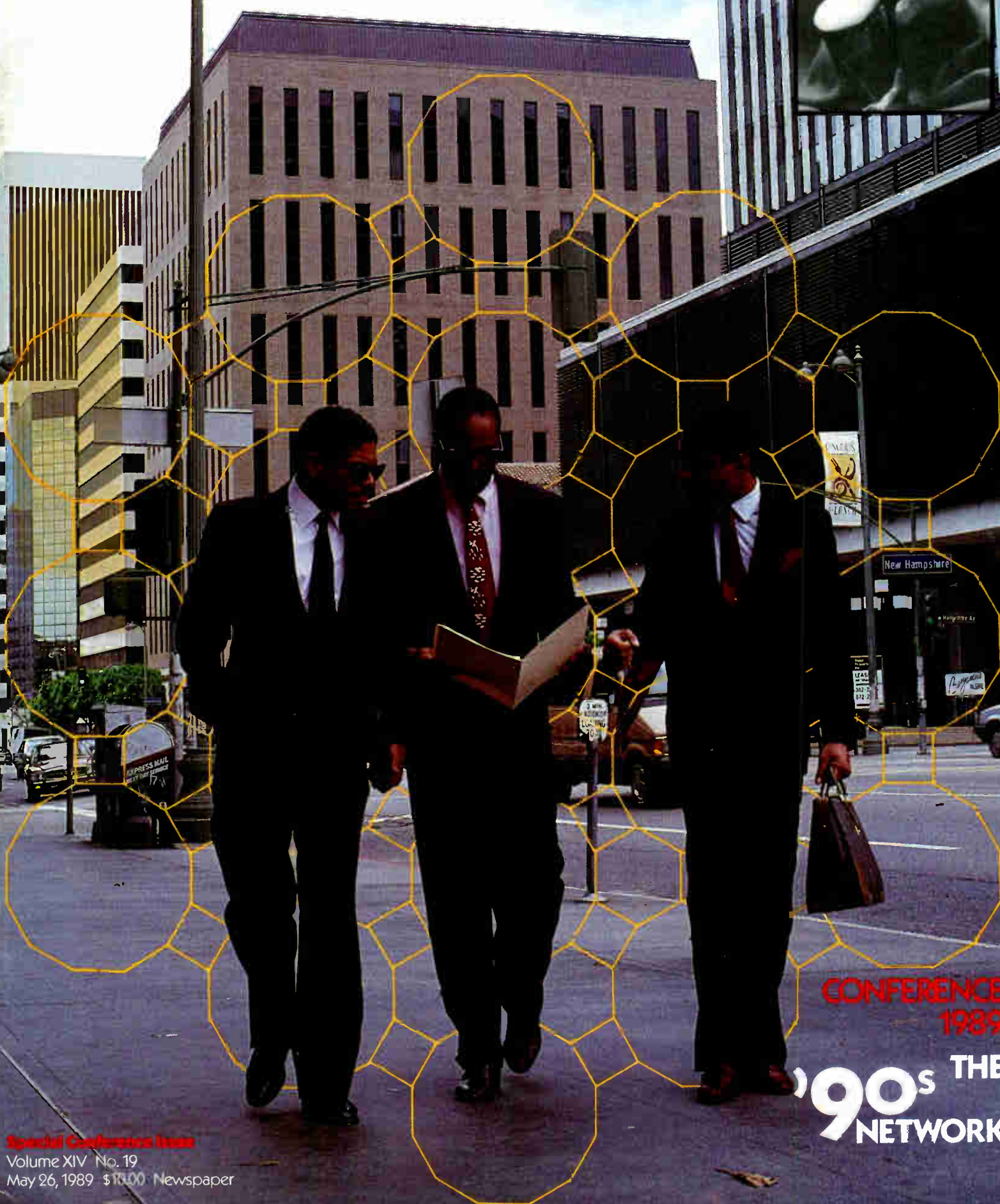


BRE

BLACK RADIO EXCLUSIVE



CONFERENCE
1989

90s THE
NETWORK

Special Conference Issue
Volume XIV No. 19
May 26, 1989 \$10.00 Newspaper

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VOLUME XIV, NUMBER 19

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Cover Design
Donn Davenport
Eve Marie Mazzara

Photography:
Darius Anthony

Printing
PRINTING SERVICES, INC.

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MICHAEL NIXON

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PUBLISHER'S

THE '90s NETWORK IS HERE!

Net·work·ing—*Establishing communication with one or more persons to facilitate, attain or exchange ideas to reach common or singular goals; to reach a goal as in brainstorming with two or more persons.*

Networking as an art has been practiced for a longer time than it has enjoyed the title. Any executive who has not perfected this skill is destined for limited—if any—success.

In radio, PD's network on a daily basis to avoid the hype on music. It is made easier today because the industry is better informed than ever before. With the refinement of the computer modem and the introduction of the fax machine, space age technology is here today. But with all of the available technology, nothing achieves the level of networking that can be accomplished in a setting designed specifically for this purpose. At BRE Conference '89, Networking Rooms have been set up in categories reflecting the industry's major areas of concern. Accordingly, you may select the area in which you wish to network, visit that room and initiate effective dialogue with your peers in an exchange which can be fruitful for all.

For many years black conferences have been criticized for their large lobby and bar gatherings because of what was considered a low time/efficiency factor. But research has shown that networking in that area is actually very effective because of the constant flow of conference attendees.



So what we have done is simply to 'legitimize' and refine the traditional lobby-bar networking system by opening up Networking Rooms adjacent to each other with the participants' concerns listed by the subject matter contained within. If properly utilized, the time spent focusing on each individual's interest should be minimized—thereby allowing each participant to network in a more relaxed, yet time-efficient manner. It is a bold experiment, but we were determined to give BRE Conference '89 attendees more information within a minimum time frame because the source is more targeted. Here's hoping your networking experience here in Long Beach this week will create positive changes in your life and career.

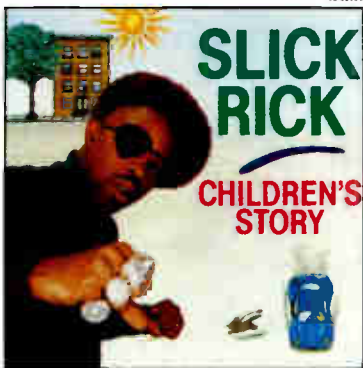
In closing, I would like to express my sincere appreciation to all of those companies who made a financial commitment to insure the success of BRE Conference '89. And to the BRE staff and volunteers whose contributions and sacrifices were of incalculable value.

May your spirit of cooperation be rewarded reciprocally as we continue to create together a "90s Network" that will enhance our quest for a happier and more prosperous future.

Let us continue.

Sidney Miller

WE'RE IN THE BLACK



SLICK RICK*
"Children's Story"



L.L. COOL J.*
"I'm That Type Of Guy"



KIRK WHALUM
"The Promise"



NEW KIDS ON THE BLOCK
"I'll Be Loving You (Forever)"



LISA LISA AND CULT JAM
"Little Jackie Wants To Be A Star"



SURFACE
"Shower Me With Your Love"



THE PASADENAS
"Riding On A Train"



CHERYL PEPSII REILLY
"Every Little Thing About You"



JUNE POINTER
"Tight On Time (I'll Fit U In)"

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Get your act together and you could be taking it on the road.

If you're one of 5 grand prize winners in the Coca-Cola classic "It's Showtime at the Apollo" Sweepstakes, you'll be making a trip to New York City for 3 days and 2 nights. The prize includes round trip air transportation for two and hotel accommodations!

And while you're in the Big Apple, you'll attend a taping of "Amateur Night" or "It's Showtime at the Apollo," at The World Famous Apollo Theatre. It's sure to be an evening of exciting entertainment and fun.

Or you could be one of the prize winners who will receive either an Olympus camcorder (2), a Sanyo portable CD/cassette/radio (10), or a Seiko CD player (5).

It's your big chance. So enter the Coca-Cola classic "It's Showtime at the Apollo" Sweepstakes. Put your hands together and fill out the attached entry blank or get one at the Coca-Cola display at your store.



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"IT'S SHOWTIME AT THE APOLLO" SWEEPSTAKES RULES

1. NO PURCHASE NECESSARY.
2. To enter the sweepstakes, complete the official entry form, or you may hand-print your name, address, city, state, ZIP code, phone number and age on 3 X 5 card, and send it in a hand-addressed, stamped envelope to: "It's Showtime at the Apollo" Sweepstakes, P.O. Box 51966, Knoxville, TN 37950. Enter as often as you wish, but each entry must be mailed in a separate envelope.
3. All entries must be hand-printed. Entries that are printed by machine or otherwise mechanically reproduced will not be accepted. Sponsors are not responsible for entries that may be lost, delayed or misdirected.
4. All entries must be received by August 1, 1989. No purchase is required to enter or win.
5. The prizes are as follows: A. GRAND PRIZE: (5) Five Total Grand Prizes. Each prize consists of a 3-day/2-night trip for two to New York from the winner's hometown, two tickets to the Apollo Theatre's "Amateur Night" or to "It's Showtime at the Apollo," plus \$200 spending money. Trips include round-trip coach airfare from major airport nearest winner's home as serviced by our airline partner, double-occupancy hotel accommodations for two nights, and ground transportation from airport to hotel and vice versa. Approximate value of each prize is \$3,500. *NOTE: Tickets to "It's Showtime at the Apollo" are subject to whether this show is filmed between September 4 and September 22, 1989.
- B. OTHER PRIZES: First Prize: (2) Olympus VHS Camcorder Model #VX406. Approximate value \$1,750. Second Prize: (10) Sanyo portable CD/cassette/radio player model #MCD450K. Approximate value \$479.99. Third Prize: (5) Seiko CD Players Model #PKX500. Approximate value \$199.
6. Winners will be selected in a random drawing from all qualified entries received. The drawing will be held on or about August 4, 1989, and winners will be notified by mail within 30 days after the drawing. Drawing will be conducted by Ritway, Inc., an independent judging organization whose decisions are final on all matters relating to this sweepstakes. Odds of winning are dependent on the total number of entries received. All prizes will be awarded. Limit one prize per household.
7. Prizes may not be transferred or assigned and no substitutions are allowed. Cash will not be awarded in lieu of stated prizes. Winners may be asked to execute an affidavit of eligibility and/or other release. Winners are solely responsible for all insurance and applicable federal, state, and local taxes.
8. Sweepstakes open to United States residents (18) years of age or older. Sweepstakes not open to employees and their immediate families of The Coca-Cola Company, its Bottlers and affiliates, or their advertising, promotion and judging agencies. Winners subject to proving eligibility. Void where prohibited, licensed or taxed by law. All entries become the property of The Coca-Cola Company. Acceptance of prize constitutes permission to use the winner's name and likeness for advertising and publicity purposes without additional compensation.
9. For a list of major winners, send a stamped, self-addressed envelope to: "It's Showtime at the Apollo" Sweepstakes, P.O. Box 11084, Knoxville, TN 37918.
10. Winners agree that The Coca-Cola Company, its Bottlers, their advertising agencies and affiliates and employees shall have no liability in connection with acceptance or use of the prizes awarded herein.

IT'S SHOWTIME
AT THE APOLLO!



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City _____

State _____ Zip Code _____

Telephone (_____) _____ Age _____

Mail To: "It's Showtime at the Apollo" Sweepstakes
P.O. Box 51966 Knoxville, TN 37950

All entries must be received by August 1, 1989.

PERCY SUTTON

The Chairman of Black Radio

The key word making the rounds among Inner City Broadcasting Corporation's power brokers is "synergy." And the chief conductor behind this energetic movement is ICBC's prominent chairman Percy E. Sutton—Honorary Chairman of BRE Conference '89.

Over the past 17 years, ICBC has taken WLIB-AM, a Harlem-based radio outlet, and spawned a \$300 million conglomerate. Under Sutton's helm, ICBC has blossomed into a broadcast empire that spans a chain of radio stations including WBSL-FM, America's premier FM outlet; WLIB, the first "Black News and Information Station" in the U. S.; a venture capital corporation; the historic Apollo Theatre; the NBC syndicated TV series "Showtime at the Apollo"; the Apollo Theatre's multi-faceted business operations (which includes artist development, a record company, and music publishing); and now Queens Inner Unity Cable System.

"We knew if we got the Apollo as a base and developed a television studio out of the Apollo—plus get the radio station to identify the music—we'd get the synergism that we wanted," explains the Chairman.

Synergism has always been a focal point of ICBC's big corporate picture. In fact, the company was initiated through an eclectic consortium of black political, cultural, business, medical, and education figures. Together with the Sutton family, investors like singer Roberta Flack, jazz pianist Billy Taylor, Dr. Betty Shabazz (widow of Malcolm X), Jesse and Jackie Jackson, current New York mayoral candidate David Dinkins, a group of podiatrists, a dental society, and, of course, broadcast legend Hal Jackson (the corporation's group chairman) did something revolutionary. They became the owners of the third black-owned and operated radio station in the nation. These individuals decided to take their dollars and create a broadcast company that would have an impact on the black community.

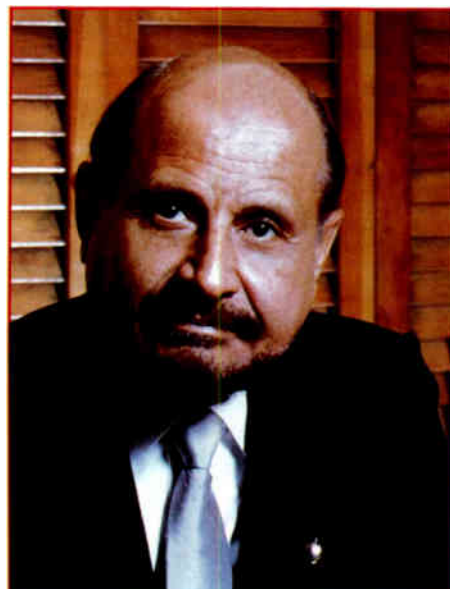
When the group purchased WLIB, and one year later WBSL (under Hal

Jackson's visionary prodding), banks were cautious about lending monies to the black-owned company. It didn't matter that Percy Sutton, at that time the powerful Manhattan Borough President, was the most visible black business and political figure in the state. ICBC had to vigorously fight. Today, Sutton, who is also the founder of the National Association of Black Owned Broadcasters (NABOB), believes that black ownership in radio has "improved dramatically. In radio, so many new African Americans have entered the field of ownership."

When the corporation hired savvy Frankie Crocker and Vy Higginsen, the FM band entered a new era. Their cosmopolitan programming changed the face of radio. Female announcers still emulate Higginsen's sophisticated speaking style. (Right now, Higginsen, herself, is an entertainment magnate. Her company, which produces "Mama, I Want to Sing" and August Wilson's Broadway drama "Joe Turner's Come and Gone," flew to the ranks of the 1989 *Black Enterprise* Top 100 Corporations).

It was synergism that finally landed a \$70 million cable TV joint venture between ICBC and New York-based National Black Network. The product is Queens Inner Unity Cable Systems, a 50-50 deal between the two of the largest black owned broadcast corporations in the nation and their conglomerate partner Warner Communications Inc. Currently, preparations are being made to wire the borough of Queens. "We feel the more people who get in here, the better it's going to be for all of us."

A longtime Harlem resident, Sutton also believes the time has come for the company to turn around from its posh downtown address and move uptown. Plans are already in the works for a \$23 million 14 story, glass and steel structure to be placed adjacent to the Apollo on 125th Street. ICBC will be the anchor tenant and joint owner of the building with Harlem Commonwealth Holding Company, another *Black Enterprise* Top 100 Corporation. "We're moving home. We think there's a lot of symbolism in that," says the



Chairman.

Before ICBC shifts to Harlem, there will be new energy heading the corporation. Percy Sutton will officially relinquish his title in January 1991 and pass the chairmanship to his son Pierre, ICBC president. Pierre has spent almost twenty years being groomed as his successor. By no means is Sutton's ICBC departure a fade into retirement. The 68-year-old business scion will be the chairman of Queens Inner Unity Cable System, write some songs, and develop several foundations. One centers on a new system to combat illiteracy through touch screen computers. Another is establishing a teenage pregnancy foundation.

Whatever the impact of the foundations, Percy Sutton's influence will always be remembered. The youngest of 15 children, the San Antonio born Sutton is probably one of contemporary America's most unforgettable black businessman-politician-attorney-civil rights activist-broadcaster-Air Force pilots. Sutton was a pilot with the legendary Tuskegee Airman during WWII; a freedom rider; New York City chapter NAACP president; friend and counselor to Malcolm X; founder member of the National Council of Black Elected Officials; a New York City mayoral candidate; Jesse Jackson's 1984 and 1988 Presidential Campaign personal attorney and financial advisor; and the 1987 winner of the NAACP's prestigious Spingarn Medal, bestowed on history making African Americans who have made an indelible imprint on American society.

Everything in Percy Sutton's life has been interconnected. Sutton and synergy are synonymous.

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FOR WEEK ENDING MAY 20, 1989

RUSH ARTIST ROSTER

Compiled from a national sample of retail store and one-stop sales reports and radio playlists.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER DISTRIBUTING LABEL
1	1	2	13	SLICK RICK	RUSH ARTIST MANAGEMENT
②	4	9	11	DE LA SOUL	RUSH ARTIST MANAGEMENT
③	6	10	10	ALYSON WILLIAMS	RUSH ARTIST MANAGEMENT
4	2	3	11	BLUE MAGIC	RUSH ARTIST MANAGEMENT
⑤	9	14	13	BOSS	RUSH ARTIST MANAGEMENT
⑥	11	16	8	JAZZY JEFF & FRESH PRINCE	RUSH ARTIST MANAGEMENT
⑦	16	23	8	CHUCK CHILLOUT AND COOL CHIP	RUSH ARTIST MANAGEMENT
⑧	13	21	8	BIG DADDY KANE	RUSH ARTIST MANAGEMENT
⑨	17	20	8	CHUCK STANLEY	RUSH ARTIST MANAGEMENT
10	3	1	11	COOKIE CREW	RUSH ARTIST MANAGEMENT
⑪	18	18	8	DAVEY D	RUSH ARTIST MANAGEMENT
12	15	19	11	KING SUN D MOET	RUSH ARTIST MANAGEMENT
13	8	7	10	DEREK B	RUSH ARTIST MANAGEMENT
14	7	11	11	DST	RUSH ARTIST MANAGEMENT
⑮	22	30	8	EPMD	RUSH ARTIST MANAGEMENT
⑯	21	27	10	ERIC B & RAKIM	RUSH ARTIST MANAGEMENT
⑰	24	32	6	HURRICANE	RUSH ARTIST MANAGEMENT
⑱	25	34	6	JAZZY JEFF & FRESH PRINCE	RUSH ARTIST MANAGEMENT
⑳	5	6	13	JUICE	RUSH ARTIST MANAGEMENT
㉑	23	31			

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER DISTRIBUTING LABEL
⑤①	67	86	3	WEE PAPA GIRLS	RUSH ARTIST MANAGEMENT
⑤②	69	—	5	LAW AND ORDER	RUSH ARTIST MANAGEMENT
53	47	44	2	LL COOL J	RUSH ARTIST MANAGEMENT
⑤④	65	81	14	MS. MELODIE	RUSH ARTIST MANAGEMENT
⑤⑤	71	—	3	NIKKI D	RUSH ARTIST MANAGEMENT
⑤⑥	85	—	2	OCTAVIA	RUSH ARTIST MANAGEMENT
			2	PAPA RON LOVE	RUSH ARTIST MANAGEMENT
⑤⑦	NEW ▶		1	PUBLIC ENEMY	RUSH ARTIST MANAGEMENT
58	37	15	12	RUN-DMC	RUSH ARTIST MANAGEMENT
59	54	60	5	SERIOUS LEE FINE	RUSH ARTIST MANAGEMENT
60	57	54	7	7A3	RUSH ARTIST MANAGEMENT
61	31	22	12	WHODINI	RUSH ARTIST MANAGEMENT
62	45	29	13	STETASONIC	RUSH ARTIST MANAGEMENT
⑥③	90	—	2	TASHAN	RUSH ARTIST MANAGEMENT
64	64	64	7	THREE THE HARD WAY	RUSH ARTIST MANAGEMENT
65	51	43	18	ALL I WANT	RUSH ARTIST MANAGEMENT

QUINCY JONES

The Renaissance Music Man



As Honorary Chairman of BRE Conference '89, Quincy Jones epitomizes the theme, "The '90s Network." He has worked in every area of the entertainment field from television and film to radio and records and his commitment to networking speaks for itself.

Unquestionably, when the history of popular music is written decades from now, Q (as he is affectionately known throughout the industry) will figure prominently. Any tribute would be remiss without listing just a few of his remarkable achievements. Take Quincy's work as an arranger and producer in the '60s for the soundtracks of movies like "In The Heat Of The Night"; his own recording career with A&M during the '70s and early '80s, which generated a body of work that is a true testament to his genius; his talents as a producer which have led him into the recording studio with the major stars like Aretha Franklin and George Benson; plus his pivotal role as a 'talent scout' by bringing the likes of The Brothers Johnson, Patti Austin, James Ingram and Siedah Garrett to the public's attention: all of these contributions plus so much more make Quincy Jones the most obvious choice as Honorary Chairperson of this year's BRE Conference.

Born in Chicago in 1933, Quincy Jones grew up in Seattle where he began playing trumpet and singing in a gospel choir at the age of 12. He formed his first band with his friend, Ray Charles, another man who has left his indelible mark on musical history (and someone with whom Quincy is reportedly reuniting for a forthcoming Charles LP), later attending Berklee School of Music in Boston.

Moving to New York, Quincy moved into the mainstream of the New York music scene, meeting and associating with such key figures as Art Tatum, Thelonius Monk, Charlie Parker and Miles Davis. He hit the road with the Lionel Hampton Band, and worked as an arranger for Tommy Dorsey, Dinah Washington, Duke Ellington, Count Basie and Cannonball Adderley—later

joining Dizzy Gillespie's band for a series of performances that included tours of the Middle East and South America.

In 1957, Q signed his first recording contract, with Mercury Records and continued his musical education with Nadia Boulanger, the legendary Parisian tutor. Quincy became A&R director at Mercury, and brought Lesley Gore to the label who subsequently became a major '60s pop star.

As Vice-President at Mercury, Quincy became the first black executive to achieve such a status with an established company. In 1969, Quincy began his 10-LP association with A&M Records: initial LPs like *Gula Matari*, *Walking In Space*, *Smackwater Jacks* and *You've Got It Bad Girl* paved the way for the breakthrough *Body Heat* LP. Released in 1974, it included the pop/r&b standard "Everything Must Change" and is still considered a classic today with its funky, driving rhythm section featuring synthesizers and guitars.

Following *Body Heat*, Quincy underwent major surgery for two aneurysms and survived, against great odds, two delicate surgical procedures. Further LPs such as *Mellow Madness*, *I Heard That!* and *Sounds...And Stuff Like That!* added to Quincy's reputation as a recording artist in his own right.

In between recording his own LPs, Quincy introduced The Brothers Johnson to the public via 1976's *Look Out For No. 1*, the first in a series of four LPs that Q produced on the talented duo. Also during this period, Quincy produced the Oscar-nominated score for the movie of "The Wiz" and won an Emmy for the score of the landmark t.v. series, "Roots."

His initial work with Michael Jackson for 1979's *Off The Wall* took the already-successful Jackson to a new level of international popularity, while 1982's *Thriller* became the biggest LP of all time, selling at least 38 million copies worldwide.

Never one to rest on his creative laurels, Quincy accepted yet another challenge in 1983: he worked as line producer with Kathy Kennedy and Frank Marshall on the historic movie, "The Color Purple" which garnered 11



Academy Award nominations.

Through the '80s, Quincy has been responsible for a number of different ventures: he created Qwest Records, initial recording home for James Ingram and the label that gave Patti Austin her first international success as a recording artist via "Baby Come To Me," a duet with Ingram. Also signed to the label have been acts like soul/gospel greats The Winans, who have recorded two well-received LPs for Qwest and Siedah Garrett, a singer/songwriter, whose credits now include the Grammy-winning "Man In The Mirror" (co-written with Glen Ballard for Michael Jackson's 1987 *Bad* LP), who debuted on the label last year with her premier LP.

In 1985, Quincy helped mastermind the milestone "We Are The World" sessions which brought together many of the biggest names in the entertainment field as well as indicating the kind of power for change that recording artists can inspire.

Since then, Quincy's worked with Barbra Streisand, Frank Sinatra, Lena Horne and Roberta Flack and currently, he's working on his first LP as a recording artist in his own right since 1981's highly successful *The Dude* and tracks will include work with Take 6, the highly acclaimed a capella sextet.

Stating that he "goes for the music that gives me goosebumps!," Quincy Jones is a tireless pioneer whose contributions to the world of music have created a real legacy. The phrase has been used often, but in this case it is undeniably true: Quincy Jones is indeed 'a musical legend in his own time.'

C ONFERENCE '89

CO-CHAIR PROFILES

DOROTHY EDWARDS BRUNSON

Dorothy Edwards Brunson, president of Brunson Communications Inc., and owner of three radio stations, was profoundly influenced at an early age by the biography of civil-rights pioneer Mary Mcleod Bethune. Dorothy, raised as the eldest of five poor children in Harlem, decided Bethune's message was that the obstacle for blacks is "not so much color, it's our economics. If you've got the bucks, color vanishes." So Dorothy set about to acquire the education, experience and funds necessary for her to achieve her goals and objectives.

After graduating from State University of New York, Dorothy spent 20 years laboring for others, learning the ropes and mastering other people's jobs as well as her own. In 1973, her life took a dramatic turn when she became general manager of Inner City Broadcasting Corporation, owners of WLIB-AM and WBSL-FM. Then, in 1979, Dorothy used her industry savvy and visionary instincts to obtain financing to purchase Baltimore radio station WEBB-AM out of bankruptcy court. After making a success of WEBB, Dorothy went on to buy WIGO, Atlanta, and WBMS, Wilmington, N.C., all of which she presently owns. In addition to operating these stations, Dorothy acts as a consultant to banks, radio station owners and small businesses. She currently has her sights set on purchasing her first television station. Dorothy feels the sky's the limit for blacks and that it is self-motivation and hard work that is the key to survival, progress and prosperity.



CHARLES "MADHATTER" MERRITT

Charles Merritt, PD at WGOK/Mobile, AL, is affectionately known throughout the music industry as the "Madhatter," in acknowledgement of the hats that he's never seen without. He entered the broadcasting field in 1962 at what's known as the first 100,000 watts FM station in the country: WARN, located in Ft. Pierce, FL. Merritt went on to program WOVV in that same city in 1963, where he remained at the helm until 1969; in 1971, he headed to Ft. Lauderdale, FL where he programmed WRBD for the next four years.

WGOK has been homebase for Merritt since 1979—although he exited briefly to do a stint at WORL/Orlando, FL in 1988. According to WGOK owner and general manager Irene Ware, Merritt has proven to be an asset to the station time and time again. Outspoken, opinionated and never afraid to go out on a limb or take

a stand on an issue of importance to the industry, the "Madhatter" has developed a public image over the years that is as memorable as his distinctive headwear. Many of his commentaries have appeared on the publisher's page in BRE over the years.

Among the many awards he has received in his career are the Small Market PD BRE Drummer Award in 1980 and 1982 and Billboard's Small Market PD and Small Market Air Personality of the Year Awards in 1988.

Black radio in the South has always been famous for the strong men and women who helped create it. Charles "Madhatter" Merritt exemplifies the kind of broadcaster that gives black radio its competitive edge as we enter the '90s.

C ONFERENCE '89

CO-CHAIR PROFILES



HANK CALDWELL

As Senior Vice President of Epic Records' Black Music Division since February, Hank Caldwell is utilizing his years of experience as a major executive at companies such as Atlantic, WEA and Solar, although he recalls that his original career aspirations didn't lie in the music industry. "I was going to college in Cleveland (his hometown) with plans to be a teacher when I took a job at a local record store during summer hiatus—and the rest is history!"

Caldwell was initially drawn to Epic through his association with the label's president, Dave Glew, "both a friend and a colleague. And I did something I swore I'd never do again which was to move back to New York! But after meeting with Tommy Mottola (President of CBS Records) I felt the excitement and complete dedication he has in building a great black music division at Epic and making CBS Records

the best company in the world. That energy alone made me make the move. At the risk of sounding corny, I feel like a kid in the candy store here at Epic, because I have complete autonomy to be successful.

"With the anchors of our label in Michael Jackson, Luther Vandross and Sade as well as a new influx of music from the U.K. via Roachford and a whole host of new acts we're breaking, we're going to be the most aggressive company on the street."

Reflecting on what he'd like to accomplish at this juncture, Hank states: "I'd like each artist I deal with to know that I'm aware that we have their lives in our hands and feeling that way, I'd like to take each one of them to the heights of a Michael Jackson and see them experience the kind of across-the-board success that talented people should receive. And if there was a legacy that I could leave behind, it would be having developed some young black executives in the industry. That's where the future of our business lies."

JESUS GARBER

Jesus Garber, A&M Records' Vice President, R&B Promotion, has had black influences in his life ever since his early teens: "I grew up in the ghetto. When I was ten years old, you'd find me riding my bike around Southwest Los Angeles, witnessing what was happening when the national guards came through my neighborhood during the Watts riots. I went to predominantly black schools and I grew up listening to the Motown Sound. Later in my career, it was a real honor to be part of the label. Berry Gordy Jr. was the first genius I ever met and working for Motown was a great thrill—a place where I got much of my education in the music business."

In 1980, Miller London, then National Singles Manager at Motown, offered Jesus his first record company position as Western Regional R&B Promotion Manager. "I actually ended up receiving a paycheck from Motown for 11 years—from my years on retainer with my own company up to my job at the company from '80 to '85."

It was while Step Johnson (now Vice President at Capitol) was Vice President of R&B Promotion at A&M Records that Jesus began his current association with the label: "I started out as National West Coast R&B Director in 1985 and I was promoted after about six months to Director, R&B Marketing and Promotion. I was very fortunate because my first main project was Janet Jackson's *Control* LP. I went out on the road with her and we visited every conceivable station in major markets. The entire project was very magical and Janet was really great to work with."

Subsequently, Jesus was promoted in January, 1987, to his present position and has been responsible for projects with artists such as Vesta, Jesse Johnson, Brenda Russell and the label's co-owner Herb Alpert. "A&M is the world's largest independently-owned label and it's considered the real 'Rolls-Royce' of companies."





**Miller Brewing Company
Welcomes You**

**To The Annual
Black Radio Exclusive
Conference**



'89

**BLACK RADIO -
BROADENING THE BLACK BASE**

The
Miller High Life
Sound Express

Salutes...



BRE

DIONNE WARWICK: Humanitarian of the Year

The 1989 BRE Humanitarian Of The Year Award could go to no more fitting an individual than Dionne Warwick. Appointed by the U.S. Government as Ambassador of Health, Dionne has single-handedly mobilized members of the entertainment industry—and in particular, black music stars—in the fight against AIDS. Through The Warwick Foundation, she has focused on several major health issues such as cancer, heart disease and kidney disease, with AIDS as the primary issue of concern.

Last year, Dionne hosted a major series of events in Washington, D.C., aimed at raising awareness about AIDS, culminating in a Gala Event at The Kennedy Center which was taped for two Showtime specials. She hosted a special "Coming Home For Friends" for the Minority AIDS Project in Los Angeles, once again bringing together some of the nation's top stars (including Patti LaBelle, Natalie Cole and Cissy Houston) to support in the ongoing struggle for funding in the African-American and Hispanic communities.

"Sometimes we lose sight of our own humanity," she noted in a BRE interview last year. "As entertainers, if our stature can inspire others to react positively, then why not be involved? There's a beauty in giving, caring, being human. It's very gratifying to know that I may be able to give a ray of hope somewhere."

This year, she'll again host a number of events, this time in New York City, including a star-studded Gala Concert to benefit the Warwick Foundation's Model Comprehensive AIDS Pediatric Program on June 10th at Avery Fisher Hall, co-hosted with Eddie Murphy.

In tribute to her heartfelt work as a humanitarian (including her active support of the work of the courageous young police activist Don Jackson), as a legendary entertainer,



and as a truly beautiful human being (whose friendship I have been privileged to share), we salute Dionne Warwick—along with some of her colleagues who graciously took time out to express their feelings.

Patti LaBelle

"It is so wonderful when one of your good friends is recognized for their many, many good deeds. Very few people know how much Dionne has done over the years for countless causes. Like everyone else in this crazy business, she keeps the kind of schedule that would drive some folks mad but no matter how busy she is, Dionne is always the first one to stand up and be counted! Her contributions to the fight against AIDS are simply extraordinary: some people talk about ways to help, Dionne Warwick is out there helping to find a solution.

Burt Bacharach

"Dionne is the consummate professional, and truly a joy and blessing, both personally and professionally. Her voice and her talent are beyond description and her humanitarian work has brought help and happiness to so many people. Carole and I are especially proud that it was Dionne (And

Friends') who brought 'That's What Friends Are For' to the world. She is a truly a friend to many."

Clive Davis, Arista Records

"Dionne is a great woman in every respect. She cares; she's a true friend; she's a stateswoman, a humanitarian and an achiever. When you realize she has all these outstanding qualities, plus that voice—that unique, lifting, floating, sensuous voice—who can ask for anything, or anyone, more?"

Rev. Carl Bean, The Minority AIDS Project

"It's not very often in life that you meet or know someone that you believe in, someone who remains the same whether you're in their presence or not: Dionne Warwick is that kind of person. She personally put money out of her own pocket to guarantee our fund-raising effort at the Shrine Auditorium last year. But what impressed me most were things like her concern that the little room in

the back for our 200-person choir was as comfortable as the dressing rooms for the stars. That's who Dionne Warwick is."

Tony Anderson, Arista Records

"It's been said, 'The difference between ordinary and extraordinary is that little extra.' Dionne is truly one of the most extraordinary people I've ever known. Kind, warm, sincere, generous, classy and concerned are words that instantly come to mind upon the mention of her name. She is all of that and more. Look in the dictionary under the word 'unselfish' and you're sure to find her. I know my life is better for having known her, as I'm sure are the lives of many that she has touched. Extraordinary...the word was created for this lady."

Joseph Grant, Personal Manager


"Any time a person takes time away from their livelihood to contribute to the world and community, it's special. Since the inception of her career, Dionne has been

working with touchy issues. There are people who can jump on the bandwagon when it's fashionable but Dionne has been a spearhead, taking her time and her money and rallying her friends around her to do some great work."

Guy Draper/Special Advisor

"I have worked with many people over the years, but I have never worked with or for anyone who has such an untiring commitment to helping others. She seems indefatigable when it comes to lending a helping hand. In fact none of us has been able to keep her pace—it is a constant struggle to keep up with the commitments she makes. We have been amazed at how often she says 'yes' for such a variety of causes. I've known her for many years and she hasn't changed in terms of her unselfishness. It's an honor to have her as a friend and a pleasure and source of strength and inspiration for me to be associated with her."

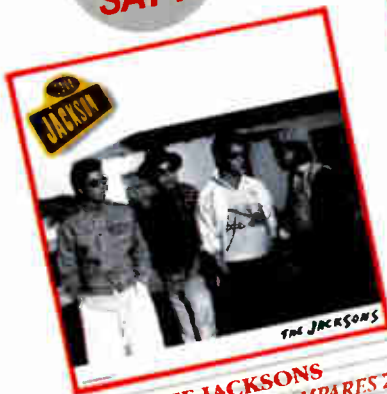
station log

8:43	Bobcat
9:12	Taylor Dayne
9:38	Exposé
10:02	Four Tops
10:17	Aetha Franklin
10:52	Kenny G
11:27	Daryl Hall John Oates
11:45	Jennifer Holliday
12:07	Whitney Houston
12:38	Jeemaine Jackson
1:29	K-9 Posse
1:48	Kashif
2:18	Kiara
2:36	Geoff McBride
3:42	Milli Vanilli
4:06	Jeffrey Osborne
4:31	SERIOUS-LEE-FINE
5:15	Jeemaine Stewart 
5:52	THREE TIMES DOPE
6:21	TOO NICE
6:40	Dionne Warwick

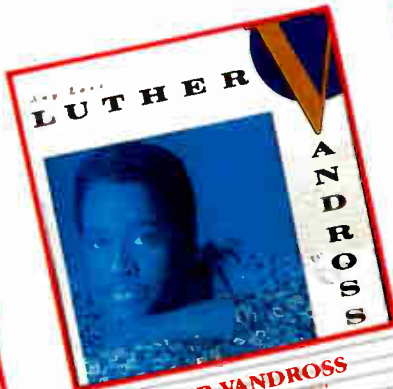
ARISTATM
on the air
and in your soul

CONGRATULATIONS
 SIDNEY MILLER
 AS WE CREATE
 "THE '90S NETWORK"
 C O N F E R E N C E

WHEN YOU
 PLAY IT
 SAY IT



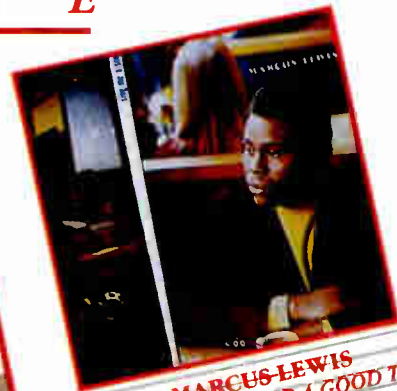
THE JACKSONS
 "NOTHING (THAT COMPARES 2 U)"



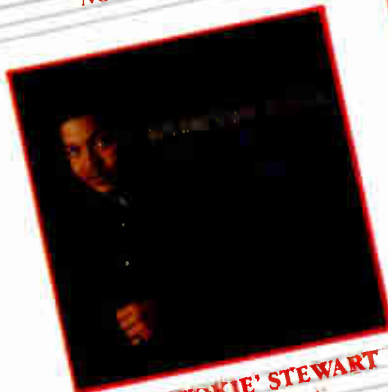
LUTHER VANDROSS
 "FOR YOU TO LOVE"



CHERELLE
 "WHAT MORE CAN I DO FOR YOU"



MARCUS LEWIS
 "SEARCHIN' FOR A GOOD TIME"



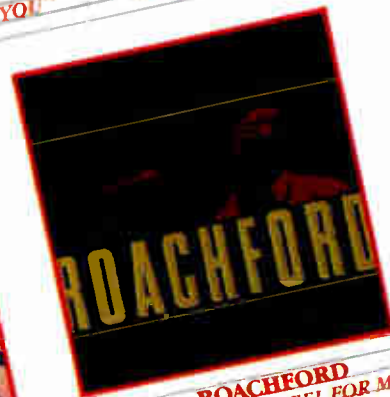
ALTON 'WOKIE' STEWART
 "SHE'S SO COLD"



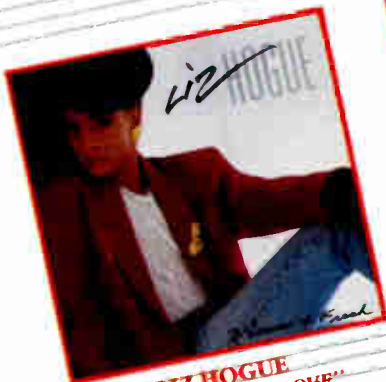
SWEET OBSESSION
 "CASH"



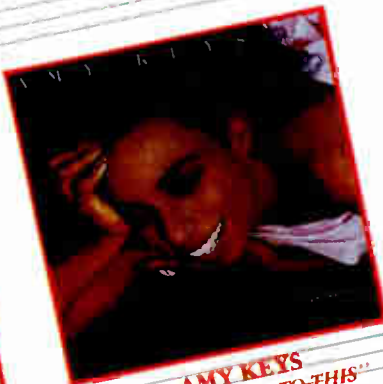
HIROSHIMA
 "COME TO ME"



ROACHFORD
 "CUDDLY TOY (FEEL FOR ME)"



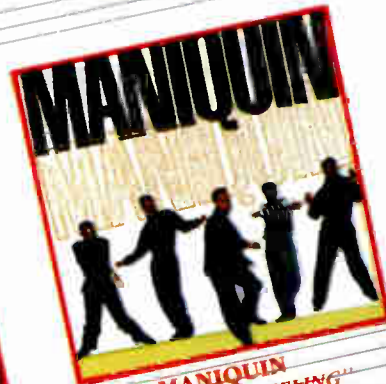
LIZ HOGUE
 "READY-MADE LOVE"



AMY KEYS
 "HAS IT COME TO THIS"



CHARLIE SINGLETON
 "THE GOOD, BAD & UGLY"



MANIQUIN
 "FUNNY PEELING"

Epic
 STAFF

HANK CALDWELL, Sr. V.P., Black Music
 DON EASON, V.P., EPA Black Music
 LARRY DAVIS, National Director

MAURICE WARFIELD
 TONY COLLINS
 PATRICIA POWELL
 MICHAELLE JOHNSON
 LYNDY PENN

MILDRED MORGAN
 DOUGLAS CRAIG
 REGINALD SULLIVAN
 LAMONT BOLES
 CLIFFORD RUSSELL

RONN FORD
 CHARLES DEBOW
 TROY WHITE
 RANDY BROADUS
 WILLIAM FRANKLIN

EPA
 EPIC PORTRAIT ASSOCIATED

Black Music Is The Village Drummer

THE ORIGINAL NETWORK

One dark and humid night long ago, an African slave whose name is not known to us began to beat on a drum he had made according to the craft learned in his village in West Africa, where he had been the village drummer. This night, he beat his drum for the first time in a new land.

The experience was a religious one, for the drum had been a religious instrument in Africa. His playing was as spiritual as his drum beat and his groans fervently called upon his Creator for deliverance.

He beat the drum with emotion.

Some of it was nervousness, in fear he would be found and killed. Some of it was giddy triumph, a blow for freedom, an act of defiance. Some of it was selfish reaffirmation of his identity through a cultural expression tying him to his homeland. Some of it was anguish and anger from the one who survived (unlike 60 million others) the horror and death of the Middle Passage, only to be sold on the auction block like some animal to the plantation man.

It was also outreach and communion with his brothers and sisters on this plantation and perhaps beyond, bonding them together in a common cultural language, even though they came from many different peoples with many different tongues and customs. It was inspiration to the hearer as well—a comment on the situation, a call to community.

It was music to the African ear. It was the black man's first communication through music in the New World. And it was heard. The first black "network" in America had begun.

It gave the people hope.

When the people soon found a religion that gave them hope, it was only natural that its characteristic expression was music, with an African soul. From that dim beginning, when slave utterances such as moans, chants and cries for deliverance were first heard, the black church came forth, giving rise to spirituals, the religious faith and sorrow songs of a people.

Somehow, the grief translated itself into a mathematical, musical expres-

sion that contributed something new and unique to music. It found a blue note, almost impossible to define but incontestably a musical emotion, characteristically Black American, rooted in the Black American experience.

The music of this experience is at the root of all music born in the United States.

It was indeed a long, dark night. The unknown drummer had beat his drum for the first time in America and he had also uttered a musical cry with a

feel that had never before been heard. On other nights to come, he would call and there would be a response. He would be further encouraged.

Perhaps he would have never begun if he had known that the long, dark night of human bondage would last for hundreds of years and that he would never be free.

Yet, he had also started a process that would ultimately lead to the freedom of his people and surpass it, continuing to help them right on down to this present day.

His music—and his message—lives.



By Hilary Clay Hicks

Assembly
California Legislature

MAXINE WATERS
ASSEMBLYWOMAN FORTY EIGHTH DISTRICT
DEMOCRATIC CAUCUS CHAIRWOMAN

COMMITTEES
GOVERNMENTAL ORGANIZATION
SUBCOMMITTEE
NATURAL RESOURCES
WAYS AND MEANS
JOINT LEGISLATIVE BUDGET COMMITTEE
SUBCOMMITTEE
CHAIRWOMAN, SUBCOMMITTEE #4
ON STATE ADMINISTRATION

LEGISLATIVE COUNSEL
STATE CAPITOL
PO BOX 941449
SACRAMENTO, CA 94249-0001
916-445-2463

LEGISLATIVE COUNSEL
7900 SOUTH CENTRAL AVE
LOS ANGELES, CA 90001
(213) 882-3171

May 2, 1989

Mr. Sidney Miller
Black Radio Exclusive
6353 Hollywood Boulevard
Los Angeles, CA 90028

Dear Mr. Miller:

It is a pleasure for me to extend cordial greetings to the delegates from across the nation to the 13th Annual Black Radio Exclusive Conference.

This will be a special event featuring exciting special tributes and interesting seminars. This year's theme, "THE '90'S NETWORK", is particularly appropriate because it focuses on the future of the Black Radio Stations.

Best wishes for a most enjoyable conference.

Sincerely,

MAXINE WATERS
ASSEMBLYWOMAN, 48th District





G R E E T I N G S

13TH ANNUAL BLACK RADIO EXCLUSIVE MUSIC AWARDS SHOW

As the Mayor of the City of Los Angeles, on behalf of its citizens, it is a great pleasure for me to extend a most cordial greeting to the members and guests of the 13th Annual Black Radio Exclusive Music Awards Show to be held at the Universal Amphitheatre on May 28, 1989.

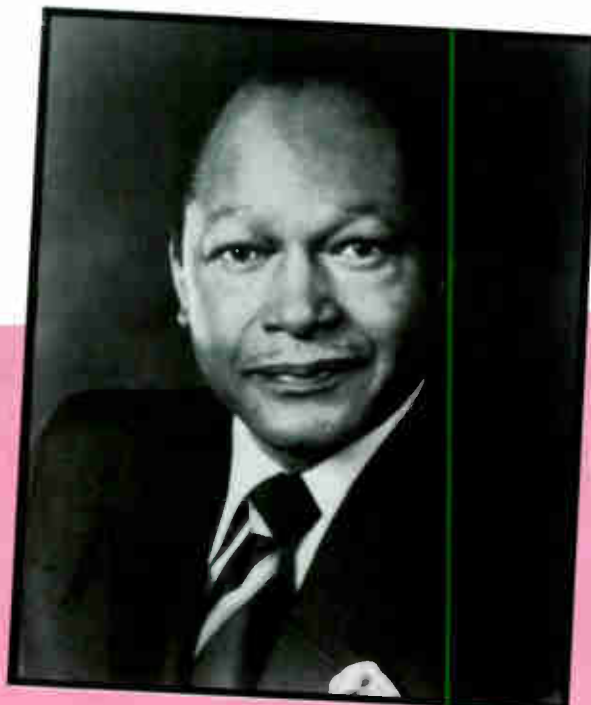
I consider the selection of Los Angeles the first step towards planning a successful event. I love Los Angeles and I am sure that once you visit our wonderful city you will too. From the sun-soaked beaches on the Westside to the trendy shops on Melrose and the skyscrapers downtown, Los Angeles is a thriving metropolis with an energy of its own.

Los Angeles boasts an unparalleled variety of entertainment, and we are proud and honored to be the host city of this Awards Show recognizing those who have contributed their talents towards the promotion of Black music to be enjoyed throughout the world.

I welcome you to Los Angeles and I believe that through your visit you will understand why we take great pride in saying, "LA's the Place".

Sincerely,

TOM BRADLEY
MAYOR



POWWE



NATALIE COLE

GOOD TO BE BACK

She's back with a soulful smash album that includes "MISS YOU LIKE CRAZY," "AS A MATTER OF FACT" & "I DO" (duet with Freddie Jackson).

Produced by Dennis Lambert for Tuneworks Records Inc., Andre Fischer for Signature Entertainment, Michael Masser, Narada Michael Walden for Perfection Light Prods., Lee Curreri, Ric Wake for Wake Prods. & Eddie Cole.

Management: Don Cleary



PROGRAMMI

R F U L



THE O'JAYS SERIOUS

Have you heard the
O'Jays today? The
O'Jays in full effect!
Their latest includes
"HAVE YOU HAD YOUR
LOVE TODAY?",
"FRIEND OF A FRIEND"
& "OUT OF MY MIND"

Produced by Walter Williams, Eddie Levert Sr.
& Terry Stubbs for WET Prod. Coproduced by
Cerald Levert & Marc Gordon for Trevel Prod.
Management: Shelly Berger

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EMI

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ORPHEUS RECORDS
WOULD LIKE TO THANK
BLACK RADIO IN ADVANCE FOR MAKING

Z'LOOKE

B-FATS

ALEX BUGNON

ERIC GABLE

ALEESE SIMMONS

SHOCKY SHAY

JAY LOVE

STARS FOR THE 1990's.
THANK YOU FOR BELIEVING.
WE'LL PLAY IT.

ORPHEUS
RECORDS

NETWORKING—New York Style

Nowhere does the old adage, "It's not what you know, it's who you know" hold true more than in the music industry—the exciting world of radio, records and performers. You could be the most talented artist on earth with a record that could rival Michael Jackson's successes or the greatest record executive of them all or the best DJ on radio—but who cares? No one will care or will ever know unless you *network*.

As we rapidly approach the '90's and enter into the 21st century, let's take a look at how some people who are actively involved in the music industry hub—New York, New York—find networking to be effective in their careers on a day-to-day basis.

LISA CORTES, Managing Director of Rush Producers Management (RPM)

"When I think about networking I think of those Sunday mornings and afternoons I spend in bed just chatting with people and returning all those 'I'll get back to you' calls that I just somehow didn't have a chance to return during the week. Networking is connecting with friends and putting deals together. It's an individual thing—especially, when you work 24/7—365...it never stops! So I just wake up on Sunday mornings, pull my phone to my bed, feed the fish, and start networking with folks."

SAMUEL SAPP, newly appointed Director of A&R at Wing/PolyGram Records

"My attitude towards networking is that it's probably 60% of my job. I say that because the networking I do is on a street level—in the clubs, at parties, on the street, etc. My networking is beneficial to me and it allows me to be beneficial to others. Without networking talented people such as producers, writers or artists would not have the opportunity to excel in their careers—the industry would be closed as far as the 'breaks' that people are looking for.

LISA KEYS, Producer of National Black Network's "Night Talk," the nation's only black syndicated talk show

"The philosophy we have is to maintain constructive networking between blacks in the industry. We try



Lisa Cortes

to encourage our fellow brothers and sisters to talk with us and to keep in touch with us on topics that range from politics to individual matters.

"One way we do this is by interviewing those in the industry from different parts of the country—we invite them to come on the show to talk about the issues that face them in their particular cities. Secondly, we always support those blacks who are involved in worthwhile projects—anything from a recording artist to a movement like 'Stop The Violence.' We support the black music industry's fight to maintain its identity as a music genre. Also, we support black music pioneers like James Brown; whereas, there are some media outlets which tend to forget these artists and their contributions and endeavors."

CHARLES E. ROGERS, CEO of Publicity Plus and Rogers Connection Artist Management, a company that represents Vaughn Harper of WBLS

"For me networking leads you not only to new business but to new creative opportunities. I started out as a writer, which I still do, and because of writing I started doing bios and independent publicity. I decided to open my own agency and then there was one-on-one with artists. Through networking I got to produce the spots for the 'UNCF/Lou Rawls Parade of Stars' and through that I met the radio engineer who happened to be Trouble T's uncle and her producer. Trouble T is one of the baddest female rappers

around. I heard her tape and loved it. Through my contacts and networking I was able to reach the A&R people at Motown and got her a deal.

"Networking' is something that does not have to be organized. It can be one-on-one, which basically means that you take advantage of the opportunities that you already have and try to parlay what you are doing into something else.

"Networking' personalizes your job. You're not just somebody on the other side of the phone. Networking makes business easier to conduct—it's like dealing with a friend. It's like the old hair commercial where one person tells another person and that person tells somebody else. I think what BRE is doing is great because it's labeling what we have always done—what we do each day."

JEAN ALSTON, Promotions Director, Great Bay Distributors, Inc. (a company that handles product by Tone-Loc, Kid 'N Play, Eazy-E, and Sir-Mix-A-Lot)

"Working for an individual distribution network is great because it gives us an opportunity to network with the independent manufacturers. We all network with distributors around the country so that we are all working on a piece of product in all markets. This allows us to be able to sit and plan our game strategy on how to attack a piece of product at the same time."

CHARLES S. TILLMAN, Independent Record Producer, Photographer and Owner of Ginger Snaps Photography

"Networking is everything. It's utilizing the resources and talents of diverse facets of the business to attain new levels of achievement. You must be direct, to the point and courteous. You must not be afraid to let the other person know what you do and how what you do can help them—in other words, how you can contribute to their success.

"In New York, a fast-paced city, you have only a few minutes to package, market and sell yourself. Learning how to market yourself effectively is a tremendous asset, not only in producing records and taking those world class photos, but in all aspects of the industry. Remember, your product is you!"



A 'SERIOUS' CELEBRATION

EMI's The O'Jays, whose new LP is entitled *Serious*, recently visited WBLS to help broadcasting vet Hal Jackson celebrate his 50th year in radio. (L-r): Sammy Strain; Joyce Harding, EMI promo; Jackson; Glynice Coleman, EMI promo; & Eddie Levert, Sr.



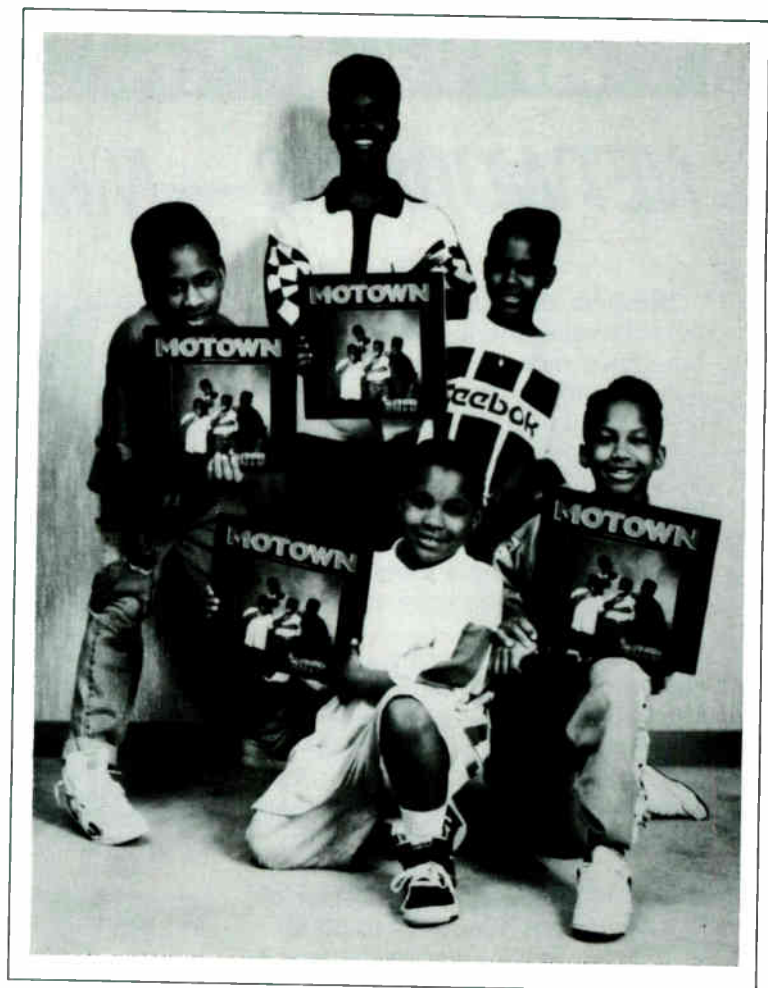
ATLANTA LOVES TAKE 6

Take 6—whose "Spread Love" single continues to light up the airwaves—met with WEA staff and radio personalities following a concert in Atlanta. (L-r): Nate Quick, V103; Pam Jones, WB; Mark Kibble, Take 6; Brenda Smith, WB; Harry Lyles, KISS 104; singer Jean Carne; Claude V. McKnight III, Take 6; Carol Blackman, V103; Dale Hill, WEA reg. marketing mgr.



LABELLE MEETS BOND

MCA's Patti Labelle is surrounded by some of the people who worked with her on the song "If You Asked Me To," from the new James Bond Movie, "Licence to Kill." (L-r): musical director Bud Ellison; drummer John Robinson; keyboardist/arranger Zigman; Labelle; producer Stewart Levine; music supervisor Joel Sill.



BELMA'S BOYS

Motown Records, L.P., is releasing the "Voices of Motown" series: 12-inch singles featuring artists interviews conducted by B.E.T.'s Belma Johnson. The first disk features The Boys and it will be serviced to R&B and Top 40 stations throughout the U.S. and abroad. Subsequent disks will feature Diana Ross, El DeBarge, Gerald Alston and Desiree Coleman. (L-r): Khiry; Johnson; Tajh. (Kneeling): Bilal; Hakeem.



THAT'S 'LIFE'

Too Short (r) and was joined by Jive/RCA reps following his appearance at the Mars Club in Manhattan; he performed tracks from his new LP: *Life Is...Too Short*. (L-r): Jim Kelly, RCA/BMG; Dave Wheeler, RCA sales vp; Barry Weiss, Jive marketing vp; Kool Moe Dee, Jive recording artist; & Bob Buziak, RCA pres.

ENTOUCH

II

H Y P E



*"II HYPE"
the first single
from the forthcoming album
ALL NITE.*



*On Elektra cassettes,
compact discs and records.*

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Dallas Was *The Place to Meet & Greet...*

Darrell Butler is the new S. W. Regional Promotion Manager for Orpheus Records/Hush Productions Records. Darrell comes to Orpheus after working for many successful independent labels. Most recently, he was VP of Marketing for W.C.R.D. (West Coast Record Distribution). Prior to that he served as VP of Marketing for Luke Skyywalker Records since the inception of the label three years ago. He also was National Director of Marketing & Sales for Jam Packed Records and Music Specialists. I met Darrell during the YBPC Conference and he's eager and excited about his new position.

Roland Edison, no stranger to this market, has returned to RCA Records as National Field Promotions Director of Black Music.

Roland was formerly with RCA as SW Regional Promotion Manager for 8½ years before leaving the company to join the staff at Virgin Records where he has been working for the past year and nine months. I happened to be in Roland's office on his last day at Virgin when he received some beautiful yellow and white roses from his wife wishing him the best with his new job. (Ladies, remember: we can send men flowers once in a while instead of always expecting to be on the receiving end!)

Roland commented: "This is a major move for me. Not only a step up, but also an opportunity to work with a legend like Skip Miller. From this experience I should obtain my masters!" Roland will report to **Skip Miller** (VP, R&B Div.), from a national standpoint the entire country will be his territory. A staff will be reporting to both Roland and **James**

"**Jazzy**" **Jordan**. Roland told me he is proud to come aboard with such great artists as **Grady Harrell** and **LaRue**—both of whom are continuing to climb up the charts—and young, up and coming acts like **Troy Johnson**, whom he predicts will be a smash. But Roland is predicting that the label's *biggest* LP in '89 will be **Kool Moe Dee's** upcoming release.

Edison will be dealing with artist development, setting up promotional tours, dealing with publicity, doing a lot of traveling and directing artist-related promotions with radio stations. Roland had a hand in helping **Laura Warner** (Field Sales Manager Black Music for WEA) in putting together a limited invitation birthday party for **Terri Avery** which was also billed as "Hats Off To The YBPC." The party was held aboard the *Texas Queen* and those of us lucky enough to get an invitation thoroughly enjoyed the three hour cruise.

There was plenty of delicious food and spirits, but the really nice thing about this party for Terri is that 18 record companies from the S.W. area all chipped in to make the event happen.

The contributing record companies were A&M, RCA, EMI, Atlantic, Warner, Reprise, Elektra, Capitol, Motown, Epic, CBS, Arista, Polydor, Big State and Island. CBS recording artist **Constina** sang during the cruise, pulling K104's **Michael Hernandez** out of the audience a couple of times to dance and prance with her during her performance.

Sylvia Rhone was toasted first and her peers, her staff, and associates clearly think very highly of her. The president of Atlantic Records, **Doug Morris**, surprised everyone with a check for \$5,000 to the YBPC—and Ms. Avery quickly ran on stage to collect the funds!

The networking throughout the YBPC conference was tremendous. I was introduced to lots of people like DefJam's **West Johnson**. I also got a chance to finally meet several people that I had been corresponding with via the phone like **Joyce Harding** of EMI Records, **Ed**



Patrice Cary & David Peaston aboard the *Texas Queen*.

Strickland of Tommy Boy Records, **Rod Kenney** of Joey Boy Records and I was very delighted to finally meet BRE's **Carolyn Plummer Riley** whose encouragement is responsible for my becoming a writer for this publication.

Friday's cocktail party was hosted by Big State Record Distribution and Island Records whose recording artist **Mica Paris** had the audience in the palm of her hands as she performed for conference attendees. Some of the other artists that were there throughout the weekend were **Mikki Howard**, **Anne G. Tomi Jenkins** (who is said to be engaged to "Miami Vice's **Olivia Brown**), **The System** and **James Ingram**, along with banquet entertainment from the **Atlantic All-Stars: Gerald Albright, Bobby Lyle, Chuckii Booker, Paul Jackson, Jr.** and **Donnel Spencer Jr.** on drums.

As for **Sonny Taylor**, he's definitely a respected man. What **Jerry Boulding** said during Sonny's toast sums it up: "Sonny lost his job standing up for what he believed in. And, we won't let the Sonny Taylor's go unnoticed." I like the words of wisdom Taylor gave to the younger generation of programmers and announcers in the audience: "The bottom line is money. Learn how to read the ratings. Become friends with one of your station's sales managers, as the only thing potential employers want to know is how much money you can produce for their station. If you can prove *that*, then eight times out of ten you'll get the job."

The next scheduled YBPC meeting is in Memphis, TN on June 11th at the Crown Plaza-Convention Center. You can call 901-527-7300 for reservations. The YBPC contact is Bill Magness. You can reach him at (214) 387-2797.



Atlantic Sr. VP **Sylvia Rhone** is surrounded by **Chuckii Booker**, **Bobby Lyle**, **Gerald Albright** and **Paul Jackson Jr.**

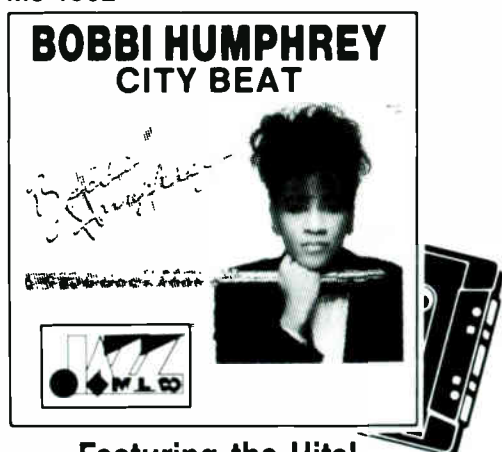
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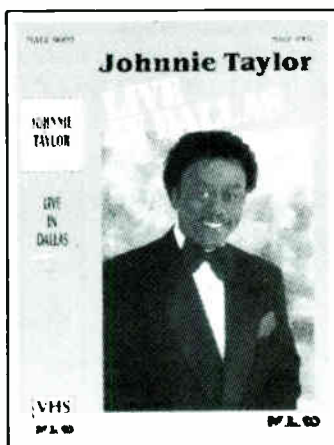
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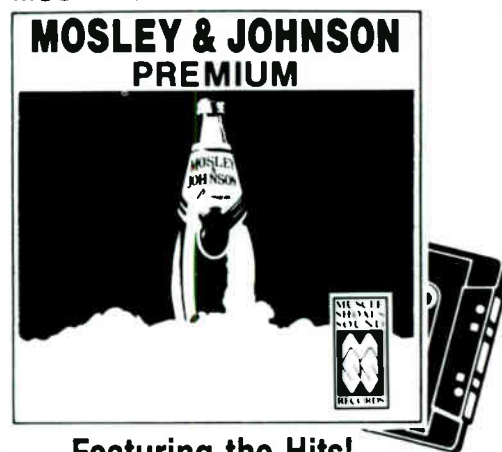


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Mike Williams, National Promotion Director
Thomisene Anderson, Regional Promotion — Northeast/Mid-Atlantic
Sharon Getties, Asst. VP Marketing & National Promotion
Sandra Hicks, National Retail Director
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A TALE OF TWO TEAMS...AND THE O'JAYS



Eddie Levert is complaining about the ribbing he received after the Chicago Bulls victory over the Cleveland Cavaliers. (L-r): Walter Williams; Marv Dyson, president WGCI; Eddie; Barbara Prieto, MD/WGCI; Sammy Strain; James Boyce, EMI Records.



The O'Jays pose with employees of Barney's 1-Stop and the EMI staff. The O'Jays enjoyed lunch at Barney's with invited retail accounts.

It was the best and worst of times for the O'Jays as they appeared at a sold-out concert at Chicago's Regal Theatre. Riding the crest of a new hit record and a hot live show, lead singer **Eddie Levert** boisterously made the fatal error of taunting the Chicago fans in the house with the prediction that the Cleveland Cavaliers would defeat the Chicago Bulls. As a matter of fact, he wagered the entire Regal Theatre audience.

Now that was on Saturday. On Sunday, the Bulls defeated the Cavaliers. On Monday, the O'Jays had to visit Chicago radio and their first stop was WGCI where they had to swallow their pride. They were completely docile as **Brad (Tyron) Sanders**, who was sitting in for the vacationing **Doug Banks**, began a royal

ribbing. The treatment was no better at V103 when they encountered **Richard Steele**, the morning mouth. Richard had new ammunition as he watched an unhappy Eddie personally pay off a bet. The O'Jays provided Chicago jocks with the best material in the world.

After visiting several radio stations, the O'Jays had their crushed egos stroked back to life when they were treated to a lunch fit for kings at Barney's by local retailers who were also invited to meet the group.

The O'Jays new LP is so hot that EMI's **James Boyce** had difficulty narrowing it down to the one cut that is receiving the most favorable response. At the end of the day, "Fading" seemed to be the most popular.

AROUND CHI-TOWN

WGCI is undergoing a massive re-organization as many of their employees are getting the pink slip. I understand that there are a few jocks whose contracts are up and have not been renewed as of this writing. One of the most popular rumors is that **Lisa Lipps** (KACE-FM/Los Angeles) will be joining the staff...The best-selling book in the world is going high-tech. **Ossie Davis** and **Ruby Dee** have recorded the King James version of the Bible on tape. The tapes are distributed by CCI Productions in Philadelphia. The Bible is also available from other companies on CD, record, floppy disk and CD-ROM for home computers...V103's **Daisy Davis** was treated to a birthday dinner with **Pat Edwards**, Motown; **Daria Langford**; **Bonnie DuShon**, WGCI; and **Michelle Boone**, Orpheus. Happy birthday, Daisy!

V103's music format is creating a roar for a very old dance style in Chicago called "Stepping." It is a form of the Jitterbug or the Bop, for those who remember those dances...Dope dealers in Chicago have pushed up the price of beepers due to the large volume of calls generated on them. All beeper calls over 200 a month will be charged 30 cents each...Congratulations to CBS's **Lavern Perry** on her promotion to VP...Epic's **Chuck DeBow** flew in jocks from around the Midwest to witness the excitement of **Roachford**. Discovered by **Terence Trent D'Arby**, he has the same energy as D'Arby. What I like about his music is that he captures the basic "blues" and pumps a new energetic life into it.

The Midwest Association for Sickle Cell Anemia presented a fundraiser this week featuring **Danny Glover**, **Jasmine Guy** and **Roberta Flack**. **Jesse Jackson** was on hand to present his daughter **Santita** with flowers. Santita sings background for Roberta and it was her first performance in Chicago with the "Oasis" lady...There was also a fundraiser for Father Clement's Holy Angels Church. The Beauty Principle presented awards to **Lyn Moody**, **Jerry Butler**, **Eddie Kendricks**, **Dennis Edwards** and others. Also attending the affair were **Dick Gregory** and **Fred Williamson**, **Ed Gardner**.

WEA's sales exec. **Daria Langford** will be leaving to join Wing Records as the new Regional Promotion & Marketing person. Ms. Langford will join Wing in June. **John Davis** will assume Daria's position at WEA here in Chicago.

Reggae Featured in '90s Network

In the '60s, down in the Caribbean island of Jamaica, a new music was born. By the '70s, reggae commanded an international audience spanning three continents. The '80s brought reggae to the top of the charts. Topping Billboard's Pop & Black charts, **UB40** and **Ziggy Marley & The Melody Makers** took the beat one step higher. It was also in this decade that reggae became a category for the National Academy of Recording Arts & Sciences' Grammy process.

Black Uhuru was the first reggae group to win the prestigious award. Five years later, on the cusp of another decade, BRE is networking to take reggae forward.

The first step was the inclusion of reggae in BRE's music awards categories. Reggae received two notices with recognition going to the Best Artist of the Year and Best Group of the Year. This is a milestone achievement.

The theme for the convention this year proclaims "The '90s Network" and undeniably reggae is part of that network. Reggae specialists from Jamaica, U.K., and all over the U.S. will convene at Long Beach on Thursday, May 25 at 1 p.m. to share ideas and ideals.

Makeda Dread, who burns up the microphone on 91X, a San Diego rock station, recently returned from the island where she managed to cop some of the latest videos and recordings she plans to network.

Mango's **Amy Wachtel**, who checks in on New York's WBAU every Monday as the Night Nurse, promises an earful of the latest tours and will provide updates on all Mango artists. As a matter of fact, the Night Nurse triples as publicist for SOB's, a club which books reggae artists; and she quadruples as a reporter for CMJ, the Bible of the college music scene. She writes the Reggae Route and stays on it. At Mango she handles **Aswad**, **Toots & The Maytals**, **Arrow**, and is now branching out to Africa to spread the word on **Ali Farka Toure**. Amy is part of the networking for the '90s team.

Don Taylor's most successful affiliation is still **Bob Marley**. Even though the legend is gone, Taylor remains a force on the reggae circuit. He understands the management business and is willing to share some of the information he has garnered over the years. Recently, when **Bunny Wailer** announced the release of his *Liberation* album, Taylor stood at the



Reggae producers **Robbie Shakespeare** and **Sly Dunbar** flank *Jamfrica* columnist **Vinette Pryce**.

forefront to make it happen. Taylor is part of the networking team.

Andy Bowen, who manages **Steel Pulse**, a British-based reggae band, sees reggae from the Jamaican, American and British perspectives. He is able to see the global forecast with his high-powered music masters. **Steel Pulse** headlines at the Greek Theatre on Saturday. And Bowen is part of the networking for the '90s reggae team.

From the artist perspective, **Adugo Onuora** brings enlightenment, the sound of frustration, joy, pain, triumph and hope. Onuora has been on the circuit with **Oku**, the premiere dub poet who is revered in England and all over Europe but barely known in the U.S. Onuora plans to tell all and will be networking through the '90s.

Vivian Scott, one of the few females in the record business who works in A&R, plans to network for the '90s. It was Scott's persistence which enabled **Third World**, Jamaica's leading reggae band, to now record on PolyGram. Few major labels are willing to take a chance on reggae. Scott guarantees a hit. The product speaks for itself. It's up to black radio. Scott is the PolyGram networker for the '90s.

Lorna Crosse, a Los Angeles-based reggae pioneer who campaigned successfully to get reggae added as a category for the NAACP Image Awards, will bring

a wealth of information to help reggae through the '90s. She too is in the BRE networking team.

Elaine Valentine holds the title of manager, marketing and promotion, at Elektra. This title also defines her on a national level to take care of all of the label's business pertaining to those two areas. Since the beginning of the year, Valentine, accompanied by reggae-hip-hop recorder **Shinehead**, has been on the lecture circuit talking to youngsters about the dangers of crack. You see **Shinehead** wrote and rapped a fast-talking message which clearly states "Gimme No Crack." Youngsters have heeded the message and in turn bought the record. Valentine will tell all about this very vital campaign which put Elektra Records in the spotlight as a take-action company. Elektra and Elaine will be networking into the '90s at BRE.

The list grows with **Robert Anngotti**, KROZ's host of *Reggae Revolution*; **Chuck Foster**, writer, *Reggae & African Beat*; **Tony Johnson**, Synergy; and the various label representatives from Virgin (**Maxi Priest**, **Ziggy Marley & The Melody Makers**), MCA (**Steel Pulse**, **Pato Banton**, **IRS**), Atlantic (**The Wailers**, **Lt. Stitchey**), **Shanachie** (**Bunny Wailer**, **Mutabaruka**, **Mighty Diamonds**, etc.), Jive (**KRS-One**'s production deal with **Shelly Thunder** and **Sly & Robbie**), RAS Records (**Eek-a-Mouse**, **Mikey Dread**, **Israel Vibration**, etc.).

In addition to displays from ROIR, the cassette-only label, Cayman Records and Sleeping Bag will be very prominent.

Perhaps the reason reggae has remained a shut-out on black radio is because the artists are not as visible as others. Whatever the reason, radio, records, public relations, media, artists, managers, promoters, producers come together this week in California for the first time at any industry convention to network in the name of reggae.

Posters, videos and records will greet conventioners. However, the objective is to network—to meet the players. They are many. For those who prefer a more intimate session, round robins will be encouraged.

BRE's commitment begins here and will continue through the '90s. With that in mind, we invite you to attend our Reggae Networking session slated for Thursday at 1 p.m.

THE YEAR.....1989
THE TIME..... NOW
THE MARKET.....RAP
THE DEBUT SINGLE
RELEASE.....JUNE 1

HOLLYWOOD FAKERS

THE ARTIST.....
FLYNN BE'LAINÉ PRYOR
THE LABEL.....



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**Records Cassettes and CD's*





Shown in M'Bila Recording Studios are (l-r) Al Richardson, engineer; Geffen recording artist Chris Williams; artist/producer Alton "Wokie Stewart"; and producer Timmy Gatling.



In Paramount Recording Studios in Hollywood are: (seated, l-r) Picadilly recording artist Foster Few and Steve Cohn, engineer; (standing) Picadilly CEO Dwayne Bonner.

At Motown Records, one of the best kept secrets is "Two Seri-us," a group composed of Keith Andes and Larry Hatcher, whose first LP is due out sometime this fall. Upon hearing Two Seri-us, Jheryl Busby became very excited about their sound and teamed them up with the legendary Temptations. Keith and Larry will produce four tunes on the group's LP with one trak being "Go Head," a smoking dance trak that is being considered as the first single.

In addition Two-Seri-us has asked one of the industry's premier rap groups to perform on a trak that will introduce the Tempts to a whole new listening audience. The producer team will also be assisting Johnny Gill on his new solo project, and The Boys with their Christmas LP. Whew! I predict—and remember, you heard it first here—Andes and Hatcher are truly Seri-us and will be among the top black record producers as we approach the 90's.

Chicago's long-standing reputation as a hot-bed for musical talent has created a constant demand for versatile innovative music production houses whose standards rival those of NY or LA... Producers/composers Laney Stewart and Ken Hale have formed Milkboiz Music Production and opened a brand new recording facility in the Windy City. The facility is located at 343 West Erie (312/440-9555) and is the very first in Chicago to incorporate both MIDI and live recording capabilities in one studio. With their million dollar state-of-the-art

recording facility, Stewart and Hale are turning ears and heads in the music industry.

The production team of Timmy Gatling and Alton "Wokie" Stewart were in at M'Bila Recording Studio working on the upcoming Christopher Williams debut LP for Geffen Records. Kurt Upper engineered and Al Richardson assisted. Also Timmy, "Wokie" and Robert Brookins were working on one cut for Timmy's debut solo LP for Tommy Boy/Warner Bros. records. Upper engineered, Howie Hersch programmed, with Al Richardson assisting.

At York's studio, 'busy, busy' is the effect mode. Dr. York and James Mtume have just finished adding touches to Afrika Bambaataa's upcoming 12" single entitled "Return From The Planet Rock," b/w "Inside Looking Out". The trak will also feature The Jungle Boys. In addition, the good Dr. recently finished laying down traks on his very own project. His 12" single entitled "Someone's Been Sleeping in My Bed" is scheduled for any early June release. Stay In The Mix.

In Hollywood's Paramount Studios, an artist from a brand new company called Picadilly Records is in mixing his debut single that will be hitting the airwaves very soon. It's a serious dance trak entitled "Inside Out." Now Foster Few, the artist on this smash, has some incredible chops. He will also be producing his 12" and LP. The single is expected to ship sometime in

June so be on the lookout.

At Dayton, Ohio's Refraze Recording Studios, Curb/MCA recording artists Hakim and Lady Diana are currently in

more. The sister/brother group is originally from Dayton and are aiming for national recognition. Otis Stokes will co-produce and co-mix on this project.

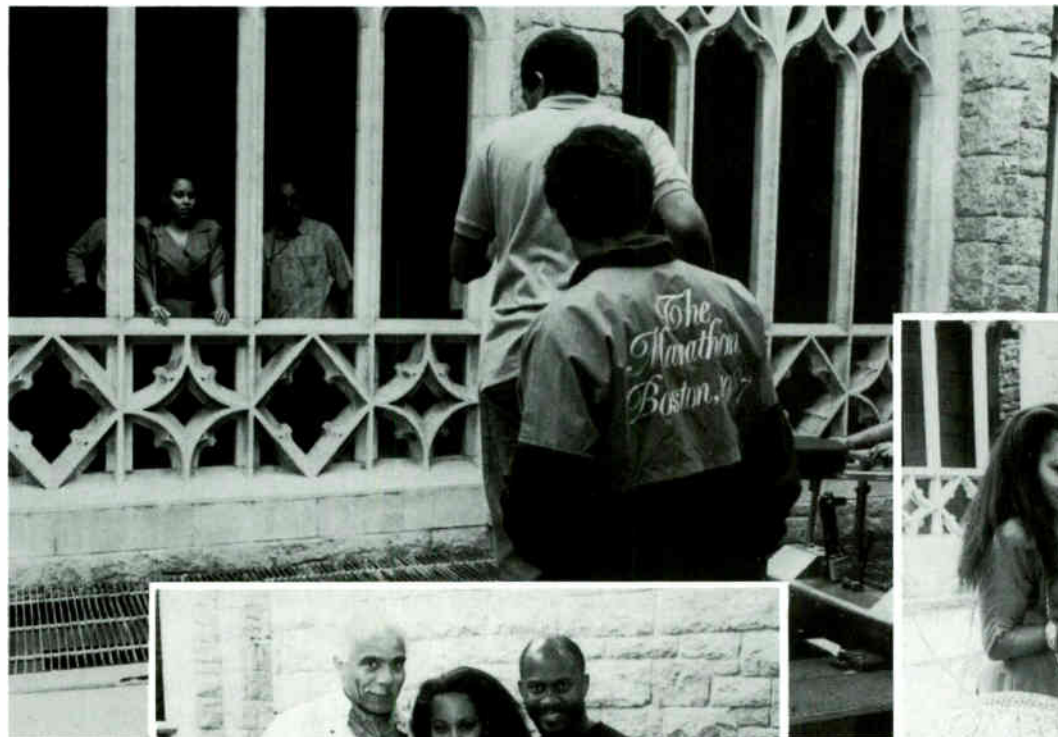


Pictured in The Traking Station Recording Studios are (l-r) rapper D Money; David Agent; Larry Suarez; DJ Pike, producer; John Gingold, engineer; and Rolando, rapper/producer.

working on their debut LP entitled Hot "N" Happenin' that is scheduled to be released this fall. The 12" single, "Sacred Emotion, is scheduled to be shipped 5/26/89. Hakim, a singer/songwriter/producer, who is also a 25 year veteran of the music industry will be producing the new single and L.P. His credits include work with The 5th Dimension, Jermaine Jackson, Thelma Houston, Michael Jackson and many

In San Diego, South Diego Records is gearing up to release one of the hottest rap traks I've heard in sometime. The group Success is rapping about "Pretty Black Girls," a tune I'm sure the females around the country should love. The trak was recorded and mixed at Tracking Stations Studios and was produced by Rolando and DJ Pike, with final mixes being done by David Agent. The release date is mid-June. Check it out...

On Location with Vesta



Vesta (upper left) seems to be pondering: 'Pasadena today... Broadway tomorrow!'

Photos By: Guy Maxwell



Director Fritz Good (l) and Vesta's manager E.J. Jackson (r) exude on the "Congratulations" set.



Vesta is shown prior to shooting with actor Frank Christian, Jr.

BRE was on the scene when A&M's Vesta filmed her "Congratulations" video at the All Saint Church, located in the heart of downtown Pasadena, CA. Fritz Good, director of several episodes of "The Cosby Show," utilized an all-black crew and cast.

In the video's storyline Vesta is involved with a man—played by actor Frank Christian, Jr.—in a relationship that is on shaky ground. Vesta receives hand-up calls, leading her to believe there's another woman in the picture. Vesta puts her man out—only to learn

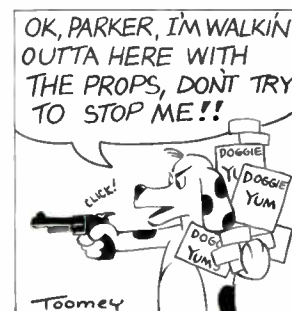
that he's about to be wed. She rushes to the church...but it's too late. In this video, not only does Vesta prove that she's a great singer—she also has real acting potential. "Congratulations," Vesta, on a job well done!

—Reported by Lance Whitfield

RENGE FILMS



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On Location with Renge and FM

RENGE BROADCASTS THE 'FM NEWS' IN OAKLAND—Master producers Denzil Foster and Thomas McElroy have come from behind the boards to form a new group on Atlantic Records called FM. Their debut release is entitled "Gotta Be A Better Way." Shown here on location in the heart of Oaktown during the filming of the video to the single is Renge Films director Bill Parker. To his right is McElroy preparing for a scene in a vid-clip described by its director as "a classic street romp featuring a 'cast of thousands' for an exciting uptempo number that's sure to be a summertime anthem."



Paramount Home Video Unveils "Sweet 15"

In a move that will have far-reaching repercussions in the pricing of home video cassettes, Paramount Home Video announced a major promotion titled "Sweet 15" which offers 15 major movie titles at \$14.95 each. The promotion, which takes effect on August 2, was announced by Eric Doctorow, senior vice-president and general manager of Paramount Home Video on May 8 at Paramount Studios.

The promotion continues a downward price spiral by Paramount Home Videos. Since the introduction of the home video market in the early '80s, the average price of a video was \$79.95. The "Sweet 15" promotion marks an 82% drop by 1989. Doctorow anticipates renewed retail interest because of several factors. "First is the list of movies we are offering. There are 13 titles that have been available and we've sweetened the pot with two more movies (see list).

"We feel that the quality of the movies will be an incentive for the public to pick up the videos. We have duplicated these videos in full speed SP mode, which guarantees the viewer will receive the highest quality at a very low price."

Each video will carry a sticker affirming the duplication process. It reads: "This new low-priced cassette is manufactured in full-speed SP mode with the same superior tape and to the same quality standards as all Paramount programs. This is the Paramount promise."

Doctorow continued, "We would like to have lightning strike three times, which started with our '25 great gifts for \$25.00' (1985), to '20 great video hits for \$20.00' (1986). There was a certain amount of symmetry with '15 great hits under \$15.00.' Also, we had a history with these programs that will raise (public awareness) about the 'Sweet 15' project."

Doctorow explained the steady

decline in home video pricing as the industry's inability "to achieve the duplication and manufacturing price points that would have allowed us to get to this degree. And, also, the marketplace itself had to reach a certain level of maturity to where we could, with a certain degree of confidence, predict how much we would sell at \$14.95 as opposed to the \$19.00, as opposed to the \$29.00 (consumer price).

"While we always want to do everything we can to create a certain marketplace, we want to maximize the value of any given title or any given program."

The titles include two new releases, "Desperate Hours," starring Humphrey Bogart, and "Will Penny," starring Charlton Heston. Other titles include the four "Star Trek" movies, "Beverly Hills Cop," "Trading Places," "Flashdance," "Shane," "The Shootist," "Airplane," "Footloose," "Witness" and "48 Hrs."

RENGE FILMS



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PHOTOGRAPHY

Guy J. Maxwell 213/295-2885

BI-COASTAL TRAVEL AVAILABLE



B & Mi

Meltone Records (404/691-7999/7997) based in Atlanta, GA, has just appointed **Cus Redmond**, formerly of Future Records in Chicago as VP/C.E.O. to the President **Melvin Couch**. The results of thriving in the industry are reflected in all by the new R&B label which will be call **Chamel** as in **Meltone/Chamel Records**. Chamel will be releasing 12"s on **Magnum Force**, entitled "Hang Out," **The Project Boys** will make their debut with the single entitled "Rap," also **Archie Bell and the Drells** are in production for an upcoming release. They are supported by a dedicated staff consisting of **Haran Griffin**, sound engineer and producer at the all new **Golden Sound** 24-track digital recording studio, at their home offices. Marketing and Promotion is headed by **Faye Holmes, Gloria Hunter, Winton Cobb** and **Edwin Mitchell**. Administrative duties are handled by **Rose Marie Swanson**.

A fairly new record company **Concorde Records** (818/708-9200) based in Los Angeles will soon be making their third release, with female rap group **Cute-E-Nuff**. The twelve inch single "Boys Ain't Nothing But A Bother," is an answer to the **DJ Jazzy Jeff and the Fresh Prince** hit "Girls Ain't Nothing But Trouble," and is one of the most original rap traks to be released this year. The tunes contain samples from the TV series "I Love Lucy,"

with an incredible hip-hop accompaniment. This is the very first tune from the debut LP **Enquiring Minds Want To Know**. Produced by **Gary Bell**, with executive production credits going to **Darnell Johnson**, CEO for **Concorde**. Look for the 12" shortly.

My friends over at **Tone Table Records** (818/506-8211) are lighting up Hollywood nights with recent performances all over that area in support of their debut release "Pillow To Post," b/w "When You Come Around" recorded by **Mixed Company** one of BRE's finalists for the new artist showcase.

Tone Table executives **Clarisse Wilkins** and **Steve Cohen** have recently signed a female rap group consisting of three sisters out of Oakland called **B & Mi**. Their debut single "Lost Lover," produced by **Steve Cohen** and **Tahnjah Bankston** will be released in October.

In Houston another newcomer **V-City Records** (713/880-2384) will be making its debut on the record scene with the release on a group of homeboys who call themselves, **America's Most Wanted**. The group consists of **Moby D, Scott Man D. and Cold Crushin' K-9**. The single is entitled "I Really Miss You," b/w "I'm Over Here," with **Cold Crushin' K-9** upfront. **Eboni Foster**, the 14-year-old singing sensation from Sacramento, CA, will make her debut on **V-City** with "Everlasting Love."

Male vocalist **Thurstin Bilal**, who is also a producer, will have product coming soon. The A&R VP of **V-City**, **Darryl Oliver**, brings with him 17 years of experience. **Vincent Jones** is CEO, who has appointed **Aquarius Management** to handle all company artists. The first release should be shipping soon.

The Detroit Pistons are on a roll now, so it's time to give them all the support they need. Detroit rapper **M.C. Mr. D.** is doing just that with the hit tune "Bad Boys." Mr. D., a.k.a., **Bruce E. Davis**, has been rapping since he was 16 years old. He enrolled in the Recording Institute of Detroit to learn studio technique and become a good producer. His debut LP entitled **Out Cold**, is on the **Sound Suite Records** label (213/969-4943) and should be in the streets very soon.

Crush Music recording artist (612/559-6883) **10dB** have done a remake of the Smokey Robinson classic "I Second That Emotion," and you think it was a hit the first time, wait until you hear the new version, it's too, too hot. This is the second single from their debut LP **Steppin Out**.

Ken Lewis and **Delecta Johnson**, along with **Dimarko Chandler** and **Jamarr Grant** have formed the new **Lujon Records** (818/762/7061), a Los Angeles-based record label. They have just completed a smokin' 12" entitled "Angie," b/w "Hot On The Dance Floor." Now when you hear this material, believe it or not, it was shopped with the major labels and was turned down. Why, I'll never understand, because the product is killin'. **Remote Control** is the artist. The group is a self-contained unit with some hittin' traks. The 12" will ship this week. You must put your ear on this one.

The new 12" single from **Flynn Belaine Pryor** entitled "Hollywood Faker" is shipping this week on the **Def-Slam 'in Records** label. Chairman **Nino Bernard** has appointed **Al Franklin** to head the label. Franklin will be responsible for daily activities in addition to hiring personnel in all areas of the company.

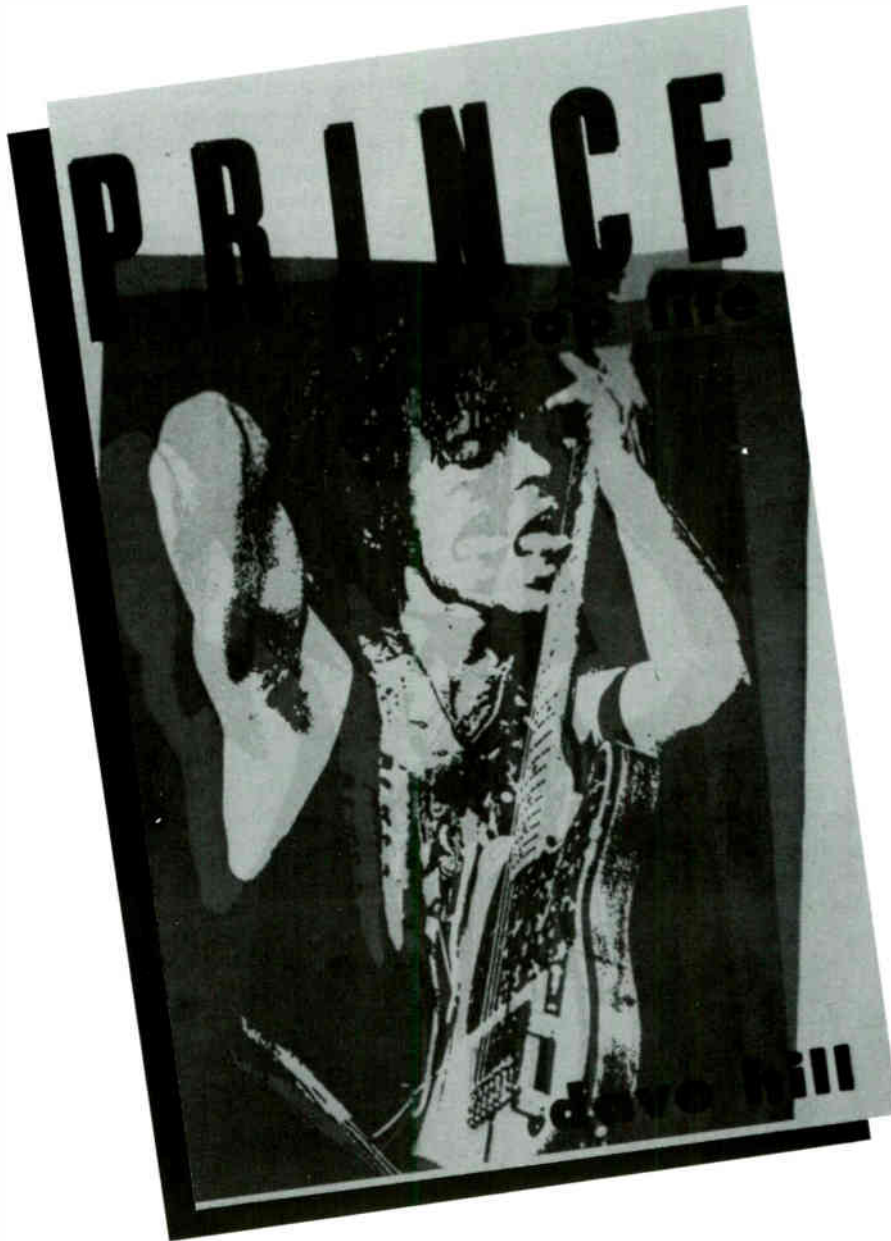
RENGE FOLLIES



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"PRINCE: a pop life"

By Dave Hill
Harmony Books



As you read this, a metamorphosis is taking place, one that has occurred yearly since 1979. One in which the name remains the same, but the look and sound constantly changes. The subject is Prince. Perhaps the most important musical and stylistic innovator of our time, Prince remains fascinating, yet enigmatic. British author Dave Hill attempts to unravel the mystery behind the little Minneapolis boy who grew up to become a musical giant in the new biography *Prince: a pop life*.

Writing about Prince has never been easy since he rarely speaks to the press and makes those close to him sign agreements not to discuss him. However, through extensive research and interviews of family, friends and business

associates, Hill has pieced together what is probably the most intimate look yet at this Purple Badness.

The book documents Prince's start in a band featuring Morris Day and Andre Cymone, through his peak with the Revolution, to his *Lovesexy* LP. He is portrayed going from a shy kid, to a paranoid superstar, to a relaxed veteran performer. But through it all, Prince remains a puzzling character full of contradictions—God versus sex, male trains versus female, religion versus material gains, new versus old and black versus white.

The author details Prince's first record deal with Warner Brothers. The label executives couldn't believe Prince's

tapes were the work of just one musician. They also couldn't believe Prince, then 18, wanted to produce himself and play all the instruments. And he wanted a three-record contract! Prince would go on to become Warners' biggest act and eventually form his own Paisley Park label.

Hill reveals Prince to be a marketing whiz, who intentionally composed his band and stable of understudies as racially and sexually diverse entities. The book also indicates he demanded total control over his employees and used mind games to instill them with fear. These tactics led to a falling out with Morris Day, Vanity, Andre Cymone and many others. Hill insinuates that although still a perfectionist, Prince now has a better knack for dealing with his fellow musicians.

There are several amusing anecdotes in the book. One depicts how Prince shocked the pop world by keeping silent during a brief interview with Dick Clark on "American Bandstand." Dez Dickerson, then guitarist of the Revolution, recalled, "I thought it made him look foolish, but other people thought it was brilliant." Another tidbit concerns the roots of an ongoing feud between Prince and Rick James. Apparently it stemmed from an incident in which Prince lured a beautiful young girl, Denise Mathews, away from James at an American Music Awards party. Said Dickerson, "One day she was Denise, and then she was Vanity, and suddenly she was a star."

Hill does a fine job of detailing and dissecting every Prince LP. He even discusses a couple of bootleg works, including the infamous *Black Album*. There's a complete discography in the back that lists all LP, single, video, bootleg and B-side releases. The book also contains several photographs of Prince and supporting characters.

This biography arrives in the wake of Prince's work on the upcoming *Batman* soundtrack, which will reportedly contain nine of his tunes and his production chores on a reunited Time project and on "Cat" Glover's solo debut. Glover came to the forefront as a dancer during the "Sign O The Times" tour. With that in mind, and until he decides to pen his autobiography, "Prince: a pop life" provides an excellent opportunity to study the history and elements that went into creating one of the most alluring icons of modern musical times.

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The Music and Malcolm

El-Hajj Malik El-Shabazz (Malcolm X) was born 64 years ago on May 19, 1965. Malcolm was assassinated on February 21, 1965 because of his attempt to internationalize the New African (African-American) liberation struggle. While the George Bush Administration will not honor Malcolm, African people from Cape Town to Nova Scotia and Brazil to Brixton definitely will. In fact, it is being suggested that African-Americans themselves declare February 21 and May 19, 1990 national holidays. February 21 will mark the 25th anniversary of Malcolm's death and May 19 will be his 65th birthday.

Malcolm was the first leader of national prominence in the '60s to condemn the war in Vietnam and in the tradition of David Walker, Henry Highland Garnet, Martin R. Delaney, Bishop Henry McNeil Turner, W.E.B. DuBois, Marcus Garvey and Paul Robeson, he continued to link the struggles of African people worldwide.

Musicians have done their part to keep Malcolm's name alive among the people. Hip-hop, house, high-life, reggae, r&b and Great Black Music (Jazz) artists have sampled Malcolm's voice, mentioned his name in their song or used his photograph in their videos.

In the hip-hop world Public Enemy has been in the forefront of the 'remember Malcolm' movement. Their second LP, *It Takes A Nation of Millions to Hold Us Back*, is full of references to Malcolm. "Bring The Noise," "Louder Than A Bomb," "Party For Your Right To Fight" and "Show Em Whatcha Got" all deal with Malcolm. "Bring The Noise" opens with a statement from Malcolm's famous "Message To The Grassroots" speech in which he talks about coffee being "too black, too strong." Public Enemy's video of "Night of the Living Baseheads" opens in front of the Audubon Ballroom. This is where Malcolm was slain in 1965.

Two current tracks by the Stop The Violence Movement and Living Colour sample Malcolm's voice. "Self-Destruction" and "Cult of Personality" both use Malcolm's "Message To The Grassroots" speech. The huge house hit "Somebody In The House Say Ya" by Two In Room also samples the "Grassroots" speech. The video of Cameo's single "Skin I'm In" features of photograph of Malcolm.



Before Malcolm X's conversion to Islam and political activism he was a lover of Jazz. Even after he injected himself into the human rights struggle, he continued to relate to the music. Barbadian novelist Austin Clarke pointed out that Malcolm X was a John Coltrane fan. It is a well-known fact that John Coltrane, Dizzy Gillespie and other Jazz artists were admirers of Malcolm X.

Gillespie noted in his autobiography *To Be Or Not To Bop*: "Oh, I loved Malcolm, and you couldn't corrupt Malcolm nor Paul Robeson. We have a lot of leaders that money corrupts, and power. You give them a little money and some power, and they nut. They go nuts with it. Both Malcolm and Robeson, you couldn't get to them. The people in power tried all means at their disposal to get them. So they killed Malcolm and they destroyed Paul Robeson. But they stood up all the time. Even dying, their heads were up."

During Malcolm's youth he befriended Billie Holiday, Dinah Washington, Sonny Greer, Eddie "Cleanhead" Vinson, Ray Nance, Sy Olivier and many others too numerous to mention.

When Malcolm was growing up, the discos in his time were "all the way live." The big bands of Count Basie, Lionel Hampton and Duke Ellington

provided the music people danced to. The music of live bands was king.

The dance of Malcolm's time was the lindy-hop and he was a master of that dance. The *Autobiography of Malcolm X* gives a vivid description of this. Years later on a visit to the West African nation of Ghana he spoke of seeing Ghanaians dancing the high-life. "The Ghanaians performed the high-life as if possessed. One pretty African girl sang 'Blue Moon' like Sarah Vaughan. Sometimes the band sounded like Milt Jackson, sometimes like Charlie Parker," Malcolm recalled.

Malcolm's impact on Ghana was so great that one folk singer created a song in his honor called "Malcolm Man."

*Malcolm Man, Malcolm Man
You speak your tale of woe
The red in your face like our
blood on the land
You speak you tale of woe
Malcolm Man, Malcolm Man
The anger that you feel
Will one day unite our people
And make us all so real
Malcolm Man, Malcolm Man*

After Malcolm's death many musicians recorded music in his memory. Leon Thomas recorded the song "Malcolm's Gone" on his *Spirits Known And Unknown* LP, saxophonist-poet-playwright Archie Shepp recorded the poem "Malcolm, Malcolm Semper Malcolm" on his *Fire Music* LP and reggae artist Dennis Brown did the song "Malcolm X" on his *Visions* LP out of respect for the slain activist.

Speaking of his poem for Malcolm, Shepp says, "There was a poem I did for Medgar Evers and Malcolm. It's the same poem. I call it 'To Medgar'...and sometimes I call it 'To Malcolm.' I may change it from Malcolm to somebody else—the next person they murder."

Shepp also spoke of the relationship between Malcolm's spoken words and John Coltrane's music in these terms, "I equate Coltrane's music very strongly with Malcolm's language, because they were just about contemporaries, to tell you the truth. And I believe essentially what Malcolm said, is what John played. If Trane had been a speaker he might have spoken somewhat like Malcolm. If Malcolm had been a saxophone player he might have played somewhat like Trane."

"THANKS FOR KEEPING US RUTHLESS VILLAINS OFF THE STREET."

MC REN

Dr. Dre

N.W.A

EAZY-E

Ice Cube

Yella



EAZY-E'S "EAZY-DUZ-IT"

N.W.A'S "STRAIGHT OUTTA COMPTON"

EAZY-E



EAZY-DUZ-IT

(57100)



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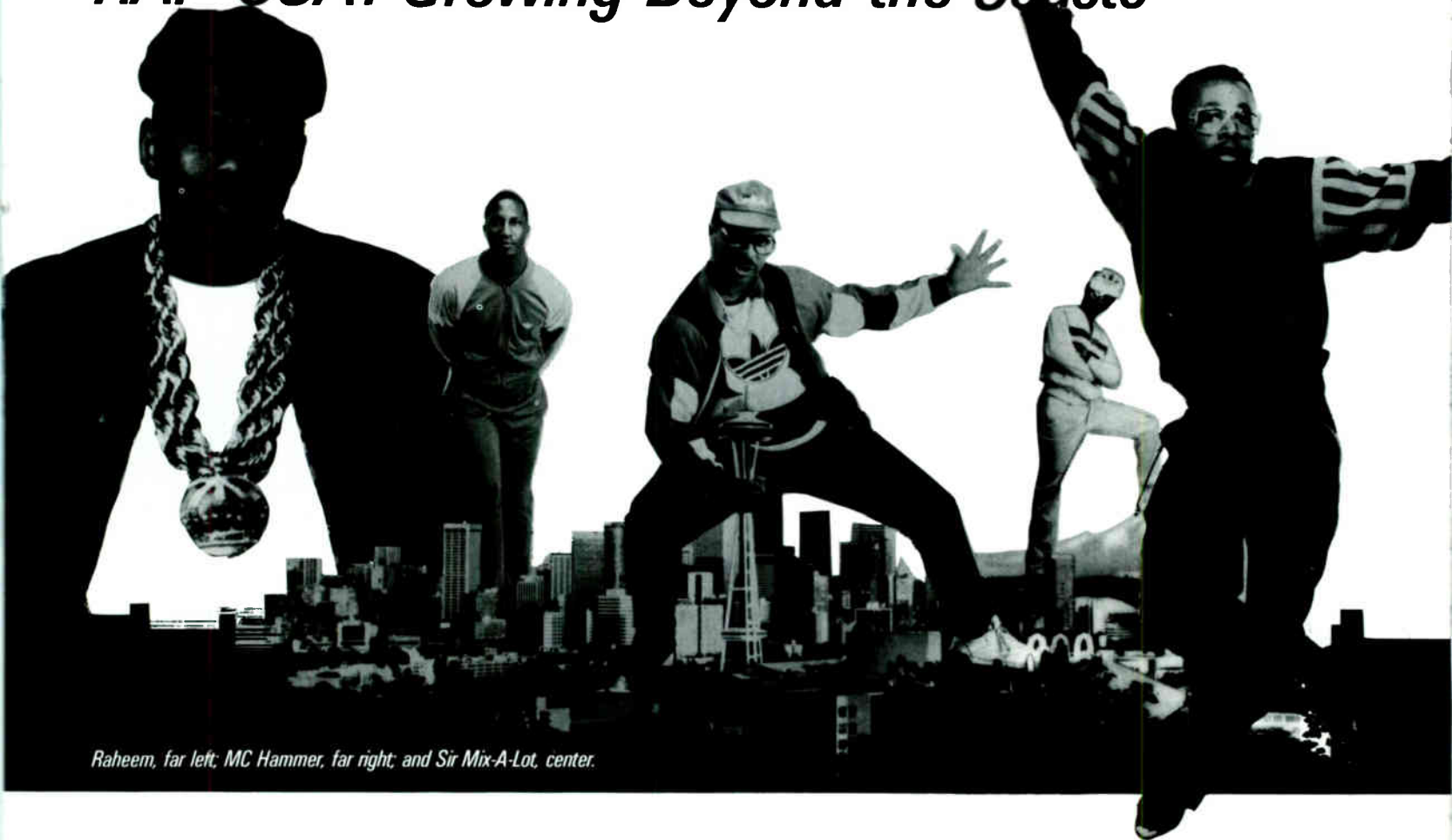
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RAP USA: Growing Beyond the Coasts



Raheim, far left; MC Hammer, far right; and Sir Mix-A-Lot, center.

Although New York is still widely regarded as the Capitol Of Rap, more than a few other cities are making significant contributions to the genre. Next to New York, the cities with the most widely-publicized rap scenes have been Los Angeles, Philadelphia and Miami. Because those cities have received so much publicity, this article focuses on less publicized but growing rap scenes in Oakland and the San Francisco Bay Area, Seattle and Houston.

BAY AREA

Two LPs by Oakland-based rap acts have been chart-toppers: Too Short's *Life Is... Too Short* on Jive/RCA and M.C. Hammer's *Let's Get It Started* on Capitol. Hammer, whose rap is melodic and dance-oriented in a funk sense, has fared better on black radio than Too Short, a "gangster style" rapper who often uses profanity when examining the type of social problems that exist in East Oakland. Of course, in a genre where word of mouth can sell millions of LPs, commercial radio air-

play is helpful but hardly a necessity.

If any generalization can be made about Bay Area rap, it's that the music tends to be fairly melodic and avoids the minimalist drum machine/bass/scratching sound. Oscar Jackson, Jr., president of San Francisco's rap-oriented, independent Scarface Records, says, "Most of the releases coming out of the Bay Area are very musical. A lot of attention is placed on detail."

Artists on Scarface include Paris and A.T.C. In Jackson's view, the recent success of Too Short and M.C. Hammer will not only benefit his label but also, Bay Area rap in general. "With the success of M.C. Hammer and Too Short," Jackson notes, "a lot of eyes are starting to be focused on the San Francisco Bay Area. We have a barrage of people coming out of the Bay Area."

Other promising Bay Area rappers include Oaktown 357, M.C. Mellow Mar and Kool Rock J. and D.J. Slice, who record for Jive/RCA. Too Short stresses that

while Bay Area rap fans appreciate L.A.'s contribution to rap, the Bay Area wants to be known for its own individuality instead of being lumped in with L.A.: "I can honestly tell you that Los Angeles has no influence on the Bay Area scene," he asserts. "and I doubt that we had any influence on L.A. They're two completely different things. The only thing L.A. has done for the Bay Area scene is give us record deals because all the major record companies are down in L.A."

SEATTLE

The first LP ever by a Seattle rapper—Sir Mix-A-Lot's *Swass* on the independent Nastymix Records—went gold early this year. Mix-A-Lot's manager, Larry Serrin says the fact that some black stations played his "Posse On Broadway" single didn't hurt, but it was Nastymix's strong retail promotion that helped the most.

Besides Mix-A-Lot, rappers signed to Nastymix include Seattle rap crew High Performance and Whiz Kid—who ironically, is

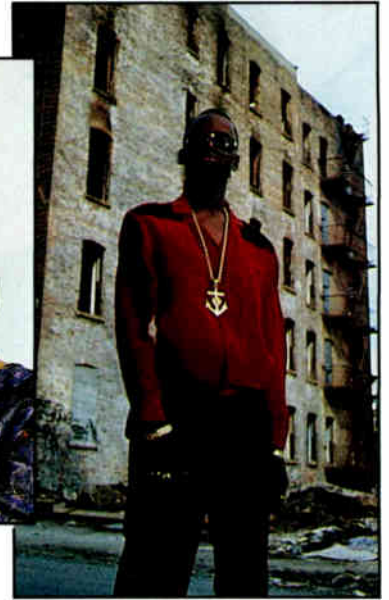
a native and resident of New York. Although Seattle doesn't have as large a rap scene as the Bay Area, Mix-A-Lot's success can only help it grow.

HOUSTON

The key force in Houston hip-hop is the independent Rap-A-Lot Records, whose roster includes Raheim, The Ghetto Boys, Royal Flush, The Def Four, Two Bad Brothers and Willie D. In the case of former Ghetto Boy Raheim, Rap-A-Lot has a distribution deal with A&M. But Aaron Brauch, the label's business manager, has stressed that Raheim is a test case. Raheim's debut solo LP, *The Vigilante* was released on Rap-A-Lot/A&M last year.

On the whole, Houston rap tends to be raw, hardcore and uncompromising. For example, songs from The Ghetto Boys' *Making Trouble* LP of last year dealt with inner-city crime and did so with highly graphic lyrics. Houston rap has received little black radio airplay but has a small cult following.

INSIDE RAP: A Guide to the Urban Art Form



Pictured (l-r): Ice-T, D.J. Jazzy Jeff, The Cookie Crew and Shinehead.

Rap's detractors, like those who "dissed" rock 'n' roll three decades ago, often claim that "it all sounds alike." But upon careful

examination, it becomes quite clear that their claim couldn't be further from the truth.

Rap has its bold innovators and

its dime-a-dozen clones like any other state of diversity. Public Enemy no more sounds like Eric B. and Rakim than Elvis Presley sounded like Chuck Berry. Ice T no more sounds like Boogie Down Productions than The Beatles sounded like The Rolling Stones or Sam and Dave sounded like The Temptations. And Roxanne Shante no more sounds like Salt-N-Pepa than Carla Thomas sounded like Dionne Warwick.

To illustrate rap's diversity, some of the different directions the music is going in are noted below. It should be stressed that a rap act can excel in more than one of the following areas.

POLITICAL COMMENTARY

Public Enemy, Boogie Down Productions and Shinehead are presently the leading voices in this area. While these artists rap about drugs, violent crime and other problems facing inner-city black communities, their outlook is international as well.

PE leader Chuck D, for instance, has expressed his disdain for South Africa's cruel apartheid system. In interviews, BDP's KRS-1 has asserted that the most effective way to deal with America's drug problem is to take a stand against political elements that allegedly help bring drugs into the country—Panamanian dictator Manuel Noriega and the Nicaraguan Contras being among those KRS named.

GANGSTER RAP

The gangster school of rap can be traced back to Old School homeboy Spoonie G. At present, leaders in this area include Philadelphia's Schooly D., Oakland's Too Short, Houston's Ghetto Boys and L.A. acts such as Ice-T, N.W.A. and Eazy E.

To make their points, these b-boys often rap in the first person and talk about committing violent and/or illegal acts. Critics of gangster rap claim that it promotes wrongdoing when in fact, its purpose is to bring about an awareness of the problems blacks face in the inner city. Ice-T has repeatedly emphasized that his songs aren't pro-crime—he's trying to discourage crime by showing kids that crime usually results in death or incarceration.

COMIC RELIEF RAP

At the opposite end of the rap spectrum from political and gangster rap are humorists like The Fat Boys, Biz Markie, Bobby Jimmy—who's been described as "The Weird Al Yankovich Of Rap"—D.J. Jazzy Jeff and the Fresh Prince and Dana Dane. Generally, their purpose is to amuse and entertain. But a comic relief rapper can also be serious—The Fat Boys socially aware side was revealed on "Don't Be Stupid" and the pro-condom message rap: "Protect Yourself."

Continued on page 50

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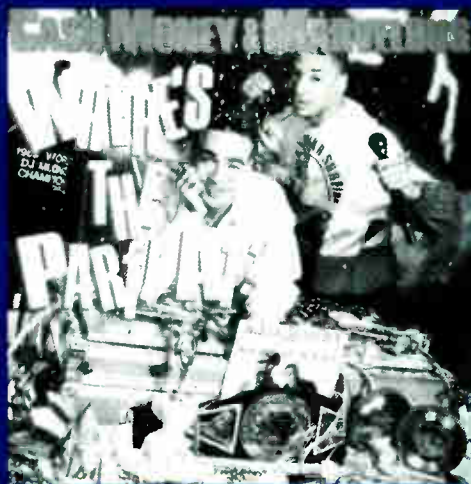
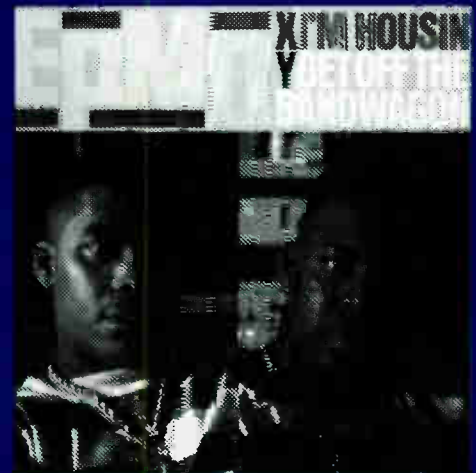
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DANCE-ORIENTED RAP

Leaders of dance-oriented rap include Salt-N-Pepa, M.C. Hammer, Rob Base and D.J. EZ Rock, Whodini and The Wee Papa Girls—artists who stress melody as well as aggression and are often embraced by those who aren't big rap fans. What little rap black radio programs is usually of the melodic, dance-oriented variety. Stations like KJLH-FM in Los Angeles and Philadelphia's WDAS-FM are more likely to program Salt-N-Pepa than the harder sounds of Big Daddy Kane or Steady B.

REGGAE RAP

With the reggae-oriented works of Shinehead, Don Baron, BDP, Latifah Asher D. and Daddy Freddie and Just Ice, rap is coming full circle in a sense. For hip-hop's predecessor is a style of spoken reggae termed 'dubwise' that dates back to the 1960's. In Jamaica, dub pioneers like U-Roy, I-Roy, Big Youth and the late King Tubby were speaking in rhyme to instrumental tracks long before Kurtis Blow of The Treacherous Three.

ROCK RAP

With such heavy metal-influenced works as "Rock Box" and "You're Blind," Run DMC made the rock audience take notice of rap—and The Beastie Boys didn't hurt things either with their quadruple-platinum *Licensed To Ill* LP. Recently, Tone Loc picked up where Run DMC and The Beasties left off with his mega-hits "Wild Thing" and "Funky Cold Medina." Besides those three artists, B-boys who have embraced rock-influenced rap include Public Enemy, BDP, The Fat Boys, Ice-T, L.L. Cool J,

Salt-N-Pepa, top; Slick Rick, top left; Eazy-E, center right; Tone-Loc, bottom.

COMMENTARY

Irresponsibility, Regionalism and Social Awareness



Public Enemy

This commentary addresses three issues pertaining to current developments in rap: (1) the unprofessional behavior of some rappers; (2) Northeastern resistance to rap movements outside that region; and (3) the abundance of social and political commentary in hip-hop. The latter is quite positive—but first, the negative.

A source of unending irritation to both journalists and publicists is the tendency of some rappers to miss interviews. The journalist is angry because his time is wasted, and the publicist's credibility can suffer. Flaking on an interview with *Spin* or *Rolling Stone* isn't the way to advance one's career.

Of course, many rappers are businesslike enough to recognize the importance of media exposure and make a point of showing up on time for interviews. But those who constantly flake on interviews fail to realize that they are hurting more professional rappers as well as themselves with their irresponsible behavior.

A case in point: I recently phoned a music editor for the Associated Press to see if she would be interested in doing something on one of the acts I work with. The editor replied that because too many rappers have wasted her time by missing interviews, she isn't assigning any rap features—and I don't blame her one iota for feeling that way! But it gives me no pleasure knowing that the businesslike rappers have to suffer because of the irresponsible ones.

One of the most unfortunate examples of musical bigotry is the refusal of some northeastern B-boys—be they disc jockeys, club owners, record buyers or rappers themselves—to accept any rap that comes from outside that region. Rap scenes are happening in L.A., Oakland, Miami, Houston and Seattle. But to hear some northeastern B-boys tell it, only New York and Philadelphia are qualified to rap.

If Public Enemy, De La Soul, Shinehead and other Big Apple innovators had been based in



N.W.A.

Oakland, they would probably be "dissed" in the Northeast because of where they came from. Fortunately, the rest of the country is more enlightened where rap is concerned. The prevailing attitude on the part of the West Coast, southern and mid-western B-boys is that it doesn't matter where a rapper comes from as long as his music is "def."

Of course, a rap act can fare poorly in the Northeast and still have a gold or platinum LP—N.W.A., Sir Mix-A-Lot and Eazy E are only a few examples. With so many New York rap songs calling for black unity, it's ironic that more than a few northeastern B-boys are guilty of such divisive behavior.

On a more positive note, rappers should be applauded for addressing the type of social and political issues that mainstream R&B singers usually avoid.

While rappers are taking a look at apartheid, crack cocaine, gang violence, AIDS, poverty, homelessness, teenage pregnancy, prostitu-

tion and political apathy—and sometimes making their points by sampling speeches by Dr. Martin Luther King, Jr., Malcolm X, Medgar Evers and the Rev. Jesse Jackson—most contemporary mainstream R&B performers fail to sing about anything other than love, sex or dancing.

A recent exception is Cheryl "Pepsi" Riley's "Thanks For My Child," which took an honest look at the struggle of single mothers. Prince has examined such issues as the nuclear arms race, drugs and poverty. But the few social and political statements that are being made in contemporary mainstream R&B are by far outnumbered by the hard-hitting commentary that Public Enemy, Boogie Down Productions, Ice-T, N.W.A., Shinehead and others don't hesitate to deliver.

Hopefully, more contemporary mainstream R&B performers will take a hint from today's rappers and yesterday's soul singers and address some important issues at some point in the future.

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Lynne Whitfield





Technology Steps into the '90s

Technology steps into the '90s...Wow! I don't know if I'm ready for that, but here we are and it looks like the '90s will offer technology beyond the wildest dreams of those sci-fi writers of the '50s. For the past two weeks I've been talking to radio and music business engineers, musicians, and electronics manufacturers. The general consensus is that the '90s will introduce a mind-blowing level of technological advances and the first part of the decade will see refinements of the current technology. In the last half there'll be new technologies to carry us into a new age of electronics.

We must not take all of this for granted. Now that we have already seen so many fascinating technological leaps we have a tendency to shrug our shoulders at things like being able to travel across the country in six hours. (A wagon train family would have left you on the trail tied to a tree if you had told them such a wild thing was possible.)

As I mentioned in the first Tech Notes last year, in 1916 my great grandmother said, "It's possible to send voices through the air, but sending pictures through the air is God's work."

And in 1957 Lee DeForest, inventor of the vacuum tube stated, "No matter what the advancements of the future, man will never land on the moon and take samples of its surface."

Of course, both of these statements have been proven wrong. But in a way my great grandmother was right: rapidly advancing technology demonstrates that our God-given intelligence and creativity have no limits.

RADIO OF THE '90s

From blenders to lawnmowers, everything is going digital—so why should radio be any different? Digitally controlled equipment is now commonplace in the radio studio. With the exception of CD players, the source of our audio is still analog. Of course, there are some digital source devices being used such as the New England Digital's Synclavier system, but because of the high price tag this type of equipment is rare in radio. Just as the price of CD players has dropped over the last ten years, so will the price of digital recording equipment.

For example, the price of DAT recorders has come down over the last year and will continue to do so. So it is only natural that floppy or hard disk

recording systems will also drop in price, thereby making such equipment available to even small market radio stations. Some say that the broadcast cart machine is on its way out and in five to ten years we will be running all program material from computer disk.

BROADCASTING IN DIGITAL

Actually, transmitting digital program material is not forecast for the near future, although such technology is being



experimented within the cable industry. A totally digital broadcast medium will soon be tested in several markets. The system developed by International Cable Casting Technologies, Inc. (called CD/8) will broadcast eight different channels of commercial-free, uninterrupted digital music of various formats. The receiver will be rented from the cable company for about \$8 per month.

This technology could very possibly affect the home listening patterns of the general public. This medium will sound as pure as a CD and will not be processed into oblivion. Even the untrained ear will be able to hear the difference. As broadcasters we must rethink the "loudness war" philosophy of processing and begin to think about transmitting a pure clean hi-fi signal. It will be quite a while before the technology is developed and improved enough to broadcast digital material over the airwaves.

THE GREAT AM STEREO DILEMMA

I should say the great AM radio dilemma...Since FM slammed into the consumer market in the '60s, consumer interest in AM radio has steadily waned. I recently purchased a car with an AM radio and I thought I would leave it there to become familiar with the band. Boy, was I surprised. The band was cluttered with noise and unlistenable stations. Part

of the problem was that the electronic design of the radio receiver was about one step above the crystal set. It's obvious that manufacturers have put all of their apples in the FM basket.

I recently had a great talk with Andy Laird, Vice President, Engineering, Radio Group, Heritage Broadcasting (owners of KDAY-AM/Los Angeles). Andy states basically that "until we get an AM radio that sounds better, AM stereo is useless."

One positive note is that NRSC broadcasters are teaming up with receiver manufacturers to improve receiver design. The first improved quality stereo AM receivers will be aimed at the auto radio market with hopes that the popularity will grow into the home market.

As for the other problems facing AM radio such as overcrowding, Dave Petrik, Chief Engineer at KACE-FM/Los Angeles, and other broadcasters I have talked to, agree that the FCC should not re-license any AM frequencies that go dark during this down time for AM radio.

With tests on new antenna designs being conducted (and the possibility of new improved receivers), it looks like AM radio will have some good days to come. If you've ever heard AM stereo on a good receiver you know just how good it can sound. However, once the technology on the AM dial is improved, a serious re-education in the consumer market is in order.

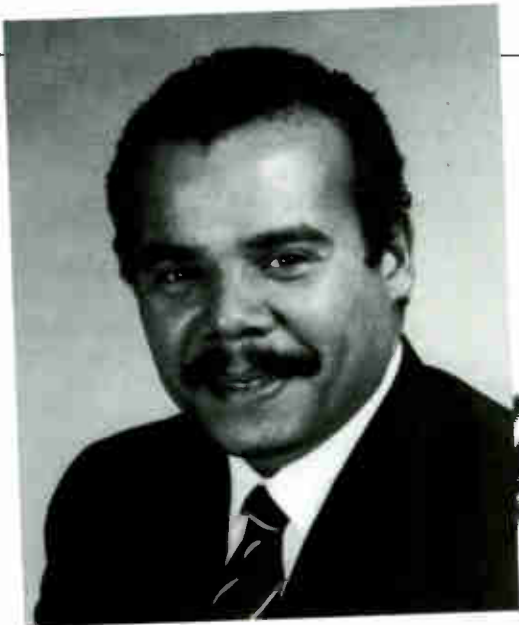
PUBLIC ADDRESS SYSTEMS GROW UP

The good old public address system, now called "sound reinforcement," has grown from one-mike, horn-speaker systems into giant hi-tech computerized systems found only in the imaginations of audio engineers only 25 years ago.

Systems (such as Meyer's Sound Labs) are going processor based—more compact with more engineering being done by central sources (rather than "kitchen sink technology" by engineers lacking the technology to design large systems). This is according to Albert Siniscal, President of A-1 Audio, a California-based company that provides large touring sound systems for many major acts and Broadway-type shows.

AI is not putting anyone down. We have done the best possible sound work over the years in this industry with the technology we had, but there are areas

Continued on page 55



"I depend on my Motorola® Cellular portable phone! I carry it as a part of me wherever I go. Just ask my staff."

—Ruben Rodriguez

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SEE OUR BOOTH AT THE CONFERENCE

TECH NOTES

Continued from page 53

of improvement currently being addressed.

It's been common practice for an engineer such as myself who has been given the job of designing a system for a band to go out and purchase speakers, amplifiers, processing gear and the like. All of the gear is wired together and we do the best we can with the knowledge and technology available to make it all sound good.

In most cases we have only our ears to depend on to determine what's good and what's bad. In most cases it works, but there's always that nightmare of a gig where it seems that no matter what you do, things just don't seem to go right. With computerizing things like room equalization and compensation for weather conditions in the case of an outdoor concert, the job can be done more efficiently than the human ear could possibly do. The human ear is affected by too many things (such as the common cold), things that do not affect computers.

Have no fear, audio mixers: the systems will always require a human being to mix the sound. That will never change. However, with automated consoles moving into the live arena, the job will be made easier.

MUSICAL INSTRUMENT TECHNOLOGY IS HAPPENIN'

Electronic music technology has come a long way since the invention of the "theremin" about 60 years ago. This instrument created eerie wailing-type sounds when the human hand was waved around an antenna-like device. I guess one could say it was the first synthesizer.

The last few years have brought us so much new and sophisticated electronic music gear that it's mind-boggling. The development of MIDI (Musical Instrument Digital Interface) has proven to be nothing but positive. I talked with Rich Godinez, Director of Sales and Marketing for the Kawai Corporation. Rich says that over the next few years we will see even further sophistication of the current equipment. What are now

separate pieces of gear will be integrated into single boxes—such as one piece of gear containing sequencers, audio-processing, synth modules, and computer all in one package at a price lower than purchasing individual pieces.

The quality and level of sophistication of such equipment will be greatly improved, but new technologies will not be seen until the late '90s. With the highly competitive nature of the electronic music industry, manufacturers seem to be secretive about new technology.



To get the musicians' view, I talked with several MIDI experts and I haven't heard such excited responses since the invention of the electric guitar. Marilyn Miller, an L.A.-based MIDI musician, song and jingle writer, brought up an interesting point. She noted that with the equipment now available to the public at low prices, music is being put back into the hands of the common man. In other words, music is now a more accessible personal expression and with instruments such as the small home Casio keyboards, artists can easily create their own music.

Marilyn says, "Music is not about selling records, but bringing people together," and adds that the business will explode only to be enriched and enhanced. "The synthesizer is the folk instrument of today," she said.

FAX IT TO ME, BABY!

Fax, the term now used for a rather old technology called "facsimile," has become a fast-growing technology with machines being sold for under the thousand dollar mark. Early fax machines

were large, smelly, complicated devices usually located in a company's mail room, according to Gregory L. Voros, President of Fujitsu Imaging Systems of America, located in Danbury, CT.

To quote Mr. Voros from his paper written for the "Business Communications Review": "The use of the facsimile machine is on the rise. The reasons are simple: lower prices, higher transmission speeds and more programmable features. Computers and facsimile machines are beginning to interact and new CCITT

standards are expected to take fax technology into digital network applications."

It seems to me that a company without a fax machine is comparable to one without a telephone. Within this industry, radio stations are now faxing their playlists to the trades. Just a few years ago when I was a music director, it was such a tedious job every week to verbally run down the list of songs and rotations. And it was just as tedious for the person on the other end to copy it all down. Now, more and more of us just give 'em the fax, ma'm.

Without a doubt, fax will get cheaper and more efficient. Fax machines for the car are coming into play and by the late '90s that letter to Mom will be faxed, too. I also expect to see color fax machines hitting the market in the next ten years. With this technology I predict that the U.S. Postal Service will become more of a package and special document delivery service such as UPS.

IN CLOSING...

All in all, we are looking forward to some great times for technology. Our homes, cars and offices will all be affected by new technology. The next generation must be taught to handle this technology. A simple general education will not be enough. Being the armchair philosopher that I am, my comment on the subject is: "If we let the machines do our thinking for us, we too will become machines."

Accept and enjoy the new things to come in technology, 'cause baby, you ain't seen nothin' yet!



The Industry Responds to 'When You Play It,

F

rustrated by what has been an increasing trend by radio to abandon the practice of both back-and front-announcing (thus identifying the titles of songs and the names of artists who perform them), the RIAA declared last month "Back Announcing Month" responding to an independent survey conducted by Street Pulse Group Ltd. which produced some startling statistics. According to the survey, which covered respondents between the ages of 12-49 who listened to the radio an average of six days a week, 94% of whom listened for at least half-an-hour each day:

* 90% of those questioned said they wanted to know the name of a song the DJ had not identified at least once in the past month;

* 70% of those listening to popular music stations said they want more information about the new artists played on the radio;

* Almost 60% of the respondents said it was frustrating to listen to a new song and not know the name of the artist or the title of the song;

* 75% surveyed said they want radio stations to identify every song played, much like music video stations do.

In defense of the common practice of eliminating immediate back-announcing, radio stations and programmers have claimed that the current campaign (which has resulted in the presentation of petitions signed by consumers in many major markets to key stations), initiated through the RIAA and supported by other trade organizations such as NARM, is driven by the recording industry's search for free advertising, stating that if companies want more mentions for their product, they should pay for it.

With the "When You Play It, Say It" gathering support from the music industry, BRE polled various key radio and record label figures who explain their views on this crucial campaign:

RECORD COMPANIES

Tony Anderson, Arista Records



"Announcing back or front is imperative to the life of our industry—how many oldies formats can any market bear? That's potentially what the future holds if our industry does not break new acts. Our future as well as that of our broadcasting partners depends on it."

Miller London, Motown Records

"Some radio stations have forgotten to service their audiences. As record companies, we're giving them the music and we want the consumers to know what they're hearing. If radio doesn't announce who they're playing, the artist doesn't get proper attention, the

manufacturer doesn't get proper attention, nor does the retail store. It's the 'trickle down' theory: with just a little back-announcing or front-announcing, the problem would be solved."

Ruben Rodriguez, Columbia Records



"I'm very pleased with the whole 'When You Play It, Say It' campaign. I think it should be ongoing not just for now but a year-long effort. I came from retail and many times, a customer would come into the store and would have to hum a record for me to know what it was. That was at a time when mom-and-pop stores predominated and there was more of a personal type of relationship with the customer. Nowadays, with the chain stores, there's not that same kind of one-on-one relationship and it's very intimidating for a consumer to walk in and have to hum a song!

"People want to know what it is they're hearing so they can buy a record without waiting just to hear it two or three times a day on the radio. And tell me, what happens when radio plays an instrumental—how are people supposed to hum that? I have an artist right now, T.K., whose record is being played on a major station in New York City but the station isn't saying his name or the title of the cut. How are consumers going to know what it is? Just as with the record industry, radio is also in the business of servicing customers—their listeners.

"One of the reasons in-store play has become so important is because there isn't as much back-announcing. I say give the people what they want—which is to know who and what they're listening to." art form, the artists and the intelligence of the people in allowing them to know what they're listening to."

Skip Miller, RCA Records

"Back-announcing is vitally important for young performers just beginning, it's a chance for identification. Pre-announcing is just as important in giving a little build-up to what's about to be



played. Both aspects are essential and key to the industry."

Sharon Heyward, Virgin Records



"From a company standpoint, since there are so many new artists breaking, it's more important than ever before—in particular today, since so many producers are doing virtually the same sound on so many groups and so many records do sound so alike. It's more crucial than ever, so you can identify the artist, not just the producer's sound."

Say It! Campaign

By David Nathan

When you
**PLAY IT,
SAY IT!**

Primus Robinson, Elektra Records



"From a person who came from radio, having been nurtured and grounded in radio at the advent of the FM age, I found it to be an intelligent way of programming to keep the listener informed of music in order to convey the full meaning of the station. Back-announcing gives respect to the

A.D. Washington, MCA Records



"At a time when radio stations are playing so much music by new artists, it is imperative that they figure out a system that would allow them to tell the audience who they're listening to. To me, the simplest way to do it is at the time that the record is being played."

RADIO

George Cole, WPOM West Palm Beach, FL

"We've just had a brand new jingle package done for our station. Several of them include the phrase: 'When we play it, we say it.' I personally like the idea of saying it, but I don't like the idea that most record companies spend more advertising dollars with the print media, as opposed to radio.

"I feel that if the record companies would spend more money with radio stations—not only with promotional material, but time buys as well—programmers wouldn't have any problems saying it when they play it!"

Cliff Winston, PD/KJLH Los Angeles



"I don't think you can back announce after each song. We always tell our listeners about new music. If it's hot, they're the first to know about it. Our listeners will not hesitate to call if there's a new song they want to know more about. This is not the 1960's, a time when you had to talk down each record.

"If an artist like Anita Baker comes on, believe me, you don't *have* to back announce. No programmer is going to consecutively back announce unless it's part of their program. Besides, even when we back announce a song title

several times, we still get calls from our listeners."

Ange Canessa, PD/WLOU-FM, Louisville, KY

"We don't back announce, but we do pre-bill every three songs to keep a forward motion. Basically, every radio station needs to promote the hits they're playing."

Del Rice, KCXL Kansas City, MO

"I personally feel that back announcing is important in that most listeners want to know what they've heard on the air. If not behind every record, at least after a 2-to-3 record set."

RETAIL

Eugene Goodrich WIZ Records, Beltsville, MD

"It's the right thing for all DJ's to take part in this campaign. It's so important for radio stations and retailers to work hand in hand on this project. But I have to be perfectly honest: I don't see this happening in the Baltimore and Washington, D.C. markets.

"I recently attended NARM and this campaign was a big issue. After leaving, I anticipated seeing a big turnaround...but to this date, it's still not happening. For example, as big as Virgin's Soul II Soul is right now, our customers are still calling trying to find out who the artist is. They're actually saying that the station's are playing the song, but they are not giving the name of the artist.

"It all boils down to our working together and helping each other. When the radio stations identify these artists, our customers will buy the songs."

Kenny Bowie Bowie's Records, Baton Rouge, LA

"Radio stations owe it to their listeners to give them proper ID of the artist. In some cases in Baton Rouge, the radio stations front announce a lot. This is still not working, because in most cases listeners might not be present at the beginning of the set. They miss out on this completely. It's very important for the air personality to back announce after each song if possible.

"In closing I'd like to say that it's very unfair to a new artist to *not* back announce."

Daira Stewart World Of Records, Los Angeles, CA

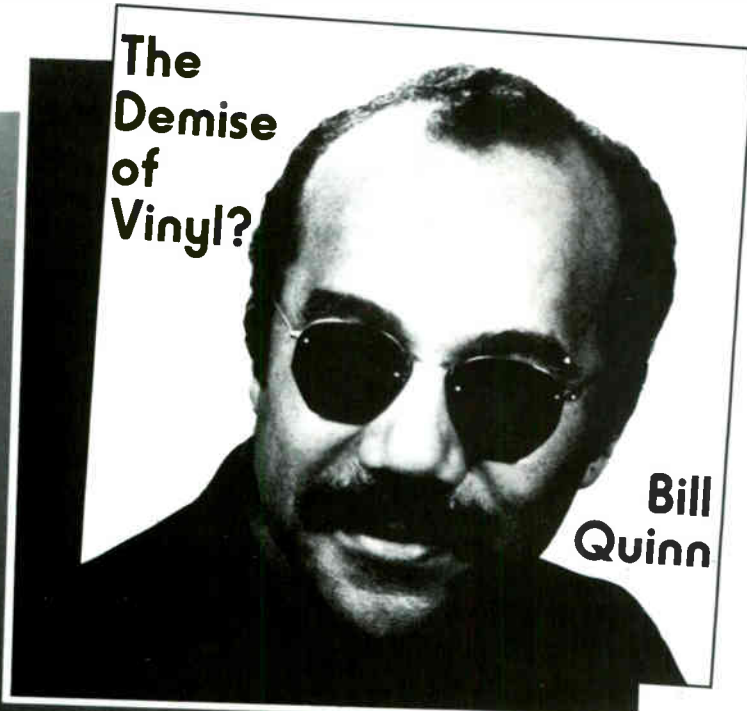
"I think it's a good campaign. If we're going to have DJ's they need to let the consumer know what's playing. Live DJ's have a responsibility to identify these songs. By not back announcing, it does affect the retailer.

"Often times the customers are not knowledgeable enough about the product they want to purchase. If we can't come up with these records, they feel *we're* not on the ball. In some cases customers will try to hum the tune or they might know a verse—but if it's not by someone like Anita Baker or Michael Jackson or another major artist, we might not be able to come up with who it's by. When customers are equipped with information, it helps a lot. I'm sure this holds true with Tower Records as well as smaller retailers in the market."

*Radio and Retail Quotes
Compiled By
Carolyn Plummer Riley*

Of Horse-drawn Carriages, LPs and Other Techno-Waste

The
Demise
of
Vinyl?



Bill
Quinn

Here goes yet another chapter in the ongoing saga of the U.S. consumer-as-victim. This time, it's compact discs: Yes, those shiny, pint-sized platters that promise the imminent elimination of the long-playing record. In fact, the Recording Industry Association of America (RIAA)—and most record company sales receipts—confirm that the LP already has begun to experience the fate of the California condor.

Hallelujah!, the high-tech hype artists are shouting: A much smaller hardware unit! With infinitely more software storage space! Noise-free sound! Unlimited durability! No warping! Another great technological breakthrough from those wonderful folks who brought you home movie cameras, 8-track and reel-to-reel tapes and a host of other innovative delivery systems/outmoded formats on which many of us spent small fortunes in the not-too-distant past!

Now, once again, we're expected blithely to shell out yet more megabucks just to keep up with the tech-

nological Joneses. Well, be my guest: Go ahead and restock your record shelves with those demi-tasse discs if you so desire; now and forever, I'm a confirmed LP owner/buyer.

Hold on! I hear you labeling me a luddite, a 'Bama—not to mention a drag. So let me hasten to state that for new and future generations of music listeners, CDs are undoubtedly a boon. Nevertheless, for me (and many of you, too) whose first record purchase occurred in the '50s or thereabouts, the idea of replacing all those warped, scratched-up but dearly loved "sides" with a comparable collection in any other mode is tantamount to pouring the contents of a valuable wine cellar into small, better-shaped bottles—as ridiculous as it is redundant.

Offhand, I'd say live-and-let-live: LPs are LPs and CDs are CDs and the twain don't necessarily have to meet. But you know what happens when the industry decides on the obsolescence of a particular format. . . Tried to buy a turntable with a 78rpm speed notch lately?

Convict me of being some kind of retro-brained, horse-and-buggy throw-back if you must, but I'm standing fast

for my LPs (what would you do with over 5,000 of them in your house?). Most of mine are of the Jazz, Blues and R&B variety and, let's face it, we devotees of those musical genres are usually incurable romantics. We'd rather read books than computer monitors...we'd rather listen to live music (preferably in *intime* bistros) than watch MTV...and we'd rather make love the old-fashioned way(s)....

Seriously, for me at least, the LP is symbolic of an era (mine), not to mention a treasured bit of aural black history and a work of art entire-unto-itself—vibe on that album cover art, check out those informative liner notes (on the older ones, anyway) and *manually position* the tone arm precisely at the down beat of the desired cut!!!

Now that I've hopelessly dated myself, I might as well go all the way and say that, for me, there isn't—and never will be—a replacement for the LP.

I will admit to one happy result stemming from the advent of the CD: Many long-out-of-stock black music classics are being reissued in the new format. But take note, a goodly number are returning *exclusively* in that format. Cold-blooded consumer coercion! And because of that fact, I, too, will probably have to buy a CD player at some point.

But let it be clearly understood, I won't be an eager customer. After all, health nuts may swear on the nutritional value of macrobiotic meals but, regardless of the cholesterol content, they'll never taste as good as a prime, medium-rare Porterhouse steak.

One parting thought: Just remember, about a decade from now when your shelves are sagging under the weight of all those shimmering little circles of sound housing your treasured music collection, the trades will most surely be hawking holographic smellovision on microdiscs...and the first few million playback machines will undoubtedly run buyers some mean money. But not to worry. As the marketing mavens will assuredly ask: Who among you will be small-minded enough to quibble about the price of progress?

JUNE POINTER—who just released a self-titled solo debut LP for Columbia—is reportedly a frustrated blues/rock belter. “**ETTA JAMES** is one of my favorites,” she said. “I like those kind of people who just sing with their *guts* hangin’ out of their mouths!” Uh, we get the picture, June!

Talented Northern California-based **KHAYREE** is one of the hot producers on the scene, thanks in part to his work on **NEW CHOICE**’s debut LP: *At Last*. **JAY KING** and **BENNY MEDINA** served as the executive producers on that Jay King/Warner Bros.

THE JETS have been busy at **PRINCE**’s Paisley Park recording studios in Minneapolis, putting the finishing touches on their third MCA LP: *Believe*, due to be released in June.

As for the lawsuit that Prince’s sister **LORNA L. NELSON** filed against him (and their father), alleging that “U Got the Look” contained lyrics similar to her “What’s Cooking In This Book,” a federal appeals court in St. Louis sided with Prince in the case and dismissed her copyright infringement claims.

And here’s *another* Prince item: the syndicated “RadioScope” program was

ordered to “cease and desist” by Warner Bros. when it jumped the gun by airing an excerpt of Prince’s soon-to-be-released single “Bat Dance.” Oh well, so much for enthusiasm!

Speaking of performances, **LITTLE RICHARD** and **BRUCE WILLIS** were among those who got up on stage with red-hot rock band **BON JOVI** when the group played the Forum recently and they tore into a wild version of “Wild Thing”—not **TONE-LOC**’s hit, but the one made famous by **THE TROGGS** years ago.

LIVING COLOUR will be one of the performers who’ll appear on the International Rock Awards show, set to air May 31st on ABC-TV. The show will be taped at the Armory in New York.

When **ATLANTIC STARR** was searching high and low for a new female member of the group, they received tons of queries from young ladies who “either had the right sound and the wrong look, or the wrong sound and the right look.” What tipped the scales in **PORSHA MARTIN**’s favor was the way she sang “When Love Calls”—a cappella—at an audition. And the rest, as they say, is show biz history!



STARS SHINE IN THE BIG APPLE

Porsha Martin (2nd, l) the newest member of Atlantic Starr, was pleased to meet some familiar faces in the entertainment world, including labelmates Al Jarreau (l) and Joe Sample (r) and filmmaker Spike Lee (2nd, r) at a recent WB party.

THE PROPHET

ARIES (March 20-April 19)

The lines of communication are open now. Begin a positive dialogue with someone you’ve been avoiding!

TAURUS (April 20-May 20)

Don’t neglect those close to you or serious problems may arise. Put your priorities in order.

GEMINI (May 21-June 20)

You are back in the spotlight. Act accordingly, knowing that all eyes are on you.

CANCER (June 21-July 22)

Carefully consider all business propositions. Consult a legal adviser before making a move.

LEO (July 23-Aug. 22)

Aries is playing a major role in your life and may be involved in a promising financial deal.

VIRGO (Aug. 23-Sept. 22)

You’re concerned now with increasing your income. An independent venture may be your best option.

LIBRA (Sept. 23-Oct. 22)

Deal with the competition by being a leader, not a follower. Trust your own intuition.

SCORPIO (Oct. 23-Nov. 21)

Someone who once was important in your life wants a second chance. Forgiveness is in order.

SAGITTARIUS (Nov. 22-Dec. 21)

Elevate your self-esteem. If opportunity doesn’t knock, go ahead and open the door, anyway!

CAPRICORN (Dec. 22-Jan. 20)

Overcome obstacles by remaining clear about what you want to accomplish. If need be, go it alone.

AQUARIUS (Jan. 21-Feb. 18)

Be realistic in your expectations. What you’ve been seeking is as near as your own back yard.

PISCES (Feb. 19-March 19)

Don’t be vague when it comes to career decisions. Assert yourself or you’ll get left behind.

BIRTHDAYS

Linda Clifford	6/14
Bill Benton	6/15
Homer Watson	6/15
Diane Blackmon, RadioScope	6/15
Lamont Dozier	6/16
Eddie Levert	6/16
James Alexander, WJLB	6/18
David Dickinson, WNHU	6/20
Lionel Richie	6/20
Greg Mack, KDAY	6/22



MUSIC
IS
THE UNIVERSAL
LANGUAGE
OF MANKIND

HENRY WADSWORTH LONGFELLOW

CONGRATULATIONS
AND BEST WISHES
FOR A SUCCESSFUL CONFERENCE,
FROM YOUR FRIENDS
AT VIRGIN.

PAULA ABDUL

AFTER 7

BOY GEORGE

BURRELL

NENEH CHERRY

DEJA

E.U.

LAVINE HUDSON

LALAH HATHAWAY

INNER CITY

REDHEAD KINGPIN

LIA

CHERYL LYNN

ZIGGY MARLEY &
THE MELODY MAKERS

SOUL II SOUL

GARY TAYLOR

PolyGram Records

POLYGRAM

Worlds Apart.

With its star-studded satellites, Polydor...Mercury...and Wing,
Polygram takes you into a new galaxy of aural adventure.

Polydor

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 DEON ESTUS
 MARVA HICKS
 JACKIE JACKSON
 DEBRA LAWS
 RENE MOORE
 MARVIN SEASE
 DAWN SILVA
 FINEST HOUR
 COOKIE CREW
 SIMON HARRIS
 MORY KANTE
 PEPSI & SHIRLEY
 SHAKATAK
 LABI SIFFRE



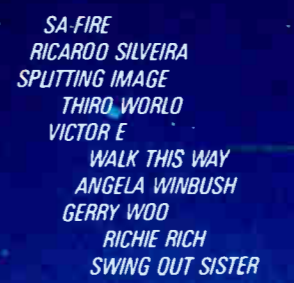
Mercury

BAR-KAYS
 TERRI LYNE CARRINGTON
 CAMEO
 BETTY CARTER
 CASHFLOW
 SUZETTE CHARLES
 LEOTIS CLYBURN
 THE FAT BOYS
 THE HARPER BROS.
 SHIRLEY HORN
 ROBERT IRVING III
 KOOL & THE GANG
 LATIN RASCALS
 OFF LIMITS
 NIA PEEPLES
 M.C. RELL



Wing

SA FIRE
 RICARDO SIVEIRA
 SPLITTING IMAGE
 THIRD WORLD
 VICTOR E
 WALK THIS WAY
 ANGELA WINBUSH
 GERRY WOOD
 RICHIE RICH
 SWING OUT SISTER



PolyGram Records

THE BRE NETWORK

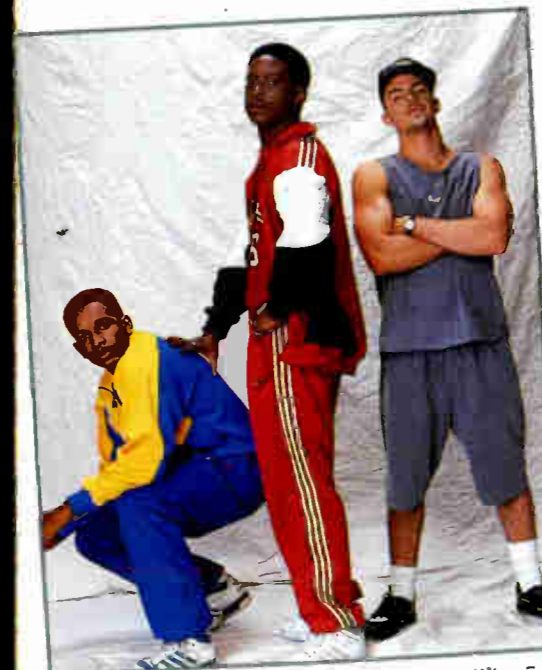
continued from page 61

tion & Marketing, then started Orchid, a diverse company in that Eldridge handles both entertainment and corporation accounts.

Former BRE staffer Steve Ivory has emerged into one of the most knowledgeable journalists in the industry. He has written for a number of publications including *Soul*, *Essence*, *Music Connection*, the *R&B Report*, *Billboard* and others. Ivory has also written celebrity biographies on Prince and Tina Turner for Putnam Books, and, for the past seven years, has edited *Black Beat*, a teen-oriented music magazine that he literally helped to build from scratch to become a major force in the fanzine business. He was recently named executive editor of *Black Beat*. In addition, Ivory has his own personal management company, Ivory, Inc. (which represents Virgin Records artist Gary Taylor), and he continues to write for Lee Bailey's syndicated Radioscope "Music Man" segment.

Ivory started in the music journalism business as a freelance writer and began "doing pieces for BRE. One thing led to another, and I just ended up coming on full-time (in 1980) as Music Editor."

"Prior to BRE I had only written for consumer publications," continued Ivory. "BRE put me directly in touch with the industry, and it just showed me another side of pop music I had never seen before, which was working with the black executive. At *Soul* magazine you were in touch with Bob Jones, Henry Allen, but nothing like the way it is now. BRE reflected the fact that we as blacks had more of a say in what was going on in the music business. It was a heady experience for me to be in that position and meet all of those people."



The 7A3



Joseph and Maxine Chong-Morrow

"Whether people know it or not, the BRE Conference is probably the only assembly of black music and radio executives in the world. I mean, for a week you can go to the Conference and run into anyone you'd ever want to meet in the black music business. (And) if you're in r&b music, you almost have to come through BRE at least once in your career. That's a pretty heavy thing."

The 1979 BRE Conference turned out to be a significant networking coup for Bill Parker of Renge Films, the largest black-owned video company in the music industry. Those who were there remember the 1979 Conference as Marvin Gaye's finest hour, yet one of his last public appearances before a self-imposed exile from recording.

For Parker, the Conference provided the opportunity to meet Stevie Wonder, who was in attendance at the Gaye concert. Parker remembered, "Through that contact I did a commercial for Stevie the next year for New Genesis Productions which evolved into Bill Parker Productions and later into Renge Films. I also met (Renge producer/sp) Carolyn Ali there that year—another fortuitous encounter."

"At the Conference, Sidney Miller helped us to set up an idea to do syndicated television commercials for black radio, which would be generic commercials with high quality production based on the markets the stations were in. The commercials would be tagged especially for them and would be competitive with any commercial, but at a low cost."

Unfortunately, the idea didn't catch on, but Parker utilized the meeting with Wonder a few months later to film a television commercial spot for Wonder's 1980 LP *Hotter Than July*. In 1982 Wonder gave Parker the chance to craft his first industry video, the smoking "Do

I Do." Parker went on to film over 100 videos for such acts as Shalamar, Kool & The Gang, Morris Day, FM and five more videos for Wonder.

"A BRE Conference is the one place where you can really find representatives from record companies and radio, plus get a pulse for what's going on."

If you work at BRE you do learn the inner workings of the radio and music industries. You absorb functional street knowledge one would be hard-pressed to match in a college curriculum. Who would the professors be? Dick Griffey? Tony Anderson? Dave Clark? Berry Gordy? Harold Childs? First off, you couldn't afford the salaries. And the knowledge? Priceless.

Carol Carper, now working for the *Urban Network* (whose president, Jerry Boulding, was a charter editorial presence at BRE and returned for several stints through the years) was BRE's West Coast editor from 1979 to 1981. In fact, Carper got her first job in California by attending the first BRE Conference in 1976. "I was already on radio as a news director in St. Louis at KKSS (now KMJM-FM)," Carper said. "I chaired a radio panel at the conference with people like Jay Johnson at WTL and Don Mack (KGFJ). I was really nervous because I was going to be grilled by all my peers. (At that time) there were hardly any women chairing panels, so I had a lot of weight on my shoulders."

"I came out here, wrote a little speech, and it went over really well. Don Mack offered me a job a couple of months later based on my performance at the panel. He said, 'Wow, if you can carry yourself like this, you've got the job.' I mean he hired me without an aircheck. I'll always be grateful to BRE for that."

Since their bylines first appeared on the pages of BRE, former columnists are

THE BRE NETWORK

'Alumni' Make Impact On Industry

Let's face it. Networking is the lifeblood for survival in any industry—and no where is it more important than in radio, records and related arenas of the fast-paced music business. But there is no singular locale where one can go to get to the bottom, to pinpoint the source, to locate the qualified individual for a vacant position, to get a record played, to close a lucrative deal, to sit down to dinner and talk facts or to find the truth about what really went down.

Actually, there is such a place: Black Radio Exclusive, or as it is familiarly known to the industry, BRE. For the past 14 years, the magazine and the



Sheila Eldridge

conference have, by design, successfully helped to fill that void. In fact, BRE's coveted drummer award for excellence in the black radio and music industries symbolizes the importance of networking—and the success it can bring.

Since Black Radio Exclusive was founded by Sidney Miller, thousands of people have passed through the doors of this publication. Some have been employed by BRE and others have simply enjoyed the convenience of a "one stop" for the most up-to-date radio and music news and pertinent information.

There is indeed an informal alumni organization of folks who have worked at BRE and those who have directly



Bill Parker

Carolyn Ali

benefited from having attended the 12 previous BRE Conferences. A large number have gone on to significant radio and music-related careers. They are beneficiaries who have carried the BRE legacy into the '90s—and will continue to do so.

Among its former employees, Sheila Eldridge (the original Sheila E!) is one of BRE's brightest stars. Founder of Orchid Communications, Eldridge boasts of having one of the largest black—and female—owned publicity combines in the nation. With offices to run in Los Angeles and New Jersey, along with raising a son, Brent, Eldridge is the epitome of the successful business woman who is determined to have it all: career and family.

"My first job was at WHUR-FM in Washington, D.C. When I got to the West Coast, I was going to continue to stay in radio and wanted to broaden my knowledge of radio and the industry."

When I came to BRE I was handling retail and calling radio stations, with a little bit of writing. It was good for me because I learned the format that radio people understood, and I had a better handle on how retail ties into rotation and product. That was the transitional experience for me, (gaining an) understanding of the whole scale picture of the music industry on a national level."

Eldridge was one of the original staffers at BRE and fondly remembers working out of the Millers' house on Laurel Canyon back in 1976. "At that time, all of the production was being done out of the house. There was an office on Sunset Blvd. with just Sidney and me, and I think one other person. Consequently, you did a little bit of everything. So it was good educational experience for me."

From BRE, Eldridge went to Casablanca Records to do West Coast Promo-

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In the universe of recorded music, one company stands apart.

continuing to make their mark in the industry.

Jodi Williams surely fits the mold of the quintessential New York beat writer. From 1978 to 1983, Williams was the talk of the black radio and record community with her lively and controversial "Big Apple" column. It's still a mystery as to how Jodi could consistently come up with killer material week after week. As a former BRE editor I can assure you that many record companies would specifically lobby to place their ads next to "The Apple" because of the intense exposure it garnered.

"You know, even today, people ask me when I'm going to start writing again," Williams said. "People whom I'm just now meeting recognize me from that column." Williams got her start at BRE while studying communications at NYU. "I had a roommate who worked at WKTU who knew Sidney, and she told him what a great writer I was. We set up a meeting and I wrote a sample column for him that he loved, and I became Sidney's New York correspondent.

"After that, my responsibilities at the publication grew as the company expanded. When I left BRE I was East Coast Operations Manager. I loved working there. It was the inroad to all the record labels and radio stations and played a significant role in my career development."

Williams went on to publish, with Frankie Crocker, the *Urban Music Report* out of New York for a year and a half. Then she started her own independent Northeast market promotion company called Rolls Royce Promotions, which led to a stint with CBS Records as its Northeast Promotion Director and finally to her current post at Warner Bros. Records under the same title.

From 1979 to 1986 Ralph Brown covered the Northeast region for BRE. He met Sidney Miller at a Jack The Rapper conference and asked Miller about the possibility of writing for BRE, Brown recalled. Sidney agreed and during that eight-year span, Brown solidified BRE's presence in the powerful Northeast corridor which included New York, Philadelphia (Brown's home base) and Washington.

Since leaving BRE in 1986, Brown continues to freelance for the *Philadelphia Tribune* and is working on a book about the music industry. Brown is also managing several music acts and was recently vp/gm of Sunburst Concerts, one of the top black R&B companies in Philadelphia.

David Linton, Southwest Promotion Manager for Warner Brothers, was instrumental in fostering the college radio market for BRE and the black



Carol Carper at BRE Awards.

music industry. Linton worked at several stations, including WRVS in Elizabeth City, NC, where he was hired by the local university to put together a radio station.

Between 1985 and 1988, while at WRVS, Linton wrote a college radio column for BRE. He met Sidney Miller at a Young Black Programmer's Coalition conference (Linton was president of the North Carolina chapter) and indicated his interest in doing a column on college radio to make the industry understand the changing face of public radio. "You had a success story with WHUR-FM in Washington and you had other stations that, even though they weren't commercial, were commanding a good part of the audience.

"I brought information about the Federal Communications Commission and the effect of deregulation on the industry through the column. And the column brought to the industry the fact that every black college radio station was as important as a commercial station.

"Through the BRE Conference I was able to put together two successful media conferences, one in Raleigh and one in Elizabeth City. Also through BRE, I was able to develop relationships with Ernie Singleton and Ray Harris at Warner Brothers. I enjoyed the opportunity that Sidney gave me to do the college column. I found that it was very helpful to a lot of people because a lot of college stations received the magazine, and the

column made them more viable and visible."

Toni Sallie, currently a Regional Promotion Manager for Warner Brothers' based in Memphis, Tenn., used BRE as a launching pad for an industry career. By the time Sallie reached BRE in 1987 she had done promotion for Sugarhill Records, Solar Records and worked at Total Experience Recording Studios.

"Sidney knew of my industry connections and affiliations and that I could find out information pretty easily—such as who was in the studio, what they were doing—that whole thing," Sallie related. Sallie spent a year and a half at BRE writing the "In The Studio" column (now "In The Mix") and doing music reviews.

A strong believer in networking, Sallie is emphatic about what one can gain from a conference like BRE's: "I feel that if anybody goes to a BRE Conference and doesn't come out with something worthwhile, it's only because they didn't put forth the effort at the outset. There are other conferences that are like one big party. But BRE really brings artists and executives together to great effect."

Another impressive BRE alumna is Ronda Robinson, formerly a retail reporter and staff writer for this publication. On May 14th of this year, she graduated from the University of Miami School of Law with plans to become an entertainment lawyer.

Graham Armstrong, co-publisher of *R&B Report*, worked at BRE in 1986 when he was between jobs and feeling out the West Coast for a position in A&R in Los Angeles. Before landing in L.A., Armstrong (a former BRE drummer award winner) was PD at WGCI/Chicago, where the station won several Arbitron books. During his brief stint at BRE, Armstrong was Director of Radio Research.

Through this exposure, Armstrong learned the nuts-and-bolts of magazine production. "I was a communications major in college, so I was aware of what the medium was about. BRE actually gave me an opportunity to get hands-on experience in terms of dealing with the magazine operation—everything from stripping to printers, photos, writing a column, just about every aspect." Armstrong later brought his newly-honed magazine skills to his post with the *R&B Report*.

Ramona Spottsville was new to the industry when she arrived at BRE from Louisiana. With no prior music industry, aside from working briefly at WJBO/WFMF in Baton Rouge, Spottsville quickly learned enough during her tenure at BRE to eventually take a job at Capitol Records as Staff Coordinator, Media and Artist Relations. "I was very new to California (in 1986)," Spottsville

said. "I was here less than a month and I got the job at BRE, which was my introduction to the music business. I was elevated from receptionist to staff assistant to executive assistant to Sidney.

"It was extremely educational. I was introduced to a lot of people in the industry by working closely with Sidney, and I got a functional overview which became a little more detailed once I started working in the record company. My ultimate goal is to be an R&B publicist and I'll have to admit, I wouldn't be where I am if it were not for BRE."

Coming to the BRE Conference last year certainly paid off for Geffen Records rap group 7A3. The L.A.-based trio met formidable record producer Hank Shocklee (whose credits include Public Enemy), who later went on to produce their debut LP, a record which earned an enviable review this year in *People* magazine.

But then there's the *ultimate* networking connection—the one that draws two people together in matrimonial bliss. Two such people, BRE's Production Director Maxine Chong-Morrow and Jazzmyne Publicity's Gwendolyn Smith, met their spouses through BRE. Maxine met her husband, Elektra promotion

executive Joe Morrow, at the 1980 Conference. "I had not seen Joseph at any other conferences or industry functions before, and I asked a friend of mine who he was," she recalls. Once she learned his identity and that he was based in L.A., "that was enough for me to go on," Morrow laughed. "Later on that day I had to get something from my car and as I was riding down the escalator, Joseph was riding up. Then I shocked myself by speaking to him by name, as I'm rarely that aggressive. He responded by giving me the number to (Elektra's) hospitality suite.

"I thought, I can't be traipsing up there by myself. But I had talked to Marti Costa (another BRE alumna) who had worked with him at Capitol. That evening we went up to the hospitality suite together. At first Joseph was busy manning the suite and as the crowd dwindled down, we got a chance to get to know each other—and that's where it started."

The relationship evolved from the Elektra suite to a bridal suite when Maxine and Joe got married two years later in Las Vegas.

Gwendolyn Smith, proprietor of Jazzmyne Public Relations, met her future husband at the 1987 BRE Con-

ference. "I was in the foyer of the Sheraton Universal with a client of the P.R. company I was working with at the time. I was planning on moving to Boston after the Conference but I met Dwayne and put those plans on hold.

"Dwayne and his brother, Darryl, were working the room for Dick Gregory Productions, selling a product called 'Correction Connection.'" Was it love at first sight? "Well, it was for me, but it wasn't for him. When I saw him I sort of knew subconsciously I wasn't going to relocate to Boston!" The couple is expecting a baby later this year.

BRE—The '90s Network. There are other conventions, but few are more effective. "If you dropped a bomb on the BRE conference," Steve Ivory summed up, "you would cripple the entire pop music business, because it's the black execs and acts who keep this thing going. Where would they be without us creating the budgets for Bon Jovi?"

Or, as Sheila Eldridge puts it: "There's a lot of talent that goes through BRE, and they use it as a good introductory ground to learn where they want to go, and to really get a good overview of the industry." And *that's* what networking is all about.

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Profiles in Networking

With "Networking For The '90s" as the theme for this year's conference, we surveyed some key figures in the industry to get their perspective on the phenomenon of networking and how it has made an impact in their lives in regard to career opportunities.

Darryl Clark
Director, Publicity, Black
Music Division RCA Records



Darryl with RCA artist Grady Harrell

"A good deal of what transpires in the music industry is based upon relationships. Developing and maintaining good relationships with one's peers is essential. I entered RCA based upon my relationship with Sharon Heyward (who's now Vice-President at Virgin). Once I was in place here, I was able to assist in bringing Duane Taylor to Jive Records. Networking is definitely alive and well in the record industry today."

Larkin Arnold
Attorney & Personal
Manager

"Networking has been a critical element in my success in this business in meeting people. I've learned a lot and through networking, people have referred clients and acts and that might not have happened if didn't have a broad network of friends and associates to draw from."

Linda Haynes
Publicity Director/R&B
Specialist, Virgin Records



"My most significant experience in networking has been knowing other publicists in the industry. When we recently acquired Redhead & Kingpin, I had to find out who would be good for working with a rap act. I called Darryl Clark at RCA regarding who would be good for writing a bio and then I called Nelson George to ask about indie publicists (who work with rap acts) and I was able to get all of that done within 20 minutes—which really shows that networking can work."

Sheila Eldridge
Orchid Communications

"You also have to find good people to work with—especially young, aggressive, smart people who are coming out of school. Networking has been a big asset in that regard, because through Jamie Brown at BET and the internship program there, she recommended someone to come work for my company."

"Networking can be key because in this industry, you never know where someone will be tomorrow or what they'll be doing. When I first moved to L.A., for instance, Louil Silas, Jr. (from MCA Records) was a club DJ—now look where he is today. I've always considered BRE's conference an excellent place to network and I tell people, the BRE conference is one of the few places where you can get started in this business and that's half the battle."

Regina Jones
Independent Publicist

"What I've found is that networking has not just been about getting to know a lot of people but getting to know a few people very, very well and letting them know what I'm capable of and finding out what their needs are. I also find that the most important thing that has come to me through networking has been the friendships that I've built that I can treasure and cherish through the years."

Cynthia Badie-Rivers
Columbia Records, Director
of National Publicity &
Artist Development, Black
Music & Jazz



"Had it not been for networking, I would not have met Voza Rivers, the wonderful man I'm married to. I met him through a friend of a friend and they introduced us because we were in similar businesses and they thought we should get together. Two months later, we were man and wife! Networking is one of the purest forms of communication and without it, we would be lost."

Gene Shelton
Director of Publicity,
Warner Brothers Records



"Networking could work if people would let it work. Unfortunately, there

are some who refuse to cooperate and work against the whole concept. There are people who are 'me' oriented as opposed to being 'we' oriented! Here at Warners, there is a strong networking that takes place within the black music marketing division and I know that it works for us. I strongly advocate the concept and the practice of networking, because I know, speaking from a personal point of view, I am a product of it."

Mary Moore
Director of Publicity, Black
Music, Arista Records



"Networking is a powerful thing. I owe *all* of my career moves to it! Networking to me is adding a social, personable dimension to your usual business etiquette (not just meeting or speaking to multitudes of people, or 'working a room'). I learned a long time ago that 'you can win more flies with honey than with vinegar.' I network with every phone call, every encounter. Networking—or expanding your business family—can be accomplished in subtle as well as overt ways. You can become memorable to a person by using a sense of humor or injecting a personal note to become more than just another nameless, faceless person. Give

people something to remember: try to stand apart.

"Staying well-versed about industry news is wise (and reading is key). Also, be creative. If you have a good idea not directly related to your area, present it to those who would find it useful or interesting. And don't forget introductions—if someone needs to know someone else and you know both people, you can be the glue to cement a new business relationship and both people will appreciate your effort, especially if that connection proves valuable to either of them.

"Always remember that, often in this business, the key to success is a combination of what you know and WHO you know. Networking definitely provides that extra edge."

Beverly Paige
National Director of
Communications, PolyGram
Records



"I consider networking to be the sharing of information. Since people in the media do move from one area to the next—from radio to television or from print to radio, for instance—you can really develop a bank of information that you can pass on to others. For example, I do that with other publicists like Susan Blond and Laveme Perry (at Epic)."

—Compiled by David Nathan

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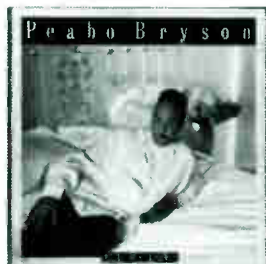
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CAPITOL RECORDS SALUTES BRE AND CONFERENCE '89

With These Top Artists And Their Latest Releases



PEABO BRYSON

All My Love

Featuring the smash single
"Show & Tell!"



LYNCH

A Pinch Of Lynch

Featuring the hit "Magic Spell!"



BeBe + CeCe Winans

"Lost Without You"

The new hit single
from the album *Heaven*.



FREDDIE JACKSON

"Crazy (For Me)"

The fourth hit single from the platinum
album *Don't Let Love Slip Away*.



M.C. HAMMER

"Turn This Mutha Out"

The third single from the gold
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"Yeah, Yeah, Yeah"

From the debut album *Wild & Loose*.

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LOOKING INTO THE '90s



JASMINE GUY will be singing, dancing and making some daring moves that will make this industry jump...

TEDDY RILEY will score films and become an entrepreneur...

THE WINANS will become Gospel's goodwill ambassadors by carrying God's praises to Europe and the Soviet Union.

MICHAEL JACKSON will show us how truly 'Bad' he is by becoming a movie producer...

JAMES INGRAM hears Platinum calling...

TONE-LOC continues to knock down the walls with that voice of his...



GERALD LEVERT will do a solo LP.

BOBBY BROWN must watch his health (too much dancing?)...

I'd like to take this opportunity to extend words of courage and encouragement for our future into the '90s. Do you feel that you are a dispensable commodity, that you can easily be done without? If you do, then you're not ready for the '90s.

That type of consciousness was beat into us when we were building this nation. Well, NEVER AGAIN! Hear the words 'never again' and make them a breathing part of *your* life, because if you don't you won't need to concern yourself with networking in the '90s—because you won't be here.

If you want to party into 1999, you'll have to make certain the chains are off your brains and that you are securing the power you already have. Have the courage to accept everything about yourself—and the willingness to change that which is not beneficial—and you and yours will make it through. We will not be the powerful human beings that God created until we stop being fearful of the power we hold.

My specific message to black radio is: Get back in touch with your communities because we need your hands-on involvement. And with that said, let me share some of my predictions for the artists that black radio will be programming in the '90s:



AARON HALL will be going back to his roots—Gospel. (Let the Lord use you, Aaron.)...



ANITA BAKER will make her film debut...



JODY WATLEY will be bitten by the acting bug...

7A3 comes on strong...

JOHNNY GILL will do a solo LP...

DAVID PEASTON, God bless this child. (I'd stay up until the wee hours just hear him sing on "...The Apollo.")...

AVERY BROOKS (aka "The Hawk") will do a spoken word LP.

Names That Will Be Even More Prominent:

JANET JACKSON, KARYN WHITE, FRANKIE BEVERLY and **MICA PARIS**.

Continued from page 81

millions for jazz. But they bought it."

Throughout the late '60s and early '70s, Avant was involved in three major deals with Stax/Volt. "In '68, I sold it to Gulf and Western. Jim Stewart and Al Bell bought it back in 1970 with \$3 million from PolyGram that was a loan against a purchase option," says Avant. "Stax got so hot in the early '70s that it repaid the loan and PolyGram lost the option."

"I turned down an opportunity in about 1970 to get involved with a Japanese car company, which turned out to be Toyota," he recalls. "I also was involved in an early effort to market VCRs called CartridgeVision. MCA tried to buy it through me, but the owner wouldn't sell and it went down the tubes."

For a time, he had his own production deal with MGM. "One of the acts I had was Rare Earth. They got real upset because they didn't think a black record company should have a white act and that we didn't know how to sell it. Of course, a few years later Motown put Rare Earth over the top."

"Berry Gordy opened up a lot of doors for us," muses Avant. "He didn't have the money to go out and buy a talent like a Streisand or somebody, so he developed his own. When you develop something, that demonstrates you can get a part of the black economy. White folks like that because they like economics. Money talks. Berry developed talent and showed it could be done. I develop talent and artist development is my forte, so they listen."

He arranged a deal for Motown's former a&r chief Mickey Stevenson with MGM as a joint venture. "MGM got scared and let it down," he says. Then in 1970, he went to Art Kass at Buddah/Kama Sutra, a small but potent record company, founding Sussex Records as a distributed label.

"I had this tremendous talent named Bill Withers who had great material. I took him to eight record companies and they all turned him down. The problem was, he wanted to produce himself and I really couldn't find anybody else who would produce him giving him a free hand. Finally, I called Al Bell, who got me to Booker T. Jones (of the MGs). He agreed to do it and use Steve Cropper, Duck Dunn and all those guys if I'd do him a favor. The favor, which I did, was get a deal for him and his wife Priscilla on A&M."

"Way before George Michael and Sheena Easton, we integrated the market," says Avant. "Bill Withers was a smash and crossed over. We also had Dennis 'Scorpio' Coffey, whom Georgie Woods thought was black. Come to

think of it, we had a lot of white acts.

"The successes of Sussex were among the greatest moments in my life," says Avant. "We had a ton of gold records and proved that a black executive could have black and white artists, that we are not just limited to black artists and that a black man can be an all-around recording executive."

"The thing that killed Sussex was that we expanded too far. I left Buddah and went independent. I staffed up to about 35 people, expecting to find millions out there. Independent distribution killed us. When I finally collected, it was about \$50,000. Bill Withers' lawyer took him to CBS—we had our misunderstandings but we're friends now."

In the meantime, Avant had sunk

"If there's anything that aggravates me, it's that we're going into the next century...having to deal with this 'black and white' business."

—CLARENCE AVANT

a lot of money into KAGB radio. Originally, he had intended to buy a station in New York, WBLS/WLIB, and he made a \$3 million dollar deal to do it. An investor group in Harlem was unhappy with a 'California group' buying it and pressured the owner to let them have it instead. That was how Inner City Broadcasting began, according to Avant.

Avant bought Inglewood, CA-based KAGB (now KACE-FM) with Bill Cosby. With \$1 million of his own money in the deal, he financed the station, moved its facilities, increased its signal and put it in the hands of others. "The investors, a group from Boston, wanted a white general manager and sales manager for this station that served the black community. I hired a good staff, with Del Shields as GM, Cal Shields as PD and Bill Shearer in Sales."

"Racists that they were, the investors put it (the station) into bankruptcy after four years, before projected profitability, and it had to be sold. I saw to it that Willie Davis, a black businessman, was the buyer."

By 1976, the Avant empire was in

ruins. Jerry Moss, Co-chairman of A&M ("the greatest guy in this life") called him the day Sussex closed and offered him a black music job, which he turned down. Later, he met with Moss, who gave him a "gift" envelope. "When I got to the car and opened it, I broke down and cried," says Avant. "It was a check for \$50,000. I put it in the bank and gave it back at the end of the year with interest. Joe Smith offered money, too. Stevie Wonder, whom I had never met, called and offered to help."

Avant dropped out of the business for three years and looked around until he was ready to make his move. In 1979, he opened Tabu Productions and his first distribution was with RCA. Dissatisfied with that arrangement after two years, he called Walter Yetnikoff—"He seems to respect me. We have fights but they're nice fights"—and made a deal with CBS.

"I know the story. If you don't control your own promotion and marketing, you're at the mercy of the distributor. However, the CBS deal works for the time being," he said.

In the course of his career and other interests, Avant sits at the center of a network of black music executives. He has a mobile production company with Quincy Jones and maintains close working relationships with Benny Medina, Mo Ostin, John McClain, Jheryl Busby, Louil Silas, Jr. and others.

He's a family man, married to the same woman for 22 years—"There's nothing else for me out there"—and has two children. He's a collector of African art and has traveled all over Africa. "I'm into my culture. When I was a kid, I sang the Negro National Anthem. I want my kids to learn about themselves and know who (W.E.B.) DuBois and Booker T. Washington and all these people were. I had to fight for realization of who I am against white programming and I want my kids to know the truth early."

"If there's anything that aggravates me, it's that we're going into the next century, another 100 years, having to deal with this 'black and white' business. There's no excuse going into the next century talking about the same issues. That's like keeping a kid in the eighth grade for 50 years."

"What we need is a black Michael Milken...maybe I'll be the one who buys up Sony or something with European investors. I'll buy a studio and replace everyone! When there's more than just Michael Jackson and Eddie Murphy really succeeding, then we can have a black GM or Ford."

Concludes Avant: "Whatever I do, I know that I'm going to try to have fun doing it. That's the key to life."



THE EMOTIONS

Ready for a Major Comeback



Once family, always family: The Emotions are a prime example of harmony and unity as a family group. The Hutchinsons, based out of Chicago, started out as Gospel singers (and the church, I believe, is the best place to begin for anything). Through background singer Malinda Chatman I was able to contact Wanda Hutchinson Vaughn—she's married to songwriter Wayne Vaughn—of The Emotions:

"It all really started when my father formed a family group called the Heavenly Sunbeams, although the name later was changed to the Hutchinsons. And being from Chicago, we became the Chicago Hutchinsons," Wanda laughed. "In 1969, we weren't singing gospel anymore. It was Pervis Staples of the Staples Singers who approached my father and said 'the girls sing so well, wouldn't you like to make more money?'"

"Shortly thereafter, we entered a talent show at the Regal Theatre in Chicago and won. That landed us the recording contract with Stax Records." Appearing on that same talent show was Tyrone Davis, the Five Stairsteps and Ronnie Milsap, all of who made a great impression on Wanda and her sisters.

In 1969, the Emotions had their first big hit record, "So I Can Love You," on which Sheila handled the lead vocals. Other hits on Stax/Volt label followed: "The Best Part of a Love Affair," "Heart Association," "You Make Me Love You," and "Show Me How." The ladies had

several other releases on the Stax label that received only moderate reaction and in 1978 the Emotions had their last charted release on Stax—appropriately titled: "Baby, I'm Through."

In 1977, the Emotions had already signed a production agreement with Kalimba Productions. Under the guidance of EW&F's Maurice White and Al McKay they wrote "The Best of My Love," and Wanda handled the lead vocals. "I would lead on most of the up-tempo songs and Sheila would sing on the ballads. If a song had more of a gospel flavor, we would both sing lead. Even when we were with Stax Records, Maurice White's name would always be mentioned. I believe he and (Stax's) Isaac Hayes go back to childhood. Indirectly, he seemed to always be there. Of course after Isaac, Maurice became our producer."

As Kalimba artists, The Emotions recorded four LPs with CBS records, including their great debut LP for the company entitled *Flowers*. The girls even supplied the backing vocals for EW&F on their "Boogie Wonderland" hits.

After The Emotions enjoyed a major hit with "The Best of My Love," group member Jeanette left and was replaced by their youngest sister, Pamela. "You know we grew up all over. We were always on the road together, and we never had a lot of personal time to ourselves. It just so happened we all

decided to have children. We had gotten the Grammy, you know, the thing that everybody goes out for—so the time seemed right to focus on family."

Jeanette started writing books and plays, and Sheila currently does lots of commercials in the Chicago area. "I started writing with my husband," said Wanda. "We wrote for Patti LaBelle and Aretha Franklin—with whom I always wanted to do a project. That dream became a reality. Mavis Staples is the only one that I haven't been able to go in the studio with, but we'll see what happens." (Wayne and Wanda met in 1978 during the Brothers Johnson Tour and they've been together and the best of friends every since. "I never thought Wayne would ever be my husband, but I'm happy about it!")

Wanda traces her interest in songwriting back to when she attended Jerry (The Ice Man) Butler's writer's seminar in Chicago; that's the place where she first discovered her writing abilities.

I asked Wanda if a reunion of the Emotions was a possibility: "Oh yes, I believe it will happen. The circumstances are right and we are putting ourselves in position. We're excited about the prospect of doing another Emotions' LP. This time the group will probably feature all four of us. You'll hear three part harmony and lead.

"You know our brother Joe, who played guitar with us in the very beginning, is wondering how he can get back in there," she said jokingly. She also told me that all her sisters have great support systems with their husbands and that was a beautiful statement to hear. All The Emotions live in Southern California except Sheila. However she is expected to be out here shortly and will perhaps relocate to the Coast.

"We are all producers and writers as well as artists and we know so much about the business," said Wanda. "We were fortunate enough to have control. There were no tragedies. We had a good attorney and we still do. What's interesting to us now, is getting the right songs and coming back in with The Emotions sound. We want Teddy Riley to do something with us!"

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On Changing The Industry's Consciousness

THE PHILADELPHIA INTERNATIONAL NETWORK

Black music can be a consciousness-raising experience," says Kenneth Gamble, president of Gamble-Huff Productions and Philadelphia International Records.

Although the Philadelphia International of the '70s is no more, the label is "on the comeback trail," says Gamble, without apparent bitterness at past trials and tribulations. "We put our all into it, got a lot out of it and plan to go on making a contribution that affects millions of people in our nation and all over the world."

That's some network, and its beginnings were humble.

Kenneth Gamble originally wanted to be a singer. While in high school, he formed a band with Leon Huff and Thom Bell called Kenny Gamble and the Romeos. "We worked weekends and played third and fourth bill to Lloyd Price, Smokey (Robinson) and the Miracles, Little Anthony and others. We became a real tight instrumental unit." This is the same group that went on to become MFSB, the Philadelphia International house band.

As a singer, he recorded for Epic as well as Atlantic and Arctic. He also opened up Kenny Gamble's Record Shop on Broad and South, next door to Pep's Show Bar. Both establishments were landmarks and the artists from the club would shop in his store.

"That was the beginning of my first hot streak," he recalls. "I met a lot of artists, including Jerry Butler. I gave him a song and then produced him independently on Mercury with such songs as 'Only The Strong Survive' and 'Never Give You Up.'

He opened up Gamble Records, got out of medical technology and began producing full time, with hits like the Intruders' "Cowboys To Girls" and the Cruisers' "I Need You So Girl." His label was independently distributed until he brought it into the Philadelphia International fold in 1970.

In 1968, he opened Neptune Records which was distributed by Leonard Chess and the Chess label out of Chicago. By 1969, he was working with the O'Jays, Billy Paul and the Three Degrees. When Leonard Chess died, the

Neptune deal was off and Gamble was looking for a new relationship. After exploratory conversations with CBS, he formed Philadelphia International and placed it with CBS.

"CBS offered the kind of marketing and distribution that could get our records the exposure they needed," he says. By 1971, it was a booming proposition. He had the O'Jays, Billy Paul ("always a mainstay"), the Three Degrees, Harold Melvin and the Blue Notes with Teddy Pendergrass and others. "They were all hot and having hits at the same time.

"Our successes and those of others during this period caused the entire industry to take a different attitude toward black artists," recalls Gamble. "They had started out thinking some



Lou Rawls (l) is pictured with (l-r) producers Kenny Gamble and Leon Huff during a recording session at legendary Sigma Sound Studios.

black singles might sell but that black LPs would be limited. We ended up with platinum and double platinum LPs, setting the stage for today's giant black artists.

"It changed the industry and the media when they learned that black is green, that consistent success was possible. The economics outweighed their racism and they began to spend more money on black music.

"Insisting on a fair share is still what the fight is about today," he said.

Gamble went on to form the Black Music Association with the help of Ed Wright, Jules Malamud of NARM, LeBaron Taylor and others. "Its purpose was to develop the business consciousness of the black music industry," says Gamble.

"In the beginning, some stores just wouldn't sell LPs with black faces on them. We worked with CBS, NARM, the RIAA and others to break down these barriers and change the image of black music. We addressed the problems of the black music industry within itself to help raise our level of understanding and effectiveness. We fought to preserve and protect black music as an art form and to bring needed changes in the music industry."

Outgrowths included the Young Black Programmers Coalition and the Black Entertainment and Sports Lawyers Association. "BMA was also an information center for young writers and producers to learn about publishing, royalties, how you get paid and the like. No one had made this

information available before.

"Like all good things, the successes of Philadelphia International in the '70s came to an end," says Gamble. "CBS built its own black department and quickly became number one in black music. Artists moved on, with Lou Rawls currently at Blue Note, Patti LaBelle at MCA, the O'Jays on EMI."

Today, Philadelphia International is "looking for new paths for the development and distribution of artists. We still have Mighty Three Music, are working closely with Phyllis Hyman and have plenty coming up.

"It's up to others to say whether we improved the quality of the black music industry," says Gamble. "I only know that we did everything we could with this style of music and are keeping on."

Radio and Retail Pick the Hot Hits

LARRY JONES
Stedfords/Pittsburgh, PA

KARYN WHITE
"SECRET RENDEZVOUS"

This song has a lot of energy and will definitely establish White as a super star. It's selling like hot cakes! We sold it as an import overseas three months ago. The LP still has a lot of hits to come.

KOOL & THE GANG
"RAINDROPS"

This is going to be a monster of a song. The video is a smoker. The new lead singer (Skip Martin from the Dazz Band) will certainly be an asset to this group. The song is vintage Kool & The Gang and a #1 R&B smash, across the board.

JAMES INGRAM
"IT'S REAL"

Just as the record says, this single is r-e-a-l. Teddy Riley was really moving to the front with this production. The single shows that Ingram can definitely get down with the funk. Check it out, you'll be surprised. Look out for the steamy remake of Aretha Franklin's "You Make Me Feel Like A Natural Woman." Ingram, of course, has changed the title just a bit to "You Make...Man." The video shows James Ingram at his best. Great to have this superstar back!!

MARYANN SARACINO
Hills Collectables/
Norwalk, CT

SOUL II SOUL
"KEEP ON MOVING"

We must give credit to Virgin Records for hearing and obtaining this product. The upcoming LP is sure to be number one. I'll put my reputation on the line for this one. The single is already number one on our singles charts. The sales are hot.

NENEH CHERRY
"BUFFALO STANCE"

The single is smokin' and fast moving up the singles and dance

charts. A popular song you can be sure will be hot in the dance clubs. We're sure that Joe Talley had something to do with the success of this one. The kids love it. Sales are up!

B.B. KING
"THROW ANOTHER LOG
ON THE FIRE"

We used this one during our Mother's Day Campaign and the results were great. The single is very popular in clubs and should be a huge crossover hit for King. Are you listening, Dave Clark?

CLAUDE MOTLEY, JR.
WCLK/Atlanta, GA

STIX HOOPER
"LAY IT ON THE LINE"

Out on his own again, Stix is definitely in the forefront of Contemporary Jazz music. The ex-drummer of the Crusaders lays down some groovy tracks, along with a light rhythm section and some powerful and intense drumming. Perfect for the Quiet Storm format.

DAVID NEWMAN
"FIRE...LIVE AT THE
VILLAGE VANGUARD"

This is serious Jazz that's heating up the airwaves at WCLK. The "Fat-Head" is in total command of the jam session with special guests Stanley Turrentine and Hank Crawford. This LP has a well-rounded sound that's cooking from beginning to end.

VICTOR BAILEY
"BOTTOMS UP"

One listen to this LP and you will immediately see why he named it *Bottoms Up*. This cat is a serious bass player who plays with a lot of depth and guts. He's been around as a studio musician and, in my opinion, he's definitely one of the top 15 bass players in the country. Listen and believe!

EARL KLUGH
"WHISTERS & PROMISES"
The beautiful acoustics of EK is

again right on time. The sound is fantastic. This LP features Klugh in an acoustical setting playing some of the smoothest and most relaxing tracks ever. Made for pure listening enjoyment and solitude.

WARREN EPPS
WQMG/WEAL/Greensboro,
NC

10dB
"I SECOND THAT EMOTION"
Finally someone has come along with something as hot as Jay King's house mix on "Lean On Me." Hats off to 10dB for the cover of Smokey. Great party music as it warms up!!!

VESTA WILLIAMS
"CONGRATULATIONS"

I'm biased...yeah...I'll admit it. When Vesta comes up with anything, I even check the label on the vinyl to see if it plays. This woman always has hit potential. Beautiful ballad!

LYNCH
"MAGIC SPELL"

Roger Troutman's little one has got something here. Nice funky groove with the "Roger" flavor. Young appeal for the summertime.

JOSEPHINE BEAL
Shantique Records/
Detroit, MI

ATLANTIC STARR
"MY FIRST LOVE"

Tremendous love ballad with new female artist Porche Martin. The group is sure to get even better with their latest LP. The title cut is b-a-d!

THE O'JAYS
"HAVE YOU HAD YOUR
LOVE TODAY"

Veteran group with a new groove. Successful crossover, thanks to LeVert.

MILES JAYE
"OBJECTIVE"

Once with the Village People, Jaye comes on strong with a solo

LP. The LP is selling very well.

THIRD WORLD
"FORBIDDEN LOVE"

Excellent Reggae group of the '70s. They're back with a new LP with Daddy-O of Stetsasonic and Extra Force.

KENNY BOWIE
Bowie's Records/Baton
Rouge, LA

KOOL MOE DEE
"THEY WANT MONEY"

Big demand from the kids. The artist has another winner and will soon be at the top of the charts.

EUGENE WILDE
"CAN'T STOP THIS FEELING"

This is by far one of the best ballads out. We cannot keep it in stock. Overwhelming response from ladies of all ages.

JAZ
"HAWAIIAN SOPHIE"

Newest style of rap with excellent response from the public.

MIKKI BLEU
"SOMETHING REAL"

A real mellow song that everyone can enjoy. Should do well on the charts.

AL SCHEER
Malt Shop/Denver, CO

JOYCE IRBY
"MR. DJ"

The single is really hot here. Ex-Klymaxx member is quickly moving up the charts.

BOY GEORGE
"DON'T TAKE MY MIND ON A
TRIP"

Next biggest crossover artist since George Michael. Great single that will certainly bring George back.

ATLANTIC STARR
"MY FIRST LOVE"

Great vocals and a hit that is sure to move to the top of the charts.

OWEN SUTTON
Metro Music/Chicago, IL

KARYN WHITE
"KARYN WHITE"
Great debut LP that's becoming one of our biggest sellers. Good response from everyone!

ANITA BAKER
"GIVING YOU THE BEST THAT I GOT"

Her best yet! An LP with a format for everyone. Great sales and should be one of her best works of all time.

LUTHER VANDROSS
"ANY LOVE"

Strong input by the artist on this LP. This is music to drive by and love by...easy listening. Our customers love him.

CHRIS DAVIS
Tower Records/Sacramento, CA

KARYN WHITE
"LOVE SAW IT"
White has outdone herself with this one. We cannot keep it in stock. Our customers request it daily. Beautiful, yet serious music.

NATALIE COLE
"MISS YOU LIKE CRAZY"
We really have missed her. Excellent comeback. The customers love the single and the LP.

DE LA SOUL
"ME, MYSELF & I"
Sounds like an old Funkadelic beat. Very creative rappers. F-r-e-s-h!

SLICK RICK
"CHILDREN'S STORY"
The song has a positive message. Good sales! Good beat and keeps you groovin'.

BEVERLY TAYLOR
Filmore Records/Cleveland, OH

MILES JAYE
"IRRESISTABLE"
Excellent LP. Take your pick. All the cuts are hot.

THE DELLS
"THE SECOND TIME AROUND"

The boys are back. Smooth, in tune and extra bad.

THE O'JAYS
"SERIOUS"
One of Cleveland's best at their best. The LP will be one of the group's best sellers. The customers love it.

EL DeBARGE
"GEMINI"
El finally gets the publicity he deserves. Glad to have him back.

RODNEY WATKINS
Music City Records/
Forest City, NC

SPECIAL ED
"I GOT IT MADE"
Teens love it! Good sales and constant requests from our customers.

DE LA SOUL
"ME, MYSELF & I"
Funky mix. The group has a hit. The customers love the song. The sales are good.

ALTON 'WOKIE' STEWART
"SHE'S SO COLD"
Disco beat that's bound to be a top ten single. Powerful song.

BOB LEVIN
Easy One Stop
N. Quincy, MA

NATALIE COLE
"MISS YOU LIKE CRAZY"
I love her, like I love her father, the late, great Nat King Cole. The ballad is right on time. Natalie's fans are glad to have her back. Good sales.

JODY WATLEY
"REAL LOVE"
Watley is at her best on this one. The single is hot. She turns me on!

ROB BASE & DJ
E-Z ROCK
"JOY & PAIN"
These guys are by far the best rappers in my book. The kids love 'em. The single is selling very well.

GUY
"I LIKE"

Just like the title, I like it. A definite big one on the charts. The LP will go down as one of the greatest.

LAURIE SHAW
City One Stop/Los Angeles, CA

MICA PARIS
"MY ONE TEMPTATION"
This song is going straight to the top. Mica is one artist to watch in the future!

BOBBY BROWN
"I'LL BE GOOD TO YOU"
Another hit for Mr. B. The song is requested a great deal by all ages. The LP is really one of our best sellers.

ALTON 'WOKIE' STEWART
"SHE'S SO COLD"
The song is cold and should be number one!

DIANA ROSS
"WORKIN' OVERTIME"
She worked overtime for this hi-i-t! And well worth it. Miss Ross is back and on her way to number one. Fresh sound for the superwoman!

ROBERT GORDON
Pyramid Records/Augusta, GA

THE O'JAYS
"HAVE YOU HAD YOUR LOVE TODAY"
Exciting new song. A little rap and the sound of the O'Jays makes for a winning combo. The single also features Jaz.

SURFACE
"SHOWER ME WITH YOUR LOVE"
The group is back making it with their latest single. This one is a definite plus on their 2nd Wave LP. A smash hit.

ATLANTIC STARR
"MY FIRST LOVE"
The group is back with a new female singer and an excellent sound, with potential to become a crossover hit. As usual, they take us to their highest point.

TONY/TON!TONE!
"FOR THE LOVE OF YOU"

The first time around for these guys. It seems as though everything they touch turns to gold. Look for a great future. The single is really selling.

SAM VOGEL
Vogel's Record Center
Elizabeth, NJ

DONNA SUMMER
"THIS TIME IT'S FOR REAL"
Hot dance tune with crossover potential. Hot for clubs. Highly requested from our customers.

THE JACKSONS
"NOTHIN' (THAT COMPARES 2 U)"
Smash release! A big demand for upcoming LP. Great return for the Jackson's.

DIANA ROSS
"WORKIN' OVERTIME"
Great comeback for Ms. Ross...but then we could not expect less from the Boss.

SOUL II SOUL
"KEEP ON MOVING"
Smash for the clubs. A great dance record. Good for DJs and a big big seller!

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RAP MUSIC: Will It Ever Make Its Mark In Gospel?



Michael Peace

Rap music: Music combining vocal call-and-response or solo rhythmic verse chanting over a background or rhythm musical track.

Rap music: Music whose lyrics use strong visual imagery, unusual and unexpected rhymes, and slang, often woven into a narrative story line.

With the past few years, rap music has become one of the most popular and influential musical idioms with today's youth. You're likely to hear the likes of Run-DMC, Whodini, LL Cool J and DJ Jazzy Jeff and Fresh Prince, just to name a few, blasting from large box radios affectionately known as 'ghetto blasters.'

The medium of rap music has recently spilled into the Christian music marketplace. Artists such as **Michael Peace, P.I.D., DC Talk, Stephen Wiley, Rev. Rhyme, the Rappin' Reverend Dr. C. Dexter Wise,** and **Frank Hooker** have ventured into the world of rap, attempting to give the youth who are influenced by this style of music an alternative to the violence and sometimes obscene lyrics associated with their secular counterparts.

Although the message of these "rappers for God" is that of a positive nature, it has had a difficult time reaching its targeted audience. This is due mainly to gospel radio's reluctance to include "gospel/rap" on its playlist.

Many gospel programmers and announcers have voiced their dis-

pleasure with rap music and have vowed to never play it. Many have called it idiotic and hideous. I, at one time voiced some of these same opinions about this music. That was until I became a member of the "golden voices of the airwaves" and began to include the music as part of my format. I had kids constantly calling, wanting information regarding the artist and the LP played. Through this experience I saw first hand the powerful influence this music can have over young music listeners.

But back to the issue: will rap ever make its mark in the gospel music marketplace? At the present time, the majority of gospel/rap artists have to look to secular radio for airplay. "Rap doesn't fit into any programming box," says former Reunion Records executive Jeff Moseley who signed Michael Peace to the label. "And the frustrating thing is we know it is successful, we know kids are buying it, and it's being played on mainstream rock and r&b stations."

Much of the reluctance to accept rap music is due to lack of knowledge regarding the artist behind the music. **Michael Peace**, who holds a B.A. degree in mass media and communications from Brockport State University, was a militant black student leader prior to his Christian conversion. Today he serves as both Pastor of Evangelism and Pastor of the College Career Group at the Bethel Full Gospel Church of Rochester, New York. He takes his rap message to the inner-

city via assemblies at high schools, concerts and "street revivals."

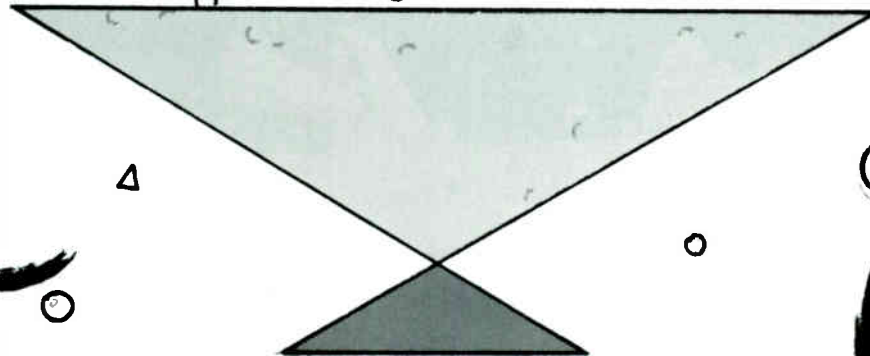
Teenager Keven Brooks, a.k.a. **Rev. Rhyme**, who serves as assistant minister at the St. Paul A.M.E. church of Birmingham, Alabama, was called to the ministry at the age of fourteen. Brooks says he hopes that kids will take a positive message, hopefully a religious one, from his songs. "Rap music is what kids can relate to," says Brooks. "It can change their lives." Brooks released an LP on the Birthright label entitled *Rev. Rhyme—According To Rap*. Dr. C. Dexter Wise, known as the **Rappin' Reverend**, was called to preach at the age of twelve and licensed to preach at the age of sixteen. He has received a B.A. degree from the University of Pennsylvania, Cum Laude; Masters of Divinity Degree from Harvard Divinity School, Magna Cum Laude; Master of Arts Degree from Harvard University Graduate School of Arts and Sciences and is completing work on a Doctorate of Philosophy Degree (Ph.D) in the area of Theology from the Harvard Graduate School of Arts and Sciences.

It was Wise's recording of the song "I Ain't Into That" that took him from local to national prominence. The tune's nice r&b groove hit the nation by storm a few years ago, receiving airplay on many urban contemporary formats around the country.

P.I.D. and **DC Talk** are the new kids on the gospel-rap scene, with the sylt of P.I.D. (which stands for "Preachers In Disguise") resembling that of their secular counterparts. Their debut LP entitled *Here We Are*, released on the Gracelance label, bears witness to this fact.

I hope whoever reads this column will have a better understanding of the ministerial direction and personalities of these "rappers for God." As to the question, 'Will rap music ever make its mark in gospel?,' the answer lies within the ingenuity of those who grace the airwaves daily, delivering the gospel through music. Will we awake and see the influential power of this music medium or will we continue to be blinded by our own personal prejudices and preferences?

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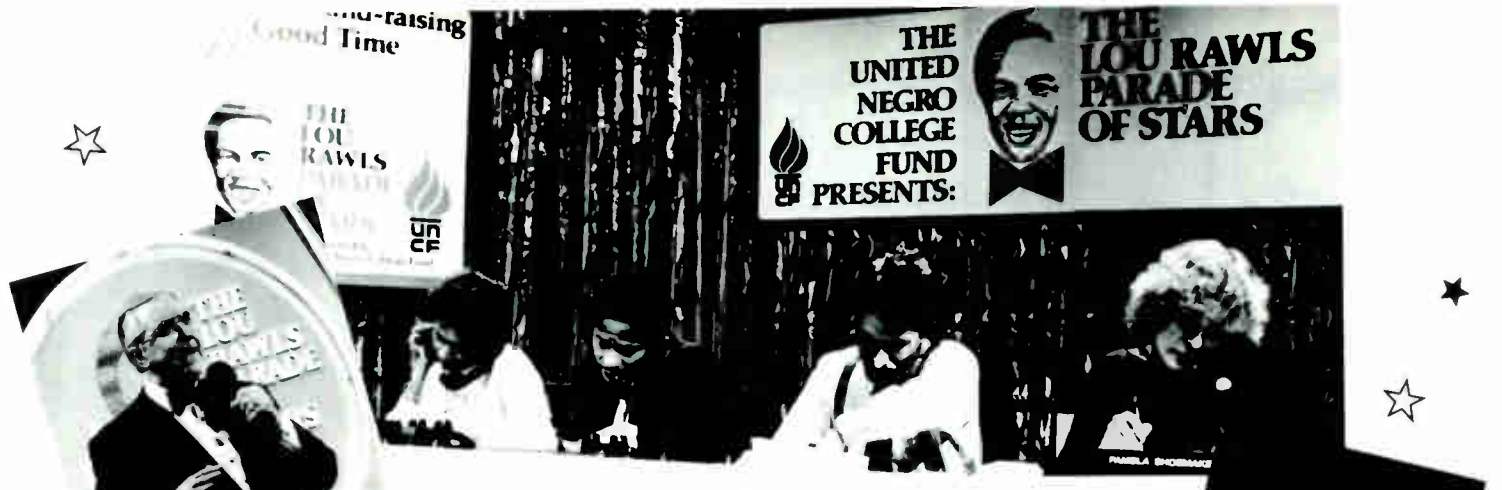
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"The Death of R&B" vs. "The Rebirth of R&B"

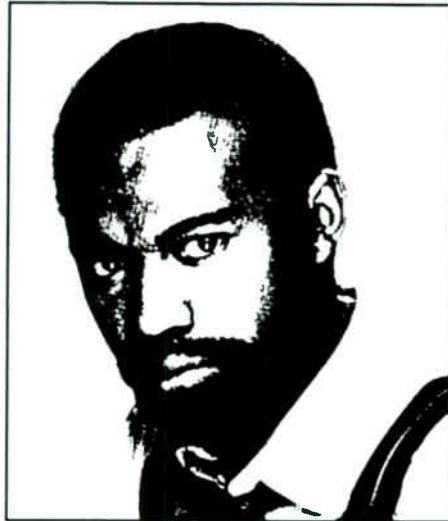
A Conversation with Nelson George and Russell Simmons

In his controversial book *The Death Of Rhythm & Blues*, author and Billboard columnist Nelson George documented the fall from favor of a much-mourned art form: the essential sound of r&b as exemplified by the legendary artists, who popularized the music during a period that began in the mid-'60s and continued until the mid-'70s when disco gave way to an increasingly strong yearning on the part of many black artists to "cross over."

The damaging effects of the dilution and watering-down of much of the true rhythm and blues and the role of black radio and the record industry in that process are detailed in George's book and even though his commentary on the emergence of what he terms 'retro-nuevo' acts like Anita Baker gives cause for hope, it's obvious that what George points out has more than a grain of truth to it. Where, one might ask, are tomorrow's Stevie Wonders, Marvin Gayes, Curtis Mayfields, James Browns and Aretha Franklins? As important, where are the B.B. Kings, the Willie Dixons, the John Lee Hookers of the '90s: Will the blues begin its descent into the pages of history as these performers eventually retire and not replaced by new blood?

There's no doubt that we all have a responsibility to maintain the essence of r&b as we move into an age where "made-for-radio" producer-oriented records dominate, where career development and artistry are fast becoming outmoded phrases. Determined to take action for the cause of r&b, entrepreneur Russell Simmons—whose pioneering, innovative work in the rap arena, culminating in the formation of two highly successful ventures in Def Jam Records and Rush Management—announced the creation of Original Black Records earlier this year.

With soulful vocalist Alyson Williams and veteran group Blue Magic as the label's initial two acts, Simmons plans to build the roster for OBR (distributed, as is Def Jam, by Columbia Records) with quality artists: "The label was a couple of years in the making. I was always going to make records by artists like Alyson and Tashan (another OBR



Nelson George



Russell Simmons

act with an upcoming LP) no matter what—I just felt that since Def Jam was associated so much with rap, it would make sense to create a separate entity."

Simmons says that the intention behind OBR is "to develop real artists who will still be around for 20 or 30 years. I want to develop special talents that will last. And I don't want to (make records that) sound like what's already out there."

Welcoming the move, Nelson George comments: "For the most part, what is considered contemporary r&b today is moribund - it's carbon copies of mainstream music, with very little

originality either in vocal styles or in the music itself. Generally, it's very static and some of the young artists who are selling records are those creating excitement by coming up with a hybrid of hip-hop and soul. What Russell's trying to do is to blend this hybrid sound with singers who come out of a soul/gospel background as a point of entry to today's audiences—and that allows more traditional music to come in."

Like other industry pundits, George bemoans today's consistent trend of making records for radio. "If you make records for black radio, you're not necessarily making records for black consumers. You're making them for the programmers! One of the real dirty secrets in black radio today is that a lot of records being played aren't actually selling." George predicts that "there will be a profound change soon, if the music doesn't begin to reflect what the consumer wants to hear rather than what the over-35 black programmers want to hear—and that's going to affect the structure of black music departments."

Noting that OBR's initial entry into the marketplace with Alyson Williams has produced an overwhelmingly strong response in the U.K. (where her *Raw* LP has become a best-seller and she has been able to stage some sold-out headlining gigs), George adds that he sees Simmons' work in creating "visual images that tie in with today's audiences alongside emphasizing contemporary root music" as key to OBR's success. "Record companies are mostly not making music that's really in touch with the audiences out there," claims George and it's hard to disagree. With some notable exceptions, few careers are being built today and it's no surprise that even those artists who one might consider as possible candidates for longevity have resorted to becoming a part of the "assembly-line" approach that so many of today's producers employ. Such an approach results in wholesale anonymity and we must all take a look to see how we can halt that process: otherwise, ten years from now, we may be talking not just about the death of r&b but the obliteration of contemporary black music, period.



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TAJ: New Monument at Motown



Pictured in back row, standing (l-r): Adam Singer, Director of A&R, Taj Records; Zach Voz, VP of A&R, Motown Records; George Lakes, President, High-Point Productions, manager A.C. Black; Bill Dern, President, Taj Records; Jheryl Busby, President and CEO, Motown Records; Front row, seated (l-r): Alvin Black, Kelvin Jones, Calvin Black.

There's no doubt that Motown became a monument of music; there's also no doubt that everybody who gets into the business wants to erect a monument to their music. Bill Dern, president of Taj Records started out one step ahead of the game with the name of his label—Taj, distributed by Motown.

Dern is excited about becoming the first label to be distributed by Motown Records. "This continues a working relationship that was established between Jheryl Busby and myself at MCA."

Dern was part of the management team who discovered, developed and ultimately brought New Edition to MCA and at that time he and Busby "discovered their mutual commitment to the artist development process."

Among the artists whose product will be distributed by Motown through Taj are Gerald Alston, former lead singer

of the Manhattans whose solo career has skyrocketed; General Kane, who was signed directly to Motown several years ago and is in the studio "heading up his funk army" and AC Black, a group Dern describes as "doubly powerful—they are identical twins, whose music packs a double punch—they rock hard and they are as soulful as the other great artists who've come out of Macon, Ga" and The Mix, a racially mixed duo, who are like a combination of George Michael and Teddy Pendergrass." Other Taj artists not distributed through Motown are local fave band, Jack Mack and the Heart Attack and the Sitar master, Vilayat Khan.

Alston's current single is a remake of the Eagles '70s smash, "I Can't Tell You Why." "It's being well-received at radio," said Dern, "but we can't service it to the video programs quick enough. The first week of release it was added to VH-1 and BET, plus a dozen regional video programs." The video includes a cameo from Timothy B. Schmidt, the

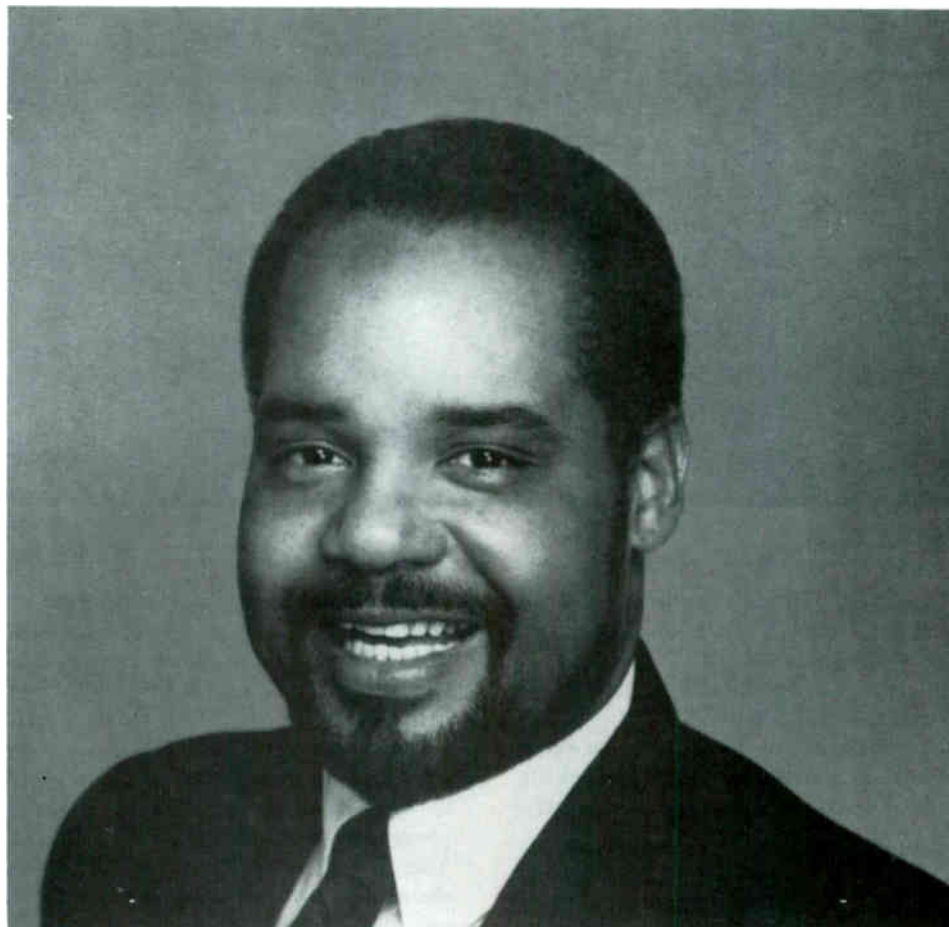
member of the Eagles who co-wrote and performed the song originally. Taj Records' executives are Dern, as president' Adam Singer, director of A&R; Dache' Dunlap, administrative assistant and Lyle Washofsky, director/producer of Taj Classics.

Dern is also partnered with Robert Foreman in Granny's House, the state-of-the-art studio up in Reno, Nevada that "is so busy with other acts, we're having to pay for studio time elsewhere to cut records on our artists. The studio looks like Granny's House for real—it's in a Victorian mansion, complete with period antiques, a full time staff of engineers and cooks, making it easy to stay in one place to get everything done."

Dern also manages a half dozen other acts under the Dern Management Co. umbrella. They include teenage singer Shanice Wilson; General Kane; By All Means, the group working on their second album for Island Records and Crystal Penni, a female duo signed directly to Motown Records.

BUZZIN' AROUND THE NEW MOTOWN

By Ruth Adkins Robinson



Jheryl Busby

Ten months ago, I went to visit Motown—the new Motown. Up the same elevator to the same 17th floor fortress made legend by Berry Gordy and company. The elegant, hushed reception area was the same—except it was truly hushed—no receptionist. I walked through the doorway and down the hall looking for people. The place was forlorn, like a once happy house where everyone had moved—abandoned files were on the floor, the walls were scratched from the furniture being hauled away.

Most people in the music business have a connection, however slight with Motown. Mine went back a long way and I had come to the building to see Jheryl Busby, newly named president/CEO of this incarnation of Motown. I'd first met him years ago when he was working for Stax Records and I was working on WattStax. On that particular night, Busby and a few others had come in to help with the mailing of the promotional packages going out

about the event. WattStax was a monumental task and I was low on energy at this point. But 'Buzz' came in and was so full of enthusiasm about the talent on the show and what this show was going to mean to the community and the historical impact etc., that he tickled me. You couldn't help but like him and appreciate his energy.

Ten months ago when I met up with Buzz, he looked a little down, perhaps just a little intimidated. I sat on the arm of his couch and brought the subject up front: "Buzz, all eyes are on you—not all of them friendly. Some people resent the sale and your part in it and some people think all you did at MCA was pure luck. What ARE you gonna do here?"

He brightened. "Maybe they're right, Ruthie and some of it scares the hell out of me, but I have my plans and dreams and let's see what everybody has to say in one year."

A couple of weeks ago—two months short of his year mark—I went back to Motown to talk to Busby again and

get his evaluation of how he'd done. The receptionist was in place, phones ringing like mad, the walls lined with photos of the artists who are on the new Motown.

Being Busby, he wasn't on time, so I took a look around the place to see some familiar and some new faces. Along one wall of the building are the offices of Miller London, vp of sales and marketing; Ronnie Jones, vp, promotion; Michael Mitchell, national director of publicity and Traci Jordan, vp of artist development and video.

First Miller's office. It was the same office—in the same corner. Neither the office nor Miller has changed much over



Miller London

the years. Miller is Motown's link between the old and the new. His is the only voice able to compare the two operations from the inside looking out: "Jheryl is taking a page out of Berry's book. He's artist development all the way."

A query about an artist in development propelled Miller from the chair to demonstrate how Desiree Coleman moves in concert. "She is amazing on stage, everybody just falls in love with her. Vocally, she has something of Minnie Riperton—no one else has had that and Minnie is sorely missed. Desiree is going to be a big star."

Next up, Ronnie Jones. Nothing old Motown here. His office seems determinedly ordered—everything neatly in place, nothing personal to mess up the symmetry. Ronnie wishes everything in promotion would fall as

neatly in place, but it doesn't: "Nobody just automatically plays a record—not in the old Motown and not in the new. The record has got to have that intangible something that makes the consumer want to hear it and want to



Ronnie Jones

buy it. The consumer is the barometer and good programmers have always listened to the consumer."

Cynthia Manley comes down the hall, looking for me, smiling her usual sweet smile. Cynthia came over from MCA with Busby to continue running interference for him, along with his indispensable Shelley Fowler. "He's delayed," she apologizes.

No problem. Into Michael Mitchell's office, where the top of the desk is buried beneath the stacks of paperwork piled up while Michael has been in Europe with Diana Ross. As a Solters & Roskin representative, Michael had the great good fortune of working the press for Michael Jackson during his record-shattering world tour, experience that stands him in good stead on this new job. Mitchell worked with Bob Jones on that tour and of course, Bob WAS Motown publicity for about a thousand years.

Stepping into big shoes in a highly visible slot makes Mitchell "very aware of doing everything right. But every single person here is supportive. It's like they all want every part of this to work so much, the job description lines get blurred. We help each other and it shows."

On to Traci Jordan's office. Warm and full of flowers, it doesn't look like the office of a displaced New Yorker, although hearing the tales of her learning to drive, the eye searches for a rumpled fender tucked in a corner.



The Boys

Stacks of videos, memorabilia of concerts and events, photos and storyboards add to the cheerful disarray. All she needs is a "woman at work" sign for the door.

A big believer—like Buzz—in artist development, she talked about working with The Boys: "At first, I thought



Traci Jordan

they're kids, so we'll work from there on. Boy, was I wrong. They are *not* kids you tell what to do. They have their own ideas, sometimes even the scenarios for their videos drawn out. We've been able to work really well with them."

The Boys also brought Traci her "1990's version of Cholly Atkins—Rosie Perez, the choreographer." Rosie is working with most of the Motown

acts," and has been discovered now by other labels." Traci pulls out a massive lists of projects at hand...videos for Public Enemy doing "Fight the Power" (from the Spike Lee film, "Do the Right Thing"), a project on Today, plans to get some of the Eagles to participate in the shooting of Gerald Alston's remake of their 1979 hit, "I Can't Tell You Why"...boat trips for the press, showcases, and locations on where to get the right clothes for Motown's image-conscious artists. I left in the middle of Traci's hundredth phone call heading for Jheryl's office.

"Ok, Buzz, what's your assessment of what you've done so far?"

"I've never learned so much so fast in my life. Facts and figures stack up, though. Diana Ross is here and the world can stand back, she's back in a big way. Stevie's working; Lionel's working. The Boys are a smash, Today is hot. I think I'm on a roll. I feel like I did when things first started happening at MCA, only here it's bigger and people are paying attention. Listen, Miller's organized everybody to put together the promo mailing for Diana, I wanna see it, can you wait?"

I couldn't. My time was up, but as he went off down the hallway, I imagined he was going to tell everybody about the historic impact of what was going on. Is Motown making history these days? Like he says, "It's Chapter Two and I want everybody, including Berry Gordy, to be proud of what's happening." We'll keep checking his progress, but it looks like he's going to pull it off...and *that* would tickle me.

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C ONFERENCE '89

RADIO CHAIR PROFILES



MICHAEL G. ARCHIE

Major Market Chairman for BRE Conference '89, Michael Archie is currently music director/relief announcer at Howard University-affiliated WHUR-FM in Washington, DC. He has been associated with the station in various capacities since he earned a B.A. in communications from Howard in 1979.

A committed broadcast professional, he combines a highly sophisticated level of expertise in technical support and research with the design and execution of programming concepts.

Archie himself is an active networker among his colleagues in his position as President of the D.C./Maryland/Virginia Chapter of the Young Black Programmer's Coalition. He was a charter member of the organization.

Of black radio's participation in BRE's "90s Network," he says: "We have an opportunity to examine today's industry and our responsibility to black programming in its most authentic context. It is our duty to scrutinize what we do in this industry."

"Let's come to the table—whether just to break bread, engage in intellectual dialogue, hash out old differences, create new relationships or just enjoy ourselves. The race is on and the victor gets to the tape first," he adds.

A native of Washington, Archie also serves as a producer-talent for remote broadcast activities in the community and has co-hosted the Lou Rawls UNCF telethon. He resides in Fort Washington, MD, with his wife and child.

DARRYL COX

To his role as Seminar Chairman for BRE Conference '89, Darryl Cox, General Manager at XHRM-FM/San Diego, brings an impressive background of nearly two decades in the broadcast industry. Cox was drawn to his chosen profession in radio as a teen-age DJ while attending high school in his hometown of Norfolk, Virginia. He also spent a portion of his formative years in the Philadelphia area.

Before taking over the managerial helm at XHRM in 1985, Cox programmed the Southern California Urban Contemporary outlet during the preceding year. In addition, his career has included stints in both medium and major markets from WRAP and WOWI in his native Norfolk to WVBF in Boston and K-BEST in San Diego. A veteran broadcaster who knows his way around a radio station, he has served as a Program Director, News/Public Affairs Director and Operations Manager in a variety of formats: U/C, B/U, CHR and Jazz. Expertise in engineering, multi-track recording techniques, work in commercials and station identification packages and writing for a local newspapers round out his impressive resume.

With such a highly diverse background, Darryl is uniquely qualified for his involvement in the planning of seminars and networking groups for participants at BRE's "90s Network" in nearby Long Beach.

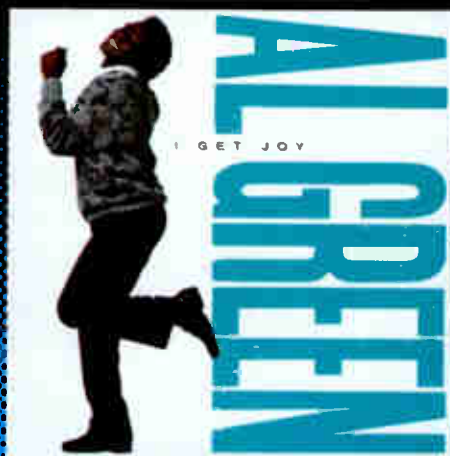


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THELMA HOUSTON: She's Not About to 'Leave' the Record Business

Any songwriter worth his salt would want to have one of his tunes recorded by Thelma Houston. The songs that she recorded back in the '60s with composer/producer Jimmy Webb prompted him to declare that Houston possessed everything he loved "about the black female voice."

Although she was raised in Long Beach, CA, Houston's earlier Oklahoma church roots come through in everything she sings, be it the classic, pop-oriented Webb compositions she recorded with him such as "This Is Your Life," "Everybody Gets to Go to the Moon," or "Didn't We." It also warmly infused her 1976 Grammy-winning cover of Harold Melvin & the Blue Notes' "Don't Leave Me This Way."

Recorded at the height of disco's fevered era, however, Houston says her strongly dance-oriented "Don't Leave..." changed the public's perception of her as a serious performer of "serious" songs to that of a disposable disco diva.

"Sometimes people make me feel as if they blame me *personally* for disco," she said. "Me, along with Donna Summer and Gloria Gaynor! As a result of 'Don't Leave...' there's a large gay male following that I have that practically regards it as an anthem. But even when I went through periods when record companies wouldn't talk to me, I managed to keep playing clubs—and paying my rent—on the strength of that song."

Recently signed to Warner Bros. by her longtime friend Richard Perry (the label's newly appointed vice president, a&r), Houston has enjoyed a resurgence in popularity due to her performance with the Winans on the theme song of the motion picture "Lean On Me," a film that depicts the life of tough-talking, controversial school principal Joe Clark.

But even while she's gratified by the positive turn her recording career has taken, she still chafes at the thought of how long it took her to get to this point.

"The last time I was signed to a label was three years ago when I was with MCA," she said. "The last single released on me there was one Jimmy Jam & Terry Lewis produced called 'You



Used to Hold Me So Tight'—a song that did nothing on the charts here, but has turned out to be one that I get the most response to from audiences in Europe and South America."

So what did it feel like to go three years without a recording contract?

"Devastating," she frankly admitted. "I hope that I don't sound conceited, but I never thought that there would be a time when I *wouldn't* have a record deal.

"I love singing so much. I put so much into it. I could understand the resistance if I didn't show up for recording sessions or for gigs. But here I was with a Grammy award and it didn't mean a thing when it came to getting a deal. There's a different attitude at most record companies today," she said. "They want you to come in with the songs, the image, the packaging, while their

energy is strictly focused on distributing."

The thing that impresses Houston about Warner Bros. is the committed stance it takes toward the artists on its roster: "Look at Randy Crawford, for example. While she's big in Europe, she hasn't had a hit for a long while in the U.S.—and yet she's been signed to Warner Bros. for years and the company has always seemed very supportive of her and her career."

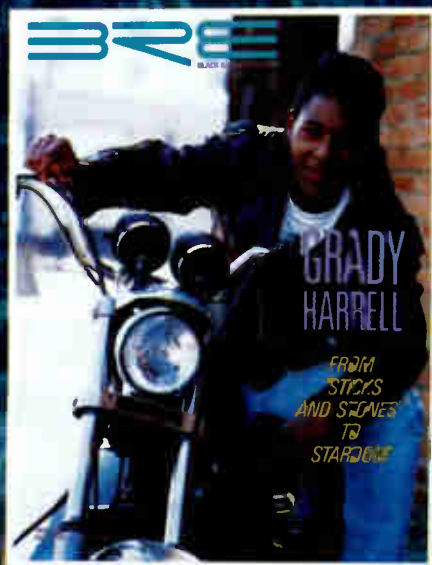
Even when Houston wasn't recording, she wasn't lax. The attractive singer is diligent about keeping in shape and she does so by hiking on a regular basis in the Santa Monica Mountains. She's on the board of directors of the National Academy of Recording Arts & Sciences (NARAS) and is actively involved in recruiting new members for the organization. She's acted in several movies, stage productions and episodes of TV programs such as "Cagney and Lacey." In fact, she was the first choice for the role that went to Beverly Todd in "Lean On Me," but lost the part when she never got the message that she was being considered for it.

Inspired by her friend, songwriter Bunny Hull ("New Attitude"), Houston has also tried her hand at composing in recent years—and she wrote "Be Yourself," the title track of Patti LaBelle's upcoming LP. "And I am as proud of *that* as I am of getting my own record contract," she said with a delighted laugh.

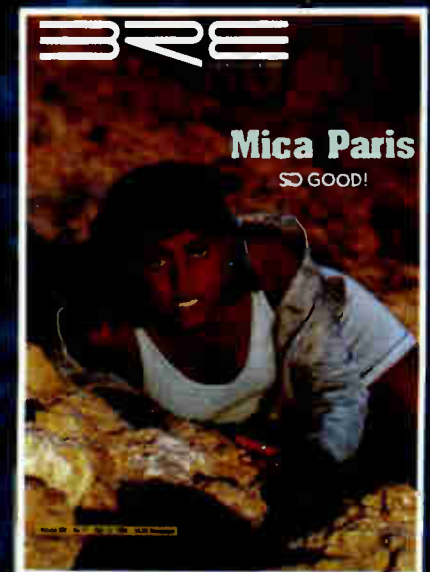
As far as Houston's own debut LP for Warner Bros. is concerned—an LP that she hopes will be ready for release by the end of this year or early 1990—her main objective is to do "a real R&B LP because that whole issue about 'the death of R&B' is one that concerns me. People want to feel that you're giving them something real, not just recording anything for the sake of crossing over."

Mostly, though, she's looking forward to the whole trying-to-make-a-hit process: "I tell you, I used to get really insulted when people would ask me 'are you still singing?' I've raised my kids and helped out my mother and family by being in this business," she said. "I wasn't always riding in limousines, but I always managed to make a living. It makes me feel good to know I'm still here...and I'm still kickin'."

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JOE SAMPLE

Flying Solo Has Him 'Spellbound'

For jazz artists, the wrong record deal can mean surrendering improvisational freedom. The pressure to resort to formula in the name of commercialism can result in music that sounds contrived and unspontaneous and is short on improvisation—the antithesis of what jazz, be it be-bop or fusion, should be.

But the right record deal can result in both commercial success and artistic freedom. In Joe Sample's case, the fusionist seems to have found the right record deal with Warner Bros. During a recent interview, the long-time Crusader and solo artist sounded genuinely enthusiastic over the direction his career is taking. According to Sample, he had "total freedom" when recording *Spellbound*—the acoustic pianist/electric keyboardist/synthesist's first LP for Warner Bros. and his seventh solo project overall.

Sample was signed to Warner Bros. by Tommy LiPuma, Warner Bros.' Vice-president of A&R for jazz and progressive music. Sample and LiPuma's relationship dates back to the late 1960's, when The Crusaders recorded for Blue Thumb Records and LiPuma was one of that label's owners. When LiPuma went into the studio with him to produce *Spellbound* he saw the wisdom in allowing Sample to stretch out on the acoustic piano and truly improvise.

"Tommy and I have the same likes and dislikes," Sample notes, "and that's the key to producing anyone in any sort of harmonious manner. It was a choice of the musicians, the engineer, the guest artists like Michael Franks, the sound of the instruments—all the way down to the mastering and mixing. I felt like Tommy and I bounced off each other. I learned a lot of things from Tommy, and at the same time, he learned a lot of things from me."

Spellbound consists primarily of trio formats with Sample soloing on acoustic piano. Synthesizers are employed as accents, but Sample stresses that he and LiPuma agreed that his acoustic piano should be the focal



point and that drum machines should be excluded altogether.

"The repetitive pattern that a drum machine plays just doesn't work in my music," Sample asserts. "My music is unpredictable; a drum machine is predictable...I listened to the tracks with Tommy, and we agreed that it was important that the synthesizers and overdubs be used only to sweeten the LP—there shouldn't be anything done that would place the trio in the background or overshadow the trio. Of the ten songs on the LP, I would say that at least seven were done in the first take, and the others were done in the second take."

Chris Jonz, Warner Bros.' national promotions director for jazz and progressive music, says, "Tommy's been around a long time, and he understands guys like Joe. So he knows how to afford them their freedom. Joe will be the first to tell you that in his short period of time at Warner Bros.—even before the LP was completed—the reception he's received at the administrative level is unlike anything he's experienced at other record companies.

"We had a marketing meeting recently, and we had Joe come in at

the end of the meeting. Joe said he was overwhelmed—he couldn't believe he was actually invited to come in because nothing like that had ever been extended to him before." And in terms of radio promotion, Jonz says, "We've given Joe's LP a base with the jazz and quiet storm formats."

Although Sample's only contract as a solo artist is with Warner Bros.—whose jazz roster also includes Miles Davis, Michael Franks, Jeff Lorber, David Sanborn, Earl Klugh, Bob James, Ivan Lins and a recently-signed Ronnie Laws—he's still due to record one more LP with The Crusaders for MCA. The forthcoming Crusaders project will also include tenor and soprano saxophonist Wilton Felder, who is the only other remaining original Crusader.

The Crusaders' history goes back three decades. Their first LP was recorded in 1960, when Sample was only 21 and the band called itself the Jazz Crusaders. Despite quite a few personnel changes over the years, The Crusaders managed to maintain their distinct sound—which has often fused the immediacy of funk and R&B with the freedom and imagination of jazz.

The band has usually had a home with jazz radio, although its R&B inclinations resulted in such black radio hits as "Keep That Same Old Feeling" (1976) and "Street Life" (1979), which boasted guest Randy Crawford singing lead. Many long-time Crusaders devotees are hoping for a reunion LP that will include trombonist Wayne Henderson, drummer Stix Hooper, electric guitarist Larry Carlton, and other ex-members. But whether or not such an LP will materialize remains to be seen.

"Wilton and I will try to get into the studio in June," Sample explains. "We're looking forward to it...There's been a lot of talk about (a reunion LP). I wouldn't mind doing that, but everything depends on whether or not we're still musically compatible enough to make a meaningful LP. If that's possible, we'll do it."

Shirley J. and Bruce J. Coors. The Coors family. Coors is a family name. Coors is a family name. Coors is a family name.



HERE'S TO HARMONY.

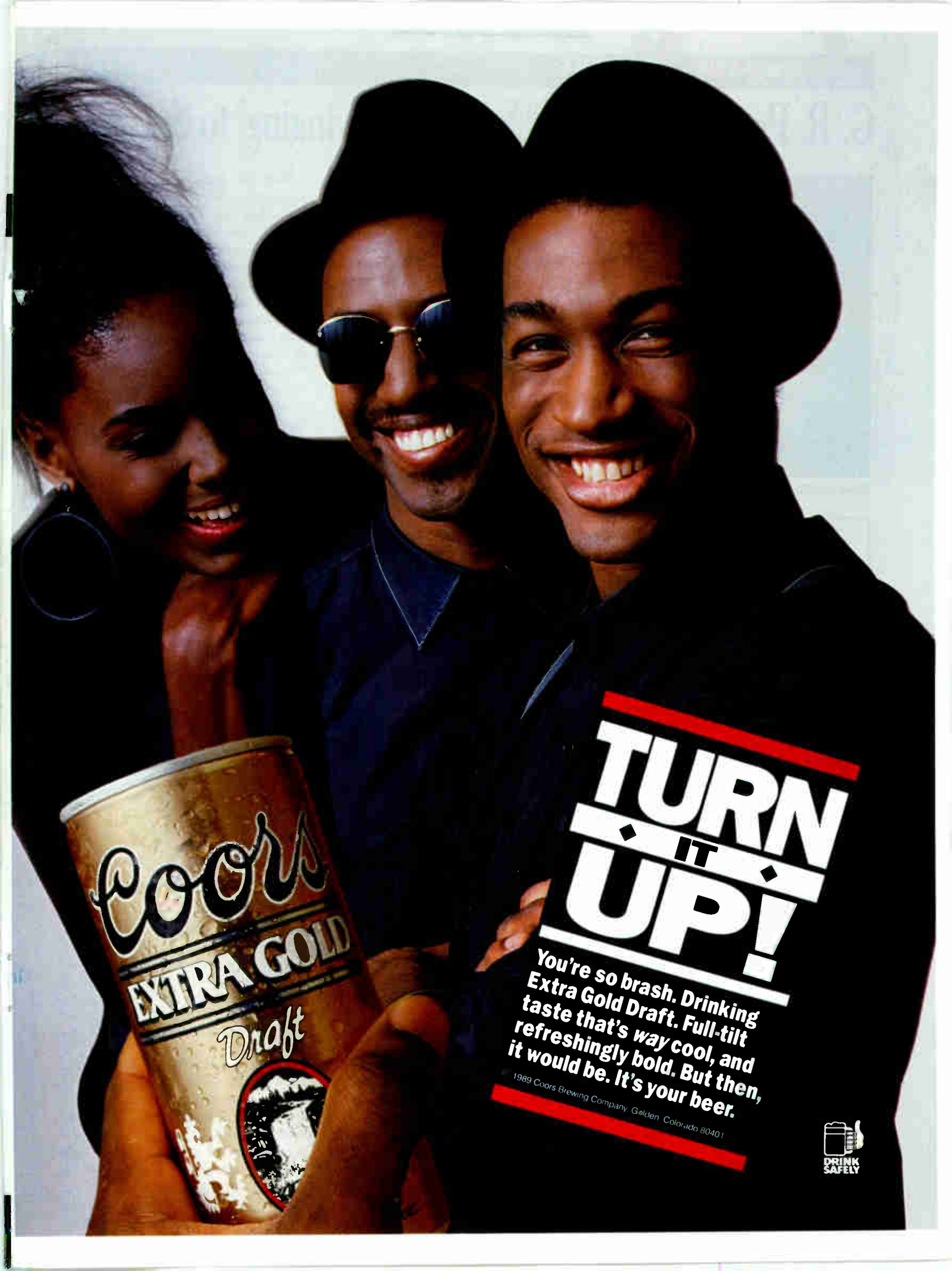
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G. R. Productions Inc.: 'New Jack Swinging' to Success



Gene Griffin, president, G.R. Productions, Inc.

It is truly Gene Griffin's "prerogative"—the concept, the people and the music that make New York-based G. R. Productions the hottest place to be right now.

Not only did Griffin write that song for Bobby Brown, it has been his personal anthem—one that has taken him from the Spot Rivers Band in his native Georgia, to the independent promotion route, to establishing a record label, to forming a production company that has enjoyed chart-busting success in capturing the beat of the street.

It was his "prerogative" fifteen years ago to choose a six-year-old drummer and predict great things for him. The tiny boy named Teddy Riley and his godfather Griffin have indeed become a major force in the music business with G. R. Productions, a recording/production/management/publishing company.

The twosome are well on their way to building an empire, having assembled a collection of like-minded dynamos—among them former CBS Records execs "T. C." Thompkins (Vice President of Operations) and Jeanne Frances McPherson (Business Affairs Administrator and Executive Assistant to the office of the President)—who conduct G.R.'s expanding sphere of activities from its stylish Fifth Avenue offices.

A recent BRE interview with Griffin

and Thompson confirmed that the company is gearing up to take the sound of the New Jack Swing around the world. With projects like Brown's platinum-selling disc under their belts and a winning studio track record with artists such as Keith Sweat, Johnny Kemp, Kool Moe Dee, Heavy D & the Boyz, Billy Ocean, Boy George, The Jacksons, James Ingram and new Motown act, Today, G.R. can book the 767 immediately.

But it is in the phenomenal acceptance of the G.R.-produced group, Guy, fronted by Teddy Riley, that the creative and commercial genius of this unlikely team of godson and two-decades-older godfather is seen most dramatically. With the group's debut LP on Uptown-MCA having topped the charts and generating increasingly successful singles ("Groove Me," "Teddy's Jam," "I Like" and the latest, "A Piece of My Love"), the company has clearly positioned itself to go on to the next phase.

With G.R. as the engine, the vehicle for that aspiration may well be Griffin's record label, Sound of New York, recently reactivated through a major label agreement with Motown Records. A new rap label, New Jack Rap, is also on the drawing board. But Griffin was eager to point out that the label involvement will not diminish the production focus of the company. Nor is it a one-producer operation, as he acknowledges it is widely perceived in the industry.

Both he and Riley are handling production chores, but so are at least six other producers, according to Griffin, "Orville Gilchrist was with me way back with Kids at Work; right now he has a group on Warner Bros. called MF-Musical Freedom—with product due out soon. Preston Middleton just completed his own project, plus one with Pieces of a Dream and he is about to start a project with Evelyn "Champagne" King. Zan, who is an artist on Warner Bros., is also a producer; and there's Bernard Bell, the brother of Regina Belle, who worked on the Boy George product. We also have another guy called Billy Davis who is in the studio working on his album right now.

Plus, we have two young rap producers. My youngest rap producer is 17—he is Teddy's brother, Marquel. The other is known as Redhead, who also has a record coming out on Virgin."



T.C. Thompkins

Griffin notes that at 21, Teddy is "too old" to be producing rap, but he will be the chief executive officer of the other label deal with Motown, New Jack Rap. He'll run the day to day business of the label. (Griffin will be President of both Sound of New York and New Jack Rap.)

While Gene Griffin's name crops up individually on G.R. projects such as the company's latest smash on James Ingram, "I'm Real," the old "It-must-really-be-Teddy" notions persist. Gene sets the record straight. "When Kids at Work came out, I produced the

group, not Teddy. He had not started producing at that time. In later years, Teddy became the more prolific producer and I became the assistant. I had no problem with that at all because we're going with whatever works. As far as I'm concerned, the main producer for Guy is Teddy Riley. We like to put it this way: Teddy is the chef—and I am the chef's assistant. But I do have my own projects."

While Gene and Teddy concentrate their considerable creative energies in the studio, T.C. Thompkins minds the administrative store. A highly knowledgeable and savvy record industry veteran who's enjoyed a warm personal relationship with Griffin since T.C. was at CBS Records, he is clearly excited to be working with Griffin and Riley: "I liked what I heard Gene doing way back in '79. A few years later, we signed a group of his called Kids at Work (with Teddy Riley as a member) to the CBS Associated label. It wasn't time for them to happen yet, but even then you could see that Teddy was something special and Gene had his own ideas about how the music should be done."

Thompkins strongly notes that while "My Prerogative" is absolutely Gene's credo, he's paid all the dues and sweated it out to be able to do things his way. "He needed to be a producer to get down on records that exact sound he wanted, so he made it his business to learn how to operate that board; he wanted to be able to change the arrangements, so he learned the instruments. Whatever Gene wants to do, he works hard at it. That's one of the reasons this company is going to just get bigger and bigger."

Thompkins seems the perfect alter ego for Griffin. He can deal with the corporate layers Griffin finds so irritating. He can develop the marketing plan, implement the ad campaign, "anything that is not the studio is my baby. Gene and I work so well together because I know I only have to report to one person. He knows exactly what he wants and we communicate real well."

Everything at G.R. is well thought out, offers Thompkins. "You know Guy has a certain color scheme that belongs to them. They only wear specific colors. All of their outfits are designed especially for them. They have the look we want them to have. It's the same thing with Today and any other act that we release. Before we even release the product, there's a serious study done



Gene and Teddy Riley

on the look, the whole layout of the act so that it fits the material. We want to maximize the artists in marketing like we were able to do earlier with Teddy Pendergrass and the 'For Girls Only' concerts."

According to T.C., other artists slated to receive the customized G.R. touch include an exciting young singer called Ernesta Dunbar, "who's going to be one of our first releases on Sound of New York Records."

G.R.'s theme seems to be keep connected to the street, keep that pulse beating to know exactly what is happening out there and to deliver what the consumer wants. Because that's Griffin's prerogative.

And he and G.R. are 'New Jack Swinging' all the way to the top.



Jeanne Frances McPherson, "Ms. McP"



Well-appointed G.R. headquarters presided over by receptionist Angelique Reese, assistant to Jeanne McPherson.

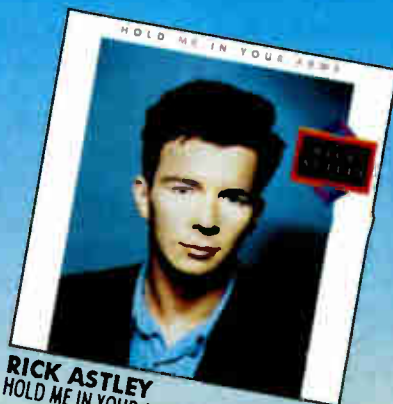
WE INTERRUPT THIS MAGAZINE



LA RUE
THERE'S LOVE OUT THERE



TROY JOHNSON
THE WAY IT IS
COMING IN JUNE

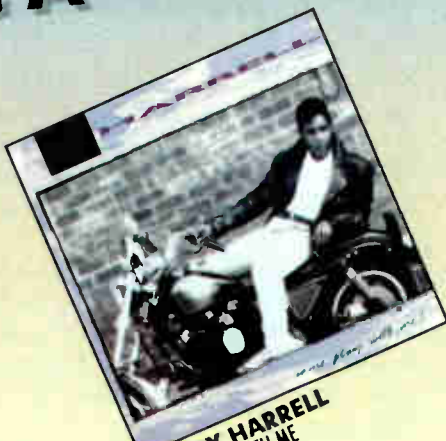


RICK ASTLEY
HOLD ME IN YOUR ARMS

RCA



Kc FLIGHT
PLANET E



GRADY HARRELL
COME PLAY WITH ME



CHET BAKER
CHET BAKER SINGS AND PLAYS FROM
THE FILM "LET'S GET LOST"

NOVUS



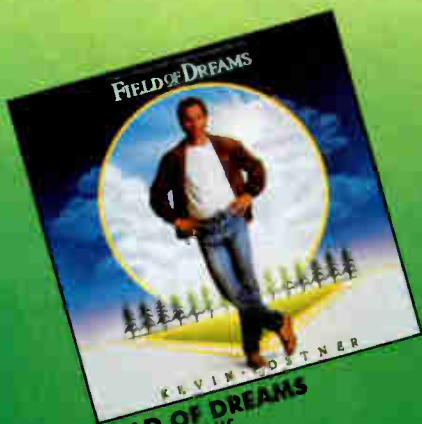
HILTON RUIZ
STRUT



MARCUS ROBERTS
THE TRUTH IS SPOKEN HERE



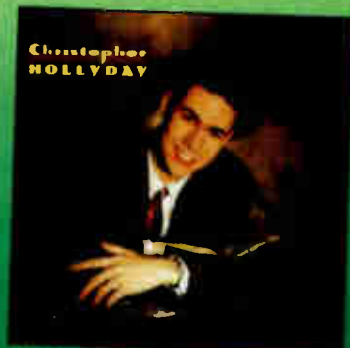
ELEMENTS
LIBERAL ARTS
COMING IN JUNE



FIELD OF DREAMS
FIELD OF DREAMS



PETER MOFFITT
RIVERDANCE
COMING IN JUNE



CHRISTOPHER HOLLYDAY
CHRISTOPHER HOLLYDAY
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NOVUS

NOW THAT

TO BRING YOU A MUSICAL BREAK



KOOL MOE DEE
KNOWLEDGE IS KING
COMING IN JUNE



TOO SHORT
LIFE IS... TOO SHORT



JONATHAN BUTLER
MORE THAN FRIENDS

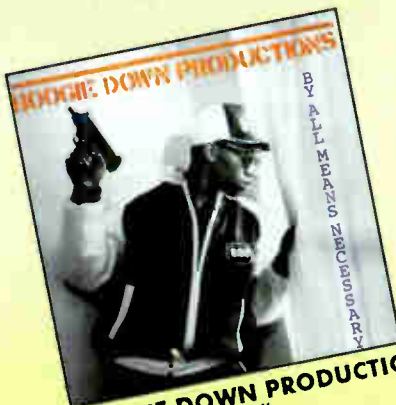


MILLIE JACKSON
BACK TO THE S...T!
COMING IN JUNE

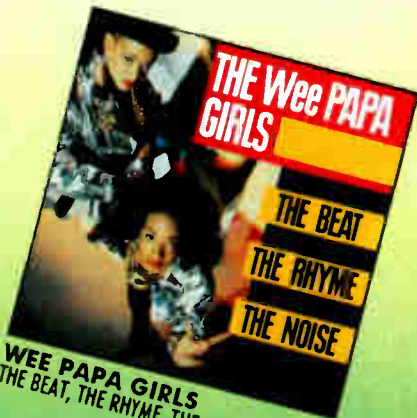


D.J. JAZZY JEFF AND THE FRESH PRINCE
HE'S THE D.J., I'M THE RAPPER

JIVE



BOOGIE DOWN PRODUCTIONS
BY ALL MEANS NECESSARY



THE WEE PAPA GIRLS
THE BEAT, THE RHYME, THE NOISE



SAMANTHA FOX
I WANNA HAVE SOME FUN



VANESSA BELL ARMSTRONG
VANESSA BELL ARMSTRONG



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