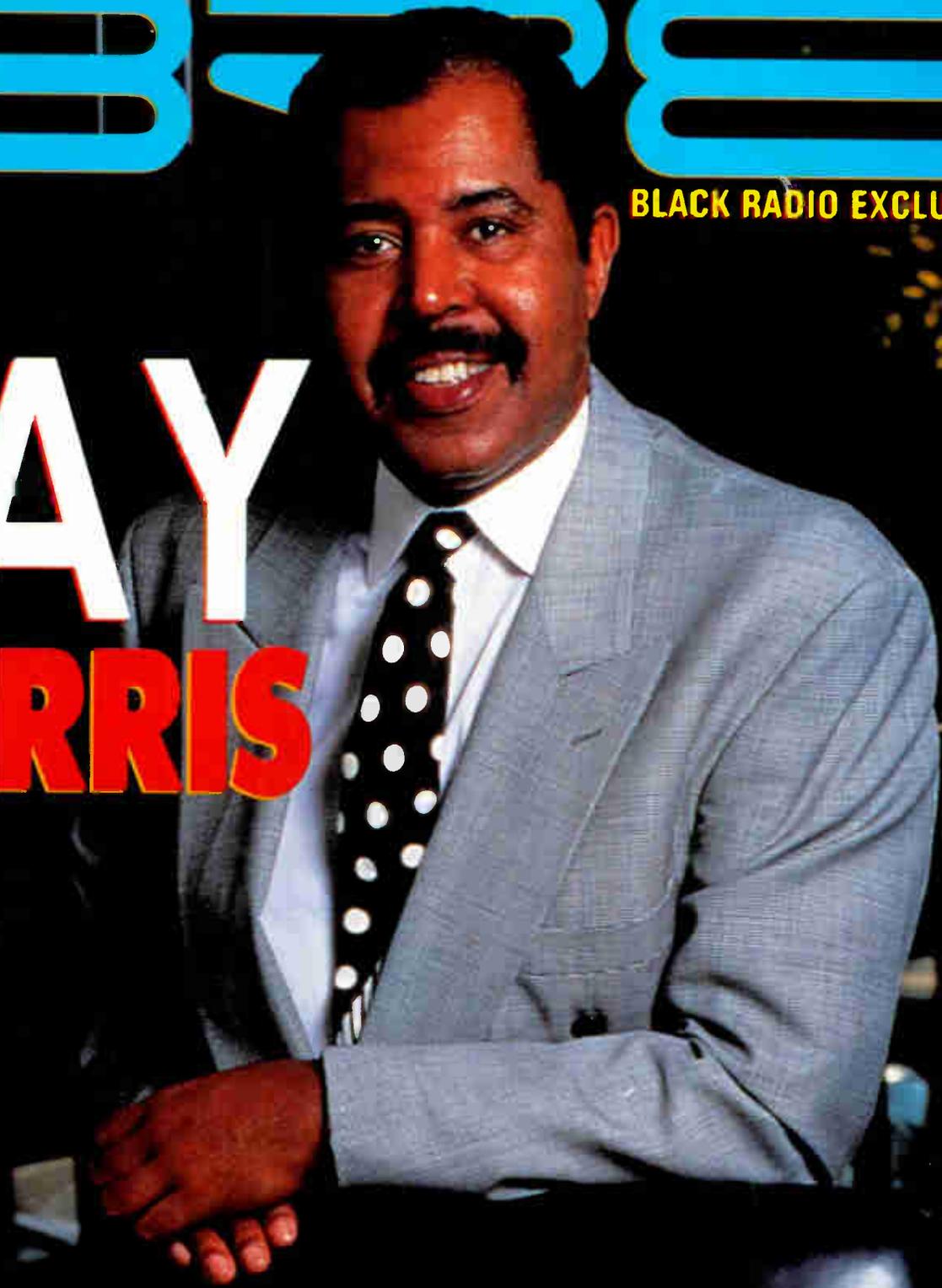


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Quote of the Week
Multiple Grammy Award winner
Natalie Cole:
"Thank you, EMI, for letting me out of my contract so that I could make this album with Elektra."

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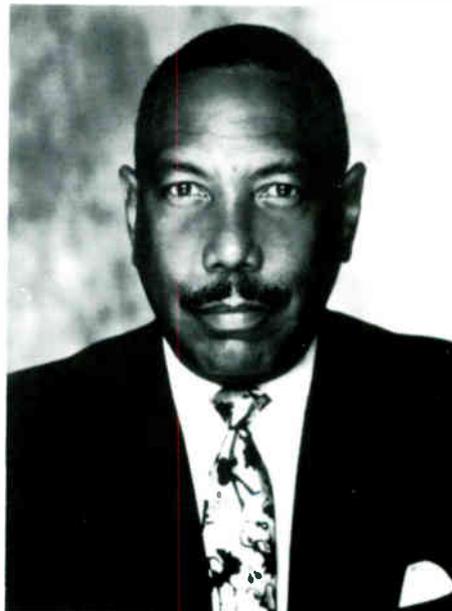
PUBLISHERS

BLACK MUSIC HALL OF FAME

THE BLACK MUSIC Hall of Fame will officially open during *BRE*'s Conference '92 in New Orleans. The opening ceremony of the Hall of Fame is scheduled to coincide with the first day of our conference in the Crescent City.

BRE is proud to be a part of an historic event that will mark the opening of what is sure to bring noted black musicians the critical recognition they deserve. So many times we've had to wait too long for our great black musicians to be honored. With the Black Music Hall of Fame, that will change.

Finally, there is a place where all the world will be able to see, hear and learn about the tremendous contributions black Americans have been making for years. The *truth* will be revealed here. The complete accomplish-



ments of African-American singers and musicians who've made a lasting impact on our lives will be honored in a city that serves as the birthplace of the only true original American music style—jazz.

Armstrong Park will be the site of the Black Music Hall of Fame, and it promises to offer the visitor a penetrating look into our proud past, paying tribute to those who came before us and paved the way. It will also serve as a

rallying point for present-day artists who dare to be innovative and creative.

Because of the importance of this Hall of Fame, we encourage all of you to join us in New Orleans for Conference '92. It promises to be a celebration of our past, present and our future. *BRE*

Sidney Miller

FRONT PAGE NEWS

Cole Reigns Supreme as Grammy Queen

by Ruth A. Robinson



Natalie Cole

New York—It was the color purple plus hints of blue, and mostly the color black, that made the 34th Annual Grammy Awards the show that it was. The Elektra album *Unforgettable*, with its title track—the electronically



Billie Holiday

generated duet between Natalie Cole and Nat "King" Cole—generated the most awards, a total of seven (Record of the Year, Album of the Year, Song of the Year, Best Traditional Pop Performance, Producer of the Year, Best Instrumental Arrangement Accompanying Vocals and Best Engineered

Album). The only other black music multiple award winners were Luther Vandross (Best R&B Vocal Performance, Male, and Best R&B Song) and MCA's album of Billie Holiday music, *Billie Holiday: The Complete Decca Recordings* (Best Album Package and Best Historical Album).

First time Grammy nominees who were able to score include Lisa Fischer, Boyz II Men, Mighty Clouds of Joy, Sounds of Blackness and dancehall reggae artist Shabba Ranks.

All the Lifetime Achievement Awards went to black honorees—John Coltrane, Muddy Waters, Jimi Hendrix and James Brown (who also picked up



Patti LaBelle

a Grammy for Best Album Notes). The legendary Thomas A. Dorsey was the recipient of the Trustee Award.

Show host Whoopi Goldberg moved the long proceeding forward with style and grace. In addition, there were performances by Natalie Cole, Mariah Carey, Seal, Whoopi Goldberg & Bobby McFerrin, Aretha Franklin & Vandross, and the pyrotechnical reproduction of L.L. Cool J's award-winning "Mama Said Knock You Out." And, much like the notorious showing



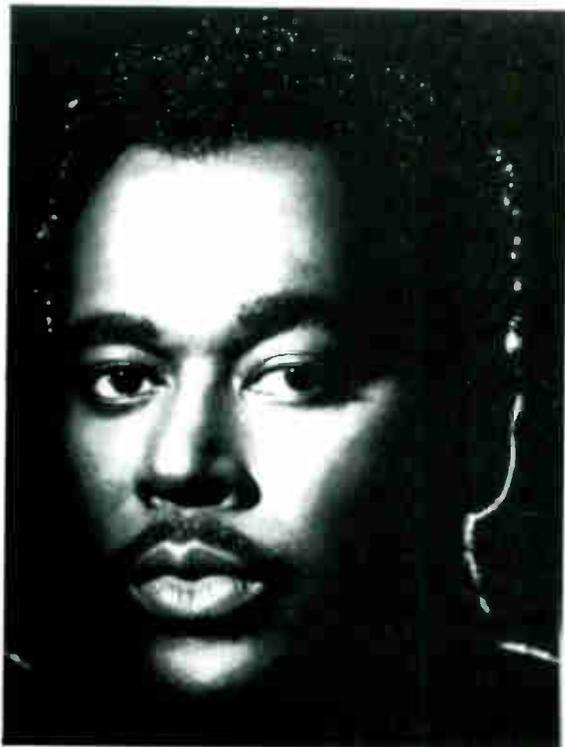
Boyz II Men



Lisa Fischer



BeBe & CeCe Winans



Luther Vandross

at *BRE's* Conference '91, vocal groups Boyz II Men and Color Me Badd were paired to present/perform.

Best R&B Vocal Performance, Female:
Burnin'—Patti LaBelle, MCA and "How Can I Ease the Pain"—Lisa Fischer, Elektra

Best R&B Vocal Performance, Male:
Power of Love—Luther Vandross, Epic

Best R&B Vocal Performance, Group or Duo:

Cooleyhighharmony—Boyz II Men, Motown

Best R&B Song: "Power of Love/Love Power"—Luther Vandross, Marcus Miller & Teddy Vann, Epic

Best Rap Performance, Solo: "Mama Said Knock You Out"—L.L. Cool J, Def Jam/Columbia

Best Rap Performance, Duo or Group:

"Summertime"—D.J. Jazzy Jeff & the Fresh Prince, Jive/RCA

Best Jazz Vocal Performance: *He Is*



Shabba Ranks

A complete list of the winners follows:

Record of the Year: "Unforgettable"—Natalie Cole (with Nat "King" Cole, Elektra)

Album of the Year: *Unforgettable*—Natalie Cole, Elektra

Song of the Year: "Unforgettable" (Natalie Cole)—Irving Gordon

Producer of the Year: David Foster—*Unforgettable/Voices that Care*

Best Traditional Pop Performance: *Unforgettable*—Natalie Cole, Elektra



James Brown

Christmas—Take 6, Reprise

Best Jazz Instrumental, Group:
Saturday Night at the Blue Note—Oscar Peterson Trio, Verve

Best Large Jazz Ensemble Performance:

Live at the Royal Festival Hall—Dizzy Gillespie & the United Nation Orchestra, Enja

Best Traditional Soul Gospel Album:
Pray For Me—Mighty Clouds of Joy, Word



Dizzy Gillespie

Best Contemporary Soul Gospel Album: *Different Lifestyles*—BeBe & CeCe Winans, Sparrow/Capitol

Best Gospel Album by a Choir or Duo: *The Evolution of Gospel*—Sounds of Blackness, Perspective/A&M

Best Traditional Blues Album: *Live at the Apollo*—B.B. King, GRP

Best Contemporary Blues Album:
Damn Right, I've Got the Blues—Buddy Guy, Silvertone

Best Reggae Album: *As Raw As Ever*—Shabba Ranks, Epic

Best World Music Album: *Planet Drum*—Mickey Hart, Rykodisc, Inc.

Best Arrangement on an Instrumental: *Medley: Bess You Is My Woman/I Loves You Porgy*—Arranger: Dave Grusin, GRP

Best Instrumental Arrangement Accompanying Vocals:
"Unforgettable"—Arranger: Johnny Mandel (Natalie Cole), Elektra

Best Engineered Album:
Unforgettable—Natalie Cole; Engineers: Al Schmitt/Woody Woodruff/Armin Steiner, Elektra

Best Album Package: *Billie Holiday: The Complete Decca Recordings*, GRP

Best Album Notes: *Star Time*—James Brown, Polydor

Best Historical Album: *Billie Holiday: The Complete Decca Recordings*, GRP

Ground Breaking Black Executives

BY ANGELA JOHNSON

SCULPTORS OF OPPORTUNITY

BLACK PEOPLE HAVE BEEN FORCED TO be trailblazers and warriors on every front of their lives, historically. From slavery to present day, blacks have been dealt the more challenging hand to play, yet we continue to rise victorious. And that is what Black History Month is all about—the celebration of the triumphs and those who have achieved and left renewed opportunity as they passed through to higher elevations.

The rise of black music at the core of the music industry was a phenomenon that could not be stopped. A swelling wave of rhythm was rushing through the streets and onto hot wax. With all the black acts being signed and becoming successful, the major record companies had to enlist marshalls to usher in the black music bonanza, individuals who had an exacting propensity for how the product and the artist should be imaged, promoted and marketed.

These marshalls defined, sculpted, molded and carved a place for blacks in the executive sector of the business and marched black music right to the forefront where—in its myriad of forms, encompassing jazz, R&B, gospel, blues, rap—it is used today in commercial ads in every medium from radio to TV, and in soundtracks for movies (some of them not black cast, directed or produced).

Being the first hired African-American to any post in any industry is a ground breaking achievement—one that certainly merits recognition because this is a person who opens



Marion "Boo" Frazier

doors for the next person to walk through, who in turn does the favor for the brother after him, and so on. In the early days of black music's development within the majors, these individuals were in a unique position. They had been called upon to head departments and step into posts that had not existed before; it was up to them to set the precedent. And set it, they did.

Relocating from Chicago to L.A. to head up MCA's black music promo department was indeed a daring move for Hillery Johnson, now

pres, Valley Vue Records & Entertainment and Hillery Johnson & Associates. Johnson confided, "It was my first national post." And as nat'l dir, promo, black music, he says, "I was a department of one." MCA didn't have too much to offer in the way of R&B acts at the time. "They had an acappella group called the Persuasions and Doby Grey," explained Johnson.

One smooth move which Johnson counts as a coup during his tenure was his breaking Elton John's crossover classic "Benny and the Jets" at black radio. "That was one of the biggest songs of the '70s and I broke it at black radio on WJLB in Detroit."

Revealing that 1966 was a turning point year for him, Johnson said, "That was when I started making my living in music...that's when I made the commitment that this is what I wanted to do." Before taking that MCA post, Johnson had been a producer and had done extensive work with Donny Hathaway and was the first producer to work with the female R&B group The Emotions.

Having been in music for more than two decades, Johnson has developed some learned observations. When called upon to ponder the presence of alienation in the music business 20 years ago (i.e. a handful of black executives in an industry dominated by white males), Johnson stated, "You always knew your

continued on page 42



Larkin Arnold

BRE SINGLES CHART

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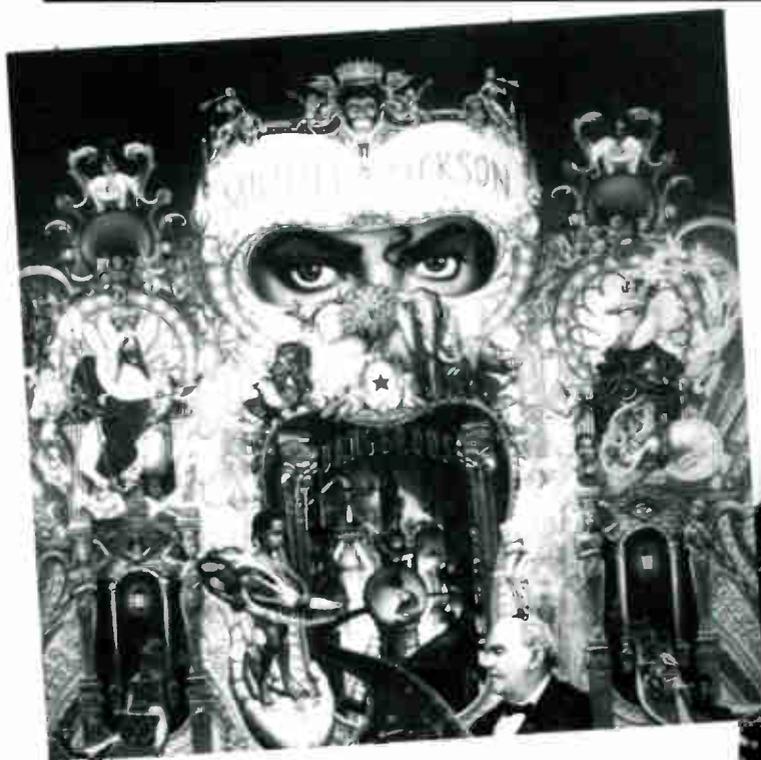
TW	LW	WOC	ARTIST	TITLE	LABEL	TW	LW	WOC	ARTIST	TITLE	LABEL
1	2	7	MICHAEL JACKSON, <i>Remember the Time</i> , Epic			51	57	5	B.B. KING, <i>The Blues Come Over Me</i> , MCA		
2	1	7	GERALD LEVERT, <i>Baby Hold On To Me</i> , ATCO/EastWest			52	53	4	SHIRLEY MURDOCK, <i>Let There Be Love!</i> , Elektra		
3	4	7	TONY TERRY, <i>Everlasting Love</i> , Epic			53	55	6	ABC, <i>My World</i> , Motown		
4	5	7	MINT CONDITION, <i>Breakin' My Heart</i> , Perspective/A&M			54	58	3	CAMEO, <i>Emotional Violence</i> , Reprise		
5	7	7	PRINCE & THE N.P.G., <i>Diamonds and Pearls</i> , Paisley Park/WB			55	73	2	JODY WATLEY, <i>I'm The One You Need</i> , MCA		
6	6	7	PATTI LABELLE, <i>Somebody Loves You Baby</i> , MCA			56	☆	▷	LUTHER VANDROSS, <i>Sometimes It's Only Love</i> , Epic		
7	8	7	R. KELLY & PUBLIC ANNOUNCEMENT, <i>She's Got That Vibe</i> , Jive			57	20	7	ERIC B. & RAKIM, <i>What's on Your Mind</i> , MCA		
8	14	7	VANESSA WILLIAMS, <i>Save the Best for Last</i> , Wing/PG			58	61	5	ROBYN SPRINGER, <i>Forever & Ever</i> , Cardiac		
9	3	7	BOYZ II MEN, <i>Uhh Ahh</i> , Motown			59	65	3	SKYY, <i>Up and Over</i> , Atlantic		
10	21	7	ATLANTIC STARR, <i>Masterpiece</i> , Reprise			60	62	5	DEE HARVEY, <i>Just As I Am</i> , Motown		
11	13	7	GLENN JONES, <i>Here I Go Again</i> , Atlantic			61	16	7	KARYN WHITE, <i>The Way I Feel About You</i> , Warner Bros.		
12	25	7	ARETHA FRANKLIN, <i>Ever Changing Times</i> , Arista			62	67	3	CALLOWAY, <i>Let's Get Smooth</i> , Solar/Epic		
13	27	7	SOUNDS OF BLACKNESS, <i>Testify</i> , Perspective/A&M			63	24	6	MC BRAINS, <i>Oochie Coochie</i> , Motown		
14	19	7	ERIC GABLE, <i>Straight from My Heart</i> , Epic			64	77	4	CHERRELLE, <i>Tears of Joy</i> , Tabu/A&M		
15	30	7	CHRIS WALKER, <i>Take Time</i> , Pendulum/Elektra			65	69	4	ROGER, <i>Take Me Back</i> , Reprise		
16	29	6	BEBE & CECE WINANS, <i>It's OK</i> , Sparrow/Capitol			66	70	4	MARION MEADOWS, <i>Love Was Never</i> , Novus/RCA		
17	18	7	GAME, <i>All Night All Day</i> , Luke			67	74	3	DIGITAL UNDERGROUND, <i>No Nose Job</i> , Tommy Boy		
18	23	7	PHYLLIS HYMAN, <i>When You Get Right Down To It</i> , Philly Int'l/Zoo			68	75	3	JOHNNY MATHIS, <i>Better Together</i> , Columbia		
19	32	7	JOE PUBLIC, <i>Live and Learn</i> , Columbia			69	76	2	LISA STANSFIELD, <i>All Woman</i> , Arista		
20	22	7	DAVID PEASTON, <i>Luxury of Love</i> , MCA			70	11	7	JODECI, <i>Stay</i> , Uptown/MCA		
21	26	7	MC LYTE, <i>Poor Georgie</i> , First Priority/Atlantic			71	79	3	CHIC, <i>Chic Mystique</i> , Warner Bros.		
22	28	7	NAUGHTY BY NATURE, <i>Everything's Gonna Be Alright</i> , Tommy Boy			72	☆	▷	GARY BROWN, <i>Don't Make Me Beg Tonight</i> , Capitol		
23	38	6	TLC, <i>Ain't 2 Proud 2 Beg</i> , LaFace/Arista			73	☆	▷	ERIC B. & RAKIM, <i>(Juice) Know The Ledge</i> , MCA		
24	10	7	LISA FISCHER, <i>So Intense</i> , Elektra			74	85	2	FORCE MDS, <i>Your Love Drives Me Crazy</i> , Tommy Boy		
25	34	7	TIM OWENS, <i>Smile</i> , Atlantic			75	☆	▷	KARYN WHITE, <i>Walkin' The Dog</i> , Warner Bros.		
26	35	7	PEABO BRYSON, <i>Lost in the Night</i> , Columbia			76	☆	▷	THE TEMPTATIONS, <i>Hoop Of Fire</i> , Motown		
27	45	3	AARON HALL, <i>Don't Be Afraid</i> , Soul/MCA			77	81	3	COLONEL ABRAMS, <i>You Don't Know</i> , Scotti Bros.		
28	36	7	CHILL DEAL BOYZ, <i>Make Ya Body Move</i> , Quality			78	80	4	MIC MURPHY, <i>Fit To Be Tied</i> , EastWest		
29	37	4	KEITH WASHINGTON, <i>When You Love Somebody</i> , Qwest/WB			79	☆	▷	BIG DADDY KANE, <i>For The Lover In You</i> , Cold Chillin'/Reprise		
30	40	6	COLOR ME BADD, <i>Thinkin' Back</i> , Giant/Reprise			80	84	2	CLIVILLES & COLE, <i>A Deeper Love</i> , Columbia		
31	33	7	NICE & SMOOTH, <i>How to Flow</i> , RAL/Columbia			81	43	7	PUBLIC ENEMY, <i>Shut Em Down</i> , Def Jam/Columbia		
32	41	4	HAMMER, <i>Do Not Pass Me By</i> , Capitol			82	☆	▷	U.M.C.'s, <i>One To Grow On</i> , Wild Pitch/EMI		
33	50	3	TEVIN CAMPBELL, <i>Goodbye</i> , Qwest/Warner Bros.			83	31	7	STATE OF ART, <i>Understanding</i> , 40 Acres and a Mule/Columbia		
34	39	6	SURFACE, <i>A Nice Time For Love</i> , Columbia			84	☆	▷	SMOOVE, <i>(Meanwhile) Back At The Ranch</i> , Atco/EastWest		
35	42	7	P.M. DAWN, <i>Paper Doll</i> , Gee Street/Island			85	66	7	SYBIL, <i>Open Up the Door</i> , Next Plateau		
36	44	5	BARRY WHITE, <i>Dark & Lovely</i> , A&M			86	72	7	CHUBB ROCK, <i>Just the Two of Us</i> , Select		
37	9	7	GUY, <i>Let's Stay Together</i> , MCA			87	☆	▷	WHISTLE, <i>If You Don't Say</i> , Select/Elektra		
38	63	2	MARIAH CAREY, <i>Make It Happen</i> , Columbia			88	78	7	ICE CUBE, <i>Steady Mobbin'</i> , Priority		
39	68	2	KEITH SWEAT, <i>Why Me Baby</i> , Elektra			89	82	7	LUTHER VANDROSS, <i>Rush</i> , Epic		
40	15	7	GENE RICE, <i>Love is Calling</i> , RCA			90	☆	▷	LISA TAYLOR, <i>Secrets</i> , Giant/Reprise		
41	12	7	STEVIE WONDER, <i>These Three Words</i> , Motown			91	83	7	JODY WATLEY, <i>I Want You</i> , MCA		
42	49	7	OAKTOWN'S 3.5.7, <i>It's Not Your Money</i> , Capitol			92	86	7	D.J. JAZZY JEFF/THE FRESH PRINCE, <i>The Things That You Do</i> , Jive		
43	47	4	SMOKEY ROBINSON, <i>I Love Your Face</i> , SBK			93	87	7	WHITNEY HOUSTON, <i>I Belong To You</i> , Arista		
44	59	7	C'VELLO, <i>Turn You On</i> , RCA			94	46	7	KEITH SWEAT, <i>Keep It Comin'</i> , Elektra		
45	17	7	QUEEN LATIFAH, <i>Latifah's Had It Up 2 Here</i> , Tommy Boy			95	89	7	BRAND NEW HEAVIES, <i>Stay This Way</i> , Delicious Vinyl		
46	48	7	GLADYS KNIGHT, <i>Where Would I Be</i> , MCA			96	90	7	ROBERTA FLACK, <i>You Make Me Feel Brand New</i> , Atlantic		
47	64	2	SHANICE, <i>I'm Cryin'</i> , Motown			97	51	7	MARIAH CAREY, <i>I Can't Let Go</i> , Columbia		
48	56	4	TRACIE SPENCER, <i>Love Me</i> , Capitol			98	91	7	JENNIFER HOLLIDAY, <i>Love Stories</i> , Arista		
49	52	7	HEAVY D. & THE BOYZ, <i>Peaceful Journey</i> , Uptown/MCA			99	54	7	GARY TAYLOR, <i>In and Out of Love</i> , Valley Vue		
50	71	3	BLACK SHEEP, <i>The Choice Is Yours</i> , Mercury			100	60	7	SALT-N-PEPA, <i>You Showed Me</i> , Next Plateau		

BRE ALBUMS CHART

MARCH 6, 1992

● BULLETED ENTRIES INDICATE STRONG CHART MOVEMENT. ☆ ▷ REPRESENTS NEW ENTRY. ★ ▷ REPRESENTS RE-ENTRY.

TW	LW	WOC	ARTIST	TITLE	LABEL	TW	LW	WOC	ARTIST	TITLE	LABEL
1	1	7	MICHAEL JACKSON, <i>Dangerous</i> , Epic			26	34	4	ATLANTIC STARR, <i>Love Crazy</i> , Reprise		
2	3	7	JODECI, <i>Forever My Lady</i> , Uptown/MCA			27	31	7	QUEEN LATIFAH, <i>Nature of a Sista'</i> , Tommy Boy		
3	4	7	VARIOUS, <i>"Juice" Soundtrack</i> , MCA			28	39	3	UMC'S, <i>Habits of Nature</i> , EMI		
4	5	7	CYPRESS HILL, <i>Cypress Hill</i> , Ruffhouse/Columbia			29	26	7	HAMMER, <i>Too Legit To Quit</i> , Capitol		
5	7	7	TEVIN CAMPBELL, <i>TE.V.I.N.</i> , Qwest/WB			30	18	7	DIGITAL UNDERGROUND, <i>Sons of the P</i> , Tommy Boy		
6	6	7	PATTI LABELLE, <i>Burnin'</i> , MCA			31	20	7	P.M. DAWN, <i>Of the Heart, Of the Soul...</i> , Gee Street/Island		
7	2	7	KEITH SWEAT, <i>Keep It Comin'</i> , Elektra			32	27	7	READY FOR THE WORLD, <i>Straight Down to Business</i> , MCA		
8	9	7	PRINCE & THE N.P.G., <i>Diamonds and Pearls</i> , Paisley Park/WB			33	28	7	CHUBB ROCK, <i>The One</i> , Select		
9	10	7	LISA STANSFIELD, <i>Real Love</i> , Arista			34	33	7	NATALIE COLE, <i>Unforgettable</i> , Elektra		
10	11	7	JODY WATLEY, <i>Affairs of the Heart</i> , MCA			35	☆	▷	GLENN JONES, <i>Here I Go Again</i> , Atlantic		
11	15	5	MINT CONDITION, <i>Meant To Be Mint</i> , Perspective/A&M			36	32	7	O-NICE, <i>To Tha Rescue</i> , Jive		
12	16	5	BLACK SHEEP, <i>A Wolf In Sheep's Clothing</i> , Mercury			37	35	6	TONE-LOC, <i>Cool Hand-Loc</i> , Delicious Vinyl		
13	14	7	KARYN WHITE, <i>Ritual of Love</i> , Warner Bros.			38	37	7	BEBE & CECE WINANS, <i>Different Lifestyles</i> , Sparrow/Capitol		
14	8	7	SHANICE, <i>Inner Child</i> , Motown			39	38	7	PHYLLIS HYMAN, <i>Prime of My Life</i> , Philadelphia Int'l/Zoo		
15	13	7	A TRIBE CALLED QUEST, <i>Low End Theory</i> , Jive			40	41	4	MAXI PRIEST, <i>Best of Me</i> , Charisma		
16	23	7	GERALD LEVERT, <i>Private Line</i> , ATCO/Eastwest			41	42	3	2PAC, <i>2Pocalypse Now</i> , Interscope/Atlantic		
17	12	7	BOYZ II MEN, <i>Cooleyhighharmony</i> , Motown			42	43	2	SOUNDS OF BLACKNESS, <i>The Evolution...</i> , Perspective/A&M		
18	17	7	PUBLIC ENEMY, <i>Apocalypse '91...</i> , Def Jam/Columbia			43	40	7	LUTHER VANDROSS, <i>Power of Love</i> , Epic		
19	22	7	MC LYTE, <i>Act Like You Know</i> , Priority			44	46	3	MAC BAND, <i>The Real Deal</i> , Ultrax		
20	24	5	AMG, <i>Bitch Betta Have My Money</i> , Select			45	44	7	BARRY WHITE, <i>Put Me in Your Mix</i> , A&M		
21	25	7	CHRIS WALKER, <i>First Time</i> , Pendulum			46	29	7	VARIOUS, <i>"House Party II" Soundtrack</i> , MCA		
22	21	7	VANESSA WILLIAMS, <i>Comfort Zone</i> , Wing/PG			47	47	7	2 LIVE CREW, <i>Sports Weekend</i> , Luke/Atlantic		
23	30	7	MARIAH CAREY, <i>Emotions</i> , Columbia			48	48	7	D.J. MAGIC MIKE/M.C. MADNESS, <i>Ain't No Doubt About It</i> , Cheetah		
24	36	3	R. KELLY & PUBLIC ANNOUNCEMENT, <i>Born Into The 90's</i> , Jive			49	45	7	JENNIFER HOLLIDAY, <i>I'm On Your Side</i> , Arista		
25	19	7	ICE CUBE, <i>Death Certificate</i> , Priority			50	50	7	COLOR ME BADD, <i>C.M.B.</i> , Giant/Reprise		



JAZZ NOTES

Caribbean Jazz Fest Set

THE EASTERN CARIBBEAN island of St. Lucia is hosting its first jazz festival. Billed as an intimate concert series, the St. Lucia Jazz Festival is offering one headlining concert each day of the festival, with mini-concerts in smaller venues throughout the tropical island. The jazz festival begins May 28 and runs through May 31.

Included in the scheduled line-up for the four-day event are **Wynton Marsalis**, **McCoy Tyner**, **Vanessa Rubin**, **The Kenny Barron Trio**, **Sonny Fortune**, **David Sanborn**, **Alex Bugnon**, **Arthur Blythe**, **Craig Handy**, **Jon Fadis** and **Tim Cunningham**.

Following the jazz fest is a water sports competition called Aqua Action '92. For information phone (800) 972-5707.

Lovin' It Productions Presents Miralles



Steve Reid, producer/songwriter/percussionist, as well as founding member of The Rippingtons (l) and artist/producer Rob Mullins (r) stand with their latest project, Miralles, who takes co-writer credit with Reid and Mullins on his debut recording project *To Have An Image*.

ASCAP Hosts "Jazz Master Class" Seminar

The American Society of Composers, Authors & Publishers (ASCAP) will hold the **Louis Armstrong "Jazz Master Class" Seminar** on March 18 from 2 p.m. to 6 p.m. The seminar, which features panelists representing all aspects of the jazz world including composers, artists, publishers, producers and record executives, will be held at the Red Blazer Too in New York City.

The seminar is *free* and attendees are encouraged to bring a tape which may be selected for critique in a random drawing. For more information call (212) 621-6323 BRE.

BY J.R. REYNOLDS

BRE JAZZ CHART

MARCH 6, 1992

T W	L W	ARTIST	TITLE	T W	L W	ARTIST	TITLE
1	12	VANESSA RUBIN	<i>Soul Eyes</i> Novus/RCA	16	3	STANLEY JORDAN	<i>Stolen Moments</i> Blue Note
2	1	CHARLES FAMBROUGH	<i>The Proper Angle</i> CTI	17	6	GENE HARRIS QUARTET	<i>Black and Blue</i> Concord Jazz
3	7	KENNY BARRON QUARTET	<i>Lemuria-Seascape</i> Candid DA	18	☆	TOM HARRELL	<i>Passages</i> Chesky
4	13	AL DIMEOLA	<i>Kiss My Axe</i> Tomato/Mesa/Blue Moon	19	22	TEDDY EDWARDS	<i>Mississippi Lad</i> Island/Antilles
5	14	PAQUITO D'RIVERA	<i>Havana Cafe</i> Chesky	20	30	ELLIS MARSALIS	<i>Heart of Gold</i> Columbia
6	2	GERALD ALBRIGHT	<i>Live At Birdland West</i> Atlantic	21	☆	SONNY ROLLINS	<i>Here's To The People</i> Milestone
7	11	KENNY BURRELL	<i>Sunup To Sundown</i> Contemporary	22	☆	BOBBY McFERRIN/CHICK COREA	<i>Play</i> Blue Note
8	4	RICK MARGITZA	<i>This Is New</i> Blue Note	23	24	ONAGE ALLEN GUMBS	<i>Care To Dream</i> MCA
9	9	KEVYN LATTAU/SPRAGUE/SHAPIRO	<i>Braziljazz</i> Nova	24	28	GRADY TATE	<i>TNT</i> Milestone/Fantasy
10	10	NANCY WILSON	<i>With My Lover Beside Me</i> Columbia	25	26	RUTH BROWN	<i>Fine And Mellow</i> Fantasy
11	16	DIRTY DOZEN BRASS BAND	<i>Open Up Whatcha Gonna Do</i> Columbia	26	25	ABBEY LINCOLN	<i>You Gotta Pay The Band</i> Verve
12	20	DAVE CATNEY	<i>Jade Visions</i> Justice	27	27	BOB BERG	<i>Back Roads</i> Denon
13	21	CORNELL DUPREE	<i>Can't Get Through</i> Amazing	28	☆	MANHATTAN JAZZ QUINTET	<i>Manhattan Blues</i> Compose
14	5	KENNY DREW, JR.	<i>Kenny Drew, Jr.</i> Antilles/PG	29	23	HOUSTON PERSON	<i>The Party</i> Muse
15	8	MILES DAVIS & MICHEL LEGRAND	<i>Dingo</i> Warner Bros.	30	☆	DAVE VALENTIN	<i>Musical Portraits</i> GRP

● BULLETED ENTRIES INDICATE STRONG CHART MOVEMENT
☆ REPRESENTS NEW ENTRY ★ REPRESENTS RE-ENTRY

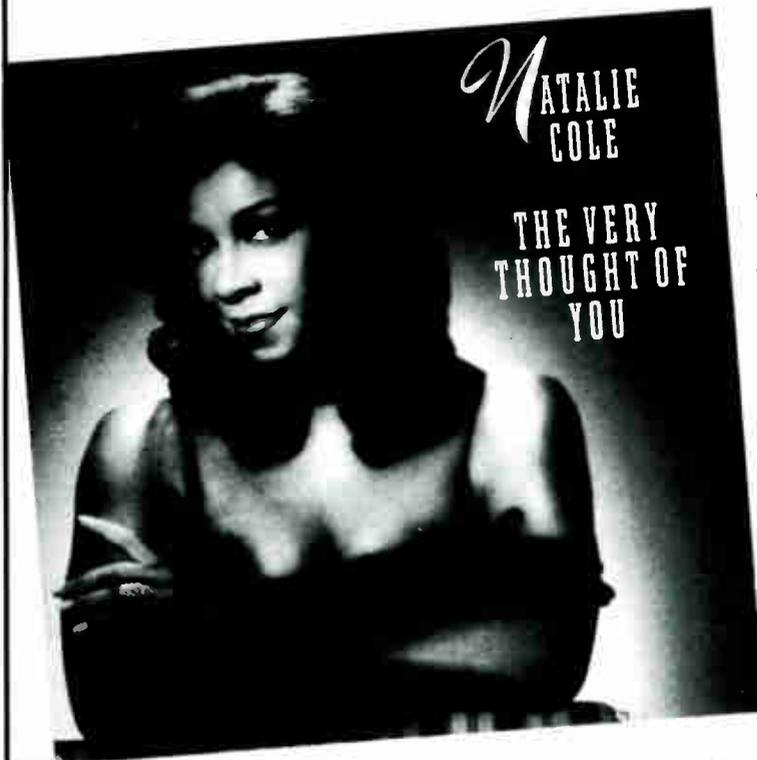
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BRE MUSIC REPORT

MARCH 6, 1992

★★★★★ TOP 5 SINGLES ★★★★★

	ARTIST	TITLE	LABEL
1	MICHAEL JACKSON	REMEMBER THE TIME	EPIC
2	GERALD LEVERT	BABY HOLD ON TO ME	ATCO/EASTWEST
3	TONY TERRY	EVERLASTING LOVE	EPIC
4	MINT CONDITION	BREAKIN' MY HEART	PERSPECTIVE/A&M
5	PRINCE & THE N.P.G.	DIAMONDS AND PEARLS	PAISLEY PARK/WARNER BROS.



SINGLE OF THE WEEK

NATALIE COLE
THE VERY THOUGHT OF YOU
ELEKTRA

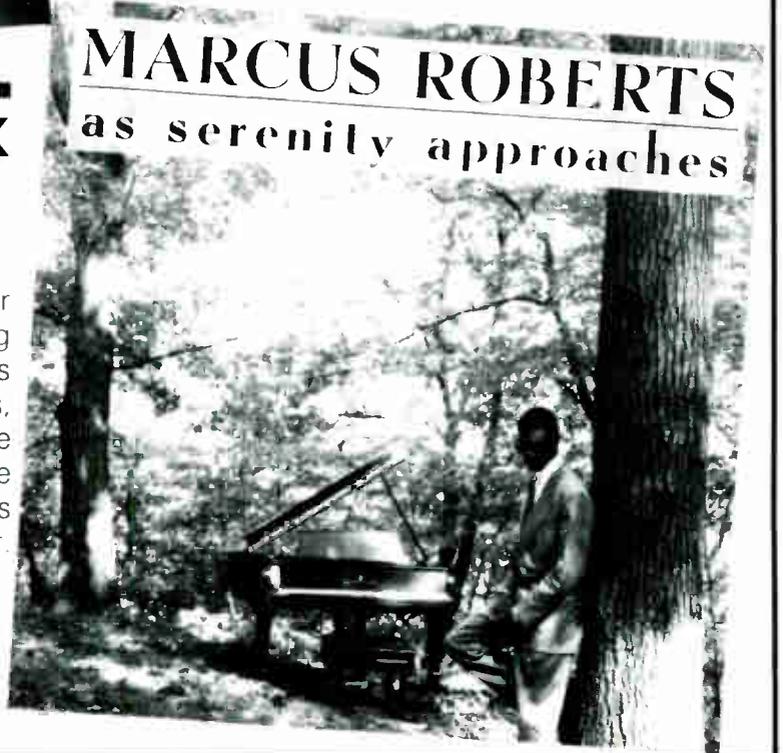
With another classy smash off her Grammy nominated LP, Cole has got it going on in a big way. This song is a wonderful record, it's smooth and relaxing. You can be certain this cut will be accompanied by another unforgettable video. Cole's husband, Andre Fischer, produced this track. Demos: All.

ALBUM OF THE WEEK

MARCUS ROBERTS
AS SERENITY APPROACHES
NOVUS

Roberts is on a roll and this album is a further demonstration of the incredible talents this young man has on the ivories. With deft fingers, Roberts churns through both standards and originals, spawning sensational riffs and chords that strike the soul. The LP features the work of long-time friend Wynton Marsalis and his father Ellis Marsalis. A must-have for any true music lover. Demos: All.

MARCUS ROBERTS
as serenity approaches



IMPORTANT RECORDS

SINGLES

TEMPTATIONS—HOOPS OF FIRE—MOTOWN—Like the energizer bunny, this ageless quintet is still going and has the right mix to influence all ages. Strong vocals and perfect rhythms are what you expect from a Temptations tune and this midtempo groove features both. Look for this on the group's *Milestone* album. Produced and arranged by Barry Eastman. Demos: All.

KARYN WHITE—WALKIN' THE DOG—WARNER BROS.—Here's a catchy track with a very heavy dance feel to it. The song features the work of top producers Jimmy Jam and Terry Lewis. Programmers, get ready for the response of this one, it should reach heavy rotation. Demos: All.

GEOFFREY WILLIAMS—IT'S NOT A LOVE THING—GIANT—With this, his first release Stateside, Williams can expect plenty of response from black radio. Taken from his *Bare* album, Williams has a pleasant midtempo song that would be just as at home on AC radio. A stronger U.S. mix should see that this artist has his first U.S. hit. Demos: All.

ALYSON WILLIAMS—CAN'T HAVE MY MAN—OBR/COLUMBIA—Williams has an instantly likeable midtempo groove with this, the first release off her new self-titled LP. Good vocals and reliable lyrics help this multi-format song move along nicely. This is a welcome return from Williams, who can expect success with this tune. Demos: All.

ALBUMS

BAS NOIR—AH BAS NOIR—ATLANTIC—Anyone who's been to a rave in the United States will be familiar with this gorgeous couple from New Jersey. Right away this duo impresses with "Superficial Love," an uptempo dance groove. The album also features winners that have had jackers goin' crazy. "Shoe-Be-Doo" and "Get U Back" are the best house cuts. Two slower grooves are "Love High" and "Out In The Rain." Demos: All.

VARIOUS—YOUNG SOUL REBELS—SCOTTI BROS.—Here's the soundtrack to the British movie "Young Soul Rebels." With artists of this caliber, this album can only reach the top of the R&B charts. Standout cuts are: "Running Away" by Roy Ayers; "Rock Creek Park" and "Time Is Moving" by the Blackbyrds; and "One Nation Under A Groove" and "P Funk Wants To Get Funked Up" by Parliament/Funkadelic. This is one movie soundtrack you must pick up. Demos: All.

BEATS INTERNATIONAL—EXCURSION ON THE VERSION—FFRR/LONDON—Here's a group that uses a host of different styles of music. The group attracts instantly as "Echo Chamber," a midtempo houser, gets your feet tapping in no time. There's a real reggae feel to another good song titled "Brand New Beat." Other notable cuts are "No More Mr. Nice Guy" and the excellent "Eyes On The Prize." Most formats should jump on this, it's filled with some fresh jams. Demos: Young Adults.

DEE DEE BRIDGEWATER—IN MONTREUX—VERVE—Recorded live at the Montreux Jazz Festival, this album oozes with jazzy grooves that are relaxing and soothing as Bridgewater skims the rhythms with her vocals. There's a lovely version of "All Of Me" to take in, as well as other classy songs like "Strange Fruit" and "Night In Tunisia." Jazz and Quiet Storm formats could be where this song sees most of its action. Demos: Jazz Lovers.

SUPERHOT SUPERACTIVE

Looking at the Urban radio world this week, we find Luther Vandross with the most adds, leading the pack of contenders with **43**. The name of his latest single is "Sometimes It's Only Love" and it's making programmers very happy—not to mention the promotion people over at Epic. Stations on this include **KACE-FM, KCXL-AM, KHRN-FM, WGOK-AM, WGPR-FM, WHUR-FM, WJLB-FM, WMVP-AM, WTOT-AM** and **WZAK-FM**.

In second place is the hot new single from Mariah Carey. The cut is called "Make It Happen" and comes direct to radio from Columbia Records. This vocalist seems to know no bounds and is already a fixture on radio and in record stores. A few of the **33** stations adding this are **KATZ-FM, KBMS-AM, KSOL-FM, WAMO-FM, WDAS-FM, WEDR-FM, WENN-FM, WIDO-FM** and **WWWZ-FM**.

Next up is Keith Sweat with his tune titled "Why Me, Baby." This Elektra artist continues to make waves in the music business. The song gains **28** adds this week on the strength of stations such as **KKBT-FM, KMJQ-FM, WATV-AM, WBLX-FM, WBML-FM, WDAO-AM, WDAS-FM, WGPR-FM** and **XHRM-FM**.

Hot on the heels of Sweat is Jody Watley. "I'm The One" is the name of her new single and it has the folks at MCA smiling a big grin. With **26** adds, the song is destined for some decent chart action. Some of the stations playing this one include **KAZI-FM, KBMS-AM, KMJQ-FM, KPOO-FM, WATV-AM, WBLX-FM, WGPR-FM, WPAK-AM, WTLC-FM, WUSL-FM** and **WYNN-FM**.

—JRR

RAP LEGENDS

B Y L A R R I A N N F L O R E S



Whodini

RAP MUSIC HAS BEEN AROUND longer than you might think. The roots of rap go back to the motherland of Jamaica, where people were toasting or rapping long before rap became popular here in the States.



Kurtis Blow

A brother by the name of Kool Herc, who was born in Jamaica, crossed the waters to the States and brought the rhythms of the dance halls to the Bronx, New York, and started a trend that became known as hip-hop music.

Other DJs who had a good following were Afrika Bambaataa and Grand Master Flash. In the early '70s in the Bronx is where most people will agree throwin' beats and rappin' over a track all started. In the parks is where deejaying really got its start. Back in those days, graffiti artists were pumpin' out some dope art murals, dancers like Kurtis Blow and Crazy Legs, and others who later turned out to

become famous for rappin', were getting the crowds hyped up with their fancy footwork. The music brought black and Hispanic kids together from the different boroughs of New York City to party and have fun.

Kool Herc was one of the first DJs to throw these slammin' parties. Soon he was getting a rep as one of the maddest DJs around. He was the one who started the "break" beat. On the other side of town, Afrika Bambaataa was throwin' his own parties. He invented the techno-funk sound and later formed his group The Zulu Nation. Grandmaster Flash was spinnin' the funky sounds as well, and soon he too formed his own group called Grandmaster Flash & The Furious Five. The competition was tough. Back in those early days, DJs would soak the labels off their records so no one knew what the

other brotha was playing as to avoid other DJs "stealing" their beats.



Afrika Bambaataa

Flash was the first DJ to use two turntables along with a mixer to start a crazy mad trend. But it was Grand Wizard Theodore who first scratched on a record. The hot records that were played for the party scene were records like The Isley Brothers' "Come On And Follow



U.T.F.O.

Me," Yellow Sunshine's "Listen To Me," Kool & The Gang and Jimmy Castor. But the biggest record that was played at just about every party was James Brown's "Give It Up Or Turn It Loose." It was during this time that the first MCs began to rap along with the beat. From the parks to the clubs, hip-hop music was really taking off. By the late '70s, Harlem, Brooklyn and Queens started to feel the buzz and catch the rap fever bug.



Sugarhill Gang

One of the first big rap records was "Rapper's Delight," by the Sugarhill Gang. Joey Robinson was the son of the owner of a small black music label called Sugarhill Records. One day he heard a brotha named Hank rappin' as he was making pizzas at the neighborhood pizza parlor. Soon Robinson hooked Hank up with Master Gee and Wonder Mike, and together they became known as the Sugarhill Gang.

This record not only became a huge hit, it introduced rap music to the masses and eventually sold over 10 million copies worldwide. Some people

may not know, but it was Grand Master Caz—an early Bronx rapper and leader of the Cold Crush Brothers—who wrote this record. Other rap records that became hits were Kurtis Blow's "The Breaks"; Grandmaster Flash & The Furious Five's "The Message"; "Jazzy Sensation" by Bambaataa (who later, along with his posse Soulsonic Force, teamed with production whiz Arthur Baker to create the hit "Planet Rock"); "Genius Rap" by Dr. Jeckyll & Mr. Hyde; "Sucker MC's" by Run D.M.C.; and "Friends," "Big Mouth" and "Five Minutes Of Funk," all by Whodini.

By the early '80s, groups were forming like the Fearless Four, The Treacherous Three (Kool Moe Dee), U.T.F.O., Run D.M.C. and The Fat Boys. The first female rapper was Roxanne Shante, or was it the Real Roxanne? Well, it depends on who you talk to. While the MCs were comin' up so were the DJs such as Afrika Islam, Dr. Dre, Chuck Chillout, Grandmaster Flowers, Master D, Pete DJ Jones, Disco B, Clark Kent, Kool Aid, Howie Tee, The Awesome Twosome, and the Supreme Team,

just to name a few.

Many DJs came out, but popularity came to only a few like Grandmixer D.ST., DJ Smokey, Disco King Mario, Jazzy Jay, DJ Red Alert and Marley Marl. Marley became really famous after DJ Mr. Magic put him on the



Run-D.M.C.

air at WBLB. Mr. Magic was also a local DJ before he got his break on WBLB and started pulling in his brothas to share the wealth. Alert became famous on the air working for KISS FM.

As firsts go, these are some of the names that have made rap history. Today's rapper sounds much different from the rappers who started it all. These young rap artists who are coming up now could learn a little something from their predecessors. Patience and devotion to work truly pay off. Today people like Marley Marl produce some of today's top rappers, from LL Cool J to Monie Love. DJ Red Alert owns a production company called RED. Bambaataa just recently released his latest LP entitled *The Decade Of Darkness*.

As far as the others that have been previously mentioned, many are still in the rap game, still producing and putting together funky dope tracks for your system. Rap music can only get larger. With all the great talent we have in the hip-hop community, there is no stopping the rap train. 3RE



The Fat Boys

Oscars Overlook Black Achievement

HOLLYWOOD—Oscar has chosen its nominees and **John Singleton** is the first African-American ever nominated in the Best Director category, the youngest director ever in that category, and he also picked up a Best Original Screenplay nomination to go along with his Writers Guild Award nomination in the same grouping. Singleton, whose "Boyz N The Hood" was his first film and is the highest-grossing film ever directed by an African-American, has every reason to be proud, and the community is just as proud about him. But you didn't think this column would let these nominations just fly without a comment or two, did you?

First of all, we're sure the "X" cap popped off **Spike Lee's** head when he heard that Singleton had gotten the Best Director nod—something Lee has never received (he has been nominated for Best Original Screenplay). But let's put prattling aside. Nineteen ninety-one has been called the Year of the Black Director. Never before had so many films been released, demonstrating black creativity with blacks in charge. So why did the Academy of Motion Picture Arts & Sciences ignore all the other contributors besides Singleton? Well, these are the folks who have nominated just

one woman as Best Director in 62 years of award giving and this year denied Barbra Streisand a nomination. So, perhaps we should not be surprised that with all those black actors in films last year not one earned a nomination. Were the films not "Hollywood" enough? Were the performers not social enough on the Hollywood scene? **Wesley Snipes** became a star with "New Jack City" and "Jungle Fever," but was overlooked. **Samuel Jackson** won a special award at the Cannes Film Festival for his work in "Fever," but was overlooked. **Danny Glover** received raves for his work in "Grand Canyon," but was overlooked. Twenty actors received nominations in four categories and not a brother or sister among them. Surely, every year many fine talents in many categories are overlooked. That's what makes the buzz after the nominations. But, it seems, African-Americans have to hit right on the mark in order to be noticed. The door is not unlocked, its opening—and closing—is still controlled by those on the inside...and that ain't us.

Similarly, why should we be surprised that a recent report released by the Media Image Coalition of Minorities

and Women revealed that minority groups "remain nearly invisible on American television?" The study monitored 569 speaking roles on 56 dramas and comedies during the week of October 28-November 3, 1991, and found that of the 555 characters whose race was identified, only three were Asian, nine were Latino (1.6 percent) and 95 (or 17 percent) were African-American. Well, you might say, that's greater than the percentage of blacks

in the population. Yes, but of those black speaking roles, 75 percent were in sitcoms. Black faces are very under-represented in dramas, and under-represented as guest stars (non-regulars)...Well, one face, that of **Whoopi Goldberg**, will be seen more worldwide later this year. Her upcoming late-night talk show is already sold in 65 percent of the U.S., and Genesis, its distributor, has placed it in New Zealand, Hong Kong, and Portugal... **Gerald Harrington** has joined WJBK-TV/Detroit as a general assignment reporter. He formerly ran his own production company.

Will they say there's a "freeze" on the upcoming film "The Looters"? **Ice-T** and **Ice Cube** both have featured roles as crime lords...**Eric Draper**, star photographer on the *Albuquerque Tribune* in New Mexico, has won the Scripps-Howard Photographer of the Year Award. Draper is originally

from Los Angeles, and the grandson of the late composer **Jesse Mae Robinson**, whose songs included Patti Page's "I Went To Your Wedding," Jo Stafford's "Keep It A Secret" and Elvis Presley's "Party." His mother is local bank manager and Johnson Choir member **June Lynch**...**Will Howard Rollins** still have his series "In The Heat of the Night" next season? Yes, but no one is sure where. CBS has paced with MGM-TV to do six two-hour movies with Rollins and the other stars, including Carroll O'Connor and **Anne-Marie Johnson**, with an option to start the series again later. But, NBC, which currently airs the series, has not officially said it is letting it go and says it still has time contractually to decide... "I'll Fly Away," the NBC series starring **Regina Taylor**, which has had critical praise but disappointing ratings, will be the subject of a Museum of Radio and Television panel during the organization's annual L.A. festival March 7. Taylor and the rest of the cast are slated to appear to discuss the series, which is currently off NBC's schedule with the expectations of a Friday night return. When? It is our favorite of the season and we miss it!...Until next time. Stay focused! **BRE**



John Singleton

TOTALLY INDEPENDENT

PERSPECTIVE RECORDS: A Clear View



Gary Hines & Ann Nesby of Sounds of Blackness

WHEN MUSIC LOVERS around the world heard that the highly successful tandem of **Jimmy Jam** and **Terry Lewis** were about to start their own independent record label, the word soon spread that, like most of this duo's projects, this would be a success. The label, Perspective Records, is currently in its sophomore year and is living up to the early hype by delivering heavy rotation smashes one after the other.



Brenda Walker, mgr. operations



Don Clemmons, mgr. artist development

Heading operations at the label is vp/gm **Kevin Fleming**, a man who has experienced all facets of black music after learning the industry as a club DJ then going on to hold the position of dir. A&R, West Coast, Island Records. "Perspective Records is basically a continuation of Jimmy and Terry's Flyte Tyme label," states Fleming. "It's a joint venture between Flyte Tyme and A&M Records, with Perspective running its own services and support systems, as well as its own marketing and A&R department."



Kevin Fleming, vp/gm, Perspective

In its short history, the label has had huge success with acts like **Sounds Of Blackness**

continued on page 44



Lo Key?



Mint Condition

BY TERRY MUGGLETON

JOYFUL NOISE

THOMAS A. DORSEY: Father of Gospel



MANY OF US KNOW **Thomas A. Dorsey** as the Father of Gospel Music, the first person to successfully fuse blues and jazz with the black church music of the 1920s. If Dorsey is credited with birthing, and thereafter, naming the genre, it is fitting that, as *BRE* re-instates its gospel column, we pay tribute to Dorsey and his far-reaching influences.

Dorsey coined the phrase "gospel music" sometime in the late '20s. He wrote his first gospel composition, "If You See My Saviour, Tell Him You Saw Me," in 1926 and throughout the span of his career, wrote over 400 songs, including such seminal gospel standards as "A Little Talk With Jesus," "Peace In The Valley," and the classic "Precious Lord."

Early on, Dorsey segued easily between the honky-tonk, blues-based R&B of the day and his gospel calling before committing himself exclusively to gospel in 1929. According to gospel scholar **Tony Heilbut**, Dorsey claimed the blues to be an essential part of his being, saying, "(It) is a part of me, the way I play the piano, the way I write."

It is rather amusing to note that one of Dorsey's early pre-gospel recordings, the bawdy and thoroughly suggestive "It's Tight Like That," sold three quarters of a million records and spawned a precursor to a now widely accepted phenomenon—remixing.

While playing sessions and live gigs for the famous **Gertrude "Ma" Rainey**, Dorsey, known as **Georgia Tom** at the time, met his partner and collaborator on "It's Tight," guitar picker **Hudson Whittaker**, who went by the equally colorful and territorial nickname of **Tampa Red**. The infectious blues progression of "It's Tight" proved too enticing for the artists of the day. Several loosely veiled versions were already in release before Tom and Red cut two new renditions. Vocalion, one of the first major "race" labels, put out a disk that featured five Red Hot mixes of the record.

One year after the two sat for Ma Rainey's last recording session, Dorsey took off on the gospel train and never looked back. As black artists like **Dinah Washington**, **Sam Cooke**, **Jackie Wilson** and **Clyde McPhatter** were making the transition from church music to secular, Dorsey was taking steps to insure that his name would go down in the books as central to gospel's glorious beginnings.

Whether due to a lack of vocal ability or, just as likely, an affinity for working in duet, Dorsey, in his early blues-rendering days, accompanied both Ma Rainey and **Bessie Smith**. But it was his prophetic pairing with gospel singer **Sallie Martin** that brought nationwide attention to the "new gospel" music.



Dorsey and Martin worked constantly during the '30s, touring the country, selling Dorsey's songs and organizing and training choirs to sing the new music. They founded the National Convention of Gospel Choirs and Choruses to foster the music and unite the growing number of gospel enthusiasts. Dorsey demonstrated that with just the right blending of blues chords, jazz rhythm and improvisation and a tightly reined emotional condition, you could "gospel up" almost any song.

The Golden Era of Gospel flourished during the '40s, despite opposition by traditionalists who somehow feared the sheer freedom and abandon of the music. And it was quite a departure from the white hymns, the evangelistic songs and staid anthems of the black church heretofore. But there

was to be no turning back.

Dorsey's influence helped foster the careers of two of gospel's brightest and most innovative icons—**Mahalia Jackson** and **James Cleveland**. Jackson, gospel's first superstar, trained with Dorsey and traveled with his choir. She was privy to the music of **Ethel Waters** and adored Bessie Smith as a child, but gospel was her calling and she took the genre into the realm of the international.

Perhaps it was the warmth and honesty of her character that made crowds swarm to her presence. Or maybe it was just the sheer vocal ability that had audiences claiming her voice had healing power. A student of Dorsey's, Mahalia consistently sold in the millions. She was a regular at Carnegie Hall.

The late James Cleveland found pleasure—and profit—in just rubbing elbows with the likes of Mahalia and Dorsey. He is said to have been Mahalia's paper boy, pressing his ear against her apartment door to hear her sing and hanging out at the beauty shop she owned, listening as Mahalia sang while she worked.

Cleveland said in an interview that it was Dorsey who gave him his first chance to sing in public, picking him out of the choir at Pilgrim Baptist in Chicago. "I'd sing louder than anyone else," said Cleveland. "Mr. Dorsey heard me and put me up on a box and let me sing a song called 'He's All I Need.'" That early beginning spawned a career that has seen Cleveland ranked as the number one gospel star of modern times.

Beginnings—important, not just because they tell us where we've been, but because they remind us that often change means having to come full circle. Thomas Dorsey took the music of his beginnings and put it all in the mix to create something new, exciting and uplifting. That sounds a lot like what gospel artists of today are still doing. **BRE**

BY HALEMON ANDERSON

PROFILE

WHISTLE

NOT JUST BUGGIN'

YOU'D EXPECT AN ACT NAMED WHISTLE to be able to truly blow, and when Jazz, Kraze and Terk put their lips together they don't disappoint. With names like these, you'd expect them to be on the wild and crazy tip. Right again.

Select Record's Whistle is a trio of guys who just wanna have fun making music—all kinds, too—from lush, harmony-filled ballads to stompin' dance tunes, to bugged out, just-for-fun grooves.

Mixing it up musically is something that comes naturally to Whistle—in fact the group was originally introduced to the world (in '86) as a rap group. The group's first single, "Just Buggin,'" went No. 1 on rap charts. With their second LP, *Jazz*, Kraze and Terk segued from rap to R&B and didn't miss a beat in the process. Then with *Always and Forever*, Whistle passed the test and made the crossover. The remake of Heatwave's classic hit became a Top 10 black single and helped solidify Whistle's claim to R&B legitimacy.

"This has all been a learning experience," says Terk. "We can't predict the future, but we try to put all our energies and beliefs into the moment and hope it comes out as strong as we feel."

Predictions on Whistle's latest album, *Get The Love* (their fourth), would probably run along the lines of "it's got hit written all over it," "jammin' jammy," "Top 10 charter," or any of your standard superlatives. The single "If You Don't Say," in release just three weeks, is a Quiet Storm torcher, with a laid back, bluesy vocal that already has radio and video taking notice.

Lead vocal duties are a shared experience, says original Whistle member, Jazz, even though it wasn't really planned that way. "When Chubb Rock introduced me and Jazz," says Kraze, "we didn't have any plans to do this. I wasn't down with Whistle then. In fact I thought it was pretty wack. I hated the ("Just Buggin'") video. Then we hung out every day after that."

Terk, as fate would have it,



started out as a road manager for Whistle. "We never expected it," says Kraze, "but one day we heard him singing and it was on."

"I sing at the drop of a hat, now," says Terk. "Sometimes you have to keep trying to get it right," he adds. As for the current personnel, there'll be no more changes, the three agree emphatically.

The guys also share some production duties. Kraze and Jazz assisted producer Michael Horton on "If You Don't Say," and Kraze collaborated with producers on two other cuts.

"We really want to stress that our first priority is to be good music makers, period," says Jazz. "We try to put everything we can into the studio and then we pump it up on the live thing."

"This year, it's mega-show time," adds Kraze. "I'm shy but on stage it's too late for that. We always sing live and we come to give a show. When we do 'It's So Hard To Say Goodbye To Yesterday,' the people get tears in their eyes."

Whistle's album features a nice cross-section of slow and midtempo R&B blends. You can dance if you wanna, to songs like "Get The Love," "I Appreciate" and "Special," but you'll want to just sit back and chill to "Always" and "Will You Be Mine." On second thought, go on and dance to these too—up close and personal. Love songs are in heavy rotation on this album, admits Jazz. "Whether it's subconscious or not, love is the thing," he says. "It's those songs that hit us and work for us as a group."

Whistle comes correct on the bugged out, hip-hop tip on two cuts: "I Am" is straight funky and "Sho-U" rocks the funk. Essence of Prince is in effect here and the female trade-off lead may well make this song a sleeper hit. Re-mix it and kick it.

Guaranteed, Jazz, Kraze and Terk have enough in the mix to blow you away. Whether you're inclined to the slow mellow groove or the get up and jam slam, all you need do is Whistle. ☚☚☚

BY HALEEMON ANDERSON

HARRIS RAY

LOOKING AROUND THE OFFICE OF RAY HARRIS, sr. vp, mktg/promo, black music, one gets a telling feel for just how committed he is to his job at Warner Bros. Records. The gleam of his spotless black-lacquered desk casts the reflection of a paper-free surface, clear of cluttered distractions. His office is a lesson in functionality and precision.

Throughout the office are items that offer a glimpse into what is truly important in this executive's life: a high-tech music system; tasteful art adorning the walls; and music mementos—tributes and awards given to a man whose years of industry service is worth its weight in gold...and platinum. Perhaps the most treasured non-music item on display is a glass-encased NBA regulation basketball which bears the autographs of the Los Angeles Lakers.

Not coincidental is the motto he has been preaching since he entered this business years ago. "I've always lived by the maxim 'each one teach one,'" Harris admits. "It's been an important ideal in my life since I was a child." A very cordial person, Harris is driven to be the best he can be, which is due in part to the inspiration he received as a child.

"Growing up in Harlem (New York) is a difficult thing to do without the proper guidance. I'm thankful to have been brought

I **F** you're going to be a success in music, you've got to have a passion for it—both the music and the **BUSINESS.**

continued on following page ➔

BY **JOSEPH** **ROLAND REYNOLDS**
PHOTOGRAPHY BY RENALDO



RAY HARRIS
WORTH HIS WEIGHT IN **GOLD**

RAY HARRIS

WORTH HIS WEIGHT IN GOLD

up by my mother and sister, who were able to be with me through the tough times.”

Armed with the moral and ethical qualities that would see him successfully through school and early adulthood, Harris moved into the world of business. His first tour was as an account executive for an advertising agency, then he ventured into the realm of music, working as a product manager for RCA Records.

Advancing through the ranks at RCA, Harris peaked at the company, heading the black music division, then joined Solar Records as president. From there, he formed his own management and production company. Following that, he moved into an executive promotion position at Warner Bros., where he was soon promoted to the sr. vp post he currently holds.

Discussing the industry as a whole,

I've always
Lived
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going to be a success in music, you've got to have a passion for it—both the music and the business.”

When examining the basics, Harris brings up radio as a key component to many recording acts' success. “Radio is a dominant force for a lot of acts that record companies promote. It's an important way of getting the music out there because radio is built into black culture. Without it (radio), new acts would be hard pressed to get off the ground.”

At the same time, Harris says it's important to understand that there are other methods of marketing that can also be effective when radio is not an option. “An example of this is the path many hard-core rap acts take when their product is released. Because many times it can't be played on radio (because of lyrics, station



Ray Harris, staff and regional marketing managers.

Harris says that although the players change along with the technology and delivery system of the product, things haven't really changed all that much. “The visual aspect (videos) of the music business is one of the most significant changes in recent times; that and the speed at which we now accumulate and transmit information (computers, faxes, SoundScan, etc.). But overall, the product is basically what it was when I first entered the business.”

Harris is a businessman who believes in the basics. “If you're

policy, etc.), it becomes necessary to launch an underground, grass roots sort of marketing plan.

“This is not to say that black radio is not playing rap music, because it is. Some stations play it to a greater extent than others, but it is being played.”

Since Warner Bros., like all the other majors, has rap acts and subsidiary labels that have rap rosters, Harris would like to see radio play a lot more rap over the air. “The world is ready for rap. Madison Avenue

continued on page 42

IVORY'S NOTES

Do You Remember The Time...

WHEN BLACK RADIO WAS A LOT different than it is today? We can. You don't have to be in your rocking chair to recall a time—for us, it was the '60s and '70s—when there was something very, well, *unique* about the radio that black folks listened to. In those days, radio in general had more personality—and not necessarily that of any one on-air person. No, at its best, radio had a collective *persona*, an attitude, a style.

This kind of black radio no doubt existed in the larger cities, but flourished in the smaller towns, where black radio wasn't pressured by advertisers to sound like the 50,000-watt Pop station down the street.

These were stations where, as long as the disc jockey (now *there's* a term for the archives) played whatever the national Top 10 was at the time, he could adventure. He or she would follow the mood of the folks on the other end of the request line, or more often, how they themselves felt. Devoted listeners could read between the lines; if things like **B.B. King's** "The Thrill Is Gone" or **Lou Rawls's** "Goin' To Chicago" kept showing up between the hits, chances were good that brotherman was on the outs with his other half. (Of course, sometimes they'd put the listener out of his misery and simply announce it: "This one is for a certain no-good cheatin'...")

There were occasions, of course, when the record on the turntable was "so nice" the jock had to "play it twice." No one questioned whether this man was on the take. Hey, the record sounded damned good, and he wanted to hear it again. He was usually right about backing it up; in most cases, it was simply a great record.

Compact discs? Reverberation was the high-tech gimmick back in the day. A jock used reverb like a deli uses mayonnaise—on everything. He'd use it on the ad spots that he'd come in and cut on his day off; he'd use it on his voice on the show whenever dazzle was required, and anywhere else he could utilize it without driving the listener to the phones.

Back in the day, it was nothing for a station to proclaim a certain record "Hit bound!" They had a little announcement (reverb-drenched, no doubt) cued up on an eight-track tape just for the moment, and the platter that followed usually *would* end up a hit.

News and weather was simply something these stations would not overlook. Every hour on the hour came a five-

minute broadcast, news that was relevant to the black community that listened. Sandwiched between ads for the local rib joint (in which a lot of jocks dined free) and the beauty parlor was information on the lone black councilman in town, or reports on what was going on in the city as it related to its black population. Quite often, especially in small towns, the news was little more than gossip of the who-shot-John variety, but it served its listenership nonetheless.

Times have changed. Indeed, what is considered black radio today serves more than just a predominantly black listenership. However, the best Black or Urban radio (in the '60s, more than one black radio station's I.D. jingle referred to it as "Soul Radio") employs the same essence of those days. At its best, it serves the community and offers a persona that listeners can associate with and relate to. At the very least, please give us the titles of those songs!

MEANWHILE, BACK AT THE RANCH: Warner Brothers is putting a big push behind *Chic-ism*, the first **Chic** album in (unbelievably) almost 10 years. For our money, the groove-laden "High" is the best thing in the collection, although there are few bass/guitar teams with the chemistry of **Bernard Edwards** and **Nile Rodgers**. What

rhythm... We know **Morris Day** is now managed by **Rob Kahane** (**Jody Watley**, **Karyn White**, George Michael), but what's Day up to?...At least one way **Natalie Cole** could follow the tremendous success of her *Unforgettable* LP: hook up with Bossa Nova king **Antonio Carlos Jobim** and

record lushly orchestrated renditions of Jobim standards like "One Note Samba," "The Wave" and "Waters Of March." This would work...Why has no rapper sampled much from **Parliament's** 1975 Casablanca LP, *Chocolate City*? Or have they?...Songwriter/producer **Derek Bramble**, who co-wrote **Whitney Houston's** "I Belong To You" single and produced half of **Tim Owens'** Atlantic LP *Just Wanna Love You*, is busy. Bramble did three things on **Tisha Campbell's** upcoming Capitol LP; is working with ex-**Starpoint**

lead vocalist **Renee Diggs** for the same label; producing **Nona Gaye** (**Marvin's** daughter) for Third Stone, the Polydor debut of **Sharon Benson** and tracks for the EMI/London project of **Lysa Wong**. So much for the recession. **IRE**



B.B. King



Lou Rawls

BY STEVEN IVORY

IN THE SPOTLIGHT

BY TERRY MUGGLETON

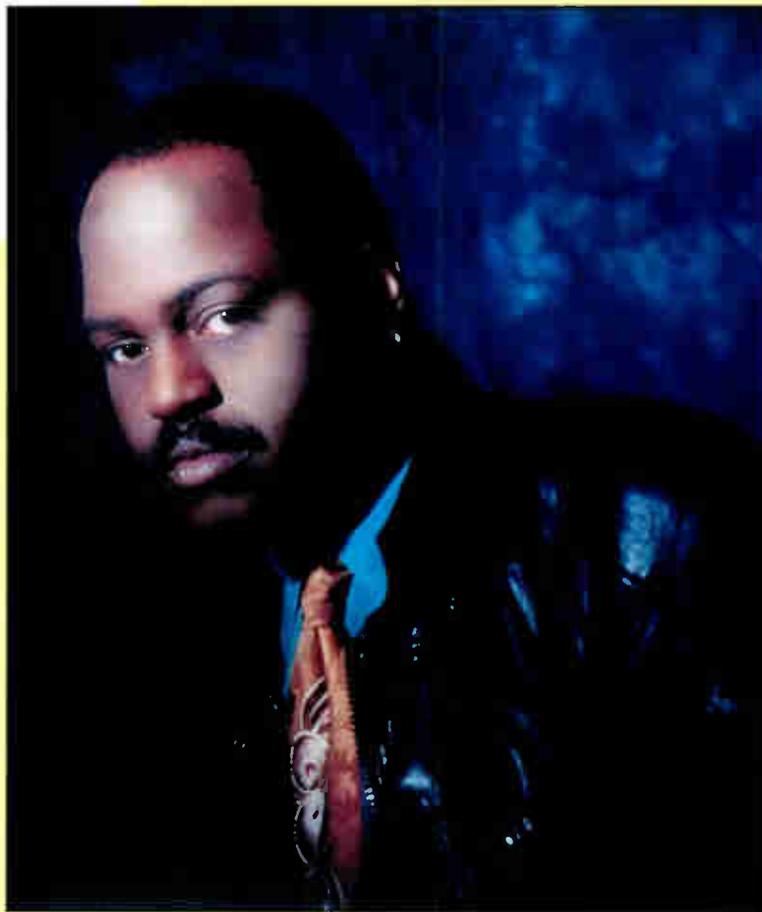
FRANKIE KNUCKLES: Godfather of House

THERE'S NO DENYING that house music has definitely arrived in the U.S. Just attend a club or look at a trade dance chart and you'll notice that most of the heavy rotation singles are house or influenced by house music.

Not since the halcyon days of disco has dance music proven to be so popular throughout the world. Whether you like house music or not, there's no escaping the fact that it has become a major style of dance music and has made legends of the artists and the producers who create the sound.

The reputation that the best house producers have is enormous and DJs will rush to be the first to acquire their latest piece of work. Frankie Knuckles is one of these top producers with the reputation of being the best in the industry at mixing up a perfect, jackin' beat. Not only is Knuckles regarded as a top house producer, but he is also one of the biggest selling house recording artists of 1991 due to his debut release album *Beyond The Mix* on Virgin Records. "When I create a new sound, to me it's like giving birth to a baby," says the New Yorker. "As a matter of fact," he adds, "this last album took about nine months to complete from start to finish."

If Knuckles' statement is true, then he has fathered dozens of hits and has produced more winners than any other house producer. From his early days as a DJ at New York's famous Continental Baths, people have always marvelled at his brilliant mixes. "In the early days, I would mix Philly classics," recalls Knuckles.



It wasn't until he moved to Chicago that the "Frankie Knuckles legend" was formed, earning him the name "Godfather of House Music." By mixing that Philly sound with an infectious beat, Knuckles soon built a reputation as a mixer and decided to open a studio to better his skill.

The first release put out by Knuckles came at the start of the '80s. The song "Let No Man Put Asunder," by First Choice, became a hit on the world's dancefloors and still is a raver's favorite. "It has become one of the most sampled records ever," Knuckles says, laughing.

The success of the song saw Knuckles' popularity stretch to Europe, where a big house music scene was fully under way. "I'm amazed that it has really taken so long

for house to break in the U.S. It's happening on the East Coast, but you can forget about the West Coast."

Knuckles is, however, pleased to see house acts winning at awards shows and feels that this proves people are accepting it nationally. "Since I released *Beyond The Mix*, I've monitored house music's popularity across the country to see where it has garnered the most positive response," Knuckles explains. Before releasing his album, Knuckles asked some local kids to check it out so that he could see how it would fair. "When they asked me for copies, I knew that I had a good album," he states.

With successful releases like "The Whistle Song" and "It's Hard Sometime," Knuckles has seen his album attain heavy rotation success in most Urban formats, and even greater success on AC radio.

Currently, Knuckles is working with Chic as they try to retain the level of success they commanded in the '70s. Comments Knuckles, "They (Chic) sound as if they never left the studio." Knuckles is also in the early stages of recording his second album, which he speculates will be out this fall.

Knuckles is always creating new music. "Even in my sleep I get ideas," he says. "It's gotten to the stage where I've recently started to tape myself sleeping."

As the "Godfather of House," Knuckles brings joy with his special blend of music that has touched dance music lovers all over the world. Now that he's breaking out as an innovative recording artist, Knuckles is bound to keep evolving into an unstoppable talent. **BRE**

BLOODLINES

Texas Blues Potpourri

CLARENCE "GATEMOUTH" BROWN WAS BORN in Vinton, Louisiana, in 1924 and raised in Orange, Texas. He learned guitar and fiddle from his father, who played many instruments and taught Gate to play Texas fiddle music, polkas, traditional French music and, of course, the blues. But Gate's professional career began as a drummer in San Antonio at the age of 21.

In '47, he was in the audience at the Golden Peacock nightclub in Houston, when the great **T-Bone Walker** took sick and laid his guitar on the stage. Gate leaped to the stage and played one of his own tunes, "Gatemouth Boogie," on T-Bone's guitar. The crowd went wild, tossing \$600 at Gate's feet in 15 minutes. (Not bad money for 15 minutes right now, huh?) The club's owner, Don Robey, began booking Gate along with a 23-piece orchestra all over the South and Southwest, and in '47, Gate recorded for Alladin Records in Hollywood. Later, Robey founded Peacock Records for Gate's music, culminating with dozens of hits, including the uptempo sizzler "Okie Dokie Stomp," "Boogie Rambler," "Just Before Dawn" and "Dirty Work At The Crossroads."

Gate pioneered the way for many other great stars like **Bobby "Blue" Bland**, **Junior Parker**, **Joe Hinton** (formerly of the great gospel group **The Spirit of Memphis Quintet** and one of the greatest pure singers of all time), **The Dixie Hummingbirds**, **The Mighty Clouds of Joy** and **Buddy Ace**, who now has a great album entitled *Root Doctor*, for **Leon Heywood's** Evejim Records. (You will love this one.) By the way, Heywood has a new great talent in the studio presently working on a new album. Watch out for this one!

Gate's new release on Bruce Iglauer's Chicago-based Alligator Records, *No Looking Back*, is a clever collection of songs that he produced along with **Jim Bateman** that touch on blues, country and jazz using plenty of horn arrangements around Gate's guitar artistry, vocals and fiddling. A world traveled headliner, Gate's experience comes to the forefront in sterling fashion again.

Texas tenor sax man **James Clay** has released a beautifully delightful new CD, *Cookin' At The Continental* on the Antilles label. Born in Dallas, TX, September 8, 1935, Clay studied alto sax in high school and became a pro when his teacher took him on gigs. During the '70s he toured and recorded with the great **Ray Charles** in a reed section that included the greats **Clifford "Sol"**



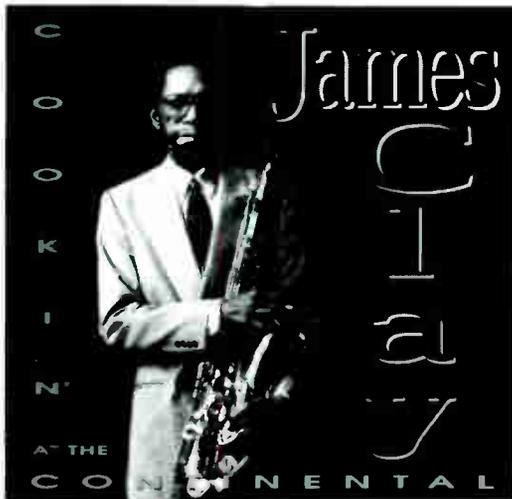
Soloman on alto; **Leroy "Hog" Cooper**, baritone; and **Andy Ennis**, tenor. Clay was part of the great trombonist **Henry "Big Nasty" Coker's** blue room, which was located at the back seats of the bus, where the **Raylets** weren't allowed and where all the ethnic jokes and jargon held sway.

Clay had at least two nicknames given to him humorously by **Glenn "Champ" Childress**, also a trombonist. Clay's thin frame earned him the monikers "Heavy" and "Weightless." Champ's hilarious sounding of either of the two nicknames kept everyone in stitches. Clay's new CD is a well-deserved opportunity for

a great musician who loves his music and his instrument. Another great alumnus of the Ray Charles Orchestra, **David "Fathead" Newman**, brings his brilliant tenor wizardry to Clay's aid for added attraction and zeal.

Fathead was born in Dallas, also, on February 24, 1933, and earned his name after fumbling an arpeggio. He gigged with local groups, including blues great **Lowell Fulson**, T-Bone Walker, and others. Fathead has many outstanding albums of his own to his credit and his work with Ray Charles is admired and imitated to this day.

Roy Hargrove fires up tracks two and three on the CD ("Sister Sadie" and "Moanin'") with pure trumpet excellence, and piano great **Kirk Lightsey** aptly and elegantly sprinkles diamonds and pearls throughout every sparkling song (except track four). **Christian McBride** provides the firm, melodious foundation on bass, along with the inspirational craftiness and perfect



time-keeping of drummer **Winard Harper**. Tunes on the album are: "Cookin' At The Continental," an uptempo sax duet on the blues side with expert dueling solos (but all nine tunes are expertly executed); "Crazeology," a duet with bassist McBride and Clay opening, playing in unison and taking turns soloing, complementing each other perfectly; "Easy Living," an easy going ballad with Clay and Lightsey soloing soothing confessions and denials; "Georgia On My Mind," moderately uptempo with Fathead joining in; "Barbados," a Latin-flavored track with swing solos, with the bassist taking an ingenious solo; "You're Mine, You!," a sweet ballad duet with piano and tenor; "Wide Open Spaces," a hot, uptempo sermon from Hargrove, Lightsey, McBride, Harper and Clay.

You'll play these refreshing tracks over and over again. Produced by John Snyder; executive producer, Brian Bacchus. BRE

BY TONY MATHEWS

RAP, ROOTS & REGGAE

Reggae Revolution '92



Cedella Booker Marley

THIS WILL BE THE YEAR for reggae music to really come alive. With the explosion of reggae underground clubs like Jamaica House, Music Machine, 12220 W. Pico Blvd., L.A.; Fais Do-Do (fay dough-dough), 5257 W. Adams Blvd., L.A.; Kingston 12, 814 Broadway, Santa Monica Blvd., S.M.; Friday Nite Reggae Club, Golden Sails Hotel, (Marina Bar) 6285 E. Pacific Coast Hwy.; Punjabi, 30 Pier Ave., Hermosa Beach; and Fashions Night Club, 100 J Fishermen's Wharf, Redondo Beach, there has developed a strong reggae music community that lives for roots, rock, reggae—"thisa reggae musik."

You might have to travel a little ways, but it's worth it to hear true reggae riddims played in nice clean clubs where the people who attend are there to enjoy themselves, not cause problems.

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Most of you who are up on the reggae music scene were in Long Beach for the **Bob Marley** two-day

celebration festival. This year, the event wasn't as exciting as last year. Saturday's show ended before 9 p.m.! Last year the concert went on until almost 12 midnight. We understand, however, that it was a matter of insurance and what not, but reggae music shouldn't have limitations put on it. Reggae music is a free spirit. When you listen to real reggae riddims, the sounds will compel you to move. Listening to this kind of music will make you happy, it will lift your emotions and brighten your day. Just ask anyone who truly listens to reggae music and they'll tell you the same thing.

Back to the concert—Saturday's show was good. **Steel Pulse** was the major headliner and they were *wicked, wicked, wicked*. Doing songs off their latest LP, *Victims*, these rastamen turned the party out with their earth-moving rhythms and their soul-touching harmonies. They made quite a lasting impression on the people of all races (black, white, red, yellow and brown) who witnessed this wonderful experience.

Sunday's show was *the* show to see. **Brigadier Jerry** and **Sister Carol** did a real

nice job on harmonies and **Cedella Booker** and **Taj Mahal** did something truly moving on that stage. You could see it in the faces of the people around you that these words and riddims touched their hearts and minds. Taj Mahal did his set first, doing mostly blues songs. The audience seemed to really enjoy this relaxing and at the same time stimulating music. His aura radiated pure love for the music as he played his guitar beautifully. **The Tamlins** did a great job as well, with old and new songs that the audience enjoyed as they danced all around the huge dance floor. Other performers worth giving mention are **Charlie Chaplin**, **Inner Circle**, and **Julian Marley & Skool**.

Next up for the reggae music festival scene is **Reggae Sunsplash '92**, which will start sometime in May. As usual, the event will be held at the Greek Theater, which by the way is *the* perfect place for a reggae festival. There's enough room to move around and the theater itself is

BY LARRIANN FLORES

open, so it's real nice at nighttime.

For those of you who don't know, the reggae group **Black Uhuru** is back together with the original members. Wow, now that's something to celebrate. The founder of the group, **Derrick "Dickie" Simpson**, along with **Garth Dennis** and **Don Carlos**, have all come together after many differences and changes. Black Uhuru is now back on track with their latest LP, *Iron Storm*, which is a thought-provoking piece of work, their best to date. It deals with many serious topics—things that have happened to them personally and as a group, their views on the Iraq War, and many other issues that really make you stop and think. This is one of the best reggae groups out today that has been in there from the beginning, in the early days of Bob Marley and **The Wailers**. Their roots and culture go far, far back and they keep the homeland in their hearts and music as well. Don't miss this wonderful album, it is one of the best reggae albums to come out this year, so far. Hats off, brethren.

Last Night at Kingston 12, **Daddy Freddy** rocked the house along with **Ital Joe**. Freddy's set was about 45 minutes, just long enough to get a nice taste of the fastest rapper on the books. Check the local listings at the clubs mentioned here for up-to-the-minute info on who's playing, show times, etc.

This week's column was dedicated to reggae music and the world of reggae listeners out there who love reggae as much as we here at *BRE* do. Please contact R/R/R if you have info you want us to know about.

ROOTS AND CULTURE. **BRE**

RAP PICK OF THE WEEK

U.M.C.'S
"One To Grow On"
Wild Pitch

This is the second release from these "Blue Cheese" kinda guys. Comin' correct with a serious jazz flavored track, this dynamic duo does much damage on this slammin' jammie. If you haven't heard it yet, call your local radio station and request it. Or better yet, go buy the entire album, it's worth the money, believe it. With proper airplay, this record will go straight to the top.

TOP TEN

1. "No Nose Job"
Digital Underground
Tommy Boy
2. "If You Want It"
2ND II None
Profile
3. "Fire & Earth"
X-Clan
Polydor
4. "Mistadobalina"
Del Tha Funkee
Homosapien
Elektra
5. "Hickies On Your Neck"
Lil Shawn
Capitol
6. "That's What I Like
(No Cream In My Coffee)"
Cooly Live
RCA
7. "Victim Of The Ghetto"
College Boyz
Virgin
8. "Love Hurts"
The Poetess
Poetic Groove/Interscope
9. "A Minute To Pray,
A Second To Die"
Scarface
Rap-A-Lot
10. "Hand On The Pump"
Cypress Hill
Ruffhouse/Columbia



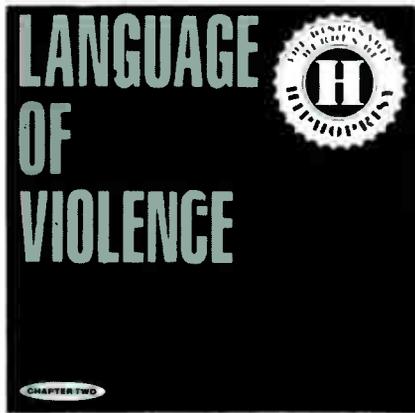
Steel Pulse

R/R/R REVIEWS

SINGLES

THE DISPOSABLE HEROS OF HIPHOPRISY

LANGUAGE OF VIOLENCE
4TH & BROADWAY



If you haven't heard this one yet, rush it and go buy this single, 'cause it's the bomb. Mixed with a super-serious message about calling people faggots or homos, this song deals with tough issues most people can relate to. With an incredible bassline and a rhyme style close to Chuck D's, this new rap group is making its presence known. Radio should get with this 'cause it's going to be a monster smash of a jam. Written by M. Franti & M. Pistel. Demos: All.

MARLEY MARL 1/MC CASH

AT THE DROP OF A DIME
COLD CHILLIN'

The "Master of Remix" releases the latest single off his *In Control Vol. II: For Your Steering Pleasure*. This cut features rapper MC Cash, who has that hard-core rhyme style that everybody seems to love. The track is super-phat and full of that hard-core bass in your face type stuff. So peep it out and satisfy your ears. Demos: All.

MAY MAY

LIFE'S A TEST
SCOTTI BROS.

Here's the debut single from a new and sweet lady who's fresh on the rap music scene. May May is her name, but don't let that pretty face fool ya' because this is one female rapper who knows her stuff. She drops crazy flavor with her rhyme style, along with pure knowledge up against some seriously funky beats.

Look out for the champ, 'cause she's got a super knock-out punch. Produced by SteviDub. Demos: All.

SYLK SMOOVE

TRICK WIT A GOOD RAP
PWL

This is the second release from this St. Louis smoothie, and it's another dope song. "Trick Wit A Good Rap" is filled with fat booty movin' bass and thumpin' beats that are sure to start any party the right way. Production was provided by that crazy snucka AMG, who's featured on the nasty mix version of the cut. If you want to hear the nasty, sassy version, go and buy it 'cause you won't hear that one on the radio. However, the clean version is perfect for airplay, so all you radio programmers can get behind this and pump up the jam and make some new fans. Production by AMG and Quik. Demos: All.

3 SHADES BROWN

NASTY BASS
INTERSCOPE



Here's a dope jam that's just right for pumpin' in the clubs. This cut mixes house music and rap lyrics to make a live point. Strong vocals and nasty bass will send this one over the top. So say and play it. This track was produced by The Funky Mercenaries for Mercenary Productions. Demos: All.

2 BLACK 2 STRONG MMG

UP IN THE MOUNTAINS
RELATIVITY/CLAPPERS

This is the second release off his debut album. MMG is pretty dope, ripping up the mic with a New York flair. This record is good to go in the clubs, especially the underground club scene. Peep out the message. Demos: All.

B.O.X.

ROCK DATA—
PWL

This is the second single release from this L.A. homie, B.O.X. His name means Beyond Ordinary X-istence, and his music is definitely beyond anything that you've ever heard. His DJ, DJ Battle Cat, is one of the best around, and can mix and scratch a record so swift you'll have to play the record twice just to catch the changes! B.O.X. can deliver a slow or quick rhyme depending on how he feels. One thing is for sure, with all this talent, these two brothas are coming up. Demos: All.

SIR MIX-A-LOT

BABY GOT BACK

RHYME CARTEL/DEF AMERICA

This is the second release for this veteran rapper, Sir Mix-A-Lot. He is coming strong on this cut. Check out the scratchin', it's all that! Peep the lyrics, too, 'cause he'll have you laughing all over the floor. Programmed, arranged, mixed, produced and engineered by Sir Mix-A-Lot, wow! Demos: All.

ALBUMS

FU-SCHNICKENS

F.U. DON'T TAKE IT PERSONAL
JIVE



From the "Ring The Alarm" brothas comes this debut album that's filled with some funky stuff. There are 10 tracks in all. Check the beats and rhyme style, it's a wicked mixture of raggamuffin reggae and hip-hop that will make you a quick fan. Peep out tracks 3, 4, 5, 6, 7 and 8. The entire LP has a unique flavor, don't miss the taste. Say it when you play it and pump it hottie. Demos: All. **3RE**

BY LARRIANN FLORES

MUSIC REVIEWS

SINGLES

THE VIBROPHONICS

I SEE YOU

SCOTTI BROS./ACID JAZZ

Here's one for all those who love house music. This jam is definitely for you. So all you ravers out there, put on your jacking boots and get the party started. The song displays an across-the-board sound and the tempo is perfect for working out, driving home or just chillin' at the pad. Produced by Dave Barrett and Roger Beaugolais. This song is featured on the superb *Acid Jazz Collection Two* album. Demos: All.

WARREN HILL

PROMISES

NOVUS

Taken off Hill's *Kiss Under The Moon* LP comes this really beautiful song that shows his phenomenal saxophone playing. This newcomer will touch your heart and warm your soul. Don't miss it. The tempo is great for Quiet Storm formats. Produced by Michael Boddicker, Sam Purkin and Hill. Remixed by Michael Frondelli. Demos: All.

SUSAN CLARK

DEEPER

POLYGRAM

This houser has the perfect sound for the hard-core raver. House lovers, once you hear this, you will find yourselves going deeper on the dance floor. So grab your partner and move that body. The song was produced by James Bratton for 111 East Productions. Clark should see plenty of action with this on AC formats. Demos: Young Adults.

J.C. LODGE

COME AGAIN

TOMMY BOY

This talented lady has a winner all the way as she incorporates both reggae and lover's rock on this noteworthy release off her debut album. The song should draw plenty of interest in most formats. A lively Bobby Konders Massive Mix should really see that this hits heavy rotation. The song was produced by E Sharp Productions. Demos: Young Adults.

SHAWN CHRISTOPHER

DON'T LOSE THE MAGIC

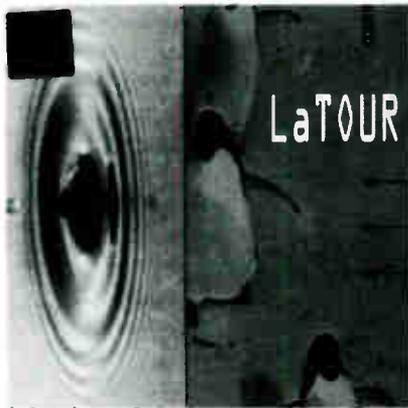
ARISTA

After scoring with "Another Sleepless Night," one of the biggest dance tracks of 1991, this follow-up doesn't let the listener down as Christopher shows her first release wasn't a fluke. With a heavy bass and very catchy vocals, this song should have little trouble hitting heavy rotation. Look for this song on the *Reaching For A Star* debut album from Christopher. This song was produced by Mike "Hitman" Wilson. Demos: Young Adults.

LATOUR

COLD

SMASH



Here's a hot follow-up release to LaTour's "Involved." Like their last release, this should get a lot of club play and may see some action on the airwaves. The song has a midtempo house beat that makes you want to dance. With Donna Blakely performing admirably on vocals, this song has all the makings of a heavy rotation winner due to the way it grows on you. Play this one loudly. The song was written and produced by LaTour and is featured on the group's self-titled album. Demos: House Fans.

THIRD GENERATION

DON'T PLAY NO GAMES

ATLANTIC

This song has already become a house anthem for '92. With its ultra catchy beats, this song looks certain to back up the success that the song attained in Europe. Magical vocals from the tough-talking duo of K. Small and Super enhance the song, making it a gotta-have-it cut for any

house lover. The song can be heard on the *Dance Music Vol. 1* album. Demos: Young Adults.

FORCE M.D.'S

YOUR LOVE DRIVES ME CRAZY

TOMMY BOY



This slow groove really sets the mood for love as a laid back tempo asks you to find a partner and slow dance. The song will be equally at home on Urban formats and Pop/AC formats. The song can be heard on *For Lovers And Others: Force M.D.'s Greatest Hits*, the group's latest album release. The song was produced and written by James Edward White Jr. Demos: All.

ALBUMS

LEON REDBONE

UP A LAZY RIVER

PRIVATE MUSIC

With his unmistakable vocals, Redbone shines on an album that is best suited for the adults. Among the album's best are the magical midtempo "Mr. Jelly Roll Baker" and the faster "You're A Heartbreaker," a song that features a tremendous performance on saxophone by Bobby Gordon. Also catching the ear is the slower, bluesy cut "That Old Familiar Blues." With Redbone leading the way with his vocals and his talent on guitar, this album is worth a listen if something different is what you are looking for. Demos: Adults. **BRE**

BY TERRY MUGGLETON & LARRIANN FLORES

RADIO NEWS UPDATE

Starr's In The House



"Big John" Monds (3rd from l) received a visit from Reprise recording act Atlantic Starr. Promo mgr Andre Fuller (far r) was also on hand.

WTLC Arbitron Numbers Revised

The Fall '91 Arbitron report for the Indianapolis market was revised following the mis-identification of a black woman who was accidentally coded as a white female.

According to WTLC, station manager Amos Brown discovered the error and notified Arbitron which issued a "Client Service Bulletin." The corrected Arbitron numbers resulted in the following revised numbers for WTLC-FM:

Persons 12+ / Average Quarter Hour Audience—11,700

Share—6.7 / Cume (Total)

Audience—128,000

Persons 25-54 / Average Quarter

Hour Audience—6,300

Share—6.5 / Cume (Total)

Audience—67,800

Because of the mis-coding of one single diary, WTLC's 12+ ranking in the market moves from sixth up to fifth place. For the station's 25-54 position, its ranking remains the same.

"It's regrettable that the nation's only radio ratings service could produce research that mis-coded, under-sampled, under-counted and misrepresented Indianapolis' black radio listening audience," said Al Hobbs, vp/gm, WTLC.

According to the station, the diary of a 25-34-year-old black female from the City of Lawrence (part of the consolidated city of Indianapolis), came up in the reports as being the diary of a 25-34-year-old white woman from Lawrence County, IN, some 60 miles southwest of the city.

Star Base 102.3



Recording artists Lisa Stansfield and Miles Jaye "take over" KJLH.

"The diary-keeper inadvertently entered 'Lawrence' under the 'County' heading," said Jay Gutter of Arbitron. Gutter added that once the mistake was pointed out by WTLC, a correction

was made. The mis-identification of the diary-keeper's race was a result of the fact that Arbitron has no "race" designation for diary-keepers residing in the county of Lawrence, thus her classification as being white.

WNOO's Neal Roasted

Terry Neal, morning personality for WNOO/Chatanooga, TN, was roasted at Frank's Restaurant. Neal was presented with several awards, one of

BY J.R. REYNOLDS

Worth A Fortune



PolyGram Group Distribution's (PGD) Tony Gaspard (far l) joins Motown's Joan Scott (far r) and Dion and Royce (2nd from r) at Fortune Records.

PHOTO CREDIT: JIMMY TAYLOR

which was the first Choo-Choo City Master Mix Award. In addition, it was officially announced that Neal was the new music director for the station. During the roast, Neal said he was gearing up for the station's "Stop The Violence Campaign" in May, which was initiated last year.

NAB Urges Reformed Policies For New FM Licenses

The National Association of Broadcasters urged the Federal Communications Commission (FCC) to reassess its rules for awarding FM station licenses. NAB said that existing FM policies have over-crowded the airwaves with new FM stations, diminished FM technical quality for radio listeners, and worsened the economic lot of existing FM stations.

The requests would mirror actions that regulators recently took to improve AM radio, including a freeze on all new applications for new AM stations. Armed with that action, NAB is also requesting that a freeze be placed on new FM licenses as well.

NAB officials said the rules for awarding new FM station licenses "are in dire need of reassessment and amendment." They went on to say that because of the advent of digital audio

broadcasting, special care should be taken.

CBP/NPR/APR/NFCB Announce Multicultural Producers Forum

The Corporation for Public Broadcasting (CPB), National Public Radio (NPR), American Public Radio (APR), and the National Federation of Community Broadcasters (NFCB) will conduct the Multicultural Producers Forum during the Public Radio Conference in Seattle, May 2-5. The purpose of the forum is to encourage development of diverse voices in the public radio producing community.

Organizers announced that limited financial assistance is available from CPB to enable producers of "culturally diverse programming" to participate in the event. The deadline for the application for CPB financial assistance is 5 p.m. Monday, March 16. For more information concerning the event and financial assistance, contact Yoko Arthur at the Corporation for Public Broadcasting (202) 879-9600.

Radio Vet Looking

Radio station wanted for high caliber broadcaster. Proven record of refined

raw talent marketed into smooth deliverer/radio announcer. Has best interest of radio station at heart. Prefer scientific approach, but will consider all work-a-holic proposals. Reply to: Stephen Von (215) 765-6727

Service Requests

WBAI requests service from the following labels: Motown, MCA, Verve and PolyGram. Please send all product to:

Chet Jackson
WBAI
505 8th Avenue
New York, NY 10018

WZMG requests service from all major labels, especially Epic and Island. Please send all product to:

Charlie Pruitt
WZMG
P.O. Box 3239
Opelika, AL 36801
(205) 745-4656

WTOT is requesting service from Arista, Tabu, A&M and MCA. Please send all product to:

Larry Jenkins
WTOT
140 West Lafayette
Marianna, FL 32446. **ERE**

NATIONAL RADIO REPORT

ALABAMA

WAJF-AM

Alyson Williams, Can't
Brother Makes 3, Shake
Gary Brown, Don't
Kriss Kross, Jump
Little Shaw, Hickies
Mariah Carey, Make
Mass Order, Lift
The Hard Boyz, Groupies

PD: Sam Terry
MD: Sam Terry
1301 Central Pkwy. SW
Decatur
AL 35601
205-353-9230

WATV-AM

Aaron Hall, Don't
Calloway, Let's
Chic, Chic
Jody Watley, I'm
Keith Sweat, Why
Tevin Campbell, Goodbye

PD: Ron January
P.O. Box 39054
Birmingham
AL 35208
205-780-2014

WBIL-FM

Aaron Hall, Don't
Hammer, Do Not
Mac Band, I Belong
Shanice Wilson, I'm

PD: Costee McNair
MD: Costee McNair
P.O. Box 666
Tuskegee
AL 36083
205-727-2100

WBLX-FM

Blacksheep, Choice
Chic, Chic
Jody Watley, I'm
Lisa Taylor, Secrets
MC Lyte, Poor
Roger, Take
Skyy, Up
Spice, 187
Tracie Spencer, Love

PD: Skip Cheatam
MD: Morgan Sinclair
P.O. Box 1967
Mobile
AL 36633
205-432-7609

WENN-FM

Cliviles/Coles, Deeper
El DeBarge, My
Gary Brown, Don't
Luther Vandross, Some...
Mariah Carey, Make

PD: Dave Donald
MD: Michael Starr
424 16th St. North
Birmingham
AL 35203
205-254-1820

WEUP-AM

Karyn White, Walkin'
Keith Sweat, Make
Mariah Carey, Make
Roger, Take
UMC's, One

PD: Steve Murray
MD: Steve Murray
2609 Jordan Lane
Huntsville
AL 35806
205-837-9387

WGOK-AM

BB King, Blues
Luther Vandross, Some...
Smoove, Meanwhile
Tevin Campbell, Goodbye
UMC's, One

PD: Charles Merritt
MD: The Mad Hatter
800 Gum
Mobile
AL 36603
205-432-8661

WIDO-FM

Ann G. Get
Bobby Rush, You
Bubba, I Like
Calloway, Let's
El DeBarge, My
Karyn White, My
Mariah Carey, Make
Mass Order, Lift
Shirley Murdock, Let
Skyy, Up

PD: Finest Gandy
MD: Finest Gandy
Route 3 P.D. Box 76
Eutaw
AL 35472
205-372-4787

WJNN-FM

Cameo, Emotional
Hammer, Do Not
Lisa Stansfield, All
Mariah Carey, Make
Skyy, Up
Tevin Campbell, Goodbye

PD: Tony Wright
MD: Tony Wright
805 N. Oates St. Ste. M
Dothan
AL 36303
205-671-1753

WSLY-FM

Johnny Mathis, Better
Karyn White, Walkin'
Luther Ingram, If
Ray Charles, Fresh

PD: Tim Cradock
MD: Mildred Porter
Route 1 Box 400 B
York
AL 36925
205-392-4787

WTQX-AM

Beastie Boys, Professor
Cypress Hill, Hand
El DeBarge, My
George Pettus, This
Ice T, Mind
James Ingram, Remember
Jodeci, Come
Marky Mark, Check
Massive Attack, Be

PD: Bob Bailey
MD: Francine Jiles
1 Valley Creek Cir
Selma
AL 36701
205-872-1570

WTUG-FM

Luther Vandross, Some...
MC Lyte, Poor
Mariah Carey, Make

PD: Alvin Brown
MD: Alvin Brown
142 Skyland Blvd
Tuscaloosa
AL 35405
205-345-7200

WVAS-FM

Atlantic Starr, Masterpc.
Keith Wash., When
Natalie Cole, The Very
Nelson Rangell, Someday
Onaje A. Gumbs, Dare

PD: Stephen Myers
MD: Carol S. Marvin
915 S. Jackson Street
Montgomery
AL
36101-0271
205-293-4287

WZMG-AM

Blacksheep, Choice
Chic, Chic
Mac Band, I Belong
S. Robinson, I Love
Tevin Campbell, Goodbye

PD: Charlie Pruitt
MD: Charlie Pruitt
P.O. Box 2329
Opelika
AL 36801
205-745-4656

WZZA-AM

Adeva, Independen
Bobby Rush, You
Don Diego, Lonely
Luther Vandross, Some...
Mac Band, I Belong

PD: Tom Bailey
MD: Tom Bailey
1570 Woodmont Dr
Tusculum
AL 35674
205-381-6861

ARKANSAS

KCLT-FM

2 Kings/Cypher, For
Alyson Williams, Can't
Benita A., Thank
Calloway, Let's
Chocolate Chip, I'll
El DeBarge, My
James Ingram, Remember
Karyn White, Walkin'
Luther Vandross, Some...
Yomo & Maulkie, Mama

PD: Milli Mills
MD: Milli Mills
P.O. Box 2870
West Helena
AR 72390
501-572-9506

CALIFORNIA

KACE-FM

Johnny Mathis, Better
Luther Vandross, Some...

PD: Lawrence Tarter
MD: Antoinette Russell
161 N. LaBrea Ave
Inglewood
CA 90301
213-330-3100

KGfJ-AM

Luther Vandross, Some...
Teptations, Hoops

PD: Shirley Jackson
MD: Johnny Morns
1100 S. La Brea
Los Angeles
CA 90019
213-930-9090

KJLH-FM

Calloway, Let's
Cherrelle, Tears
Johnny Mathis, Better
Mariah Carey, Make
Peabo Bryson, Lost
Tim Dwens, Smile

MD: Geoff Gill
3847 Crenshaw Blvd
Los Angeles
CA 90008
213-299-5960

KKBT-FM

Calloway, Let's
Joe Public, Live
Keith Sweat, Why

PD: Mike Stradford
MD: John Monds
6735 Yucca St
Los Angeles
CA 90027
213-466-9566

KPOO-FM

Aaron Hall, Don't
College Boyz, Victim
Jody Watley, I'm
Keith Wash., When
MC Yello, Rollin'
Shawn Chris., Don't

PD: Jerome Parsons
MD: Jerome Parsons
P.O. Box 11008
San Francisco
CA 94101
415-346-5373

KSOL-FM

Aurthur Baker, IDU
Blacksheep, Choice
Mariah Carey, Make
Marky Mark, I Need
Mijette/Money M, You
Renn. Di Chaos, She's

PD: Bob Mitchell
MD: Bob Mitchell
1730 Amphlett Blvd
#327
San Mateo
CA 94402
415-341-8777

KTAA-FM

2 Pac, Brenda's
Calloway, Let's
Cameo, Emotional
Cherrelle, Tears
Gary Brown, Don't
Jazzie Red, I Am
Karyn White, Walkin'
Luther Vandross, Some...
Seond To None, If

PD: Greg Mack
MD: Roger Clayton
15260 Church Ave
Kerman
CA 93630
209-846-8888

KUCR-FM

Aaron Hall, Don't
Lisa Taylor, Secrets
Skyy, Up
Smoove, Back

PD: Raymond Griffin
MD: Barry Benson
691 Linden St
Riverside
CA 92507
714-787-3838

XHRM-FM

Keith Sweat, Why
Luther Vandross, Some...
Shanice Wilson, I'm

PD: Don Davs
2434 S Port Wy Ste J
National Crty
CA 91950
619-336-4900

WPUL-AM

Aretha Franklin, Ever
Gladys Knight, Where
Jodeci, You
Tracie Spencer, Love

PD: Steven King
2598 S Nova Rd
South Daytona
FL 32121
904-767-1131

WZAZ-FM

2 Pac, Brenda's
Blacksheep, Choice
Mariah Carey, Make
Mica Paris, Young
NWA, Appetite
Surface, Nice

PD: Kelly Karson
MD: Kelly Karson
2611 WERD Radio Dr
Jacksonville
FL 32205
904-389-1111

WQVE-FM

Ce Ce Penniston, We
Luther Vandross, Some...
Sky, Pup
Vibrophonics, I See

PD: Lee Sherman
PO Box 434
Camilla
GA 31730
912-294-2105

CONNECTICUT

WYBC-FM

El DeBarge, My
Geoffrey W., It's
Jodeci, Come
Jody Watley, I'm
Luther Vandross, Some...
Mica Paris, Young
Yours Truly, All

PD: Mia Duff
MD: Andrew Gilford
165 Elm St
New Haven
CT 06520
203-432-4127

WRBD-AM

Ce Ce Penniston, We
Cherrelle, Tears
Glenn Jones, Here
Joe Public, Live
Tevin Campbell, Goodbye

PD: Craig "Rock" Anderson
MD: Enc "D" Ward
4431 Rock Island Road
Ft Lauderdale
FL 33319
305-731-4800

GEORGIA

WEAS-FM

Aaron Hall, Don't
Brotherhd. Crd., Helluva
Lisa Taylor, Secrets
Mariah Carey, Make
Daktown 357, Honey
Shanice Wilson, I'm
UMC's, One

PD: Marie Kelly
MD: Mane Kelly
2515 Abercom St
Savannah
GA 31401
912-232-7288

WSKX-FM

Giggles, What
Joe Public, Live
Keith Sweat, Why
New Kids, If
RDC, Dedicated
Tevin Campbell, Goodbye

PD: Bubba Chavez
MD: Lady Chane
404 S Main St.
PO Box 128
Hinesville
GA 31313
912-368-9258

DIST. of COLUMBIA

WHUR-FM

Ce Ce Penniston, We
Clivilles/Coles, Deeper
Color Me Badd, Thinking
Luther Vandross, Some...
Shanice Wilson, I'm

PD: B.K. Kirkland
MD: Pamela Hall
529 Bryant St N.E.
Washington
DC 20059
202-806-3565

WRXB-AM

Chic, Chic
Gary Brown, Don't
Lisa Taylor, Secrets
Mariah Carey, Make
Temptations, Hoops

PD: Michael Danzey
MD: Rob Simone
3000 34th St
South B-206
St Petersburg
FL 33712
813-864-1515

WFXA-FM

Big Daddy Kane, Lover
C'Vello, Turn
Cherrelle, Tears
Chic, Chic
Joe Public, Live
Lisa Stansfield, All
Luther Vandross, Some...
Sky, Up

PD: Carl Conner
MD: Carl Conner
PO Box 1584
Augusta
GA 30903
803-279-2331

WXAG-AM

El DeBarge, My
Karyn White, Walkin'

MD: Jocelyn Walters
2145 S Milledge
Athens
GA 30605
404-549-1470

WJZE-FM

Burnell Brown, Movin
Gatemouth Brown, C. Jam
Himalaya, Friend
Holly Cole, Trust
John Pizzarelli, All
Skywalk, Larger
Steve Laurie, All
Vanessa Rubin, Soul

PD: Bee J. Johnson
MD: Bee J. Johnson
5321 1st Place N.E.
Washington
DC 20011
202-722-1000

WSWN-AM

Betty Wright, It's
Gary Brown, Don't
Luther Vandross, Some...
Willie Hutch, Choose

PD: Joe Fisher
MD: Choya Jaye
PO Box 1505
Belle Glade
FL 33430
407-833-4107

WFXE-FM

2 Pac, Brenda's
Barry White, Dark
Calloway, Let's
Gary Brown, Don't
Shanice Wilson, I'm

PD: Phillip O. March
1115 14th St.,
Columbus
GA 31902
404-576-3565

IOWA

KBBG-FM

El DeBarge, My
Gary Brown, Don't
Mariah Carey, Make
Marion Meadows, Keep
Temptations, Hoops
Yours Truly, All

PD: Delores Smith
MD: Delores Smith
527 1/2 Cottage St.
Warefloo
IA 50703
319-234-1441

WTOT-AM

Alyson Williams, You
Gary Brown, Don't
Godfrey William, It's
Kathy Sledge, Take
Luther Vandross, Some...

PD: Larry Jennings
140 W Lafayette St
Mananna
FL 32446
904-482-3046

WGOV-AM

Aaron Hall, Don't
Blacksheep, Choice
Cameo, Emotional
Color Me Badd, Thinking
Lisa Stansfield, All
Tevin Campbell, Goodbye

PD: Mike Mink
MD: Mike Mink
PO Box 1207
Valdosta
GA 31601
912-244-9590

ILLINOIS

WBCP-AM

BeBe & CeCe, It's
Ce Ce Penniston, We
Cherrelle, Tears
Hammer, Do Not
Johnny Mathis, Better
Keith Sweat, Why
Phyllis Hyman, When

PD: James Shephard
MD: Sam Britan
PO Box 1023
Champaign
IL 61820
217-359-1580

FLORIDA

WANM-AM

Bas Noir, Superfic.
Clivilles/Coles, Deeper
Gary Brown, Don't
Marion Meadows, Lvoc
Temptations, Hoops

PD: Stoney Lee
MD: Stoney Lee
PO Box 10174
Tallahassee
FL 30302
904-222-1070

WWKO-AM

David Peaston, Luxury
Gladys Knight, Where
Mariah Carey, Make

PD: Rick Roberts
MD: Steve Curne
200 S Burnett Rd
Cocoa Beach
FL 32922
407-636-8600

WMXY-AM

Aaron Hall, Don't
Joe Public, Live
Luke, I Wanna
Sky, Up
Tevin Campbell, Goodbye

PD: Ike Filmore
MD: Ike Filmore
PO BOX 1114
La Grange
GA 30241
404-882-6348

WBML-FM

Chirs Walker, Take
KMC Kru, Talk
Keith Sweat, Why
Natalie Cole, The Very
Shanice Wilson, I'm
Temptations, Hoops
Tevin Campbell, Goodbye

PD: Rob Biddle
MD: Encha Pressberry
708 S Mathews
Urbana
IL 61801
217-333-2613

WEDR-FM

Alyson Williams, Can't
C'Vello, Turn
Lisa Stansfield, All
Mariah Carey, Make
Sohnds Di Black, Testry
Tracie Spencer, Love
Whistle, If

PD: James Thomas
MD: James Thomas
3790 NW 167th St
Miami
FL 33055
305-623-7711

WJPC-FM

Color Me Badd, Thinking
Marion Meadows, Love
Nancy Wilson, I Can't
Roger, Take

PD: Mary Ann Stewart
MD: Mary Ann Stewart
820 S. Michigan Ave.
Chicago
IL 60616
312-322-9400

KGRM-FM

Alyson Williams, You
Calloway, Let's
El DeBarge, My
Luther Vandross, Some...
Robyn Springer, Forever
Shanice Wilson, I'm

PD: David A. Dickinson
P.O. Draw K
Grambling
LA 71245
318-274-3244

WXYV-FM

Daktown 357, Honey
Skyy, Up

PD: Roy Sampson
MD: Marlear Alston
1829 Resterstowm Rd
Baltimore
MD 21208
301-653-2200

WQHH-FM

Aaron Hall, Don't
Chic, Chic
Jody Watley, I'm
Keith Sweat, Why
Mariah Carey, Make
Varnell Brown, Stay

PD: Larry "Doc" Elliott
MD: Larry "Doc" Elliott
101 Northcrest Rd. Ser. 4
Lansing
MI 48906
517-484-9600

INDIANA

WJFX-FM

BB King, Blues
Bas Noir, Superfic.
Ce Ce Penniston, We
Chic, Chic
Degrees Df Mo., Do
Karyn White, Walkin'
Mariah Carey, Make

PD: Ange Cannessa
MD: Jeff Phillips
5936 E. State Blvd
Fort Wayne
IN 46815
219-493-9239

KXZZ-FM

Big Daddy Kane, Lover
Chic, Chic
Jody Watley, I'm
Lisa Taylor, Secrets
Mariah Carey, Make
Daktown 357, Honey
Skyy, Up
Temptations, Hoops
UMC's, Dne
Universe, Lvae

PD: James Williams
MD: James Williams
311 Alamo St.
Lake Charles
LA 70601
318-436-7277

MICHIGAN

WGPR-FM

BB King, Blues
Candycy McCord, A Good
Def LaDash, Feel
Jody Watley, I'm
Keith Sweat, Why
Lisa Stasfield, All
Luther Vandross, Some...
Temptations, Hoops

PD: Joe Spencer
MD: Lucia Harvin
3146 E. Jefferson
Detroit
MI 48207
313-259-8862

WTLZ-FM

Cameo, Emotional
Colonel Abrams, Comebody
Gary Brown, Don't
Karyn White, Walkin'
Luther Vandross, Some...
Mariah Carey, Make
Temptations, Hoops
UMC's, Dnes

PD: Kermit Crockett
MD: Tony Lamptey
126 N. Franklin
#514
Saginaw
MI 48601
517-754-1071

WTLC-FM

Dion/Bryson, Beauty
Jody Watley, I'm
Karyn White, Walkin'
Modest Folk, Love

PD: Jay Johnson
MD: Vicki Buchanan
2126 N. Mendian St
Indianapolis
IN 46202
317-923-1456

KYEA-FM

2 Pac, Brenda's
Big Daddy Kane, Lover
Civilles/Coles, Deeper
Gary Brown, Don't
Johnny Mathis, Better
Karyn White, Walkin'
MC Brains, Dochie
NWA, Appitite
UMC's, Dne

PD: Bill Sharp
MD: Bill Sharp
P.O. Box 2199
West Monroe
LA 71294
318-322-1491

WJLB-FM

Big Daddy Kane, Lover
Lisa Taylor, Secrets
Luther Vandross, Some...
Skyy, Up

PD: Steve Hedgewood
MD: Fonda Thomas
Suite 2050 Penobscot Bldg
Detroit
MI 48226
313-965-2000

MINNESOTA

KBEM-FM

Getz/Narron, East
Jack McDuff, Wummertime
Morgan Shank Qn, Quiet
Rebecca Paris, When

PD: J.O. Ball
MD: Terry Walker
1555 James Ave. N
Minneapolis
MN 55411
612-627-2833

KENTUCKY

WLOU-AM

Barry White, Dark
Bas Noir, Superfic.
Daryn White, Walkin'
Gary Brown, Don't
Marion Meadows, Love
Mica Paris, Young
Smooove, Meanwhile
Temptations, Hoops

PD: Maunce Harrod
MD: Gerald Hamson
P.O. Box 3244
Louisville
KY 40208
502-636-3536

MASSACHUSETTS

WILD-AM

Joe Public, Live
Keith Sweat, Why

PD: Stephen Hill
MD: Dana Hall
90 Warren St
Boston
MA 02119
617-427-2222

WKWM-AM

Boyz II Men, Please
Gary Brown, Don't
Karyn White, Walkin'

PD: Leen Cedena
MD: Lee Cedena
P.O. Box 828
Grand Rapids
MI 49508
616-676-1237

KMOJ-FM

Aaron Hall, Don't
Aretha Franklin, Ever
Gary Brown, It's
Karyn White, Walkin'
Luther Vandross, Some...

PD: Donan Flowers
MD: Walter Banks
1004 Marquette
Minneapolis
MN 55405
612-377-0594

LOUISIANA

KBCE-FM

Bas Noir, Superfic.
Big Daddy Kane, Lover
Calloway, Let's
Dee Harvey, Just
Keith Sweat, Why
Marc Nelson, Count
Temptations, Hoops

PD: Donnie Taylor
MD: Donnie Taylor
P.O. Box 69
Boyce
LA 71409
318-793-4003

MARYLAND

WANN-AM

Aaron Hall, Don't
Cameo, Emotional
Tevin Campbell, Goodbye
Tracie Spencer, Love

MD: Roger Reed
P.O. Box 631
Annapolis
MD 21404
301-269-0742

WMHG-FM

Gary Brown, Don't
Luther Vandross, Some...
Temptations, Hoops

PD: Sammie Jordan
MD: Sammie Jordan
517 W. Giles Rd.
N. Muskegon
MI 49445
616-744-2405

WRNB-FM

Blacksheep, Choice
Civilles/Coles, Deeper
El DeBarge, My
Jody Watley, I'm
Karyn White, Walkin'
Luther Vandross, Some...
Mariah Carey, Make
Skyy, Up
S. Robinson, I Love
Temptations, Hoops

PD: Pete Rhodes
MD: Pete Rhodes
1004 Marquette
Suite 202
Minneapolis
MN 55403
612-341-2447

KFXZ-FM

Alyson Williams, Can't
Bas Noir, Superfic.
Blacksheep, Choice
Degrees Df Mo., Do
FS Effect, Your
Karyn White, Walkin'
Lisa Taylor, Secrets
Temptations, Hoops
UMC's, Dne

PD: Barbara Byrd
MD: Barbara Byrd
3225 Ambassador Cafetry
Lafayette
LA 70506
318-898-1112

WJDY-AM

El DeBarge, My
Jody Watley, I'm
Luther Vandross, Some...
Skyy, Up

PD: Paul Butler
MD: Paul Butler
1633 N. Division St
Salisbury
MD 21801
301-742-5191

WQBH-AM

BB King, Blues
Johnathan B., She's
Lynn White, Loosing

PD: Jay Butler
MD: Jay Butler
2056 Penobscot
Detroit
MI 48226
313-965-4500

MISSOURI

KATZ-FM

Aaron Hall, Don't
Earl Thomas, I Won't
J. Blackfoot, After
Mariah Carey, Make
Shanice Wilson, I'm

PD: Rod King
MD: Alice Jejada
1139 Olive St
Suite 303
St. Louis
MO 63101
314-241-6000

KCXL-AM

Luther Vandross, Some...
Mariah Carey, Make
Skyy, Up

PD Dell Rice
MD Dell Rice
810 E. 63rd St
Kansas City
MO 64110
816-333-2583

WQFX-FM

Dee Harvey, Just
Keith Sweat, Why
Roger, Take
Surface, Nice

PD Al Jenkins
MD Al Jenkins
PO Box 789
Gulfport
MS 39502
601-863-3626

WZFX-FM

Cherelle, Tears
Colonel Abrams, You
Mona Lisa, If
Shanice Wilson, I'm

PD Phil Allen
MD Phil Allen
225 Green St
Suite 900
Fayetteville
NC 28302
919-486-4991

WUFO-AM

BB King, Blues
Calloway, Let's
Cathy Carlos, For
Lise Taylor, Sectrests
Skyy, Up
Smooth Connect., Diamonds
Vanessa William, Save

PD Lenore Williams
MD Lenore Williams
89 LaSalle Ave
Buffalo
NY 14214
716-834-1080

KPRS-FM

2 Hyped Bros., Doo
Big Daddy Kane, Lover
Degees Of Mo., You
Jody Watley, I'm
Luther Vandross, Some...
MC Lyte, Poor
Temptations, Hoops

PD Bobby Wonder
MD Bobby Wonder
2440 Pershing Rd
#118
Kansas City
MO 64108
816-471-2100

WTYJ-FM

Alyson Williams, Can's
Bb King, Blues
College Boyz, Victim
Cypress Hill, Hand
El DeBarge, My
Kriiss Kross, Jump

PD Johnnie Butler
MD Calvin Butler
20 E. Franklin St
Natchez
MS 39120
601-446-9911

NEW JERSEY

WUSS-AM

Aretha Franklin, Ever
Cameo, Emotional
Gary Brown, Don't
Gold Money, Money
Luther Vandross, Some...
Shanice Wilson, I'm

PD Maunce Singleton
MD LaVern Richard
P O Box 7539
Atlantic City
NJ 08404
609-345-7134

OHIO

WCKX-FM

Aaron Hall, Don't
Glenn Jones, Here
Luther Vandross, Some...
Mariah Carey, Make

PD Rick Stevens
MD Kerth Willis
696 E Broad St
Columbus
OH 43215
614-464-0020

KXOK-AM

Cherelle, Tears
Lisa Stansfield, All
Roger, Take
S. Robinson, I Love
Tracie Spencer, Love

PD Tony Isable
MD Tony Isable
7777 Bonhomme Ave
St Louis
MO 63111
314-727-0808

NORTH CAROLINA

WIKS-FM

Bas Noir, Superfic.
Dee Harvey, Just
Gary Brown, Don't
Gold Money, Money
Jody Watley, I'm
Karyn White, Walkin'
Smooove, Meanwhile

PD B.K. Kirkland
MD Jeff Kenney
PO Box 2684
New Bern
NC 28561
919-633-1500

NEW MEXICO

KKSS-FM

Chris Walker, Take
Lindell Townsel, Nu
Shawn Chris, Don't

PD Mad Max
MD Mad Max
5301 Central NE
Suite 700
Albuquerque
NM 87108
505-265-1431

WDAO-AM

Chic, Chic
Colonel Abrams, You
Gary Brown, Don't
Keith Sweat, Why
Lisa Stansfield, All
Lisa Taylor, Secrets
Mariah Carey, Make
Shanice Wilson, I'm
Temptations, Hoops

PD Michael Ecton
MD Michael Ecton
4309 W 3rd St
Dayton
OH 45417
513-263-9326

MISSISSIPPI

WBAD-FM

Keith Sweat, Why
Lisa Fischer, So
M. Jackson, Remember
Shirley Brown, Three

PD Troop Williams
MD Troop Williams
PO Box 4426
Greenville
MS 38701
601-335-9264

WNAA-FM

Bas Noir, Superfic.
Colonel Abrams, Somebody
Shanice Wilson, I'm
Smooove, Meanwhile
Tevin Campbell, Goodbye

PD Yvonne Anderson
MD Yvonne Anderson
Prince Hall
Suite 200
Greensboro
NC 27411
919-334-7936

NEVADA

KCEP-FM

Alyson Williams, Can't
Audrey Wheeler, All
College Boyz, Victim
Mass Order, Lift
New Faith, Let

PD Louis Conner
MD Darnell Brown
330 W Washington
Las Vegas
NV 89106
702-648-4218

WIZF-FM

Aretha Franklin, Ever
Atlantic Starr, Masterpc
Joe Public, Live
Tevin Campbell, Goodbye

PD Todd Lewis
MD Tom Turner
7030 Reading Rd
Suite 316
Cincinnati
OH 45237
513-351-5900

WJMI-FM

Calloway, Let's
Gary Brown, Don't
Jody Watley, I'm
Johnny Mathis, Better
Temptations, Hoops

PD Paul Todd
MD Venus Jones
1850 Lynch St
Jackson
MS 39203
601-948-1515

WQMG-FM

Big Daddy Kane, Lover
Calloway, Let's
Gold Money, Money
Jody Watley, I'm
Keith Sweat, Why
Keith Wash., When
Tracie Spencer, Love
Whistle, If

PD Sam Weaver
MD Gregory Sampson
1060 Gatewood Avenue
Greensboro
NC 27405
919-275-1657

NEW YORK

WBLS-FM

Big Daddy Kane, Lover
Civilles/Coles, Deeper
Keith Sweat, Why
S. Robinson, I Love

MD Mike Love
801 Second Ave
New York
NY 10017
212-661-3344

WVKO-AM

Aaron Hall, Don't
Joe Public, Live
Keith Wash./, Shen
Temptations, Hoops

PD K C Jones
MD Mike Anderson
4401 Carnage Hill Lane
Columbus
OH 43220
614-451-2191

WJSU-FM

Bruce Dunlap, About
Ellis Marsalis, Heart
Elvin Jones, Europe
Holly Cole, Blame
Sam Riney, Caoldron

PD Bobbie Walker
MD Bobbie Walker
PO Box 18450
Jackson State U
Jackson
MS 39217
601-968-2285

WVYV-FM

Keith Wash., When
Luther Vandross, Some...
Mac Band, I Belong
Marion Meadows, Keep
Phyllis Hyman, When

PD Anthony McSwain
MD Delinda Thompson
1714 Neuse Bl
New Bern
NC 28560
919-636-0995

WRKS-FM

Blacksheep, Choice
D Nice, Time
Heavy D, Peaceful
Leaders/Nu Sch., Inter
Naughty By Natr, Every.
Nice & Smooth, How
Pete Rock/C.L., Creator
Public E., Shut
UMC's, One

PD Vinny Brown
MD Taya Beasley
1440 Broadway
New York
NY 10018
212-642-4300

WZAK-FM

Aaron Hall, Don't
Big Daddy Kane, Lover
Luther Vandross, Some...
Modest Folk, Love
TLC, Aibn't
Tim Owens, Smile

PD Lynn Tolliver Jr
MD Bobby Rush
1729 Supenor
#401
Cleveland
OH 44114
216-621-9300

OREGON**KBMS-AM**

Jody Watley, I'm
Keith Sweat, Why
Mariah Carey, Make
Shanice Wilson, I'm
Tracie Spencer, Love

PD: Angela Jenkins
MD: Angela Jenkins
510 SW 3rd St
#100
Portland
OR 97202
503-222-1491

PENNSYLVANIA**WAMO-FM**

Aretha Franklin, Ever
Mariah Carey, Make
Naughty By Natr, Every
Skiyy, Up

PD: Humane Gave
MD: Art Goewey
411 7th Ave
Suite 1500
Pittsburgh
PA 15219
412-471-2181

WDAS-FM

Jody Watley, I'm
Johnny Mathis, Better
Keith Sweat, Why
Lisa Stansfield, All
Lisa Taylor, Secrets
Mariah Carey, Make
Roger, Take
Shanice Wilson, I'm
Tevin Campbell, Goodbye
Tracie Spencer, Love

PD: Joe Tamburo
MD: Pat Jackson
Belmon Ave & Edgely Rd
Philadelphia
PA 19131
215-878-2000

WHAT-AM

Gerald Levert, Baby
James Ingram, Get
Johnny Mathis, Better
Katie Webster, Too

PD: Nat Washington
MD: Nat Washington
2471 N 54th St
Philadelphia
PA 19131
215-581-5161

WUSL-FM

Jody Watley, I'm
Karyn White, Walkin'
Lisa Stansfield, All
Luther Vandross, Some...
Shanice Wilson, I'm

PD: Dave Allan
MD: Kim Stevens
440 Domino Lane
Philadelphia
PA 19128
215-483-8900

RHODE ISLAND**WBRU-FM**

Chic, Chic
JC Lodge, Come
Keith Sweat, Why
Mass Order, Lift
Peabo Bryson, Lost
Tevin Campbell, Goodbye
Torché, Distance

PD: William Joseph
MD: William Joseph
88 Benevolent St
Providence
RI 02906
401-273-1742

SOUTH CAROLINA**WKWQ-FM**

Aretha Franklin, Ever
Cherrelle, Tears
Keith Sweat, Why
Mint Condition, Breakin'
Tevin Campbell, Goodbye

PD: Johnny Green
MD: Johnny Green
712 Richland St. #F
Columbia
SC 29201
803-779-1095

WLBG-AM

George Michael, I Believe
Keith Sweat, Why
Luther Vandross, Some...
Mariah Carey, Make
Shirley Murdock, Let
Tracie Spencer, Love
Tree Times Luv, Irresist.
Whistle, If
Willie Hutch, I Choose

PD: Kevin St. John
MD: Kevin St. John
P.O. Box 1289
Laurens
SC 29360
803-984-3544

WLGI-FM

Arrested Dev., Tennessee
Elements Blown., Surf
Force MD's, House
Gary Sterling, Give
Johnny Mathis, Better
Marc Nelson, Count
Mariah Carey, Make
Mas\$ Order, Lift

PD: Bill Willis
MD: Ernest Hilton
Route 2 Box 69
Hemmingway
SC 29554
803-558-2977

WOIC-AM

Aaron Hall, Don't
Chic, Chic
Force MD's, Your
Keith Sweat, Why
Luther Vandross, Some...
Shanice Wilson, I'm
Tracie Spencer, Love

PD: Don Hambrick
MD: Don Hambrick
1717 Gervais St
P.O. Box 50568
Columbia
SC 29201
803-771-0105

WWDM-FM

Jody Watley, I'm
Lisa Stansfield, All
Luther Vandross, Some...

PD: Andre Carson
MD: Andre Carson
Drawer 38 Bradham Blvd
Sumter
SC 29151
803-495-2558

WWWZ-FM

Big Daddy Kane, Lover
Cherrelle, Tears
Hen G. & Evil E. If
Joe Public, Live
Keith Sweat, Why
Mariah Carey, Make
Public E., Shut
Shanice Wilson, I'm
Skiyy, Up
Tracie Spencer, Love

PD: B.J. Lewis
MD: Cliff Fletcher
P.O. Box 30669
Charleston
SC 29417
803-556-9132

WYNN-FM

Cameo, Emotional
Colonel Abrams, You
Eric B. & Rakim, Know
Jody Watley, I'm
Karyn White, Walkin'
Marion Meadows, Love
Shanice Wilson, I'm

PD: Fred Brown
MD: Ernie D
P.O. Box 100531
Florence
SC 29501-0531
803-662-6364

TENNESSEE**KJMS-FM**

Bas Noir, Superlic.
Gary Brown, Don't
Lisa Taylor, Secrets
MC Brains, Dochie
Smooove, Meanwhile
Tevin Campbell, Goodbye

PD: Toni St. James
MD: Toni St. James
80 N. Tillman St.
Memphis
TN 38111
901-323-0101

WABD-AM

Keith Wash, When
Mica Paris, Young
Tracie Spencer, Love

PD: Jerry Silvers
MD: Jerry Silvers
P.O. Box 2249
Clarksville
TN 37042
615-431-4984

WFKX-FM

Alyson Williams, Can't
El DeBarge, My
J. Jackson, I Dream
Karyn White, Walkin'
Luther Vandross, Some...
Robyn Springer, Forever
Whistle, If

PD: David Shaw
MD: Kimberly Kaye
425 E. Chester
Jackson
TN 38301
901-427-9616

WJTT-FM

Big Daddy Kane, Lover
Jody Watley, I'm
Joe Public, Live
Keith Sweat, Why
Luther Vandross, Some...
Daktown 357, Honey
Shanice Wilson, I'm
Stylistics, Always

PD: Keith Landecker
MD: Tony Rankin
409 Chestnut St
Suite A154
Chattanooga
TN 37402
615-265-9494

WQQK-FM

Aaron Hall, Don't
Color Me Badd, Thinking
Hammer, Do Not
Joe Public, Live
Luther Vandross, Some...
MC Brains, Dochie
Mariah Carey, Make
PM Dawn, Paper
Tevin Campbell, Goodbye
Tracie Spencer, Love

PD: Padnick McFreen
MD: Vic Clemons
1320 Brck Church Pike
P.O. Box 70085
Nashville
TN 37207
615-227-1470

TEXAS**KAZI-FM**

2 Kings/Cypher, For
Big Daddy Kane, Lover
College Boys, Victim
Ghetto Girls, My
JC Lodge, Come
Jody Watley, I'm
Joe Public, Live
Show Biz & A.G., Soul
The Famlee, Run's
The Rippingtons, Curves

PD: Manon Nickerson
MD: J. Hunt
4700 Loyola Ln #104
4603 Trailwest Dr.
Austin
TX 78723-3940
512-926-0275

KHRN-FM

Alyson Williams, Can't
Da Youngstas, Nothin'
KCM, Let
Karyn White, Walkin'
Kathy Sledge, Take
Keith Wash, When
Luther Vandross, Some...

PD: A. J. Whiteside
MD: Sedic Walker
P.O. Box 1075
Hwy 6 South
Heame
TX 77859
409-279-9211

KIIZ-AM

Aaron Hall, Don't
Big Daddy Kane, Lover
Cameo, Emotional
Clivellas/Coles, Deeper
Jody Watley, I'm
Karyn White, Walkin'
Luther Vandross, Some...
Modest Folk, Love
Shanice Wilson, I'm
Skiyy, Up

PD: Jammin Jimmy Carrow
MD: Qesarai Downs
5902 East Business
Hwy 190
Killeen
TX 76540
817-699-5000

KJMZ-FM

Chris Walker, Take
Joe Public, Live
Shanice Wilson, I'm

PD: Tom Casey
MD: Al B. Bad
9900 Mc Cree Rd
Dallas
TX 75238
214-556-8100

KKDA-FM

Aaron Hall, Don't
Big Daddy Kane, Lover
Cherelle, Tears
Glenn Jones, Here
Daktown 357, Honey

PD: James Alexander
MD: Dee Jai Sloan
P.O. Box 530860
Grand Prairie
TX 75053
214-263-9911

KMJQ-FM

Gold Money, Gold
Jody Watley, I'm
Keith Sweat, Why
Luke, I Wanna
Phyllis Human, When
UMC's, One
Vanessa William, Save

PD: Ron Atkins
MD: Chris Reynolds
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#1508
Houston
TX 77046
713-623-0102

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WBSK-AM

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Calloway, Let's
Keith Sweat, Why
Luther Vandross, Some...

PD: Steve Crumley
MD: Steve Crumley
PO Box 598
Norfolk
VA 23501
804-627-5800

WKSX-FM

Alyson Williams, Can't
Gladys Knight, Weh're
Johnny Mathis, Better
Shanice Wilson, I'm

PD: Chuck Woodson
MD: Chuck Woodson
645 Church St. Ste. 400
Norfolk
VA 23510
804-622-4600

WASHINGTON

KKFX-AM

Calloway, Let's
Cameo, Emotional
Colley Live, That's
Gary Brown, Don't
Hen G. & Evil E, If
Spice, 187
Surface, Nice
Temptations, Hoops
Tracie Spencer, Love

PD: Tom Reddick
MD: Tom Reddick
101 Nickerson St. #260
Seattle
WA 98109
206-728-1250

WMVP-AM

Jody Watley, I'm
Johnny Mathis, Better
Lisa Taylor, Secrets
Luther Vandross, Some...
Temptations, Hoops

PD: Billy Young
MD: Billy Young
4222 W Capitol Drive
Suite 1290
Milwaukee
WI 53216
414-444-1290

WNOV-FM

2 Kings/Cypher, For
Chill Ali, Age
Clivilles/Coles, Deeper
El DeBarge, My
Karyn White, Walkin'
Lidell Townsell, Nu
Luther Vandross, Some...
Mariah Carey, Make
Mass Order, Lift
UMC's, One

PD: Frank Sheffield
MD: Chene Simmons
Hampton University
Hampton
VA 23668
804-727-5670

WOWI-FM

Big Daddy Kane, Lover
Calloway, Let's
Keith Sweat, Why
Luther Vandross, Some...

PD: Steve Crumley
MD: Steve Crumley
645 Church St.
#201
Norfolk
VA 23510
804-627-5800

KRIZ-AM

Jody Watley, I'm
Keith Sweat, Why
Mariah Carey, Make
Shanice Wilson, I'm
Tracie Spencer, Love

PD: Frank Barrow
MD: Frank Barrow
PO Box 22462
Seattle
WA 98122
206-329-7880

WNOV-AM

Big Daddy Kane, Lover
Karyn White, Walkin'
Luther Vandross, Some...
Mariah Carey, Make
Marion Meadows, Love
Shanice Wilson, I'm
UMC's, One

PD: Emie G
MD: Emie G
3815 N. Teutonia Ave
Milwaukee
WI 53206
414-449-9668

WJWS-AM

Gary Taylor, In
Gene Rice, Love
Glenn Jones, Here
Hammer, Do Not
Marion Meadows, Love
Naughty By Natr, Every
Robyn Springer, Forever

PD: Freddie Hargrove
MD: Freddie Hargrove
PO Box 216
South Hill
VA 23970
804-447-8997

WPAK-AM

Alyson Williams, Can't
Gatemouth Brown, Dope
Glenn Jones, Here
Jody Watley, I'm
Joe Public, Live

PD: Reginald Foster
MD: Reginald Foster
PO Box 494
Farmville
VA 23901
804-392-8114

WISCONSIN

WKKV-FM

Keith Sweat, Why
Queen Latifah, Latifah's
Roger, Take
Tevin Campbell, Goodbye

PD: Tony Fields
MD: Dawd Michaels
2400 S 102nd St
Milwaukee
WI 53227
414-321-1007

WWVU-FM

Arrested Dev., Tennessee
Bobby Konders, Mack
Cypress Hill, Hand

PD: Andy Sthal
MD: Dan Hamilton
Mountain Lair
West Virginia U
Morgantown
WV 26506
304-293-3329

SCULPTORS OF OPPORTUNITY *continued from page 10*

limitations...you knew you wouldn't be president of the company."

While Johnson was aware of the glass ceiling in the music business, Marion "Boo" Frazier, whose barrier-crumbling position at A&M Records was as dir, special projects, East Coast, explained that he didn't encounter the feelings that Johnson expressed, stating, "I learned the business from the packing room up, literally. I never looked at it like a black or white situation. To succeed you have got to know it all (about the music business), not just one aspect. Learning from the ground up, I was able to do that."

That was in '76 when Quincy Jones called upon Frazier to work an LP on the East Coast that he had just finished producing for the Brothers Johnson. Frazier recalled, "They wanted to break the album on the East Coast so A&M asked me to come and work it." He said that A&M's black music department grew from special projects. The special artists they handled, said Frazier, included the Broth-

ers Johnson, Billy Preston, Quincy Jones, Atlantic Starr, LTD, Hugh Masekela and George Benson.

The concept of networking between radio and record companies was in full swing in the '60s, said Johnson. "There were people at radio in each city who made sure (black music) was taken care of. Radio people took care of the record people back then."

Frazier wholeheartedly agreed with Johnson by saying, "Radio was much easier to work. You had Al Perkins in Detroit, George Woods in Philly, Larry McKinley in New Orleans, the Magnificent Montague in L.A., Frankie Crocker in New York, E. Rodney Jones in Chicago, John Hardy in San Francisco, Fat Daddy in Baltimore, Burt Johnson in Atlanta and the original Milton "Butterball" Smith in Miami—and these guys broke records based on their gut feelings. If they heard something that they had a good feeling about, they would get behind the record and move it."

But, with so much product flooding the market every-

day, unfortunately in the '90s that kind of personalized treatment has been diminished greatly. And now, the computer has been figured into the process of evaluating music and tracking its progress at retail. But, Frazier cautioned, "What they don't realize is that computers don't dance and buy music. People do."

While Johnson was directing the exposure and promotion of black music at MCA, Frazier was making it happen at radio for A&M, and Larkin Arnold was blazing a parallel trail on the way to expanded acceptance for black music and black artists as vp/gm, soul music division, Capitol Records. Arnold, now president of his own entertainment law firm, Arnold & Associates, was the first black executive to have total control over an entire division (including A&R, marketing and promotions) at Capitol "or any other record company," he added. "Up until that time, blacks had just promoted or marketed acts with no power to sign them to the label." And in '74, Arnold had that power, and he wielded it very well.

His signings included Natalie Cole, Peabo Bryson, Maze, Tavares, The Sylvers and A Taste Of Honey.

When speaking about obstacles to his success and that of his artists, Arnold confided, "Sure, initially there was some opposition (to a totally self-contained black music division) because nothing like that had been tried before. Some were opposed to something different, but then some were also supportive."

Because of these three music industry pioneers and others like them, we can count among our numbers star execs like Benny Medina, Sylvia Rhone, Cassandra Mills, Jheryl Busby, Ed Eckstine and other prominent individuals. That is not to say that they didn't have to fight for theirs. Black people will always have to do that. But the path of opportunity had been molded by these masters with a deep love for the music with an eye on the future. The future is now and the rewards of their labor are plentiful for us all to benefit, and for that, we give thanks and celebrate their determination and strength. **BRE**

RAY HARRIS *continued from page 26*

knows it, the programmers know it, and so do the music directors; and, of course, the listeners know it."

Harris thinks that because of the unique accountability black radio has with its community in terms of information, public service and entertainment, station management has been reluctant to play rap with greater frequency. "From their perspective, station owners feel a pressure of sorts from some members of the community who may not fully recognize that there are so many different kinds of rap music and not just the possibly offensive type that the media likes to hype. But I think people are beginning to open their eyes to the fact that not all rap is about cursing and violence."

Harris describes his own achievement in business as

'being a result of tireless work, combined with other factors that he feels are key to any mid-level manager's desire to join the ranks of executives. "I think the most important thing in any business is to get a good education, work hard and be successful in your job. I give a lot of credit to the staff at Warner Bros. Unselfish teamwork has gone a long way in helping the company achieve its goals," he comments.

"Networking is also important. You have to stay in touch with what's going on. Operating in a vacuum is not a good idea if you want to move up. You have to keep up with what's happening in other aspects of the business and learn as much as you can about how other departments operate.

"I think it's also important to be mindful of your image," he continues. "Establishing yourself as a hardworking businessperson and remain-

ing positive goes a long way for a person's career." And Harris himself is indisputable evidence of that fact. **BRE**

ASCAP ROYALTIES *continued from page 8*

financial straits experienced by domestic radio.

"Radio is experiencing a recession," said Messenger. "We haven't seen the automatic eight percent increase (in performance fees) in years, although we did get an increase. But unless business is good you won't see it."

Messenger said that ASCAP is currently in the midst of rate proceedings, negotiating with a music

licensing committee to stabilize fee rates, which should have a far reaching impact on TV and cable as well as radio receipts.

"We've been dealing with the same fee rate since 1984," said Messenger. "There have been no rate proceedings since then. We can't deny the user—they get automatic licensing—the question of what the fee will be is then left to be determined after the fact."

PROGRAMMERS POLL

TORI TURNER
WTFZ/CINCINNATI, OH
GERALD & EDDIE LEVERT
"BABY HOLD ON TO ME"

This has turned out to be a hot ballad that crosses all demos and will be around for a long while. Many who call in for it think that it is the O'Jays due to its classic sound. Demos: Young Adults, Adults.

R. KELLY AND PUBLIC ANNOUNCEMENT
"SHE'S GOT THAT VIBE"

At first, this was a sleeper but now it's doing well. This is especially popular with the male demos. It's got that new jack, Guy sound, so you know that it can't miss. Demos: Males, Young Adults.

AARON HALL
"DON'T BE AFRAID"

We started this off in medium rotation a week ago and it proceeded to generate stupid phones. We've gotten reports that it is also retailing well. Any Urban format will be able to work with this. Demos: All.

KARYN WHITE
"THE WAY I FEEL ABOUT YOU"

This uptempo dance cut is getting a steady stream of requests from all demos. The Jimmy Jam and Terry Lewis duo is still making hits for black radio. Demos: All.

CEACER GOODING
WFXC/RALEIGH, NC
GLENN JONES
"HERE I GO AGAIN"

This is an awesome ballad that's extremely well produced. His unique voice and vocal style have a gospel flavor and will be a nice addition to the sound of any station. Demos: Young Adults, Adults.

JENNIFER HOLLIDAY
"LOVE STORIES"

Jennifer shows her finesse and vocal mastery in delivering this excellent record. This smooth ballad is one of her best songs ever, so definitely give this some airtime for your

late night listeners. Demos: Young Adults, Adults.

LUTHER VANDROSS
"SOMETIMES IT'S ONLY LOVE"

What can you say about Luther? This is a beautiful, flowing ballad, as is his standard. It's perfect for any format and is bound to receive a lot of urban as well as crossover success. Demos: Young Adults.

BOBBY Q. DAY
WNOO/CHATTANOOGA, TN
PATTI LABELLE

"SOMEBODY LOVES YOU"
 We get heavy phones from the ladies whenever we play this classic ballad. This cut is Patti all the way, and the vocal artistry displayed is just what you would expect from this strong R&B diva. Demos: All.

LYNN WHITE
"LOSING BATTLE"

When we play this remake of a classic blues song, the groundhogs come up and start squeaking. The duo of Lynn White and J. Blackfoot has produced a cut that's as hot as a scalded dog. Demos: Blues Fans, Adults.

DEE HARVEY
"LET WELL ENOUGH ALONE"

There are people not leaving well enough alone because we are getting all kinds of calls for this. This midtempo R&B song will work in all formats. Demos: Females, Young Adults.

CY YOUNG
WQOK/RALEIGH, NC
JOE PUBLIC
"LIVE AND LEARN"

These guys are headed for the stars. They play their own instruments, which is a welcome throwback to the old days. It's a slamming cut that I can't seem to play enough. Demos: All.

SMOOVE
"MEANWHILE BACK AT THE RANCH"

This has got a good groove that can be played during any

part of the day and can be mixed into anything from a ballad to a club type rhythm. The hook will be remembered, so be ready to hear this requested. Demos: Teens, Young Adults.

CE CE PENISTON
"WE GOT A LOVE THANG"

This is a good record for all demos, but has gotten much attention from the 18+ group. This track will add a nice touch to your playlist because it's a happy song. Demos: Young Adults.

STAN WILLIAMS
KNEK/WASHINGTON, LA
SKYY
"UP AND OVER"

It's wonderful to have their sound back on the radio. Their medium tempo track is going to receive a lot of attention and put the group back at the top of the charts. Skyy has not forgotten the formula for radio success. Demos: Adults, Young Adults.

ALYSON WILLIAMS
"CAN'T HAVE MY MAN"

This song's title says it all. You can't have her man, and after hearing her wonderful voice on this ballad you'll understand why. This love song is going to become a favorite of Urban radio. Demos: Adults.

GLENN JONES
"HERE I GO AGAIN"

This is a slow romantic track that will cause you to think back to the way vocalists used to work a ballad. This brother is back and his sound is right on time for the '90s. Demos: Young Adults, Adults.

ANDRE MARCEL
WDIX/ROCHESTER, NY
GIORGE PETTUS
"I WISH"

Everyone seems to think that this ballad is the Isley Brothers. Unfortunately, it got lost in the priorities of other stations, but it's one hell of a record that's doing well for me, so check it out. Demos: All.

REESE
"THE REESE PROJECT"
 This dance record probably won't get the props it deserves, but it's good and deserves heavy rotation everywhere. The female vocalist on this track will definitely be back, so look out for this group. Demos: Young Adults.

VANESSA WILLIAMS
"STILL IN LOVE"

Vanessa has released an excellent album. "Save The Best For Last" will probably go No. 1 across the board, and this ballad also has the same potential. Programmers, you'd better give this a listen. Demos: Young Adults, Adults.

ROGER
"TAKE ME BACK"

This is a nice departure for Roger. So much of his music is hyped and uptempo, but this time he slows it down with a groove that will make you want to sit back and just listen. Demos: Young Adults.

ART THOMAS
WFXX/COLUMBUS, GA
R. KELLY AND PUBLIC ANNOUNCEMENT
"SHE'S GOT THAT VIBE"

This is a powerful R&B song that's mixed with rap, yet it will work for all audiences. This song's energy and groove will add cheer to your playlist. Demos: All.

GERALD & EDDIE LEVERT
"BABY HOLD ON TO ME"

This is undoubtedly one of the strongest ballads out today. It's nice to see a father and son combination do such quality work as this. I am looking to see more releases from this excellent album. Demos: Young Adults, Adults.

T.L.C.
"AIN'T 2 PROUD 2 BEG"

I always knew that Atlanta was full of musical talent waiting to be discovered, and this group proves it. This unique uptempo song blends R&B and rap and should not be categorized, it should be played. Demos: Teens, Young Adults. **BRE**

COMPILED BY THOMAS NEUSOM

NEW RECORD RELEASES

M A R C H 6 , 1 9 9 2

LABEL	ARTIST	TITLE	FORMAT						
			RECORD			COMPACT DISC		CASSETTE	
			12"	45	LP	SINGLE	ALBUM	SINGLE	ALBUM
MAJORS:									
ELEKTRA	NATALIE COLE, <i>The Very Thought Of You</i>					•			
ISLAND	MELISSA ETHERIDGE, <i>Ain't It Heavy</i>					•			
POLYGRAM	SUSAN CLARK, <i>Deeper</i>					•			
WARNER BROS.	KARYN WHITE, <i>Walking The Dog</i>					•			
INDIES:									
ALLIGATOR 312-973-7736	CLARENCE "GATEMOUTH" BROWN, <i>No Lookin' Back</i>		•						
CARDIAC 212-977-8020	BROTHER MAKES 3, <i>Shake It Up</i>		•						
CHARISMA 213-275-9071	RIGHT SAID FRED, <i>Up</i>						•		
HIGHER OCTAVE 213-856-0039	ROBIN FREDERICK, <i>How Far? How Fast?</i>						•		
JIVE 213-464-7409	R. KELLY AND PUBLIC, <i>Bom Into The 90's</i>						•		
STREET PRIDE/TMG 213-466-4750	TOMMY-G, <i>That's How I Hit 'Em</i>		•						
TANDEM 415-343-1515	RAPPIN' GRANNY, <i>You Didn't Use Your</i>							•	
TOMMY BOY 212-722-2211	FORCE M.D.'S, <i>Your Love Drives Me Crazy</i>					•			
DISTRIBUTED:									
AUGUST/BMG	LEON REDBONE, <i>Up A Lazy River</i>						•		
GIANT/REPRISE	GEOFFREY WILLIAMS, <i>It's Not A Love Thing</i>					•			
GRP/MCA	SPECIAL EFX, <i>Global Village</i>						•		
LONDON/POLYGRAM	SHOWBIZ & A.G., <i>Showbiz & A.G.</i>					•			
OBR/COLUMBIA	ALYSON WILLIAMS, <i>Can't Have My Man</i>					•			
SCOTTI BROS./BMG	MAY MAY, <i>Life's A Test</i>					•			
	R.O.C., <i>Dedicated To My Girl</i>					•			
SMASH/POLYGRAM	D'BORA, <i>Love Desire</i>						•		
	LATOUR, <i>Cold</i>					•			

TOTALLY INDEPENDENT continued from page 19

and **Mint Condition**, and is currently introducing a new group, **Lo-Key?**, of whom Fleming speaks very highly. "I love to boast about the success the artists on Perspective have managed to achieve."

When asked what goals Perspective has, Fleming states, "We want to keep producing great music and remain competitive in the game." It's this kind of ideal that has seen Perspective emerge so rapidly to the extent of having two of their acts climbing to the top of the charts in multiple formats, time and time again.

FAR EAST PERSPECTIVE continued from page 22

Japan (coincidentally during Black History Month), Frank Williams was asked how the group has been able to maintain such a consistent level of success. Taking none of the credit for himself he replied, "Although none of us

Although Fleming doesn't say it, a lot of the label's current success stems from his musical insight. "Being a former radio pd helps me understand what radio jocks are looking for. I have a feel for the sound they're after. I fit in here because I'm motivated by Jimmy and Terry's expertise on all levels; it all comes together. It's great to have a product that people want."

The communication between A&M and Perspective is another reason Fleming feels that Perspective has been able to do so well in its early stages. "We both know

in the group is perfect, we have tried to follow the total call of God. However, one main key to our success has been that we have been truly blessed with the help of spiritual advisors like **Reverend Cone**, who has been with

that the bottom line is to make money," says Fleming, "that's why we're looking to expand our roster—to include rap and pop artists."

"Being strictly Urban can be very difficult," he continues. "Besides, we don't want to be put in any particular category. We just want to make music that people like."

Because the staff at Perspective is so small (there are only five employees), Fleming feels that he can keep a tab on all aspects of the label. "I oversee the A&R plus the creative side of the label. I also oversee all the produc-

tion we do."

Because the staff at Perspective is so small (there are only five employees), Fleming feels that he can keep a tab on all aspects of the label. "I oversee the A&R plus the creative side of the label. I also oversee all the produc-

the choir every step of the way to guide and minister to the members on and off the road. On the other hand," he continued, "one of our most potent weapons has been the large number of outstanding voices we have been able to

tion we do."

Perspective is currently engaged in the soundtrack of the forthcoming **Damon Wayans** movie "Mo' Money." In fact, Lo-Key? is set to be featured on the soundtrack.

It may be an old adage, but when it comes to doing a job there's only one way to do it, and that's the right way. Perspective Records has definitely done things properly, as their current success so clearly demonstrates. With a wealth of experience and an artist roster bulging with talent, it seems that this indie has got a clear view to even more success in '92. **BR**

recruit from all across the state of Mississippi. To tell the truth, I think that God just took a few good people from Mississippi and showed the world what he could do." **BR**

The Death of Vinyl

AT ONE TIME, THE EIGHT TRACK tape was popular among music lovers. When newer configurations like cassette players came along, eight tracks were phased out and soon became absent from store shelves. In the early '80s, far sighted people, such as *BRE*'s own Ruth A. Robinson (then music editor of the *Hollywood Reporter*), predicted the demise of vinyl after seeing new developments in CDs on a trip to the Hannover Germany CD pressing plant. These predictions are now coming into fruition as vinyl sales have nearly declined to nothing. How did this happen and what will be the effect on black radio? We talked to record industry people and programmers to get a better understanding of what caused the demise of the once popular configuration and to see how this has effected them.

In conversing with Luke Lewis, sr. vp/gm, audio, Uni Distribution, he expressed, "I don't think anyone was guilty of killing the LP. It was selling, but new products, like Sony Walkmen, boomboxes and CD players, came into the market. This changed the way people listened to music. As the popularity of these newer configurations grew distributors began receiving increased returns of vinyl, which diminished their profitability. To address this record companies began to cut off LP returns, which shifted risk to retailers and resulted in a greater reduction of vinyl orders."

Where will this lead? Although LPs are finished, 12-inch singles, which are popular with DJs, are still outselling cassette singles, but the tide is shifting fast. Vinyl is destined to become more and more scarce.

To get black radio's perspective, we talked to Tom Reddick, pd/md, KKFY-AM/Seattle, WA, who commented on how the phase-out of vinyl has affected him. "We have definitely benefitted by replacing our station's use of records with CDs. We are a small station so we didn't have the budget to update our carts; CDs really helped us.

"We wired two CD players into our board," he continued, "and they sound great on the air because you get studio quality sound. Why get the wow and flutter of a tape, or the noise of needle friction? While tapes were an advance, they can't compare with CDs, laser discs and other newer configurations. I'm glad that record companies are moving from vinyl to CD."

According to Reddick, CDs can even be used for mix shows in the way that vinyl was. "I still use vinyl for my mix shows, but if I could I would use some of the new CD players that have pitch control and can measure beats per minute to allow you to blend songs. The CD technology is so advanced that a DJ can do with a CD what he used to do with vinyl; vinyl is over."



James Miller with Capitol recording artist Tracie Spencer.

From Reddick's statement, and those of others who feel as he does, it would seem that black radio has made a smooth transition into the new configuration. But many small urban music retailers have not been so lucky. James Miller, who is the manager of Tempo Records on Crenshaw Blvd. in Los Angeles, explains how the change has affected his business and others like it. "When we stopped selling albums, business declined 10 to 15 percent. But people still come in requesting vinyl. It's still in demand in the lower income areas. People in these areas have been slow to make the transition into new music playing equipment because they simply can't afford it. Small black retailers who have limited resources were hurt by these declining sales, and many have gone under."

Miller goes on to say that the reduction in vinyl sales "could have even had an indirect affect on black radio because many stations call in to see what's selling. When I report sales, the picture could be distorted by what's selling and what is actually in demand and hot on the streets."

But, like Lewis and Reddick, Miller does not believe that the phase-out of vinyl is a mistake. "I see the necessity. In order to keep profits up, spur the economy and keep the industry thriving, new hardware and configurations of music product have to be constantly introduced into the market to keep the people spending. This time it was tapes and CDs, which have wiped out vinyl and the record player. But from what I am seeing, these may one day be replaced by laser discs or something else that improves our listening pleasure."

The phase-out of vinyl is nearly complete with newer configurations doing the job that vinyl once did. Let's be thankful that black radio has beneficially coped with the changes and has continued to prosper. **BRE**

BY THOMAS NEUSOM

GRAPEVINE

BLACK FILMMAKERS SEE RED—High post black filmmakers like **John Singleton**, **Robert Townsend**, **George Jackson**, **Doug McHenry** and **Warrington Hudlin** converged on the NATO/ShoWest seminar in Vegas to

blast the media for contributing to a situation that has escalated in the public eye—the perception that black films equal violence at theatres. Most agreed that the reporting of incidents of violence had been handled irresponsibly and in exaggerated proportions.

WANNA BE ALERT?—The announcement of **Paula Abdul's** engagement to Emilio Estevez brings to mind a

certain star-crossed union between another pop super-diva and another rebellious brat packer. Still, all's fair in love. Grape extends congrats and best wishes to the couple.



Paula Abdul

DIZZY BACK ON TRACK—Jazz legend **Dizzy Gillespie** was hospitalized in Berkeley, CA, after a bout with exhaustion caused him to end a performance there. Hospital reps said Gillespie is resting comfortably and will

be able to continue his scheduled Bay Area appearances in two weeks.

CLOSE ONE—**Joseph "Run" Simmons** was recently acquitted of rape charges.

M Y S T E R Y LABEL—Columbia continues to keep its latest musical venture shrouded in mystery. Rumor is it will focus on black music. Grape is told it'll have to wait three weeks to get a more in-depth scoop.

CONDOLENCES—On behalf of **Sidney Miller**, **Ruth A. Robinson**, and the entire *BRE* staff, Grape extends heartfelt condolences to **Jeff Redd** on the passing of his aunt. *BRE*

THE LAST WORD BY RUTH A. ROBINSON

The word this week is party—with an Attitude. New York's got plenty of that—good, bad and indifferent. Sunday night was the Black Music and Media Awards at Laura Bells. Frankie Crocker hosted the Terri Rossi/Vonny Sweeney event. The attitude was indifference. The wanna-be crowd dissed Aretha Franklin and all the other award winners by loud-talking all through the ceremony. The happy honorees, including me, wanted to be heard thanking the organization for the celebration. TV producer/honoree Benny Medina called the group to task for it, telling them to pay attention. That same attitude was in effect at R&B Live, Monday night. Vaughn Harper, emceeding the event, nicely asked everybody to be quiet repeatedly. The situation finally resorted to direct instructions from Joe Sample to the crowd to "shut the f*ck up!" There were so many somebodies in the house, if a bomb had gone off the black music business would have been wiped out. There were a bunch of performances from Lisa Taylor, Alyson Williams, Boyz II Men, but when Eddie Levert and Gerald Levert brought Queen Latifah up to do "For the Love Money," everybody got up on the tables. And on the money tip, they do that good in this city, where a cheese sandwich costs you 12 bucks. The silkiest party was tossed, as usual, by Arista's Clive Davis. The usual list of suspects showed up, including all the label hot-stuffs. The divas were down—Aretha, Dionne and Gladys. And Luther Vandross was drop-dead gorgeous in his peach outfit. Clive Davis sure can sweet talk. He had nice things to say about the support this party always gets. Pray to Jesus it can be on the West Coast next year when the Grammys come back to California. That would be the right attitude.

STAR VIEW

ARIES (March 20-April 19) Time to make waves over a friend's ranting about you. Seems it's doing more harm than good, and you need to get a grip on things.

TAURUS (April 20-May 20) Special people will enter your life soon. How they effect things is up to you. Preparation is the key.

GEMINI (May 21-June 20) Though flip-flopping over a decision is something you're very good at, you have to make a move or you'll lose the advantage.

CANCER (June 21-July 22) Dreams do come true sometimes. Take advantage of your good fortune. It may not be much, but then how often do you get lucky?

LEO (July 23-Aug 22) Interested in that new acquaintance? Find time to explore the reasons behind your feelings. You might find all is not what you originally thought.

VIRGO (Aug. 23-Sept 22) Move quickly to solve a nagging problem. There are those among you who would see you fall. Don't let it happen.

LIBRA (Sept.23-Oct. 22) Taking a break from your regular routine was refreshing, but now it's on to business. Harness the new-found energy you have from a growing relationship.

SCORPIO (Oct. 23-Nov. 21) You've almost lost a trusted friend. Don't let it happen. But don't let it be known that you're feeling down about it or matters could become worse.

SAGITTARIUS (Nov. 22-Dec. 21) Time to get back in shape after that lay-off. Work your way into things slowly and you'll find yourself feeling better.

CAPRICORN (Dec. 22-Jan. 20) Stop that moody attitude you've been projecting around the office. People are mis-reading you and it could spell trouble.

AQUARIUS (Jan. 21-Feb. 18) Open your mind to new ideas that you think are too radical for your business. While they may not be usable, the creative juices may spur thoughts you can use.

PISCES (Feb. 19-Mar. 19) Remember how threatening you were to an acquaintance? Don't let that interfere with doing business. *BRE*



Just a fraction of what we spend on entertainment could be music to someone's ears.

If we all shared just a small part of our extra money and time, we could turn up the volume on some of society's problems.

Like the homeless. Hunger. Or illiteracy.

Millions of people have helped establish five percent of their incomes and five hours of volunteer

time per week as America's standard of giving.

If we all reached this standard, we could generate more than \$175 billion every year. With a force equivalent to 20 million full-time workers.

This year, make it your goal to give five. And help pick up the tempo in your community.

Give Five.

What you get back is immeasurable.

You know about the past, but the past isn't what it's about.

"MY
HEART
BELONGS
TO
YOU"

EL DEBARGE

In the last ten years, El has delivered some unforgettable music. The suave vocal style that graced such hits as "After The Dance" and "Secret Garden" now has an uptown edge, a perspective that only comes with maturity. "My Heart Belongs To You." It's not just a new El DeBarge record. It's a new El DeBarge.

THE NEW
SINGLE

Produced by
El DeBarge and
Keith Crouch
From his Warner
Bros. debut,
In The Storm



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