXNU +8, KMYZ +7	
THE REFRESHMENTS • <i>Banditos</i> (MERCURY)	+125
WENZ +16, KISF +14, WEND +12, KMYZ +12, WNVE +9, KTOZ +9, WAQZ +9, KNRK +8, KEDJ +8, KLZR +8	
ALANIS MORISSETTE • <i>You Learn</i> (MAVERICK/REPRISE)	+125
WRLG +16, WMRQ +15, WRZX +14, WRXQ +14, WBZU +10, WQBK +10, KISF +10, KPNT +9, WXNU +8, WHYT +8	

VIDEO PLAYLISTS

MOST PLAYED ROCK TRACKS



TW LW

1
VH
MUSIC FIRST

	TW	LW		TW	LW
1	38	35	1	26	15
2	34	23	2	25	28
3	34	32	3	24	6
4	32	29	4	22	21
5	22	18	5	21	26
6	21	16	6	18	30
7	21	18	7	18	25
8	18	17	8	17	16
9	17	13	9	17	23
10	17	22	10	16	19
11	16	11	11	14	23
12	15	11	12	14	18
13	14	20	13	12	8
14	11	12	14	11	13
15	9	10	15	11	13
16	8	15	16	10	10
17	8	0	17	10	8
18	7	2	18	9	13
19	7	6	19	9	8
20	7	0	20	9	9
21	7	9	21	9	9
22	6	3	22	8	13
23	6	5	23	8	8
24	6	9	24	8	22
25	6	6	25	8	9
26	5	6	26	8	7
27	5	6	27	8	14
28	4	7	28	7	5
29	4	2	29	7	7
30	4	1	30	6	5
			31	5	0
			32	5	4
			33	5	4
			34	4	2
			35	4	0
			36	3	2
			37	3	2
			38	3	3
			39	3	1
			40	3	16

TRIPLE A

INCREASE
IN PLAYS

GIN BLOSSOMS • <i>Not Only Numb</i> (A&M)	+43
CIDR +20, WHPT +18, WMAX +4, KINK +2, WTTT +2, KTCZ +2, KFMM +1, KFOG +1	
THE CRANBERRIES • <i>Free To Decide</i> (ISLAND)	+42
KQPT +10, WNCS +9, KGSR +6, WHPT +4, KBCO +4, KFOG +4, WRLT +3, WTTT +3, KTCZ +3, WMAX +2	
DOG'S EYE VIEW • <i>The Prince's Favorite Son</i> (COLUMBIA)	+35
CIDR +9, KBCO +6, WNCS +5, WBOS +5, WXLE +3, KTCZ +3, WRLT +2, WXRV +2, WMAX +1, KTMN +1	
SEAL • <i>Don't Cry</i> (ZTT/WARNER BROS.)	+32
WVRV +35, KBCO +2	
JEWEL • <i>Who Will Save Your Soul</i> (ATLANTIC)	+32
WRLT +13, WXRK +13, WVRV +10, KGSR +8, WHPT +6, KTMN +4, WTTT +3, WRNR +2, KTCZ +2, CIDR +1	
THE CURE • <i>Mint Car</i> (FICTION/ELEKTRA/EEG)	+30
WHPT +17, WXLE +12, WMAX +8, WTTT +2, WNCS +2, WBOS +1	
THE NEVILLE BROTHERS • <i>Fire On The Mountain</i> (A&M)	+27
WXRK +10, KPIG +4, KMTT +3, WRNR +3, WNCS +2, KINK +1, WXLE +1, WTTT +1, KBCO +1, WXRT +1	
ALANIS MORISSETTE • <i>You Learn</i> (MAVERICK/REPRISE)	+26
WBOS +10, WRLT +9, WNCS +6, KGSR +6, KTMN +4, WVRV +4, WMAX +3, WXLE +1, KMTT +1	
THE NIXONS • <i>Sister</i> (MCA)	+24
WVRV +22, WXRV +2, KFMM +2	
THE TRAGICALLY HIP • <i>Ahead By A Century</i> (ATLANTIC)	+24
WXRV +8, WXRT +5, KGSR +4, CIDR +3, KFOG +3, KBCO +2, WNCS +1	

Solution a.d.
Happily Ever After
the debut album featuring *Fearless*
PRODUCED BY CHAD TAYLOR
MIXED BY JAY HEALY
MANAGEMENT: DAVID SESTAK & GREGORY EPLER
FOR MEDIA FIVE ENTERTAINMENT

DEBUT 40 MONITOR MODERN ROCK CHART
On at:
WXRK, 99X, Q101, WHFS, KDGE, WBCN, WHYI,
WPLY, WIBF, AND OVER 60 MORE!
over 1,000 combined spins in its first month
"A solid alternative hook-filled rock song that
fits in perfectly for any guitar-driven station"
- Alexa Tobin - WXRK

SURF ATLANTIC - <http://www.atlantic-records.com>
Look For TAG On The World Wide Web - <http://www.tagrec.com>
Visit Solution a.d. - <http://www.mediafive.com/solutionad>

TAG AS THE ATLANTIC GROUP
© 1996 ATLANTIC RECORDING CORP. A TIME WARNER COMPANY



★ ★ ★ **AIRPOWER** ★ ★ ★
(Minimum 800 detections for the first time)

Total Plays/Gain

STONE TEMPLE PILOTS 1076/191
Trippin' On A Hole In A Paper Heart (Atlantic)
Total Stations: 70/Chart Move: 16-11
Heavy (21+ plays): 23 KBER, KEGL, KICT, KILO, KIOZ, KRXQ, KTUX, KTXQ, WAAF, WARQ, WAXQ, WEBN, WIYY, WJST, WKDF, WKLO, WKLS, WLZR, WRCX, WRIF, WRXR, WXTB, WZTA
Medium (14-20): 11 KLOS, KQRC, KRZR, KUFO, KUPD, WDIZ, WKQQ, WNOR, WTUE, WWDC, WXRA
Light (Under 14): 36
New Airplay This Week: 5 KBPI, KFRQ, WCKW, WHCN, WWDC

AIRPOWER BOUND

Total Plays/Gain

SCORPIONS 682/93
Wild Child (Atlantic)
Total Stations: 63/Chart Move: 30-21
Heavy (21+ plays): 6 KBER, KCAL, KDKB, KILO, KOMP, KUPD
Medium (14-20): 14 KEGL, KEZO, KFRQ, KIOZ, KLAQ, KLOS, KLPX, KRAD, KRZR, WCKW, WDIZ, WTUE, WZAT, WZZR
Light (Under 14): 43
New Airplay This Week: 14 KGGO, KLBJ, KTAL, WBLM, WBZX, WIMZ, WLZR, WRCX, WROV, WRXL, WSTZ, WVRK, WXXF, WZAT

JERRY CANTRELL 660/41
Leave Me Alone (Work)
Total Stations: 62/Chart Move: 26-22
Heavy (21+): 7 KATT, KRZR, KTUX, KZRR, WIYY, WKLO, WZAT
Medium (14-20): 14 KEGL, KIOZ, KLOL, KQRC, KRXQ, KTXQ, KUFO, WAAF, WARQ, WAXQ, WDIZ, WNOR, WRCX, WZTA
Light (Under 14): 41
New Airplay This Week: 5 WEBN, WKDF, WROQ, WTPA, WZZR

GOO GOO DOLLS 544/70
Long Way Down (Metal Blade/Warner Bros.)
Total Stations: 53/Chart Move: 40-30
Heavy (21+): 5 KBPI, KILO, WARQ, WIYY, WZAT
Medium (14-20): 10 KATT, KIOZ, KRXQ, KTUX, KUPD, KZRR, WKLO, WTUE, WXRA, WZZR
Light (Under 14): 38
New Airplay This Week: 3 KEZO, KICT, WAPL

THE HUNGER 519/8
Vanishing Cream (Universal)
Total Stations: 48/Chart Move: 37-33
Heavy (21+): 6 KILO, KLPX, KTUX, WAAF, WKLO, WLZR
Medium (14-20): 12 KEGL, KQRC, KRAD, KRXQ, KTXQ, KUPD, WDIZ, WIYY, WJST, WKDF, WNOR, WRCX
Light (Under 14): 30
New Airplay This Week: 1 WTUE

GIN BLOSSOMS 501/17
Day Job (A&M)
Total Stations: 43/Chart Move: 39-35
Heavy (21+): 4 KICT, KTYD, WRXR, WZTA
Medium (14-20): 7 KFRQ, WAPL, WIOT, WMMR, WTPA, WWDC, WZZR
Light (Under 14): 32
New Airplay This Week: 2 KFRQ, WHCN

RAGE AGAINST THE MACHINE 459/17
Bulls On Parade (Epic)
Total Stations: 56/Chart Move: Re-Entry 36
Heavy (21+): 3 KRAD, KTXQ, WAAF
Medium (14-20): 5 KRZR, WAXQ, WIYY, WKLO, WZTA
Light (Under 14): 48
New Airplay This Week: 3 KATT, WBZX, WRIF

THE HAZIES 435/6
Skin & Bones (EMI)
Total Stations: 42/Chart Move: Debut 38
Heavy (21+): 2 WIYY, WZAT
Medium (14-20): 7 KEGL, KRXQ, KTUX, WARQ, WJST, WTUE, WZZR
Light (Under 14): 33

GRAVITY KILLS 425/38
Gullyt (TVT)
Total Stations: 40/Chart Move: Debut 40
Heavy (21+): 7 KBPI, KEGL, KILO, KRAD, KTUX, KTXQ, WRCX
Medium (14-20): 7 WARQ, WAXQ, WIYY, WKLO, WLZR, WVRK, WZAT
Light (Under 14): 26
New Airplay This Week: 3 KLBJ, KRXQ, WSTZ

CHART BOUND

SOUNDGARDEN 343/93
Burden In My Hand (A&M)
Total Stations: 46
Heavy (21+): 3 KILO, KTXQ, WRCX
Medium (14-20): 6 KUFO, WARQ, WKLO, WLVO, WLZR, WNOR
Light (Under 14): 37
New Airplay This Week: 6 KOMP, WARQ, WLVO, WRIF, WRXL, WXRA

THE WALLFLOWERS 331/32
6th Avenue Heartache (Interscope)
Total Stations: 43
Heavy (21+): 0
Medium (14-20): 5 KLPX, KQRS, KTUX, WBAB, WMMR
Light (Under 14): 38
New Airplay This Week: 5 KNCN, KTAL, WCKW, WCMF, WROQ

PORNO FOR PYROS 318/33
Tahitian Moon (Warner Bros.)
Total Stations: 32
Heavy (21+): 6 KICT, KZRR, WAAF, WARQ, WAXQ, WZTA
Medium (14-20): 5 KRXQ, KTXQ, WXRA, WXTB, WZAT
Light (Under 14): 21
New Airplay This Week: 3 KBPI, WKLO, WZAT

MOST NEW AIRPLAY THIS WEEK

No. Of Stations

SCORPIONS 14
Wild Child (Atlantic)
GREEN DAY 11
Walking Contradiction (Reprise)
SPACEHOG 7
Cruel To Be Kind (HiFi/Sire/EEG)
CRACKER 6
Nothing To Believe In (Virgin)
SOUNDGARDEN 6
Burden In My Hand (A&M)

HOLY BARBARIANS 308/2
Brother Fights (Beggars Banquet/Reprise)
Total Stations: 32
Heavy (21+): 4 WAAF, WIYY, WZAT, WZTA
Medium (14-20): 4 KRAD, WHCN, WKLO, WXTB
Light (Under 14): 24
New Airplay This Week: 1 WIZN

IMPERIAL DRAG 301/42
Boy Or A Girl (Work)
Total Stations: 35
Heavy (21+): 2 KICT, WZAT
Medium (14-20): 3 KBPI, KRXQ, KTXQ
Light (Under 14): 30
New Airplay This Week: 1 WAAF

DADA 285/26
I Get High (I.R.S.)
Total Stations: 28
Heavy (21+): 3 KILO, WAVF, WXTB
Medium (14-20): 6 KISS, KRXQ, KZRR, WAAF, WJST, WXRA
Light (Under 14): 19
New Airplay This Week: 2 KISS, WKLO

THE SMASHING PUMPKINS 273/84
Tonight, Tonight (Virgin)
Total Stations: 24
Heavy (21+): 5 KICT, KILO, WAXQ, WKLO, WZTA
Medium (14-20): 4 WARQ, WCMF, WIYY, WRCX
Light (Under 14): 15
New Airplay This Week: 3 WDIZ, WTPA, WWDC

★ GREEN DAY 269/145
Walking Contradiction (Reprise)
Total Stations: 34
Heavy (21+): 2 WARQ, WKDF
Medium (14-20): 5 KICT, KIOZ, KQRC, KUPD, WAAF
Light (Under 14): 27
New Airplay This Week: 11 KBPI, KCAL, KEGL, KEZO, KIOZ, KLBJ, KNCN, KRAD, KRZR, WAAF, WXRA

GOLDFINGER 240/8
Here In Your Bedroom (Mojo/Universal)
Total Stations: 27
Heavy (21+): 4 KICT, WAAF, WARQ, WXRA
Medium (14-20): 3 KBPI, KTUX, KTXQ
Light (Under 14): 20
New Airplay This Week: 2 KTYD, WZAT

BUTTHOLE SURFERS 233/60
Pepper (Capitol)
Total Stations: 28
Heavy (21+): 3 KEGL, KZRR, WAXQ
Medium (14-20): 5 KBPI, KICT, KTXQ, WAAF, WAVF
Light (Under 14): 20
New Airplay This Week: 3 KRAD, WIYY, WJST

★ ALANIS MORISSETTE 220/80
You Learn (Maverick/Reprise)
Total Stations: 27
Heavy (21+): 4 KDKB, KICT, KTYD, WARQ

Medium (14-20): 2 WPYX, WWDC
Light (Under 14): 21
New Airplay This Week: 5 KTAL, WCCC, WIZN, WPYX, WTKA

SUPER 8 201/14
King Of The World (Hollywood)
Total Stations: 28
Heavy (21+): 0
Medium (14-20): 2 KEGL, WDIZ
Light (Under 14): 26
New Airplay This Week: 4 KRZZ, WEBN, WRIF, WXRA

PRONG 195/38
Rude Awakening (Epic)
Total Stations: 31
Heavy (21+): 0
Medium (14-20): 1 WAAF
Light (Under 14): 30
New Airplay This Week: 4 KRZR, KTXQ, WHJY, WRCX

PETER WOLF 186/1
Long Line (Reprise)
Total Stations: 23
Heavy (21+): 0
Medium (14-20): 4 WBLM, WHCN, WIMZ, WIOT
Light (Under 14): 19
New Airplay This Week: 2 KQRS, WROQ

PATTI ROTHBERG 184/8
Inside (EMI)
Total Stations: 21
Heavy (21+): 1 WAVF
Medium (14-20): 3 KICT, KLPX, WVRK
Light (Under 14): 17

★ SPACEHOG 166/114
Cruel To Be Kind (HiFi/Sire/EEG)
Total Stations: 29
Heavy (21+): 1 WZAT
Medium (14-20): 1 KEZO
Light (Under 14): 27
New Airplay This Week: 7 KEZO, KQRC, KRZR, KTUX, WIYY, WKLO, WWDC

★ RED HOT CHILI PEPPERS 153/59
Coffee Shop (Warner Bros.)
Total Stations: 21
Heavy (21+): 1 WKDF
Medium (14-20): 5 KIOZ, KRAD, KRXQ, KSJO, WAAF
Light (Under 14): 15
New Airplay This Week: 5 KBPI, KISS, KNCN, WAAF, WNCD

★ CRACKER 148/56
Nothing To Believe In (Virgin)
Total Stations: 23
Heavy (21+): 0
Medium (14-20): 3 WARQ, WWDC, WZTA
Light (Under 14): 20
New Airplay This Week: 6 KICT, KLBJ, WNCD, WRCX, WXRA, WZTA

★ JEWEL 125/17
Who Will Save Your Soul (Atlantic)
Total Stations: 16
Heavy (21+): 2 KICT, WARQ
Medium (14-20): 1 WXRA
Light (Under 14): 13
New Airplay This Week: 1 WIZN

★ KING'S X 117/15
Sometime (Atlantic)
Total Stations: 23
Heavy (21+): 0
Medium (14-20): 1 KRAD
Light (Under 14): 22
New Airplay This Week: 1 KTXQ

★ ZACK WYLDE 112/69
Between Heaven And Hell (Geffen)
Total Stations: 16
Heavy (21+): 0
Medium (14-20): 2 WARQ, WRXK
Light (Under 14): 14
New Airplay This Week: 5 KCAL, KLAQ, KRZR, KTUX, KXUS

★ GREAT WHITE 108/35
My World (Imago)
Total Stations: 15
Heavy (21+): 0
Medium (14-20): 3 KISS, KNCN, WDIZ
Light (Under 14): 12
New Airplay This Week: 1 WZZR

★ PRIMITIVE RADIO GODS 103/33
Standing Outside A Broken Phone Booth... (Columbia)
Total Stations: 16
Heavy (21+): 2 WAVF, WIYY
Medium (14-20): 1 WXTB
Light (Under 14): 13
New Airplay This Week: 3 KICT, KTYD, WWDC

★ ADAM CLAYTON & LARRY MULLEN 91/20
Theme From Mission: Impossible (Mother/Island)
Total Stations: 17
Heavy (21+): 0
Medium (14-20): 2 KBPI, KICT
Light (Under 14): 15
New Airplay This Week: 1 KMOD

★ LOCAL H 90/1
High-Fiving MF (Island)
Total Stations: 13
Heavy (21+): 0
Medium (14-20): 1 KZRR
Light (Under 14): 12

★ ADAM SANDLER 88/12
Ode To My Car (Warner Bros.)
Total Stations: 25
Heavy (21+): 0
Medium (14-20): 1 KTUX
Light (Under 14): 24

★ 311 85/17
Down (Capricorn/Mercury)
Total Stations: 16
Heavy (21+): 1 KBPI
Medium (14-20): 0
Light (Under 14): 15
New Airplay This Week: 2 KNCN, WARQ

★ DOG'S EYE VIEW 77/43
The Prince's Favorite Son (Columbia)
Total Stations: 11
Heavy (21+): 0
Medium (14-20): 1 KDKB
Light (Under 14): 10
New Airplay This Week: 3 WCCC, WZAT, WZMT



SONG ACTIVITY REPORTS



For Week Ending May 26, 1996

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 8 columns: Artist, Song, Total Plays/Gain, Chart Move, and Station. Rows include Alice in Chains (1010/12), Jerry Cantrell (660/41), Dada (285/26), Def Leppard (1472/12), and Gin Blossoms (501/17).

Table with 8 columns: Artist, Song, Total Plays/Gain, Chart Move, and Station. Rows include Go Go Dolls (544/70), Gravity Kills (425/38), Green Day (269/145), The Hazies (435/6), and Holy Barbarians (308/2).



SONG ACTIVITY REPORTS



For Week Ending May 26, 1996

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 6 columns: Song Title, Total Plays/Gain, and 12 station columns (MTV, WAXQ, KLOS, etc.) for THE HUNGER, IMPERIAL DRAG, METALLICA, PORN FOR PYROS, and PRAGE AGAINST THE MACHINE.

Table with 6 columns: Song Title, Total Plays/Gain, and 12 station columns (MTV, WAXQ, KLOS, etc.) for SCORPIONS, THE SMASHING PUMPKINS, SOUNDGARDEN, STONE TEMPLE PILOTS, and THE WALLFLOWERS.

POWER PLAYLISTS

AIRPLAY Monitor

For Week Ending May 26, 1996

WXRK New York OM: Sam Milkman PD: Andre Gardner

KROQ Los Angeles PD: Kevin Weatherly APD: Gene Sandbloom

WKQX Chicago PD: Bill Gamble APD/MD: Mary Shuminas

WPLY Philadelphia PD: John Knapp APD/MD: Chuck Trisa

WBCN Briston VP/Prgm: Gedipas MD: Carter Alan

WHFS Washington, DC PD: Robert Benjamin APD: Bob Waugh

KITS San Francisco VP/Prgm: Richard Sands MD: Roland West

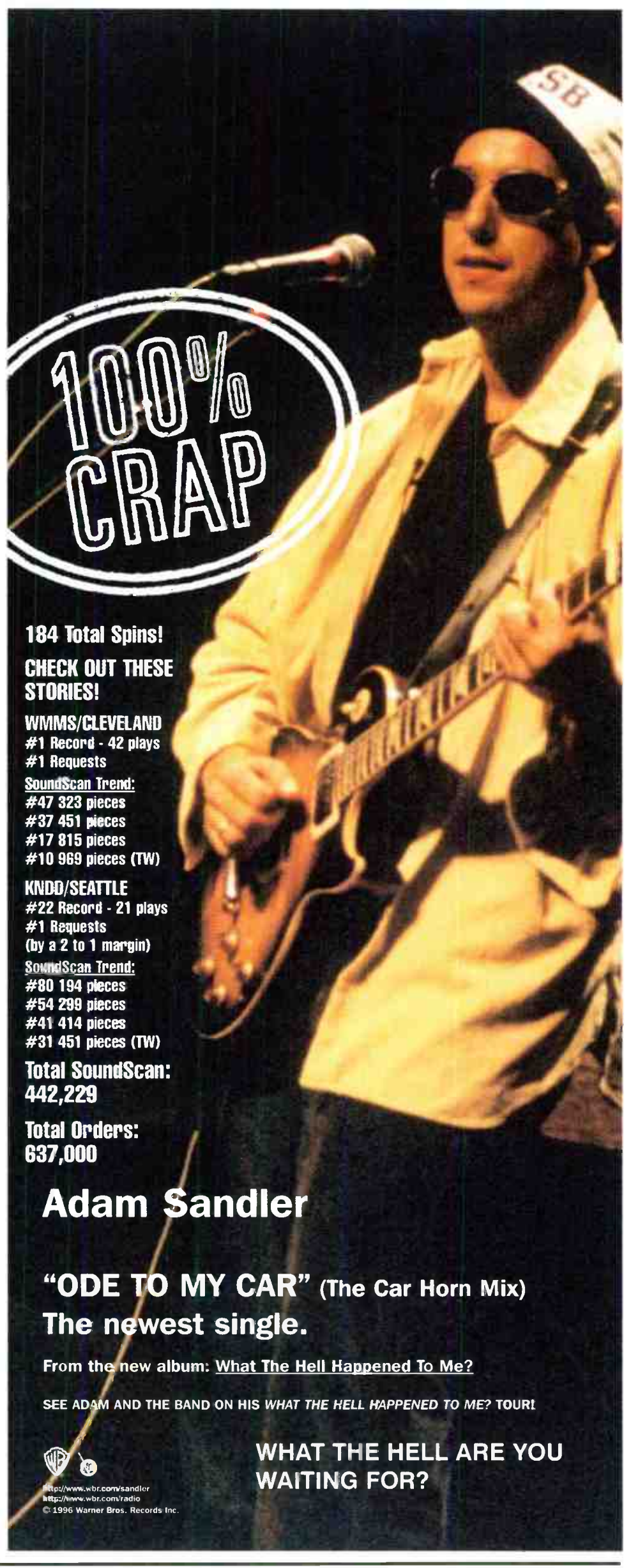
KDGE Dallas PD: Joel Folger MD: Jay Michaels

WNNX Atlanta PD: Brian Philips APD: Leslie Fram

WMMS Cleveland VP/Ops: John Gorman APD/MD: Doug Kubinski

WHYT Detroit PD: G.rett Michaels MD: Alex Tear

KEGE Minneapolis PD: John Lassman MD: Wade Linder



184 Total Spins! CHECK OUT THESE STORIES! WMMS/CLEVELAND #1 Record - 42 plays #1 Requests SoundScan Trend: #47 323 pieces #37 451 pieces #17 815 pieces #10 969 pieces (TW)

KNDD/SEATTLE #22 Record - 21 plays #1 Requests (by a 2 to 1 margin) SoundScan Trend: #80 194 pieces #54 299 pieces #41 414 pieces #31 451 pieces (TW) Total SoundScan: 442,229 Total Orders: 637,000

Adam Sandler

"ODE TO MY CAR" (The Car Horn Mix) The newest single.

From the new album: What The Hell Happened To Me?

SEE ADAM AND THE BAND ON HIS WHAT THE HELL HAPPENED TO ME? TOUR!

WHAT THE HELL ARE YOU WAITING FOR?

http://www.wbr.com/sandler http://www.wbr.com/radio © 1996 Warner Bros. Records Inc.

POWER PLAYLISTS

For Week Ending May 26, 1996



Playlists supplied by Broadcast Data Systems. Radio Track service. Stations selected from panel of leading broadcast stations in 125 radio markets, electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of plays in monitored week.

WRZX Indianapolis PD: Scott Jameson MD: Michael Young. Playlist table with 30 songs and TW/LW columns.

WFNX Boston Interim PD: Todd Wilkinson MD: Laurie Gail. Playlist table with 30 songs and TW/LW columns.

XHRM San Diego DM: Bryan Jones. Playlist table with 30 songs and TW/LW columns.

WLUM Milwaukee PD: Vince Richards APD: Tommy Wild. Playlist table with 30 songs and TW/LW columns.

WXDX Pittsburgh PD: Cris Winter MD: Ali Castellini. Playlist table with 30 songs and TW/LW columns.

KNRK Portland, OR PD: Mark Hamilton MD: Matt Souther. Playlist table with 30 songs and TW/LW columns.

KISF Kansas City PD: Jon Anthony MD: Jason Justice. Playlist table with 30 songs and TW/LW columns.

WEDG Buffalo PD: John Hager MC: Rich Wall. Playlist table with 30 songs and TW/LW columns.

KEDJ Phoenix PD: Shelli Hart APD/MD: Chris Patyk. Playlist table with 30 songs and TW/LW columns.

WNVE Rochester PD/MD: Erick Anderson. Playlist table with 30 songs and TW/LW columns.

WGRD Grand Rapids PD: Allan Fee MD: Leann Curtis. Playlist table with 30 songs and TW/LW columns.

WQBK Albany PD: Dan Binder MD: Kelli McNamara. Playlist table with 30 songs and TW/LW columns.

WROX Norfolk PD: Perry Stone MD: Al Mitchell. Playlist table with 30 songs and TW/LW columns.

WDGE Providence PD: Brent Petersen MD: Jonn Allers. Playlist table with 30 songs and TW/LW columns.

WBRU Providence GM: Apur Shah. Playlist table with 30 songs and TW/LW columns.

WEND Charlotte PD: Jack Daniel MD: Kim Monroe. Playlist table with 30 songs and TW/LW columns.

WKOC Norfolk PD: Perry Stone MD: Al Mitchell. Playlist table with 30 songs and TW/LW columns.

KMYZ Tulsa PD: Paul Kreigler MD: Greg Kocsack. Playlist table with 30 songs and TW/LW columns.

KXRR Salt Lake City PD: Mike Summers MD: Sean Ziearth. Playlist table with 30 songs and TW/LW columns.

KZON Phoenix PD: Chris Ebbott MD: Erika Smith. Playlist table with 30 songs and TW/LW columns.

KEDG Las Vegas PD: John Griffin MD: Freddy Snakeskin. Playlist table with 30 songs and TW/LW columns.

WAQZ Cincinnati PD/MD: Matt Harris APD: Sterling Schiessler. Playlist table with 30 songs and TW/LW columns.

WPBZ West Palm Beach PD: Amy Doyle MD: Robert English. Playlist table with 30 songs and TW/LW columns.

WWCD Columbus PD: Jane Purcell MD: Andy Davis. Playlist table with 30 songs and TW/LW columns.

Monitor AIRPLAY

SONG ACTIVITY REPORTS



For Week Ending May 26, 1996

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. Markers listed in order of population.

Table for 311 Down (Capricorn/Mercury) with columns for station, song, and plays/gain.

Table for ALICE IN CHAINS Again (Columbia) with columns for station, song, and plays/gain.

Table for BUTTHOLE SURFERS Pepper (Capitol) with columns for station, song, and plays/gain.

Table for ADAM CLAYTON & LARRY MULLEN Theme From Mission: Impossible (Mother/Island) with columns for station, song, and plays/gain.

Table for CRACKER Nothing To Believe In (Virgin) with columns for station, song, and plays/gain.

Table for THE CURE Mint Car (Fiction/Elektra/EEG) with columns for station, song, and plays/gain.

Table for EVERCLEAR Heartspark Dollarsign (Tim Kerr/Capitol) with columns for station, song, and plays/gain.

Table for FUGEES No Woman, No Cry (Ruffhouse/Columbia) with columns for station, song, and plays/gain.

Table for GARBAGE Stupid Girl (Almo Sounds/Geffen) with columns for station, song, and plays/gain.

Table for GIN BLOSSOMS Day Job (A&M) with columns for station, song, and plays/gain.

Table for GOO GOO DOLLS Long Way Down (Metal Blade/Warner Bros.) with columns for station, song, and plays/gain.

Table for GREEN DAY Walking Contradiction (Reprise) with columns for station, song, and plays/gain.

Table for IMPERIAL DRAG Boy Or A Girl (Work) with columns for station, song, and plays/gain.

Table for JEWEL Who Will Save Your Soul (Atlantic) with columns for station, song, and plays/gain.

Table for MAGNAPOP Open The Door (Priority) with columns for station, song, and plays/gain.

SONG ACTIVITY REPORTS

For Week Ending May 26, 1996

AMM Broadcast Data Systems... Detailed song tracking information for the last 3 weeks for all songs showing increased play this week...

METALLICA 791/365 Until It Sleeps (Elektra/EEG) Total Stations: 47 Chart Move: Debut 29

ALANIS MORISSETTE 1454/125 You Learn (Maverick/Reprise) Total Stations: 66 Chart Move: 10-9

NO DOUBT 1293/69 Spiderwebs (Trauma/Interscope) Total Stations: 65 Chart Move: 17-14

OASIS 310/45 Don't Look Back In Anger (Epic) Total Stations: 25

POE 373/27 Angry Johnny (Modern/Atlantic) Total Stations: 31

PORNO FOR PYROS 1342/106 Tahitian Moon (Warner Bros.) Total Stations: 71 Chart Move: 15-11

PRIMITIVE RADIO GODS 573/151 Standing Outside A Broken Phone... (Columbia) Total Stations: 51 Chart Move: Debut 39

THE REFRESHMENTS 1287/125 Banditos (Mercury) Total Stations: 67 Chart Move: 18-16

PATTI ROTHBERG 608/20 Inside (EMI) Total Stations: 42 Chart Move: 38-36

SELF 540/38 So Low (Spongebath/Zoo) Total Stations: 41

THE SMASHING PUMPKINS 852/89 Tonight, Tonight (Virgin) Total Stations: 58 Chart Move: 30-25

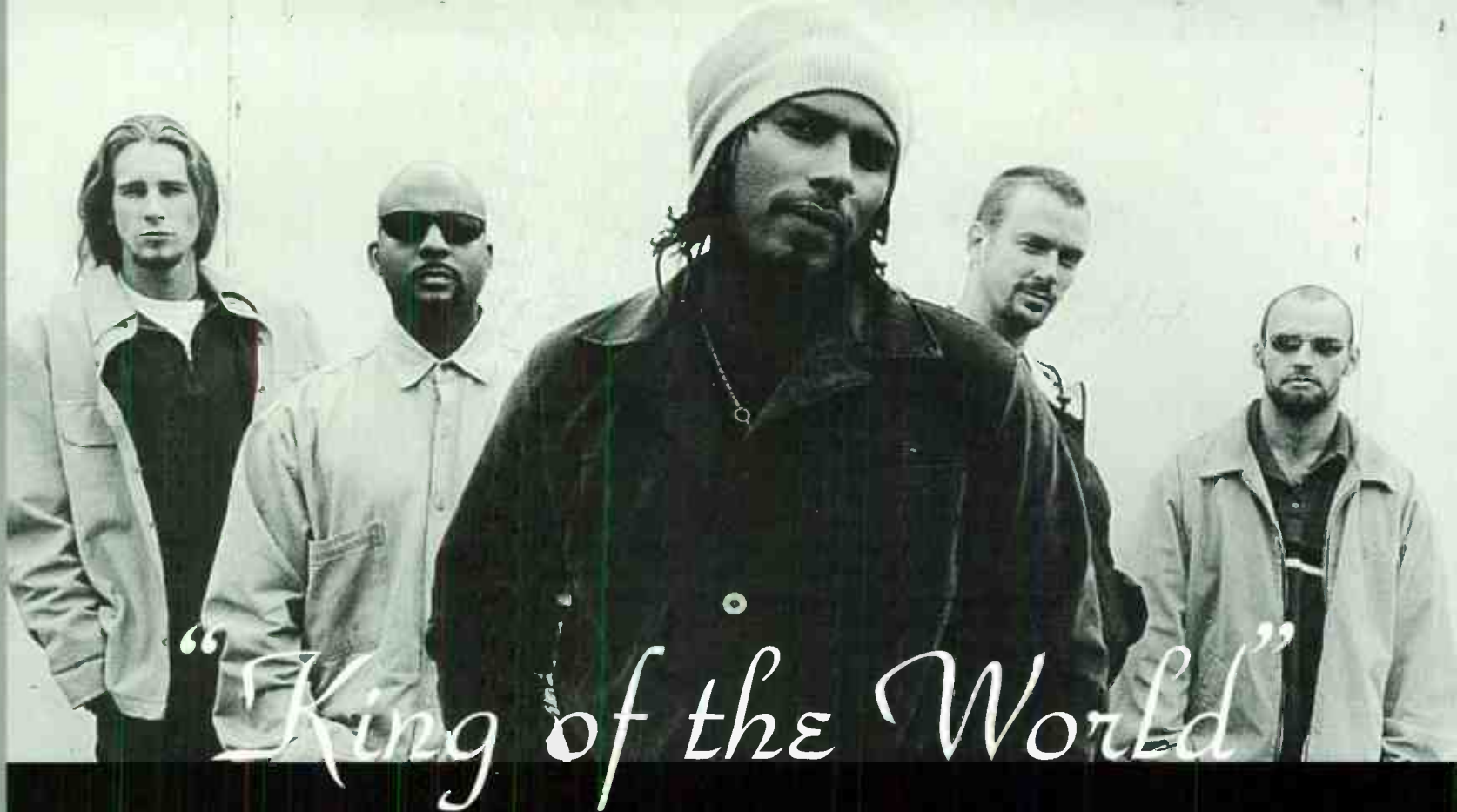
SOLUTION A.D. 557/41 Fearless (TAG/Atlantic) Total Stations: 43 Chart Move: Debut 40

STONE TEMPLE PILOTS 1322/162 Trippin' On A Hole In A Paper Heart (Atlantic) Total Stations: 66 Chart Move: 19-12

SUPER 8 355/39 King Of The World (Hollywood) Total Stations: 37

SUPERDRAG 470/24 Sucked Out (Elektra/EEG) Total Stations: 44

8 SUPER S



MEMORIAL DAY WEEKEND COULDN'T STOP SUPER 8!

VIDEO ADDED TO



120 MINUTES

598 SPINS AT MODERN AND ALBUM ROCK!

103 STATIONS AT MODERN/ALBUM
WITH NEW ADDS INCLUDING:

WFNX	WCYY	XHRM
WMRQ	WYNF	WXRA

SIGNIFICANT SPINS AT:

KWOD	22X	KTXQ	16X
WENZ	21X	99X	13X
KBBT	19X	WEND	13X
KEGL	16X	WRZX	13X
WDIZ	16X	KPNT	12X

ON TOUR WITH FISHBONE:

5/31	BALTIMORE, MD
6/1	ROCHESTER, NY
6/3	PITTSBURGH, PA
6/4	COLUMBUS, OH
6/5	CINCINNATI, OH
6/6	CLEVELAND, OH
6/7	DETROIT, MI
6/8	MILWAUKEE, WI
6/9	CHICAGO, IL

ON THE HORDE TOUR

7/17	BIRMINGHAM, AL
7/18	MEMPHIS, TN
7/19	DALLAS, TX
7/21	HOUSTON, TX
7/23	LAS CRUCES, NM
7/27	LOS ANGELES, CA
7/28	SAN FRANCISCO, CA

produced by) RICK PARASHAR

<http://www.hollywoodrec.com/super8>

World Radio History

Hollywood
RECORDS

©1996 HOLLYWOOD RECORDS

Compiled from a national sample of airplay reported by Broadcast Data Systems Radio Trak service to Rock Airplay Monitor. All information (rank and 75 weeks) will track stations are automatically removed after 26 weeks. Day 75 is a week-long, single and identified by number of detections. © 1996, Broadcast Data Systems, Inc.

THIS WEEK	LAST WEEK	WKS. ON CHART	MAINSTREAM		DETECTIONS	
			TITLE/LABEL/DISTRIBUTING LABEL	ARTIST	TW	LW
			★ ★ ★ No. 1 ★ ★ ★			
①	7	2	UNTIL IT SLEEPS ELEKTRA/VEEG 1 week at No. 1	METALLICA	2066	1369
2	1	6	HUMANS BEING WARNER SUNSET/WARNER BROS.	VAN HALEN	1958	2101
3	2	12	COUNTING BLUE CARS A&M	DISHWALLA	1908	1922
4	3	12	WHERE THE RIVER FLOWS ATLANTIC	COLLECTIVE SOUL	1748	1841
5	5	6	PRETTY NOOSE A&M	SOUNDGARDEN	1518	1558
⑥	6	5	WORK IT OUT MERCURY	DEF LEPPARD	1472	1460
7	4	16	MACHINEHEAD TRAUMA/INTERSCOPE	BUSH	1427	1580
8	11	9	CHAMPAGNE SUPERNOVA EPIC	OASIS	1151	1217
9	9	9	TOO MUCH RCA	DAVE MATTHEWS BAND	1093	1224
10	8	25	SANTA MONICA (WATCH THE WORLD DIE) TIM KERR/CAPITOL	EVERCLEAR	1081	1227
			★ ★ ★ AIRPOWER ★ ★ ★			
⑪	16	5	TRIPPIN' ON A HOLE IN A PAPER HEART ATLANTIC	STONE TEMPLE PILOTS	1076	885
⑫	15	5	AGAIN COLUMBIA	ALICE IN CHAINS	1010	998
13	12	26	IN THE MEANTIME HIFI/SIRE/VEEG	SPACEHOG	998	1204
14	10	8	OLD MAN & ME (WHEN I GET TO HEAVEN) ATLANTIC	HOOTIE & THE BLOWFISH	951	1224
15	14	15	WATER'S EDGE MAMMOTH/ATLANTIC	SEVEN MARY THREE	893	1040
16	13	12	BIG BANG BABY ATLANTIC	STONE TEMPLE PILOTS	798	1088
17	17	7	PHOTOGRAPH RCA	THE VERVE PIPE	761	776
18	19	7	MOTHER MOTHER ISLAND	TRACY BONHAM	728	740
19	22	5	BANDITOS MERCURY	THE REFRESHMENTS	707	713
20	18	21	SISTER MCA	THE NIXONS	687	766
⑳	30	3	WILD CHILD ATLANTIC	SCORPIONS	682	589
㉑	26	3	LEAVE ME ALONE WORK	JERRY CANTRELL	660	619
23	20	7	ANGELINE IS COMING HOME POLYDOR/A&M	THE BADLEES	606	735
24	28	4	I JUST WANT YOU EPIC	OZZY OSBOURNE	594	601
25	29	6	SALVATION ISLAND	THE CRANBERRIES	585	601
26	25	24	BRAIN STEW/JADED REPRISÉ	GREEN DAY	580	646
27	31	5	FLOOD ESSENTIAL/SILVERTONE/JIVE	JARS OF CLAY	571	577
28	21	18	WHAT DO I HAVE TO DO? COLUMBIA	STABBING WESTWARD	561	724
29	23	13	ZERO VIRGIN	THE SMASHING PUMPKINS	546	675
⑳	40	2	LONG WAY DOWN METAL BLADE/WARNER BROS.	GOO GOO DOLLS	544	474
31	24	25	HEAVEN BESIDE YOU COLUMBIA	ALICE IN CHAINS	533	655
32	35	4	HELLO FROM VENUS ATLANTIC	THE SCREAMIN' CHEETAH WHEELIES	524	548
⑳	37	4	VANISHING CREAM UNIVERSAL	THE HUNGER	519	511
34	36	3	HEARTSPARK DOLLARSIGN TIM KERR/CAPITOL	EVERCLEAR	505	521
⑳	39	2	DAY JOB A&M	GIN BLOSSOMS	501	484
⑳	RE-ENTRY		BULLS ON PARADE EPIC	RAGE AGAINST THE MACHINE	459	442
37	27	7	ALCOHOL COLUMBIA	HOWLIN' MAGGIE	451	603
⑳	NEW ▶		SKIN & BONES EMI	THE HAZIES	435	429
39	32	7	SWEET DREAMS (ARE MADE OF THIS) NOTHING/INTERSCOPE	MARILYN MANSON	430	563
⑳	NEW ▶		GUILTY TVT	GRAVITY KILLS	425	387

THIS WEEK	LAST WEEK	WKS. ON CHART	MODERN		DETECTIONS	
			TITLE/LABEL/DISTRIBUTING LABEL	ARTIST	TW	LW
			★ ★ ★ No. 1 ★ ★ ★			
1	2	10	MOTHER MOTHER ISLAND 1 week at No. 1	TRACY BONHAM	2136	2147
2	1	9	SALVATION ISLAND	THE CRANBERRIES	2019	2194
3	3	5	PRETTY NOOSE A&M	SOUNDGARDEN	1936	2008
4	4	10	COUNTING BLUE CARS A&M	DISHWALLA	1932	1953
5	5	16	MACHINEHEAD TRAUMA/INTERSCOPE	BUSH	1734	1806
6	7	11	PHOTOGRAPH RCA	THE VERVE PIPE	1660	1696
7	6	9	TOO MUCH RCA	DAVE MATTHEWS BAND	1622	1733
8	9	9	HERE IN YOUR BEDROOM MOJO/UNIVERSAL	GOLDFINGER	1523	1528
⑨	10	4	YOU LEARN MAVERICK/REPRISÉ	ALANIS MORISSETTE	1454	1329
⑩	14	4	PEPPER CAPITOL	BUTTHOLE SURFERS	1354	1272
⑪	15	3	TAHITIAN MOON WARNER BROS.	PORNO FOR PYROS	1342	1236
⑫	19	4	TRIPPIN' ON A HOLE IN A PAPER HEART ATLANTIC	STONE TEMPLE PILOTS	1322	1160
⑬	16	6	HEARTSPARK DOLLARSIGN TIM KERR/CAPITOL	EVERCLEAR	1295	1229
⑭	17	7	SPIDERWEBS TRAUMA/INTERSCOPE	NO DOUBT	1293	1224
15	11	8	BULLS ON PARADE EPIC	RAGE AGAINST THE MACHINE	1290	1307
⑯	18	7	BANDITOS MERCURY	THE REFRESHMENTS	1287	1162
⑰	20	6	WHO WILL SAVE YOUR SOUL ATLANTIC	JEWEL	1239	1107
18	13	13	SISTER MCA	THE NIXONS	1159	1269
19	8	16	CHAMPAGNE SUPERNOVA EPIC	OASIS	1100	1553
20	12	12	BIG BANG BABY ATLANTIC	STONE TEMPLE PILOTS	1024	1289
⑳	23	4	DAY JOB A&M	GIN BLOSSOMS	968	945
22	21	7	LOVE UNTOLD REPRISÉ	PAUL WESTERBERG	962	1052
⑳	31	2	MINT CAR FICTION/ELEKTRA/VEEG	THE CURE	899	727
24	27	15	GUILTY TVT	GRAVITY KILLS	853	867
㉑	30	2	TONIGHT, TONIGHT VIRGIN	THE SMASHING PUMPKINS	852	763
26	25	8	LADYKILLERS 4AD/REPRISÉ	LUSH	816	930
27	24	17	ZERO VIRGIN	THE SMASHING PUMPKINS	806	945
28	26	6	SWEET DREAMS (ARE MADE OF THIS) NOTHING/INTERSCOPE	MARILYN MANSON	796	926
㉑	NEW ▶		UNTIL IT SLEEPS ELEKTRA/VEEG	METALLICA	791	426
⑳	33	3	BOY OR A GIRL WORK	IMPERIAL DRAG	754	727
31	28	20	BIG ME ROSWELL/CAPITOL	FOO FIGHTERS	677	787
32	34	15	FLOOD ESSENTIAL/SILVERTONE/JIVE	JARS OF CLAY	666	696
33	32	19	WHAT DO I HAVE TO DO? COLUMBIA	STABBING WESTWARD	664	742
⑳	NEW ▶		STUPID GIRL ALMO SOUNDS/GEFFEN	GARBAGE	620	418
35	29	12	A COMMON DISASTER GEFEN	COWBOY JUNKIES	608	753
⑳	38	3	INSIDE EMI	PATTI ROTHBERG	608	588
37	35	25	BRAIN STEW/JADED REPRISÉ	GREEN DAY	606	676
38	37	2	WATER'S EDGE MAMMOTH/ATLANTIC	SEVEN MARY THREE	586	598
⑳	NEW ▶		STANDING OUTSIDE A BROKEN PHONE BOOTH WITH MONEY IN MY HAND COLUMBIA	PRIMITIVE RADIO GODS	573	422
⑳	NEW ▶		FEARLESS TAG/ATLANTIC	SOLUTION A.D.	557	516

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.

imperial drag / boy or a girl

120 Minutes
1200 Combined BDS Spins!

KEDG KLZR WRZX WENZ
WOWW WCYW WLUM KEGE
KRXQ WLZR KTXQ WAAF
WNNX KNRK KWOD WZTA
WRCX KTCL KEGL WROX
WMMS **PLUS MANY, MANY MORE!**

On Tour With Alanis Morissette
Management: Wil Sharpe for Carr/Sharpe Entertainment Services

JERRY CANTRELL / LEAVE ME ALONE
FROM THE ORIGINAL MOTION PICTURE SOUNDTRACK THE CABLE GUY

Active Rotation
1,000+ Combined BDS Spins

KEDJ KISW WRCX KQRC
KLOS WJRR WIYY Z-ROCK
WAXQ WRZX WLZR KEGL
KTBZ KRXQ KWOD WYSP
WPLA WRIF KRRK WZTA
PLUS MANY, MANY MORE!

Management: SUSAN SILVER

WORK