



**LUTHER
VANDROSS**

WINNERS

HITSBOUND

PROCLAIMERS Chrysr/ERG
TONY TONI TONE Wing/Merc
BRIAN McKNIGHT Wing/Merc
WHITNEY HOUSTON Arista

DR DRE DR/PR/Int/Atl G
JON SECADA SBK/ERG
S. TEMPLE PILOTS A1/Atl G
STEVE MILLER Sall/Poly/PLG

EARPICKS

P. FOR PYROS WB
BILLY IDOL Chrysr/ERG
JON SECADA SBK/ERG
SYBIL NP/Lond/PLG

BREAKOUTS

JOHNNY GILL Motown
LAST ACTION HERO Col
VAN MORRISON Poly/PLG
S. MILLER BAND Sall/Poly/PLG

WILDCARD

JODECI MCA
See Page 14 For Details

HOT NEW RELEASES

311
Do You Right
Capricorn/WB 4-18468

COVERDALEPAGE
Take Me For A...
Geffen 12754

DINO
Don Quixote
Epic 347 77100

FUNKDOOBIEST
The Funkiest
Epic 347 77100

JAMES INGRAM
Someone Like You
WB 4-18468

M. JACKSON
Will You Be There?
Epic 347 77080

GEORGE LAMOND
I Want You Back
Columbia 74940

JOEY LAWRENCE
Stay Forever
Impact/MCA 2674

LEGACY OF SOUND
Happy
RCA RDJ 625 68-2

BETTE MIDLER
One For My Baby
A1/Atl G N/A

STEREO MC'S
Bring It Up
Geffen/PLG 422 862 308-4

BLACK MUSIC MONTH!
93

"CREEP"

CRANKIN' UP THE RADIOHEAD!

WKBQ St. Louis
WAPE Jacksonville
WHHY Montgomery
KZMG Boise
KROC Rochester
KZII Lubbock

WABB Mobile
WCGQ Columbus
Z102 Savannah
WRCK Utica
KTRS Casper
Plus 3 More!

A HIT IN THE MAJORS AND SECONDARIES!

KROQ Los Angeles #1*
KRBE Houston 22-18*

WNVZ Norfolk D-29
KWOD Sacramento #3*
Z100 New York 22-19

WKZW Peoria 20-15*
K106 Beaumont 27-21*
WDBR Springfield 34-23*
KMCK Fayetteville 40-24*
WRKY Steubenville 29-27*
WYYS Ithaca 35-28*
KJ103 Oklahoma City 33-30*
OK95 Tri-Cities 40-31*
WPRR Altoona deb 35

KLYV Dubuque deb 37*
I95 Birmingham 24-20*
WPFM Panama City 26-22*
WCIL Carbondale 30-24*
WAAL Binghamton deb 25*
KSMB Lafayette 31-28*
KISR Ft. Smith 38-30*
Y102 Reading 34-31*
KFFM Yakima deb 36*



 Buzz Bin!

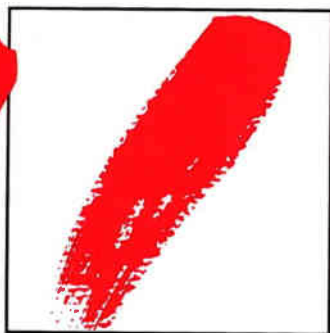
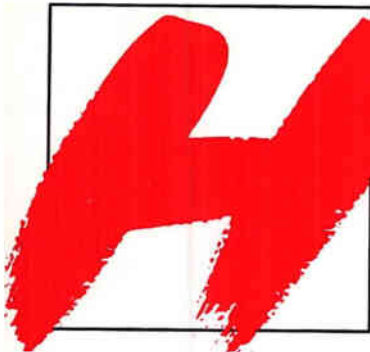


Tour Starts Soon!



#1 Most Requested On
This Top Five Alternative
Radio Track For
EIGHT WEEKS!

 **radiohead**



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SINGLES

8

SWV soars to the top, knocking out Janet and giving RCA Records their first charttopper since Nipper first heard the sound of his master's voice. Arf.

DIALOGUE

42

HITS celebrates Black Music Month with a JAMS-packed special, featuring a dialogue with MCA's Ernie Singleton and legendary WBLS Quiet Storm d.j. Vaughn Harper, rap radio and video roundtables and all the filler that could fit around the ad pages.

JAMS

49

The JAMS gang marks Black Music Month by generating enough mindless blather to make Don King blush.

POST MODERN

63

X marks the spot on the PoMo charts, while Ivana can't make this week's Lollapalooza opening because she's off attending a Mensa meeting.

METAL

77

"The Last Action Hero" uzis the competition with a who's who of metal superstars, but rockin' pacifists Thelma & Louise opt to rent "Enchanted April" instead.

ALBUMS

84

Janet, Rod & Dre lead the day while soundtracks soar and we continue to bore.

Hitsbound

26

Proclaimers & Dre.

Top Tens

81

It's Janet's planet.

Requests

35

SWV's not Weak.

Breakouts

84

Johnny Gill returns.

Earpicks

38

Porno & Idol.

Front Page

13

Near Truths

22

Letters

24

Far Truths

24

Wheels & Deals

41

Post Toasted

63

Rerap

87

Wavelength

90

Singleton Homers



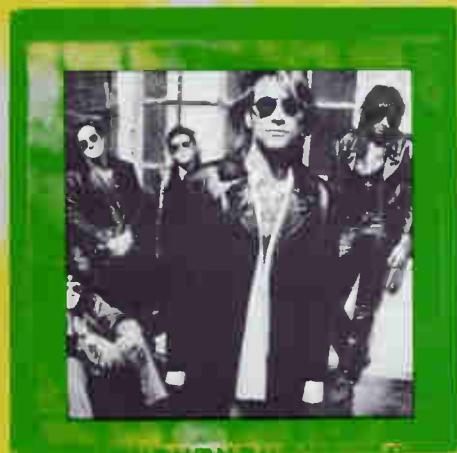
MCA Black Music Division President (and this week's Dialogue subject) Ernie Singleton has made his mark as one of the leading African American music executives in the business. Year after year, MCA's Black Music Department is an industry leader, consistently turning out the hits, revitalizing veteran performers and creating new superstars like Bobby Brown, Bell Biv Devoe, Mary J. Blige, Jodeci, Shai, Wreckx... the list goes on and on. What better way to mark Black Music Month than having Ernie make a most deserved Contents appearance? Hope he doesn't hold it against us.

On The Cover

Soul-man Luther Vandross celebrates the release of his new album, "Never Let Me Go," a sentiment he probably wants to take back after gracing the cover of HITS' Black Music Month special issue this week.

mercury

where music's going



BON JOVI IN THESE ARMS

from the album KEEP THE FAITH

32-29 HITS TOP FIFTY SINGLES!

11 HITS REQUESTS! • ON AT 140 TOP 40s!

WKBQ	#7
B94	13-7
WZPL	13-8
WNVZ	#8
B97	#11
Y95	#14
PRO-FM	#17
KDWB	#18
STR94	#20
WAQQ	#22
PWRPIG	#28

KILLER SALES AT:

Crow's Nest/Chicago
Tower/Mesa
Musicland/National
Mainstream Records/Milwaukee
Pacific Coast OS/West Coast
Associated OS/Phoenix
Sea Port/Portland
Unique OS/Long Island
Record Exchange/Cleveland
RTI OS Omaha



BRIAN McKNIGHT ONE LAST CRY

from the album BRIAN McKNIGHT

49-40 HITS TOP FIFTY SINGLES!

AVERAGE MOVE 3.34

17 ADDS INCLUDING:	KMEL	8-2	WJMO	23-20	
WPGC	add	KUBE	13-4	KTFM	#20
Z90	add	92Q	8-5	FM102	#20
KBXX	add	KWIN	#9	WCKZ	#21
KDWB	add	KSOL	17-11	WXKS	27-22
STR94	add	WIOQ	#11	KISF	27-22
WNCI	add	PWRPIG	15-11	KKFR	#23
		HOT97.7	18-11	WTIC	29-23
		B95	20-12	KS104	30-25
		KPLZ	22-17	WKBQ	34-28
		KGGI	21-18	WAQQ	#29

23 DEBUTS!



a PolyGram company

TONY TONI TONE

IF I HAD NO LOOT

from the album SONS OF SOUL



ON AT 134 TOP 40s!

36-28 HITS TOP FIFTY SINGLES!

DEBUT 20 HITS REQUESTS!

AVERAGE MOVE 3.82

23 ADDS INCLUDING:

WKBQ add

WTIC add

PRO-FM add

WZPL add

30 DEBUTS INCLUDING:

PWR106	deb 18	Q105	30-18
WHYT	deb 22	WNVZ	27-19
HOT97.7	deb 25	KGGI	22-19
B94	deb 30	WCKZ	22-19
		KPLZ	24-20
WWKX	#6	KS104	26-21
KKXX	#6	KTFM	#21
KUBE	#8	HOT102	#21
FM102	17-14	KMEL	25-22
PWRPIG	23-15	WXKS	28-23
WZOU	#18	KKRZ	#25
KBXX	23-18	Q99	#27
WIOQ	21-18	KDON	31-27
WHHH	24-18	WPGC	#29

THE
BOX
MUSIC TELEVISION
YOU'VE GOT IT



MTV
MUSIC TELEVISION

WING
RECORDS

Radio Can't Get Enough

TAYLOR DAYNE

Can't Get Enough
Of Your Love

The killer first single
from her new album
Soul Dancing

29-23 HITS TOP 50 SINGLES!

MARKET	SOUNDFAN	BDS PLAYS					
MIAMI	13-7	PWR96	11	Y100	32		
NEW YORK	19-15	Z100	8	HOT97	22	WPLJ	17
WEST PALM BEACH	25-15	WOVV	29				
ALBANY	24-17	WFLY	32	WWCP	27		
HARTFORD	39-22	WTIC	37	WKSS	33	KC101	21
TAMPA	59-27	PWRPIG	26				
PROVIDENCE	29-27	PRO-FM	32	WFHN	32		
SAN DIEGO	34-31	Q106	37	B100	30		
ATLANTA	54-34	STAR 94	35				
BOSTON	45-35	WXXS	16	WBMX	9		
LOS ANGELES	90-45	KIIS	41				
INDIANAPOLIS	98-53	WHHH	8	WENS	21		
NORFOLK	83-53	WNVZ	37	WMXN	7		

The fire is spreading!

Single produced
by Robert Clivillés and David Cole for
Cole/Clivillés Music Enterprises

ARISTA

© 1993 Arista Records, Inc., a Bertelsmann Music Group Company

Management: Frank DiLeo for DiLeo
Entertainment

GOING FOR ADDS JUNE 28th!

from a n d a
JIM AND A
i like it

KPLZ add
KKFR add
WHHH add @26 33 Plays!
WHYT deb 20 46 Plays!
92Q deb 22 39 Plays!

Q106 18-16 26 Plays!
WJMH 25-21 32 Plays!
KHFI #26 23 Plays!
PWR102 #30 10 Plays!
KKXX 17-12
BOSS97 #15
Y97 #25
KDON 34-31
KZFM 38-33

BREAKING AT:
I94
PWR102
KBFM
WBBO

THE
ATLANTIC
GROUP



BIG BEAT



SINGLES

2 WEEKS AGO

LAST WEEK

THIS WEEK

2	2	1
1	1	2
3	3	3
7	4	4
8	6	5
9	7	6
10	8	7
4	5	8
19	15	9
14	11	10
5	10	11
6	9	12
21	19	13
11	12	14
20	18	15
23	20	16
12	13	17
13	14	18
25	23	19
16	17	20
27	24	21
30	25	22
45	29	23
38	28	24
15	16	25

ARTIST	TITLE	LABEL	COMMENTS
SWV	WEAK	RCA 62521	Single Gold
JANET JACKSON	THAT'S THE WAY	Virgin 12650	Lp holds at #1
H-TOWN	KNOCKIN' DA BOOTS	Luke 161	Huge sales
ROD STEWART	HAVE I TOLD YOU	Warner Bros 18511	From "Unplugged" Lp
INNER CIRCLE	BAD BOYS	BB/Atl/Atl G 98426	Top 5 single sales
ROBIN S	SHOW ME LOVE	BB/Atl/Atl G 10118	Big sales
DURAN DURAN	COME UNDONE	Capitol 44918	Lp platinum
SILK	FREAK ME	Keia/Elektra 64654	Falling
DR DRE	DRE DAY	DR/Int/Atl G 53827	From #3 Lp
EXPOSE	I'LL NEVER...	Arista 12518	Steady
SWV	I'M SO INTO YOU	RCA 62451	Falling
PM DAWN	LOOKING THROUGH...	G St/Is/PLG 862-064	Peaked
DUICE	DAZZEY DUKS	Bellmark 72501	Sales, Sales, Sales
DR. DRE	NUTHIN BUT...	DR/Int/Atl G 53819	Peaking
CAPTAIN HOLLYWOOD	MORE AND MORE	Imago 25029	Dance
UB40	CAN'T HELP FALLING...	Virgin 12653	"Sliver" goes to #17
WILLIAMS/MCKNIGHT	LOVE IS	Giant 18630	Peaked
STEREO MC'S	CONNECTED	G St/Is/PLG 864-744	"Step It Up" next
NEW ORDER	REGRET	Qwest/WB 18586	Developing
PAPERBOY	DITTY	N Plat/ffrr 357-012	Peaking
4 NON BLONDES	WHAT'S UP	Inter/Atl G 98430	From Top 20 Lp
SNOW	GIRL, I'VE BEEN...	EW/Atl G 98438	Starting to sell singles
TAYLOR DAYNE	CAN'T GET ENOUGH...	Arista 12582	Good early sales
TAG TEAM	WHOOHP! (THERE IT IS)	Life/Bellmark 79001	Sales
SNOW	INFORMER	EW/Atl G 98471	Peaked

(Based on a combination of sales and airplay)

COVERDALE • PAGE



“TAKE ME FOR A LITTLE WHILE”

THE NEW SINGLE AND VIDEO

FROM THE SELF-TITLED DEBUT ALBUM
SALES QUICKLY APPROACHING PLATINUM



PRODUCED BY DAVID COVERDALE, JIMMY PAGE AND MIKE FRASER
ENGINEERED BY MIKE FRASER MIXED BY MIKE FRASER, JIMMY PAGE AND DAVID COVERDALE MANAGEMENT: HOWARD KAUFFMAN, MK MANAGEMENT, LOS ANGELES & BRIAN GOODE, OUTRIDER MANAGEMENT, LONDON
©1993 GEFfen RECORDS, INC.



TOP 50

SINGLES

2 WEEKS AGO
LAST WEEK
THIS WEEK

	ARTIST	TITLE	LABEL	COMMENTS
-- 48 26	PROCLAIMERS	500 MILES	Chry/ERG 24846	Selling soundtrack & Lp
48 40 27	95 SOUTH	WHOOT, THERE IT IS	Wrap/Ichiban 162	Rap, sales
-- 36 28	TONY TONI TONE	IF I HAD NO LOOT	Wing/Merc 859-056	Former Wildcard!
34 32 29	BON JOVI	IN THESE ARMS	Jambco/Merc 862 088	Developing
33 31 30	JEREMY JORDAN	WANNAGIRL	Giant 18548	Follow up
35 33 31	KENNY G & P BRYSON	BY THE TIME...	Arista 12565	Hot duet
37 34 32	SILK	GIRL U FOR ME	Elektra 64643	Starting to sell singles
40 37 33	SHAI	BABY I'M YOURS	G Alley/MCA 54574	Selling singles
18 21 34	GREEN JELLY	THREE LITTLE PIGS	Zoo 14088	From Gold Lp
-- 50 35	ONYX	SLAM	JMJ/RAL/Chaos 77053	Sales
41 38 36	LUTHER VANDROSS	LITTLE MIRACLES	Epic 74945	From Top 5 Lp
49 39 37	STING	FIELDS OF GOLD	A&M 0258	Developing Top 40
46 42 38	BOY KRAZY	GOOD TIMES WITH...	NP/Lon/PLG 857-136	Follow up
50 46 39	TINA TURNER	I DON'T WANNA FIGHT	Virgin 12652	From her movie
-- 49 40	BRIAN MCKNIGHT	ONE LAST CRY	Mercury 862-404	Developing Top 40
-- -- 41	JODECI	LATELY	Uptown/MCA 54652	Wildcard
44 44 42	CROSBY/COLLINS	HERO	Atlantic/Atl G 87360	Developing at Top 40
43 43 43	JOHNNY GILL	THE FLOOR	Motown 2202	Lp debuts at #24
17 22 44	AEROSMITH	LIVIN' ON THE EDGE	Geffen 19149	Peaked
-- -- 45	SOUL ASYLUM	RUNAWAY TRAIN	Columbia 74966	From hot Lp
26 26 46	TASMIN ARCHER	SLEEPING SATELLITE	SBK/ERG 50426	Peaked
24 27 47	G MICHAEL/QUEEN	SOMEBODY TO LOVE	Hollywood 64647	Peaked
42 41 48	II D EXTREME	CRY NO MORE	G Alley/MCA 54650	Ballad
29 35 49	ICE CUBE	IT WAS A GOOD DAY	Priority 53817	New single coming
-- -- 50	UNV	SOMETHINGS...	Mav/Sire/WB 18564	Crossing from JAMS

(Based on a combination of sales and airplay)

NEXT UP

W HOUSTON (Arista)
BIG MOUNTAIN (Quality)

JADE (Giant/Reprise)
D MODE (Sire/Reprise)

PHARCYDE (D Vir/Atl G)
LEVERT (Atlantic/Atl G)

A-ha (ä-hä')

"Dark is The Night"

11 DEBUTS INCLUDING:

WXKS add	WCGQ add	KYYA add
WKBQ add	WQGN add	OK95 add
KRBE add	WRHT add	103CIR add
WBBQ add	WVSR add	WDBR add
WFHN add	KAKS add	WHTO add
WMMZ add	KCHX add	WPRR add
CK105 add	KKHT add	WZOQ add
K107 add	KMGZ add	WZYQ add
PWR92 add	KQIX add	XL93 add

99X deb 25
 KWOD deb 25
 WMGV 26-21
 KISX 34-27
 WIXX 33-29
 KTUX 37-31
 KTRS 39-34

AIRPLAY AT:

WENZ

Q99

from the album
Memorial Beach
 Produced by David Z & A-Ha
 Management: Terry Slater



PORNO FOR PYROS

EARPICKS WINNER!

27 HITS TOP FIFTY ALBUMS!

Y107 add	Y102 add	KROQ #3
KFBQ add	K106 add	99X 12-7
KTUX add	KCHX add	KWOD #9
KZZU add	KMCK add	WNVZ #21
WAAL add	KNIN add	
WRQK add	KTRS add	
WVKS add	WDBR add	



THE SELF-TITLED ALBUM brings in the paper,
 debuting at #3* on the Billboard 200.
 Gold out of the box and chasing the Platinum bone!

Produced by Perry Farrell and Matt Hyde
 Management: Ted Gardner for Larrikin Management ©1993 Warner Bros. Records Inc





An impressive history:

Grammy®-winning hits like
"One Hundred Ways" and
"Yah Mo Be There."

No. 1 hits like "Baby, Come To Me"
and "I Don't Have The Heart."

And now, a new chapter:

JAMES
INGRAM
"Someone
Like
You"

Produced by Keith Thomas for
Yellow Elephant Music, Inc.

The sensual new single from his
new album, *Always You*.

Management: AMG International
Edward C. Arrendell, II and
Vernon H. Hammond, III (Partners)



©1993 Warner Bros. Records Inc.

This Is No Time To Be Needling Pepsi!

HITS

FRONT PAGE



June 21, 1993

Volume 7

Issue 347

\$6.00

Dre's Still #3 After Entering The Top Five In February

IT'S DRE DAY

Sony Salutes Sylvia

EastWest Records America CEO Sylvia Rhone has received the first Sony Music Excellence Award, designed to honor outstanding achievements by African American executives in the record industry, it was announced by Sony Music Entertainment, Inc. Sr. VP LeBaron Taylor.

Rhone was honored at a gala affair after receiving her award at the June 6 TV taping in Cerritos, California of "Celebrate the Soul of American Music." The two-hour, nationally syndicated TV special honored such living legends in black music as Ruth Brown, Lionel Hampton, Little Anthony & the Imperials, Carmen McRae and the O'Jays. Proceeds of the event went to Cities In School, Inc., the nation's largest non-profit organization devoted to the prevention of school dropouts.

Rhone is also slated to receive the 1993 "Joel Webber Award for Excellence in Business and Music," along with Creation label founder Alan McGee, at this year's New Music Seminar, to be held starting July 21 at the Sheraton N.Y. Hotel.

Rock On, Dudes



Last Action Hero: Metal madness means mucho moola.

ADVERTISEMENT



It debuted at #12 on the HITS Top 50 Albums chart on January 11, 1993. On February 1, it entered the Top Five and has called it home ever since — selling 2.5 million copies along the way and showing no end in sight.

If any project qualifies as THE bonafide smash of 1993, it would have to be Dr. Dre's "The Chronic" on (get ready for THIS label I.D.) Deth Row/Priority/Interscope/Atlantic Group. Whew.

This week, the Dre onslaught continues to rule as his second single release, "Dre Day," joins the previous single, "Nuthin' But A G Thang," in achieving Top Ten status on the Hits Top 50 Singles Chart. The album is sitting pretty, holding at #3 nationally on our national Top 50 list, and not feeling the effects as one hot new release after another comes and goes while "The Chronic" simply stays and holds court.

"It is so important for people to understand where the marketplace is going and how it has shifted. When you get a record that's 2.5 million units with no end in sight, that has to tell you something about where the consumer is at," said Interscope guru Marc Benesch who added, "Will someone check my mustache and tell me what I had for lunch yesterday?"



PIC OF THE WEEK



ANOTHER PROM NIGHT

Girl gets dumped by prom date. Girl goes to Lemonheads show. Girl meets Lemonheads leader **Evan Dando**. Girl invites Evan to prom. Evan accepts. Girl and Evan go to prom where they dance and take photos (see photo). Girl and Evan have a wonderful evening until girl throws screaming shit fit because she really wants to be with the leader of the **Stone Temple Pilots**. Aaaaah, the heartbreak of being a teenager in lust.

QUICK HITS

MTV action this week includes adds on **Madonna** (Sire/WB), **Neil Young** (WB), **Stereo MC's** (G St/Is/PLG), **Silk** (Elektra), **Megadeth** (Columbia) and **Jackyl** (Geffen). Rotation increases go to **Onyx** (JM/RAL/Chaos) and **Snow** (EastWest/Atl G). There are no changes in **Buzz Bin**.

WILD CARD

JODECI
UPTOWN/MCA

Huge single sales (#13 nationally) lead the charge on this hot track from the "Uptown Unplugged" set. It's exploding 5-2 KBXX, 9-5 KMEL, 24-9 WWXX, #4 HOT102, #5 FM102, 8-7 WPGC, 12-10 BOSS97 and 16-10 WCKZ. Major adds this week include WHYT, HOT97, KPLZ, WHHH and WXKS. Bruce & his hot team have lots of great records (we love Wynonna), but this is the hottest!

Arista Promos Promo

Arista Records has announced a restructuring of its promotion department, with three new promotion Vice Presidents, including **Bruce Schoen** "Nuf" as VP Top 40 Promotion, **Mark "Ratso" Rizzo** as VP Adult Contemporary Promotion, and **Jeff "Oh, My Aching" Backer** as VP Field Operations. The three earned their new posts by writing the winning entries in the "What Working For Rick Bisceglia Means To Me" essay contest.

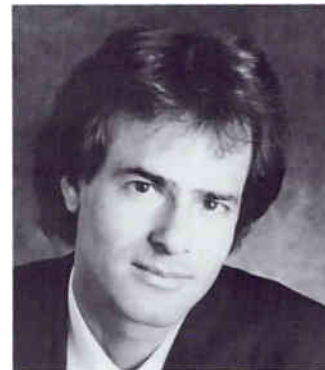
Schoen was previously Sr. Dir. Nat'l. Top 40 Promotion, Rizzo was Sr. Dir. Nat'l. Adult Promotion and Backer was Nat'l. Field Dir. Pop Promotion before earning their VP stripes by shamelessly sucking up to their superiors.

Commented Bisceglia: "Bruce's 14 years at Arista have proven that he is a hard-working, dedicated team player, a major contributor to our many successes and an unbelievable masochist. Mark's persistence, dedication, expertise and deter-

mination make him the best gardener the Bisceglia family has ever had while Jeff... who the hell is Jeff?"

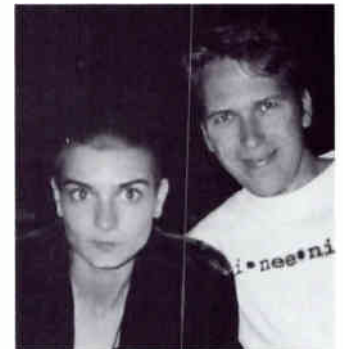
Said Schoen: "My 14 years at Arista have been a truly rewarding experience. I am very grateful for all the support I have received from our great promotion staff. If it weren't for **Clive Davis**, **Roy Lott** and **Rick Bisceglia**, I might never have learned the true meaning of obsequiousness."

Added Bisceglia: "Yes Clive. I mean, Mr. Davis."



Bruce Schoen:
Rick's pick to click.

She Looks Thrilled



That's **Sinead O'Connor** with 99X Atlanta afternoon loser **Steve Barnes**. No wonder she hates the music business.

QUICK HITS

The Most Requested videos this week at **The Box** are #1 **Luke** (Luke), #2 **SWV** (RCA), #3 **95 South** (Ichiban), #4 **H-Town** (Luke), #5 **Duice** (TMR/Bellmark), #6 **Dr. Dre** (DR/Pr/Int/Atl G), #7 **MC Eiht** (Jive), #8 **Smooth** (Jive), #9 **Silk** (Elektra) and #10 **MC Breed w/2Pac** (Ichiban).

Rap's Day In Court

The Supreme Court will hear rapper **Luther Campbell** and **2 Live Crew's** argument that parody is protected by the First Amendment and federal copyright law this fall.

The case revolves around the hip-hop group's take-off on **Roy Orbison's** song, "Oh Pretty Woman," which was challenged by publisher **Acuff-Rose Music**. A U.S. District Court in Tennessee ruled parody was fair use under copyright laws, but a federal appeals court disagreed, setting the stage for the Supreme Court's resolution.

The ribald rappers, who

have run afoul of the law on several occasions for their bawdy lyrics, will be supported in their argument by such organizations as **HBO**, **Comedy Central**, **NBC**, the **Harvard Lampoon**, satirist **Mark Russell** and the **ACLU**. They will be opposed by **Rush Limbaugh**, **Robert Dole**, **Phyllis Schlafly** and **Pat Buchanan**.

Campbell and the group won a federal appellate court ruling last year that their album, "As Nasty As They Wanna Be," was not obscene. Dumb and juvenile, maybe, but not obscene.

Honoring Terri



EMI Records Group North America Executive Vice President & General Manager Terri Santisi (left) was recently honored as *Woman Of The Year* by the **National Kidney Foundation**, joining our **Editor-In-Chief Lenny Beer** (not pictured), who was honored as *Woman Of The Year* by the **National Dooling Nimrod Society**. Pictured with Terri are **Wendy Wilson**, **EMI Records Group N.A. Chairman/CEO Charles Koppelman** and **Carnie Wilson**. Koppelman left immediately after this photo to avoid overtime charges on his rented tux.

Won't Quibble Over Sybil



PLG VP R&B Promotion David Linton (l) and **WBLS Air Personality Vaughn Harper** add the cheese to the **Sybil** sandwich during one of those events when people stand around and pose for goofy trade shots. In honor of **Black Music Month**, Linton and Harper (whose *Dialogue* appears in our **Black Music Month** special this week) have asked us not to print.... forever.

QUICK HITS

The Top Ten best selling singles of the week are #1 **SWV** (RCA), #2 **H-Town** (Luke), #3 **Janet Jackson** (Virgin), #4 **Duice** (TMR/Bellmark), #5 **Inner Circle**

(BB/Atl G), #6 **Dr. Dre** (DR/Pr/Int/Atl G), #7 **Rod Stewart** (WB), #8 **Silk** (Elektra), #9 **Robin S** (BB/Atl G) and #10 **Tag Team** (TMR/Bellmark).

EMI Lands Landers

Jay "This Land Is My" Landers has been appointed Sr. Vice President A&R for the **EMI Records Group N.A.** by the company's Chairman/CEO **Charles Koppelman**.

The industry veteran was previously VP A&R for **Columbia Records**, where he executive produced albums by artists such as **Barbra Streisand**, **Julio Iglesias**, **Peabo Bryson**, **James Taylor**, **Regina Belle** and **Neil Diamond**. It was Jay who convinced Babs to drop **Jon Peters** and got **Diamond** to change his name from **Herschel Schmeckel**.

In his new capacity, Landers will work closely with key artists and the A&R departments of the various labels, reporting to Exec. VP A&R **Don Rubin** "Alcohol."

Commented Landers: "I am looking forward to working with Charles, Don, the

label heads and A&R staffs, creating great music with our established artists as well as our new ones." Hope he's more creative in the studio than he is in this press release.

Added Koppelman: "Don't bother me. Can't you see I'm in the middle of buying a country?"



Jay Landers:
Don't call him Ann.



Idol Threat



Following in the steps of his groundbreaking video, Billy Idol (c) unveils the newest technology in trade magazine photography, which miraculously fits two other people in the same frame as his ego. Seen catching a buzz off Billy's chest hair glue are ERG President/CEO Daniel Glass (l) and Manager Tony Dimitriadis of East End Management.

Fischer's King at MCA

André "Filet of" Fischer has been tapped as Sr. Vice President A&R, Black Music Division, MCA Records by the label's President "A Penny Saved Is A Penny" Ernie Singleton.

Fischer will be responsible for overseeing the day-to-day operations of MCA Records' Black Music Division A&R department.

The son of horn player/arranger Stewart Fischer, André played drums for such artists as Curtis Mayfield and Jerry Butler, then co-



André Fischer: MCA lands a whopper.

founded the band Rufus.

Fischer was VP Music Production at 20th Century Fox Records, then touring Musical Director for Anita Baker. He has produced albums by Brenda Russell, Dusty Springfield, Betty Wright, Diane Schuur, Nina Simone, Laura Nyro and Milt Jackson. He also produced wife Natalie Cole's chart-topping "Unforgettable With Love," which garnered seven Grammy awards and the Grammy-winning Tony Bennett album, "Perfectly Frank."

Said Singleton: "Andre brings a lifetime of experience as a musician, artist, producer, music executive and someone who doesn't know who the hell J.J. Johnson is. He will be an invaluable asset to the continuing success of our roster."

Added Fischer: "I hope my musical abilities as well as my administrative skills will enhance MCA's already dominant position in Black Music. But with generic quotes like this, they better get some writing help in the publicity department."

ON RECORDS BY LENNY BEER

Soundtrack Boom

While the big soundtrack business in the past eight months has been concentrated on the unbelievably strong legs of Arista's **Bodyguard** and Disney's solid success with **Aladdin**, the new movies now making a big splash at the box office are selling lots of product for their corresponding soundtracks. Interestingly, the new hot soundtracks cover an amazingly eclectic mix of sounds reflecting the theory that movie music sells because of a mixture of great songs, great artists and the un-quantifiable emotional response of film aficionados to their favorite movies.

This week sees two soundtracks blasting into the Top Ten — Jive's **Menace II Society** "rap and street" package and Columbia's **Last Action Hero** "metal superstars" album — while three others are doing brisk business and one "sleeper" waits in the wings. "Menace" has shown an incredible growth pattern over the last month, which this week moves it to #8. While the movie has not done big business, it seems that the actives are seeing, buying and spreading this one via word-of-mouth. On the other hand, "Last Action Hero" is selling big in its one week, pre-release blitz, with sales expected to increase after this week's massive movie opening and media blitz. We look for hit singles (watch out for **Queensryche**) and massive MTV exposure to propel this one.

Also selling well and gaining in its second week is the music from **Sliver** (Virgin). This collection of dance and PoMo faves features the smash **UB40** track, new music from **Enigma** and more. And speaking of smash singles, how about the **Proclaimers'** smash, "I'm Gonna Be (500 Miles)," which is doing solid business for both the **Benny & Joon** soundtrack featuring just this Post Modern single and mood music on Milan, but has revived the years-old Proclaimers album now re-released and gaining quickly (Chrysalis/ERG). The single should go the distance and continue to buoy both albums.

And, of course, don't forget about the dinosaurs. Yes, the **Jurassic Park** album (MCA), with orchestral themes from **John Williams** (of **Star Wars**, **Jaws**, etc.) is off and running and — with maybe the biggest film of all-time leading the way — could have an instrumental theme hit and sell forever.

Finally, there's one more to look out for, **Sleepless In Seattle** (Epic Soundtrax), with great music from **Louis Armstrong**, **Jimmy Durante**, **Dr. John** and a killer duet theme by **Celine Dion** and new artist **Clive Griffin**. With the emotional pull of what figures to be the "love story date film of the summer," we have high hopes. Then again, we'll buy anything with Louis on it.



Proclaimers: Hot single from cult hit film.

ADDED AT
Z100, NEW YORK!

STONE

TEMPLE

PILOTS

“PLUSH”

THE
ATLANTIC
GROUP



HEAVY!



5 HITS TOP FIFTY ALBUMS!

18 HITS REQUESTS!

5 HITS POST MODERN!

ON OVER 85 STATIONS!

Z100	add	93Q	add	WCIL	deb	17	WENZ	9-1	Y102	24-17	KFBQ	34-29
WKBQ	add	K107	add	KZ93	deb	22	WRQK	#2	KTRS	27-21	KMCK	36-30
XL106	add	WA1A	add	KRQ	deb	23	KWOD	#4	WMME	30-24	WYYS	37-32
WGTZ	add	WMEE	add	KISF	deb	28	Y107	#4	WNNK	29-24	KZMG	39-32
I95	add	WNOK	add	B94	deb	29	KYYY	#7	WZYQ	33-26	PWR92	39-32
WKSI	add	WZYP	add	Q99	deb	30	WAAL	12-7	WJMX	37-27	WKRZ	38-33
WPST	add	Z104	add				KNIN	19-13	WDBR	33-28		



Cohen Heads To Columbia

Mitchell "Mara" Cohen has been named Vice President A&R for Columbia Records by the label's Sr. VP A&R David "In Xanadu Did Kubla" Kahne "A Pleasure Dome Decree."

Cohen comes to the label after 15 years at Arista, most recently as VP East Coast



Mitchell Cohen:
Yes, he Kahne.

A&R, where he signed and worked with such artists as Curtis Stigers, the Jeff Healey Band, the Church and Dion, all the while mastering the phrase, "What do you think, Mr. Davis?"

Cohen began at Arista as a Publicity Copywriter, later moving on to Creative Services, where he compiled and annotated various pop and R&B reissue projects.

In his new capacity, Cohen will work with assigned acts on the Columbia roster as well as seeking out, developing and signing new talent.

Commented Kahne: "Mitchell's extensive A&R experience, his song sense, historical perspective and tireless energy are a huge boost to Columbia's A&R efforts. Not to mention his ability to genuflect and kiss my ring."

Added Cohen: "Can I get up now?"

QUICK HITS

The Most Added singles this week at Top 40 are: #1 is a tie between Jon Secada (SBK/ERG) and Billy Idol (Chrys/ERG), #3 Whitney Houston (Arista), #4 A-ha (WB), #5 is a tie between Proclaimers (Chrys/SBK) and George Michael with Queen (Hollywood). Steve Miller

(Sailor/Poly /PLG) continues to grow and spread. Speaking of growing and spreading, we'd like to send our very best to HITS Editor-In-Chief Lenny Beer and hope that nasty little condition clears up. God bless you, Lenster, and try not to scratch it.

Which One's The Music Publisher?



EMI Music Publishing ruler Martin Bandier makes a run at Frances Preston's record for most trade shot appearances as he joins Hark from the film "Super Mario Bros." to celebrate that movie's meteoric jump to home video. EMI recently extended its deal with Roxette, who perform the first single from the film.

Which End Does He Program With?



KISX Tyler, Texas MD Chris Ryan shows why the doctor was so confused over which end to slap when he was born. When Chris isn't sending us incredibly lame photos, he spends much of his time inbreeding. Incidentally, have the lawyers at Disney seen that tattoo?

Skinned

The divine forces of corporate morality have struck once again as Blockbuster Entertainment has yanked two morally corrupt video lines from its Music Plus and Sound Warehouse chains.

According to reports, neither the Playboy or Penthouse home video lines will be on the shelves by the end of the sum-

mer, once again making our video store aisles safe for the nation's youth.

The move is seen as a devastating loss for Playboy and Penthouse as well as for an array of horny young adolescents.

No word on whether Blockbuster will pull all videos by Barbra Streisand, who publicly admitted she's a Democrat.

Bluesmen Pass Away

A pair of blues veterans, Arthur Alexander and John Campbell, both with recent releases on Elektra, passed away last week.

Florence, Alabama-born R&B singer/songwriter Arthur Alexander, who had his songs covered by the likes of the Rolling Stones, the Beatles, Bob Dylan and the Who, died in Nashville of a massive heart attack on June 9. After being away from the business for 14 years and driving a bus for a local social services organization in Cleveland, Alexander returned to public performance in '91 and

just recently released a new album, "Lonely Just Like Me," for Elektra/Nonesuch's American Explorer series. He is survived by his wife Lynell and two children.

The 41-year-old Campbell died of heart failure at his home in New York. Spending the bulk of his time on the Southern blues circuit, Campbell signed to Elektra in 1991 when he was 39 years old and released a pair of powerful albums in "One Believer" and "Howlin' Mercy." He is survived by his wife Dolly, and a five-month-old daughter, Paris.

EARPICKS WINNER!

George Michael



FIVE LE

[HR-61429]

Now Availa

on Hollywo

Recg

Compact Dis

and Cassette

"KILLER/PAPA WAS A ROLLIN' STONE"



Produced by George Michael.
Recorded live at Wembley Stadium
by Chris Porter.

George Michael appears courtesy of
Poly Music Entertainment.

Artist
talities and
d company
profits from
E LIVE will
donated to
Mercury
enix Trust for
Distribution
DS charities
dwide in
ory of the
porable
ie Mercury.

ON AT 72 TOP 40s!

27 NEW STATIONS INCLUDING:

Q99 add

30 DEBUTS INCLUDING:

WNYZ	deb	28	WKDD	25-17	KTRS	34-26
KZHT	deb	28	WFHT	26-23	WAPE	29-27
WKBQ	deb	30	WQUT	28-23	WPRR	33-29
KTFM	deb	30	KPAT	29-25	KKMG	33-30
93Q	deb	34	WMMZ	28-25	K106	37-33
					KQIX	40-36

AIRPLAY AT
PWR96
WJMO



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Elektro Entertainment, A Division of Warner
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KAHANE ENTERTAINMENT



Two Queens Hold Court



The legendary Elizabeth Taylor and supermodel RuPaul join together in Cannes during Cinema Against AIDS, an AMFAR event. The always-eloquent and elegant Ms. Taylor remarked that RuPaul possessed some of the same qualities as someone very close to her..... Larry Fortensky.

THE LADDER

A RUNDOWN OF EXECUTIVES ON THE MOVE



Treulier



Evans



Sponder



Morris

Dominique "Human Low-light Film" Treulier has been appointed National Director of A&R, Black Music Division, MCA Records, by the label's President Ernie "Bilko" Singleton. The one-time lead singer for Uptown vocal group Key West and designer of Russell Simmons' Phat Clothing line will take a pay cut to work at the label... Kevin Evans "Is A Place On Earth" has descended to take a gig as Vice President A&R, Urban, for Scotti Bros., it was announced by All American Communications President "I, Me" Myron Roth. Evans was previously Sr. Director A&R/Black Music at A&M, where his duties included picking up the check for lunch with Barry White... Suzie "Hey, Big" Sponder has been named Director National Singles, West Coast, Epic Records by the label's VP Singles Promotion Barbara "Alka" Seltzer. Sponder began her career in 1988 as an assistant at Epic's N.Y. headquarters, where she gathered enough dirt to earn her next three promotions... Stephanie "And Fetch It" Morris has been tapped as Manager Alternative Retail, Sales & Field Marketing for MCA Records by Sr. VP, Sales and Field Marketing Jonathan "Chock Full of Nuts Is A Heav-

enly" Coffino. Morris was previously at SRO Marketing, where she collected several thousand rare Milli Vanilli in-store displays ... Gia "Spot" Desantis has experienced multiple thrills as Manager Video Promotion at Capitol Records, it was announced by VP Video Promotion and Production Michelle "Pretty As A" Peacock. Desantis' duties will include overseeing the promotion and distribution of music videos on a regional level and entertaining the office staff with imaginative shadow hand puppets during screenings... Joel "A Hundred Pounds Of" Klaiman has been appointed Manager of Alternative Promotion for EastWest Records America by VP of Promotion Kevin Carroll and VP Album Promotion Matt Pollack. Klaiman was previously at Savage Records, where he shut the lights off when he left... "Ru" Paul S. Adler and "Big Head" Todd Brabec have been upped to Director of Distribution & International Relations and Director of Membership, respectively, at ASCAP by Managing Director Gloria "The List of Adrian" Messenger. Adler cannot see two feet in front of him without his glasses while Brabec still has some rigatoni left in his mustache from a lunch in 1991.

MOVIE SCORES

TITLE	WEEKEND GROSS	PER SCREEN AVERAGE	TOTAL GROSS	SOUND TRACK
1 JURASSIC PARK	50.2m	20865	50.2m	MCA
2 CLIFFHANGER	7.6m	3135	49.6m	Scotti Bros
3 MADE IN AMERICA	4.7m	2304	29.0m	Elektra
4 GUILTY ASSIN	3.7m	2809	11.4m	—
5 DAVE	3.0m	1681	51.7m	Big Screen
6 MENACE II SOCIETY	2.6m	4879	12.9m	Jive
7 LIFE WITH MIKEY	2.1m	1224	6.9m	—
8 HOT SHOTS! PART DEUX	2.1m	1177	30.8m	—
9 SLIVER	2.0m	1132	32.2m	Virgin
10 SUPER MARIO BROS.	1.7m	934	16.9m	Big Screen



Desantis



Klaiman



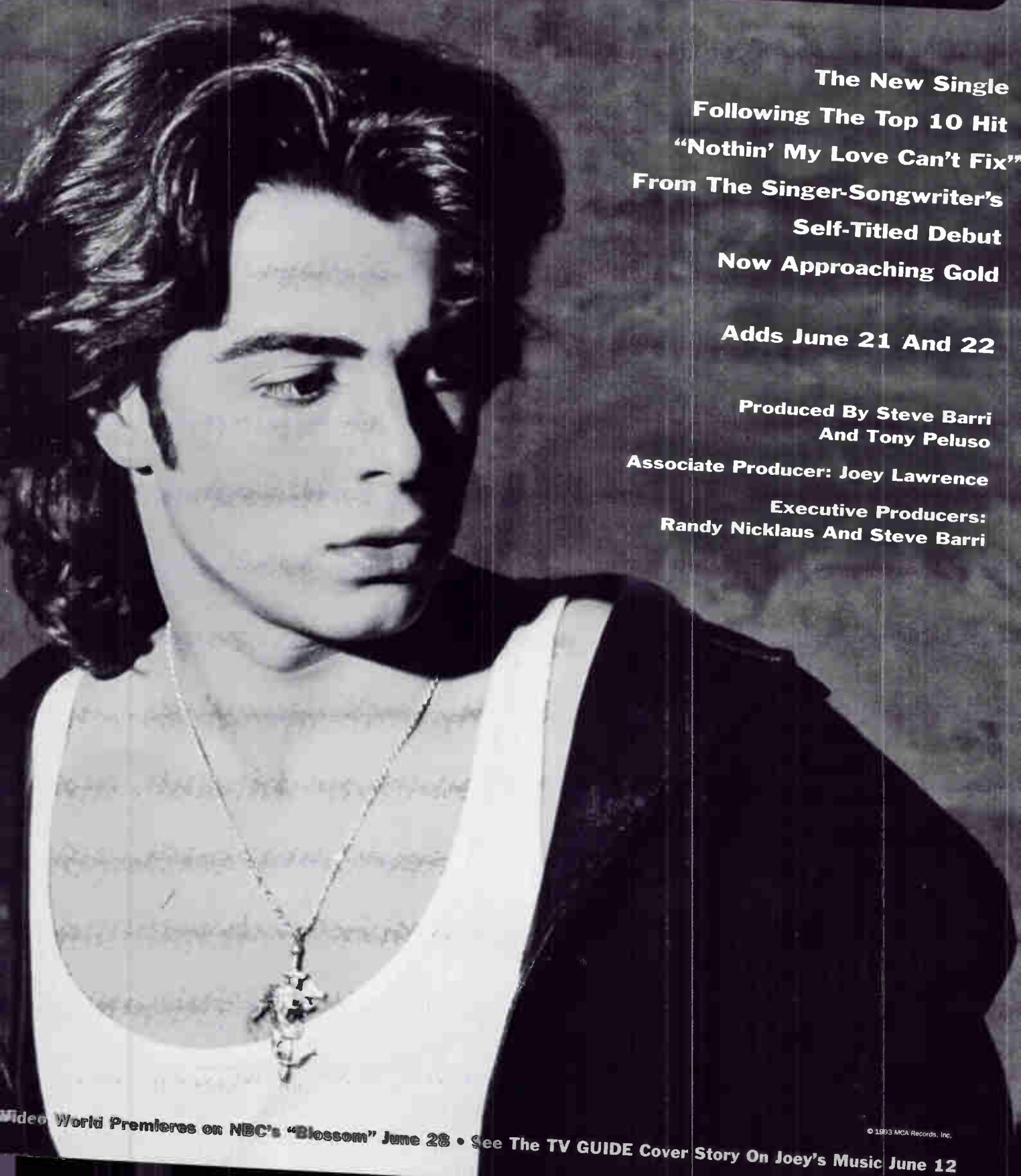
Adler



Brabec

JOEY LAWRENCE

"STAY FOREVER"



The New Single
Following The Top 10 Hit
"Nothin' My Love Can't Fix"
From The Singer-Songwriter's
Self-Titled Debut
Now Approaching Gold
Adds June 21 And 22

Produced By Steve Barri
And Tony Peluso
Associate Producer: Joey Lawrence
Executive Producers:
Randy Nicklaus And Steve Barri

Video World Premieres on NBC's "Blossom" June 28 • See The TV GUIDE Cover Story On Joey's Music June 12

© 1993 MCA Records, Inc.

The Pharcyde

PASSIN' ME BY

From Their Debut Album
BIZARRE RIDE II
The PHARCYDE



MAJOR ADDS:

Z90/San Diego - 30 Plays/#19 SoundScan
HOT97.7/San Jose - #19 Soundscan
KKXX/Bakersfield

MAJOR DEBUTS:

deb 11 KKDA
deb 18 WJHM
deb 27 BOSS 97
deb 29 WWKX



MAJOR ACTION:

20-11 KBXX - 37 Plays/#24 SoundScan
#13 PWR106 - 32 Plays/#14 SoundScan
#14 WHYT - 25 Plays/#14 SoundScan
#12 92Q
#20 KUBE
#20 KSOL
20-17 WCKZ

#30 SoundScan Single Sales - National

#1 Phones KKBT 21-9 (H)

#1 Phones KMJQ 23-15

Also on HOT97, WHHH, WJMH, KWIN

THE PHARCYDE WORLD TOUR STARTS NOW!

6/18	HOUSTON	6/28	WASH. DC
6/19	AUSTIN	6/30	CLEVELAND
6/20	DALLAS	7/1	DAYTON
6/21	TORONTO	7/2	ATLANTA
6/23	MONTREAL	7/3	SAN JOSE
6/24	BOSTON	7/15	LONDON UK
6/25	NYC	7/16	BRIGHTON UK
6/26	BALTIMORE	7/24	NYC (NMS)
6/27	PHILLY		



Produced by J. Swift/Co-produced by The Pharcyde
Executive Producer Michael Ross

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THE ATLANTIC GROUP

HITS

NEAR TRUTHS

By I. B. Bad, Los Angeles

Though he still hasn't *officially* started his reign, **Gary Gersh** is spending around one day a week at the Tower, while taking meetings with managers and assembling his new management team. Look for **Patrick Clifford** and **Kim Buie** to be the newest A&R slingers at Capitol. Meanwhile, does **Bruce Kirkland** have his bags packed and ready? Will he be swinging on *Vine*?... One **Smog City Mega-Manager** with multi-media reach is looking to bolster his music operation with a young gunslinger packing some artists... And the new **Epic** label will carry the **550 Records** moniker... By far the *hottest* chatter of the week revolves around a much-rumored-about **writing/ producing** team. Are they about to end their very successful and tumultuous relationship?... Emerging from the ashes of a dismal '92, **Phil Q** and "the new *Virgin*" are riding a serious hot streak with **Janet. Lenny** and the "*Sliver*" soundtrack, featuring a smash **UB40** single, in the Top 20, and the soundtrack to the **Tina Turner** film lurking as a potential monster... Don't look for any huge attorney fees in **Metallica's** renegotiations as the management team of

Capitol Asset



Patrick Clifford: *Gary's* guy.

Burnstein & Mensch eschew lawyers and negotiate their band's contracts themselves, as well as having their own in-house booking agency, serving as their own radio **Promo** domos and knowing everything about the music biz there is to know — just ask them... Big internal audit by several bands of one major **merchandising** company. What did they find? Is a big story about to break?... **Joel Katz's Kane Productions** releases its first project through **BMG**, **Five XI**, and scores strong initial R&B action... **Maverick** scores their first hit with **UNV**, which registers Top 20 singles sales and is crossing from Urban to Pop... Look for **Tim DuBois**, who was desired by just about everyone and their sister label, to stay at **Arista Nashville**... Also, tons of buzzing over Left Coast Manager **Steve Rennie**... **BIG** disappointment at one label over the initial performance of a much-anticipated and **highly-touted act**... Whole new batch of **Hale Milgrim-to-Disney** rumors making the rounds... The **Zakk Wyld** management derby looks like it's ended at **Doug Goldstein's** office... Feeding frenzy over the **Lyle Lovett** publishing deal. Action to come... From the "Not ANOTHER Summer Like The Last Two" file comes word that **concert ticket** sales have reached doldrum levels... **Jeff Pollack** has teamed with indie promoter **Moon Mullins** for **First Track Research** which, for 35K a project, determines singles through test groups... Continued buzzing over a major **talent agency** being on the block... Names in the Rumor Mill: **Ron Lafitte**, **Barbara Skydel**, "Poetic Justice," and **Danny Goldberg**.



BILLI IDOL

**#1 MOST ADDED
OUT OF THE BOX!**

**WELCOME
TO THE
INTERZONE**

**WHERE STEEL
& SILICON FUSE
WITH THE WILD
PULSE OF
ROCK 'N' ROLL.**

**SHOCK TO
THE SYSTEM**

**THE FIRST
DIGITAL BLAST
AND VIDEO
FROM THE CD
AND CASSETTE
OF**

CYBERPUNK

**OUTLAW TECH.
REBEL SCIENCE.
INFORMATION IS
THE AMMUNITION,
YOUR MIND IS
THE TARGET.**

Produced by David Navarro for Chrysalis Productions. Creative
Management: Tony DeSantis, SVP, Creative. Tour/Event Management


**Chrysalis
ERG**

© 1993 Chrysalis Records, Inc.

LETTERS

Pay Tollin'

Dear Mr. Adelson:

Enclosed is the invoice for Ellie's artwork on "Hardwood Dreams."

Thank you for taking care of the payment. Mike Tollin appreciates your assistance.

Thank you,
Tracy Sullivan
Halcyon Days Production

Dave replies: No problem with Ellie's invoice, but I personally draw the line at picking up the tab for the guys' dry cleaning and his cable bill.... even if he is Lenny's nephew.

Turning On Tina

Dear Todd:

Re: "Stomaching Dale": Besides HITS' consistent politically incorrectness in calling my PD "Dancin'" Dale Baird, an inbred white trailer trash of the south, you were also incorrect to note we were all awaiting the proposal of Dale to his first cousin. Puhleeze! Dale is already married to his sister and thank God they haven't had any children yet!! (Well, OK, one, but they keep it locked up in the station warehouse below ground.)

P.S. Did you guys notify the FCC about the new call letters you picked out for us. I personally like KZFM, but if HITS prefers KSFMYRTZ, then KSFMYRTZ it is! Next time you f**k up, and I know you will, botch the location... make it KZFM Paris, Jamaica or something exotic!

Sincerely... not!,
Tina Simonet
APD/MD/DOD
Defender of Dale
KZFM
Corpus Christi, TX

HITS replies: We'll go fetch Todd. He's out back playing banjo with some cross-eyed albino guy.

Shaming of the Tews

Dear Roy:

What a cop-out in "The Ladder" section of the May 31 issue. Alan "There's Nothing Funny To Say About The Name" Shapiro? How about Alan Shapiro "Agnew."

Just asking,
Kate Tews
Virgin Records
Beverly Hills, CA

Roy replies: That's terrific, Kate. Why not give up that dead-end job as an ad goddess at Virgin for a glamorous, high-paying career opportunity here at HITS writing our "Ladder" column. The pay starts at \$150,000 and you get all the linguini and white clam sauce you can eat. HAHAHAAAA!

Eye Spy

Hey Dave:

Obviously it was an oversight that I wasn't mentioned in the "Future Presidents" *L.A. Times* article of yours but anyway...

Did you take a look at Blind Melon's "No Rain" video I left with you? I'll be curious to see what you think.

Jeremy Hammond
Capitol Records
Hollywood, CA

Dave replies: Jeremy, I swear your name was in the original piece, but it got cut by my 1,345,987 editors, some of whom are pictured below.



FAR TRUTHS

By Rachel Felder, New York

Let's be honest: everyone clamored into CB's to hear **Bettie Serveert** a few months back, and an industry posse rushed to Irving Plaza to see **Liz Phair** last month, but the most anticipated gig of the year so far has been **Suede's** New York debut last week at Irving Plaza. Checking out lead singer **Brett Anderson's** questionable fashion sense and retro tribute to Ziggy-era **Bowie** were **Don Ienner, Michele Anthony, Missy Worth, Peter Shershin, Michele Levan, Melani Rogers, Stuart Meyer, Lauren Zelisko, Alan Wolmark, Rachel Mintz, Howard Wuelfing, Glenn Booth** and **Ali Turch**, who immediately headed home to their closets to dig out their old bell-

Moore the Merrier!!



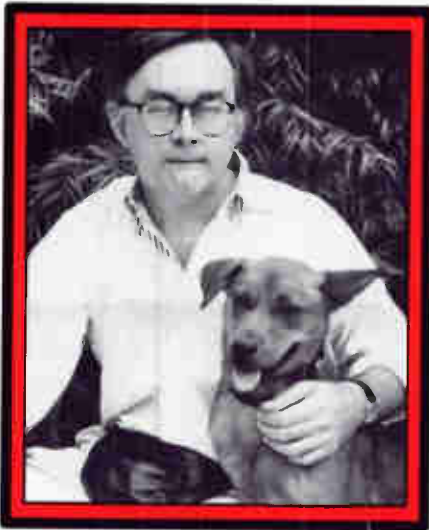
Sonic Youth: *Knit one, pearl two.*

bottoms and platform shoes ... Expect a couple of small but way hip **Island** signings in the wake of the **U2** mega-contract... Braving the heat at CB's for a killer triple bill of **Jesus Lizard, the Jon Spencer Blues Explosion** and cool D.C. band **Girls Against Boys: Faith Henschel, Joe Bosso, Steve Patch, David Levine, Al Smith, Shira Berk** and **Matador's Rusty Clarke** and **Gerard Cosloy** (avoiding *N.Y. Times* photographers)... The Grand's Saturday night schedule — very cool bands, but they go onstage as early

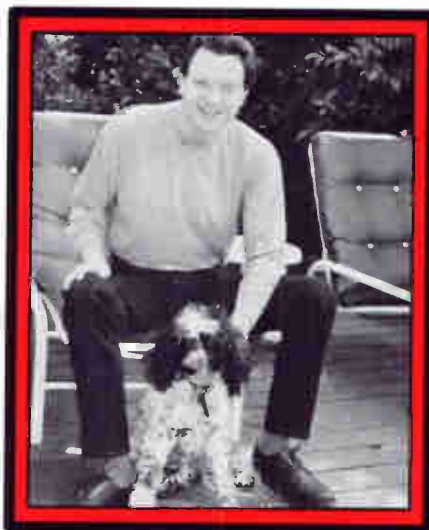
as 7:30 pm — featured an awesome double bill of **Wider** and **Shudder To Think** this week. Hanging out, earplugs in place, were **Richard Grabel, Robert Greenbaum, Michael Goldstone, Peter Gordon, Steve Martin** and **Steve Yegielwel**, who showed up the next morning — along with an unphotographed Cosloy, Interscope's **Anna Statman**, Columbia's **Jim Dunbar** and Elektra's **Dante Ross** — in the *N.Y. Times'* "indie rock" profile. Sure, it's great that an article about the way the industry works made the front page of the Arts and Leisure section, but some are still questioning the relevance of including age and "image" details like "persistent acne" in a piece about A&R... A few questions while you're listening to the new **Tsunami** record: 1) What guest list this weekend included **Seymour Stein** plus nine? 2) Why was **Chrysalis' Debbie Southwood-Smith** in London the next night? (Big clue: she was singing "Gimme Indie Rock.") 3) How many of you are kicking yourselves for missing **Thurston Moore's** night at the Knitting Factory this weekend, where **Sonic Youth** did a mini-set of new, as-yet-unrecorded songs?... Don't be surprised if **Randy Sabiston's** move from **EMI** to **PolyGram** is one of many changes to come at his old home base... Smart **Sony** staffers en route to their label meetings in Boca Raton are staring at **Jeff Buckley's** picture on the cover of the company's convention newsletter and obsessing over what a huge star he's going to be... Required listening: **The Thieves** (on England's **Hut Records**, to come out here on either **Caroline, Vernon Yard** or **Virgin** later this year), **Idaho, Moonshake's** "Big Good Angel" EP, and the newly reissued LP on **Touch and Go**.

HOMELESS NO LONGER

THESE MUSIC INDUSTRY EXECS
OPENED THEIR HOMES & HEARTS
TO ABANDONED ANIMALS.....
YOU CAN TOO.



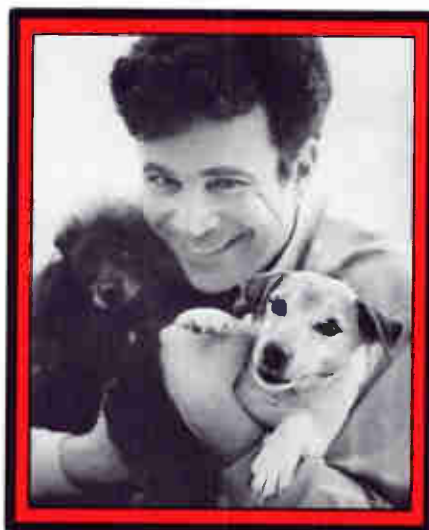
MIKE BONE & ALAIN



LENNY BEER & CASEY



ABBEY KONDWITCH & BAILLY



**ARNOLD STIEFEL WITH
HERSCHEL & MAGILLA STIEFEL**

IF YOU CAN
OPEN YOUR HOME
OR WANT TO HELP
CALL.....

**AN
ANIMAL
ALLIANCE**

310-821-5589



**ANIMAL ALLIANCE EXECUTIVE DIRECTOR
ELLEN SCHNEIDERMAN & BETSY**

HITSBOUND

Billy Idol's opus to LA wins Most Added this week, in a tie with Jon Secada. Whitney, The Proclaimers & Tony Toni Tone all do well. In single sales, 95 South closes in on Tag Team; UB40 & 4 Non Blondes jump into the Top 20, while Onyx bolts 46-21. Early start on TLC, (from "Poetic Justice" strk). Wildcard is Jodeci, from "Uptown Unplugged".

ONS = Total stations reporting airplay
ADDS = Total stations reporting new play

DEBUTS = Records moving from Add or Extra to a number
AGGRESSIVES = Playlist moves of 4 or more

MTV = Total plays for the week / Total plays since first aired
AVG. MOVE = Total playlist moves divided by (ONS minus Adds)

ARTIST	TITLE	LABEL	ONS	ADDS	DEBS	AGGR	MTV	AVG MOVE
SWV <i>#1 Singles, #1 Requests, #7 Albums, closing with STR94, KDWB, WNVZ.</i>	WEAK	RCA	171	13	9	78	14/32	4.12
DURAN DURAN <i>#7 Singles, #8 Requests, #24 Albums, more play at KS104 & KTFM.</i>	COME UNDONE	CAPITOL	169	2	0	11	20/145	0.56
NEW ORDER <i>#16 Requests, #19 Singles, #30 Albums, new at KZHT, 12-9 WZPL.</i>	REGRET	QWEST/WB	162	4	1	55	17/146	2.9
ROD STEWART <i>#2 Albums, #4 Singles, #4 Requests, big callout, big record.</i>	HAVE I TOLD	WB	161	1	0	15	15/146	1.12
KENNY G/PEABO <i>#13 Albums, #31 Singles, moves 25-21 WTIC, 12-9 WRQX.</i>	BY THE TIME	ARISTA	161	0	1	33	0/0	2.29
TAYLOR DAYNE <i>#23 Singles, new at Q102, WVIC, WHTO, selling singles.</i>	CAN'T GET	ARISTA	160	3	6	73	0/0	3.73
JEREMY JORDAN <i>#30 Singles, new reports at WAPE, WBNQ, jumps 22-18 KKRZ.</i>	WANNAGIRL	GIANT	158	2	3	38	2/35	1.67
INNER CIRCLE <i>#3 Requests, #5 Singles, #48 Albums, new play at KUBE.</i>	BAD BOYS	BB/ATL/ATL G	150	4	1	16	20/65	0.3
UB40 <i>12-6 Requests, #16 Singles, 27-17 Albums (strk), new at B96, KS104, PWR96.</i>	I CAN'T	VIRGIN	146	22	17	57	10/33	3.98
TINA TURNER <i>46-39 Singles, more play at PWR96, KHMV, STR94, WHHH, WNVZ.</i>	I DON'T WANNA	VIRGIN	140	11	10	42	0/0	2.7
BON JOVI <i>#11 Requests, #29 Singles, moves 13-8 WZPL, 8-7 WKBQ.</i>	IN THESE	JAMB/MERC	139	0	1	16	18/176	1.16
ROBIN S <i>#6 Singles, #17 Requests, closing with STR94, WKBQ, it's a hit.</i>	SHOW ME LOVE	BB/ATL/ATL G	134	17	13	40	13/37	2.96
SNOW <i>15 Requests, #22 Singles, #26 Albums, MTV ups & KIIS adds.</i>	GIRL I'VE	EW/ATL G	134	3	1	38	5/38	2.59
TONY TONI TONE <i>Deb 20 Requests, 36-28 Singles, more play from PRO-FM, WKBQ, WZPL.</i>	IF I HAD NO	WING/MERC	134	24	29	50	4/4	3.82
CAPT. HOLLYWOOD <i>#15 Singles, #14 Requests, more play at WHYT, strong moves & sales.</i>	MORE & MORE	IMAGO	133	10	6	37	2/8	2.66
BOY KRAZY <i>#38 Singles, moves 10-9 KTFM, 21-17 WKBQ, 16-13 PRO-FM.</i>	GOOD TIMES	NP/LON/PLG	128	1	4	23	0/0	1.92
SOUL ASYLUM <i>#35 Albums, Deb 45 Singles, Deb 13 Requests, new at KROQ, WXKS, WZPL - told ya!</i>	RUNAWAY	COL	127	12	25	74	22/77	4.46
4 NON BLONDES <i>#5 Requests, #19 Albums, #21 Singles, closing with adds at B94 & WABB.</i>	WHAT'S UP	INT/ATL G	124	2	2	25	16/134	1.45
WHITNEY HOUSTON <i>#14 Albums, more adds including KS104, B94, PRO-FM, WWKX, WKBQ.</i>	RUN TO YOU	ARISTA	120	32	33	34	0/0	3.33

THE PROCLAIMERS

I'M GONNA BE (500 MILES) FROM THE PROCLAIMERS ALBUM
SUNSHINE ON LEITH

THE PROCLAIMERS

48-26 HITS TOP FIFTY SINGLES

THE PROCLAIMERS

12 HITS REQUESTS! FORMER WILDCARD!

THE PROCLAIMERS

KIIS add

THE PROCLAIMERS

MOST ADDED AGAIN!

KHKS add Q102 add PRO-FM add

THE PROCLAIMERS

OVER 110 STATIONS NOW PLAYING!

THE PROCLAIMERS

Q99	1-1	Q106	11-6	KISF	11-8	KKRZ	18-9	Y95	26-22
Z100	3-3	WNVZ	10-6	KZHT	15-8	STR94	19-14	WKBQ	32-26
KROQ	7-4	WENZ	7-7	KWOD	12-8	WZPL	24-16	B94	deb 28

THE PROCLAIMERS

TV HEAVY! VHI STRESS! AVG. MOVE 4.39! ERG 

THE PROCLAIMERS

HITSBOUND

ARTIST	TITLE	LABEL	ONS	ADDS	DEBS	AGGR	MTV	AVG MOVE
SHAI <i>#33 Singles, new for KKRZ, KDWB, strong moves including 15-8 KKFR, 23-17 B96.</i>	BABY I'M	GA/MCA	119	21	17	41	1/2	3.16
BRIAN MCKNIGHT <i>#40 Singles, more play at WPGC, KBXX, STR94, Z90, KDWB, WNCI.</i>	ONE LAST	MERC	112	17	23	40	0/0	3.34
JON SECADA <i>#44 Albums, VH1 adds, more radio at KS104, Q106, KISF, HOT977, WNVZ.</i>	I'M FREE	SBK/ERG	111	38	35	30	0/0	3.57
PROCLAIMERS <i>Former Wildcard, 48-26 Singles, #12 Requests, selling 2 Lps, new at KIIS, KHKS, Q102, PRO-FM.</i>	I'M GONNA	CHRY/ERG	110	26	23	44	8/13	4.3
PATTY SMYTH <i>Still building with more reports at WVIC, WNNK, WKSF, WBPR, KKRD.</i>	I SHOULD BE	MCA	109	5	5	33	0/0	2.75
DEPECHE MODE <i>Building momentum Top 10 reports at KROQ, KWOD, 99X & KRBE.</i>	WALKING IN	SIRE/REP	102	6	10	25	15/109	2.27
GEORGE MICHAEL <i>Building with Q99, G105, WBNQ, WIXX, KZ93, WSTW, WAZY, WYAV.</i>	KILLER/PAPA	HWD	91	26	34	24	4/9	3.17
LUTHER VANDROSS <i>#4 Albums, #36 Singles, more Top 40 play including WGTZ, moves 14-9 WPGC, 12-10 92Q.</i>	LITTLE MIRACLES	EPIC	91	2	6	13	0/0	1.77
STONE TEMPLE PILOTS <i>#5 Albums, Debut 18 Requests, more majors including Z100, WKBQ.</i>	PLUSH	ATL/ATL G	80	14	14	25	32/296	2.84
JADE <i>Finds more believers at HOT102, moves 13-8 KMEL, Top 20 at WZOU, WPGC, WHYT, WHHH.</i>	ONE WOMAN	GIANT	74	4	2	23	3/13	2.41
STEVE MILLER <i>Second week adds at WIXX, KISR, KZZU, WAYV, WMMZ, WBIZ, KKRD, selling albums.</i>	WIDE RIVER	SAIL/POL/PLG	73	23	25	16	0/0	2.24
NATALIE COLE <i>Album of New/Classics out this week. More majors include WPGC, WCKZ, 92Q, Q99.</i>	TAKE A LOOK	ELEK	70	10	9	2	0/0	0.41
10,000 MANIACS <i>Back on at #42 Albums, new adds at KHFI, PWR92, moves 15-11 KWOD.</i>	FEW & FAR	ELEK	70	2	4	10	0/0	1.74
SILK <i>#29 Albums, #32 Singles, MTV adds along with 6 new Top 40s, moves 21-17 WPGC, 24-21 B96.</i>	GIRL U FOR	ELEK	69	6	6	9	0/0	1.39
DINA CARROLL <i>Continues to build with adds this week at WKSE (#30), WA1A, moves 24-20 WZOU, 22-17 KS104.</i>	SPECIAL KIND	A&M	66	7	5	16	0/0	2.07
RADIOHEAD <i>#4 Post Modern, new at WKBQ, #1 KROQ, #3 99X, #3 KWOD, 22-19 Z100.</i>	CREEP	CAPITOL	62	11	11	17	16/67	2.32
DR. DRE <i>#3 Albums, #9 Singles, new at WZOU, WZPL, moves 21-15 KPLZ, #8 92Q, #6 WPGC.</i>	DRE DAY	DR/PR/IN/AG	58	13	6	11	33/79	2.23
MICHAEL W. SMITH <i>Growing with more support from CK105, WQUT, WVIC, moves 28-22 KPAT, 23-19 WKDD.</i>	PICTURE	REUN/RCA	57	14	17	9	0/0	2.02
A-HA <i>Another good week with adds at KRBE (#32), WKBQ, WXKS, deb 25 at 99X & KWOD.</i>	DARK IS THE	WB	56	27	11	8	0/0	2.21
WYNONNA <i>#32 Albums, more Top 40 believers at WPFM, CK105, WKEE, KRQ, moves 29-25 STAR94.</i>	TELL ME WHY	CURB/MCA	52	18	9	10	0/0	2.0
BAD BOYS BLUE <i>Still building and gets new play at KZHT, WA1A, KZII, WBBQ, KCHX, KJ103.</i>	I TOTALLY	ZOO	49	6	2	7	0/0	1.58

DINA CARROLL

"SPECIAL KIND OF LOVE"

[31458-0298-4]

WKSE add
 KPRR add
 WA1A add
 WAZY add
 WKHQ add
 WLRW add
 WZKX add

 92Q deb 21 44 Plays
 WRKY deb 24
 WBIZ deb 30
 WHHH deb 31
 WKMX deb 35

 KHKS #15 34 Plays
 WBNQ 24-16
 KS104 22-17
 PRO-FM 23-19
 WZOU 24-20
 KCHX 25-22



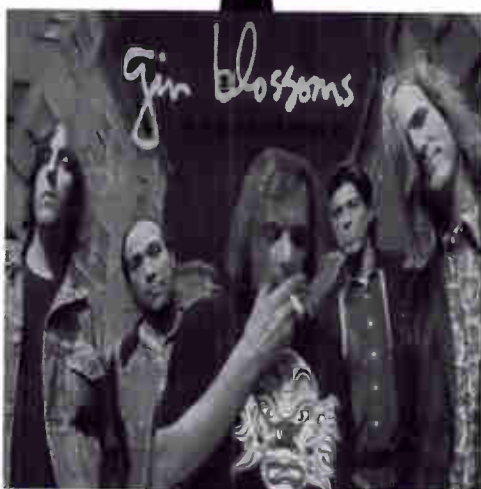
WBPR 26-22
 KROC 31-23
 WKDD #23
 WTIC 30-24 28 Plays
 WERZ 28-24
 103CIR 28-25
 KISX 29-25
 WSTW 29-25
 WXKS 29-26
 WBBO 34-27
 WFHN #27 28 Plays
 PWRPIG #29
 WKHI 34-29
 WIFC 33-30
 WJMX 40-32
 KTMT 38-34
 KFBQ 38-35

AIRPLAY AT:
 KISF 20 Plays



WAAL add
 WMGV add
 Z102 add
 KGGG add
 KMGZ add
 KYYY add
 WJMX add
 WZYQ add
 XL93 add

 WRQK deb 17
 WDBR deb 33
 KLYV deb 34
 KISR deb 38



AIRPLAY AT:
 Y95
 KWOD
 Y107
 KQKQ 19 Plays
 WIFC
 Y102
 Z104
 K106
 KPAT
 KQIX
 KROC
 WKHQ

KZ93 23-19
 99X #27
 WNVZ 30-27 25 Plays
 KTUX 39-33



BUZZ CLIP!

GIN BLOSSOMS

"HEY JEALOUSY"

[31458-0242-4]

HITSBOUND

ARTIST	TITLE	LABEL	ONS	ADDS	DEBS	AGGR	MTV	AVG MOVE
BILLY OCEAN	EVERYTHING	JIVE	47	12	6	5	0/0	1.03
<i>Added this week at KKFR, Q105, WFLY, KISR, CK105, KKRZ, KOKZ, and more.</i>								
BIG MOUNTAIN	TOUCH MY LIGHT	QUAL	45	6	3	7	0/0	0.95
<i>Airplay grows with major support at KDWB, KKRZ, WXKS, Y95, KKSS.</i>								
BILLY IDOL	SHOCK TO	CHRY/ERG	42	38	0	2	17/17	0.75
<i>Most Added! Out of the box at Q99, WNVZ, G105, K106, KFBQ, KFFM, Y102.</i>								
TAG TEAM	WHOOPI! THERE	B'MARK	42	10	5	14	0/0	3.66
<i>#24 Singles, new at FM102, KKFR, KS104, jumps 23-11 PWR106, 14-10 HOT977, 21-7 KMEL. Selling!</i>								
LENNY KRAVITZ	BELIEVE	VIRGIN	35	10	8	7	0/0	1.96
<i>#16 Albums, more airplay at KFBQ, KISX, KPAT, KTRS, KZ93, OK95, more.</i>								
DUICE	DAZZEY DUKS	B'MARK	35	4	2	6	0/0	1.0
<i>Debuts 19 Requests, 19-13 Singles, new at WIOQ, KDON, KPLZ, WRVQ.</i>								
SUNSCREEM	PRESSURE	COL	34	5	8	11	0/1	2.55
<i>Still growing with more adds this week at KAKS, KGGG, KZII, OK95, WPFM.</i>								
LIVING COLOUR	NOTHINGNESS	EPIC	34	7	2	6	1/2	1.48
<i>More believers add at WQGN, WBNQ, WJMX, KQIZ, OK95, PWR92. Moves 24-20 KWOD.</i>								
JOHNNY GILL	THE FLOOR	MOTOWN	32	5	0	4	4/12	1.38
<i>Debuts 24 Albums, #43 Singles, goes on at WHHH, HOT977, KZII, KLYV, KIXY.</i>								
ONYX	SLAM	JMJ/RAL/CHAOS	32	6	2	3	5/22	1.08
<i>#22 Albums, 50-35 Singles, MTV ups, new at PWR96, WJMO, B95, 19-9 WHYT.</i>								
WINGER	DOWN INCOGNITO	ATL/ATL G	32	3	2	8	5/17	2.1
<i>Making gains with new play at Z102, WDBR, KISR, 21-17 WAAL.</i>								
GIN BLOSSOMS	JEALOUSY	A&M	29	9	4	4	7/81	1.6
<i>Developing Top 40 with new play at KYYY, WMGV, Z102, WZYQ, KGGG.</i>								
JODECI	LATELY	UPT/MCA	29	9	3	8	4/8	3.26
<i>WILDCARD! #34 Albums, Deb 41 Singles, major adds at HOT97, WHYT, WXKS, KPLZ, WHHH etc.</i>								
ERIC HICKS	LET'S GET	RCA	29	1	2	6	0/0	2.0
<i>Building and already on at HOT977 (#1), KKFR, 92Q, KMEL, KTFM, WHYT, WIOQ.</i>								
DONALD FAGEN	TOMMOROWS	REP	28	7	6	6	0/0	2.24
<i>#12 Albums, picks up new support from KKHT, KMGZ, WRKY, WCIR, WAYV, KMCK.</i>								
JORDY	DUR DUR	COL	25	3	2	9	0/0	3.18
<i>Big reaction where played with new adds at WBBO, KBFM, WAEB.</i>								
G-WIZ	TEDDY BEAR	SCOTTI	24	4	3	3	0/0	1.65
<i>Spreading now with new adds at KZHT, KLUC, KZFM, WRHT.</i>								
REMBRANDTS	CHASE THE	EW/ATL G	24	23	0	0	0/0	0.0
<i>First week adds include KWOD, WENZ, KTUX, WQUT, K107, WBNQ and more.</i>								
WAILING SOULS	SHARK ATTACK	CHAOS	22	2	3	2	0/0	0.55
<i>Picks up new support this week at KBXX, WJMH, good research at KROQ.</i>								
JACKYL	WHEN WILL	GEF	22	20	0	0	1/2	0.0
<i>First week reports at WAAL, WYYS, Y102, KTMT, WZOQ, KZII, MTV adds.</i>								
U.N.V.	SOMETHING	MAV/SIRE/WB	21	2	3	3	2/6	2.11
<i>Deb 50 Singles, new play at WWHT, KZFM, moves 24-19 WPGC.</i>								

Erik Hicks



TOP 5 CALL OUT. TOP 25 SALES.

Steve Smith, KKFR

HUGE PHONES, HUGE RECORD.

Pete Jones, KHTN

SEEING GOOD PHONES.

Casey Keating, KPLZ

HOT97.7	3-1	WHYT	#23	AIRPLAY AT:
KKFR	8-6	WWKX	#24	KPLZ
KGGI	23-15	BOSS97	28-24	WCKZ
KHTN	20-16	FM102	#25	Q105
WIOQ	#19	Y97	29-26	
KTFM	#19	PWRPIG	30-27	
92Q	23-20	KMGZ	31-27	
KDON	27-20			
KMEL	26-23			

Let's Get Into Something Sexy

RIOT
MANAGEMENT RECORDS

THE RCA RECORDS LABEL
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THINK & REGISTERED
MARCA (S) REGISTRAD (S)
GENERAL ELECTRIC USA
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Billy Ocean



KKFR add
Q105 add
WFLY add
CK105 add
KKRD add
WRCK add
WVSR add
KISR add
KOKZ add
KROC add
KZIO add
103CIR add

KHFI 28-24
KIXY 28-25
KTFM #26
WHTO 29-26
KISX 38-34

BREAKING AT:

WXKS
KHMx
KPLZ
Q99

6 NEW DEBUTS!



Everything's So Different (without you)

HITSBOUND

ARTIST	TITLE	LABEL	ONS	ADDS	DEBS	AGGR	MTV	AVG MOVE
PORNO FOR PYROS <i>#1 Post Modern, #10 APM, #27 Albums, adds at Y107, WVKS, KZZU and more</i>	PETS	WB	20	14	0	1	21/84	0.33
1 OF THE GIRLS <i>Spreading with new support at KUBE, WZOU, B95, KZHT, KBFM, 30-19 HOT97.</i>	DO DA WHAT	EW/ATL G	19	5	2	3	0/0	1.93
JOMANDA <i>More early reports from KKFR, KPLZ, WHHH, Deb 22 92Q, Deb 20 WHYT.</i>	I LIKE IT	BB/ATL G	17	3	2	5	0/0	2.43
B5 SOUTH <i>40-27 Singles, The Box play helping sales with new play at WHHH, KZHT.</i>	WHOOT	WRAP/ICH	16	2	1	5	0/0	2.36
PHARCYDE <i>Selling with new play at Z90, HOT977, KKXX, moves 20-11 KBXX.</i>	PASSIN' ME	DV/ATL G	16	3	2	2	2/10	0.67
TLC <i>Hot tip from Poetic Justice soundtrack with tons of early majors reporting.</i>	GET IT UP	EPIC STRX	15	15	0	0	0/0	0.0
AMEE MANN <i>#13 Post Modern, #11 APM, picks up new play at WENZ, KISR, WIFC, K106.</i>	I SHOULD'VE	IMAGO	14	4	0	0	5/36	0.5
LEVERT <i>#40 Albums, crossing with more major support at KUBE, HOT102, PWRPIG.</i>	ABC-123	EW/ATL G	13	3	1	2	0/0	2.1
LSOB <i>New single spreading with more adds at KZHT & Q105.</i>	CHECK IT OUT	QUAL	11	2	0	0	0/0	-1.0
BIG DADDY KANE <i>Majors say hit with more early play at KKFR, WPGC, WIOQ, WCKZ, 92Q.</i>	VERY SPECIAL	CC/REP	11	3	2	0	0/0	1.0

STEVE MILLER BAND

WIDE RIVER

from the album **WIDE RIVER**

ON OVER 76 TOP 40s IN 2 WEEKS!
OVER 25 1ST WEEK DEBUTS!
24 NEW ADDS!

HOT ALBUM SALES AT:
 Valley/LA
 RTI One-Stop/Omaha
 Music City/Nashville
 Nova/Atlanta
 Wee Three/Philadelphia
 Baker & Taylor One-Stop/Chicago
 Lechmere/New England

WHTO 30-19 KTUX 38-32 BREAKING AT:
WAAL 27-23 CK105 39-34 WXKS
WNCI #25 K107 39-35 Q99
G105 35-32 KTRS 40-36

U.S. TOUR IN PROGRESS!



LIVE VIA SATELLITE

JUNE 28

DAVID CROSBY

MARC COHN

"THOUSAND ROADS"

"THE RAINY SEASON"



MGMT: SIDONS & ASSOCIATES

MGMT: MFC MANAGEMENT



GLOBAL SATELLITE NETWORK

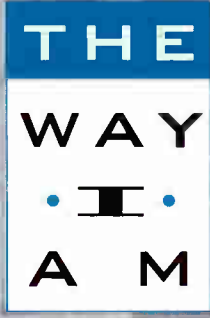


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"OOH CHILD"

THE FIRST SINGLE FROM

DINO his self-produced remake of this 1970's smash hit from the five stairsteps. From his eastwest debut album



PRODUCED BY DINO FOR DINO PRODUCTIONS, INC. MANAGEMENT: STEVIE G. MANAGEMENT, INC.

The singer/songwriter/producer that flew up the pop charts in 1989 with the Top 5 gold single, "I LIKE IT" & followed-up in 1990 with SWINGIN', and the top 5 "ROMEO" returns with "OOH CHILD"

EARLY REPORT AT Q102 CINCINNATI!

OVER 200 PLAYS NATIONALLY!
454 % INCREASE IN PLAYS!
480 % INCREASE IN LISTENERS!

PWRPIG	35	Plays
KUBE	56	Plays
KPLZ	38	Plays
WWHT	35	Plays
KISF	14	Plays
WVNZ	10	Plays

ALSO BEING PLAYED ON:
HOT 97 Q99
WNNK WTIC
G105 KDON

DINO

NOW ON EASTWEST

DINO

IS BACK!!

REQUESTS

Prince calls in for "Sign Your Name".

LW	TW	ARTIST	TITLE	LABEL	HOTS	INCLUDING	%
2	1	SWV	WEAK	RCA	95	Q106 KKXX WJMH 92Q B96 WZOU	49
1	2	JANET JACKSON	THE WAY LOVE GOES	VIRGIN	89	WXKS MIX96 WVIC PWR106 HOT97 Q102	46
3	3	INNER CIRCLE	BAD BOYS	BB/ATL/ATL/G	73	Z100 WPST WPXR WTIC KTFM WAPE	37
4	4	ROD STEWART	HAVE I TOLD YOU	WB	66	WPLY KKRD G105 B94 XL106 KQID	34
7	5	4 NON BLONDES	WHAT'S UP	INTER/ATL G	58	Y95 WSTW KQHT PROFM B97 KRBE	30
12	6	UB40	CAN'T HELP FALLING	VIRGIN	51	KWOD KZFM WSNX Q99 PWR106 KHTN	26
8	7	H-TOWN	KNOCKIN' DA BOOTS	LUKE	49	HOT102 KKRZ KKMG KBXX WWHT KKSS	25
5	8	DURAN DURAN	COME UNDONE	CAPITOL	47	KIIS WSPT WDBR XL106 WFLY WAYV	24
6	9	SILK	FREAK ME	ELEKTRA	44	B96 WZPL K92 WKSE WNVZ KSMB	22
9	10	EXPOSE	NEVER GET OVER	ARISTA	35	KS104 PWR92 WVIC Z100 WAPE OK95	18
10	11	BON JOVI	IN THESE ARMS	JAMB/MERC	33	WPXR KISK WKHI KYA WKHQ WERZ	17
15	12	PROCLAIMERS	500 MILES	CHRY/ERG	32	B97 Z102 WENZ WOVV KWOD KISN	16
-	13	SOUL ASYLUM	RUNAWAY TRAIN	COLUMBIA	29	WA1A WAZY KGRS WBBQ WRQK WRKY	15
14	14	C HOLLYWOOD	MORE & MORE	IMAGO	27	PROFM KKRD CKOI Z100 HOT97 WIXX	13
16	15	SNOW	GIRL I'VE BEEN	EW/ATL G	25	KDON WVKS KZHT WTIC WSPK KIMN	12
18	16	NEW ORDER	REGRET	QWEST/WB	23	KWNZ WKSJ WKEE WAPE WHY KZII	11
20	17	ROBIN S	SHOW ME LOVE	BB/ATL/ATL G	21	Z90 WTCF KKSS WIOQ 92Q KISF	10
-	18	ST PILOTS	PLUSH	ATL/ATL G	17	KRBE WYYS WAAL B97 WNVZ WDBR	8
-	19	DUICE	DAZZEY DUKS	B'MARK	16	B96 KZFM KPRR KSOL KISF WPGC	8
-	20	TONY TONI TONE	IF I HAD NO LOOT	WING/MERC	15	KKMG WGTZ WCKZ PWR106 KTFM WRHT	7

Total stations reporting this week: 193

STATSHEET

ARTIST	AVERAGE MOVE	AGGRESSIVES (4 or more)	TOP 10	TOP 5	REQUESTS (1 to 10)	Lp SALES (1 to 10)	45 SALES (1 to 10)
SOUL ASYLUM	4.50	73	3	1	8	7	2
PROCLAIMERS	4.33	42	13	4	10	3	6
UB40	4.01	56	33	8	10	1	9
TONY! TONI! TONE!	3.84	50	3	0	7	-	7
TAYLOR DAYNE	3.73	72	11	0	5	-	6
TAG TEAM	3.66	14	9	3	10	1	10
JON SECADA	3.63	30	0	0	3	6	-
BRIAN MCKNIGHT	3.34	40	4	3	4	2	5
W.HOUSTON/BODYGUARD	3.33	34	0	0	1	9	6
JODECI	3.26	8	9	5	6	1	9
STING	3.19	46	14	2	6	10	2
JORDY	3.18	9	4	0	10	-	5
GEORGE MICHAEL	3.17	24	0	0	3	3	-
SHAI	3.11	40	5	1	4	3	2
NEW ORDER	2.92	55	61	13	8	8	6
STONE TEMPLE PILOTS	2.87	25	6	4	7	10	-
PATTY SMYTHE	2.74	33	2	0	2	1	1
TINA TURNER	2.72	42	16	1	5	-	6
CAPT. HOLLYWOOD PROJ	2.68	37	37	9	9	2	9
SNOW	2.62	38	28	5	8	8	8
JADE	2.41	23	4	1	3	2	3
A-HA	2.37	8	0	0	3	-	1
95 SOUTH	2.36	5	8	3	8	5	9
STEVE MILLER	2.34	16	0	0	4	3	-
RADIOHEAD	2.32	17	3	3	7	4	2
KENNY G	2.30	33	50	9	5	9	3
DEPECHE MODE	2.26	25	5	1	4	5	2
DONALD FAGEN	2.25	6	0	0	1	9	1
DR. DRE	2.23	11	16	8	9	10	10
UNV	2.110	3	2	1	3	-	8
WINGER	2.1	8	1	0	3	1	1
WYNONNA JUDD/TELL	2.06	10	0	0	3	7	3
DINA CARROLL	2.03	15	0	0	1	1	1
MICHAEL W. SMITH	2.02	9	0	0	1	1	1
ERIC HICKS	2.00	6	2	1	2	-	2

Average Move: The average upward radio playlist movement of the single.

Aggressive Moves: The number of key reporters moving the single up four or more positions on their playlist.

Top 10/Top 5: The number of reporting playlists showing Top 10 and Top 5 positioning.

Requests: Based on hot phone mentions from our reporters, listed on a 1-10 scale, 10 being strongest.

Lp Sales: Piece count reports from leading merchandisers on a 1-10 scale.

45 Sales: Based on reports from key retailers and one-stops. Info is on a 1-10 scale.



Natalie Cole

take a look

ON OVER 75 STATIONS!

KTFM #27
 WIOQ deb 30
 KMEL
 WXKS
 PWR96
 KUBE
 KPLZ
 WWHT

the title track and first single
 and video from her new album.

Executive Producers: Tommy LiPuma and Natalie Cole

Produced by Tommy LiPuma

Management: Dan Cleary/Dan Cleary Management Associates

VH1 ARTIST OF THE MONTH FOR JULY!
 ALBUM IN STORES THIS WEEK!

QUALITY ACTION CONTINUES WITH
 ADDS THIS WEEK AT:

WCKZ Q99 92Q WPGC AND MORE!

10,000 Maniacs



FEW AND FAR BETWEEN

the new single from the platinum

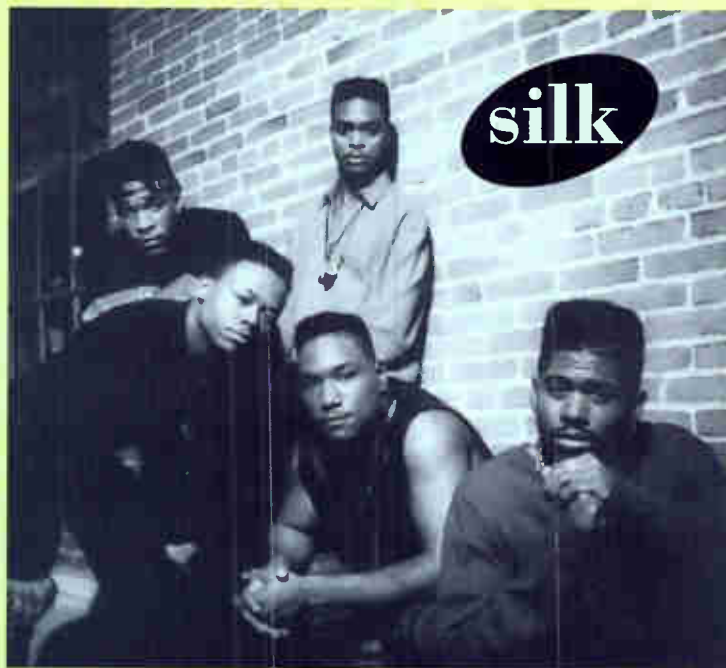
OUR TIME IN EDEN

Produced by Paul Fox

Management: Peter Leak/The New York End

DEBUT 42 HITS TOP FIFTY ALBUMS!
ON AT OVER 70 STATIONS!

KWOD	15-11	Q99	#24	KROQ	#28
99X	#12	WKBQ	#27	WAQQ	#33
B97	#23				



girl u for me



ADD!

The new single and video from
 the platinum-plus *Lose Control*.



34-32 HITS TOP FIFTY SINGLES!
29 HITS TOP FIFTY ALBUMS!

Produced by Keith Sweat and T.H.
 for Keia Productions



OVER 70 STATIONS PLAYING AND GROWING!

KMEL	#6	FM102	#12	WPGC	#17	WXKS	#20
WCKZ	#7	WWKX	#12	HOT97.7	#17	B96	#21
Z90	#8	WHYT	#16	KUBE	#18	KKFR	#21
Elektra	KGGI	#9	92Q	#16	KTFM	#18	

On Elektra Compact Discs and **digital** Cassettes

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EARPICKS

CURRENT FAVORITES AS CHOSEN BY MEMBERS OF ALL SEGMENTS OF THE MUSIC INDUSTRY

WINNERS

- | | | | | | |
|-----------------------|-----------------|---------------|----------------------|----------------|-------------|
| 1 P. FOR PYROS | PETS | (WB) | 6 G. MICHAEL | KILLER/PAPA... | (H'wood) |
| 2 BILLY IDOL | SHOCK TO... | (Chrys/ERG) | 7 REMBRANDTS | CHASE THE... | (EW/Atl G) |
| 3 JON SECADA | I'M FREE | (SBK/ERG) | 8 D. FOREST | SWEET... | (Epic) |
| 4 SYBIL | THE LOVE I... | (NP/Lond/PLG) | 9 PROCLAIMERS | 500 MILES | (Chrys/ERG) |
| 5 JACKYL | WHEN WILL IT... | (Geffen) | 10 G. CLINTON | WALK THE... | (Capitol) |

CLAYTON ALLEN/KCHX/MIDLAND
B Idol/PF Pyros

DR DAVE ALLEN/Z102/SAVANNAH
Radiohead/Winger

K ALTOMARE/RHINO RECORDS/LA
P Townshend/N Young/P Westerberg/Posies

MELISSA ANN/KTDR/DEL RIO
Jodeci/Portrait/W Houston

MITCHEL ASCH/JEK ENTERPRISE/MD
PF Pyros/B Idol/G Clinton/Sybil

BOB BECK/KYYY/BISMARCK
Jackyl/PF Pyros/Rembrandts/S Miller

BOB BELL/WAREHOUSE/LA
PF Pyros/D Forest/Rembrandts

KEN BENSON/KKRZ/PORTLAND
TT Tone/4N Blondes/Proclaimers

M BLAKEMORE/WLRW/CHAMPAIGN
J Secada/MW Smith

STEVE BOTTORF/TOWER/SF
G Clinton/PF Pyros/D Forest/Rembrandts

GUY BROUILLARD/CKOI/MONTREAL
D Forest/B Idol/Sybil/PF Pyros

MIKE BROWNE/Y102/READING
Jackyl/PF Pyros/B Idol/S Miller

TREVOR CAREY/HOT977/SAN JOSE
T Braxton/Guru/J Secada/TLC

KEN CARR/KWIN/STOCKTON
Jodeci/J Secada/Dr Dre/V Hold

ALAN CHASE/KHTN/MODESTO
C Demus/Jodeci/Levert

MIKE CHASE/KMCK/FAYETTEVILLE
B Idol/PF Pyros

ERIC CLARK/SOUND SHOP/MEMPHIS
Sybil/B Idol/PF Pyros/Rembrandts

DAVE COLLINS/KTRS/CASPER
B Idol/L Kravitz

LISA CROCKER/WDBR/SPRINGFIELD
B Idol/Rembrandts

NATHAN CRUISE/KKMG/CO SPRINGS
Guru/Portrait/Levert

CRUSE/WKBQ/ST LOUIS
Radiohead/L Kravitz/STP

ALBIE D/WPGC/WASH DC
2Pac/TLC/NB Nature/YoYo

KEVIN DAVIS/KLBQ/EL DORADO
G Michael/Radiohead/Dino

J DAWSON/CAMPUS RECORDS/OH
PF Pyros/Jackyl/B Idol/G Clinton

GLEN DILLON/WKFR/KALAMAZOO
D Leppard/F Williams/G Blossoms

M DIX/MICHELLE'S/P'BURG, WV
Sunscream/Paperboy/D Carroll/B McKnight

M DOLEZAL/RECORD TOWN/CA
T Team/UB40/Proclaimers/4N Blondes

TRACY DOWNING/SCOTT'S/INDIANAP
W Houston/NB Nature/Stereo MC's/C Isaak

J DYLEN/WPXR/DAVENPORT
N Cole/Dino/A Development

A EDWARDS/WSPT/STEVENS POINT
Proclaimers/S Miller/UB40/J Secada

R ELFMAN/KIXY/SAN ANGELO
ST Pilots/J Secada/B Ocean

M ELIAS/NORTHERN LIGHTS/MN
P Cebal/P Westerberg/M Rev/W Mink

MICHAEL EVANS/TOWER/BOSTON
J Clegg/Jellyfish/C Isaak/TT Tone

MARK FEATHER/KISF/KANSAS CITY
J Secada/Dino/G Michael/Pharcyde

B FENTY/ASSOC ONE-STOP/PHOENIX
1OT Girls/PF Pyros/B Idol/Sybil

NANCY FINE/APPLE TREE/ILLINOIS
D Forest/Black 47/V Morrison/A Mann

EINER FLOAN/TOWER/BELLEVUE
L Kravitz/A Mann/J Secada/A-Ha

GERONIMO/WWKX/PROVIDENCE
Jodeci/UNV/Duice

LOU GHIRALDI/MCD MUSIC/NY
A Development/D Fagen/N Cole/G Blossoms

EARPICKS

CURRENT FAVORITES AS CHOSEN BY MEMBERS OF ALL SEGMENTS OF THE MUSIC INDUSTRY

JOEY GIOVINGO/B97/NEW ORLEANS
W Houston/B McKnight/S Miller/G Michael

TOM GJERDRUM/Q106/SAN DIEGO
T Braxton/J Jackson/L Vandross

D GOIST/NAT'L RECORD MART/PA
PF Pyros/Sybil/G Clinton/Deep Forest

K HARNETT/COCONUTS/INDY
T Team/R Stewart/T Dayne/Robin S

BJ HARRIS/PWRPIG/TAMPA
Aftershock/J Secada/Silk/E Hicks

J HASTING/WKXJ/CHATTANOOGA
A-Ha/TT Tone/B Idol

K HAWKINS/WEE THREE/PHILA
B Idol/PF Pyros/D Forest/Jackyl

GREG HEAD/KBXX/HOUSTON
TT Tone/BD Kane/2Pac

C HOLMSTROM/ROUND UP/KENT
BD Kane/RH Painters/T Finn/Diesel

D HOUGHTON/UNIVERSAL/PHILA
PF Pyros/B Idol/SNT Swing/G Clinton

JOE HOVANSKI/WCIR/BECKLEY
B Idol/B Ocean/UB40

J HOYT/MUSIC BIZ ENTERPRISES/MO
PF Pyros/Jackyl/B Idol/Sybil

F JENKS/MI WHEREHOUSE/DETROIT
Jackyl/Sybil/PF Pyros/Malaika

JOSH JONES/KQHT/GRAND FORKS
B Idol/Sting

RICK JORDAN/WLAN/LANCASTER
G Michael/Wynonna/Winger/D Fagen

LIZ JORDAN/WQGN/NEW LONDON
L Kravitz/S Miller/L Colour

DJ JUGG/TRACKS/CHARLOTTE
Malaika/DO Sound/P Cetera/U Speech

LOUIS KAPLAN/WGTZ/DAYTON
Proclaimers

M KAUPP/STRAWBERRIES/BOSTON
PF Pyros/G Clinton/B Idol/P Westerberg

PAT KAY/KIMN/FT COLLINS
J Secada/L Kravitz/G Michael/D Fagen

MIKE KELLEY/WFHN/NEW BEDFORD
J Lawrence/TF Fears

JOHN KELLY/KTUX/SHREVEPORT
Jackyl/Aerosmith

MICHAEL J KIRBY/KFFM/YAKIMA
1OT Girls/W Houston/Jodeci

STEVE KLINE/WRKY/STREUBENVILLE
D Fagen/MW Smith

KANDY KLUTCH/WKSS/HARTFORD
G Lamond/G Michael/Robin S

JIM LASPESA/TOWER SUNSET/LA
Jellyfish/P Westerberg/M Oil/B Boys

JERRY LIBY/99KG/SALINA
B Idol/W Souls/Wynonna

S LOCKLAND/WBNQ/BLOOMINGTON
G Michael/Rembrandts/L Colour

D LOFDAHL/TEMPO/HOLLYWOOD
RFT Crypt/Arcwelder/Pharcyde/Funland

MIKE LOWE/WA1A/MELBOURNE
G Michael/Proclaimers

CHUCK LUCK/KZII/LUBBOCK
J Secada/G Michael

MELANIE MACKERT/B94.7/REDDING
Proclaimers/G Blossoms/A-Ha

MARKY MARK/KKXX/BAKERSFIELD
TLC/Fu-Schnickens/Rodney O

WALLY MCCARTHY/WYYS/ITHACA
Jackyl/B Traveler/TF Fears

W MERRITT/SEA PORT/PORTLAND
Sybil/P Smyth/Wynonna/N Cole

GARY MICHAELS/Q99/SALT LAKE
M Damian/G Michael

M MILLER/ONE-STOP REC HOUSE/GA
D Forest/Jackyl/1OT Girls/Sybil

GARY MILLER/WKEE/HUNTINGTON
Wynonna/MW Smith/Proclaimers

BILL MITCHELL/WIFC/WAUSAU
Jackyl/A Mann/Sunscream

KEVIN MOORE/WZYQ/FREDERICK
PF Pyros/B Idol/TT D'Arby

J MORALES/KISN/SALT LAKE CITY
W Houston/S Dada/OMD

RANDY MORRIS/SPECS/MIAMI
B Idol/D Forest/Rembrandts/Sybil

ROB MORRIS/WWHT/COLUMBUS
Dino/B McKnight

C MORRISON/ROSE REC'S/CHICAGO
D Forest/SO Drugs/PF Pyros

JIM O'BRIEN/OK95/TRI CITIES
Dino/PF Pyros/Posies

SUE O'NEIL/WKDD/AKRON
J Ingram/N Cole/B Ocean

DAN OLSEN/KOKZ/WATERLOO
Rembrandts/J Secada

V OLVEIRA/SEA-PORT/PORTLAND
Idon/Rembrandts/PF Pyros/Deep Forest

DANNY OSTROW/PLG/NEW YORK
Jordy/N Cole/Pharcyde

RICH PANAMA/WTCF/SAGINAW
TT Tone/Proclaimers

R PASOWICZ/ROSE REC/DES PLAINES
B Idol/J Secada/L Kravitz/A Mann

ALISON PEMBER/TOWER/SEATTLE
NB Nature/UMC's/P Earl/Fu-Schnickens

R PHILLIPS/VALLEY REC/WOODLAND
B Idol/PF Pyros/D Forest/Sybil

J PRIMERANO/TRANSCONTINENT/NY
D Fagen/SNT Swing/G Clinton

TIM RICHARDS/WVIC/LANSING
Stereo MC's/P. Smyth/M. Christensen

G ROBBIN/KQIX/GRAND JUNCTION
A-Ha/PF Pyros/B Idol/Jackyl

LISA RODMAN/WRQK/CANTON
PF Pyros/Posies/Jackyl

T ROSS/CENTRAL SOUTH/NASHVILLE
B Idol/PF Pyros/Jackyl/Sybil

KEVIN ROSS/WIXX/GREEN BAY
G Michael/J Secada/Dino

CHRIS RYAN/KISX/TYLER
PF Pyros/Rembrandts

EARPICKS

CURRENT FAVORITES AS CHOSEN BY MEMBERS OF ALL SEGMENTS OF THE MUSIC INDUSTRY

SHELIA SAND/V100/ST CHARLES D Fagen/G Michael	STU SMOKE/KQIZ/AMARILLO TT D' Arby/L Kravitz/PF Pyros	SONNY VALENTINE/KFRX/LINCOLN B Ocean/Rembrandts/P Benatar
BOB SAY/MOBY DISC/LOS ANGELES D Forest/PF Pyros/Rembrandts/Radiohead	M SOMMERS/WSTW/WILMINGTON D Carroll/A-Ha/G Michael	ALEX VALENTINE/KISF/KANSAS CITY Proclaimers/Wynonna/S Miller
T SBRIGLIA/TRANSCONTINENT/NY PF Pyros/B Idol/G Clinton/D Forest	JIM STACY/WAZY/LAFAYETTE D Mode/J Secada/Dino	T WAITEKUS/WCIL/CARBONDALE Dino/L Kravitz/W Souls
S SCHANTZ/WSPK/POUGHKEEPSIE Jodeci/Dino/G Wiz	SCOTT STALKER/KMGZ/LAWTON B Idol/Sybil	L WEBB/MUSIC CITY/NASHVILLE B Idol/PF Pyros/Jackyl/G Clinton
SCRAPPY/Z90/SAN DIEGO B McKnight/Jomanda/LO Sound/I Cube	JIMMY STEAL/Q102/CINCINNATI PM Dawn	KRISTIE WEIMAR/92Q/BALTIMORE BD Kane/Rodney O/D Morales/T Braxton
J SHAHINIAN/RECORD EXCHANGE/OH G Clinton/B Idol/PF Pyros/Rembrandts	MICHAEL STEELE/KQKQ/OMAHA G-Wiz/Radiohead/T Team/G Blossoms	D WESTON JR/TOWER/SHERM OAKS Robin S/H-Town/PF Pyros/Proclaimers
G SHAVER/MUSIC PEOPLE/OAKLAND Onyx/LL Cool J/Poohman/MC Lyte	GENE STERN/KZ93/PEORIA Stereo MC's/Sunscream/TT Tone	J WHEELER/WHEREHOUSE/FRESNO T Team/J Gill/B & Crips/Spice-1
SCOTT SHAW/WNNK/HARRISBURG OMD/B Idol/D Fagen/A-Ha	RICH SUMMERS/KFTZ/IDAHO FALLS B Idol/W Souls/S Miller/Sybil	J WILDE/KDON/SALINAS, CA LO Sound/J Secada/Jodeci
K SHEDD/DOWN IN THE VALLEY/MPLS V Morrison/S Miller/Iguanas/NY Voices	CHRIS TAYLOR/K92/ROANOKE J Lawrence/95 South	GREG WILLIAMS/KKRD/WICHITA B Idol/H-Town/G Michael/A-Ha
T SIMONET/KZFM/CORPUS CHRISTI B Ocean/Jodeci/Jomanda	PHIL THOMAS/WKMX/DOTHAN A-Ha/Proclaimers/Wynonna	R WIMMER/WZBQ/TUSCALOOSA D Fagen/J Secada/L Kravitz
SITO/ATLANTA CD/COBB D Forest/G Clinton/PF Pyros	CAT THOMAS/WZYP/HUNTSVILLE Sybil/Wynonna	JON ZELLNER/Y95/PHOENIX G Blossoms/B Idol/J Secada

Try Us, You'll Hate Us. → → → →



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COMPANY NAME _____		TYPE OF BUSINESS _____
ADDRESS _____		
CITY _____	STATE _____	ZIP CODE _____



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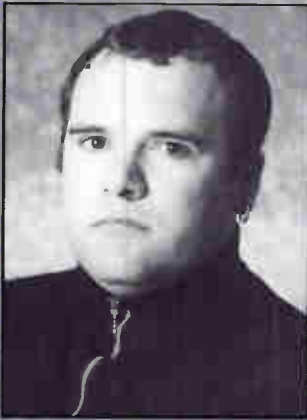
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WHEELS & DEALS

By Joe Fleischer

SPECIAL BOLDFACE EDITION: As an experiment, I'm going to attempt to avoid any mention of a certain band from South Central, whose deal will probably eclipse the GNP of several Pacific Rim nations, for the duration of this column. That said, here's 'SUP: The Miss Alans brought their drowsily seductive sound to L.A.'s Club Lingerie last week and performed for the hungry ears of Matthew Aberle, Tom Storms, Ron Oberman, Hugo Burnham, Karen Dumont, Judy Ross, Angie Ketterman, Roanna Gillespie, Eileen Groby, Liz Redwing, Kelli Hoard and Tammy Lester. Most of the above were also in the house for Sublime's exuberant

Hugo Burnham



Original Gangster?

set just before the E.M. Forster-inspired Miss Alans... Following the Lingerie show, many of the ears community braved the perfect L.A. weather and traveled to Dragonfly to see Loungefly, Le Mondrien to dig Love Jones and Largo to catch Katel Keinig's heavily anticipated set. Your WHEELS columnist joined the latter group and was met by Bennett Kaufman, Jeff Aldrich, Danny Goldberg, Chuck Gullo, Michael Hill, Kevin Laffey and Denise Luiso. In a stunning display of attention span, the crowd

was deadly silent throughout the entire set. The word "rapt" comes to mind, but then so do the words "bidding war."... In beautiful North Hollywood, Ireland's Firewater Creed performed before a two-night assemblage of heavies as part of a Rondor-sponsored showcase. Sucking down the lukewarm "refreshments" were Danny Goodwin, Bud Scoppa, Paul Atkinson, Ron Oberman, Paul Kremen, Bennett Kaufman, Keith Bailey, Matthew Aberle, Karen Dumont, Barry Squire, Cindy Peters, Ken Komisar, Judy Ross, Jill Rose, Mike Sikkus, Angie Ketterman, Kevin Moran, Jeff Neben and Leslie Lewis. Kudos to Rondor's Andy Olyphant for catching his limit of Weaselfish... David Steele has exited his Virgin Music post... The Gary Katz-produced Swinging Steaks album on Capricorn has an audible pre-release buzz... What deals could be on "hold" until a certain executive gets his new house order? Is one of them particularly Luscious?... Sub Pop's rumored split with Caroline sounds like it has broader implications... What band's album featuring a famous frontperson may never see the light of day despite an impending release date?... What East Coast-based company employed a headhunting service to seek talented ears for a difficult-to-fill gig?... Did you stay for 1000 Mona Lisas' show after a certain band whose name rhymes with Glade Libretto Dysfunction?... A Kiss tribute album is in pre-production featuring major stars and benefitting Muscular Dystrophy... How about those Mets?... **BUZZIN':** Liz Phair, Mark Kates (again), Nick Terzo (still).

MINI MUGS



IT'S GOOD TO BE GREEN DAY: Berkeley, CA trio Green Day inks one of those long-term, exclusive recording contracts with Warner Bros. Records that is immediately worth less because the band, their managers and lawyers used most of the advance to fly down to Burbank to take this meaningless signing photo (l-r): mgr. Elliot Cahn; WB A&R Rob Cavallo; WB VP A&R Michael Ostin; lawyer Raymond Gonzalez; Green Day's Billy Joe Armstrong, Tres Cool and Mike Pritchard; and mgr. Jeff Saltzman.



ODDS MEN OUT: Zoo Entertainment/BMG act the Odds celebrate the little-known Canadian holiday, "Cross Dressing Day," with Much West VJ Terry David Mulligan, by releasing their brand-new album, "Bedbugs" and borrowing some '70s threads from their A&R rep Bud Scoppa's closet. The first single from the album, "Heterosexual Man," affirms the band's masculinity despite the fact the following wear women's clothes in the video of the same name, which features a cameo by the Kids in the Hall (l-r): the band's Craig Northey and Paul Brennan; Mulligan; and Odds' Steve Drake.



THE WORLD'S MOST DANGEROUS MINI-MUG: "Late Night" bandleader Paul Shaffer (l) finishes up his new ERG album, "The World's Most Dangerous Party," which is not named after one of Eric Gardner's Hollywood soirees, but a description of what happens when LP producer Todd Rundgren (r) is given carte blanche on the recording budget. Shaffer's new album features such special guest stars as David Letterman and Charles Koppelman as Rundgren tells Shaffer what he spent producing the Tubes.

BLACK MUSIC MONTH 1993

(Uptown, Gasoline Alley, Silas) under the MCA umbrella to appeal to a wide spectrum of listeners.

Al Teller and Richard Palmese had a short list of one when they were looking for a man to run MCA's newly created Black Music Division in 1990. There simply would not have been

and Ruben Rodriguez). Singleton rose to National Promotion Director at Casablanca and then PolyGram Records, which he joined in 1978. In '83, he joined MCA Records, working under Busby, where he ascended from National Director of Black Music Promotion to VP

THE IMPORTANCE OF BEING ERNIE

AN EXCLUSIVE JAMS BLACK MUSIC MONTH DIALOGUE WITH ERNIE SINGLETON, PRESIDENT, BLACK MUSIC DIVISION, MCA RECORDS.

BY GARY JACKSON

If you were to pick the ideal record company executive, Ernie Singleton, President of MCA Records' Black Music Division, would be the perfect role model. Respect? It registers off the scale when Singleton's name is brought up in casual or business conversations. Knowledge? Magic Johnson's got nothing on Singleton's field of vision and ability to conjure the right strategy to reach the top. Insight? Singleton can expound on the vagaries, subtleties, shifts and activities of the entire black music field like a handicapper at the racetrack.

Since 1990, Ernie

Singleton has piloted MCA's Black Music Division to record heights. His field team, headed by A.D. Washington, Sr. Vice-President of Promotion, and Martha Thomas-Frye, Vice-President of Promotion, is the envy of the industry. This assemblage has produced #1 hits and Top Ten action for the likes of Pebbles, Bell Biv DeVoe, Jodeci, Christopher Williams, Shai, Mary J. Blige, Patti LaBelle, Guy, Wreckx-N-Effect, Blackstreet, Heavy D & The Boyz, Chante Moore and the lynchpin of the roster, Bobby Brown. It's a slate that mixes veterans with fresh faces, urban with rap and hip-hop and a potpourri of labels

and a Black Music Division President if Ernie Singleton had turned down their offer to become a pioneer and trailblazer who opened the door for the likes of Ed Eckstine, Ruben Rodriguez, Sylvia Rhone and Cassandra Mills in the corporate world of music.

Not bad for an accounting graduate of Southern University who got his start in the music industry by winning a contest sponsored by a local radio station. That contest led to a shift at the station where Singleton quickly became a hotshot d.j. He later started a promotion and marketing company, which led to a Regional Promotions Manager slot at Fantasy, Mercury and Casablanca Records in 1975 (at the same time as Jheryl Busby



Promotion, Urban & Jazz. This attracted the attention of Warner/Reprise Records, who, in 1987, hired him as Sr. Vice President of Black Music. Three years later, his reputation many degrees hotter, Singleton was wooed back to MCA, where he studiously managed to avoid JAMS' correspondent Gary "Stonedwall" Jackson... until now.

Where do you feel black music is headed in the '90s?

Black music has reached a level of acceptance that has made it one of the more universal types of music on the continent. Now, more than ever, when you factor in the traditional R&B music, the traditional pop-soul, the many faces of rap — from dance rap to hardcore rap to club rap and hip-hop — reggae, jazz, gospel... it has become such a general market sound that it's world music.

Today, there are even white artists doing black music... with lots of affection, affinity, relatability and lots of soul. Take the Snow record, "Informer," which is a good example of how crossover whites can be. George Michael and Hall & Oates, when they choose to be, are musical as black as the average black artist.

The universal vibe of our music transcends race, and no other music does that as well. Fortunately, the world has opened up to become less discriminating in terms of other cultures admitting what they like. I think there are still prejudices, but people are much quicker now to bite into a "Rumpshaker" and say, "I like that record." So the state of our music hasn't reached saturation, but it has certainly transcended the barriers of format, culture and race.

Where does the black executive stand in the corporate world of the '90s? More power has been given to black executives than at any time in music history.

When Al Teller and Richard Palmese offered me the presidency of MCA's Black Music Division, other than Jheryl Busby, there were no black presidents. Al Teller made it clear that he, Richard and I would be the power brokers of MCA. This also meant more power and authority would be given to other black executives at other labels. Shortly after my appointment, the industry's standards rose to another level for black executives in both title and power. Today we have [EastWest CEO] Sylvia Rhone, [Mercury President] Ed Eckstine, [Giant Black Music Division President] Cassandra Mills, [Pendulum Records President] Ruben Rodriguez and so forth. A new standard has been established.

When you look at the performance of Sylvia Rhone and Cassandra Mills, it's clear that these are two women who are showing you where we're going as executives. When you look at the young executives being put into the mix — people like [PLG Promotion VP] David Linton and [Reprise VP Black Music Promotion]

"THE UNIVERSAL VIBE OF OUR MUSIC TRANSCENDS RACE, AND NO OTHER MUSIC DOES THAT AS WELL."



GLADYS KNIGHT & THE PITS: MCA legend Gladys Knight (second from r) discovers the new grapevine passes through (l-r): MCA Records President Richard Palmese, MCA Black Music Division President Ernie Singleton and MCA Music Ent. Group Chairman Al Teller. (Bottom) **PATTI LABELLE & THE BLUE BALLS:** MCA legendary diva Patti LaBelle (second from r) shares hair-care secrets with (l-r): MCA Sr. VP/R&B Promo. & Mktg. A.D. Washington, MCA Records President Richard Palmese, LaBelle and MCA Black Music Division President Ernie Singleton.

Eric Thrasher, you're seeing new energy, new excitement and new blood beginning to establish a foundation.

In my own camp, when I look at the performance of a Martha Thomas-Frye, who is such a thorough and detail-oriented executive, it's a matter of time before these people find themselves in positions of dominance. She brings a lot to the party, and it's a plus for me because I've been able to walk away from the day-to-day activity of our field staff — because of Martha and because of the direction she and A.D. Washington give to our people.

You must have a team that understands the numbers, the demographics, the economics, the bottom line. They have to be great managers who can balance the budget, large or small. To function in an economic recession like we're going through, today's executives have to be able to deal with issues on more of a general nature — not just on a black and white basis. People have to be well-rounded, more intuitive as to what's going on around them, and have the flexibility to allow their staffs more input. More executives are winning because they've learned to delegate to their subordinates. We win at MCA because it's a team effort — every-



body comes to the party, black and white. The egos must be left at home. **Do you talk with the other black executives on a regular basis?**

Yes, but not as frequently as I'd like to. I am in constant communication with Step Johnson, Jean Riggins, Ray Harris, Waymon Jones, Jheryl Busby, Marvin Robinson, Barbara Lewis, Skip Miller, Sam Sapp, L.A. Reid, Ornetta Barber, Hank Spann, David Linton, Sharon Heyward, LeBaron Taylor and the list goes on.

Do they call you for advice?

Some do. Often, we call just to talk about what's going on, casual conversation. There's a sense of competitiveness that exists in all of our camps which limits what we talk about, but there is also a need for information. And I can call other executives and get answers — straight answers. If they call me, they'll get straight answers, too.

Today's black executives have to be more well-versed in international law, politics and so forth.

It's important that the black execu-

“WE WIN AT MCA BECAUSE IT’S A TEAM EFFORT — EVERYBODY COMES TO THE PARTY, BLACK AND WHITE.”

tive is well-versed in the international marketplace because we’re at a point now where record companies are operating at an increased rate in foreign territories. And that is due in large part to world markets opening up and because, as I mentioned before, we have a universal type of music. It is not out of the norm that Heavy D & The Boyz, BBD, Bobby Brown, Mary J. Blige, Chante Moore, Blackstreet and Shai have a market beyond the continental United States. It is imperative that black executives have more of a broad-based sense of what’s going on in order to be more effective, so they can interpret and better understand how we take advantage of the global marketplace.

What problems do you see facing black executives in the '90s?

The black executive’s problems are no different than those of our industry. Our business is going through a period where we are being challenged to be more technologically advanced. Those executives who are computer-literate and understand the new technologies and how they work — the big picture of running an organization — will be the big winners. Today, through BDS, we’re measuring what records are added at radio a little differently. We’re still having to encourage radio people to improve rotation or speed up the add commitments.

We also measure our music sales in a different manner. No longer do you go to a record store and give a retailer copies of a record to get your store report. Now we know what the real retail report is with a high degree of accuracy, thanks to SoundScan. And if you are an executive, black or white, who technologically still lives in the past, you have a problem — if not today, then soon.

Do you like the system of how a record gets added? What would you change?

The systems of how records get added to radio vary from station to station. I don’t dislike the system. To



PRETTY POISON: MCA superstars Bell Biv DeVoe find out the cost of those lavish plaques will come straight out of their royalties and into the pockets of the following (back row, l-r): MCA Music Ent. Group Chmn. Al Teller, MCA Records President Richard Palmese, MCA Black Music Division President Ernie Singleton, MCA Sr. VP/R&B Promo. & Mktg. A.D. Washington, mgr. Hiram Hicks and Louil Silas, Jr..

get into that process, you would almost have to define it on a market-by-market basis. Much of how records get added has to do with what a PD or MD feels. Research is often used as a disguise for defining what’s added and not added. But we all know that records are added independent of research. Often, there is no research, and when the record hasn’t been played, how much research are you going to get? The real key to getting records added is the music. And relationships.

Do you feel confident every record you release can be a hit?

No. We make mistakes just like the rest of the industry. We get our heads beat in quite often. Our batting average is just better than everybody

else’s. We handle more records than anybody else. We’re far more efficient in terms of the volume we handle. And, our records don’t climb up the charts if they’re not selling. We don’t falsify them nor push them up there. Integrity means a lot to us, our artists, our corporation. If there’s a sense that a song is a solid #1 record, I’m confident we’ll get it there.

What’s your view on the avalanche of Black Music conferences?

There are too many conventions that are considered major. And the industry cannot continue to support them. Many conventioners are selfish because they see their conference as the only major one. It’s appalling that there are so many conferences, and so little time to address them.

Last year alone, we participated in at least 15 conventions. I think the industry has come to a point where the conventioners will have to realize that a lot of these conferences won’t be supported and will be gone. **How do you balance your personal life with the demands of the business?**

It’s very difficult. I have a wonderful but understanding wife, Janet, who is more of a balancer than I am. With her coordinating and planning activities with my office, it comes a little

bit easier. We continue to have to fight to find quality time for ourselves and our kids. Fortunately, we are a close family, and that helps. Other than that, it’s golf, tennis, swimming, skiing and an occasional trip on the weekend.

At this point in your career, what keeps you going?

My family. Seeing the end results of a laborious week or a laborious period. The winning. The growth of our staff. The accomplishments of our artist roster. The successes and accomplishments of our label. To win is a big motivational factor.

And where does Ernie Singleton go from here?

It gets better. You’ll just have to keep watching. ■

“THE REAL KEY TO GETTING RECORDS ADDED IS THE MUSIC. AND RELATIONSHIPS.”

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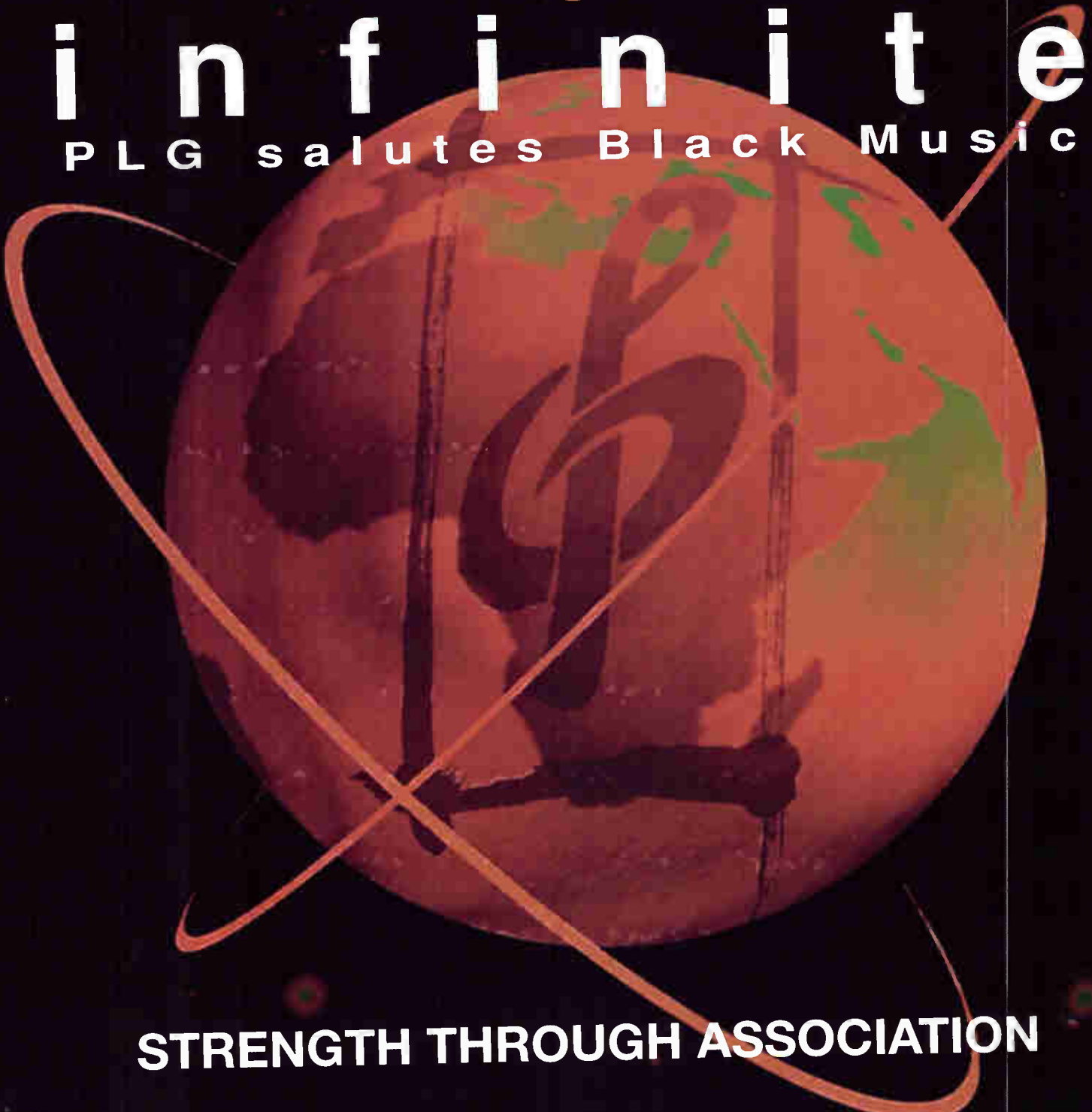
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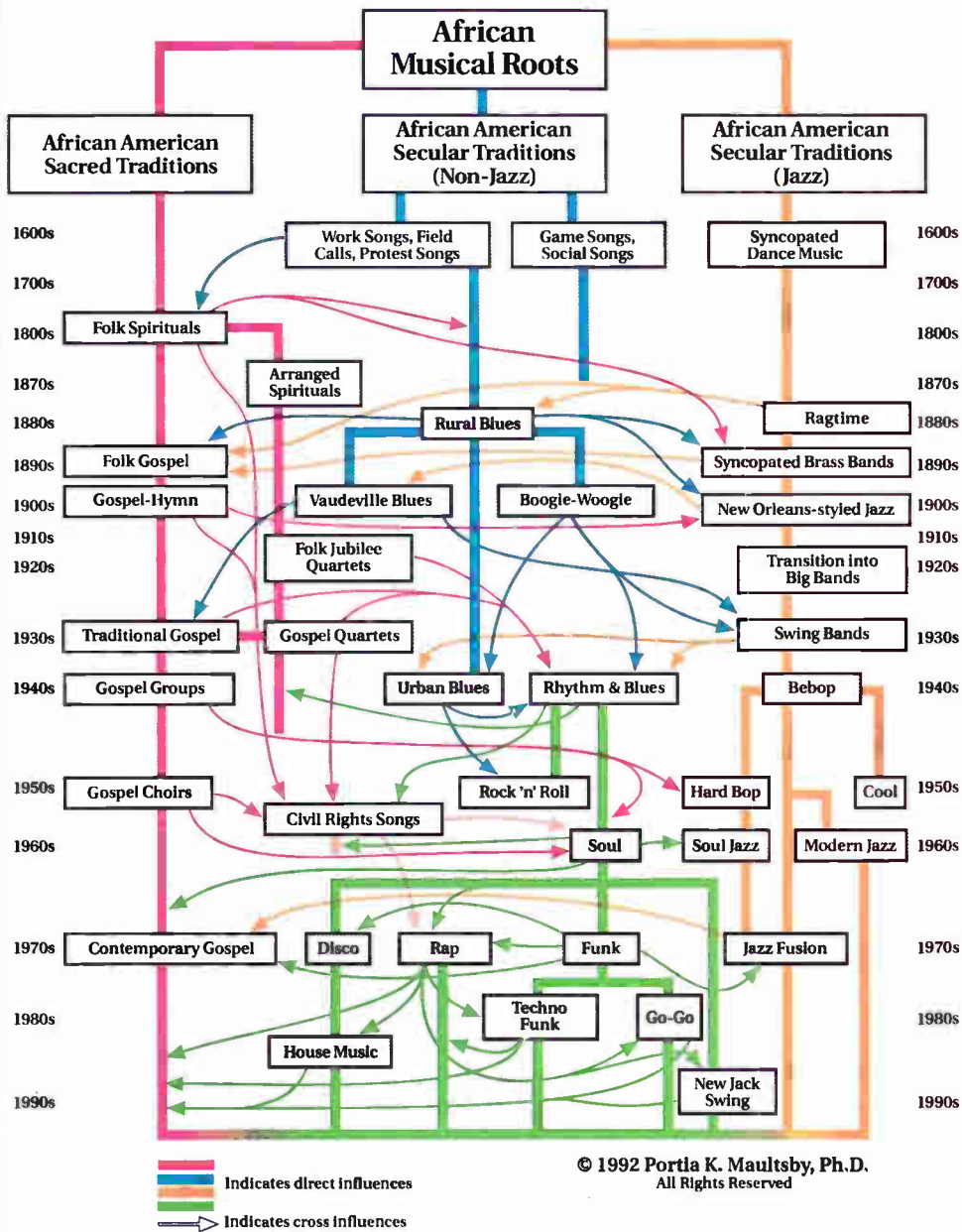


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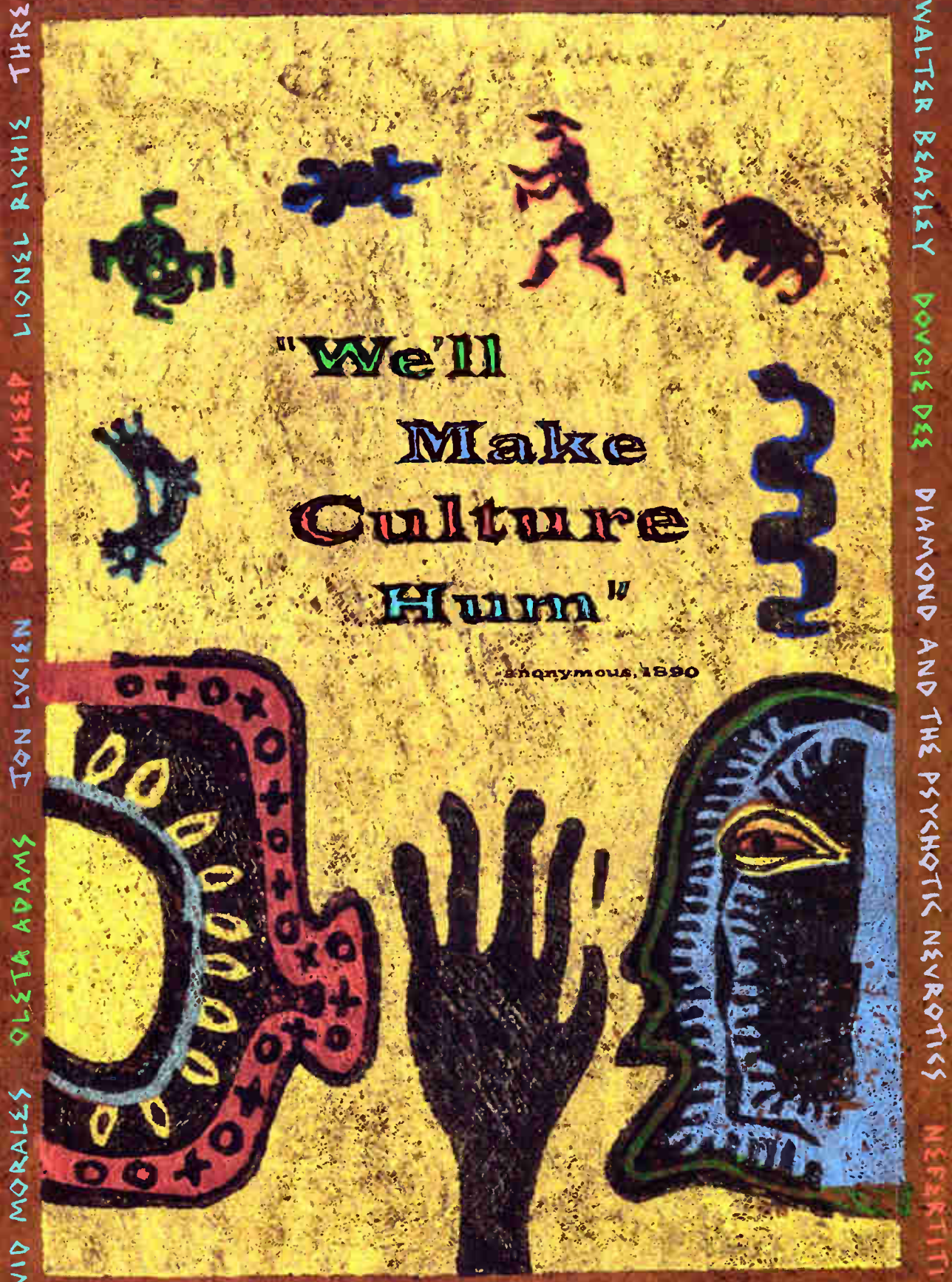
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BLACK MUSIC MONTH 1993

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JOE YACOVY FRONT BUZY BANTON WILL DOWNING



**BLACK
MUSIC
MONTH
1993**

IN THE BLACK

An exclusive JAMS Black Music Month Roundtable **BY GARY JACKSON**

Clarance Avant, owner of Tabu Records and widely regarded as the Godfather of black-owned record labels, took Jimmy Jam and Terry Lewis under his wing early in their career, telling them, "Somewhere out there is going to be the next Clarence Avant, the next Berry Gordy, the next Dick Griffey. It's gonna come from this generation of producers and writers, whether it's from y'all, or whether it's from Babyface and L.A. Reid."

Well, Avant didn't earn his rep by reading this magazine, that's for sure. But he turned out to be quite a seer. Black label ownership is at an all-time high. Consider: Jam & Lewis

(Perspective), 'Face & Reid (LaFace), Luther Campbell (Luke), Dr. Dre (Death Row), Eazy E (Ruthless), Madonna [OK, she's not black but her career was built on Black music!], Jodeci's Devante Swing (Swing Mob), Prince (Paisley Park), Michael Jackson (MJJ), Hammer (Bust It), Teddy Riley (Future), Prince Markie Dee (Soul Convention), Queen Latifah (Flavor Unit), Paris (Scarface) and the list goes on. Artist-owned labels are not a new phenomenon; there are numerous examples of successes and failures. Herb Alpert comes to mind as perhaps the most successful musician/owner in recording history, while we're still waiting on the first inklings of product from Stevie

Wonder's 1982-announced formation of his Onedirection label.

With the exception of Paris, who earned a 1990 degree in Economics from UC Davis, few of the subjects interviewed (including Jimmy Jam, Teddy Riley and Queen Latifah-founded Flavor Unit Records President Charm Warren-Celestine) have been specifically trained to run a business. And for sure, Sylvia Rhone and her Wharton-educated self could probably come up with a business plan quicker than our quartet. But can she sing, write or produce on the level

"BLACK PEOPLE HAVE CREATED OUR OWN MUSIC FOR SO LONG, YET WE REAP SO LITTLE OF THE FINANCIAL REWARDS FROM THAT SUCCESS." PARIS, SCARFACE RECORDS

Teddy Riley describes the experience of owning his label Future Entertainment as "a headache because I'm playing three parts... artist, producer and record company owner." At the same time, he insists, "I'm getting good with the help of my management team... it's becoming less of a stretch." But size had a lot to do with lowering his Tylenol quotient. "We have a small company so that we can focus on our individual artists. Most record companies don't have that. My roster includes **Wreckx-N-Effect**, **Blackstreet** and **Tammy Lucas**. A great many record companies plan for a lot of acts. We plan for just one act a year."

Paris' Scarface label is a one-man roster. Under the umbrella of his Black Rain Communications Corp., Paris has gone into co-distribution deals with indie labels that came to him because of their inability to acquire adequate distribution. So Paris hooked them up with INDI, a consolidation of three major distributors — California Record Distributors, Malverne and Big State. "We took on catalogues of artists who already had completed material. These include SAL Records with **Pooh Man** [formerly on Jive Records] and the **Conscious Daughters**; Cutting Records' **Black Figure**; a co-distribution deal with Righteous Records out of Oakland; and Bass Creations, which is basically DJ tracks with a lot of applications."

Flavor Unit Records has a burgeoning roster that includes, besides Latifah, **Freddie Foxx**, **Brooklyn Assault Team**, **Latee** and **Bigga Sistas**. Right now, **Flavor Unit MC's** "Roll Wit' Tha Flava" is the first album to come from the label.

Jimmy Jam and **Terry Lewis'** Perspective Records label has reached gold success with **Mint**

Condition and **Sounds Of Blackness**. Its roster also includes **Krush**, **Lo-Key?**, the much-talked-about **Lisa Keith** and **Bobby Ross Avila**. And that's not to mention a busy production schedule that keeps Jam and Lewis shuttling back and forth between Flyte Time Studios in Minneapolis and Perspective's offices in L.A., run by recently appointed President **Sharon Heyward**.

ARTIST'S EYE VIEW

Riley sees Future more as a production company, while MCA Records views it as a record label. "They take care of the development, the public relations, the promotion. What I take care of is the production and the administration of our Virginia Beach office."

Warren-Celestine views Queen Latifah as "a very hands-on person... She's very instrumental in Flavor Unit having the roster it has. She's very involved in A&R. She attracts a lot of attention and a lot of talent. Before anything is released, she has to hear every piece of product, give her input and fine-tune it."

Scarface Records is unique in that it is truly one of the few artist-owned labels (**Luther Campbell's** is another) that doesn't have to answer to a major label. Speaking like a seasoned record exec., Paris ran down the practice of having a cash flow through pre-orders: "Initially, the controversy [over 'Bush Killal'] fueled a lot of interest in the record, with

of our four artists — while running a label at the same time?

Jimmy Jam, Teddy Riley, Paris and Queen Latifah are major artists in their own right, having produced or recorded albums that have sold millions of units. In celebration of Black Music Month, and to polish off old sayings about doing your thing, damn the torpedos — whatever — JAMS' Gary "Not Michael" Jackson hosted a roundtable discussion of the joys and headaches of wearing two distinct hats... either one of which would cover his bald dome.

a great amount of pre-orders. If you get paid against invoice, then there's a certain amount of operating capital available. Kind of like credit. With that, we purchased ads in all the major trades and paid for price and positioning with the distributors. Basically, we just let the record take care of itself. I hired independent publicity and independent radio specialists for different types of radio, because Scarface Records, in itself, is efficient working college and community radio, but Top 40 is a different ballgame."

Perspective Records is just getting a feel as to how PolyGram Group Distribution [PGD] handles the distribution end of their relationship with A&M, which oversees Perspective's marketing, publicity and promotion. "We're getting a better handle on how they operate," Jam explains. "We just got back from Europe where we met with PolyGram executives to talk about expanding Perspective's role in the foreign territory because we realize that this is a world-wide business."

BUSINESS VS. Creativity

With all the responsibility of running a label, it stands to reason that it would chip away at an artist's creativity. "Not at all," claims Flavor Unit's Warren-Celestine in

defense of Queen Latifah. "I don't think it affects her at all. She is definitely a workaholic."

But Riley admits all that responsibility sometimes affected him. "But I don't let it bother me because I feel happy when I can do many things at one time." While Jam contends that owning a record label and handling production for his acts "allows our creativity to go a little farther, not only from making the songs, but also through the way the videos look, to the marketing end. That's the good side of it. The bad side is that it gives you a little less time to write. But we're fortunate that the groups we've signed are all basically self-contained... they write and produce themselves. So we're able to be like executive producers and help out when needed."

Paris concedes that running his own label had an effect on his own productivity, but "I prefer to do it this way because everything I talk about is self-empowerment, especially as a Black man in America. Now I'm able to hire people from the community and manifest everything I talk about. It's much more important for me to do this than to be an artist."

PRIDE OF OWNERSHIP

Latifah's motivation to own her own label came from seeing unfavorable contracts that other rappers had signed. She says, "Our management company has rescued artists from terrible deals. I've never been one to let somebody sit back and run my thing. I'm always involved in what goes on in my career. At the end of the day, I make the decisions." Adds Warren-Celestine: "Latifah and [Flavor Unit COO] **Sha-Kim** were doing a lot of the things that labels did when it





came to marketing and promoting artists. Because they were doing things like imaging, marketing and

“I FEEL HAPPY WHEN I CAN DO MANY THINGS AT ONE TIME.” T E D D Y R I L E Y

promoting, it was time for them to consider starting their own label.”

Jam and Lewis' motivation to own a label came from one of their acts — Sounds Of Blackness. “We had already made the record [“The Evolution Of Gospel”], and we were going to shop a deal for it,” says Jimmy. “We had a great deal of interest from different labels, but we came to realize there would really be no better home for the record than if we had our own label. We really felt that this was a record that needed some love and care to get it out there. We felt, if we had our own label, we could do that. Through our relationship with A&M Records, a company based on putting the artist ahead of the bottom line, we felt it would be a good place for us to try to do something.”

“WE REALIZE THAT THIS IS A WORLD-WIDE BUSINESS.” J I M M Y J A M

Rapper Paris was literally forced to start up Scarface Records. From the 1992 thermal meltdown of fellow

“I’VE NEVER BEEN ONE TO LET SOMEBODY SIT BACK AND RUN MY THING.” Q U E E N L A T I F A H , F L A V O R U N I T

rapper Ice-T's relationship with the Time-Warner conglomerate, Paris, then recording for Tommy Boy Records, handed in his product — a little song called “Bush Killa,” about an imagined assassination of then-President George Bush — causing concern throughout Time-Warner, which didn't wish to take on stockholder Charlton Heston and his band of right-wingers again. So Paris was bought out, and with the settlement of his contract, he started his own label.

“Actually, ‘Sleeping With The Enemy’ went through a lot of record

ship controversy. As a result of that, we had sympathizers off the bat, people who said, ‘I'm glad somebody said the hell with the majors and did it on their own.’ And they're on the team, on the strength of us doing it on our own.”

Riley and Jam, based on the strength of the hits they've generated between them, could take full advantage of their clout. But they'd rather let the product speak for itself. Riley: “I feel that the radio stations know me, but it's not my talent, but the artist's talent. I'm glad that it's happening that way because

attitude from the top filters down through the whole company.”

THE Rewards

All four of our subjects apply inordinate amounts of time to their work. “I devote almost every day to the running of my company,” explains Riley.

Jam is resigned to the fact that “You basically just work longer hours. It's very fulfilling because you're taking acts that have never been out there before and you go through a nurturing

company hands before it was finally released,” Paris explained. “The last company that was supposed to put it out — Def America — was going to hire Scott Anderson [head of Scarface's Promotion] to oversee the promotion. When that fell through, Scott and I just maintained our relationship.” Paris and Anderson built their own staff, and the recent single, “Assatta's Song,” looks like a street and rap radio hit.

SEIZING THE Airwaves

Nowhere is name recognition more beneficial than in radio. Artists know this, and as label owners, will use their name to gain that extra advantage during add considerations. Warren-Celestine is responsible for

keeping the lines of communications open between Epic Records and Flavor Unit “because there are certain things that Epic Records can do to help us establish ourselves with radio. Having Latifah's name associated with the product that Flavor Unit releases certainly helps our relations with radio.”

Paris' controversy helped at radio, as he explains: “There was a great deal of press surrounding the formation of this company because of the censor-

I don't want them to play this stuff because of who I am. The only way I want to work with radio is as an artist and producer — not as a record company — because we don't have a relationship like that.”

“At this point, we generally go through the A&M system exclusively,” Jam relates. “One of the things we're going to try to do later on in the year is bring on some of our own regional people to oversee the product, as we release more. Right now, it's really a one-record-at-a-time approach, so we rely on Miller Don Eason and the A&M system to get the records out there.”

Prioritizing

Riley, Jam and Latifah are now associated with giant corporations [MCA, PGD and Epic], while Paris went the indie route. How do the others keep the focus on their respective labels? “Future is one of the priorities at MCA,” Riley reveals. “Our first record, Wreckx-N-Effect's ‘Hard or Smooth’ is a platinum record, so we've proven ourselves.”

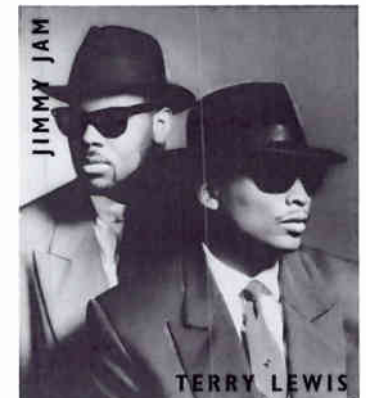
Jam contends that working with an artist/owner in A&M Records' **Herb Alpert** is of immense benefit to the Perspective philosophy. “Herb called us when we turned in Sounds Of Blackness and said, ‘I'm proud to be associated with this project.’ And we said, ‘Hey, Herb, that's great. We got a bunch of adds this week...’ He said, ‘I don't care about the adds. I just want to tell you it's a great project and I'm proud to be associated with you guys.’ Having that

process of trying to teach them a little bit about the business, a little bit about the production and the writing end.”

Paris felt the time was right to break out on his own because “from the moral standpoint, Black people have created our own music for so long, yet we reap so little of the financial rewards from that success.”

“There is an aura about Latifah, a magnetism that attracts people to her,” suggests Warren-Celestine. “There are so many people willing to assist her in doing great things. **Arsenio Hall** is a prime example of somebody who's just been caught up in her mystique. We were able to perform “Roll Wit' Tha Flava” on his national show when the record wasn't even pressed — wasn't even out. There's such a positive quality about her that people are just willing and wanting to do whatever they can to help make her successful.”

“We still have a lot to learn, obviously. But you never stop learning,” Jam concluded, echoing the dominant sentiment of our roundtable that experience is the best teacher of all. ■



BLACK MUSIC MONTH 1993

Rhythm RADIO

How do you objectively determine what music appeals to your target group?

ANGELA JENKINS, PD KBMS PORTLAND: When we get in a new artist, we listen just to get a feel. That will include the artist's musical background as well as their message. Sometime you have a gut feeling that it's gonna

VINNIE BROWN, PD WRKS NEW YORK: You just have to hope that you make more right choices than wrong choices. I feel I am the epitome of my audience, that I am in the target demographic of adult male. You have to do the best you can by listening to something and making a determination on it. If it appeals to you, hopefully, it

ELROY R.C. SMITH, PD WGCI CHICAGO: What we do when we get a new record in is, we listen to the feel of the song and the meaning. We ask ourselves, will the listener expect to hear this song on WGCI? If the feel is right, we go beyond that. We'll listen for a hook or if the song says the name of the song over and over — only be-

retail gets a buzz about it. It's so instant that it makes life pretty easy.

How wide or narrow should your focus be?

JENKINS: We keep a pretty wide margin when it comes to music, and that includes rap. What we've been doing in the rap area is getting feedback from the adults in the community. We try to

**"With a big station like WGCI, when we put something on the air, we get an instant feel from listeners because they are so active." ELROY SMITH
PD WGCI CHICAGO**

go. To test that gut feeling, we have in the afternoons what we call "Hit It Or Make It." We have our listening audience call in and give us their opinion by rating the song from one to ten. Many times since we've been doing this, we've been right on the mark about whether a song's a marginal hit or a smash.

will appeal to your audience. That's as simple as I can put it.

SAM WEAVER, PD KPRS KANSAS CITY: First of all, you have to hear it. Second of all, I make the determination: Is this going to be a record that my audience will perceive to be a hit? You look at requests and retail. You also try to do a certain amount of research, some call-out stuff.

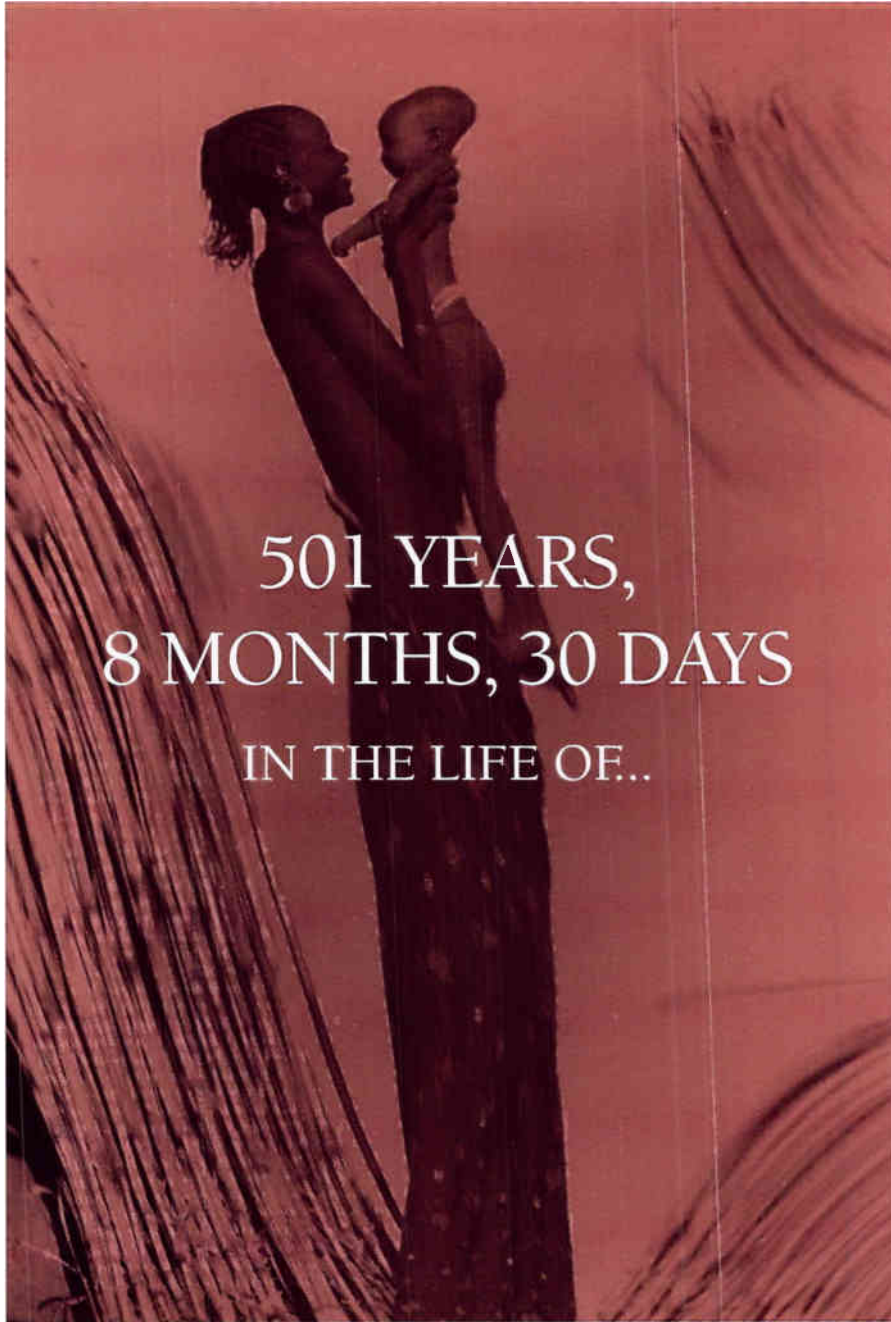
cause that's what most people remember. If it sounds obscure, as though it's expected to be heard on a different station, we won't run with it. With a big station like WGCI, when we put something on the air, we get an instant feel from listeners because they are so active. They will call, request or inquire about a song, and right away,

stick with rap that has a very positive message, something that's really not derogatory, because I know parents are sick of some of the hardcore gangsta-type raps that are coming out. What I've noticed is that there are not as many requests for rap from the young kids as there were a couple of years ago.

Continued on page J-8

An exclusive JAM Black Music Month roundtable **by GARY JACKSON**

WHEN JAMS' J.J. JOHNSON ORIGINALLY ASSIGNED VETERAN HACK **GARY JACKSON** TO DO A ROUNDTABLE WITH SOME OF **BLACK RADIO'S** LEADING **PDs**, HE THOUGHT HE'D NAB A WHO'S-WHO OF SOME OF THE **URBAN AIR-WAVES' MOST POWERFUL PROGRAMMERS**. IMAGINE HIS SURPRISE WHEN THE ONLY PEOPLE WHO'D TAKE THE GUY'S CALLS WERE **KBMS PORTLAND'S ANGELA JENKINS**, **WRKS N.Y.'S VINNY BROWN**, **KPRS KANSAS CITY'S SAM WEAVER** AND **WGCI CHICAGO'S ELROY R.C. SMITH**. OK, SO WHAT IF HE HAD TO HOCK UP J.J.'S FAVORITE BARSTOOL AT **MARTONI'S** TO GET 'EM? **JENKINS, BROWN, WEAVER AND SMITH** DISCUSS THE INTRICACIES OF **BLACK RADIO** AND THE DIFFICULTIES OF **STAYING IN TUNE WITH THE TIMES**, SOMETHING WHICH OUR OWN WELL-WORN CORRESPONDENT **GARY "STONED WALL" JACKSON** KNOWS ABOUT ONLY TOO WELL.



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Binta, Mali One from the series Africa 1, Senegal, Mali, Kenya, 1987

photograph by Elizabeth Sunday

The history of black music in America is as old as America itself. However, the gift of black music goes back much further. It has been handed down from generation to generation and from culture to culture. ERG pays tribute to the soul of music in our recognition of Black Music Month.

celebrating
BLACK MUSIC MONTH



Continued from page J-6

BROWN: Our listening audience is 18 to 24 years-old, but we are also #1 18-to-49. I'd expect there'd be some cut-off after that point. I don't know if I'd

You do that with great difficulty, the best way you can. There is no scientific way to answer that question. Each week that you change your music rotations, add music and drop

But if I have to alter my format to get new listeners and I am in the process of possibly turning away my core, I prefer maintaining my core.

What is your preferred me-

ing it. We do a weekly call-out, then begin to track it retail-wise, and then we get requests. National charts do not really play a major role in our decisions. Of course, we look at them,

"Past all the crap, the bottom line is, we want everybody!" SAM WEAVER PD KPRS KANSAS CITY

like it to be that wide, but it is necessary for revenue generating reasons. I'd like it to be a little more narrow than that because an 18 year-old doesn't have the same likes and dis-

music, or do whatever you do promotionally and musically to the mechanics of your station — the end result hopefully ends up the way that you'd like it to. But there is no step-by-step

thod of researching music?
JENKINS: My d.j.s have a feel for who likes what. When we meet every week, they fill me in. Most of them are out in the community. Once you

but we don't let them dictate what we do. Another element is gut instinct. If you are only going by all of the other elements and excluding gut, you are really running the risk of having a



ELROY SMITH
PD WGCI CHICAGO



SAM WEAVER
PD KPRS KANSAS CITY



ANGELA JENKINS
PD KBMS PORTLAND



VINNY BROWN
PD WRKS NEW YORK CITY

likes as a 34 year-old, but that is the demographic we are judged by.
WEAVER: I can give you two answers. I can give you the political answer, 25-to-54, but the realistic answer is narrower — 18-to-35. But at the same time, you're gonna get the 12+ peo-

procedure. Everything boils down to a matter of professional judgement.
WEAVER: The one area that gives all the urban stations in the United States a problem is midday. No one has found the magic button to consistently hit those numbers. For whatever

hit the airwaves, you become a celebrity. So, they do a lot of talking with our core audience when they call on our request line, and get a lot of feedback on what they like to hear.
BROWN: We use them all, from call-outs to store reports to request analysis. Put it

robotic, regimented radio station. There needs to be some risk-taking. After all the research given to me, is my gut comfortable?
How much syndicated programming do you use?
JENKINS: Less than a fourth. We use

"Whites and hispanics have always loved black music." ANGELA JENKINS PD KBMS PORTLAND

ple. You gotta have those, because normally, they're in sync with those who are about 18 in their musical taste anyway. Past all the crap, the bottom line is, we want everybody!
SMITH: Our target is 18-to-24, 25-to-34.
How do you maintain your core audience, attract the fringe, yet avoid turning off the core?
JENKINS: I think the mix of music we play — current hits, recurrences and oldies — keeps our listeners. It's

er reason, they keep fluctuating. I try to be office-friendly during that time because we're out there competing with Adult stations and all these other formats doing urban derivatives. I try to stay familiar, damn near to the point of being a Black Adult station, in midday. Morning drive, you gotta give the people some new stuff. I don't start playing rap until six at night to about 10:00, when we play the Quiet Storm.
SMITH: We need to super-serve the

this way — we use the same tools of research as most major radio stations.
WEAVER: All of it. You can't use any one particular thing to determine how to add a record. You cannot research a new record. I do not test music on the air, because a test is a fallacy. If you are playing the record, you are not testing the record. I think this business is too serious to experiment. If I'm sure, I'm gonna go, I'm not gonna test. The day that every A&R department in every record company accepts everyone who

RadioScope, which we air on Saturdays, with tidbits during the week. We use "Tyroné On The Phone" and "The Clarence Update," which we run in the morning and afternoon. Everything else is programming we put together.
BROWN: There are only two syndicated shows that we use — "Top 30 USA" and Tom Joyner's "On The Move."
WEAVER: People love the countdown shows. I play Walt Love's "Countdown," Tom Joyner and "Radio-

"You just have to hope that you make more right choices than wrong choices." VINNY BROWN, PD WRKS KANSAS CITY

always been said, and I truly do believe, that whites and hispanics have always loved black music. When the music is played in clubs, they go crazy! A lot of the music we play is not going to get played by other radio stations in the market.
BROWN: That's a very tricky situation.

core audience. Their expectations of WGCI are instilled in their minds, so we need to nurture that expectation. I'm more concerned about my core than trying to attract new listeners or listeners from other stations. If I can get them based on what we are doing for the radio station, then I'm happy.

comes in as an artist, that's the day I'll play every record that comes across my desk. They have to make a determination on who to sign. I have to make a determination on what to play.
SMITH: Pertaining to your first question, if we see a good reaction on a song, then it's time to start research-

Scope" is excellent. "Remix America," "The Clarence Update" and "On The Phone With Tyroné" are also popular features.
SMITH: We have two syndicated shows — "RadioScope" and Tom Joyner's "On The Move" for about four hours a week. ■

Lee Ritenour



waiting
in
vain

maxi priest



GRP
AND
LEE RITENOUR
SALUTE BLACK MUSIC MONTH.

BLACK MUSIC MONTH 1993

BILLY JAM HAS BEEN PLAYING RAP ON BAY AREA RADIO STATIONS KALX, WILD 107 AND KUSF SINCE 1985 IN ADDITION TO DOING RAP TV AND WRITING ABOUT BAY AREA RAP FOR MAGAZINES SUCH AS **THE SOURCE**, **RAPMASTERS**, **2HYPE**, **RAPSHEET**, **THE BOMB** AND **BAM**.

IS RAP A DIRTY WORD?

What's so scary about the word "rap" that nervous radio sales departments and club promoters alike feel that they have to substitute the words "hip-hop" or "beats" for pitching the music? Rap's only a word that describes the most vibrant American artform happening today. So why is it then a full 14 years since its first commercial hit, "Rappers Delight," that rap is still getting dissed as "a fad," and being ignored — to a large degree — at radio when it should be being praised for being the most explosive and influential pop music to come along since rock & roll; a proven independent legitimate musical genre that generated \$400 million last year in music sales alone and whose undeniable effect on fashion and pop culture in general is unparalleled.

Why doesn't every major market

in the country — like Chicago with **WJPC** — have 24-hour rap stations? And over at the non-commercial/college level, how come rap — which is as alternative a music as PoMo — is ghettoized, sent to the back of the radio bus and given a token two-hour weekly show? Huh?

Like jazz, rap gets little respect on its home turf. Take, for example, "The Hip-Hop Spot," the weekly rap show that **Wildman Steve** hosts on WBAU at Adelphi University, Garden City, New York. This spot has been held over the years by such rap music luminaries as **Bill Stephney**, **Hank Shocklee** and **Chuck D**. And now Steve is fighting with the "powers-that-be" just to keep the show on the air. There's another rap show on the station on another night, and they feel that one's enough. Now, of

course, if this was Europe or Japan, they'd be building monuments to this cultural legacy — the station where the legendary Chuck D of Public Enemy started his famed radio show. But instead, Steve is fighting to keep a rap show that he doesn't even get paid to do on the air. "It's bullshit," he fumes. "Sometimes I feel like just throwing in the towel, but I'm not going to leave the station — I love the music too much!"

It's this genuine love of the music that keeps the countless rap shows — at both college and commercial radio — happening across the country. In L.A., while **KSCN's** "The Fly ID Show" was taken off the air in March, there are still hip-hop shows such as "The Militant Mastermix" with **Michael Moore** on **KCRW**, Santa Monica, Saturdays midnight - 2 pm and **Mike**

Nardone's "We Came From Beyond," Fridays on the 3,000 watt **KXLU L.A.**, Loyola University station.

"If you look at rap ten years ago, you see records that were specifically made for radio," says Nardone, who also does indie promotion for both **A&M** and **4th & Broadway**, citing one of his major gripes with the state of rap today. "I hate that! Tell me that some of **Heavy D's** cuts weren't made for radio!" Nardone is also critical of "commercial radio that won't give a two-hour show to someone who knows rap." On his weekly Friday night show, Nardone shows his expertise by playing a broad mix of hip-hop and by featuring local artists and guest d.j.s.

Ray Kennedy of **C.P.S. Dist. Network** in L.A. cites a "direct correlation between radio and sales." When **KDAY** went off the air, he really noticed the difference. On L.A.

RAP ON THE RADIO

AN EXCLUSIVE JAMS BLACK MUSIC MONTH SPOTLIGHT ON RAP RADIO

BY BILLY JAM

Lee Ritenour



waiting
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WILDMAN STEVE
WBAU, Long Island

commercial radio, there is no strictly rap format, although **Power 106**, which has been playing more rap in regular dayparts recently, is the only commercial outlet in town with a rap show, "Friday Nite Flavor," every week 12am-2am, hosted by the **Baker Boys**.

RAP INVADES CHURBAN

With the pop success of artists such as **Dr Dre** and **Naughty By Nature**, more and more street rap is being heard on urban and churban radio. PD **Rick Thomas** and MD **Michael Martin** at **Wild 107/KSOL** San Francisco are including rap in their programming.

"Right now, we play about one fourth rap, although it tends to vary

with dayparts, with evenings being more rap-heavy," said Martin. "We look for rap that can sell product in the stores, has a good solid street or club base, or exposure on 'Yo! MTV Raps' or 'The Box.' **KMEL** obviously exposes a great deal of hip-hop music, but I treat them like any other station in the market. Just because they go on a record doesn't mean we have to."

But why did **Wild 107** dump its popular weekly rap show, "Hip-Hop Seismic Shock"?

"We got rid of the rap show because this station is not trying to be more like **KMEL**," explains Thomas. "You can't out-**KMEL** **KMEL**. So why not do our own thing?"

Jennifer Norwood, on the music staff of **WPGC** in Washington D.C., figures that rap accounts for about 30-40% of their overall playlist. She says the station is known for going for album cuts and that they often pass up hits from other markets. "Often rap is a regional thing," she says. "**Paperboy** didn't work for us, but a

music. Host **Colby Colb** describes the Friday night show as "a weekly overview of hip-hop."

"I play old and new hip-hop," he explains. "I have a countdown, new music features, and each week I showcase the hottest d.j.s in the city by having them come in to spin for a half-hour. I have someone come in and do a little reggae, and I even do something called 'Hip-Hop Matchmaking,' where I hook people up.

"I've broken acts like **Redman**, **Boss** and **Onyx** months in advance. Usually the station picks up the five hottest records on my show, and that could be some hardcore stuff. I mean, we're playing 'Stranded On Death Row' and even a clean version of 'Bitches Ain't Shit' from **Dr Dre**.

"There's a lot of great rap out there not getting played on the radio, so I thought I'd do my own cleaned-up mixes. Like, I did a clean version of **Ice Cube's** 'No Vaseline' when that first came out, which freaked people out 'cause they'd never heard it on the radio. That's the problem with hip-hop. A lot of people are lazy and they just don't want to do it. It doesn't take much effort."

Sway of "The King Tech Wake-Up Show" on **KMEL**, San Francisco, describes his Friday night program as "a variety show with guests stopping by, information, characters... it's like a college radio show that happens to be on commercial radio." In fact, one of the Wake-Up crew is **Keyevy Kev** from the rap show at Stanford University's **KZSU**. One of the biggest problems **Sway** faces is all the local artists who want to get on the show.

"I encourage them to develop a relationship with the college shows because they can give an artist more backbone support," says **Sway**. "I listen to all the college shows 'cause I just love to hear hip-hop on the radio. It's got a rough edge, it's uncensored. I may even hear some local underground tape that I wasn't aware of... one that's moving units on an independent level but doesn't have proper representation that would bring the record to us."

Sway adds he's been lucky at **KMEL** in being able to play more profanity than even the local college stations seem to. He recalls how **Beni B** at **KALX**, Berkeley thought he would lose his show because one of the members of **Pharcyde** had cursed on the air.

One place you're guaranteed to hear explicit lyrics is during **Garen**



JENNIFER NORWOOD
WPGC, Washington, DC

"**G-Man**" **Sampson's** "Hardcore Parental Advisory Hour," midnight on Fridays at low-power community outlet **KPOO** San Francisco.

"People like to hear the street version of songs like 'G Thing' or 'My Mind's Playing Tricks On Me,'" says **G-Man**. **KPOO**, which has a long history of supporting rap since day one, plays about 20 hours of rap a week (mainly on weekends). The most common complaint among fans of **KPOO** is its lack of power.

G-Man bases much of his programming on requests. "The audience does support local artists. I get requests for **Hugh E MC**, **RBL Posse**, **The Click** and **Total Devastation**."

RAP 24 HOURS A DAY:

Last July 15, "Rap Radio," **WJPC AM**, Chicago, owned by the large, successful and influential Johnson Publishing Company, publishers of popular black magazines **Ebony** and **Jet**, went on the air with a 24-hour rap format which has steadily grown.

"We've been getting a lot of support from the industry as far as keeping up with the product, new and old, having artists come by the station and also getting promo-

"How come rap - which is as alternative a music as PoNo - is ghettoized, sent to the back of the radio bus and given a token two-hour weekly show?"



COLBY COLB
WUSL-Power 99, Philadelphia

"That's the problem with hip-hop. A lot of people are lazy and they just don't want to do it. It doesn't take much effort,"

COLBY COLB
WUSL Power 99, Philadelphia

tions for us at the clubs," beams happy PD **Jay Allen**, who bases the station's Top 30 playlist on listener requests. A recent top ten included artists such as **Pharcyde, Geto Boys, Boss, Big Daddy Kane, Pete Rock & CL Smooth, Brand Nubian, Run DMC, LL Cool J** and **Digable Planets**.

Like KDAY before it, WJPC is also handicapped by an inferior AM signal, but that doesn't seem to bother fans of the format.

"Everything that we play is radio-ready," boasts Allen. "If I get a song that is real hot and they don't have a radio version, I'll have my promotion guy edit out stuff on it. We'll just turn the words around backwards. I try to conduct research and ask listeners what they'd like to hear. We'll test things in the clubs and I'll call out to the record stores to see what's up."

Of course, the biggest argument about doing a rap format on radio is finding advertisers.

"We have the backing of our parent company in trying to get clients," says Allen. "When we first talk to potential clients, they might be a little hesitant, so we have a demo tape that our sales people take with them on calls, and we invite them to some of the promotions that we have so that they can see the kids."

Allen does admit, however, "When you say 'rap,' that does scare people. We'll sometimes say 'Hip-Hop' when we're selling the station to clients even though the logo says 'Rap Radio'."

He also stresses the importance of having your sales and promotions departments complement your programming.

"It's important to have a younger group selling the station or if you do have an older group selling you've got to bring them in and train them and let them see what's going on. You've got to give them **Source** and other magazines to read and tell them to watch 'Yo! MTV Raps,' **BET's 'Rap City,' The Box** and all that stuff.

"A key element of Rap Radio is

promoting positively. Even if we've done a 'radio version,' I still listen to it to see that things aren't being said that might offend certain groups of people. We're trying to promote positively with this rap thing and so far we've been getting real good support from the parents by doing things within the schools. We're trying to work with the community so that they'll get 100% behind us 'cause they'll see us promoting positively. When you look at the media, all you see is stuff like that Ice-T situation, which doesn't even have anything to do with rap. But because he's a rap artist, they blow that shit up way out of proportion and the same with NWA. Slowly but surely, we're getting better news coverage. People are seeing that we're trying to be positive with this thing. We don't want to be a fad... We're here to stay and put Chicago on the rap map. And all over the world, we've just got to get people to take this rap thing seriously!" ■

"We'll sometimes say 'Hip-Hop' when we're selling the station to clients even though the logo says 'Rap Radio'."

JAY ALLEN
WJPC, Chicago



JAY ALLEN
WJPC, Chicago



RUN DMC
PROFILE

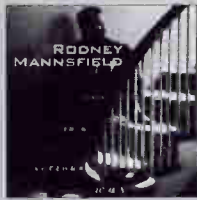


LL COOL J
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DR. DRE
INTERSCOPE

**Rodney
Mannsfield**
Love In A
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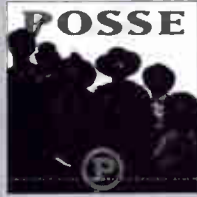
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Vertical Hold
A Matter Of Time



[31454-0010-2/4]

Posse Original
Soundtrack Album



[31454-0081-2/4]

**Intelligent
Hoodlum**
Tragedy: Saga
Of A Hoodlum



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Lô-Key?
Where Dey At?



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**Bobby
Ross Avila**
My Destiny



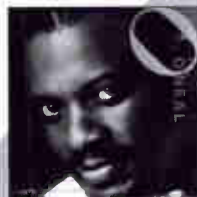
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Dina Carroll
So Close



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**Alexander
O'Neal**
Love Makes
No Sense



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More To A Man



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BLACK MUSIC MONTH 1993

An exclusive JAMS
BLACK MUSIC MONTH
ROUNDTABLE by
Gary Jackson

SHAKE YOUR RETAIL

There seems to be a fundamental lack of respect for retail in the record industry... an attitude that sees it as the last stop in a long road of getting the product sold. We'd be on our hands and knees to any entity that brings in the cash because of a simple equation: it is the retailer who buys CDs and tapes — the product, the very lifeblood of the industry — from the record company or distributor. That's cash infusion. All the radio airplay in the world will not guarantee sales, so record companies must work in tandem with retail to thrust a marketing campaign at the public to urge them to cough up with their hard-earned bucks to buy CDs and tapes.

HITS interviewed a cross-section of retailers who really have their ears to the street. The following are not just lifeless computer-driven zombies wielding a laser pen across a bar code. Kermit Henderson of Doll's Rapid Creations in Cleveland, Sy Lerner of Serenades in Queens, N.Y., Bruce Webb of Webb's Dept. Store in Philadelphia (now celebrating its 30th year) and Tommie Langston of Stick Horse Records in Houston represent the cream of the crop when it comes to knowing retail's intricacies and nuances. The group gave their time during very busy hours to speak on subjects that never stray far from their minds: bootlegging, in-store promotion, inventory control and rap's popularity, which has saved more than a few of our grass roots stores from extinction, though it hasn't done anything for the longevity of our own industry dinosaur Gary "T.Rex" Jackson.

How do you handle inventory control?

KERMIT HENDERSON, DOLL'S RAPID CREATIONS, CLEVELAND, OH: I have an inventory modular in my computer, but I haven't activated it yet because I have to actually enter all of the things that are gonna be active items at one time. They said it'd be harder to do it as you go along. But I still use that as a guideline. Say, if I get 30 of

an item in, and I sell 30, I can look up and see how many I sold and how many I have left. So, it helps.

SY LERNER, SERENADES, QUEENS, N.Y.: With a paper and pencil, basically. I've had a computer for a little over a year now, but it doesn't have my inventory on it. What it gives me is the sales — it racks up every CD that I've sold for a month or six months until I erase it. My computer tells me

what sales I have, but I pretty much know what my inventory is.

BRUCE WEBB, WEBB'S DEPARTMENT STORE, PHILADELPHIA, PA: We're on receipt for everything we sell. It's slow to some people, but fast to us. Every tape, every 12", every CD, every speaker wire, every needle, every spindle... we write a receipt for it. Then I check my receipts in the store against what we sold on the shelves, and then what we ordered from the invoice. I'm gonna go to computers for my oldies only. I don't have a problem keeping inventory because I've been at it so long. I can walk in and check last week, last year or 20 years ago.

TOMMIE LANGSTON, STICK HORSE RECORDS, HOUSTON, TX: Right now, we're using the Data General system, written by Young Systems. It's basically the SoundScan system... not that I like it, appreciate or endorse it, because I definitely wouldn't. But, for the moment, it is effective. I still use sales vs. orders comparisons, which, even with the computers, you still wind up doing the physical counting of inventory.

What would you do to solve the bootlegging problem?

HENDERSON: Education. It's taken people a long time to realize that bootleg tapes are not the same as standard tapes. They think, "I'm getting screwed when I go one place, and I'm getting a deal when I go someplace else." So, the first step is to educate them as to what they get in a store like mine vs. buying a tape on the street. I used to have a display up from the RIAA showing what a bootleg tape looks like, what to look for, etc.

LERNER: Most of the bootlegging on the streets has been with vendors. I'm not in a high traffic area. I

haven't had a problem with it. I know a store in the Bronx that's having a serious problem with it, but, for me, it has decreased quite a bit. There have been a lot of big busts in Queens by the RIAA's Anti-Piracy Unit. And then the police came in to keep the streets clean.

WEBB: I try to work as closely as I can with the RIAA's Frank Walker. I had an article in *Urban Network* on bootlegging. I talk about it at every convention I go to. The industry is not aggressively fighting bootlegging. They were more aggressive about retailers selling promos or people renting records than they are about selling bootlegs.

I told the labels, if they really wanted to solve the bootlegging problem, they could persuade cities and towns to cooperate by merely saying that when you want a group for this fundraiser, this parade, this telethon, we can't come into your area because the bootleg tapes are so blatant that our artists are losing money. I told people at one convention, the record companies didn't have a good year — the bootleggers had a good year.

LANGSTON: The key is to keep changing formats on them. Because it seems the majority of the bootlegging is coming in the form of cassettes. Now there's something on the horizon called CD cutters, where you can make a CD in the stores. Guess what? They've just opened another market for bootleggers. If they're affordable enough to put in each Sound Warehouse or Blockbuster, it'll be just as affordable for the bootleggers. For the most part, the kids won't buy from bootleggers. The people who buy bootleg tapes buy blues, gospel — older people who aren't



BRUCE WEBB
Webb's Department Store, Philadelphia

KERMIT HENDERSON
Doll's Rapid Creations, Cleveland



SY LERNER
Serenades, Queens, New York

generally as concerned about sound quality, just about price.

How do you explain rap's retail popularity despite a

over to rap. Onyx — whose "Bacdafucup" was a big record for me — are going out with Biohazard, a heavy metal group on Relativity.

surprised how much promotion you can get out of that.

What types of in-store promotion do you do?

WEBB: I do all kinds of promotions. Local newspapers, in-store play — inside and outside. In-store appearances. Whenever an act shows up!

"The [industry] is more aggressive about retailers selling promos or people renting records than they are about selling bootlegs."

BRUCE WEBB,
Webb's Department Store, Philadelphia, PA

lack of radio support?

HENDERSON: Kids are out more, so it's such a quick word-of-mouth. It's not as important to someone 25 to 35 to say, "Hey, there's a new Luther

WEBB: Some rappers have a marketplace all their own. Those who are in the pocket — like Dr. Dre — don't need that much airplay because they can put an ad in a magazine, or do a

HENDERSON: Boss was just in here today. I don't get into contests because I just don't have the time. We do have point-of-purchase, 99 cent sales, flats, posters, etc.

We were supposed to have a group here today. We had a lot of people show up for two or three hours. We've had everybody in the world bump past our store. The newer peo-

"It's not as important to someone 25 to 35 to say, 'Hey, there's a new Luther Vandross out — you should get it!'"

KERMIT HENDERSON
Doll's Rapid Creations, Cleveland, OH

Vandross out — you should get it!" But if it's a new Boss tape, kids want to hear it. The younger listener is more centered around the music.

video on one of those video shows, to let the viewers know their records are coming out.

LANGSTON: You gotta ask yourself,

LERNER: We have artists come in, which I've been backing off a lot, because I really don't see it selling records. I'm more into an autograph

ple are different. I find the newer promotion people don't really think much of black retailers. They have a different outlook on us. We hardly see

"I never expected rap to last."

SY LERNER
Serenades, Queens, N.Y.

LERNER: I never expected rap to last. I was one of the first people in rap, and that's what made me what I am today. It seems that the music that was selling at the time was urban and then it

why isn't rap receiving strong airplay? You have to look at the age of most of the PDs that are out there. Either they're too old or their ears are burned out. There are a great

thing, to see the artist and say hello. If they want to buy a CD or tape, fine. I feel if the artist is coming, he's not gonna get rich from me, and I'd rather just keep the crowd moving. On

a promotion person anymore. They don't think we have any value.

LANGSTON: We do artist in-stores, flats, posters — that sort of thing. We host about 40 artist appearances a

"The easiest places to find out what the kids are listening to now is at the car washes!"

TOMMIE LANGSTON
Stick Horse Records, Houston, TX

just changed. People always look for something fresher. There is no more black music; it's rap music now. I sell metal, too, and the strange part now is, the metal customer has moved

many things that — even if there's no cursing — they still won't touch. The easiest places to find out what the kids are listening to now is at the car washes! You'll be

weekends, we play videos... although we're not a high-volume video store. And during the week, we have a turntable set out here on which the customers can play their 12" records.

year, at least one every two weeks. There's a bond we have with a couple of record companies where they'll stop in on a trip through the city with an artist. ■

BLACK MUSIC MONTH 1993



AN EXCLUSIVE JAMS BLACK MUSIC MONTH SPECIAL INTERVIEW WITH VAUGHN HARPER, WBL5, NEW YORK, BY KANDACE TAYLOR

WELVERT VAUGHN



How does it feel to be referred to as a living legend?

You know what that means, I'm getting old. If there is somebody that looks upon what I do as legendary and puts me in a class with some of the greats of our industry, I don't mind that. I just have a love for what I do which is probably more of an obsession. The only difference between me and any other jock is the fact that what you hear on the radio is me. I give them what I feel. If I feel bad, then I'm going to say, "I feel bad," and the music is going to reflect that. If I feel good, fine; if I feel sexy, fine. If I feel I need to have a conversation with the Lord, then we're going to have it on the air. What you hear is what I am. It's real.

Why do you feel that the Quiet Storm format is such an important entity on Black radio?

It's the only place where you can possibly get the concentration of what our music is all about. And if it's done correctly, you should be able to have the new music, historical music, alternative music, jazz and gospel. It's the

Legendary Quiet Storm d.j. Vaughn Harper has been with WBL5 New York since 1976, when he was hired by Frankie Crocker as a jock. The station's GM Charles Warfield asked him to try out the then-nascent Quiet Storm format eleven years ago, and the rest is history. "I told them, if they wanted this thing to work, then it had to come from me," he says. "It had to have a focal point, especially if you wanted to create a mood and ambience... So I made a deal with them that if it didn't work, I'd leave."

Suffice to say, Harper's Quiet Storm show has become a fixture on the station, from 10 pm to 2 am, Monday through Thursday, which is more than we can say about JAMS' own Q.S. expert, "Kick The" Kandace Taylor.

"WHAT YOU HEAR IS WHAT I AM."

only format where you can do all that. **What makes your show so successful?**

My show is 360 degrees of musical experience. That's why I call the entire thing a mood, not a show. In my show, I don't give time/temperature. Because it's about transition. My job is to put people to sleep so they can wake up with the morning show. Quiet Storm is a wonderful way to prepare the listener for the next morning's work activity. My job is to put them in a better frame of mind that could maybe even get them a raise. They went to bed in love, hopefully, at least in like. They may get up and look at their boss who pissed them off the morning before. They look at him differently and the man says, "Ah shit, I'm going to give you a raise," because their whole mentality is different. I try to speak to the people as opposed to speaking down to them or sending them a curve.

You have interviewed thousands of artists... who were some of your favorites?

That could be a three-hour segment on its own. I would say the O'Jays and

that whole contingent, Levert, Rude Boys, Men At Large. Eddie [Levert] is one of the truest individuals I've ever met. Barry White, Gladys Knight, the Dells. Some of the newer artists... Take 6, Sounds Of Blackness. I had the whole group in the studio one night, that was probably one of the greatest nights I ever had. One night I had Nancy Wilson on and Regina Belle was a surprise guest. Michael Bolton, Luther Vandross, Joe Sample, Anita Baker, Johnny Mathis was also a wonderful interview. I've been very, very lucky.

What is it that you do once a week out at the clubs?

Every Wednesday, we do "Quiet Storm Live," where we try to expose some new talent. What I do is take it live and give all that ambience you get from a live setting. We would like to take it to a bigger venue, but at the same time, I don't want to lose the intimacy of what we're doing.

What direction do you think Quiet Storm is headed?

The secret is being able to be creative with it. The people who are doing the Quiet Storm shows should have the

opportunity to express themselves without the interference of the PDs.

What kind of advice would you give to Quiet Storm jocks in smaller markets that want to become the next Vaughn Harper?

I hope they never want to do that. Whatever it is I may do that they consider positive, I think they should take that. Taking an idea that someone has and enhancing it is a wonderful form of flattery. Needless to say, I've stolen from people in terms of what I do. A lot of what I do I took from listening to Frankie Crocker and just made it mine. I talk to Ray Anthony in Philly, Doc Wynter in St. Louis, Shayla, who works here with me. They've all taken something. In fact, my nieces and nephews in Philly wanted to kill Ray Anthony because they thought he was trying to do my show. You gotta spread it because you can't take it with you. It's an educational process we all go through if we have the opportunity to listen with open ears and open hearts. All you do is share that with your listeners. That's what we're here for. ■



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THAT LIVES IN US ALL.

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BLACK MUSIC MONTH 1993

Jammin' The Airwaves

An exclusive JAMS Black Music Month Special **by Richelle S. Davis**

John Robson

DIRECTOR OF PROGRAMMING
The Box

The Box was launched on December 19, 1985 and has become a major factor in giving rap artists visibility to the masses. Today, The Box reaches 14 million households. A viewer can make selections from a menu of 350 clips with 20-25 new selections being added each week.

Why does The Box work so well?

The appeal of The Box is that the viewer can be his/her own programmer. They can order what they want to see 24 hours a day. They are in charge. Their taste in music is put directly on the cable screen.

How did The Box start?

Artists such as Heavy D, LL Cool J, the Fat Boys and Whodini put us on the map. When these videos were added, the phone lines blew up and we realized that we were offering something that was not as readily available elsewhere. The radio airplay on these artists was sporadic and the other national video outlets were not playing these types of videos on a regular basis, rap in particular. There was a

tremendous appetite for all types of urban music that was not being marketed properly and to this day, we are satisfying that desire. Our hallmark feature is that we present street-based, cutting-edge music. Record labels call us constantly to say that records are selling in markets where there is nothing else going on but The Box. And although we look at the charts, you will notice that we are on new music way before radio or some of our competitors. We feel that the charts follow us.

What current artists do you feel The Box has been instrumental in breaking?

We feel that we played a large part in the success of Mary J. Blige, Another Bad Creation, TLC, Dr. Dre, Redman, Das EFX, House Of Pain, Onyx, Sir Mix-A-Lot, Wreckx-N-Effect, 2 Live Crew, En Vogue, Boyz II Men, SWV and Cypress Hill, to name a few.

What does Black Music Month mean to The Box?

We are proud that we have given black artists a place where their music can be respected and given a chance and subsequently, more black-owned management companies, studios and labels can flourish with rosters of talent. But we want to be known as everyone's "favorite music channel."

Record labels call us constantly to say that records are selling in markets where there is nothing else going on but The Box.

John Robson, The Box

Ralph McDaniels

VJ/FOUNDER
Video Music Box

There is not a kid in New York who does not know V.J. Ralph McDaniels. He and his partner, Lionel Martin, will be celebrating the tenth anniversary of the public-access Video Music Box this August. Long before the national shows began to play rap music, these guys were airing the best and most promising talent coming out of New York. Today, Video Music Box showcases artists in almost all genres

It is certainly appropriate, for Black Music Month, to recall that MTV as well as the video music industry received its first big boost from Michael Jackson's "Billie Jean" and subsequent "Thriller" videos, which revolutionized and set the standard for what has now become one of the most important and effective marketing tools for a record label and its artists.

There are currently over 300 video outlets across the country playing all genres of music and that does not include the video pools who service clubs, retail

stores, bowling alleys and skating rinks. Video is a medium that is here to stay and it has enabled African-American music to make its way into living rooms across the world.

Although every artist would like to receive exposure on the national shows, it is important to note that the local and regional outlets have long been instrumental in generating sales for a record in specific markets. One of the best of these is the award-winning, urban-oriented, public access cable show Video Music Box, which airs in New York, New Jersey and Connecticut. Atlanta correspondent Richelle S. "The South Will Rise Again" Davis, who just happens to own her own video promotion company, Class & Sass, checked in with several of the leading video executives, including The Box's Director of Programming John Robson, popular Video Music Box founder V.J. Ralph McDaniels, MTV VP Music & Talent Relations Traci Jordan and BET's Executive Producer of Music Programming Verna Dickerson, hoping to grease their palms to play her clients' clips by offering up the following puff piece.

of music from across the country six days a week. In addition to their video show, these men have a very successful production company, Classic Concept, which has shot videos for Keith Sweat, Silk, Public Enemy, Flavor Unit MC's, Disposable Heroes of Hypocrisy, Bobby Brown, BBD, Boyz II Men, TLC and SWV, among others.

Why did you start Video Music Box and what has been the key to its success?

We decided to fill a void in the New York area because, during the mid-'80s, radio didn't play rap. Since we are on a public access channel, everyone can see the show. Like most local and regional shows, we are respectful of the artist and pure to the music. The kids don't feel as if they are watching a regular TV show because of the interactivity between the host, artist and audience. That is why we take the program to the streets four times a week.

How do you determine your playlist?

We select the music, based upon what we hear in the streets and clubs. Sometimes we go by radio, but usually we are ahead of them. We are always looking for a vibe and new realms of music, which is why we have different formats during the week. On Mondays, we present the Old School, hosted by D.J. Chuck Chillout. On Tuesdays, we slow it down with the love songs. We have Nervous Thursdays, which introduces techno, progressive reggae and jazz-influenced rap. As a matter of fact, we were the first to play Digable Planets on Nervous Thursdays. On Fridays, it's "Hour of Power," where you'll see the top videos.

What has been the biggest contribution of Video Music Box?

Kids had never seen themselves on television. By that I mean, where their voices can be heard. We feel that by going out in the street and letting the kids participate, we are assisting in building up their self-esteem. We are giving them an alternative to hangin' out in the streets and getting in trouble.

What would you like to see the record labels do as far as local and regional shows are concerned?

I would like to see more money put into video promotion. The labels need to be more aggressive and supportive of the urban product. I want to see the labels go out on a limb and give

props to the video shows who support them like they do radio stations, with product, contests and plaques. We need to be included on the agenda at these Black radio conferences because we do make a difference.

What does Black Music Month mean to you?

Celebrating something that is a part of me. I remember as a kid being excited about the music my father would bring home and as I became older, the tight house parties. However, Video Music Box celebrates Black Music year-round, which is why we are still here in this crazy industry to celebrate and pay homage to the soul of Black Music.

I want to see the labels go out on a limb and give props to the video shows who support them like they do radio stations, with product, contests and plaques.

**Ralph McDaniels
Video Music Box**

Traci Jordan

VICE PRESIDENT
MUSIC & TALENT RELATIONS
MTV

Fifteen-year industry veteran Traci Jordan became the first African-American female to hold the position of Vice President, Music & Talent Relations at MTV. Long criticized as not playing enough



urban music, MTV "Jams" has made churban music an increasing staple. And although she will not take any credit for it, one can't help noticing that these changes have occurred during her ten months at the network.

Why has MTV increased its urban programming?

Black music is dominating the charts. Our playlists reflect what young America is listening to and buying. They also reflect our commitment to staying ahead of our audience and presenting things that we feel they will respond to positively. We helped break and/or take over the top artists like Arrested Development, Boyz II



[TOP-BOTTOM] **BOXING EDDIE:** The Box's Director of Programming **JOHN ROBSON** (r) and VP Programming **LES GARLAND** (l) try to hock the network to **EDDIE MURPHY** (c) for his jewelry.

RALPH MCDANIELS, Video Music Box, New York City
TRACI JORDAN, VP Talent & Artist Relations, MTV
Music Television



VERNA DICKERSON, Exec. Producer of Music Programming, BET

dience wanted to see. The response has been extremely positive and that is why the air time has been expanded. MTV "Jams" works not only because of the great music and videos but because of Bill Bellamy, who is a talented comedian. I first saw him at "New York Live" and then on Russell Simmons' "Def Comedy Jam" and I felt a vibe that I

knew could work on the show and he has proven to be everything that we wanted.

Everyone has complained about the fact that "Yo! MTV Raps" has been relegated to two hours on Friday nights.

With regards to any complaints about our programming, I strongly suggest people mobilize, call in and write letters to voice their opinions because we do pay attention to what our audience feels. But as I said earlier, MTV "Jams" gives rap music the opportunity to garner greater exposure on the network.

What does Black Music Month mean to MTV?

It's a tribute to a rich, cultural musical heritage where we can reflect and honor the pioneers. And as an African-American, of course, this is something that I grew up listening to. Let me say that rap music has always brought our heritage to the forefront by sampling from the legends and teaching the youth.

"I never felt that MTV was racist. People failed to realize that MTV started out as a rock & roll network," Traci Jordan, VP Music and Talent Relations, MTV

Verna Dickerson

EXECUTIVE PRODUCER OF
MUSIC PROGRAMMING
BET

Black Entertainment Television (BET) has been on the air for 13 years. As the only African-American national network, it has long been a leader in presenting our heritage through music. Currently, BET has seven different musical programs to showcase our artists and is working on developing more. Verna Dickerson has been with BET for seven years and is the Executive Producer of Music Programming for the network.

What has BET accomplished over the years?

The black community was starving for visual images of themselves, especially where music was concerned, and we have continually provided that. Not only have we presented the newest talent, but we have always been first and foremost the keeper of paying homage and respect to our legendary forefathers. As evidenced by programming like the birthday salute to James Brown or playing the current Commodores video, we believe in appreciating the artists while they are still alive, not when they have passed and it's termed fashionable.

How does BET compare to the other national video shows?

We don't look at the other shows as competition because we feel as if we are the leaders when it comes to presenting Black Music. You can never be better than the original. All of the video outlets present something unique to their audience. We simply feel that we present our culture the best. We have tried to create programs to absorb all of the different music that our artists are performing. As far as the cable systems are concerned, we want to be in every market across the country 24 hours a day. If a viewer does not have BET, he/she needs to call and write in to their cable system operator. We are still dealing with prejudice and it is an accomplishment whenever we get added to a new system because there are people out there who feel that what we offer is of no interest to their audience and we know that isn't true.

Who are some of the artists whose careers BET has launched?

We were the first to present Whitney Houston, En Vogue, Boyz II Men and New Edition and their various spinoffs. But equally important, we have continually shown the videos of R&B artists who do not get consistent national exposure elsewhere, such as Patti LaBelle, Phyllis Hyman, Anita Baker, Luther Vandross and most recently, Chante Moore.

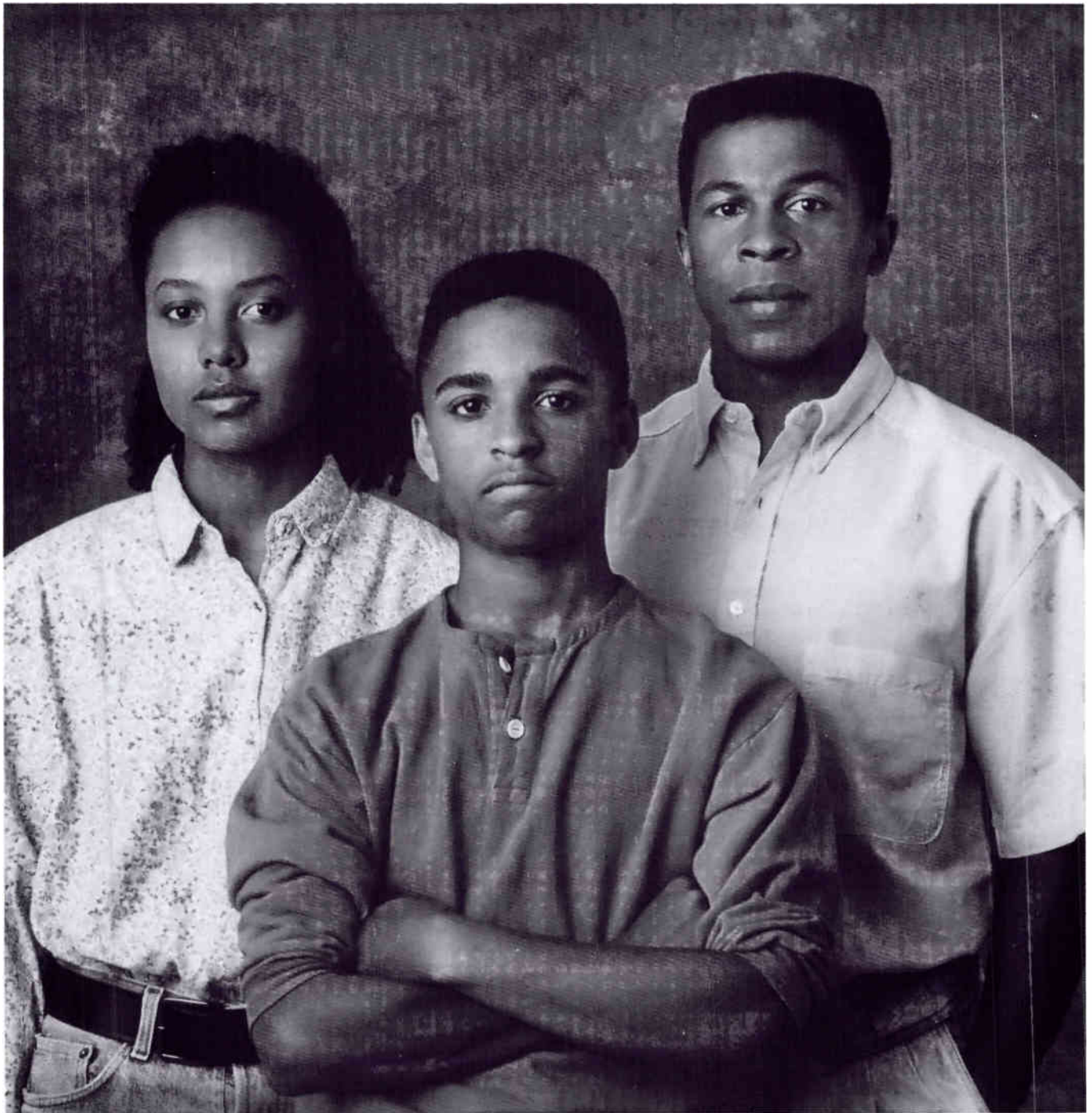
How do you feel about the wave of violence and sex in videos?

We have a deep concern and commitment to presenting quality music and videos to our audience for we feel that we are a family channel. Yes, we have played our share of videos that have had violent images, but you will notice that we are cutting back tremendously. We feel that we have a responsibility to our audience that should be equally shared by the labels and artists. Unfortunately, with the state of society and the trend in music, the explicit sexual messages and violence sells. But there should be a limit. At some point, you have to be aware of your audience and the images that you are putting in front of them because television is a powerful medium that can influence someone.

What are some of the network's plans for Black Music Month?

We are doing a variety of things, including a special where we are going to look back at the best moments of some of the artists who have graced the set with performances. We are saluting some of the artists and businessmen who have made it in the record industry. In addition, we are paying homage with a "Salute to Legends Week." ■

"We feel as if we are the leaders when it comes to presenting Black Music," Verna Dickerson Executive Producer of Music Programming, BET



If all your children deserved to go to college, but you could only send one, how would you choose?

A better question is why should you have to choose? Why shouldn't every bright, hard-working kid get a chance to fulfill his or her dreams?

That's why your donation to the United Negro College Fund is so important. As the most experienced source in providing general

operating support for historically black colleges, we've enabled thousands of deserving students to get a quality education.

But there are still thousands who urgently need your support. How can we possibly say yes to one and no to another? Send your donation to: UNCF, 500 E. 62nd St., New York, NY 10021.

UNITED NEGRO COLLEGE FUND
A Mind Is A Terrible Thing To Waste.

**BLACK
MUSIC
MONTH
1993**

**AN EXCLUSIVE
JAMS
BLACK MUSIC
MONTH
ROUNDTABLE
BY
KANDACE
TAYLOR**

Storm FRONT

Why is Quiet Storm

AN IMPORTANT ELEMENT AT BLACK RADIO?

How is Quiet Storm programmed?

**WHAT IS THE
FORMAT'S FUTURE?**

Does anybody really give a damn?

JAMS' intrepid weatherwoman Kandace Taylor questioned a number of the country's leading Quiet Storm boosters, including Andre Monie (KJMS Memphis), Doc Wynter (KMJM St. Louis), Bill Black (WZHT Montgomery, AL), Roger Moore (WBLK, Buffalo), Sharla Deneé (WEUP Huntsville, AL), Bobby Owens (WNHC New Haven), Rudy V (KMJQ Houston), Marilou (WOCQ Ocean City, MD), Steven Harris (WVAZ Chicago), Lee Cadena (WKWM Ada, MI) and Magic (WJTT, Chattanooga, TN) about their views and left us with the following horror to sort out.

Why do you feel Quiet Storm is an important entity to Black radio?

ANDRE MONIE, Q.S. JOCK, KJMS, MEMPHIS, TN: People use the quiet time of night for more than just intimate reasons. A lot of people work third shifts and music is designed to relax and entertain them. It's more than a love-making session. You can't just program a bunch of slow songs. You have to create a flow.

DOC WYNTER, APD/MD/Q.S. JOCK, KMJM, ST. LOUIS, MO: By nature, black people are emotional about love and Quiet Storm touches that nerve. It's always a hectic day if you're an African-American in this country and all you want to do at night is cuddle up with that person who makes you feel good. And what better music to have on than something soft and warm?

ROGER MOORE, MD, WBLK, BUFFALO, NY: Quiet Storm is probably the backbone of Black radio. It is one of the most important ingredients to any radio station because it comes at the end of the day, the time when you relax and unwind. And you just can't do that to a Dr. Dre. You need songs like Michael Jackson's "Human



BOBBY OWENS
Q.S. JOCK, WNHC, NEW HAVEN, CT



MARILOU
MD/Q.S. JOCK, WOCQ, OCEAN CITY, MD

Nature," or Chante Moore's "It's Alright," music that will bring you down to the close of the day.

BOBBY OWENS, Q.S. JOCK, WNHC, NEW HAVEN, CT: Quiet Storm can be very spiritual. It's a situation where folks need to just calm down and cool out and TV is not always going to do it. It's something everyone in the household can do at the same time. You might not want to watch the same thing on television, but just about everybody can listen to the same thing on the radio, especially when it comes to a love ballad.

MARILOU, MD/Q.S. JOCK, WOCQ, OCEAN CITY, MD: The Quiet Storm sets a mood to ease and calm after a rough day of work or to ignite or rekindle romance. It brings back memories and often creates new ones or helps to ease you into pleasant dreams. It is peaceful and soothing, sexy and romantic, pure feeling and fantasy through music. And, on a business level, the format often gives exposure to new or lesser-known artists as well as creating megastars like Luther Vandross, Men At Large and the latest, H-Town.

STEVEN HARRIS, PD, WVVAZ, CHICAGO, IL: I think it is important that the Black Adult Urban format succeed because it is the first format specifically targeted to the black adult consumer. For too long, Black radio went along the line of one station being all things to all black people and it didn't work as effectively. Quiet Storm can be a wise tool to help advertisers hit their target audience directly instead of just doing



ANDRE MONIE
Q.S. JOCK, KJMS, MEMPHIS, TN



DOC WYNTER
APD/MD/Q.S. JOCK, KMJM, ST. LOUIS, MO

a shotgun buy hoping to get the people they want. Even the younger, dance-oriented artists are starting to work on their singing and becoming strong balladeers. Boyz II Men is a great example of that because they can jam, but they can also sing "End Of The Road," which made everyone stop and wipe their eyes.

LEE CADENA, PD/MD WKWM, ADA, MI: Ballads are so successful because they allow us to expose another side of the artist. We can also explore the album and play songs that may not normally be aired. We utilize Quiet Storm to showcase new artists. Many times, we can't really put the slow jams in day-parts, but they definitely deserve to be exposed. That's why I think it's important to have at least a four-hour Quiet Storm show and a separate



ROGER MOORE
MD, WBLK, BUFFALO, NY

RUDY V., Q.S. JOCK, KMJQ, HOUSTON: The Quiet Storm is a mood, a feeling, an

"By nature, BLACK PEOPLE ARE EMOTIONAL ABOUT LOVE and Quiet Storm touches that nerve."

Doc Wynter, APD/MD/Q.S. jock, KMJM, St. Louis, MO



STEVEN HARRIS
PD, WVVAZ, CHICAGO, IL

playlist so that you can showcase different artists and LP cuts as well.

MAGIC, Q.S. JOCK, WJTT, CHATTANOOGA, TN: The format is a reflection of the day. After work and dinner, people are ready to settle down and relax. It gives the station a way of changing with the course of a day from sunrise to sunset. It's also a way to lock in those adult listeners that might not listen other times of the day. From the hot work of the streets to the cool comfort of the sheets, it's the Quiet Storm!

As a Quiet Storm jock, how do you go about doing more than just entertaining your audience?

intimate expression through song. The message in my music is directly reflective of the vibes I get nightly from the love lines. Quiet Storm should never be scripted or pre-planned. It's that discrete level of music that goes beyond intimacy and seduction.

MONIE: I like to be personable with people. I don't mind doing name calls. I like the one-to-one approach, instead of the deep Barry White type voice.

OWENS: People who do the Quiet Storm format are mood creators. You have to be in that mood 24 hours a day to be able to create it for people four hours in the evening. You can't turn it on and turn it off. You also

"I compare my show to THE SEVERAL STAGES OF SEX."

Bill Black, Q.S. Jock, WZHT, Montgomery, AL

have to think about people that are listening but are not in love. That's why I say to my listeners that "Whisper Softly" is not just for lovers. If you're in love, it complements what you're feeling. If you'd like to be in love, it gives you hope, but if you're not in love and don't want to be, it's just music to have your own kind of fun.

How much flexibility do you have in programming your Quiet Storm shows?

MONIE: Freestyle. That's one thing I really love about our MD Toni St. James. Although we have a music log, she has enough confidence in me to virtually allow me to go at will. I try to develop a flow... it depends on the night. Some nights, I'm a little harder with more of the bumpin' Jodeci. Other nights, I may

be more laid back with an Isley Brothers' "Between The Sheets."

WYNTER: That's one of the great things about working with Chuck Atkins. He's given me the freedom to program my own show, based on how I think the city feels. I may be influenced by something that's weather-driven or something that may have happened in the community. In terms of bridging the gap, I'll play a group like Intro with their remake of Stevie Wonder's "Ribbon In The Sky," then play Stevie's version. I can see people at home debating which one is better.

BILL BLACK, Q.S. JOCK, WZHT, MONTGOMERY, AL: I have what you would call a free license, even though there are some restrictions. In other words, if an album comes in, I'm the first to test it in the waters. We utilize the Quiet Storm to test a lot of music and new artists.

MOORE: Quiet Storm is basically set up by the listening audience and our research department. If, for instance, we want to try something in the Quiet Storm, we watch the song, the research and the telephone response. If it's a song that people want to hear

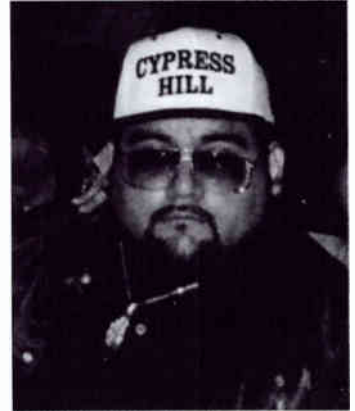
between 10pm - 2am in the morning, we'll play it.

What do you do during your Quiet Storm program to make it unique?

MONIE: My program's called "The Night Flight" and it's exactly that. Overnights, we take flights and go into another dimension where you don't have to worry about the hustle and bustle. Even if you're at work, it's like you're in a totally different atmosphere. I want my listeners to feel that the 11pm - midnight shift is just me and them hangin' out. Let's have a party and enjoy ourselves.

WYNTER: Well, the part of my program that stands out the most is called "Make My Wuu." It's derived from the Commodores song, "Just To Be Close To You," when Lionel Richie sings, "Girl, you make my jagged edges smooth. You make my wuu." It's a love letter segment and I receive thousands of letters. Every night at 10:30, I read one of the letters that tell me about the person that makes their wuu and then I play the song that makes them wuu. And everywhere I go people say, "Doc, make my wuu!" I also have a segment called "The Blue Light Basement Party," which is an hour of Quiet Storm nostalgia. It bridges the gap between the teens and the adults. And finally, there's "Midnight Fourplay," where I play four songs by the same artist in a row.

BLACK: I try to set a sexual tone and mood. That's not to say that every



LEE CADENA
PD/MD WKWM, ADA, MI

down after a hard day at work. Like me, they prefer slow jams to fast, upbeat songs at night. During the Quiet Storm, I play golden oldies, the latest ballads, jazz, blues, funk — I give them variety.

OWENS: We do requests and dedications. About a year ago, we did "Whisper Softly" at a club in New Haven. This gave people the chance to come out, sit down and relax once a week. We even brought in the artists for them to meet. I actually broadcasted from the club. I had Lonnie Liston-Smith, Gene Rice, Audrey Wheeler, Marion Meadows, Will Downing, Yours Truly, etc. Either they would perform, we would talk or have an autograph/picture taking session. That turned out pretty well.

What does Black Music Month mean to you?

WYNTER: It's a great opportunity for us to take time out to really show the appreciation for how important the role of music is in the lives of African-Americans.

BLACK: Black music has set the tone and pace for so many forms of modern music. It's a way to pay homage to those artists. But it's the same as Black History Month... why does it have to be just one month a year?

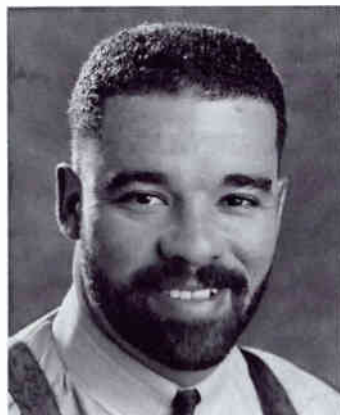
HARRIS: It's a way for Black people to celebrate their history. We don't do enough celebrating of who we are. And a big part of who we are is the music industry. Just like Michael Jordan is the baddest on the basketball court, Michael Jackson is the guy everyone points to when they talk about a great entertainer. These are both Black men who worked hard at their crafts. They sweated and sacrificed and are still sacrificing to be the best at their jobs, which hopefully will inspire some young black men and women to go out and make Black History in the future. ■

"Quiet Storm IS PROBABLY THE BACKBONE OF Black radio."

Roger Moore, MD, WBLK, Buffalo, NY



MAGIC
Q.S. JOCK, WJTT, CHATTANOOGA, TN



RUDY V.
Q.S. JOCK, KMJQ, HOUSTON



SHARLA DENEÉ
Q.S. JOCK, WEUP, HUNTSVILLE, AL

song is about licking up and down. It's a mood and a feeling. I compare my show to the several stages of sex. I take my show to those same heights. The first part of the show is to get you there.

SHARLA DENEÉ, Q.S. JOCK, WEUP, HUNTSVILLE, AL: People listen to my show because I do dedications and they like to hear their names on the radio. I even have listeners who call every night. I don't know what they look like, but I know their voices. It's like developing relationships, because I make them feel so comfortable. I become a friend to them. It's like therapy. Many people enjoy the show because it allows them to wind

Columbia Celebrates Black Music Month

*They'll Put
You In The
Mood.*

*"Smooth Mood Sampler"
16 Passionate Songs Featuring*

Regina Belle

Artz & Kraftz

Four Sure

Penny Ford

Mariah Carey

Prince Markie Dee

Marlon Jordan

Joe Public

Rachel Z

Nnenna Freelon

Kirk Whalum

Grover Washington, Jr.

Terence Blanchard

Russell Malone

COLUMBIA

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Portrait
Portraits



Rachelle Ferrell
Rachelle Ferrell



Walter & Scotty
My Brother's Keeper

Capitol Records

The House that Nat Built

Nat King Cole made "Straighten Up And Fly Right," his first recording for Capitol Records, in 1943. In the next 22 years, Cole created a remarkable 700-song repertoire. The blend of jazz and pop influences that Cole forged into his signature sound had a universal appeal that defined "crossover" before the word ever became part of the industry's standard for artist's achievements. Today, his music still influences all ages, races and backgrounds.

With Cole as one of our first signings, Capitol Records is indeed "The House That Nat Built." There can be no more fitting tribute to Black Music Month than to honor the incomparable Nat King Cole, the 50th anniversary of his first Capitol recordings, and his enduring legacy to the future of black music.



King Tee
The Triflin' Album



New Version of Soul
Birth Of The Souladelic



Greg Osby
3D Lifestyles

Capitol.



Capitol.
□ □ □ □
□ □ □ □
□ □ □ □

Young M.C.
What's The Flavor?



Tisha
Tisha



Renée Diggs
Route Diggs



JAMS

#1 BLACK SINGLE
H-TOWN "Knockin' Da Boots" Luke
#1 BLACK ALBUM
JANET JACKSON "janet" jdi/Virgin
#1 RAP ALBUM
MENACE II SOCIETY "Soundtrack" Jive
#1 QUIET STORM
SWV "Weak" RCA

BLACK MUSIC MONTH!



In observance of **Black Music Month**, all of us here at HITS are taking time to reflect on the importance of Black Music to all formats and all segments of our society. Without the influence of Black musical pioneers, there would be no jazz, no R&B, no rock n' roll and pop would be something with bubbles in it that you served cold.

The inherent diversity of Black music reaches far and deep into today's genres and formats. With the increasing number of Black industry and management executives and Black-owned entertainment businesses, this pervasive reach is only an impressive beginning. HITS salutes Black Music Month. Thanks for the history.

THE PICTURE ABOVE: Varnette P. Honeywood's "Club Alabam: Down at the Dunbar." Honeywood's work has appeared nationwide in exhibitions, on greeting cards and on television. The hotel depicted in the painting, The Dunbar, is the only Southcentral Los Angeles building listed on the National Historic Register. Originally called the Somerville after its creator, this landmark was one of the very first upscale lodgings for Blacks. Though currently a shadow of its former self, in its next incarnation it will house shops, a museum and 75 low-income apartments.

Deals



DEALS THE HIT
"YOU BEEN PLAYED"

(from Menace II Society)

THE DEBUT SINGLE

ADD DATE: 6/28/93

VIDEO ON  and 



From the **MENACE II SOCIETY** soundtrack as well as from the forthcoming album **YOU BEEN PLAYED**, available July 27, 1993



BLACK SINGLES

THE TOP THIRTY

2W	LW	TW	ARTIST	TITLE	LABEL	2W	LW	TW	ARTIST	TITLE	LABEL
2	2	1	H-TOWN	<i>Knockin' Da Boots</i>	Luke	11	14	16	BOBBY BROWN	<i>That's The Way...</i>	MCA
5	3	2	LUTHER VANDROSS	<i>Little Miracles...</i>	LV/Epic	22	19	17	TAG TEAM	<i>Whoomp, There...</i>	Life/Bellmark
1	1	3	JANET JACKSON	<i>That's The Way...</i>	jdj/Virgin	19	18	18	JADE	<i>One Woman</i>	Giant/Reprise
14	9	4	LEVERT	<i>ABC, 123</i>	Atlantic/Atl G	-	24	19	ONYX	<i>Slam</i>	JMJ/RAL/Chaos/Col
18	11	5	JOHNNY GILL	<i>The Floor</i>	Motown	7	16	20	REGINA BELLE	<i>If I Could</i>	Columbia
8	6	6	MARY J. BLIGE	<i>Love No Limit</i>	Uptown/MCA	17	17	21	II D EXTREME	<i>Cry No More</i>	Gasoline Alley/MCA
9	7	7	U.N.V.	<i>Something's Goin'...</i>	Maverick/Sire	20	20	22	95 SOUTH	<i>Whoot, There...</i>	Toy/Wrap/Ichiban
3	4	8	SWV	<i>Weak</i>	RCA	23	23	23	PHARCYDE	<i>Passin' Me By</i>	D Vinyl/Atl G
15	10	9	ROBIN S	<i>Show Me Love</i>	Big Beat/Atl G	30	26	24	VERTICAL HOLD	<i>Seems You're...</i>	A&M
4	5	10	CHRISTOPHER WILLIAMS	<i>Every Little...</i>	Uptown/MCA	-	28	25	SILK	<i>Girl U For Me</i>	Keia/Elektra
12	12	11	WALTER & SCOTTY	<i>I Wanna Know...</i>	Capitol	-	27	26	TCF CREW	<i>I Ain't The...</i>	Cold Chillin'/WB
6	8	12	MICHAEL JACKSON	<i>Who Is It</i>	Epic	-	29	27	KENNY G/P BRYSON	<i>By The Time...</i>	Arista
16	15	13	DR. DRE	<i>Dre Day</i>	DR/Int/Atl G	-	30	28	LEE RITENOUR	<i>Waiting In Vain</i>	GRP
10	13	14	SILK	<i>Freak Me</i>	Keia/Elektra	-	-	29	L.L. COOL J	<i>Pink Cookies...</i>	Def Jam/Col
-	21	15	JODECI	<i>Lately</i>	Uptown/MCA	-	-	30	BRIAN MCKNIGHT	<i>One Last Cry</i>	Mercury

(Based on a combination of radio airplay and retail sales)

T.L.C. *LaFace/Epic*
AFTER 7 *Virgin*

LO-KEY? *Perspective/A&M*
WHITNEY HOUSTON *Arista*

MOST ADDED

BIG BUBB *EastWest/Atl G*
NUTTIN' NYCE *Jive*

GEORGE MICHAEL *Hollywood*
YOUNG MC *Capitol*

MUSIC: Toni Braxton's coming back strong with "Another Sad Love Song" (LaFace/Arista). Watch out for Prince Markie Dee's "Something Special" (Soul Convention/Columbia). The amazing Wendy Moten brings us "So Close To Love" (EMI), while the incredible James Ingram delivers "Someone Like You" (Warner Bros.). In case you hadn't noticed, TLC has come on in a big way with "Get It Up" from the "Poetic Justice" soundtrack (New Deal Music/Epic). "Waiting In Vain" by Lee Ritenour with Maxi Priest (GRP) is picking up. On the Q-tip, a lotta folks think the title song is the best thing on the Luther Vandross album "Never Let Me Go" (LV/Epic)... **BLACK MUSIC MONTH:** I've agonized for months over what to write in this

THE 411



By J. J. Johnson

week's column. I've chosen to simply reflect on the whole thing. I've realized what an amazing life I've had in relation to Black Music. The people I've known and actually hung with sometimes amazes me. First, there was my dad, then there were all the jazz, R&B and hip-hop people that I came to know. I was there for Rap's first radio record. I was acquainted with the three Kings of Blues. A young friend of mine recently said that one day when I'm 90, I'll be hanging in the neighborhood bar recounting the people I've known in Black Music, and some skeptic will call me an old, delusional, crazy guy. It's OK. I'll know I was there. And I'll be glad I was. Bet you're glad to be here, too. Hope you're enjoying Black Music Month. Later.

ALBUMS

THE TOP THIRTY

2W	LW	TW	ARTIST	TITLE	LABEL	2W	LW	TW	ARTIST	TITLE	LABEL
1	1	1	JANET JACKSON	<i>janet</i>	jdj/Virgin	14	19	16	PM DAWN	<i>The Bliss Album...?</i>	Island/PLG
2	2	2	DR. DRE	<i>The Chronic</i>	DR/Inter/Atl G	19	16	17	95 SOUTH	<i>Quad City Knock</i>	Wrap/Ichiban
-	5	3	LUTHER VANDROSS	<i>Never Let Me...</i>	LV/Epic	13	14	18	LEVERT	<i>For Real Tho'</i>	Atlantic/Atl G
3	3	4	SWV	<i>It's About Time</i>	RCA	17	21	19	ICE CUBE	<i>Predator</i>	Priority
15	10	5	MENACE II SOCIETY	<i>Soundtrack</i>	Jive	23	26	20	LL COOL J	<i>14 Shots To The...</i>	Def Jam/Columbia
4	4	6	WHITNEY HOUSTON	<i>The Bodyguard (ST)</i>	Arista	27	22	21	DUICE	<i>Dazzy Duks</i>	TMR/Bellmark
6	6	7	H-TOWN	<i>Fever For Da...</i>	Luke	16	17	22	GETO BOYS	<i>Till Death Do...</i>	Rap-A-Lot/Priority
5	7	8	SADE	<i>Love Deluxe</i>	Epic	24	30	23	2PAC	<i>Stricky 4...</i>	TNT/Inter/Atl G
8	8	9	KENNY G	<i>Breathless</i>	Arista	-	25	24	LUKE	<i>In The Nude</i>	Luke
-	-	10	JOHNNY GILL	<i>Provocative</i>	Motown	22	27	25	PAPERBOY	<i>The Nine Yards</i>	Next Plateau/PLG
7	9	11	SILK	<i>Lose Control</i>	Keia/Elektra	21	24	26	PHARCYDE	<i>Bazaar Ride...</i>	D Vinyl/Atl G
9	11	12	ONYX	<i>Baccdafucup</i>	JMJ/RAL/Chaos/Col	20	23	27	BIG DADDY KANE	<i>Looks Like A...</i>	Cold Chillin'/Rep
10	12	13	BOSS	<i>Born Gangstaz</i>	DJ West/Chaos/Col	18	20	28	MICHAEL JACKSON	<i>Dangerous</i>	Epic
-	15	14	MTV UPTOWN UNPLUGGED	<i>MTV Uptown...</i>	Uptown/MCA	12	18	29	RUN DMC	<i>Down With The...</i>	Profile
11	13	15	SNOW	<i>12 Inches Of Snow</i>	EastWest/Atl G	-	28	30	NAUGHTY BY NATURE	<i>19 Naughty III</i>	Tommy Boy

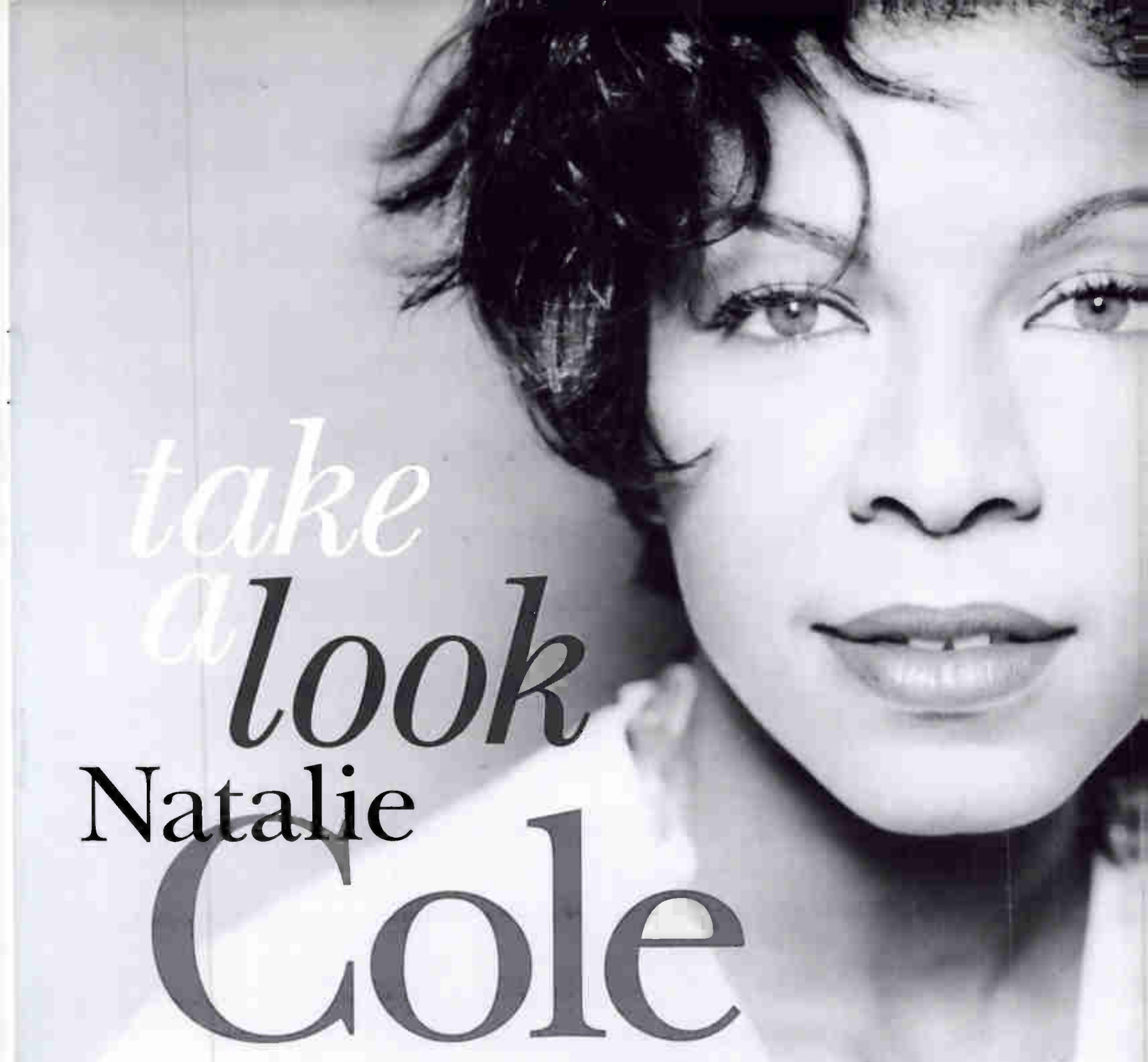
(Based on retail sales)

RADIO DOPE: Expect an announcement any day from **V103.9** Los Angeles regarding the vacant PD position. It looks like they've chosen a new occupant for the hotseat—stand by... **Tony Kidd** has resigned as OM for **WVAZ** Chicago. No replacement has been announced and, despite rumors to the contrary, they say there are no plans for a change in format... **Tony Fields** has not yet settled back in at **V100** Milwaukee. **INSIDE DOPE** hears that Fields and the station are still discussing money matters. Meanwhile, **Brian Anthony** is still in pocket... **KMJJ** Shreveport APD **Mike Anthony** has moved from afternoons to mornings. Evening guy **Jabber Jaws** is now in afternoons and **D.J. Darryl** has stepped into the evening slot... With **Bruce Melvin** gone from **WHJX** Jacksonville, the station will go to **The Touch** format at night... **Val Wilson** has exited **KBXX** Houston as the station's Promotion Director. Is **Jimmy Olsen** looking to get back in at the Box?... Is **Kathy Hughes** about to pick up **92Q** (WERQ)

INSIDE DOPE

Baltimore? The **INSIDE DOPE** hears that **Lee Michaels** has been tapped to consult... It seems that an ex-jock, disgruntled over either non-existent or bouncy checks, walked back into his ex-station somewhere in the South and commenced to cleaning the clock of the station

owner. As the story goes, the place is a virtual rubber plantation... **LABEL DOPE:** Sources say **Def Jam** has a couple of regional slots open. West Coast and Midwest decisions may come within weeks. More info later... As predicted, **Reggie Barnes** has landed as Northeast/Mid-Atlantic Promotion Manager for **Giant Records**. He remains based in NYC. As of yet, there is no word on a replacement for his VP position at **Scottie Bros**... **Jive** is reported to be in the market for a National Video Director, to be based at headquarters in New York City... **Ken James** departs New Orleans for the West Coast Regional Promo gig at **Columbia**. He'll be based in L.A...**IN THE MIX:** **Toni St. James**, **Lenore Williams**.



take
a look
Natalie
Cole

*"Take a look in the mirror Look at yourself,
But don't you look too close, 'Cause you just might see the person,
That you hate the most
Lord, what's happening to this Human Race I can't even see one friendly face
Brothers fight brothers and sisters wink their eyes
While silver tongues bear fruits of poison lies
Take a look at your children born innocent,
Every boy and every girl, Denying themselves a real chance
To build a better world
Dear lord what's happening to your precious dream
I think it's washing away on a bloody, bloody stream
Take a look at your children before it's too late
And tell them nobody, nobody wins when the prize is hate
It's not too late, we gotta tell all of our children
That love, love is the way."*

Take a look the title track and
first single and video from her new album,
in stores June 15.
7 Grammy Awards and 8 million albums haven't made
her music sound better.
Natalie Cole has.

Take a look. You'll see.

Executive Producers: Tommy LiPuma and Natalie Cole
Single Producer: Tommy LiPuma
Album Producers: Andre Fischer for KSF/Pilot Entertainment
Tommy LiPuma
Management: Dan Cleary/Dan Cleary Management Associates

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On Elektra Compact Discs and Cassettes

QUIET STORM

SOFT & WARM



STORM WATCH: This week, our Storm Goddess **Kandace** posed some Q-Storm questions to the legendary **Frankie Ross**, PD of **KJLH L.A.** When asked about the importance of Quiet Storm to Black Radio, Ross said, "Quiet Storm is a lifestyle thing. It's a time to forget about what happened over the course of the day, and all the pressures. It's when we unwind and relax, put the kids to bed. It's a time for love." Kandace then inquired about the future of the format. "In terms of taking it to another level, this is it!," he offered. "There are more things that can be done creatively in terms of content, but musically, this is it." Regarding the importance of **Black Music Month**, he offered, "It's definitely important because it reminds us where we've come from musically."... Smooth sailing.

Advertisement

JEFF LORBER

WORTH WAITING FOR

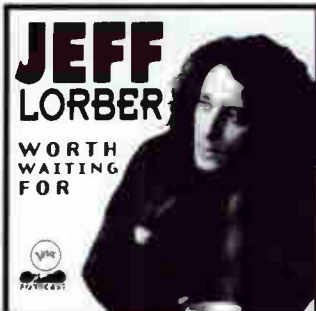
The musician who defined fusion in the 70's and 80's returns after a seven year absence in his solo recording career. With a new urban inspired sound and an impressive array of special guests to welcome him back, you'll find Jeff Lorber's new record *Worth Waiting For*.

Special Guests:

Bruce Hornsby, Dave Koz, Art Porter, Janis Siegel

Now Playing At:

- WBLS • New York
- WDAS • Philadelphia
- WILD • Boston
- WMVP • Milwaukee
- KATZ • St. Louis
- KPRS • Kansas City
- KMJM • St. Louis
- WKKU • Milwaukee
- WTLC • Indianapolis
- WJZZ • Detroit
- WTLZ • Indianapolis
- KCOH • Houston
- WIZF • Cincinnati
- WDKX • Rochester



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Your Mercury Regional
or Jennifer Phelps
(212) 333.8347



RADIO AIRPLAY

2W	LW	TW	ARTIST	TITLE	LABEL
2	1	1	SWV	<i>Weak</i>	RCA
1	2	2	H-TOWN	<i>Knockin' Da Boots</i>	Luke
3	4	3	LEVERT	<i>ABC, 123</i>	Atlantic/Atl G
4	3	4	WALTER & SCOTTY	<i>I Wanna Know...</i>	Capitol
10	5	5	U.N.V.	<i>Something's...</i>	Maverick/Sire
9	6	6	LUTHER VANDROSS	<i>Little Miracles...</i>	LV/Epic
8	7	7	JADE	<i>One Woman</i>	Giant/Reprise
17	8	8	R. BELLE/B. WHITE	<i>Quiet Time</i>	Columbia
--	9	9	JODECI	<i>Lately</i>	Uptown/MCA
19	13	10	MEN AT LARGE	<i>Um Um Good</i>	EastWest/Atl G
24	17	11	II D EXTREME	<i>Cry No More</i>	Gasoline Alley/MCA
--	20	12	SILK	<i>Girl U For Me</i>	Keia/Elektra
16	11	13	KIRK WHALUM	<i>Love Is A Losing...</i>	Columbia
5	12	14	REGINA BELLE	<i>If I Could</i>	Columbia
6	10	15	BIG BUB	<i>Tellin' Me Stories</i>	EastWest/Atl G
13	18	16	SILK	<i>Lose Control</i>	Keia/Elektra
12	16	17	LORENZO	<i>I Can't Stand...</i>	Alpha Int'l/PLG
--	25	18	BRIAN MCKNIGHT	<i>One Last Cry</i>	Mercury
7	14	19	SILK	<i>Freak Me</i>	Keia/Elektra
23	23	20	MICHAEL COOPER	<i>So Good</i>	Reprise
11	15	21	CHANTE MOORE	<i>It's Alright</i>	Silas/MCA
21	24	22	JANET JACKSON	<i>That's The Way...</i>	jdj/Virgin
--	--	23	PORTRAIT	<i>Day By Day</i>	Capitol
--	--	24	HI-FIVE	<i>Unconditional Love</i>	Jive
--	--	25	KENNY G	<i>By The Time...</i>	Arista

(Based on radio airplay)

FLIX



OKAY, WHO KEEPS DIMMING THE LIGHTS?: That's Young MC (right) at the mixing board with Ali Shaheed of A Tribe Called Quest. Although Shaheed was supposed to be co-producing Young MC's new album, "What's The Flavor?" with the rapper, he seldom showed up except to eat the complimentary Doritos. Here he pretended to have a clue.



FASHION POLICE NAB TWO: Atlantic's Dwight Bibbs (left) and VIP's Kelvin Anderson (center) are arrested for flagrant violations of good taste by the members of Intro who make part-time money as Officers of Fashion Correctness. They let these two scofflaws off with just a warning. We would have thrown the book at them.



ALL THAT AND SOME EXTRA PHAT: Here's Reprise recording artist Cheryl "Pepsi" Riley (center) hangin' with a bunch of people who ate all the backstage refreshments and have about as much chance of being on the cover of *Essence* as Leon Spinks. Left to right are: Reprise's Morris Landy, WRKS MD Toya Beasley, WRKS' Jeff Foxx, Pepsi, WRKS PD Vinnie Brown, WRKS producer Margot Jordon and Full Force's Bowlegged Lou.



NICE TRY ANYWAY, SON: Here are (left to right) Jazzmatazz members Lonnie Liston Smith, Jazzmatazz creator Guru, Jazz legend Donald Byrd, Chrysalis' Senior A&R weasel Duff Marlowe and Jazzmatazz DJ Jazzy Nice. Guru put on those fly shades and announced, "Hey Donald, check it out, I'm Stevie Wonder!" Replied Byrd, "I know Stevie Wonder. Stevie Wonder is a friend of mine. You're no Stevie Wonder."

Advertisement

Going for adds July 27th

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ARRESTED
DEVELOPMENT
ONE II 3
GURU
GANGSTARR
SHADZ
ALI DEE
OF LINGO

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THE PAINTERS SPEAK

This is rap as an instrument. Not just for playing but portraying. These are the painters whose music is their canvas. Each word is a brush stroke. Their beats are the colors of our truths.

Their songs are our mural. They soothe us. They warm us. They hear us.
Arrested Development, Gang Starr, Guru, Ali Dee, Shadz of Lingo, One II 3.
Listen...The painters speak.

RAP

RAP RADIO TOP FORTY

2W	LW	TW	ARTIST	TITLE	LABEL	2W	LW	TW	ARTIST	TITLE	LABEL
7	3	1	ONYX	<i>Slam</i>	JMJ/RAL/Chaos/Col	2	10	21	I. HOODLUM	<i>Posse</i>	Tuff Break/A&M
3	1	2	DR. DRE	<i>Dre Day</i>	DR/Int/Atl G	31	21	22	ICE-T	<i>I Ain't New...</i>	R Syndicate/Pri
4	2	3	BEATNUTS	<i>Reign Of...</i>	Relativity	18	18	23	YOYO	<i>I B Win' Wit...</i>	EastWest/Atl G
9	5	4	RUMPLETILSKINZ	<i>Attitude</i>	RCA	--	--	24	LORDS OF THE...	<i>Chief...</i>	Pendulum/Ele
6	4	5	GURU	<i>Loungin'</i>	Chrysalis/ERG	12	13	25	PHARCYDE	<i>Passin' Me...</i>	D Vinyl/Atl G
11	8	6	2PAC	<i>I Get Around</i>	TNT/Int/Atl G	27	26	26	DA LENCH MOB	<i>Ain't Got No...</i>	St Know/EW/Atl G
1	6	7	FLAVOR UNIT MC'S	<i>Roll With...</i>	Flava Unit/Epic	14	25	27	TRENDS OF CULTURE	<i>Off & On</i>	Madsounds/Motown
32	14	8	K.G. RAP/DJ POLO	<i>On The Run</i>	Cold Chillin'/WB	15	27	28	FUNKDOBIEST	<i>Bow Wow Wow</i>	Immortal/Epic
5	7	9	B. DADDY KANE	<i>How U Get...</i>	Cold Chillin'/Rep	--	37	29	N. BY NATURE	<i>It's On</i>	Tommy Boy
8	9	10	DA YOUNGSTA'S	<i>Crewz Pops</i>	EastWest/Atl G	20	29	30	PARIS	<i>Asata's Song</i>	Scarface
10	11	11	WU-TANG CLAN	<i>Protect Ya...</i>	LOUD/RCA	33	32	31	GREG OSBY	<i>Mr. Gutterman</i>	Bluenote/Cap
13	12	12	ILLEGAL	<i>Head Or Gut</i>	Rowdy/Arista	35	33	32	LL COOL J	<i>Pink Cookies</i>	DefJam/Col
36	28	13	AKINEYLE	<i>Ak Ha Ha</i>	Interscope/Atl G	--	35	33	LIFER'S GROUP	<i>Short Life Of...</i>	Hollywood Basic
34	22	14	MASTA ACE	<i>Saturday Nite</i>	D Vinyl/Atl G	22	36	34	FUNKMASTER FLEX	<i>6 Million...</i>	Nervous Wreck
28	17	15	S. OF MISCHIEF	<i>That's...</i>	Jive	--	38	35	MAD KAP	<i>Proof Is In...</i>	LOUD/RCA
19	16	16	Y'ALL SO STUPID	<i>Van Full Of...</i>	Rowdy/Arista	--	39	36	KING T	<i>Black Together</i>	Capitol
26	20	17	REDMAN	<i>Tonite's Da...</i>	RAL/Chaos	--	--	37	GUMBO	<i>Basement</i>	Chrysalis/ERG
21	19	18	CAPITOL TAX	<i>I Can't Believe</i>	MCA	--	--	38	ALMIGHTY RSO	<i>Bad Boy</i>	F Unit/Epic
29	23	19	BOSS	<i>Deeper</i>	DJ West/Columbia	--	--	39	DA KING & I	<i>Krak Da...</i>	Rowdy/Arista
30	24	20	JUNGLE BROS	<i>40 Below...</i>	WB	--	--	40	KAM	<i>Still Got...</i>	St Know/EW/Atl G

Based on college radio and commercial mix show airplay

ELEKTRIC SLIDE, NOT PROPS & JOCKS: At Elektra, Fred Jackson switches over to handle Urban Marketing from Rap College Promotion. Stepping into Fred's shoes will be Erika McDaniels. Props to you both... This just in from **Around The Globe:** Radio Rep Kris Pringle is out like last Christmas. Inside sources told us a Mr. Kringle filed suit for trademark infringement and elf harassment. Time to start selling potato chips?... Hotshot Adrian Miller is looking at Funkdoobiest to jump over the 200K mark in unit sales. Could another group of suits besides the LAPD be interested in his A&R talents?... **IS IT A TUFFBREAK 4 TUFFBREAK?:** Does Scottie Bros. Records need some Life? If so, will it make him rich and famous?... Former Set To Run staffer Chris Reade is now the Co-Director of Publicity at RAL/Def Jam... **NU MUZAK, NOT THE BOZAK:** Be on the lookout for Pudgie The Fat Bastard on Warner Bros. and the nu single from Blackmoon on Nervous Wreck. "How Many MCs Must Get

WORD!

Dissed," which Heartless Jim of WXIN recorded his own version of in his home studio called "How Many Times Must I Get Dissed," is a must hear... Make room for the Alkaholics on LOUD/RCA, which were last week's most added. They'll poison you with their hardcore drunk lyric kills—chaser not needed... Is young gun Lindsey Williams of EMI fame about to get the deal of a lifetime? Is it behind label 'A,' 'B' or right in front of him?... Birthday shout to Larry McKay of WMBR Boston who turned (gulp!) 42... **BLACK MUSIC PROPS:** To rap radio, which gives the people what they want out tha box without no hesitation. To all Rap Nationals who stand up for rap in the board rooms. To the artists who scream "Too Black, Too Strong." To pioneers Red Alert, Chuck Chillout, Mr. Magic (damn the controversy), Kurtis Blow, Grandmaster Flash and newjacks like yourself. Knowledge is king. Enough of the soft shit; keep black music strong! If ya bootleg, ya gets ya leg broke... Peace out.



MCA



still makin an impression

young black teenagers • capital tax • heavy d & the boyz
wreckx-n-effect • p.a. (parental advisory) • dr. dre & ed lover
stylz • son of bazerk • raven-symoné • chilly tee • eric b & rakim

**...IT'S THE GUN SLINGING
LUNATIC DEMONS
OUTTA HELL**



**INTOXICATED PUNKS
LETTIN' OFF BAD SMELLS
WITH THEIR DEBUT:
"REIGN OF THE TEC"**

**FROM THE SMASH EP:
"INTOXICATED DEMONS"**



**HARD TO
EMBRACE
— EVEN
HARDER
NOT TO!**

RELATIVITY

**in a word...
"...hippoppatitzphatniz"**

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JAMS



RAP

TOP FIFTEEN ALBUMS

2W	LW	TW	ARTIST	TITLE (LABEL)	COMMENTS
-	12	1	MENACE II SOCIETY	<i>Soundtrack</i> (Jive)	Big Winner
-	10	2	BOSS	<i>Born Gangstaz</i> (DJ West/Chaos/Col)	Single 19 Bullet
3	1	3	ONYX	<i>Bacdafucup</i> (JM/J/RAL/Chaos/Col)	Video #2
-	-	4	BIG DADDY KANE	<i>Looks Like...</i> (Cold Chillin'/Rep)	Very Special
8	2	5	RUN DMC	<i>Down Wit The...</i> (Profile)	Nu Single Comin'
-	5	6	FUNKDOOBIEST	<i>Which Doobie UB</i> (Immortal/Epic)	Over 200K Units
5	4	7	WHO'S THE MAN	<i>Various Artists</i> (Motown)	Leveling
-	-	8	GURU	<i>Jazzmatazz</i> (Chrysalis/ERG)	@ Urban
7	9	9	PHARCYDE	<i>Bazaar Ride...</i> (D Vinyl/Atl G)	Video On #20
2	6	10	DR. DRE	<i>The Chronic...</i> (DR/Inter/Atl G)	2,000,000 Sold
10	11	11	ICE-T	<i>Home Invasion</i> (R Syndicate/Pri)	Maintaining
4	7	12	DA YOUNGSTA'S	<i>Aftermath</i> (EastWest/Atl G)	Hot @ KMJQ
6	8	13	LORDS OF THE...	<i>Here Comes The...</i> (Pendulum/Elektra)	Going At Rap
-	15	14	FLAVOR UNIT MC'S	<i>Roll Wit Tha...</i> (F Unit/Epic)	Ready 4 Nu Single
12	13	15	NAUGHTY BY NATURE	<i>19 Naughty III</i> (Tommy Boy)	10 Urban Adds

Based on retail album sales

DOWN WIT'...



JASON "JC" RICKS: JC is currently the National Associate Director of Street Promotion for Capitol Records. Prior to his gig at the Tower, he was down with the indies, workin' with *On The Strength* (Bay Area) and the *Steve Rifkin Company* (Los Angeles). JC stopped by the set

of former partner *Brian A. Samson's* first shoot for a series of Taco Bell commercials in which Samson will be impersonating *Boris*. Said Brian, "JC, you really ripped shit standing in for *Christopher Williams* on 'Uptown MTV Unplugged.' I hope I can cause the same hysteria with the honeys." After the photo, they both revealed to *Natasha* the marketing plans for *Young MC* and *Poison Posse*.

CRANES



the new album is

forever

the first single is

“everywhere”

WDRE
KKDJ



LIVE 105
WBER

Sheri Hood - Forever Changes Management



dedicated



TMK(s) ® Registered • Marca(s) Registrada(s) General Elec.

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POST MODERN

(Based on a combination of airplay and sales.)

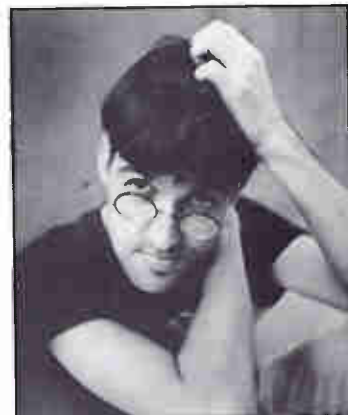
LW	TW	ARTIST-LABEL	COMMENTS
1	1	PORNO FOR PYROS - WB Pets	MTV Buzz Bin
2	2	NEW ORDER - WB Regret	tour w/Sunscream
3	3	LENNY KRAVITZ - Virgin Believe/My Way	whom bells toll
5	4	RADIOHEAD - Capitol Creep	MTV Buzz Bin!
8	5	STONE TEMPLE PILOTS - Atl./Atl G Plush	PoMo broke 'em
4	6	DEPECHE MODE - Sire/Reprise Walking In My Shoes	#1 KTCL,KKND
7	7	MIDNIGHT OIL - Columbia Truganini	#1 WXRT,KPNT
6	8	PRIMUS - Interscope/Atl G My Name is Mud	play copshootcop
12	9	PJ HARVEY - Island/PLG 50 Ft. Queenie	#1 College Radio!
9	10	STING - A&M Fields Of Gold	WZRH,WCHZ Add
19	11	SOUL ASYLUM - Columbia Runaway Train/Black	MTV Buzz Bin!
10	12	TERENCE TRENT D'ARBY - Col. She Kissed Me	tour w/Duran
11	13	AIMEE MANN - Imago I Should've Known	Buzz Bin?
--	14	X - Big Life/Mercury Country At War	Hooray!!!
18	15	FRANK BLACK - Elektra Hang On To Your Ego	See On Tour!
13	16	WATERBOYS - Geffen Return Of Pan	#1 KIKX,WICB
14	17	DURAN DURAN - Capitol Too Much Info/Undone	Tour w/TTD
20	18	POSIES - DGC Dream All Day	WFNX,WBCN Add
16	19	BELLY - Sire/Reprise Slow Dog/Tree	see w/Velvets
22	20	SLIVER OST - Virgin UB40	KROQ adds Shagg
23	21	M M BOSSTONES - Mercury Someday I Suppose	KROQ,KDGE Add
17	22	WORLD PARTY - En./Chrysalis/ERG Give It All./Today	See On Tour!
25	23	CRANBERRIES - Island/PLG Dreams	HOTS Winner!
21	24	SUEDE - Columbia Metal Mickey	they're so swell
15	25	CHRIS ISAAK - Reprise Can't Do A Thing...	tour w/Tina T.

POST TOASTED By Ivana B. Adored

GET DOWN TONIGHT: Terence Trent D'Arby's performance at the KROQ Weenie Roast And Singalong was unanimously decreed the highlight of a stellar day (and night) of quality musical entertainment in the bowels of Orange County. *Everybody* is in agreement that TTD ruled supreme, even those who weren't screaming uncontrollably when he split his pants. No, I wasn't screaming; I had already fainted during his opening song.

HIS ROYAL SADNESS:

Other Prozac Memories: Dramarama's inspired cover of PJ Harvey's "50 Ft. Queenie," the Posies set, Kennedy, Lewis, Mark Chotiner and Joe Pizzella going (rightfully and appropriately) apeshit during Rocket From The Crypt's set, kids in the audience singing along when Bettie Serveert played "Tomboy," discussing the brilliance of Greg Kinnear and "Talk Soup" with KKDJ's Don Parker, the compelling power of The The's and X's sets and the Posies' Urge Overkill t-shirts. Congrats to KROQ for setting the standard..... Have you heard about the upcoming Kiwi Tour? It's a tour featuring New Zealand's finest including the very wonderful Straitjacket Fits (if I was programming your station, I'd packet the Fits song "Cat Inna Can" with the Porno For Pyros hit "Pets"), The Bats (you must hear their new album on Mammoth) and the Jean Paul Sartre Experience (call me for a copy of their latest). Think Kiwi; it's the perfect antidote for Lollapalooza..... Most Overused Expression Of The Week: "I don't want to have to play tit-for-tat"..... Which Is Cooler: 91X adding Paw or WDRE and KITS adding Cranes? What do they know that you will soon learn?..... WE LOVE THE JULIANA HATFIELD THREE, GIGOLO AUNTS, TRIP SHAKESPEARE AND URGE OVERKILL!!!!..... We badgered you until you played Stone Temple Pilots. Now it's #5 on the PoMo chart and multiplatinum! We're about to get equally demanding (and cranky) about Rage Against The Machine and Cop Shoot Cop. What part of "Top 5 phones wherever it's played" don't you understand? If you don't believe me, call my verybestfriends, Kevin Weatherly and Gene Sandbloom at KROQ. Duh..... E (as in A Man Called E) phoned to tell me that his just-finished album, which he's calling "Broken Toy Shop," will be the catalyst he needs to reclaim me from Terence Trent D'Arby. He also wanted me to let you know that he's changing his name..... to Prince.



"My Name Is Prince!"

POST MODERN

HOTS

1. **PORNO FOR PYROS** (WB)
2. **RADIOHEAD** (Capitol)
3. **TEARS FOR FEARS** (Mercury)
4. **NEW ORDER** (Qwest/WB)
5. **PAUL WESTERBERG** (Sire/Reprise)
6. **CRANBERRIES** (Island/PLG)

ADDS

1. **URGE OVERKILL** (Single/Vinyl LP) (Geffen)
2. **ZIGGY MARLEY** (Single) (Virgin)
3. **PAUL WESTERBERG** (LP) (Sire/Reprise)
4. **VERVE** (LP) (Vernon Yard)
5. **GUTTERBALL** (LP) (Mute/Elektra)
6. **FUGAZI** (LP) (Dischord)

(Hot reports from the nation's leading radio and retail outlets)

BOW WOW RECORDS / CALAB MILES / ALBUQUERQUE John Spencer Blues Expl. Christian Death Richard Thompson Boss Hog Sebadoh	WBCN / OEDIPUS/CARTER ALAN / BOSTON Suede Porno For Pyros Aimee Mann Cranes Paul Westerberg	KDGE / GEORGE GIMARC / DALLAS Deep Forest Proclaimers Cranberries Radiohead Tears For Fears	KTCL / JOHN HAYES / FT. COLLINS Depeche Mode New Order World Party Midnight Oil Porno For Pyros
KACV / JAMEY KARR / AMARILLO Porno For Pyros Odds X Posies Tears For Fears	WFNX / KURT ST.THOMAS/MAX / BOSTON Porno For Pyros Radiohead New Order Proclaimers Tears For Fears	WUXTRY / MARK METHE / DECATUR,GA Col. Bruce Hampton Radiohead Richard Thompson PJ Harvey Lenny Kravitz	WBAU / JEFF SPERBER / GARDEN CITY,NY John Spencer Blues Expl. Pitchblende Mercury Rev Liz Phair Fire In The Kitchen
ACRN / DUSTIN METS / ATHENS Lenny Kravitz Dog Society Porno For Pyros Fluid An Emotional Fish	WBNY / CHRIS CELESTE / BUFFALO Dick Dale Mercury Rev The Big F Clutch Boss Hog	KDUR / ALEXIS NELSON / DURANGO, CO Skeletones Primus Cop Shoot Cop Ethyl Meatplow Genitorturers	CHRIS' WARPED RECORDS / DAVE SWANSON / LAKEWOOD, OH Fluid Green Jelly Pro-Pain Urge Overkill Robert Plant
WPUP / DOUG BROWN / ATHENS, GA Murray Attaway Judybats Frank Black Posies Lenny Kravitz	KGRK / TERRY BROWN / CEDAR FALLS Lenny Kravitz Judybats Primus Sugar Goo Goo Dolls	RODEO RECORDS / MARK PICKEREL / ELLENSBURG, WA B-Legit Chaka Demus Dick Dale Paul Westerberg Deep Forest	MICHIGAN WHEREHOUSE / FRANK JENKS / LANSING Tears For Fears Steve Miller 4 Non Blondes Lenny Kravitz Porno For Pyros
WCHZ / JAMIE MCCULLOCH / AUGUSTA, GA Aimee Mann Dada Depeche Mode Frank Black New Order	RECORD BAR / ANDY SHULL / CHAPEL HILL, N.C. Gutterball Mercury Rev Butthole Surfers Shrimp Boat Cakekitchen	MUSIC BOX / JASON BRECKNER / FARVIEW PK, OH Adorable Primus 10,000 Maniacs MM Bosstones Frank Black	KLZR / BOB OSBURN / LAWRENCE, KS Cranberries New Order Porno For Pyros Stone Temple Pilots Tears For Fears
KNNC / PAUL KRIEGLER / AUSTIN Stone Temple Pilots New Order X Tears For Fears Deacon Blue	WXRT / PAUL MARSZALEK / CHICAGO Midnight Oil Paul Westerberg World Party The Tragically Hip Judybats	DANNY'S RECORDS / DAN MARKMANN / FRESNO, CA Bash & Pop Chemlab Tears For Fears Morrissey	WDRE / TOM CALDERONE / LONG ISLAND/PHILLY New Order Depeche Mode Midnight Oil Living Colour Sting
KUGS / REBECCA JONES / BELLINGHAM Super Snazz Muffs Pitchblende Gorilla Int'l Hip Swing	WVXU / MARK KEEFE / CINCINNATI The Fall Radiohead Unrest Sebadoh Fluid	KKDJ / DON PARKER / FRESNO, CA Sarah Brightman Radiohead Porno For Pyros Tears For Fears Spin Doctors	ARONS RECORDS / DOUGLAS WILLIAMS / LOS ANGELES Madder Rose Engines Of Agression PJ Harvey Verve American Music Club

the cat is out of the bag...



straitjacket fits is for real

"Extraordinary rockist energy. STRAITJACKET FITS flexes its songs like muscles - fighting all the way to the asylum. HIGHEST RATING."

-SPIN

"They achieve the magic so many Alternative bands try for but so few truly conjure. GRADE: A-"

-ENTERTAINMENT WEEKLY

"cat inna can"

The first single from their new album BLOW

Produced by Paul Fox

Add Date: June 21

ON "THE NOISYLAND TOUR" THIS SUMMER

with The Bats and JPS Experience

7/19 Los Angeles, CA ... 7/20 San Francisco, CA ... 7/22 Baltimore, MD
7/23 Washington DC ... 7/24 New York, NY - NMS ... 7/27 Philadelphia, PA
7/28 Hoboken, NJ ... 7/30 Boston, MA ... 7/31 Providence, RI
8/2 Toronto, ONT ... 8/5 Detroit, MI ... 8/6 Chicago, IL
8/7 Minneapolis, MN ... more dates to come

arista *Arista*

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SEE THE VIDEO ON
MTV'S "120 MINUTES"

POST MODERN



MICHELLE DENOMME CIMX, DETROIT

Are you surprised that a format that can only deal with one female artist in heavy rotation at any given moment has only one female programmer in the entire PoMo format??? Get with the times; a second woman is likely to join the Supreme Court and in Michelle's native Canada, they've just elected a female Prime Minister. What are Michelle's neighbors, the Jacobs brothers, doing to solve this problem? What are you doing? What am I doing here? By the way, "Denomme" is French for "absent."

(Hot reports from the nation's leading radio and retail outlets)

HOTS:

1. APRIL WINE
2. TRIUMPH
3. LOVERBOY
4. RUSH
5. BTO
6. GUESS WHO
7. GORDON LIGHTFOOT
8. ALANNAH MYLES
9. HONEYMOON SUITE
10. ANNE MURRAY

KCRW / CHRIS DOURIDAS / LOS ANGELES

- PJ Harvey
- Young American Primitive
- Sebadoh
- Unrest
- Polyphemus

KROQ / KEVIN WEATHERLY / LOS ANGELES

- Radiohead
- Proclaimers
- New Order
- Belly
- Soul Asylum

YESTERDAY & TODAY / RICH ULLOA / MIAMI

- Primus
- Brad
- Waterboys
- Radiohead
- Boss Hog

ATOMIC RECORDS / GINA SOENER / MILWAUKEE

- Bad Religion
- Tsunami
- Walt Mink
- Urge Overkill
- Fishbone

LET IT BE / RYAN CAMERON / MINNEAPOLIS

- Van Morrison
- Fugazi
- Walt Mink
- The Fall
- Paul Westerberg

WTUL / DAVE SANFORD / NEW ORLEANS

- Shadowy Men On A ...
- Pavement
- Shrimp Boat
- Link Wray
- Cranes

MUSIC DROME / JIM VINING / NORCROSS

- MM Bosstones
- Sun-60
- Aimee Mann
- Urge
- X

WPRK / LISA BLANNING / ORLANDO

- Leatherface
- Paw
- Buck Pets
- Alcohol Funnycar
- Tar

WOXY / PHIL MANNING / OXFORD, OH

- Eleventh Dream Day
- Radiohead
- Tears For Fears
- Cranberries
- Aimee Mann

WHEREHOUSE / MIKKI MARINO / PACIFIC BEACH

- X
- Rocket From The Crypt
- Sliver ST
- Proclaimers
- Front 242

KEDJ / JOHN CLAY / PHOENIX

- Suede
- An Emotional Fish
- Soul Asylum
- Stone Temple Pilots
- Adorable

KUKQ / LEAH MILLER/JONATHAN / PHOENIX

- Radiohead
- Dramarama
- Tears For Fears
- Ethyl Meatplow
- MM Bosstones

UNICORN / DREW JOHANSEN / PORTSMOUTH

- Silos
- M-80's
- Hammerbox
- Radiohead
- Rev. Horton Heat

FAST FOWARD / JUDY / PROVIDENCE, RI

- Moonshake
- Shelter
- Iceburn
- Stereolab
- Unrest

KRZQ / BLAZE / VOLUME / RENO, NV

- Depeche Mode
- Porno For Pyros
- Lenny Kravitz
- Soul Asylum
- Tears For Fears

KSYM / RACHEL BOYS / SAN ANTONIO

- Primus
- Porno For Pyros
- Radiohead
- MM Bosstones
- New Order

91X / MIKE HALLORAN / SAN DIEGO

- Porno For Pyros
- New Order
- Terence Trent D'Arby
- Stone Temple Pilots
- Proclaimers

KITS / STEVE MASTERS / SAN FRANCISCO

- Porno For Pyros
- Cranberries
- Red House Painters
- Sarah Brightman
- Suede

KCMU / DON YATES / SEATTLE

- Guru
- Ethyl Meatplow
- Porno For Pyros
- Red House Painters
- Arthur Alexander

KNDD / MARCO COLLINS / SEATTLE

- Proclaimers
- Primus
- Radiohead
- Cranberries
- Tears For Fears

ORPHEUM RECORDS / SARA GRANGER / SEATTLE

- Sky Cries Mary
- Sliver ST
- Front 242
- Cranberries
- Guru

KPNT / KEN ANTHONY / ST. LOUIS

- Midnight Oil
- Radiohead
- Posies
- Porno For Pyros
- Suede

WVFS / CHRIS WHITE / TALLAHASSEE

- X
- Dick Dale
- Frank Black
- Yearbook Comp.
- Boss Hog

WMNF / THERESA MILAN / TAMPA

- PJ Harvey
- Tampa Sux
- Boss Hog
- John Spencer Blues Expl.
- Boss

WFDU / JERRY RUBINO / TEANECK, NJ

- The Fall
- Mega City Four
- New Model Army
- Rev. Horton Heat
- Muffs

WHFS / BOB WAUGH / WASHINGTON D.C.

- Tears For Fears
- Stereo MC's
- Paul Westerberg
- Judybats
- Porno For Pyros

KQAL / JEREMY LYNCH / WINONA, MN

- MM Bosstones
- Paul Westerberg
- Dick Dale
- Fishbone
- Buck Pets

WDST / JEANNE ATWOOD / WOODSTOCK

- Deep Forest
- Radiohead
- Devlins
- New Order
- Aztec Camera

rage against the machine

rage opens that tour that features front 242, alice in chains etc. sales approaching 200,000!

soundscan debut at 169* with over 6200 copies sold last week.

anger is a gift.

added at:

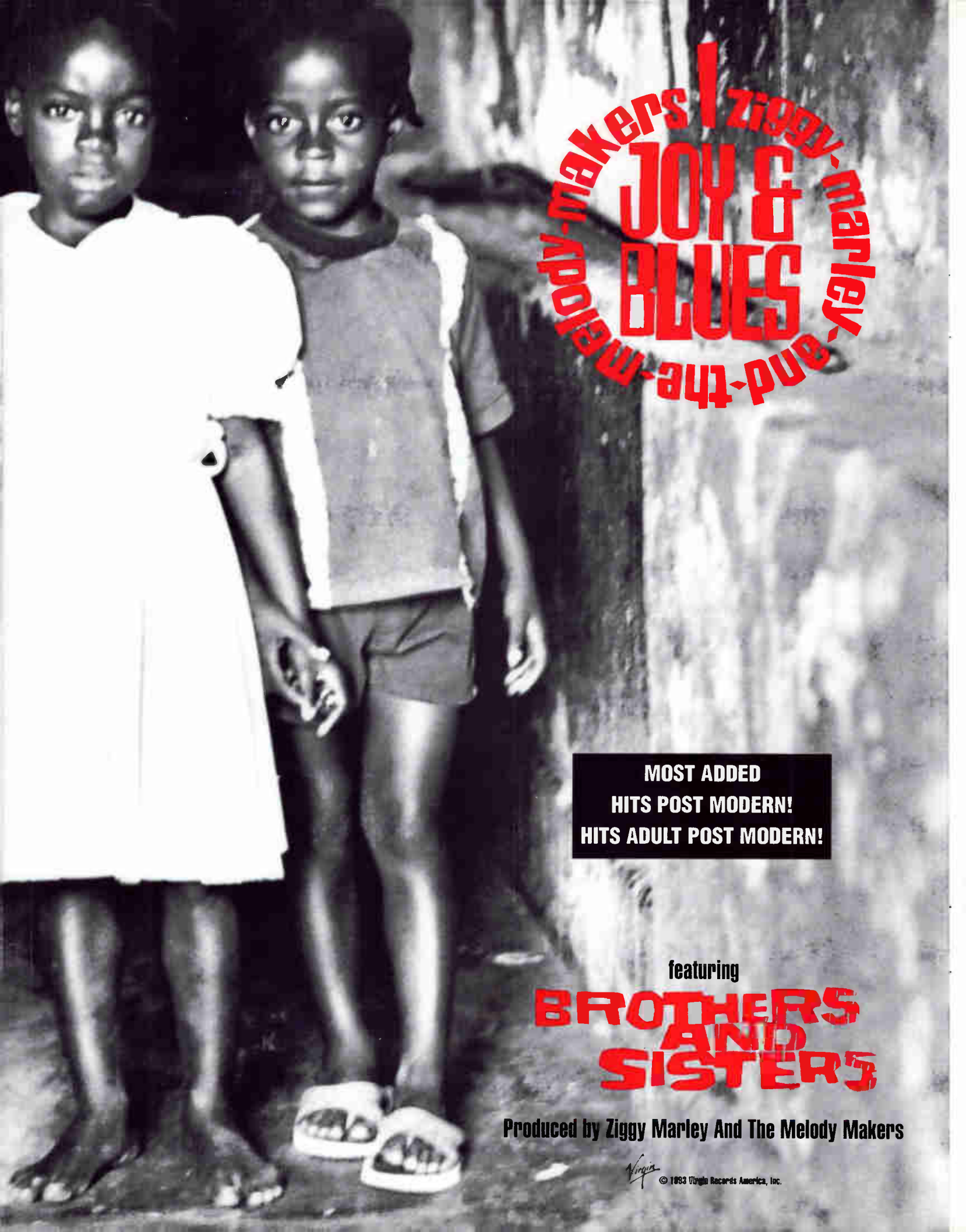
WIIZ
KPNT
KNDD

already on:

KROQ
WFNX
KITS
CIMX
X96
KRZQ
WDRE
91X
WOXY
KNDD
WHTG
KEDG
KNNC

"Rage is alternative radio in the '90s, so if you don't get it, start packing. 'Killing' has been huge at KROQ going on four months already. This record is no more peculiar than the Clash was 15 years ago. What part of this equation don't you understand?"

- Gene Sandbloom, MD; KROQ



and-the-melody-makers | ziggy-marley-
**JOY &
BLUES**

**MOST ADDED
HITS POST MODERN!
HITS ADULT POST MODERN!**

featuring
**BROTHERS
AND
SISTERS**

Produced by Ziggy Marley And The Melody Makers

Virgin
© 1993 Virgin Records America, Inc.

ADULT POST MODERN

(BASED ON A COMBINATION OF AIRPLAY AND SALES.)

LW	TW	ARTIST/LABEL	COMMENTS
1	1	DONALD FAGAN - Reprise Kamakiriad	#1 KZEW,KTAO
2	2	STING - A&M Ten Summoner's Tales	#1 WRLT,KGSR
3	3	CHRIS ISAAK - Reprise San Francisco Days	#1 WMMM,WYEP
--	4	VAN MORRISON - Polydor/PLG Too Long In Exile	more photo ops
5	5	LENNY KRAVITZ - Virgin Are You Gonna Go My Way?	WMAX,WEQX Add
4	6	MARK COHN - Atl./Atl G The Rainy Season	#1 WVGO,KIOT
8	7	ROD STEWART - Reprise Unplugged	MASSIVE SALES
6	8	NEW ORDER - WB Republic	see at Hwood Bowl!
7	9	MIDNIGHT OIL - Columbia Truganini	On Tour Soon
12	10	PORNO FOR PYROS - WB Porno For Pyros	KSPN,KSKE Add
9	11	AIMEE MANN - Imago Whatever	#1 WOBR,WRSI
10	12	ROBERT PLANT - Esp/Atlantic/AG Fate Of Nations	jurassic park
11	13	WATERBOYS - Geffem Dream Harder	dinosaur dreams
13	14	BRUCE HORNSBY - RCA Harbor Lights	scary movie!
14	15	WORLD PARTY - En./Chrysalis/ERG Bang!	Tour w/10K Maniacs
20	16	CRANBERRIES - Island/PLG Everybody Else Is...	#1 KCRW,WXPX
15	17	JUDYBATS - Sire/WB Pain Makes You Beautiful	Tour w/K.Missile
16	18	BIG HEAD TODD - Giant Sister Sweetly	HORDE Tour
18	19	BLUES TRAVELER - A&M Save His Soul	HORDE Tour
19	20	NANCI GRIFFITH - Elektra Other Voices,Other Rooms	Play "Across"
22	21	DANIEL LANOIS - WB For The Beauty Of Wynona	tour w/A.Escovedo
17	22	BRYAN FERRY - Reprise Taxi	call me a cab
24	23	HOTHOUSE FLOWERS - Lon./PLG Songs From The Rain	we're extinct
25	24	WIDESPREAD PANIC - Capricorn Everyday	KQPT,WRNX Add
--	25	DARDEN SMITH - Chaos Little Victories	cuter than M.Bolton

ADDS

1. ZIGGY MARLEY (Single) (Virgin)
2. TODD RUNDGREN (Single) (Forward/Rhino)
3. PAUL WESTERBERG (LP) (Sire/Reprise)
4. NEIL YOUNG/UNPLUGGED (LP) (Reprise)
5. OVER THE RHINE (LP) (IRS)
6. VAN MORRISON (LP) (Polydor/PLG)

HOTS

1. VAN MORRISON (Polydor/PLG)
2. CHRIS ISAAK (Reprise)
3. DONALD FAGEN (Reprise)
4. NEIL YOUNG/UNPLUGGED (Reprise)
5. MARC COHN (Atlantic/Atl G)
6. PAUL WESTERBERG (Sire/Reprise)

GRANOLA REPORTERS

KAOI	KTAO	WMMM
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KERA	KUWR	WOBR
KFMG	RADIOFREE NEW YORK (WNWK)	WRLT
KFOG		WRNX
KGAY	WAPS	WRSI
KGSR	WBOS	WVAY
KIOT	WBUR	WVBR
KMMS	WCLZ	WVGO
KMITT	WDET	WVIA
KOTR	WEQX	WWCD
KPIG	WFUV	WXPX
KQPT	WFXB	WXRK (VIN SCELSA)
KRCC	WKXE	WYEP
KRCL	WMAX	WZEW
KSKE	WMKY	
KSPN		

ADULT POST MODERN



BRETT SHULTE WRLT, NASHVILLE

Someday we'll go to Nashville to record the song we've written for Brett Shulte. It'll be about our first introduction; we were impressed by his height and his stature in radio. We spotted him again, crashing the Warner Bros. Grammy party, where the *sheer vibrance* of his personality *compelled* the singer of Depeche Mode to call WRLT for a phone interview during the party! Yes, someday we'll record our song for Brett and we'll call it, "We Can't Get Over You 'Til You Get Over Yourself."

(Hot reports from the nation's leading radio and retail outlets)

HOTS:

1. STING
2. BRUCE HORNSBY
3. WORLD PARTY
4. CHRIS ISAAK
5. MIDNIGHT OIL
6. WIDESPREAD PANIC
7. MARC COHN
8. DONALD FAGEN
9. NEW ORDER
10. ROBERT PLANT

WRNX / BRUCE STEBBINS / AM-HERST, MA

People Get Ready Comp.
Neil Young Unplugged
Blues Traveler
Chris Isaak
Marc Cohn

KSPN / STEVE COLE / ASPEN

World Party
Aimee Mann
Chris Isaak
Midnight Oil
Lenny Kravitz

KGSR / JODY DENBERG / AUSTIN

Donald Fagen
Neil Young Unplugged
Van Morrison
Paul Westerberg
Aimee Mann

BOOKS, STRINGS & THINGS / HEIDI / BLACKSBURG, VA

Chris Isaak
Dr. Dre
No Strings Attached
Rod Stewart
Donald Fagen

WBOS / J. HERRON / M. KELLY / BOSTON

People Get Ready Comp.
Robin Zander
Donald Fagen
World Party
Robert Plant

KRCC / JEFF BIERI / COLORADO SPRINGS

Auto-No
Guru
Van Morrison
Paul Westerberg
An Emotional Fish

COMPACT DISC SHOP / DAVE HOOPER / DES MOINES

Donald Fagen
Sonia Dada
Sting
Marc Cohn
Big Head Todd

KFMG / RON SORENSON / DES MOINES, IA

Hothouse Flowers
World Party
Jellyfish
Chris Isaak
Van Morrison

REBOP / BOB KAPUTKIN / ITHACA, NY

Plus From Us Comp.
Fugazi
Bad Religion
Paul Westerberg
Neil Young Unplugged

DISC EXCHANGE / ALLAN MILLER / KNOXVILLE, TN

Paul Westerberg
Neil Young Unplugged
X
Van Morrison
Fishbone

KUWR / DON WOODS / LARAMIE, WY

Chris Isaak
Donald Fagen
Bruce Hornsby
Sting
Van Morrison

TOP NOTCH CD'S / DAN LAPOINTE / LARAMIE, WY

Last Action Hero ST
Lenny Kravitz
Steve Miller Band
Van Morrison
X

WMMM / PAT GALLAGHER / MADISON, WI

Chris Isaak
Marc Cohn
Blues Traveler
Sting
Pete Townshend

WNCS / JODY PETERSON / MONTPELIER

Cranberries
Paul Westerberg
Porno For Pyros
Widespread Panic
Daniel Lanois

DISCOVERY DISCS / MONET / PHILADELPHIA

Sun-60
Deep Forest
X
4 Non Blondes
Stone Temple Pilots

WMAX / RICK MACKENZIE / ROCHESTER

10,000 Maniacs
Allgood
Big Head Todd
Blues Traveler
Bruce Hornsby

GREY WHALE / MIKE RAYL / SALT LAKE CITY

Robert Plant
Van Morrison
X
Marc Cohn
Fishbone

KRCL / KEN PAVIA / SALT LAKE CITY

Cranes
Frank Black
Donald Fagen
Nanci Griffith
Freedy Johnston

CITY DISCS / T.K. KENNEDY / SAN FRANCISCO

Chris Isaak
Sting
Porno For Pyros
New Order
Midnight Oil

KFOG / ROSALIE HOWARTH / SAN FRANCISCO

Marc Cohn
Donald Fagen
Bruce Hornsby
Van Morrison
Tears For Fears

BIG MUSIC / FRANK WARREN / SAN LUIS OBISPO

Spencer The Gardner
Adorable
Sun-60
Guru
Beloved

K-OTTER / DREW ROSS / SAN LUIS OBISPO

Blues Traveler
Donald Fagen
Waterboys
Chris Isaak
Barenaked Ladies

KIOT / STACIA SAUNDERS / SANTA FE, NM

Marc Cohn
Donald Fagen
Van Morrison
Chris Isaak
Lenny Kravitz

KECH / JIM KING / SUN VALLEY, ID

Sonia Dada
Hothouse Flowers
Ron Wood
Shawn Colvin
Diesel

KTAO / BRAD HOCKMEYER / TAOS

Chris Isaak
Marc Cohn
Van Morrison
Darden Smith
Iain Mathews

WOBR / JOHN HARPER / WANCHESE, NC

Chris Isaak
Lindsey Buckingham
Neil Young Unplugged
Shawn Colvin
Peter Gabriel

KPIG / LAURA HOPPER / WATSONVILLE, CA

Warren Zevon
People Get Ready Comp.
Rod Stewart
Van Morrison
Neil Young Unplugged

BERT'S / RICK HODGSON / WILMINGTON, DE

Neil Young Unplugged
Aztec Camera
Margarita Cafe
Dire Straits
Rod Stewart



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IN LIVERPOOL. FROM THE ALBUM **99.9F°**
[31454-0006-4/2]

PRODUCED BY MITCHELL VROOM

EXECUTIVE PRODUCER: RONALD K. FIERSTEIN



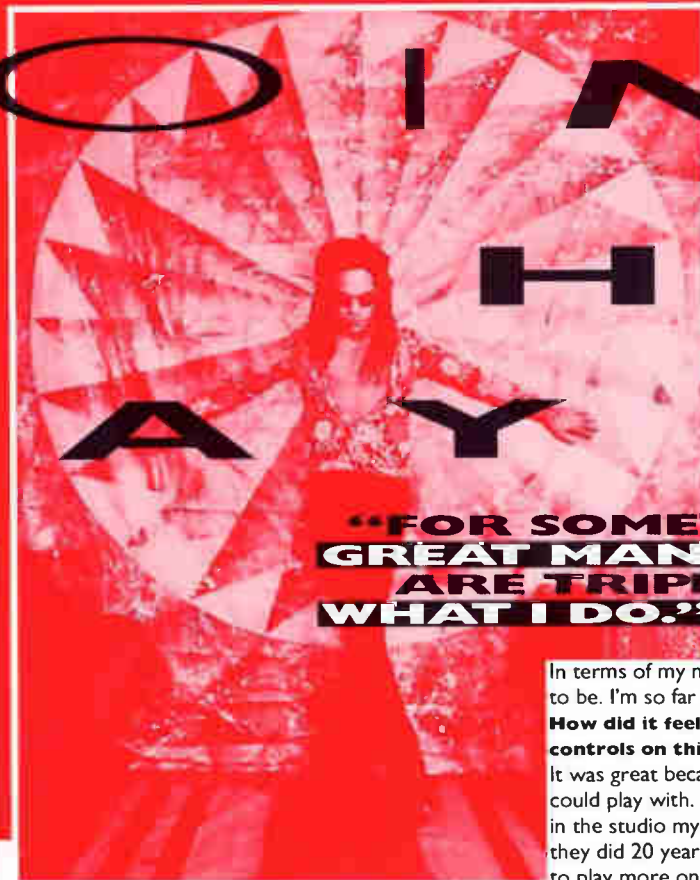
SUZANNE VEGA

Management: AGF Entertainment Ltd., New York City

GOING WAY HIS

TIME FOR A SMOKE AND A JOKE WITH LENNY KRAVITZ BY JOAN TARSHIS

Music is Lenny Kravitz's life. His third Virgin release, "Are You Gonna Go My Way," is certainly proof of that. If any of his distinctive albums were placed in a time capsule, it would certainly be difficult to believe that their variety of sounds was created by a single artist. Beyond his solo works, Kravitz's ability to collaborate with talents from Madonna to Vanessa Paradis and Mick Jagger makes him something of a musical chameleon. This may all be explained, perhaps, by his ability to commute between his childhood neighborhoods — Brooklyn's down and dirty Bed-Stuy to Manhattan's tony Upper East Side. However easy it may be for him to slip from one musical gear to another, interviews are a different tune. "It's hard for me to verbalize things," he apologizes. "That's why I do music. I communicate better that way." And that was before he faced the relentless probing questions of a woman who's so deep Jacques Cousteau has trouble understanding her, HITS' own tuna fish of love, Joan "Barracuda" Tarshis.



"FOR SOME REASON, A GREAT MANY PEOPLE ARE TRIPPED OUT BY WHAT I DO."

How do you feel when people say a particular song reminds them of Jimi Hendrix or the Beatles?

What they're really saying is they heard a vibe. They're not hearing a song. The songs are my songs — they're my melodies. I don't take parts from other people's songs. It's just like when I hear the Rolling Stones or even Jimi, I hear some of Curtis Mayfield's guitar. I don't want to have to defend myself — it's just my music and that's it. Put on Zeppelin or the Stones and tell me you don't hear the blues in that and the artists they listened to... it's the same thing. But for some reason it bothers people about me because right now, I'm the guy going it. I just do what I do. It comes out of me naturally.

People are always too busy trying to figure out things rather than just looking at things for what they are. People are always saying, "I can see this in this painting." Look at it for what it is; or listen to it for what it is. But we're so driven by labels, it's ridiculous.

Your faith is very strong. What do you do when confronted with someone who can't believe?

I wrote "Believe" because I talk to a lot of young people who don't have faith in anything. You have to have some kind of faith. You gotta believe in yourself. Believe in God. Believe there is something special inside you.

You look at all the people that have done things in this world — it all starts in the mind. I believe that anything you see in your mind you can do. Whether it's going to happen, that's another question. But that's how far the world has come. Look at all the technology — all the art and creations, even the bad things — the bombs. Someone came up with that in their heads first.

Do you think people are jealous of you?

For some reason, a great many people are tripped out by what I do. My stuff is so authentic that it bothers certain people. But I feel fortunate. People have said that I'm arrogant, but that's not it. That's not even close to what I am. I'm very confident about my music. I know how I want to do it and I know what I want to do.

Where do you see yourself a few years from now?

In terms of my music, I'm nowhere near where I want to be. I'm so far from it... not even close.

How did it feel to let go of some of the musical controls on this album?

It was great because I finally found two people that I could play with. It took four years. I was tired of being in the studio myself. People play differently now than they did 20 years ago. And I don't like it. Musicians used to play more on the back beat, on the back of the groove, laid back in the pocket. People play on top of the beat now, and they rush. I've had auditions all over the world, seen hundreds and hundreds and hundreds of musicians and I found two. It's really a strange thing.

People come in and say, "Oh, your music's real easy. I can play it." Then when they can't play it, they freak because they've just said how easy it was. It is easy, but it's a natural thing. It's like looking at BB King and saying, "He doesn't play any chords, he plays one or two notes... and goes bing!" But try to do it. Try to play that one note BB plays his ass off on.

What is discipline for you?

The ability to keep focused. I definitely have that with the music — maybe not with anything else, but I definitely have it with that.

You tell a person to be themselves in "Just Be A Woman." What do you mean by that?

People put on all kinds of things; we all do it. To try to get somewhere, get something or get through to somebody. You try to impress somebody. Forget all that, just be yourself. Let yourself be what you naturally are.

What acts have you put on?

Bottom line, you're always being yourself even if you're putting on an act because you're still being yourself and that self is just putting on some kind of thing that you are at that moment.

What was it like to work with Mick Jagger?

It feels nice to be able to look back and know I've worked with some really great artists. I thought it was funny Jagger was backstage listening to my CD trying to learn the words so that he could come onstage in London to perform a song with me.

Have there been things written about you that you haven't particularly liked?

Tons, tons, tons of wrong information. The best way to know what I'm thinking, or to know me, is to listen to the record because each record I've done has been completely personal and completely my thoughts.

That's me. ■

Cranberries

SCORE

40-28 BB HEAT SEEKERS!

5,000 PIECE INITIAL ORDERS FROM
SOUND WAREHOUSE & MUSICLAND!

WHFS TOP 5 PHONES >

KNDD TOP 5 PHONES >

KIT TOP 5 PHONES >

WBER #4 >

KPNT #24 >

KTCL #17 >
THE MAX #17 >

13 TOWER ANNAPOLIS

8 ORPHEUM SEATTLE

10 AMOEBA BERKELEY

12 ROUGH TRADE S.F.

10 LAKE SHORE ROCHESTER

T20 STREETSIDE ST. LOUIS

18 ALBUMS ON THE HILL, BOULDER

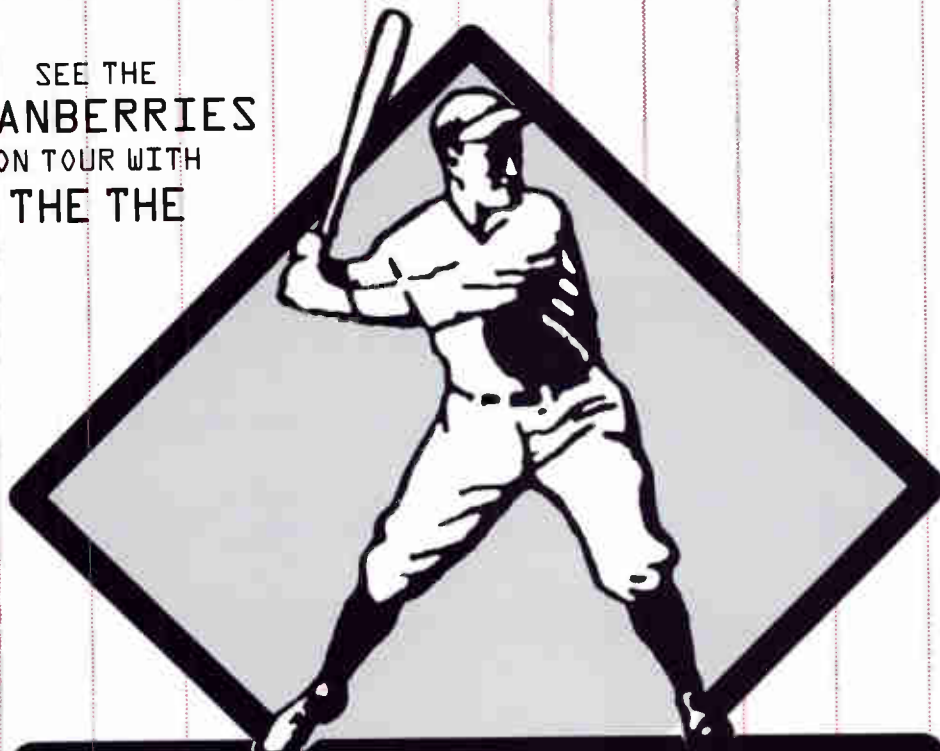
23 HITS POST
MODERN!

16 HITS ADULT
POST MODERN!

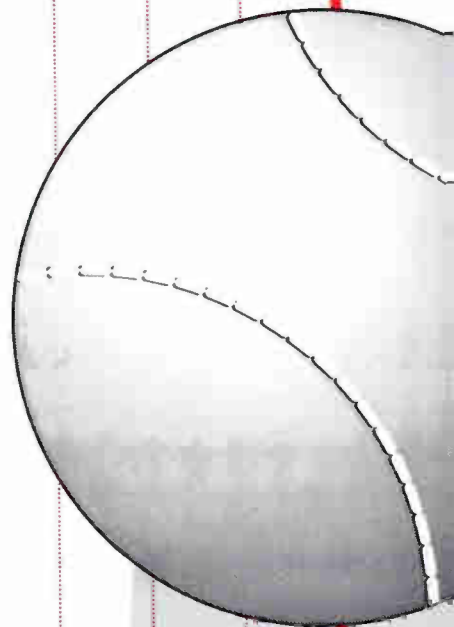
FIELD OF... "DREAMS"

from the album EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE?

SEE THE
CRANBERRIES
ON TOUR WITH
THE THE



If you play it they will come.



You want a **NEW LIFE,**
better than this one

Debut 14 HITS Post Modern!

5300 Units Sold First Week Out!
#37 in Los Angeles
#81 in Boston
#86 in Seattle

Ain't so bad,

just want it
different

Headlined KROQ Weenie Roast June 12!
Appeared on Tonight Show June 15!

This Band is Ready to Take Off!

NEW LIFE,

THE FOLLOW-UP SINGLE TO THE

#1 MOST ADDED

"COUNTRY
AT WAR"

Produced by Tony Berg

POST MODERN

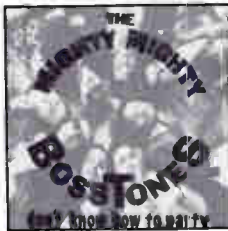
POMO PICKS

Edited by Karen Glauber



Paul Westerberg, "14 Songs" (Sire/Reprise): After a flurry of post-'Mats solo LPs, this Westerberg bow is everything a die-hard 'Mats fan could have hoped for. The PoMo pioneer shifts gears between full-out punk ravers like the first single, "World Class Fad," the self-effacing "Something Is Me," the buzzsaw "Down Love" and the more yearning plaints such as "Runaway Wind" and "Black Eyed Susan." Westerberg, who always seemed like an old man caught in a post-adolescent's kvetching body, here starts to act his age.

Liz Phair, "Exile In Guyville" (Matador): Liz Phair delivers anger, passion, fear and desire with such untroubled self-confidence that you find yourself hanging on her every word, hoping to divine an ulterior meaning or detect a moment of invalidity. You can search forever but all you'll find is that you've been seduced even deeper into the vortex of her astounding music. Every song shimmers in its uncluttered brilliance, utilizing nothing more than a basic rhythm section, a completely dry electric guitar and Phair's captivating voice.



The Mighty Mighty Bosstones, "Don't Know How To Party" (Mercury): The only ska band that matters returns with a platter full of skank-worthy classics belted into the stratosphere by the inimitable manly growl of lead ranter Dicky Barrett. As with this year's previous EP release, the Bosstones draw on their roots of hardcore funk, punk rock, heavy metal and ska, thereby setting them apart from the sea of eclectic two-tone pretenders. Producer Tony Platt (AC/DC, Bob Marley, Cheap Trick) presided over their best work yet.

Deacon Blue, "Whatever You Say, Say Nothing" (Chaos): This Glaswegian quintet have been record selling/venue packing artists practically worldwide for nearly half a decade. Here in the good 'ol U.S. of A., where their popularity wasn't quite as rampant, their sophisticated UK pop sound has always fallen in that now rapidly shrinking abyss between alternative and pop music. This fourth gem from Deacon Blue was produced by Paul Oakenfeld and Steve Osborne, connecting that mellow density of the music with the group's songwriting savvy. "Your Town," is this summer's song. (Meredith Chinn)



POMO LIVE

With my busy schedule of family celebrations/emergencies, it was impossible for me to get across the pond to see the newly reunited Velvet Underground perform live, but cub reporter/WB product manager Geoffrey Weiss was there to cover this momentous occasion — Ivana

The surest way to ruin a good time: 1) Unplanned pregnancy 2) Heightened expectations. Expect anything easy or great, and the world will usually disappoint. On June 1, a heavily hyped show had me laughing at the cynics, including the cynic in me. We expected sinister decadence, aural mayhem, and the elitist rush of smirking at the status quo. We got more.

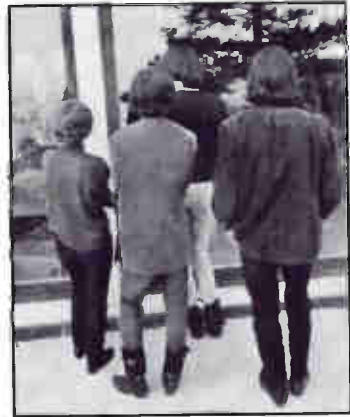
THE VELVET UNDERGROUND said the marquee at the Edinburgh playhouse, and at 8:45, there they were: The Tin-Pan Alley trained songwriter, the academic avant-gardist, the literate tugboat captain, and the over-50 mother of four who almost 30 years ago baffled a generation and moved the goalposts.

"Venus In Furs," "Beginning To See The Light," "The Gift," "I Heard Her Call My Name," "White Light/White Heat," "I'm Sticking With You, Rock 'n' Roll," "All Tomorrow's Parties," "Femme Fatale" all vented weird malice and discordant charm. Reed played ostrich guitar and smiled. Cale messed with his viola and sang Nico's songs and "I'm Waiting For My Man." Sterling Morrison would be the famous guitarist in other bands, and if it were any other show, Mo Tucker's primal percussion heartbeat would have stolen it.

The catharsis from noise motion that makes VU great is no accident. They understood perfectly how the structure and vocabulary of their music could take us somewhere new, and tonight they broke out the old map. Yes, it does sound like the old stuff, more like a ghost than anything you'd admit you'd seen. Yes, the light show was pat, and the show was free of feedback or improvisation. This ghost's trick, though, was no less amazing after seeing how it was done.

When they bowed at the front of the stage after encoring with "Heroin," those of us present got to see ahead-of-their-time artists get their due. I think the band felt good, and the thunderous applause was more than a reflex. Rulebreakers always, the Velvet Underground ask you to expect the sky and they deliver. A friend said it was four ex-members of the Velvet Underground playing VU songs, and cynics everywhere will call the tour a cash-in. It didn't feel like that to me.

VELVET UNDERGROUND:



"Ghostbusters"

Rub your nose in it.

MONSTERMAGNER

face down

the new track from the album Superjudge (31454-0079-1/2 4)



Produced by Dave Wyndorf
Management: Olga Gerrard and
Robert Urband for
Sound Direction Inc., N.Y.C.



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PEODLE TO THE METAL

SMELL THE GLOVE

A major label A&R-type was recently quoted as saying "We don't tell our bands what to do... We don't get involved on a creative basis. We give them a check, they give us a record." Interesting copy, but how many majors actually run this type of department and if that's the case, why bother with A&R departments? (And just how many questions can we ask in as many sentences?) Cast our vote with artists needing their A&R gurus in the studio, to introduce and initiate their overall campaign at the label and to continue the individual project's momentum. We feel any band that isn't getting the benefit of that extra set of (very experienced) ears and label insight is missing a very large part of the mix. Add the benefit of good A&R people to attract bands that have bigger money offers at other labels and you've got a label that makes all the difference in the world. No surprises that the A&R types we contacted agreed... The "Machine Head" **Deep Purple** line-up of **Ian Gillan**, **Ritchie Blackmore**, **Roger Glover**, **Ian Paice** and **Jon Lord** reunites for their August **Giant Records** debut, aptly titled "The Battle Rages On." While it doesn't seem to be a secret among anyone in the Purple camp that the band isn't exactly the best of friends, the true test of time will be when the lads hit the road for their worldwide tour that begins in Saratoga, N.Y., late July. With a total of 10 releases this lineup recorded together, that's a great deal of musical history, chillun ... What new band which made their way from total unknowns outside of their hometown to gold sales status is now on the hunt for a new manager?... Boo to the news that **Black Cat Bone** has split up. The band, which made some good noise with "Truth," were released from **Chameleon**. They had recorded some new songs we heard and thought were great... And finally, it's Father's Day and the first one without mine. The first thing I ever heard on a stereo was when he played **Babe Ruth's** farewell speech at Yankee Stadium. He told me about the now-legendary **Sinatra** shows in Jersey (where coincidentally my mom was at the one of the same shows with a date) and the **Benny Goodman** Carnegie Hall concert. I once sat fascinated while he identified the musicians on an obscure **Billie Holiday** compilation and in turn told him what it was like to be at a recording session. So Dad, while you've been gone, Wrigley Park got lights, that guy I told you I met in the gym in his shorts and T-shirt became **President**, I still can't play golf, but continue to whine at record labels, bark at bands, write for this rag (that you found so impressive) and I still and always will love ya, Pops.



My Dad: He was the best. Hug yours now.

By THE EVIL TWINS

TOP THIRTY RADIO

1	1	1	ANTHRAX	<i>Sound Of...</i>	Elektra	7	13	16	OVERKILL	<i>I Hear Black</i>	Atlantic/Atl G
2	2	2	MONSTER MAGNET	<i>Superjudge</i>	A&M	19	16	17	DISINCARNATE	<i>Dreams Of...</i>	Roadrunner
18	7	3	DANZIG	<i>Thrall-Demon...</i>	Def American	13	15	18	LIVING COLOUR	<i>Stain</i>	Epic
4	3	4	BUTTHOLE SURFERS	<i>Independent...</i>	Capitol	16	17	19	KREATOR	<i>Renewal</i>	Futurist
5	6	5	TOOL	<i>Undertow</i>	Zoo	-	28	20	FISHBONE	<i>Give A Monkey...</i>	Columbia
3	5	6	SACRED REICH	<i>Independent</i>	Hollywood	-	-	21	GALACTIC COWBOYS	<i>Space In...</i>	DGC
8	8	7	MINDFUNK	<i>Dropped</i>	Megaforce	17	18	22	KISS	<i>Alive III</i>	Mercury
6	4	8	PRIMUS	<i>Pork Soda</i>	Interscope/Atl G	-	-	23	VARIOUS ARTISTS	<i>Last Action...</i>	Columbia
14	11	9	ANACRUSIS	<i>Screams &...</i>	Metal Blade	24	20	24	PAW	<i>Dragline</i>	A&M
9	10	10	GENITORTURERS	<i>120 Days...</i>	IRS/Shock Therapy	21	22	25	SAVATAGE	<i>Edge Of...</i>	Atlantic/Atl G
11	12	11	QUICKSAND	<i>Slip</i>	Polydor	26	30	26	MIND OVER FOUR	<i>Half Way</i>	Restless
-	29	12	MERCYFUL FATE	<i>Egypt</i>	Metal Blade	23	21	27	BENEDICTION	<i>Dark Is The...</i>	Nuclear Blast
12	9	13	M. M. BOSSTONES	<i>Don't Know...</i>	Mercury	-	-	28	DAMN THE MACHINE	<i>Damn The...</i>	A&M
29	19	14	CATHEDRAL	<i>Pride</i>	Columbia	30	26	29	THE FLUID	<i>Purplemetal...</i>	Hollywood
10	14	15	MIND BOMB	<i>Mind Bomb</i>	Mercury	-	-	30	SUFFOCATION	<i>Breeding The...</i>	Roadrunner

TOP FIVE MOST ADDED

ARTIST	TITLE	LABEL
VOIVOD	<i>The Lost Machine</i>	MCA
DEATH	<i>Individual Thought Patterns</i>	Relativity
LAST ACTION HERO	<i>Original Soundtrack</i>	Columbia
SACRED REICH	<i>Free</i>	Hollywood
THE BIG F	<i>Patience Peregrine</i>	Chrysalis

TOP FIVE PHONES

ARTIST	TITLE	LABEL
ANTHRAX	<i>Sound Of White Noise</i>	Elektra
DANZIG	<i>Thrall/Demon...</i>	Def American
MERCYFUL FATE	<i>Egypt</i>	Metal Blade
TOOL	<i>Zoo</i>	SACRED REICH Hollywood
PRIMUS	<i>Inter/Atl G</i>	MONSTER MAGNET A&M

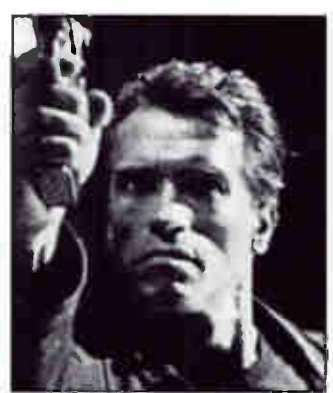
PEDDLE TO THE METAL

TOP THIRTY RETAIL

2W	LW	TW	ARTIST	TITLE	LABEL
1	1	1	ANTHRAX	<i>Sound Of...</i>	Elektra
2	2	2	STONE TEMPLE PLTS	<i>Core</i>	Atlantic/Atl G
4	4	3	AEROSMITH	<i>Get A Grip</i>	Geffen
3	3	4	PORNO FOR PYROS	<i>Porno For...</i>	Wamer Bros.
6	6	5	KISS	<i>Alive III</i>	Mercury
5	5	6	PRIMUS	<i>Pork Soda</i>	Interscope/Atl G
--	--	7	VARIOUS ARTISTS	<i>Last Action...</i>	Columbia
9	7	8	PEARL JAM	<i>Ten</i>	Epic
8	8	9	ALICE IN CHAINS	<i>Dirt</i>	Columbia
7	9	10	GREEN JELLY	<i>Cereal/VOST</i>	Zoo
10	10	11	DANZIG	<i>Thrall-Demon...</i>	Def American
15	11	12	METALLICA	<i>Metallica</i>	Elektra
13	14	13	FISHBONE	<i>Give A Monkey...</i>	Columbia
17	15	14	JACKYL	<i>Jackyl</i>	Geffen
11	12	15	VINCE NEIL	<i>Exposed</i>	Wamer Bros.
16	16	16	RAGE AGAINST THE...	<i>Rage Against...</i>	Epic
18	17	17	TOOL	<i>Undertow</i>	Zoo
--	20	18	JIMI HENDRIX	<i>Ultimate...</i>	MCA
14	18	19	BUTTHOLE SURFERS	<i>Independent...</i>	Capitol
12	13	20	COVERDALE/PAGE	<i>Coverdale/Page</i>	Geffen
22	19	21	M.M. BOSSTONES	<i>Don't Know...</i>	Mercury
23	23	22	WHITE ZOMBIE	<i>La Sexorcisto...</i>	Geffen
20	25	23	UGLY KID JOE	<i>America's...</i>	Stardog/Merc
24	22	24	MONSTER MAGNET	<i>Superjudge</i>	A&M
25	26	25	PANTERA	<i>Vulgar Display</i>	EastWest/Atl G
19	24	26	JUDAS PRIEST	<i>Metal Works...</i>	Columbia
26	27	27	DREAM THEATER	<i>Images...</i>	EastWest/Atl G
--	--	28	SUFFOCATION	<i>Breeding The...</i>	Roadrunner
21	21	29	LIVING COLOUR	<i>Stain</i>	Epic
--	28	30	PAW	<i>Dragline</i>	A&M

OVER THE EDGE

KNAC's Bryan Schock taps Cindy Scull as MD effective immediately. Cindy's been and will continue to do weekends with her "Heinz-57-thick-and-rich voice." Music calls to Thursdays, Fridays, 10 - 2, which puts pal Darren Silva where he loves it best — slamming the discs, personal appearances and some well-deserved sleep in the morning... Congrats to Larry Mac, KZRX's new MD. Mac-man moves from crosstown arch rival KUPD, with "Twisted Tim" Andrews getting the PD slot and more news from the station coming shortly... **Most Added:** Voivod's "Lost Machine" nails the top. "The Outer Limits" CD and cassette will carry a recommended \$10.98/\$5.98, resulting in release being delayed until 8/3... Vocalist Chuck Schuldiner's **Death** has life, coming in at 2 with their fifth, "Individual Thought Patterns." (What snappy banter we have this week). Band's new lineup includes lead guitarist **Andy (King Diamond) LaRocque**... **Last Action Hero** gets #3 Most Added and debuts of 23* airplay and 7* retail. Imagine how many copies you'd sell if you could buy it with your popcorn, moviegoers. **Sacred Reich** gets it for "Free" and **The Big F** are back with a new label and a new EP... **Suffocation's** "Breeding the Spawn" debuts both at retail and radio, proving that death metal ain't really dead at all. Other radio debuts come from **Galactic Cowboys** and **Damn the Machine**, both of which were Most Added last week and should tour together at some point... We love Ivana, but must take exception to her crediting PoMo for breaking **Stone Temple Pilots**. **KIOZ** and **Peg Pollard** were probably the first commercial station to slam it, followed by folks like **Gregg Steele** when he was at **KNAC** (we miss him terribly) and Bryan Schock when he was at what was then **WHVY**. But since STP has now graduated to a world that doesn't allow metal in the same universe, what the hell difference does it make anyway?... **WVCR's Gary Calvert** gets told by **Genitorturers' Gen** to bring a pair of rubber gloves to the show. To cover his ears, perhaps?... Play **The Almighty's** "Addiction" immediately. Howsabout **Candlebox**? Afraid of a little "Change"? Hmm?... Quote of the week from **Roadrunner's Scott Givens**: "Some people grow up to become **Sharon Stone** and some grow up and become **Shelley Winters**."



Last Action Hero: Does it to music.

By **THELMA and LOUISE**

TOP 5 IN-STORE PLAY

ARTIST	TITLE	LABEL
ANTHRAX	<i>Sound Of White Noise</i>	Elektra
PAW	<i>Dragline</i>	A&M
TOOL	<i>Undertow</i>	Zoo
AEROSMITH	<i>Get A Grip</i>	Geffen
PRIMUS	<i>Inter/Atl G</i>	Interscope/Atl G
	<i>Dragline</i>	MONSTER MAGNET A&M

TOP TEN METAL AT THE BOX

- | | |
|------------------------|--------------------|
| 1) PRIMUS | 6) TOOL |
| 2) STONE TEMPLE PILOTS | 7) ALICE IN CHAINS |
| 3) UGLY KID JOE | 8) SOUL ASYLUM |
| 4) LENNY KRAVITZ | 9) VINCE NEIL |
| 5) AC/DC | 10) ANTHRAX |

"The Finest Metal Band On The Planet"* Takes To The Air

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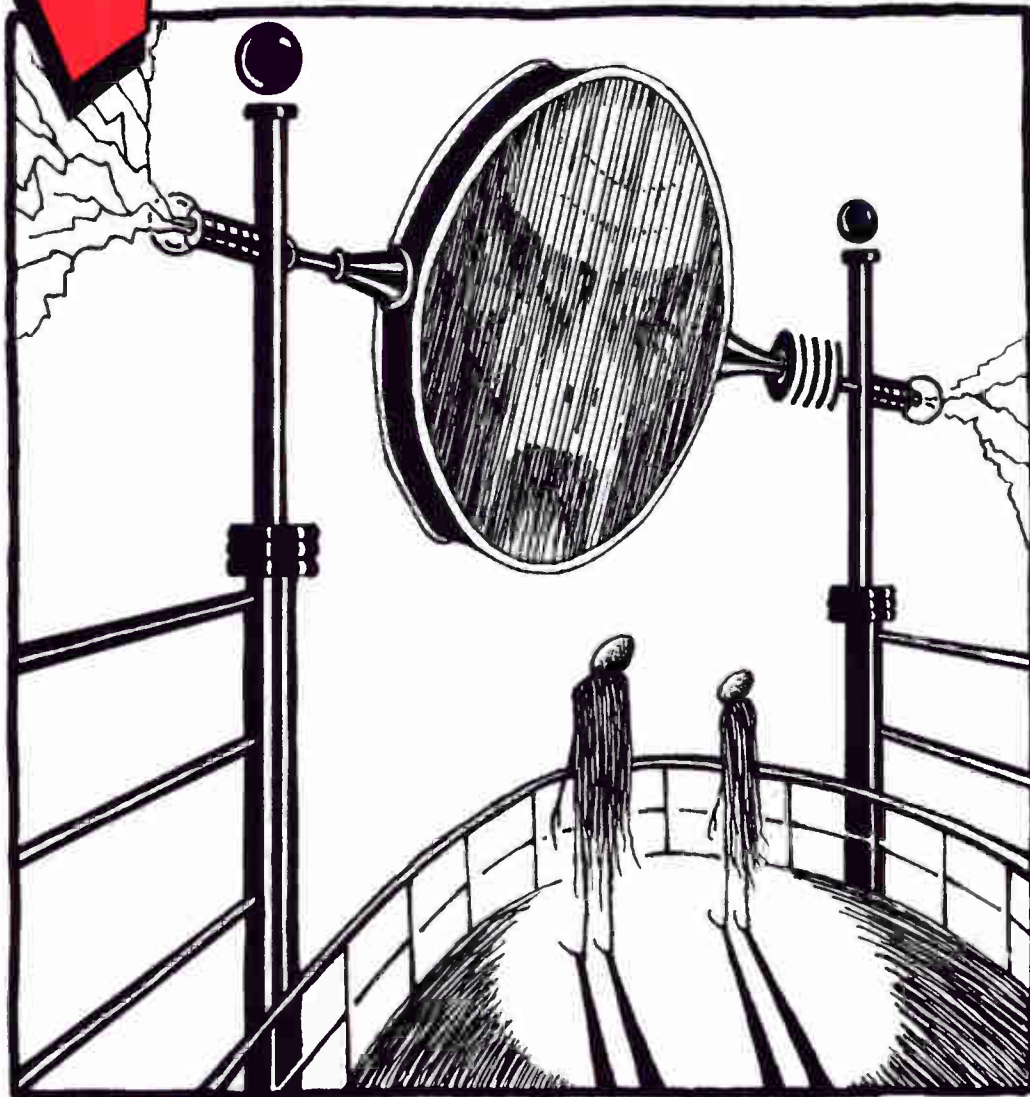
*Musician Magazine

VOIVOD

#1 MOST ADDED!

- HITS!
- HARD!
- FMQB!

"The Lost Machine"



The First Release Off **The Outer Limits**
Produced By Mark S. Berry For The Sonic Group Ltd.

Management: Pierre Paradis

MCA.

PEDDLE TO THE METAL

PEDDLE PICKS



SUICIDAL TENDENCIES
STILL CYCO AFTER ALL THESE YEARS Epic 46230
Lead Track: "I Saw Your Mommy"
Suggest: "Don't Give Me Your Nothin'"
CD Street Date: June 15

Contact: Schnapp-meister (212) 833-5987

THE ALMIGHTY
POWERTRIPPIN'

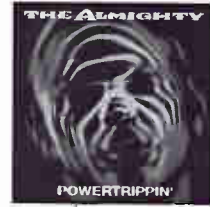
Polydor 314519104

Lead Track: "Addiction"

Suggest: First U.S. tour coming.

CD Street Date: June 22

Contact: Michael Rittberg (805) 522-9111



KIX LIVE

Atlantic 782499

Lead Track: "Cold Blood"

Suggest: No FCC for

"Yeah. Yeah. Yeah"

CD Street Date: June 22

Contact: Jon Nardachone (212) 275-2135



I MOTHER EARTH
DIG

Capitol 98912

Lead Track: "Levitate"

Suggest: Didja see 'em on tour?

CD Street Date: August 10

Contact: Dave Downey (213) 871-5361



THE FLUID
PURPLEMETALFLAKEMUSIC

Hollywood 61445

Lead Track: "Pill"

Suggest: On tour now.

CD Street Date: It's there.

Contact: Dyana Kass (818) 560-6962



MERCYFUL FATE
IN THE SHADOWS

Metal Blade 45318

Lead Track: "Egypt"

Suggest: Original lineup is back, kiddies.

CD Street Date: June 22

Contact: Michael Rittberg (805) 522-9111



Advertisement



"LEVITATE"

THE DEBUT TRACK FROM
 THE FORTHCOMING ALBUM DIG.
 ON CAPITOL.



PRODUCED BY MIKE CLINK
 MANAGEMENT: ROBERT LUHTALA & JOHN BOYES

THE FIRST NATIONAL MASS ASSAULT

6/8	PITTSBURGH, PA	ROSEBUD CAFE
6/9	NEW YORK, NY	WETLANDS
6/10	HOBOKEN, NJ	MAXWELLS
6/11	PHILADELPHIA, PA	TBA
6/12	WASHINGTON, DC	9:30 CLUB w/ HAMMERBOX
6/13	BOSTON, MA	BILL'S BAR
6/16	PROVIDENCE, RI	CLUB BABYHEAD
6/17	NEW HAVEN, CT	TUNE INN

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 Capitol

TOP TENS

Based on sales of albums, tapes and CD'S from the nation's leading record merchandisers

WINNERS



MOST #1's

1. JANET JACKSON
2. MENACE II SOCIETY (ST)
3. STONE TEMPLE PILOTS

MOST TOP 5's

1. JANET JACKSON
2. ROD STEWART
3. DONALD FAGEN

MOST TOP 10's

1. JANET JACKSON
2. ROD STEWART
3. DONALD FAGEN

PATRICIA GILLESPIE
403 Retail Stores
(Atlanta)

SUPER CLUB MUSIC

1. JANET JACKSON
2. ROD STEWART
3. LUTHER VANDROSS
4. DR. DRE
5. STONE TEMPLE PILOTS
6. MENACE II SOCIETY (ST)
7. SWV
8. 4 NON BLONDES
9. SILK
10. 95 SOUTH

DOUG SMITH
101 Retail Stores
(Pittsburgh)

NAT'L RECORD MART

1. SWV
2. JANET JACKSON
3. STONE TEMPLE PILOTS
4. DR. DRE
5. ROD STEWART
6. LAST ACTION HERO (ST)
7. AEROSMITH
8. LENNY KRAVITZ
9. MENACE II SOCIETY (ST)
10. KENNY G

STAN GOMAN
61 Retail Stores
(Sacramento)

TOWER NATIONAL

1. JANET JACKSON
2. DONALD FAGEN
3. ROD STEWART
4. STING
5. LUTHER VANDROSS
6. SADE
7. SPIN DOCTORS
8. NEW ORDER
9. SLIVER (ST)
10. PORNO FOR PYROS

CHUCK LEE
315 Retail Stores
(Los Angeles)

WHEREHOUSE

1. JANET JACKSON
2. DR. DRE
3. ROD STEWART
4. MENACE II SOCIETY (ST)
5. LUTHER VANDROSS
6. STONE TEMPLE PILOTS
7. SWV
8. STING
9. SPIN DOCTORS
10. DONALD FAGEN

STEVE CHALFANT
167 Retail Stores
(Philadelphia)

WEE THREE

1. JANET JACKSON
2. ROD STEWART
3. ONYX
4. 4 NON BLONDES
5. DR. DRE
6. STONE TEMPLE PILOTS
7. LAST ACTION HERO (ST)
8. SWV
9. LUTHER VANDROSS
10. AEROSMITH

MIKE KAUPP
145 Retail Stores
(Boston/Wash D.C.)

STRAWBERRIES/WAXIE MAXIE'S

1. JANET JACKSON
2. LAST ACTION HERO (ST)
3. STONE TEMPLE PILOTS
4. ROD STEWART
5. DR. DRE
6. 4 NON BLONDES
7. JOHNNY GILL
8. LUTHER VANDROSS
9. SWV
10. ONYX

JOHN ROSE
122 Retail Stores
(Amarillo)

HASTINGS/CD

1. JANET JACKSON
2. AEROSMITH
3. 4 NON BLONDES
4. STONE TEMPLE PILOTS
5. DR. DRE
6. LAST ACTION HERO (ST)
7. ROD STEWART
8. SNOW
9. H-TOWN
10. NEW ORDER

HOWARD APPELBAUM
34 Retail Stores
(Wash D.C.)

KEMP MILL

1. JANET JACKSON
2. LUTHER VANDROSS
3. SPIN DOCTORS
4. STONE TEMPLE PILOTS
5. ROD STEWART
6. BOSS
7. DONALD FAGEN
8. DR. DRE
9. STING
10. NEW ORDER

TOM TUOMELA
200 Accounts
(Mpls)

NAVARRE

1. JANET JACKSON
2. MENACE II SOCIETY (ST)
3. BENNY & JOON (ST)
4. KISS
5. 4 NON BLONDES
6. H-TOWN
7. WYNONNA JUDD
8. BOSS
9. ANTHRAX
10. BODYGUARD (ST)



TOP TENS

Based on sales of albums, tapes and CD'S from the nation's leading record merchandisers



LYNN BATCHECK
36 Retail Stores
(Columbus)

REC&TAPE OUTLET

1. JOHNNY GILL
2. MENACE II SOCIETY (ST)
3. LUTHER VANDROSS
4. JANET JACKSON
5. SWV
6. DR. DRE
7. H-TOWN
8. LAST ACTION HERO (ST)
9. BOSS
10. PIECES OF A DREAM



SANDY BEAN
33 Retail Stores
(Detroit)

HARMONY HOUSE

1. LAST ACTION HERO (ST)
2. ROD STEWART
3. JANET JACKSON
4. SPIN DOCTORS
5. STONE TEMPLE PILOTS
6. PORNO FOR PYROS
7. LUTHER VANDROSS
8. AEROSMITH
9. DR. DRE
10. DONALD FAGEN



JOHN GRANDONI
19 Retail Stores
(Buffalo)

CAVAGES

1. STONE TEMPLE PILOTS
2. JANET JACKSON
3. BODYGUARD (ST)
4. KENNY G
5. ROD STEWART
6. SPIN DOCTORS
7. DR. DRE
8. STING
9. SWV
10. MENACE II SOCIETY (ST)



IRV CHAFFARDET
1500 Accounts
(Long Island)

UNIQUE RECORD DIST.

UNIQUE ONE-STOP

1. JANET JACKSON
2. DR. DRE
3. SWV
4. AEROSMITH
5. ONYX
6. LENNY KRAVITZ
7. COVERDALE/PAGE
8. DURAN DURAN
9. SADE
10. ROD STEWART



JIM COLLIER
1500 Accounts
(Woodland)

VALLEY RECORD DIST.

1. VAN MORRISON
2. LAST ACTION HERO (ST)
3. JOHNNY GILL
4. DR. DRE
5. MENACE II SOCIETY (ST)
6. STEVE MILLER
7. JANET JACKSON
8. X
9. STONE TEMPLE PILOTS
10. DONALD FAGEN



JIM DAWSON
400 Accounts
(Columbus)

CAMPUS ONE-STOP

1. LAST ACTION HERO (ST)
2. JOHNNY GILL
3. YANNI
4. MENACE II SOCIETY (ST)
5. DR. DRE
6. STONE TEMPLE PILOTS
7. JANET JACKSON
8. LUKE
9. VAN MORRISON
10. STEVE MILLER



TRACY DOWNING
225 Accounts
(Indianapolis)

SCOTT'S ONE-STOP

1. MENACE II SOCIETY (ST)
2. LAST ACTION HERO (ST)
3. BOSS
4. DR. DRE
5. JOHNNY GILL
6. SWV
7. H-TOWN
8. STONE TEMPLE PILOTS
9. VAN MORRISON
10. ANTHRAX



TOM SCHLAPAK
2 Retail Stores
(New York)

MUSIC MERCHANTS

1. STONE TEMPLE PILOTS
2. ROD STEWART
3. LENNY KRAVITZ
4. SPIN DOCTORS
5. AEROSMITH
6. JANET JACKSON
7. PORNO FOR PYROS
8. STING
9. DONALD FAGEN
10. ANTHRAX



BRAD SINGER
6 Retail Stores &
150 One-Stop Accts
(Phoenix)

IMPACT

1. STONE TEMPLE PILOTS
2. GIN BLOSSOMS
3. ANTHRAX
4. 4 NON BLONDES
5. PORNO FOR PYROS
6. DR. DRE
7. WHITE ZOMBIE
8. PHUNK JUNKIES
9. PRIMUS
10. SPIN DOCTORS



GREG BLIND
58 Accounts Retail
& Jukebox
(Michigan)

REPEAT THE BEAT

1. VAN MORRISON
2. DONALD FAGEN
3. RUPAUL
4. SPIN DOCTORS
5. ROD STEWART
6. PORNO FOR PYROS
7. SLIVER (ST)
8. SOUL ASYLUM
9. DANNY GATTON
10. BADFINGER



RICK ANDRADE
6 Retail Stores
(Tucson)

ZIPS

1. JANET JACKSON
2. STONE TEMPLE PILOTS
3. 4 NON BLONDES
4. ROD STEWART
5. SPIN DOCTORS
6. DR. DRE
7. PEARL JAM
8. ANTHRAX
9. MENACE II SOCIETY (ST)
10. ROBERT PLANT



GAIL ANNAN
4 Retail Stores
(Boston)

HARVARD COOP

1. JANET JACKSON
2. DONALD FAGEN
3. ROD STEWART
4. NANCY GRIFFITH
5. STING
6. ERIC CLAPTON
7. MARC COHN
8. CHRIS ISAAK
9. AIMEE MANN
10. LUTHER VANDROSS

BREAKOUTS

HOT NEW OR RESURGING ALBUMS AS REPORTED BY THE NATION'S LEADING RECORD MERCHANTISERS

WINNERS

1 JOHNNY GILL (Motown 6355) 79%	6 RUPAUL (Tommy Boy 108) 20%
2 LAST ACTION HERO (ST) (Columbia 57127) 64%	7 M. II SOCIETY (ST) (Zomba/Jive 41509) 18%
3 VAN MORRISON (Poly/PLG 519 219) 65%	8 LUKE (Luke 200) 16%
4 STEVE MILLER BAND (Sail/Poly/PLG 519 441) 42%	9 CAPT. HOLLYWOOD (Imago 21027) 15%
5 X (Big Life/Merc 519 261) 40%	10 SLIVER (ST) (Virgin 88064) 12%

ANGOTT ONE-STOP / FRANK DAVIS / DETROIT

M II Society (ST)
Johnny Gill
RuPaul
Efua

APPLE TREE / NANCY FINE / ILLINOIS

X
Steve Miller Band
Van Morrison
PJ Harvey
Captain Hollywood
Radiohead

ASSOCIATED ONE-STOP / PAM DUNN / PHOENIX

Last Action Hero (ST)
Luke
Captain Hollywood
Billy Ocean
Johnny Gill

ATLANTA CD / SITO / COBB

Johnny Gill
Last Action Hero (ST)
X
Van Morrison
Galactic Cowboys

BELIEVE IN MUSIC / PAULA TANIS / GRAND RAPIDS

Van Morrison
Captain Hollywood
X
Johnny Gill

CAMPUS RECORDS / JIM DAWSON / COLUMBUS

Last Action Hero (ST)
Johnny Gill
Luke
Van Morrison
Steve Miller Band
RuPaul
X

CENTRAL SOUTH / TONY ROSS / NASHVILLE

Johnny Gill
Luke
Jimmy Buffett
Sliver (ST)
Last Action Hero (ST)

COCONUTS / KEVIN HARNETT / INDIANAPOLIS

Bad Religion
Shawn Colvin
M II Society (ST)
Fishbone
Last Action Hero (ST)

DOWN IN THE VALLEY / KATHY SHEDD / MPLS

Last Action Hero (ST)
Van Morrison
Steve Miller Band
Gin Blossoms
M II Society (ST)

RICK GALUSHA / OMAHA / NE

Gin Blossoms (ST)
Johnny Gill
Last Action Hero
Van Morrison
M II Society (ST)

HARMONY HOUSE / SANDY BEAN / DETROIT

Last Action Hero (ST)
Johnny Gill
X
Luther Vandross
Uptown Unplugged

JEK ENTERPRISE / MITCHEL ASCH / BALTIMORE

X
Steve Miller Band
Mica Paris
Johnny Gill

MICHELLE'S RECORDS & VIDEO / MICHELLE DIX / PARKERSBURG, WV

Anthrax
Marc Cohn
Inner Circle
Aimee Mann

MICHIGAN WHEREHOUSE / FRANK JENKS / DETROIT

Last Action Hero (ST)
Johnny Gill
Van Morrison
Sliver (ST)
Plus From Us

MOBY DISC / BOB SAY / LOS ANGELES

Van Morrison
Johnny Gill
Bad Religion
Steve Miller Band
X
Galactic Cowboys

MUSIC BIZ ENTERPRISES / JACKIE HOYT / ST. LOUIS

Last Action Hero (ST)
Johnny Gill
Van Morrison
Luke

MUSIC CITY RECORD DIST / LARRY WEBB / NASHVILLE

Johnny Gill
Last Action Hero (ST)
Luke
Van Morrison
Steve Miller Band
Billy Ocean
RuPaul

MUSIC PEOPLE / GREGG SHAVER / OAKLAND

Johnny Gill
Van Morrison
Mac Mall
Last Action Hero (ST)
G-Whiz

NATIONAL RECORD MART / DOUG SMITH / PITTSBURGH

Johnny Gill
Last Action Hero (ST)
Luke
Sybil
Uptown Unplugged
Ghost Poets

NAVARRE / ERIC VINCENT / MINNEAPOLIS

Van Morrison
Steve Miller Band
Johnny Gill
Last Action Hero (ST)



TOP 50

ALBUMS

2 WEEKS AGO

LAST WEEK

THIS WEEK



	ARTIST	TITLE	LABEL	COMMENTS	POWER INDEX
1	JANET JACKSON	JANET.	Virgin 87825	Contains #1 single	142.6
2	ROD STEWART	UNPLUGGED AND SEATED	Warner Bros 45289	Approaching a million	92.1
3	DR. DRE	THE CHRONIC	DR/Pr/Int/AG 57128	Smash video leads	83.9
-	LUTHER VANDROSS	NEVER LET ME GO	Epic 53231	Multi-format cut leads	79.5
9	STONE TEMPLE PILOTS	CORE	Atlantic/Atl G 82418	Tour coming up	73.9
4	SPIN DOCTORS	POCKETFUL OF...	Epic 47461	Solid sales	67.6
6	SWV	IT'S ABOUT TIME	RCA 66074	"Weak" #1 single	65.0
29	MENACE II SOCIETY	SOUNDTRACK	Zomba/Jive 41509	All-star rap soundtrack	63.7
11	STING	TEN SUMMONERS TALE	A&M 540-070	Top 40 single leads	60.0
-	LAST ACTION HERO	SOUNDTRACK	Columbia 57127	From new mega movie	58.6
5	AEROSMITH	GET A GRIP	Geffen 24455	Video leads	57.8
10	DONALD FAGEN	KAMAKIRIAD	Reprise 45230	45 going in multi-formats	56.5
14	KENNY G	BREATHLESS	Arista 18646	Multi-platinum	56.1
7	BODYGUARD	SOUNDTRACK	Arista 18699	Contains multiple smashes	52.3
15	H-TOWN	FEVER FOR DA FLAVOR	Luke XR126	Top 3 single leads	50.4
12	LENNY KRAVITZ	ARE YOU GONNA GO...	Virgin 86984	New single starting	49.2
-	SLIVER	SOUNDTRACK	Virgin 898064	UB40 single leads	47.5
13	SADE	LOVE DELUXE	Epic 53178	Peaking some this week	46.4
31	4 NON BLONDES	BIGGER, BETTER...	Inter/Atl G 92112	Video, single, tour	43.1
23	DURAN DURAN	DURAN DURAN	Capitol 98876	Top 10 with "Come Undone"	42.9
8	ANTHRAX	SOUND OF WHITE NOISE	Elektra 61430	Tour starting soon	42.1
24	ONYX	BACDAFUCUP	JMJ/RAL/Cha 53302	Video on MTV	41.5
16	ERIC CLAPTON	UNPLUGGED	Reprise 4-5024	Finally falling some	40.9
-	JOHNNY GILL	PROVOCATIVE	Motown 6355	Good first week	40.0
22	BOSS	BORN GANGSTAZ	DJ W/Chaos 52903	Girl rap	38.3

(Based on sales of albums, tapes and CD'S from the nation's leading record merchandisers)

DEPECHE MODE

WALKING IN MY SHOES

**6 HITS POST MODERN!
DEBUT 37 R&R CHART!
PLATINUM ALBUM SALES!
OVER 110 STATIONS PLAYING!**

U93	add	K106	6-4	WAPE	23-19	KROC	33-27
WBBO	add	KRBE	11-8	WMME	26-20	PROFM	deb 28
WSTW	add	WKBQ	16-13	WBNQ	28-22	Q99	deb 28
WAYV	add	Y102	20-13	WLAN	30-22	KFBQ	33-28
95XXX	add	KZMG	23-4	KFFM	33-24	KTUX	35-29
WAZY	add	WYCR	22-16	WZOQ	32-24	WZYP	deb 30
		Z100	#16	KISR	30-24	KKRD	deb 34
		WNNK	21-18	KJ103	30-25	PWR96	deb 35
		Q101	24-19	K107	31-25		



STRESS!

TOMORROWS GIRLS

DONALD FAGEN

**12 HITS TOP FIFTY ALBUMS!
OVER 400,000 SOLD!
#2 SALES — TOWER RECORDS NATIONWIDE!**

WAYV	add	WKSF	20-17	WDBR	deb 31
KKHT	add	Y102	27-18	WNOK	deb 32
KMCK	add	WQUT	27-22	Z102	deb 39
KMGZ	add	KTUX	33-27	WZYQ	deb 40
KTRS	add	WAAL	30-27		
103CIR	add	WHTO	deb 27	BREAKING AT:	
WRKY	add	WSTW	deb 29	WRQX	



WATCH FOR THE SUMMER'S HOTTEST EVENT — STEELY DAN ON TOUR!

BIG DADDY KANE

VERY SPECIAL

**NEW THIS WEEK FOR CHURBAN RADIO!
ALREADY ADDED AT:**

KKFR	WIOQ	KPLZ
92Q	WPGC	
WCKZ	KUBE	



old chillin'



ALBUMS

2 WEEKS AGO

LAST WEEK

THIS WEEK

	ARTIST	TITLE	LABEL	COMMENTS	POWER INDEX
25	SNOW	12 INCHES OF SNOW	EW/ATL G 92207	"Girl, I've Been" Top 25	37.6
17	PORNO FOR PYROS	PORNO FOR PYROS	Wamer Bros 45228	Single starting now	34.9
28	PEARL JAM	TEN	Epic/Assoc. 47857	Up and down	33.7
21	SILK	LOSE CONTROL	Elektra 61394	2nd single breaking	33.5
20	NEW ORDER	REPUBLIC	Qwest/WB 45250	Hot single & video lead	29.3
26	ROBERT PLANT	FATE OF NATIONS	ESP/At/Atl G 92264	Falling some this week	27.5
19	WYNONNA JUDD	TELL ME WHY	Curb/MCA 10822	Single going Top 40 now	27.3
--	VAN MORRISON	TOO LONG IN EXILE	Poly/PLG 519-219	Comeback	26.7
--	UPTOWN UNPLUGGED	VARIOUS	Uptown/MCA 10858	Jodeci "Wildcard"	23.1
--	SOUL ASYLUM	GRAVE DANCERS UNION	Columbia 48898	New single breaking	21.5
18	KISS	ALIVE III	Mercury 514-777	Live package	20.9
32	GREEN JELLY	CEREAL KILLER	Zoo 11038	Gold!!!	19.5
30	CHRIS ISAAK	SAN FRANCISCO DAYS	Reprise 45116	Falling some	19.1
37	BENNY & JOON	SOUNDTRACK	Milan 35644	Proclaimers breaking	18.0
36	LEVERT	FOR REAL THO'	At/Atl G 82462	Steady sales	17.0
46	GEORGE STRAIT	PURE COUNTRY	MCA 10651	Country	16.2
--	10,000 MANIACS	OUR TIME IN EDEN	Elektra 61385	Back on	16.2
--	JIMI HENDRIX	ULTIMATE EXPERIENCE	MCA 10829	Up week	15.6
43	JON SECADA	JON SECADA	SBK/ERG 98845	New single breaking	15.0
--	YANNI	IN MY TIME	Private Music 82106	Back on	14.9
--	ICE CUBE	THE PREDATOR	Priority 57185	Back on	14.9
--	LUKE	IN THE NUDE	Luke 200	Rap	14.1
--	INNER CIRCLE	BAD BOYS	BB/At/Atl G 92261	Top 5 single leads	13.9
38	PM DAWN	THE BLISS ALBUM...?	G St/Is/PLG 514-517	Ready for new single	13.6
--	ALICE IN CHAINS	DIRT	Columbia 52475	Lollapalooza starting	13.5

(Based on sales of albums, tapes and CD'S from the nation's leading record merchandisers)

NEXT UP

95 SOUTH (Wrap/Ichiban)
GURU (Chrysalis/ERG)
MARC COHN (Atlantic/Atl G)

DUICE (Bellmark)
L.L. COOL J (Def Jam/Col)
BIG DADDY KANE (C Chillin'/Rep)

RU PAUL (Tommy Boy)
JURASSIC PARK (MCA)
RADIOHEAD (Capitol)

RERAP

By Mark Pearson

Russ Bach has confirmed that CEMA has once again toughened its stance against the sale of used CDs with a new policy letter going out this week. It stipulates that CEMA will no longer take back opened CDs (perceived defectives) from any account dealing in used CDs. Many see it as no coincidence that this policy comes right on the heels of the Warehouse Memorial Weekend promotion in which they gathered so much used product. Warehouse was not available for comment... With the creation of the new ADA distribution network came several questions. ADA is the brainchild of Bill Hein (ex-Enigma President, now Restless CEO) and Joe Regis (Restless President). Frustrated with the Sony/Relativity system that prioritizes releases by the amount of interest held by the parent company, they approached Atlantic's Danny Goldberg and Interscope's Jimmy Iovine and Ted Field to arrange a "first look" deal for all Restless acts. When Restless' clout began to rise, Hein and Regis approached Warner Music Group to discuss a distribution cooperative to better service affiliated label acts (i.e. Mute, 4AD, etc). "Despite what many believe, we are not owned by WEA," says Clark Staub, ADA's GM. "We are owned by Warner

Music Group. WEA is the best in the business and our hope is to be a complement to them, but they are not involved in, nor do they have any control over, operations or creative decisions." This has left many industry observers skeptical. Many believe that ADA is a major distributor masquerading as an indie, a sticking point to be sure, when it comes to record buyers, programmers, etc. Staub disagrees. "We don't say that we're an indie. We are ADA. We will be distributing for labels such as Matador as well as for Atlantic or Sire. For the first time ever, Warner Music Group labels will have the option of either WEA or ADA depending on the needs of the artist." But what about the fact that ADA is able to advertise with stores that deal in the dreaded used product? We had to bring that up. Isn't it a little too convenient that any PoMo band on a Warner label can now advertise with accounts that WEA cannot as long as they are distributed by ADA? "WEA enacted a policy they felt very strongly about," says Staub "and I support that policy. But I also have a retail background and realize that many mom-&-pop stores must be able to sell recycled product in order to survive. It is not our intention to circumvent the WEA policy. We're just at the right place at the right time." Fair enough. "We're very excited," says Ricky Pearson of Restless Records' Buck Pets. "We believe these guys can really put some records in the stores!" And that's obviously what the whole thing is about... Congrats to Jeff Grabow of Virgin (yeah, sure) Records and his wife Sharon on the birth of Griffin Eli Grabow 5/28. Eli was 5 lbs 2 oz and already looks like a better shortstop than Jose Offerman, not to mention Tim Bogar.

Bet on Pets



Buck Pet Ricky Pearson: ADA all the way.

MINI MUGS



EPIC EXPANSION: The brand-new, expanded Epic Records Marketing and Sales Force can't really stand one another, but put their feelings aside just long enough to pose for one of the three industry photos not taken by Lester Cohen last week (l-r): SE Sales Dir. Jeffrey L. Patton, Midwest Sales Dir. James R. Wills, Sr. VP Mktg. John McL. Doelp, Sr. VP Sales James Scully, WC Sales Dir. Vickie Strate, and EC Sales Dir. Paul Jarosik "Park."



SOME REALLY BAD COMPANY: Victory/PLG recording artist and legendary rocker Paul Rodgers learns first-hand one of the drawbacks of his job — hanging backstage at the John Anson Ford theater with label losers and trade pariahs — after playing songs from his recent "Muddy Waters Blues" tribute album. Unfortunately, the following thought Muddy Waters was the name of a river in Mississippi (l-r): HITS' braindead Todd Hensley, Victory President Phil Carson, Rodgers, HITS' barely breathing Rusty Staggers "And Then Falls Down," Neal Schon and PLG Dir. Top 40 Promo. Linda Murdock.



DAMN DINGLEBERRY'S: Warner Bros. recording artists Damn Yankees visit Dingleberry's for an in-store while bandmate Ted Nugent is off hunting wild boars with a bow and arrow for that night's dinner. Lined up with a whole other kind of bore are (l-r): the band's Michael Cartellone and Jack Blades; Dingleberries Colejne Murphy, Caroline Simmons and Greg Reynolds; Damn Yankee Tommy Shaw; and Dingleberries Dan Murphy and Todd Carl.

LIVING COLOUR

Total Audience Impressions:

302,500 this week up from 67,000 last week (a 400% Increase)

ON OVER 37 TOP 40 STATIONS

7 MORE COLOURFUL ADDS THIS WEEK...

WQGN ADD WBNQ ADD WPRR ADD WJMX ADD
 PWR92 ADD OK95 ADD KQIZ ADD

WENZ 21-18

99X 28-23

KWOD 24-20

WAAL 23- 8

KTUX 32-26

K106 39-35

KYYY #38

WBDR deb 26

KISR deb 39

ALSO ON THESE COLOURFUL STATIONS:

WCGQ

KQIX

KTMT

KFBC

WRQK

KJ103

WHTO

KMCK

WZKX

KZII

WTCF

KTRS

KMGZ

WPPM

WZYQ

KZMG

WKFR

KAKS

KNIN

WQUT



nothingness



WAVELENGTH



(continued from page 90)

Spring). Also, the Z100/Shamrock deal should be closed within the month and morning show changes are rumored... 550?.... **Bob Garland, Bruce Reiner, Steve Bartels, Steve Richards**.... At **KYKY** St. Louis, longtime Top 40 programmer **Smokey Rivers** has been named PD, moving up river from **FM100** Memphis. Will there be more of a Top 40 lean? Also in St. Louis, the morning search continues at **WKBQ**. We understand that crosstown morning personality **Smash** (nice name) is officially out of play.... Look for former **WZPL** Indy PD **Don London** to make an "official" East Coast visit to the Tidewater area.... **TLC's** cut from "Poetic Justice" (Epic Soundtrax) leaked a bit early and picked up eleven

major market adds. Sounds right to us!.... **99KHI** Ocean City lives on as a Top 40 as **WKHI**, now at 95.9 as the station flips with its Country sister.... What do **David Koresh** and **Hot Lips Houlihan** have in common? **Major Burns**.... The **Tina Turner** movie is receiving major raves and doing great business in limited release. Watch for big sales on the soundtrack & a significant second wind on the 45 as **Tina** mania heats up.... The new MD at **Hot102** Milwaukee is **Dakota**.... People in mass appeal formats not considering **Sting's** "Fields Of Gold" might consider a career in Waste Management.... We're receiving immediate phone mentions on **Wynonna**. We love this record.... 550?.... Big radio

buzz on the **Dino** single includes a reported add at **Q102** Cincy. We know that ain't easy.... Former **KHTK** St. Louis MD **Scott Gordon** now local for **ERG** Detroit.... Former **Y107** Nashville jock **Gary Jeff Walker** to mornings at **WAZU** Dayton.... **WSKZ** Chattanooga purchases **WJRX**. Will the latter go Top 40?.... The upcoming **Bobby Poe** features a 25th Anny Roast for **WHHY** GM **Larry Stevens**.... **Arista** Records eliminates its KC regional slot. Call **Jay Jarvis** at 913-362-6222.... **KG95** Sioux City looking for middays and overnites. T&Rs to **Kevin Kollins**.... **WFMF** Baton Rouge looking for nites. T&Rs to **Johnny A**.... **KISK** Fayetteville has two openings. T&Rs to **Mr. Lenrich**.... Congrats to **KZZU**

Spokane MD Rob Potter on receiving his **Masters**.... **Blowin' In The Wind: Gnarley Charley, Gary Bryan, Alex Cospers, WWDE** and **Jay Thomas**.... And, this week's photo speaks for itself.





BUZZ CLIP!

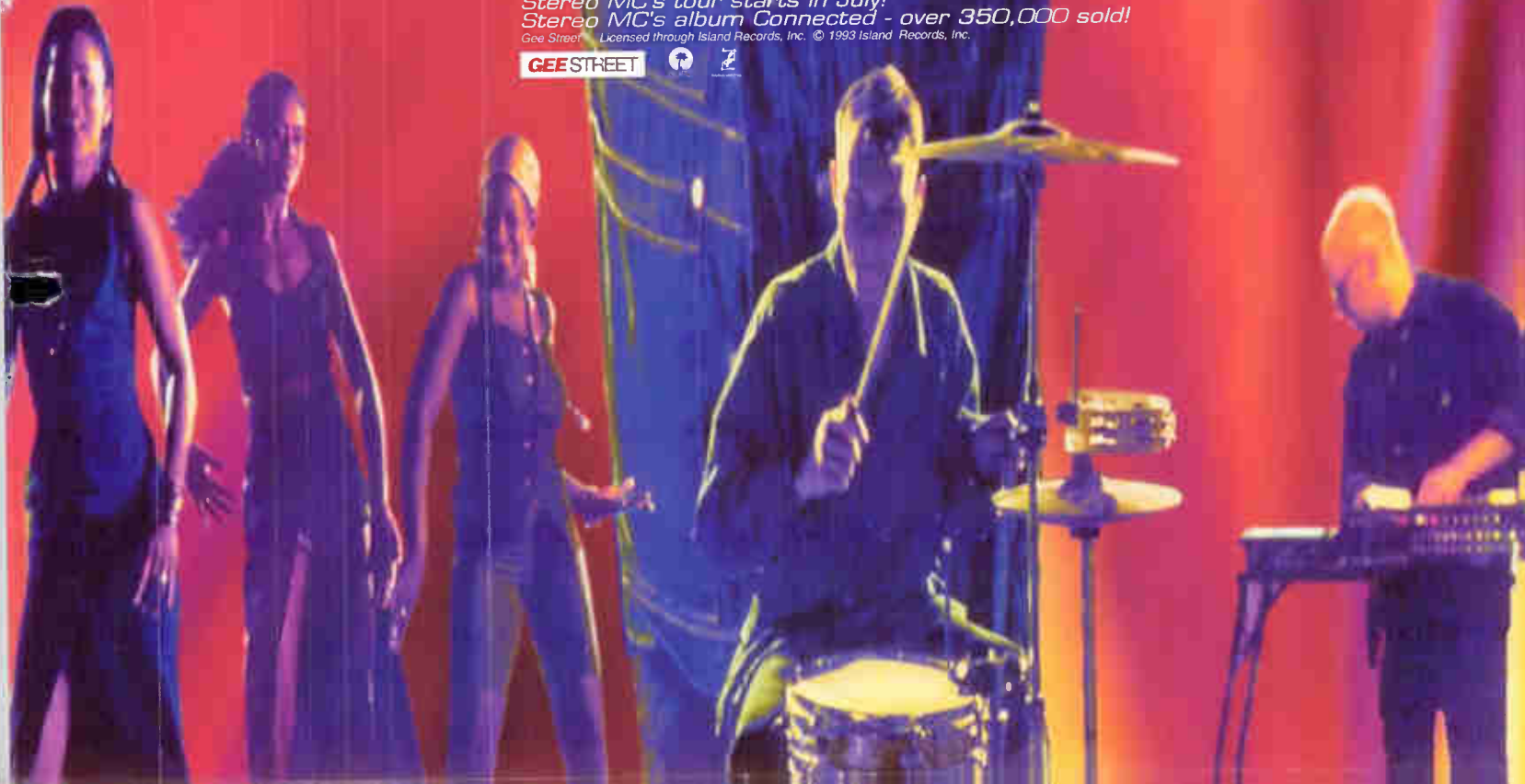
STEREO MC'S STEP IT UP

*To the left - following the multi format top five hit "Connected"
To the right - the next single from their album Connected
Step it up, step it up it's alright.
On Gee Street.*

*Stereo MC's tour starts in July!
Stereo MC's album Connected - over 350,000 sold!*

Gee Street Licensed through Island Records, Inc. © 1993 Island Records, Inc.

GEE STREET



TINA



"I DON'T WANNA FIGHT"

46-39 HITS TOP FIFTY SINGLES!

NOW PLAYING ON OVER 140 STATIONS!

MAJOR MARKET ADDS THIS WEEK AT:

PWR96	WKDD	4-3	WVIC	23-16
STR94	WPLY	9-7	WQUT	22-16
KHMX	WRQX	9-8	KKRZ	21-17
WNVZ	WKBQ	9-8	WDBR	23-17
WHHH	WHTO	16-8	WXKS	23-19
AND 10 MORE!	KKHT	13-8	KS104	23-20
	WLRW	13-9	WGTZ	23-20
	95XIL	14-10	WBBQ	24-21
WIOQ deb 24	KG95	18-11	WKSF	29-23
KTFM deb 29	KFBQ	17-11	WAEB	30-23
KMEL deb 30	K92	16-11	KC101	28-24
WTIC deb 30	KWNZ	17-12	PRO-FM	29-26
	KDWB	19-16		

HER MOVIE PLAYING NATIONWIDE!



GREATEST HITS!



HITS

WAVELENGTH

by Lenny Beer & Michael St. John

The subject of promotion in the 90s and how it is evolving is being discussed at most every record company in the business, as people seek to restructure and strengthen from within. The general theme seems to be towards getting younger (who's the next guy, not the last guy?) and towards people who will be one with the new breed of musicians and records that are being released. Obviously, as more **Post Modern** music makes its way onto Top 40 playlists and more former Top 40s becomes Top 40 formatted PoMo stations (99X, KWOD, WENZ, etc), company execs are looking to their PoMo promo staffs for broader executive slots..... 550?..... Lots of talk, but no official confirmation, on the sale of WAQQ Charlotte to

Jefferson Pilot. And what's up with PD Mike Easterlin? Is he being pulled by family to return to Texas, or will the new deal

and commitment to success sweeten his incentive to stay?..... At presstime, John Lander is in SD having conver-



That's (l-r): KHMX's Joe Pogey, Reprise god Chris Isaak, KHMX MD Cindy Hunt & PD Dave Van Stone join Reprise's Nancy Levin in a shot that makes us want to guzzle Diet Pepsi and pray we find a syringe. Thanks, we needed that.

sations with B100 about taking over mornings. We hear John's wife wants to make the SD deal, John's lawyer wants to make the SD deal, but John still has team loyalty and feels a pull for brotherly love. Stay tuned..... Major kudos to Ken Lane and the ERG promo team for nailing three of the top five Most Added with Jon Secada, Billy Idol and the Proclaimers. (Special ed note: be sure to check out the Idol video. It's an all-time great!)..... In NYC, for the first time, WPLJ surpasses both Z100 and HOT97 in the latest Arbitrend: 3.9, 3.7, 3.6. (However, Z100 had a strong month and WPLJ will soon be dropping out a weak month, so both stand to be in the 4's come

(continued on page 88)

Real Records

SALES • AIRPLAY • REACTION • PLAY 'EM • HAVE FUN!



WYNONNA "Tell Me Why"

ALBUM PLATINUM IN TWO WEEKS!
32 HITS TOP FIFTY ALBUMS!
 ON 52 STATIONS IN TWO WEEKS!

KJ103	add	WKEE	add	KZII	deb	26	STR94	29-25
WKRZ	add	WLAN	add	WNNK	deb	28		
CK105	add	WQUT	add	WMMZ	deb	29		
WCGQ	add	WZYP	add				BREAKING AT:	
WHHY	add	KQIZ	add				099 B97	

CURB
MCA



SHAI "Baby I'm Yours"

DOUBLE PLATINUM ALBUM!
 ON OVER 120 TOP 40s!
 34*-31* R&R!
37-33 HITS TOP FIFTY SINGLES!

KDWB	add		PWRPIG	#5				
KKRZ	add		KKFR	15-8				
WKSE	add		KBXX	16-9				
KPLZ	deb	23	PWR106	17-10				
Q99	deb	23	KUBE	15-11	Avg.Move			
PRO-FM	deb	29	B96	23-17	3.16			



PATTY SMYTH "I Should Be Laughing"

ON OVER 110 TOP 40s!
 35*-33* R&R!

B97	KKRZ	WNCI	WKBQ
MIX96	Y107	KQKQ	98PXV

ON TOUR JULY-DECEMBER W/ ROD STEWART!



JODECI "Lately"

DEBUT **41** HITS TOP FIFTY SINGLES!
 20-17 SOUNDSCAN SINGLES!

HOT97	add	PWRPIG	add	KBXX	5-2	
WHYT	add	KPLZ	add	HOT102	#4	
WXKS	add	92Q	deb	24	KMEL	9-5
				FM102	#5	
				WJMH	10-5	
				WPGC	#7	
				WWKX	24-9	
				WCKZ	16-10	

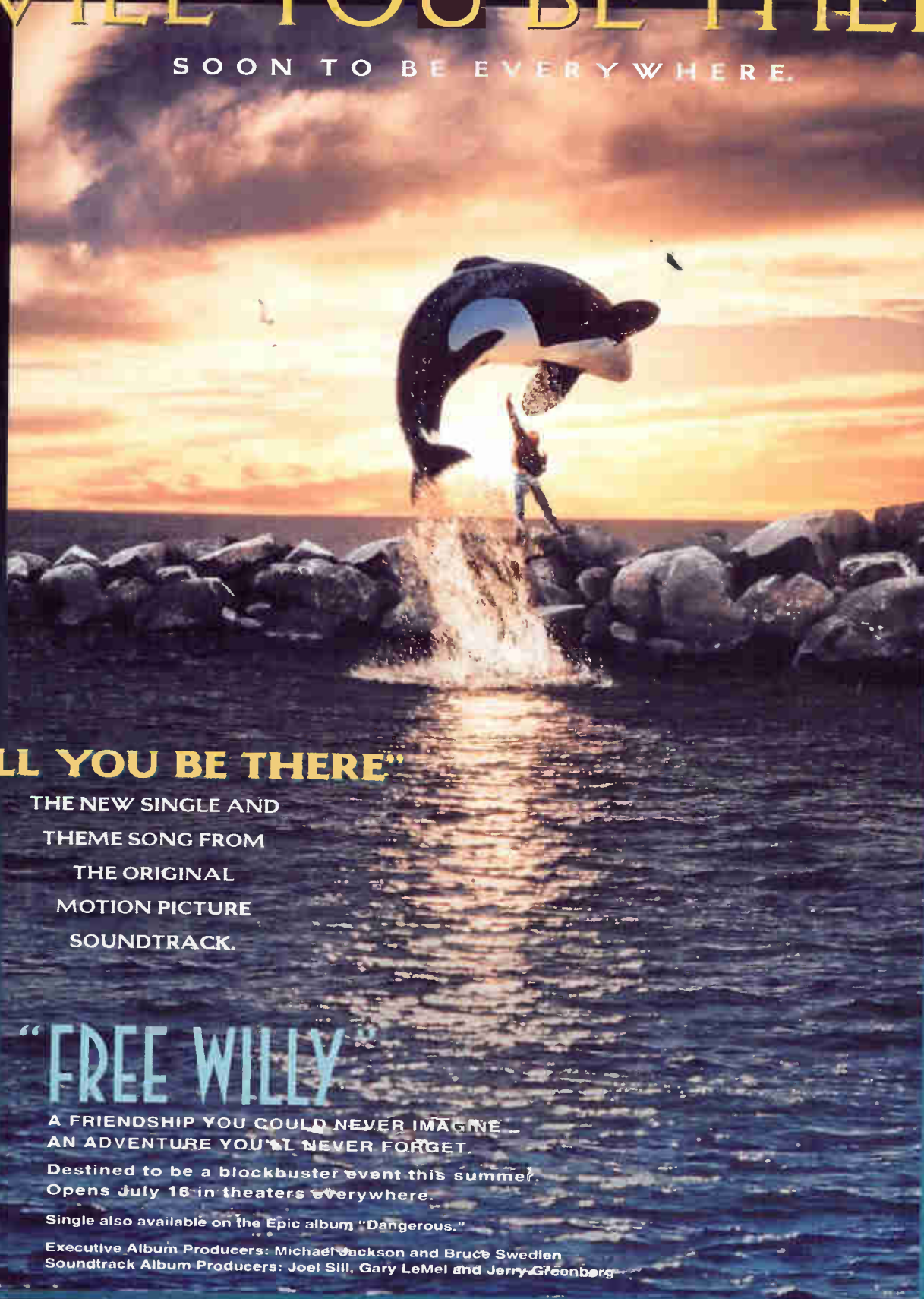
BOSS97 #10
 KUBE 25-21



WILDCARD!

MICHAEL JACKSON WILL YOU BE THERE

SOON TO BE EVERYWHERE.



"WILL YOU BE THERE"

THE NEW SINGLE AND
THEME SONG FROM
THE ORIGINAL
MOTION PICTURE
SOUNDTRACK.

"FREE WILLY"

A FRIENDSHIP YOU COULD NEVER IMAGINE
AN ADVENTURE YOU'LL NEVER FORGET.

Destined to be a blockbuster event this summer.
Opens July 16 in theaters everywhere.

Single also available on the Epic album "Dangerous."

Executive Album Producers: Michael Jackson and Bruce Swedlen
Soundtrack Album Producers: Joel Sill, Gary LeMel and Jerry Greenberg



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