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Volume XV No. 45
December 7, 1990 \$5.00 Newspaper

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MCA

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PLAYBOY'S HISTORY OF JAZZ.... and a whole lot more.

The big January issue of *Playboy*, on sale now, continues PLAYBOY'S HISTORY OF JAZZ AND ROCK. In "Hot Jazz From Storyville," you and your listeners will learn more about the roots of American Music, as it makes its way up from New Orleans in the early 1900s, migrating to both coasts, Chicago and Europe. This is definitely a series true lovers of jazz and

Blues will savor and want to save for posterity. Also this month, *Playboy's* annual "College Basketball Preview," including conference picks and All-America Team. Not to mention our annual Centerfold recap: "Playboy's Playmate Review," and a whole lot more. We think it's an issue you and your listeners will enjoy.



**JANUARY
PLAYBOY
ON SALE NOW**

PUBLISHER'S

WHO CONTROLS THE MUSIC?

It seems like fate that right after I heard the news about Matsushita buying MCA, I was going through my briefcase and found a report outlining Japanese racism.

Here are a few points: On Sept. 21, less than two months ago, the Justice Minister of Japan, Seiroka Kajiyama, upon observing police and immigration agents arresting foreign women on prostitution charges in a red-light district of Tokyo, said: "It's like in America when neighborhoods become mixed because Blacks move in, and whites are forced out, prostitutes ruin the atmosphere in the same way."

Two years ago, Michio Watanabe, the policy chief for the governing Liberal Democratic Party of Japan, remarked that American blacks had few qualms about going bankrupt, implying that black Americans walk away from their debts.


Three years ago Japanese merchants were extensively and justifiably criticized for marketing a variety of products using stereotypical portrayals of black Americans in a highly offensive manner.

Four years ago, Japan's Prime Minister suggested that America was intellectually inferior to Japan "because of a considerable number of Blacks, Puerto Ricans and Mexicans."

Now both CBS and MCA are owned by the Japanese and what does that mean to us? We cannot say and without indulging in racism of our own, let us be content to say we must keep a vigilant eye for any attempts to control the content or the flow of black music. The enormous power of black music could be intimidating to some; there are those who would strip control if they could. Let us be wary of those who consider us intellectually inferior, portray us in unflattering ways or think we ruin neighborhoods.

Let us make sure we control our music. □

Sidney Miller



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Matsushita Buys MCA—\$6.6 Billion

By Ruth A. Robinson

Closing four months of hard negotiations, Matsushita has agreed to pay nearly \$6.6 billion for MCA Inc., the company founded in 1924 as a booking agency for jazz bands.

Among the units of MCA Inc. are Universal Pictures, Universal Studios Tours in Hollywood and in Florida, the MCA Music Group, MCA Publishing, plus interests in cable television and movie theaters.

The deal is the largest takeover of an American

company by Japanese interests and pushes the tally to a staggering number of entertainment firms owned by foreign interests.

MCA is now the fourth of the nation's seven major studios to become foreign owned. It adds MCA Records to those under foreign ownership/control, including CBS (Japanese); BMG (Germany) owns RCA and Arista, and PolyGram (Germany) owns Island, A&M, Polydor and Mercury.

The announcement was made at 9:15 a.m. Nov. 26, to both the American and Japanese press at the same time, via a video press conference.

The offer translates to \$66 per share in cash for MCA stock, with an additional amount from the newly created spinoff company that will own MCA's New York-area TV station.

MCA earned \$192 million last year, on revenues of \$3.4 billion. The MCA Music Group accounted for 23

percent of that revenue and the black music division accounted for a hefty percentage of the 23 percent. Impressive sales were racked up by Bobby Brown's half-dozen gold and/or platinum singles from his multi-platinum LP *Don't Be Cruel*; gold and/or platinum from Guy, Sheena Easton, Heavy D. & the Boyz, the "Ghostbusters II" soundtrack, Stephanie Mills and Jody Watley. □

A&M Completes Restructuring Of Black Division

Concluding the restructuring that took place over the last few months at A&M Records, Don Eason, vice president, R&B promotion and black music marketing, has announced the final players in the last round-up.

"I'm very excited about the restructuring of the division," Eason said. "In the next six months the product will speak for itself."

With the restructuring in its final phase, Chuck DeBow, Robert Taylor, Rita Rush, Carl Washington,



DeBow



Washington

Karen Fisk, David Avery and Frank Chapin have filled the remaining positions.

DeBow, who was appointed national director, R&B promotion and marketing, will oversee the field staff's promotion and marketing activities as well as conceive and implement marketing plans for the black music division. Prior to his appointment, DeBow was regional marketing manager at Epic Records in Chicago.

Taylor, previously a field

continued on page 8

A&M Names Cafaro President

Al Cafaro has been named president of A&M Records. Prior to the promotion, Cafaro was senior vice president/general manager for the label.

"Over the course of his career at A&M, Al has worked at every level of the company and has emerged as a natural leader," said Herb Alpert, vice chairman, A&M. "Artists and staff respect him, and Jerry and I feel that his strong point of view and sensitivity to the creative

continued on page 8



Cafaro

Scotti Bros. Names Roth President



Roth

Myron Roth was named president and chief operating officer of Scotti Brothers Entertainment Industries (SBEI), which now has a multi-year pressing/distribution agreement with BMG. The company also plans to merge with All American Television, Inc. in January 1991 and Roth's appointment will carry over to the new publicly traded company, which will change its name to All American Communications, Inc.

continued on page 8

EXEC STATS



Cain



Warren



Evans



High

DEBRA CAIN has been named dir, member relations, Midwest, in ASCAP's newly-established Midwest membership office in Chicago. Cain, who joined the ASCAP membership staff in '87, most recently served as assoc dir, member relations, in the society's New York City office.

CHARM WARREN has been named nat'l dir, promo, black music, Tommy Boy Records. Warren began her career in retail in Cleveland. She moved to radio as music director of WJMO/Cleveland. She also worked as an independent record promoter for various labels in the Ohio Valley and Michigan regions, eventually moving to radio promotions for both Warner Bros. and Solar Records.

C.C. EVANS has been named mgr, budget, administrative office, Warner Bros. Records. Evans began her music industry career at Capitol Records' black music promotion department. In 1988, she joined Warner Bros. black music department as an administrative assistant, a post she held until her recent appointment.

JEFFREY HIGH has been appointed to the post of controller, California Record Distributors, a division of Independent National Distributors, Inc. High will oversee all accounting and financial reporting for the record distributing firm and will be located in the San Fernando offices.

JASMINE VEGA has been appointed asst mgr/office asst, exec affairs, Delicious Vinyl Records. Vega will handle day-to-day office affairs and executive projects.

THOMAS BRACAMONTES has been named nat'l dir, promo, retail/video, Delicious Vinyl, and will be responsible for overseeing such acts as Tone-Loc, Kenyatta and Def Jef as regards major retail distributors and video outlets. Before joining Delicious, he was a partner in Los Angeles-based Tribe Management.

GEORGE SARIKOS has been appointed sr. membership representative, ASCAP, Midwest membership office, Chicago. He joins the ASCAP staff with several years of experience as an entertainment industry attorney in the Chicago area.

ABE TORRES has been named sr. dir, prod'n, Island Visual Arts North America. Torres previously served as assoc dir, music video, MCA Records for four years where he executive produced the multi-platinum Bobby Brown long-form video, and long-form videos for Jody Watley, New Edition, Heavy D. and Motown's the Boys.

ROANNA ROSEN GILLESPIE has been named creative dir, WC, Famous Music Publishing Companies, a unit of Paramount Pictures. Prior to joining Famous Music, Gillespie was assistant to the president of Almo/Irving Music, Randor Music Int'l, since July '88, where she worked in all areas of the music publishing

business.

JODY GERSON has been appointed vp/gen mgr, creative oper, WC, EMI Music Publishing. Previously, Gerson was vp, creative oper for EMI's New York office. In her new post, she will be responsible for all aspects of the Los Angeles-based creative operation including talent acquisition, writer/artist relations and general exploitation of EMI's vast catalogue.

SUSAN COOK-PAPAS is now nat'l coordinator, credit, WEA Corporation. She joined WEA in 1984 as a credit clerk and in 1988 was transferred to the Los Angeles branch as a credit assistant. She is currently attending UCLA, where she is majoring in business administration.

LARRY JENKINS has assumed the post of sr. dir, media/artist relations, Capitol Records, and will be based in the Hollywood Capitol Tower. Jenkins will oversee a publicity staff on two coasts. He previously held the title of sr. dir, nat'l pub, Arista Records. After serving with Arista for over three years, Jenkins joined Capitol as dir, pub.

BARBARA SHELLEY has been promoted to the position of vp, media/artist relations, Chameleon Music Group. Formerly Chameleon's dir, nat'l pub, Shelley will now be responsible for national publicity campaigns, video promotion, corporate development and imaging campaigns.

TERESA FIELD has been promoted to sr. coordinator, mktg, CEMA Distribution. In this position, Field, who'll be stationed in Los Angeles, will be responsible for the production of CEMA publications including the new release book, checklist and quarterly catalog. Prior to her promotion, Field worked as an executive secretary for CEMA's home office.

JOHN INGRASSIA has been named dir, business affairs, CBS Records, and will be responsible for the negotiation of contracts with artists, the associated labels and other parties. He has most recently served as dir, administration, A&R and has also been counsel in CBS's law department.

JONATHAN M. POLK has been appointed dir, business affairs, CBS. Polk has been at PolyGram Records since 1988, where most recently, he was sr. atty, legal affairs. Prior to joining PolyGram he was an attorney at Weil, Gotshal & Manges where he worked on various litigations for CBS Records.

JENNIFER A. STEWART has been named dir, procedures and controls, CBS Records Operations (U.S.). Stewart will be responsible for coordinating the development, implementation and maintenance of procedures and controls at all CBS Records Operations locations in the U.S. She comes to CBS from Integrated Resources Inc., where she held the position of dir, corporate accounting. □

Rhythm Nation Tour Hits 2 Million

While waiting for her seventh release "Love Will Never Do Without You," from her multi-platinum *Rhythm Nation 1814* album to climb up the charts like its predecessors, A&M recording artist Janet Jackson has topped the two million mark in attendance for her world tour. The artist's nine-month first-ever tour was concluded in Nagoya, Japan.

Jackson is scheduled to begin a second 1990 stadium tour of the Far East before the year is over. Also, Jackson has just released a long-form video package entitled *The Rhythm Nation Compilation* which features an interview, exclusive behind-the-scenes video footage and a compilation of all seven videos released from this album. □

A&M Black Division *continued from page 6*



Rush

marketing rep for CEMA Distribution, joins the label as R&B Western regional



Taylor

promotion manager. He will work with urban radio, retailers and club djs on the West Coast.

Rush, the division's secondary retail and marketing coordinator in Los Angeles, will serve as A&M's liaison to retailers across the country and will assist the label's local promotion managers. Previously, Rush was publicist for the 1990 African American Exposi-

tion in Chicago.

Washington has been appointed regional promotion manager in Chicago. He will work with local radio and retail. Previously, Washington was with CEMA Distribution in Chicago and



Fisk

prior to that he was group sales manager for the Regal Theatre.

Fisk, who joined A&M in 1989 as a production assistant, has been promoted to administrator of R&B promotion/black music marketing. She will coordinate the activities of the black music division for the label and will report directly to Eason. Before coming to the label, Fisk was a sales and marketing assistant for Motown Records.

Avery, former Southwest regional promotion manager for Orpheus Records, has been appointed regional promotion manager, Southwest, for A&M.

Chaplin, having also worked at the Regal Theater in Chicago as promotion

marketing manager, will now hold the position of regional promotion manager for the Carolinas. Chaplin was Midwest regional promotion manager for CBS in Chicago before his stint with Regal Theater.

During the last few months, Boo Frasier was named national director retail; Aileen Randolph-

Williams was named director black music marketing; Iris Perkins was named East Coast regional promotion manager; Clinton Harris was named regional promotion manager/Atlanta; Chris Barry was named regional promotion manager/Washington D.C.; and Darryl Johnson was named regional manager/Memphis. □

Cafaro President *continued from page 6*

process complement what we started nearly 30 years ago."

Cafaro, who began his career as an on-the-air personality at WDXY in Sumter, SC, and WGCD in Chester, SC, first joined the label in 1977. Starting out as promotion manager for the Carolinas, Philadelphia and New York City, Cafaro became promotion director in 1983 and held that position for four years. In 1987, he was promoted to vice president of promotion and relocated to the label's Los Angeles headquarters. A year later, Cafaro moved up to vp/gm and later to sr. vp/gm.

Prior to joining the label, Cafaro was general manager and morning man for WRPL, Charlotte, NC, one of the first progressive radio stations in the South.

"[Al's] background in radio coupled with his firm sense of A&M's history make him the perfect person to represent A&M as we step

forward into the decade," said Jerry Moss, chairman/ceo, A&M Records. "[He] possesses the knowledge and integrity to be a really great president. His competitive spirit and natural leadership abilities will create an environment that inspires the best performance from everyone at A&M."

"I believe in our artists," Cafaro said. "My job is to forge a future based on the best of A&M's traditional values and our new competitive team spirit. 1991 will bring new records from Sting, Herb Alpert, Amy Grant, Vesta, Barry White, Aaron Neville and others, along with some great music from several exciting new partnerships. With this music, the team at A&M Records and PolyGram Group Distribution, I am confident that I will deliver on the trust that Herb and Jerry have placed in me." □

Roth President *continued from page 6*

"Myron is joining us at the most exciting time in our company's history to oversee operations of our expanding record, motion picture and television businesses," said Tony Scotti, chairman, SBEI. "Prior to switching our label's distribution from CBS to BMG, we had the opportunity of working closely with Myron for several years. He has great integrity and is an outstanding executive. Having him as a member of our new team is very grati-

fying to me."

Prior to joining the company, Roth was senior vice president and general manager, West Coast, CBS Records, for two years. During his stint at MCA, Roth was executive vice president and was later promoted to president.

SBEI had just announced the termination of a distribution agreement with CBS Records Group, after a nine-year working relationship. □

THE BRITISH INVASION

By Dotun Adebayo

Black And Banned In The U.K.

Controversial Los Angeles rappers **N.W.A.** (Niggas With Attitude) have just notched up their highest placing in the U.K. with their latest EP *100 Miles And Runnin'*. This has happened despite the fact that the EP has been banned by the biggest record retailers in the country, including Woolworth's, HMV, W.H. Smith and John Menzies, as well as, of course, the BBC.

A spokesperson for Menzies described the lyrics of one of the more explicit tracks, "Just Don't Bite It," as "offensive," while W.H. Smith's representative added that "the kind of people who would buy this record probably wouldn't go to our stores to buy it." Whatever the reasons for the N.W.A. boycott, the censorship issue, which for the past 12 months has dogged rap music in the United States with **2 Live Crew's** album *As Nasty As They Wanna Be*, has now crossed the Atlantic. Welcome to censorship in the U.K.

"The single is selling only in import record stores," says Island Records' press officer Nick White. "Fortunately, many of those stores' return sales figures reported to Gallup (the British agency charged with compiling the pop charts from sales of records alone), have managed to help the EP go Top 40 because of the huge demand in these shops. I think the word has gone out on the street that these are the shops

correct, young Britons have, with one blow, destroyed the domination of chart positions held by the major chain stores—a domination that has persisted in the U.K. record scene for at least 20 years, if not longer. More importantly, the power of the record-buying youth is the only defense open to black artists here, who unlike those in the U.S. have no constitution defending free speech to turn to in the battle against record censorship.

"I play my music for the kids," says ex-N.W.A. rapper **Ice Cube**. "They want my music, that's why it went gold in just a few weeks. I don't care if it gets banned. The kids who I'm making the music for know where I'm



N.W.A.

have never been necessary in a British context. While America debated the issue of whether 2 Live Crew was obscene or not, the British sat back, content that such an issue could never explode in the U.K., where 2 Live Crew's album was never on general release and where British artists were content to *imply* naughtiness in their lyrics. Every now and then, however, the "naughtiness" got out of hand and the BBC felt they had to impose their own form of censorship. The BBC's censorship, however, didn't stop **Max Romeo's** "Wet Dream" from becoming a hit (banned even though the reggae singer insisted that the song was about a man who was trying to get to sleep while rainwater was leaking through a hole in his bedroom ceiling); nor **Chuck Berry's** "My Ding-A-Ling" which reached No. 1 despite the BBC's boycott, (Berry insisted that a "ding-a-ling" was a pair of silver bells hanging on a string); or **Lil' Louis'** 1989 hit "French Kiss," which according to the British broadcasters, featured an orgasm by an asthmatic woman.

History has shown that a ban by the BBC is a sure-fire way to get a hit in

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The 2 Live Crew

where you'll be able to find the record, and the shops are doing great business."

If White's analysis of the situation is

at and know where they can get a hold of my album."

Tough words like those of Ice Cube

Black Music At Black Rock

Now that Sony has settled into running CBS Records, the Japan-based company might want to get a better understanding of the American way in which big business operates in general. U.S. corporations churn to a different set of rules, values and objectives. We have unions and health care programs, and while we work hard, unlike Japanese worker bees, we learned to separate job from state a long time ago. Sony might even want to seriously look into the investment of water coolers; a lot of business is conducted around them.

However, when folks at Sony get American business tactics down, when it comes to the music business, they should forget most of what they just learned.

The first thing Sony execs should do is equip themselves with American calendars and outline the Friday of every work week. They'll soon learn that very little record business is conducted on those days. And they should simply forget getting anything done on days leading up to and after a major American holiday; the music biz starts getting into the spirit long before it arrives and takes another week after the festivities to rev back up.

As for CBS itself, Sony, in light of the headline-making firings and executive shuffles, will find that black music is

selling acts. The nation's automotive and banking businesses should look into the R&B concept. Trust us—the first embattled S&L that finds a way to utilize **L.A.** and **Babyface** is on its way to a speedy recovery.

Black music at CBS is currently in particular disarray. It's an odd position for the giant, which was one of the first special markets more than a decade ago.



Regina Belle

If we may, this column would like to offer the Sony folks some suggestions in getting the house in order:

Give black A&R some leeway. Some observers say what the company lacks is a black A&R "star." Whether that's true or not, the department could be given more freedom to do its thing.

Concentrate on breaking more new black acts. Sure, you Sony guys are like **Michael Jackson**, obsessed with the biggest, and as the company did with **Regina Belle** and **Surface**, will keep the label more than solvent for when Bruce Springsteen hits you up for another zillion. You might want to aggressively seek established black acts as well. For instance, how did a valuable up-and-comer like **Miki Howard**, who recently left Atlantic, *not* end up at CBS? **Get involved in black production deals, custom labels.**

This is a great way to get an R&B infusion without a lot of the fuss, as evidenced by your profitable relationship with the Def Jam label. CBS' distribution of **Gamble** and **Huff's** Philadelphia International Records back in the '70s is an even better example. CBS, via PIR

acts like the **O'Jays**, **Teddy Pendergrass**, **MFSB** and **Harold Melvin and the Bluenotes**, among others, dominated the black music market. There are some up-and-coming producers waiting in the wings who could certainly fortify CBS with cutting-edge talent. **Pay attention to the company's black executives.** Sony, you've inherited with CBS capable black executives, some of whom have never been given the opportunity to shine. Give them the freedom and platform from which to operate and you'll see some results.

Of course, Sony, you should know that some things take time. Rome wasn't built in a day (although its builders probably would have been a little speedier had they known that one day the Japanese would offer such big bucks for it), but then, they didn't have the option of black music as its foundation. If they had, things might have been different. Oh, that tower would still lean, but it would have been a *mean* lean.

MEANWHILE, BACK AT THE RANCH: Could there be big developments in the offing at Motown? Insiders say the label will bring on a young new exec in '91, who will head up his own label and seek to give the company a presence in a musical genre it never had before: jazz.... **Larry Blackmon**, creator/leader of



Bell, Biv, DeVoe

their best friend. An infusion of R&B can turn any company around. Just ask MCA's music division. A shell of a company six years ago, today **Bell, Biv, DeVoe** is one of the company's largest



Jody Watley

Cameo, is said to be shopping, and not for holiday gifts, either.... **New Edition** member **Ralph Tresvant's** self-titled debut solo MCA LP is shipping gold,

continued on page 45

INTRO...

QUEEN MOTHER RAGE Vanglorious Jewel

As the beats of the funky drummer quicken and the sounds draw nearer, you become aware that there is a voice that accompanies the primitive, rhythmic thumps—one that is strong, confident and equally electrifying. In search of the source, you close your eyes in an attempt to hone in on the message that is being delivered.

That voice is none other than that of Cardiac Records' Stephanie Dancer, a rap gem better known as Queen Mother Rage. The song to which the New York-based rapper lends her sensuous vocals and provoking message is her current single,

"Slipping Into Darkness." The album is forthcoming and is sure to deliver more of the same.

A resident of the Bronx, Rage was never really into the rap scene, considering it merely a hobby. Throughout years of writing and recording, she never took rap seriously as she dabbled in the type of hip hop ego-raps for which artists such as M.C. Lyte and Big Daddy Kane are known.

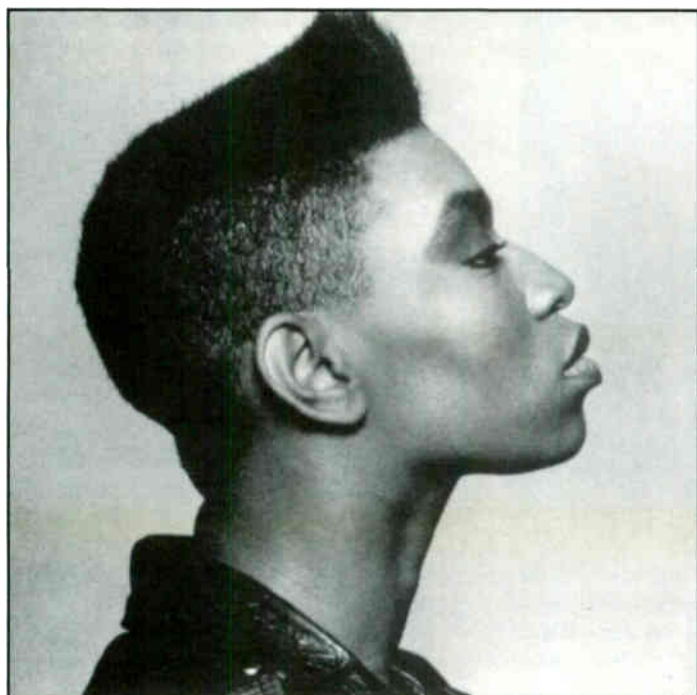
During 1987 and '88, Rage was a member of a group that could be termed a female Public Enemy—Elite Force.

"We had S1Ws and a 'Griff,'" Rage remembers. "The speaker of our group

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ADEVA: Proceed With Caution



The words of Patricia Daniels' father from the pulpit of his Baptist church were more than words of strength and inspiration, they were words of enlightenment. It wasn't enough for her to sing in the choir as a youth; the New Jersey native went on to earn degrees in psychology and music education from William Patterson College. Now, as Capitol Records' Adeva, Daniels has brought her gospel roots full circle and uses them as the foundation for her self-titled debut LP.

Of course, this is not a gospel album. On the contrary, it is an excursion

into the most impressive dance and house grooves known to music. The album's punch is so powerful that European audiences were immediately knocked out upon its release. Already yielding six hits, of a total of 13 tracks, the LP has helped this "house diva" win the category of Best Female International Artist at the U.K.'s DMC Awards (Dance and Black Music) as well as become one of the elite who have achieved U.K. platinum. These accomplishments are rounded off with the album's gold certification in Australia.

But these levels of achievement have eluded Adeva in the States. Having

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Politics and Music

In a country where black music and entertainment has become a critical force in the reaping of hundreds of billions of yen for big corporate sponsors and tour promotion syndicates on an annual basis, Japan's pre-World War II-born politicians are walking a very dangerous line in their continuous attempts to contemptuously portray blacks and minorities as the sole cause of America's steady economic decline.

In what has been the third round of fire aimed at the black community over the past two years, the new Justice Minister took another careless shot in that direction by loosely comparing blacks to prostitutes. The off-the-cuff remark was made during his undercover crackdown on foreign prostitutes in the entertainment district of Shinjuku, and although no black women were rounded up in this sting operation, the Justice Minister made the analogy that blacks, like prostitutes, drive down the economic value of good neighborhoods. This controversial statement immediately sparked a strong storm of protest from Jafa (Japanese African-American Friendship Association), the American Embassy, a string of African embassies and other human rights organizations.

The comment came on the eve of **Nelson Mandela's** trip to Japan and, although an embarrassment to the ANC, provided the impetus for various social and political groups to collectively stage a protest march in front of the Ministry of Justice building. The event was picked up by several international networks and was broadcast around the world. Although this joint protest has been successful, the missing link in this chain of support is the major black entertainers who, for the most part, represent the only true image of what black America is to Japan.

Despite the rapid strides that black professionals have been making in the U.S., the Japanese media still tends to accentuate the stereotype that blacks can only make it as comedians, athletes, singers or dancers. Therefore, instead of showing visual dosages of the new elite of black power brokers such as **Colin Powell, Bill Cosby, Oprah Winfrey, Jesse Jackson and Andrew Young**, over 95 percent of Japan's media coverage of blacks has shown them in the aforementioned stereotypical roles.

Regardless of some of the negative



Alexander O'Neal

attitudes that are still prevalent against minorities in Japan, the corporate sector has found that using black superstars to sell their goods and services has turned into a tremendously lucrative venture. **Janet Jackson**, for example, has not only been sponsored by Japan Airlines but was recently picked up as the new face for Japan's Apple Computer Network. **Bobby Brown** has become the exclusive male celebrity to represent the cosmetic products sold by the Tokyo Beauty Center. **Ron Carter** has appeared in commercials representing the massive Daiichi Seimei insurance company, and **Quincy Jones** has been at the helm of Hitachi promotional campaigns to boost its electronic hardware image.



Jesse Jackson

A recent poll taken by *Adlib Magazine*, the #1 popular music magazine in Japan, verified the growing appeal and influence of black performers, pro-

ducers, and songwriters among Japan's youth. In the category for favorite male singers, eight of the 10 singers that were chosen happened to be black. They included **Bobby Brown, Prince, Luther Vandross, Alexander O'Neal, Johnny Gill, Babyface, Stevie Wonder** and **Al Jarreau**. In the category for favorite female vocalists, the results were equally as impressive, with black females also topping out with eight positions. Among them were **Anita Baker, Janet Jackson, Whitney Houston, Karyn White, Cherelle, Patti Austin, Chaka Khan** and **Diana Ross**. The best band was **Jamaica Boys**, while the favorite chorus group was **Take 6**. Quincy Jones was rated the top producer, and Prince took honors as the top composer. Those voted the best looking male and female celebrities were Bobby Brown and Whitney Houston. What becomes readily apparent is that as black artists continue to rise in popularity among Japan's youth, Japanese corporations will undoubtedly make long term efforts to integrate them into their advertising and commercial sponsor agendas for the '90s.

For black Americans as a whole, it will mean having a larger economic stake in one of the fastest growing industrialized countries in the world and a new responsibility for the direct benefactors of these financial exchanges to correct the negative perceptions held against the minority they represent. For the Japanese, it will mean that the corporate sector, which is indulging itself in such commercial ventures, will absolutely be expected to take action and defend the rights of the very minority groups that they are sponsoring if the political leaders make derogatory statements in the near future.

Although few major black entertainers have stepped forward and commented on the tragic remarks made by the Justice Minister, it is still probable that if better relations are not forged between Japan and black America soon, entertainers will be forced to respond. Inevitably, if these artists do abide by any sense of justice and determine to champion human dignity over the personal profits they are collecting from Japan, it will spell dire consequences for the business and entertainment community here.

J.R. Dash, president of Jafa, talked

continued on page 45

King Lou and his "partner in crime" the **Queen Storm** (a.k.a. Capital Q), make up the successful **Dream Warriors**. The successful hip hop duo has just videotaped a segment for Britain's BBC 2 television show "Dance Energy."

It's a new show aimed at the under-18 crowd and will debut in England soon. The BBC crew was also putting together a segment on one of Toronto's top rappers, **Michie Mee**.

It seems British interest in Canadian black music is running quite high this year, first with **Maestro Fresh Wes** and his single "Let Your Backbone Slide" and now with **Dream Warriors'** hit "Wash Your Face in My Sink," which was on the Top 10 chart in England.

King Lou, who grew up in Toronto, has also written for other local performers, including **Michie Mee** and **L.A. Luv**. When writing for **Dream Warriors**, his lyrics are aimed at promoting the ideals of peace and racial equality.

The **Dream Warriors'** next single, "My Definition of a Bombastic Jazz Style" on Island Records, is due to be released soon.

.....

DPH Productions and Ideal Promotions, in association with WBLK-FM (Buffalo, N.Y.), CHRY-FM 105.5 and FM 108, have announced "Golden Soul Classics, Part Two" on Saturday, December 1 at the International Centre.



Ben E. King

After their much acclaimed "Golden Soul Classics, Part One," the promoters were asked to present part two. The first event featured **Ben E. King**, the **Platters**, **Dorothy Moore** and local artists **Liberty Silver**, **George Banton** and **Denyck Paul Jerry Butler**, the **Chi-Lites**, the **Manhat-tans** and the **Impressions** will perform this time around. Promoters of part two say the evening "promises to be a night of unparalleled classic soul singing."

The music of the **Chi-Lites** is currently experiencing a rebirth. **M.C. Hammer** has recorded "Have You Seen Her," Paul Young has redone "Oh Girl" and the British reggae band **UB40** has reworked "Homely Girl."



Tramaine Hawkins

The United Way's Black Community Committee will welcome legendary gospel singer **Tramaine Hawkins** to its first annual gospel concert. The concert will take place at Massey Hall, which is the same venue where **Charlie Parker**, **Bob Marley** and the **Wailers** have performed.

The event is called "Hosana '90," and proceeds will benefit agencies served by the United Way.

A product of the African-American gospel tradition, Hawkins has been performing since 1969. The success of her career is documented by many best-selling albums and numerous sold-out performances.

Hawkins came to the forefront of the gospel industry when she joined the **Edwin Hawkins Singers**. The group's number one hit, "Oh Happy Day," became the first gospel single to cross over to the pop charts.

.....

The **Marquee** is the new home of soca and calypso music in Toronto. Recently, **Calypso Rose**, **Invader** and **Brigo** backed by **Instant Jamm** warmed the crowd up until the next day when the **Mighty Sparrow** joined **Calypso Rose** for the second show. She performed her hit "Fire, Fire."

Calypso Rose has been called the only "Calypso Queen of the World," and was successful in getting the title "Calypso King," the biggest Calypso contest in Trinidad and Tobago, changed to "Calypso Monarch."

She is the first and only woman to

have won the contest to date. She also won the Road March in 1976 and again in 1977.

Invader, who hails from St. Lucia, is young, fresh and a hit with his song "Walk and Wine," which was a smash among soca lovers in the Caribbean, North America and England. He performed his recent recordings "Bend Down Low" and "Mask Man."

The **Mighty Sparrow**, popularly proclaimed "Calypso King of the World," finished off the show with a classic performance.

.....

The annual Canadian Reggae Music Awards Concert will be held on Feb. 17 at the Harbour Castle Westin Hotel.

Awards will be presented to nominees in more than 40 categories, including a presentation for individuals who have made outstanding contributions to the international and Canadian music industries. The names of the nominees will be released on December 31.

Awards will also be presented in a Soca/Calypso category. It promises to be an entertaining event, since the show will also feature international and local reggae artists.

For more information call (416) 747-1315.

.....

Music Africa, a brand new organization formed to promote African musical and cultural events, had its official launching recently in Toronto. The organization will promote African music in Toronto and hopes to gradually expand into other major Canadian centers.

The interim executive is Dr. **Thaddy Ulzen**, but formal elections will be held once **Music Africa** is registered as a non-profit organization.

The group has several short- and long-term objectives: to support local African performers; to operate within Canada's official multiculturalism policy; and to collaborate with Toronto-based African ethnic organizations in the promotion of cultural events.

Music Africa will also organize **Afrofest**, North America's first annual African music festival, taking over from the original organizers, **Highlife World**.

Next year's 10-day festival is scheduled to begin May 23, 1991, and will include a free concert at Queen's Park.

Membership in the organization is open to all individuals with an interest in African music and culture. □

Al Bell, Bellmark Records: On A Mission



Al Bell

When God laid the vision of Bellmark Records on the heart of music industry veteran **Al Bell**, he saw a vehicle in which gospel music could be brought on an even keel with its secular counterpart technically and artistically as well as on the marketing and promotional front.

Bell had done it once before, heading the landmark Stax Records label and its Gospel Truth subsidiary through the decade of the '70s. It was the Gospel Truth label that launched the career of one of the legendary figures of the black/urban contemporary gospel sound, **Rance Allen**.

Bell has the feeling he can use Bellmark, through God's direction, to be the same creative, innovative force in the '90s.

Once in a great while a man and his mission meet at the perfect moment in history. For Bell the time is now as he launches the first releases on his newly-formed Isbell Records, Inc. family of labels.

Bell, hailed 20 years ago as "the boy genius of the record business," has been destined to be the man who best fit his time on a number of occasions over his 30-year career in the music industry. In the 1960s, he was midwife to the first of the soul music hits as a disc jockey in Washington, D.C. When the Motown sound exploded, Bell knew that there was a whole rainbow of other black music to be heard that had too long been ignored and he seized the moment. Shortly thereafter he became a promotion man for the young Stax Records, which had a varied artist roster that spread across the spectrum of gospel,

R&B, jazz, blues and all the varying shades in between.

Viewing himself as a communicator, it wasn't long before Bell realized his talents as a record producer. Years both on the radio and traveling as a record promoter had honed his ear and business acumen to the fine edge of knowing what the public wanted to hear.

"I saw radio as an integral link between the songwriter's message, the artist's performance and the public's ear," Bell recalls. "This was a time for music with profound messages. The Civil Rights movement, the Vietnam War—there was a lot of confusion in the public's mind. Radio is a way to broadcast to thousands, but I knew from my days on the air that radio speaks to them one at a time. So I began to produce and direct productions at Stax that spoke to the hearts and minds of Americans—all Americans."

And so, by 1970, little Stax Records, which began as a production company, rose to an internationally respected musical force and the second largest independent black-owned record company in the country with the then-30-year-old Bell as its chairman. The careers of such artists as **Isaac Hayes**, the **Staple Singers**, **Booker T. and the MGs**, **Sam and Dave**, **Albert King**, **Carla Thomas**, **Rufus Thomas**, **Johnnie Taylor** and the **Emotions** all rose with the company.

for all the performers associated with the Bellmark and Life Record labels today.

"What I intend to do," Bell states, "is to help create superstars, whether they perform gospel, blues, jazz or rap. All of our artists will be nurtured with the same fervor of promotion, public relations and popularization traditionally reserved for only pop artists."

For the past 10 years, Bell had been an independent music and marketing consultant, pausing frequently to produce a favorite artist like **Bobby "Blue" Bland** until he became president of Motown Records Group/Gordy Co. in 1988. When the company was sold, Bell immediately put on the line what he feels is the most formidable of his many projects.

"Isbell Records has, with CEMA, the most comprehensive distribution package available to a record company today; and I have collected an array of talent on both our general music label Life Records and our God-inspired music label Bellmark that is unparalleled. We have launched a *major* recording company, allowing us to establish a more authentic perspective on black music. As I have come of age in the business, I feel I know what it takes today to make the music America really loves."

After the long, tedious process of



Lamora Park Young Adult Choir

Innovative marketing techniques, full-scale advertising and career development support for the acts was what made the difference for the black artists on the Stax roster, and Bell is instituting that same kind of artist-oriented support

getting its business in order, Bellmark has made its entry into the gospel marketplace with two hot releases: the first is from the **Lamora Park Young Adult Chorale** and is entitled *Wait On The Lord*; the second comes from former major

league baseball star **Thad Bosley** and is called *Who Can Change The World?* The latter was arranged by former **Thompson Community Singers** musician/songwriter/arranger **Percy Bady**. And for added measure, Rance Allen has "come back home" with an album slated for release during the first quarter of 1991. Other artists signed include former **Dramatics** lead **L.J. Reynolds** and **Michael McCurtis & The Delegates**.



Thad Bosley

Bell and company will be a force to be reckoned with as they take gospel to higher artistic and marketing plateaus.

Geffen And Reunion Records Sign Exclusive Distribution Deal

Geffen Records has signed an exclusive long-term agreement with Reunion Entertainment Group to distribute Reunion Records worldwide, effective Jan. 1, 1991, it was announced by Geffen president Ed Rosenblatt.

According to Reunion's president/ceo/co-owner **Terry Hemmings**, "This agreement represents the most extensive commitment ever from a mainstream distribution company to market and promote contemporary Christian music to the general market. Geffen is not only committed to individual artist promotion, but to developing the consumer's awareness of Reunion as a specific style or vernacular of positive alternative music."

Reunion Records has announced several staff additions and changes, according to Hemmings.

Dennis Disney, formerly founder/president of the Disney Group Inc., an entertainment industry marketing and artist management firm, has joined the record company as marketing director.

In addition, **Susan Coker** has been promoted to manager of public rela-

tions. **Michele Buc** has been named production assistant and **Angela Hewitt** has been named marketing assistant.

Local NARAS Affiliate Presents Gospel Music Showcase

The gospel arm of the Detroit Committee/Chicago Chapter of the National Association of Recording Arts and Sciences recently presented its first annual Gospel Music Showcase. The event was held at the beautiful Rackham Auditorium.

The purpose of the showcase was to give artists who are not bound to a record company by contract the opportunity to perform in a concert environment before A&R representatives from various record companies.

Representatives from CBS, Tyscot and I AM record companies were in attendance as well as **James Mack**, president of the Chicago Chapter.

Some of the participating artists included the **Second Ebenezer Youth Chorale**; the **Abundant Life Fellowship Chorale**; **Peter's Rock Mass Choir**; **Betty Lane**; **Tyrone Block and Love**, **Salvation & Devotion**; **Abe Cook & Renewed Spirit**; **Min. Kenneth Wells** and the **Jackson Sisters**. Sound of Gospel recording artist **Herman Harris and the Voices of Faith, Hope and Love** were the evening's special guest artists.

Radio personalities from stations WMKM-AM and WCHB-AM served as hosts for the evening's festivities.

UNAC Live Recording Due Soon

The live recording of the Church of God In Christ (COGIC) organization's convention at the Mosconi Center in San Francisco is due to be released shortly says Wendy Dykhuizen of WFL Records. **Dr. Mattie Moss Clark**, acclaimed music director for the COGIC national organization and producer of this recording, said the July 7 recording features the best songs written by some of the major gospel artists connected with the COGIC.

Among those participating were **James Mitchell**, **James Moore**, **Karen Clark-Sheard**, **Dorinda Clark-Cole** (of the Clark Sisters) and a 200-voice mass choir.



Pictured (l-r, back row) are Rev. Buster Soaries, Hammond's mgr., Dan Cleary, dir. A&R, Benson, (l-r, front row) Hammond and Jerry Park, pres. Benson

Fred Hammond of Commissioned

recently signed an exclusive solo artist recording agreement with the Benson Company. Hammond started Commissioned, the top-selling contemporary black gospel group, nearly 10 years ago. Along with co-producing their debut Benson project *State Of Mind*, which was released in July, Hammond also wrote the majority of the songs on the album, including the first single from the project, "Let Me Tell It." The Detroit-based group has four albums, all of which have been ranked in the top five of the spiritual albums chart.

GOSPEL REVIEWS

Clifton Davis

Say Amen

Benson

C L I F T O N D A V I S



Television's "Amen" star makes a big splash in the gospel arena. His debut features a mixture of urban contemporary and inspirational selections sprinkled with some updated arrangements of hymns and traditional standards. Davis shines most on the hymns "Blessed Assurance" and "Jesus Paid It All." Also highlighting this LP is the production of

continued on page 45

JAZZ NOTES

Abbey Lincoln: Voice Of Social Consciousness

The World Is Falling Down is the name of entertainer **Abbey Lincoln**'s first album on PolyGram/Verve. It also serves as the first project she's done on a U.S. label in over 20 years. Multi-talented Lincoln has successfully worked in film, starring in classic movies such as "For Love Of Ivy" and "Nothing But A Man."

With four original selections on *The World Is Falling Down*, Lincoln takes writer or composer credits on each. The rest of the album's tracks are standards which feature **Jackie McLean** (alto sax), **Clark Terry** (trumpet), **Ron Carter** and **Charlie Haden** (bass), **Billy Higgins** (drums), and **Alain Jean-Marie** (piano).

Lincoln is very socially conscious and this is reflected in her music. "I simply make observations of the world and then put them to music," she says. Warm-hearted and dedicated to her work, Lincoln says that singing jazz rescued her from having to work on other types of music. "Jazz saved me from the coldness of the pop music business. Because the standards for jazz music are very high, jazz has become a true art form. As it has demonstrated time and again, jazz stands the test of time."

Truly an artistic CD, *The World Is Falling Down* also serves as a testament for social commentary by Lincoln, and she doesn't falter one bit in that regard. Describing her creative skills in music, she says, "It's a spirit that I've courted over



Abbey Lincoln

the years. I dug a tunnel to make it easier for her (the spirit) to come through. It's always there—and I love her more than anything else in life. I live through her and she lives through me."

Lincoln started out in music like most: she gained an interest in singing at home, in school and at church. Born in Chicago, she grew up on a farm in Michigan. During those formative years, Lincoln cites several well-knowns like **Coleman Hawkins** and **Billie Holiday** as early influences on her development for jazz appreciation. She made her "professional" debut in the basement of a church and was paid the grand sum of five dollars.

Because of her convictions as a jazz performer, Lincoln feels very strongly about the condition of jazz today and thinks more can be done to increase the awareness of the music style. "Jazz music is like an orphan," she says. "European (classical) music is backed by lots of dollars

continued on page 45

BRE JAZZ CHART

DECEMBER 7, 1990

T	L	ARTIST	TITLE	T	L	ARTIST	TITLE
W	W			W	W		
1	3	MARK WHITFIELD <i>The Marksman</i> Warner Bros		21	31	CHARLES MICHAEL BROTMAN <i>Mango Cooler</i> Global Pacific	
2	1	GEORGE BENSON <i>Big Boss Band</i> Warner Bros		22	19	MICHAEL BRECKER <i>Now You See It</i> GRP	
3	12	JOE SAMPLE <i>Ashes To Ashes</i> Warner Bros		23	24	DAVE WECKL <i>Master Plan</i> GRP	
4	14	MULGREW MILLER <i>From Day To Day</i> Landmark		24	16	MICHEL CAMILO <i>On The Other Hand</i> Columbia	
5	7	JON HENDRICKS & FRIENDS <i>Freddie Freeloader</i> Denon		25	15	HANK CRAWFORD <i>Groove Master</i> Milestone	
6	6	SEBASTIAN WHITAKER <i>First Outing</i> Justice		26	38	BRIAN MELVIN TRIO <i>Standard Zone</i> Global Pacific	
7	10	BETTY CARTER <i>Droppin' Things</i> Verve/PG		27	32	BOBBY McFERRIN <i>Medicine Man</i> EMI	
8	13	LOU RAWLS <i>It's Supposed To Be Fun</i> Blue Note		28	☆	THE MANHATTAN PROJECT <i>Manhattan Project</i> Blue Note	
9	2	EMILY REMLER <i>This Is Me</i> Justice		29	23	BOBBY LYLE <i>The Journey</i> Atlantic	
10	11	RIPPINGTONS <i>Welcome To The St. James...</i> GRP		30	26	TANIA MARIA <i>Bela Vista</i> World Pacific	
11	8	DAVID BENOIT <i>Inner Motion</i> GRP		31	☆	ART BLAKEY/JAZZ MESSENGERS <i>One For All</i> A&M	
12	22	RALPH MOORE <i>Further More</i> Landmark		32	18	RAY BROWN TRIO <i>Summer Wind: Live At The Lo</i> Concord	
13	17	LEO GANDLEMAN <i>Solar</i> Verve Forecast/PG		33	☆	PASSPORT <i>Balance of Happiness</i> Atlantic	
14	25	KENNY GARRETT <i>African Exchange Student</i> Atlantic		34	30	PHIL SHEERAN <i>Breaking Through</i> Sonic Edge	
15	5	NINA TEMPO <i>Tenor Saxophone</i> Atlantic		35	27	BRANFORD MARSALIS <i>Crazy People Music</i> Columbia	
16	29	FATBURGER <i>Come & Get It</i> Enigma		36	☆	KIM PENSYL <i>Pensyl Sketches #3</i> Emerald Sun/Optimism	
17	4	GERRY MULLIGAN <i>Lonesome Blvd.</i> A&M		37	☆	CLARK TERRY <i>Having Fun</i> Delos	
18	20	TAKE 6 <i>So Much To Say</i> Reprise		38	☆	RENEE ROSNER <i>For The Moment</i> Blue Note	
19	9	KENIA <i>What You're Looking For</i> Denon		39	☆	PARIS ALLSTARS <i>Homage To Charlie Brown</i> A&M	
20	21	MACEO PARKER <i>Roots Revisited</i> Verve/Polydor		40	36	BLUESIANA TRIANGLE <i>Bluesiana Triangle</i> Windham Hill Jazz	

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

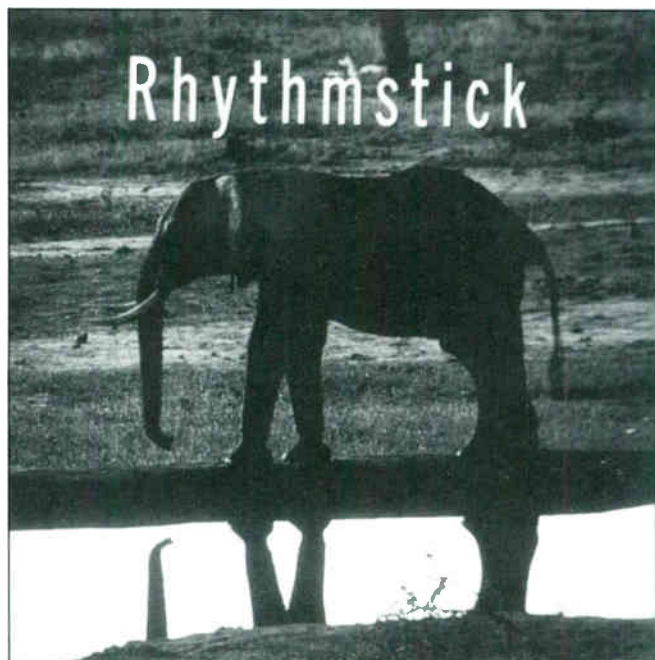


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MUSIC REVIEWS

SINGLES

PATTI LABELLE
T'WAS LOVE
MCA

This is a song that should score well with the Christmas season getting near. Although not a traditional Christmas song, it will still become a great success, partly due to the excellent vocals of LaBelle. This song is just one featured on her *This Is Christmas* LP. Demos: All.

BOBBY ROSS AVILA
I'M YOUR PUPPET
B & L

The Zapp-like intro makes way for a catchy song that, like the earlier version, should do well. Although it is mainly aimed at younger demos, it should please most, as it is a nice song. Demos: Teens, Young Adults.

A LIGHTER SHADE OF BROWN
T. J. NIGHTS
PUMP

This is an excellent record that tells the adventures of some guys on vacation in Tijuana, Mexico. There's a great dance groove featured that will make it a hot cut in the clubs. The "Club Oh Dance Mix," with its electric beats and underground sound, will be the favorite mix for DJs and dancers all over. Demos: All.

GO BANG
BANG IT
JACKPOT

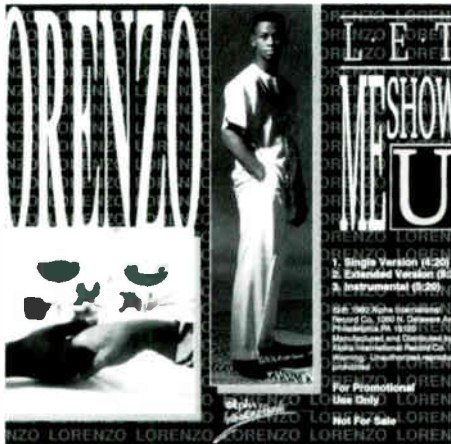
Lady Bang leads the way on vocals on this hip-house cut with heavy samples. There are hints of Snap and Black Box all over this cut. Also lending a hand on vocals is Abby St. James, who along with Lady Bang, really rocks da house. Davis, Stone and Klein are responsible for the production on an excellent cut. Demos: Young Adults.

**GREGORY CHARLES ROYAL
F/MONIQUE**
WORK ME
GCR MUSIC

This uptempo dance cut has lively

horns and keyboards. Produced and performed by Gregory Charles Royal with assistance from Monique, this single features seven different mixes, including a sizzling "Sexapella Mix." Demos: Young Adults.

LORENZO
LET ME SHOW U
ALPHA INTERNATIONAL



This cut is already on its way to heavy rotation. Lorenzo's vocals are soft and take control of the song right from the start. This slow jam is perfect for Quiet Storm as well as midday shows. Expect this song to become a big QS hit. Demos: Quiet Stormers, Adults.

WHISTLE F/THE KREATION
DO YOU CARE?
SELECT

Assisting Whistle on this Quiet Storm gem is Najee. The vocals and a jazzy intro combine to create a song with great potential to become even bigger than the title track from Whistle's *Always and Forever* LP. Demos: Young Adults, Adults.

TEN CITY
WHATEVER MAKES YOU HAPPY
ATLANTIC

The pulsating beats that are characteristic of Ten City are easily noticeable on this uptempo jack swing cut. The disco/house flavor grabs you straight away. Produced by Marshall Jefferson for On The House Productions. This cut was taken from the *State Of Mind* LP. Demos: All.

ANDRE ANTHONY WATERS
THE ONE THAT I WANT
HONEY

This is a midtempo cut with heavy house vibes which accentuate good dance songs. Underground clubs may really take to this track. A nice rap from Thomas Mitchell is a nice addition. Demos: House Fans.

CEYBIL
LOVE SO SPECIAL
ATLANTIC

The beats are slow on this track but the touches of techno and acid house will still get you jacking. The house clubs will all be laying this one down. This cut is sure to fill dance floors with its addictive beat. Demos: House Fans, Young Adults.

INDIA
YOU SHOULD BE LOVING ME
REPRISE

This Jellybean-produced house cut should have no problem finding its way to numerous turntables worldwide. From India's *Breaking Night* LP, this is an ideal dance track. Demos: House Fans.

ALBUMS

BLUE PEARL
BLUE PEARL
BIG LIFE



The blend of house and funk on this LP works well on cuts like "Naked in the Rain" and the remake of Kate Bush's "Running Up that Hill." The beautiful lyrics of "Little Brother" and the a cappella on "Rollover" make this album nonstop entertainment from beginning to end. □

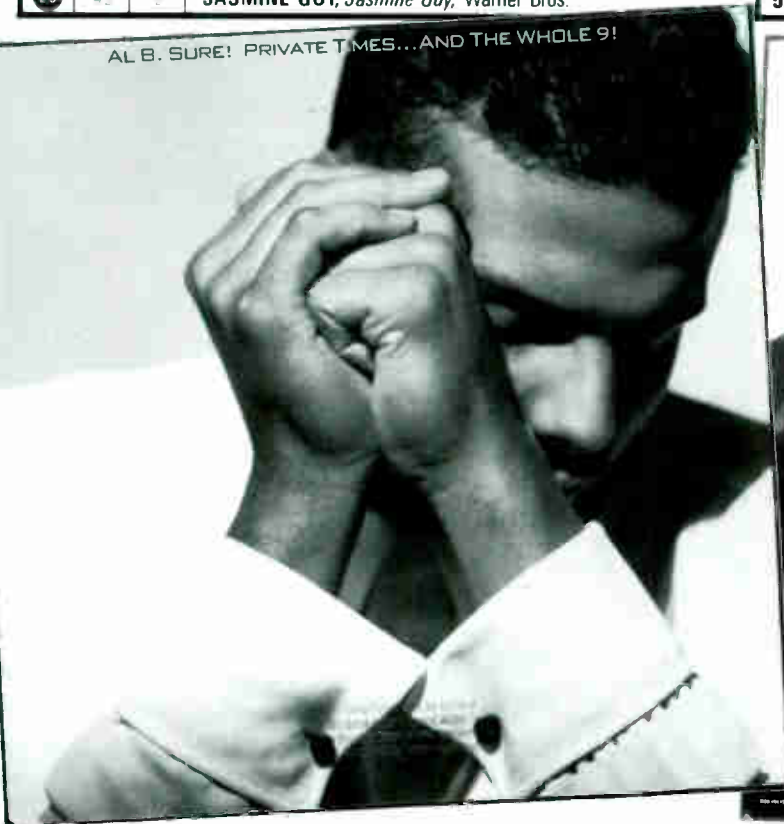
BRE ALBUMS CHART

DECEMBER 7, 1990

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

TW	LW	WOC	ARTIST	TITLE	LABEL	TW	LW	WOC	ARTIST	TITLE	LABEL
1	1	13	M.C. HAMMER, <i>Please Hammer, Don't Hurt 'Em</i> , Capitol			26	☆	▷	WHITNEY HOUSTON, <i>I'm Your Baby Tonight</i> , Arista		
2	2	4	L.L. COOL J, <i>Mama Said Knock You Out</i> , Def Jam/Columbia			27	28	36	EN VOGUE, <i>Born To Sing</i> , Atlantic		
3	3	1	PEBBLES, <i>Always</i> , MCA			28	8	10	MAXI PRIEST, <i>Bonafide</i> , Charisma		
4	4	12	VANILLA ICE, <i>To The Extreme</i> , SBK			29	18	15	WHISPERS, <i>More Of The Night</i> , Capitol		
5	5	22	MARIAH CAREY, <i>Mariah Carey</i> , Columbia			30	35	5	TRACIE SPENCER, <i>Make The Difference</i> , Capitol		
6	6	3	TOO SHORT, <i>Short Dog's In The House</i> , Jive/RCA			31	☆	▷	BIG DADDY KANE, <i>Taste of Chocolate</i> , Cold Chillin'/Reprise		
7	7	22	KEITH SWEAT, <i>I'll Give All My Love...</i> , Vintertainment/Elektra			32	26	16	MAGIC MIKE, <i>Bass Is The Name Of The Game</i> , Cheetah		
8	10	12	BASIC BLACK, <i>Basic Black</i> , Motown			33	22	15	BLACK BOX, <i>Dreamland</i> , RCA		
9	18	7	TODAY, <i>The New Formula</i> , Motown			34	24	12	BOOGIE DOWN PRODUCTIONS, <i>Edutainment</i> , Jive/RCA		
10	10	8	AL B. SURE!, <i>Private Times...And The Whole 9</i> , Warner Bros.			35	☆	▷	FREDDIE JACKSON, <i>Do Me Again</i> , Capitol		
11	11	25	JOHNNY GILL, <i>Johnny Gill</i> , Motown			36	40	2	KING TEE, <i>At Your Own Risk</i> , Capitol		
12	13	23	BELL BIV DEVOE, <i>Poison</i> , MCA			37	☆	▷	GUY, <i>The Future</i> , MCA		
13	14	6	GERALD ALSTON, <i>Open Invitation</i> , Motown			38	☆	▷	LEVERT, <i>Rope-A-Dope Style</i> , Atlantic		
14	14	8	TAKE 6, <i>So Much To Say</i> , Reprise			39	☆	▷	SURFACE, <i>3 Deep</i> , Columbia		
15	15	14	ANITA BAKER, <i>Compositions</i> , Elektra			40	☆	▷	MONIE LOVE, <i>Down To Earth</i> , Warner Bros.		
16	16	4	CANDYMAN, <i>Ain't No Shame In My Game</i> , Epic			41	41	3	D.J. KOOL, <i>The Music Ain't Loud Enuff</i> , Creative Funk		
17	21	5	TEENA MARIE, <i>Ivory</i> , Epic			42	34	25	TONY! TONI! TONE!, <i>The Revival</i> , Wing/PG		
18	18	5	KOOL RAP & DJ POLO, <i>Wanted: Dead or Alive</i> , Cold Chillin'/WB			43	31	11	THE AFROS, <i>Kickin' Afrolics</i> , JMJ/RAL/Columbia		
19	18	11	PRINCE, <i>Graffiti Bridge</i> , Paisley Park/WB			44	32	10	M.C. CHOICE, <i>The Big Payback</i> , Rap-A-Lot		
20	20	7	KIARA, <i>Civilized Rogue</i> , Arista			45	45	17	THE TIME, <i>Pandemonium</i> , Paisley Park/Reprise		
21	31	1	SAMUELLE, <i>Living In Black Paradise</i> , Atlantic			46	46	21	THE 2 LIVE CREW, <i>As Nasty As They Wanna Be</i> , Skyywalker		
22	22	6	THE BOYS, <i>The Boys</i> , Motown			47	38	9	JONATHAN BUTLER, <i>Heal Our Land</i> , Jive/RCA		
23	38	4	DEEE-LITE, <i>World Clique</i> , Elektra			48	48	27	CURTIS MAYFIELD, <i>Take It To The Streets</i> , Curtom/Ichiban		
24	22	4	CARON WHEELER, <i>UK Blak</i> , EMI			49	49	65	BABYFACE, <i>Tender Lover</i> , Solar/EPA		
25	43	7	JASMINE GUY, <i>Jasmine Guy</i> , Warner Bros.			50	50	11	N.W.A., <i>100 Miles And Runnin'</i> , Ruthless/Priority		

AL B. SURE! PRIVATE TIMES...AND THE WHOLE 9!



BRE SINGLES CHART

DECEMBER 7, 1990

TW	LW	WOC	ARTIST	TITLE	LABEL	TW	LW	WOC	ARTIST	TITLE	LABEL
1	4	7	WHITNEY HOUSTON,	<i>I'm Your Baby Tonight</i> ,	Arista	51	21	10	E.U.,	<i>I Confess</i> ,	Virgin
2	10	8	TEVIN CAMPBELL,	<i>Round and Round</i> ,	Paisley Park/WB	52	17	10	M.C. HAMMER,	<i>Pray</i> ,	Capitol
3	11	6	RALPH TRESVANT,	<i>Sensitivity</i> ,	MCA	53	67	3	HOWARD HEWETT,	<i>Let Me Show You How To Fall In Love</i> ,	Elektra
4	14	6	FREDDIE JACKSON,	<i>Love Me Down</i> ,	Capitol	54	19	9	QUINCY JONES,	<i>Listen Up</i> ,	Qwest/Reprise
5	6	7	GUY,	<i>I Wanna Get With U</i> ,	MCA	55	81	2	ANOTHER BAD CREATION,	<i>Iesha</i> ,	Motown
6	3	16	AL B. SURE!	<i>Missunderstanding</i> ,	Warner Bros.	56	☆	▷	RUN-D.M.C.,	<i>What's It All About</i> ,	Profile
7	2	13	GERALD ALSTON,	<i>Slow Motion</i> ,	Motown	57	60	5	JONATHAN BUTLER,	<i>Sing Me Your Love Song</i> ,	Jive
8	9	12	HI-FIVE,	<i>I Just Can't Handle It</i> ,	Jive/RCA	58	66	5	OLETA ADAMS,	<i>Get Here</i> ,	Fontana/PG
9	15	8	TONY! TONI! TONE!	<i>It Never Rains In Southem...</i> ,	Wing/PG	59	82	3	TEDDY PENDERGRASS,	<i>Make It With You</i> ,	Elektra
10	12	10	WHISPERS,	<i>My Heart, Your Heart</i> ,	Capitol	60	68	3	MICHEL'LE,	<i>Something In My Heart</i> ,	Ruthless/Atlantic
11	18	6	JEFFREY OSBORNE,	<i>Only Human</i> ,	Arista	61	☆	▷	BELL, BIV, DEVOE,	<i>When Will I See You Smile Again?</i> ,	MCA
12	13	9	LEVERT,	<i>Rope-A-Dope Style</i> ,	Atlantic	62	65	6	FORCE M.D.'s,	<i>Somebody's Crying</i> ,	Tommy Boy/Reprise
13	16	7	SURFACE,	<i>The First Time</i> ,	Columbia	63	72	2	KIARA,	<i>Every Little Thing</i> ,	Arista
14	20	11	JASMINE GUY,	<i>Try Me</i> ,	Warner Bros.	64	78	2	TRACIE SPENCER,	<i>This House</i> ,	Capitol
15	1	13	BELL, BIV, DEVOE,	<i>I Thought It Was Me</i> ,	MCA	65	71	5	KIPPER JONES,	<i>Poor Elaine</i> ,	Virgin
16	34	5	LOOSE ENDS,	<i>Don't Be A Fool</i> ,	MCA	66	29	10	AFTER 7,	<i>My Only Woman</i> ,	Virgin
17	32	4	PEBBLES,	<i>Love Makes Things Happen</i> ,	MCA	67	☆	▷	LOVE & LAUGHTER,	<i>I Surrender</i> ,	SBK
18	22	11	TAKE 6,	<i>I L-O-V-E U</i> ,	Reprise	68	33	16	SAMUELLE,	<i>So You Like What You See</i> ,	Atlantic
19	28	10	GEOFF McBRIDE,	<i>No Sweeter Love</i> ,	Arista	69	25	6	BASIC BLACK,	<i>Nothing But A Party</i> ,	Motown
20	23	7	STEVIE WONDER,	<i>Keep Our Love Alive</i> ,	Motown	70	83	2	SOUL II SOUL,	<i>Missing You</i> ,	Virgin
21	35	4	TEENA MARIE,	<i>If I Were A Bell</i> ,	Epic	71	☆	▷	JOE B. ELLIS & TYNETTA HARE,	<i>Go For It</i> ,	Capitol
22	27	8	THE BOYS,	<i>Thing Called Love</i> ,	Motown	72	☆	▷	CARON WHEELER,	<i>UK Blak</i> ,	EMI
23	26	7	SPECIAL GENERATION,	<i>Love Me Just For Me</i> ,	Capitol	73	85	2	SYBIL,	<i>Make It Easy On Me</i> ,	Next Plateau
24	24	9	GRADY HARRELL,	<i>Don't Turn Your Back On Me</i> ,	RCA	74	87	2	TRES\$,	<i>Let Me Feel Your Body</i> ,	Priority
25	37	3	JANET JACKSON,	<i>Love Will Never Do Without You</i> ,	A&M	75	☆	▷	CHIMES,	<i>True Love</i> ,	Capitol
26	45	4	EN VOGUE,	<i>You Don't Have To Worry</i> ,	Atlantic	76	84	3	RUDE BOYS,	<i>Written All Over Your Face</i> ,	Atlantic
27	30	6	PRINCE,	<i>New Power Generation</i> ,	Paisley Park/WB	77	80	2	LORENZO SMITH,	<i>Let Me Show You</i> ,	Alpha Int'l
28	31	8	TOO SHORT,	<i>The Ghetto</i> ,	Jive	78	☆	▷	MAXI PRIEST,	<i>Just A Little Bit Longer</i> ,	Charisma
29	41	4	DNA f/Suzanne Vega,	<i>Tom's Diner</i> ,	A&M	79	☆	▷	MAC BAND,	<i>Love U 2 The Limit</i> ,	MCA
30	56	2	MARVIN GAYE,	<i>My Last Chance</i> ,	Motown	80	☆	▷	QUINCY JONES f/Garrett/Khan,	<i>Places You Find Love</i> ,	Qwest/WB
31	39	6	WINANS,	<i>When You Cry</i> ,	Qwest/WB	81	☆	▷	BERNADETTE COOPER,	<i>Stupid</i> ,	MCA
32	63	2	KEITH SWEAT,	<i>I'll Give All My Love To You</i> ,	Vintertainment/Elektra	82	86	3	CRAIG T. COOPER,	<i>I Dedicate My Love</i> ,	Valley Vue/Capitol
33	5	12	MARIAH CAREY,	<i>Love Takes Time</i> ,	Columbia	83	38	10	TERRY STEELE,	<i>Prisoner of Love</i> ,	SBK
34	48	4	L.L. COOL J,	<i>Around The Way Girl</i> ,	Def Jam/Columbia	84	42	8	WOOTEN BROS.,	<i>Friendz</i> ,	A&M
35	36	7	CARL ANDERSON,	<i>My Love Will</i> ,	GRP	85	49	13	CARON WHEELER,	<i>Living In The Light</i> ,	EMI
36	54	4	BIG DADDY KANE,	<i>Cause I Can Do It Right</i> ,	Cold Chillin'/Reprise	86	53	13	CYNDA WILLIAMS,	<i>Harlem Blues</i> ,	CBS
37	59	3	C&C MUSIC FACTORY,	<i>Gonna Make You Sweat</i> ,	Columbia	87	51	12	VANILLA ICE,	<i>Ice, Ice Baby</i> ,	SBK
38	46	6	NAJEE,	<i>Cruise</i> ,	EMI	88	69	5	POOR RIGHTEOUS TEACHERS,	<i>Holy Intellect</i> ,	Profile
39	47	5	DEEE-LITE,	<i>Groove Is In The Heart</i> ,	Elektra	89	64	7	THELMA HOUSTON,	<i>Out Of My Hands</i> ,	Reprise
40	46	7	LUKE f/2 LIVE CREW,	<i>Mama Juanita</i> ,	Luke/Atlantic	90	79	10	JAMES INGRAM,	<i>I Don't Have The Heart</i> ,	Warner Bros.
41	43	7	JEFF REDD,	<i>What Goes Around Comes Around</i> ,	MCA	91	44	8	ROBBIE MYCHALS,	<i>Do For You, Do For Me</i> ,	Alpha Int'l
42	55	4	LALAH HATHAWAY,	<i>Baby Don't Cry</i> ,	Virgin	92	76	11	SPECIAL ED,	<i>The Mission</i> ,	Profile
43	60	4	DINO,	<i>Gentle</i> ,	Island	93	77	9	ANGELA WINBUSH,	<i>Please Bring Your Love Back</i> ,	PolyGram
44	5	11	ANITA BAKER,	<i>Soul Inspiration</i> ,	Elektra	94	73	6	JAMAICA BOYS,	<i>Move It</i> ,	Reprise
45	57	3	BLACK BOX,	<i>I Don't Know Anybody Else</i> ,	RCA	95	88	7	N.W.A.,	<i>100 Miles And Runnin'</i> ,	Priority
46	68	5	TEN CITY,	<i>Whatever Makes You Happy</i> ,	Atlantic	96	96	8	TIME,	<i>Chocolate</i> ,	Paisley Park/Reprise
47	70	2	TONY TERRY,	<i>Head Over Heels</i> ,	Epic	97	89	15	TROOP,	<i>That's My Attitude</i> ,	Atlantic
48	7	11	CANDYMAN,	<i>Knockin' Boots</i> ,	Epic	98	93	15	JOHNNY GILL,	<i>Fairweather Friend</i> ,	Motown
49	52	6	FATHER M.C.,	<i>I'll Do 4 U</i> ,	MCA	99	91	14	KEITH SWEAT,	<i>Merry Go Round</i> ,	Vintertainment/Elektra
50	61	4	MONIE LOVE,	<i>Monie In The Middle</i> ,	Warner Bros.	100	92	5	TASHAN,	<i>Think About You</i> ,	OBR/Columbia

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

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*The
follow-up
single to
the #1
smash,
"I Don't
Have The
Heart"*

JAMES INGRAM

**"When Was The Last Time
The Music Made You Cry"**

*From the album
It's Real*



Produced by James Ingram (for James Gang Productions) and Dennis Matkosky (for Dennis Matkosky Productions) and Thom Bell (for Bellboy Productions)
Management: Dick Scott Entertainment, Inc.



BRE MUSIC REPORT

DECEMBER 7, 1990

★★★★★ TOP 5 SINGLES ★★★★★

	ARTIST	TITLE	LABEL
1	WHITNEY HOUSTON	<i>I'M YOUR BABY TONIGHT</i>	ARISTA
2	TEVIN CAMPBELL	<i>ROUND AND ROUND</i>	PAISLEY PARK/WB
3	RALPH TRESVANT	<i>SENSITIVITY</i>	MCA
4	TONY! TONI! TONE!	<i>IT NEVER RAINS IN SOUTHERN...</i>	WING/PG
5	GUY	<i>I WANNA GET WITH U</i>	MCA



SINGLE OF THE WEEK

BELL, BIV, DEVOE
WHEN WILL I SEE YOU SMILE AGAIN?
MCA

This is the fourth song taken off BBD's *Poison* LP and is by far the slowest release. The Quiet Storm shows should be filled with the song's excellent beats and soft vocals. Timmy Gatlin did an excellent production job, thus paving the way for the group's fourth hit of 1990. Debuting on the chart at no. 61, this song collected 42 adds this week, including **KBUZ-FM, KMJQ-FM, KSOL-FM, WAMO-FM, WBLX-FM, WGPR-FM, WIBB-AM, WJLB-FM, WUSL-FM** and **WZAK-FM**. Demos: All.

ALBUM OF THE WEEK

STEVIE V.
THE ADVENTURES OF STEVIE V.
MERCURY/POLYGRAM

This album starts with Stevie's Euro club smash "Dirty Cash" and leads into more great cuts like "That's The Way It Is" and "Body Language." The soulful vocals of Melody Washington appear throughout and blend well with some great '70s samples. Demos: All.



IMPORTANT RECORDS

SINGLES

MAC BAND—LOVE U 2 THE LIMIT—MCA—This song is the title track from the McCampbell brothers' current LP. An expression of the Mac Band's softer side, "Love U 2 the Limit" is receiving heavy phones from radio stations everywhere. Produced by Gary Taylor, 14 stations are adding this week, including **WBCP-AM, WDAO-AM, WEBB-AM** and **WEUP-AM**. Demos: All.

TONY TERRY—HEAD OVER HEELS—EPIC—Pure listening pleasure is what Terry provides on this midtempo love song. The Quiet Stormers will love this song, taken from the forthcoming Epic release *Tony Terry*. This could become Terry's biggest hit to date. Produced by Ted Currier for Platinum Vibe Productions, 15 new stations are picking this song up this week, including **WBLX-FM, WDAO-AM, WGCI-FM, WJLB-FM** and **WRKS-FM**. Demos: Quiet Stormers, Adults.

TRACIE SPENCER—THIS HOUSE—CAPITOL—This is the second single taken off her *Make The Difference* album. This cut has been added to playlists everywhere. Spencer's youthful vocals give the song great dance appeal. Produced by Matt and Paul Sherrod, 21 new stations are on it, including **KDAY-AM, KTRY-FM, WGCI-FM** and **WXLA-AM**. Demos: All.

TEDDY PENDERGRASS—MAKE IT WITH YOU—ELEKTRA—TP does his own special version of this classic oldie. It was recorded as part of Elektra's 40th anniversary CD collection. Co-produced by Pendergrass, the song has aroused plenty of interest. Quiet Storm fans should love his passionate vocals. 13 more stations are adding this song, including **KJLH-FM, WOCQ-FM, KALO-AM** and **WXLA-AM**. Demos: All.

ALBUMS

KYM MAZELLE—BRILLIANT—CAPITOL—Already receiving mass praise in Europe, this album features some of house music's biggest cuts of the year. The LP kicks off with the club classics "Useless (I Don't Need You Now)" and "Got To Get You Back." The album's first side ends with perhaps the biggest house cut of 1989, "Wait," with Robert Howard assisting on vocals. Side two has more Mazelle magic, including her current release "Don't Scandalize My Name." This is a strong house album with some great dance songs. Demos: House Fans, Teens, Young Adults.

FREDDIE JACKSON—DO ME AGAIN—CAPITOL—Once again, this is a really good album from Freddie. "Love Me Down," the current release off this album, and "Main Course," a cut that's already being added to playlists, open the LP. Great songs jump at you all the way through this album. The title track is a strong cut and the same can be said of "Second Time For Love." Demos: All.

MADONNA—THE IMMACULATE COLLECTION—SIRE/WARNER—This album chronicles Madonna's incredible career. It features all of her greatest songs, from her debut release, "Holiday," to her current single, "Justify My Love." Other big hits that appear are "Like A Virgin," "Into The Groove" and "Like A Prayer." All of Madonna's mega grooves are featured, making this a great treat for Madonna fans. Demos: All.

JEFFREY OSBORNE—ONLY HUMAN—ARISTA—A masterful assemblage of work, this album opens with an excellent uptempo jam entitled "If My Brother's in Trouble." "Only Human," Osborne's current chart climber, immediately follows. A couple of the mellow tracks featured could become heavy rotations if released. Those include "The Morning After I Made Love to You" and "Sending You a Love Song." He also does an excellent version of Roberta Flack's "Feel Like Making Love." Demos: All.

SUPERHOT SUPERACTIVE

Looking at radio add action this week, we find EMI recording artist **Caron Wheeler's** "UK Blak," the album's title song, making an impact on the black radio world. Garnering 19 adds, the song debuts on the singles chart at No. 72, with a bullet, good enough for third place among most added singles this week. Some of the stations adding include **KHRN-FM, WBLX-FM, WHUR-FM, WMVP-AM** and **WUFO-AM**.

"Gonna Make You Sweat" by **C&C Factory** continues to show spirit in the form of strong numbers, collecting 17 more adds this week. With this, the song moves higher up the chart, to the No. 37 position, with a bullet. Helping in the cause was **KKDA-FM, WANN-FM, WBLX-FM** and **WDAO-AM**.

Meanwhile, **Quincy Jones** shows his staying power with "Places You Find Love." Debuting on the chart at No. 80, with a bullet, the song received 15 adds from stations like **KGJF-AM, KKFX-FM, WDAS-FM** and **WDX-FM**.

Bernadette Cooper also debuts this week on the chart, coming in at No. 81, with a bullet. The MCA recording artist's song, "Stupid," boasts 14 adds from stations, including **KYEA-FM, WQVE-FM, WTLC-FM** and **WYNN-FM**.

Marvin Gaye's "My Last Chance" was Single of the Week last issue and remains healthy on the chart, leaping to No. 30, with a bullet. 13 stations added the song this week, including **KCOH-AM, KQXL-FM, KYEA-FM** and **WENN-FM**. □

L.A. & BABYFACE

Facing La Label Success

By Ruth Adkins Robinson

THE INDUSTRY CROWD happily streamed past the billiard table in the elegant party room of the home L.A. Reid shares with his hitmaker wife, Pebbles. They spilled outside past the swimming pool and across to the studio. These select few were chosen to hear the latest producing effort by the winning LaFace team. Jammed shoulder to shoulder around the recording console, heads nodded, fingers snapped, smiles all around. The grins on the faces of the Arista people on hand were extra wide. Those nodding heads seemed to be counting up the future sales—all the listeners certain this would add more gold to Whitney Houston's cache, plus it would give her that black boost everybody seemed to feel she needed. Applause greeted the end of the songs. Raves for L.A. Face, the quieter of the two, had slipped away into the Atlanta night.

Although it has been a year since the launch of their Arista-funded label, that warmly received studio product wasn't on their LaFace label. They've been gearing up to make certain more of their output is for their label, however.





Sitting around the breakfast table in the crisp early morning, Reid and Edmonds discuss in earnest the future of the label that bears the acronym of their professional names.

"We didn't just leap into this, we thought about this for a long time," said Edmonds. "There are many sides to this—potentially good, potentially bad. But we've always wanted to be more to the artists than just the songwriters or producers. We wanted to be involved with image and presentation, but our hands were generally tied."

"We want to create the entire package," Reid added for emphasis. "There's also another dimension. All too often, executives at other labels see us as just somebody they hire to give them product. There's more to it all than that."

WHAT THERE SEEMS TO BE to it is a level of seriousness that has caused the two to move carefully in the selection of personnel for the label and artists to be involved with. "This is a real record company and not just a glorified production house where every piece of product sounds like another L.A. / Face production. That seems to be the trap that many artists/producers who start-up their own label fall into. It's a pit that once you get into it, it's impossible to get out. That's not going to happen to us."

The company has staffed up to around 20 employees, with veteran Vernon Slaughter serving as vp/gm since last summer. January

continued on next page

L.A. & BABYFACE *continued from previous page*

will see the serious throw-down to kick in all the activities at the label. Reid/Edmonds, swamped in production duties, began to accelerate the process by bringing Slaughter on board. Some of the day-to-day operational functions were put in place by the veteran, who knows the ins and outs of the paperwork flow from his many years at CBS.

"We are not in a hurry or feeling pressure to put product out. This label has the potential to become a major entertainment company, playing a role in creating the next generation of superstar talent as well as executives. That takes time," Slaughter said.

As for the executives, Reid and Edmonds serve as co-presidents. Bryant Reid, L.A.'s brother, is A&R director. The major producers are, of course, Reid/Edmonds, but they get a major assist from the in-house producing team of Kayo & Darryl Simmons. Judging from the success of both her MCA albums, Pebbles is likely to take a producing turn for LaFace product as well.

When they first formed the label, Reid/Edmonds thought they would target completely unknown acts, so they could indeed be involved with every step of creating the style and content of the artist.

Two such baby acts will have product released in the first quarter of 1990: Damien Dame, a male/female duet and R&B/rappers Divine & 90 Miles An Hour. The latter group was at the party and you could immediately see the high concept of the act. Although they were totally different in look from the LaFace duo, you got the feeling that these young men put a great deal of thought into their appearance. Heads turned when they came in because of the pale suits, laid hair and totally-in-tandem movement through the house.

"They reminded us of us, somehow," Reid confided. "They think about themselves as a unit, as we do."

The unit that is now LaFace has come a long way from their early beginnings. Antonio was still Antonio Reid when he was the drummer and songwriter for the Cincinnati-based group, The Deele. Babyface was one of the three lead vocalists as well as being the keyboard player. "We thought alike about the music and the future, even way back then," Edmonds said.

They became the house producers for Solar Records and gave the Whispers their first number one record, "Rock Steady." "I would say that the hardest thing about this business was breaking in," says L.A. "'Rock Steady' opened the door for us."

Once the door was opened, the superbly dressed-for-success duet turned it into a revolving door. They went in and gold and platinum flowed out. They racked up an amazing string of hits. For Karyn White, they did "The Way You Love Me," "Superwoman," and a duet with Face entitled "Love Saw It." On Bobby Brown, they had "Don't Be Cruel," "Roni," "Every Little Step" and "On Our Own" for the *Ghostbusters II* soundtrack.

They gave Sheena Easton the smash, "The Lover in Me"; Paula Abdul, "Knocked Out"; The Boys, "Dial My Heart" and the Mac Band "Roses Are Red," which proved so popular it was used in McDonalds commercials.

Of course they were responsible for Face's unstoppable multi-

platinum solo album *Tender Lover*, which generated a series of smash singles: "No Crime," "Whip Appeal," "Tender Lover" and "My Kinda Girl."

There were two productions that changed the direction of the pair. One was Pebbles' "Girlfriend," which ultimately resulted in marriage.

The other was the Jacksons' "Nothing That Compares 2 U." They liked what Jermaine Jackson could do in the studio, and the feeling was mutual. The closely-guarded signing of Jermaine to LaFace was not supposed to be announced until after the first of the year, but it's not one of those things that can be kept secret for too long.

They are currently working on songs for Jermaine and his next LP will be released through their label.

Projects over the last few months have been the super smash Pebbles LP *Always* and four cuts on the Whitney Houston LP, *I'm Your Baby Tonight*.

As the sunlight streamed in the window, the pair talked about what success really means, what it means to be part of a team and what the future can be.

"I think the thing that has allowed us to remain friends throughout the years is the honesty that we share, especially when it comes to business," said L.A.

"That's right," echoes Face. "When we have conflicts, we fight it out." His face breaks into the grin that stops hearts all over the country and he turns to his partner and the smile is returned. "But seriously, the two of us talk things over. Whoever feels strongest about a point usually wins out on the strength of his conviction. Feeling is important to us. We don't feel threatened by each other. I think because of that fact, we don't have the petty quarrels that seem to spring up with other teams in this business."

For sure, they are very different in personality. Face seems to be aptly described as the "Tender Lover" and not just in the romantic vein. This day, he's concerned with the problems he might encounter in taking his mother shopping. He's committed to doing it but isn't really looking forward to the problems he might encounter when he starts to be recognized by fellow shoppers.

Continuing on the personal side, the pair offers that because they work differently, the relationship may go smoother. "L.A. is a workaholic, and I mean that as a compliment to him. When I'm ready to relax, I like to go to a movie and then come back to work on a project. When L.A. wants to relax, he just works on a different project," says Face.

The intense Reid agrees. "I'm not the type to go on a long vacation. I start going crazy after a couple of days." But just because he loves to work doesn't mean he doesn't apply attention to other aspects of his life, like his marriage to Pebbles, who comes in at that moment, looking absurdly beautiful for the early hour. Balanced on her hip is their baby son Aaron. From the look on L.A.'s face, it's clear that all the work they do is fulfilling, but this is fulfillment of a different and wonderful kind.

As to the future, the "tri-coastal company," as Slaughter describes it, will concentrate on facing the music they make and looking for La Label success. □

NEW RECORD RELEASES

DECEMBER 7, 1990

LABEL	ARTIST	TITLE	FORMAT							
			RECORD			COMPACT DISC		CASSETTE		
			12"	45	LP	SINGLE	ALBUM	SINGLE	ALBUM	
MAJORS:										
ARISTA	MIKE "HITMAN" WILSON, <i>Another Sleepless Night</i>		•							
	GEOFF MCBRIDE, <i>Do You Still Remember..</i>						•			
ATLANTIC	CEYBIL, <i>Love So Special</i>					•				
CAPITOL	C.P.O., <i>This Beat Is Funky</i>		•							
	SCHOOLY D, <i>King Of New York</i>		•							
CHRYSLIS	THE NEXT SCHOOL, <i>Profits Of Unity</i>		•							
	GANGSTARR, <i>Just To Get A Rep</i>		•							
CURTOM/ATLANTA	CURTIS MAYFIELD, <i>Dirty Laundry</i>		•							
ELEKTRA	PHALON, <i>Don't Cha Wanna</i>		•							
EPIC	TONY TERRY, <i>Head Over Heels</i>					•				
GRP	VARIOUS, <i>A GRP Christmas Collectn</i>						•			
MCA	ERIC B. & RAKIM, <i>Mahogany</i>		•							
	BERNADETTE COOPER, <i>Stupid</i>		•							
	PATTI LABELLE, <i>Twas Love</i>		•							
	MAC BAND, <i>Love U 2 The Limit</i>		•							
	RALPH TRESVANT, <i>Ralph Tresvant</i>				•					
	THE JETS, <i>The Best Of The Jets</i>						•			
	GUY, <i>The Future</i>						•			
MOTOWN	BLAZE, <i>So Special</i>					•				
PROFILE	RUN-D.M.C., <i>Back From Hell</i>									•
RCA	TWO KINGS IN A CIPHER, <i>Movin' On 'Em</i>					•				
REPRISE	INDIA, <i>You Should Be Loving Me</i>		•							
SOLAR/CBS	ABSOLUTE, <i>For All Seasons</i>									•
WARNER BROS.	VARIOUS, <i>2 Nasty 4 Radio</i>									•
	KOOL G RAP & DJ POLO, <i>Erase Racism</i>								•	
	MICHAEL KAMEN F/D. SANBORN, <i>Concerto For Sax..</i>						•			
INDIES:										
ALLIGATOR	LUCKY PETERSON, <i>Triple Play</i>				•					
	MELLOW FELLOWS, <i>Street Party</i>				•					
ALPHA INTERNATIONAL	LORENZO, <i>Let Me Show U</i>					•				
BIG LIFE	BLUE PEARL, <i>Blue Pearl</i>						•			
GOLD KEY/ICHIBAN	POSITIVE 2 F/SPINMASTER J.L., <i>Positive 2</i>				•					
GUNSMOKE 404-768-0488	JESSE JAMES, <i>Looking Back</i>				•					
ICHIBAN 404-926-3377	TRUDY LYNN, <i>Come To Mama</i>			•						
	BLUES BOY WILLIE, <i>Be-Who</i>			•						
JACK POT/HOUSE	GO BANG, <i>Bang It</i>		•							
KING SNAKE/ICHIBAN	TROY TURNER, <i>Teenage Blues In Baton..</i>				•					
	JUMPIN' JOHNNY SANSONE, <i>Mr. Good Thing</i>				•					
	JOE BEARD, <i>No More Cherry Blues</i>				•					
	THIN MAN WATTS/NAT ADDERLY, <i>Noble & Nat</i>				•					
TOMMY BOY	FRESHCO & MIZ, <i>We Don't Play</i>								•	
	PARIS, <i>The Devil Made Me Do It</i>									•
VANGUARD	THE MEMPHIS BOYS, <i>The Memphis Boys</i>						•			

PROFILE

D-NICE: So Nice To Be Solo

Derrick Jones has become known in the rap world as D-Nice. The first nice thing he did was as a human beat box, which means playing beats with your mouth. From there he went to deejaying for Kris Parker, to producing and then on to the ultimate hit—a solo career.

It all started back in 1985 when Nice met Scott LaRock and Kris Parker at the by-now-legendary men's shelter where Rock was employed and where Parker was working through his problems. Nice was just visiting. One thing led to another and he started working with LaRock and Parker. The first song they did was "South Bronx," which was a big hit. Then, tragically, LaRock was killed. Nice echoed Parker in the description of everybody's feelings of depression after this horrible thing happened, but Nice, too, knew that they "should just go on." After two successful albums with BDP, D-Nice decided to do more.

His first RCA LP is entitled *Call Me D-Nice*. He has finally gotten what he wanted, more attention to what he has to say. When asked what he likes about being a solo artist he confessed, "I'm catered to. Everything is focused on me now, and I like that."

Nice was as central to the formation of BDP as the clever and forceful word-smith, Kris Parker. So many people do not realize the fact—the words were KRS-One, but many of the innovative sounds were Nice ones. "I think people will

understand when they listen to my album. I was originally going to call this 'Crumbs on the Table,' but that was kind of a weird title," he said. "I was going to name it that because of all the people who were looking at me like they were so much better. You know what's left when everybody else is first is the crumbs on the table. So, I guess on this album, I've got the 'I'll show you attitude.'"

What the album does show are a "few different things. I didn't really get too political, didn't touch on too much social commentary, because I wasn't raised that way. There are little messages, though."

It is an urban chronicle, though, and it's a hard-hitting, hard-core, hip-hop piece. The first single "Glory" met with good street response, while the flip side, "It's All About Me," quickly became popular street fare.

His album is doing quite well with the second release, "Crumbs On The Table," showing the same strong airplay and sales pattern as the first-released title cut.

He hopes people now realize how much he contributed to the slammin' beat that was BDP as they listen to his debut LP. Other slammin' cuts on the album are "The TR808 is Coming" (that's what Scott LaRock used to say when he saw D-Nice coming) and "Under Some Budda," a little reggae tune that's right on the money. "A Few Dollars More" and "It's All About Me" both have deep lyrics and hard beats for groovin'.

Nice has lived a lot in his



20 years. It shows on the LP and speaks well of what is to come. On the future, Nice has some sound advice. "Rappin' can't last forever. You have to do more than just rap. That's why I started my own business—40th Street Black Music Inc. That's my producing, management and publishing company. I plan to build it bigger so it can take care of my future."

When asked what he likes best about the rap world, he

responded, "The people, talkin' to the people is what I like best. Even though I want to make money I also want to help people." In the future Nice plans "to keep makin' good music and puttin' out good albums for my fans."

It sounds like D-Nice has a good head on his shoulders and plans to keep it that way. Making business plans but keeping the people in mind is nice, really nice. Call him that. □

RAP, ROOTS & REGGAE

By LarriAnn Flores

Talk about image—you can't get a stronger one than the men of **X-Clan**, who hit the scene less than six months ago. The powerful positive political messages they project have made an impact. Hip-hooray, their backwards stance has been recognized by the NAACP. The group has been nominated for an Image Award. The organization's voters must understand the Clan's commitment to educate, energize and empower young black people. They have been nominated in the Best Rap Artist/Group category. The Image Awards ceremony will be held this weekend at the Wilvern Theater in Los Angeles and will air on NBC-TV in prime time after the first of the year. We wish them good luck!

On the counterfeiting tip: **Chubb Rock** and **N.W.A.** are taking a stand against counterfeiting. Both acts are members of AACT (Artists Against Counterfeit Tapes) and are among the first recording artists to incorporate anti-piracy messages into their work. N.W.A. and Priority Records have come up with a great advertising gimmick for their current EP *100 Miles And Runnin'*, which depicts a cop handcuffing a young man who is face down in the trunk of a car filled with counterfeit tapes. The headline reads "New and Hotter Than Ever." Explains Priority's **Bryan Turner**, "The ad is part of the marketing of the record—that it's very 'hot'—but it's underlining that 'hot' also means counterfeit." Adds N.W.A.'s **Easy-E**, "Whenever you're hot everyone wants a piece of you. The people who suffer, though, are the fans, because the quality of these counterfeit tapes is wack. The bands suffer too because we don't get paid."

In Chubb's video for the single "Treat 'Em Right" the large and angry rapper is righteously sweeping aside a display of "hot tapes" at a bazaar, in a scene which recalls the Biblical story of Christ kicking the moneylenders out of the temple.

"I had to say something," explains

Chubb "Black music as a whole is in a depression—and it's not because of the quality of the music. I suspect that counterfeit taping is halving the sales we'd get otherwise. As soon as the labels put out a **Ralph Tresvant**, a Chubb Rock, a **L.L. Cool J** record, the very next day it's gonna be on sale on the street for four dollars."

AACT is not only adding new artist members, it is adding new label members, as well. Both Rush Associated Labels (RAL) and Cold Chillin' Records have recently joined AACT's ranks. For more info call Bill Adler at (212) 334-0197.



Big Daddy Kane

On the hot chillin' tip: Lots of promo stuff comes across our desks, but the graphic image projected by the Cold Chillin'/Reprise package of a 1-a-r-g-e Tootsie Roll to hype **Big Daddy Kane's** latest album entitled, *Taste Of Chocolate* packs a wallop. Is it really a Big Daddy Thang? The LP is stronger and more street with lines like "1990 I had it made/since I blew up like a live grenade."

Alligator recording artists **Koko Taylor** and **Saffire**, "The Uppity Blues Women," and **Charles Musselwhite** were big winners at the National Blues Awards.

HOT RAP

"Monie in the Middle"

Monie Love
Warner Bros.

"Knockin' Boots"

Candyman
Epic

"Cause I Can Do It Right"

Big Daddy Kane
Cold Chillin'/Reprise

"Stompin' in the '90s"

Yo-Yo
Atlantic

"Around the Way Girl"

L.L. Cool J
Def Jam/Columbia

RAP PICK OF THE WEEK

VANILLA ICE

"PLAY THAT FUNKY MUSIC"

SBK



As we all know by now, negative publicity doesn't always hurt. Vanilla Ice may or may not have grown up in the hood, but he can rap and this treatment of the Average White Band's classic "Play That Funky Music (White Boy)" is jumping all over the radio. The rap lyrics written by VI, over the heavy samples of the original make the total package a seductive hip hop popper. Demos: Rap Fans, Teens.

Each won a prestigious W.C. Handy Award, comparable to the Grammy in the blues community. We told you way back last March that Saffire was so hot, so real and so blue. Glad to know that the world agrees that "Middle Aged Blues Boogie" deserves song of the year honors.

continued on following page

HipHopHeaven

by Craig Rex Perry





Cutting/Charisma recording artists 2 In A Room taped a segment of "Club MTV." Making it three in a room, is "Downtown" Julie Brown, with Dose and Rog Nice.

On the Reggae tip, is it true that some local reggae artists will be featured on Motown's "Soul by the Sea" this year?

Yabby You released "Beware Dub" back before time in 1978 and it has been re-released on Roir Records. Take a listen and you'll hear some early licks by **Tommy McCook, Sly and Robbie, Chinna Smith, Ansel Collins, Skully, Tony Tuff and the Prophets.**

Do you know what/where Bahia is? According to artist **Caetano Veloso**, Bahia is Africa in the New World. "Bahia is the most black part of Brazil. The majority of the population is black, and we have the traditional African religions still, we could say, untouched. Although they have all these fusions with Catholic myths and liturgy, they still have the whole ritual structures intact, so it gives to Bahia a very different atmosphere and cultural environment."

The Africans in Bahia came from several regions and all brought with them the various beliefs which merged to become the Afro-Bahian religions of today. The cultural environment of Bahia is most evident in its block afros and afoxes. These are the groups that play during the Carnivale. The afros are more informal and the afoxes mix their cultural celebration with religious elements. To listen to the exciting hypnotic rhythms *Mango/Antilles* has released *Afros and Afoxes da Bahia*; it makes you want to go to Rio.

R/R/R REVIEWS

Singles:

ERIC B. & RAKIM

MAHOGANY
MCA

This is a rap cut with slow beats and laid back rhymes. The combination of Rakim's rappin' and the funky beats make it tough to keep still. It should

become the third massive hit off the Let The Rhythm Hit 'Em album. It is also a record that Eric B and Rakim produced themselves. Demos: Rap Fans, Young Adults.

ONE CAUSE ONE EFFECT MIDNITE LOVER BUST IT

This is an excellent song that should become one of the most added records very soon. Taken off OCOE's *Drop The Axze* LP, the raps

are soft and mellow, making it a perfect Quiet Storm rap cut. Produced by James Early for Bust It Productions with M.C. Hammer executive producing. Demos: Rap Fans, Young Adults.

M.C. ZEUS

DO ME BABY
LMR



This fast paced rap cut has strong heavy metal and funk mixes. Like earlier metal rap songs, there is always the chance of having a monster crossover hit. Respect is due to Glenn Gutierrez for producing, mixing, editing and finding the time to perform on keyboards on this cut. Demos: Rap Fans, Young Adults.

RUN-D.M.C.

WHAT'S IT ALL ABOUT
PROFILE

The debut single from the eagerly-awaited new album demonstrates that these forefathers of rap still have all the right beats and samples for you to jam to. The heaviest sample is the infectious bass line from Gwen McRae's '70s gem "Funky Sensation." The heads will be rocking at all the parties. Expect more excellent songs to come off the *Back From Hell* LP. Demos: Rap Fans.

HEART AND FIRE

GO FOR IT!

CAPITOL

This cut from the forthcoming "Rocky V" movie features Joey B. Ellis and Tynetta Hare on vocals. Produced by M.C. Hammer and James Early, this record should pump up cinema audiences everywhere. Demos: All.

RED BANDIT

I'M BACK

MOTOWN

The follow-up single to "Please Don't Cry" features soft raps but a tough message. Produced by Dr. Freeze for H Productions and released from the *Cool Lover Boy* LP. Demos: Rap Fans

Albums:

VARIOUS

L.A. STREET RAPPERS, VOL. 1

JUMPIN' JACK

A collection of Jumpin' Jack's best artists, this album is full of hard-hitting tracks. From Tee Trap's intro, entitled "Idiot," to other cuts like Shockwave's "AIDS" and Rockin' Roz' "Uzi Action," this is definitely something for the rap connoisseur. Demos: Rap Fans, Young Adults.

DANA DANE

DANA DANE 4 EVER

PROFILE RECORDS

Dane is back on the scene with a dope album that will set the listener to movin' and groovin'. Fresh cuts are "Dana Dane To It," "A Little Bit Of Dane Tonight," "Tales From The Dane Side," "Dana Dane 4-Ever," "Lonely Man" and "Something Special." This album on the whole is slammin'. Good comeback. Demos: Rap Fans, Teens.

VARIOUS

STRICTLY FOR THE BEAT

4TH & BROADWAY

Here is an album with some strong rappers from Europe and America. Two European warriors open the album: the Dream Warriors open with their funk/reggae/jazz-influenced rap. Featured next are the Stereo MCs with their current release "Elevate Your Mind." Some of America's top rappers appearing include the Boo-Yaa T.R.I.B.E ("Pickin' Up Metal") and Laquan ("Now's The B Turn"). This is sure to keep the party rocking. Demos: All. □

THE NATIONAL RADIO REPORT!

BRBE

BLACK RADIO EXCLUSIVE

**MOST ADDED
SONG OF THE WEEK**
BELL, BIV, DEVOE
"WHEN WILL I SEE YOU
SMILE AGAIN?"
MCA

**NAB URGES
DAB SERVICE**

**WKYS WINS
AWARD**

**WHUR'S
FOOD-A-THON**

KJMZ LOOKING

SERVICE REQUEST

**WMVP SPONSORS
TOWN MEETING**

**VANCE GETS CALL
AT KBMS**

**K&FJ ADDS
MARTINEZ**

SUMMIT PROMOTIONS

KSOL'S WAKE-UP CLUB & GASMINE GUY

KSOL
107.7 FM

WORLD MUSIC HEAVY METAL RAP Rhythm &
 PERS ROCK BLUE BEAT Two Tone PSYCHE
 Opera POP Choral Cajun Zydeco COUNTRY
 W WAVE Swing Calypso Golden Oldies WORL
 Ju-Ju CHAMBER MUSIC RARE GROOVE LOV
 N Gospel PROGRESSIVE DUB SKIFFLE Opera F
 SICAL ROCK Jazz Ska BLUES NEW WAVE SW
 I BIG BAND Acid Jazz Jit JIVE Ju-Ju CH
 otown ROCK & ROLL FUNK LATIN Gospel
 AE SOUL HIP HOP Soca CLASSICAL ROCK
 SAMBA Rai Light Orchestra BIG BAND A
 EX MEX GARAGE Tamla-Motown ROCK &
 ra NEW AGE House Salsa REGGAE SOUL HI
 TAL RAP Rhythm & Blues FOLK SAMBA Ra
 Two Tone PSYCHEDELIC Indies TEX MEX
 Zydeco COUNTRY & WESTERN Bangra NEW
 n Oldies WORLD MUSIC HEAVY METAL R
 TRY & WESTERN Bangra NEW AGE House S
 RLD MUSIC HEAVY METAL RAP Rhythm &
 PERS ROCK BLUE BEAT Two Tone PSYCHEL
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 AE SOUL HIP HOP Soca CLASSICAL ROCK
 SAMBA Rai Light Orchestra BIG BAND A
 EX MEX GARAGE Tamla-Motown ROCK &
 ra NEW AGE House Salsa REGGAE SOUL HI
 TAL RAP Rhythm & Blues FOLK SAMBA Ra
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THE NATIONAL RADIO REPORT

ALABAMA

WATV-AM

BBD, When
Black Box, I Don't
T. Pendergrass, Make
Tracie Spencer, This

PD Ron January
PO Box 39054
Birmingham
AL 35208
205-780-2014

WBIL-FM

C&C Music Fac., Gonna
En Vogue, You
Dne Cause, Midnight

PD Costee McNair
MO Costee McNair
PO Box 666
Tuskegee
AL 36083
205-727-2100

WBLX-AM

FROZEN

PD Michael Pool
MO Michael Pool
1204 Dauphin
Mobile
AL 36604
205-432-7600

WBLX-FM

BBD, When
Caron Wheeler, U.K.
Force MDs, Somebody
Jomanda, Share
Rainbow Girls, Make
Soul II Soul, Missing
Tony Terry, Head

PD Skip Cheatam
MO Morgan Sinclair
PO Box 1967
Mobile
AL 36633
205-432-7609

WENN-FM

BBD, When
Marvin Gaye, My
Quincy Jones, Places
Samuelle, Black
Tracie Spencer, This

PD Dave Donald
MO Michael Starr
424 16 Street North
Birmingham
AL 35203
205-254-1820

WEUP-AM

BBD, When
Gerald Albright, My
Joey B. Ellis, Go
Lonnice L. Smith, Star
Mac Band, Love
Perri, It's

PD Dr. Virginia Caples
MO Dr. Virginia Caples
2809 Jordan Lane
Huntsville
AL 35806
205-837-9388

WGOK-AM

FROZEN

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

WMMV-FM

BBD, When
Guy, Do
Miira, Waiting
Dne Cause, Midnight
Ralph Tresvant, Girl

PD Aaron Appleberry
MO Aaron Appleberry
1050 Government St
Mobile
AL 36604
205-433-9577

WTQX-AM

Bern. Cooper, Do
Caron Wheeler, U.K.
Club Nouveau, Moment
Finnessa, Straight
Janet Jackson, Love
Marvin Gaye, My
Najee, Cruise
Starpoint, Have
Stevie Wonder, Keep

PD Bob Bailey
MO Francine Jailes
27 1/2 Franklin
Selma
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Another Bad Cre, Iesha
DNA, Tom's
Kiara, Every
Tony Terry, Head

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MO Alvin Brown
142 Skyland Blvd
Tuscaloosa
AL 35405
205-345-7200

WVAS-FM

FROZEN

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MO Carol Y Stephens
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Montgomery
AL
36101-0271
205-293-4287

WXVI-AM

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Joey B. Ellis, Go
Keith Sweat, I'll Give
Loose Ends, Don't
Marvin Gaye, My
Ready For Real., Given
Samuelle, Black
Snap, Mary
Vanilla Ice, Play

PD Ralph Featherstone
MO Roscoe Miller
PO Box 4280
Montgomery
AL 36195
205-263-3459

WZMG-AM

C&C Music Fac., Gonna
Craig T. Cooper, Dedicate
En Vogue, You
Geoff McBride, No
Jeff Redd, What
Pebbles, Love
Stevie Wonder, Keep

PD Vince Johnson
MO Charlie Pruitt
P O Box 2329
Opelika
AL 36801
205-745-4656

WZZA-AM

Caron Wheeler, U.K.
Craig T. Cooper, Dedicate
En Vogue, You
Janet Jackson, Love
Lalah Hathaway, Baby
Loose Ends, Don't
Pebbles, Love
Soul II Soul, Missing

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MO Delesa Gamer
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Tusculum
AL 35674
205-381-1862

ARKANSAS

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BBD, When
Blues Boy Willi, Be
Deee-Lite, Groove
Denise LaSalle, I'm
Doug Lazy, House
JJ Fad, We're
Patti LaBelle, Twas
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K Solo, Your
Samuelle, Black
Tracie Spencer, This
Vanilla Ice, Play

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MO Jack Patterson
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CA 90026
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Guy, I Wanna
Keith Sweat, I'll Give
Miira, Waiting
Quincy Jones, Places

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Oakland
CA 94621
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Quincy Jones, Places

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Joey B. Ellis, Go
Keith Sweat, I'll Give
Run-DMC, What's
T. Pendergrass, Make

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MO Lynn Bnggs
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Los Angeles
CA 90008
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KSOL-FM

BBD, When
Mariah Carey, Sameday
Vanilla Ice, Play

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

CONNECTICUT

WNHC-AM

FROZEN

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MO Lenny Green
112 Washington Ave
North Haven
CT 06473
203-234-1340

WYBC-FM

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Gangstarr, Who's
Grand Daddy IU, Somethin
Intel, Hoodlum, Arrest
Kid 'N Play, Toe
Kool G Rap, Erase
Public Enemy, I Can't
Silk X Leather, New

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Dorothy Moore, All
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Jesse James, Looking
Lou Rawls, It's
Rich Nice, So
Tracie Spencer, This

PO Lewis Clark
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Marvin Gaye, My
Snap, Mary
Tony Terry, Head

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Mendham
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601-693-4851

NORTH CAROLINA

WAAA-AM

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Janet Jackson, Love
Maze, Just

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WBMS-AM

3 For 3, Sound
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NC 27909
919-335-3517

WVOE-AM

Denise LaSalle, Drop
Dramatics, Ready
George Benson, Walking
Jeffrey Osborne, Back
Jeffrey Osborne, Morning
Marvin Sease, Can
R. Washington, I Want
Satin, Fantasy
Sybil, Make
Trudy Lynn, When

PO Wille Walls
MO Beulah Foxworth
Route 3 PO Box 328
Ehadbourn
NC 28431
919-654-5621

WZFX-FM

Big Daddy Kane, Cause
Deee-Lite, Groove
Kiara, Every
Mac Band, Love
Marvin Gaye, My
Michel'le, Something
Quincy Jones, Places
Soul II Soul, Missing
Tres, Let

PO Tony Lype
MO Tony Lype
225 Green St
Suite 700
Layetteville
NC 28302
919-486-4991

NEW JERSEY

WNJR-AM

Denise LaSalle, Drop
Marion Meadows, Real
Monie Love, Monie
Whistle, Do

PO Carlos Ojesus
MO Carlos Ojesus
600 N Union Ave
Hillside
NJ 07205
201-688-5000

WUSS-AM

En Vogue, You
Janet Jackson, Love
Madonna, Justify
T. Pendergrass, Make

PO Maurice Singleton
MO Maurice Singleton
P. O. Box 7539
Atlantic City
NJ 08404
609-345-7134

NEVADA

KCEP-FM

Caron Wheeler, U.K.
Ellis & Hare, Go
Gerald Albright, My
Kiara, Every
Quincy Jones, Places
Soul II Soul, Missing

PO Louis Conner
MO Darnell Brown
530 W Washington
Las Vegas
NV 89106
702-648-4218

NEW YORK

WBL5-FM

Big Daddy Kane, Cause
Boys, Thing
C&C Music Fac., Gonna
Geoff McBride, No
Pebbles, Love

PO Fred Buggs
MO Fred Buggs
801 Second Ave
New York
NY 10017
212-661-3344

WDX-FM

2 In A Room, Wiggle
Michel'le, Something
Quincy Jones, Places
W. Williams, Everybody

PO Andre Marcel
MO Roger Moore
683 E Main St
Rochester
NY 14605
716-262-2050

WRKS-FM

Black Box, I Don't
C&C Music Fac., Gonna
Tony Terry, Head

PO Vinny Brown
MO Toya Beasley
1440 Broadway
New York
NY 10018
212-642-4300

WUFO-AM

Caron Wheeler, U.K.
DNA, Tom's
Jonathan Butler, Sing
Pebbles, Love

PO David Michaels
MO Dwayne Landers
89 LaSalle Ave
Buffalo
NY 14214
716-834-1080

OHIO

WDAO-AM

C&C Music Fac., Gonna
High Perf., It's
Kipper Jones, Poor
Love & Laughter, Surrender
Mac Band, Love
Marion Meadows, Real
Salim/Team, Gotta
T. Pendergrass, Make
Tony Terry, Head
Trinere, I Wanted

PO Michael Ecton
MO Michael Ecton
4309 W 3rd St
Dayton
OH 45417
513-263-9326

WIZF-FM

BBD, When
Najee, Cruise

PO Todd Lewis
MO Ton Turner
7030 Reading Rd
Suite 316
Cincinnati
OH 45237
513-351-5900

WJMO-AM

FROZEN

PO Steve Hams
MO Maxx Myrick
11821 Euclid Ave
Cleveland
OH 44106

WVKO-AM

Boys, Thing
Keith Sweat, I'll Give
Oleta Adams, Get
Winans, When

PO K C Jones
MO Tony Coles
4401 Camage Hill Lane
Columbus
OH 43220
614-451-2191

WZAK-FM

BBD, When
Loose Ends, Don't
Oleta Adams, Get
Salim/Team, Gotta
Vanilla Ice, Play

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

PENNSYLVANIA

WAMO-FM

BBD, When
Kiara, Every
Rude Boys, Written
Vanilla Ice, Play

PO Eric Faison
MO Art Goewey
411 7th Ave
Suite 1500
Pittsburgh
PA 15219
412-471-2181

WDAS-FM

BBD, When
Gerald Albright, My
Lorenzo Smith, Let
Quincy Jones, Places

PO Joe Tamburro
MO Pat Jackson
Belmon Ave & Edgely Rd
Philadelphia
PA 19131
215-878-2000

WUSL-FM

BBD, When
Dino, Gentle
Joey B. Ellis, Go
Run-DMC, What's

PO Dave Allan
440 Domino Lane
Philadelphia
PA 19128
215-483-8900

RHODE ISLAND

WBRU-FM

Another Bad Cre, Iesha
Black Box, I Don't
C&C Music Fac., Gonna
Chimes, True
Deee-Lite, Groove
Janet Jackson, Love

PO Lamont Gordon
MO Donald Wood
88 Benevolent St
Providence
RI 02906
401-272-9550

SOUTH CAROLINA

WASC-AM

BBD, When
Bern. Cooper, Stupid
Blaze, So
Keith Sweat, I'll Give
Kym Mazelle, Don't
Samuelle, Black

PO Lou Broadus
MO Lou Broadus
PO Box 5686
Spartanburg
SC 29304
803-585-1530

WCIG-FM

B. Weathers, My
C&C Music Fac., Gonna
Charles Jones, Crazy
DNA, Tom's
Denise LaSalle, Drop
Dorothy Moore, All
Janet Jackson, Love
Tony! Toni! Tone!, Christmas

PD: Eugene Brantley
MD: Eugene Brantley
P.O. Box 1005
Mullins
SC 29574
803-423-1140

WHYZ-AM

Keith Sweat, I'll Give
Mac Band, Love
Soul II Soul, Missing
Tracie Spencer, This

PD: Reggie Jackson
MD: Reggie Jackson
P.O. Box 4309
Greenville
SC 29608
803-246-1970

WLBG-AM

Black Box, I Don't
Nayobe, I'll
Sybil, Make
Tracie Spencer, This

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

WLGI-FM

Whitney Houston, Miracle

PD: Bill Willis
MD: Bob Brown
Route 2 Box 69
Hemingway
SC 29554
803-558-2977

WOIC-AM

Lalah Hathaway, Baby
Madonna, Justify
Quincy Jones, Places

PD: Don Hambrick
MD: Don Hambrick
P.O. Box 50568
Columbia
SC 29250
803-771-0105

WWWZ-FM

Chimes, True
Force MDs, Somebody
Monie Love, Monie
Run-DMC, What's
T. Pendergrass, Make

PD: B.J. Lewis
MD: Cliff Fletcher
P.O. Box 30669
Charleston
SC 29417
803-769-0876

WYNN-FM

B. Weathers, My
BBD, When
Bern. Cooper, Stupid
Blaze, So
Poison Clan, Dance
Run-DMC, What's
Samuelle, Black
TKA, Crash
Two Kings, You

PD: Fred Brown
MD: Dr. Lovejoy
P.O. Box F-14
Florence
SC 29501
803-423-1577

TENNESSEE

WABD-AM

Father M.C., I'll
Keith Sweat, I'll Give
L.L. Cool J., Around
Rude Boys, Written
Winans, When

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

WJTT-FM

BBD, When
Joey B. Ellis, Go
Lalah Hathaway, Baby
Maxi Priest, Just
T. Pendergrass, Make
Too Short, Ghetto

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

TEXAS

KALO-AM

Curtis Mayfield, Dirty
Dramatics, Ready
Jonathan Butler, Sing
Loose Ends, Don't
T. Pendergrass, Make

PD: Ron Mathis
MD: Ron Mathis
7700 Gultway Dr.
Port Arthur
TX 77642
409-963-1277

KAZI-FM

Denise LaSalle, Drop
En Vogue, You
Prince, New

PD: Marion Nickerson
MD: Marion Nickerson
4700 Loyola Ln #104
Austin
TX 78723
512-928-0275

KCOH-AM

Black Box, I Don't
Marvin Gaye, My
Vanilla Ice, Play

PD: Travis Gardner
MD: Mike Petruzzo
5011 Alameda
Houston
TX 77004
713-522-1001

KGBC-AM

Kiara, Every
Soul II Soul, Missing
T. Pendergrass, Make

PD: Randy Sterling
MD: Randy Sterling
6015 Williams Dr.
Texas City
TX 77590
409-938-4593

KHRN-FM

Another Bad Cre, Iesha
BBD, When
Caron Wheeler, U.K.
Craig T. Cooper, Dedicate
DNA, Tom's
Keith Sweat, I'll Give
Mac Band, Love
Run-DMC, What's
Tony Terry, Head
Tracie Spencer, This

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

KIIZ-AM

Absolute, Cheap
Kiara, Every
Quincy Jones, Places
Vanilla Ice, Play

PD: Frankie Jaya
MD: Frankie Jaya
5902 East Business
Hwy 190
Killeen
TX 78540
817-899-5000

KJMZ-FM

DNA, Tom's
Madonna, Justify

PD: Elroy Smith
MD: Carolyn Robbins
9900 Mc Cree Rd
Dallas
TX 75238
214-556-8100

KKDA-FM

C&C Music Fac., Gonna
Marion Meadows, Real

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

KMJQ-FM

Another Bad Cre, Iesha
BBD, When
Deee-Lite, Groove
Michel'le, Something
Vanilla Ice, Play

PD: Ron Adams
MD: Chris Reynolds
24 Greenway
#1508
Houston
TX 77048
713-623-0102

KNON-FM

Loose Ends, Hold
Loose Ends, Love
Special Gen., Take
Today, I Wanna
Tracie Spencer, This

PD: John McDonald
MD: Ranger Ritta
P.O. Box 215198
Dallas
TX 75371
214-828-9500

KZEY-FM

Carl Anderson, My
DNA, Tom's
Janet Jackson, Love
Loose Ends, Don't
Najee, Cruise
Pebbles, Love
Teena Marie, If I
Terry Steels, Prisoner
Winans, When
Wooten Bros., Friendz

PD: Ken Williams
MD: Ken Williams
P.O. Box 4248
Tyler
TX 75712
214-593-1744

VIRGINIA

WHOV-FM

Another Bad Cre, Iesha
Bern. Cooper, Stupid
Black Box, I Don't
Candyman, Melt
Caron Wheeler, U.K.
Loose Ends, Don't
Mavis Staples, Melody
Michael Franks, Speak
One Cause, Midnight
Snap, Mary

PD: Frank Sheffield
MD: Ron Cummins
Hampton University
Hampton
VA 23666
804-727-5670

WJWS-AM

Black Box, I Don't
Dino, Gentle
Geoff McBride, No
Howard Hewett, Let
Kiara, Every
Monie Love, Monie
Pebbles, Love
Teena Marie, If I

PD: Freddie Hargrove
MD: Freddie Hargrove
P.O. Box 216
South Hill
VA 23970
804-447-8997

WMYK-FM

Caron Wheeler, U.K.
Janet Jackson, Love
Mac Band, Love
Maze, Just
Rude Boys, Written

PD: Kevin Brown
MD: Chester Benton
188 Business Pk. Dr. #100
Virginia Beach
VA 23462
804-671-9400

WPAK-AM

C&C Music Fac., Gonna
Denise LaSalle, Drop
Gwen Guthrie, Miss
Jasmine Guy, Everybody
Madonna, Justify
Tracie Spencer, This

PD: Reginald Foster
P.O. Box 494
Farmville
VA 23901
804-392-8114

WPLZ-FM

BBD, When
Caron Wheeler, U.K.
Dino, Gentle
En Vogue, You
Michel'le, Something

PD: Max Myrick
MD: Angel Morris
3287 Crader Road
Petersburg
VA 23805
804-746-4199

WVJZ-FM

Another Bad Cre, Iesha
Black Box, I Don't
Caron Wheeler, U.K.
Howard Hewett, Let
Maxi Priest, Just
Quincy Jones, Places
Rude Boys, Written
Run-DMC, What's
Snap, Mary

PD: Al Gaige
MD: Dean The Dream
271 Spicer's Mill Rd.
Orange
VA 22960
703-672-1000

WVST-FM

Janet Jackson, Love
Jeffrey Osborne, Only
Stevie Wonder, Keep

PD: Will Harris
MD: Will Harris
P.O. Box 10
Petersburg
VA 23803
804-524-5832

WASHINGTON

KKFX-FM

Quincy Jones, Places

PD: Deacon Baker
MD: Deacon Baker
2815 2nd Ave.
Seattle
WA 98121
206-728-1250

WISCONSIN

WMVP-AM

Caron Wheeler, U.K.
En Vogue, You
Gerald Albright, My
Michel'le, Something
Tony Terry, Head

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

STAR TALK

SYBIL: Breaking Through Preconception

Breaking through preconceived ideas is hard, especially when they deal with you and your abilities. But changing the way critics and fans think of her is exactly what Sybil intends to do with her current album, *Sybilization*.

After the crossover hit remake of the Dionne Warwick classic "Don't Make Me Over," from Sybil's self-titled and second album, the Next Plateau artist had earned a reputation of being one of many "dancefloor divas" coming onto the scene. With the next release of another Warwick remake, "Walk On By," Sybil further established herself as a club act.

Yet, Sybil was a member of the jazz group C.C. & Company before ever thinking about performing club music, and before the fateful day a friend tricked her into a meeting with producer James Bratton, which subsequently led to her record deal with Next Plateau.

"There's more to me than people give me credit for," Sybil said. "Many people think dance artists can't sing. But there are some of us who have a strong background in singing. I started in the church and sang in musical productions in school. Just



because I do club songs doesn't mean I can't sing."

Interestingly enough, the 25-year-old artist was applying to law school so that she could work for the Federal Communications Commission in order to affect future broadcasting policies.

"I was brought up in a diverse environment," Sybil said. "I felt the media was not representing this area, so I needed to be in a position where I could change this."

While singing had been something the college graduate did often as a hobby—on weeknights and weekends with a jazz band or in musicals—it was never her intention to pursue it as a

viable career. "I wanted something more stable," she said. "My family had taught me to be practical (about my future)."

It took the trickery of a friend to change her focus, but once she did she never looked back. *Let Yourself Go*, her debut album, spawned two regional hits ("Falling In Love" and "My Love Is Guaranteed"), which also did well in the U.K. As the artist was finishing her second LP, a demand from England for another "Sybil" record forced her and her producers to come up with a single to be released. "Don't Make Me Over," a song that had just been filler for her first album, was remixed and then

released to the public.

That decision proved to be more than profitable, launching her name into the American public eye and further entrenched her in the British public's mind. On the other hand, the popularity caused critics to categorize her as a club artist. Sybil found others judging her abilities based on the type of songs she performed and not on what she was actually capable of doing.

Sybilization addresses this concern. "With this album, I want people to recognize my total capabilities," Sybil revealed. "Any boundaries they have set around me I can break. I don't strive to do a dance record. I don't strive to do an R&B record. But I do strive to do a good record, whatever it is. As long as it's good, I'll do it."

While songs like "Love's Got A Hold On Me," "Falling In Love," "First Lessons In Love" and "Go On" have club twists to them, other songs like "Let It Rain," "I Wanna Know What It All Means," "Gentleman" (all three ballads) and "Make It Easy On Me," more pop/R&B than anything, and the album's first-released single showcase her proficiency in other areas.

If nothing else, *Sybilization* will do for the artist exactly what she set out to accomplish—to alter the perceptions of those who limit her to one form of music, one type of talent, one kind of sound. □

NAB Urges FCC Establishment Of DAB Service

The National Association of Broadcasters (NAB) told the Federal Communications Commission (FCC) to consider establishing a digital audio broadcasting (DAB) technology to enhance the service of existing AM and FM broadcasters. In its comments, NAB said that any CD-quality over-the-air broadcast service should be land-based, give existing AM and FM stations the first opportunity to employ DAB and be considered by regulators as an enhancement—rather than replacement—of existing radio service.

NAB also said the FCC should oppose efforts by the Recording Industry Association of America (RIAA) to impose burdensome new rules and programming restrictions for digital audio broadcasting. NAB said RIAA proposals to "fully protect" copyright interests "are clearly outside the FCC's jurisdiction and... (have) dubious constitutional validity."

One RIAA proposal would limit a broadcast station to playing just one cut from a CD or digital audio cassette in a given time period.

Another RIAA proposal would, for the first time, require a broadcast station to acquire a license from the recording copyright holder. NAB said the commission should make a thorough, in-depth study into all regulatory, engineering and service aspects of DAB and related matters.

In its own filing, NAB said it opposed both a satellite-delivered digital system and a "hybrid" satellite and land-based distribution system. Broadcasters assert a satellite system would fail to promote congressionally-

sanctioned principles of localism, occupy greater spectrum than land-based systems and discourage diversity of ownership and programming.

Noting their own in-depth study of these issues, broadcasters said they hope to present their own findings to the commission near the end of the year. Among the topics the report will cover are the spectrum needs for a nationwide land-based DAB service.

WMVP Sponsors "Town Meeting"

WMVP/Milwaukee is sponsoring a "Town Hall Meeting," featuring local officials as guest panelists. The public forum will address the violence plaguing Milwaukee. Civic, state and national politicians and officials have been invited to comprise the primary discussion panel. In addition, members of the clergy have also been invited to attend.

WKYS Wins Award

WKYS/Washington, D.C., was the recipient of the Best News Series Award for the second year in a row at the Fourth Annual Achievement In Radio (AIR) Awards Luncheon. The AIR Awards is a broadcast competition that benefits the March of Dimes Birth Defects Foundation.

Last June, WKYS aired a six-day special entitled "Rape Is Not A Three-Letter Word." The series focussed on the questions and issues surrounding this sensitive subject. Danyell Irby produced the 18-part series and accepted the award on behalf of the station.

WCKX 6th Anniversary Celebration



Over 400 guests attended the 6th anniversary celebration of WCKX/Columbus, OH. The gala event was attended by some of the most prominent people in the city.

WXYV Hosts Glover



Actor Danny Glover recently stopped in at WXYV/Baltimore to promote his latest movie, "To Sleep With Anger." Pictured with Glover (c) are Randy Dennis, ap and Roy Sampson, pd.

WHUR Holds 14th Annual Food-A-Thon

WHUR/Washington, D.C., held its 14th annual Food-A-Thon, which raised money and food for the needy. Last year's broadcast raised \$20,000 and filled two tractor trailer trucks with enough food to feed an estimated 30,000 people in and around the D.C. area.

WAMO Conducts School Spirit Contest

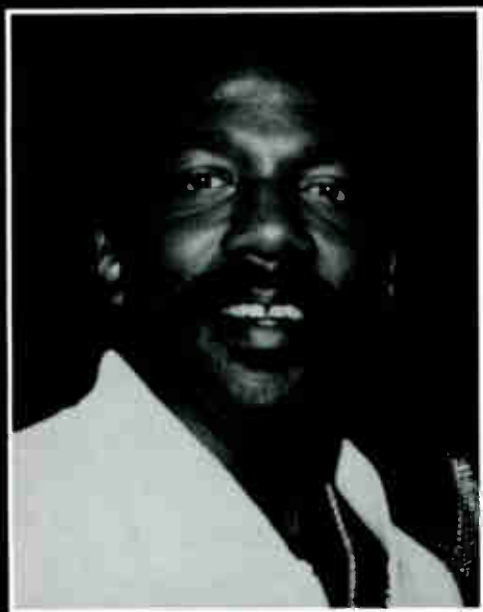
Hot 106/Pittsburgh is asking all students in school to send in a 3x5 postcard with their school's name and the station's phrase that says: "Hot 106 is my favorite radio station."

WAMO reports that the school that sends in the most postcards will be treated to a Hot 106 party in 1991, featuring J.J. Stone, ap, WAMO, as the host. In addition, Atlantic recording artist M.C. Lyte and Profile's Special Ed will perform in concert.

KJMZ Looking For PD

KJMZ is looking for a programmer to serve as pd for the station. Interested
continued on following page

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PROGRAMMER'S POLL

TONY COLES
WVKO/COLUMBUS, OH
SOUL II SOUL
"MISSING YOU"

I expect this one to be a very big hit. It's got everything for everyone. The mixes are all great, as is the LP version. It's just good dance music compliments of Jazzie B. himself. Demos: Young Adults, Adults.

THE WINANS
"WHEN YOU CRY"

I really like this one because it's so well put together. The production is just impeccable, what I'm sure anyone would expect from a Winans recording. I think it's just as strong as or could top their previous release. Demos: Adults

JANET JACKSON
"LOVE WILL NEVER DO"

I am so excited about this one. Just like the video, it's red hot and burning up our playlist. Jackson has always been accused of daring to be different. However, I believe this current release will stand out as the most versatile to come from the *Rhythm Nation: 1814* LP to date. Demos: All.

HENRY NORMAN
WXAG/ATHENS, GA
MADONNA
"JUSTIFY MY LOVE"

This is such different material to come from an all around super star. It's reminiscent of her earlier dance releases. The tune was produced by Lenny Kravitz and has a really good street beat to it. Demos: Young Adults.

MICHEL'LE
"SOMETHING'S IN MY HEART"

This song brings out Michel'le in her strongest vocal performance on the LP yet. It has so much emotion, you can tell she's singing straight from the heart. The adult appeal makes it perfect for your Quiet Storm format. Demos: Young Adults, Adults.

DINO
"GENTLE"

Dino is extremely soulful. The phones have been ringing off the hook for this smooth jam

that's got all the makings of a Quiet Storm hit. Programmers, if you have not added it yet, I suggest you do. Demos: Adults.

MICHAEL POOL
WBLX/MOBILE, AL



TEENA MARIE
"CUPID IS A REAL STRAIGHT SHOOTER"

This is just simply vintage Teena—a ballad with plenty of guts that shows Teena can be true to her talent and art as well. In my opinion, this one should have been the first release. Lady T. just gets better and better with time. Demos: Young Adults, Adults.

LOU RAWLS
"IT'S SUPPOSED TO BE FUN"

A great record from a living legend. Narada Michael Walden updates classic soul into the '90s. I'm afraid that Urban stations won't pick up on this adult record because it's too uptempo for Quiet Storm. Great music on the whole. Demos: Adults.

SYNETHIA
"IN MY ARMS"

This was a monster for us all summer as an LP cut. It's slow, soulful and serious. This song is still our most requested recurrent. Now it's a single and not getting the attention it deserves. Dig this one back out of the pile and give it a listen. I'm sure you'll be pleased. Demos: Young Adults, Adults.

FREDDIE JACKSON
"LOVE ME DOWN"

Freddie is an AC programmer's dream. His "just right vocals" are headed for the top of the charts. Demos: Young Adults, Adults.

DONALD WOOD
WBRU/PROVIDENCE, RI
JANET JACKSON
"LOVE WILL NEVER DO"

This new release is outstanding. The remix by Pettibone is nothing short of on fire. It definitely makes this one of the funkier tracks on the LP. I'm sure Janet plans to be on the chart for a long time to come. Demos: All.

LOOSE ENDS
"DON'T BE A FOOL"

What a comeback smash from yet another import from Great Britain. This group has been around for a while and has many successful releases to its credit. They've always managed to maintain a fresh sound and style that usually seems to be current and even ground-breaking. This single is definitely Top 10 material. Demos: All.

CARON WHEELER
"DON'T QUIT"

I had to poll this one because of it's all-around diversity. It features a very airy acoustic guitar and it gives a fresh outlook of what you can expect from today's music. This will be the most alternative material to ever be exposed to black radio since Tracy Chapman. Demos: Adults.

REGINALD FOSTER
WPAK/FARMVILLE, VA
SAMUELLE
"SO YOU LIKE WHAT YOU SEE"

I really like this one for the new sound it delivers. Samuelle experiments with dance grooves and dubs which have listeners calling in all day long. Demos: Young Adults.

DNA F/SUZANNE VEGA
"TOM'S DINER"

Here is a jam with a steady paced groove that's so

smooth you would probably forget it's a strong club dance tune. It's got that certain combination that works well in any style. Demos: All.

GLENN JONES
"CAN WE TRY AGAIN"

I must say that Jones gets his point across to all the fellas. When boy loses girl and wins her back, boy must ask the pertinent question: "Can we try again?" Demos: Adults.

PETE RHODES
WRNB/MINNEAPOLIS, MN
EN VOGUE
"YOU DON'T HAVE TO WORRY"

These ladies have managed to establish themselves as one of the premier groups of the '90s. The chemistry seems to really work between Foster and McElroy and the brilliant vocal talent of this group. It's a great follow up to their previous releases. Demos: Young Adults.

KEITH SWEAT
"I'LL GIVE ALL MY LOVE TO YOU"

This is an excellent follow up LP that was definitely worth the wait. We still get lots of calls for all the singles and album cuts as well. Sweat should have no problem staying at the top of the charts for a while to come. Demos: Adults.

MONIE LOVE
"MONIE IN THE MIDDLE"

Monie is one of the freshest energetic rappers on the strength of style, substance, quality and content. Featuring a great beat and a hyped tempo, she could definitely be among the proud and few to help bring rap further into the mainstream. Demos: Teens, Young Adults.

PROGRAMMERS

PLEASE SEND YOUR
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 PHOTOS.

BRE
 PROGRAMMER'S POLL
 6353 HOLLYWOOD BLVD.
 HOLLYWOOD, CA 90028

QUEEN MOTHER RAGE continued from page 11

was Queen Iesha, and I was the Flavor Flav-type sidekick, even though I had a serious role.

"The group even did shows with Public Enemy," she continues. "We were well-trained and very disciplined. There was even a point when there was talk of signing with Def Jam, but I wasn't into the image that they wanted. I didn't like the role I played as a member of Elite Force because I wasn't

able to speak and share my thoughts. I saw the 'ill' side of the industry during those years."

However, in 1988, Rage joined the Blackwatch Movement (an organization that uses black awareness as a means of uniting African-American youth) and eventually hooked up with the then-struggling members of X-Clan, whose *To The East Blackwards* LP has most recently become a hit in its

own right. With their encouragement and guidance, this jewel has been able to navigate her lyrics from the banks of the Nile to the hearts and minds of young people nationwide.

Describing her music as *vanglorious*, Rage explains exactly what the word means.

"Vanglorious is more than just music with a message. This message has the specific intent of bringing

youth together on a positive mission. The end goal is to create a coming together of young minds."

With the release of her next single, "Path Of The Mad," Rage will be able to present more of the intellect for which she has become known. And perhaps youth will be able to find the jewel of knowledge and wisdom by following the sound of the drums.... □

ADEVA continued from page 11

only released two songs here, "Warning" and the current single "I Thank You," the most Americans know of this '90s dancefloor mistress (with the exception of clubbers and other house music buffs) is that she reminds them of late '70s/early '80s diva Grace Jones. As Adeva puts it, however, there is very little to compare.

"Being compared to Grace is a compliment because she is an all around great enter-

tainer," says Adeva. "But, I wasn't thinking of Grace when I chose this image. Not only that, but Grace is a bit raunchy. I'm reluctant to do the kinds of things she does because that's not me.

"I chose this look because I wanted to stand out. Consequently, a lot of men were intimidated by me. As a matter of fact, I'm going to change my image on my next album. I'm already wearing my hair differently."

With plans to release one

of the album's two ballads around Christmas and then moving on to her next LP, Adeva says that she not only enjoys the success that her vocal talent has wrought her, but the things she can give back as well.

"Prior to getting the opportunity to work with Smack Prods. (the company with which she was able to put together some demos)," Adeva remembers. "I was teaching physically challenged and emotionally disturbed children."

Adeva has returned to teaching in her spare time. Besides spending time with her seven-year-old son Paris, Adeva enjoys teaching voice to high school students in her city of residence, Passaic Park, NJ.

"From my gospel idol of Mahalia Jackson to the richness and expertise of secular artists like Anita Baker and Luther Vandross, my upbringing was full of the energy of marvelous vocals." □

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BRITISH INVASION

the U.K. Mundane records such a **Judge Dread's** reggae trilogy "Big Six," "Big Seven" and "Big Eight" rocked to the top of the charts in the early '70s probably because of the BBC's ban.

Now that record stores are taking the unprecedented act of banning records, an all-out musical civil war has

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been declared.

Retail boycott or not, N.W.A. is here to stay. But black artists must be aware that this new development in music censorship in the U.K. is not just a disguised attack on black culture. Britain is a cosmopolitan society. It has to adapt to the different cultures it embraces, and not vice versa. □

IVORY'S NOTES

continued from page 10

thanks to the first single, "Sensitivity." Reportedly the MCA trucks have loaded up some 600,000 units....Has **Hiriam Hicks**, manager to Bell, Biv, DeVoe and **Keith Sweat**, been given a custom label deal by **Irving Azoff's** Giant?...**Vanity** is recording an album for Solar, using a variety of producers....At a recent AIDS benefit hosted by Elizabeth Taylor in Beverly Hills, **Jody Watley** put on a Bob Mackie gown and wore out a **Cole Porter** tune, backed by an orchestra.... What's this about **The Time** wanting eight million dollars

in advance to tour the States?...Considering the fallout George Michael is getting regarding not touring or doing press and videos, his LP *Listen Without Prejudice Vol. 1* is titled quite appropriately....They're talking, but **Janet** hasn't signed anything with Virgin letterhead—not yet, anyway.... Some of the best live pop music TV performances these days are on the morning news shows. **Robert Cray** recently burned down the set on "Today" with a blistering rendition of "Consequences." □

FAR EAST PERSPECTIVE

continued from page 12

about the responsibility that major black artists have to educate, inform and even admonish Japanese leaders if need be. Dash stated, "The influence of some of the black entertainers in Japan is immeasurable, and if they spoke out against some of the racist things that have been said against blacks it would grab the attention of everyone.

"I am hoping that groups such as **Public Enemy** will take the lead in supporting this cause because it affects

all of us. So far, none of the groups that have come to Japan have mentioned the incident, but I am sure they are aware of it because it is their press agent's job to keep them abreast of such events."

At a time when black pop, rock and rap stars are making millions of dollars singing out against racism, discrimination and all of the other ills that plague mankind, it's about time they begin to put their money where their mouths are. □

JAZZ NOTES

continued from page 16

from its supporting culture, not so with jazz. More must be done to ensure the survival of the music. I feel the '90s are a testing ground and will determine whether or not the genre will continue, or fade from existence as we know it. Only time will tell."

While Lincoln's thoughts on the subject of jazz'

continuing contributions are sobering, she is quick to point out that there is promise in the future because of upcoming talent. "The future is with young people, and there are several out there who I feel are going to have a tremendous impact on jazz. Two of those include **Cassandra Wilson** and **Steve Coleman**." □

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GOSPEL

continued from page 15

Sanchez Harley and Jesse Boyce.

DC Talk

Nu Thang

Yo! Forefront

This release carries a stronger urban feel than the debut LP. The hip hop, rocking arrangements, both rhythm and vocals, have this piece jumping hot right out the box.

Rev. Paul Morton/Greater St. Stephens Baptist Church Mass Choir

Healing Hands

Gospel Capitol

Rev. Morton is some kind of singer and this album bears proof to that fact. His vocal performance on the title cut is the highlight of the album. Morton croons, scats, jumps here and there without missing a beat. The choir is no slouch either.

The Gospel Travelers

Higher Ground

Sing Gospel

This group has smoothed over the traditional Southern quartet sound, infusing touches of R&B into the arrangements. The ballad "He Watches Me" falls into this category. That doesn't mean the group didn't include any toe-tappers. Just put it on, check it out and see for yourself.

Swanee Quintet

Dying Bed

AIR

The legendary group is back and sounding better than ever. Quartet music enthusiasts will enjoy this one. All the ingredients that make up good quartet singing are present here: strong vocal blends augmented by rich harmonies. This release demonstrates why this group is listed among the greats of gospel music. □

GRAPEVINE

IT GOT THE FEVER—Recovering from a bout with pneumonia, BRE's editor-in-chief **Ruth A. Robinson** must have spread the virus to our computers. The resulting fever made one of our machines mistakenly say **Jheryl Busby** was still at MCA. Everybody knows he's ceo at Motown. Congratulations again, Jheryl, on being named Business Man of the Year by the Boy Scouts of America.

HE'S BAAAACK—Well, guess there's no place like home. In this case, home is the **Terry Williams** Agency. After a brief hiatus, comedian **Eddie Murphy** has rejoined the fold. Both sides seem to be happy with the reunion, so Grape is too.

LUKE'S LINKS—Picture **Luther Campbell** outside of his sensational house on the perimeter of a Miami Lakes golf course, shooting "Lifestyles of the Rich and Famous." Luke was showing his golf

proWess for the cameras, while his unusually-equipped golf cart blinked in the background.

PHILLY PHAME AWARDS—MCA recording artist **Patti LaBelle** leads the way as one of the 1990 Hall of Fame Award winners sponsored by the Philadelphia Music Foundation. The winners received their award during an annual dinner which featured a cascade of stars, including heavyweight boxing champ **Evander Holyfield**, TV's **Holly Robinson**, recording stars **Phyllis Hyman** and **The Spinners**.

MUSIC ON CANVAS—"Hexing Rites," by **Bernard Stanley Hoyes**, recently swept the CEBA Awards with three wins as part of Capitol Records' "Art 'N Soul from Capitol Embracing Black Music '89" campaign. With only 300 serigraphs of the "Hexing Rites" image available, it

should become quite a collector's item.

BUT WHAT KIND?—Now that entertainment exec Irving Azoff has entered into an agreement with Warner Bros. Inc. to develop and produce motion pictures for the studio, what kind of films is he planning on making? He's already working on the hip hop film "New Jack City."

GRAPE LOOKS BACK AT THE PAGES OF BRE: Ten years ago this week, **Berry Gordy** named Jay Lasker pres/coo, Motown Records. **Larkin Arnold** was named vp/gm A&R, Columbia Records. L.A. mayor **Tom Bradley** issued a proclamation honoring **Dick Griffey**, pres, Solar Records and founder of the Donnie Hathaway Scholarship Fund.

REMEMBER, TIME PASSES, PEOPLE CHANGE, BUT WE ARE YOUR MAGAZINE OF RECORD AND YOU WILL READ IT HERE FIRST. □

STAR VIEW

By Milena Ahmad

This week we take a look at three strong Sagittarius men—Sidney Miller, Irving Azoff and Berry Gordy. Generally, Sagittarius, the archer, aims his arrows at business interests and like the three men we spotlight this week, those arrows find their mark.

It's interesting that most Sagittarius men are searching until they are about 30 years old to find their true direction in life, even though they might be successful at whatever they are doing beforehand. Usually, Sagittarius men will take a career turn or twist after that time. It's true of all three of these men. BRE's publisher spent many years at Capitol before founding this publication, after 30 Azoff was the boy wonder of artist management until he became interested in record labels and films—after 30, Gordy ran his Motown Records and, after 30, also became interested in filmmaking.

One of the strongest points of Sagittarius men is the ability to find the perfect people with which to surround themselves to make their visions become reality. Since they are so charming, they find no trouble sweeping others up into their dreams and together they focus on the dream—until it is real. The stubbornness that sometimes gets on others' nerves actually serves Sagittarius well because it makes them work harder than 10 other men combined to make those dreams of theirs come true.

ARIES (March 20-April 19)—Positive money signs prevail. Important people see quality in you and respond with a long-term benefit, possibly a promotion or management. Travel with an amor soon will stir passions and cement bonds.

TAURUS (April 20-May 20)—Taurus goes on



Miller Azoff Gordy

a magic carpet ride this week. No person, place or thing is beyond reach. A long-range pact or plan could be good. Say yes—you won't be sorry. Be firm even if there's a disagreement.

GEMINI (May 21-June 20)—A private arrangement could be your ticket to added funds or a wonderful turnabout in a relationship. Proceed with what you feel in your heart is right. Avoid a lovers' spat—you may win the battle but lose the war.

CANCER (June 21-July 22)—Group spirit shows you are good sport and helps you make the team. November wraps up beautifully. Plant seeds of friendship to harvest this month. A co-worker turns lover or provides an intro to a beguiling prospect.

LEO (Jul. 23-Aug. 22)—This week there could be a breakthrough for you in the business world. Important people will be receptive to ideas you wish to put into motion. Two hearts will beat as one, fast and furiously.

VIRGO (Aug. 23-Sept. 22)—Fun and love could be found in the strangest places. Play host to people or ideas from the past. Long-term residential designs are inspired. Passions ignite between you and lover. Love will bloom in private.

LIBRA (Sept. 23-Oct. 22)—There could be an

exciting new domestic or financial chapter in your life. Romance will take off. Tempestuous outbursts can cause tiffs. tread softly. If you have got something to sell, put it on the market.

SCORPIO (Oct. 23-Nov. 21)—This week rings out on a positive note. Proposed or ongoing pacts can be settled profitably. A purchase might be had for a song. Romance will beat a path to your door. Flexibility will be your key to harmony.

SAGITTARIUS (Nov. 22-Dec. 21)—The temptation to spend beyond your means is strong early in the week—and the repercussions follow quickly if you do. Stay strictly within your budget. Stress could bring minor health concerns.

CAPRICORN (Dec. 22-Jan. 20)—The month is ending but there is no end to your good fortune. Did you know that you may have a secret admirer—someone who is a love interest or lucky charm? You could become engrossed in developing a strategy for an important behind-the-scenes activity.

AQUARIUS (Jan. 21-Feb. 18)—Your home or another private space is a good environment for friendly overtures. There is a chance that a new relationship bodes well for next month. In many ways you should see one of your most cherished dreams accelerating toward reality.

PISCES (Feb. 19-March 19)—You can tap into everyone's communication lines and tune into their wavelength. Your messages get through loud and clear, so do the ones you wish to hear. A troublesome higher-up may try to block your ascent up the professional ladder. □

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