A Quantum Leap!
Step by Step


New Kids on the Block

Produced by Maurice Starr for Big Step Productions
Management and Direction - Dick Scott Entertainment
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VOLUME XV. NUMBER 18

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Sez, "Come On Down"
COUNTING DAYS, COUNTING HEADS

We are counting down to Conference '90. The planning room here at BRE looks something like the control center at NASA. Phones are ringing off the wall, strategy sessions are in full swing, registration packets are flying out the doors. Charts, diagrams, schematics are up on the walls. The lists of participants and activities are growing larger each day. This year, we'll have the largest conference ever. Projections at this moment indicate more than 2,000 of the most powerful people in the industry will come to New Orleans in three weeks.

Which leads me to alert you to this fact: Get your registration form in. If you aren't registered, you won't be allowed to participate. This year, security is such that no lookey-loos are going to be permitted and that pleases everybody we talk to. Everybody we talk to is also excited about all the activities. In this most competitive of all times, people are looking forward to the seminars to give them tools and information to take back to their jobs with them. There are pages of information on the activities in this issue. When we first started talking about Conference '90, we told you to dust off your thinking caps and dancing shoes. At this point, it looks like you'll need several pairs of shoes and a couple of caps.

CELEBRITY GOLF TOURNAMENT: There's only a few slots open. Call Ingrid Bailey right away or we'll tee off without you.

THE UNTALENTED TALENT SHOW: Call Jerome Simmons (312) 488-5703 if you are in the business and you want to play, sing, dance or just do something else outrageous in this appropriately named show.
BMI Inaugurates Michael Jackson Award
By Ruth A. Robinson

Michael Jackson was presented with the first "BMI Michael Jackson Award" in ceremonies held at the Beverly Wilshire Hotel in Los Angeles this week.

BMI president and CEO Frances Preston said, "The award recognizes an individual who has had an important impact on contemporary culture and who has, in a measurable way, made an uplifting contribution to society.

"BMI has had the honor to represent such a song-writer, artist and creative innovator for the past 14 years," continued Preston, "an individual whose wide-ranging artistic contributions are unsurpassed in this generation. We wanted to celebrate Michael's unparalleled and multifaceted creative achievement by naming this new award for him and making its first presentation to him. In fact, there are few areas of contemporary culture that Michael Jackson has not affected."

She noted that the award itself was fashioned in the Greek manner, after a laurel crown, for if Michael Jackson had been alive in those days, he "would have surely been honored with the Greek's highest honor."

The true scope of his "contribution to contemporary culture" was emphasized by the specially edited video footage prepared for the event by MJJ Enterprises, which will go into the BMI Archives, Preston said. The brilliant footage captured his career in a fast-paced montage. From baby photos to delirious fans, from "Motown 25" to his record-shattering live tour, from family to friends, it lived up to the description used to define him these days—megastar.

Jackson took the stage to accept the award and delivered what, for him, was a long speech. He thanked everyone for coming, singing out the talents of Little Richard; Holland-Dozier-Holland; Eton John; saying "I Love You" to Gladys Knight and thanking Berry Gordy, his mother Catherine and father Joseph and his label CBS/Epic. He said he "hoped to be around for another five decades" of BMI.

The intimate luncheon was one of the highlights of BMI's celebration of the first five decades—its 50th anniversary—and was made more luminous by the stature of the names who turned out for Jackson.

Among the other guests were Herbie Hancock, Melissa Manchester, Brian Wilson of the Beach Boys, Milton Berle, Babyface and L.A. Reid, Pebbles, veteran bluesman Willie Dixon, Jackie Jackson, Siedah Garrett, dozens of writers and producers, industry executives and a number of actors/actresses.

RIAA Certifications: Rappin' Up The Month

April was the month for rappers as Ice-T, M.C. Hammer, and Biz Markie experienced double certifications.

Ice-T earned both a gold album, The Iceberg Freedom of Speech...Just Watch What You Say, and a gold video, "The Iceberg Video."


M.C. Hammer's Please Hammer Don't Hurt 'Em album achieved gold and Platinum status simultaneously as well.

Other artists, who experienced double certification triumphs included Lisa Stansfield, whose "All Around the World" single went Platinum and Affection album went gold; and Sinead O'Connor, whose "Nothing Compares 2 U" single went gold and Platinum at the same time.

Among the gold singles were Quincy Jones' "Secret Garden," Luther Vandross' "Here And Now," Calloway's "I Wanna Be Rich," Technotronic's "Get Up," Jane Child's "I Don't Wanna Fall In Love," and Seduction's "(It Takes) Two To Make It Right." Both Seduction and Jane Child

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SHORT TAKES

The Black Entertainment and Sports Lawyers Association (BESLA), Inc., will be sponsoring its fourth mid-year conference this May at the famous Apollo Theatre in New York, NY.

The conference will feature two seminars where leading experts will address issues and developments in professional sports.

The seminars will also examine the principal, contractual and business issues relevant to the licensing of music rights for film, television, video and ancillary uses (i.e. commercial).

Elektra Entertainment and Hollywood Records, the Walt Disney Company's entry into the mainstream record business, have entered into a distribution agreement.

Hollywood Records will be distributed by WEA through Elektra Entertainment.

The first Hollywood Records release, due in late July, is the soundtrack to "Arachnophobia," a Steven Spielberg production.

CBS Records has purchased 50% of Important Record Distributors, Inc. The agreement will include Relativity, Combat and In-Effect labels.

The Relativity roster is spearheaded by guitar player Steve Val and Grammy nominated, gold record seller Joe Satriani. In-Effect's roster includes diverse groups such as the metal/funk/hip hop group 24-7 Spyz and heavy metal group Nuclear Assault. The Combat label roster includes such heavy metal groups as Megadeth, Slayer and Exodus.
RAIN BUNDY has been elected vp of the Gospel Music Association of America. Previously, Bundy was gm, Lection Records.

STAN WILLIAMS has been named A&R coordinator, Profile Records. Previously, Williams was a dj and a writer for Paper Magazine.

HANK MEDRESS has been appointed pres, EMI Music Publishing in Canada. Prior to this appointment, Medress was dir, A&R staff production, SBK Entertainment World, Inc.

DENNIS PAREDES has been named mgr, art & design, Chameleon Music Group. Prior to joining Chameleon, Paredes was mgr, print and design for Independent Project Records and Press, an independent label and publishing company whose records are distributed by Chameleon.

ART SHOJI has been named graphic designer, Chameleon Music Group. Prior to joining Chameleon, Shoji was production mgr for California Silkscreen, a retail silkscreening outlet.

ALEX MILLER has been appointed dir, natl promo, Virgin Records. Previously, Miller was mgr, regional promo, for the label.

PAUL BROWN has been promoted to natl dir, album promo, Virgin Records. Previously, Brown was assoc dir, album promo, for the label.

SHEIRA BRAYER has been appointed mgr, marketing services, SBK Records. Previously, Brayer was marketing coordinator for the label.

DAVID H. JOHNSON has been promoted to sr. vp, gen counsel and secretary, CBS Records. Previously, Johnson was vp, gen counsel and secretary, for the label.

KAREN JACOB has been appointed dir, print media, CBS Records. Previously, Jacob was assoc dir for the media department of CRU Advertising, the CBS in-house advertising agency.

RICHARD FRANKEL has been promoted to vp, creative services, A&M Records. Previously, Frankel was creative dir for the label.

TOM CORSON has been promoted to vp, marketing, A&M Records. Prior to the promo, Corson was exec dir-asp to the pres for the label.

BILL GILBERT has been promoted to vp/exec dir, sales and distribution, A&M Records. Prior to the promo, Gilbert was vp, sales, for the label.

RICK SQUILLANTE has been named mgr, dance club promotion, West Coast, Virgin Records. Prior to joining Virgin, Squillante was mgr, operations, Resource Record Pool.

ERIC HODGE has been appointed mgr, regional promo, Virgin Records. Prior to joining Virgin, Hodge handled local promotion in New York for Mercury Records.

JENNIFER MATTHEWS has been appointed rep, alternative promo, West Coast, Virgin Records. Prior to the promotion, Matthews was rep, retail promo, for the label.

RAND BLEIMEISTER has been appointed vp, marketing & strategic planning, CEMA Distribution. Previously, Bleimeister served as exec vp for Nelson Entertainment.

MARY ELLEN CATANEO has been appointed vp, natl press and public information, Columbia Records. Previously, Cataneo was dir, East Coast, for the label.

HOWARD THOMPSON has been named sr. vp, A&R, Elektra Entertainment. Previously, Thompson was vp, A&R, Virgin Records.

NANCY JEFFRIES has been appointed sr. vp, A&R, Elektra Entertainment. Prior to joining Elektra, Jeffries was vp, A&R, Virgin Records.

MARK RIZZO has been appointed sr. dir, natl AC promo, Arista Records. Previously, Rizzo was dir, AC promo, for the label.

LINDA ALTER has been promoted to asst natl dir, Arista Records. Previously, Alter was regional dir in Atlanta, GA, for the label.

JEFF BACKER had been promoted to asst natl dir, Arista Records. Previously, Backer was regional dir in Miami, FL, for the label.

JUNE COLBERT has been promoted to asst natl dir, Arista Records. Previously, Colbert was regional dir in Dallas, TX, for the label.

GREGG FELDMAN has been promoted to asst natl dir, Arista Records. Previously, Feldman was regional dir in Seattle, WA, for the label.

RIAA

continued from page 6

were newcomers to this category.

Digital Underground's "The Humpty Dance" was among those singles achieving Platinum status.

In the album category, Michel'le's self-titled album and 3rd Bass' Cactus Album were among the gold achievers. Technotronic's Pump Up The Jam achieved Platinum status.

New Edition's "Past And Present" was among those music videos that achieved gold.

There were 11 gold and four Platinum singles; 17 gold, five Platinum and one multi-Platinum albums; and four gold and two Platinum music videos rounding out the month of April.
**TOP 5 SINGLES**

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<thead>
<tr>
<th>ARTIST</th>
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<th>LABEL</th>
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<tr>
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<td>SHOW ME</td>
<td>ELEKTRA</td>
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<tr>
<td>JOHNNY GILL</td>
<td>RUB YOU THE RIGHT WAY</td>
<td>MOTOWN</td>
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<td>FREDDIE JACKSON</td>
<td>ALL OVER YOU</td>
<td>ORPHEUS/EMI</td>
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<td>JANET JACKSON</td>
<td>ALRIGHT</td>
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**SINGLE OF THE WEEK**

GLENN MEDEIROS
FEATURING BOBBY BROWN
SHE AIN'T WORTH IT
MCA

Medeiros sings and Brown raps in this unusual pairing. Medeiros, who is more renowned for his ballads, handles the pace of this club number well. It gets kicked into hot heat and jumps into high gear when Brown enters with his spoken rhymes. Demos: Young Adults, Clubbers.

**ALBUM OF THE WEEK**

THE DIRTY DOZEN BRASS BAND
...AND HALF A DIRTY DOZEN
OF ANOTHER
COLUMBIA

The Dirty Dozen Brass Band authenticates its reworking of traditional rhythm and blues classics from the forties and fifties, so much so that you'd be loathed to call them covers. They maintain all the humor and fervor of the original songs, while making something original out of them. From the fast paced "When I'm Walking (Let Me Walk)" to the hilarious "Don't You Feel My Leg," this is an album not to be missed. Demos: Young Adults, Adults, Jazz Lovers, Blues Lovers.
IMPORTANT RECORDS

SINGLES

SMOKEY ROBINSON—[IT'S THE] SAME OLD LOVE—MOTOWN—When it comes to crafting love songs, Smokey Robinson stands way out in front. His secret is in writing a song which is universal enough to mean something to everybody—at least anybody who has been in love—and to sing it with such passionate commitment that you think, damn—this guy means it. "Same Old Love" mixes romance with social commentary and hooks you from the start with the refrain: "It's the same old love, but it's new every minute, all I know is that I'm glad that I'm in it." Demos: Young Adults, Adults, Lovers. Quiet Storm.

MICHAEL MCDONALD—TAKE IT TO HEART—REPRISE—The pace of the song is as slow as they come, which isn't a problem when you get down to the romantic mood of the song. McDonald's voice is in tearjerking pitch and carries the lyrics through with confidence. Demos: Young Adults, Adults, Quiet Storm.

MIDNIGHT STAR—DO IT (ONE MORE TIME)—SOLAR—Real downhome funk with the true grit stuff—no messing around. The song jumps at you, but it is the chorus that will get you going. "Do it one more time, drive me crazy." We could all do with some of whatever it is she's doing to him. Demos: Young Adults, Clubbers.

INDIA—THE LOVER WHO ROCKS YOU (ALL NIGHT)—REPRISE—Produced by Winston Jones and David Shaw, this otherwise regular house beat is turned into a scorching dance song by a deftly done and well executed vocal by India. Play it as a song to be listened to, or as a beat to be danced to. Either way, it works. Demos: Teens, Young Adults, Clubbers.

ALBUMS

PAULA ABDUL—SHUT UP AND DANCE—VIRGIN—As her multi-platinum debut album continues to sell by the truckload, all that remains for Paula before her follow-up album is to release a dance-mix of the most popular tunes from Forever Your Girl. Well, here it is. The mixes are fast and furious for the dance floor, but could sometimes do with being a bit more subtle, particularly on "Coldhearted," where the song is the most important element, dance mix or not. The mixes to "Straight Up" works, however, guaranteeing its addition to playlists everywhere. Public Enemy's producers Hank Shocklee, Eric "Vietnam" Sadler and Keith Shocklee are among the big name producers present. Demos: Teens, Young Adults, Clubbers.

BEATS INTERNATIONAL—LET THEM EAT BINGO—ELEKTRA—Like the group's name suggests, this new British combo, led by producer Norman Cook, brings together beats from all over the world as a foundation for its Western-oriented songs. The opening, "Burundi Blues," for instance, couples an American-style blues song with the drum rhythms of the southern African nation Burundi. Fat's Domino's "Before I Grow Too Old" is given a tropical feel with a reggae rhythm. Reggae is the main "international beat" behind the group, as on the hit single "Dub Be Good To Me," which is by far the album's best track. Demos: Teens, Young Adults, Clubbers.

KWAME AND A NEW BEGINNING—A DAY IN THE LIFE: A POKADELIC ADVENTURE—ATLANTIC—Apart from having lyrics which are humorous and clever, Kwame captivates his audience with a rap rhythm that is his and his alone. He doesn't sound like anyone else, and no one sounds like him. His rap style and pace are pleasant to listen to over and over again. With mixes by Hurby "Luv Bug" Azor flying at you in all directions, you'll want to take this one home with you. Demos: Teens, Young Adults, Rap Fans.

HENRY BUTLER—ORLEANS INSPIRATION—WINDHAM HILL—Butler's musical genius is best evident in his solo piano playing, some of which, like the title number on this album, can't help but leave the listener breathless. Here, this former student of Professor Longhair gives an account of 100 years of New Orleans musical tradition, shifting gear from R&B to jazz to classical and then back to the commerciality of "Somewhere" from "West Side Story." Demos: Adults, Jazz Lovers.
Can rap now be mainstream? Well, it’s leaning that way, with “Rock the House,” the rap music special on NBC “Rock the House!! it’s the place to be! Let’s get busy with Young M.C.” See the photos this page from that special. One is of Young and the other of Kid ‘N Play. All three of these artists are busy. Have you seen Young’s Pepsi commercial? It’s dope. What’s next, an acting career? Speaking of acting, on the inside tip, Kid’n Play will be in the June issue of Vogue magazine doing a fashion spread. How did they take time off from getting ready for “House Party II?” The hair-do duo will also be joining other fellow artists such as Full Force, Bell Biv DeVoe, and MTV’s Ed Lover and Doctor Dre in a celebrity basketball game...more later on where and when...Tone Loc can be heard but does not chew for the camera on a Chiclets gum commercial...Striking out on his own is Too Big M.C., who was the front man for M.C. Hammer—no hard feelings though.

Too Big must be the only person not with Hammer on his new show, which all you Conference ’90 participants will get a taste of when he and his acts appear at the Saenger Theatre. Right after that, the worldwide tour will kick off—June 15th—with Hammer and his troop of 30 people, including a live band, 10 background singers and 15 dancers, starting in Europe, then on to Japan, Australia and the Caribbean. And if that’s not enough to keep him busy, he is still active in his Help The Children Foundation as well as the Help The Children Stay In School program. By the way, execs on his Bust It label with Capitol are Louis Burrell, Hammer’s brother and manager; Darrell Butler, vp promotion; and Jonathan Mosley, administration. Finally, he has also just finished a 60-minute longform video, “Please Hammer Don’t Hurt ‘Em—The Movie,” featuring five songs from the album. Hammer conceived it, wrote it, produced it and choreographed it.

In the studio: Whodini, Al B. Sure!, Rakeem, Slick Rick, Run D.M.C. and Guy—as you read this...Who’s on tour? Big Daddy Kane & 3rd Bass, together. It should be a fun show...coming soon to your town.

“Self Destruction,” the single by the Stop The Violence Movement, took two top awards from the New York Music Awards for Rap Single of the Year and Single of the Year. “Self Destruction” was performed by various rap artists such as KRS-One, Kool Moe Dee, Public Enemy, MC Lyte, and others. The object is to raise young people’s awareness and sense of responsibility about black on black crime, drug abuse, and the need for education. All proceeds from the song will go to the National Urban League and programs that are geared towards raising awareness.

British reggae vets, Aswad, spent the winter in Jamaica’s Music Work studios, and product is going to pulse along soon. On the roots reggae tip, Brutal Out Deh, the Ital’s 1982 debut album is now out on CD and Nightowl Records has remastered four LPs. They made their mark with three-part harmony. On the Rastafari tip, in patios, “ital” means pure, natural, unpolluted and unprocessed. These adjectives also describe the music, the message and the soul-shaking harmonies of this group. The album is timeless, and the contribution of Roots Radics is perfect. The Word is Peace.

R/R Reviews
KOOL MOE DEE
GOD MAKE ME FUNKE
JIVE RECORDS
Leave it to the coolest of all to put out this cold, cold, funke cut. His distinctive voice is sure to shoot this single to heating up the airwaves and melting down your radio.

SLY & ROBBIE
REBEL
ISLAND
The Kings of Reggae are back. Sly Dunbar and Robbie Shakespeare have released a def, new cut that is a fresh mix of rap and R&B. It also has a laid back reggae underbeat. There are three different versions of the same song, you’re bound to find one you like. The Production by KRS-One for Boogie Down Pros, no doubt accounts for the strength of the rap in this good rubadub style.

GROOVE B. CHILL
HIP HOP MUSIC
A&M

Here are some dope rappers who like to put the beat in your face. On their latest single, “Hip-Hop Music,” they display their talents as arrangers and producers, as well as rappers. You saw them in movie debut in “House Party.” Their single is also on the soundtrack. With all this going on, they’ll be good to go, and you can’t miss them.

HOT RAP

“Murder Rap”
Above the Law
Ruthless/Epic

“Funhouse”
Kid ‘N Play
Select

“The Humpty Dance”
Digital Underground
Tommy Boy

911 Is A Joke
Public Enemy
Def Jam/Columbia
SINGLES

TRE$ I CAN'T HANG ANY LONGER PRIORITY
If there was such a thing as pop-house music, this is what it would sound like. A lighter variation of the heavy house beat, with a catchy, polished song. Demos: Clubbers.

EBONY LOVER & D.J. CRA-Z JAYE SLAPPIN'/ TIME TO GET HYPER COLD FRONT
Here's some dancin' music with fresh, clean lyrics. These brothers have a funky, hype beat with def scratchin' by the D.J. and some super fast-time rapping from the Lover. This is a dope single. Demos: Rappers.

MYSTIQUE BUST A MOVE WASHINGTON HIT MAKERS
"Bust A Move" is a popular phrase being used on many "street beat" records. This dance record, though, doesn't really get going until the rap comes in the middle. Demos: Young Adults, Clubbers.

FUTURE YOU HOUSTON INTERNATIONAL
The Frankie Beverly penned "You" becomes a medium paced ballad in the hands of Future, who make a fine effort of interpreting the love song. Demos: Young Adults, Adults, Lovers.

WHISTLE ALWAYS AND FOREVER SELECT
This cover of the classic by Heatwave is in the best '90s style, while keeping the excellence of the original. Their name is catchy, but there is also substance to the talent of this group. Demos: Young adults.

HUGGY BEAR I GOT BANK WASHINGTON HIT MAKERS
A rap record using the riff of Chuck Brown and the Soul Searchers' go-go classic. "We Want Money." Huggy Bear's rap style is fast and furious with a humorous turn of phrase: " Demos: Teens, Rap Fans.

RHYTHM CLUB RAINDROPS RCA
A piano-based dance number that rests upon an interesting song built upon several layers of harmonies. With its large orchestration—strings and all—the song has that certain Philly sound about it. Demos: Young Adults, Clubbers.

BMW SITUATION ZOOM
Based on a very simple, but effective hook, newcomers BMW (Boys Most Wanted) debut with a song that you will find hard to resist. You'll hum the hook, and whistle to it too because it won't let you stand still. Demos: Teens, Young Adults.

JAN JEROME BABY GOT ME GOIN' LIV WIRE
Well written, well sung, well played, well produced. "Baby Got Me Goin'" deserves more than to be coupled with a dance mix. Take away the fast beat and you've got a great song. Demos: Young Adults, Clubbers.

2 DEEP I DIDN'T DO MY HOMEWORK COLD CHILIN'
Marley Marl's lazy, funky rhythm makes this hip hopping rap record. It's really like a modern rap version of "Summertime Blues." Demos: Teens, Rap Fans.

ALBUMS

YOMO TORO GRACIAS MANGO
This is a Latin dance album. That means it's got a lot of drama in its beat, and its lyrics are actually serenading the listener. The songs are catchy. Even if you don't know the words, you'll be humming along. Demos: Adults, Latin Lovers.

PATIENCE DABANY PATIENCE DABANY DABANY
The closing duet. "We Must Unite," with Thelma Houston should have been on the front of the record. If Dabany is to benefit from her triple cultural influences (U.S., France, Africa) it should manifest itself in songs which are just as cross-cultural lyrically and musically, such as this cut. Demos: Adults.

AFTERSHOCK AFTERSHOCK VIRGIN
A spirited debut album from a band that is pulling together different strands of R&B and making them sound funky. The strained vocals of "Cindy Cindy" aren't far away from Michael Jackson, circa "Bad." The raunchy guitar keeps the songs pumping. Demos: Young Adults.

K-SOLO TELL THE WORLD MY NAME ATLANTIC
He sounds serious on the microphone and spits out his rhymes like bullets from an Uzi. Rhymes such as "Your Mama's In My Business," "Drums Of Death," and "The Messenger" will put him up there with the toughest rappers. His beat is already there. His style owes a lot to EPMD and he says so: "and thanks to EPMD, I-M-O-U-T-T-A-H-E-R-E." Demos: Teens, Young Adults, Rap Lovers.

RED HOT & BLUE VARIOUS CURB
If you're President Bush's aide and you want to play some blues, it won't be too difficult to get the big names in R&B to back you up. Here, Isaac Hayes, B.B. King, Billy Preston, Sam Moore, Chuck Jackson and Carla Thomas join together to give Lee Atwater a hand. Great to hear these blues classics getting a nineties hearing, even under these Republican auspices. Demos: Adults, Blues Lovers.

24-7 SPYZ GUMBO MILLENNIUM IN EFFECT
Will black radio play this? 24-7 Spyz are a reminder that what we disdainfully term "heavy metal" ain't nothin' but a form of black music played loud and threateningly. Black radio ought to play this! Demos: Rockers.

This week's reviews were written by Dotun Adebayo and LariAnn Flores
The Artistics: I’m Gonna Miss You

The Artistics are out of Chicago. In 1965, they recorded for Okeh Records and hit with an R&B super-soul classic, “This Heart Of Mine.” This tune put them on the map. By 1966, the group was recording for Brunswick Records. The biggest song the group ever had was a number one hit called “I’m Gonna Miss You.” The group was managed and produced by Chicago’s Carl Davis.

The talent coming out of Chicago in the ’60s was unbelievable, thanks to the station that supported the entertainers of the windy city, WVON-AM. The astounding number of records sold and careers enhanced by WVON ranked the station high among city competitors.

The original members of the Artistics were Larry Johnson, Jesse Bolian, Aaron Floyd and lead vocalist Marvin Smith. The members disbanded in the ’70s, but Smith has kept the Artistics’ tradition alive and well. “We were hot during that era. It was under producer Davis’ production umbrella that the careers of artists like The Young Holt Trio, Barbara Acklin, The Chi-lites, Tyrone Davis, Otis Leavill and others were launched.

“I was singing in church when introduced to Davis, and he wanted me to join his organization. The other fellows had already formed the group and were all classmates at Marshall High School here in Chicago.”

Prior to singing with the Artistics, Smith sang with another famous Chicago group, The Eldorados. “I met them during my senior year of high school. It was four of the original members and me. After I joined the group as lead singer, we relocated to San Francisco for about two years.”

During this time, Chicago was competing with Motown for hit records, and former Motown producer Barette Strong came to Chicago to join Davis. The main idea was to stay in the studio and record as many hits as possible. The making of the hit “I’m Gonna Miss You” came about when we were discussing ideas. It was Jessie who said, ‘I have a good title.’ From there I started working with the vocals, lyrics and melody. Larry was making the changes on piano. By the weekend, we were ready to record ‘I’m Gonna Miss You.’

During the period of the Artistics’ biggest hit, producer Davis made Smith a solo artist too. That same year, he recorded and released the tune “Time Stop,” which landed him on Dick Clark’s “American Bandstand.” “When you signed a contract with Carl Davis, it was for management, and the artist never had direct contact with the recording company. We were releasing records on the CBS subsidiaries, Okeh and Brunswick Records.

Smith said they were performing during a difficult time because Motown was so dominant in the industry and the group actually had a hard time creating its own individuality. “We had to copy it better or beat it. The group was influenced by the Temptations. In fact, when we appeared with them on several occasions, David Ruffin and Eddie Kendricks would tease me about my lead style. We all had our hits and quite a bit of fun as well.”

According to Smith, Brunswick was a star company. In the ’50s, ’60s and early ’70s, the legendary Jackie Wilson recorded all of his biggest hits on the label, a total of 38 hits from 1958-1971 and four more from 1972-73. When the Chi-lites joined the label, things began to open up for more artists who signed with the powerful independent label.

The Artistics, as a group, disbanded, but some members continue to work together. Smith is still performing and recording as fans across the country await a reunion.
Bell, Biv, Devoe—the name doesn't trip off the tongue easily. Then you say it again, Bell, Biv, Devoe—the names are too familiar to let the group go unnoticed. So familiar in fact, that if you're hip to what's going down, you'll abbreviate it BBD, because everybody in the business knows what it stands for.

Ricky Bell, Michael "Biv" Bivins and Ronnie Devoe are a trio whose names, when added to those of Ralph Tresvant, Bobby Brown and Johnny Gill, spell success. As New Edition (before Johnny Gill) they've achieved constant commercial success since their debut "Candy Girl" went to the top of the charts in the early eighties. At that time, they were kids enjoying the thrill of the music industry, whatever they were singing. Now they are adults ready to create the music they love and drop it on wax the way they like to hear it—loud and heavy.

"BBD's music is the music that all three of us love," says Devoe excitedly. "Basically, our music is mentally hip hop, smoothed out on the R&B tip with a pop feel to it."

The definition of their music incorporates the three musical formats that from day one have influenced Bell, Biv, Devoe and New Edition before. Hip hop is where young America is. Even though as kids in New Edition they sang R&B pop songs, their dancing was always hip hop, bodypopping. When Maurice Starr put the original New Edition together, he wanted pre-adolescent youngsters who sang R&B but were commercial enough to be considered pop as well. If there was a formula to their commercial success, that would be close to it.

There's more though. When Bobby Brown left the successful group to pursue a solo career, people said, to quote the words of his hit "My Prerogative," that he was "crazy." What they didn't realize is that New Edition was a perfect springboard to solo success. The core of New Edition continued with Johnny Gill stepping in as a replacement for Brown. The success of the group continued, proving that with or without Brown, New Edition retained the recipe for success which had seen its records go platinum for most of the eighties. Last summer, Gill, Tresvant, Devoe, Bivins and Bell decided that it was time to take a break from New Edition while they pursued solo projects. The success that the splintered fragments of the group have achieved away suggests that the secret of their success may lie not only within the group, but also within the individuals.

"New Edition is the mother," Devoe continues. "It gave birth to New Edition and Bobby Brown and everything that we have done musically. It was New Edition that brought out our individual as well as our joint talents. I don't know what it is about the group that it nurtured so many talented people, but it just seems to have happened."

Ricky Bell agrees, "Even when we first came together as New Edition, we were not aware that we had something special. We were just tripping over the idea of being artists—singing on stage, travelling around the country. We must have been blessed or something."

The hand of God works in mysterious ways. If the trio of Bell, Biv, Devoe is blessed, the blessing wasn't just handed down to them on a platter. They had to work to manifest the blessing. From the moment they were plucked out of their Boston housing projects a decade ago, the trio, along with fellow New Edition members, has been educated at the R&B school of hard knocks. They have learned about the music industry, about record companies and most importantly about their public and what it wants to listen to.

"When we decided to put New Edition on hold last summer, Ralph (Tresvant) and Johnny (Gill) already knew that they were going to start work on their solo projects. But the three of us didn't know what we would do," Devoe reveals. "Well, we started talking and decided that it would be a great opportunity to show what we could do with the music we love. We all love R&B and hip hop music. Not only did we want to make interesting music for our public, but we also wanted to find a new audience out there. one that might know us as New Edition, but would be pleasantly surprised to hear us as Bell, Biv, Devoe."

BBD's initial single, "Poison," has had a strong response from the public and radio stations alike. They've all been "pleasantly" surprised to hear what the trio could do on its own.

"The single has been successful because we have managed to retain New Edition fans who see BBD as an extension of that, and at the same time capture a new audience, which we'll be taking back with us when New Edition does its next recording."

—RICKY BELL

Continued on next page.

MAY 18, 1990 / PAGE 15

BBD
A.D. Washington, sr. vp, promotion and marketing, black music, MCA Records adds, "There's really only one group, but it's a group with many tentacles. The group is still New Edition, composed of Johnny Gill, Ralph Tresvant, Michael Bivins, Ricky Bell and Ronnie DeVoe. Then, there are three different individual groups within that one group."

Washington is confident that there will be no conflict of interest with both New Edition and BBD being on the same label. "We don't see a problem with that," Washington says, "because these projects won't conflict. We won't have a BBD album out at the same time as a New Edition album. And even if we did, the two projects are so different that it wouldn't matter."

"From the inception of BBD, the whole concept was to be different from New Edition. New Edition offered the polished and theatrical side of them as artists. BBD is the ordinary side—the street side. It shows them as they are when they are not on stage as New Edition. It's a concept that is striking for young men who've worn glamorous outfits on stage all their lives. It's a concept that fans have waited a long time to see.

"The success of this project is far beyond my imagination at this time," continues Washington, "especialy considering that BBD, for the most part, was the background for New Edition—Ricky Bell had sung upfront for New Edition, but Ronnie DeVoe and Michael Bivins were the background singers. I think they will surpass the sales of New Edition. The sky's the limit for BBD."

When it came to putting the R-A-W into its music, BBD enlisted the help of a variety of producers from the world of hip hop, such as newcomers Dr. Freeze and Spiderman as well as the more established talents of Public Enemy's producers Eric Sadler and Hank and Keith Shocklee.

BBD is having a lot of fun as well as generating time and energy working for charity in the middle of their debut tour. By staging a celebrity charity basketball game in each town they come to, BBD has found a way of mixing work, recreation and charity to the approval of their fans.

Bivins explains, "We want to give back to the community, and we're doing it in the spirit of how the three of us, as well as our comrades in New Edition, got together...playing ball."

BBD's debut album, Poison, has already brought the story further into the homes of New Edition fans and new BBD fans alike. The story is that "the mother" (New Edition) has given birth to a new son, who is coming out slamming, jamming and raw to the bone.
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**Indies:** 52nd Street, After Dark, Chameleon, Cmc, Delicious Vinyl, Gucci, Ichiban, Intima, Jamarc/Pandisc, Lsn, Malaco, Next Plateau, Pandisc, Profile, Rhino, Rockwell, Saway, SbK, Select, Skywalker, Washington Hitmakers.
FM Tokyo Unites Jazz/Brazilian Artists For Spectacular Earth Day Concert

Japan has seldom taken much interest in environmental problems affecting other parts of the world. With 130 million mouths to feed on a strip of mountainous land the size of California, she has spent the past 40 years working obsessively to avoid becoming an economic nightmare like some of her other sister Asian countries. There was simply no time for a nation of workaholics to worry about the world’s environmental problems.

However, this year, FM Tokyo decided to do something special on its 20th anniversary by undertaking projects to help the youth become more aware of the world in which they live. The chosen theme was ‘Earth Conscious,’ and an environmental concert entitled ‘We Love Music, We Love The Earth,’ was staged on the eve of ‘Earth Day,’ an event officially celebrated around the world.

Jazz guitar virtuoso Lee Ritenour, who has done extensive recording with some of Brazil’s major artists such as Ivan Lins and Joao Bosco, was responsible for putting the musicians together for this momentous event. Not only did FM Tokyo arrange to broadcast this concert over 28 FM radio stations throughout Japan, but it was beamed via international satellite all over the world. Some of the countries fortunate enough to witness this event were mostly European and North American countries including the U.K., France, West and East Germany, U.S.S.R., Canada and the U.S. Also, Kenya and Colombia, two countries facing tremendous challenges in preserving its natural resources, were able to receive this global broadcast.

The concert’s all-star line-up included a cross section of the best jazz, pop and Brazilian artists in the world. Patti Austin, Sadak Watanabe, Dave Grusin, Harvey Mason, Alex Acuna, Abraham Laborial, Joao Bosco, Ivan Lins and James Taylor came together in unison to show millions that Earth is really like one country, whose care is in the hands of one humanity.

The focus of the music played was primarily Brazilian-flavored, but the explosive rhythm section had strong underpinnings of American inner city funk and hot African drumming. With Laborial’s bass chopping out thick rhythms in stride with Acuna’s and Mason’s drums, the music was bursting with energy from beginning to end. Each

by Ivan Lins, whose songs have been recorded by Quincy Jones, Manhattan Transfer and many others, her experiences as a black artist were able to transform what was originally to be a Brazilian song into something unique unto itself. The response to her soulful interpretations of these Brazilian gems seemed to highlight how the giving and sharing of music among different cultures can bring out the best in an artist.

Joao Bosco, the soulful and funky Brazilian artist who got his start in America through Quincy Jones discussed musical reciprocity between countries by recounting the impact jazz and black music have had on Brazil. He stated that “although we were heavily influenced by American singers like Ray Charles and jazz giants like John Coltrane, we didn’t copy them. We took their sounds and made them ours. In discussing the future of American music he said, “America is still great musically, but now it’s time for them to listen to what’s coming from Brazil. They shouldn’t copy it, but should add the American touch and come up with something new. Then it’ll be our turn again.”

Bosco’s suggestion for musical cultural reciprocity was demonstrated amply for over three hours and

Patti Austin

artist was like a cultural channel of expression for his or her music, and it was evident how strongly Brazilian, jazz, R&B and pop have been influenced by each other. When Patti Austin sang some of the songs written

J.T. Taylor
In the field of rap, UK females have been far more successful than their male counterparts. The Cookie Crew were the first rappers to achieve top ten chart success with their hip house stomper “Rok Da House” two years ago. Since then they have been followed into the charts by two other female duos, The Wee Papa Girl Rappers and The She Rockers, who both happen to be on Jive Records.

The She Rockers’ Donna McConnel explains, “Women have always taken a secondary part in rap music. Just think about it. Since rap started, you could probably count the number of successful women on one hand. Because rap was always considered a ‘male thing,’” women were only seen as incidental observers. But we’ve come to change all that. The days of male domination of rap is over, and the success of British female rappers is proof of that.” McConnel also points to the success of British-born rapper Monie Love, whom Americans have unwittingly embraced as a U.S. rapper because of her successful work with Queen Latifah and The Jungle Brothers. “Monie is over in the States letting everybody know that we’ve arrived.”

British female rappers have definitely arrived. The She Rockers’ single “Hands Across The Water” suggests that they haven’t done it without the help of their American female counterparts. “At first Shante, and it legitimized female rappers. After Roxanne, women could do and say what they wanted to and in the way they wanted to.”

So far, The She Rockers are relatively unknown in the United States, but they’ve got their sights on this side of the ocean. McConnel continues, “We’ve considered going to the States after we’ve conquered the UK. There’s still a lot that we can learn from the Americans as far as rap is concerned because it seems to come more naturally to them. Some of the tracks on our album were produced in the States because we wanted that sound.”

Up to now, the successes that UK female rappers have notched up have often been considered pop/rap. She Rockers’ stablemates, The Wee Papa Girls have had the biggest success and have been considered the most pop-oriented of the UK rap artists. The two sisters that make up the group don’t much mind the commercial tag to their music. “We performed for a long time before we became successful and decided that we would be different from every other rapper. We’re not going to follow what others are doing, whether you call it commercial or not.”

The sisters, whose hits have included the reggae/hip hop “Wee Rule” produced by UK reggae legends Aswad, are about to release their first single in a year. “Our new album will show even more sides to our personalities,” they insist. “We feel that we’re doing as much for UK rap as anyone else. If you listen to us, you’ll know that we’re definitely not American rappers. We’re bringing all our influences from the UK to bear on our music.”

Leila K is currently as big a hit in the UK as she is in her native Sweden. Leila K, whose single “Got To Get” shot to the top of the charts all over Europe and has now been released in the U.S., says she owes everything she knows to American rappers. But, “what you’re going to be hearing from me isn’t U.S. rap, it will sound European.”

Her producers Rob ‘N’ Raz, also from Sweden and last year’s finalists in the World Disco Mixing Championships (DMC), are going to make sure that her sound remains European.

“All the music that has influenced us in our youth was from America,” Rob ‘N’ Raz add. “Whether it was the early funk of James Brown, The Ohio Players, the jazz of Miles Davis or the modern funk of Mark the 45 King, we’ve turned it into something totally European. It’s not necessarily Scandinavian, but definitely European.”

The Wee Papa Girl Rappers

all the rap you heard from America was male, even when women started setting their mark. Suddenly, we heard American female rappers like Roxanne
Canadian Rap Is Ready and Waiting

CHRY-FM 105.5 says "We are the only radio station in Canada to devote at least 50 percent of our music programs to various forms of African, Caribbean and Canadian music, including dance, rap, hip hop, house, funk, African reggae, calypso and more!" They are ready to play demo tapes, cassette singles, twelve and seven inch singles, EPS, LPs or CDs. Speak to their friendly music directors at (416) 736-5293. Their mailing address is CHRY Community Radio, 258A Vanier College, 4700 Keele Street, North York, Ontario, Canada, M3J 1P3.

Canadian record companies are beginning to jump on the hip hop bandwagon with the success of Maestro Fresh-Wes (Wesley Williams), one of the hottest artists to emerge from Canada in years. Fresh-Wes' debut album, *Symphony In Effect*, is a world class album. His first single, "Let Your Backbone Slide," shot to the top of the Canadian charts.

Since Attic Records, an independent Canadian label, picked up "Let Your Backbone Slide" from the U.S.-based LMR, Fresh-Wes has sold 100,000 albums and 50,000 singles. That means he has achieved a Canadian platinum album and a gold single.

Fresh-Wes started writing poetry at the age of seven and quickly adapted to hip hop in 1979 when he first heard it at the tender age of eleven. Inspired by Grandmaster Flash, Kurtis Blow and Jimmy Spicer, Fresh-Wes (under the name Melody M.C.) began creating his own rhymes behind old R&B and disco instrumental breaks. At the age of fifteen after rapping at parties, high school dances and radio shows, he formed a group called Vision, with his friend Marlon Bruce (a.k.a. Ebony M.C.). The two opened for UTFO, the Beatste Boys, D.J. Red Alert and Canada's own Erroll Starr.

In 1987, Fresh-Wes completed his first year at Carlton University in Canada’s capital, Ottawa. He eventually plans to return to the university and obtain a degree in political science. His musical aspirations are to create quality hip hop and to write for and produce other artists, not only in hip hop but R&B as well. In 1988, Fresh-Wes decided to give hip hop another chance as a solo artist, and began to write the eleven tracks on *Symphony*.

One of the young rappers to benefit from the success of Fresh-Wes is HDV (a.k.a. Sean Derrick). HDV was born in Trinidad and spent his childhood in Brooklyn, New York. At the age of 15, he moved with his family to Toronto, Canada. Currently, he has a single out and a forthcoming album.

"I'm not out to change the world," says HDV, "but my aim is to contribute to the knowledge of our children so that they can have a brighter and more productive future."

Having experienced the bleaker side of the scene in both Brooklyn and Toronto, HDV is a survivor. By combining his musical and poetic talents, HDV is attempting to educate today's kids about their African heritage and the evils of drugs, while asking them to stay clear of the destructive gang lifestyle. HDV hopes that young people will learn from his past. Staying clean and clear are topics brought up in many of his songs.

Through his distinctive narratives of the urban experience, HDV is offering a truly Canadian perspective to the social problems that people have hitherto only associated with cities like New York and Los Angeles, but in varying degrees are just as much the reality of every major urban center, including Toronto.

Canadians are generally starved of gospel music. So gospel fans over here are looking forward to the good dose of gospel music that will be coming their way soon. Harbourfront has announced the signing of Shirley Caesar and The Caesar Singers from Durham, NC, as headliners for Gospelfest, July 6 to July 8, 1990.

Born in Durham, Caesar began her career performing as "Baby Shirley Caesar." Three gold albums and five Grammy Awards later, including Best Gospel Singer in 1986 and Best Gospel Album in 1985, Caesar has established herself as gospel's First Lady. While a successful artist and performer, Caesar is also a pastor, an evangelist and an elected Durham City Council official.

In 1990, Gospelfest features its second year of free, unforgettable concerts, including the Toronto debut of Zimbabwe spiritual singer Machanic Manyeruke, currently on the U.K.-based Cooking Vinyl label.

Nashville's legendary grand old men of a capella gospel harmony, the Fairfield Four, will open the Saturday evening program at the Gospelfest, with a repertoire that spans over sixty years of traditional gospel verse. The Fairfield Four have left a legacy of live performances and recordings as Nashville's foremost ambassadors of black gospel harmony.

Halifax's award-winning Gospel Heirs, the Toronto Association of Gospel Music Ministries' 110 Voice Mass Choir and Ken Whitley, accompanied by powerhouse vocalist Jackie Richardson, all perform, enlivening Harbourfront with music full of soul and inspiration.

Harbourfront's Gospelfest is presented in association with Toronto's Association of Gospel Music Ministries.
FRIDAY—JUNE 1

9-6 p.m.  Registration

10 a.m.  Power Link—A&R
Like any strong chain, it takes each link working separately and together. In the first Power Links seminar, panelists will track the path to getting the right song from the right writer to the right producer for the right artist.

Moderator: CHERYL DICKERSON, vp, A&R, Epic Records. While at MCA, she brought The Boys to MCA/Motown and linked them with L.A. Reid and Babyface and that same producing duo with Pebbles. She first utilized writer Sam McKinney as a producer/writer, he’s just won the ASCAP Pop Award for his “Just Because” for Anita Baker.

10 a.m.  Power Link—Artist Imaging
There are many phases an artist goes through to develop the image that works. From artist development to publicity and marketing, what builds and sells the right image?

Moderator: MICHAEL MITCHELL, vp, Motown Records. He holds two degrees from the University of Ohio and got his industry degree as the tour publicist for Michael Jackson’s record shattering world-wide tour and through stints at A&M and MCA.

12:00 noon  Keynote Luncheon
(Sponsor: Warner Brothers)
All images are first formed in the family, those images are reinforced through education. Empowerment comes through knowledge. Conference ‘90’s keynote speech will focus on the image of the black family and the power of education.

2-4 p.m.  The Radio Image
Major considerations in the creation of a station’s radio image—from logos to jingles. What impact does full and part time day-parting of the black a/c format have on urban radio and urban music? Who listens and why? Who does NOT listen and why?

Moderator: BRUTE BAILEY, national director, urban/pop promotion, Priority Records, BRE program director of the year twice. He’s programmed five Number One stations in the six he’s programmed in his career. Was vp, YBPC-1983 and president, 1985. He’s positively influenced many of the pds, mds and asp in radio today.

5:45-9:00 p.m.  Party Cruise
(Sponsors: Columbia, Epic & Anheuser-Busch, Inc.)
Follow the second line jazz band from the Sheraton lobby right down to the Mississippi River and on board the riverboat Natchez. During an evening cruise, Earth, Wind & Fire, the entire Def Jam label roster and Maria Kayre will feast on New Orleans cuisine and jam to the dj playin’ the hits.

9:30-11:30 p.m.  SBK Records Cocktail Reception
The label that brought us the successful soundtrack of Teenage Mutant Ninja Turtles will host a reception featuring balladeer Terry Steele.

12 p.m.  Suites Open
BRE Rhythms Club
The Moving Image

SATURDAY—JUNE 2

10 a.m.  How Lowdown Is Legal?
Opposing sides of the issues of censorship and stickering will cross swords on this most sensitive of topics facing the industry.

Moderator: WILLIE LOGAN, “The Rappin’ Rep” Florida legislator who took rap to the floor of the House of Representatives.

11 a.m.  Rappin’ The Radio
Panelists from radio and the rap world will discuss rap’s rapid success, despite its lack of airplay.

Moderator: J.J. JOHNSON, air personality, KDAY, the station that plays rap.

2:00 p.m.  From Amos ’N Andy To Glory
A look at how the black image in film/tv has changed from the silent era right through the making of “Def By Temptation,” a film financed by a record label—Orpheus. And how black radio can help promote black films.

Presentation by The Hollywood Reporter’s Christopher Vaughan, who is currently working on a book covering the same subject matter.

6-8:30 p.m.  Cocktail Reception
(Sponsor: RCA)
The Skip Miller team has been positioning RCA to give Nipper something to really listen to in that old microscope. There is reason to lift a glass in anticipation of the power of the first half of 1990, which will build on its current successes with Tyler Collins, Domino Theory, Troy Johnson and the duet of Hugh Grayson/ Ben Wright.

8:00 p.m.  BRE Radio and Records Industry Awards
(Sponsor: Coca-Cola/MCA)
Imagine a ballroom full of video screens and images of powerplayers at work. As the South African a cappella group Persaca sings and chants through the crowd, the drummers escort the winners to the stage to receive the coveted BRE Drummer Award for Excellence. MCA supergroups, including Klymaxx and other artists, will perform as their band’s pay tribute to those who continue to send the message.

11:00 p.m.  Rush Associated Label Mardi Gras Bash
(Sponsors: Rush and Miller Brewing)
Everybody gets stupid and def as the Rush Associated Labels family throws down in the Pontchartrain Ballroom for a Carnivale Mardi Gras Bash that will last and last.

12 p.m.  Suites Open
BRE Rhythms Club
The Moving Image

SUNDAY—JUNE 3

11 a.m.  Gospel Show
As we close Conference ’90, we lift our voices to praise Him in song, prayer and a full discussion on the changing face of gospel music.
BRE CONFERENCE

COME ON DOWN AN

Celebrity Golf Tournament
(Sponsored by Miller Brewing)

Black Radio Goes International
Dotun Adebayo

Sheraton New Orleans Hotel
Official hotel of BRE Conference '90

Any Power in Indy Power?
Bill Dern

WYLD
Welcome Reception
(Sponsored by Miller Brewing)

How To Sell the Radio Image
Cynthia J. Grant

Motown's 30th Anniversary Motortown Revue

The Pointer Sisters

Cocktail Reception
(Sponsored by Anheuser Busch)

The BET 10th Anniversary Jam:
M.C. Hammer presents Bust It Productions
(Sponsored by Coca-Cola and Capitol Records)

The Sounds of New Orleans
(Sponsored by Coors)

For more information.
CE '90 EVENTS

Join in the Fun!

Power Link A&R
Cheryl Dickerson

Power Link Artist Imaging
Jeff Redd

The Radio Image
Brute Bailey

Rappin' The Radio
J. J. Johnson

Cocktail Reception
(Sponsored by RCA)
Mike Mitchell

Radio and Records Industry Awards
(Sponsored by Coca-Cola and MCA)

Natchez Riverboat
SBK Records

Rush Associated Label
Mardi Gras Bash

BRE Rhythms Club

Keynote Luncheon
(Sponsored by Warner Bros.)

Party Cruise
(Sponsored by Columbia, Epic & Anheuser-Busch, Inc.)

Party Cruise
(Sponsored by Columbia, Epic & Anheuser-Busch, Inc.)

Natchez Riverboat

Black Flames

Oran "Juice" Jones

3rd Bass

Russell Simmons

SBK Records

call (213) 469-7320

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Image, im'ij, n. [Fr. — L. imago, an image, likeness, apparition, — stem of imitor, to imitate.] A representation of any person or thing, sculptured, painted, or otherwise made visible; an effigy; idol; that which forms a counterpart or likeness or something else; embodiment; semblance; a picture drawn by the memory or imagination; the mental picture created in a poem or story by descriptive wording; the composite public impression of a person, organization, or company due to its known procedures, philosophy, values; psychol. the representation in the mind of something once perceived and not now present; opt. the figure or appearance of an object made by reflection or refraction.—v.t.—imaged, imaging. To represent by an image; to reflect the image or likeness of; to mirror; to represent to the mental vision, as by descriptive language; to form a likeness.

Power, pou'er, n. [O.Fr. Pouir (Fr. pouvoir), power, prop. inf., be able, — M.L. potere, for L. posse, be able.] Ability to do or act; capability of doing or effecting something; often pl. a particular faculty of body or mind. Great or marked ability to do or act; strength, might, or force; political or national strength; as, the balance of power in Europe; the possession of control or command over others; dominion, authority, ascendancy, or influence; legal ability, capacity, or delegated authority; one who or that which possesses or exercises authority or influence; a state or nation having international authority or influence; as, the great powers of the world; colloq. a large number or amount. Any mechanical energy or force available for application to work; phys. the time rate at which energy or force is exerted or converted into work —v.t. To supply with a means or source of power or energy.
Ernie Singleton has amassed a wealth of experience in radio broadcasting and promotion, music research, retail promotion and artist development. Each of these areas has lead him further along in the course of his exceptional career. He's enjoyed stints at Fantasy, Mercury, Casablanca, PolyGram and MCA before joining WB. This personable, experienced executive is highly respected in the industry for his wealth of knowledge, people skills and positive approach to the business and to life.

Eugene Jackson currently serves as chairman and president of Unity Broadcasting Network, Inc. and World African Network, Inc. Unity Broadcasting owns WDAS AM/FM, two of the leading radio stations in Philadelphia, the fourth largest market in the U.S. He also serves as vice chairman of Queens Inner Unity Cable Systems which is a joint venture of Unity Cable, Inner City Broadcasting and Warner Communications.

In her new appointment as head of the black music division of Azoff Entertainment, Cassandra becomes one of the most powerful executives in the industry. Her entrepreneurial spirit and success in image building propelled her own company—Creative Star Management—into the forefront of management companies in the 80s.

Currently sr. vp promotion and marketing, black music, at MCA Records, A.D. Washington has powered his way up through the ranks at the label. He worked in a variety of capacities there, including regional promotion mgr., Southwest, and national director and vp of promotion. A.D. is a powerful force in the marketing of the artists’ image and product.

Doug Banks is one of the most powerful, popular public figures in Chicago. As morning show air personality for WGGI, the city wakes up and goes to work with Banks. He is a leader in the community, as well as an entertainer. His is a strong, power image in the Windy City.

Penelope R. Brazile is vp/gm for Conference City’s own WYLD. Working at the station since 1988, Brazile places a strong emphasis on community affairs in New Orleans. She understands the powerful link between black radio and its listeners when it serves the community. She is a board member for the Institute of Mental Hygiene, the Jazz & Heritage Foundation, the YMCA and the United Way of New Orleans.
## REGISTRATION DETAILS

**PHONE IT • FAX IT • MAIL IT**

> To Register: Fill out form and mail or fax it to Black Radio Exclusive. You may also phone your registration in and charge it on your credit card.

**PHONE: (213) 469-7320 FAX: (213) 469-4121**

(For multiple registrants, use a separate sheet of paper)

Send a completed form with check (made payable to Black Radio Exclusive) or your credit card details. Mail to: BRE Conference '90, P.O. Box 2694, Hollywood, CA 90078

### REGISTRATION FEES

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Guest Tickets for the Radio Awards Banquet $50 / Superstar Show $100

**BRE Conference '90 SUBSCRIBER RATES, save up to 45% booking American Airlines to BRE Conference '90**

If you are not a BRE subscriber and want to receive BRE weekly and be eligible for THE BRE CONFERENCE '90 SUBSCRIBER RATES, subscribe now—and SAVE!

2 Years: $300 - 1 Year: $175 - 1st Class: $250 - 9 Months: $150 - 6 Months: $120 - 3 Months: $90

**SHERATON NEW ORLEANS HOTEL RESERVATIONS**

Call direct: Sheraton New Orleans (504) 525-2500

For suite or hospitality reservations call BRE directly at (213) 469-7320

**AVIS CAR RENTAL DISCOUNT RATES**

1-800-433-1780

**Name**

Station/Company (for badge ID)

Address

City State Zip

Phone: ( ) FAX: ( )

☐ Check enclosed (make payable to Black Radio Exclusive)

Charge to my:

☐ Visa ☐ MasterCard ☐ AmerExp.

Card No. Exp. Date

Signature

Please copy & mail or FAX this form to us. Include check or credit card information.
BLACK RADIO EXCLUSIVE

MOST ADDED SONG OF THE WEEK
LISA STANSFIELD "YOU CAN'T DENY IT" ARISTA

WBCP SIGNS ON

LISTENER SURVEY

BOWENS: "WILD" GM

WHUR RAISES BOARDER MONEY

WVAZ CO-SPONSORS BENEFIT

DOWNLINK: COMPUTERS, ARE YOU PLUGGED IN?

BOBBY O'JAY ON COMPUTERS IN RADIO

Volume XV  No. 18
May 18, 1990  $5.00 Newspaper
Survey: Format Has No Bearing On How Long Listeners Listen

According to a survey by Arbitron, radio listeners are selective when it comes to station format preference. The study also indicates that the amount of time they spend listening to these formats varies widely.

The study also indicated that Urban music, which ranks sixth in share rank, having 8.5% of listeners, placed third in time spent listening by the format's audience. According to the report, the average Urban listener tunes in for ten hours and seven minutes per week. The number one format, Adult Contemporary, ranked eighth in time spent listening, with an average of only eight hours and ten minutes per week of listening by its audience. The Spanish radio format, which ranks number nine in audience rank share, was number one in time spent listening, averaging 11 hours and 21 minutes.

Kennedy Takes Reins At WBCP

WBCP 1580-AM signed on in Champaign, IL. The station will be the only one in the east-central Illinois region with an Urban format. Deb Kennedy is gm and pd for the station.

Kennedy is a former ap and has served under Tony Gray, Ron Atkins and Mike Stratford. "We are certainly looking forward to providing our area with quality Urban programming and have received great support locally from the surrounding communities such as Decatur, Danville and Rantoul, IL," she said.

YBPC Conference

The Young Black Programmers Coalition held its eighth annual Award of Excellence Banquet in Dallas. The event was the highlight of a conference weekend which featured seminars, social hours, a feature film screening, and a general coming together of radio and record people of the industry.

The banquet, which honored three of the industries most experienced and respected people, Boo Frazier, Bobby O'Jay and Irene Ware (see BRE #17), began with a prayer. There was then a salute from Capitol recording artist Melba Moore, who led the audience in singing "Lift Every Voice And Sing."

From there, a series of toasters and roasters paid tribute to the three honorees, offering unique insight and often humorous remarks about them.

Entertainment was provided in the form of performances by Wing/PolyGram's Shades of Lace and Apollo/Motown recording artist Milira.

YBPC president Lynne Haze closed the dinner program.

Winter '90 ARBitrons

Following are 12 plus average quarter-hour shares, metro survey area, Monday-Sunday, 6 a.m.-midnight. Copyright 1990, Arbitron Ratings Co. May not be quoted or reproduced without the prior written permission of Arbitron.

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WHUR Raises Boarder Baby Bucks

Pictured are Candy Shannon, ap. WHUR (r) and a hospital volunteer.

WHUR in Washington, D.C., aired a 12-hour "Boarder Babython" to raise money for a transitional home for boarder babies. These babies, most of whom were born to drug addicted mothers, have been abandoned in hospitals by their parents.

The community responded with contributions of $153,000. A&M recording artist Janet Jackson made a donation of $5,000. Jackson also voiced a promo for the radiothon, encouraging community participation. The money raised will be used to renovate a home designed to accommodate as many as twenty boarder babies.

Parr Holds Flood Drive

Russ Parr, morning ap for 100.3 JAMZ in Irving, TX, began an on-air drive for items needed to support the victims of the recent flooding in the Dallas/Ft Worth areas. Each hour, a designated survival item was asked for donation. Items included food, blankets, shoes, clothing, etc. "There is nothing more important in the community right now than getting these people back in their homes and on their feet again," said Parr.

WILD Promotes Bowens

Monte Bowens was promoted to general manager of WILD in Boston. Previously, Bowens served as gen sales mgr. Bowens has named Neal Perlstein from WROR to assume the role as gen sales mgr.
WVAZ, WMAQ

WVAZ, WMAQ
Sponsor Benefit Dinner and Show
A benefit starring Nancy Wilson, Wynton Marsalis, Najee and a host of local talent with a 75-piece orchestra sold out Chicago's Orchestra Hall. Ticket prices ranged from $50 to $1,000.

This benefit was supported by WVAZ-FM, WMAQ-TV (NBC) and the Mayor's office. The prime time spots on radio and TV ensured a sell out. Attending the concert and after party were Mr. and Mrs. Tom Burrell, Mr. and Mrs. Barry Mayo, Mr. and Mrs. Abe Thompson, Avis Lavelle, press secretary to the mayor of Chicago.

Three Regional Promotions In Midwest

Last week there were three new regional promotion persons starting new positions. Cynthia Johnson, formerly with Motown Records, began her new duties with Columbia Records as the new Midwest promotions person. Taking Cynthia's place at Motown Records was Pat Edwards, who served as the local sales and marketing rep for Motown.

D. Chris Gardenhire took on the regional position vacated by James Boyce who is now in LA as dir. West Coast, EMI. Gardenhire has relocated back to Chicago from the Dallas market.

En Vogue Visits Chicago

Atlantic recording artists En Vogue were in town to sweep Chicago off its feet. Accompanied by Atlantic's Eddie Holland the ladies visited Chicago radio stations and sang the intro to their current single "Hold On" a cappella.

In addition to visiting radio stations, the group lunched with top black record retailers in the city. Represented at the luncheon were Barney's One Stop, Colorite, Spin It and Fletcher's One Stop.

WQOK Holds Shopping Spree Promo

Dr. John, from WQOK in Raleigh, announced a promotion which offers a $10,000 shopping spree. According to Dr. John, listeners write in to let the station know when they tune in to the station. If the listener is chosen (through random drawing), his name will be announced only during the times specified by that listener and he or she will win $100. In addition, the listener will be entered as a finalist in the grand prize drawing for the $10,000 shopping spree at selected retailers in the area.

En Vogue, visiting WGCI-FM are besieged by members of the station's staff after doing an exciting interview with Doug Banks. (L-r) Banks', Maxine and Cindy. En Vogue: Marvin Dyson, pres / gm, WGCI-AM & FM; Dawn and Terry. En Vogue: Kneeling (L-r) are Shirley Clark, WGCI; Eddie Holland, Atlantic Records; and Shannon Dell, WGCI.

(L-r) Valerie Norman, producer of "Classic Black"; Wynton Marsalis, Nancy Wilson and Barry Mayo, pres / gm, WVAZ-FM. Celebrate the success of "Classic Black" at a reception for the stars, sponsors and donors.

WVAZ (V103) Off to Germany

By Jerome Simmons

V103 will send five lucky listeners and one guest each to Frankfurt, West Germany. Each winner will also have the use of a Mercedes Benz during their stay. V103 will present a concert tour of military bases in Germany. Headlining the tour will be Jermaine Jackson, Stacy Lattisaw, David Peaston, Alyson Williams and En Vogue. Emcee for the shows will be Roz Ryan, co-star of "Amen."

There will be four concerts from June 4 thru June 8. The V103 Morning Connection with Richard Steele and Darryl Daniels will broadcast "live" that week from the Frankfurt Rhein Mein Air Force Base.

President and gm Barry Mayo stated, "This promotion is indicative of the kind of promotion that an upscale adult audience should expect from their radio station," Tony Kidd, pd, added, "This is a great opportunity for V103 to expose its listeners to different parts of the world.

Service Request

New Urban station WBCP, in Champaign, IL, requests service, from all record labels. Please send all Urban, Jazz and Blues product to:

WBCP
822 Pioneer
Champaign, IL 61820

WBL5 ap Frankie Crocker (center) is flanked by Warner recording artists Jane Child (l) and RCA's Tyler Collins (r) during a Los Angeles business function.
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<td>SOUL II SOUL</td>
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Note: The chart includes artists and their respective titles and labels.
## PROGRAMMER'S POLL

**MICHAEL JACKSON**
WKWM/Grand Rapids, MI

*EN VOGUE*  
"HOLD ON"  
Hold on literally, cause the first note is a trip! This song is the jam. Demos: Young Adults.

**M.C. HAMMER**  
*U CAN'T TOUCH THIS*  
It's so hot, you can't touch it. It's nice to see a rapper appeal to all ages and not just teens. Demos: All.

**THE WINANS**  
*"IT'S TIME"*  
Who says a gospel group can't sing pop. It's time for this one to go to #1. Demos: Young Adults.

**HERMAN ANDERSON**
WXXG/Greenwood, MS

*TYRONE DAVIS*  
*"HEART FAILURE"*  
This is a remake, but with different arrangements. It sounds better the second time around. Demos: Adult Females, Blues Lovers.

**MIKI HOWARD**  
*"UNTIL YOU COME BACK"*  
I'm a sucker for remakes and this one does Aretha Franklin justice. It's been pumped up to accommodate the '90s listeners. Demos: All.

**LITTLE MILTON**  
*"TOO MUCH PAIN"*  
The entire LP is blues heaven! He has surpassed his last LP by a longshot. Hot tunes include "Cradle Robbing Me" and the title cut. Demos: Adults, Blues Lovers.

**TOYA BEASLEY**
WRKS/New York, NY

*JOHNNY GILL*  
*"MY, MY, MY"*  
An excellent song. Just play it once and it'll be the most requested song. Demos: All.

**ROBERT TROOP**  
*"ALL I DO IS THINK OF YOU"*  
A jamming remake of a classic jam. Demos: All.

**SMOKEY ROBINSON**  
*"SAME OLD LOVE"*  
It's another smokin' record from Smokey. Demos: Adults.

**BILL SHARP**
KDKS/Shreveport, LA

*BIG DADDY KANE*  
*"TO BE YOUR MAN"*  
For programmers that have Quiet Storm, it should be in the mix. Demos: Young Adults, Females.

**ALEX BUGNON**  
*"ANY LOVE"*  
Certainly gives an adult flavor to any format. The instruments are dynamic. Demos: Adults.

**MIKI HOWARD**  
*"UNTIL YOU COME BACK"*  
I thought only Luther could bring such seriousness to a remake, I was wrong. Only a few can remake anything by the Queen of Soul. Demos: Young Adults.

**BOB BROWN**
WLGI/Hemmingway, SC

*GRACE JONES*  
*"CRACK ATTACK"*  
The message is definitely in the music. A positive song that's doing very well in SC. Demos: Teens.

**TONY! TONII! TONE!*  
*"THE BLUES"*  
This is another hit from TTI. It's already doing very well in this area. Demos: Young Adults.

**LOU BROADUS**
WASC/Spartanburg, SC

*JOHNNY GILL*  
*"RUB YOU THE RIGHT WAY"*  
This song and the LP will take through the summer with a groove. Demos: All.

**KLYMAXX**  
*"GOOD LOVE"*  
Good to see them back and happening! Demos: Adults.

**MIDNIGHT STAR**  
*"DO IT (ONE MORE TIME)"*  
It kicks. Demos: Dancers, Young Adults.

**JERRY SILVERS**
WABD/Clarksville, TN

*TONY! TONII! TONE!*  
*"THE BLUES"*  
They used an old groove coupled with the new jack groove to make this appealing to all demos.

**JANE CHILD**  
*"DON'T WANNA FALL IN LOVE"*  
I was waiting for this song to get some urban attention. If stations stay on it, it can become a #1 R&B hit. Demos: Young Adults.

**KLYMAXX**  
*"GOOD LOVE"*  
And even I thought they needed their lead vocalist, but I was wrong. Demos: All.

**DON MICHAELS**
KMX/Little Rock, AK

*CURTIS MAYFIELD*  
*"DO BE DOWN"*  
Programmers, this is a must for your playlist. Mayfield is not over the hill. If you want more listeners, play this song. Demos: Young Adults, Adults.

**MIKI HOWARD**  
*"UNTIL YOU COME BACK"*  
We all know Aretha is the Queen of Soul and Miki is the Princess of Soul. Need I say more? Demos: All.

**REGINA BELLE**  
*"THIS IS LOVE"*  
Another smash from her biggest LP ever. She's on the highway of hits with no breaks. Demos: Adults.

**ANTHONY PARKER**
WVGB/Beaufort, SC

*CURTIS MAYFIELD*  
*"DO BE DOWN"*  
This is one of those up against the wall slow jams. This one will go all around the world and to the top of the charts just like the first single did. Demos: All.

**TINA CARSON**
WAAA/Winston Salem, NC

*MICHI HOWARD**  
*"UNTIL YOU COME BACK"*  
The song is great. Heavy phones. A natural follow up. Demos: Adults, Females.

**ROBERT TROOP**  
*"ALL I DO IS THINK OF YOU"*  
The positive response is contagious. Everybody loves this group and phone response shows that. Demos: All.

**MELISA MORGAN**  
*"CAN YOU GIVE ME WHAT I WANT"*  
It's a dancer's delight. Phones are very heavy. She can go from ballads to uptempo—with no problem. Demos: Young Adults.

**DHEERAJ VASISHTHA**
KAZI/Austin, TX

*BASIC BLACK*  
*"SHE'S MINE"*  
Hot Gene Griffin production. Sounds a lot like Guy. Should be a smash. Demos: All.

**THE FAMILY STAND**  
*"GHETTO HEAVEN"*  
Another hot debut. The Soul II Soul remix is devastating. Demos: All.
SUMMER IS ALMOST HERE, AND KOOL SKOOL IS OUT!

MY GIRL

THE FIRST SINGLE FROM THEIR DEBUT ALBUM.
STREET DATE - MAY 16

PRODUCED BY JESSE JOHNSON AND KEITH LEWIS FOR J.W.J. PRODUCTIONS, INC.
ON CAPITOL CASSETTES, COMPACT DISCS AND RECORDS
The Isley Brothers f/Ronald Isley
Special Guest: Angela Winbush

By LarriAnn Flores

It was a night filled with magic, song and love. The show was wisely delayed, waiting for the crowd to fill the Universal Amphitheatre. Those already in their seats knew what they were going to get this evening and waited patiently for the show that has been creating excitement all across the country—the pairing of singer/producer Angela Winbush with veteran soul stirrers the Isley Brothers. All in all, it was a show that made you want to throw up your hands and shout!

Starting off the show, Angela Winbush used her sexy stage presence and three and one half octave voice to whip the males in the audience into a frenzy. In her body-hugging outfit, she looked the part of her opening song “I’ll Be Good.” This song was followed by others that were hits for her as one part of the duo Rene & Angela, including “Your Smile” and “You Don’t Have To Cry.”

Solo, she was hot. The fire turned up a thousand percent when Ronald Isley came on stage to sing with her. Electricity filled the air as these two lovebirds sang to one another and to an excited crowd of enthusiastic fans.

“Lay Your Troubles Down,” Winbush’s duet with Isley and latest Mercury single, was delivered with pure vocal-ease and enchantment. The light show accentuated the music. During the song “Hello Beloved,” the duo fired up the audience once again as Isley, in the best tradition of R&B masters, testified his love for Winbush.

Winbush is actually a hard act to follow, but the Isleys are, after all, who they are. As they kicked off their set with “Here We Go Again,” the crowd agreed. There wasn’t a woman left sitting when Ronald sang “In Between the Sheets.” He sounded so-o-o-o good and looked the part. They hit that groove pocket they are known for and took the audience into the next phase with a few sing-alongs, including “Footsteps in the Dark,” “Groove with You,” “Hello,” “Who’s That Lady” and “Smooth Sailin’.” The past really got blasted as they hit “It’s Your Thang,” everybody did “Shout.” To prove this group and this man aren’t locked into the past, Ronald brought it all up to date with his latest hits “Don’t Say Goodnight” and “Spend the Night (C’est Soir).” The show closed with “Fight the Power,” and the happy, satisfied crowd went home.

Prince: The Undisputed Partyman

By Steve Ivory

ST. PAUL, MINN.—With European dates of his “Nude Tour” ahead of him next month, on May 6, Prince opted for another of his trademark “onstage rehearsals,” this one at the city’s 16,000-seat St. Paul Civic Center. The concert—which, at the bargain price of $10 a ticket, sold out in just three hours after being announced—valiantly proved that recent soft record sales (for a superstar) aside, Prince is still a master of live performance.

Backed by a relentless five-piece rhythm section and three male dancers (no horns), Prince, in black fringe, dived into a percolating rendition of “The Future,” from his collection of “Batman” songs, before working into a pumping “1999.” With only one new song in the repertoire—a languid, bluesy, almost Steely Dan-ish thing called “Questions Of You”—Prince thoroughly worked the

proven concept that nothing will ever move an audience like a well-oiled set of hits they already know.

Moving effortlessly between guitar and keyboards but mostly singing and stage-stalking, Prince worked the house into a frenzy with full, steam-rolling Purple staples like “Controversy,” “Sexy Dancer,” “House Quake,” “Take Me With U” and a version of his moody “Nothing Compares To U,” as Sinead O’Connor never could have done it: gritty, with plenty of gospel attitude.

The fact is, armed with the best of his song catalogue and his often simply dazzling onstage prowess—the modified James Brown steps and assorted Bold Soul antics—the splits, the slides, the mic work and provocative pelvic workouts—Prince would easily tour for years without making another record. Indeed, as an entertainer he is nearly peerless. To call him one of the most engaging performers modern rock has produced is strong stuff, but on a good night, it’s true.

However, Prince is listening to the radio these days, apparently paying particular attention to rap. Some of his entrancing grooves were spiced with chants from rap acts like Digital Underground. He allowed powerhouse vocalist/keyboadist Rosy Gaines to belt a few lines of Rob Base’s “It Takes Two” (she also wore out some old Aretha and Staples Singers stuff) and we could have sworn some M.C. Hammer moves were among his usual wild man hoofing.

U.S. tour dates may be hinged on the release/success of his upcoming movie and LP, but as European audiences will soon find out, Prince’s high-stepping anthem still applies: Baby You’re Still a Star.
Paul Jackson Jr.: Out In The Spotlight

At 30 years old, Atlantic recording artist Paul Jackson Jr. is one of the most recorded rhythm guitarists in the business. His second solo album, entitled Out Of The Shadows, was co-produced and co-written by the talented artist, and according to him, is the best representation of who Paul Jackson is.

Jackson began his professional career at the age of 16, through friend Frank Wilson. “But when I was a child, I worked with Patrice Rushen. I think my relationship with her helped steer me in the direction I'm moving today.”

The direction Jackson is referring to is his choice of guitar style. “I was playing gigs with her and she felt I was a really good guitar player. But she also felt I needed to work on my rhythm. She suggested I listen to a few of the greats. Well I did, and I liked them so much I decided to play rhythm more, and here I am.”

Concerning his album project, Jackson says, “I wanted my records to be different from most instrumental records out there. You usually have one soloist, playing one instrument with a particular sound on all the cuts. It all ends up sounding the same.”

For Out Of The Shadows, Jackson used many of his personal friends to create what he calls his “music personality.” Some of those friends include Gerald Albright, Robbie Buchanan, Luther Vandross, George Duke and Patrice Rushen. The result is creative works which offer plenty of music listening pleasure.

“The thing I like most about music is that you can share yourself with others in a special way,” explains Jackson. “When I was first starting out, I never thought a lot about a solo career. But now that it’s here, I’m enjoying it to the fullest.”

Jackson is planning to play a few dates in June and will then be off to tour in Japan.
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<td>JOHNNY GILL</td>
<td>Johnny Gill, Motown</td>
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<td>VARIOUS ARTISTS</td>
<td>House Party Soundtrack</td>
<td>Motown</td>
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<td>EARTH, WIND &amp; FIRE</td>
<td>Heritage</td>
<td>Columbia</td>
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<td>BARRY WHITE</td>
<td>The Man Is Back</td>
<td>A&amp;M</td>
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<td>ALYSON WILLIAMS</td>
<td>Raw</td>
<td>Def Jam/Columbia</td>
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<td>MANTRONIX</td>
<td>This Should Move Ya</td>
<td>Columbia</td>
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<tr>
<td>STEPHANIE MILLS</td>
<td>Home</td>
<td>MCA</td>
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<td>CHUCK II BOOKER</td>
<td>Chucki</td>
<td>Atlantic</td>
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<td>NAJEE</td>
<td>Tokyo Blue, EMI</td>
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<td>SIR MIX-A-LOT</td>
<td>Seminar, Nasty Mix</td>
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<td>BY ALL MEANS</td>
<td>Beyond A Dream, Island</td>
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<tr>
<td>MELBA MOORE</td>
<td>Soul Exposed</td>
<td>Capitol</td>
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<tr>
<td>TYLER COLLINS</td>
<td>Girl's Night Out</td>
<td>R&amp;B</td>
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<td>3RD BASS</td>
<td>The Cactus Album</td>
<td>Columbia</td>
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<td>WHISTLE</td>
<td>Always and Forever, Select</td>
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<td>MAZE</td>
<td>T/FRANKIE BEVERLY, Silky Soul</td>
<td>Warner Bros.</td>
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<tr>
<td>MICHELLE</td>
<td>Michelle</td>
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<td>RANDY CRAWFORD</td>
<td>Rich and Poor</td>
<td>Warner Bros.</td>
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<td>QUEEN LATIFAH</td>
<td>All Hail The Queen, Tommy Boy</td>
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<td>SEDUCTION</td>
<td>Nothing Matters Without Love, A&amp;M</td>
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<td>THE MAIN INGREDIENT</td>
<td>I Just Wanna Love You, Polydor/Polygram</td>
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**ALBUMS CHART MAY 18, 1990**

- Bulleted Entries Indicate Strong Chart Movement
- ★ Represents New Entry
- ○ Represents Re-Entry

**DEVOE**

**BELL BIV DEVOE**

**POISON**

**TYLER COLLINS**
The Winans: Gospel Innovators

It seems as if everyone is talking about the Winans. At first, there was a preoccupation with the success of duo siblings BeBe and CeCe. Now, everyone is talking another look at the Grammy-winning quartet of twins Marvin and Carvin, and brothers Ronald and Michael Winans. How can they continue to be successful after being on the gospel music front for so many years? How have they been able to reach traditionally nongospel listeners?

Well, it seems that The Winans have decided to make a change. They have decided it's time for lyrics to define the gospel sound, not the executives who market it. They have further decided that it is necessary to keep up with the changes of the world and to bring gospel into a whole new light.

Since the 1987 release of their fiery and political single, "Let My People Go," they have been labeled contentious. Scepticism was magnified by the featuring of R&B/pop vocalists Anita Baker ("Ain't No Need To Worry") and Michael McDonald ("Love Has No Color") on the group's Decisions LP. But what makes a group controversial? Who says that controversial is necessarily wrong? Is it a transgression to lay the facts on the line? Is it wrong to educate our black people about the realities of the world? Are we ones to cast judgment?

The group once again finds itself under public scrutiny with the release of its current album, Return. It seems that there are some out there who do not approve of the collaboration with the King of New Jack Swing, Teddy Riley. There are some who say that rap has no place in gospel. There are some who do not believe in the change.

One fourth of the innovative sensations, Ronald, shared his views on the success of the Winans' sound.

**ON THEIR CHILDHOOD**

"As children we were inspired by artists of every genre and musical capacity. We listened to all kinds of gospel artists, like Andrae Crouch, and found our calling through their inspirations. Ultimately, our parents became very involved in our musical development. When they realized that we loved to sing, they did everything in their power to encourage our development."

**ON THE ALBUM'S PRODUCTION**

"Working with Ted was surprisingly very easy because we had never worked with anyone that young before. He's a very talented man and it was quite gratifying to find out that he was an avid listener. His working on this album with us has spawned a lifetime friendship. Michael J. Powell, the other producer, was fabulous as well. He can always be counted on to make classic contributions and offer quite a bit of inspiration."

**ON THE PURPOSE OF THE MUSIC**

"People know what The Winans are all about. We believe what we are singing and are steadfast in our gospel. Our collaborations with secular artists are merely a part of our mission. God is interested in souls, not a person's worldly status. The Lord has us out here to fulfill a purpose and to spread his message. If we can't do what we're called to do then there's no reason to continue."

**ON THE POWER OF GOSPEL**

"Gospel has been here from the beginning of black existence in this nation, so it's been a rock in our culture. Gospel has a big impact on other musical genres because many R&B artists have spun out of gospel. Also, the lyrical content of the music makes it strong: it inspires us to have faith and to use our natural abilities to sing as a means of rejoicing. It is this strength of the gospel sound that has enabled us to cross over to different audiences, including our youth. We only hope that we have been an influence in getting other artists to have their messages heard on black and pop radio as well."

By Lynette Jones
GRAPENE

BROWN ON BROWN—is it true that Bobby Brown will play James Brown in a biopic of the Godfather of Soul, with a soundtrack on Giant Records? Also, is it true that Creative Stars Management has added Brown, the younger, to its management roster? If so, it should still the rumors that Rueben Cannon had hold of the management reins?

SINGING CARROLLS—Veteran newscaster Larry Carroll is in a daze these days. He's got a brand new baby son. The story of how that most eligible of bachelors found and fell in love with the woman of his dreams is an epic romance involving famine, gunfights, eerie plane trips across the African continent and a triumph. There is a screenplay too, if somebody is interested.

MEMBER OF THE WEDDING—Who would you like most to sing at your wedding and reception? If you were a premiere vocalist in your own right like Mark Kibble, member of the triple Grammy Award-winning group, Take 6, maybe you'd get Stevie Wonder to do the honors. Kibble married Sherrie Reynolds, who sings back-up for BeBe & CeCe Winans. Stevie sang “Overjoyed” at the closing of the ceremony and later performed two songs at the reception.

MUNCHIN’ LUNCH—Grape told you a while back that a special luncheon was being held for Janet Jackson when she played the Forum. Here's the proof. Pictured here are Evelyn Miller, Janet, and Sidney Miller munchin' away.

SPEAKING OF JACKSONS—What's the status of Marlon's contract with Capitol? And is there a player at that label who should be paying attention to the skids beneath his feet?

STILL SPEAKING OF THE JACKSONS—Is it true that Michael visited his friend Elizabeth Taylor daily while she was so terribly ill? Still on Michael, is he going on tour again when his album comes out? Re-projected projected date for him to turn in the Greatest Hits LP is mid-June, and it will come with a 40-page booklet of everything you wanted to know about Michael. Word is that at the BMI luncheon for Michael, the video produced by MJJ Prods. was spectacular and made you think about just what this amazing man has done over the course of his life. Word also is that all the other famous folks came over to speak to Michael and Michael went over to speak to Little Richard. And also speaking of that luncheon honoring Michael, why did a major trade mag fail to show up at this wonderful luncheon, calling it a 'non-event'?

APOLLO TRIBUTE TO SARAH—MCA/Uptown's artist Jeff Redd will preform at the Apollo tribute to Sarah Vaughan this weekend. The proceeds will benefit Hale House. Other artists slated to perform include Gloria Lynne, Mirila, Big Daddy Kane and Lou Rawls.

GRAPE LOOKS BACK AT THE PAGES OF BRE: Ten years ago Motown announced a “supersecret identification process on all Motown records and tapes which can well revolutionize the industry's continuing fight against bootleggers and pirates.” Due to a default on a $268,000 loan, James Brown had lost the ownership of WRDW in Augusta, GA. The station was sold at auction to the National Bank of Georgia who said that it would remain on the air while a new owner was sought. REMEMBER TIME PASSES, PEOPLE CHANGE, BUT WE ARE YOUR MAGAZINE OF RECORD AND YOU WILL READ IT HERE FIRST.

THE PROPHET

ARIES (March 20-April 19)
It's time to carry out those new year's resolutions you've been delaying. Don't put them off anymore, for 1990 will soon be 1991.

TAURUS (April 20-May 20)
Why have you been neglecting your health? You'll wear yourself out. Listen to the advice of those close to you. They can sometimes see what you're doing a lot clearer than you.

GEMINI (May 21-June 20)
Yes, it's your turn to shine in your vocation. Enjoy the praise, it will do you good. But don't let it go to your head. Remember, with a little humility and hard work, your star will keep on shining.

CANCER (June 21-July 22)
You probably feel like the most mis-treated person on Earth. But the person that's dogging you isn't worth all your misery. Let their attitude run off you like water off a duck's back.

LEO (July 23-Aug. 22)
It's a major decision, so be cautious. Yes, it does sound tempting, but think of everything you're giving up! Is it really worth it? Weigh the pros and cons and THEN make the decision.

VIRGO (Aug. 23-Sept. 22)
Pull yourself together! Things aren't all that bad. Look on the bright side of things (it could be worse). Salvage all you can from the situation and start all over again.

LIBRA (Sept. 23-Oct. 22)
That person is so close, you ought not to judge them so rashly. Think of how much you'll miss them if they were no longer around. Give them another chance.

SCORPIO (Oct. 23-Nov. 21)
You can handle that new responsibility. Though things may be difficult to start off with, at the end, you'll be glad you saw it through.

SAGITTARIUS (Nov. 22-Dec. 21)
It's better to be safe than sorry. Go over all the rules as slowly as you need. Get it right the first time.

CAPRICORN (Dec. 22-Jan. 20)
It will only be a boring day if you allow it. Look for ways to make those repetitive and uneventful things more interesting.

AQUARIUS (Jan. 21-Feb. 18)
It's been so long since you said "I love you" to your loved one. It's time you said it again. This time, though, do it with actions.

PISCES (Feb. 19-March 19)
At this time of the year, staying cool is the best thing for you, in more ways than one. You know it, too. So there's no need to get angry, just keep calm and work things out.
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I didn't do my homework.

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From the Album HONEY THAT'S SHOW BIZ

Management: Superstar Artist Management

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