

HITS

WINNERS

HITSBOUND

SEAL ZZT/Sire/WB

A. FRANKLIN Arista

BABYFACE Epic

RICHARD MARX Cap

TOAD THE WET... Col

GREEN DAY Reprise

LIVE Radioactive

BLACKSTREET Inter/A&M G

EARPICKS

SOUNDGARDEN A&M

RICHARD MARX Capitol

CANDLEBOX Mav/WB

C. T. DUMMIES Arista

BREAKOUTS

SPIN DOCTORS Epic

ARRESTED D. Chryx/EMI

SUICIDAL T. Epic

ANT BANKS Jive

WILDCARD

SOUNDGARDEN A&M

See Page 14 For Details

HOT NEW RELEASES

B TRIBE

You Won't See Me Cry
AH/AH G 2-85657

TAYLOR DAYNE

Original Sin
Arista 2728

DES'REE

You Gotta Be
550 Music 36K7755-1

PATTI LABELLE

The Right Kinda Lover
MCA 2718

BILLY LAWRENCE

Happiness
EW/AH G 92367

OFFSPRING

Come Out And Play (Separated)
Epitaph N/A

REPERCUSSIONS/MAYFIELD

Let's Do It Again
WB 4-18165

BONNIE RAITT

You
Capitol 79346

SPIN DOCTORS

You Let Your Heart Go...
Epic ESK77600

TAKE 6

Biggest Part Of Me
Reprise 18122



WARREN G

#FIRST CLASS
#U S POSTAGE
* PAID
#SUN VLY, CA
#PERMIT #136

BOB & DANITA BECKER
BLUE VINYL RECORDS
2823 4TH AVE
CANYON, TX 79015

**BLACK
MUSIC
MONTH
SPECIAL**
1 9 9 4

THE VOICE THAT TOWERS ABOVE IT ALL

**TAYLOR
DAYNE**

**ORIGINAL SIN
{THEME FROM
THE SHADOW}**

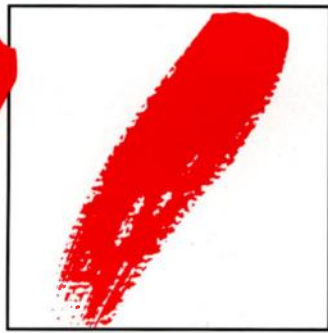
HER ELECTRIFYING NEW
SINGLE. PRODUCED,
WRITTEN AND ARRANGED BY
JIM STEINMAN.

GOING FOR OFFICIAL AIRPLAY
JUNE 27TH. THE UNIVERSAL
FILM OPENS NATIONWIDE
JULY 4TH WEEKEND.

LET THE FIREWORKS BEGIN!

ARISTA

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VIBE-RATERS

4

The "Vibe-Rater" buzz on Warren G, Beasties, Seal and Green Day holds steady while Blackstreet and the Devlins bow.

ACTIVE ROCK RADIO

6

Helmet's "Milquetoast" and Lenny Kravitz's "Deuce" from the Kiss tribute album are two grooves on the move.

SINGLES

8

All-4-One still rules the roost, while Warren G/Nate Dogg continues to sell and sell. Toni Braxton & Collective Soul break the Top Ten barrier.

METAL

42

Stone Temple Pilots remain in the lead and "Kiss My Ass" picks up some impressive puckers in original Army members Thelma & Louise, who just wanna see Gene's tongue.

DIALOGUE

46

JAMS celebrates "Black Music Month" with a salute to women executives in a special supplement you can remove and keep when you toss the rest of the magazine in the trash.

JAMS

47

So So/Def Jam/Chaos/Columbia's Da Brat gets "Funkdafied" while JAMS' rap goddess Shannita "One Pearl Two" Williams gets "hip-notized."

POST MODERN

61

Blur, Spin Doctors, Lush and Velocity Girl make the PoMo grade while Ivana's in the Lone Star state praying for Ewing, Starks and company.

ALBUMS

84

It's still Stone Temple Pilots, but watch out for "The Lion King." It's already #6 with the movie just opening nationally this week.

Hitsbound

28

Seal leads the pack.

Top Tens

80

STP roars.

Requests

36

Aerosmith goes Top Ten.

Breakouts

82

Spin Doctors & Arrested D.

Earpicks

40

Soundgarden's "Sun."

Front Page

13

Near Truths

24

Far Truths

26

Post Toasted

61

Wheels & Deals

78

Wavelength

90

Island Hopping



Industry vet John Barbis dons a new hat this week as President of Chris Blackwell's rapidly expanding Island empire. He'll be taking the helm of a label that's coming off the most successful year in its illustrious three decade plus history. Now all he needs to do is grow some dreads, roll up a few spliffs and get to work. Guess we'll have to stop calling him the "other" Barbis for now.

On The Cover

Violator/RAL rap god and "Vibe-Rater" ruler Warren G discovers something he can't regulate... this HITS cover appearance.

VIBE-RATERS

OUR PICKS TO BREAK FROM OUTSIDE TOP 40 • CHOSEN BY THE HITS EDITORIAL BOARD

1 WARREN G • VIOLATOR/RAL

1 LW 8 2W 11 3W



album: **REGULATE...G FUNK**
track: **REGULATE/THIS DJ**

"Regulate" now #1 Seller! Album sales holding steady at #3 nationally. 29 massive spins at MTV this week. Preparing for release of new single, "This DJ." New video standing by. Seven straight weeks Top 5 Most Requested at The Box, with "Pick The DJ" contest promo running. Mgmt: Paul Stewart

5 OFFSPRING • EPITAPH

8 LW 9 2W 16 3W



album: **SMASH**
track: **COME OUT AND...**

EXPLODING! 16 MTV spins this week and upped to Buzz Bin rotation next! Album debuts at #37! Big adds at Top 40, with B97 and KUBE leading. Z100 pulling huge phones and gives single 23 spins. 300,000+ albums on the street. Mgmt: Jim Guerinet & Larry Weintraub/Rebel Waltz Mgmt.

2 BEASTIE BOYS • GRAND ROYAL/CAPITOL

2 LW 1 2W 9 3W



album: **ILL COMMUNICATION**
track: **SABOTAGE/GET IT...**

23 plays at MTV for "Sabotage" video. Sales remain strong as both "Sabotage" and "Get It Together" singles continue to score. 930k+ albums on the street. UK promo/concert tour now. Lollapalooza selling out everywhere. Covers of BAM, Details and Vibe. Management: John Silva/Gold Mountain

6 TOAD THE WET SPROCKET • COL.

6 LW 6 2W 4 3W



album: **DULCINEA**
track: **FALL DOWN**

Continues to build at Top 40, with adds this week at Q106 and many secondaries. 10 spins again this week at MTV in Stress rotation. Letterman appearance on July 8. 350,000+ in the street. Hot retail reports from Homer's Omaha, Musicland and The Wall. Mgmt: Chris Blake/Blake & Bradford

3 SEAL • ZTT/SIRE/WARNER BROS.

3 LW 2 2W 13 3W



album: **SEAL**
track: **PRAYER FOR THE...**

Z100 and WPLY add "Prayer" this week, with single closing out at Top 40. Heavy play at VH-1. MTV pitches in with 6 plays. 350,000+ on the street. Letterman on 6/24. Promo tour through 6/28. Huge retail campaign for June-July. Management: Bob Cavallo-US/John Wadlow-UK

7 LIVE • RADIOACTIVE

5 LW 5 2W 5 3W



album: **THROWING COPPER**
track: **SELLING THE DRAMA**

18 Buzz Bin spins at MTV. Steady gains at Top 40, with adds at KRBE and a host of secondaries. WOMAD dates begin 7/9. Over 325k in the street. Just completed six-week sell-out tour. Features in Rip, Raygun and Bikini. CD pro of "White Discussion" to PoMo only. Mgmt: Peter Freedman/Dave Sestak

4 GREEN DAY • REPRISE

4 LW 3 2W 1 3W



album: **DOOKIE**
track: **LONGVIEW**

Biggest week at Top 40 yet includes PRO-FM, as album closes in on 650k. Huge phones at WHY? MTV gives 8 spins to "Longview" and 6 to "Basket Case." US headlining tour again in July. Feature in "OJ" issue of Time. Letterman on June 29. Playing Woodstock. Mgmt: Cahn-Man Management

8 DA BRAT • SO SO DEF/CHAOS

9 LW 10 2W



album: **FUNKDAFIED**
track: **FUNKDAFIED**

Huge at The Box, with ten straight weeks Top 10 Most Requested. Urban adds this week include WZFX, WJIZ, WPAL, WIZF and WILD, with a 25-11 move at KKBT. On at WBLS, WBLK, WOWI and WRKS. Steady gains at Top 40. 2 MTV spins. JAMS cover this week. Mgmt: Michael Mauldin/ERI

VIBE-RATERS

OUR PICKS TO BREAK FROM OUTSIDE TOP 40 • CHOSEN BY THE HITS EDITORIAL BOARD

9 BLUR • SBK/EMI

16 LW 16 2W



album: PARKLIFE
track: GIRLS AND BOYS

6 MTV spins this week, with upped rotation next week. Going for Top 40 adds on 7/11. WHYT, 99X and Z100 already spinning. PoMo action continues at KROQ, KNDD and WDRE. Album, CD-5 and single out and selling strong. 4-star Rolling Stone review. Taped Box Talk segment. Mgmt: Chris Morrison

13 MAZZY STAR • CAPITOL

13 DEBUT LW



album: SO TONIGHT...
track: FADE INTO YOU

KROQ and Q101 add early this week, with big PoMo push coming next week. 6 MTV spins. 132,000+ albums on the street. CEMA Retail Overdrive Marketing Program in place. UK/Euro tour through early July. Total label commitment. Song reacting where played. Mgmt: Frank Girona/Elliot Roberts

10 MEAT PUPPETS • LONDON/PLG

10 DEBUT LW



album: TOO HIGH TO DIE
track: BACKWATER

10 spins at MTV, as video remains in Stress rotation. 370,000+ albums on the street. Still huge at Musicland nationwide. Stone Temple Pilots tour begins on 6/30 and runs through 9/4. European tour in fall. Launching "We Don't Exist" at Active Rock and PoMo. Mgmt: Peter Rauh/Gold Mountain

14 HELMET • INTERSCOPE/ATL G

15 LW 15 2W



album: BETTY
track: MILQUETOAST

Follow-up to debut Gold LP due to hit the streets at presstime with 250,000 units! PoMo pick this week. #14 at Active Rock and #2 Most Added, with adds this week at WIYY, WKDF and KSHE. PoMo also playing "Biscuit For Smut." Tour starts with Rollins 7/20. Mgmt: Dave Ayers/DAM Mgmt.

11 FRENTE! • MAMMOTH/ATLANTIC/ATL G

11 LW 11 2W 8 3W



album: MARVIN THE...
track: BIZARRE LOVE...

"Labour Of Love" Added at WDRE this week! "Bizarre Love Triangle" back up to #3 at The Box. Last week five-day album sales of 25,000, with 225,000 units on the street. 4-star Rolling Stone review. Supporting Counting Crows. Details feature soon. Mgmt: Simon Baeyertz/D.A.M.

15 BLACKSTREET • INTERSCOPE/ATL G

DEBUT



album: BLACKSTREET
track: BOOTI CALL

New Jack Swing king Teddy Riley explodes onto the scene with new band and new school sound! Album hitting the streets at presstime with 250k+. On at WHYT, WZJM, WFLZ, B94 and Q99. Added to The Box. Huge singles sales reaction in Stockton after appearance. Mgmt: L.O.R. & Funky Mama

12 AHMAD • GIANT

12 LW 12 2W 12 3W



album: AHMAD
track: BACK IN THE DAY

Video added at MTV with JAMS debut! 100,000+ albums on the street. Upcoming press includes Source, Vibe, Urb, Word Up and Request. Huge at Top 40, with 52 spins at WHYT, 55 spins at Power106 and 60 spins at KLYD, adds at WZJM and WJMN. Single sales huge. Mgmt: Lloyd Winston

16 THE DEVLINS • CAPITOL

DEBUT



album: DRIFT
track: SOMEONE TO...

Dublin homeboys catch early action on "Someone To Talk To" from 99X, X96, KEDJ and CMIX, as Capitol re-launches album. Lots of UK and US press. On US tour in support of Sheryl Crow through June, then joining Sarah McLachlan tour through July and Frente! through summer. Mgmt: Warren Entner

ACTIVE ROCK RADIO

TOP THIRTY

LW	TW	ARTIST	TITLE	LABEL	SPINS
1	1	SOUNDGARDEN	Black Hole Sun	A&M	706
2	2	COLLECTIVE SOUL	Shine	Atlantic	655
3	3	STONE TEMPLE PILOTS	Vasoline	Atlantic	577
4	4	STP/CROW SNDTRCK	Big Empty	Int/Atl AG	548
5	5	CANDLEBOX	Far Behind	Maverick	474
6	6	ALICE IN CHAINS	I Stay Away	Columbia	466
7	7	GREEN DAY	Longview	Reprise	396
8	8	MEAT PUPPETS	Backwater	London/PLG	381
9	9	AEROSMITH	Crazy	Geffen	350
10	10	PINK FLOYD	Take It Back	Columbia	309
11	11	PRIDE & GLORY	Losin' Your Mind	Geffen	297
14	12	GREAT WHITE	Sail Away	Zoo	263
13	13	PEARL JAM	Dissident	Epic	256
20	14	HELMET	Milquetoast	Inter/AtlAG	245
29	15	LENNY KRAVITZ	Deuces/Kiss Tribute	Mercury	227
19	16	LIVE	Selling...Drama	Radioactive	222
12	17	SMASHING PUMPKINS	Disarm	Virgin	207
17	18	CRACKER	Get Off This	Virgin	193
15	19	BOSTON	I Need Yr Love	MCA	191
21	20	SOUNDGARDEN	Spoonman	A&M	179
16	21	ROLLINS BAND	Liar	Imago	178
	22	ALICE IN CHAINS	No Excuses	Columbia	173
26	23	PEARL JAM	Elderly Woman	Epic	167
23	24	STABBING WESTWARD	Nothing	Columbia	165
	25	SAMMY HAGAR	Buying...Heaven	Geffen	162
22	26	ROB RULE	She Gets Too High	Mercury	158
	27	GARY HOEY	Low Rider	Reprise	136
	28	PANTERA	5 Minutes Alone	EastWest	123
	29	ANTHRAX	She/Kiss My Ass	Mercury	119
	30	THEE HYPNOTICS	Heavy Liquid	American	111



Helmet, pictured, starts to make a major move as the album hits the stores with much anticipation. The song, "Milquetoast," explodes 20-14 with 245 reported Spins

and continued spread to holdout stations. Interesting this week that the first eleven songs all held their position. And hot phones continue for the top cuts. **Soundgarden** remains at #1 as **MTV** explodes with mega video support and Top 40s jump in quickly. Also gaining quickly is **Live's** "Selling The Drama." Is it time for **Pantera** to have a breakthrough hit? Keep an eye on "5 Minutes Alone." **Most Added** is **Billy Idol's** theme song from the hot movie "Speed," while **Offspring's** smash hit "Come Out And Play" continues to grow and spread.

THIS WEEK'S REPORTERS

KBPI Denver, CO	WAXQ New York, NY
KEGL Dallas, TX	WBTZ Saginaw, MI
KIBZ Lincoln, NE	WBZX Columbus, OH
KILO Colo. Spngs, CO	WDZR Troy, MI
KIOZ San Diego, CA	WHMH St. Cloud, MN
KISS San Antonio, TX	WIYY Baltimore, MD
KISW Seattle, WA	WKDF Nashville, TN
KNAC Los Angeles, CA	WKLL Utica, NY
KQRC Kansas City, MO	WKLQ Grand Rapids, MI
KRRK Omaha, NE	WQFM Milwaukee, WI
KRXQ Sacramento, CA	WRCN Long Island, NY
KSHE St. Louis, MO	WRZK Tallahassee, FL
KZRX Phoenix, AZ	WVCR Albany, NY
WAAF Worcester, MA	ZROCK National

ADDS

ARTIST	TITLE	LABEL
BILLY IDOL	Speed	Chrysalis/EMI
HELMET	Milquetoast	Inter/AtlAG
OFFSPRING	Come Out/Epitaph	Friend/Epic
BEASTIE BOYS	Sabotage/Capitol	550 Music
	THE POOR , Who Cares,	

PHONES

ARTIST	TITLE	LABEL
SOUNDGARDEN	Black Hole Sun	A&M
COLLECTIVE SOUL	Shine	Atlantic
STONE TEMPLE PILOTS	Vasoline	Atlantic
CANDLEBOX	Far Behind	Maverick
ROLLINS BAND	Liar/Imago	Big Empty/IntAtlAG

Mutha's Day Out

my soul is wet my soul is wet my soul is wet my soul is wet

my soul is wet
my soul is wet
my soul is wet
my soul is wet
my soul is wet



my soul is wet
my soul is wet
my soul is wet
my soul is wet
my soul is wet

my soul is wet my soul is wet my soul is wet my soul is wet

my soul is wet

the new track

added to headbangers ball



mutha's day out on tour soon

for more information call Schnapp
at 212-492-1812

producer: eli ball management: warren tuttle



EMI Records



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F2-27341

World Radio History



TOP 50

SINGLES

..... 2 WEEKS AGO

..... LAST WEEK

..... **THIS WEEK**

			ARTIST	TITLE	LABEL	COMMENTS
1	1	1	ALL-4-ONE	I SWEAR	Atl/Atl G 87243	From platinum Lp
2	2	2	NATE DOGG & WARREN G	REGULATE	DR/Int/Atl/AG 98280	From platinum Lp
4	3	3	JANET JACKSON	ANY TIME, ANY PLACE	Virgin 38435	Giant selling single
5	4	4	AALIYAH	BACK & FORTH	Blk/Jive 42174	From Top 25 Lp
9	6	5	ACE OF BASE	DON'T TURN...	Arista 12691-4	Exploding
12	7	6	LISA LOEB	STAY (I MISSED YOU)	RCA 62870	From "Reality Bites"
3	5	7	MADONNA	I'LL REMEMBER	Mav/Sire/WB 18247	From "With Honors" strk
13	13	8	TONI BRAXTON	YOU MEAN THE WORLD	LaFace/Arista 24064	Lp over 4 million
8	9	9	BIG MOUNTAIN	BABY I LOVE YOUR WAY	RCA 62780	Radio & video
16	11	10	COLLECTIVE SOUL	SHINE	Atl/Atl G 87237	Hot video
7	10	11	PRINCE	THE MOST BEAUTIFUL...	NPG/Bellmark 72514	New single coming
6	8	12	ENIGMA	RETURN TO INNOCENCE	Virgin 38423	Beginning to fall now
22	16	13	ELTON JOHN	CAN YOU FEEL THE...	Hollywood 64543	From #6 Lp
15	14	14	JON SECADA	IF YOU GO	SBK/EMI 58156	Steady
17	15	15	R. KELLY	YOUR BODY'S CALLING	Jive 42221	From smash Lp
31	18	16	DA BRAT	FUNKDAFIED	So So Def/Chaos77523	Former Wildcard!
10	12	17	BECK	LOSER	BL/DGC 19270	Falling now
24	20	18	MARIAH CAREY	ANYTIME YOU NEED...	Columbia 77499	Breaking
20	19	19	TIM MCGRAW	DON'T TAKE THE GIRL	Curb 76925	From gigantic Lp
14	17	20	ACE OF BASE	THE SIGN	Arista 12653	Falling
36	25	21	ERASURE	ALWAYS	Mute/Elektra 64552	From new Lp
21	21	22	DOMINO	SWEET POTATOE PIE	OB/RAL/Chaos 77349	Falling some
18	23	23	TEVIN CAMPBELL	I'M READY	Qwest/WB 18264	Steady
40	31	24	AEROSMITH	CRAZY	Geffen 19267	Selling Lp again
49	41	25	COOLIO	FANTASTIC VOYAGE	T. Boy 617	From forthcoming Lp

(Based on a combination of sales and airplay)

SHE'S HAVING A FUNK FIT

MAJOR NEW AIRPLAY

FM102
Q99
WJMH
KKXX
B95
KHTN
Y97
WFMF
AND MORE!

"Everyone in Detroit is eagerly awaiting the release of the album on June 28th. Should debut Top 5."

Blakeley Tuggle,
WHYT / Detroit

FORMER WILDCARD!

20-16* BILLBOARD HOT 100 SINGLES CHART!

10-9* SOUNDSCAN SINGLE SALES (36,000 SOLD) • 16 HITS TOP FIFTY SINGLES

TOTAL BDS DETECTIONS: OVER 1500! • TOTAL AUDIENCE: OVER 30 MILLION!

DETROIT	WHYT	80 Spins	SScan Single Sales: #1 (4 wks)
WASHINGTON DC	WPGC	55 Spins	Tower DC: Deb 8
SAN FRANCISCO	KMEL	50 Spins	SScan Single Sales: 1-1
LOS ANGELES	P106	30 Spins	Abbey Road: 1-1
HOUSTON	KBXX	30 Spins	S.W. Wholesale: 2-1

**MUSICLAND 11-9 • TRANSWORLD 14-8 • BLOCKBUSTER 5-3
CAMELOT 6-4 • WHEREHOUSE 6-4**



#8 (TOP 10 FOR 10 STRAIGHT WEEKS)



FUNKDAFIED, THE FIRST TANTRUM FROM DA BRAT, THE NEWEST MEMBER OF THE SO SO DEF POSSE. CHECK FOR HER UPCOMING "FUNKDAFIED" ALBUM. TI-DOW! IT'S DA BRAT-TAT-TAT-TAT.

PRODUCED BY JERMAINE DUPRI AND MANUEL SEAL. CHAGS AND CHAGS DESIGN ARE TRADEMARKS OF SONY MUSIC ENTERTAINMENT INC. © 1994 SONY MUSIC ENTERTAINMENT INC.



SO SO DEF

DAVID SANBORN



A cool new take on the classic Marvin Gaye jam.



NEW AT... KTFM/SAN ANTONIO

WCIR	add	Q105	add	KYYY	add
WSKS	add	KKSS	add	KMCK	add
WZKX	add	KSKG	add	WSKS	add

DEVELOPING AT:

WXSR	29 spins	WWKZ	21 spins	WTWR	18 spins
KDUK	15 spins	KQID	15 spins	WNSL	10 spins
KLYV		KISR		WHTO	
WLAN		KHTT		WDDJ	

Produced by Marcus Miller / Management: Patrick Rains & Associates

 On Elektra compact discs and  cassettes. ©1994 Elektra Entertainment, a division of Warner Communications Inc. A Time Warner Company



TOP 50

SINGLES

2 WEEKS AGO

LAST WEEK

THIS WEEK

			ARTIST	TITLE	LABEL	COMMENTS
32	29	26	AHMAD	BACK IN THE DAY	Giant 18217	Added to MTV
19	24	27	CRASH TEST DUMMIES	MMM MMM MMM	Arista 12654	Falling
--	43	28	JOHN MELLENCAMP	WILD NIGHT	Mercury 858738	LP hitting at press time
46	35	29	ARETHA FRANKLIN	WILLING TO FORGIVE	Arista 02822	Crossing from JAMS/sales!
33	30	30	FRENTE!	BIZARRE LOVE...	Mam/Atl/Atl G 98274	Steady this week
43	36	31	AARON HALL	I MISS YOU	Silas/MCA 54847	Crossing from JAMS
26	26	32	JOSHUA KADISON	BEAUTIFUL IN MY EYES	EMI 58099	Lp selling now
50	45	33	SHAI	THE PLACE WHERE...	MCA 54807	From B Hills Cop III
11	22	34	R. KELLY	BUMP N' GRIND	Jive 42207	Falling now
42	40	35	M PEOPLE	MOVING ON UP	Epic 77392	From upcoming Lp
28	28	36	HAMMER	PUMPS AND A BUMP	Giant 18218	Falling
29	33	37	HEAVY D	GOT ME WAITING	Uptown/MCA 54815	New single starting
23	32	38	SWV	ANYTHING	RCA 62834	Falling now
30	39	39	MASTA ACE	BORN TO ROLL	DV/EW/Atl G 98315	Still selling some
34	34	40	BC52'S	MEET THE FLINTSTONES	MCA 54839	From hot movie
25	27	41	CELINE DION	POWER OF LOVE	550 Music 77230	Tour with Bolton
27	37	42	MEAT LOAF	REAR VIEW...	MCA 54848	Falling
35	38	43	GENERAL PUBLIC	I'LL TAKE YOU THERE	Epic Strx 77452	From "Threesome"
45	46	44	CELINE DION	MISLED	550 Music 77344	Steady
--	--	45	BABYFACE	WHEN CAN I SEE...	Epic 53558	VH-1 add
47	47	46	12 GAUGE	DUNKIE BUTT	SL/S. Bros 75373	Steady
38	42	47	MARIAH CAREY	WITHOUT YOU	Columbia 77358	Falling
--	--	48	BLACKSTREET	BOOTI CALL	Int/Atl G 98355	Lp hitting at press time
37	44	49	SNOOP DOGGY DOGG	GIN AND JUICE	DR/Int/Atl G 98318	Peaked
41	50	50	OUTKAST	PLAYER'S BALL	LaFace/Arista 24066	Over now

(Based on a combination of sales and airplay)

NEXT UP

SEAL (Sire/WB)
MICHAEL BOLTON (Columbia)
TOAD THE WET... (Columbia)

ROXETTE (EMI)
MEAT PUPPETS (London/PLG)
LIVE (Radioactive)

GREEN DAY (Reprise)
BOSTON (MCA)
CRYSTAL WATERS (Mercury)

*If sunshine...
your heart...
and the rest of the
good things in life
could sing
you'd be listening to ...*

billy

lawrence

Happiness

The premiere single
from the forthcoming
debut album

ONE MIGHT SAY

*written, co-produced,
arranged and performed
by billy lawrence*

EARLY BELIEVERS:

PWRPIC	Tampa	Add!	26 Spins!
Q99	Salt Lake City	Add!	
Z90	San Diego	Add!	11 Spins
WSXS	Wilkes-Barre	Add!	
KHTN	Modesto	Add!	

**OVER 30 COMMITMENTS IN!
IMPACTING NOW!**

*"Add this record and let your audience
finally find happiness."*

Jeff Nelson - Z90

Produced by:
Kevin Deane for
Deane Street
Productions Inc.

Management:
George Harrell
and
Lauren Graham



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The Atlantic Group
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Album in stores August 16th

Adelson & Hensley in Russia: Better Dead Than Read

HITS FRONT PAGE

JAH
WOBBLE
ACE OF
BASS



JUNE 27, 1994

VOLUME 8

ISSUE 398

\$6.00

PolyGram Expands Island, Names Barbis President

AY AY ISLAND!!!

Offspring Bustin' Out

The new kings of Orange County, CA hardcore, "Vibe-Rater" picks **Offspring**, have a bonafide hit with "Come Out And Play," from their sophomore LP "Smash" on the indie Epitaph label, which entered the HITS Top 50 Album chart at #39, with sales over the 300,000 mark. With solid PoMo radio support across the board and a "Buzz Bin" slot on MTV, a new sound has arrived and, geez, is it pissed!

"Green Day opened the door for the supercharged power-punk-pop sound and now the Offspring has pushed the door open even wider," said Epitaph ruler **Brett Gurewitz**. "We knew we had a great record, but the surprise came when radio embraced the song despite the fact it wasn't on a major."

Band manager **Jim Guerinot** took time off from his day job to tell us: "I applaud [KROQ PD] **Kevin Weatherly** for doing what his station is supposed to do by breaking local talent."

Said **Natalie Werlin** of **Newbury Comix** in Boston: "The WFNX airplay and MTV rotation have given us our top-selling indie release. The band is red-hot right now!!"

HOW DOES YOUR GARDEN GROW?



Soundgarden: "Black Hole Sun" rising at Top 40.

Breach of "Faith"

George Michael's groundbreaking "restraint of trade" case against Sony U.K. was dismissed by Justice **Jonathan Parker**, who gave judgment in favor of the defendant.

Commented Sony: "We have great respect for George Michael and his artistry and look forward to continuing our relationship with him." Oh.

Michael sought to have a 1988 contract renegotiation of his original 1984 agreement with the U.K. record label overturned, effectively making

him a free agent. The superstar immediately announced he would appeal the case. "I am shocked and extremely disappointed at the judgment," he said. "I am convinced the English legal system will not support the decision, or uphold what is effectively professional slavery."

In his ruling, Judge Parker claimed, by requesting payment of an advance due to him for a third solo album in 1992, Michael essentially affirmed the disputed '88 agreement.

Island Records has broken off from the mainland. Coming off the most successful year in its 31-year history, the legendary label will once again be a free-standing, fully autonomous unit, with its own radio promotion, retail, sales, marketing and publicity departments. Those functions were previously handled by the now-disbanded PolyGram Label Group. Plans for the other PLG labels, including London, Polydor, Atlas and Blue Gorilla, will be announced shortly.

Current PLG Exec. VP **John Barbis** will become the new President of Island U.S., reporting to both **Chris Blackwell** and **Alain Levy**, who made the announcement. PLG President **Rick Dobbis** will relocate to London in a senior management position. The label will continue to be distributed through PGD.

HITS Managing Editor **Dave Adelson** was rollerblading through Lenin's tomb and unavailable to write this story, so we had to forge ahead with this drivel.

VH1 ACTION

The new VH-1 adds **Prentenders** (Sire/WB) and **Babyface** (Epic) this week. **Jon Secada** (SBK/EMI) is the Artist Of The Month.



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can you smell it?

*Ahh...the exquisite, distinctive
scent of a hit at the moment of
its unfolding. For thirteen years
we've practiced the art of sniffing out new talent and
new styles. In fact, our nose for the new helps the
industry enjoy the sweet smell of success every day.*



The Essence of New

Wilson Gets Columbia Stripes

Ken "Don't Call Him Woody" Wilson has been upped to Vice President Black Music Promotion for Columbia Records by the label's Sr. VP Black Music **Tony Anderson**.

In his new role, Mr. Wilson will be responsible for overseeing all phases of Black Music Promotion for Columbia, including supervision of the label's national and local Black Music field staffs and staying far away from **Dennis the Menace**.

Wilson has been Sr. National Director Black Music Promotion East Coast since 1991. He joined Columbia in 1989 as Regional Manager, R&B/Jazz Promotion, W.C. He began his career in 1986 as Promotion Director of Beverly Glen Records.

Commented Anderson: "Watching Ken's growth over

the years has been extremely inspiring. Over the past five years, Ken has worked tirelessly on behalf of Columbia artists and established a credibility second to none in the promotion arena. It's just a shame he had to pick this week to be promoted, when your Managing Editor is off in Russia trading 501 Levi's jeans for rare balalaika records."



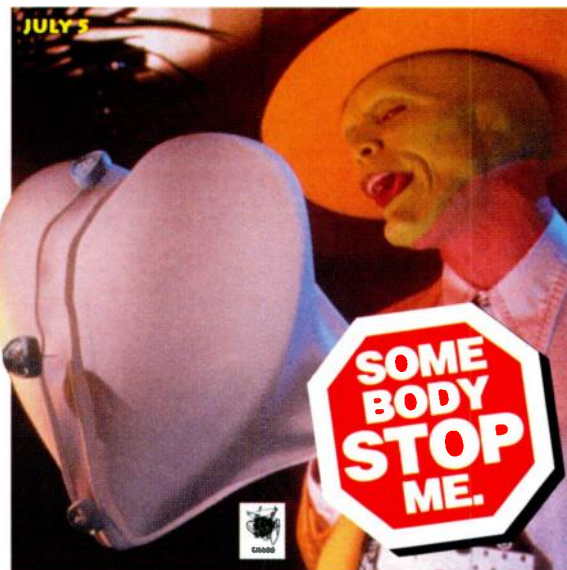
Ken Wilson: *Thinks JAMS is something you spread.*

Simply Ted

Ted Nugent is colorful and controversial, but is he ready to succeed **Howard Stern** as America's fave morning jock? We can just hear it now. "Ted's 101 Ways to Prepare Venison," "How To Load & Shoot An AK-47" and "Hunting **Linda McCartney** With Bow & Arrow."

Nugent broke records during a two-week stint doing his "Commando Radio" morning show from Dallas to 25 different ABC Radio network affiliates last month. 86% of those who responded to an independent survey said they'd prefer to see Ted naked in a loin-cloth tied to a tree. Eesh.

ADVERTISEMENT



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Wedding Smash — No Joshing



That's EMI's meaningful and romantic **Joshua Kadison** (c) celebrating the success of "Beautiful In My Eyes" — which has become a staple at wedding ceremonies — with WPLJ's **Todd Pottingill** and PD **Scott Shannon**. Naturally, Kadison's song has made every dysfunctional, testosterone-ridden, pig-headed, male scuzzbag puke his emotionally impaired guts out, but hell, that's what makes it so special. The occasion was Scott and Todd's wedding.

TOP SELLING SINGLES

The best-selling singles this week are #1 **Warren G/Nate Dogg** (DR/Int/Atl G), #2 **All-4-One** (Atl/Atl G), #3 **Aaliyah** (Jive), #4 **Coolio** (Tommy Boy), #5 **DA**

BRAT (Chaos), #6 **Janet Jackson** (Virgin), #7 **Lisa Loeb** (RCA), #8 **Tim McGraw** (Curb), #9 **Ace Of Base** (Sire/Mav/ WB) and #10 **Aaron Hall** (Silas/MCA).

Scotti Beams Up Gullo, Evans

Scotti Bros./Street Life Records Music Group has upped **Chuck "A Flock of Sea" Gullo** and **Kevin "Tears In" Evans** to the newly created posts of President and President Urban Music Division, respectively, it was announced by All American Communications President "Muck And" **Myron Roth**.

Previously VP/GM, Gullo will be responsible for all label activities with a special emphasis on company growth and will continue to direct the day-to-day operations of Scotti Bros. and

Street Life Records. In addition, he will now oversee the music publishing arm for All American Communications. On the seventh day, he will rest.

Evans, who was VP Urban A&R, will be heavily involved in the day-to-day operations of the label's urban music division. In addition to signing and developing artists, he'll assume a more active role in overall imaging and marketing, reporting to Gullo.

Said Roth: "How do you say 'Dave's a loser' in Russian?"



Chuck Gullo:
Wears a clip-on tie.



Kevin Evans:
Uses "411" to line his birdcage.

THE STORY SHINES BRIGHTER EVERY DAY..

Atlantic Starr

"I'LL REMEMBER YOU"



<u>STATION</u>	<u>CITY</u>	<u>AIRPLAY</u>	<u>SALES</u>
Z90	SAN DIEGO	39 SPINS	#7
B95	FRESNO	25 SPINS	#14
WWKX	PROVIDENCE	39 SPINS	
WFHN		20 SPINS	#16
WEZF	BURLINGTON	26 SPINS	#24
92Q	BALTIMORE	36 SPINS	#26
KEZR	SAN JOSE	17 SPINS	#35
KTFM	SAN ANTONIO	49 SPINS	#36
KKSS	ALBUQUERQUE	46 SPINS	#42
WFLY	ALBANY	20 SPINS	#49

Already on at **VH1** and **BET**
The lead single from their Arista debut album TIME

Our belief is stronger than ever. Yours should be too. **ARISTA**

© 1994 Arista Records, Inc., a Bertelsmann Music Group Company

AIRHEAD

KRIM-INAL BEHAVIOR...



THIS CARTOON DESERVES TO BE SPANKED...

MOVIE SCORES

Title	Weekend Gross	Per Screen Average	Total Gross	Sound Track
1. WOLF	17.9m	8461	17.9m	—
2. SPEED	12.9m	5966	35.7m	Arista
3. FLINTSTONES	7.8m	3030	94.6m	MCA
4. CITY SLICKERS II	7.1m	3168	22.9m	—
5. GETTING EVEN WITH DAD	5.6m	2854	5.6m	MCA
6. MAVERICK	4.8m	2076	74.1m	Atlantic
7. RENAISSANCE MAN	2.8m	1684	17.2m	—
8. THE COWBOY WAY	1.8m	1120	13.3m	Epic Sdtrx
9. BEVERLY HILLS COP III	1.8m	942	37.6m	MCA
10. THE LION KING	1.6m	793	2.2m	Disney

THE LADDER

A RUNDOWN OF EXECUTIVES ON THE MOVE



Switzer



Bibbs



Loebl



Baguer

Bryan Switzer has gone from coaching the Dallas Cowboys to being upped to VP/GM of Atlantic Nashville by label President Rick "Fade To" Blackburn. Switzer will be responsible for the promotion, publicity, artist development and product management departments as well as cleaning all the office spittoons... Dwight "When Eating, Must Wear Several" Bibbs has been appointed Nat'l. Dir. Urban Promotion, W.C., for RCA Records Label by VP Black Music Promotion Michael Halley "Comet." Most recently Co-National Dir. R&B Promo. for Atlantic, Bibbs' duties will include teaching Nipper to beg and roll over... Jocelyn "High Lilly High" Loebl and Miguel "It's In The" Baguer have been appointed Directors of Media for Columbia Records by VP Media Larry "Dave Who?" Jenkins. Loebl will plan and implement national press campaigns for artists on the roster and pad her expense account with phantom lunches while Baguer will plan and implement national press campaigns for urban/hip-hop and dance-oriented artists as well as change the diapers on Leyla's baby... Yvette Noel-Schure "Thing" has been appointed Director of Media for Colum-

bia Records by VP Media Larry "Lar" Jenkins. Noel-Schure joins Columbia from *Black Beat* magazine when she realized music journalists are even lower on the evolutionary scale than record industry publicists... Tim Holmes "Sweet Home" has been tapped as Director Editorial Services, Media, for Columbia Records by VP Media Larry "Roy Who?" Jenkins. Holmes' duties include writing and editing, as well as overseeing production and distribution of artist biographies, press releases, publicity photographs and related publicity materials. Actually, he'll merely update Arthur Levy's old bios and read the trades all day... Wayne "In Spain Falls Mainly On The Plain" Williams has proven the Peter Principle by being promoted to Director of A&R at Jive Records by VP A&R Jeff "I'm Dickens, He's Fenster." The talented writer/producer/remixer signed both R. Kelly and Aaliyah from his Chicago base, where he's cutting a hip-hop record with Harry Caray... Lesley "Her Life Is The" Pitts was upped to Publicity Director at Jive Records by Sr. VP/GM Barry Weiss "Guys Finish Last." Pitts is just getting over the childhood trauma of people making fun of her last name.



Noel-Schure



Holmes



Williams



Pitts

STILL CURTIS AFTER ALL THESE YEARS.

“LET’S DO IT AGAIN”

Repercussions

and

Curtis Mayfield

**He wrote every song on the album, but he only sang on one.
and this is it: real, original, full strength.**

A TRIBUTE TO CURTIS MAYFIELD

(4/2 45500)



Produced by Gary Katz, Genji Siraisi, Daniel Wyatt & Repercussions Executive Producer: Ron Weisner

©1994 Warner Bros. Records Inc.

World Radio History

Take 6 like you've never heard them before:
with instruments.



The debut single from
the long-awaited album, join the band

"BIGGEST PART OF ME"

After selling more than two million records and winning five Grammys as an a cappella group, Take 6 has invited a few musicians to join along. You (and your listeners) are invited, too.

Single Produced by Take 6 Management, Brian Avnet and Ron Stone for Gold Mountain Entertainment

Debut 49* R&R Black/Urban Chart!

Early Airplay includes:

KBXX	Houston	- 23 Spins
92Q	Baltimore	- 22 Spins
WPGC	Washington	- 10 Spins

Plus: KTFM, WOOD, KDON, WJMH
KBFM, KHTN, KZFM and more!

World Radio History

Indelible melodies. Enduring emotions. Timeless soul.

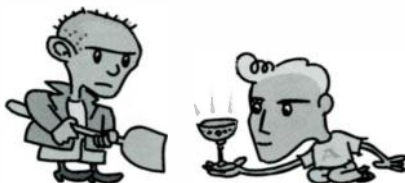
21 HITS Top Fifty singles!

44 HITS Top Fifty albums!

NEW ADDS INCLUDE:

WNVZ
Norfolk!
16 Spins

KKRZ
Portland!
10 Spins



Always

MAJOR MARKET AIRPLAY:

KRBE	41	Z100	38	WAHC	35	WKSE	27	STR94	26	WZPL	26
KTFM	58	B97	40	WKBQ	32	HOT102	28	PWR96	25	Q106	16
KIIS	43	KKFR	36	KHKS	24	KDWB	20	WPLY	21	WHYT	25
KDWB	21										

MAJOR MARKET SINGLE SALES:

NEW YORK	#21	LOS ANGELES	#17	DALLAS	#11
SAN ANTONIO	#7	NEW ORLEANS	#26	ST. LOUIS	#23

ALBUM APPROACHING GOLD!

6* BILLBOARD DANCE CHART!
BDS TOTAL SPINS OVER 1,600!
AUDIENCE REACH OVER 17.7 MILLION!

Produced by Martyn Ware



On Elektra Compact Discs and **digalog**® cassettes.

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advertisement

MORE TRUTHS

BY I. B. WORSE

THE GRASS IS ALWAYS GREENER: Certainly not the biggest story of the week, but one of the most talked about is the one about a major market Program Director who was not only offered a label job this week, but an entire custom label!!!! Though the aforementioned PD has always considered the label side, will the beat of this drummer be too strong to pass up, or will this industry leader opt to stay at his/her station now that things are starting to become rock solid?... A funny thing happened this week at **KKBT**. After pulling **Shai** back in rotation, requests for the record spiked upward. Smart programmers that they are, **Keith, Michelle, & Harold** put Shai back into solid rotation. A funny thing happened at **KMEL** this week. After a few weeks of very passive response on Shai, requests for the single increased dramatically this week. Being the smart programmers that they are, **Dave, Mike, and Joey** punched up the rotation on Shai. A funny thing happened this week at **WIOQ**. After pulling back the rotation on Shai, **Jefferson and Maurice** noticed that local sales had increased dramatically. Being the smart programmers that they are, they put Shai back into 3-4 times a day rotation. A funny thing also happened this week at **KQKQ, WHOT and WWCK?** Shai all of the sudden showed up with Top 5 phones!!!! Considering that it's a ballad, 4 weeks to get big phones is not so funny after all. Check out the 4 week sales trend: 114-81-66-44. Notice a pattern developing here?... Recently a number of former pure crossover stations have shifted their on air position to resemble that of MTV. This week, a number of callers let us know of one major station who saw their recent trend, got a bit skittish and quietly shifted their slant back toward crossover. With all the "hoopla" surrounding this new format, one wonders if some of the recent defections to this format will also move back toward the crossover???? We'll stay on the case of this breaking story & keep you posted, as we hear that even more "defections" are imminent... As the MCA promotion staff gears up to the release of **Patti LaBelle's "Right Kinda Lover,"** **WPGC/Washington, KMEL/San Francisco, 92Q/Baltimore and KFTM/San Antonio** couldn't wait and added the single early. Another project from hitmasters **L.A. & Babyface**, Patti's single is lighting up Urban request lines all across the country and is all the rage at the rhythm stations... As **Boston** debuts on the **Mainstream Monitor** at 38* this week the album sells another 75,000 copies over the counter. Adult Top 40 powerhouse (cont...)

MCA.

HITS

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NEAR TRUTHS

BY I. B. BAD, LOS ANGELES

The resolution of the **George Michael** case represents a resounding, demoralizing defeat for the superstar who was looking to get out of his "professional slavery" contract with **Sony**. The setback has chatterers chattering about his next course of action, with the ball being in his court. Rumors are flying in **London, N.Y. & L.A.** of a dramatic change in his inner circle. Manager **Rob Kahane** & attorney **Tony Russell** are taking the heat for what many see as faulty strategy. Insiders feel an appeal is useless, with Michael's stalled career having to do with a less-than-great record & not appearing in videos. Judge **Jonathan Parker's** ruling was based largely on his view that Sony's witnesses were more credible than George's, whom he termed "thoroughly unreliable, untrustworthy & motivated by self-interest." Several questions remain, including whether Michael will pay the millions in Sony's legal fees. Will he be content not to record & just write & produce for the rest of his career? Those in the know doubt it, but what choice does he have after insisting he'll never record again for Sony? Is there a peacemaker lurking?

Van's Man



Ray Daniels: *Van Halen's consensus choice.*

Possibilities include **Ovitz, Branca and Grubman....** With **Johnny Barbis** now ensconced as Prez of the new **Island**, rumors are flying regarding an **A&R head & a #2 in command.** Stay tuned.... The **Barbra Streisand** tour is taking lotsa flack for high ticket prices, but don't give **La Babs** all the blame. Manager **Marty Ehrlichman** hasn't been shy in stating he wants to maximize the potential of this "one-time event"... After much jockeying, **Sammy Hagar** and the **Van Halen** bros. have decided to go with one manager, with **Ray Daniels** the consensus choice.... There's lots of murmuring about an extensive restructuring at **Warners** centering around the existence of two separate label identities. Is there fire behind the smoke? Meanwhile, the label heads into the summer with a red-hot release slate including **R.E.M., Prince, Chili Peppers, Van Halen, Tom Petty, Neil Young, Eric Clapton** and **Black Crowes...** Speaking of major release skeds, **Geffen** continues to tear it up, with an **Aerosmith** hits package with several new tracks (the last before they head to Sony) & a possible **Nirvana "Unplugged"** set... **Ellen Darst** resigns her marketing position at **Elektra** On the heels of disappointing sales for their most recent album, will **Motley Crue** manager **Doug Thaler** take the bullet?... A long-time lawyer/consultant & friend of a major label has been out of favor for some time. Many still believe he has a special relationship there. He doesn't!..... Rumors keep flying of massive changes at the top of an **East Coast** major.... Names in the **Rumor Mill:** **Doc McGhee, Judy McGrath, Paul Marshall, Dennis Fine & Dick Leahy.**

ROCCOLI

KATHY

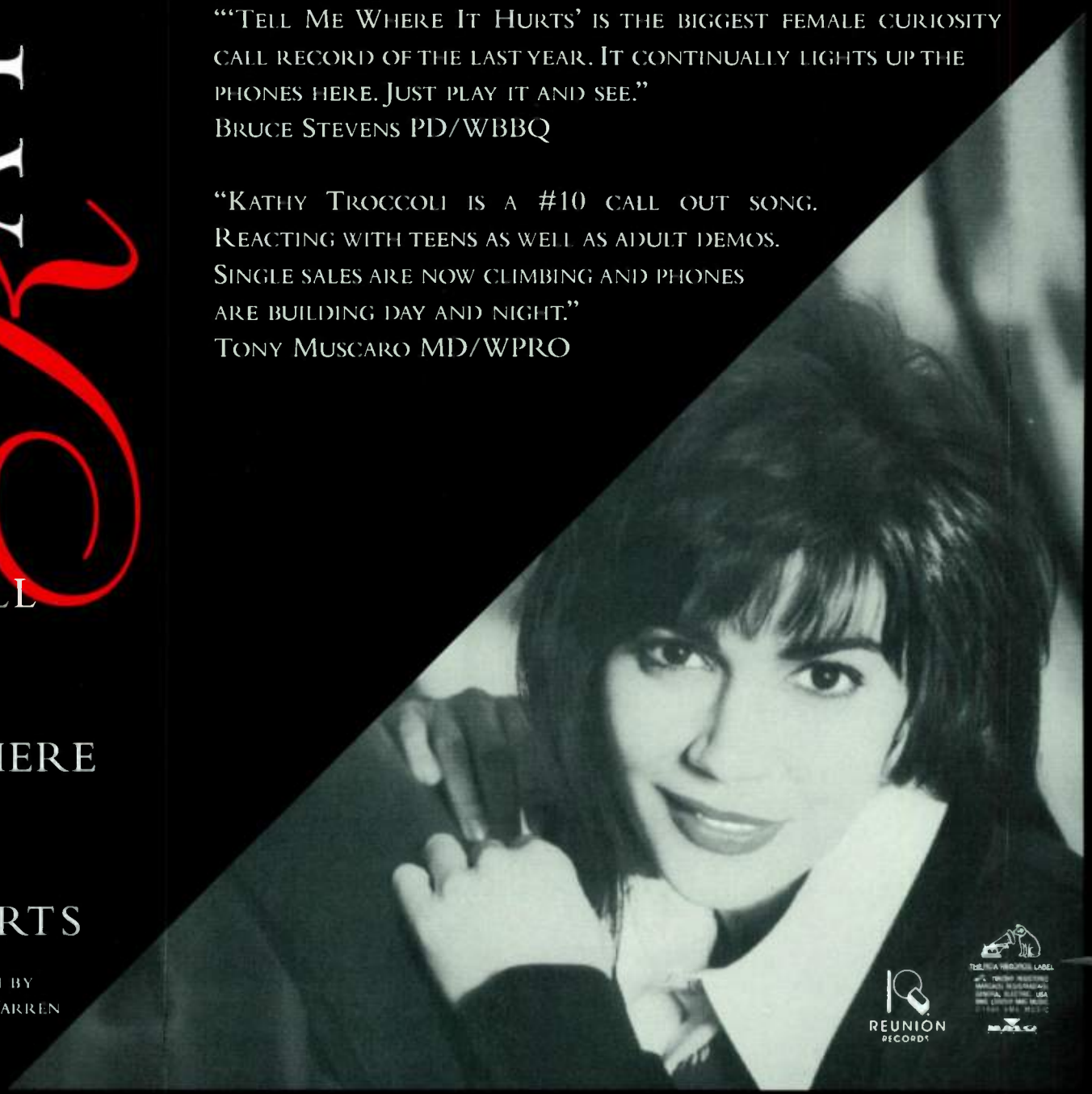
“TELL ME WHERE IT HURTS’ HAS EXPLODED HERE IN SAN ANTONIO. OUR RESEARCH SHOWS IT TOP 10 OVERALL. IT’S #6 25-44 AND A STRONG #5 25-34 AND GETTING BIGGER. ALL WE DID WAS UP THE ROTATION AND BANG!”
RICK UPTON PD/KTFM

“TELL ME WHERE IT HURTS’ IS THE BIGGEST FEMALE CURIOSITY CALL RECORD OF THE LAST YEAR. IT CONTINUALLY LIGHTS UP THE PHONES HERE. JUST PLAY IT AND SEE.”
BRUCE STEVENS PD/WBBQ

“KATHY TROCCOLI IS A #10 CALL OUT SONG. REACTING WITH TEENS AS WELL AS ADULT DEMOS. SINGLE SALES ARE NOW CLIMBING AND PHONES ARE BUILDING DAY AND NIGHT.”
TONY MUSCARO MD/WPRO

TELL ME WHERE IT HURTS

WRITTEN BY
DIANE WARREN



advertisement

EVEN MORE TRUTHS

BY SEYMOUR PLAY, LOS ANGELES

(cont...) WMTX/Tampa and WEDJ/Charlotte lead the charge this week. The single is still #2 requests at AOR and is now making the same request moves at Top 40. Airplay has grown by 20% in the last week and the single is over 2200 combined AOR and Top 40 detections. The new edit was serviced to radio last week... We wholeheartedly congratulate **Casey Keating** on his recently announced move to take over the reins of **Y100/Miami**. Casey took **KPLZ/Seattle** to the top of the Top 40 race a couple of years ago, and most recently successfully piloted KPLZ's shift to **STAR 101.5** and the best ratings the station has had in the last year!!!! Hey Casey, can you hook us up with **Super Bowl Tickets?**... 6 weeks ago, **Radioactive's Live** exploded at Modern Rock radio, nailing down the top spot for what seemed like forever. Two weeks ago, **Live** exploded at AOR with over 20 majors and now 1200 Hot 100 detections, 11 major markets and a 40 point jump on the **Soundscan** singles chart. The album is selling over 20,000 a week and is outselling such alternative crossover mainstays as **Toad The Wet Sprocket**, **Meat Puppets**, **Pretenders** and **Cranberries**. The video was moved into **Buzz Bin** by MTV and is now Top 15 most played... We hear that a prominent independent will be join forces with an industry tipsheet very shortly. Though widely speculated as to who is involved with this upcoming combination, we knoweth all..... It's hard enough to convince Top 40 stations to play a record when a label is beating down the programming staff door, so it's quite a statement when stations begin to pick up a record on their own. Such is the case with **Jimmy Buffett's "Fruitcakes."** Very quietly **Q102**, **Q106**, **WMTX**, **WZYP**, **WBBQ**, **WXKB**, & **WABB** have all picked up the single. Jimmy's concert tour is selling out everywhere, his boxset is the 3rd biggest seller of all time behind **Zeppelin** and **Streisand** and his album is Top 10 in many markets... For weeks we've been calling it a "secret weapon," but the cat is definitely out of the bag. The **Aaron Hall** single goes Top 10 in national sales, with a 25% increase over the previous week. It's calling out [**WIOQ**, **KMEL**, **WPGC**, requesting [**92Q**, **KDON**, **HOT97**], and selling. It's this week's **Billboard Hot 100 Airplay Mover**. If you're not looking at this record, you're simply not paying attention to one of the most real records out there!!... **Buzzzzzzzzzzz: Scott Burton**, **Paul Walker**, **Mike Tierney**, **Kevin Peterson**, **Greg Dorfman**, **Lee Chestnut**, **Mark Murphy**, **Dwayne "Hillbilly" Ward**, **Bruce Tyler**, **Maurice DeVoe**, **Tony Novia**, **Mr. Ed Lambert**, **Tom Martens**.

MCA.

HITS

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FAR TRUTHS

BY JOANNA SPOCK DEAN, NEW YORK

There are some interesting events coming up in the near future, so get out yer calendars... **LIFEbeat** presents a week of diverse musical entertainment beginning 6/22 and coinciding with the Gay Games/Stonewall 25 in N.Y.C. **Tramps** showcases singer/songwriters, including **Janis Ian**, **Richard Barone and the Murmurs**; the Disco Night at the Roxy is hosted by **Deborah Harry** and the lineup on 6/24 at the Beacon Theatre includes **Melissa Etheridge**, **kd lang**, **Seal** (everybody's favorite new record), **Queen Latifah**, **Milla**, **Max Weinberg** and **Sarah McLachlan**, followed by an exclusive party for VIP contributors at the Metronome (we'll let ya know all about it!), followed by an all-night dance party at Roseland featuring the world's hottest d.j.'s... We know we're not sup-

Debbie Does Joey



Joey Ramone: *Havin' a Gabba Gabba birthday.*

posed to grouse, but when the doorman at the Grand looks at **Marty Diamond** and says "Uh, is that your real name?" Well, it makes ya wonder... All you **Stones** fans out there, call your friends at **Virgin** — we got the extremely cool Special Collector's Edition package with eight "painstakingly" remastered (by **Bob Ludwig**) CD's, including the original artwork (including the **Warhol** zipper!)... **Joey Ramone** celebrated his fortysomething birthday last week. Among the guests were **Mom** and **Dad Ramone**, brother **Micky Lee**, the recently-relocated-to-Chicago **Syd Straw**, **Marky Ramone**, **D**

Gen (who performed), **Sean Lennon's** girlfriend **Eva** (sans her beau) and her band **Little Bow Peep** (who also performed) and the ubiquitous **Deborah Harry**, who sang "Happy Birthday" to Joey a la **Marilyn**... We saw **Mercury's Rusted Root** perform some very percussive songs from their new LP for an audience including lawyer **George Regis**, mgr. **Rob Kos**, **Bridget Nolan**, A&R rep **Jill Goehringer**, the wonderful Press Dept., **Dave Einstein**, **Ken Anderson**, **Bob Skoro**, **John Mazzacco**, **John Scher**, **Ed Eckstine**, **Clyde Lieberman**, **John Tita**, **Holly Greene**, **Randy Sabiston**, **Kim Gilmour** and **Lynn Wright** from the **James Hall Band**... **Live Bait** served their wonderful bayou delights at a listening party for **RCA's Maceo Parker**, who also just wrapped a video with **George Clinton** and **Parliament Funkadelic**... Speaking of good food, there'll be plenty of it at the just-opened **Luna Park** in Union Square. This outdoor eatery is co-owned by **Carolyn (Mrs. Jellybean) Benitez**, **Charles Milite** and **Eric Patterson**, owners of **Live Bait**, **Coffee Shop** and **World Room** — we'll be reporting on the opening party in a future column... Nice work by the art team who did the **Indigo Girls** package... **Liz Brooks' 7"** label, **Full City Blend**, is releasing **Everclear** (we hear there are seven major offers on the table at this time)... Local rockers **HUNK** slammed through a set at **Rock Ridge Saloon** this week to a serious industry crowd, including **Randy Sabiston**, mgr. **Paul Geary**, **Josh Ruben**, **David Simone**, **Holly Greene**, **Lauren Zelisko**, **David Kahne**, **Lee Dannay**, **Amos Newman**, **Peter Robinson**, **Jeff Aldredge**, **Bob Epstein**, **Fred Davis** and **Andy Tavel**... **Radioactive's Angelfish** and **Live** played to a packed house at **Irving Plaza** last week. In the audience were **Deborah Harry** [boy, has she been busy!] and her dog **Chi-Chi**, label mate **Tracy Lords**, **Tom Freston**, **Gary Kurfirst**, **Kent Belden**, **WHTG's Matt Pinfield** and **Rob Acompora**... Thanks to all at **JLM**, **John Custer** and **Chris Whitley**.

MEAT PUPPETS

BACKWATER



DEBUT 34* BDS MAINSTREAM MONITOR!
 ALBUM SALES OVER 350,000!
 787 TOTAL DETECTIONS (UP 121 TW!)
 OVER 100 TOP 40s NOW PLAYING!

WAHC 45 spins	WPLY 19 spins
WZJM 33 spins	KWOD 19 spins
WHJX 33 spins	Q99 10 spins
KITS 29 spins	WKSE 9 spins
WNVZ 28 spins	B94 9 spins
KROQ 26 spins	WXKS 6 spins
WKBQ 25 spins	KKFR 6 spins
Z100 22 spins	

(FROM THE ALBUM "TOO HIGH TO DIE")



NICE & SMOOTH

OLD TO THE NEW

PWR106 25 spins
HOT97 21 spins
WWKX 16 spins
92Q 11 spins
KKBT 10 spins
HOT97.7 7 spins
WPGC 6 spins
KMEL 5 spins
WHYT 5 spins
Z90 4 spins
KWIN 22 spins



DEBUT 75 * SOUNDSCAN SINGLES:
 New York Debut 12
 Philadelphia Debut 13
 Baltimore Debut 17
 Norfolk Debut 31
 Hartford Debut 31



(FROM THE ALBUM "SUPERMARKET")

PWRPIG 43 spins	KKFR 10 spins
WHHH 36 spins	KHFI 20 spins
Q99 28 spins	B97 16 spins
KDON 47 spins	WHJX 30 spins
WAHC 13 spins	PWRPIG 43 spins
WGTZ 17 spins	Q99 27 spins
WHHH 28 spins	WPST 40 spins
WFLY 6 spins	



STAKKA BO

HERE WE GO

From the soundtrack



Four Weddings and a Funeral

BREAKING BIG AT ADULT!
 30-25-21*ADULT MONITOR!
 ON OVER 60 TOP 40s!

WPLJ add



FM100 45 spins
WPNT 45 spins
WRQX 39 spins
KLYV 38 spins
WYCR 30 spins
WKTJ 29 spins
KHMX 28 spins
WMTX 22 spins
Q106 21 spins
Q95 16 spins
PRO-FM 15 spins



WET WET WET

LOVE IS ALL AROUND



HITSBOUND

Richard Marx wins Most Added, followed by **Soundgarden** (this week's **Wildcard!**) and the **Crash Test Dummies**. **MTV** moves **KROQ** fave from **Offspring** into **Buzz Bin** (subliminal

message: **PLAY THIS RECORD!** Thank you). **S T Pilots** at #1 Albums; **Spin Doctors** debut 11. If you see **Mike St. John** or **Connie Breeze** at the **Poe** - we apologize in advance.

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

AGGRESSIVES = A 10 play or more increase from last week
 TOTAL PLAYS = Total plays from all reporting stations

TOP 40 MARKETS = Total plays from stations in major markets
 MTV = Total plays for the week / Total plays Y-T-D

ARTIST	TITLE	LABEL	ONS	ADDS	AGGR	TOTAL PLAYS	TOP 40 MKT PLAYS	MTV
ALL 4 ONE <i>#1 Singles, #1 Requests #12 Albums, what a run!</i>	I SWEAR	ATL/ATL G	174	0	6	8401	2919	32/ 112
MARIAH CAREY <i>#18 Singles, #29 Albums, #6 Requests, the hit streak continues.</i>	ANYTIME YOU	COLUMBIA	167	2	24	5706	1601	21/ 139
JON SECADA <i>#14 Singles, #36 Albums, #5 Requests, "Whipped" coming next.</i>	IF YOU GO	SBK/EMI	164	1	13	5798	1471	0/ 0
ACE OF BASE <i>#2 Albums, #5 Singles, #2 Requests, closing with KGGI.</i>	DON'T TURN	ARISTA	160	1	14	7661	2257	22/ 115
JANET JACKSON <i>#3 Singles, #48 Albums, #4 Requests, new at KRBE, WNVZ, 98PXY.</i>	ANY TIME	VIRGIN	157	3	31	6159	2145	24/ 259
TONI BRAXTON <i>#8 Singles, #20 Albums, #11 Requests, callout exploding.</i>	YOU MEAN THE	LAF/ARISTA	156	1	17	6121	1856	24/ 144
LISA LOEB <i>#6 Singles, #24 Albums, (strk), #3 Requests, closing with WHYI, KISN.</i>	STAY	RCA	146	3	28	5380	1539	23/ 97
ELTON JOHN <i>#6 Albums (strk), #13 Singles, #12 Requests; movie opens nationally this week.</i>	CAN YOU FEEL	HWD	138	4	24	3633	855	2/ 3
COLLECTIVE SOUL <i>#10 Singles, #17 Albums, #7 Requests, spins up, new at KIIS, KUBE, Q99, KISF.</i>	SHINE	ATL/ATL G	134	4	17	3364	942	26/ 251
SEAL <i>#25 Albums, deb 20 Requests, picks up Z100, WPLY, G105 and more!</i>	PRAYER FOR	ZTT/SIRE/WB	133	7	23	2681	661	6/ 9
JOHN MELLENCAMP <i>#28 Singles, #17 Requests, new at WKSE, strong callout with adults.</i>	WILD NIGHT	MERCURY	130	3	14	3520	730	29/ 123
AALIYAH <i>#4 Singles, #23 Albums, #8 Requests, added at WAPE, WBBQ, XL106.</i>	BACK & FORTH	BLK/JIVE	130	5	28	3680	1704	13/ 53
GIN BLOSSOMS <i>Closing with KHMx, WDJX, KBFM; album double platinum.</i>	UNTIL I FALL	A&M	128	2	23	3241	728	13/ 100
AEROSMITH <i>#24 Singles, #34 Albums, #9 Requests, more majors with KUBE, KRBE, WZPL, B97.</i>	CRAZY	GEFFEN	124	6	24	3126	647	32/ 221
MICHAEL BOLTON <i>Brings in more this week with PRO-FM, WDJX, KPSI, KZFM, WAZY.</i>	AIN'T GOT	COLUMBIA	123	7	31	2452	444	0/ 0
M PEOPLE <i>#35 Singles, new this week at KUBE; LP full 'o hits coming soon.</i>	MOVING ON	EPIC	118	1	9	3095	826	4/ 15
CELINE DION <i>#44 Singles, new at KQKQ, on tour with Bolton.</i>	MISLED	550 MUSIC	117	1	5	3552	785	0/ 0
ERASURE <i>#21 Singles, #44 Albums, #15 Requests, new at WNVZ, KKRZ, good increase in spins.</i>	ALWAYS	MUTE/ELEKTRA	113	9	16	2540	763	0/ 0
BABYFACE <i>#45 Singles, new at Z90, ready for Carmy Ferrari to add!</i>	WHEN CAN I	EPIC	112	13	19	1736	599	1/ 1

THE
P U P P I E S

Funky
Y-2-G

**The single
 and video
 everyone's chasin'!**

"I hated this song. The audience loved it! So the POWER PIG is playing it. Heavy, heavy requests. Top 10 Sales." Tom Steele, POWER PIG



ALREADY ON WITH IMMEDIATE TOP 10 REQUESTS!

WHYT 50 SPINS
 #1 MOST REQUESTED
 ALREADY TOP 10 SINGLE SALES

KSFM	25 x
PWRPIG	20 x
WILD107	20 x
KMEL	10 x
KBXX	10 x

ADDED INTO ROTATION:
 WPGC PWR96
 KMEL WIOQ

THE #1
BOX (2 WEEKS
 IN A ROW)
 MUSIC TELEVISION
 YOU CONTROL

**Now that's
 the way you do it,
 dogs!**

Produced and Arranged by Calvin Mills II and Carlton Mills.
 Management: Bass Check



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HITSBOUND

ARTIST	TITLE	LABEL	ONS	ADDS	AGGR	TOTAL PLAYS	TOP 40 MKT PLAYS	MTV
TOAD THE WET... <i>#50 Albums, new at Q106; Dana Keil rules!</i>	FALL DOWN	COLUMBIA	109	15	11	1850	554	10/38
ROXETTE <i>Adds a bunch of majors with KDWB, WEDJ, WZJM, WZPL, KKRZ.</i>	SLEEPING	EMI	100	13	23	1978	217	0/0
BOSTON <i>#10 Albums, new reports from KQKQ, MIX96 and more; big fan base.</i>	I NEED YOU	MCA	96	4	7	1793	118	0/0
MEAT PUPPETS <i>Airplay continues to grow, new at WDJX, killer callout at WNVZ.</i>	BACKWATER	LON/PLG	95	7	14	1500	350	10/123
COUNTING CROWS <i>#7 Albums, #19 Requests, one of the most added - again, including KDWB, Q106, WAHC.</i>	'ROUND HERE	DGC	91	19	24	1390	283	11/116
SHAI <i>#33 Singles, more airplay this week with KKXX.</i>	THE PLACE	MCA	89	2	8	1863	590	3/17
LIVE <i>#49 Albums, crossing from PoMo with new adds at KRBE, KQKQ, JET-FM, more.</i>	SELLING THE	RADIOACTIVE	85	14	18	1133	379	18/79
RICHARD MARX <i>#2 Most Added, majors lead with adds at B94, PRO-FM, KKRZ, KKFR, KPLZ.</i>	THE WAY SHE	CAPITOL	82	60	24	559	132	0/0
GREEN DAY <i>#18 Requests, PoMo monster gets Top 40 support at PRO-FM, KRQ; EXPLODING!</i>	LONGVIEW	REPRISE	74	18	9	990	422	8/287
GARTH BROOKS/KISS <i>Deb 16 Requests, added at WEDJ, WKBQ, Q102 - Jimmy Steal loves it!</i>	HARD LUCK	MERCURY	74	10	25	1422	184	0/0
ARETHA FRANKLIN <i>#29 Singles, crossing from Adult and JAMS; new at B97, WJMH, WGTZ.</i>	WILLING	ARISTA	73	9	14	923	263	0/0
STEVIE NICKS <i>#45 Albums, new this week at KWMX, WBIZ, KKRZ, WRQK.</i>	MAYBE LOVE	MOD/ATL/ATL G	70	4	7	1413	268	0/0
NATE/WARREN <i>#2 Singles, #3 Albums (Warren), #10 Requests, new at WNVZ, KTFM, KHTN.</i>	REGULATE	DR/INT/ATL G	69	4	9	1844	1084	29/193
CAUSE & EFFECT <i>More support this week with adds at Q99, PRO-FM, WAHC, U93, WQGN, more.</i>	IT'S OVER	ZOO	66	11	18	970	224	0/2
CROWDED HOUSE <i>Rotations increasing with more adds from WOWV, KJ103, WIFC, WCIL - congrats Tony Waitekus!</i>	DISTANT SUN	CAPITOL	57	4	8	908	102	0/0
SOUNDGARDEN <i>WILDCARD! #14 Albums, first week majors with WHYT, B97, PRO-FM, WRVQ, WAHC, KKFR - smash!</i>	BLACK HOLE	A&M	56	41	6	397	267	28/35
BLACKSTREET <i>Deb 48 Singles, new for KZHT, WGTZ, B95, WOWV and more!</i>	BOOTI CALL	INT/ATL G	56	12	12	740	279	0/0
C T DUMMIES <i>#40 Albums, first week support from, WKBQ, WEDJ, WZJM, WAPE, 93Q, Y102, WBBQ, more.</i>	AFTERNOONS	ARISTA	42	37	3	147	84	0/0
WET WET WET <i>Spins up and new play this week from WPLJ.</i>	LOVE IS ALL	LON/PLG	41	5	5	612	198	0/0
KATHY TROCCOLI <i>More believers this week at PWRPIG, KHMx, WPXR, reacting at KTFM.</i>	TELL ME WHERE	REUNION/RCA	39	3	4	571	174	0/0
ATLANTIC STARR <i>Continues to grow with more reports from Q106, KISN.</i>	I'LL REMEMBER	ARISTA	37	6	4	725	176	0/0

cause & effect

"IT'S OVER NOW"

(it's alright)

from the album **T R I P**



ADD!
13 NEW ADDS
INCLUDING:
PRO-FM
WAHC
Q99

ALREADY ON AT:

KHS	12 Spins	99X	20 Spins	KC101	7 Spins	WHYY	16 Spins
WTWR	10 Spins	KITS	5 Spins	WFHN	22 Spins	WEQX	14 Spins
KQKQ	22 Spins	KRBE	28 Spins	WVSR	21 Spins	KDGE	38 Spins
WKBQ	14 Spins	PWRPIG	6 Spins	WBBQ	15 Spins	WROX	25 Spins
KHIT	12 Spins	WENZ	20 Spins	WKSJ	11 Spins	KEDJ	30 Spins
KKRD	12 Spins	KWOD	22 Spins	WOVY	10 Spins	WKQX	28 Spins
WAPE	5 Spins	WDRE	22 Spins	KHFI	58 Spins	KEDG	23 Spins
XL106	10 Spins	KTFM	16 Spins	WFMP	14 Spins	XHRM	27 Spins

Produced by Martyn Phillips

Worldwide Management: Debra Baum, Whirlwind Ent. Group

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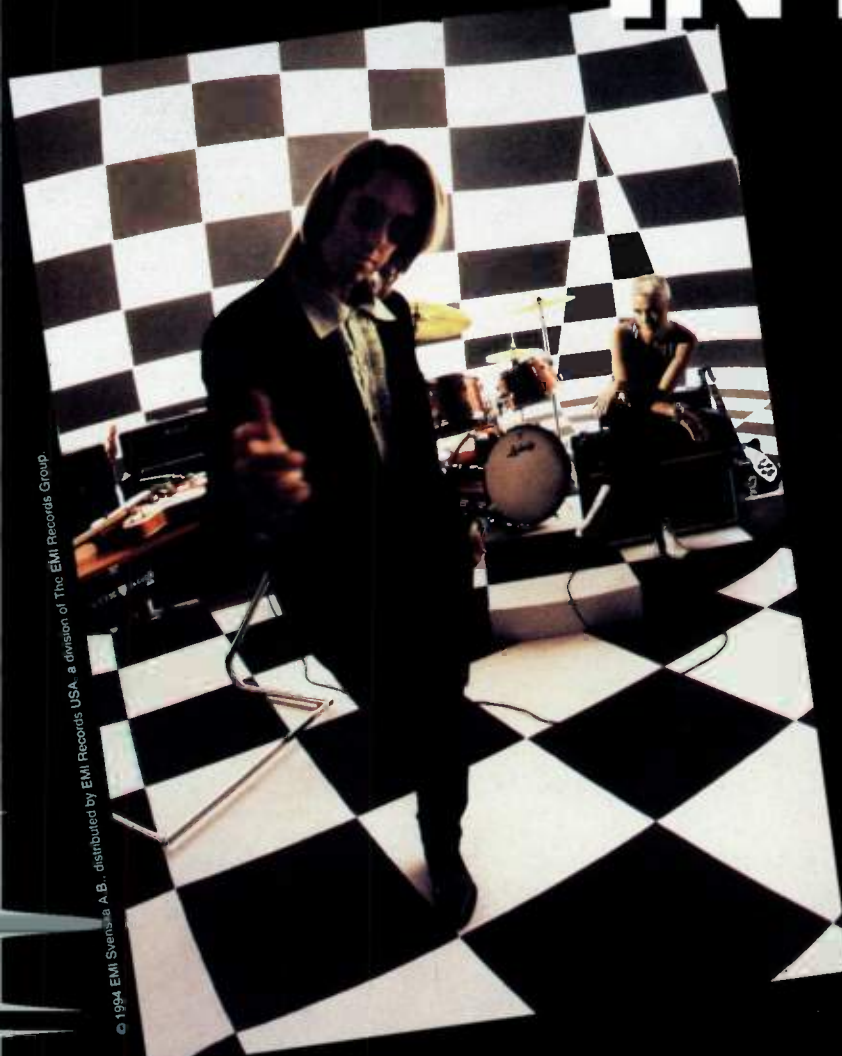
World Radio History

HITSBOUND

ARTIST	TITLE	LABEL	ONS	ADDS	AGGR	TOTAL PLAYS	TOP 40 MKT PLAYS	MTV
CRYSTAL WATERS <i>From the clubs and The Box, with new support at KIIS, PWR106, FM102.</i>	100% PURE	MERCURY	37	6	5	771	501	3/3
JANET JACKSON <i>B-side of smash is turning into one, too. New at WHHH, KKFR, KLUC, BOSS97, more.</i>	ON AND ON	VIRGIN	36	7	19	925	470	0/0
DA BRAT <i>#16 Singles, former Wildcard, added at Q99, FM102, B95, WJMH, KKXX, da bomb!</i>	FUNKDAFIED	SS DEF/CHAOS	35	8	14	659	550	2/4
AARON HALL <i>#31 Singles, BIG, BIG Box play, new radio play with PWR96, BOSS97, KPRR, WOJV, more.</i>	I MISS YOU	SILAS/MCA	35	7	11	837	624	0/0
STAKKA BO <i>Goes on this week at WZPL, WZJM, WFHN, WKSS, and more.</i>	HERE WE GO	POLY/PLG	34	8	6	521	230	0/4
TEVIN CAMPBELL <i>West Coast Majors dominate this week with KGGI, Z90, FM102, KDON, KFFM.</i>	ALWAYS IN	QUEST/WB	34	7	7	693	493	2/7
U2 <i>#24 Albums (strk), hot cut from "Reality Bites" goes on Q99, PRO-FM, WABB, K92, WBBO.</i>	ALL I WANT	RCA	33	6	8	521	226	0/0
COOLIO <i>#25 Singles, Big sales and reaction, with adds at WIOQ, KUBE, KISF, KGGI.</i>	FANTASTIC	TOMMY BOY	32	6	8	717	422	25/131
CRACKER <i>Big MTV play helping with new adds at PRO-FM, WZPL, WZJM, WFLY and more.</i>	GET OFF THIS	VIRGIN	32	6	6	388	27	5/37
JAMES <i>MTV Active, selling over 7000 LPs a week, new at KJ103, WQGN.</i>	SAY SOMETHING	FONT/MERCURY	32	4	4	443	107	2/19
CANDLEBOX <i>#18 Albums, Earpicks winner, with adds at KKFR, B97, Q99, WABB, WTWR, WHHY.</i>	FAR BEHIND	MAV/SIRE/WB	31	13	6	299	126	13/108
AHMAD <i>#26 Singles, MTV Add, new mix helps with reports at 92Q, WJMN, WZJM.</i>	BACK IN THE	GIANT	31	7	5	595	408	0/0
COLLAGE <i>It's baaaack and new at Q99, KWNZ, KKXX, WBBO, good research.</i>	I'LL BE LOVING	METROPOLITAN	24	4	8	710	425	0/0
CECE PENISTON <i>Crossing from JAMS with more early reports at WHHH, PWRPIG, Q99, HOT977, WWKX.</i>	I'M NOT OVER	PERS/A&M	21	11	7	281	254	0/0
2ND II NONE <i>#8 Albums (strk), new at WZJM, WQGN, KZFM.</i>	DIDN'T MEAN	DR/INT/ATL G	21	4	3	218	108	0/0
DAVID SANBORN <i>Hot remake of M. Gaye classic goes on this week at KTFM, Q105, KKSS, WSKS, more.</i>	GOT TO GIVE	ELEKTRA	19	8	6	144	5	0/0
S T PILOTS <i>#1 Albums, MTV play helping with reports at WPLY, WHHY, WCIL, WRKY, KQID.</i>	BIG EMPTY	ATL/ATL G	19	5	5	393	266	3/25
S T PILOTS <i>#1 Albums, big-time MTV play! Added at WHYT, K106.</i>	VASOLINE	ATL/ATL G	17	2	4	292	180	34/93
FUNKY POETS <i>Added at WJMH. Hey Connie...where's the whipped cream? Just asking....</i>	I ONLY HAVE	550 MUSIC	16	1	5	344	130	0/0
QUEEN LATIFAH <i>Crossing from JAMS with more Top 40 support at KTFM, KDWB, Y97.</i>	WEEKEND LOVE	MOTOWN	15	3	4	369	205	0/0
KEITH SWEAT <i>More early believers this week including WHHH, HOT977.</i>	WHEN I GIVE	ELEKTRA	13	2	10	332	234	0/0
OFFSPRING <i>MTV, Buzz Bin play, major action at PoMo, new at KUBE, B97 - SMASH!</i>	COME OUT AND	EPITAPH	13	5	3	211	211	16/33
DJ MIKO <i>Already big in the clubs, new radio adds at HOT977, WHJX, KZFM.</i>	WHAT'S UP	ZYX	13	3	3	538	332	0/0

ROXETTE

SLEEPING IN MY CAR



**RADIO CONFIRMS IT –
THIS RECORD IS A HIT!**

QUALITY NEW AIRPLAY AT:

KDWB Minneapolis	KZZU Spokane
WNCI Columbus	K92 Roanoke
WEDJ Charlotte	WSNX Grand Rapids
KKRZ Portland	WMEE Ft. Wayne
WZJM Cleveland	WWXM Myrtle Beach
WZPL Indianapolis	KOKZ Waterloo
WGTZ Dayton	

**FOR THE SECOND WEEK IN A ROW,
OVER 100% INCREASE IN TOTAL SPINS!**

Q99	30 Spins	KTFM	10 Spins
Q106	21 Spins	WAHC	32 Spins
WXKS	10 Spins	KHFI	33 Spins
PRO-FM	26 Spins		



EMI Records

Produced by Clarence Ofwerman for Carlos Government Music.
Worldwide Representation: Thomas Johansson, EMA Telstar.

HITSBOUND

ARTIST	TITLE	LABEL	ONS	ADDS	AGGR	TOTAL PLAYS	TOP 40 MKT PLAYS	MTV
PUBLIC ENEMY <i>BIG play at WHYT, WJMH, HOT97, WHJX, WJMN, PWR106, new for WWKX.</i>	GIVE IT UP	RAL/PLG	12	1	2	153	153	0/0
WARREN G <i>#3 Albums, new single gets early reports at WJMN, FM102, WHJX, WWKX.</i>	THIS D.J.	RAL/PLG	12	4	5	229	196	0/0
OPEN SKIES <i>Finds new believers this week at WGTZ, WOJV, KLYV.</i>	THE ANSWER	RCA	12	3	4	133	11	0/0
US3 <i>Continues to build support with WLAN, KMCK.</i>	TUKKA YOOTS	BN/CAPITOL	11	2	1	167	78	0/20
TAKE 6 <i>Hot remake grabs early adds this week at KTFM, WOJV, KBFM, KHTN.</i>	BIGGEST PART	REPRISE	10	4	1	86	57	0/0
BOZ SCAGGS <i>Positive response from programmers, with adds at KISN, KYIS, WZPK, KTMT.</i>	I'LL BE THE	VIRGIN	10	9	0	42	0	0/0

It's time to increase the **Peace!**

Peace Sign - The new single and album from **WAR**

Believers include:

STATION	BDS RANK	STATION	BDS RANK
WPGC	20	KTFM	15
WVKS		KKSS	
WDAS	8	KACE	9
WILD	30	WHUR	16
WENN	6	KXOK	16
WEDR	25	WNOO	14
WJTT	10	WDKX	27
WZFX	18	WOLF	37
WEAS	19	WGZB	35

“This song has an incredibly positive message that makes you feel good. It's a perfect summer song for any radio station, simply because it sounds great on the radio!”

Rick Uptown/PD, KTFM San Antonio

ALSO ON:

KMXZ	WHHT	WBLX	KMJJ
KSIO	WZAK	WTLC	WROU
WFXC	WZHT	WKGN	WKKV
WMYK	WFXE	WFXA	WKYS



“When you turn on 97.3 KISS FM, you are hearing one of Albuquerque’s top-selling songs.”

NEW

MEXICAN

“With the amount of information available to me as a programmer, promotion people are losing their importance.”

RADIO

AN EXCLUSIVE RADIO DIALOGUE WITH ROY JAYNES, PD-KKSS ALBUQUERQUE, NM

BY TODD HENSLEY

Radio veteran Jaynes started out in 1973, his first job of note working with Buddy Scott and Ric Lippincott at WGBF in Evansville, IN. From there, he spent six months at a variety of stops, including Z104 Norfolk, Z99 KC, WGH Norfolk and the Big APE... twice. Five years ago this summer, he started programming at KKSS Albuquerque, where he is currently #3 in the market 12+. **HITS' radio rapscallion "Little Head" Todd Hensley asks if that's a transmitter in Roy's pocket or is he just happy to see him.**

Tell me about Albuquerque.

This is a very unique market, with a little over half a million people and 43 radio stations — 27 FMs, 22 of those being class C's. Arbitron says we are 39% Hispanic, but it's much higher than that. There is a happening club scene, with lots of cruising, outdoor sports... The people may appear conservative, but they do kick up their heels and have a good time. It's a very competitive market.

We don't hide the fact we're a Top 40 radio station with a 12-24 driven format. Sure our sales staff is fighting that perception on the street, but there is a great deal of money in those demos and we are a top biller in the market. It isn't an easy sell, but

HITS June 27, 1994

our VP/GM Mary Ellen Merigan has a great sales staff that pulls it off. John Biddinger, CEO of Sun Group, is a big supporter of the format, the sales staff and the programming staff. Having that support helps a lot.

Do you think your rotations are unusually fast?

By today's standards, maybe. Our powers turn over every 90 minutes... you do hear hit music repeated on this station. It does scare people, but it works. Our TSL, cume and quarter hours are great. Guess what? That is what Top 40 is about... it should be called Top 20. There are very few stations that play 40-50 titles anymore. People are basically listening 15-20 minutes at a time, depending on how big drive-times are in the market. When you turn on 97.3 KISS-FM, you are hearing one of Albuquerque's top-selling songs. We get some complaints but we're winning.

Is there a backlash on gangsta rap?

I hear all the time that rap music is offensive to females. I go to a club and a hit like Snoop Doggy Dogg or Domino plays and the dance floor is filled. It's either a hit or not a hit. Violence is not exclusive to rap. That's just another cop-out for social problems. Confronting those problems is a big part of this radio station, with programs like "Peace On The Streets." We are involved with many organizations trying to solve problems like graffiti, violence, drugs, etc. We have problems here just like most large cities.

These are community issues we are very involved in. But I believe most of these problems start at home with parents, many of whom are not doing their job in the '90s.

What do you think of mixing in Post Modern hits, like WHJX Jacksonville, WZJM Cleveland or KUBE Seattle do?

That's just another form of Top 40, playing the hits of other formats. If you take into account the position of the station, demographically and direction-wise in your market, then you'll win. I don't think it would work in Albuquerque, though.

How do you feel about the relationship between radio and records?

The record industry and the radio industry are different industries that work hand-in-hand. We need records and they need airplay, but they are very different. It has become too much about money. Hit records find their way on the air. With the amount of information available to me as a programmer, promotion people are losing their importance. I have a great MD in Jacque James. She tells me exactly what is going on in the market.

I know a lot of money is being spent on marketing plans on the image and packaging of an artist, but I have to look at what is happening here in this city. More times than not, the audience tells me what the next hit is, not the other way around. The project either has legs or it doesn't. Sometimes labels go about things the opposite of how they should be. They have

to understand our business, which is becoming essential to our advertisers' marketing plans as a medium that works for them.

This is the '90s. Too much money is being spent on getting call letters, even at the expense of rotation. That needs to change. Each market will tell the radio station what the hits are for that market, not a promotion person. I have to look at what's happening here... not L.A., Chicago, New York. The labels need to concentrate more on marketing, developing the artists outside of radio, getting people into the stores and making sure there is product available. Stop trying to buy adds and start marketing your product. Of course, we do promotions with the record companies, but we do them with hit records that we are really going to play. Then it is good for both. The other way around, it hurts both. Support my airplay... don't try to buy it. ■



REQUESTS

OJ Simpson calls in for "Back Stabbers"

LW	TW	ARTIST	TITLE	LABEL	HOTS	INCLUDING	%
1	1	ALL-4-ONE	I SWEAR	ATL/ATL G	130	B96 KMQ BOS97 KYLD HOT102 WDJK	68
2	2	ACE OF BASE	DON'T TURN AROUND	ARISTA	104	B94 KPLZ WNCI Z100 B97 WKSE	55
4	3	LISA LOEB	STAY	RCA	73	KKRZ WRHT KDWB Y100 WAPE WZYP	38
3	4	JANET JACKSON	ANY TIME	VIRGIN	54	WHYT WBHT I94 WJMN KTFM WYKS	28
5	5	JON SECADA	IF YOU GO	SBK/ERG	49	KHFI WBIZ KISN KIIS WRQX KDMX	25
7	6	MARIAH CAREY	ANYTIME YOU NEED	COLUMBIA	41	KQKQ Z89 B94 Q106 KPLZ PROFM	21
6	7	COLLECTIVE SOUL	SHINE	ATL/ATL G	40	Z100 WVIC WSNX WKRZ WILN WHJX	21
10	8	AALIYAH	BACK & FORTH	BLK/JIVE	39	B96 KKRD KIMN Z90 WJMH WAHC	20
12	9	AEROSMITH	CRAZY	GEFFEN	34	Q106 Y102 KTRS KKFR WTIC KZZU	17
11	10	NATE/WARREN	REGULATE	DR/INT/ATL G	33	KBXX WZJM KTFM KISF WFHN 92Q	17
9	11	TONI BRAXTON	YOU MEAN THE	LAF/ARISTA	31	HOT97 WKHQ WDJK STR94 KIIS Y97	16
15	12	ELTON JOHN	CAN YOU FEEL	HOLLYWOOD	30	KYIS WRVQ MIX96 Y107 WAPE KISN	15
8	13	MADONNA	I'LL REMEMBER	MAV/SIRE/WB	27	KXYQ WAEB KLYV WAPE PROFM KHTT	14
16	14	R. KELLY	YOUR BODY'S	JIVE	23	HOT97 WHTO KDON WSPK KGGI KTFM	12
20	15	ERASURE	ALWAYS	MUTE/ELEK	22	B97 WILN KCHX WJMN Z100 WKSE	11
-	16	G. BROOKS/KISS	HARD LUCK WOMAN	MERCURY	19	KWNZ WVIC PWR92 WWKZ WSTW WJMX	10
17	17	J. MELLENCAMP	WILD NIGHT	MERCURY	15	KWNZ WPLJ MIX96 WRQX WDDJ WZOQ	7
18	18	GREEN DAY	LONGVIEW	REPRISE	14	B97 KQIX WRQK Z100 WZJM WAHC	7
-	19	COUNTING CROWS	ROUND HERE	DGC	13	WNVZ WA1A WOVV Z102 WAAL WCIL	6
-	20	SEAL	PRAYER FOR THE	SIRE/WB	10	KRBE K106 WA1A KIMN WHYY KTRS	5

Total stations reporting this week: 189

ALBUM PLATINUM NOW!

18 HITS TOP FIFTY ALBUMS!

22 SOUNDSCAN ALBUMS!

1,112,496 SOLD TO DATE!

42,652 PIECES SOLD THIS WEEK!

10 DAY RETAIL RECORDS 201,422!



TOP 15 VIDEO!
TOP 15 COUNTDOWN!
STRESS!

"Far Behind"

Candlebox

on tour,
all
summer
long!

MORE THAN 2000 BDS DETECTIONS!
MORE THAN 14 MILLION LISTENERS!

20 ADDS THIS WEEK
INCLUDING:

- KKFR PHOENIX
- Q99 SALT LAKE CITY
- B97 NEW ORLEANS
- KPNT ST LOUIS
- KPOZ SPRINGFIELD
- WMAD MADISON

- WENZ 21 spins
- KROQ 18 spins
- WKBQ 15 spins
- 99X 13 spins

- KC101 25 spins
- WDRE 10 spins
- Z102 39 spins
- K106 39 spins
- WRQK 28 spins
- WAAL 14 spins
- OK95 12 spins
- WPST 11 spins
- KISR 11 spins
- KMCK 10 spins
- WKFR 9 spins

TOP 15 ALBUM SALES

- New York
- Chicago
- Boston
- Detroit
- Houston
- Cleveland
- Tampa
- Seattle
- St. Louis
- Phoenix
- Milwaukee
- Hartford
- Orlando
- Kansas City
- Nashville
- And Many Many More!



Produced by Kelly Gray & Candlebox • Management: Lindy Goetz for LGM

© 1994 Maverick Recording Company

STATSHEET

ARTIST	TOP 40 MKT PLAYS	TOTAL PLAYS	AGGRESSIVES (10 or more)	REQUESTS (1 to 10)	Lp SALES (1 to 10)	45 SALES (1 to 10)
MARIAH CAREY	1601	5706	24	8	8	5
COLLECTIVE SOUL	942	3364	17	8	9	9
ELTON JOHN/LION KING	855	3633	24	8	10	9
M PEOPLE	826	3095	9	2	-	5
ERASURE	763	2540	16	7	6	8
JOHN MELLENCAMP	730	3520	14	6	2	5
GIN BLOSSOMS	728	3241	23	3	3	-
SEAL	661	2681	23	6	8	2
AEROSMITH	647	3126	24	8	7	8
AARON HALL	624	837	11	7	5	10
BABYFACE	599	1736	19	2	1	4
SHAI/B.H.COP III	590	1863	8	2	1	7
TOAD THE WET SPROCKET	554	1850	11	3	6	2
DA BRAT	550	659	14	6	-	10
CRYSTAL WATERS	501	771	5	2	2	3
TEVIN CAMPBELL	493	693	7	4	5	2
MICHAEL BOLTON	444	2452	31	5	2	-
COOLIO	422	717	8	6	10	-
GREEN DAY	422	990	9	7	8	-
AHMAD	408	595	5	5	1	8
LIVE	379	1133	18	5	6	2
MEAT PUPPETS	350	1500	14	5	2	2
COUNTING CROWS	283	1390	24	7	10	-
BLACKSTREET	279	740	12	4	2	6
STEVIE NICKS	268	1413	7	5	6	2
SOUNDGARDEN	267	397	6	7	9	-
ARETHA FRANKLIN	263	923	14	2	1	8
STAKKA BO	230	521	6	1	-	2
U2/REALITY BITES	226	521	8	1	-	8
CAUSE & EFFECT	224	970	18	2	2	6
ROXETTE	217	1978	23	5	-	-

Top 40 Market Plays: Total plays from stations in major markets.

Total Plays: Total plays from all reporting stations.

Aggressive Moves: A 10 play or more increase from last week.

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.

SEAL

“PRAYER FOR THE DYING”



ACTIVE!



HEAVY!

MORE THAN 2000 BDS DETECTIONS!

MORE THAN 16 MILLION LISTENERS!

25* MONITOR MAINSTREAM CHART - 1184 DETECTIONS - UP 27%!

HITS TOP FIFTY ALBUMS!

SOUNSCAN ALBUM SALES - ANOTHER 34,663 PIECES THIS WEEK!



LATE CLOSE OUTS:

Z100	NY	5 spins
WPLY	Philly	15 spins
WPST	Trenton	
G105	Raleigh	
WSNX	Grand Rapids	
KWNZ	Reno	
WZYP	Huntsville	

MAJOR MARKET ROTATIONS:

WZPL	34 spins	WRQX	25 spins	KROQ	15 spins
WAHC	32 spins	Q106	25 spins	Q99	14 spins
Y107	33 spins	B97	23 spins	Y100	13 spins
WAPE	31 spins	KPLZ	22 spins	WKSE	13 spins
KKRZ	30 spins	KIIS	23 spins	WNVZ	7 spins
KISF	29 spins	WEDJ	21 spins	WXKS	6 spins
STR94	29 spins	99X	20 spins	WNCI	5 spins
WKBQ	26 spins	WZJM	17 spins		
KRBE	26 spins	PRO-FM	15 spins		



Tevin Campbell

“Always In My Heart”
from the album *I'm Ready*



ACTIVE!!

MORE THAN 2500 BDS DETECTIONS!

MORE THAN 40 MILLION LISTENERS!

MONITOR RHYTHM CROSSOVER CHART 27-17* - AIRPOWER

FM102	add	HOT97	46 Spins (No.1)	WPGC	57 Spins (No.1)
		92Q	59 Spins (No.1)	PWRPIG	71 Spins (No.1)
WXKS	add	KHTN	55 Spins	WLUM	35 Spins
		WIOQ	33 Spins	KBXX	33 Spins
KGGI	add	WJMH	32 Spins	WQGN	29 Spins
		KLUC	28 Spins	KZFM	25 Spins
Z90	add	B95	24 Spins	WWKX	19 Spins
		WJMN	15 Spins	WHJX	17 Spins
KKSS	add	WHHH	13 Spins	Q106	11 Spins
		KMEL	11 Spins	KYLD	10 Spins
KFFM	add	I94	10 Spins	WILN	9 Spins
		Q105	8 Spins	HOT97.7	7 Spins
WFLY	add	KTFM	7 Spins	B96	7 Spins
		KQMQ	7 Spins		
KDON	add				

TOP 10 REQUESTS
and/or CALLOUT at:

HOT97	KBXX
WWKX	PWRPIG
WPGC	WIOQ



EARPICKS

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

WINNERS

- | | | | | | |
|-----------------------|---------------|---------------|---------------------|--------------|----------------|
| 1 SOUNDGARDEN | BLACK HOLE... | (A&M) | 6 AARON HALL | I MISS YOU | (Silas/MCA) |
| 2 RICHARD MARX | THE WAY... | (Capitol) | 7 G. BROOKS | HARD LUCK... | (Mercury) |
| 3 CANDLEBOX | FAR BEHIND | (Mav/Sire/WB) | 8 C. CROWS | 'ROUND HERE | (DGC) |
| 4 C.T. DUMMIES | AFTERNOONS... | (Arista) | 9 ROXETTE | SLEEPING... | (EMI) |
| 5 OFFSPRING | COME OUT... | (Epitaph) | 10 ERASURE | ALWAYS | (Mute/Elektra) |

CLAYTON ALLEN/KCHX/MIDLAND
R Marx/CT Dummies

K ALTOMARE/RHINO RECORDS/LA
Milla/Weezer/Smithereens

MELISSA ANN/KTDR/DEL RIO
R Marx/CT Dummies/Soundgarden

ACE ANTHONY/KQID/ALEXANDRIA
G Brooks/Candlebox/R Marx

C BAILEY/KZFM/CORPUS CHRISTI
War

S CHASE/WOVV/W PALM BEACH
R Marx/C & Effect/F Poets/Soundgarden

RUBY CHEEKS/WRQK/CANTON
R Band/DE Dick/Candlebox

LYNN CHRISTIAN/WNSL/LAUREL
Laura B/R Marx

KEITH CROSSWAY/TOWER/AUSTIN
L Loeb/Enigma/Erasure

CRUZE/WKBQ/ST LOUIS
G Brooks/E John/A Franklin/CT Dummies

NANCY FINE/APPLE TREE/ILLINOIS
C Soul/Frente!/A Bros/J Vaughan

CHUCH FINLEY/WKSI/GREENSBORO
Live/R Marx/C & Effect

T FRANK/WSKS/WILKES-BARRE
Soundgarden/O Skyz/B Lawrence

DANNY GARCIA/TOWER/TACOMA
Soundgarden/Candlebox/Offspring/D:ream

LOU GHIRALDI/MCD MUSIC/NY
T Amos/Blackstreet/Krashman/Cracker

Everyone thought the journey had ended.



It's just beginning.
(You better wait for July 5.)

Columbia Reg U.S. Pat. & Tm. Off. Marca Registrada. © 1994 Sony Music Entertainment Inc.

COLUMBIA

EARPICKS

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

JOE HOVANSKI/WCIR/BECKLEY
R Marx/TTW Sprocket

JEFF HUNTER/I94/HONOLULU
A Hall/Da Brat/Babyface/Ahmad

MARK JACKSON/WHYT/DETROIT
E-40/Soundgarden/ST Pilots

F JENKS/M WHEREHOUSE/DETROIT
CT Dummies/Soundgarden/Candlebox

S JOHNSON/KMCK/FAYETTEVILLE
CT Dummies/Soundgarden

LOUIS KAPLAN/WGTZ/DAYTON
Roxette/R Marx/DE Dick

TED KELLY/KQIZ/AMARILLO
Candlebox/Live

STEVE KLINE/WRKY/STEBENVILLE
B Scaggs/R Marx

T KRISTJAHSON/CHEAP THRILLS/NJ
Helmet/J Mellencamp/G Brooks/Blackstreet

GAIL LEWIS/KQCR/CEDAR RAPIDS
R Marx/Candlebox/CT Dummies

MIKE LOWE/WAIA/MELBOURNE
Soundgarden/Take 6/C & Effect

BOOKER MADISON/WJMX/FLORENCE
Offspring/Soundgarden/Candlebox

K MIRAMONTEZ/RECORD TOWN/CA
E John/M People/Frente!/AO Base

BILL MITCHELL/U93/SOUTH BEND
C & Effect/R Marx/S Convention

RANDY MORRIS/SPECS/MIAMI
A Hall/N N' Smooth/Soundgarden/Candlebox

R PHILLIPS/VALLEY REC/WOODLAND
Soundgarden/P Enemy/R Marx/A Hall

JIM RICHARDS/WSNX/MUSKEGON
R Marx/Soundgarden/Stakka Bo/B Men

G F OBBIN/KQIX/GRAND JUNCTION
Candlebox/Offspring/R Marx/Soundgarden

T RUSSELL/WBHT/WILKES-BARRE
M Puppets/C Crows/Coolio

SHELIA SAND/V100/ST CHARLES
J Roberts/T Team/Offspring

BOB SAY/MOBY DISC/LOS ANGELES
Soundgarden/G Day/Roxette/R Kross

T SBRIGLIA/TRANSCONT/BUFFALO
D:ream/Soundgarden/CT Dummies/Candlebox

D SCHAFFER/STREETSIDE/ST LOUIS
Da Brat/Warren G/Aaliyah

S SCHANTZ/WSPK/POUGHKEEPSIE
Y N'Dour/R Marx/Cracker/Live

F STEVENS/WFKS/DAYTONA 6EACH
G Brooks/M Bolton

RICK STEVENS/WWKZ/TUPELO
CT Dummies/Offspring/R Marx

RICH SUMMERS/KFTZ/IDAHO FALLS
R Marx/Soundgarden

MARC SUMMERS/WXMK/BRUNSWICK
C Crows/S Convention/Koxette

CAT THOMAS/KLUC/LAS VEGAS
Prince/Camille/LSOB

PHIL THOMAS/WKMX/DOTHAN
R Marx/G Brooks

CAT THOMAS/WZYP/HUNTSVILLE
Soundgarden/B Scaggs/S McLachlan/Linear

B THORSON/PEPPERLAND/LEWISTON
CT Dummies/Soundgarden/Gumball

MARK TODD/KRQ/TUCSON
J Mellencamp/Enasure/Babyface

RICK UPTON/KTFM/SAN ANTONIO
D Sanborn/P LaBelle/Take 6

SONNY VALENTINE/KFRX/LINCOLN
CT Dummies/R Marx/Soundgarden

ROB WAGMAN/93Q/SYRACUSE
Soundgarden/Coolio/Live



PEDDLE TO THE METAL

OVER THE EDGE

Funny thing about Tuesdays. We could swear we heard **Ian Astbury** singing on RPLA's "Last Night A Drag Queen Saved Your Life." Hmm. Other cool tuneage: **Drown**, **Mother Tongue**, **L7**, **Gilby Clarke**, **Freedy** (not Freddy, Freedy) **Johnston**, **Kyuss** and any phone conversation with **Paul Brown**. New **Bodycount** release, "Born Dead" skedded for September ...Promoter **Jack Koshick** scores big by getting **Slayer**'s first live appearance in years by headlining the **Milwaukee Sweatfest**. Dates moved to 8/5-6. Tix avail thru **Ticketmaster** and mail order with S.A.S.E. and a two buck service fee. Speaking of service fees, red-hot **Epitaph** announced their three-day show at the Hollywood

Palladium. Mail-order customers got first crack at the tix sans service fee. General public on-sale to Ticketmaster who'll reduce charge to \$1.50. Performers include Epitaph leader **Brett Gurewitz's Bad Religion & Offspring**...**AI Quint** (you loved him at **Rockit Records**) and **Boston's Sib Hashian** have opened new retail outlet, **Soundwaves**. Send in-store play CDs, vinyl, videos, cassettes, p.o.p. to AI at 42 Maple Street, Danvers MA, 10923. Phone is (508)750-8118....This week's metal airplay debut is **Downset** (the **WYYY** jumped on this early) while **Geffen's Pride & Glory** and **Sugartooth** re-enter. Thank yous to **Elektra's Jessica Harley**, **Tracy Ryan**, **Jeff Jones** and assist. **John** for lunch and gaining access to **Leshay's** office. Also, a very large thank you to **Jeff Appleton** for the raw fish in **Sony's** executive dining digs.... Our fave Baltimore M.D, **Jonathan Shapiro** got himself a tatoo this past weekend at **WYYY's** summerfest. His mother's beside herself, but extremely proud her son was one of those responsible for getting some of Baltimore/D.C.'s finest unsigned bands a crack at some major exposure. Aside from **Rob Rule** and **Joan Jett**, the remaining eight-band lineup were unsigned; winners from 98 Rock's "Noise in the Basement" promo. These lucky stiffs not only got to perform in front of 3,000 screaming maniacs, they also got 10 hours of recording time in order to have **IYY** shove their "Noise in the Basement" CD down everyone's throat. Approximately 450 copies of the CD were sold at the event thru **Waxie Maxie's** booth, with the remaining amount being sold exclusively at their retail outlets. This week's Top 10 Rock at **The Box**: **Prong**, **Pantera** "5 Minutes," **Candlebox**, **Rollins**, **Pantera** "Broken," **Tool**, **Green Day**, **Stuttering John**, **Nine Inch Nails**, **Motley Crue**....Congrats to our pal and confidant (can an agent ever be considered either?), **Andy Somers** who got hitched to casting director **Amy Taksen**. Favorite part of ceremony was Rabbi asking us to think of The Lord as "That big casting director in the sky." And on that note, we're gone.



Brett Gurewitz. Little fish in big pond shows sharks how to swim.

By **THELMA and LOUISE**

TOP THIRTY RADIO THIS WEEK'S MOST PLAYED CURRENT RECORDS

206	BIOHAZARD	Tales From	Warner Bros	89	GODSPEED	Ride	Atlantic/AtIAG
170	ROLLINS BAND	Weight	Imago	88	THE CROW	Soundtrack	Inter/AtIAG
164	HELMET	Betty	Inter/AtI/AtIG	84	SEPULTURA	Chaos A.D.	Epic/Roadrunner
150	PANTERA	Far Beyond Driven	EW/AtIAG	81	DROWN	Hold On To...	Elektra
141	NAPALM DEATH	Fear, Emptiness...	Earache/Columbia	75	KYUSS	Odyssey	Elektra
133	BEASTIE BOYS	Ill Communication	G.Royal/Capitol	74	ATOMIC OPERA	For Madmen Only	Giant
121	SUICIDAL TENDENCIES	Suicidal For Life	Epic	65	COLLAPSING LUNGS	Colorblind	Atlantic/AtIAG
107	KISS MY ASS	Assorted Artists	Mercury	63	ENTOMBED	Wolverine Blues	Earache/Columbia
106	SOUNDGARDEN	Superunknown	A&M	61	BLACK TRAIN JACK	You're Not Alone	Roadrunner
105	SKATENIGS	What A Mangled...	Red Light	59	DOG EAT DOG	All Boro Kings	Roadrunner
104	PRONG	Cleansing	Epic	58	GWAR	This Toilet Earth	Metal Blade
97	INFECTIOUS GROOVES	Groove Family...	550 Music	54	DOWNSET	Anger	Mercury
97	STOMPBOX	Stress	Columbia	54	SUGARTOOTH	Sugartooth	DGC
96	STONE TEMPLE PILOTS	Purple	AtIAG	50	NAILBOMB	Point Blank	Roadrunner
89	CARCASS	Heartwork	Earache/Columbia	46	LOVE/HATE Caliber	tied with PRIDE & GLORY	Geffen

NUMBERS REFLECT TOTAL AMOUNT OF PLAYS FROM THIS WEEKS REPORTING STATIONS

TOP FIVE MOST ADDED

ARTIST	TITLE	LABEL
OVERKILL	Fast Junkie	AtI/AtI G
FEAR OF GOD	Toxic Voodoo	Pavement
CYCLONE TEMPLE	My Friend Lonely	Monsterdisc
MUTHA'S DAY OUT	My Soul Is Wet	Chrys/EMI
L7	Andres	Slash/Reprise

TOP FIVE PHONES

ARTIST	TITLE	LABEL
BIOHAZARD	State Of The World	WB
PANTERA	Far Beyond Driven	EW/AtI/AtI G
ROLLINS BAND	Weight	Imago
NAPALM DEATH	Fear, Emptiness, Despair	Earache/Col
HELMET	Milquetoast	Inter/AtI/AtI G

PEDDLE TO THE METAL

TOP THIRTY ROCK RETAIL

2W	LW	TW	ARTIST	TITLE	LABEL
30	2	1	STONE TEMPLE...	<i>Purple</i>	AtIAG
1	1	2	THE CROW	<i>Soundtrack</i>	Inter/AtIAG
5	3	3	SOUNDGARDEN	<i>Superunknown</i>	A&M
2	4	4	BIOHAZARD	<i>State of the...</i>	Warner Bros.
4	5	5	PANTERA	<i>Far Beyond...</i>	EW/AtIAG
10	8	6	BEASTIE BOYS	<i>Ill Comm.</i>	G.Royal/Capitol
6	7	7	GREEN DAY	<i>Dookie</i>	Reprise
3	6	8	ROLLINS BAND	<i>Weight</i>	Imago
7	10	9	CANDLEBOX	<i>Candlebox</i>	Maverick/Sire/WB
12	9	10	COLLECTIVE SOUL	<i>Hints...</i>	Atlantic/AtIAG
--	--	11	SUICIDAL TEND...	<i>Suicidal For Life</i>	Epic
8	11	12	SMASHING PUMPKINS	<i>Siamese...</i>	Virgin
9	12	13	NINE INCH NAILS	<i>Downward...</i>	Not/TVT/Int/AtIAG
14	13	14	NAPALM DEATH	<i>Fear, Emptiness</i>	Earache/Columbia
21	14	15	OFFSPRING	<i>Smash</i>	Epitaph
11	15	16	ALICE IN CHAINS	<i>Jar Of Flies</i>	Columbia
16	19	17	TOOL	<i>Undertow</i>	Zoo
20	16	18	PRONG	<i>Cleansing</i>	Epic
18	17	19	CANNIBAL CORPSE	<i>The Bleeding</i>	Metal Blade
--	28	20	PRIDE & GLORY	<i>Pride & Glory</i>	Geffen
15	20	21	NIRVANA	<i>In Utero</i>	DGC
19	22	22	HOLE	<i>Live Through...</i>	DGC
13	21	23	PINK FLOYD	<i>Division Bell</i>	Columbia
24	24	24	RAGE AGAINST THE...	<i>Rage Against...</i>	Epic
23	23	25	NAILBOMB	<i>Point Blank</i>	Roadrunner
--	--	26	KISS MY ASS	<i>Assorted Artists</i>	Mercury
--	26	27	SEPULTURA	<i>Chaos A.D.</i>	Epic/Roadrunner
26	25	28	TYPE O NEGATIVE	<i>Bloody Kisses</i>	Roadrunner
25	27	29	GWAR	<i>Toilet Earth</i>	Metal Blade
27	30	30	SAUSAGE	<i>Riddles Are...</i>	Prawn/Inter/AtIAG

TOP FIVE IN-STORE PLAY

ARTIST	TITLE	LABEL
STONE TEMPLE PILOTS	<i>Purple</i>	AtI/AtI G
SOUNDGARDEN	<i>Superunknown</i>	A&M
THE CROW	<i>Soundtrack</i>	Inter/AtI/AtI G
BEASTIE BOYS	G Royal/Cap <i> tied with</i>	DROWN Elektra
BIOHAZARD	<i>State Of The World...</i>	WB

REPORTING METAL STATIONS THIS WEEK

CFOX	Vancouver, BC	WJUL	Lowell, MA
CJSB	Ottawa, Canada	WKNC	Raleigh, NC
KDJK	Oakdale, CA	WKNH	Keene, NH
KISS	San Antonio, TX	WKOJ	Middletown, NY
KISW	Seattle, WA	WLRN	Miami, FL
KLBJ	Austin, TX	WMNF	Tampa, FL
KLPI	Ruston, LA	WMPG	Portland, ME
KNON	Dallas, TX	WMUL	Huntington, WV
KPFT	Houston, TX	WNHU	West Haven, CT
KQAL	Winona, MN	WPTS	Pittsburgh, PA
KRVS	Lafayette, LA	WQSU	Selinsgrove, PA
KSDB	Manhattan, KS	WRCN	Long Island, NY
KSHE	St. Louis, MO	WRRG	Rivergrove, IL
KSJS	San Jose, CA	WSFW	Seneca Falls, NY
KUAF	Fayetteville, AR	WSGR	Port Huron, MI
KUNV	Las Vegas, NV	WSMU	North Dartmouth, MA
KVHS	Concord, CA	WSOU	South Orange, NJ
KWCW	Walla Walla, WA	WSUP	Platteville, WI
KZRX	Phoenix, AZ	WTSR	Trenton, NJ
KZSU	Stanford, CA	WVBR	Ithaca, NY
WBAB	Babylon, NY	WVCR	Loudenville, NY
WBAU	Garden City, NY	WVFS	Tallahasee, FL
WBEB	Penfield, NY	WVKR	Poughkeepsie, NY
WBGU	Bowling Green, OH	WWDX	East Lansing, MI
WCWP	Brookville, NY	WWSP	Stevens Point, WI
WDHA	Cedar Knolls, NJ	WXTB	Clearwater, FL
WERS	Boston, MA	WZIP	Akron, OH
WFAL	Bowling Green, OH	WZMB	Greenville, NC
WHMH	St. Cloud, MN	Z-ROCK	National



NEXT TO OUR MUSIC, THIS PLACE IS ALSO

KNOWN FOR ITS MAN EATING BUGS.



W E ' R E T W O P L A N E T S O V E R

MERCURY TRAVELS 35 MILES PER SECOND, WHICH MAKES FOR INTERESTING MATH PROBLEMS.

World Radio History

TOP 40

KISS

"Kiss My Ass"/"Hard Luck Woman"

The KISS Tribute Album

ON 67 STATIONS! • 686 BDS SPINS (Up 166)

60*-45* TOP 40/MAINSTREAM CHART

EARLY VINYL RELEASE — OVER 10,000

SOUNDCAN UNITS SOLD

LSOB

"If You Wanna Groove"

from the album "Layin' in the Cut"

BREAKING ON THE WEST COAST AT

FM102, KLUC, KGGI



JOHN MELLENCAMP

"Wild Night"

32* R&R OVERALL TOP 40!

21* R&R TOP 40 CHART!

1,645 BDS SPINS (+223)

18* TOP 40/MAINSTREAM CHART

14,586 UNITS SOLD THIS WEEK!

64*-27* SOUNDCAN SINGLES!



HEAVY!
30 PLAYS!

JAMES

"Say Something"

ON 26 STATIONS

OVER 7,000 SOUNDCAN ALBUMS SOLD PER WEEK!

OVER 10 MONTHS ON THE
ALTERNATIVE RADIO CHART!



ACTIVE!

ROCK

JOHN MELLENCAMP

"Wild Night"

TRACK STATS SPINS

R&R 17* 106/3 1676-1706

FMBQ 12* 2167-2237

ANET 11* 2582-2628

BDS 17* 826-854

TOUR STARTS IN AUGUST!

RED CROSS

"Visionary"

OUT OF THE BOX AT WMMS,

WXTB, KIOZ, WKLL

TOURING WITH STONE TEMPLE

PILOTS THIS SUMMER!

ROB RULE

"She Gets Too High"

ON TOUR NOW! TOURING WITH

CANDLEBOX THIS SUMMER!

TRACK STATS SPINS

R&R 28* 90/1 946

FMQB 25* 1,179

ANET 25* 1,277

BDS 28* 532

KISS MY ASS

"Deuce"

Featuring Lenny Kravitz/

The KISS Tribute Album

TRACK STATS SPINS

R&R 32*-24* 85/10 551-879

FMQB 34*-26* 675-1115

ANET 34*-26* 748-1225

BDS 35-29* 372-531

ALBUM SHIPPED GOLD!!

ON 23 ALTERNATIVE STATIONS!

BRUCE DICKINSON

"Tears of the Dragon"

ON YOUR DESK NOW!

HARD ROCK

KISS

"Kiss My Ass"/ The KISS Tribute Album

FMQB

9*-7*

ROAR 30*-19* 155-260 spins

HARD #18-12*

CORE #30-18*

CMJ #17-15*

ANET 13-10* 182-213 spins

DOWNSET

"Anger"

FMQB 41-25 MAJOR MOVER OF THE WEEK!

HARD DEBUT AT 43*

CMJ DEBUT AT 7* #10 ADVENTURE PICK

ON TOUR WITH BIOHAZARD IN JULY

BRUCE DICKINSON

"Cyclops"

THE DEBUT TRACK FROM THE LONG AWAITED SOLO
ALBUM "BALLS TO PICASSO" — ON YOUR DESK NOW!



W E ' R E T W O P L A N E T S O V E R

MERCURY TRAVELS 35 MILES PER SECOND WHICH MAKES FOR INTERESTING MATH PROBLEMS

World Radio History

PUBLIC ENEMY



Right vs. Wrong ,Good vs. Evil

No matter who's side you're on, you got to "Give It Up," the new single from the hip-hop messengers of the decade, **Public Enemy** 3.5 million impressions and 200 spins on vinyl. CD Pro on your desk NOW!!!



These stations did "Give It Up"

WDXK	KIPR	KJMS	WXYV
WQUE	WGCI	WJLB	KKBT
WZAK	WKKV	WAMO	WOWI
WRKS	KMJQ	WQMG	WJMI
WCDX	KSJL	WJTT	WIZF

Def
Jam
recordings



© 1994 Rush Associated Labels



World Radio History

BLACK MUSIC MONTH Celebration

of the WOMAN

We think it was **Dick Gregory** who said, "I can't wait until you women take over the world..."

We men done messed it up so bad!" You'll get few arguments from the opposite sex on that outlook.

Women have sat and watched (mostly through no choice of their own) as the corporate world turned into a cut-throat, "no-rules" rat trap. Sensitivity to the very real, yet ignored, feminine slant has never been explored fully. Is it because men are afraid of a possible shake-up in the "good old boy" corporate structure? We can't say. It's up to psychologists to come up with answers and for sociologists to suggest ways

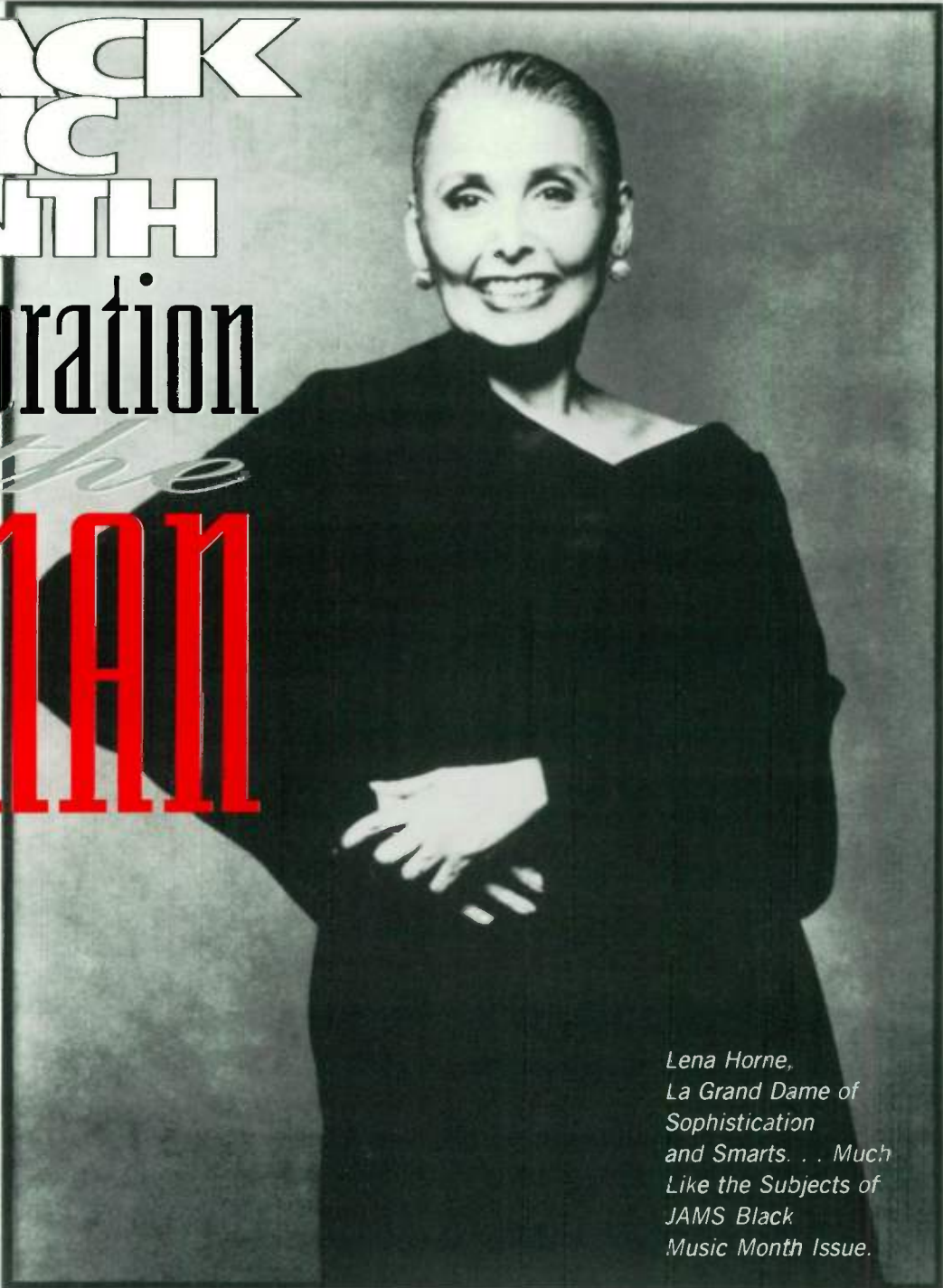
to implement concrete changes that tap into a symbiotic balance between the sexes.

In the '90s, however, the workplace has undergone a tremendous transformation. Nowhere is it more evident than in the record industry, especially in the Black Music departments of major labels. This very special Black Music

Month issue is a tribute to the black female and the powerful strides she has made over the past decade. Is it any coincidence that urban music is enjoying its largest popularity in history while more black women hold positions of responsibility in the three Rs: radio, records and retail? We think not.

Read on for special

insights into what makes the black female executive such an irreplaceable and vital part of the black music experience. You've come a long way, sister and there's no looking back. As the esteemed baseball Hall of Famer **Satchel Paige** put it, "Someone might be gaining on ya." This time, though — it's gonna be a woman!



*Lena Horne,
La Grand Dame of
Sophistication
and Smarts. . . Much
Like the Subjects of
JAMS Black
Music Month Issue.*

an interview

from the Top:

The Black Female Executive

AN EXCLUSIVE JAMS BLACK MUSIC MONTH ROUNDTABLE

BY GARY JACKSON

The black female executive. Formerly a rare sighting, now as common as “Star Trek” re-runs. The short list of female record company executives includes EastWest Records Chairman/CEO Sylvia Rhone, Giant President Black Music Cassandra Mills, Perspective President Sharon Heyward, Epic VPs Vivian Scott, Cheryl Dickerson and La’Verne Perry, WEA VP Ornetta Barber-Dickerson, WB/Reprise VP Pat Shields, Arista VP Jean Riggins, Capitol VPs Barbara Lewis and Ruth Carson, Columbia Records VP Angela Thomas and Motown VPs Beverly Lias, Cynthia Manley and Tonik Mizell. If we left any out... apologies. We’re just happy the list continues to grow.

VP Black Music

Marketing Barber-Dickerson, VPs Black Music Mills, Heyward and Scott as well as VP Artist Relations Shields represent a vanguard of sorts — female industry leaders who have stepped into their own rhythm and their own stride, fully comfortable with the mantle of leadership as contributors to a \$14 billion-a-year industry. Even more unbelievable is the fact they agreed to meet with HITS Associate Editor Gary “What Action?” Jackson to discuss a variety of subjects, including “Why are we wasting time with this GEEK?!”





[top-bottom, starting opposite page]
Cassandra Mills, *Giant*;
Sharon Heyward, *Perspective*;
Pat Shields, *WB/Reprise*;
Vivian Scott, *Epic*;
Ornetta Barber-Dickerson, *WEA*

Do you see the recent down-sizing of several black music departments as a continuing trend?

Cassandra Mills, Giant: I don't know what the cause of it is, but I can say that I feel sorry for any label that doesn't recognize the importance and significance of black music when it is at an all-time high in terms of popularity.

Sharon Heyward, Perspective: From a business and economy standpoint, everybody is looking to downsize where they can. It takes a lot of money to simply get a record out the door. I think it's absolutely a mistake to downsize black music departments. Pop departments won't be able to promote the music effectively at R&B radio. That's just not gonna happen. The feel for the music scene is different.

Pat Shields, WB/Reprise: I haven't seen any indication that it's going to spread, and I'm truly hoping that it won't. I think it was Capitol's idea that music should be worked as one unit and not as different genres. If I could give my Album guy a Tevin Campbell, that would be wonderful!

Vivian Scott, Epic: If black music departments shrink, it's going to hurt our industry as a whole. Black music is so valuable to the music industry, I hope that does not happen.

Ornetta Barber-Dickerson, WEA: From a distribution standpoint, I can't see that happening. Five years ago, there were no black music divisions or staffs at the Big Six, except for WEA. Now I have counterparts at all six. They all have black music staffs, field marketing reps, etc. That wasn't a fact a few years ago, so that's progress. They're not shrinking, they're growing. I understand the concerns, but there are now more indie and vanity labels than at any time in music.

How will that affect the decision-making process?

Shields: Well, as long as the rosters stay as large as they are, then it's gonna be hard for a new act to get the kind of serious consideration and priority as the main act.

Scott: Black music is always going to be here — the creators will always be here. *Billboard* magazine ran a list of the top ten pop songwriters; eight of them were black. I think that's an indication that black music is here to stay.

Mills: I can't really say. Data and

"There would be no new school without the old school... we need each other to be successful." Vivian Scott, Epic Records

research can only tell you what is happening. It can't tell you what's going to happen next. And it can't tell you how to get it to the point to where it's happening. So these companies that seem to think they don't need experts will find their companies are not at the forefront of what's going on.

Do you think smaller staffs can handle the extra work load?

Scott: As long as you have support from the top, from the presidents and the chairmen of the company — meaning financial as well as priority support — we can still win... as long as the music is there. The drawbacks are that you have fewer people to work your projects. The pluses? I don't know if there is a plus.

Mills: Since downsizing seems to be the trend in corporate America, it will function a lot like we function at *Giant*. Which means we've got a whole lot of experts and everybody does everything.

Shields: There are at least 300 artists on the WB roster. On the black side alone, we have two product managers trying to handle about 100 acts. If you have two or three people handling that amount, something's bound to get lost. The new artists, the ones that need more work, those are the ones who are gonna suffer.

Heyward: You're asking me to comment on things that I don't have first-hand knowledge about. I mean, it's obvious there'll be a lot of pressure. You'll be forced to use a lot of independents.

Are there too many "old school" ideas when it comes to promotion, marketing and publicizing new acts?

Scott: You need to have a combination between the old school and new school. There would be no new school without the old school. I hear people having conversations about how the New Jacks really don't know what they're doing, and I hear the New Jack people saying old school people need to be put out to pasture. Both those things are incredibly

“You can’t do the same thing for Da Bush Babees that you do for Al Jarreau.”

Pat Shields, WB/Reprise

wrong. Bottom line: we need each other to be successful.

Heyward: There should be an infusion of ideas on how we reach the consumer. But it ought to be clear that the R&B marketplace and the R&B consumer is not as quick to the forefront as the pop side. We need to step up to today’s technology because, on the R&B side, we’re still dealing with cassettes and wax. We’re still trying to fight through that battle. We could be more creative.

Shields: Somewhere along the line, we lost our creativity because the constant focus is on getting airplay. In the ‘90s, the hurdle is to find where we can get artists exposed. You can’t do the same thing for Da Bush Babees that you do for Al Jarreau. You always have to think of a different way.

Mills: Labels are breaking out of that, but certainly there have been a lot of people who need to catch up to where it is. In the ‘90s, radio is your last stop. If you do it right, you’ll sell records before you ever hit radio.

Barber-Dickerson: Old and new school should be able to co-exist. Part of the problem is that some of us from the old school have a tendency not to share. [WB Sr. VP Black Music] Ray Harris has a saying, “Each one teach one.” We’re not doing enough of that. I don’t know if that has to do with folks’ egos; maybe it does. People are insecure. Folks are so concerned, if they share information, then they may lose their jobs. That’s not the right attitude.

How do you stay in touch with the streets?

Mills: We are making music for Generation X. If you’re not paying attention

“If you’re not paying attention to Generation X, you’re gonna find yourself following instead of leading the race.” *Cassandra Mills, Giant Records*

to Generation X, you’re gonna find yourself following instead of leading the race.

Shields: We have a street squad connected to our rap department who work the clubs and saturate the market with stickers, flyers, tapes and pre-advance samplers. We do that at the black expos, black family reunions, wherever we can find a crowd. You need to sit still for a minute so the ideas start coming to you. As hectic as this business is, it’s hard to do that.

Heyward: You always have to stay close to the streets; otherwise, you start losing. The street is underground clubs, what the kids are listening to, the new fashions, what have you. My staff is both young and seasoned. I divide them very equally. The seasoned people are in positions they need to be and a mixture of young people is there to be my eyes and ears. I’ve always been an advocate of bringing new people in for new ideas and for training. You need the vets to teach the young, and the young to give the vets a kick in the ass.

Scott: You need to be in touch with what’s going on, but you also have to have people who understand how this whole system works, to guide you through it.

What part of your job is spent on artist development?

Heyward: A tremendous amount. It’s important because you’re not trying to grow acts to be the flavor of the day. We’re trying to grow acts to be veterans, to make money, perform concerts and do all the right things to promote career longevity. The accent here is on artists that have great substance.

Shields: We have tons of meetings where we brainstorm with other people.

Mills: If you intend for these teenage artists to grow into legendary artists, then you better be doing artist development.

Scott: I’m fortunate to work for a company that prides itself on artist development and artists’ careers. Take Patra. That project, as of this past April, is a year old. Had we bailed out after the first single, not having extreme commercial success, she would have been put out to pasture. We are now breaking a viable artist 14 months later.

Barber-Dickerson: Artist development teaches young artists the right way to

“We’re trying to grow acts to be veterans, to make money, perform concerts and do all the right things to promote career longevity.”

Sharon Heyward, Perspective Records

deal with the things that come with this business. There’s a certain kind of savvy you should project when you’re being interviewed for TV shows, radio shows, etc.

Is there pressure for an artist to succeed right away by trying to copy what’s currently popular?

Barber-Dickerson: I recently had a conversation with one of my labels because they just signed another all-guy group. It’s almost like a cookie cutter... if one has one, then everyone’s gotta have one. Where are all these kids gonna be two years from now? Are we doing a career thing, or are we trying to get on the latest fad and cash in? I think it’s the latter.

Heyward: There’s always pressure. The focus is to find the A&R person with great street credibility to bring in some of the quicker, faster-fuel records. Our artists tend to be a bit more upscale and adult. So we hire young A&R people to bring the mix up.

Shields: When we initially get the record, it’s always identified as “This is our Shai,” or “This is the next Tevin Campbell,” just to give you an idea of what the music sounds like, or where they see this artist. You always have to figure out what is the one thing that stands out about an act that could take them to the next level. If I saw some of the members of Xscape, Blackgirl or For Real, I couldn’t separate them from each other. But I know that when these companies sat down, these acts were unique at the time. It’s trying to recognize the trend and being the first to come out.

Scott: I’ve never been known as a flavor-of-the-month A&R person. On the personal tip, I’ve always liked to set a trend or do something different. What makes a difference in telling apart all these groups, besides the music, is the imaging, and that’s where artist devel-

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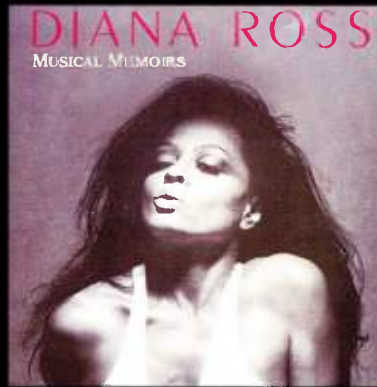
Women paving the way for growth.

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21... Ways To Grow

The New Album Release

MOTOWN SALUTES BLACK WOMEN IN MUSIC



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374636377



QUEEN LATIFAH

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ZHANÉ

"PRONOUNCED JAH-NAY"



374636369



SHANICE

"21...WAYS TO GROW"



314530302



“When I first got into the music business, I purposely gravitated toward sales and marketing because I figured, even if I didn’t survive here, I could take my skills anywhere.”

*Ornetta Barber-Dickerson,
WEA*

opment comes in. It’s about going into the trenches and finding that new young producer or songwriter and taking chances.

Is there a limit being imposed on female executives in this industry?

Barber-Dickerson: Don’t just look at the girls... look at all the black music executives. How many of them have broken through? Jheryl Busby and Ed Eckstine. Can we get out of just over-seeing black music? I don’t see that happening.

Shields: I also think there’s a ceiling for male executives as well. Unless you knock off the president or open your own company, I don’t see where the upper-level males are going, either.

Mills: I wouldn’t just limit it to the record industry. There are probably many women in corporate America who could give you case-in-point examples of where it exists and what experiences they’ve had.

Heyward: When I was at Virgin, I absolutely felt it. I come from places like CBS and RCA. Glass ceiling was a term definitely invented for corporate females. At Virgin, I thought I hit the glass ceiling with a big thud!

Scott: Sylvia Rhone is the perfect example that there is no such thing as a ceiling.

What tools does the female executive need to compete in the ‘90s?

Shields: The one thing that is imperative is computer knowledge. Computers are the wave of the future. I go to a lot of computer expos, and to count the number of black folks, male or female, on your hand is sad. We need to start learning about computers now because it’s going to affect our lives within the next two years.

Mills: If you want to be a top-notch executive, you better know how to do everything, starting with sweeping the floor. From there, start to build on all the fundamental elements, all the specifics that are needed to go into the genre you want to go into. The more you know, the better you’re going to be. There’s nothing wrong with starting at the bottom.

Heyward: You have to be a great financial person with a keen eye for trends. You’ll also need to be technologically advanced in computers and CD-ROM while having a familiarity with the incoming superhighway.

Scott: You’re only as good as the people you surround yourself with.

What does today’s young woman have to look forward to in the future in the record business?

Heyward: Hard work... A better pay standard that’s still not equal. A lot of responsibility. Stress.

Scott: A young woman executive has to know more than what her specialty is. If you’re coming in as an A&R person, you better understand radio and how it works. You better understand marketing, artist development and even know about the publishing side of things. You have to be a well-rounded executive to really make it in this business.

Shields: Today’s young women who want to get a job in the music business have a great many role models they can look at. They can see that the opportunities *do* exist. Try to get a mentor to take you by the hand, explain the facts of life and how you get to the next level.

Barber-Dickerson: I tell folks I don’t care what you are, male or female. Be conscientious, because your word is your bond. Don’t say you’re gonna do something and not follow through, because if they can’t trust your word, what do you have? Mean what you say and be tenacious about what you want to accomplish. It’s a tough business and you gotta be thick-skinned. Above all, if you have an opportunity to go to college — please go!

Mills: On a good note, if she’s prepared, ultimately the opportunities will be far greater for her than they were for women who came before her. On the bad note, she’ll have to deal with the sexism and the glass ceiling, two things which aren’t going away tomorrow. The greatest level of success

“I feel sorry for any label that doesn’t recognize the importance and significance of black music when it is at an all-time high in terms of popularity.”

*Cassandra Mills,
Giant Records*

occurs when men and women work together. The workplace should be an environment where everyone is allowed to co-exist and achieve the maximum because the team recognizes that if he wins, or if she wins — we all win. It’s a formula we should all aspire to.

Where are the best opportunities for young women in the music business?

Mills: There are opportunities in almost every arena, and once you get in, ways to capitalize on them. The industry is always looking for new young people to replace those who can’t change with the times. Prove that you’re an asset. Prove that you have something to contribute that’s worthwhile, fundamental and, most importantly, valuable to the company.

Barber-Dickerson: Because of the sales and marketing aspects, the business has opened up tremendously for black folks. When I first got into the music business, I purposely gravitated toward sales and marketing because I figured, even if I didn’t survive here, I could take my skills anywhere. You just change strategy to fit the product.

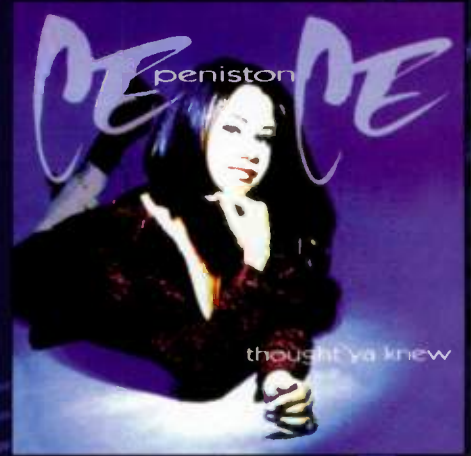
Shields: There seems to be a lot of opportunities, but most appear to be computer- or interactive-based. You’ve got to start looking into new technology and where the jobs are going to be.

Scott: The sky’s the limit.■

“You need the vets to teach the young, and the young to give the vets a kick in the ass.”

*Sharon Heyward,
Perspective Records*

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CELEBRATE BLACK MUSIC MONTH

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back to **BLACK**

Dr. Portia Maultsby is one of this nation's leading ethnomusicologists. If you're wondering just what an ethnomusicologist is, don't ask. Seriously, ethnomusicology is the study of a specific ethnicity's cultural approach and contribution to music. When you break down the words, though, it becomes simple... just right for the genius IQs who read this mag. Dr. Maultsby's in-demand chart, "The Evolution of African-American Music," is one of the most popular features in our salute to Black Music Month issue and is running for the third straight year. Maultsby is the Professor of African-American Studies at Indiana University, where she butts heads with basketball coach Bobby Knight over play time for JAMS' bench-riding J.J. "He's No Magic" Johnson. In fact, Maultsby, whose resume alone would fill two issues of this magazine, took time out to show Johnson a thing or two about music, which was one or two things more than he knew before.

AN EXCLUSIVE JAMS BLACK MUSIC MONTH DIALOGUE WITH ETHNOMUSICOLOGIST DR. PORTIA MAULTSBY

BY J.J. JOHNSON



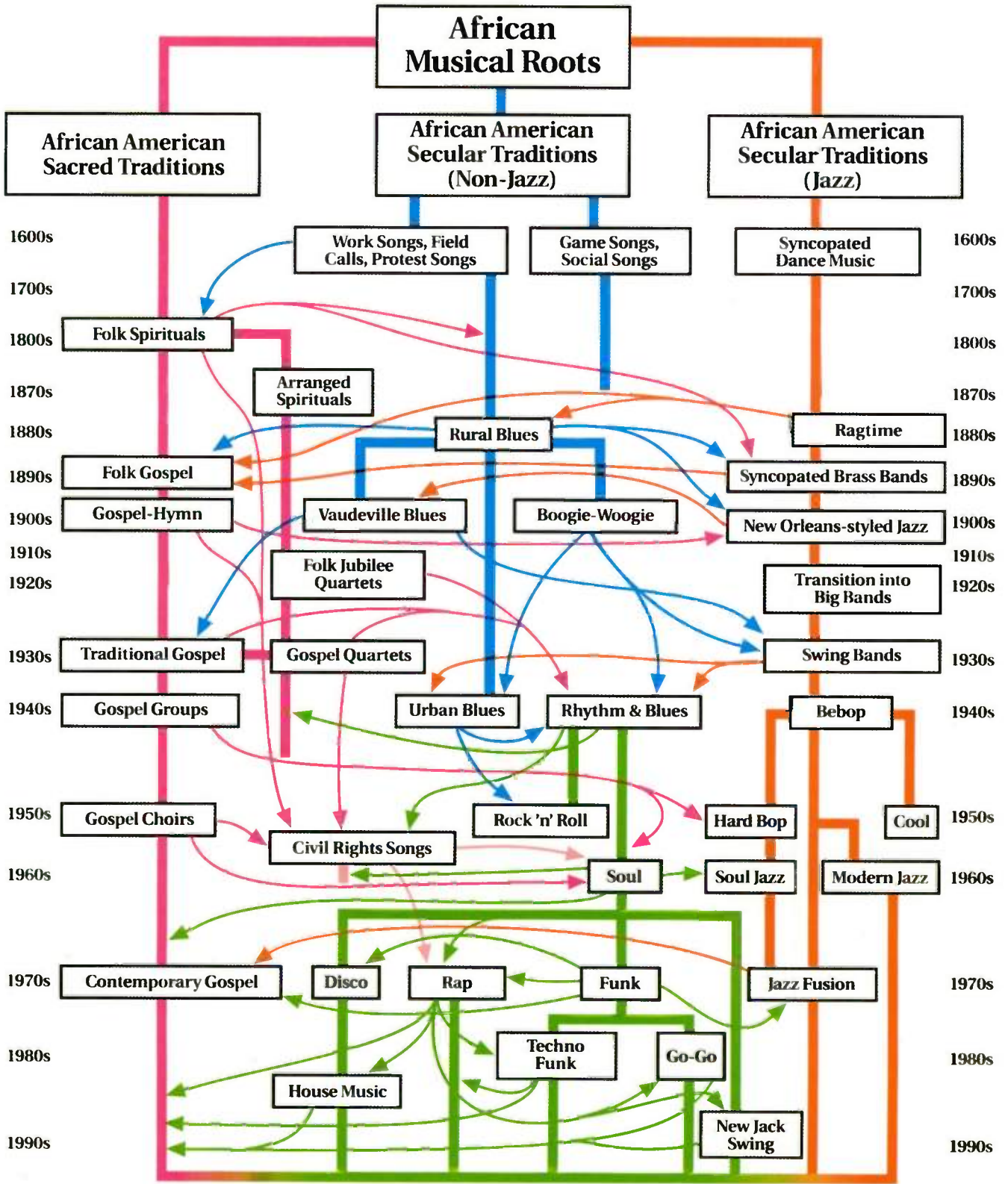
What are the common threads running between black music of the past and the present?

They're all related. In other words, there are certain musical features that one hears and identifies as being of an African-American musical heritage. There's a certain kind of sound connected with the music, a certain kind of timbre — whether it's voice or instruments. There's a certain esthetic that is apparent in all of these forms. So when we hear certain sounds, the sound that we hear is different from "mainstream" sounds — sounds not of an African-American heritage. We hear it in instrumental music and vocal music. Such sounds as growls, hollers and certain textures of the voice: the growling trumpet or trombone, the screaming saxophone. What links it all together is an approach — an understanding about certain sounds, as well

as certain performance features in the music. The interplay between the lead singer and the background singers, or the soloist in the choir and the chorus of singers. Or, in jazz, the horn section versus the soloist — the interplay between those instruments and voices. There are certain qualities about the music that strikes one as being different. So, essentially, all this amounts to esthetic principles which reflect an African heritage. And all these musicians create from an African frame of reference. They may not be consciously aware of that, but the unique sounds that they produce, the kind of stage show that they perform, are all a part of that kind of esthetic. And basically, we can talk about it as being celebratory. You come away with a feeling that you've just attended a celebration.

Do you find that those similarities exist

The Evolution of African American Music



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“[Black music] exists because it serves a specific function to a specific group of people.”

between current black musical forms?

Oh, yes. Let me give you some good examples. Much of this music really translates life into musical sounds. That's why we have the kind of uplifting spirit we hear in the music. You know, they *feel* it. So they use these kinds of abstract terms to describe sound. In hip-hop music, for example, you get the feeling of a party in the studio. You hear that kind of call-and-response in all of those forms. The same thing with the growling of the instruments. A lot of funk will have distortion of sounds. That's a part of the esthetic I was referring to — the emphasis of the distorted sound vs. the “pure” sound, which is why singers use a lot of vibrato vs. this “pure” sound that doesn't say anything. And, in fact, when we think of music, we think of it “talking,” because it is translating something we know into sound, but we understand what it is saying literally even though there may not be any words.

The other thing with hip-hop that you hear — particularly with Public Enemy and others — is bringing the sounds of the black community into the studio. So you're hearing in some of the more hardcore rap the sirens and the babies crying. You get a sense of the texture of the street. So, in other words, texture comes alive in the music. I'm an organ player. In church, I play a Hammond. I manipulate it in a way that people say, “Lemme hear it talk!” Because it is communicating a message. One of emotion and mood. And one that captures the general spirit of the event that's taking place.

Would you care to speculate on where our music is heading?

Once rap's appropriated by the industry, musicians have no choice but to take it to another level. I really think at some point features of go-go music will merge with some of these popular forms of New Jack Swing or hip-hop or New Jazz... I think there's going to be a blending of existing styles to generate something new. Because we're really exploiting the parameter of rap music... and something new is going to feed into that. And

we may very well draw from some other diasporic expressions.

In Nelson George's book, “The Death of Rhythm & Blues,” he observed that blacks invent music, play it for a while and then move on to the next form.

That's right. And they move on when it becomes so commercialized, when it's no longer theirs — in terms of the control and when it's no longer fresh to them.

Why do you think other groups of people tend to cling to the music of the past? For example, blues is not really “our” music anymore.

Many African-Americans criticize radio stations for not playing, or different, younger groups for not engaging in preserving the music. But, first of all, we have to understand the functional dimension of black music. It exists because it serves a specific function to a specific group of people. When the music no longer serves that function, something new is generated, which will then serve the new need. In other words, the need for the music may change. A set of circumstances may be different. Kind of like with big bands. We went into the swing era, where folks were using jazz in the big ballrooms to dance. After World War II, the big band kinda went out of vogue, mainly because the circumstances in America had changed. People wanted more intimate settings. The musicians wanted more freedom so they could experiment more with musical sound and not be confined just to a dance situation. That's what gave rise to be-bop. The smaller clubs became popular. The big bands were no longer feasible to maintain. So those jazz musicians found a new place to facilitate the new experimentation they were looking for. By the same token, people still needed dance music, so rhythm & blues evolved, again, out of circumstance.

After the war years, the rural southerners moved into the northern urban areas. That included the musicians. Jazz musicians, who were no longer playing in the big bands, moved to various cities and teamed up with blues performers, which ultimately gave us the combo. The boogie-woogie piano-players became a part of these combos, and this is why we ended up with post-war rhythm & blues combos. At the same time, in those cities and during the late '40s and into the '50s, a new kind of expression was becoming very much a part of

everyday black life, and that was gospel music. Even though gospel music had been around for a while, it had not yet become embraced by the larger religious community. But that did happen in the '50s. And so you had your gospel singers and the younger kids growing up learning how to sing in the gospel choirs. They ended up being another source for this new rhythm & blues music, which, ultimately, would give us soul music. That's what I mean by changing circumstances. Within the black community, when values change or when situations change, there's got to be a functional music that will express their responses to the changes in the new environment.

Another case of “form following function.”

The function of the music is very important. In fact, go back to the blues. If you go to the south, there are areas where the rural blues is still very much a part of the culture. It represents the rural environment, and when blacks left that environment for more urban settings, that was no longer appropriate. It did not express the uptempo, the new pulse, the new spirit of the urban environment, nor its hardships. How are you gonna talk about picking cotton when you're going to the steel mill everyday? The rural blues had to take on a new form. Technology's another reason for the changes in music. With technological advancement, the rural bluesman began to play an electric guitar, and in order for him to be heard, in order to provide that dance beat in a small place, he needed a drummer. Then he needed a bass. That gave rise to a new form of music where rural blues would not have been a viable option. It would not have fit at all. So that's why radio did not play rural blues. They were playing urban blues, which was appropriate within that context. It's not that we have discarded the music; it exists as part of a legacy. It's still functional, but as something that we're preserving, it's not as functional as it was initially, so now we preserve it. We place it in a museum and pull it out as part of a musical heritage. I think radio should play it occasionally — not that it would be rotated in the regular playlist or anything like that. The same with spirituals. What do people need for music to do for them? Basically, they need for it to be expressive of who they are, what their thoughts are and their new surroundings. ■

IT CAN BE GRITTY
SOULFUL FUNKY
UPTOWN
DOWNHOMESLOW
SWEET
URBAN TRIBAL
JOYFUL BLUESY
HOT COOL STREET
FLASHY DOPE
INSPIRATIONAL
BUT BABY, IT'S
ALL
BLACK MUSIC.

World Radio History



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WOMAN'S PERSPECTIVE

AN EXCLUSIVE JAMS BLACK MUSIC MONTH DIALOGUE WITH VOCALIST NANCY WILSON

BY KANDACE TAYLOR

There are few women in the music industry who command open adulation on all levels as Nancy Wilson does. As an icon, she ranks with the Billie Holidays, the Dinah Washingtons, the Ella Fitzgeralds and more. In 1964, Wilson won a Grammy for Best R&B Recording (“How Glad I Am”). She has recorded an astounding 55 solo albums, including her latest, “Love, Nancy” (Columbia) and countless other collaborations, all of which have cemented her reputation as the quintessential “Queen of Elegance.” JAMS’ own “Queen of Something or Other,” Kandace Taylor, spent time with Wilson to chat about the state of music and what kind of drill bit you use for cement.



“There’s more [segregation in the music industry] now than when I started 34 years ago.”

With so many artists coming and going, what has been your formula for survival?

Probably, because I’m not a fad person. The kind of music I perform has been around forever and it will never go away. I know it may not be the #1 seller, but it is consistent. I’m just blessed that I came around when I did. I have not had to change with the times because what I do is lasting and has a lot of integrity. I have a feeling that fads come and go, but the standards and basic ballads will always stay!

Did you approach the recording of your new album any differently?

It just came about. I wasn’t going at it like, “This is my 55th album, I have to do something greater than I did on the first or 26th.” It didn’t set itself apart. I approached it just like the others by trying to find the best 10 or 12 tunes I could at the time.

Do you have any favorites on the album?

I don’t know if they’re favorites, but I think that “I Can’t Make You Love Me” and “More Love” are strong. They’re just great tunes, wonderful songs.

This project is not being marketed as a jazz album, yet that adjective is easily associated with the name Nancy Wilson. Why?

Out of 55 albums, I don’t think I’ve recorded more than five jazz albums. I didn’t go into the studio with the intention of creating a jazz album. [Laughs] When you last as long as I do and you’re black, I guess that’s where the labeling comes from.



How will you and the label stress that you're not a jazz artist?

I'm a song stylist and I've been that all along. Jazz will always be there for me because I'm jazz-oriented... that's a given. I'm a black female who sings great tunes. Jazz comes automatically.

How does segregation inside the music industry today compare to the old days?

There's more now than when I started 34 years ago. The biggest problem today is music is so isolated. They have a thousand charts and separate formats. Radio used to be just AM or FM.

With the elimination of R&B promotion departments or the limitation of their power, how do you feel this will affect you and upcoming artists?

I don't think it will affect me. When I was with Capitol Records, there was no R&B department either, but I became who I am on Capitol without being a *black* artist. I'm rather upset because I am now a *black* artist. I'm going to sit back and see what happens. I know some people will be quite angry, but I'll be very honest with you, I had far more power when I was not labeled a black artist. There is something to be said for both options. But I do remember that I was across-the-board for years; I don't know when I became a black artist.

Do you feel that any of your trials and tribulations have differed from some of your male counterparts?

I can't speak too much about the last 20 years. When I started out, it was Johnny Mathis and Nat King Cole. Those who made it big have stayed big. I think we were able to establish ourselves more at

that time, both male and female. I think that Cole and Mathis may have been bigger than the females, but then again you had Ella Fitzgerald, Sarah Vaughn... I think we had a good shot at it equally, then. We basically fought the battle as black people rather than male vs. female.

How did you juggle the hectic schedule of being a successful artist with motherhood?

I cut back on my schedule when my son went into first grade and couldn't travel with me. And now that my youngest are older, I plan to work more. I always put my children first. It wasn't a big thing; it wasn't hard to do. I just said, "I'm not working 42 weeks a year. I want to work a week or two and then I want to come home." I was rarely away from home more than three weeks.

Many describe you as a living legend who's remained very down-to-earth.

[Laughs] All that means is that I've lived a long time. Is that good or bad? It really does matter that people see me as accessible, approachable. That whole ego trip is not me. First of all, God gave me the gift. I didn't struggle and work hard for it. I didn't study it. That keeps you humble. I don't know if I would have the same attitude if I had had to work like a dog to get it. But because God blessed me, I just thank him everyday. I know He has given me this gift, so I share it.

Who were the artists that influenced and motivated you?

I didn't know I wanted to do this. As a 15-year-old with a television show, with people telling me to sign this, do this, do that, I didn't want to do any of it. I didn't want to sign any contracts or do any recordings because I was not ready. I was very honest at looking at show business and a woman's role in it. And I didn't see a whole lot of happy people. Musically, my influences were male: Nat Cole, Billy Eckstine and especially Little Jimmy Scott. That's where the phrasing came from because that's who my father listened to. My early influences were rhythm & blues: LaVerne Baker, Ruth Brown, Dinah Washington. And then I heard Sarah and Ella. I always loved Lena Horne. I went into supper clubs because of Lena. I thought she wore great clothes, was gorgeous and had class. I started out playing small rooms with r&b bands like the Rusty

"We basically fought the battle as black people rather than male vs. female."

Bryan Band. So, I didn't start out in jazz. And then I played with a big band in Ohio, doing standards. Like I said, I didn't come rushing out there because I thought it was such a wonderful thing. I watched a lot of unhappiness.

Has there been one moment or event that was extremely special for you?

Opening night at the Coconut Grove, which we taped and released as a live album. I knew that night was going to break or make my career. It was either going to give me longevity or it was going to kill me. Outside of that, I don't look at anything as bigger than anything else. There are no great big highs in my life.

What advice would you give a young, female artist entering the business today?

Recognize and admit that it is not all glory. Don't look at it with rose-colored glasses. Be yourself and don't sway from that. Recognize your limits and do not sacrifice yourself and your integrity for the almighty dollar!

How do you feel about the direction of some of the music out today?

It's ridiculous that some of it borders on obscenity. It's destroying the moral fiber of our youth. Kids spend their days and nights listening to music and watching TV. We're trashing our kids something terrible. It would never occur to me to send a negative or bad message. I'm not a person who could do that. ■

"I'm a song stylist and I've been that all along."

Retail

W O M E N

≠ EQUALITY

AN EXCLUSIVE JAMS BLACK MUSIC MONTH DIALOGUE WITH SHANTINIQUE RECORDS' JOSIE BEAL AND WHEREHOUSE ENTERTAINMENT'S VIOLET BROWN
BY QUINCY NEWELL & GARY JACKSON

As it stands, Retail is the last stand, the point-of-purchase, where the bottom line exists for the record industry: Sales. And while there are high-profile females in records and radio, retail is a near no-woman's land, a strip mall of feminine attrition in the power positions of buyer, sales and that most precious commodity, ownership. JAMS' Research Editor Quincy "Looks Nothing Like Jack Klugman" Newell and HITS Associate Editor Gary "Inaction" Jackson went on a safari to hunt the elusive retail female executive. While most were swamped with work, Newell and Jackson did bag two valuable trophies, Detroit-based Shantinique Records store owner Josie Beal and L.A.-based Wherehouse Entertainment's National Urban Buyer Violet Brown. Alas, Beal and Brown turned the traps on our intrepid hunters, whose heads can now be seen displayed on their retail walls. Not a pretty sight, folks.



"Women in this business seem to have a tremendous passion for music and that really comes across in their work." Violet Brown, Wherehouse Entertainment

Are there any changes or adjustments you'd like to see in retail?

Violet Brown: For my job, there are too many new releases and re-issues that come out each month. If a label is going to put out a great many releases, it should create a yearly schedule. Everything can't always be a priority. Labels need to gear more toward giving the customers quality music and the staff time to promote them well. Too much product confuses the customer, especially when it's bad product.

Josie Beal: I'd like to see more unity among retailers, as well as an independent retailers' convention. There are so many

different conventions geared toward radio. I would like to see manufacturers give more support for the independent retailers.

What are your thoughts on the violent lyrics contained in some rap music?

Brown: The whole world is violent. Rappers report on that violence as well as the social issues and positivity in the world. Not all rappers are violent or degrading, but you don't really see magazine covers or TV shows ever talk about positive rap. If the media would lay off gangsta rap, maybe there wouldn't be as many gangsta rappers.

Beal: I myself don't feel that rap's any more violent than TV or the movies. Between watching a movie like "The Godfather" or listening to rap music, the song is less hazardous than the TV program be-

[l-r] Violet Brown, Wherehouse Entertainment; Josie Beal, Shantinique Records

There's a Special Sense of

Excitement

When You Know...

**WHAT'S
SPECIAL**

II

US

**WILL BE
SPECIAL**

II

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INTRODUCING
**YOU DON'T HAVE
TO CRY**

BY



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and
the launch of a
major new vocal group

From their
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cause you see the movie and it shows you how to do it. But I do feel rappers should tone down because they can get the same message across without the graphic details. **How do you feel about children buying rap containing questionable lyrics?**

Beal: That's bad. If they're gonna listen to that kind of music, their minds should be more developed. I don't sell that kind of rap to kids. They have to be either 18 or with a parent or somebody of age to purchase it.

Brown: Personally, I don't believe in censorship and I'm not going to censor any music my customers want to buy. As for kids buying violent rap, I feel that if they are too young to understand the lyrics of a rap song, they probably shouldn't be listening to it. But the reality is, kids are going to listen. I've raised two boys who were born at the beginning of rap. Therefore, they were raised on rap and listened to all styles. Both boys are well-adjusted and I've never censored anything they've listened to.

What do you have to say about the different release dates of singles to radio and retail?

Brown: If radio's on a record, I feel that it should be available to customers right then and there. And that goes for remixes, too. Why promote something the customer can't buy? There's no reason why the customer should not have it when they want it; otherwise, they're just going to move on to some other release. Labels could possibly lose sales if a record's not available at the time radio's on it.

Beal: I prefer radio gets a record a couple of weeks in advance, but I don't want them to get it six weeks in advance. If they get it a couple of weeks in advance, I can track potential sales on a piece of product. But six weeks in advance is way too much lead time.

Do you have any creative solutions to the problem of bootleg tapes?

Brown: I don't know about creative solutions, but I know as long as people tolerate the sale of bootleg product, it'll always be a problem. I don't really see much here in Los Angeles, but when I do, I report it. In New York, the bootleggers are out of control. I see them everywhere. We have to deal with it right then and there rather than let people get away with it.

Beal: In Detroit, there was a big bootlegging problem, but really, I don't think it's that much of a problem right now. What I feel that they need to do is have stiffer penalties and more raids of bootleg operations.

How do you feel about the new sales-tracking technology?

Brown: When buying for 350 different stores with different needs, I need real numbers to do my job. Although I buy for a chain, I treat each store as an independent establishment. This way, I can look at sales as a chain or per store per day. I think it's unfortunate, though, that not all independent stores are participating. The independent store sales are imperative to the reporting of urban music. Independents should be treated with the importance they deserve; make it easy for them to become a part of the system.

Beal: Computerizing your store is the best thing that you can do because it helps you keep a better track on your business. But I believe Soundscan's asking for more information than they need. We were a Soundscan store at one time and I asked the guy what he was polling. He said, "Everything." Well, the only thing he needed to poll as far as I was concerned was the tracking of the music. I have a record club of over 6,000 members. They wanted us to turn over our record club information to them so they could solicit them for direct sales. I said that was going too far, so I pulled out. I'm not willing to turn over 19 years of information for free.

How did you get started in the business and where are you headed?

Brown: I actually started collecting records when I was five years old. At age 12, I began working at local swap meets, selling four- and eight-track tapes. Since then, I've owned my own business, a retail music store. I've worked for Wallach's Music City and the distributor for Peaches. Over the last 20 years, I've been an active DJ at clubs, house parties, schools and such. In 1975, I started at the Warehouse, where I've managed the #1 store and the #1 urban store. I've been a district manager and, for the last eight years, the urban music buyer for the chain. If I did move on, it would be to a great label with great music and a great team of creative people to work the product. Or else possibly to start my own label at some point. I feel I have a talent for A&R. I've been picking what would sell for years, and I know what makes people move on the dance floor.

Beal: It was because of my love of music. When I was 13, I worked in a retail store until I got sick and was fired. I told my boss, "I'll fix you." So my husband took out a \$700 loan and we just went into business with a lot of determination, guts and a big dream. Right now, my dream is to build a mega-store and to help strengthen

"I would like to see manufacturers give more support for the independent retailers." *Josie Beal, Shantinique Records*

retail organization in Detroit. There are about two or three ground-based stores now (as opposed to mall stores). I would like to see ten or 15. Within a retail organization, I would like to see us build each other up rather than tear each other down. I would like to see the industry grow to the point where you have a lot of strong independent retailers in the city.

Is there an advantage or a disadvantage to being a woman in record retail?

Beal: Basically, it's fine being a female in the industry. I do feel, most of the time, people in the industry have more respect for the men in the business. And, yes, I have found myself in an awkward position as a female in this business. I was the only female asked to participate on a panel at "Jack The Rapper" for independent retailers.... and nobody asked me a single question. After the panel, I went to the lobby and heard three people standing in a circle talking about why didn't I have anything to say. I wasn't asked anything. It was all directed to the men.

Brown: Women in this business seem to have a tremendous passion for music and that really comes across in their work. I've never had a problem being a woman in the industry. Over the past 28 years, I think I've proven myself. I'm always truthful about the releases. I get excited about good music and I offer a lot of promotional and marketing ideas. I think they really appreciate me, and I feel that I make a difference. I've also helped many artists. So, I've never had a problem.

What does the future hold for women in retail? Do you have any advice for women entering this maze?

Brown: That is a really tough question for me because I don't look at a woman or a man being different in retail. If you're coming into retail, you gotta be expected to put a chunk of your personal life aside and pay attention to the customer.

Beal: I think there's a bright future for the female in this industry. The advice that I would give is to hold on to your dreams and values. You know, keep the determination and self-respect. ■



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Storm

W A T C H

AN EXCLUSIVE JAMS BLACK MUSIC MONTH ROUNDTABLE ON QUIET STORM

BY KANDACE TAYLOR

The Quiet Storm format has been the most revolutionary change in urban radio in the last 20 years. You can catch up on its history via our in-depth interview with QS founder Kathy Hughes elsewhere in this special Black Music Month section. But there are issues that spawn from more than 15 years of establishing a new format — the mistakes, the necessary experiments, the pioneering techniques and, most importantly, the feedback from audiences as to the pros (plenty) and cons (few) of the format known as Quiet Storm.

In order to track the progress of Quiet Storm as a format, JAMS has assembled a who's-who of top QS practitioners: Pam Hall, MD of WHUR/D.C., the station that pioneered the QS format; WJLB Detroit MD Frankie Darcel; WEUP/Huntsville, AL QS jock Sharla Deneé; KKDA Dallas QS Storm jock Y-Vonne St. John; Capitol Records Nat'l. Promotion Mgr. Kathy Ferguson; KJMS Memphis MD Toni St. James, and Daisy Davis, WDAS/Philly MD. Combined, they represent over 50 years of experience in the Quiet Storm format. Their insights were caught on tape by JAMS' very own Tempest in a Teapot, Kandace "Tinker" Taylor, and somehow misplaced on their way to the printed page.



“If it’s a song that isn’t mainstream, but has a good groove to it and doesn’t take you out of the mood, then you can blend it in the Quiet Storm format.” *Daisy Davis, WDAS Philadelphia*

How is your Quiet Storm format programmed?

Daisy Davis: There's not a lot of flexibility. I try to leave my door open for the personality to come in and discuss different songs and ideas with me, so we can come up with a solution together. The music I try to choose is generally melodic, like “fuck me songs.” Oops! Songs that put you in a romantic mood... relaxing songs that you can generally sing along with. I may receive a single of a popular artist, but it may not fit the format. So I venture into the album and find something else. In terms of jazz, it

“It should be just as viable, vibrant and in its own mood as your other day-parts.” *Toni St. James, KJMS Memphis*

adds a different flavor to the show. If it’s a song that isn’t mainstream, but has a good groove to it and doesn’t take you out of the mood, then you can blend it in the Quiet Storm format.

Toni St. James: It's a combination of ideas. I work with the PD. I give him a list of songs that are cooking. I try to keep in mind that particular audience. People throw away nights and overnights, thinking nobody's listening. You've got a lot of people working third shift, folks up doing things. It should be just as viable, vibrant and in its own mood as your other dayparts.

Pam Hall: Right now, the jock still has freedom or flexibility during the week. On the weekends, we do a combination of programming and free-form. But, to be honest, I think the days of free-form programming are coming very close to an end.

Frankie Darcel: We are very research-intensive here. I think we have a very good ear for what Detroit is looking for, what they like. John Edwards, who does our QS, has a very good feel; he also brings a very good flavor to the QS. So, the combination of Edwards' personality along with the music works extremely well.

It seems like there are more female

Music Directors than ever before. How do we get to that PD chair?

Davis: There are so many answers. Much of it has to do with being in the right place at the right time. One thing we need to do is network with each other and discuss ideas. Find out from people in those positions what they did to get to that slot. We need to be a little more aggressive in terms of our programming strategies and the music, because most men who have the reputations are known to be aggressive and innovative.

Darcel: Be mentally tough! My best support system is my family and my husband. People in this industry want to characterize women as career MDs. A lot of sisters who get frustrated out of programming tend to graduate and work for record companies. I don't think it's a matter of being fair; it's a matter of having a certain tolerance level. I've actually been asked by a former PD when I was ready to move on, “What are you going to do? Get out of the business or go work for a record company?” It's not even the old boy network; it's merely ignorance on their part. Programming is a dream of mine, and only I have control of that.

Hall: The critical element in making

[l-r, starting on opposite page Toni St. James, KJMS Memphis; Daisy Davis, WDAS Philadelphia; Pam Hall, WHUR D.C.; Kathy Ferguson, Capitol Records; Frankie Darcel, WJLB Detroit; Sharla Deneé, WEUP Huntsville, AL; Y-Vonne St. John, KKDA Dallas



“If it wasn’t for the Quiet Storm, I don’t think that the Adult Urban format would have developed so soon.” *Pam Hall, WHUR D.C.*

There's Life at Bellmark



*"...In as much as ye have done it unto one of the least of these my brethren, ye have done it unto me."
Matthew 25:40*

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Marlo McCain
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Wilkie & The Way
Tyrone Davis
2 Of A Kind
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Rufus Williams
James Cleveland
Freddie Stewart
Howard University Choir
Nicholas
CLC Choir

Black-Owned. Once Again

“We feel [the Quiet Storm format is] a good way [for artists] to break in, especially an artist who may fall into the instrumental category.”

*Kathy Ferguson,
Capitol Records*

the transition from MD to PD is possessing managerial skills. You have to have the kind of personality where you're able to delegate, where people are going to follow your directions. I don't necessarily think that's an easy thing to develop in a woman's personality, but I believe it's essential. Second, you need to be very well-versed on Selector. Third, God-given talent. If you've got the ear to be a MD, then God gave you that talent. Fourth, you need to be confident in your ability.

Do you agree that Quiet Storm is an important part of Black radio?

Hall: No question. It is an integral part and here to stay. Especially now, as Black radio takes on new dimensions with Adult Urban Contemporary formatting. If it wasn't for the Quiet Storm, I don't think that the Adult Urban format would have developed so soon. Quiet Storm was certainly the impetus for the whole format.

Sharla Deneé: Definitely! People like to be wound down at the end of the day. After a hard day's work, they don't want to hear all that upbeat music. Listeners want to hear their favorite ballads and sip a cup of cap-

“People like to be wound down at the end of the day.”

*Sharla Deneé, WEUP
Huntsville, AL*

puccino. They want to be mellowed out because it's time for bed.

Kathy Ferguson: We feel it's a good way [for artists] to break in, especially an artist who may fall into the instrumental category. We'll begin the awareness with the QS audience and hope it will grow and mushroom into the mainstream.

Darcel: Everybody who listens to Black radio wants to be in love or fantasize about it. QS establishes the tone for night-time radio to set up your morning show. Programmatically, if people fall asleep listening to the QS, whose morning show will they be listening to?

Y-Vonne St. John: Quiet Storm is just as important as any other daypart because radio does not turn off at night anymore.

What makes your QS program so successful?

St. John: Because I do more personality and I talk about relationships. In other words, if someone calls in for a dedication and I talk to them, I'm not just going to say, “This is going to Mary from John, I love you.” I get a little history on their love situation and put it together for them in the “Love Note” segment. I'll try to phrase it the right way to get the outcome they're hoping for.

Hall: At WHUR, one has to have a handle on the music. You've got to know all the old songs. You've got to be able to mix the music and create a flow. Because QS has been established in this market, the listeners expect a certain amount of excellence from the show. Melvin Lindsey set a tone, a precedence for the show.

Deneé: I believe the oldies really help because people want to be taken back to the good old days. My personality plays a big role because you could hear the same music on another station, but people tune in to me. My listeners usually view me as a sister.

Do you feel women are still expected to use their sexuality to help get them over?

“Programming is a dream of mine, and only I have control of that.”

*Frankie Darcel,
WJLB Detroit*

Deneé: Females don't have to use their sexuality to move up the ladder. But, I do feel that on the radio, in the QS slot, they can insert a little sexuality into their voice. It helps them appeal to the audience. The listeners want to hear something smooth that they can sit back and fantasize to.

Ferguson: I can only speak for myself, but I wouldn't adhere to that. I say, have some integrity, some class and respect for yourself. Be proud of being a woman and represent women in a positive light.

St. John: We don't have to give it up to win. Because when you do, you make it bad for the rest of us. And it will follow you wherever you go. Don't get weak and lose your self-respect!

Hall: That's dangerous, because not only are you acquiescing but, if that's how you enter a situation, that's the same criteria that's going to be used when you exit. If you're going to sell your soul, be prepared to be labeled!

Darcel: I've never been approached that way. Most of that has to do with what I bring to the table... I have a no-nonsense demeanor. Sometimes you have to check how you're carrying yourself. A man is going to be a man and a woman is going to be a woman. Even the women I associate with on the radio and record side, no one has blatantly said “use the casting couch” for opportunity. ■

“Don't get weak and lose your self respect!” *Y-Vonne St. John, KKDA Dallas*

**STREET LIFE AND
SCOTTI BROS. RECORDS
SALUTE THE LADIES OF THE LABEL.**



CONNECT

connect

the Dotson

AN EXCLUSIVE JAMS BLACK MUSIC MONTH DIALOGUE WITH

DOMINICA DOTSON, LABEL MANAGER, IMMORTAL RECORDS

BY SHANNITA WILLIAMS

As rap continues to gain more momentum on all fronts, the lack of female representation continues to plague the industry. However, a handful of women are still making their presence known at the management level in spite of the traditional male dominance of hip-hop.

L.A. native and USC graduate Dominica Dotson is one of these dynamic young women moving up the corporate ladder, having paid her dues at CEMA Distribution and SBK/EMI Records. As Label Manager of Immortal Records, she has helped to develop the careers of Funkdoobiest, Volume 10, J. Disco and several other new rap acts as well as control the day-to-day operations of the label. Also under Happy Walters' Immortal umbrella are Buzztone Management, which handles House of Pain, Cypress Hill and Sidewinder Music & Film. As you can see, she certainly has her hands full, and matters only get worse when she's faced with the interrogation of JAMS' Rap Goddess, Shannita Williams.



In your opinion, why aren't more women actively involved in the business side of rap music?

My first thought would be ignorance to the fact that they can even obtain a position on the business side of rap. The obvious reasons are personal problems with rap lyrics and the style and manner in which rap is portrayed in society. A lot of women might find it almost morally wrong to become involved in rap music. Obviously, we have to branch out into the community and teach not only other women, but the younger kids in general that there are other things in this industry besides being rappers, singers and dancers. They need to know you can actually have a career in building the

music industry and making it work.

How do you deal with artists whose lyrics degrade or berate women? Does it affect you personally?

It takes a strong character to be able to say, "What you're saying in this song may be an element of women you've dealt with, but when you're dealing with me or other women of a respectable stature, you will deal with me respectfully or I will not deal with you." It's to the artist's best advantage to have the people at their label work for them. That's basically how I deal with it. I enjoy rap music and this is just a part of it. If you don't enjoy rap, you can't work with it. There are obviously some things I may become offended by, but from being

around for a while and getting to know the artists, you can usually see where they're coming from. They'll say, "This is about this or that girl down the street, but I'd never say that about my mom or my sister." Whether or not that makes it right for the kids is something different because they don't know the artists like I do. They don't know that the artist may be talking about some "ho" down the street and not the kid's sister, mom or aunt.

Have you run into any obstacles based on being a woman in a male-dominated industry?

Lack of respect for my opinion... that I may not necessarily know what a male artist may want or need because I'm a woman. It's hard to say because you want to feel that in 1994 sexism no longer exists when in actuality you know it still does. Many times you'll get treated like an assistant. In fact, most men will automatically assume that you're an assistant and not the label manager, not the person that you really need to be dealing with on a one-to-one, intelligent level.

How can women become more powerful in this business?

The only way we can become more powerful is "each one, teach one." As you become more knowledgeable and grow, make sure there's someone following in your footsteps. That's a problem in the black community. You'll find that even when you have a mentor, it's usually one of the opposite sex. Bringing in interns, your assistant, somebody else's assistant or someone who's just coming in as an entry level marketing person is important. You've got to help them out, show them the ropes or at least give them clues as to what their next step should be. Help each other. For people like me who are young and still trying to come up, I want to be able to reach out to the Sylvia Rhones and the Cassandra Mills of the industry.

Do you find that women at that level are less receptive to dealing with other women?

That's exactly what I'm talking about. If you place a call to some women in upper management positions, they may have heard your name before, but you still get a "Why would I help them?" reaction. Or worse, no call at all... not even an assistant will call back to ask what you needed. The only reason a lot of women have made it is because of the help of a man,

whatever his intentions were. If we don't start mentoring other women, we're not going to gain any more power in hip-hop or the music industry as a whole. That's another problem men have with women in the industry. They like to call us catty, or think we backstab each other. If we keep portraying that negative image, how are we ever going to lose that stereotype?

What's your ultimate goal in this industry?

I want to own and/or run something, be it a label, management company or production company. I want the product of whatever I own and/or run to be influential. Obviously, everything in the music industry influences the progression of society, but I want to say something. Be it for women, black women or people in general.

Do you feel being a female will hamper your goals in any way?

Actually, I hate to say it but I feel it will because many men who have the power at major corporations to give a label to a female who may not be a popular rap star or someone who's been around the industry for 20 or more years may not feel you have what it takes. And what they feel it takes are masculine traits. Maybe it's my southern mentality inherited from my parents, but I'm going to be the woman I was raised to be regardless of what industry I'm working in. You should be able to do that, especially in the music industry, which is an industry of expression.

How did you get to where you are now?

I interned for two years at a radio station, a record company, then a distribution company. I worked in distribution because I wanted to get a grassroots approach to the industry. Then I worked at a major label. There was a shake-up and I didn't want a regional position for what I was already doing nationally. Around that time I was introduced to [Immortal owner] Happy [Walters] by a friend who was working for him. He said this guy was developing a company and, with my goals of wanting to run or own something, this was a perfect opportunity.

When I started at Immortal, there were four computers and four people with no information except what we brought with us. It's been two years now and 300,000 records later with Funkdoobiest and the success of the "Judgment Night" soundtrack, we're actually doing OK. With Immortal being such a small company, everybody did everything until we found

"The only way we can become more powerful is 'each one, teach one.'"

our positions. Originally, I was doing urban marketing and promotions until we hired a rap promotions person. From there, I started doing marketing exclusively, but I was the only person that had worked at a major label, so I was the only one who had any clue of how a label should be formed. So Happy was kind enough to say, "Here, you handle the day-to-day operations. I can't be here everyday, all day long, so someone's got to do it."

What advice would you give to women who are just starting out?

I feel like I'm too young to be giving advice when I should still be taking it. But I'd have to say, stick with it because interning is not fun. Well, actually it is fun, but you're not getting paid to do all the schlep work. You can't slip... you've got to pay attention. Read everything that comes into your hands because if you don't, you won't know what's going on. It's not often that anyone will let you sit in on a marketing meeting or an A&R meeting. Try to go to as many events and meet as many people as possible because, whether we like it or not, that's what it's all about.

Any closing thoughts?

I'd just like to comment on the fact that you're a woman who's come up through the ranks and doing this article to give back some of the advice and support you received over the years and that's what's important. (Ed. note: The preceding has been a paid announcement from the "Get Shannita A Raise" campaign...) ■

"A lot of women might find it almost morally wrong to become involved in rap music."

RIDER

T O H N E

Storm

AN EXCLUSIVE JAMS INTERVIEW WITH MULTI-RADIO STATION

OWNER KATHY HUGHES

BY KANDACE TAYLOR

Quiet Storm is perhaps the most successful new addition of a format to black radio since the subtraction of disco. Few realize its creator was Kathy Hughes, owner of six radio stations in the Washington/Baltimore corridor. Back in '75, Hughes went down to a dark, dank laboratory deep in the bowels of Washington, D.C. Several weeks later, sweat pouring from

her brow, hunger and fatigue etched on her face, Hughes emerged with a new creation — the Quiet Storm format, a unique blend of ballads and softer jazz-tinged R&B. At first, villagers and local officials ran in fright from the unknown entity, but Hughes, with her determination and vision intact, emerged victorious!

As with most visionaries, Kathy Hughes has failed

to reap the recognition that was heaped on others. She has since moved on to much bigger and better things — as owning six stations can illustrate. It's an interesting story, ably captured by our own Storm Watcher Kandace Taylor, who, we must admit, has her own horror story to relate... she shares an office with JAMS Editor J.J. Johnson.

How did you first get started in radio?

[Syndicated TV host] Tony Brown got me started in radio by hiring me as a lecturer on the faculty of the School of Communications at Howard University. The station reported to the Dean of the School of Communications, and Tony asked me if I had any interest in leaving the faculty and transferring to the staff of the station. I became the first woman General Sales Manager of a broadcasting facility in the D.C. area in 1972 at WHUR. I took the annual billing from a quarter of a million dollars to about \$3.2 million. In 1975, Dr. James Cheek, President of Howard, promoted me to GM of WHUR, the first woman GM of a broadcast facility in the nation's capitol.

How did the idea for the Quiet Storm format evolve?

In my first summer as GM of WHUR, I felt I really needed some outside information and assistance, so I enrolled in a programming course offered by the University of Chicago, "Psychographic Programming," which dealt with programming radio stations to fit people's lifestyles. One Friday evening, I had a date and a dozen girlfriends called me wanting to do something. And they were saying, "Nothing's on TV, nothing's on the radio, and we don't have anything to do!" All evening during my date, I kept reflecting on what I had learned during my six-week course. I resolved to create a program that entertains the large number of single individuals who are home on weekends that want to be entertained, but have nowhere to go. And that's how the concept evolved. It took



me about three weeks to lay it out on paper and test it. At that time, it was not called the Quiet Storm.

When did Melvin Lindsey come into the picture?

Melvin Lindsey was actually my third Quiet Storm host. It was about a year and a half into the airing of the program when my air personalities went on strike. Melvin was my student asst./intern. I literally forced him to do it. He initially refused to open the mic or get his license. It was six to eight weeks before Melvin got up enough nerve to open up the mic for the first time. At that time it was a weekend program and I was using it as an experimental program with my students. Once the strike was settled, I reserved the weekends for the student lab, something we were required to do at Howard as a condition when the *Washington Post* gave WHUR to the university.

Where did the name Quiet Storm come from?

Six months into Melvin Lindsey's show, a terrible storm hit Washington and just about every station was blacked out except ours. A listener called in and said, "Wow, you all are like a quiet storm. It was thundering and lightning." Plus Smokey Robinson's "Quiet Storm" was my favorite song. After the listener hung up, I ran downstairs to the studio and told Melvin we were going to call the show the Quiet Storm and we're going to use Smokey Robinson's record as the theme song. Melvin didn't think it was going to work.

What makes the Quiet Storm format so successful?

The strength is the format, not necessarily the personality. Right now, Vaughn Harper is credited as the premier QS host. It's the mixture of the music, the formula that I was taught at the University of Chicago, that really makes it work. Only certain songs fit into the combination. It's basically the same idea Marvin Gaye used with "What's Goin' On." It's a non-stop performance. The intros blend into the outros. The Quiet Storm format was always artist and music-driven, rather than personality-driven.

Did you have any idea the concept would explode like it did?

After the initial success, I approached Howard University about putting a patent on it. I even went as far as working with Smokey Robinson's lawyers to let us use the song, since he had it copyrighted. I suggested we syndicate the

show to other stations or make them pay the university broadcast rights to use the format. But Howard said they didn't think it had that kind of potential and they didn't care about it. Of course, it went on to revolutionize night-time radio. I still have those original papers that Smokey signed. And when I see him, he teases me about it, saying, "Do you remember that 100 billion dollars that Howard had you give away to people?"

Did Howard University's slow reactions motivate you to become a station owner?

As the years went on, not only had I not been compensated for my creation, but all of a sudden, it was forgotten I started it. It's one thing for me not to get paid; it's another thing not to be recognized for making a major contribution to the radio industry. I vowed I wasn't going to tolerate not getting paid, and I'm not ever going to be in a position again where I have to convince someone else to protect a brainstorm that I had. From now on, this little hen will bake her own bread. And that's what propelled me into working for myself.

How does it feel to finally be getting that recognition?

Very gratifying. Two years ago at a major convention, Vaughn Harper was the MC and when he came out, he said, "Before I even start the program, I would like to correct something that has been an injustice in our industry for far too long. I am not Mr. Quiet Storm. The woman who created the Quiet Storm, who made it possible for me and hundreds of disc jockeys to get recognized, is Kathy Hughes... will you please stand up and let everyone in this room know this is the sister who created the Quiet Storm." It really made me cry because after so many years, you just get accustomed to folks not knowing. But over the years I've gotten a lot closer to my Creator. I realized, while the Lord saw fit for me not to get credit for the Quiet Storm, he gave me six radio stations. If I had to choose between being recognized for the QS or owning the six stations, I'd keep my stations!

What are the six stations you own?

Our flagship station is WOL AM (1450 AM) D.C. Its sister station is Magic 103 FM, also in D.C. In Baltimore, we have Q92.3, Magic 95.9FM, WWIN and WOLB (We Offer Love in Baltimore). We just moved all of the Baltimore stations into a building my son and I renovated. We have a whole floor of nothing but stu-

"The Quiet Storm format was always artist and music-driven, rather than personality-driven."

dios... four black-owned radio station side by side.

What advice can you offer to others aiming to become station owners?

First, you got to believe in God, and then in yourself. Have confidence in yourself. And when you know you have a better or new idea, a novel approach that you feel will work, you can't let anyone deter you. You have to be persistent no matter what the obstacles are. You have to follow your dream and mind! There is nothing magical about it... it's just hard work. And yes, it's easier for me to say now that I'm approaching 50 than when I was near 30. Remain undaunted because you're going to have problems, particularly if you're black and female. And if you're young, black and female, you're going to catch hell!

Do you feel women on the record side have greater opportunity for growth versus the radio side?

I think the record industry, quite frankly, is exploiting black women. They get them to work twice as hard as the men because they hold over their heads that this is unique for a woman to have your position. I think that radio is much more sexist than records has been historically. In both arenas, the sisters can get the job, but it's a double job. It's not easy on men or women if you are of an African heritage and culture. The reason sisters are getting more jobs than the brothers is because they are doing double duty... How many sisters have points on albums in their contracts? What we need to do is run our own stuff, use this expertise we have to run our own industry!

When my last words are finally written, it won't be just the Quiet Storm. It will be that I've spent my entire life trying to improve the quality of broadcasting from an African-American perspective. I hope that my life will culminate in the quality and expectations of black listeners to radio stations being elevated. I'd like to think that I left the radio industry with a higher caliber than when I found it.■

WOMEN

On Their Own

AN EXCLUSIVE JAMS BLACK MUSIC MONTH ROUNDTABLE WITH
 INDEPENDENT PROMOTERS/MARKETERS

BY J.J. JOHNSON & GARY JACKSON

In the record industry, the independent is one of the most important links to an artist's success. Consider that many major label releases simply get lost in the sheer amount of product unleashed on the public. In order to minimize the failures, artists and management companies enlist the aid of independent support systems that cover the gamut of promotion, public relations and marketing tasks the majors can't prioritize.

The indie also faces battles of its own. It's a cut-throat world out there and, for every success, there's someone in the wings waiting to take over at the first hint of weakness or incompetence. Why would anyone want to step away from the security, warmth and sustenance of major label benevolence?

Jazzmyne PR head Gwen "Makeda" Smith, Coast II Coast Marketing Co-Owner Lygia Lott and indie rap music promoter Norastine Riley are three women who have chosen the indie route. Smith has worked with the cream of the crop, including Jamie Foxx, Wynton Marsalis, Al Jarreau, Paula Abdul, Tia Carrere, Pebbles, Vanessa Williams and many more. Lott boasts a roster of clients that includes En Vogue, Johnny Gill, Joe, Third World, Tony Toni Tone, Salt-N-Pepa and LeVert. Riley has handled Stetsasonic, Two Kings and a Cypher, Dred Scott, Snoop Doggy Dogg, Digable Planets, Brand Nubian and Pete Rock & C.L. Smooth. But none of the three has ever faced a challenge as formidable as communicating with JAMS' twin titans of turgidity, J.J. "Snooze" Johnson and Gary "Inaction" Jackson.

Why'd you go independent?

Gwen Smith: Two reasons. My father has his own business, and ever since I can remember, he told me, "You wanna work for yourself. You don't wanna work for anybody else." He and my mother instilled that in me. The second reason was, when I worked for other people, I found myself in their offices 'til 9 and 10 o'clock at night and I think my daughter was

four at the time and I thought, "I really should be home with my child. So I need to start doing this at home."

Lygia Lott: Because I didn't have a job! Basically, it was for financial reasons. I was working for Virgin, became unemployed and I went independent, really, to just make a living.

Norastine Riley: It was one of those things that just fell on me, so to speak. I was work-



[Top-Bottom] Jazzmyne PR head Gwen "Makeda" Smith; Coast II Coast Marketing Co-Owner Lygia Lott; Indie rap music promoter Norastine Riley

ing at Leopold's Record Store (in Berkeley, CA) and the manager of Two Kings & a Cypher came in. We were talking shop and I told him my observations of the industry from a retail standpoint. He liked what I had to say, so when his group came out, he called me, and I worked the record for them. There was no money at the time, but I did it for the experience.

What are the advantages and disadvantages of having your own business?

Lott: The advantages are you can pretty much pick and choose what projects and whom you want to work with. The disadvantages are that you have to go out and hustle the job as opposed to getting a bi-weekly check.

Smith: You're your own boss. You are in control of your own income because you're responsible for how much you manifest or don't manifest. The disadvantages are, you'll get clients who feel that, because you're independent, they really don't have to pay you on time. That happened to me more in the beginning. Now, my reputation has built itself up. Another disadvantage is that, many times, people go for the name brand, even though independents have a reputation of working harder and doing better work.

Riley: Making your own hours. You can cram all your work into three days, or you can spread it out. You can use your own judgement and discretion. You're free to do things the way you want them to be done. The disadvantages are that I once had label reps saying that I was stepping on their toes.

How do you attract new clients?

Smith: If I have a client and I do the best job I can do, that'll garner me more business because, one, people are gonna see that client and wonder who's putting him out there and, two, that client will tell people about you.

Lott: So far, we've been lucky. It's been all word-of-mouth. We had a situation where a major independent turned down a major artist, and we were asked if we could help them out. We did a great job and from there, the word got around.

Does being a female help, hurt or make no difference at all in your success?

Lott: In the unique situation I'm in with my [male] partner, we have to trade off. We have some clients who would prefer talking to women and some who prefer to talk to men. There are situations where he has a relationship and I don't, or vice-versa. But I don't think it really

matters who you are.

Smith: I always say that being an African-American and female is a positive. I don't think it hurts. I use it to my advantage for many different reasons. First of all, we have womanly charms, which I do use. And being black in the '90s is a total asset. I just don't deal with the negative aspects.

Riley: I find resistance all the time. I started out with wiseguys. When I started doing this, I didn't have a car. People who worked my market felt safe with that because I could only do so much. Then when I got my car and could move around, it became, "Well, how did she get that account?" It was like I must be doing something extracurricular, you know what I mean? But I was getting all the good accounts because I was doing the work.

Do you ever feel that you'd like to work at a major label?

Riley: Yeah but in some sort of executive position where permanent changes for the better can be made in the music industry.

Lott: I'd never say never. It just depends on the situation and the offer.

Smith: No, no, no! It's interesting that you would ask me that because a few major companies have approached me. I even had a couple of meetings set up, but I really don't give it a lot of thought, mainly because of my two girls. It's important for me to be around them, to be a role model for them, for them to see the work I do and be a part of it. If I went to a major company, I would lose a lot of my autonomy. On the other hand, at least I'd know there's a steady paycheck coming in. So it's kind of a Catch-22. But, after working for myself for the past six years, it'd be hard to go to work for someone else. I've spoiled myself.

How many projects can you comfortably handle at one time?

Smith: Up to seven. I know that sounds amazing, but I believe in universal law, rhythmic flow and everything occurring in divine order. So, everything has always, for some reason, seemed to work out.

Riley: By myself, possibly about three to four. I'd rather have one or two, but it would be nice if accounts could pay more for each project so you can concentrate on that one special project. But with budget cuts, you may find yourself taking in a few more accounts.

**"I always say that being an African-American and female is a positive."
Gwen "Makeda" Smith,
Jazzmyne Public
Relations**

Lott: It depends. We like to work one-on-one situations when we can. We feel we can do a better job that way as opposed to having them piled up on one another. It really depends on the project; how similar or different they are. We can do Quiet Storm, rap or urban at the same time.

Any advice to up-and-comers?

Smith: Always do your best work. Follow through. I've found that, in pitching clients, a lot of PR people really don't take the time to do the work and follow through properly. I've had to do a lot of hard work correcting images of independent PR people because many major label PR people will hire me after they've had someone else who totally jacked them around. Your reputation is as important as money in your pocket.

Riley: Create good relationships by sensible means. Rap is a man thing. Although there are women in this industry, boys look out for their boys. You have to create your own network among good women — and men — who are true and honest, and then springboard off that. You need support because you can't be out there alone.

Lott: If you have the contacts and you can do good work, then I think you'll always have a job. There's always a need for extra help. It seems to me people with experience in the business have the expertise to become independents. I would advise someone to first get their feet wet at a major so they can see what really goes on before they start out on their own.■

**"You have to create your own network among good women — and men — who are true and honest, and then springboard off that."
Norastine Riley**

*If sunshine...
your heart...
and the rest of the
good things in life
could sing
you'd be listening to ...*

billy lawrence

Happiness

The premiere single
from the forthcoming
debut album

ONE MIGHT SAY

*written, co-produced,
arranged and performed
by billy lawrence*

album in stores August 16th

Produced by:
Kevin Deane for
Deane Street
Productions Inc.

Management:
George Harrell
and
Lauren Graham.



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Atlantic Recording Corp.
The Atlantic Group
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A Time Warner Company

World Radio History

JAMS

#1 BLACK SINGLE
 N DOGG-WARREN G "Regulate" DR/Int/Atl G
#1 BLACK ALBUM
 WARREN G "Regulate..." Violator/RAL
#1 RAP ALBUM
 WARREN G "Regulate..." Violator/RAL
#1 QUIET STORM
 JANET JACKSON "Anytime..." jci/Virgin

Dennis The Menace Has Met His Match With "Funkdafied"

DA BRAT GETS HER WAY!



Da Brat's got a hot single, "Funkdafied" (SoSo Def/Chaos/Chaos/Columbia), that's sure to spoil radio and retail with producer **Jermaine Dupri's** soso def beats and driving rhythms. JAMS has its own brat in Rap Editor **Shannita Williams**. She sulks if her coffee beans aren't ground *just right*. She seethes if the toilet paper isn't Charmin. And she boils if her cereal loses its crunch.

WBLN/NYC MD **Pierre Bradshaw** whined: "It's blowin' up on the street. The phattest rap record in some time. I want my mommy!"

WJMH/Greensboro's **Superb DJ K-Nyce** bawled: "That shit is incredible! Da Brat's definitely representing that Midwest flava. Guaranteed to blow up in your face for the nine-quad!"

Tommie "Mix Wiz" Langston of **Stickhorse Records/Houston**, needing a change of his diaper, said: "This one takes me back to the funk, man. It's a smash!"

Ken Wilson, VP/R&B Promotion/Columbia, brooded: "Da Brat's 'Funkdafied' is on fire! It's wreckin' mad requests at radio all over the nation. Retail is smokin' and the video is hot! Somebody call the fire department — in several months!"

Okay. okay, Shannita. The whirlpool is on the way, with a personal masseuse, peeled grapes and silk pajamas. Just get the boot off our face!

HOT NEW RELEASES

TONYA BLOUNT
Through The Rain
 PLG 1271

ETERNAL
Sweet Funky Thing
 EMI 190868

WARREN G
This DJ
 Violator/RAL 523 335-2

OUTKAST
*Southernplay...
 Arista 24071*

CUTTY RANKS
Hustle Hustle
 Profile 5417

B. MONSTER'S
Recognized...
 Pend/EMI 58184

FRONT PAGE
Come To Papa
 MCA 5P3046

LONDON JONES
JOI
 MCA 5P3046

PUBLIC ENEMY
Give It Up
 Def Jam/RAL 1277

S. CHANGE
Nod Your Head
 EW/Atl G 5659-2

BLACK SINGLES

THE TOP THIRTY

2W	LW	TW	ARTIST	TITLE	LABEL	2W	LW	TW	ARTIST	TITLE	LABEL
4	1	1	N DOGG & WARREN G	<i>Regulate</i>	DR/Int/Atl G	25	21	16	PATTI LABELLE	<i>Right Kind...</i>	MCA
1	2	2	JANET JACKSON	<i>Anytime...</i>	jdj/Virgin	12	12	17	ARRESTED DEVELOPMENT	<i>Ease My Mind</i>	Chrysalis/EMI
2	3	3	R. KELLY	<i>Your Body's...</i>	Jive	13	17	18	TEVIN CAMPBELL	<i>I'm Ready</i>	Qwest/WB
6	5	4	AARON HALL	<i>I Miss You</i>	Silas/MCA	11	18	19	PRINCE	<i>The Most...</i>	NPG/Bellmark
3	4	5	AALIYAH	<i>Back & Forth</i>	Jive	24	23	20	ME'SHELL NDEGEOCELLO	<i>Outside Your...</i>	Mav/Sire/Rep
17	9	6	ZHANE	<i>Sending My Love</i>	Illtown/Motown	--	28	21	COOLIO	<i>Fantastic Voyage</i>	Tommy Boy
5	6	7	ARETHA FRANKLIN	<i>Willing To...</i>	Arista	16	19	22	H-TOWN	<i>Part-Time Lover</i>	DR/Int/Atl G
7	7	8	ALL 4 ONE	<i>I Swear</i>	Atlantic/Atl G	19	20	23	KEITH SWEAT	<i>How Do You...</i>	Elektra
8	8	9	HEAVY D	<i>Got Me Waitin'</i>	Uptown/MCA	28	24	24	MARIAH CAREY	<i>Anytime You...</i>	Columbia
9	10	10	SWV	<i>Anything</i>	RCA	26	25	25	MINT CONDITION	<i>Someone To...</i>	Perspective/A&M
22	16	11	TONI BRAXTON	<i>You Mean The...</i>	LaFace/Arista	27	26	26	CRYSTAL WATERS	<i>100% Pure Love</i>	Mercury
15	14	12	SOUNDS OF BLACKNESS	<i>I Believe</i>	Perspective/A&M	23	27	27	JODECI	<i>Feenin'</i>	Uptown/MCA
14	13	13	PATRA	<i>Worker Man</i>	Epic	--	29	28	AHMAD	<i>Back In The...</i>	Giant/Reprise
--	22	14	DA BRAT	<i>Funkdafied</i>	SS Def/Chaos/Col	--	30	29	LALAH HATHAWAY	<i>Let Me Love...</i>	Virgin
18	15	15	EL DEBARGE	<i>Can't Get...</i>	Reprise	10	11	30	XSCAPE	<i>Love On My Mind</i>	So So Def/Columbia

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

FOR REAL Perspective/A&M
TONI TONY TONE Wing/Mercury

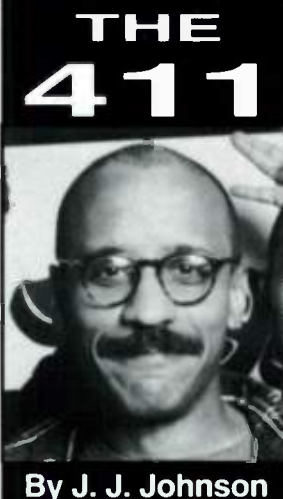
PRINCE NPG/Bellmark
KEITH SWEAT Elektra

MOST ADDED

XSCAPE So So Def/Chaos/Col
TEENA MARIE Sarai

JOE PUBLIC Columbia
TINA MOORE St. Life/Scotti Bros.

RECORDS: Big Buzz of the Week is on **Brigette McWilliams'** "I Get The Job Done" (Virgin). The second biggest is on **Tina Moore's** "Color Me Blue" (St. Life/Scotti Bros.). Check 'em out. Some folks aren't sure what to do with **War's** "Peace Sign" (Avenue). Lemme tell you something: Where it gets regular airplay, it gets proportionate phone action. Speaking of phones, better pay attention to **Brik Citi's** "Old Fashion Love" (Motown). **Eternal's** "Sweet Funky Thing" (EMI) is definitely one to consider. **London Jones'** "Joi" (Silas/MCA) is another consideration. On the indie tip: **N.T.C.** with "Try My Love" (D.C.T. Productions) and **Troop's** "Get Loose" (Bust-It). On the Q-tip: **Klymaxx's** "All I Think About Is You" (1863).



By J. J. Johnson

RADIO: Do you arrive at work on time? Do you adhere to format? Do you handle production assignments in a timely and thorough fashion? It's *all* part of the gig. I once moved a jock from a prominent to a less-than-prominent slot because she simply was not maintaining. She whined about the change privately and publicly. Wrong. Whining didn't help her case and certainly elicited no sympathy from me. Had she first accepted the change, told me my decision was wrong, that she intended to *prove* me wrong and then proceeded to do so by handling things in a serious fashion, she would have won my respect and, probably, a better shift. We're *all* replaceable. Do your job in such a manner as to make replacing you as *difficult as possible!* Later.



**ALREADY ON
OVER 35 JAMS
REPORTING
STATIONS!**

**“It’s Not Where You’re From,
It’s Where You Go.”**

Joe Public **Easy Come, Easy Go**

Joe Public’s talkin’ loud and sayin’ something
with the title song from their
new album “Easy Come, Easy Go.”

Produced by Lionel Job and Joe Public for Lionel Job Inc.
Management: Lionel Job

COLUMBIA

Columbia Reg U.S. Pat. & Tm. Off. Marca Registrada / © 1994 Sony Music Entertainment Inc.

World Radio History

ALBUMS

THE TOP THIRTY

2W	LW	TW	ARTIST	TITLE	LABEL	2W	LW	TW	ARTIST	TITLE	LABEL
--	1	1	WARREN G	<i>Regulate...</i>	Violator/RAL	18	14	16	JANET JACKSON	<i>janet.</i>	jdj/Virgin
1	3	2	ABOVE THE RIM	<i>Soundtrack</i>	DR/Inter/Atl G	--	--	17	PEABO BRYSON	<i>Through The...</i>	Columbia
--	2	3	BEASTIE BOYS	<i>Ill Communication</i>	G Royal/Capitol	14	19	18	AARON HALL	<i>The Truth</i>	Silas/MCA
2	4	4	ALL-4-ONE	<i>All-4-One</i>	Atlantic/Atl G	10	13	19	SOUTH CENTRAL CARTEL	<i>'N Gatz We...</i>	DJ West/RAL/Chaos
8	5	5	TONI BRAXTON	<i>Toni Braxton</i>	LaFace/Arista	24	20	20	WHITNEY HOUSTON	<i>The Bodyguard (ST)</i>	Arista
4	7	6	AALIYAH	<i>Age Ain't...</i>	Jive	19	16	21	JERU THE DAMAJA	<i>The Sun Rises...</i>	Payday/ffrr
--	--	7	ARRESTED DEVELOPMENT	<i>Zingalamaduni</i>	Chrysalis/EMI	21	27	22	8 BALL & MJG	<i>On The Outside...</i>	Suave
3	6	8	R. KELLY	<i>12 Play</i>	Jive	--	22	23	WAR	<i>Peace Sign</i>	Avenue Records
9	9	9	MARIAH CAREY	<i>Music Box</i>	Columbia	20	26	24	PATRA	<i>Queen Of The...</i>	Epic
7	8	10	SNOOP DOGGY DOGG	<i>Doggystyle</i>	DR/Int/Atl G	16	24	25	CROOKLYN	<i>Soundtrack</i>	40 Acres/MCA
6	11	11	OUTKAST	<i>Southernplay...</i>	LaFace/Arista	30	29	26	SOUNDS OF BLACKNESS	<i>Africa To...</i>	Perspective/A&M
5	10	12	HEAVY D	<i>Nuttin' But Love</i>	Uptown/MCA	--	--	27	PRINCE	<i>The Beautiful...</i>	NPG/Bellmark
13	15	13	SALT-N-PEPA	<i>Very Necessary</i>	NP/Lon/PLG	--	--	28	69 BOYZ	<i>199Quad</i>	Rip It/Downlow
--	12	14	PATTI LABELLE	<i>Gems</i>	MCA	--	28	29	NAS	<i>Illmatic</i>	Columbia
--	--	15	ANT BANKS	<i>The Big Bad...</i>	Jive	--	--	30	MC BREED	<i>Funkafied</i>	Ichiban/Wrap

(Based on retail sales)

RADIO DOPE: Doug Banks' Second Annual Birthday Jam, hosted by **WGCI/Chicago**, was *all that*, we're told (as you can tell, we were not invited, for the good of the attendees). In that house: **Vesta, Sweet Sable, El DeBarge, Dawn Penn** and **Aaron Hall**. The Hyatt ballroom was packed and a fine time was had by all... At **WPLZ/Richmond**, **Doc Tony Love** exits the station to move to **WSOJ/Petersburg, VA**. His slot will be filled temporarily by **Bert "The Captain" Robinson**. Incidentally, **WPLZ** is looking for two experienced jocks to fill the afternoon and overnight slots. Send aircheck, resume and 8x10 photo (no faxes or calls!) to: Magic 99, c/o **Phil Daniel**, 2809 Emery Parkway, Suite 300, Richmond, VA 23294... **WDJL/Huntsville GM Don Warren** and **PD Rick Lee** were recently involved in a major automobile accident. Rick's car was totalled, but both guys walked away with only a few bruises. Whew!... **NAC outlet KXDC/Carmel, CA** has gone dark since new ownership has taken over. No word yet on

INSIDE DOPE

what format will emerge when they turn it back on. Stay tuned... According to our sources, it's official: **Miller London** is the new president of **Urban Network Magazine**. He's expected to be in-pocket sometime in early July... **RECORD DOPE:** A&R man **Kevin Evans** has been promoted to President/Urban Music Division at **St. Life/Scotti Bros.** Does this portend a company expansion in the future?... Congrats to **Bobby Womack**, recipient of the prestigious **NAACP "Lifetime Achievement Award"** in Los Angeles, June 25... We see a trend unfolding: With the success of **Columbia's Nancy Wilson** project, as well as **Blue Note's Lena Horne** effort, pats on the back are in order for the folks in the industry who recognize the value of true and lasting talent. Now, **Inside Dope** has just received word that **MoJAZZ** has signed 85-year old vibraphone legend **Lionel Hampton!** **IN THE MIX:** **Steve McKeever, Kendra Ross, Phil Davis, Steve Hegwood, Eric Leeds.**

The face of things to come

“stroke you up”

The seductive
debut single
and video
from

Changing Faces

Single
written and
produced by
R. Kelly



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World Radio History



spend the night

Written, Produced and Arranged by R. Kelly

The debut single by Maverick
recording artists

N-PHASE

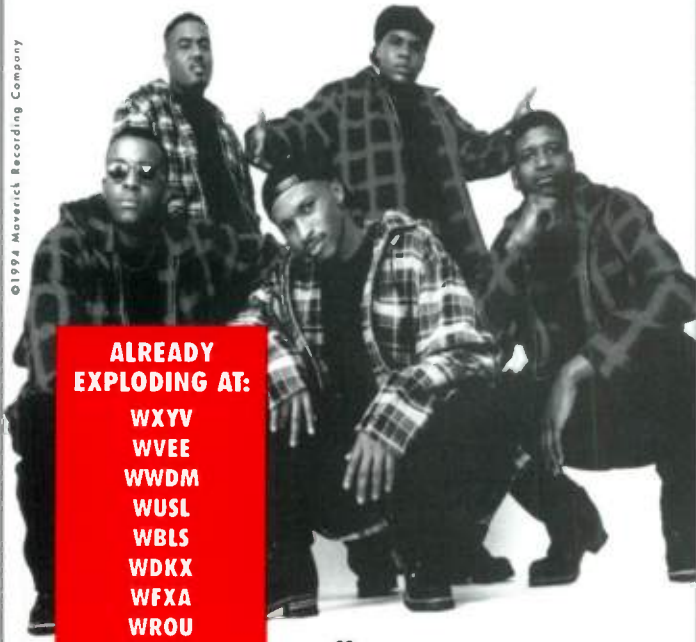
from the forthcoming album, *N-PHASE*

Box Selection #403

It's an invitation you won't turn down.

Already on the and

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**ALREADY
EXPLODING AT:**
 WXYV
 WVEE
 WWDM
 WUSL
 WBLS
 WDKX
 WFXA
 WROU
 KMJM
 WJLB
 & many more!!!!



QUIET STORM

SOFT & WARM By Kandace Taylor



STORM WATCH: This week our Meteorological Matron **Kandace** shines on **WJTT/Chattanooga QS** host **Magic** (pictured). She likes **R. Kelly's** "It Seems Like You're Ready" (Jive): "Getting lots of requests. It's smooth." On **Me'Shell Ndege Ocello's** "Outside Your Door" (Maverick/Sire/Reprise): "It has that '70s flavor. Doing real well for me." About **Angela Winbush's** "Hold On" (Elektra): "She returns as hot as ever and delivers smooth vocals on this LP cut." Regarding networking: "Women are getting more respect in the industry in the '90s because we now demand it. I think it is important for us to network because we get our strength from each other and it allows us to grow and learn that we *can* move forward and hold positions of power without compromising our femininity." Smooth Sailing!

QUIET STORM LP CUTS

1. TONI BRAXTON	How Many Ways...	LaFace/Arista
2. R. KELLY	Sadie	Jive
3. ANGELA WINBUSH	You're My Everything	Elektra
4. SOUNDS OF BLACKNESS	Black Butterfly	Perspective/A&M
5. AALIYAH	Age Ain't Nothin' But...	Jive


BASED ON AIRPLAY

CONTEMPORARY JAZZ ALBUMS

2W	LW	TW	ARTIST	TITLE	LABEL
2	1	1	NORMAN BROWN	<i>After The...</i>	MoJAZZ/Mot
1	2	2	PAUL HARDCASTLE	<i>Hardcastle</i>	JVC Music
3	3	3	BASIA	<i>The Sweetest...</i>	Epic
4	4	4	BOB JAMES	<i>Restless</i>	WB
12	8	5	BONEY JAMES	<i>Backbone</i>	WB
8	7	6	INCOGNITO	<i>Positivity</i>	Verve
5	5	7	GERALD ALBRIGHT	<i>Smooth</i>	Atlantic/Atl G
-	11	8	PATTI AUSTIN	<i>The Secret...</i>	GRP
6	10	9	BENOIT/FREEMAN	<i>Benoit/Freeman</i>	GRP
7	6	10	MARION MEADOWS	<i>Forbidden...</i>	Novus
-	--	11	JOE MCBRIDE	<i>A Gift For...</i>	Heads Up Int'l
9	9	12	BOZ SCAGGS	<i>Some...</i>	Virgin
11	12	13	TOMMY EMMANUEL	<i>The Joumey</i>	550 Music
-	-	14	BLUE KNIGHTS	<i>Red Night</i>	I.C.
-	-	15	AL JARREAU	<i>Tenderness</i>	Reprise

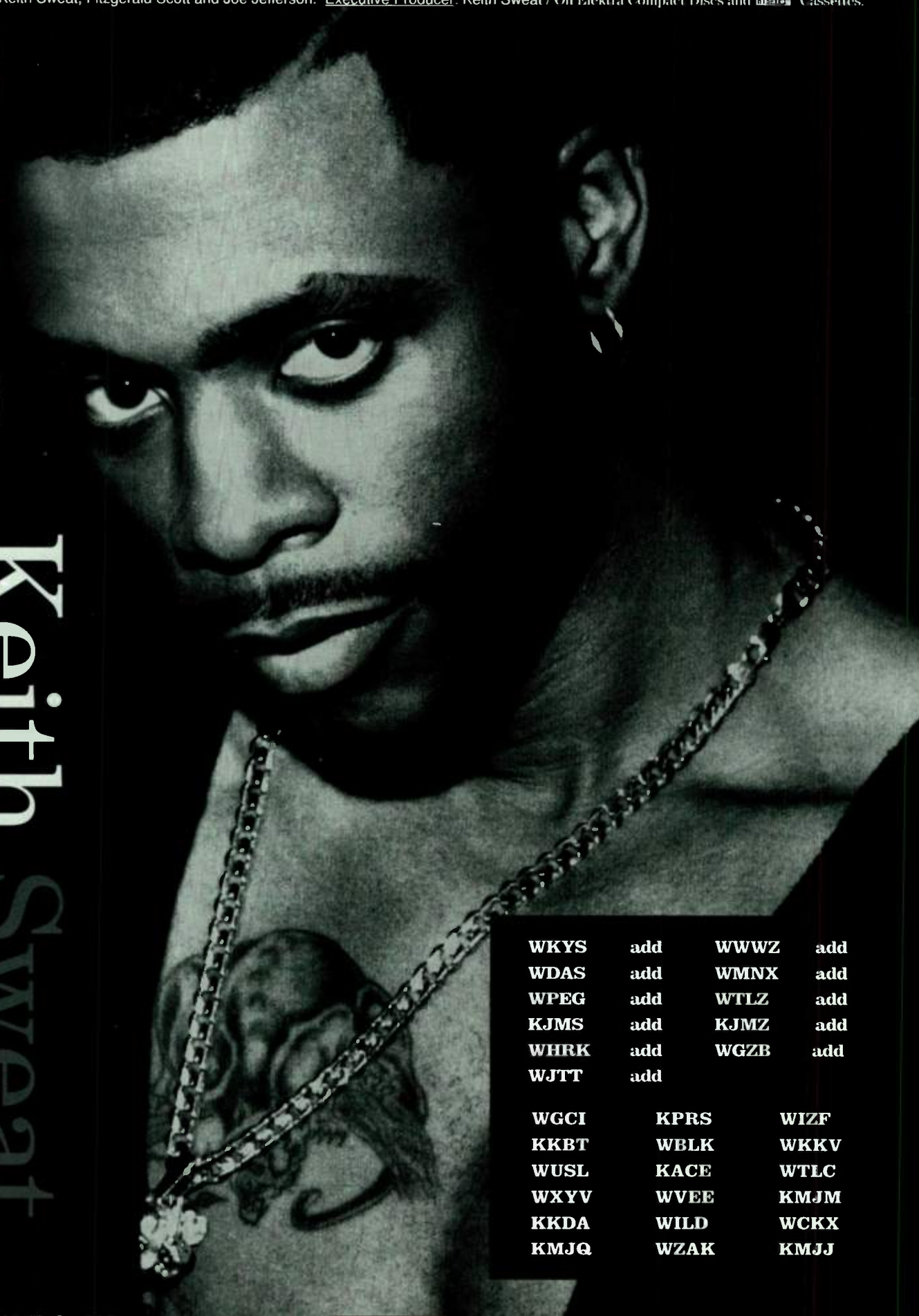
when i give my love

the new single and video from get up on it / album in stores june 28.

Produced by: Keith Sweat, Fitzgerald Scott and Joe Jefferson. Executive Producer: Keith Sweat / On Elektra Compact Discs and  Cassettes.

Keith Sweat

when i give my love



WKYS	add	WWWZ	add
WDAS	add	WMNX	add
WPEG	add	WTLZ	add
KJMS	add	KJMZ	add
WHRK	add	WGZB	add
WJTT	add		

WGCI	KPRS	WIZF
KKBT	WBLK	WKKV
WUSL	KACE	WTLC
WXYV	WVEE	KMJM
KKDA	WILD	WCKX
KMJQ	WZAK	KMJJ



11

THIS TIME EVERYONE IS WELCOME.

BREAKFAST @ DENNY'S.

THE FIRST SINGLE FROM
"BUCKSHOT LEFONQUE."



BRING AN OPEN MIND.

Produced by B. Marsalis and DJ Premier.

"Columbia" Reg. U.S. Pat. & Tm. Off. Marca Registrada. © 1994 Sony Music Entertainment Inc.

World Radio History

COLLMBIA

RAP

RADIO MOST ADDED

DRED SCOTT • Tuff Break/A&M
 tied with
RAMPAGE • Rowdy/Arista

RAP RADIO TOP THIRTY THE KNOWLEDGE

2W	LW	TW	ARTIST	TITLE	LABEL
4	2	1	ILL AL SCRATCH	<i>Where My...</i>	Mercury
1	1	2	CROOKLYN DODGERS	<i>Crooklyn</i>	40 Acres/MCA
8	5	3	GANG STARR	<i>Code Of The...</i>	Chrysalis/EMI
2	4	4	JERU THE DAMAJA	<i>D. Original</i>	Payday/frrr
3	3	5	SMIF-N-WESSON	<i>Bucktown</i>	Nervous/Wreck
10	8	6	TRIBE CALLED QUEST	<i>Oh My God</i>	Jive
7	6	7	KING JUST	<i>Warrior's Drum</i>	Black Fist/Select
6	7	8	BLACK MOON	<i>I Got Cha...</i>	Nervous/Wreck
11	10	9	NICE & SMOOTH	<i>Old To The...</i>	RAL/Def Jam
9	9	10	BEATNUTS	<i>Props Over...</i>	Relativity
16	12	11	ARTIFACTS	<i>Wrong Side...</i>	Big Beat/Atl G
19	14	12	GRAVEDIGGAZ	<i>Diary Of A...</i>	Gee Street
27	17	13	NAS	<i>The World Is...</i>	Columbia
5	11	14	L.O.T.U.G.	<i>Flow On</i>	Pendulum/EMI
13	13	15	N DOGG & WARREN G	<i>Regulate</i>	DR/Int/Atl G
17	16	16	AHMAD	<i>Back In The...</i>	Giant/Reprise
14	15	17	COOLIO	<i>Fantastic...</i>	Tommy Boy
--	21	18	KURIOUS	<i>I'm Kurious</i>	Columbia
--	--	19	SHYHEIM	<i>Pass It Off</i>	Virgin
--	--	20	WU-TANG CLAN	<i>Can It Be...</i>	Loud/RCA
--	30	21	THA ALKAHOLIKS	<i>Mary Jane</i>	Loud/RCA
23	20	22	FUGEES	<i>Nappy Heads</i>	Ruffhouse/Col
--	23	23	A. DEVELOPMENT	<i>Ease My Mind</i>	Chrysalis/EMI
25	24	24	QUEEN LATIFAH	<i>Black Hand...</i>	Motown
28	26	25	ORIGINAL FLAVOR	<i>All That</i>	Atlantic/Atl G
--	--	26	MIC GERONIMO	<i>It's Real</i>	Blunt/TVT
--	29	27	SNOOP DOGGY DOGG	<i>Doggy Dog...</i>	DR/Int/Atl G
--	--	28	DA BRAT	<i>Funkdafied</i>	SS Def/Chaos/Col
20	18	29	MAD FLAVA	<i>To The Break</i>	Priority
--	--	30	NEFERTITI	<i>Visions Of...</i>	Mercury



Two Hack Editors,
No Waiting!

YOU GO, GIRL! In keeping with our Black Music Month celebration of women in music—sistahs are finally representin' lovely chartside with **Da Brat** blowing up the spot at Rap, Urban and CHR. If you're not up on her yet, let me get you some No-Doze 'cause you're obviously sleeping. We expect **Champ MC** and **Rage** to join her on the chart very soon and we are so glad **Nefertiti** is finally making some noise at radio. Hey **Michelle**, **Jana** and **Marlo** (the dope sistahs from **Mercury**), how

about "Mecca to Watts" for the next single? It's only the most fly cut on the album... What's up wit' my girl **T-Love**? 'Nuff respect to her, **Zenobia** and the rest of the **Girls On Wilcox** for giving much props to the LA hip-hop scene... I was chillin' last week with **April Walker** and **Kimya Warfield** from **Walker Wear**. April's dressed bunches of hip-hop celebs and styled numerous videos. Now her line is debuting and I hope this shameless plug will at least get me a t-shirt. Give her a ring at 212-827-0600 for info... If you've got that Good Samaritan vibe happening, check out my homegirl **Gloria Gibson**. She's got an incentive program for her students at **Symar Juvenile Hall**. They earn points based on behavior and productivity and "buy" stuff from their student store with the points. This is where you come in. She needs any promo items you can spare to stock the store. Shout her out at 818-779-1027 for more info and to make donations. Remember, not only is it a good cause, but its tax deductible, too.... Yo, was I trippin' or did I see **Wild Pitch's Dwayne McClary** get his nose bitten off in "Wolf"? Where did you find time to shoot that scene. D?... **Jeff Fenster** and **Jive** have the dope shit coming with **Keith Murray's** upcoming debut. We hear that **Hurricane Gloria**, **Legion of Dume**, **Redman** and **Jamal** (from **Illegal**) are guesting and **Erick Sermon** is producing. The first single, "Psychosomatic," is scheduled to drop in July. And what the



By
Shannita Williams

hell is a **Crustified Dibb**? If the buzz is any indication, **Eric Skinner** is about to have a very busy summer. Big up to **Speech** and **Rampage**, who called to say "wassup?" **Speech** is just back from South Africa, where **Arrested Development** headlined the Soweto Day Concert. And wassup wit' **Marcus Morton**? He wrecked shop in LA last week. Musically, **Craig Mack**, **miss-jones**, the **Jazzhole**, **Organized** and the **Boogiemonsters** are in heavy car stereo rotation.

RAP

THIS WEEK'S RAP VIDEO REPORT
 21 Century Hip Hop, 925, Avant Garde, Blacks In Action, Birmingham Jammin', Check It Out, Club Beat, Culture Shock, Drop The Beat, Eddie-D Live, Hit Records, In The Mix, Kozmo's House Of Hip Hop, Lorna's Lorna, Midnight Express, Music Inner City, North Coast Soul, Power Play, BET, Stormin' Norman, Street Mix, Soul Beat, Soundscapes, Strickly Hip Hop, Time For Some Action, Video Fusion, Video House, Video Music Box, Yo MTV Rap's
 BASED ON TOTAL NATIONAL & REGIONAL ROTATIONS

T O P T H I R T Y V I D E O

LW	TW	ARTIST	TITLE	LABEL	WKLY PLAYS	LW	TW	ARTIST	TITLE	LABEL	WKLY PLAYS
10	1	DA BRAT	<i>Funkdafied</i>	S S Def/Chaos/Col	68	11	16	A. DEVELOPMENT	<i>Ease My Mind</i>	Chrysalis/EMI	41
5	2	COOLIO	<i>Fantastic...</i>	Tommy Boy	66	18	17	NICE AND SMOOTH	<i>Old To The New</i>	Def Jam/RAL	38
2	3	ICE CUBE	<i>You Know...</i>	Priority	63	16	18	QUO	<i>Huh What?</i>	MJJ/Epic	37
3	4	C. DODGERS	<i>Crooklyn...</i>	40 Acres/MCA	60	9	19	ANOTHA LEVEL	<i>What's That...</i>	Priority	35
6	5	OUTKAST	<i>Southernplay...</i>	LaFace/Arista	59	--	20	DFC	<i>Digga Bigga...</i>	Assault/AtI/AtI G	34
1	6	N DOGG & WARREN G	<i>Regulate</i>	DR/Int/AtI G	53	23	21	SHYHEIM	<i>Pass It Off</i>	Virgin	34
14	7	TRIBE CALLED QUEST	<i>Oh My God</i>	Jive	52	21	22	JERU THE DAMAJA	<i>D. Original</i>	Payday/ffrr	34
8	8	BEATNUTS	<i>Props Over...</i>	Violator/Relativity	49	--	23	ORIGINAL FLAVOR	<i>All That</i>	AtI/AtI G	34
7	9	HEAVY D	<i>Got Me...</i>	Uptown/MCA	47	19	24	ILL AL SCRATCH	<i>Where's My...</i>	Mercury	33
17	10	THE PUPPIES	<i>Funky Y-2-C</i>	Chaos/Col	45	--	25	DOMINO	<i>Money...</i>	OB/RAL/Chaos	32
15	11	GANG STARR	<i>Code Of The...</i>	Chrysalis/EMI	44	28	26	TOP QUALITY	<i>What?</i>	PMD/RCA	31
12	12	QUEEN LATIFAH	<i>Black Hand</i>	Motown	43	20	27	DRE DOG	<i>The Ave</i>	In-A-Minute	30
--	13	NAS	<i>The World Is...</i>	Columbia	43	22	28	MC REN	<i>Forget What...</i>	Ruth/Relativity	30
13	14	C. DAUGHTERS	<i>We Roll...</i>	Scarface/Priority	42	--	29	FUGEES	<i>Nappy Heads</i>	Ruffhouse/Col	29
4	15	SNOOP DOGGY DOGG	<i>Doggy Dogg...</i>	DR/Int/AtI G	42	--	30	NEW KINGDOM	<i>Cheap Thrills</i>	Gee St./Isl	28

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bringin' back the old school in the 9four



Old School

THE FINEST OLD SCHOOL TRACKS!
 COMPILED IN TWO RELEASES.



ORIGINAL SONGS BY THE OG ARTISTS

Mr. Groove
 Double Dutch Bus
 You're The One For Me
 Funkin' For Jamaica
 Flashlight
 Five Minutes Of Funk
 Atomic Dog
 All Night Long
 Cutie Pie
 It Takes Two
 Square Biz
 Friends
 You Dropped The Bomb
 Smerphies Dance

One Way Frankie Smith D-Train Tom Browne Parliament
 Whodini George Clinton Mary Jane Girls Rob Base Teena Marie
 The Gap Band Spyder-D Vaughn Mason & Crew
 Ready For The World Mtume Rick James
 The Brothers Johnson Dazz Band James Brown Brick
 Salt N Pepa Ohio Players Cheryl Lynn

Pull Fancy Dancer/Pull
 Bounce, Rock, Skate, Roll
 Oh Sheila
 Juicy Fruit
 Burn Rubber
 (Why you wanna hurt me)
 Mary Jane
 Strawberry Letter 23
 Let It Whip
 I Feel Good
 Dazz
 Push It
 Love Rollercoaster
 Got To Be Real
 Pop It



"the originators of Old School"

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RAP

RAP PICKS Edited by: SHANNITA WILLIAMS



VARIOUS ARTISTS
Wild Pitch Classics
 Wild Pitch/EMI

Regardless of what you may think, Wild Pitch Classics is not just another compilation album. On the contrary, this 14-cut collection is sure to become a staple in any true hip-hop library. It features classic cuts from Gang Starr, Main Source, UMC's and Chill G Rob, as well as current singles from O.C., N-Tyce, the Coup and Ultramagnetic MC's. And in an effort to remain true to the old school, the label even commissioned graffiti icon Zephyr, who designed the original artwork for the classic film "Wild Style," to design the cover artwork. Don't sleep...

HERM/VARIOUS ARTISTS
"Trying To Survive In The Ghetto"
 Black Power Productions



This collection of tracks from Bay Area artists is the brainchild of Andre Lewis, an O.G. from the hoods of Northern Cali and Tony Jackson of FogTown Management. While the overall goal of the project is to promote unity and an end to street violence, the approach is more straightforward. Graphic depictions of the reality of streetlife dominate this compilation. "Trying To Survive..." is definitely not something you'd play for the kids, but it does deserve attention. Key tracks include "Cold Day In Hell" and "Back 2 The Shit."



VARIOUS ARTISTS
"Raiders Of The Lost Art..."
 Street Life/Scotti Bros.

This special rap compilation features new material by classic hip-hop acts like Whodini, Kool Moe Dee, Kurtis Blow, the Treacherous Three, the Fearless Four and the Furious Five. Kevin Evans, President/Urban Music Division for Street Life/Scotti Bros. and executive producer Vansilk brought some of rap's pioneers to explore the progression of the art through their insightful eyes. The result: a soulful collection of music with a distinctive old-school vibe. Peep out Da Original's "Somebody Else," Busy Bee's "Real" and the Furious Five's "The Sun Don't Shine In The Hood" for a taste of what this album has to offer.

TOP FIFTEEN ALBUMS

2W	LW	TW	ARTIST	TITLE (LABEL)	COMMENTS
--	2	1	WARREN G	<i>Regulate...</i> (Violator/RAL)	<i>Do You See...</i>
3	3	2	HEAVY D	<i>Nuttin' But...</i> (Uptown/MCA)	<i>Nuttin' But Sales</i>
4	7	3	ABOVE THE RIM	<i>Soundtrack</i> (DR/Inter/Atl G)	<i>Rebound</i>
1	5	4	BEASTIE BOYS	<i>Ill Communication</i> (Capitol)	<i>Back In Effect</i>
2	1	5	OUTKAST	<i>Southernplay...</i> (LaFace/Arista)	<i>Levelling</i>
5	4	6	JERU THE DAMAJA	<i>The Sun Rises...</i> (Payday/frr)	<i>Damaging</i>
--	--	7	ANT BANKS	<i>The Big Badass</i> (Jive)	<i>Highest Debut!</i>
6	6	8	S CENTRAL CARTEL	<i>'N Gatz We...</i> (DJ West/RAL/Chaos/Col)	<i>Strong Sales</i>
--	--	9	ARRESTED DEVELOPMENT	<i>Zingalamaduni</i> (Chrysalis/EMI)	<i>Representing</i>
7	10	10	SNOOP DOGGY DOGG	<i>Doggystyle</i> (DR/Int/Atl G)	<i>Holding</i>
--	12	11	DFC	<i>Things In Tha...</i> (Assault/B Beat/Atl G)	<i>Digga Bigga Rmx</i>
8	9	12	NAS	<i>Illmatic</i> (Columbia)	<i>Who's World?</i>
9	11	13	WU-TANG CLAN	<i>Enter The...</i> (LOUD/RCA)	<i>Nearing Platinum</i>
10	8	14	EIGHT BALL & MJG	<i>Outside...</i> (Suave)	<i>Coming Down</i>
11	13	15	AHMAD	<i>Ahmad</i> (Giant/Reprise)	<i>New Single?</i>

BASED ON RETAIL ALBUM SALES

PATRICK ARMSTRONG: As prez of **PGA Records** (distributed by **Arista**), Armstrong taps the streets to build his roster. A grad of Arizona State on a baseball scholarship, Armstrong cut his industry teeth by attending industry conferences and (*gasp!*) actually came away with enough knowledge to get his feet wet on the label tip. Previously, he directed videos for the likes of **MC Luscious** and **The Ghetto Girlz** but "got stiffed working on faith" on other projects. PGA's current roster includes **Total Devastation**, **Sweet C Supreme** and **Wolfpak** as well as "The Bomb Compilation" album, from which he discovered and signed Total Devastation to PGA. PGA's philosophy: "We have an open door policy concerning demos. If I love it, I'll call." On the strength.



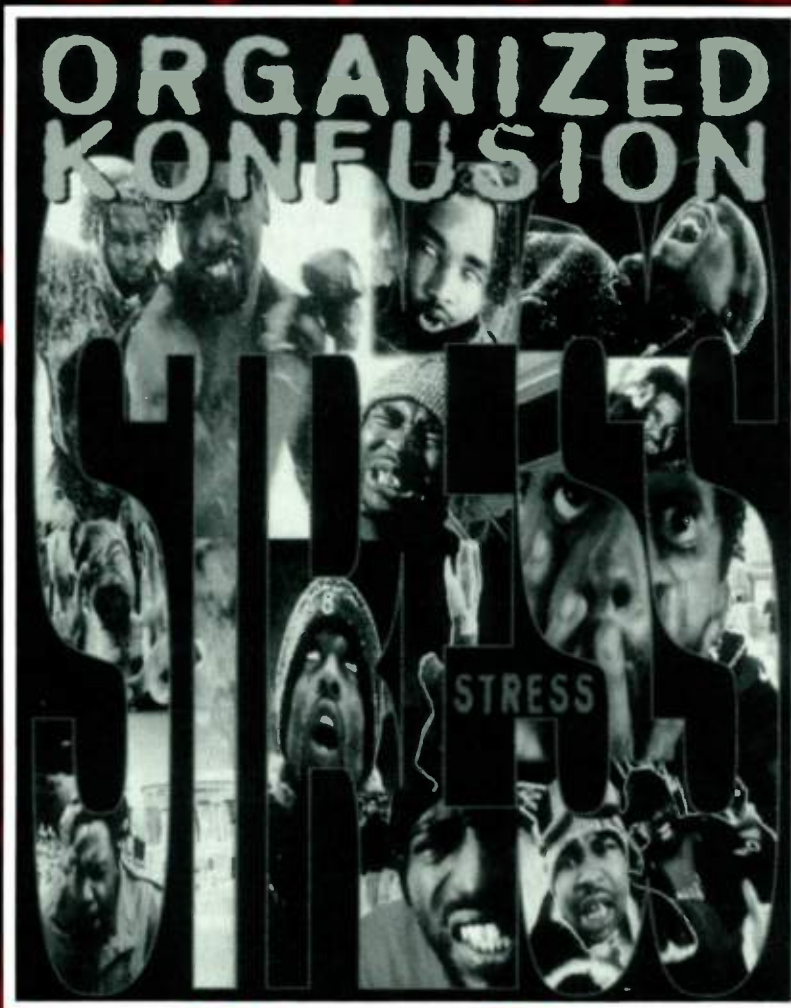
**DOWN
WIT...**

GOING FOR ADDS ON JULY 7.

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ON



SELECTION
#456



PLAYING
ON



RAP
CITY

“It’s about time . . . Organized Konfusion’s new joint is the BOMB!”
Colby Colb, Power 990/WUSL - Philadelphia

“Stress’ is a true B-boy record!!”
Mike Nardone & King Emz “The Joint”, The Beat/KKBT - Los Angeles

“Organized Konfusion brings back the true essence of hip hop. It’s mind boggling that finally a group brings back lyrics to hip hop. Bottom line . . .it’s phat.”
Sway, KMEL - San Francisco

“The Large Professor remix is da phat shit! Dope! We love this one!”
Tha Ruffnex, KKXX - Bakersfield

“Organized Konfusion representing Queens with a phat track. Make sure you jump on it.”
DJ Red Alert & Prince Messiah, WRKS - New York

“Check out the remix from Extra P on the ‘SP’. Slammin’ on the Wake-Up Show.”
King Tech, KMEL - San Francisco

“Someone finally recognized the threshold of negative rap. It’s original, it’s phat, it’s a Throb thing!”
MD Throb, WPGC - Washington D.C.

Hollywood BASIC





dig their debut album

ling

featuring the single
"rapture"

- X-96 #1 26 SPINS
- KTCL 11 SPINS
- KNNC 15 SPINS
- WEQX 12 SPINS
- KLBJ 8 SPINS

NEW ADDS:

- KPOI
- KLZR
- WXZL



potent music. no stems.



POST MODERN

(BASED ON A COMBINATION OF AIRPLAY AND SALES.)

LW/TW	ARTIST/LABEL	COMMENTS
3 1	BEASTIE BOYS - Grand Royal/Capitol Sabotage	WOXY,KLZR Add
2 2	SOUNDGARDEN - A&M Black Hole Sun,Fell On...	#1 KITS
1 3	THE CROW OST. - Inter./Atlantic/AG Stone Temple Pilots	#1 WPFM
4 4	GREEN DAY - Reprise Longview,Basketcase	#1 WEQX,CIMX
5 5	TOAD THE WET SPROCKET - Col. Fall Down	Letterman 7/8
7 6	STONE TEMPLE PILOTS - Atlantic/AG Vaseline	#1 KNDD,WHTG
11 7	OFFSPRING - Epitaph Come Out And Play	MTV BUZZ BIN!
6 8	LIVE - Radioactive Selling The Drama	MTV BUZZ BIN!
8 9	COUNTING CROWS - DGC Round Here,Murder Of One	#1 WHFS
13 10	SEAL - ZTT/Sire/WB Prayer For The Dying	Mod.Rock Live 628!
9 11	COLLECTIVE SOUL - Atlantic/Atl G Shine	#1 XHRM
10 12	SONIC YOUTH - DGC Bull In The Heather	where's MTV???
12 13	PRETENDERS - Sire/WB Night In My Veins	WCHZ,WOXY Add
— 14	BLUR - Food/SBK/EMI Girl and Boys	new wave returns
15 15	NINE INCH NAILS - Nthg/TVT/Int./AG Closer	KITS adds Dead Souls
— 16	SPIN DOCTORS - Epic Cleopatra's Cat	1st week sales
— 17	LUSH - 4AD/Reprise Hypocrite	WENZ Add
14 18	ERASURE - Mute/Elektra Always	#1 KDGE,KPNT
18 19	FRENTE! - Mammoth/Atlantic/AG Labour Of Love	WDRE,KNDD Add
16 20	REALITY BITES OST - RCA Lisa Loeb	MTV BUZZ BIN!
25 21	CRASH TEST DUMMIES - Arista Afternoons&Coffeespoons	KNDD,KEDG Add
21 22	INDIGO GIRLS - Epic Touch Me Fall	91X Add
19 23	ROLLINS BAND - Imago Liar	Ed McMahon fave
23 24	FRANK BLACK - 4AD/Elektra Headache	KWOD Add
— 25	VELOCITY GIRL - Sub Pop Sorry Again	WENZ Add

POST TOASTED By Ivana B. Adored

SELLING THE DRAMA: Between O.J. Simpson and the Knicks. I'm amazed that anybody is getting anything done this week. As for yours truly, it's the wee small hours of the morning in already-sweltering Austin, TX, and I'm waiting on pins and needles to see if I've scored a highly coveted ducat for **Game Seven**. Houston's just a hop-and-a-skip from Austin and all dig-its are crossed for luck.....Big news in radio land this week

comes from the home office in beautiful downtown Burbank, which is where the new L.A. APM station will be setting up shop. **Mike Morrison** is leaving WXPN for the PD gig and **Merilee Kelly** is leaving WBOS for the MD post at the new station. Rumors have been flying about the extent of **KCRW PD Chris Douridas'** involvement: Is he doing morning drive? Is he APD? Is he staying at KCRW? As far as we know, nothing's set in stone for him, but we'll keep you posted.....**Kenny Vest** has left **WZRH**, leaving **Christian Unruh** in command until at least after their **Zephyr-fest**.....80% of this week's chart is made up of bands from

BLUR:



*New Wave Is Back!
(But We're So Over)*

North America. What a difference a couple of years makes! With the exception of **Seal** (and he's quite an exception), the Top 12 are all stateside rock bands (including the **STP**, **Helmet** and **NIN** tracks that are getting airplay from "The Crow" soundtrack). Some of us post-punk types (**Isquith**) look at this chart and wonder how HUGE the **Replacements** would be now (**Leshay**) if "Tim" had just been released (**Tipp**). Others of us are heartened to see **Blur** and **Lush** debut so strongly because some of the best records being made right now fall somewhere between the UK press-created genre of the **New Wave Of New Wave** like **Blur**, **Compulsion**, and **Pulp** and UK indie-cred bands like the **Auteurs**, **Elastica** and **Echobelly**. Hearing bands like **Velocity Girl**, **Weezer**, **Gigolo Aunts**, **Devlins**, **Dambuilders**, **Sam Phillips**, **Lotion**, and **Gin Blossoms** on the radio gives me hope that there might be an audience for PoMo music *outside* a mosh-pit.....If your idea of a mosh pit is the annual sale at **Fred Segal**, but you dig the **Offspring** big time, then I urge you to shell out the bucks for the new **Pagans'** compilation, "Everybody Hates You." Herein lies 30 songs (including the classic, "What's This Shit Called Love") that embody the spirit of the late 1970's. Absolutely worthy of devotion.....The **Jeff Buckley**, **Freedy Johnston** and **Simon Bonney** records continue to floor me on a daily basis.....If you were wondering whatever became of **Blotto** (Remember "I Wanna Be A Lifeguard"?), they're now called **Deadeye Dick**. Or they might as well be.....

POST MODERN

HOTS

1. **STONE TEMPLE PILOTS** (Atlantic/ATL G)
2. **OFFSPRING** (Epitaph)
3. **BEASTIE BOYS** (Grand Royal/Capitol)
4. **SOUNDGARDEN** (A&M)
5. **LIVE** (Radioactive)
6. **GREEN DAY** (Reprise)

ADDS

1. **L7** (LP) (Slash/Reprise)
2. **DICK DALE** (LP) (Epitaph)
3. **SHERYL CROW** (LP) (A&M)
4. **JAH WOBBLE'S** (LP) (ISL/PLG)
5. **FALL** (LP) (Matador)
5. **DAMBUILDERS** (LP) (East/West/AG)

[Hot reports from the nation's leading radio and retail outlets]

WCBN / BRENDAN M. GILLEN /
ANN ARBOR, MI
Jeru The Damaja
Basic Channel 7
Royalties Overdue
Grifters
Future Sound Of London

99X / BRIAN PHILIPS /
ATLANTA
Deadeye Dick
Reality Bites ST
Offspring
Toad The Wet Sprocket
Gin Blossoms

CRIMINAL RECORDS /
ERIC LEVIN / ATLANTA
Church
Weezer
Lush
Gigolo Aunts
Arrested Development

WCHZ / FRANK COPSIDAS /
AUGUSTA, GA
Stone Temple Pilots
Reality Bites ST
Soundgarden
Offspring
Deadeye Dick

KUGS / CHRIS BOTHEL /
BELLINGHAM
Stone Temple Pilots
Dick Dale
Sunny Day Real Estate
Sonic Youth
Violent Femmes

WBCN / OEDIPUS /
CARTER ALAN / BOSTON
Stone Temple Pilots
Pink Floyd
Live
Spin Doctors
Soundgarden

WFNX / KURT ST. THOMAS /
TROY SMITH / BOSTON
Beck
Live
Soundgarden
Stone Temple Pilots
G. Love & Special Sauce

EXILE ON MAIN ST. /
AL LOTTO / BRANFORD, CT
Spin Doctors
John Mellencamp
Offspring
Seefeel
Joan Jett

WBNY / JAY HARTNETT /
BUFFALO
Rancid
Fuzzy
Figgs
Terminator X
G. Love & Special Sauce

KGRK / TERRY BROWN /
CEDAR FALLS
Live
Beastie Boys
Primal Scream
Velocity Girl
Frank Black

Q101 / MARY SHUMINAS /
BILL GAMBLE / CHICAGO
Offspring
Nine Inch Nails
Reality Bites ST
Stone Temple Pilots
Pearl Jam

WAX TRAX / SEAN RICE /
BRIAN ST. CLAIR / CHICAGO, IL
Autechre
Weezer
Velocity Girl
Seal
Helmet

RHINO RECORDS / ROB
DECHAINED / CLAREMONT, CA
Rancid
Frente!
Hole
Counting Crows
Cadillac Tramps

WENZ / RICK MICHAELS /
CLEVELAND
Tori Amos
Pretenders
Live
Crow ST
Sam Phillips

KDGE / JOEL FOLGER /
DALLAS
Pete Burns
Offspring
Reality Bites ST
Nine Inch Nails
Erasure

CIMX / VINCE CANNOVA /
DETROIT
Green Day
Counting Crows
Pearl Jam
Live
Collective Soul

MIDDLE EARTH / TIM CARTER
/ DOWNEY, CA
Blur
Lush
Suicidal Tendencies
Velocity Girl
Offspring

WXDU / JEREMY STECKLER /
DURHAM
Versus
Guv'ner
In The Spirit: V/A
Tarheel Slim
Strapping Field Hands

WWDX / SANDY HOROWITZ /
E. LANSING, MI
Pretenders
Toad The Wet Sprocket
Live
Pearl Jam
Soundgarden

LIVERPOOL RECORDS / JAY /
ENTERPRISE, AL
Stone Temple Pilots
Beastie Boys
Spin Doctors
Crow ST
Collective Soul

WNUR / SHANE GRAHAM /
EVANSTON, IL
Godheadsilo
Flying Luttenbackers
FM Einheit/C. Brotzman
Pale Horse Riders
3218 Seconds Over... V/A

KFSR / BRENDA HSU /
FRESNO
7 Year Bitch
Hoodlum Empire
Mustard Plug
Beastie Boys
Helmet

KPOI / KERRY GRAY /
TED TAYLOR / HONOLULU, HI
Blur
Erasure
Collective Soul
Pretenders
Seal

WRIU / BRAD RHODES /
KINGSTON, RI
Frank Black
Velocity Girl
Fuzzy
Man Or Astroman?
Sleepyhead

TOYS ALTERNATIVE MUSIC /
DAVE HUBBELL / LAFAYETTE, LA
Beastie Boys
Tori Amos
Sonic Youth
Live
Soundgarden

MICHIGAN WHEREHOUSE /
FRANK JENKS / LANSING
Stone Temple Pilots
Crow ST
Candlebox
Seal
Soundgarden

BENWAY BOP / RON & KELLY
JACKSON / LAS VEGAS
Rancid
Beastie Boys
Cub
Lush
Offspring

KEDG / JOHN GRIFFEN /
LAS VEGAS
Reality Bites ST
Offspring
Boingo
Collective Soul
Soundgarden

Freedy Johnston

"To put it bluntly, Freedy Johnston is the one newcomer in ages who's made me feel good about the future of rock 'n' roll." - MUSICIAN

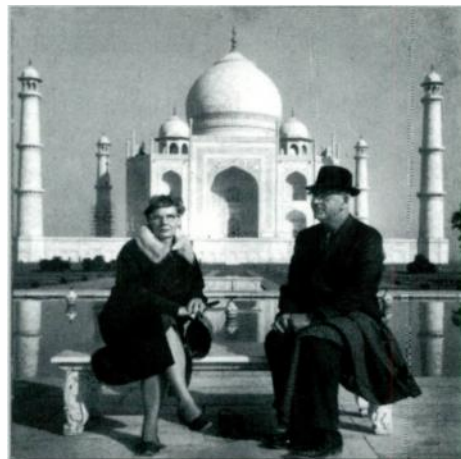
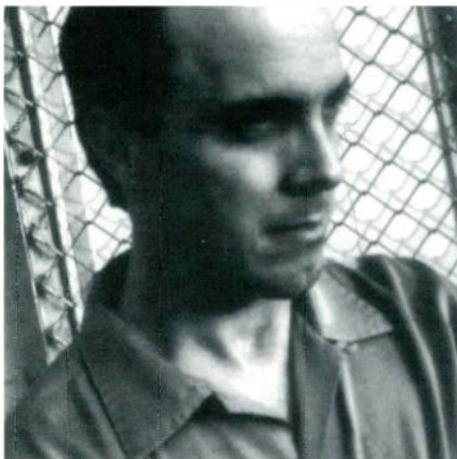
"Perfect songs for an imperfect world." - INTERVIEW

Bad Reputation

the premiere single and video from the new album *This Perfect World*.

Produced by Butch Vig

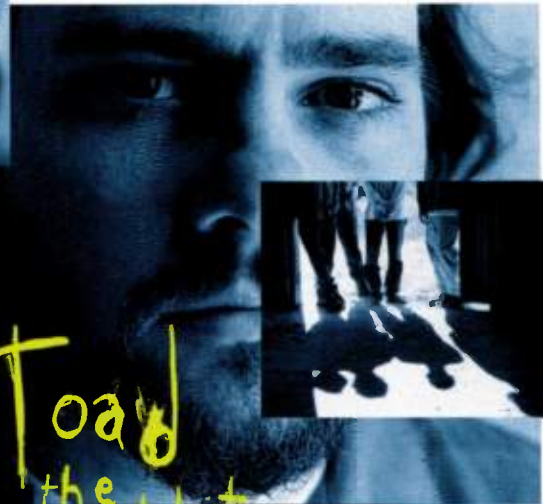
Management: Jamie Kitman/The Hornblow Group USA



ON ELEKTRA COMPACT DISCS AND  CASSETTES.

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#1 BDS Modern
Rock Tracks
for the third
straight week
with a record
861 spins.



Toad
the Wet
Sprocket
fall down



A round of applause
for our friends in radio.
Many thanks

"Sometimes
'for as
long as it
takes'
doesn't take
so long"

Produced, recorded, and mixed
by Gavin MacKillop.
Management: Blake & Bradford

POST MODERN



PAUL and NOAMI BRADSHAW MOD LANG RECORDS, BERKELEY

We got our first glimpse of Mod Lang when we wandered into the store last February. We were ecstatic to find a retail outlet that has cultivated a clientele who loves U.S. and U.K. indie-cool pop. We finally met the store's owners Paul and Naomi, last week at the Big Star show, which seems apropos as the store is named after a Big Star song. Now that we've "bonded" in person, we were wondering if they had an Aztec Camera "We Could Send Letters" single they might want to sell?

HOTS:

1. LUSH
2. BLUR
3. BEASTIE BOYS
4. RIDE
5. ORB
6. MORRISSEY
7. CAFE DEL MAR
8. LOOP GURU
9. VELOCITY GIRL
10. SULFER

[Hot reports from the nation's leading radio and retail outlets]

KKNB / KEN WILLIAMS / LINCOLN, NE
Sarah McLachlan
Erasure
Smashing Pumpkins
Frente!
Pretenders

WDRE / TOM CALDERONE / LONG ISLAND/PHILLY
Nirvana
Green Day
Live
Stone Temple Pilots
Toad The Wet Sprocket

ARONS RECORDS / STEPHANIE PAYNE / LOS ANGELES
Jah Wobble's ...
Church
Cause & Effect
Miss Alans
Failure

KROQ / KEVIN / GENE / DARCY / LOS ANGELES
Blur
Green Day
Frente!
Offspring
Beastie Boys

CATS / STEVE WALKER / MEMPHIS, TN
Stone Temple Pilots
Offspring
Tori Amos
Erasure
Seal

RECORD EXPRESS / TRISHA VALE / MIDDLETOWN, CT
Stompbox
Stakka Bo
Pride N Glory
Tea Party
Luka Bloom

GARAGE D'OR / JIM PETERSON / MINNEAPOLIS
Jack Logan
Helmet
Joan Jett
Beastie Boys
Offspring

WRLG / HEATHER LOSE / NASHVILLE
Green Day
Frank Black
Blur
Collective Soul
Frente!

WTUL / DOUG OWENS / NEW ORLEANS
Shoukichi Kina
New Orleans Klezmer: V/A
Grifters
Heavy Vegetable
Polvo

COOP BOOKSTORE / DAVE TODARELLO / OBERLIN, OH
Ear
Blur
Tindersticks
Zap Mama
Scorn

KAOS / IAN JANSEN / OLYMPIA, WA
7 Year Bitch
Heavens To Betsy
Some Velvet Sidewalk
Schlong
Sicko

WOXY / PHIL MANNING / OXFORD, OH
Beastie Boys
Soundgarden
Tori Amos
Offspring
Sonic Youth

KEDJ / JOHN CLAY / PHOENIX
Boingo
Material Issue
Stone Temple Pilots
Pretenders
Soundgarden

WBRU / MIKE OSBORNE / PROVIDENCE
Beastie Boys
Reality Bites ST
Stone Temple Pilots
MC 900 Ft Jesus
Tori Amos

X96 / MIKE SUMMERS / PROVO, UT
Seed
Beastie boys
MC 900 Ft Jesus
Offspring
Mexico 70

KITS / STEVE MASTERS / RICHARD SANDS / SAN FRANCISCO
Soundgarden
Stone Temple Pilots
Meat Puppets
Offspring
Live

KUSF / JIM HEFFERNAN / SAN FRANCISCO
Beastie Boys
Zap Mama
Terminal Cheesecake
MC Solaar
Cherubs

RECKLESS RECORDS / JEFF PARKER / SAN FRANCISCO
Beastie Boys
Morrissey
Stone Temple Pilots
Lush
Sonic Youth

ROUGH TRADE / GAIL COUNTRYMAN / SAN FRANCISCO
Beastie Boys
Stone Temple Pilots
Seal
Soundgarden
Frank Black

KSLY / GEORGE ROSTA / SAN LUIS OBISPO
Toad The Wet Sprocket
Boingo
Reality Bites ST
Tori Amos
Offspring

KNDD / MARCO COLLINS / SEATTLE
Nirvana
Offspring
Candlebox
Nine Inch Nails
MC 900 Ft Jesus

CELLOPHANE SQUARE / HUGH JONES / SEATTLE, 3 STORES
Beastie Boys
Stone Temple Pilots
Sonic Youth
Crow ST
Green Day

KPNT / JIM MCGUINN / ALEX LUKE / ST. LOUIS
Erasure
Soundgarden
Toad The Wet Sprocket
Green Day
Live

WEST END WAX / DEBBIE MIKLES / ST. LOUIS
Erasure
Beastie Boys
Stone Temple Pilots
Crow ST
Seal

KZSU / CHANEL WHEELER / STANFORD, CA
Sheila Chandra
Nitwits / Mohinder
Crawling With Stars
Shoukichi Kina
ETO/No Less

WUSB / ERIKA TOOKER / STONYBROOK, NY
African Head Charge
Dub Syndicate
Helmet
Pigface
Rabbitt in The Moon

HEAVY ROTATION / VIVIAN / STUDIO CITY, CA
Stone Temple Pilots
Seal
Soundgarden
Green Day
Frente!

WHFS / BOB WAUGH / ROBERT BENJAMIN / WASHINGTON D.C.
Counting Crows
Gin Blossoms
Green Day
Live
Offspring

ADULT POST MODERN

BASED ON A COMBINATION OF AIRPLAY AND SALES.)

LTW/TW	ARTIST/LABEL	COMMENTS
1 1	INDIGO GIRLS - Epic Swamp Ophelia	#1 KRVM,KUWR
2 2	BONNIE RAITT - Capitol Longing In Their Hearts	#1 WVGO
3 3	PRETENDERS - Sire/WB Last Of The Independents	#1 KMTT,KIOT
4 4	BOZ SCAGGS - Virgin Some Change	#1 KSPN
6 5	ALLMAN BROS. BAND - Epic Where It All Began	#1 WVMX,KPIG
7 6	DAVID BYRNE - Luaka Bop/Sire/WB Angels	#1 KRCC,WMAX
5 7	TRAFFIC - Virgin Far From Home	#1 KKRV
8 8	TOAD THE WET SPROCKET - Col. Dulcinea	Letterman 7/8
15 9	SEAL - ZTT/Sire/WB SEAL	#1 WDET,WYEP
14 10	JOHN MELLENCAMP - Mercury Dance Naked	KMTT add
9 11	BRUCE COCKBURN - Columbia Dart To The Heart	wndring where lions
13 12	PHISH - Elektra Hoist	not a phltuke
16 13	SUBDUDES - High Street/W.Hill Annunciation	#1 KCSU
10 14	PINK FLOYD - Columbia The Division Bell	#1 KFMG,WVBR
11 15	ELVIS COSTELLO - Warner Bros. Brutal Youth	brutal heat
21 16	TEXAS - Mercury Ricks Road	#1 KRCL
23 17	PAUL WELLER - Go!Discs/London/PLG Wild Wood	play Sunflower!
12 18	PETER HIMMELMAN - 550 Music Skin	#1 KFMU
19 19	JOHN GORKA - High Street/W.Hill Out of the Valley	#1 WNKU
17 20	JIMMY BUFFETT - MCA Fruitcakes	KAOI,WVBR add
20 21	COUNTING CROWS - DGC August And Everything After	#1 KXPT,WWCD
22 22	VAN MORRISON - Polydor/PLG A Night in San Francisco	#1 KGSR
— 23	SPIN DOCTORS - Epic Turn It Upside Down	#1 KIOT,KECH
— 24	JACKOPIERCE - A&M Bringing On the Weather	please sir, more heat
— 25	FRENTE! - Mammoth/Atlantic/AG Marvin the Album	C. Crows dates

ADDS

1. SARAH HICKMAN (LP) (Discovery)
2. SUPERSTAR (LP) (SBK/EMI)
3. IN THEIR OWN WORDS: V/A (LP) (Razor & Tie)
4. RICHIE HAVENS (LP) (Forward/Rhino)
5. MARTIN PAGE (LP) (Mercury)
5. GLEN CLARK (LP) (Dos)

HOTS

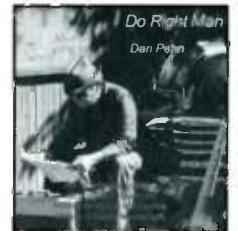
1. PRETENDERS (Sire/WB)
2. TRAFFIC (Virgin)
3. INDIGO GIRLS (Epic)
4. BONNIE RAITT (Capitol)
5. SEAL (ZTT/Sire/WB)
6. BOZ SCAGGS (Virgin)

APM REPORTERS

KAOI	KMMS	KUWR	WKOC	WRSI
KCRW	KMTT	WAPS	WKXE	WVAY
KCSU	KOTR	WBOS	WKZE	WVBR
KECH	KPIG	WBUR	WMAX	WVGO
KEKO	KRCC	WCBE	WMKY	WVIA
KERA	KRCL	WCLZ	WMMM	WVMX
KFMG	KRVM	WCWP	WMNF	WWCD
KFMU	KSKE	WDET	WNCS	WXPB
KFOG	KSPM	WERU	WNKU	WXRK
KGSR	KTAO	WEQX	WOBR	[VIN SCELSA]
KIOT	KUNI	WFUV	WRLT	WYEP
KMBY	KUT	WFXB	WRNX	WZEW

APM PICK

Dan Penn, "Do Right Man" (Sire/Warner Bros./Blue Horizon): Only the second record in a career that spans nearly 30 years, Dan Penn, master singer/songwriter/producer, returns with a collection of tunes that serves as a long awaited emergence of a true originator rather than the re-creation of a style long gone. Having penned hits for the likes of Aretha Franklin, Otis Redding, Percy Sledge and Wilson Pickett, Penn steps into the spotlight to showcase his talents as a great soul voice, displaying intimacy and control that work to draw you in as if you were standing in the center of each tune. (KC)



DAVE EDMUNDS UNPLUGGED

FROM ONE OF THE GUYS WHO
INVENTED ALTERNATIVE



THE NEW ALBUM FROM DAVE EDMUNDS

PLUGGED IN

ADULT POST MODERN



MIKE MORRISON PD, L.A. APM

It's official! Our favorite APM curmudgeon extraordinaire is heading westward for the PD gig at the soon-to-be-on-the-air (July 1st) APM station in Los Angeles. Hey, if I had a house in Beverly Hills waiting for me (rent free) and the opportunity to work for **Gene Autry's** wife (she owns the station), and the chance to be in the middle of all the excitement (fires, quakes, O.J., etc.), I'd be pretty excited too!

[Hot reports from the nation's leading radio and retail outlets]

WAPS / BILL GRUBER /
AKRON, OH
Miss Alans
Superstar
Jackopierce
Lloyd Cole
Luka Bloom

WXLE / ZEB NORRIS /
ALBANY, NY
Stevie Nicks
Indigo Girls
Jah Wobble's...
John Mellencamp
Third Matinee

KSPN / STEVE COLE /
ASPEN
Boz Scaggs
Third Matinee
Pretenders
John Gorka
Jimmy Buffett

KGSR / JODY DENBERG /
AUSTIN
Seal
Toad The Wet Sprocket
James
Traffic
Pretenders

WATERLOO / JOHN LUCAS /
AUSTIN, TX
Tish Hinojosa
Stone Temple Pilots
Beastie Boys
Jimmie Vaughn
Jimmy LaFave

WERU / JEFF HANSEN /
BLACK HILL FALLS,
Tish Hinojosa
Denzil
Lloyd Cole
Boz Scaggs
Bonnie Raitt

STREETSIDE / KEVIN WALSH /
COLUMBIA, MO
Gigolo Aunts
Aphex Twin
Grays
Lush
Tenderloin

WCBE / JON PETERSON /
COLUMBUS, OH
Kristin Hersh
Richard Thompson
N.R.B.Q.
Elvis Costello
Bruce Cockburn

KERA / JEFF LUCHSINGER /
DALLAS
Bonnie Raitt
Dr. John
Jimmie Vaughn
Luka Bloom
Peter Himmelman

KUNC / JULIE AMACHER /
GREELEY, CO
Carrie Newcomer
Indigo Girls
John Gorka
Traffic
Lili Anel

MAGIC MOUNTAIN MUSIC /
CRAIG BERNAUER / KETCHUM, ID
Jimmy Buffett
Beastie Boys
Seal
Spin Doctors
Stone Temple Pilots

KUWR / DON WOODS /
LARAMIE, WY
Indigo Girls
Pretenders
Traffic
Boz Scaggs
Bonnie Raitt

TOP NOTCH CD'S /
DAN LAPOINTE / LARAMIE, WY
Traffic
Spin Doctors
Suicidal Tendencies
Van Morrison
Pink Floyd

KXPT / J.D. /
LAS VEGAS, NV
Counting Crows
Iguanas
Steve Miller Band
Subdudes
Stevie Nicks

KCRW / CHRIS DOURIDAS /
LOS ANGELES
Rare On Air: V/A
Volume Nine: V/A
Ali Farka Toure/Ry Cooder
Jah Wobble's...
Beastie Boys

KAOI / JACK GIST /
MAUI
Pink Floyd
Allman Brothers
Boston
Sheryl Crow
John Mellencamp

WRLT / MICHAEL PARKS /
NASHVILLE
Allman Brothers
Boomers
David Byrne
Bruce Cockburn
Pretenders

WXRK / VIN SCELZA "IDIOT'S
DELIGHT" / NEW YORK
Jimmie Vaughn
Dave Alvin
Disappear Fear
Luka Bloom
Keb Mo

WYEP / J. MIKEL ELLCESSOR /
PITTSBURGH
Seal
Toad The Wet Sprocket
Pretenders
Van Morrison
David Byrne

WVGO / KEVIN MATTHEWS /
RICHMOND, VA
Bonnie Raitt
Phish
Traffic
Pretenders
Indigo Girls

WMAX / RICK MACKENZIE /
ROCHESTER
David Byrne
Indigo Girls
John Mellencamp
Pretenders
Seal

KRCL / BILL BOYD /
SALT LAKE CITY
Texas
John Gorka
Jimmy Buffett
Paul Weller
Bruce Cockburn

KFOG / PAUL MARSZALEK /
SAN FRANCISCO
Spin Doctors
Seal
Peter Himmelman
Boz Scaggs
Pretenders

WVIA / GEORGE GRAHAM /
SCRANTON
Glen Clark
Frente!
Dan Crary
Richard Meyer
Terry Evans

KMTT / BRAD DOLBEER /
SEATTLE
Pretenders
Bonnie Raitt
Traffic
Indigo Girls
Jimmy Buffett

KFMU / GLENN ROBERTS /
STEAMBOAT SPRINGS,
Paul Weller
Frente!
Pete Droge
Boomers
Peter Himmelman

WVMX / FRANKIE ALLEN /
STOWE, VT
Allman Brothers
Pink Floyd
Pretenders
John Mellencamp
Boston

KECH / JEFFREY BALLOU /
SUN VALLEY, ID
Allman Brothers
Bonnie Raitt
Boz Scaggs
Dr. John
Elvis Costello

Time for a blast of solar-powered blather from General Public's Dave Wakeling

Dave Wakeling, the two-headed former lead singer of the English Beat and General Public, looks right at home in sunny SoCal with his ruggedly handsome surfer look. Like virtually all Brits who relocate here, Wakeling ended up by the beach — in Dana Point. He finds the water too cold for surfing, but he's considering the purchase of a wetsuit. Otherwise, Wakeling has adapted well; he and his California-native wife have a one-year-old son, Max, who probably will find the water temperature just right.

Since his relocation to the colonies four years ago, Wakeling has been devoting much of his time to Greenpeace, from the "Rainbow Warriors" benefit disc to the current "Alternative NRG" (Hollywood) release, which features live recordings, all powered by solar energy, of more than a dozen bands, from U2 to PM Dawn. Wakeling himself is the boundless energy behind the record, tirelessly working as liaison between Greenpeace and the various labels (and their lawyers) involved in such a multi-band effort.

Wakeling, who had been performing occasionally with the Free Radicals, recently reunited with former bandmate Ranking Roger in General Public for both a record and a tour. They've just released their first single in seven years, a ska-flavored remake of the Staple Singers' "I'll Take You There," which is featured on the soundtrack of the film "Threesome" (Epic Soundtrax). All members of the Free Radicals have become a part of the new and improved General Public. They're writing and demoing for a new album, hoping to go into the studio soon to record for a September release on Epic. Wakeling graciously took some time off from saving the world to try saving HITS' own waste of energy, HITS' Chris Rubin "Sandwich," who was having a bad hair day.

How did you go from General Public to doing PR for Greenpeace?

My Greenpeace involvement actually started with the English Beat. The group was born straight out of the punk/post-punk period, where the social reasons why you'd want to be in a group were just as important — sometimes even more important — than how good the group was.

What was the genesis of "Alternative NRG"?

The idea came during the Gulf War. It was really peculiar working for Greenpeace then, particularly to see that even the most effective and erudite environmental group was really just as impotent as everybody else, just sitting and watching the madness on television. It was horrible to go to work and wake up in the middle of the night thinking about it. We thought there

Shake Me, WAKELING



by Chris Rubin

"I'm proud to be an ex-IRS recording artist."

must be a way to broach energy conservation and over a period of a couple of weeks, it turned to, "I wonder if you can record a whole album by solar power?"

Was it difficult to sell this project to the various bands' labels?

It was like, "Now, let's get this right; you want a track from our group, and we don't get any money, but another record company does?" I'm like, yeah, that's right. "Can we go through that once more? We think we're missing something."

Did you have any major problems putting it together?

There were only two or three instances where our legal affairs people had gone as far as they could, and I had to put on the knee-pads and beg. I've never dealt with so many lawyers in my life. "Alternative NRG" isn't the usual benefit deal — there's profit in it for Hollywood Records, right?

We didn't want them to agree to give us an advance, put out the record and then do nothing. We didn't want to reinvent the wheel. Record companies are set up so that every department makes their staff work until 8 o'clock at night because there's something in it for them. We wanted to have everyone working together.

You haven't always had the best relationships with record companies yourself.

I moved to L.A. to do a solo album for IRS, because I was told I would get a bigger budget here than in England, then Miles [Copeland] disappeared and the budget was whittled on a weekly basis until I was in a back room with somebody programming something on an old machine and it sounded vile. Miles got hold of the tapes, gave them to the Climax Blues Band, and they did loads of crap guitar and keyboard overdubs over my demos. I asked Miles to release me from IRS and he said, "No, you'll come crawling back." Then I said, "I was actually thinking of it until you said that, but now that you've said it, there's not a chance." I'm proud to be an ex-IRS recording artist.

Were you wary of overexposing yourself through benefit projects?

"Charity Charlies" is what artists who do lots of benefits get called. We've heard that certain labels say you're allowed to pick one charitable event per year to be involved in. Of course, if you have enough stature, you can say, "No, I'm doing two."

You've got to work from the heart and from the brain and back everything up with facts. It's not just enough to climb up a smokestack and put a banner up, because some doubting Thomas is going to say, "Back it up." And you need to be able to reach under the table and pull out a scientific report and say, "You read that... I'm going back up the smokestack."

Why isn't there a Dave Wakeling or General Public song on the CD?

My friends said, "You must be mad... stick on one of your own songs, right between REM and U2." I was tempted because I have a superb song that fits the theme of this terribly well. I'd have loved to have been on the record, but I thought you're mixing apples and oranges. People would have said, "He isn't interested in saving the planet... he was just getting himself a slot on the record." ■

EIGHT MONTHS AGO

"This is such a sleeper and everybody seems to be missing it. But if you put it on the air, I guarantee you will get a great response." —Bob Waugh, WHFS

WE PLANTED A SEED.

"After one week of test airplay, Fade Into You was a Top 5 requesting record."
—Marco Collins, WNDD

WE TENDED IT A BIT,

2 Sold-Out US Tours
Video by Kevin Kerslake



AND NOW
WE'RE WATCHING IT GROW.

Top 5 Phones: WHFS Washington, DC +
KNDD Seattle + LIVE 105 San Francisco
KWOD Sacramento + WRAS Atlanta +
KXRK Salt Lake City + KTOZ Springfield
Also On: WFNX Boston + KTCL Denver +
WXRT Chicago + KPNT St. Louis

Mazzy Star

Fade Into You from the album **So Tonight That I Might See**

New Adds:

KROQ Q101

Produced by David Roback Lookout Management: Elliot Roberts / Frank Gironda
World Radio History



PULP.

"DO YOU REMEMBER THE FIRST TIME?"

FIRST TRACK DEBUT AMERICAN RELEASE



"IT WAS DECEMBER 31 IN RIVERDALE. N.Y. I WAS 15 AND SHE WAS A YEAR YOUNGER, SHE SEDUCED ME IN HER BEDROOM. SHE WAS A BUXOM 14 YEAR OLD."

SUPER FRANK, CHANNEL Z

"IT WAS AT THE TURNPIKE DRIVE-IN, NOT WATCHING ANDY WARHOL MOVIE 'BAD' AND LISTENING TO THE RADIO THAT WAS PLAYING QUEEN 'WE WILL ROCK YOU'."

MATT PINFIELD, WHTG



"I WAS LISTENING TO CAT STEVENS 'TEA FOR TILLERMAN'."

BOB WAUGH, WHFS



"I WAS WATCHING THE WORLD SERIES ON TV, MILWAUKEE VS. ST. LOUIS."

MIKE PARRISH, WDRE



"WE WERE LISTENING TO BABA O'RILEY IN THE FRONT SEAT OF MY MOM'S CAR (MY MOM, HOWEVER, WAS NOT IN THE CAR, I WAS WITH THE HEAD CHEERLEADER WHO WAS CURRENTLY MAD AT HER

BOYFRIEND — THE QUARTERBACK OF THE FOOTBALL TEAM."

CHRISTIAN UNRUH, WZRH



"WE WERE LISTENING TO AC/DC 'HIGHWAY TO HELL'."

VINCE CANNOVA, 89X



"I WAS 18, THE MUSIC WAS THE SCORPIONS 'BLACKOUT' LP. IT WAS AT HER APARTMENT."

ANDREW CHINICCI, WBER



"I WAS LISTENING TO KLAUS SCHULTZE 'BODY' LP."

KAREN GLAUBER, HITS MAGAZINE



"THE ALLMAN BROTHERS 'WHIPPING POAST' WAS ON."

WILLOBEE, KEDJ



"IN MY BEDROOM IN MY PARENTS HOME SO I COULDN'T PLAY ANY MUSIC." NOTE: CALL HER AND ASK HER FOR DETAILS ON HER SECOND TIME IT WAS AN AWESOME STORY.

JEANNE ATWOOD, WDST



"I WAS IN MY BEDROOM WITH THE TELEVISION ON."

JAY TAYLOR, KOME



THE Beat GOES ON



WITH PAUL COLLINS BY KEITH CHAGNON

TIME TO
LEAVE
YOUR
HEART
IN
SAN
FRANCISCO

As a founding member of The Beat in the early '80s, recording for Columbia Records, Paul Collins quickly got a taste of success and the endless journey of life on the road. Spending the better part of the late '80s in Europe, where he released several records, Collins eventually landed in the Bay Area to record with some of NoCal's finest. Recruiting an all-star cast of players that included Flamin' Groovy Cyril Jordan, Green On Red's Chuck Prophet and Kenny Dale Johnson and Rolie Salle from Chris Issaak's band, Collins created his first solo album, a project released only in Europe that has become a collector's item for his fans.

Upon migrating east, returning to his native N.Y.C., Collins enlisted band members guitarist/vocalist Artie Lenin, bassist Rick Wagner and drummer Will Rigby and recorded a new album, "From Town To Town," for his own Wagon Wheel imprint. After finishing the record, Rigby exited and Television's Billy Ficca stepped in to man the percussion throne and the new Paul Collins Band was born. A road warrior 'til the end, Collins recently took time from a busy day on tour to spew with HITS' scribe Keith "Any Bad Day At Carolina Still Beats Any Good Day At Duke" Chagnon.

"THERE ARE JUST A LOT MORE THINGS THAT YOU HAVE TO THINK ABOUT CONSTANTLY WHEN YOU HAVE YOUR OWN RECORD LABEL."

Bring us up to speed with what's been happening in your career.

Professionally, I started in music when I moved to California years ago to form a band with Jack Lee and Peter Case that was called the Nerves. It was actually a pioneering group in the sense that we were one of the first groups to do the "DIY" thing. We put out our own 45, and toured the country playing with the Ramones and Mink DeVille. It was really a fantastic time. We were right on the cusp of the time when the whole "new music" revolution started. After I did that, it led me to forming my own band, The Beat. It was around 1977 or 1978 that I started to do the demos for the first Beat record. Through my friendship with Eddie Money, I was introduced to his producer and manager Bill Graham, which led to my record deal with Columbia. In September of 1979 we released the first Beat album. Coincidentally, my new label at the present, Wagon Wheel, is getting ready to release that LP on CD for the first time.

We made two albums with The Beat on Columbia before going back into the "DIY" thing. We made an album in New York with guitarist Jimmy Ripp and J.D. Daugherty from the Patti Smith group on drums. We licensed the record in Europe and, with the money that we made from that, we went and lived over there for three years. We were based out of London, Paris and Madrid and worked

extensively throughout the Continent. We toured all over and I made a couple of records there. In 1987, I moved back to San Francisco with The Beat still going on. We recorded two more records that only came out in Europe. In 1989, I recorded one last record in California that was actually my first solo album.

Then I moved to New York by driving cross country, just bumming and playing in little dive bars along the way. I wound up in the East Village, and that's where I ran into Artie Lenin and Rick Wagner, who are currently in my new band, with Billy Ficca as our

drummer. We go over to Europe quite a bit, as well as Spain.

What's the biggest difference between being on the road now compared to the early days?

It's a little tougher now because it's our own label. It's a small company and we have great distribution with Caroline, but there just isn't that unlimited funding like at the majors. When The Beat was touring with Bill Graham management and Columbia Records behind us, the conditions were definitely bigger and better. There are just a lot more things that you have to think about constantly when you have

"THE WHOLE OPENING BAND THING IS NO PROBLEM FOR US. WE ALWAYS MANAGE TO WIN OVER THE AUDIENCE."

your own record label. There are some bad days and some good days on the road, but the bottom line for the four of us is, it doesn't matter if there are five people or 500 people in the audience... the band plays their best because they love to play.

What kind of tour are you doing now?

It's a mixed bag. We just did a couple of shows in DC at the 9:30 club opening for Matthew Sweet. It was pretty funny because, like I said before, we have Billy Ficca playing with us and Matthew has Richard Lloyd and Will Rigby, so we had parts of Television and the dB's in the room. We also just played at Toad's Place in New Haven opening for Peter Wolf so the whole opening band thing is no problem for us. We always manage to win over the audience.

How do you continue to find the motivation to do what you do?

Well, I started this all as a fan that really loved music. If I'm lucky enough to write a good song that people like, I feel fortunate. I try not to premeditate what I do musically to keep this all honest. The new album is an honest reflection of who I am now and what I'm doing now. Luckily, I'm in a musical situation where I'm not forced to try to recreate what I used to do.

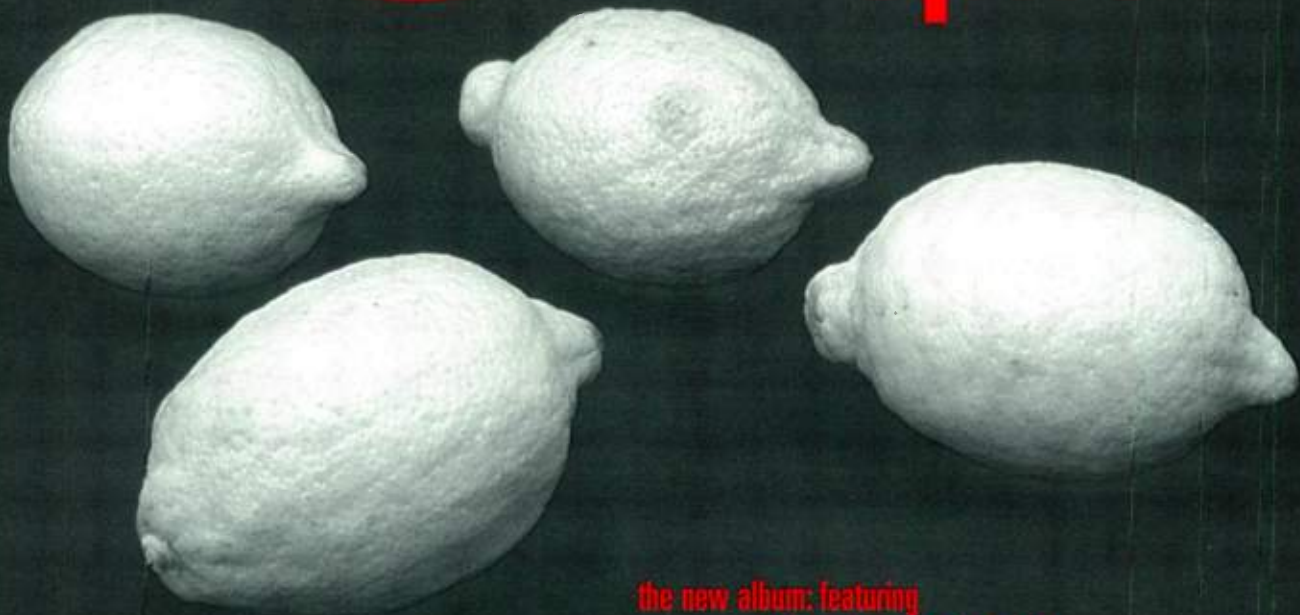
Any words of wisdom from the road?

Don't drink too much. Don't do too many drugs and don't burn any bridges. ■

Lush

split

© 1991 EMI



the new album: featuring
"hypocrite"

Produced by Mike Rodden and Lush

Management: Island Group



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#3 BILLBOARD HEATSEEKERS (6,069 SALES FIRST WEEK!)

New York 744 Pieces scanned on WORE • San Francisco 579 Pieces scanned on LIVE 105

Los Angeles 521 Pieces scanned • Chicago 349 Pieces scanned on Q101 & WXRT

ALSO ON THE AIR IN: Minneapolis, Providence, Cleveland, Boston, Denver, Sacramento, St. Louis, Salt Lake, Norfolk, Nashville, Albany and may others

POST MODERN

POMO PICKS Edited By Ivana B. Adored



Helmet, "Betty" (Interscope): First the Rangers then the Knicks, and now NYC weighs in with another team of concussive poets, Helmet. On the band's third album overall and second for Interscope, singer/songwriter/guitarist Page Hamilton leads his fellow bombastateers through bruisers like the feverish "Bisquits For Smut," a radically different version of "Milquetoast" than contained on "The Crow" soundtrack and the twisted psycho-blues of the album's closer "Sam Hell." "Betty" is a fine and heavy babe, well worth sustaining deep cranial damage for.

Velocity Girl, "¡Simpatico!" (Sub Pop): When Sub Pop announced it was striking up a special arrangement with Elektra to distribute the latest offering from Velocity Girl, it was clear they thought they had a genuine hit on their hands. One spin of the first single and album opener "Sorry Again," with its Primitives-redolent crunch yet jangly guitars and Sarah Shannon's waify yet direct vocals, makes for a quick conversion to the cause. With ample follow-up tracks like "Tripping Wires" and "Drug Girls," Velocity Girl should have no trouble keeping up to speed.



Pulp, "His N' Hers" (Island): A gloriously sensitive record from north of England, "His N' Hers" takes all the essential drama of Roxy Music and adds Heaven 17 and Orange Juice for hooks, proving that New Wave never died, it just got upset and caught the early bus home. Having been dubbed "The most fashionable band in England" this year, "Do You Remember The First Time?" proves that snappy dressers can write great pop songs. 13 years of hard work without recognition looks to be finally paying off. (Commander Dickie Winn)



7 Year Bitch, "¡Viva Zapata!" (C/Z): Seattle's 7 Year Bitch ignores the trappings of their hometown's fabled grunge sound and simply produces some of today's finest punk-inspired hard rock—old school style. The sheer power and volume of bassist Elizabeth Davis and new guitarist Roisin Dunne can only be likened to Blue Cheer at Motorhead speed. No-nonsense vocalist Selene Vigil sings with a heartfelt anger on "Kiss My Ass Good-bye" and "Derailed," that has been inspired by the tragedies the band has survived. Dedicated to the late singer of the Gits, Mia Zapata, this LP will knock the Docs off any flannel-clad poser. (Chris Carey)



POMO MUGS



IVANA B. IN HEAVEN: Here's our own dreamy Ivana in a perfect state: sandwiched between the *Gigolo Aunts'* Dave Gibbs (left) and the *Counting Crows'* Adam Duritz (right), backstage at the *Big Star* show in San Francisco, accepting kisses thrown by Jody Stephens, while the strapping lads who surround her confide the inescapable truth that without her they'd be nothing, or worse, sucking up to Brian Boyd.



CAMP INDIE ROCK DORK OPENS FOR SUMMER FUN: Here's the staff of Camp Indie Rock Dork surrounding the organization's founder Chris Carey (center). While there are no boundaries or limitations set on campers (and certainly no expectations of athletic ability of any kind, ever), the day begins with several bowls of Lucky Charms and daytime talk shows, followed immediately by a midday nap, spirited debate on the contribution made to glorious pop by the *Undertones* and *Badfinger*, a field trip to Starbucks and hour upon hour spent inside the camp lounge comparing and trading *Buzzcocks* colored vinyl. The evening is set aside for fruitless phone calls to prospective dates and milking additional money out of your parents. Prepare to burn all summer long.



WE'RE NOT KIDDING: Here's San Antonio Spur superstar/Rebound God Dennis Rodman surrounded by a group of total losers who could easily eliminate either of the pathetic, alleged pro basketball teams currently competing for the championship, with or without prosthetics.

DRIVER

"SOMETIMES"



TRD-71007-2/4

99X ADD 16 SPINS
 KTCL 22 SPINS
 KPOI 42 SPINS
 WZRH 15 SPINS
 WCBR ADD 12 SPINS
 WRLG 8 SPINS

KNNC ADD
 KLZR ADD
 Z102 ADD
 KKNB ADD
 KEDG ADD
 WGHT ADD

"CLIMB ABOARD FOR THE RIDE OF YOUR LIFE. SUMMER'S FIRST OFFICIAL SMASH!"

LESLIE FRAM, APD
 99X, ATLANTA

"TOP 5 PHONES AFTER 2 DAYS PLAY. PEOPLE ALWAYS COMPLAIN ABOUT NOT ENOUGH DIFFERENT MUSIC. DIFFERENT IS GOOD...THIS SONG IS EXCELLENT!"

SEAN DEMERY, MD
 99X, ATLANTA

"THE PERFECT BRIDGE BETWEEN ERASURE AND STONE TEMPLE PILOTS. IT'S LEGITIMATELY TOP 5 PHONES HERE IN HONO-LULU AND REACTING STRONGLY AT RETAIL!"

KERRY GRAY, PD
 KPOI, HONOLULU

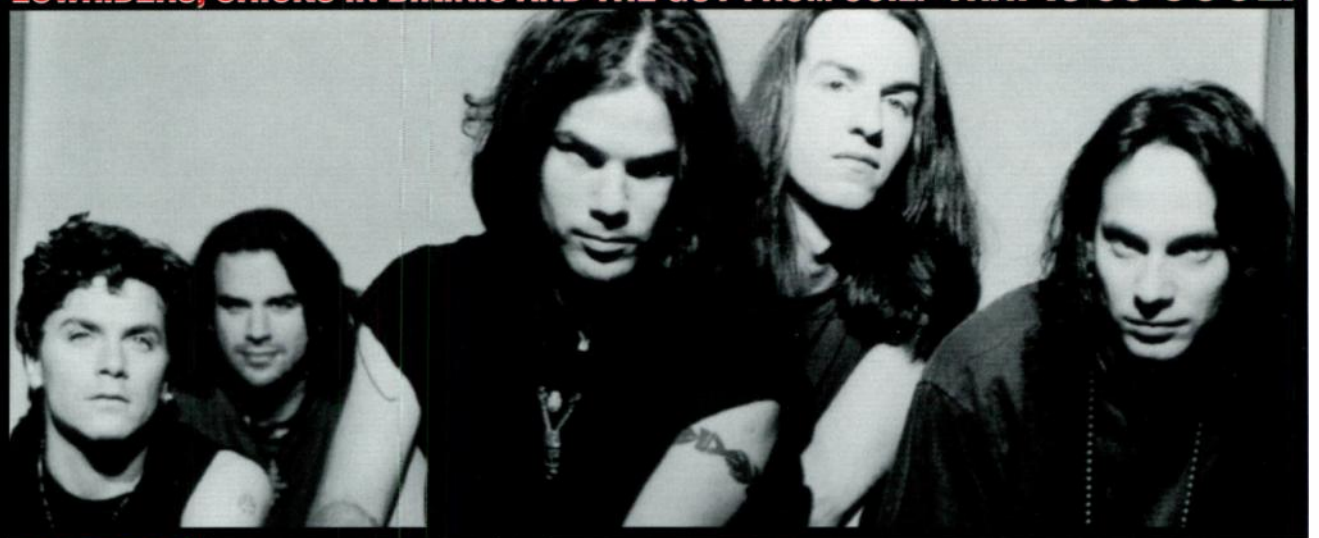
"SOUNDS LIKE A HIT TO ME, I'M NOT JUST WHISTLING DIXIE!"

JOHN HAYES, PD
 KTCL, DENVER

"SOMETIMES,"
 THE FIRST
 TRACK AND
 VIDEO FROM
 DRIVER'S
 SELF-TITLED
 DEBUT
 ALBUM.

Trauma
 RECORDS

“LOWRIDERS, CHICKS IN BIKINIS AND THE GUY FROM COIL. THAT IS SO COOL.”



L A S T

S T A B

TIME FOR SOME INDUSTRIAL STRENGTH FROM STABBING WESTWARD'S CHRISTOPHER HALL WITH KAREN WOODS

Every once in a while, a record comes along that blows your doors off on the first listen, forcing you to keep going back to it to make sure it was as good as you thought it was. Stabbing Westward's Columbia debut, "Ungod," is one of those records, and three months after the initial blast, it still amazes me, an almost perfect blend of technology and technique, classic

songwriting and industrial intensity, rock guitars and powerful drums, dark, angry lyrics and music that holds out a bit of hope for those who are looking for it.

This is not exactly a new band. Chicago-based vocalist Christopher Hall and keyboard player Walter Flakus have been making music under the name Stabbing Westward since 1985, releasing tapes and getting a track

included on a Reconstruction/Cargo compilation called "The Cyberflesh Conspiracy." But with the more recent addition of bassist Jim Sellers, guitarist Stuart Zechman and drummer David Suycott, the sound changed and "Ungod" is the brilliant result. The band's been opening for or playing with Front 242, Paw, Therapy?, Machines Of Loving Grace, Course Of Empire, Prong and

Alice Donut. Now they're spending two months playing to 30,000 people per night opening for Depeche Mode.

Singer Hall says the band's currently grappling with its image. "I don't know how to go about presenting us in a way that's just... what it is. I'm not singing about heroin addiction or my father raping me when I was a child... I'm singing about a girl, okay? Barry

Manilow did that. Air Supply did it. We write cheesy love songs and we're a metal band, OK?" Yeah, just like HITS' Vancouver Canuck, Karen Woods "If She Could," writes cheesy articles for trashy magazines like this one, eh?

A metal band that plays nothing but love songs, huh?

We're somewhere between the two, somewhere between "evocative of the heart of darkness" or "something that can be harsh and fucked up yet beautiful at the same time." Somewhere between that and a metal band which writes about chicks because we want to get laid.

Too bad there isn't a car reference or two...

Low riders, baby. Bouncing cars and chicks in bikinis. That's our next video. We're doing it with Peter Christopherson [industrial music pioneer and founding member of Throbbing Gristle, now in Coil].

That's even better than lowriders and chicks in bikinis.

[Laughs] Lowriders, chicks in bikinis and the guy from Coil. That is so cool.

Are you as depressed as the lyrics on this record make you out to be?

[Laughs] I don't think I captured the true depth of my depression on the record, if you want to know the truth.

My life sucked really, really, really bad and then I met this person who made it a thousand times better. And then that person left. So it's like you think you're at your lowest possible level, then something brings you up and then you fall into this all-time low. That's kind of what happened. I was pretty pissed. I wasn't sure really at who. [Laughs] OK... I was clinically insane.

I understand. I get depressed, go in my room and don't talk to anyone for days. That's what the record is about... lying in bed and staring at the ceiling for seven months without talking to anybody except yourself.

Talking or yelling?

Yelling.

Not good.

No, the neighbors get concerned and after a while, your cat doesn't even come around.

Did it make you feel better to get all that stuff off your chest?

Um, yeah, kind of, but I didn't really get to say a lot of the things I wanted

to say. When you write lyrics, you have to make them fit into a particular amount of space. Then there's the question of whether I'll ever listen to it in a way that I'll actually learn from my mistakes.

I listened to it a lot while we were mixing it, then I put it away for about five months. I listened to it again a couple of weeks ago, and it wasn't that difficult. It's not something I'd take a bath to or anything, though. And it freaks me out if I hear it in a club.

Stabbing Westward has been around for a while, but this is your first major release.

Five years ago, Stabbing Westward was just the most industrial band ever. We refused to use guitars or drums. Then we got tired of it, so we added a third person playing drums and some trumpet and people freaked out, like, "That's not what you're supposed to do." We got bored not actually playing anything. Walter was playing keyboards and I was singing. Then we got a bass player, I started playing bass, the bass player started playing guitar, we got a real drummer and it just started to escalate. Once we got Stuart, we actually started writing songs, and it was all over from there. Our decline into pop alternative rock happened, and here we are today. And I am so much happier with it.

Originally, we were much more along the Ministry/Revolting Cocks line, a lot of songs about the Gulf War, crap like that, and I was like, "I don't need any of this; I really don't care about this at all."

Musically, you're now closer to the rock line — big guitars, big drums. Are you heavily influenced by your home town?

I think we wear our influences pretty obviously, but we're pretty careful not to steal anybody's riffs. It's happened a couple of times. We'd be working on a song, and all of a sudden this amazing part would happen and it would sound so right, then you'd think about it for a week, and it would be like, oh, now I know why that's the perfect part. . . it came right off someone else's album. No wonder it sounds perfect, and I have the perfect vocal melody which just matches that perfect part. I think it's called "The Mountain Song," but I'm not sure. ■

weezer



"undone-the sweater song"

the first single • from the self-titled debut album

EARLY AIRPLAY:

WBRU WROX KLZR KROQ KBBT

WFNX WKQX WRXQ KITS KNDD

"It's our cool song of the week!"

Bill Gamble PD Q101

"A break from all the dirge rock out there.

Awesome live, awesome album!"

Gene Sandbloom APD KROQ



DAVID GEFLEN COMPANY

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World Radio History



Crystal Waters

"100% Pure Love"

17* R&R RHYTHMIC TOP 40 CHART!

661 BDS SPINS!

24*-20 RHYTHMIC TOP 40/CROSSOVER CHART!

45 BB TOP 40 CHART!

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Executive Producer Bruce Carbone

Management: Vito Bruno for
AM/PM Entertainment

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WHEELS & DEALS

BY JOE FLEISCHER

"LIKE WATCHING TWO PIGS PUSHING A BALL AROUND WITH THEIR SNOOTS": But enough about the poetic incompetence of the NBA Finals... On the entirely unconfirmed rumor front, two gems are currently making the industry rounds. Item A: "Minty Fresh is close to a deal with Geffen Records." Not exactly. The probability exists that Minty Fresh owner **Jim Powers** will conclude an A&R consultancy deal with Geffen that will have no direct relationship with Minty Fresh itself or the much-beloved **Veruca Salt**. Minty Fresh will remain independent (for now, anyway), and any artists signed to Minty Fresh will not be under any contractual obligation to Geffen, in-

Geraldine Fibbers



Already have the weasels lying.

cluding the Verucas... Item B: "Nick Terzo is headed to Island." Admittedly, a good match; a solid A&R guy with a good track record paired with a powerful label that is enjoying fresh, freestanding life. But let's all wait until these crazy kids at least get together and discuss such ideas. We're guessing that both Terzo and Island have a lot of options unfolding... Speaking of unconfirmed rumors: What former indie label radio geek is rumored to be starting his own label with a significant chunk of start-up cash contributed by a

brooding grunge icon?... One publishing giant prepares for its head to ankle by drawing up a list of the usual suspects... Two west coast heavyweights are bidding for the services of England's **Skunk Anancie** after a "done deal" at an east coast major suddenly dissolved on grounds of personality... Several majors are digging the scene of Acid Jazz singer/songwriter/producer **Shawn Lee**. His brainchild, **The Pacific Jazz Alliance**, and its debut release, "Cool Struttin'," have garnered critical acclaim and impressive indie album sales. Look for the publishing battle to heat up next... Although there will be no guest list, look for a multitude of weasels to attend the **Epitaph Summer Nationals** on July 27, 28 and 29 at the Hollywood Palladium. The **Offspring** will headline a bill on 7/27 that features **Claw Hammer** and **Red Aunts**, **Pennywise** and **Rancid** perform on 7/28, and **NOFX** heads up a bill that includes a special appearance by **Bad Religion** on 7/29. Epitaph gave its 850+ mail-order customers first shot at tickets and affixed no service charge, proving beyond a doubt that they are Communists... Look for a **Bob Rock**-produced album from the **Cult** to be released in September... Buzz bands performing at the Northwest Music Showcase June 24-27 in Seattle include **Five-Eight**, **Doo Rag**, **Nero's Rome**, **Monroe's Fur**, **Horsies**, **Silkworm**, **Lazy Susan** and **Peacefrog**... Big weasel turnout for the **Geraldine Fibbers** show at L.A.'s Whisky last week, which featured a guest appearance by **that dog's Anna Waronker**... Add Whisky: Monday nights now belong to the all-ages **bianca's hole**, which replaces the **No Bozo Jam Night**. Look for ample weaselitude for the July 4 show, featuring the **Fizzybangers**, **Perch**, **Dishwalla** and **Popsicko**... **BUZZIN'**: **Lakers vs. Celtics**.

Wildcard!

BLACK HOLE SUN SOUNDGARDEN

the new track from the album
SUPERUNKNOWN
[31454-0198-2/4]



HEAVY!



ADD!

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2-2* BB AOR MONITOR!

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17 - 14 HITS TOP FIFTY ALBUMS!

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B97	add 16 Spins	KROQ	40 spins	WENZ	25 spins
WHYT	add	KWOD	34 spins	Z100	25 spins
WAHC	add	WHJX	37 spins	KUBE	20 spins
PRO-FM	add	WDRE	29 spins	99X	31 spins
KKFR	add	KITS	29 spins	KC101	20 Spins

Produced by Michael Beinhorn & Soundgarden
Mixed by Brendan O'Brien
Silver Management

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TOP TENS

BASED ON SALES OF ALBUMS, TAPES AND CD'S
FROM THE NATION'S LEADING RECORD MERCHANTISERS

WINNERS



MOST #1's

1. STONE TEMPLE PILOTS
2. WARREN G
3. BEASTIE BOYS

MOST TOP 5's

1. STONE TEMPLE PILOTS
2. BEASTIE BOYS
3. WARREN G

MOST TOP 10's

1. STONE TEMPLE PILOTS
2. BEASTIE BOYS
3. CROW (ST)



PATRICIA GILLESPIE
403 Retail Stores
(Atlanta)

SUPER CLUB MUSIC

1. STONE TEMPLE PILOTS
2. ABOVE THE RIM (ST)
3. BEASTIE BOYS
4. CROW (ST)
5. BOSTON
6. ACE OF BASE
7. JIMMY BUFFETT
8. VINCE GILL
9. AALIYAH
10. R. KELLY



DOUG SMITH
117 Retail Stores
(Pittsburgh)

NAT'L RECORD MART

1. STONE TEMPLE PILOTS
2. WARREN G
3. ACE OF BASE
4. ABOVE THE RIM (ST)
5. JIMMY BUFFETT
6. BEASTIE BOYS
7. CROW (ST)
8. CHANT
9. ALL 4 ONE
10. COUNTING CROWS



CHUCK LEE
340 Retail Stores
(Los Angeles)

WHEREHOUSE

1. WARREN G
2. STONE TEMPLE PILOTS
3. ACE OF BASE
4. CROW (ST)
5. COUNTING CROWS
6. LION KING (ST)
7. ABOVE THE RIM (ST)
8. CHANT
9. BEASTIE BOYS
10. AALIYAH

THE WALL

STEVE CHALFANT
173 Retail Stores
(Philadelphia)

THE WALL MUSIC INC

1. STONE TEMPLE PILOTS
2. ACE OF BASE
3. BEASTIE BOYS
4. COUNTING CROWS
5. CROW (ST)
6. ALL 4 ONE
7. WARREN G
8. PINK FLOYD
9. MTV PARTY TO GO VOL 5
10. COLLECTIVE SOUL



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

STRAWBERRIES/WAXIE MAXIE'S

1. STONE TEMPLE PILOTS
2. COUNTING CROWS
3. BEASTIE BOYS
4. ACE OF BASE
5. BOSTON
6. CHANT
7. CROW (ST)
8. WARREN G
9. HEAVY D & THE BOYZ
10. SOUNDGARDEN



DAVE WATLAND
122 Retail Stores
(Amarillo)

HASTINGS/CD

1. STONE TEMPLE PILOTS
2. CROW (ST)
3. ACE OF BASE
4. BOSTON
5. ABOVE THE RIM (ST)
6. COLLECTIVE SOUL
7. ALL 4 ONE
8. VINCE GILL
9. BEASTIE BOYS
10. TIM MCGRAW



HOWARD APPELBAUM
34 Retail Stores
(Wash D.C.)

KEMP MILL

1. STONE TEMPLE PILOTS
2. BEASTIE BOYS
3. CROW (ST)
4. COUNTING CROWS
5. ACE OF BASE
6. HEAVY D & THE BOYZ
7. WARREN G
8. SEAL
9. PATTI LABELLE
10. INDIGO GIRLS



DAVE CARROLL
3000 Accounts
(Connecticut)

CD ONE STOP

1. SPIN DOCTORS
2. ARRESTED DEVELOPMENT
3. WARREN G
4. SUICIDAL TENDENCIES
5. MTV PARTY TO GO VOL 5
6. ACE OF BASE
7. OFFSPRING
8. JOAN JETT
9. PEABO BRYSON
10. LION KING (ST)



JAY ROSENBERG
58 Retail Stores
(New York)

WIZ

1. STONE TEMPLE PILOTS
2. HEAVY D & THE BOYZ
3. ACE OF BASE
4. PATTI LABELLE
5. CROW (ST)
6. SPIN DOCTORS
7. COUNTING CROWS
8. BEASTIE BOYS
9. PINK FLOYD
10. TONI BRAXTON

TOP TENS

BASED ON SALES OF ALBUMS, TAPES AND CD'S
FROM THE NATION'S LEADING RECORD MERCHANTISERS



FRANK FALKOW
4000+ Accounts
(Philadelphia)

UNIVERSAL ONE-STOP

1. STONE TEMPLE PILOTS
2. WARREN G
3. SPIN DOCTORS
4. BOSTON
5. ACE OF BASE
6. BEASTIE BOYS
7. PATTI LABELLE
8. R. KELLY
9. VINCE GILL
10. ARRESTED DEVELOPMENT



DON JENSEN
98 Rack Accounts
(Seattle)

ROUND UP

1. TIM MCGRAW
2. VINCE GILL
3. CHANT
4. ACE OF BASE
5. STONE TEMPLE PILOTS
6. ALL 4 ONE
7. KENNY LOGGINS
8. LION KING (ST)
9. BOSTON
10. SOUNDGARDEN

Abbey Road Distributors **RON SIMMS**
1500 Accounts
(Orange County)

ABBEY ROAD DISTRIBUTORS

1. WARREN G
2. SPIN DOCTORS
3. ARRESTED DEVELOPMENT
4. SUICIDAL TENDENCIES
5. STONE TEMPLE PILOTS
6. LUSH
7. ACE OF BASE
8. BOSTON
9. JOAN JETT
10. ANT BANKS



LARRY WEBB
19 Retail Stores,
500 One-stop accts
(Nashville)

MUSIC CITY RECORD DIST.

1. SPIN DOCTORS
2. WARREN G
3. ARRESTED DEVELOPMENT
4. ANT BANKS
5. EIGHT BALL & MJG
6. BILLY JOEL
7. SUICIDAL TENDENCIES
8. PATSY CLINE/HITS
9. ABOVE THE RIM (ST)
10. TIM MCGRAW



PAUL BROCKMAN
900 Accounts
(Houston)

S.W. WHOLESALE

1. WARREN G
2. EIGHT BALL & MJG
3. STONE TEMPLE PILOTS
4. ACE OF BASE
5. DAVID BALL
6. ABOVE THE RIM (ST)
7. AALIYAH
8. KISS TRIBUTE
9. ANT BANKS
10. SPIN DOCTORS



MIKE PICHIK
2200 Accounts
(Omaha)

RTI ONE-STOP

1. KISS TRIBUTE
2. WARREN G
3. SPIN DOCTORS
4. ABOVE THE RIM (ST)
5. STONE TEMPLE PILOTS
6. ACE OF BASE
7. ARRESTED DEVELOPMENT
8. ANT BANKS
9. MTV PARTY TO GO VOL 5
10. SUICIDAL TENDENCIES

Atlanta CD **KEVIN SECHRIST**
3 Retail Stores
(Atlanta)

ATLANTA CD

1. JACKOPIERCE
2. DAVE MATTHEWS BAND
3. STONE TEMPLE PILOTS
4. KRISTEN HALL
5. BOSTON
6. COUNTING CROWS
7. SEAL
8. PINK FLOYD
9. INDIGO GIRLS
10. SPIN DOCTORS



DAVID SLANIA
39 Retail Stores
(Chicago)

ROSE RECORDS

1. YANNI
2. CHANT
3. ACE OF BASE
4. STONE TEMPLE PILOTS
5. JIMMY BUFFETT
6. COUNTING CROWS
7. BEASTIE BOYS
8. CROW (ST)
9. SEAL
10. LION KING (ST)



VICKI MARSHALL
16 Retail Stores
(Ann Arbor)

BORDERS BOOKS & MUSIC

1. CHANT
2. YANNI
3. ACE OF BASE
4. COUNTING CROWS
5. CROW (ST)
6. STONE TEMPLE PILOTS
7. JIMMY BUFFETT
8. LION KING (ST)
9. INDIANS
10. PIANO (ST)



KATHY SHEDD
4 Retail Stores
(Mpls)

DOWN IN THE VALLEY

1. BEASTIE BOYS
2. STONE TEMPLE PILOTS
3. OFFSPRING
4. TOAD THE WET SPROCKET
5. SEAL
6. COLLECTIVE SOUL
7. BOSTON
8. JIMMY BUFFETT
9. CROW (ST)
10. PINK FLOYD



ROSS HEWSON
8 Retail Stores
(Baltimore)

REC&TAPE TRADER

1. STONE TEMPLE PILOTS
2. BEASTIE BOYS
3. SOUNDGARDEN
4. COUNTING CROWS
5. CROW (ST)
6. ACE OF BASE
7. CANDLEBOX
8. LIVE
9. SPIN DOCTORS
10. SUICIDAL TENDENCIES



BILLY WADE
3 Retail Stores &
150 One-Stop Accts
(Mpls)

ELECTRIC FETUS

1. SPIN DOCTORS
2. SUICIDAL TENDENCIES
3. ARRESTED DEVELOPMENT
4. WARREN G
5. LUSH
6. KISS TRIBUTE
7. CROW (ST)
8. JOAN JETT
9. VELOCITY GIRL
10. JESUS LIZARD

BREAKOUTS

HOT NEW OR RESURGING ALBUMS AS REPORTED BY THE NATION'S LEADING RECORD MERCHANTISERS

WINNERS

1 SPIN DOCTORS	(Epic 52907)	64%	6 STONE T. PILOTS	(Atl/Atl G 82607)	21%
2 ARRESTED D.	(Chrys/EMI 29274)	50%	7 LUSH	(4AD/Rep 45578)	20%
3 SUICIDAL T.	(Epic 57774)	40%	8 WARREN G.	(Viol/RAL/PLG 523-335)	19%
4 ANT BANKS	(Jive 41534)	30%	9 PEABO BRYSON	(Columbia 52911)	14%
5 OFFSPRING	(Epitaph 86432)	22%	10 BLUR	(SBK/EMI 27194)	13%

ABBEY ROAD /
RON SIMMS / LOS ANGELES
 Warren G
 Spin Doctors
 Lush
 Suicidal Tendencies
 Joan Jett
 Ant Banks

APPLE TREE /
NANCY FINE / ILLINOIS
 Arrested Development
 Lush
 Suicidal Tendencies
 Velocity Girl
 Blur
 Ant Banks

ASSOCIATED ONE-STOP /
BOB FENTY / PHOENIX
 Offspring
 Ant Banks
 Arrested Development
 Spin Doctors

CAMPUS RECORDS /
JIM DAWSON / COLUMBUS
 Warren G
 Stone Temple Pilots
 Aaliyah
 Spin Doctors
 Suicidal Tendencies
 Live
 Lush

CD ONE-STOP /
DAVE CARROLL / CONN
 Spin Doctors
 Arrested Development
 Suicidal Tendencies
 Joan Jett
 Peabo Bryson

CHEAPTHRILLS /
T KRISTJAHSON / NJ
 Stevie Nicks
 Stabbing Westward
 Spin Doctors
 Superchunk
 Stone Temple Pilots
 Lush

COCONUTS / KEVIN HARNETT /
INDIANAPOLIS
 Stone Temple Pilots
 Spin Doctors
 Jon Secada
 Offspring
 Hole

EAST-WEST /
LYNN MCCARTHY / ORLANDO
 Stone Temple Pilots
 Seal
 Live

EAST-WEST /
BRIAN MARTIN / WINTER PARK
 Spin Doctors
 Renegade Soundwave
 Arrested Development
 Luka Bloom

GENERAL REC OS /
ANDY NELSON / SEATTLE
 South Central Cartel
 Tea Party
 8 Ball & MJG
 Johnny Cash
 Offspring

HARVARD CO-OP /
GENE CASASSA / BOSTON
 Stone Temple Pilots
 Spin Doctors
 Arrested Development
 Boston

MCD MUSIC /
LOU GHIRALDI / NY
 Suicidal Tendencies
 Subdudes
 Godspeed
 Drive Live Jehu
 Aaliyah
 Pulp
 Arrested Development

MICHELLE'S RECORDS &
VIDEO / MICHELLE DIX /
PARKERSBURG, WV
 MTV Party Vol.5
 Seal
 Linda Davis
 Pam Tillis
 Huey Lewis

MICHIGAN WHEREHOUSE /
FRANK JENKS / DETROIT
 Spin Doctors
 MC Breed
 Suicidal Tendencies
 Arrested Development
 Patti LaBelle

MOBY DISC /
BOB SAY / LOS ANGELES
 Rancid
 Suicidal Tendencies
 Spin Doctors
 Arrested Development
 Blur
 Lush

MUSIC BIZ ENT /
JACKIE HOYT / ST. LOUIS
 Suicidal Tendencies
 Spin Doctors
 Seal

MUSIC CITY RECORD DIST /
LARRY WEBB / NASHVILLE
 Spin Doctors
 Arrested Development
 Ant Banks
 Billy Dean
 Suicidal Tendencies
 Lari White
 Peabo Bryson

MUSIC PEOPLE /
GREGG SHAVER / OAKLAND
 Arrested Development
 E-40
 Ant Banks
 Spin Doctors
 Little Milton
 Peabo Bryson

MUSIC WORLD /
BOB GROSS / KANSAS CITY
 Prince
 Beastie Boys
 Lion King (ST)
 Spin Doctors
 Warren G
 Jeru The Damaja

NATIONAL RECORD MART /
DOUG SMITH / PITTSBURGH
 Spin Doctors
 David Ball
 Arrested Development
 Suicidal Tendencies
 Offspring

BREAKOUTS

HOT NEW OR RESURGING ALBUMS AS REPORTED BY THE NATION'S LEADING RECORD MERCHANTISERS

NAVARRE /
ERIC VINCENT / MINNEAPOLIS
Arrested Development
Suicidal Tendencies
Spin Doctors
Blur
Joan Jett
Ant Banks

NORTHERN LIGHTS /
JEAN SCHNIRRING / MPLS
Lush
Frank Black
Offspring
Supercunk
Johnny Cash

PACIFIC COAST ONE-STOP /
RICH LOCKWOOD /
CHATSWORTH
Joan Jett
Lush
Suicidal Tendencies
Spin Doctors
Peabo Bryson
Blur
Arrested Development

PEPPERLAND /
BOB THORSON / LEWISTON, ID
David Ball
Spin Doctors
Suicidal Tendencies
Beck
Ant Banks

RECORD EXCHANGE / JOHN
SHAHINIAN / CLEVELAND
Spin Doctors
Arrested Development
Suicidal Tendencies
MC Breed
Ant Banks
Peabo Bryson

RECORD EXPRESS / GIO
BLANCO / W HARTFORD
Glove
Stabbing Westward
Milla
Beastie Boys

RECORD TOWN / ROBIN
MIRAMONTEZ / VALENCIA
Stone Temple Pilots
Seal
Boston
Maverick (ST)
Warren G

REPEAT THE BEAT /
GREG BLIND / ROYAL OAK
Stone Temple Pilots
Blur
Spin Doctors
Sonic Youth
Live

SEA-PORT ONE STOP /
ERIC ENGELKE / PORTLAND
Spin Doctors
Warren G
Ant Banks
Suicidal Tendencies
Billy Dean
Arrested Development

SOUND WAREHOUSE /
TRACY DONIHOO / DALLAS
Spin Doctors
Ant Banks
David Ball
Arrested Development
Suicidal Tendencies

SPECS /
RANDY MORRIS / MIAMI
Raul Diblasio
Spin Doctors
Arrested Development
Bom Jamericans
David Ball
Puppies

STRAWBERRIES /
SCOTT HAJDUCKY / BOSTON
Spin Doctors
Orangutang
Letters To Cleo
Stone Temple Pilots

STREETSIDE /
MARK GREGORY / KANSAS
CITY
Tenderloin
Beastie Boys
Failure
Crowded House

STREETSIDE /
NEIL LANDOW / ST LOUIS
Spin Doctors
Ant Banks
Tenderloin
David Ball

TAPEWORLD / DONNA
HAYDOCY / CHARLESTON
Spin Doctors
Warren G
When A Man... (ST)
Stevie Nicks
Hal Ketchum

TOWER /
KEITH CROSSWAY / AUSTIN
Arrested Development
Milla
Blur
Jesus Lizard

TOWER /
DOUG FARRAR / BELLEVUE
Spin Doctors
Arrested Development
Beastie Boys
Lush
Frank Black
Biohazard
Warren G

TOWER / RAY ALLEN /
FLETCHER PKWAY
Warren G
Violent Femmes
Candlebox
Offspring

TOWER /
ANJA FOSTER / SAN DIEGO
Stone Temple Pilots
Seal
Toad The Wet...

TOWER / CHERYL COLBURN /
SHERMAN OAKS
Seal
Offspring
Warren G
2000 Year Old Man
Frente!
Lion King (ST)
B-Tribe

TOWER /
TODD MEEHAN / SUNSET
Pride & Glory
When A Man... (ST)
Church
Gil Scott-Heron
Etta James
Sara McLachlan

TOWER /
DAMON SCHROADER / TACOMA
Offspring
Tea Party
Drown
Pete Droge

TOWER 2 / DAVID DEETER /
SAN FRANCISCO
Warren G
Stone Temple Pilots
Lion King (ST)
Arrested Development
Ant Banks
Lush

TRANSWORLD /
VINNIE BIRBIGLIA / ALBANY
Lion King (ST)
Spin Doctors
Offspring
Arrested Development
Rolling Stones

VALLEY RECORD DIST /
RON PHILLIPS / WOODLAND
Spin Doctors
Arrested Development
Ant Banks
Suicidal Tendencies
Peabo Bryson
Rolling Stones

WAXTREE RECORDS /
BOB PONDER / WINTER PARK
Failure
Church
Pretenders
Spin Doctors

WESTERN MERCHANTISERS /
DAVID WATLAND / AMARILLO
Offspring
Stevie Nicks
David Ball
Suicidal Tendencies
Lion King (ST)

WHEREHOUSE /
JEFF WHEELER / FRESNO
Meat Puppets
Sugartooth
Offspring
David Ball
Ant Banks

WHEREHOUSE / BOB BELL / LA
Spin Doctors
Arrested Development
Ant Banks
Suicidal Tendencies
Blur
Peabo Bryson
Lush

ZIPS / RICK ANDRADE / TUCSON
Spin Doctors
Stone Temple Pilots
Suicidal Tendencies
Rolling Stones
Lush
Arrested Development



TOP 50

ALBUMS

2 WEEKS AGO

LAST WEEK

THIS WEEK

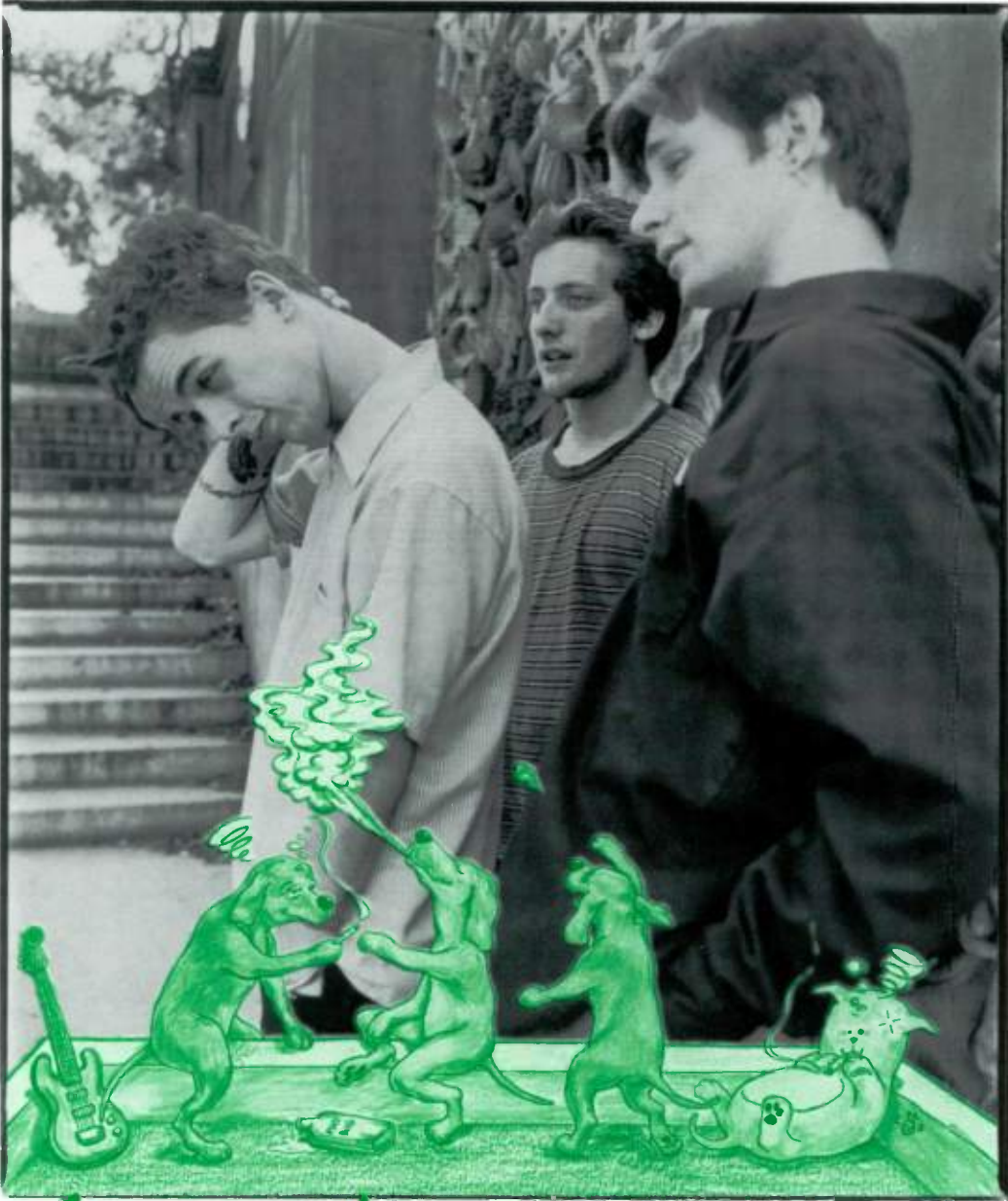


	ARTIST	TITLE	LABEL	COMMENTS	POWER INDEX
-- 1 1	STONE TEMPLE PILOTS	PURPLE	Atl/Atl G 82607	Over a million & a half	179.8
3 5 2	ACE OF BASE	THE SIGN	Arista 18740	Heading toward 4 million	131.6
-- 2 3	WARREN G	REGULATE...	Vio/RAL/PLG 523-335	Gone platinum	131.5
2 6 4	THE CROW	SOUNDTRACK	Atl/Int/AG 82519	Over a million and a half	97.5
1 4 5	BEASTIE BOYS	ILL COMMUNICATION	GR/Capitol 28599	Approaching platinum	92.3
13 13 6	LION KING	SOUNDTRACK	Walt Disney 60858	Top 10 movie	90.5
5 8 7	COUNTING CROWS	AUGUST AND EVERY...	DGC 24528	New single going Top 40	90.4
4 7 8	ABOVE THE RIM	SOUNDTRACK	DR/Int/Atl G 93259	Past platinum now	82.0
6 11 9	BENEDICTINE MONKS	CHANT	Angel/EMI 55138	Back up this week	79.5
-- 3 10	BOSTON	WALK ON	MCA 10973	Strong fan base	75.4
-- -- 11	SPIN DOCTORS	TURN IT UPSIDE...	Epic 52907	Great first week	70.7
8 10 12	ALL-4-ONE	ALL-4-ONE	Atl/Atl G 82588	Past platinum	70.7
11 12 13	PINK FLOYD	THE DIVISION BELL	Columbia 64200	Hot tour	61.4
17 17 14	SOUNDGARDEN	SUPERUNKNOWN	A&M 540198	Single breaking at Top 40	59.5
7 14 15	JIMMY BUFFETT	FRUITCAKES	MCA 11043	Hot tour	59.5
-- 9 16	VINCE GILL	WHEN LOVE FINDS YOU	MCA 11047	Hot Country	53.0
16 15 17	COLLECTIVE SOUL	HINTS, ALLEGATIONS..	Atl/Atl G 82596	Top 10 45 & smash video	51.9
22 18 18	CANDLEBOX	CANDLEBOX	Mav/Sire/WB 45313	Video upped at MTV	47.7
25 19 19	YANNI	LIVE AT THE...	Private Music 82116	Still selling like crazy	47.6
20 23 20	TONI BRAXTON	TONI BRAXTON	LaFace/Arista 26007	4 million	46.6
12 16 21	TIM MCGRAW	NOT A MOMENT TOO...	Curb 77659	Falling some this week	45.1
18 21 22	SMASHING PUMPKINS	SIAMESE DREAM	Virgin 88267	Hot video leads	44.1
14 24 23	AALIYAH	AGE AIN'T NOTHING...	Blk/Jive 41533	Top 5 smash leads	44.0
28 27 24	REALITY BITES	SOUNDTRACK	RCA 66364	Lisa Loeb Top 10 now	43.7
9 22 25	SEAL	SEAL	ZTT/Sire/WB 45415	Single and video	43.6

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

wildcard 6/6

GREEN DAY



LONGVIEW

Produced by Rob Cavallo and Green Day
From the album *Dookie*
Management: Cahn-Man.

35 SOUNDCAN ALBUMS!
32,600 WEEKLY SOUNDCAN SALES!
OVER 394,000 TOTAL SOUNDCAN SALES!
OVER 625,000 ALBUMS ORDERED!
4 HITS POST MODERN!
28 HITS TOP FIFTY ALBUMS!
18 HITS REQUESTS!

5th MOST ADDED!
PRO-FM add
XL106 add 5 spins
KRQ add 5 spins
AND 16 MORE!

WZJM	56 spins	B97	20 spins
KROQ	39 spins	WAHC	19 spins
WHJX	35 spins	KC101	18 spins
KWOD	34 spins	WKSE	16 spins
WDRE	31 spins	99X	13 spins
KUBE	30 spins	WHYT	12 spins
KITS	25 spins	KKFR	11 spins
Z100	23 spins	KRBE	10 spins
WKBQ	20 spins	WEDJ	10 spins





TOP 50

ALBUMS

2 WEEKS AGO

LAST WEEK

THIS WEEK

	ARTIST	TITLE	LABEL	COMMENTS	POWER INDEX		
-	-	26	ARRESTED DEVELOPMENT	ZINGALAMADUNI	Chry/EMI 29274	First week sales	39.7
10	20	27	R. KELLY	12-PLAY	Jive 41527	Many smashes here	39.7
27	29	28	GREEN DAY	DOOKIE	Reprise 45529	45 breaking	38.3
29	34	29	MARIAH CAREY	MUSIC BOX	Columbia 53205	New 45 Top 20	33.7
19	26	30	ENIGMA	CROSS OF CHANGES	Virgin 39326	Falling some now	33.2
23	30	31	SNOOP DOGG...	DOGGYSTYLE	DR/Int/Atl G 92279	Falling slowly	33.0
15	28	32	HEAVY D	NUTTIN' BUT LOVE	Upt/MCA 10998	New video out	31.8
21	32	33	OUTKAST	SOUTHERNPLAY...	LaFace/Arista 26010	Past Gold now	31.1
45	38	34	AEROSMITH	GET A GRIP	Geffen 24455	Smash video leading	29.1
33	36	35	MTV PARTY TO GO #5	MTV PARTY TO GO #5	Tommy Boy 16998	Hot compilation	28.6
24	31	36	JON SECADA	HEART, SOUL...	SBK/EMI 29272	Top 15 single leads	28.3
26	35	37	INDIGO GIRLS	SWAMP OPHELIA	Epic 57621	On tour	26.4
30	39	38	CELINE DION	COLOUR OF MY LOVE	550 Music 57555	Steady sales this week	25.8
-	-	39	OFFSPRING	SMASH	Epitaph 86432	Title says it all	24.0
31	37	40	CRASH TEST DUMMIES	GOD SHUFFLED HIS...	Arista 16531	New 45 going on the radio	22.0
-	-	41	SUICIDAL TENDENCIES	SUICIDE FOR LIFE	Epic 57774	Fan base	21.7
-	33	42	PATTY LABELLE	GEMS	MCA 10870	JAMS cut leads	20.9
-	-	43	BONNIE RAITT	LONGING IN THEIR...	Capitol 81427	Tour and new 45 soon	19.3
34	41	44	ERASURE	I SAY, I SAY, I SAY	Mute/Elektra 61633	Top 25 single leads	18.0
-	25	45	STEVIE NICKS	STREET ANGEL	Mod/Atl/Atl G 92246	Falling this week	17.0
32	42	46	JULIO IGLESIAS	CRAZY	Columbia 57584	Falling some this week	16.2
-	-	47	ANT BANKS	THE BIG BADASS	Jive 41534	Rap	16.0
44	49	48	JANET JACKSON	JANET	Virgin 87825	Monster single leads	15.8
49	48	49	LIVE	THROWING COPPER	Radioactive 10997	Video in Buzz Bin	15.5
35	46	50	TOAD THE WET...	DULCINEA	Columbia 57444	Video on MTV	13.7

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

NEXT UP

JOAN JETT (WB)
AARON HALL (Silas/MCA)
TEVIN CAMPBELL (Qwest/WB)

PEABO BRYSON (Columbia)
FRENTE! (Mam/Atl/Atl G)
JOSHUA KADISON (SBK/EMI)

LUSH (4AD/Reprise)
NINE INCH NAILS (Int/Atl G)
BLUR (SBK/EMI)

“BOOTI CALL”

**MOST ADDED AND MOST INCREASED AIRPLAY AT:
OVER 60 TOP 40 STATIONS INCLUDING:**

KISS108/BOSTON ADD!

B94/PITTSBURGH ADD!

**MULTI-FORMAT UP-TEMPO SUMMERTIME SMASH
BLOWIN' UP AT:**

KMEL/SAN FRANCISCO	KYBT/LOS ANGELES
WHYT/DETROIT	WBLS/NEW YORK
WJMN/BOSTON	WRKS/NEW YORK
WZJM/CLEVELAND	WGCI/CHICAGO
WFLZ/TAMPA	KYDA/DALLAS

TOTAL COMBINED BDS PLAYS: 1,292
TOTAL COMBINED BDS AUDIENCE: 19,001,900
103-77* SOUNDCAN SINGLE SALES!
94-78* BILLBOARD HOT 100!
DEBUT 48 HITS TOP FIFTY SINGLES!
ALBUM IN STORES NOW!

ASK YOUR INTERSCOPE REPRESENTATIVE FOR SPECIAL EDITS AND MIXES

BLACKstreet

EXECUTIVE PRODUCER TEDDY RILEY

THE
ATLANTIC
GROUP





GET OFF THIS

700,000 SOLD!

COMMITTED! —ALBUM RELEASED OVER A YEAR AGO!



WZPL	add	WAHC	12	spins	WVIC	19	spins
WZJM	add	KC101	15	spins	WAAL	13	spins
PRO-FM	add	K106	31	spins	KIMN	12	spins
WRKY	add	WXHR	27	spins	WPST	11	spins
WIFC	add	WRQK	27	spins	WBBO	10	spins
WFLY	add	KYYY	22	spins	KDUK	10	spins



WAVELENGTH

(continued from page 90)

"Come Out And Play (Separated)," which broke in LA at KROQ, is now in Buzz Bin at MTV and exploding at Z100, B97, KUBE, 99X and lots more. If you're not aware of this yet, check your local sales!..... What Southwestern radio PD position is being shopped unbeknownst to the incumbent? We keep hearing the names of ex-WAHC Columbus PD Rob Morris and ex-WRCK Utica PD Wally McCarthy being mentioned.... At WVIC Lansing, Eric Crowe from WKHQ Charlevoix joins for overnites and Ron Geronimo from WHYT Detroit for nites.... WXXM Myrtle Beach ups morning man Calvin Hicks to PD. Also, Booker Madison from WJMX Florence joins as MD/nites and nite jock James Gregory is promoted to afternoon drive.... HOT97's New York "Summer Jam" 6/21 at the Meadowlands featured Queen

Latifah, SWV, Arrested Development, Domino and was hosted by En Vogue. We were not invited.... Congrats to everyone and WB and Maverick as newcomer Candlebox's debut album passes the platinum mark. It's time for Top 40 to make a serious move on the "Far Behind" single!!!!..... Chuck Beck's new deal with Evergreen places him in Chicago with his first project involving The Blaze. Also in Chicago, CBS has settled the B96/Channel 5 lawsuit.... Second Phase Spring Arbitrend kudos to B96 Chicago and PD Todd Cavanah, Q101 Chicago and PD Bill Gamble, KYLD SF and PD Rick Thomas, WPLY Philly and PD Garrett Michaels (3.2-3.8), WIOQ Philly and PD Jefferson Ward, KHKS Dallas and Acting PD Mr. Ed Lambert (4.8-5.3), Q106 SD and PD Ray Kalusa, Z90 SD and PD Lisa

Vasquez, FM102 Sacramento and PD Dr. Dave Ferguson, Q102 Cincy and PD Jimmy Steal (6.6-7.2), PWRPig Tampa and PD BJ Harris, MIX96 Tampa & PD Mason Dixon, WKSE Buffalo and PD Brian Burns, WEDJ Charlotte & PD Mike Donovan and WZYP Huntsville and PD Cat Thomas.... Lots of talk about great callout response to Melissa Etheridge's "Come To My Window.".... Congratulations to U93 South Bend morning driver Mark Durocher and wife Kandis on their marriage. 6/18.... Get well wishes to Atlantic promo heavy Joe Ianello.... 92Q Baltimore needs midday talent, ASAP. T&Rs and photo to PD Russ Allen.... Good talk on 550's Des'ree single.... The Top Ten Most Played videos at MTV are: #1 STP's "Vaseline", #2 Aerosmith, #3 All-4-One, #4 John Mellencamp, #5 Warren G/Nate Dogg, #6

Soundgarden, #7 Collective Soul, #8 Coolio, #9 Janet Jackson and #10 Toni Braxton.... Blowin' In The Wind: Brian Thomas, Kid Kelly and Magic Matt Alan And here's Casey Keating, buying suntan oil and Miami Heat paraphernalia.



“you let your heart go too fast”




spin doctors

From the new album “Turn It Upside Down.”

Produced by Spin Doctors, Peter Denenberg, and Frankie LaRocka.

Management: David Sonenberg for D.A.S. Communications, Ltd.



“Epic” Reg. U.S. Pat. & Tm. Off. Marca Registrada.  is a trademark of Sony Music Entertainment Inc./

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1* BDS ALTERNATIVE — 3rd WEEK IN A ROW
 MOST DETECT ONS EVER AT THE MODERN ROCK FORMAT!
 OVER 1,700 BDS HOT 100 SPINS!
 40*-31* MAINSTREAM TOP 40 CHART!



ADD!



STRESS

"We've fallen for this band and can't get up! 99X played four songs off of "Tear" and they all were extremely successful. This song is nothing more than a continuation of a great body of work."

Brian Philips/Leslie Fram/Sean Demery
 99X Atlanta — 30 spins [#2 most played]

TOAD APPEARS ON "LATE NIGHT WITH DAVID LETTERMAN"
 JULY 7th!

Produced, recorded, and mixed
 by Gavin Black-Ship.
 Management: Blake & Bradford

MAJOR	WAHC	KDWB	KHFI	KKFR
AIRPLAY	KISF	WKBQ	KROQ	KRQ
Z100	WPLY	PRO-FM	WAPE	AND
WEDJ	WZJM	B97	WHJX	MORE!

COLUMBIA

"Columbia" Reg. U.S. Pat. & Tm. Off. Marca Registrada. © 1994 Sony A



WAVELENGTH

BY LENNY BEER & MICHAEL ST. JOHN

Top news of the week is the official signing of **KPLZ PD Casey Keating** to the open **Y100 Miami PD** position. Former PD **Rob Roberts** will consult. We don't look for many changes at the currently successful station. However, wonderers are wondering if consultant **Don Benson**, who was instrumental in the growth of KPLZ will join in some capacity.... In the Big Apple, things are stirring regarding the now famous **Emmis Broadcasting** response to **Vince Pellegrino's** newly conceived dance radio show on a suburban Newark FM in which record labels were offered the chance to pay for play. We hear Pellegrino is considering legal action for restraint of trade, while record labels are agreeing with both parties and waiting to see how this one plays out. Stay tuned.... Meanwhile at **WPLJ**, **Kristie Weimar** from **92Q Baltimore** joins

for middays after an exhaustive talent search. In Baltimore, the search is now on for **Weimar's** replacement. What role will unofficial consultant

Bob Mitchell play in this scenario?.... In a surprise move, **KYLD San Francisco** hires former **KPWR Los Angeles** radio personality

Frank Lozano for mornings. While this was going down, crosstown **KMEL's** highly successful hip-hop show made a deal with sister station **KKBT LA**.... On the lighter side, **WNCI Columbus** morning man **Dave Calin** had a vasectomy performed live on the air while sitting at his kitchen table. (Special ed note: ughhhhhhhhhhh).... At **B97 New Orleans**, former morning man **Scot**, last of **KTSA San Antonio**, returns for a personality midday show. The station's hype is that they now have the three best known, best loved personalities in the history of the city on the air back to back.... At **KC101 New Haven** **Anthony Ianenni** from **Z100 Secaucus** has been named research director and **Mark "Mojo" Allen** from **WWKX Providence** is tapped for nites.... Gigantic buzz building on the **Offspring** single.

(continued on page 88)



Here's **WAAL Binghamton's Oz** (nice name), **Ross Zapin** from **Geffen Records** and **Binghamton Mets Mascot Ballwinger** proving there's only one thing worse than being a Mets fan.



“you gotta be **BAD**



you gotta be **BOLD**



you gotta be **WISER**



you gotta be **HARD**



you gotta be **TOUGH**



you gotta be **STRONGER**



you gotta be **COOL** ,



you gotta be **CALM** ,



you gotta **STAY TOGETHER** ”

Des'ree

“YOU GOTTA BE”

you gotta love her.



Co-Produced by Ashley Ingram and Des'ree. Management: David Wernham for Wildlife Management
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The
second-most
used word
in the
English
language
is about to
become
the most-used
word on your
request line.

You

THE QUINTESSENTIAL
BONNIE RAITT
BALLAD
FROM THE PLATINUM ALBUM
LONGING IN THEIR HEARTS

 **HEAVY ROTATION**
ON TOUR THIS SUMMER AND FALL

PERFORMING LIVE AT THE VH-1 HONORS - JUNE 26
AND ON THE TONIGHT SHOW WITH JAY LENO - JULY 4

Produced by Don Was and Bonnie Raitt • Recorded and Mixed by Ed Cherney • Management: Ken Starr and Jeffrey Hersh for Gold Mountain Entertainment • ©1994 Capitol Records, Inc.

World Radio History