

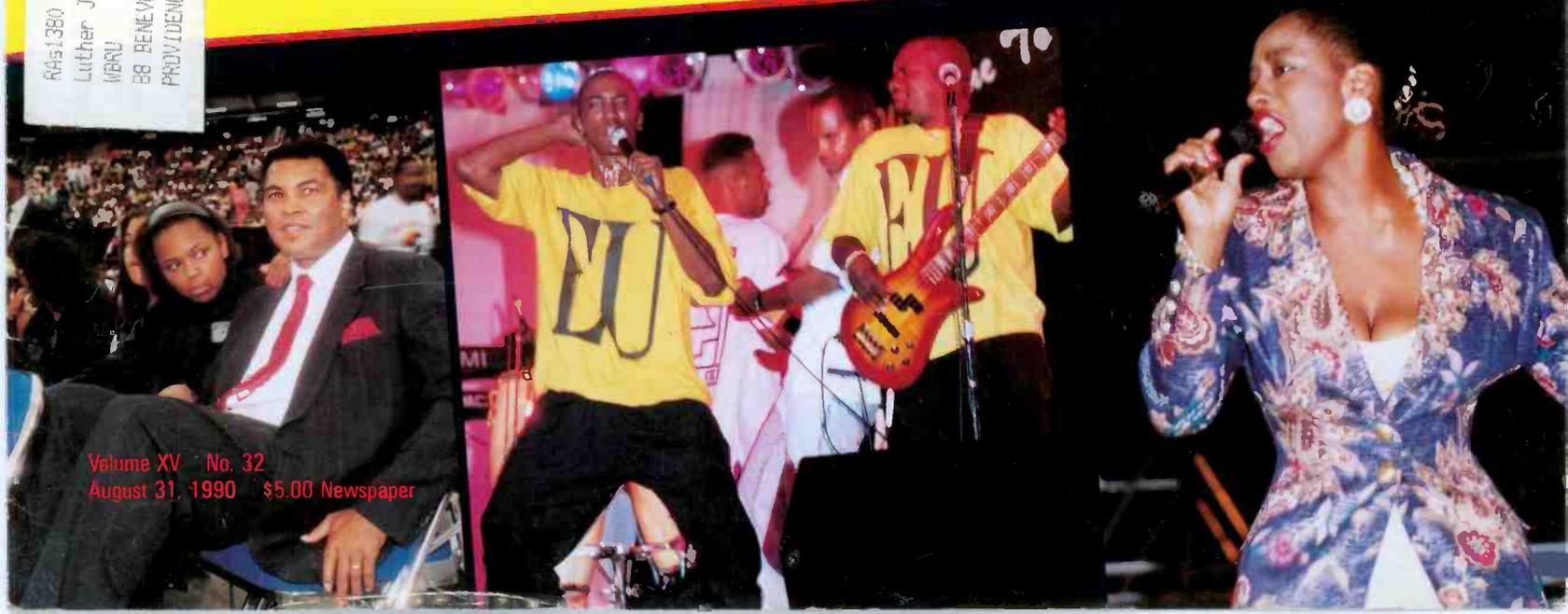
# BR 90

BLACK RADIO EXCLUSIVE



# INDIANA BLACK EXPO Platinum Celebration

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Imitation Is  
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**Now The Real Deal Is Back!!!**

# Teena Marie

**"Here's Looking At You"**

Her New Single

On Epic Records And Tapes

*Epic*

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**PLEASE ME..  
TEASE ME..  
DO IT IN**

# *Slow Motion*

(MOTC-2064)

**THE  
NEW  
SINGLE  
FROM  
GERALD  
ALSTON'S  
FORTH-  
COMING  
ALBUM,  
OPEN  
INVITATION.**



**produced by:  
stan sheppard  
and  
jimmy varner**

# PUBLISHER'S

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## DOES RADIO REALLY KNOW ITS AUDIENCE?

**W**e all know which stations in our market lead in the ratings. They have high numbers, which makes a case for how many people listen in. But are those stations doing all that they can to contribute more than just "good music" to those listeners?

Accountability has always been one of the things which make true leaders stand out. Actual contact with a community is a way to find out the real needs our people have. To go out and walk among them and listen to their struggles and problems is to really know with whom you are broadcasting.

Providing information through public service announcements and activities serves to let your audience know you care while providing an important service. And I'm not just talking about a 15-second spot here and a 30-second spot there each week. Use information that is critical to the people and then present it with enthusiasm. If you lightly regard the PSAs you air, so will the listening public.

Lastly, if there are things happening in the community that you feel need to be addressed, then why not set aside some time for commentary? Don't simply ignore the problem or let the "other" media handle it. If it's a problem and it's affecting the black community, then communicate your position.

Radio is the strongest form of mass communication blacks have had since the drum. It is a source of information and power. Let's use it to benefit the black community in the best possible ways we can. □



*Sidney Miller*



## Yetnikoff Standing Firm At CBS

Sony corporation has denied that Walter Yetnikoff, president/ceo of CBS Records, will gradually phase out his duties and leave the company in two years.

A published report in the *Wall Street Journal*, Aug. 17, said Yetnikoff had signed a two year contract structured to allow him to groom a successor during that phase out period.

Norio Ohga, president/ceo, Sony, said, "Walter Yetnikoff has given many years of outstanding service to CBS Records, and it is

Sony's wish that this continue as long as Walter desires. He retains our full confidence and support. Walter and his management team have produced a splendid operating performance that far surpasses even our high expectations. We could not be more pleased with CBS Records' performance or with Walter."

The release hedged on any information regarding Yetnikoff's employment agreement.

Rumors have run rampant as to what scenario would

unfold during the next two years should a phase out actually occur. There is a short list of players who could lead the parade to the top slot at "black rock." Chief among them is CBS domestic president Tommy Mottola and CBS internationals' Robert Summers. Yetnikoff has been plagued with personal problems recently and was no doubt displeased with the less than flattering portrayal he received in the industry expose entitled "Hitman." □

## NCNW Program Receives Gifts From Labor Secretary and U.S. Senator

Continuing a birthday tradition, Labor Secretary Elizabeth Dole and U.S. Senator Robert Dole made Operation Sisters United (OSU), a mentor program operated by the National Council of Negro Women (NCNW) in Washington, D.C., the beneficiary of a \$10,000 Front Runners Award. The award had been given to the secretary by the Sara Lee Company last May.

"We used the money for a trip to Hershey, PA—Amish country," Dr. Dorothy I. Height, president of NCNW, said. "It was something the young people had never done before. We take field trips every two or three weeks, but it's usually not that far. It made such an impact on the lives of the youth that we wanted everyone to know about this gift (from the Doles)."

The couple, whose birthdays lie within a week of each other during the latter part of July, decided several years ago to depart from normal observance and use the occasion to honor and benefit a worthy cause. Previously, the Doles had given gifts to Sarah's Circle, a special housing program for senior citizens in Washington, and a local orphanage. This year the Doles shared their birthday lunch, cake and presents with the young people at OSU.

After the visit, Senator Dole invited the OSU participants to spend an afternoon at the Senate, where they were treated to refreshments and a guided tour.

"They were very excited about that (the visit)," Height said. "The visit to the Capitol really stimulated their interests."

Millie Wallace, Secretary Dole's spokesperson, said the reason OSU was chosen was because of the program's emphasis on the relation between education and the workforce, mentoring and a pragmatic approach to keeping its participants in school closely paralleled Sec. Dole's work in the public

*continued on page 7*

## Mayfield Critical But "Guarded"

R&B recording artist Curtis Mayfield, was reportedly still listed in critical but "guarded" condition at Kings County Medical Center in Brooklyn, NY, where he was admitted after an Aug. 13 accident that left him paralyzed from the neck down.

On Aug. 14, about 2,000 people attended a silent vigil organized by New York radio station WBLS-FM outside Kings County.

Preparing for an outdoor concert at Windgate Field in Brooklyn, NY, Mayfield—who was making a comeback with his current album, *Take It To Me*—was plugging in his guitar when a gust of wind



Mayfield

knocked over a light tower, which fell and struck him. Also, Mayfield had just released an updated version of the Superfly single, "Superfly 1990," featuring rap artist Ice-T. □

Warner Bros. recording artist El DeBarge is the featured guest for the pilot edition of "Happy Ours," a new one-hour variety special scheduled to tape in August. A Bourbon Street production and the brainchild of independent producers and entrepreneurs Marc Gaspard and Leslie Small, the show will present stand-up comedy, live entertainment and skits in a setting reminiscent of the Cotton Club era. Reynaldo Rey of the NBC series "227" is the show's host.

\*\*\*\*\*

"Star Search," a nationally-televised talent competition, will finally find its official home in Hollywood's Aquarius Theatre, which will change its name to the "Star Search Theater" in honor of the show's long-standing contributions to the entertainment industry. To kick off the television show's eighth season, host Ed McMahon will emcee the re-dedication ceremony.

"Star Search" has discovered such up-and-coming talent as comedian Sinbad, who is now starring in the TV sitcom "A Different World"; and recording artist Durrell Coleman, as well as many others.

\*\*\*\*\*

SI Communications will add four new episodes of "Red Hot & Cool," a nationally syndicated jazz television series hosted by Nancy Wilson, to be shown this September.

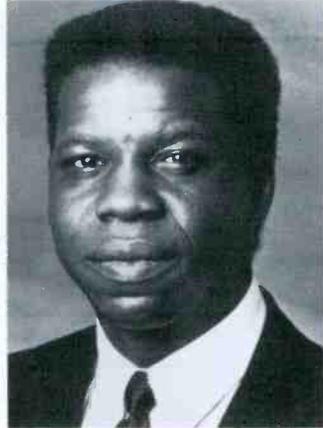
The "no talk" format will feature the live performances of Lou Rawls, McCoy Tyner, Les McCann and Jimmy McGriff. Each artist will appear with Wilson exclusively on the all-new, half hour episodes of the show which began airing Sept. 17.

Previous guests have included Stanley Clarke, George Duke, Najee, Joe Williams and Ahmad Jamal, to name a few.

# EXEC STATS



Williams



Moore



Peisinger



Jay

**DYANA WILLIAMS** has been announced as the new co-host of MJI Broadcasting's syndicated radio show, "Star Beat/Star Quiz." Williams, formerly an on-air personality with WDAS-FM in Philadelphia and WHUR-FM in Washington, D.C., has over 15 years of radio and programming experience. Williams' co-host will be WLIB air personality Gary Byrd.

**DEXTER MOORE** has been promoted to the position of dir, writer/publisher relations, BMI. Moore has been with the company since 1982, serving as an executive in the writer/publisher relations department for the past four years. In this new position, Moore will continue to sign new writers and publishers as well as answer the needs of current BMI affiliates.

**CHRIS READE** has been named sr. dir, media/artist relations, Island records. Previously, she held the position of dir, media/artist relations. In this new position, Reade will primarily focus on media development campaigns for the label's rap and R&B recording artists.

**JOANNE SINGER** has been appointed dir, vid programming, Columbia House. In this position, Singer will select programming for CBS Video Club promotions and advertising as well as serve as liaison with film studios and home video companies. Most

recently, Singer worked as a consultant for Nickelodeon in home video and licensing.

**JON R. PEISINGER** is now pres, CBS Music Video Enterprises (CMV). Peisinger joins the company in this newly established position after serving as chairman, Vestron International, since '88 and pres, Vestron Video, since its founding in '81. In this new position, he will be responsible for supervising the development, production and marketing of all video activities at CMV as well as coordinating the company's video releases with recorded music on CBS Records' various labels.

**JENNIFER JAY** was appointed to the position of rep, A&R, MCA Records. She will serve as one of the label's "ears on the street" scouting talents on the West Coast. Jay will also review submitted demo tapes on a daily basis.

**RANDY GOODMAN** has been named vp, prod dev, RCA Records. Goodman, a nine-year veteran, will be relocating from Nashville to assume his new position. In his new role, Goodman will oversee all of the artist development areas as well as the day-to-day operations of the sales department and its field staff.

**RANDY MILLER** is now vp, artist dev, RCA Records. Miller's new responsibilities will include overseeing product management, creative, advertising and video areas of the company. Additionally, he will be responsible for all national marketing activities, artist development plans and career strategies for the entire roster. □

## NCNW Program

*continued from page 6*

sector at the Labor Department.

"On Allison Street we maintain a townhouse solely for the use of the young kids," Height said. "They must have permission from their parents or be referred through the courts, but once there, they can meet with friends or eat—it's like a second home for them. Every one of them is matched with a caring volunteer with whom they can talk or meet. They have one-to-one contact with the volunteers that is similar to the Big Brother, Big Sister programs." Height added that the program is an effort to give young people the feeling that they have options, that they can do anything they want. Four youth,

two of whom are homeless, have maintained straight 'A' averages while a part of OSU, Height said.

An NCNW program since 1972, OSU is a support service for African-American youth, both female and male, that functions as an alternative to institutionalization. Program participants are referred through the courts, probation departments and social service agencies. OSU programs provide group and individual counseling through workshops in educational/vocational assistance and tutoring, sex education, family planning and behavior modification. Clients are also offered the opportunity to participate in cultural and heritage educational experiences through field trips. □

## The Boys Make Sponsor Agreement

The Boys, currently a part of the Pepsi-sponsored 1990 Motortown Revue 22-city summer concert tour featuring Motown's hottest new acts, have agreed to adapt their new hit single, "Crazy," to lyrics which will be used for Pepsi's thematic radio and TV spots. The jingle will also appear on the group's forthcoming album.

"We are delighted to establish a strong relationship with this young and talented group," John Moorhead, vp, marketing, Pepsi, said. "The Boys are an important part of our leading-edge commitment to deliver the best new artists to

audiences of the world."

The platinum-selling group will cut two radio spots: "It's A Pepsi World," a 60-second jingle, and "Crazy," which will feature the adapted single.

The Boys—Khiry, Hakeem, Tajh and Bilal—will also star in an ABC TV half-hour, mid-season replacement series created by Debbie Allen of Allen-Katz Productions. She has had great success with "Fame" and "A Different World." The musical comedy, called "The Boys," will feature two musical numbers in each show. □

# 3 RE MUSIC REPORT

AUGUST 31, 1990

## ★★★★★ TOP 5 SINGLES ★★★★★

	ARTIST	TITLE	LABEL
1	TONY! TONI! TONE!	FEELS GOOD	WING/POLYDOR
2	BABYFACE	MY KINDA GIRL	SOLAR/EPIC
3	JANET JACKSON	COME BACK TO ME	A&M
4	THE TIME	JERK OUT	PAISLEY PARK/REPRISE
5	M.C. HAMMER	HAVE YOU SEEN HER	CAPITOL



### SINGLE OF THE WEEK

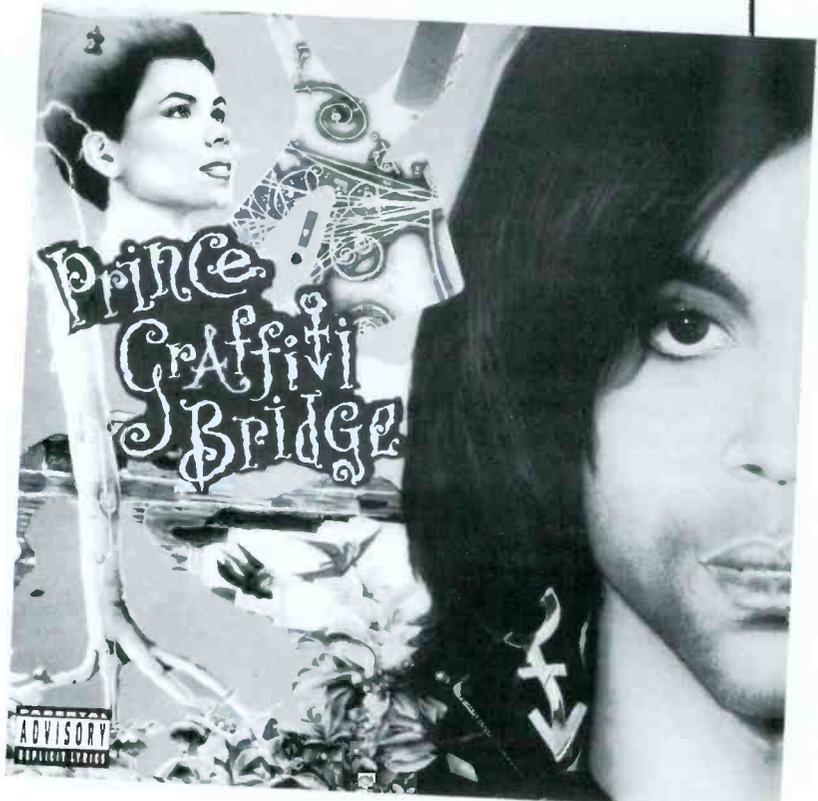
WHISPERS  
GIVE IT TO ME  
EPIC

With that familiar mellow sound, this is pure Whispers—sexy and sweet lyrics backed by a laid-back rhythm to make you want to hold your loved one closer. Produced and written by Nicholas Caldwell. These men get better each and every time they “give it” to us. Demos: All.

### ALBUM OF THE WEEK

PRINCE  
MUSIC FROM “GRAFFITI BRIDGE”  
PAISLEY PARK/WARNER BROS.

All the music on this jam-packed (17 cuts) LP displays the writing on the wall quite clearly. This LP is pure musical graffiti. It's a joyous, good-time romp from the sexy, funky groove of “Tick, Tick, Bang!” to the lusty sounds of “Joy in Repetition.” That Prince is a master when it comes to throwing down the hardcore funk is evident. The first, complex single, “Thieves in the Temple,” has a drivin’ drum beat and spine-shivering lyrics. Other tough, solid cuts are “New Power Generation,” “Release It,” “We Can Funk” and “The Love Machine.” This product is pure gold, or should we say platinum. As producer, he put the talents of his Time-less Minneapolis friends to best use in this soundtrack from his long-awaited “Graffiti Bridge” motion picture. Demos: All.



# BEAT MUSIC REPORT

AUGUST 31, 1990

## IMPORTANT RECORDS

### SINGLES

**BLUE PEARL—NAKED IN THE RAIN—BIG LIFE**—A disco/house cut that should be a big jam on the house scene. Blue Pearl combines a deep house sound with the disco intro. With disco making a comeback of sorts, this could become a creeper and surprise a few people. Demos: Clubbers.

**R.P.M.—TIC-A-NOBE—HOT**—This is a funky sound with all it takes for success. Female vocals are very much like Michelle. For a while you might think it is her. Whatever "Tic-A-Nobe" means, it's a charm for R.P.M. This song's beat should see that it does well. Clubs will explode with interest in this song. Demos: Young Adults, Clubbers.

**ADA DYER—THAT'S WHAT I LOOK FOR IN A LOVER—MOTOWN**—A super funky song with excellent vocals. It's these vocals, along with ever-so-catchy lyrics, that make this song score well. Produced by Peter Bunetta and Rick Chudacoff. A cut that is featured on the self-titled LP. Demos: Adults, Young Adults.

**TODAY—I GOT THE FEELING—MOTOWN**—This bass-heavy, swing beat hip hopper is an excellent follow-up to the group's last release, "Why You Wanna Get Funky On Me." There's a feeling this will jump easily onto several playlists. Demos: All.

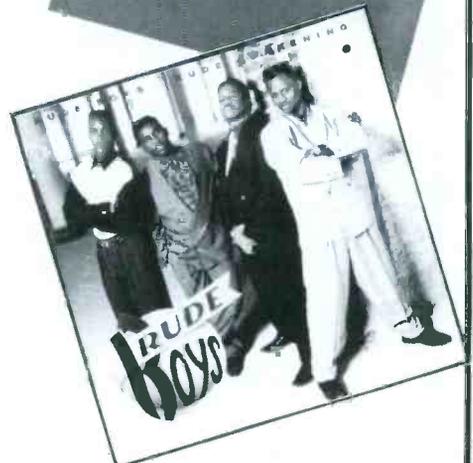
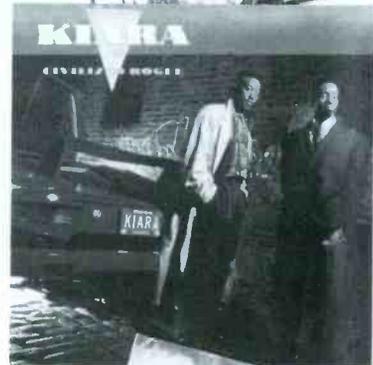
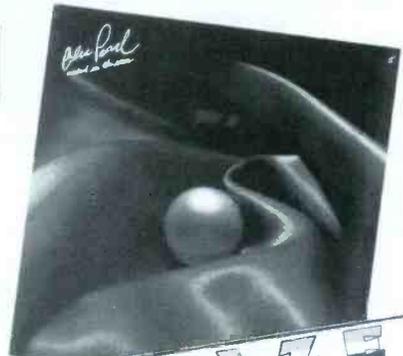
### ALBUMS

**BLAZE—25 YEARS LATER—MOTOWN**—This 14-cut album takes the listener back to the R&B of the '70s. Many songs feature the stylings and grooves of the label's past artists. "I Wonder," for example, is hauntingly reminiscent of Marvin Gaye's "What's Going On" and has a similar worldly theme as well. However, the group still seems to maintain a contemporary stance throughout the LP. "Love Is Forever" and "Anything For Your Love" offer the more modern influences. A very politically oriented production presented as a two-act, 11-scene dramatic musical with Afrocentric mini-playlets in between tracks. Produced by Blaze. Demos: Young Adults, Adults.

**KIARA—CIVILIZED ROGUE—ARISTA**—This duo is very skilled in mixing vocals with rap. The current single, "You're Right About That," which has jumped onto several radio playlists, is a good example of this. The album struts both Kiara's spirited, danceable side as well as their poetic love side. "Every Little Thing" and "Always" should garner Quiet Storm action. Check out "My Girl," it should provide a funky but good follow up to their latest single, and "Serious Problem," which has a message for all to hear. Produced by Daddy-O (for Odad Productions), Bryan Loren and Kiara. Demos: Young Adults, Adults.

**FIVE STAR—FIVE STAR—EPIC**—After a long absence from the music scene, the U.K.'s answer to the Jackson 5 returns with an album not quite as spirited as their previous hits like "All Fall Down," but definitely funkier. Shep Pettibone's treatment of "Treat Me Like A Lady," the first release from this album, provides a hip hop inflected midtempo dance groove. Although this is an R&B/pop oriented album, the group takes a stab at country and rock influenced tracks, showing a different side of their talents. Take a listen to "I'm Still Wanting," for a track more in line with previous Five Star material, and "Lost In Love," a lovely collaborative effort by brother and sister. Produced by Buster Pearson, Five Star (for Tent productions) and John Barnes. Demos: Young Adults, Adults.

**RUDE BOYS—RUDE AWAKENING—ATLANTIC**—The group's debut is ripe with chart promise and lots of radio/club action. A Levert-produced project that goes beyond expectations, the album has an abundance of songs chock full of catchy hooks. Oft times, Levert contributes background vocals which add that extra "sauce" to various tracks. But, rude though they are, these boys have the vocal abilities to stand alone. Radio should investigate "Fool For You," "Heaven," "Are You Lonely For Me" and "I Feel For You." Additional production by Larry Marcus, Jim Salone, Tony and Edwin Nicholas and Mike Ferguson for Trevel Productions. Demos: All.



# BRE SINGLES CHART

AUGUST 31, 1990

TW	LW	WOC	ARTIST	TITLE	LABEL	TW	LW	WOC	ARTIST	TITLE	LABEL
1	5	9	TONY! TONI! TONE!, <i>Feels Good</i>	Wing/Polydor	51	54	4	GOOD GIRLS, <i>I Need Your Love</i>	Motown		
2	3	11	BABYFACE, <i>My Kinda Girl</i>	Solar/Epic	52	59	3	SAMUELLE, <i>So You Like What You See</i>	Atlantic		
3	4	9	JANET JACKSON, <i>Come Back To Me</i>	A&M	53	57	3	LISA STANSFIELD, <i>This Is The Right Time</i>	Arista		
4	2	10	THE TIME, <i>Jerk Out</i>	Paisley Park/Reprise	54	58	6	STANLEY CLARKE/GEORGE DUKE, <i>Lady</i>	Epic		
5	6	9	M.C. HAMMER, <i>Have You Seen Her</i>	Capitol	55	72	2	QUINCY JONES, <i>I Don't Go For That</i>	Qwest/WB		
6	7	8	WHISPERS, <i>Innocent</i>	Capitol	56	60	4	MAC BAND, <i>Someone To Love</i>	MCA		
7	13	9	EN VOGUE, <i>Lies</i>	Atlantic	57	71	3	L.L. COOL J, <i>The Boomin' System</i>	Def Jam/Columbia		
8	11	8	THE BOYS, <i>Crazy</i>	Motown	58	61	5	PERRI, <i>Someone Like You</i>	MCA		
9	15	11	BASIC BLACK, <i>She's Mine</i>	Motown	59	63	4	RANDY CRAWFORD, <i>Cigarette In The Rain</i>	Wamer Bros.		
10	14	5	PRINCE, <i>Thieves In The Temple</i>	Paisley Park/WB	60	66	4	JAMES "J.T." TAYLOR, <i>8 Days A Week</i>	MCA		
11	1	12	BELL, BIV, DEVOE, <i>Do Me</i>	MCA	61	64	4	BRENDA RUSSELL, <i>Stop Running Away</i>	A&M		
12	8	11	ANITA BAKER, <i>Talk To Me</i>	Elektra	62	88	2	TROOP, <i>That's My Attitude</i>	Atlantic		
13	18	7	BLACK BOX, <i>Everybody, Everybody</i>	RCA	63	22	11	WEST COAST RAP ALL-STARS, <i>We're All In The Same Gang</i>	WB		
14	17	9	NAJEE/VESTA, <i>I'll Be Good To You</i>	EMI	64	65	6	KIPPER JONES, <i>Shockwave</i>	Virgin		
15	20	7	LALAH HATHAWAY, <i>Heaven Knows</i>	Virgin	65	68	3	DINO, <i>Romeo, 4th &amp; Broadway</i>	Island		
16	19	9	MELBA MOORE, <i>Do You Really Want My Love</i>	Capitol	66	76	2	CAMEO, <i>Close Quarters</i>	Atlanta Artists/PG		
17	26	9	THE WINANS, <i>A Friend</i>	Qwest/WB	67	☆	▷	KEITH SWEAT, <i>Merry Go Round</i>	Vintertainment/Elektra		
18	23	9	BODY, <i>Touch Me Up</i>	MCA	68	☆	▷	SOMETHING SPECIAL, <i>U Can Get Me Anytime</i>	Epic/Associated		
19	9	11	TERRY STEELE, <i>If I Told You Once</i>	SBK	69	75	3	WHISTLE, <i>Bad Habit</i>	Select		
20	34	3	PEBBLES, <i>Giving You The Benefit</i>	MCA	70	74	3	SHALAMAR, <i>Caution: This Love Is Hot</i>	Solar/Epic		
21	25	9	Z'LOOKE, <i>Girl Danz With Me</i>	Orpheus/EMI	71	73	5	SINBAD, <i>I Ain't Lyin'</i>	Wing/PG		
22	24	10	POOR RIGHTEOUS TEACHERS, <i>Rock Dis Funky Joint</i>	Profile	72	78	2	JONATHAN BUTLER, <i>Heal Our Land</i>	RCA		
23	36	6	NAYOBE, <i>I Love The Way You Love Me</i>	WTG/Epic	73	81	2	FRIGHTY & COLONEL MITE, <i>Life (Is What You Make It)</i>	Profile		
24	28	7	HOWARD HEWETT, <i>If I Could Only Have That Day Back</i>	Elektra	74	89	2	BLACK FLAMES, <i>Dance With Me</i>	OBR/Columbia		
25	27	9	PUBLIC ENEMY, <i>Brothers Gonna Work It Out</i>	Def Jam/Columbia	75	87	2	SNAP, <i>Doops Up</i>	Arista		
26	41	6	FATHER MC, <i>Treat Them Like They Want To Be Treated</i>	MCA	76	84	2	MICHAEL FRANKS, <i>The Art Of Love</i>	Reprise		
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30	38	7	PERFECT GENTLEMEN, <i>One More Chance</i>	Columbia	80	79	4	LADY FRESH, <i>Bad To The Bone</i>	Valley Vue		
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32	35	9	CALLOWAY, <i>All The Way</i>	Epic	82	86	2	KLYMAXX, <i>Private Party</i>	MCA		
33	40	6	FORCE M.D.'s, <i>Are You Really Real</i>	Tommy Boy/WB	83	☆	▷	LAQUAN, <i>Now's The B Tum</i>	4th & Broadway/Island		
34	42	5	RUDE BOYS, <i>Come On Let's Do It</i>	Atlantic	84	85	3	TIMES 2, <i>Set Me Free</i>	EMI		
35	37	7	THE AFROS, <i>Feel It</i>	JMJ/RAL/Columbia	85	☆	▷	NO FACE, <i>Half</i>	No Face/RAL/Columbia		
36	43	5	EARTH, WIND & FIRE, <i>Wanna Be The Man</i>	Columbia	86	48	14	BARBARA WEATHERS, <i>Master Key</i>	Wamer Bros.		
37	51	5	TYLER COLLINS, <i>Second Chance</i>	RCA	87	31	14	ANGELA WINBUSH, <i>Lay Your Troubles Down</i>	PolyGram		
38	10	12	MARIAH CAREY, <i>Vision of Love</i>	Columbia	88	50	11	CARL ANDERSON, <i>How Deep Does It Go</i>	GRP/MCA		
39	52	5	DIANA BROWN/BARRY K. SHARPE, <i>Master Plan</i>	FFRR/PG	89	69	11	TASHAN, <i>Save The Family</i>	OBR/Columbia		
40	46	8	THREE TIMES DOPE, <i>Weak At The Knees</i>	Arista	90	33	9	DIGITAL UNDERGROUND, <i>Doowutchyalike</i>	Tommy Boy		
41	45	6	OLETA ADAMS, <i>Circle Of One</i>	Fontana/PG	91	62	11	ERIC B. & RAKIM, <i>Let The Rhythm Hit 'Em</i>	MCA		
42	44	5	DIANNE REEVES, <i>More To Love</i>	EMI	92	70	11	ERIC GABLE, <i>In A Sexy Mood</i>	Orpheus		
43	56	3	TRACIE SPENCER, <i>Save Your Love</i>	Capitol	93	77	5	OMARA f/Lavistia Miller, <i>Smokin' Room</i>	Mega Jam		
44	47	8	MAXI PRIEST, <i>Close To You</i>	Charisma	94	53	13	KEITH SWEAT, <i>Make You Sweat</i>	Elektra		
45	49	6	MILIRA, <i>Go Outside In The Rain</i>	Motown	95	90	10	KWAME & A NEW BEGINNING, <i>Ownlee Eue</i>	Atlantic		
46	55	5	FAMILY STAND, <i>In Summer I Fall</i>	Atlantic	96	92	11	MAZE, <i>Songs of Love</i>	Wamer Bros.		
47	12	11	GEOFF McBRIDE, <i>Gotta Good Thing</i>	Arista	97	94	11	KOOL SKOOL, <i>My Girl</i>	Capitol		
48	67	2	JOHNNY GILL, <i>Fairweather Friend</i>	Motown	98	96	10	SEDUCTION, <i>Could This Be Love</i>	Vendetta/A&M		
49	16	13	AFTER 7, <i>Can't Stop</i>	Virgin	99	97	15	JEFF REDD, <i>Love High</i>	MCA		
50	21	9	BARRY WHITE, <i>When Will I See You Again</i>	A&M	100	98	6	KID 'N PLAY, <i>Back To Basix</i>	Select		

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You Loved "The Master Key."  
Now, Here's Another Taste Of One  
Of This Summer's Hottest Sounds...



Barbara WEATHERS

"OUR LOVE WILL LAST FOREVER"

The New Single

Produced by Wayne Lewis for Issac Wayne Productions

From The Album BARBARA WEATHERS

Management: Earl S. Cole, Jr. for Cole Classic Management



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# EXEC PROFILE

## ERIC MEZA

### Music Video Man

**P**ut words to music is what a songwriter must do. Make moving pictures from that music is what a music video producer must do. Eric Meza is a director/producer who owns Meza Movies, Inc., a full-service production company.

Meza started his company back in 1985 out of his need to consistently create moving picture projects which would appeal to black audiences. "I studied film at the Rochester Institute of Technology and the Massachusetts College of Arts," he comments. "But you can't really know how to make films unless you actually make them."

Thus, upon completion of school, Meza relocated to New York City where he began doing commercial work for fashion designers on a freelance basis. "One of my first major projects was the national ad campaign for the designer Sergio Valente." Meza also exhibited art movies.

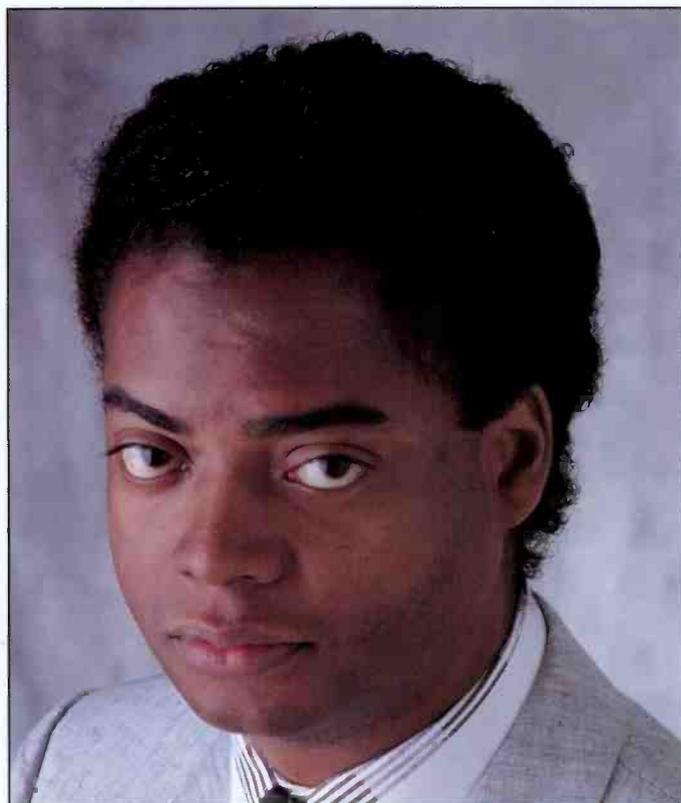
Broadening his work, Meza found himself collaborating with one of the premier commercial directors, Juliano Waldaman. This was the time during which a small, unknown company came up with an idea for having a national television cable channel which broadcast only music videos: it was called MTV.

"At the time, music videos were still a relatively new idea, but both Juliano and I were interested in the concept. So we began doing them. But because MTV was not airing any black videos at the time, most of our work from the record labels

was with pop, rock and heavy metal acts. But that all changed after Michael Jackson came out with his revolutionary approach to videos."

Since that time, Meza has had the opportunity to work with some of the top producers and directors in the country. But perhaps the turning point in his career came when he teamed up with director Bill Mason and the two began producing black videos. "I came up with the concepts and scripts, and Bill handled the direction."

Some of the artists whose videos have been produced by the duo include the Winans, Freddie Jackson, Meli'sa Morgan, Isley Jasper Isley, Kool and the Gang and the



so many types of filming techniques available to a filmmaker that it's dizzying. But putting too much creativity into a video can sometimes spell disaster for a recording artist. You must always consider the image and style an artist is trying to project. Sometimes people involved in an artist's career don't realize how important it is that the concept of the video remain in line with that artist's style."

A case in point for good planning and proper conceptualization is the Winans' video "It's Time," produced by Meza. "Because they had Teddy Riley on the project, we had to make certain that people who saw the *continued on page 45*

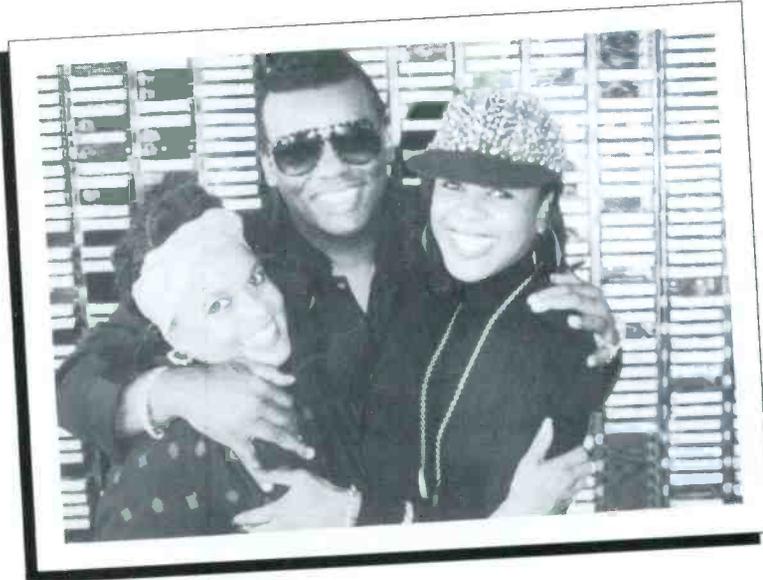
**"V**ideos are almost like mini-concerts in that a record label can present its artists around the country; in many cases to more people than you would on an actual tour."

—ERIC MEZA

Manhattans.

One interesting aspect of Meza's work is that, on some occasions, being too creative can actually interfere with the commercial success of a music video. "There are

# BRE FLICKS



## Bay Area Visit

During a visit to Oakland, recording artists Ron Isley (Warner Bros., c) and Angela Winbush (PolyGram/Wing, r) stopped by KDIA. Ife' Crumley, asst mgr, artist relations, Warner Bros. (l) got a big hug.



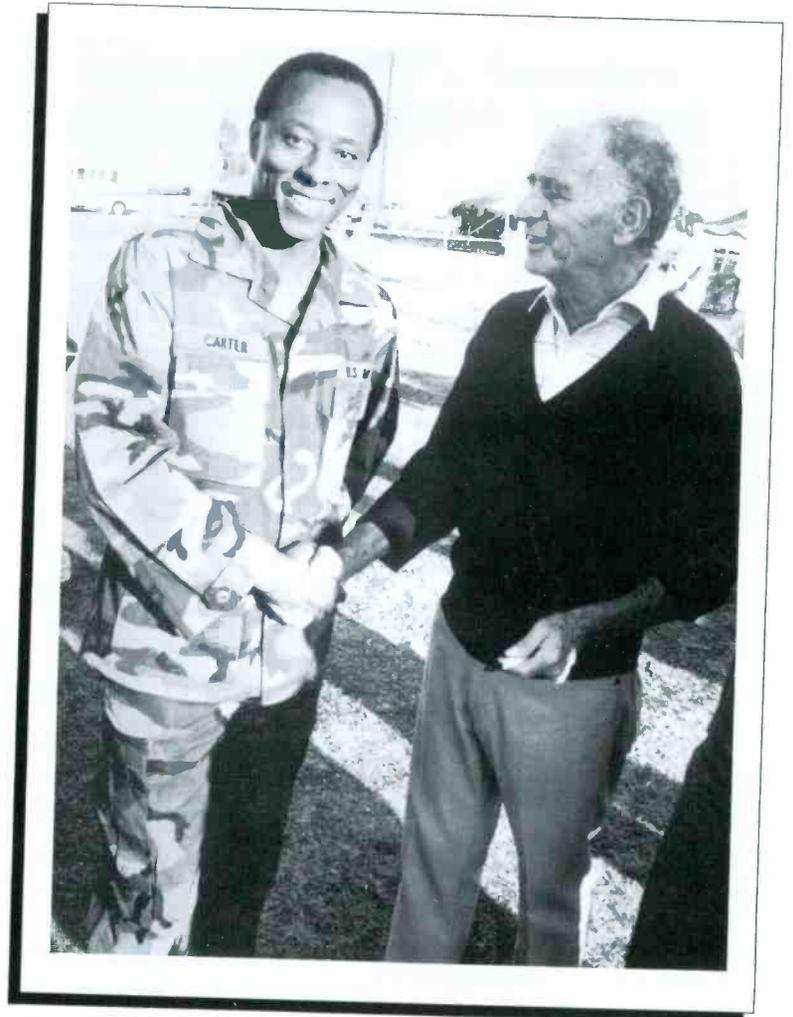
## Giant Welcome

Recent Giant Records signee Lisa Taylor, who will release her first R&B album early next year, is welcomed to the label. Pictured are (l-r) Irving Azoff, pres, Giant; Cassandra Mills, dir, black music, Giant; Taylor; and Sami McKinney, songwriter/producer.



## Circle Of Support

Joining PolyGram artist Oleta Adams before a New York appearance are (l-r) Ed Eckstine, exec vp, talent/creative affairs, PolyGram, and gen mgr, Wing Records; Tomi Jenkins and Larry Blackmon of Cameo; and David Wernham, Adams' manager.



## At Ease

Don Tracy (l), who has had a long-standing music show on the Armed Forces Radio Network, and entertainer Joey Bishop recently lent their support to "Stand Down 1990," an affair to help homeless veterans.



## Queen Teen

Renisha Rayford, a 15-year-old tap dancer representing Michigan, won the 20th Annual Hal Jackson Talented Teens International contest held at the Wilern Theatre in Hollywood. Rayford beams as she poses with Jackson following the event.

# BRE ALBUMS CHART

AUGUST 31, 1990

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

TW	LW	WOC	ARTIST	TITLE	LABEL	TW	LW	WOC	ARTIST	TITLE	LABEL
1	1	22	M.C. HAMMER, <i>Please Hammer, Don't Hurt 'Em</i> , Capitol			26	27	5	GLENN JONES, <i>All For You</i> , Jive/RCA		
2	3	9	KEITH SWEAT, <i>I'll Give All My Love...</i> , Vintertainment/Elektra			27	28	8	MILIRA, <i>Milira</i> , Apollo Theatre/Motown		
3	4	5	ANITA BAKER, <i>Compositions</i> , Elektra			28	32	4	COMPTON'S MOST WANTED, <i>It's A Compton...</i> , Orpheus/EMI		
4	2	16	JOHNNY GILL, <i>Johnny Gill</i> , Motown			29	42	2	WHISPERS, <i>More Of The Night</i> , Capitol		
5	6	8	MARIAH CAREY, <i>Mariah Carey</i> , Columbia			30	31	22	LISA STANSFIELD, <i>Affection</i> , Arista		
6	5	7	ERIC B. & RAKIM, <i>Let The Rhythm Hit 'Em</i> , MCA			31	25	11	KLYMAXX, <i>The Maxx Is Back</i> , MCA		
7	7	17	EN VOGUE, <i>Born To Sing</i> , Atlantic			32	34	3	THREE TIMES DOPE, <i>Live From Acknickulous Land</i> , Arista		
8	8	20	BELL BIV DEVOE, <i>Poison</i> , MCA			33	37	3	BARBARA WEATHERS, <i>Barbara Weathers</i> , Reprise/WB		
9	9	11	ICE CUBE, <i>AmeriKKa's Most Wanted</i> , Priority			34	40	2	BLACK BOX, <i>Dreamland</i> , RCA		
10	10	12	TONY! TON! TONE!, <i>The Revival</i> , Wing/PG			35	35	21	JEFF REDD, <i>A Quiet Storm</i> , MCA		
11	17	4	THE TIME, <i>Pandemonium</i> , Paisley Park/Reprise			36	39	7	JUST ICE, <i>Masterpiece</i> , Fresh/Sleeping Bag		
12	12	17	PUBLIC ENEMY, <i>Fear Of A Black Planet</i> , Def Jam/Columbia			37	38	7	MELLOW MAN ACE, <i>Escape From Havana</i> , Capitol		
13	14	10	SNAP, <i>World Power</i> , Arista			38	22	21	THE GHETTO BOYS, <i>Grip It On That Other Level</i> , Rap-A-Lot		
14	15	6	CAMEO, <i>Real Men Wear Black</i> , Mercury/PG			39	29	14	CURTIS MAYFIELD, <i>Take It To The Streets</i> , Curtom/Ichiban		
15	16	8	VARIOUS ARTISTS, <i>We're All In The Same Gang</i> , Warner Bros.			40	41	4	CARL ANDERSON, <i>Pieces Of A Heart</i> , GRP		
16	11	19	TYLER COLLINS, <i>Girl's Nite Out</i> , RCA			41	44	2	KID SENSATION, <i>Rollin' With Number One</i> , NastyMix		
17	13	26	AFTER 7, <i>After 7</i> , Virgin			42	☆	▷	SPECIAL ED, <i>Legal</i> , Profile		
18	19	19	HOWARD HEWETT, <i>Howard Hewett</i> , Elektra			43	45	2	GEOFF McBRIDE, <i>Do You Remember Love</i> , Arista		
19	24	8	THE 2 LIVE CREW, <i>As Nasty As They Wanna Be</i> , Skyywalker			44	49	3	MAGIC MIKE, <i>Bass Is The Name Of The Game</i> , Cheetah		
20	18	10	POOR RIGHTEOUS TEACHERS, <i>Holy Intellect</i> , Profile			45	48	4	SILK TYMES LEATHER, <i>It Ain't Where Ya From, It's...</i> , Geffen		
21	21	52	BABYFACE, <i>Tender Lover</i> , Solar/EPA			46	46	42	JANET JACKSON, <i>Rhythm Nation 1814</i> , A&M		
22	20	16	DIGITAL UNDERGROUND, <i>Sex Packets</i> , Tommy Boy/WB			47	47	32	BARRY WHITE, <i>The Man Is Back</i> , A&M		
23	33	2	D-NICE, <i>Call Me D-Nice</i> , Jive/RCA			48	30	12	BOO-YAA T.R.I.B.E., <i>New Funky Nation</i> , 4th & B'Way/Island		
24	23	10	SOUL II SOUL, <i>1990, A New Decade</i> , Virgin			49	43	9	LONNIE LISTON SMITH, <i>Love Goddess</i> , Startrak/Ichiban		
25	26	8	KWAME & A NEW BEGINNING, <i>A Day In The Life</i> , Atlantic			50	50	16	NAJEE, <i>Tokyo Blue</i> , EMI		



DEVOE

POISON'S

NEXT KILLER

BELL BIV



CATCH  
 BELL  
 BIV  
 DEVOE'S  
 MENTAL  
 SINGLE  
 FROM  
 THE  
 DEBUT  
 ALBUM  
 THAT'S  
 POISONING  
 MILLIONS.

PRODUCED BY:  
 HANK SHOCKLEE,  
 ERIC "VIETNAM" SADLER  
 AND KEITH SHOCKLEE  
 EXECUTIVE PRODUCER:  
 LOUIL SILAS, JR.  
 AND HIRLIAM HICKS

MCA

"B.B.D.

[I THOUGHT IT WAS ME]?"

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# MUSIC REVIEWS

## SINGLES

### BLAZE

*WE ALL MUST LIVE TOGETHER*  
MOTOWN

An uptempo record with gospel and ska roots. Like Jonathan Butler's "Heal Our Land," this song also has a message of peace and earth-saving formulas. The ska influence is so obvious and a joy to hear. Blaze has an excellent sound that could keep them jamming for a while. Demos: All.

### NADINE A.

*I KINDA LIKE IT*  
KRIS

A smooth ballad exposing Nadine A.'s talent on vocals, this track has a '50s club feel to it. It's a pity many independent records don't get much airplay as this is a great song. It won't take long for this lady to "be discovered"—her talent is too noticeable. Demos: Adults.

### POINTER SISTERS

*AFTER YOU*  
MOTOWN

Whenever these ladies make music, everyone who's a Pointer fan listens, knowing it's going to be another magical song. Well, "After You," a track off the *Right Rhythm* LP, is going to keep their successful streak alive. It's a ballad very much in the Pointers' way: soft, melodic and backed up with superb talent. "After You" demonstrates that this threesome is also awesome. Demos: All.

### TRUTH

*LIFE*  
BIG BEAT

This upbeat dance single is reminiscent of disco songs from the '70s; Sylvester comes to mind at times. All remixes feature minimal vocals—emphasis is obviously on the frantic beat. "Tony Humphries Mix" and "Tony's Tuff Mix" add a Latin flavor that spices up the basic club beat and makes it a much more contemporary club song. Produced by Byron Stingily, Byron Burke, Tony Humphries, Gary Chigston and Barry "O." Demos: Clubbers.

## ALBUMS

### STEVE ERQUIAGA

*ERKIOLOGY*  
WINDHAM HILL JAZZ

If this album is any indication, Erquiaga has learned his craft (playing the guitar—electric, acoustic and the guitar synthesizer) well. "San Sebastian," a Latin-influenced number and "Euzhadi" display his skilled musicianship. But "Erkiology," a frenetic paced jazz set, is Erquiaga at his best. Produced by Andy Narell and Erquiaga for Hip Pocket. Demos: Jazz Fans.

### DUNN PEARSON, JR.

*f/BERNARD WATT*  
*NIGHT OUT: A NEW*  
*AGE FOR JAZZ*  
COMPOSE

This commercially geared album takes you through the paces of an eight-course meal and provides you with each stage to a night out. From the uptempo, funky single "Get Red!" to the smooth gliding sounds of "Main Course" and ending with an enticing, sultry yet simply unadorned "Dessert," this album promises to please. Produced by Dunn Pearson, Jr. and Bernard Watt. Demos: Jazz Fans, Lovers.

### SYDNEY YOUNGBLOOD

*FEELING FREE*  
ARISTA

Youngblood places himself among the house/club artists who flavor their dance grooves with a little European influence on this debut LP. The 10-track album is heavy on the remake tip, with Bill Withers' "Ain't No Sunshine," the Manhattan's "Kiss And Say Goodbye" and Etta James' "I'd Rather Go Blind." One thing that puts this male vocalist/multi-instrumentalist apart from other artists is his Spanish guitar on the various dance cuts. Produced by Claus Zundel. Demos: Young Adults, Clubbers.

### SHAZZY

*ATTITUDE: A HIP HOP*  
*RAPSODY*  
ELEKTRA

The first "Keep It Flowin'" was a promising preview to Shazzy's dope rhymes and a mixture of hip hop and '60s and '70s R&B grooves. The

album delivers on that promise without hesitation. From the rapid rhymin' of "I'll Talk," "Black Is A Nation" and "Here Endz The Conquest" to the message-inspired "Believe It So" and "The Way It Is," the female rhymer is bound to become another rap diva. Hip hop picks include "Heartbreaker," "Jigahoe" and several of those mentioned above. Produced by J. Gamble, D. Ross and Geebee Dijani for Stimulated Dummie Productions. Demos: Rap Fans.

### BOBBY LYLE

*THE JOURNEY*  
ATLANTIC JAZZ

Here is the latest from that piano player extraordinaire. Every cut has a different sound to it. The first song, "Struttin'," has that funk endorsed jazz groove, while "Reach Out For Love" and "Love Eyes" are pure love songs. This album as a whole is easy listening. The song "Viva Mandela/The Journey" is a message song about the struggle to maintain freedom. Songs like "Sassy," "Swing Jaci," "Othello" and "Blues For Dexter" are great too. Fine production all around. With musicians like Freddie Washington, Paulinho da Costa, Kirk Whalum, Ndugu Chancler, Gerald Albright, Stanley Turrentine and others, this album is pure enjoyment. All songs written by Bobby Lyle. Produced and arranged by Bobby Lyle for Genie Productions. Demos: All.

### CLIFF EBERHARDT

*THE LONG ROAD*  
WINDHAM HILL

A good LP with excellent songs. "My Father's Shoes" opens the LP and is a song with great chart potential. Two other songs worthy of a mention are "Right Now" and "Always Want To Feel Like This." If you are a folk fan, this is an album you should listen to. Demos: Folk Fans, Adults.

### STEVE COLEMAN

*RHYTHM PEOPLE*  
NOVUS

A jazzy album with funk and blues overtones. All music and lyrics were written by Coleman except "The Posse," which is a good record on its own. Other good songs are "Like That," "Blues Shifting" and the title track. Demos: Jazz Lovers.

## Ronnie Laws: A True Spirit



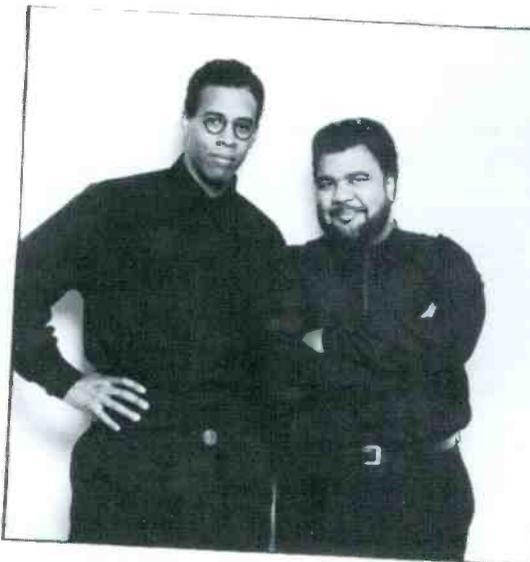
**Ronnie Laws** is back and his latest project, entitled *True Spirit*, offers yet another taste of one of the most popular commercial jazz entertainers. Released on Par Records, listeners are in for a treat with the selections producers Laws and **Wayne Henderson** offer.

Included on this easy listening and extremely melodious project are several notables, including **Joe Sample**, **Bobby Lyle**, **Nathan East**, **Ndugu Chancler** and **Roland Bautista**.

Because the Houston saxophonist has consistently been well received using the formula for success which put him on the fusion map, there are few surprises on this CD. But with the project's pleasant vibes there should be nothing but blissful listening enjoyment for many nights to come.

## Stanley Clarke & George Duke: 3

Good things come in threes and Epic recording artists **Stanley Clarke** and **George Duke** are right on target with their third collaboration entitled *3*.



On the heels of *The Clarke/Duke Project* (1981) and *The Clarke/Duke Project II* (1983), *3* offers some of the same sounds we're familiar with from the two jazz men, along with the talents of some popular singers and instrumentalists. The lineup is as follows: Clarke, bass & vocals; Duke, keyboards, vocals; **Kirk Whalum**, **Joe Henderson** and **Wayne Shorter**, saxophones; and **Philip Bailey**, **Jeffrey Osborne**, **Howard Hewett** and **Gerald Alston**, vocals.

This dazzling array of talent delivers a splendid series of 11 compositions which will not only please fans but bring a few new ones into the fold as well □

# BRE JAZZ CHART

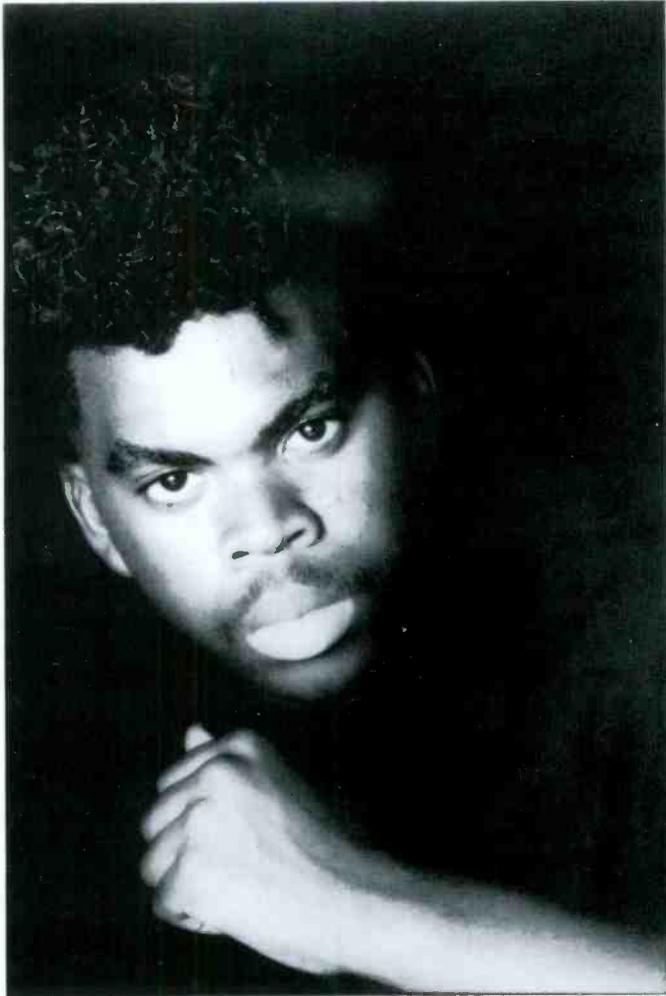
AUGUST 31, 1990

T	L	ARTIST	TITLE	T	L	ARTIST	TITLE
W	W			W	W		
1	2	METHENY/HOLLAND/HAYNES <i>Questions &amp; Answers</i> Geffen	21	22	AZYMUTH <i>Curimim</i> Intima		
2	1	WYNTON MARSALIS <i>Standard Time, Vol. 3</i> Columbia	22	30	BLUESIANA TRIANGLE <i>Bluesiana Triangle</i> Windham Hill Jazz		
3	6	MICHAEL FRANKS <i>Blue Pacific</i> Reprise/WB	23	26	JIMMY McGRUFF <i>You Ought To Think</i> Headfirst/K-Tel		
4	3	ELIANE ELIAS <i>Eliane Elias Plays Jobim</i> Blue Note	24	35	JOE PASS <i>Summer Nights</i> Pablo		
5	7	TUCK ANDRESS <i>Reckless Precision</i> Windham Hill Jazz	25	32	BRANFORD MARSALIS <i>Crazy People Music</i> Columbia		
6	8	JACKIE McLEAN <i>Dynasty</i> Triloka/Jazz	26	27	KEN PELOWSKY QUINTET <i>Mr. Gentle &amp; Mr. Cool</i> Concord Jazz		
7	4	HILTON RUIZ <i>Doin' It Right</i> Novus/RCA	27	5	CHRISTOPHER HOLLYDAY <i>On Course</i> Novus/RCA		
8	9	LENI STERN <i>Closer To The Light</i> Enja	28	16	YUTAKA <i>Brazasia</i> GRP		
9	10	GIL GOLDSTEIN <i>City of Dreams</i> Blue Note	29	31	DJAVAN <i>Puzzle of Hearts</i> Columbia		
10	11	DAVE VALENTIN <i>Two Amigos</i> GRP	30	20	STAN GETZ <i>Apasionado</i> A&M		
11	12	BENNY GREEN <i>Lineage</i> Blue Note	31	☆	RICHARD ELLIOT <i>What's Inside</i> Intima		
12	13	BOB JAMES <i>Grand Piano Canyon</i> Warner Bros.	32	34	HERBIE MANN <i>Camino de Casa</i> Chesky		
13	14	HARRY CONNICK JR. <i>We Are In Love</i> Columbia	33	21	McCOY TYNER <i>Things Ain't What They Used..</i> Blue Note		
14	15	VERNELL BROWN JR. <i>Total Eclipse</i> A&M	34	36	BOB BERG <i>In The Shadow</i> Denon		
15	17	BAREFOOT <i>Barefoot</i> Global Pacific	35	☆	TANIA MARIA <i>Bela Vista</i> World Pacific		
16	28	HARRY CONNICK JR. TRIO <i>Lofty's Roach Souffle</i> Columbia	36	25	SPYRO GYRA <i>Fast Forward</i> GRP		
17	18	OLETA ADAMS <i>Circle of One</i> Fontana/Mercury	37	24	STEVE HOBBS <i>Escape</i> Cexton		
18	19	TOM SCOTT <i>Them Changes</i> GRP	38	33	JONATHAN BUTLER <i>Deliverance</i> Jive/RCA		
19	29	RICARDO SILVEIRA <i>Amazon Secrets</i> Verve Forecast/PG	39	37	DAVID BECKER TRIBUNE <i>Third Time Around</i> Bluemoon		
20	23	RONNIE LAWS <i>True Spirit</i> PAR	40	38	KENNY BURRELL <i>Guiding Spirit</i> Contemporary		

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☆ REPRESENTS NEW ENTRY ★ REPRESENTS RE-ENTRY

# RAP, ROOTS & REGGAE

By LarriAnn Flores



Got a scorecard? You can't keep track of the players without one, as the old saying goes. Here's a new entry. His name is **LaQuan**. He's 17 years old and has some fresh ideas and more to offer the rap fan than just a funky beat. LaQuan says, "I try to give the public something more along with the entertainment. There are things that need to be said, some corrections that need to be made in society."

LaQuan's debut album on 4th & B'way/Island Records entitled *Notes of A Native Son*, is a socially and politically conscious rap effort that encourages cultural pride, black unity and spiritual awareness. Coming from a high school student, it adds further depth to an already deep series of statements. This just proves that there's more to rap than meets the eye and ear.

When R/R/R asked LaQuan why he chose to do this type of rap, he responded, "I was inspired early in my youth by such artists as the **Last Poets**, **Bob Marley**, and other reggae musicians who wrote about real life. I wanted to do the same. I wanted

to give something positive back to the black community. So I decided to use my music as a tool to encourage the youth in the right direction. The future is in their hands.

"People think that black pride is a fad, but if it is a fad, it's the best fad we ever had. It's time black people started to take pride in their culture. We've been suppressed for too long to stand back and listen to an oppressive, one-sided society."

When asked about the youth of today, he said, "I want to squash the stigma that teenagers today just want to hang out at the hamburger stand. I want the public to know that we see what's going on and we're picking up books and reading. When I was younger,

my parents really encouraged me to read more and I love them for that.

"What I'm trying to do with my music is seal the communication gap that exists between adults and youth in order to keep that family structure together. One reason why there are so many kids in gangs and on drugs is that they had no home training and no family structure to speak of. That's why the songs on my album go much deeper."

LaQuan takes pride in the album's use of real instruments and original music. No heavy sampling is used and when it is, it's not the foundation of the groove. Songs like "Imprison the President," "Tear Your Soul Out," "Swing Blue, Sweat Black," his first released single "Now's the B Turn" and the title track all deal with serious issues; he focuses on the African-American experience.

This teenager has a lot to be proud of—*Notes of a Native Son*.

\*\*\*\*\*

Earthworks, the new Virgin Records subsidiary specializing in world music, is releasing four new albums featuring African artists. The

new releases include *Virunga Valcano* by **Samba Mapangala & Orchestre Virunga** and three compilations: *Spirit Of The Eagle (Zimbabwe Frontline Vol. 2)*; *Pop-Rai and Rachid Style*; and *Freedom Fire (The Indestructible Beat Of Soweto Vol. 3)*. All four albums will be available in CD and cassette formats.

\*\*\*\*\*

Just added to the **Public Enemy** tour—the queen herself—**Queen Latifah** will be doing the West Coast dates. More power to the queen.

\*\*\*\*\*

On the what's in a name tip—How many Robinsons are there and who's on first? There's Nat, who's not—as we told you—Holly's brother and Delores' son. Matt is. Got that? Nat is the man with the new label on Virgin, and if Matt has a new label it isn't on Virgin. Apologies to everybody named Robinson, with or without a label deal.

## R/R/R REVIEWS

**T. DUKE & THE I.B.M. CREW**

*INTELLIGENCE*

BRICK

This is a hard-hitting rap cut with strong rhymes and a solid bass. The lyrics are excellent and portray life through the eyes of T. Duke. This track should make the airwaves and clubs lively this summer. Produced by Andrew "Juice" Smith for Brick Records. Demos: Rap Fans.

**WEE PAPA GIRLS**

*THE BUMP*

JIVE

London's finest rap females are back. The record is cut over live club

*continued on page 20*

## HOT RAP

"Banned In The U.S.A."

Luke f/2 Live Crew

Luke/Atlantic

"Call Me D-Nice"

D-Nice

Jive/RCA

"We're All In The Same Gang"

West Coast Rap All-Stars

Warner Bros.

"Ownlee Eue"

Kwame & A New Beginning

Atlantic

"Untouchable"

Above The Law

Ruthless/Epic



brand new label.  
brand new artists.  
brand new single.

## Bum Rush Kings Of Swing Nod Your Head To This

"Nod Your Head To This." The infectious first single and 12" from the forthcoming debut album Strategy.

Bum Rush is the newly formed alliance between Nat Robinson of First Priority Music and Virgin Records, a partnership designed to delve deep into the vital rap and street markets.

Other forthcoming releases are records from Barsha and MC Peaches.

## RAP, ROOTS & REGGAE continued from page 18

noise. The lyrics are tough and soulful as WPG's usually are. '70s cuts are sampled, such as Odyssey's "Going Back to My Roots." It's got all the right stuff to do well. Demos: Rap Fans.

### GANGSTA BASS ALLIANCE

FREAKY GIRLS

BOOMTOWN

This cut is a fast-paced rap along the same lines as Tone Loc's "Wild Thing" or 2 Live Crew's "Me So Horny." Although the lyrics are not as sexist on this rhyme, they are about the conquests the guys have had with "freaky girls." The song should chart, but only a strong video may take it to the top. Demos: Rap Fans.

### M.C. J-WITT

GET WIT IT

INSANE/HOT

Heavy mixes of James Brown with M.C. J-Witt make the right formula for this single. This could be another record heading to a high position on playlists nationwide. "Get wit it," like the title, is all your body will allow you to do. Demos: Rap Fans.

### M.C. SHAN

AIN'T IT GOOD TO YOU

COLD CHILLIN' /

WARNER BROS



M.C. Shan has what should amount to a massive hit. The clubs should be jacking to this all night. It has a heavy bass, '70s dubs, house rhythms and, of course, M.C. Shan's strong raps. A record very similar to Inner Life's "Big Fun." Demos: Clubbers.

### ERIC B. & RAKIM

IN THE GHETTO

MCA

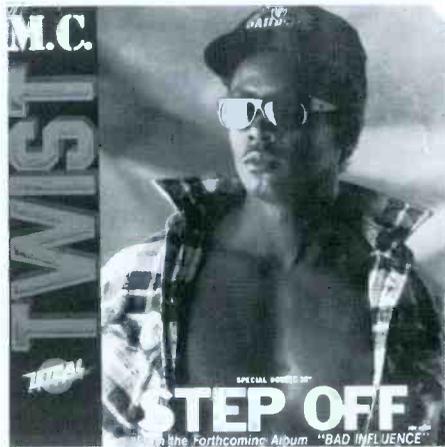
Another guaranteed monster hit from Eric B. & Rakim. This is a backup single to "Let The Rhythm Hit 'Em" from the album of the same name, which shot straight to the top. A strong video that accompanies this song should help it as well. The duo, always known for the best mixing and the trickiest raps, has

once again produced the goods. Demos: All.

### M.C. TWIST

STEP OFF / SMOKIN' COKE

LETHAL BEAT



Here's a little hot wax to get down and groove to. M.C. Twist has a fresh style of rappin' with his quick and catchy lyrics. This song is pure gold. On the B side, "Smokin' Coke" depicts a hardcore way of street life and what smokin' crack can do to you. Simply put, don't do it! Explicit lyrics on this song only. Written, produced, arranged and performed by M.C. Twist. Demos: Rap Fans.

### ZIGGY MARLEY

ALL LOVE

VIRGIN

Ziggy has a strong message in his songs. Ziggy's voice hauntingly sounds similar to his father's but Ziggy has a style all his own. With this new release, Ziggy sings about universal love with a kicking reggae beat and a little hip hop mixing done by KRS-One. This song carries on the legend of good vibrations through music. Produced by Ziggy Marley. Demos: Reggae Fans.

### THE BOYS FROM THE BOTTOM

MY GIRL'S GOT THAT BOOTY

TIME-X

This bass boomin', swingbeat, hip hop track makes the Boys' rap a possible club fave. The rap consists of standard lyrics dealing with sexual prowess. Produced by Danny D. and D.J. Wiz. Demos: Young Adults, Rap Fans.

### TEE TERRY DEE

THIS IS HOW YA LIKE IT

LOOSE LEAF

An uptempo rap groove, seasoned with a little hip hop funk and confident rhyming. The "Uptown Mix," which is edited down to the basics, makes the singing clearer and the beats more distinct. Produced by Misco. Demos: Young Adults, Clubbers, Rap Fans.

### VARIOUS

SKA BEATS #1

ROIR

An album of ska mixed with acid house and deep house. This creates a fast style of house with Jamaican dubs in the background. This is a sound that hit England just as acid house was declining in popularity. All songs are good and reggae and ska toasts (raps) are frequent on most cuts. Rankin Rogers' "Children Of The Night" stands out as the class cut on an excellent album. Demos: Roots and House Fans.

### VARIOUS

HOT, HOT, HOT LAMBADA

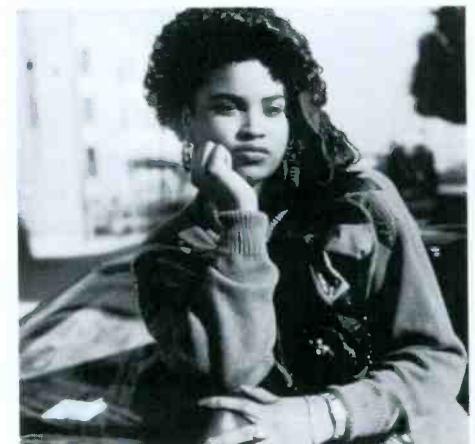
ROHIT INTERNATIONAL

A lively album on which some of the most popular lambada dance records appear. Although most tracks are in Spanish, each one is interesting and captures the feel of South and Central America. A standout track is "Rasta, Rastafari" by Alvaro Lee. This album should keep lambada's interest rising. Demos: Lambada Fans.

### M.C. SMOOTH

SMOOTH & LEGIT

CRUSH MUSIC



M.C. Smooth delivers hard-hitting raps on this cut. The speed and messages of the raps are excellent. Smooth proclaims that she's the queen of the '90s, and on this performance she personally stakes her claim. Underground vibes mix and blend perfectly with this tough-talking M.C.'s lyrics. Demos: Rap Fans.

### VARIOUS

HOT, HOT SOCA II

ROHIT

This is an album of soca hits. The soca sound from the Caribbean is now gaining interest in the U.S. The songs are all lively and have an Afro/Latin sound. "Rub Ah Dub Soca" and "The Famous Mr. Legend" are songs that are what soca fans call seat coolers, meaning you leave your seat to soak up the soca beats. Demos: Soca Fans. □

# NTRO...

## CARON WHEELER: Living in the Light

By Lynette Jones

**B**etter known as the featured vocalist behind the platinum-selling "Keep on Movin'" and its follow-up "Back to Life," EMI's Caron Wheeler has left the stable of Soul II Soul and struck out on her own. She's back on the scene with her own ideas and views—those of the *UK Blak*, the title of her debut LP.

Although her parents are Jamaican, Wheeler was born and raised in England. The feeling of having no true roots made it difficult for her to grow up in a nation whose black population has only existed *en masse* about 40 years. And through the tracks on *Blak*, Wheeler adequately depicts her accounts of black life in the United Kingdom.

The title track is probably one of the most moving. With



tones of activism, the lyrics alone are an inspiration to the struggle of blacks in any society. "Livin' in the Light," the first single, exemplifies how Wheeler's confidently rich vocals do more than complement those artists who served as role models in her youth—Billie Holiday, Chaka Khan, Phyllis Hyman and Angela Bofill among others. However, it is "Blak Woman" that best represents Wheeler. This rhythmic dedication almost lays down Wheeler's philosophy to a melodious tee.

"I get a lump in my throat when I think about the struggle," Wheeler states, pausing before she continues. "Women have finally been given the space to speak, in whatever manner we choose, about some of the things that have happened to us and the

*continued on page 43*

## RAGEDY: The Intelligent Hoodlum

By LarriAnn Flores

**"I**ntelligence is the future, hoodlum is the past," is what this 19-year-old rapper from Queens Bridge, NY, says of his name. Born into a life of tragedy and troubled times, Percy Chapman (a.k.a. Tragedy-Intelligent Hoodlum) has overcome many obstacles in his young life. Before he was even born, his life was marked by sorrow and pain. While his mother was still pregnant with him, his father died of a drug related kidney complication at the young age of 18. From there, Tragedy's life seemed hopeless. Living in the hard part of town wasn't easy for this young brother.

Coming from a single parent family, it was hard to stay



out of trouble. One outlet for him was his talent—rapping and writing songs were his only escape. At age 13, Tragedy was in a group that was known as the Juice Crew. Under the name of M.C. Jade, he recorded a song called "Coke Is It"—produced by one of the members of the Juice Crew, the infamous Marley Marl.

The song didn't do well, and after Tragedy didn't get paid, he got angry and acted out—in the wrong way. Only 14 years old, he robbed a store and landed six months in a Bronx detention center. While in detention, his Crew was gettin' busy. Marl was jockin' at WBLS and producing hit records for people like Roxanne Shante, Big Daddy Kane

*continued on page 43*

# NEW RECORD RELEASES

AUGUST 31, 1990

LABEL	ARTIST	TITLE	FORMAT						
			RECORD			COMPACT DISC		CASSETTE	
			12"	45	LP	SINGLE	ALBUM	SINGLE	ALBUM
<b>MAJORS:</b>									
A&M	THE NEVILLE BROTHERS,	<i>Brother's Keeper</i>					•		
ATLANTA ARTISTS/PG	CAMEO,	<i>Closed Quarters</i>	•						
BLUEBIRD/RCA	BENNY GOODMAN TRIO & QUARTET,	<i>Avalon...</i>					•		
	COUNT BASIE,	<i>1947: Brand New Wagon</i>					•		
	PAUL DESMOND,	<i>Easy Living</i>					•		
CAPITOL	TRACIE SPENCER,	<i>Save Your Love</i>				•			
	CURTIS MAYFIELD AND ICE-T,	<i>Superfly 1990</i>	•						
COG SINISTER/PG	THE FALL,	<i>I'm Frank</i>			•				
COLD CHILLIN'/WB	KOOL G RAP & D.J. POLO,	<i>Wanted: Dead Or Alive</i>			•		•		
COLUMBIA	GEORGE MICHAEL,	<i>Praying For Time</i>				•			
DECONSTRUCTION/RCA	GURU JOSH,	<i>Infinity</i>					•		
DEF JAM/COLUMBIA	NIKKI D,	<i>Lettin' Off Steam</i>				•			
	VARIOUS,	<i>Def Jam Classics, Vol. II</i>						•	
ELEKTRA	DEEE-LITE,	<i>World Clique</i>					•		
	KEITH SWEAT,	<i>Merry Go Round</i>				•			
EPIC	TEENA MARIE,	<i>Here's Looking At You</i>	•			•			
	MICHEL CAMILO,	<i>On The Other Hand</i>					•		
	KAOMA,	<i>Jambe' Finete</i>				•			
GRP	JOHN PATITUCCI,	<i>Sketchbook</i>						•	
	DAVE WECKL,	<i>Master Plan</i>						•	
	THE RIPPINGTONS F/RUSS FREEMAN,	<i>Welcome To...</i>					•		
	THE MEETING,	<i>The Meeting</i>					•		
JIVE/RCA	HI-FIVE,	<i>I Just Can't Handle It</i>	•						
JMJ/RAL/COLUMBIA	THE AFROS,	<i>Kickin' Afrolicious</i>					•		
LECTION/PG	KEITH STATEN,	<i>From The Heart</i>					•		
LMR/RCA	MAESTRO FRESH-WES,	<i>Drop The Needle</i>				•			
MCA	STACYE AND KIMIKO,	<i>R. U. Available</i>	•						
	WALTER HYATT,	<i>King Tears</i>						•	
MOTOWN	JOHNNY GILL,	<i>Fairweather Friend</i>	•						
RUFF HOUSE/COLUMBIA	CHEBA,	<i>Cheba</i>						•	
SOLAR/EPIC	MIDNIGHT STAR,	<i>Luv-U-Up</i>	•						
SOUL/MCA	YOUNG BLACK TEENAGERS,	<i>Proud To Be Black/Nobody</i>	•						
TOMMY BOY/WB	TKA,	<i>Louder Than Love</i>					•		
WARNER BROS.	JUNGLE BROTHERS,	<i>Doin' Our Own Dang</i>	•						
<b>INDIES:</b>									
ALLIGATOR 312-973-7736	WILLIAM CLARKE,	<i>Blowin' Like Hell</i>			•				
	VARIOUS,	<i>Genuine Houserockin' IV</i>					•		
HIGHER OCTAVE MUSIC	RANDY TICO,	<i>Earth Dance</i>					•		
HOT 305-666-0445	GUCCI CREW II,	<i>G4</i>			•			•	
I AM	DOROTHY NORWOOD,	<i>A Wonderful Day</i>						•	
	CALVIN BRIDGES,	<i>The Best</i>						•	
	THE QUEENS COMMUNITY CHOIR,	<i>Make Me Over</i>						•	
ISLAND 212-995-7800	DINO,	<i>Swingin'</i>					•		
LUKE RECORDS 305-757-1969	PROFESSOR GRIFF & THE L.A.D.,	<i>Suzi Wants To Be A...</i>	•						
MANGO/ISLAND	VARIOUS,	<i>Yalla: Hitlist Egypt</i>			•				
	BENJAMIN ZEPHANIAH,	<i>Us An Dem</i>			•				
NEXT PLATEAU 212-541-7640	ALPHA OMEGA,	<i>Take The Money And Run</i>	•						
PROFILE 212-529-2600	BARRINGTON LEVY,	<i>Here I Come</i>	•						
RU-K-YA	ROCK HARD DELEGATION,	<i>This House Is Mine</i>	•						
SBK 212-492-1200	BRENDA FASSIE,	<i>Black President</i>						•	
TUFF CITY 212-262-0385	YZ,	<i>Sons Of The Father</i>	•						

# **BRE**

BLACK RADIO EXCLUSIVE

**MOST ADDED  
SONG OF THE WEEK  
QUINCY JONES  
"I DON'T GO FOR THAT"  
QWEST/WB**

**ON THE RADIO  
WITH BRENDA ROSS**

**YBPC  
ELECTION  
RESULTS**

**KLON HOSTS  
BLUES FEST**

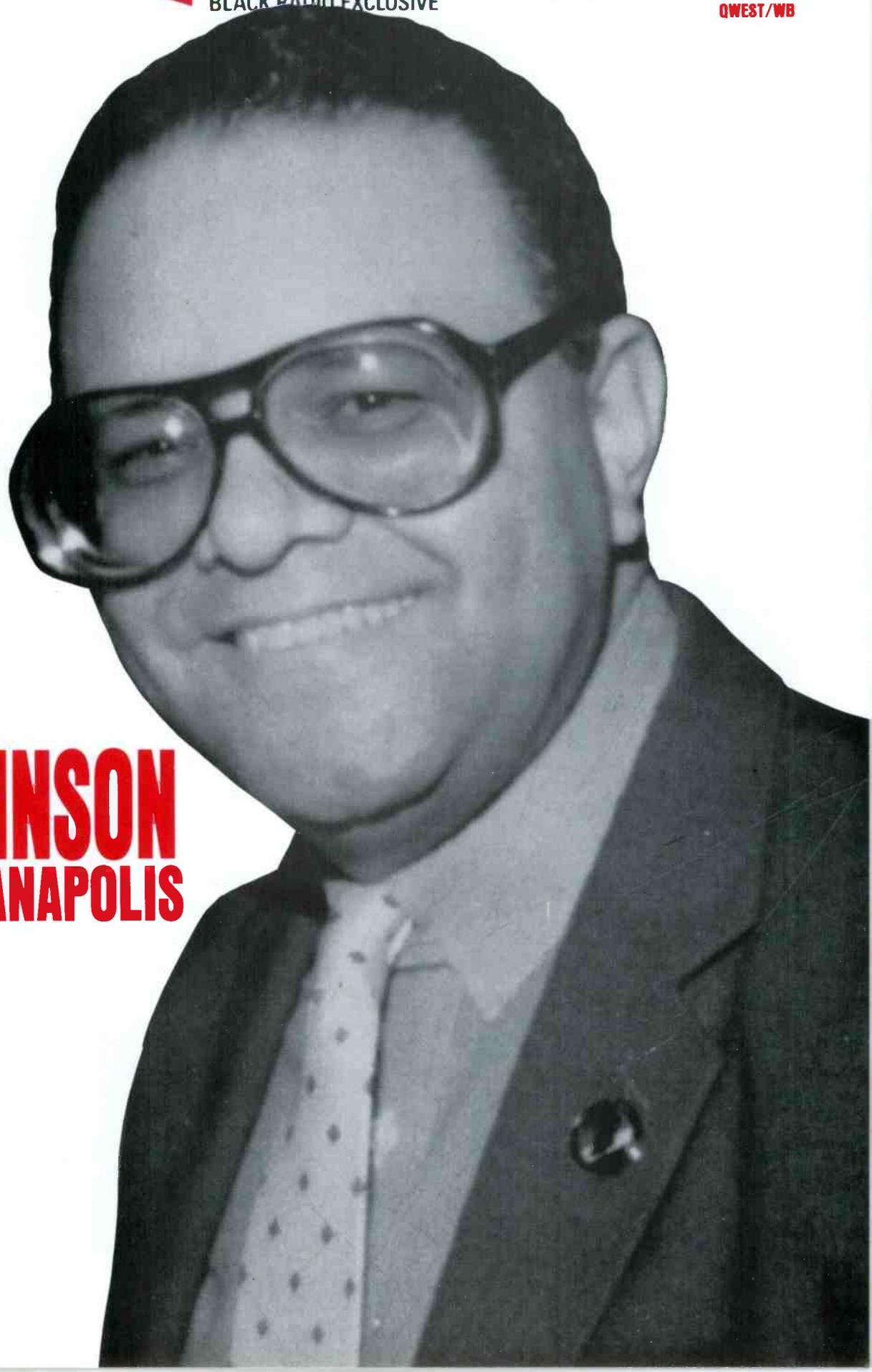
**BOSTON REPLACES  
WARE AT WYLD**

**COORS LITERACY  
PROGRAM**

**"NFL PLAYBOOK"  
HOST HONORED**

**WUSL SPONSORS  
"STAY IN TO WIN"**

**JAY JOHNSON  
WTLC, INDIANAPOLIS**



# Indiana Black Expo: Platinum Celebration

Indianapolis' WTLC radio was among the many corporate sponsors that helped to celebrate the 1990 Indiana Black Expo's (IBE) platinum anniversary. The affair was attended by hundreds of people from all walks of life. The expo, a non-profit, non-political organization devoted to improving the quality of life for African-Americans in Indiana, began on a smooth note with a jazz festival and a free picnic.

The IBE began in 1971 when a group of religious and civic leaders created an exposition at the Indiana State Fairgrounds that showcased the achievements of African-Americans in the areas of culture, art, history and economics. IBE eventually



(From l) Two members of the group Midnight Star pose with singer Carl Anderson; Jay Johnson, WTLC, and Doug Wilkins, GRP Records

Jackson, the Good Girls, Stacy Lattisaw, Terry Steele, Domino Theory, Howard Hewett, the Winans, Melba Moore, Midnight Star, Carl Anderson and political activist Rev. Jesse Jackson. "Countdown To The 21st Century" was the theme of

the convention, presided over by Charles Williams, president of IBE. "At this significant point in our history, we pause to examine a most timely theme," Williams said in his welcome address. "The African-American community is beset with great challenges and opportunities as we enter the 1990s. In every area of society—religion, health, economics, politics, education and family life—there are new and complex problems which threaten the prosperity of us all. Indiana Black Expo plans to examine these issues and lay the groundwork for continuing dialogue which can lead to positive change."

Informative workshops began after the three-day 16th annual Soul Fest—formerly known as the Soul Picnic—which included the StarQuest Gospel semifinal competition. The event was taped for airing on Black Entertainment Television's (BET) "Bobby Jones Gospel" program. "Lady's Day," a New Artists Productions' presentation highlighting the life and music of Billie Holiday, was also presented; and the preliminary swimsuit and projection competitions for Miss Black

upgraded the quality of programs at the exposition, and the event ultimately outgrew the fairgrounds. The growth forced the expo to relocate its exposition to the Indiana Convention Center in Indianapolis, where Summer Celebration flourished to become the largest and longest-running exposition of its kind in the nation.

Since its inception 20 years ago, IBE has grown from a single annual event



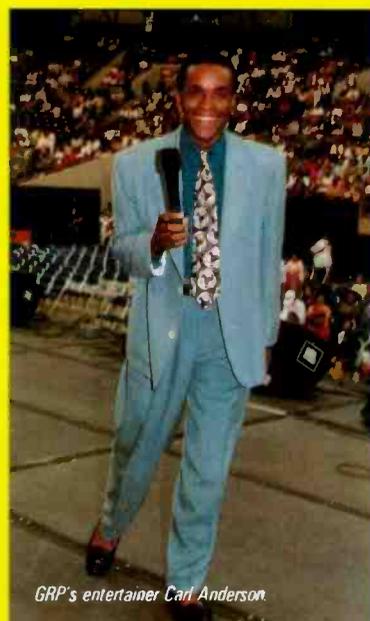
Recording artist Barbara Weathers attends StarQuest.

(the Summer Celebration) to a year-round, multi-faceted community service agency. It currently operates under the leadership of a 35-member board of directors from across the state, a full-time staff of 12 and hundreds of volunteers.

A healthy number of celebrities rallied forth during the eight-day extravaganza. Some of the stars who attended included Heavy D. and the Boyz, Kid 'n Play, E.U., Barbara Weathers, Janet

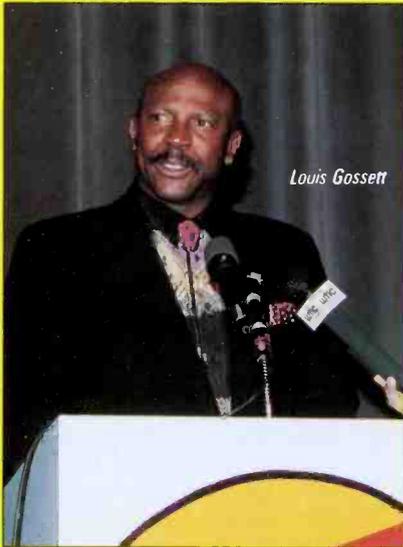


Motown's the Good Girls join in the fun.



GRP's entertainer Carl Anderson

By Rachel Williams



America—sponsored/ hosted by WTLC—were also held.

"Over the past 20 years, Indiana Black Expo has made great strides in providing Indianapolis, the state and the nation with a wide variety of programs and services," Williams said. "From our very first expo in 1971 to our milestone platinum

celebration this year, we have strived to offer the best in cultural, spiritual, economic and educational experiences."

"Countdown to the 21st Century" began the first of six days of symposiums and workshops with "Religion Day": seminars

focusing on the spiritual aspects of life. The day ended with the preliminary talent competition for the Miss Black America pageant.

The second day offered political seminars and an "Expo Founders Night," which featured a presentation of the musical "Ain't Misbehavin'." On the third day, IBE offered an

"Employment Opportunities Fair," providing individuals with hundreds of corporations in need of employees. The day also included health seminars and a health fair, several retail

exhibits and an art exhibition. CBS Records and other sponsors rounded out the events of the day with a "Special Recognition Night."

"Economic Empowerment Day," the fourth day, advised attendees on how to conduct business with large corporations, obtain state and local

government contracts, get loans, file taxes and plan a selling strategy for business success.

The 20th Annual Corporate Luncheon, honoring individuals for outstanding achievements, offered an afternoon break for attendees during the seminar. During the affair, Governor L. Douglas Wilder, the first-

ever elected black governor of Virginia, was honored with the 1990 Freedom Award; Dr. Woodrow Myers, former Indiana State Board of Health Commissioner, received the Senator Carolyn Mosby 1990 Above and Beyond Award; and Kenneth

"Babyface" Edmonds, Solar/Epic recording artist and producer, was named the 1990 Founders' Award Recipient.

Later that evening, IBE began a three-day music heritage series by presenting "IBE Music Heritage Festival I/Benson And Hedges Blues Concert," featuring

Columbia recording artist Regina Belle.

The theme of education marked the end of the expo's examination of complex issues challenging the black community. In addition, the second music heritage concert was presented. "A Taste Of The Blues," courtesy of Seagram's Gin, offered performances from Johnnie Taylor, Bobby "Blue" Bland, Shirley Brown and Kinsey Report.

Coming full circle, "Religion Day," Sunday, IBE's sixth and last day, tended to the spiritual needs of the expo's participants. "Miss Black America" and the "StarQuest" gospel finals were featured as well.

All in all, the expo was an unqualified success which set an example for others to follow. Education, entertainment and corporate and community involvement were the key factors contributing to the event's success; the memories of an event of this magnitude will not soon be forgotten. □



Le Baron Taylor, vp. CBS Records, welcomes guests to the label's reception.



# RADIO NEWS

## Coors Pushes Ahead With Literacy Program

In March, three of the nation's leading grassroots organizations and MCA Entertainment Group joined forces with Coors Brewing Company in a \$40 million, five-year campaign to promote family literacy. The name of the campaign is "Literacy—Pass It On."

Since that time, Coors has already donated \$750,000 to be earmarked for the program. And through the efforts of other corporate sponsors, even more funds are expected to be raised.

"We initially received 2,000 calls per day on the special toll-free literacy information number (800) 228-8813," reported Joe Fuentes, a Coors representative. "That number has settled in at about 1,000, but we still consider that good."

Coors has awarded each of the following groups \$250,000 this year: SER-Jobs for Progress, a Dallas-based organization meeting employment needs of the Hispanic community; Opportunities Industrialization

Centers of America (OIC), a Philadelphia-based group which provides the disadvantaged with job training and education; and the National Volunteer Literacy Campaign (NVLC), a national organization which promotes the effective use of volunteers against illiteracy.

"SER, OIC and NVLC, working together as the 'Coors Literacy Corps,' are well on their way to the commitment to train 30,000 adults to read this year," said the spokesman.

The proposed music concerts in support of the campaign are underway and bringing in thousands of dollars each show. Some of the recording artists contributing their time through performance include Elektra's Anita Baker and Virgin's Soul II Soul. The two recording acts have played in Atlanta, GA, and in Cincinnati, OH. MCA recording artist Sheena Easton and Motown's Smokey Robinson are also scheduled to contribute concert performances.

## WDZZ Visited



Jazzman Lonnie Liston Smith stopped by WDZZ in Flint, MI, to thank the station for its supporting his latest recording release. On hand were (l-r) Dan Sims, ap; Smith; and Scott Williams, pd.

## Everybody's Favorite Flav



Public Enemy's Flavor Flav took time out from his busy tour for an interview at WCRX 88.1 FM in Chicago with music director Jammin' Jay Dewberry.

## Black Researchers Needed

The Research Group, one of the nation's largest research companies, is conducting a nationwide search for a research associate. The Research Group would like to find a man or woman with a radio background and preferably some familiarity with Urban radio. This person will be extensively trained and headquartered in Seattle, WA. There is extensive traveling involved.

The starting salary range is from \$35,000-45,000, depending on qualifications. Qualified persons will most likely have five years of radio programming experience.

Interested parties should contact Bill Moyes at:

The Research Group  
660 Southpointe Court,  
#300  
Colorado Springs, CO  
80906

## KLON Blues Fest Set

A tribute to legendary blues guitarist T-Bone Walker will highlight the 11th annual Long Beach Blues Festival which will begin Sept. 15 at California State University, Long Beach. The festival is being presented by FM 88.1/ KLON and will feature Johnny Winter, Bo Diddley, Ruth Brown, Little Milton, Lonnie Mack, Harmonica Fats with the Bernie Pearl Blues Band and the winner of the festival talent search.

The second day's lineup includes Etta James, Albert Collins and the Icebreakers, Otis Rush, Anson and the Rockets with Sammy Myers, Yank Rachell and Roy "Guitar" Gaines with a Tribute to Walker.

Emcee for the event will be Pearl, host of "Nothin' But the Blues" on KLON. There will also be a King Cobra Cook-off to be held at the Martin Luther King Center in Long Beach.

## "NFL Playbook" Host Honored

Franco Harris, host of STRZ Entertainment Network's "The NFL Playbook," was inducted into the Pro Football Hall of Fame in Canton, OH. Harris is hosting his second season of the daily football programs which will re-commence Sept. 3. The syndicated show is heard on more than 135 stations around the

country and airs through the Super Bowl in Jan.

Harris, who set more than 31 pro football records in 12 seasons with the Pittsburgh Steelers, currently ranks fourth on the NFL all-time leading rusher list. He was also an integral part of the Steelers' four Super Bowl championship teams during the '70s.

## YBPC Election Results

The Atlanta chapter of the Young Black Programmers Coalition (YBPC) held elections for new officers and the results are as follows:

President—Larry Steele, WZHT

Vice President—Jim Mitchem, WEUP

Second Vice President—George Threatt, WIBB

Secretary—Bridgette Cannon, WZHT

Treasurer—Tawanda Black, WFXE

Sergeant-at-Arms—Mitch Faulkner, WZEE

## Hammer And Foxy 100



Offering backstage passes to lucky callers, Foxy 100 made four M.C. Hammer fans very happy. Pictured are (l-r) George Threatt, om, Foxy 100/WIBB; Shabba-Doo, pd, Foxy 100; backstage winner; Hammer; Ronjalyn Griggs; Virginia Wilson and Ronnie Griggs.

## Boston Gets Nod As Ware Departs WYLD

Stan Boston, formerly with WGCI, Chicago, has joined WYLD, New Orleans, following the departure of Cassandra Ware. WYLD declined to comment on the move.

## Promo Update, WZAK

WZAK, Cleveland, OH, is giving away movie passes, T-shirts, buttons and posters to the film "Mo' Better Blues" for selected callers. The station is also giving away promotion packs, including backstage passes to Motown's Motortown Revue.

The station recently broke ground on a new facility which will house the station. Over 800 people attended the ceremony in honor of the event. WZAK provided music, food and drink for those who attended.

## Job Opportunity

KQXL in Baton Rouge is looking for a morning announcer/talk show host. Experience is preferred. Send tape and resume to:

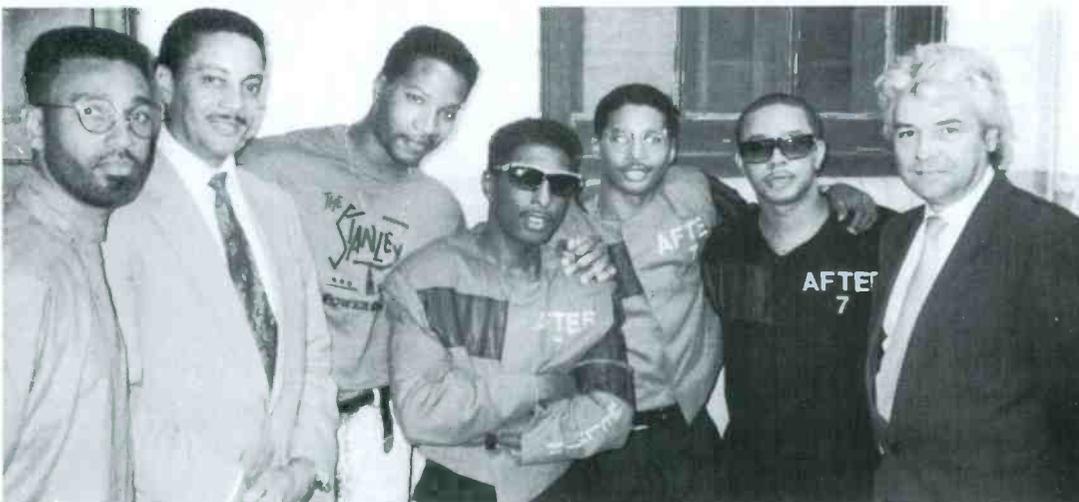
A.B. Welch, KQXL  
7707 Waco Ave.  
Baton Rouge, LA 70806  
(504) 926-1106

## WAUG, Jackson On The Road



WAUG in Raleigh, NC, held a promotion which offered listeners a chance to be driven to the Janet Jackson concert in Washington, D.C. St. Augustine College provided transportation for the winners and offered the busload of 38 ample snacks in the form of deli sandwiches and beverages. On hand for the send-off were Jay Holloway, gm; Sarah Glover, dir, promo; and Alvin John Waples, pd.

## WUSL Sponsors "Stay In To Win"



Philadelphia's WUSL co-sponsored a "Stay In To Win" promotion which involved a surprise free concert by After 7. Bodine High School for International Affairs had the most improved attendance record and won the concert. Pictured are (l-r) Nat Martin, Asa Murray, Stanley T., After 7, and Bill Thompson.

# INFORMATION

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# PROGRAMMER'S POLL

**LADY CHERI**  
**WXLQ/HINESVILLE, GA**  
**QUINCY JONES**  
**f/SIEDAH GARRETT**  
**"I DON'T GO FOR THAT"**

This is a very nice uptempo groove that seems to be a little more versatile than most of Quincy's material. It's got a really pleasing melody that's easy to sing along to. But it also has a hard, driving street beat guaranteed to move your feet. Demos: All.

**MILIRA**  
**"GO OUTSIDE**  
**IN THE RAIN"**

A very laid-back yet strong melodic song. This young lady is not only a strong vocalist in her own right but also a surprise to the industry. And last but not least, a breath of fresh air to us all. Demos: Adults.

**CAMEO**  
**"CLOSED QUARTERS"**

Funky, funky, funky. Regardless of what Blackmon and the crew put out, it's gonna be funky. Demos: Young Adults, Adults.

**TODD LEWIS**  
**WIZF/CINCINNATI, OH**

**BODY**  
**"TOUCH ME UP"**

This is a jam. Lots of female phone response on this one. The girls deliver good vocals, and the groove is slammin'. Programmers, this song is perfect for your afternoon drive. Demos: Females, Young Adults.

**MELBA MOORE**  
**"DO YOU REALLY**  
**WANT MY LOVE"**

This is a great uptempo tune for Melba. A lot of midday working people request this one. Demos: Young Adults.

**BLACK BOX**  
**"EVERYBODY,**  
**EVERYBODY"**

This is just a strong party jam that works well in all day-parts. Great crossover house material. It's also doing exceptionally well in our weekend format. Demos:

Dancers, Teens, Young Adults.

**KATHY R. BROWN**  
**WLNR/CHICAGO, IL**  
**JOHNNY GILL**

**"FAIRWEATHER FRIEND"**

This is a solid smash through and through. An excellent follow-up to Gill's previous uptempo hit "Rub You the Right Way." However, this song is clearly the strongest thing on the LP so far and will hold a top spot on the charts for weeks to come. Demos: All.

**BODY**  
**"TOUCH ME UP"**

This is a good summer record. We're getting good response. It's doing great at the area clubs as well. Demos: Young Adults.

**ANITA BAKER**  
**"WHATEVER IT TAKES"**

This is a strong yet mellow Quiet Storm record which I'm sure will be the next single from the *Compositions* LP. Anita clearly proves that she's definitely got "Whatever It Takes." Demos: Adults.

**TERRI WEBBER**  
**KHYS/HOUSTON, TX**  
**CYNDA WILLIAMS**  
**"HARLEM BLUES"**

W.C. Handy's classic ballad is delivered with style and savvy by newcomer Williams. The song is featured in the latest Spike Lee Joint film. It's no surprise that the midday females have been calling like crazy on this one. Demos: Females, Adults.

**SAMUELLE**  
**"SO YOU LIKE**  
**WHAT YOU SEE"**

An upbeat groove with a real funky remix. Phone response is excellent, and it sounds really good on the air. It should do well. Demos: Young Adults.

**JOHNNY GILL**  
**"FAIRWEATHER FRIEND"**

What a smash across the

board. The mass appeal is just tremendous. If JG keeps going this strong, he will surely become one of the next superstars of our time. Demos: All.

**J.D. BALL**  
**KBEM/MINNEAPOLIS, MN**  
**AHMAD JAMAL**  
**"POINCIANA"**

This cut from the *Digital Works* LP has got all the smooth yet intricate textures of Jamal's past material. This is one of my personal favorites. Demos: Adults, Jazz Lovers.

**MILES DAVIS**  
**"ALL BLUES"**

This has been a Davis classic covered by many. It was recorded during the most productive period of Davis' career. Demos: Adults, Jazz Lovers.

**DAVE BRUBECK**  
**"FAR MORE BLUES"**

This beautiful melody in 5/4 time signature is really pleasing to the ear of a true jazz connoisseur. It reminds one of Brubeck's earlier classic "Take Five." Demos: Jazz Lovers.

**FRANK SHEFFIELD**  
**WHOV/HAMPTON, VA**  
**JOHNNY GILL**  
**"LADY DU JOUR"**

I truly believe this will be a hit for Johnny. I've been playing it a lot and it's getting lots of good phone response. Demos: Young Adults, Adults.

**STARPOINT**  
**"HAVE YOU GOT**  
**WHAT I WANT"**

A hard-driving groove with a sing-along hook and a great vocal performance by Renee Diggs. This cut gets lots of requests, and if positioned correctly, could put the group back where it belongs. Demos: Teens, Young Adults.

**VINCENT HENRY**  
**"SARAH, SARAH"**

This Jonathan Butler remake will do wonders in Quiet Storm. Programmers, enhance your format with spices of jazz; you won't go wrong. Demos: Adults.

**LARRY HUDSON**  
**WCHB/INKSTER, MI**  
**NEW KIDS ON THE BLOCK**  
**"BABY I BELIEVE IN YOU"**

These "New Kids" are not only keeping time "Step By Step," but are willing to slow the pace to a smooth groove! Give this one a listen. Demos: Teens, Young Adults.

**CULTURE BEAT**  
**"CHERRY LIPS"**

This instrumental is hot. It reminds me of the old "Mr. Magic" groove by Grover Washington Jr. Great for Quiet Storm format. Demos: Adults.

**LUTHER BARNES**  
**f/THE SUNSET JUBILAIRES**  
**"I LOVE YOU JESUS"**

When I hear this, I automatically think of Lionel Richie's "Easy." This is a gospel hit right out of the box. Demos: Adults, Gospel Fans.

**ANDRE MARCEL**  
**WDKX/ROCHESTER, NY**  
**KEITH SWEAT**  
**"MERRY GO ROUND"**

Keith Sweat definitely gets the title "Beggars of the Year." Just kidding. But one thing is for sure—this guy has a smooth approach with a ballad that will keep him riding the "Merry Go Round" of success. Keep it up, Keith, the ladies love it. Demos: Females, Adults.

**WHISPERS**  
**"IS IT STILL**  
**GOOD TO YOU"**

Walt, Scotty, Leaveil, Nick and Marcus hold the reputation of being five of the smoothest brothers on the music scene today. There's no doubt in my mind the Whispers will make you shout. Demos: Young Adults, Adults. □

# THE NATIONAL RADIO REPORT

## ALABAMA

### WATV-AM

FROZEN,

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

### WGOK-AM

Kid Sensation, Seatown  
Lorenzo Smith, Angel  
Phalon, Dance  
Samuelle, So  
Scratch/Chuck, Love  
Superiors, Perfect  
Tribe Ca. Quest, Bonita

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

### WZZA-AM

Curio, Can't  
JT Taylor, Eight  
Mac Band, Someone  
Miki Howard, Come  
Rude Boys, Come  
Starpoin, Have  
T. Spencer, Save

PD: Bob Carl Bailey  
MD: Delesa Gamer  
1570 Woodmont Dr.  
Tusculumbia  
AL 35674  
205-381-1862

### KSOL-FM

Curio, Can't  
G. Michael, Praying  
Lisa Stansfield, This  
Mariah Carey, Love  
Ms. Adventures, This

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

### WBIL-FM

Johnny Gill, Fair  
Lisa Stansfield, This  
Quincy Jones, I Don't  
Something Spec., You

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

### WJLD-FM

FROZEN,

PD: Keith Reed  
MO: Keith Reed  
1449 Spaulding  
Ishkooda Rd.  
Birmingham  
AL 35211  
205-942-1776

## ARKANSAS

### KCLT-FM

Black Flames, Dance  
Curio, Can't  
Family Stand, Summer  
Kipper Jones, Shock  
Miki Howard, Come  
S. Robinson, Take  
Stacye/Kimiko, Wait  
Troop, Attitude

PD: Wardell Sims  
P.O. Box 2870  
West Helena  
AR 72390  
501-572-9506

## COLORADO

### KDKO-AM

Kiara, You're  
T. Pendergrass, Glad

PD: James Walker  
MD: Kevin Ross  
2569 Welton St.  
Denver  
CO 80208  
303-295-1225

### WBLX-AM

C. Mayfield, Got  
Cheatham/Brown, Merry  
Keith Sweat, Merry

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

### WMMV-AM

Force MDs, Are You  
Johnny Gill, Fair  
M.C. Trouble, Thing  
Oaktown 3-5-7, We  
Silk X Leather, New

PD: Aaron Appleberry  
MD: Aaron Appleberry  
Mobile  
AL 36604  
205-438-4514

## CALIFORNIA

### KACE-FM

Jonathan Butler, Heal  
Miki Howard, Come

PD: Steve Woods  
MD: Antoinette Russell  
161 N. La Brea Ave.  
Inglewood  
CA 90301  
213-330-3100

## CONNECTICUT

### WKND-AM

Blaze, We  
Kiara, You're  
Meli'sa Morgan, Don't  
Oleta Adams, Rhythm  
Quincy Jones, I Don't  
Sybil, Wanna  
Ziggy Marley, All

PD: Melonae McLean  
MD: Melonae McLean  
P.O. Box 1480  
Windsor  
CT 06095  
203-688-6221

### WBLX-FM

Father M.C., Treat  
Frighty/Col., Life  
Kid Sensation, Seatown  
Melba Moore, Do You  
Ronnie Laws, Identity  
TNT, All

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

### WVAS-FM

FROZEN,

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

### KDAY-AM

Black Flames, Dance  
Kid Sensation, Seatown  
Lalah Hathaway, Heaven  
Prof. Griff, Verdict  
Soul II Soul, People  
Teena Marie, Here's  
Und. Posse, I Won't

PD: Jack Patterson  
MD: Jack Patterson  
1700 N. Alvarado  
Los Angeles  
CA 90026  
213-665-1105

### WYBC-FM

B. Avila, Be  
Bob Baldwin, On  
Cameo, Close  
Dino, Romeo  
Jamie Principal, Date  
Keith Sweat, Merry  
Keith Sweat, Your  
S. Youngblood, I'd  
Troop, Attitude

PD: Cindy Brown  
MD: Andrew Gifford  
165 Elm St.  
New Haven  
CT 06520  
203-432-4127

### WENN-FM

BBD, I Thought  
Cameo, Close  
Johnny Gill, Fair  
Keith Sweat, Merry  
Quincy Jones, I Don't  
Troop, Attitude

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

### WXVI-AM

Black Flames, Dance  
Body, Touch  
Father M.C., Treat  
Phalon, Dance  
Samuelle, So  
TNT, All

PD: Ralph Featherston  
MD: Roscoe Miller  
P.O. Box 4280  
Montgomery  
AL 36195  
205-263-3459

### KGFJ-AM

Johnny Gill, Fair  
Keith Sweat, Merry  
Lisa Stansfield, This  
Quincy Jones, I Don't  
Soul II Soul, People

PD: Daryl Cox  
MD: Johnny Morris  
1100 S. La Brea  
Los Angeles  
CA 90019  
213-930-9090

## DIST. OF COLUMBIA

### WHUR-FM

Miki Howard, Come  
Something Spec., You

PD: Bobby Bennett  
MD: Mike Archie  
529 Bryant St. N. W.  
Washington  
DC 20059  
202-232-6000

### WEUP-AM

Cameo, Close  
Cheatham/Brown, Turn  
Curio, Can't  
Quincy Jones, I Don't  
Snap, Oops  
Stevie V., Dirty  
Today, I Got  
Troop, Attitude

PD: Jim Mitchem  
MD: Jim Mitchem  
2609 Jordan Lane  
Huntsville  
AL 35806  
205-837-9388

### WZMG-AM

Bob Baldwin, On  
DJ Magic Mike, M&M  
Dino, Romeo  
Lady Fresh, Bad  
Lisa Stansfield, This  
Perri, Someone  
R. Crawford, Cigarette  
Rap Protest, Dogs  
Rude Boys, Come  
Samuelle, So

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

### KJLH-FM

Dianne Reeves, More  
Good Girls, I Need  
Johnny Gill, Fair  
Lisa Stansfield, This  
Maxi Priest, Close  
Michael Franks, Art  
Perri, Someone  
Samuelle, So

PD: Lynn Briggs  
MD: Lynn Briggs  
3847 Crenshaw Blvd.  
Los Angeles  
CA 90008  
213-299-5960

### WANM-FM

Alex Bugnon, Dance  
Domino Theory, On  
G. Michael, Praying  
Gangstar, Jazz  
Quincy Jones, I Don't  
S. Youngblood, I'd  
Today, I Got  
Troop, Attitude

PD: Van Wilson  
P.O. Box 10174  
Tallahassee  
FL 30302  
904-222-1070

## WEDR-FM

Black Box, Every  
Johnny Gill, Fair  
Keith Sweat, Merry  
Mac Band, Someone  
Quincy Jones, I Don't  
Something Spec., You  
Troop, Attitude

PD: B. J. Barry  
MD: James Thomas  
3790 N.W. 167th St.  
Miami  
FL 33055  
305-623-7711

## WZAZ-FM

Above The Law, Untouch.  
M.C. Twist, Stop  
Mac Band, Someone  
Michael Bolton, Georgia  
Michael Franks, Art  
Newkirk, Double  
Something Spec., You

PD: Nat Jackson  
MD: Nat Jackson  
2611 WERD Radio Dr  
Jacksonville  
FL 32205  
904-389-1111

## WJIZ-FM

FROZEN,

PD: Tony Wright  
MD: Tony Wright  
P.O. Box 5226  
Albany  
GA 31706  
912-432-7447

## ILLINOIS

### WBCP-AM

3X Dope, Weak  
Artie White, Tired  
Jonathan Butler, Heal  
Snap, Oops  
Something Spec., You  
Troop, Attitude

PD: Deborah Kennedy  
MD: Reggie Patterson  
P.O. Box 1023  
Champaign  
IL 61820  
217-359-1580

## WPOM-AM

Glenn Jones, Can  
Kyper, Tic  
Michael Franks, Art  
Newkirk, Double  
Phalon, Dance  
Quincy Jones, I Don't  
Superiors, Perfect  
Troop, Attitude

PD: George Cole  
MD: George Cole  
5800 N. Military Trail  
West Palm Beach  
FL 33407  
407-844-6200

## GEORGIA

### WEAS-FM

Cheatham/Brown, Turn  
Domino Theory, On  
Milira, Go  
Najee/Vesta, I'll Be  
Quincy Jones, I Don't  
Snap, Oops  
Sybil, Wanna  
Troop, Attitude

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

## WPGA-FM

Cheatham/Brown, Turn  
Domino Theory, On  
Johnny Gill, Fair  
Keith Sweat, Merry  
Quincy Jones, I Don't  
Something Spec., You

PD: Brian Kelly  
2525 Pionono Ave.  
West Gate Mall  
Macon  
GA 31206  
912-781-2101

## WGCI-FM

Prince, Round  
Teena Marie, Here's  
Today, I Got

PD: Jimmy Smith  
MD: Steven Ross  
322 S. Michigan Ave.  
Chicago  
IL 60602  
312-427-4800

## WRBD-AM

Donna McElroy, Part  
Glenn Jones, Can  
Oaktown 3-5-7, We  
Perri, Someone  
T. Pendergrass, Glad

PD: Ross Alan  
MD: Ross Alan  
4431 Rock Island Road  
FL Lauderdale  
FL 33319  
305-731-4800

## WFXE-FM

Cameo, Close  
Father M.C., Treat  
Howard Hewett, If I  
Johnny Gill, Fair  
R. Crawford, Cigarette  
Something Spec., You  
Troop, Attitude

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

## WQVE-FM

Janet Jackson, Skin  
Johnny Gill, Fair  
Keith Sweat, Merry  
Miki Howard, Come  
Red Bandit, Please

PD: Lee Sherman  
P.O. Box 434  
Camilla  
GA 31730  
912-294-2105

## INDIANA

### WJFX-FM

Afros, Feel  
Cheatham/Brown, Turn  
Force MDs, Are You  
Frighty/Col., Life  
G. Michael, Praying  
Jonathan Butler, Heal  
No Face, Half  
Winans, Friend

PD: Kelly Karson  
MD: Kelly Karson  
5936 E. State Blvd.  
Fort Wayne  
IN 46815  
219-493-9239

## WRXB-AM

Black Flames, Dance  
Force MDs, Are You  
Glenn Jones, Can  
Michael Bolton, Georgia  
Red Bandit, Please

PD: Joe Fischer  
MD: Joe Fischer  
3000 34th St.  
South B-206  
St. Petersburg

FL 33712  
813-864-1515

## WFXM-FM

BBD, I Thought  
Black Box, Every  
Keith Sweat, Merry  
Kiara, You're  
Samuelle, So

PD: Shabba-Doo  
364 Cotton Ave.  
Macon  
GA 31212  
912-742-2505

## WVEE-FM

FROZEN,

PD: Micheal Roberts  
MD: Thomas Bacote  
120 Ralph McGill  
Suite 1000  
Atlanta  
GA 30369  
404-898-8900

## WLTH-AM

Ice Cube, Amerikkka  
Keith Sweat, Merry  
Milira, Go  
Today, I Got

PD: Al Greer  
MD: Don Rashid  
3669 Broadway  
Gary  
IN 46409  
219-884-9409

## WTMP-AM

Cheatham/Brown, Turn  
D-Nice, Call  
G. Michael, Praying  
Lorenzo Smith, Angel  
Dleta Adams, Rhythm  
Perri, Someone  
Troop, Attitude

PD: Chris Turner  
MD: Chris Turner  
P.O. Box 1101  
Tampa  
FL 33601  
813-626-4108

## WGOV-FM

Ans. Questions, Sentiment  
Black Flames, Dance  
Klymaxx, Private  
Lisa Stansfield, This  
Oaktown 3-5-7, We  
Quincy Jones, I Don't  
Snap, Oops  
Terry Tate, In Less  
Ziggy Marley, All

PD: Mike Mink  
MD: Mike Mink  
P.O. Box 1207  
Valdosta  
GA 31601  
912-244-9590

## WXLQ-FM

Kiara, You're  
Quincy Jones, I Don't  
S. Youngblood, I'd  
Samuelle, So  
Superiors, Perfect  
T. Spencer, Save  
TKA, I Won't

PD: Lady Cheri  
MD: Lady Cheri  
P.O. Box 1280  
Hinesville  
GA 31313  
912-368-9258

## WTLC-FM

Alex Bugnon, Dance  
Domino Theory, On  
Jonathan Butler, Heal  
S. Robinson, Take  
Today, I Got

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

## WWAB-AM

Alex Bugnon, Dance  
Bobby Lyle, Struttin'  
Chris Thomas, I'm  
M.C. Shan, Ain't  
Quincy Jones, I Don't  
Whispers, Innocent

PD: Jerry Hugh  
P.O. Box 65  
Lakeland  
FL 33805  
813-682-9139

## WIBB-AM

BBD, I Thought  
Black Box, Everybody  
Keith Sweat, Merry  
Kiara, You're  
Samuelle, So

PD: Big George Threatt  
MD: Sharon  
369 2nd St.  
Macon  
GA 31212  
912-742-2505

## KBBG-FM

FROZEN,

PD: Bennie Walker  
MD: Delores Smith  
527 Cottage  
Waterloo  
IA 50703  
319-234-1441

## KENTUCKY

### WLOU-AM

FROZEN,

PD: Ange Canessa  
MD: Ange Canessa  
P.O. Box 3244  
Louisville  
KY 40208  
502-636-3536

# MIDWEST REPORT

By Jerome Simmons

It's official—the paper is signed and the ink is dry. **James Alexander** will become the second program director in the '90s for WGCI-FM. Alexander is scheduled to start in one or two weeks. Alexander reportedly will have a free hand at programming the station and naming his staff. One of his immediate needs is a music director. Bets are that **Dee Handley**, who is now acting pd/md, will get the nod. Alexander is no stranger to Chicago as he helped put WBMX on the map. Word is that **Ray Boyd** will replace Alexander at WJLB in Detroit.

## DAVIS TO NORFOLK

**Daisy Davis**, music director at WVAZ-FM, has resigned her position to try her hand at programming station WMYK-FM in Norfolk, VA. Davis says that in her WVAZ position she believed that her chances to program were very bleak. "More than anything, I think I will be very good at programming," disclosed Davis. "In the past 10 years I have worked with the best and have learned a great deal from them. I am now ready to put that knowledge to work at WMYK."

## BRE/MOTOWN A HIT



The Midwest Motown staff posed with Bonnie DeShong, rep, publicity, Motown. Pictured are (l-r) Pat Edwards, Norma DeShields, James Cochran, Zina Compton and DeShong.

The first monthly BRE Night hosted by Motown Records was a success. This was basically an evening where radio, record companies, retail, advertising and the media came together and networked in a very relaxed atmosphere. Attending the affair were reps from CAMS, Burrell Advertising, Proctor & Gardner Advertising, the *Chicago Defender*, WGCI, WVAZ, WLNR, WNUA, Fletcher's One Stop, **Kirkland Burke** (Warner Bros.), **Mike Horton** (Capitol), **John Hall** (Arista), **Wayne Lewis** (Polydor), **Abe and Lana Thompson** and many other guests.

The next BRE Night will be Sept. 10 at the Cotton Club. On that night we will welcome Alexander back to Chicago.

The evening was not all festive as many said good-bye to **Jerry Pierce**, better known as Plus, Houdini or Twine. Pierce performed security work for many artists visiting Chicago. His favorites were the late **Marvin Gaye** and the **Isley**

**Brothers**. At the time of his death he was the maitre d' for the popular S's Club.

\*\*\*\*\*

WGCI's superjock **Doug Banks** is recovering from recent eye surgery and will be off the air temporarily.... **James Brady** will start promotions this week with the new **M.C. Hammer** label.... Congratulations to Arista's Hall who has been promoted to mgr, distribution, MW, Arista.... Is your hair thinning? Do you have a bald spot? For a remedy call **Sara Melendez** at Columbia Records in New York. □



Pictured networking at BRE Night are (l-r) Pat Edwards, Motown; Kathy Brown, pd/md, WLNR; Michelle Boone, Virgin Records; and Daisy Davis, md, WVAZ.



Sharing a joyful moment are (l-r) James Cochran and Pat Edwards, Motown; Ben Sheets, branch mgr, dist. MCA; Zina Compton, Motown; and Chuck Arrington, MCA.



WGCI-FM/AM jocks wave to the crowd as they participate in the Bud Biliken Parade.



BRE/Motown guests sing "Happy Birthday" to Bonnie DeShong and Michelle Boone as they prepare to cut their cakes.

# PROFILE

## WAS (NOT WAS): Motor City Big Boys

**T**here's no particular word or phrase to describe the sound. It's not R&B, pop or rock. It's more of a surrealistic combination of them all—as if the ghost of Salvador Dali lurked in the studios, influencing every lyric and chord. But the strange thing of it all is that although the sound is non-conformist, it has been accepted by people of all backgrounds—a testament to the power of good music.

Was (Not Was) is Chrysalis Records' new baby. With its first release on the label, *Are You Okay?*, the band has found itself being more widely accepted by an audience that it has tried to appeal to for years—blacks. With their first single from the LP, "Papa Was a Rollin' Stone," Was (Not Was) has proven that they can lay down soulful funk just as well as the next group.

Founders Don Fagenson (Was), bass and keyboards, and David Weiss (Was), flutes, keyboards and vocals, are the masterminds behind the sound. Growing up in the Detroit suburbs during the time that Motown was building a name for itself under the reign of Berry Gordy, the two found themselves not only influenced by Motown's rising stars, but by everyone from George Clinton to Iggy Pop in later years. As bass player Don Was puts it, "Upon examining our

roots, it could be said that we build on the foundations of R&B, but on top of that we incorporate layers of bebop, rock and roll and jazz."

It's no wonder then that Sweet Pea Atkinson, the raspy "daddy-o" who adds the resonant bluegrass soul to "Papa," and Sir Harry Bowens, who had worked with the O'Jays for a few years, worked into the design of Was (Not Was). Being from Detroit's east side, they

their 1980 dance single "Wheel Me Out," the group went on a roller coaster ride of labels and followers. Their self-titled debut on Island in 1981 was abundant with various black audience-oriented tracks. Their 1983 follow-up on Geffen, *Born to Laugh at Tornados*, gained recognition for the group but little success on the charts. But the group finally had a Top 10 hit with its The Record Company debut,

particular labels, they had no black music divisions, so they didn't know how to market our records. Our problems with Geffen were even more extensive because they dealt with the makeup of the band itself, not just the music.

"Darryl Hall and John Oates were really popular at the time," Don continues, "and that's the kind of approach they wanted. They didn't like the idea of having

Sweet Pea and Harry as leads because they took away from what the company had in mind for our 'look.' But, despite those kinds of setbacks, we've always persevered."

Chrysalis should have no problem marketing and selling the Was sound. Already established amongst pop audiences because of the work that the group has done with Dino, Elton John, Michael McDonald, Eddie Money, Iggy Pop, Bonnie Raitt, the Rolling Stones and Bob Seger, Was (Not Was) could refurbish its popularity within the black music sector, as it has already done with the Temptations remake, with ease.

*Okay?* takes the group even further than they've been in the past. Contributing to the infectious lyrics and classic rhythms are the likes of Leonard Cohen (lead vocalist on "Elvis' Rolls Royce"), rapper G Love E (featured on "Papa," "Are You Okay?") and

*continued on page 45*



used music as a way out. Now they both find themselves part of a musical force that has drawn most of its success from live performances.

Ironically enough, the group started out with a black following. After

*What Up, Dog?* The song was "Walk the Dinosaur," only the audience was pop and dance-oriented.

"The biggest problem with our albums on Island and Geffen," reveals Don, "was that when we were with those

# ON THE RADIO

## BRENDA ROSS

### Supreme Communicator

**W**orking for one of the leading CHR stations in the country, Brenda Ross handles the 9 a.m.-1 p.m. slot for KPWR in Los Angeles. "That Girl DJ" is the name of my show," says the Houston native. "I love doing the show and working for the station because it gives me the chance to further practice my craft as an on-air personality."

Ross reports that interacting with listeners is extremely important to her. "With the tight program rotation here at the station, sometimes it's tough to stay in touch with what the listeners like, so I take as many callers as I can during my air shifts. By doing that, I get the opportunity to listen to opinions from the average person in the community and find out just what it is he or she likes to hear. This goes a long way in maintaining perspective."

The veteran dj first became inspired to work in mass media during high school while commenting a fashion show in class. "When I opened my mouth to call the show, a different voice came out," she recalls. "It wasn't exactly a radio voice, but it felt smooth and comfortable. I was able to really enjoy myself and ad lib large parts of the presentation."

From there, Ross attended college studying communication during which time she worked in television. After college, she moved around in television and radio, honing her skills. This experience led to her eventual hiring in Los Angeles at KJLH and a later move to KPWR.

Described as dynamic, friendly



and accessible by her listeners, Ross is a sharp contrast to many jocks on the air (particularly mornings) who often employ "shock" commentary to get the attention of their audience. "People don't need rubber chickens and pranks *all* day; I talk to people at work and help them get through the morning."

Because she's a woman—a black woman, working in a predominantly white male environment—her ability to excel in her position at the station signals a powerful statement about her resolve and abilities. "Radio has always been male-dominated and I don't think women are given quite the same consideration as their male counterparts when it comes to promotions; but I have never looked at my sex or race as being a problem.

"It's such a melting pot of people where I work that I feel once you've overcome the chore of getting an education, then it comes down to ability and commitment. Of course there are situations where it might come down to one preference or another other than ability, but that's where the Jeff Wyatts (pd, KPWR) of the world come into play. He gave me a chance and, I think he'll agree, I haven't let the station down."

Power 106 is one of the top three stations in the fiercely competitive Los Angeles market. And Ross has been instrumental in keeping her station in the chase. Another station which is now in the hunt is Urban formatted. Commenting on the sign-on of KKBT "The Beat," Ross says, "I'm happy to see an Urban station in this market which has some wattage to back it up. Even though everybody is competing, I think there's room in this city for everyone."

In addition to her dj duties for the station, Ross co-hosts "Hitline USA," a music and interview show syndicated in over 250 markets across the country and in Canada. She is also hosting a new show in Japan called "L.A. Hotshot," a dance music show. "The funny thing about the show is that I do it entirely in English and there's no translation. But from what I hear, it doesn't really matter because the music is so good, there is understanding at another level. I think the concept is great. We're just having fun and the listeners really enjoy the beat. What more can you ask of an audience?"

Now that's communicating at its best. □

## The Myth Of "Big-Time" Management

Blacks continue to make strides in the music business. They hold down key positions at record companies in departments of A&R and promotion and head their own production and music publishing companies. Generally, now more than ever, blacks are sharing in pop music's behind-the-scenes wealth. And while things could certainly be better, there is one area in which progress has been particularly slow: artist management.

Nearly every major black act in entertainment today is handled by white management. For some reason an overwhelming number of black artists, producers, songwriters and others feel that in order to be truly successful, they must steer clear of black representation. These are the '90s, yet the myth prevails. And it is perpetuated by blacks themselves.

It's easy to understand why the tradition exists. It harks back to a time when, to get things done, a black entertainer had to plug into the network of those in control. But things have since changed. Blacks are increasingly a part of the power base. But when it comes to black management, many artists aren't interested in investing what it takes to bring black management to the forefront, namely their careers.

The great thing about America is our freedom of choice. You can work with whomever you choose. And of course, there are plenty of whites working in black music who love and understand the music. These are people qualified to work within the genre, as well they should. In a perfect world, music is without categorization; likewise, there is only good business and bad business. Indeed, there are white managers who don't understand their heavy metal acts anymore than they would **Bobby Brown**.

However, there are circumstances where a qualified black manager might better understand the often specialized needs of the black act, especially that act which *does* enjoy a huge pop audience. For instance, recently a publicist for a black superstar tried unsuccessfully to



Janet Jackson

convince the white manager of the importance of his client talking to *Ebony* as well as a white music trade. "Here's a manager of an R&B act who admitted he'd never heard of 'Soul Train,'" said the publicist. "He honestly didn't see the need for his act to speak with the black press. He said the act was above that. That attitude is professional suicide."

A remarkable misconception among new acts, both black and white, is that the manager absolutely makes the act, when, in reality, a good manager ultimately is only as effective as the client he or she represents. Two of pop's biggest acts, **New Kids On The Block** and **M.C. Hammer**, are managed by black organizations. The execs in TV, film, concert promotion and retail merchandising who eagerly pursue them don't care about this—they want to do business. Period. These managers *are* in the big time; they manage big time entities.

"We often find ourselves in catch-22 situations," said one successful black manager who wished to remain anonymous. "The new black act says, 'I want serious "juice" behind me,' to which I say 'We're the

juice—your talent and my deal-making ability.' Producer **Maurice Starr** and manager **Dick Scott** proved that with **New Kids**. All were nobodies, but when you've got the goods, you're in business. No manager, no matter who it is, can make things happen without something to work with."

Moreover, the manager added that "white, high-rent, high-powered representation is often not interested in developing new black acts because they've been working with the megastars for so long that they've forgotten how, if they knew how in the first place. The best thing a new act not getting calls back from managers can do is find someone unproven yet capable and ambitious, and the two of you grow together. There's no secret to how the cats in the big offices got there—either way, it translates into having product the public wants, a label behind you and a lot of hard work."

### MEANWHILE BACK AT THE RANCH:

Now that **Janet Jackson** is a free agent—*Rhythm Nation* was the last record on her A&M contract—interested parties are placing their bids. Jackson will talk turkey with anyone, including A&M.... **New Edition's Ralph Tresvant** has been in Minneapolis working on his MCA solo LP with **Jam & Lewis**.... Don't think that **Tina Turner's** current Capitol LP, *Foreign Affair*, was a bust. It's sold over five million units worldwide, prompting one of the most successful tours Europe has seen in years, with Turner selling out 60-70,000 seat venues since May.... All the folks at DeMann Entertainment will say about Motown's **Lionel Richie** is "1991." Meanwhile, word is that Richie has recorded or discussed laying tracks with everyone from **Quincy Jones** and **Narada Michael Walden** to **L.A.** and **Babyface**.... Atlantic's **Troop** has "spread its wings" onto the boxes of Kellogg's Pop Tarts, where the group's picture will appear for six months internationally. Patrons can send in for Troop cassingles as well.... Though it is unconfirmed, word says M.C. Hammer's road show has applied for statehood. □

# THE BRITISH INVASION

By Dotun Adebayo

## Londoners Crazy For Jazz Radio

**Dave Lee** heads the team that makes day-to-day operations at London's Jazz FM possible. Getting the station off the ground was not easy, as Lee found raising money and getting licensing extremely difficult. In reflection, however, it's been a learning and rewarding experience.

The idea came to him in November 1980, in a hotel in Beverly Hills. Lee turned on his radio. From the box came 24-hour jazz courtesy of radio station KKGQ. He immediately phoned a friend and asked him who to write for information on how to get a jazz station in London.



Branford Marsalis

It then took Lee 10 years of persistence to realize his dream. However, this was not without an element of luck. An old friend of Lee's was helpful in putting Lee in contact with very influential politicians. But Lee abandoned the project several times because of ridiculous responses from authorities who suggested that such a station might promote drugs and gangs.

Fortunately, his persistence paid off and Jazz FM was approved. The station is so successful that Lee has begun a new project.

"I've just begun working on ideas which are going to give us a Jazz FM club. It will allow us to provide better services for the real jazz fan. And if anyone wants to join that team, they should get in touch with me."

**Gilles Peterson**, one of the station's air personalities, is also "mad" about jazz. Peterson began his career by doing pirate radio in London, on

stations like Radio Invicta—which was basically the first pirate station to play black music. He then had a program on Radio London called "Mad on Jazz" for two years, from which he was released over a year ago because "they felt my show was a little bit too radical and young, and they didn't quite understand my presentation of the music."

So when Jazz FM was applying for its license a year and a half ago, station execs approached Peterson. He's been involved as a director ever since.

"The purpose of the show is really to try and present jazz music to a wider audience without necessarily compromising on the music," Peterson commented. "I'm just trying to get a feel of being young, living in London and being part of club culture and connecting all that with jazz."

"I think Jazz FM has the potential to redefine the meaning of jazz," he continues. "I further believe that over the years, jazz has actually lost some meaning. I want the station to be a deeper version of KISS (another London station), where at the end of the day you are discovering the talents of people like **Thelonius Monk** and **John Coltrane**."

Peterson's main concern is with homegrown talent. He does, however, find the versatility of the new station a great help in introducing and promoting young talented musicians. He feels Jazz FM, being London's fourth radio station, has a huge responsibility far beyond that of any station in America where, for example, some cities have more than 40 stations.

"Here, Jazz FM has to address millions of people in the most exciting, yet accessible way possible, while still catering to hardened jazz fans," Peterson relates.

Regarding the current state of the art, Peterson shares his feelings about certain issues. "I think the most exciting things happening in jazz today come from New Orleans, Brooklyn, NY, and London. New Orleans has given us the **Marsalis** vibe, in which we can see the progression of the jazz tradition. Acoustic players like **Donald Harrison** and **Terence Blanchard** are on that tip.

"In Brooklyn, people like **Steve**



Thelonius Monk

**Coleman, Cassandra Wilson, Greg Osby** and **Robin Eubanks** are brilliantly taking jazz into a new dimension. It's kind of a nouveau/avant funk groove. And then what's happening in England is even more exciting because the U.K. has become such a melting pot of sounds. British artists are going to have a lot to offer the jazz genre in the near future."

Commenting on the existence of separate camps of philosophical thought within jazz, Peterson says, "In the last few years, with technology reaching a new level, you've got **Miles Davis** and **Wayne Shorter** doing techno jazz in a swingbeat kind of way. On the other hand, the Marsalis thing is taking care of the purist and acoustic values of jazz, which is just as fantastic. I think all these specialist groups are great for the music because they create debate, and that's what we need."

Accepting that many British artists may not yet be in the same league as their stateside counterparts, Peterson still feels that the attention they have received is a good thing because it encourages other musicians.

But Peterson is far from satisfied with the live jazz scene here in London, describing it as poor. Presently, he sees every musician facing the dilemma of choosing between small, stuffy venues or massive ones which they cannot possibly fill alone.

The only way forward, Peterson believes, is to play rock and dance venues in order to open the doors of jazz to a whole new audience. □



*Kenyatta*

i wanna do something **FREAKY** to you



## Anita Baker: The Angel in a Fairytale

It was a fairytale evening. Concertgoers were swept up by rapture delivered by an angel. Anita Baker was in top form at the Irvine Meadows Amphitheatre. The sky was clear and the air was cool, just the right setting for what was to take place on this late summer evening—a night filled with love songs.

The sweet, soulful voice of this remarkable singer rang out through the crowd of eager fans who were waiting to see the songbird of the '90s. As she opened with her hit "Sweet Love," the capacity crowd responded with screams of sheer delight.

Baker took center stage as she gracefully descended the stairs of her set, which included long, silky white drapes framing the stage. The mood was more than adequately set by the lighting. The flashing colors of pink, blue, green, orange and purple added to the show's drama.

Pouring her emotions into "Been So Long," Baker's vocal freelance exuded the passion that she is known to relate as she truly feels the music. The next few songs included "Mystery," "Rules are Meant to be Broken" and "No One in the World." Baker said that these were just a few of her favorites. It was only obvious that these were crowd favorites as well, as everyone in attendance appeared to sway and react to Baker's every move.

It was apparent that Baker has mellowed a little over the year and half that she's been married. Married life must agree with her because her face lit up every time she spoke of love or having a



"special someone."

Baker did a few numbers from her latest *Compositions* LP, which included "Lonely"—a passion-filled love song that talks about the loneliness of being without someone you care for. Baker's voice seemed to reflect the influences of Sarah Vaughan, Ella Fitzgerald and Billie Holiday. But in her delivery and stage presence, Baker had a sound and style that is uniquely hers.

Other songs Baker performed

from *Compositions* were "No One to Blame" and "Perfect Love Affair." Between the two she treated the audience to "Angel," her first big hit. This song struck a sentimental chord in every fan, some of whom rushed to the stage, stretching and reaching to touch Baker's hand. Baker moved from one end of the stage to the other trying to accommodate them all. She eventually shook each and every hand that was extended, even those of children who had to be held up to reach her. But their acknowledgment was different—Baker kissed her own hand and then placed it into the child's palm, holding it there until the child clenched her hand.

This was no act. Baker truly loves her fans just as much as they adore her. This was an emotional evening for all; the power and pure beauty in her voice can move the listener to tears. With Baker's vocal acrobatics, she claims each song as her own—proving that no one can deliver a song with as much emotional firepower. Her Hubba Bubba band, as she affectionately calls her group of accompanying musicians, was wonderful and complemented her every note.

Although she has made a great impact, there is no doubt that Baker's talent will carry her to legendary status. The closing number, "Fairytale," left many fans wondering if the experience was indeed a fairytale and not just a night to remember. □

## CARON WHEELER *continued from page 21*

way we see the world. It seems that after all these years of violation, abuse and inconceivable suffering, the universal law is allowing everything to come into balance."

Glancing out the window, Wheeler lowers her voice. "There's something special about the black woman. No matter how much you try to 'throw down' on her, she always comes up smelling of roses.

"And all men want her," she says, "because she's so earthy, so real. She's humble as well as sensual. And her ability to provide support and to be an anchor are what make the black woman one of the most desired beauties known to man."

Wheeler is a prime example of this kind of beauty. Bedecked in royal blue, she unconsciously exudes the mannerisms of a princess—soft spoken, serious and shy. The silver loops that adorn



her hair not only accentuate the large crystal that hangs from her neck, but they represent the crown that had always seemed so far.

"There was a point in my career when I was going to give up singing," Wheeler reveals. "I'd been told too many times that I was going to have to change in order to be accepted, to be successful, to be acknowledged. My spirit was telling me, 'You don't have to change.' But no one could hear it."

Now everyone is listening. Already an established lyricist, Wheeler looks forward to eventually getting her own production company off the ground. The days of being a librarian and a background vocalist are behind her.

Hiding herself from no one, Wheeler knows the time has really come. A personification of spiritual endurance, it's the "blak" princess' turn to live in the light. □

## INTELLIGENT HOODLUM *continued from page 21*



and many others. After Tragedy got out, he started working with Marl again. Tragedy worked and rapped on two songs, "Live Motivator" and "Rebel," both of which went on Marl's *In Control Vol. 1* LP which came out in '88.

At the same time the album was coming out, Tragedy was being locked up again,

this time for two years at Elmira State Prison. Two years is a long time when you're 17. It gave Tragedy time to really think about his life and what he wanted to do with it. Sometimes it takes a strong punch of reality to get your head together. It must have done some good. Tragedy said, "When I first heard my song on the radio,

I wanted to cry because I was locked up and couldn't get out. But then something happened to me. It was like a sign from God."

Tragedy decided that he was going to change his life around. He began reading the Bible. When he was finished with that, he read the Koran. Tragedy began to reprogram his mind. And

prison helped him deprogram himself from the way he had been seeing the world—through a life of crime. He even started to read books about his African heritage, drowning himself in African-American culture. One book he says really opened his eyes is *Manchild In The Promised Land*.

After he was finally released, Tragedy was headed in a new direction. A positive man who knew what he wanted emerged from what was once a foolish child. One thing he was sure of, he wasn't going back to jail. That meant he had to find a job, so he headed in the direction of his friend Marley Marl.

After people saw that Tragedy was a changed man, they began to trust him. One of those people was Marl, who took Tragedy under his wing and decided to give him one more chance at the music business. Marl brought Tragedy into his home and studio in upstate New York. Together they worked on a couple of tracks and played them for executives at A&M Records. The execs were so impressed with what they heard that they signed Tragedy to the label.

Now with his debut album, *continued on page 45*

# SHE'S NOT THE GIRL FROM IPANEMA

She's the girl from **David Byrne's Rai Momo Tour** - the Brazilian sensation that critics and fans alike said should have her own show. Now by popular demand this **Mango** recording artist ("Eligibo") returns to headline two nights on her own. Performing in a wide range of Brazilian styles (Afoxe, Samba reggae, Bloco Afro) and rooted in the rock inspired "**Tropicalismo**" movement of the 60's and 70's, she lights up the night with Brazilian fire and passion.



"QUEEN OF BRAZILIAN  
REGGAE"

## MARGARETH

## MENEZES

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**A HEAVY TRAFFIC / SAMBA E SAUDADE PRODUCTION**

"Dressed to be Killed"), Jeff Lorber (keyboard arrangement and programming), Iggy Pop (background vocals on "Elvis"), Paul Riser (string and horn arrangement) and Syd Straw (lead vocals on "You! You! You!"). Of course, nothing would be complete without the rest of the Was posse—Donald Ray Mitchell (vocals), David McMurray (sax), Randy Jacobs (guitar), Jamie Muhoberac (keyboards), Debra Dobkin (percussion, vocals), Rayse Biggs (trumpet) and Ron Pangborn (drums).

"It's amazing how, when we come together, everything gels," says Bowens. "It doesn't even seem like work; it's more of a party."

"Yeah," Atkinson adds, "sometimes I think some of the music is weird at first, but by the time it all comes together, it's alright."

This unity is obviously what enabled the group to cut the album in only three weeks. Their synthesis as well as their social consciousness is what may be behind the following the group has garnered in Europe. Shedding some light on the popularity of the



group's music, Don uses the current single as an example.

"After performing 'Papa Was a Rollin' Stone' before live audiences, we analyzed why it was so successful. It

seems that the most important element is the social issue.

"The Temptations' version seemed to have a bit of a wink at the kind of character that the song depicts," he continues. "But G's rap brings the song into a '90s perspective, giving it a more inspirational tone."

The group's social consciousness is apparent on

other tracks, which include "Maria Novarro" and "Dressed to be Killed." Although the subjects vary, the sound is the same—soulful and street.

In the beginning, there were obviously those who didn't believe that this group would make it with black audiences. But look at them now—international maestros with Motor City roots. □

## **INTELLIGENT HOODLUM** *continued from page 43*

*Intelligent Hoodlum*, Tragedy is able to show his talent and versatility. The first single is "Black and Proud" and it's doing very well at black radio. The video is live. Shot in the Queens Bridge area where he grew up, it paints a vivid portrait of life in the inner city. The album contains deep material from a brother who knows what he's talking about. Songs like "Intelligent Hoodlum," "Back to Reality," "No Justice, No Peace," "Arrest the President" and "Keep Striving" most exemplify this. He also has some fun and low down cuts like "Party Animal," "Microphone Check" and "Party Pack."

With intelligent songs and funky production done by Marl, this project is bound to raise the level of thinking in the mind of listeners. Tragedy says, "I want to enlighten the listener to the truth. I want to reach the kids of today with my rap lyrics and tell them not to give up

on their dreams and hopes for the future. If you do then you give up on yourself." Tragedy feels that if he can reach one or two people through his music, then he'll eventually reach millions.

Tragedy says his heroes are Martin Luther King, Jr. and Malcolm X. He shares that prison bond with Malcolm, whose life was turned around because of the time he spent behind bars. "They were both strong black men. Ideologically they may have seemed very far apart, but history has shown us they were both looking for positive results."

Tragedy's main goal right now is to use his music to keep other kids from making the same "dumb mistakes" he made. "The tag 'hoodlum' has to be *my* past, but it doesn't have to be *your* future," he is quick to say. Percy Chapman has turned his life around so completely that Tragedy can now be just a name, not a condition of his life. □

## **ERIC MEZA** *continued from page 12*



video knew *from the images* that this was gospel; even though Riley does a little rapping, the visuals had to reinforce the fact that this was still the Winans and that they are gospel performers."

Because the labels have recognized videos as a major

marketing tool, it has almost become a given that when an album is made, at least one of the singles released has a video to accompany it. The budget for a music video can range from \$40,000-100,000, depending on the tenure of the artist and the genre of music. But in most cases the video can be marketed to pay for itself through mass exposure of the artist. "Videos are almost like mini-concerts in that a record label can present its artists around the country; in many cases to more people than you would on an actual tour," says Meza.

Meza's production company is not limited to music videos. "We want to produce black television and black feature films as well. We're not limiting ourselves in what we want or can do." □

# GRAPEVINE

GEORGIA ON GRAPE'S MIND—We wonder why the executives at the Columbia/Epic party at Jack the Rapper introduced everybody and their mama's mama, but left out one of *BRE*'s favorite executives at the label. Was that a dis or was it just so miserable and sweaty in that poolside humidity that temporary amnesia/insanity set in?

DARK GABLE—One of the most interesting topics in the conversation pits in Atlanta was the new look being sported by **Hank Spann**. He looks sleek and suave. Grape wonders if he's done that super-look for the new batch of publicity pictures that the trades can expect to be serviced with in just a very short time.

RAP ATTACK—Who got hauled into the security room and handcuffed to a chair in Atlanta? Who got thrown out of a bar and who else kicked a valet parking attendant after waiting an hour for a car?

NAMES IN THE NEWS THIS WEEK—**Jesus Garber**; **Jodi Williams**; **Ray Boyd**; **Damion Dame**; **Ninety Miles an Hour**; **Shelly**, not Michelle, **Garner**.



Young M.C.

HEARD IN THE STREET—People are wondering just how street that new label that Atlantic is opening up as of January will be... and where will that pretty vp be sitting when the doors open?... Ain't it amazing that *Rolling Stone*—that leaning to rock mag—has **Hammer** on the cover, an extensive profile of **Luther Vandross**, and **Jody Watley**, **Young M.C.** and **Morris Day** interpreting modern fashion... Is it true that if Hammer's singers/dancers/players do not return directly to the hotel after the show they are fined?

HOW LIVE ARE THEY?—A sign on

a column next to the registration desk at Jack the Rapper pitched the excellence of a particularly odd couple of rappers. They're called 2 Live Jews. That's right. A far cry from **Luther** and his pals. These guys are a couple of comedians named Joe Stone and Eric Lambert. Their record called, *As Kosher As They Wanna Be*, has been released on the Miami-based Kosher Records. Stone should be able to follow the distribution process pretty well. His father is that veteran Henry Stone. Lambert plays M.C. Moisha and Stone is his hard-of-hearing pal.



Luther Vandross

MORE BAD NEWS—Seems our black entertainers are not faring well these days. The world mourns the passing of the "Ambassador of Love," **Pearl Bailey**; drummer **Sheila E** suffered a collapsed lung; and the **Soul II Soul** tour has been cancelled due to a traffic accident involving the recording act's buses.

GRAPE LOOKS BACK AT THE PAGES OF *BRE*: Ten years ago this week, an autonomous black music department was established at RCA and **Ray Harris** was appointed to the position of vp, black music, and **Bill Stanton** to vp, promo, black music. WBOP reported in its market ratings as the No. 1 station in Pensacola, FL. YBPC held its August meeting in Atlanta, GA, instead of Jackson, MS, as planned. WBLX in Mobile, AL, implemented a new program which aired a new LP, commercial-free, every night. **Quincy Jones** held a bash, which included a sit-down Brazilian barbeque dinner, for **Patti Austin** at his home. REMEMBER, TIME PASSES, PEOPLE CHANGE, BUT WE ARE YOUR MAGAZINE OF RECORD AND YOU WILL READ IT HERE FIRST. □

# PROPHET

## ARIES (March 20-April 19)

Your weekly routine will most likely be uninteresting. Try not to think about the monotony or you'll do poorly in your work endeavors. Assign detail and give attention to the complex.

## TAURUS (April 20-May 20)

The obvious factors in a failing relationship may fool you now. Look for underlying motives and study supposedly unimportant facts.

## GEMINI (May 21-June 20)

The basis for a new source of future income appears as a personal interest. Do not pursue it if there is little hint of potential financial advantage.

## CANCER (June 21-July 22)

Chances of attaining the goals of a current project hang on how you handle a confrontation. A show of confidence will allow you to prevail.

## LEO (July 23-Aug. 22)

Changes in how you handle funds, in general and day-to-day, are becoming necessary. Study your options carefully and seek assistance in order to give this subject precedence.

## VIRGO (Aug. 23-Sept. 22)

A new association you've been considering has the potential to be advantageous. Further delay could work against you in the long run.

## LIBRA (Sept. 23-Oct. 22)

The ambitions of others throw you into a situation you would much rather avoid. Stay calm in the midst of their confusion.

## SCORPIO (Oct. 23-Nov. 21)

A prevailing mixture of business, social and personal aspects begins to cause overlapping problems. Engineer the necessary separations with diplomacy.

## SAGITTARIUS (Nov. 22-Dec. 21)

Contact with high-powered and influential persons comes in waves this week. Use your cool to keep a level head and try not to butcher your own advancements.

## CAPRICORN (Dec. 22-Jan. 20)

Concentration on maintaining an objective view proves necessary. Emotion-based problems are brought to you, but exercise your willpower to keep them impersonal.

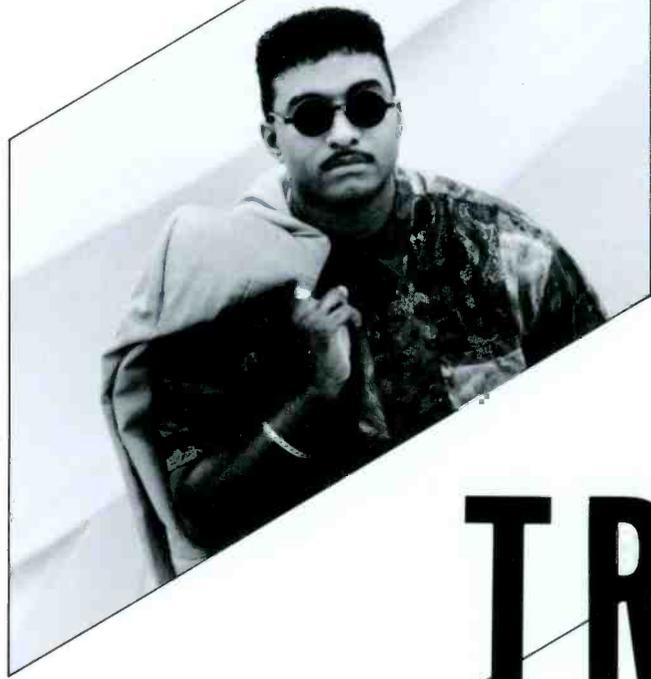
## AQUARIUS (Jan. 21-Feb. 18)

The possibility of a personal liaison stemming from a professional association comes up. The alliance should probably be avoided until more information comes in.

## PISCES (Feb. 19-March 19)

Your outside activities increase, being on public view is probable. An affectionate relationship intensifies, but don't allow it to get out of proportion.

*Samuelle*



**"So You Like What You See"**

Produced by Thomas McElroy and Denzil Foster for  
2 Tuff-E-Nuff Productions

Additional Remixes by Teddy Riley

**"I like what I hear. This track will help expand  
your demos."** *Mike Archie, MD, WHUR*

**"Samuelle is a refreshing new artist. I feel his new  
song is a potential hit and he is destined for  
great things!"** *James Alexander, OM/PD, WJLB*

WXYV	WAMO	WUSL	WGCI	WYLD	WEDR
WZAK	KMJQ	WHRK	WHUR	KHYS	KMJM
WILD	KJLH	WTLC	WOWI		

**TROOP**



**"That's My Attitude"**

Produced by Gerald Levert + Marc Gordon  
for Trevel Productions

Remixes by Teddy Riley

**"Instant Phones. Instant Smash."**

*Bobby O'Jay, OM/PD, WHRK and WDIA*

**"With another hit, Troop is qualified to  
have an 'attitude'."**

*James T., PD, WEDR-FM*



**"Come On Let's Do This"**

Produced and Arranged by Gerald Levert + Marc Gordon  
for Trevel Production Co., Inc.

**"Sharp jam that has the phones ringing."**

*Ron Atkins, PD, KMJQ*

**"You owe it to your audience...go ahead and do this."**

*Fred Buggs, MD, WBLS*

WKYS	WDAS	WGCI
WOWI	WBLK	WZAK
KKDA	KMJM	KPRS
WBLS	WXYV	WHRK
WAMO	KMJQ	KHYS
KPRS	KJLH	



On Atlantic

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THESE ARE THE DAYS OF THE OPEN HAND  
THEY WILL NOT BE THE LAST  
LOOK AROUND NOW  
THESE ARE THE DAYS OF THE BEGGARS AND THE CHOOSERS

THIS IS THE YEAR OF THE HUNGRY MAN  
WHOSE PLACE IS IN THE PAST  
HAND IN HAND WITH IGNORANCE  
AND LEGITIMATE EXCUSES

THE RICH DECLARE THEMSELVES POOR  
AND MOST OF US ARE NOT SURE  
IF WE HAVE TOO MUCH  
BUT WE'LL TAKE OUR CHANCES  
'CAUSE GOD'S STOPPED KEEPING SCORE  
I GUESS SOMEWHERE ALONG THE WAY  
HE MUST HAVE LET US ALL OUT TO PLAY  
TURNED HIS BACK AND ALL GOD'S CHILDREN  
CREPT OUT THE BACK DOOR

AND IT'S HARD TO LOVE, THERE'S SO MUCH TO HATE  
HANGING ON TO HOPE  
WHEN THERE IS NO HOPE TO SPEAK OF  
AND THE WOUNDED SKIES ABOVE SAY IT'S MUCH TOO MUCH TOO LATE  
WELL MAYBE WE SHOULD ALL BE PRAYING FOR TIME

THESE ARE THE DAYS OF THE EMPTY HAND  
OH YOU HOLD ON TO WHAT YOU CAN  
AND CHARITY IS A COAT YOU WEAR TWICE A YEAR

THIS IS THE YEAR OF THE GUILTY MAN  
YOUR TELEVISION TAKES A STAND  
AND YOU FIND THAT WHAT WAS OVER THERE IS OVER HERE

SO YOU SCREAM FROM BEHIND YOUR DOOR  
SAY WHAT'S MINE IS MINE AND NOT YOURS  
I MAY HAVE TOO MUCH BUT I'LL TAKE MY CHANCES  
'CAUSE GOD'S STOPPED KEEPING SCORE  
AND YOU CLING TO THE THINGS THEY SOLD YOU  
DID YOU COVER YOUR EYES WHEN THEY TOLD YOU  
THAT HE CAN'T COME BACK  
'CAUSE HE HAS NO CHILDREN TO COME BACK FOR

IT'S HARD TO LOVE THERE'S SO MUCH TO HATE  
HANGING ON TO HOPE WHEN THERE IS NO HOPE TO SPEAK OF  
AND THE WOUNDED SKIES ABOVE SAY IT'S MUCH TOO LATE  
SO MAYBE WE SHOULD ALL BE PRAYING FOR TIME

# GEORGE MICHAEL PRAYING FOR TIME

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