If You Spin To Win, READ ON
If You're Afraid To Win, You Better Turn The Page

Teena Marie
"Ivory," The New Album
Featuring The Hit Single
"Here's Lookin' At You"
99 Stations Including WXVI-AM, WVKO-AM
Charted At BRE #*18

Midnight Star
"Work It Out"
Featuring The New Single
"Luv-U-Up"
Major Adds At WAKE-FM, WXYT-FM, WQMG-AM, WCKX-FM, WJMO-FM
BRE #*63 Debut Breaker At R&R

Candyman
"Ain't No Shame In My Game"
Featuring The Hottest Selling 12" On The Street
"Knockin' Boots"
Breaking Across The Country
#1 Selling Single
BRE #*51

Stanley Clark & George Duke "3"
Featuring The Smash
"Mothership Connection"
Brand New From The Masters Of Funk
Out The Box At WOWI-FM, WWDM-FM, WPAL-AM, WQFX-FM, WCKX-FM, WGPR-FM, KDAY-AM, XHRM-FM, KKFX-FM

All Aboard!!!
Epic Leads The Way With Hits Today
## CONTENTS

<table>
<thead>
<tr>
<th>FEATURES</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>COVER STORY—Keith Sweat</td>
<td>24</td>
</tr>
<tr>
<td>INTRO—Kipper Jones/Snap</td>
<td>28</td>
</tr>
<tr>
<td>PROFILE—The Mac Band</td>
<td>45</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>SECTIONS</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>PUBLISHERS</td>
<td>5</td>
</tr>
<tr>
<td>NEWS</td>
<td>6</td>
</tr>
<tr>
<td>MUSIC PICKS</td>
<td>8</td>
</tr>
<tr>
<td>JAZZ</td>
<td>14</td>
</tr>
<tr>
<td>MUSIC REVIEWS</td>
<td>17</td>
</tr>
<tr>
<td>RADIO Reviews</td>
<td>18</td>
</tr>
<tr>
<td>DOWNLINK</td>
<td>32</td>
</tr>
<tr>
<td>GRAPEVINE/PROPHET</td>
<td>40</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>CHARTS &amp; RESEARCH</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>ALBUMS CHART</td>
<td>16</td>
</tr>
<tr>
<td>SINGLES CHART</td>
<td>20</td>
</tr>
<tr>
<td>JAZZ CHART</td>
<td>23</td>
</tr>
<tr>
<td>NEW RELEASE CHART</td>
<td>29</td>
</tr>
<tr>
<td>RADIO REPORT</td>
<td>31</td>
</tr>
<tr>
<td>PROGRAMMER'S POLL</td>
<td>34</td>
</tr>
<tr>
<td>THE NATIONAL ADDS</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>COLUMNS</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>IVORY'S NOTES</td>
<td>10</td>
</tr>
<tr>
<td>CANADIAN REPORT</td>
<td>12</td>
</tr>
<tr>
<td>BRITISH INVASION</td>
<td>13</td>
</tr>
<tr>
<td>RAP, ROOTS &amp; REGGAE</td>
<td>19</td>
</tr>
<tr>
<td>GOSPEL</td>
<td>26</td>
</tr>
</tbody>
</table>

## OCTOBER 5, 1990
VOLUME XV. NUMBER 37
Come correct and take a look at the artists, labels, movers and shakers who have moved rap into the mainstream... and look at the artists who will not wet their feet in that stream... some history, some peeks into the future, some wild and wonderful observations from some people who can make the water flow upstream, downstream and in the mainstream.

For Editorial, please contact: LarriAnn Flores
For Advertising, please contact: Ed Stansbury
(213) 469-7262; fax (213) 469-4121
Editorial deadline: October 12, 1990
Advertising deadline: October 19, 1990
Well, it's finally happening. After the long battle to have him rightly recognized, Marvin Gaye is being honored with a star on Hollywood's Walk of Fame. Sincere thanks to all those who actively contributed to a struggle for something which obviously should have happened long ago. But, as with most things relating to blacks in this industry, victory was accomplished by overcoming fierce resistance from the establishment.

This battle was won through the power of the pen; with letters and petitions inundating the decision-makers at the Hollywood Chamber of Commerce. I get a good feeling knowing that there still exists an awesome power base within the black community which can leverage pressure when forced. The only thing which troubles me is that that power is often dormant, much like a sleeping giant, only awakening when the cries of injustice ring out at a deafening level.

We must learn to keep the power we possess in an ever-present posture, mobilized for action at a moment's notice, for there is still much that needs to be done. Our most recent effort with the campaign to get Marvin a star may have also played a key role in the honoring of B.B. King and Nancy Wilson. Both performers are established legends, yet are only now being honored—late in their careers.

There are many others who also belong on the Walk of Fame. The only way for them to get there is to maintain the awareness we have raised at a level which lets all concerned know that we are watching. If we refuse to tolerate being ignored by taking calculated action, and not just saying "let's wait and see," then we will do our people a service which will forever be engraved in stone, and the toil and perseverance endured will have been worth it.
Stock Market Excited As Matsushita Eyes MCA

By Ruth Adkins Robinson

News that Japan’s Matsushita Electric Industrial Co. is in talks with MCA Inc. regarding acquisition of the company for a figure ranging between $6.7-$7.5 billion generated some wild activity on Wall Street 9/25/90. At press time, the market had just closed with MCA stock at $53.50 jumping $19.00 over its opening position.

Wall Street watchers knew something was moving at MCA since it was falling even faster than the down market caused by the Middle East crisis. “MCA looked like a good buy, but not a good buyout,” one analyst told BRE. In fact, the buyout seemed a strange spin, since usually word leaks and the stock goes up instead of down. However, in New York Stock Exchange composite trading just one day earlier, MCA’s stock had closed at $34.50, down 50 cents.

If the deal should progress, the transaction would eclipse Sony Corp.’s acquisition of Columbia Pictures Entertainment last year for $5 billion.

With MCA, Matsushita would acquire an entertainment company with interests in film, tv, music, theme parks, book publishing, real estate and movie theatres.

The MCA Music Group accounts for 23% of MCA’s 1989 revenue of $9.4 billion and the black music division accounted for a heavy percentage of that percentage. Impressive sales were racked up by Bobby Brown’s half-dozen gold and/or platinum singles from his multi-platinum LP Don’t Be Cruel; gold and/or platinum from Guy, Sheena Easton, Heavy D. & the Boyz, the “Ghostbusters II” soundtrack, Stephanie Mills and Jody Watley.

As negotiations proceed, there are likely to be bumps in the road. There are regulatory problems. MCA owns WWOR television, which cannot be owned by foreign interests. There is also likely to be an outcry when the realization sinks in that, if the buyout succeeds, the percentage of Japanese ownership in and control of U.S. entertainment has gone from 0% three years ago to approximately 23%.

In fact, should this buyout occur, it would mean that nearly 75% of the entertainment industry would be controlled by foreign interests. CBS is owned by the Japanese; BMG (Germany) owns RCA and Arista; Polygram (Germany) owns Island, A&M, Polydor and Mercury. □

Epic Replaces Signature Logo

Reflecting a change in directions for the CBS label, Epic Records has replaced its previous 10-year signature logo and announced a current roster of new talent which will take it through the next decade.

The logo, created in-house by Mark Burdett, will be featured on all upcoming Epic releases.

“The new Epic Records is not only competing but succeeding in nearly every area of popular music,” said Dave Glew, president, Epic. “When you put our current successes together with new signings of this quality, everyone—the industry, the artists and the public—can see that this is a company to be reckoned with.”

Since Glew’s appointment as head of the label in March, 1989, Epic has put more of its efforts into dance, metal, alternative and other genres while maintaining its position in the pop arena. Glew listed modern rock band Living Colour, the Indigo Girls, Social Distortion and Suicidal Tendencies as

continued on next page
Executive Stats

ANDREW PIRETTI has been named vp, planning/admin, CBS Records Distribution. Piretti will be responsible for the financial planning, budgets and administration for CBS Distribution's marketing, branch distribution and special products departments. He has held a variety of positions within the company, most recently the post of dir. finance/admin.

JIM PUGLIESE has been promoted to dir, marketing systems, MIS, CBS Records. Pugliese will be responsible for all MIS marketing applications in support of CBS Records' U.S. marketing areas. He has been with CBS for 10 years and was most recently dir, tech support/admin, MIS.

SHILAH MORROW has been appointed coordinator, nat'l merchandising, WEA. Morrow joined WEA's Los Angeles branch warehouse staff in July '87. In Sept. '88, she was assigned to the sales department. In July '89 she was promoted to the position of rep, in-house marketing. Prior to coming to WEA, Morrow had two-and-a-half years experience as a sales clerk and buyer in record retailing. She will be based in the company's Burbank home office.

LINDA TRANAH is now nat'l coordinator, new releases, WEA. Tranah joined WEA in June '83 as a secretary for the national directors of advertising and merchandising. She will be headquartered in WEA's home offices in Burbank.

Jackson Goes International

Janet Jackson recently signed a sub-publishing agreement for the world, excluding the U.S., Japan and Canada, for songs penned by Jackson from her Rhythm Nation: 1814 album. Shown with Jackson (c) are John Brands and Merri Wasserman, vp, MCA Music International.

IVA North America Adds Soundtrack Division

Island Visual Arts North America, a home entertainment company formed one month ago, has added a soundtrack recording division to its organization. The new division will work in conjunction with Island Records and will be run by Liz Heller, president of IVANA, and Hooman Majd, A&R director, Island Records.

"We're excited about the soundtrack division because it will provide additional exposure to many of our artists who have been creating a broad range of music over many years; early rock to '90s rai and everything in between," Majd said.

The primary source for the soundtracks will come from Island and its associated labels, Antilles, Mango, Axiom and 4th & B'way.

"We'll continue the Island tradition of releasing artistically compelling soundtracks like we did with 'The Harder They Come,' "The Big Easy," the Oscar-nominated 'Mississippi Burning' and "An Officer and a Gentleman,"" Heller said.

The soundtrack to Dennis Hopper's film "The Hot Spot," featuring legendary jazz trumpeter Miles Davis and the blues talents of John Lee Hooker, Taj Mahal and Roy Rogers, is the entertainment company's first release.

"'The Hot Spot' is not only a fine soundtrack, it's an important jazz/blues work that stands on its own merit," Heller said.

Epic Replaces Logo

continued from previous page

examples of the label's commitment to these areas. He added the successes of Babyface, Teena Marie, Above The Law and Candyman—the result of Epic's association with Solar and Ruthless Records—to this list as well.

"Between our superstars, the acts we've broken over the past few years, and our new signings on the horizon, Epic is really the best of all possible worlds right now," Glew said.
BRE FLICKS

Pebbles Breaks Ground With New Album
MCA tossed one of the most elegant listening parties ever to celebrate Pebbles’ new LP. The crowd of several hundred was studded with celebrities and industry movers and shakers.

Also attending the party were (l-r) Al Teller, chairman, MCA Music Entertainment Group; Sandy Gallin, Pebbles’ mgr.; and Sidney Miller, publisher, BRE.

Pictured surrounding Pebbles are (l-r) MCA executives Louie Silas Jr., exec vp, A&R/artist dev, black music; Ernie Singleton, pres, black music; Al Teller, chairman, Music Entertainment Group, Pebbles; Richard Palmese, pres, MCA Records; and L.A. Reid and Babyface, producers of Always.

Pebbles is flanked by (l) A.D. Washington, sr. vp, promo/mktg, black music, MCA; and singer Johnny Gill.

MCA executives joining Pebbles include (l-r) Louie Silas Jr., exec vp, A&R/artist dev, black music; Ernie Singleton, pres, black music; Al Teller, chairman, Music Entertainment Group, Pebbles; and Richard Palmese, pres, MCA Records.

Joining Pebbles (2nd from l) are (l-r) singers Tyler Collins, Jermaine Jackson and Pia Zadora.
TEDDY RILEY

THE FUTURE

AARON HALL

IS COMING

DAMON HALL

©1980 MCA RECORDS, INC.
Today's Hits, Tomorrow's Muzak?

For the pop songwriter, the elevator is a virtual shrine. It's one thing to have a hit record, but to hear your composition piped in over those atmosphere music systems generically referred to as Muzak means you've really made it. Stevie Wonder, Gamble and Huff, Thom Bell, Lionel Richie and almost anything from the "old" Motown Jobete catalog are among the black songwriters/producers whose covers join elevator music champs like the Beatles, the team of Burt Bacharach and Hal David, Paul Williams and Jimmy Webb in getting plenty of airplay over the music systems.

However, there is an opinion—not dramatically rampant, but there nevertheless—that today's black songwriters, despite selling millions of records, aren't as prolific as black writers before them or perhaps even their white counterparts today. The new crop of black songwriters, so the opinion goes, is generally in it for the fast buck. And while they're supplying acts with platinum hits, some argue that, among these baby hitmakers, the art of songwriting—strong lyrics, flowing melodies, connecting bridges and catchy, mind-imprinting hooks—is being lost on one-dimensional grooves and trite lyrics often big on shock value.

To get feedback on this, we went to several executives at music publishing companies. All were interested in discussing the issue although all surveyed, interestingly enough, requested anonymity. One exec may have spoken for the others when she reasoned, "I'm in the business of getting songs placed. While I feel that some of my most successful placements aren't anything more than trendy dance ditties, I realize there is a place for this kind of music. I wouldn't want to alienate any of my writers who happen not to write the next 'Never Can Say Goodbye' or 'Feelings.'"

Another exec expressed his view that black songwriters indeed aren't what they used to be. "A lot of 'songs' aren't songs, just vamps with all kinds of synthesized beats over them. Time was when a songwriter could come into your office, sit down at a piano and sing you a great song. Now, I'm not romanticizing the past and images of Cole Porter or anything, but today there are no pianos in our offices and the lyrics to even some of the biggest records on the charts would sound stupid without that driving beat. Sure, the grooves have made...

Clockwise from left: Stevie Wonder, L.A. Reid and Babyface, and Lionel Richie.

...today as there were, say, 20 years ago. The L.A./Babyface catalog will be even more valuable in years to come, as will Jam and Lewis. Plus, you have to consider that pop music reflects the times and the times are a lot more permissive.

I'm not sure 'Poison' (recorded by Bell Biv DeVoe) will be remembered after the nuclear war, but it's good for now. I don't think it is every writer's goal to be the next Gershwin, nor should it be. Maybe some writers want to make all their money now, as opposed to over 20 years. Nothing wrong with that.

We also ran into at least one writer who said he echoes the view of other writers. "There are some young writers with songs like [the James Ingram hit] '100 Ways,' but our kind can't get past A&R men who want the next gimmick song. That, in turn, makes publishers sign more gimmick writers. Forget that bull about it all beginning with a song; it begins with the A&R man who decides he wants a beat instead of a melody. It's all very frustrating."

The songwriting debate may continue, but parties from all sectors seem to agree that there's nothing like hearing a song with which you're associated floating out of one of those atmosphere music systems. And the elevator doesn't have a monopoly on this; according to Warner Bros. Music writer Dianne Quander, much joy can be derived in the doctor's office, which is where she heard a homogenized cover of Anita Baker's "Rapture," a song Quander co-wrote with Gary Glenn. "I can't explain the excitement I felt when I heard it. You're waiting for the doctor or getting your nails done at the salon and you just want to tell everybody, 'Hey, I wrote that!' It's not so much the money, because the 'Muzak' covers aren't a big source of income. It's just the...

continued on page 43
when an idea for a song chanting “down the formats and structures of the station” was so strong,” Bryans says. “The spirit of doing the record was unreal,” he says. “The unity made me realize that as a community—you can call it black or dance—we are strong and mad.”

Milestone Communications Ltd. has studied the success of WBLS/WLIB in New York City and is interested in more than just a dance music station. “Milestone favors a contemporary Black format, which includes dance music and any renditions composed by black artists or white artists performing black compositions,” Milestone’s Denham Jolly said in a recent interview. “What we’re talking about is empowerment. What do we own in this city that can be identified as an institution that is black-controlled? What better way to build a vibrant, cohesive community than with a radio station? We’re not just interested in playing music for dancing,” Jolly continued.

“I don’t want to make it a racial thing, but who better to instil a sense of community than their own people? It’s our music, our culture. Why should someone be colonizing it and making money off what we’ve created? We’d like to prove that Canada is the mosaic it says it is. We feel that multiculturalism is more than Caravan and Caribana. It has to deal with ownership and appointments to commissions,” he added.

The Milestone group is keenly aware of the power of Black radio. They know the role that Black radio played in the first election of Harold Washington as Chicago’s first African-American mayor. In a recent provincial (state) election an African-Canadian candidate, Carolan Wright, running for the New Democratic Party (NDP) lost the election to Liberal lan Scott by 65 votes in the riding of St. George-St. David.

Public Enemy is on a Canadian tour. They are scheduled to appear in Montreal, Toronto and Hamilton. The group’s show in Hamilton, Ontario (a small city between Toronto and Buffalo, N.Y.), was nearly cancelled after local police refused to supply off-duty officers because, according to senior police officials, the band was “anti-police” and its raps “incited the crowd to defy authority.” A compromise was reached and the show will go ahead, but with 14 uniformed officers in attendance.

Two new jazz clubs have opened in Toronto. The Top of the Senator and the Bermuda Onion have opened their doors to jazz fans. Marlon Jordan, the new trumpet sensation from New Orleans recently made his Canadian debut at the Top of the Senator. Abdul-lah Ibrahim, Herbie Mann, the Cecil Taylor Quintet and Cassandra Wilson are coming.

Billing itself as a world class jazz club, the Bermuda Onion recently featured Sheila Jordan with Harvie Swartz, Kenny Barron, Barney Kessel, the Louis Hayes Quintet, Mongo Santamaria, Sam Notul/Pat La Barbera, the Randy Weston Group and the Terence Blanchard Quintet are coming.

Speaking of Terence Blanchard, his playing on the soundtrack for Better Blues is getting lots of airplay in the Toronto market.
Rebel With A Cause

Reggae legend Jimmy Cliff returned to England on Sept. 21 for a long-awaited gig at Kentish Town’s Town and Country Club. Next year he’ll be back again—this time on celluloid for the sequel to the film “The Harder They Come.”

“It’s my first attempt at writing a script and I’m really quite close to finishing it. But I’m not writing it on my own; I’m going to get someone to write it with me,” said Cliff.

In the original film made in 1972, Cliff played the part of Ivan, a poor boy from the country who had come to town and nurtured an ambition to make it big as a singer. However, due to the industry being controlled primarily by one man, Mr. Hilton, Ivan found it difficult to line his pocket with gold, especially since Mr. Hilton had taken an instant dislike to him. As a result, Ivan turned to a life of crime.

“I could identify with that character in a big way because I’m a rebel at heart—as far as getting your rights but not to the extent of killing someone.”

“I kind of stumbled my way into ‘The Harder They Come.’ The script was sent to Island Records where I was at the time, and Island decided to give me the script to read and what I read, I liked.

“If you remember, at the end of the last film you saw Ivan getting shot. But what you didn’t know is that he didn’t die,” said Cliff. “They took him to the hospital where eventually he got better and then they tried and sentenced him to 40 years in prison. After a while, the government changed and Ivan was given parole after 20 years of good behavior. The sequel will continue to trace Ivan’s life.”

“The Harder They Come’ was telling a true story about Jamaica socially, politically and economically. It was real and what I’m trying to do is make ‘The Harder They Come II’ set in modern time.”

During the early ‘60s, Cliff came to prominence as one of many Jamaican artists to be signed to Chris Blackwell’s newly-formed Island Records. After recording a string of ska songs for the label such as “Miss Jamaica” and “Gold Digger,” Cliff wanted to change his musical style. In 1969 he recorded the album Jimmy Cliff, which was one of the first albums to successfully fuse reggae, soul and rock. From it came the hits “Wonderful World, Beautiful People” and “Hard Road To Travel.”

“A lot of my songs are drawn from personal experiences. I mean, on my latest album—which I don’t think is released in England—called Thinking About The Earth, there’s a ballad called ‘The Rebel In Me.’

“In the late ‘60s and early ‘70s I wanted to perform different musical forms due to Island Records. They were only promoting the rock acts they had signed to the label so I thought, ‘Okay, I’m going to do something to try and get myself some attention.’”

But in 1971, Cliff was to take his musical fusions to another level by recording the country soul LP Another Cycle. “Another Cycle” received great critical acclaim in England but it didn’t sell and, to make matters worse, my reggae fans felt cheated. They felt that I’d switched and left them. They felt I didn’t know where I was going but I wanted to prove to my company that I could do any damn music outside reggae. Unfortunately, this was part of the reason why I lost some of my following.”

In the mid ‘70s and ‘80s, Cliff’s popularity in England had fallen and it was in this period that religion and the knowledge of his own culture began to take a place in his life.

“I’ve always been a person who was looking for my culture and for a long time I had almost given up the music. Because of this quest for my culture, I was making records but finding the cultural area of my existence was taking up the forefront of my life. However, after I was satisfied with my quest of what I wanted to know, I found it easier to concentrate on my music.”

After a number of flirtations with various record labels, Cliff, now a devout Muslim, has formed his own label and is adamant that important lessons have been learned from the past.

“I’m wiser and more experienced now,” says Cliff emphatically. “Looking back on those early days, I guess what I should have been doing was to say that I’ll concentrate on one form of creativity rather than country, blues and all that. If I’m going to make an album I’ll be more selective and more focused to say ‘This is how the album is going to go.’ I still maintain the fact that I’m a creative artist and it was reggae that I helped to create.”

By Dotun Adebayo
**TOP 5 SINGLES**

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>LABEL</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 BLACK BOX</td>
<td>EVERYBODY, EVERYBODY</td>
<td>RCA</td>
</tr>
<tr>
<td>2 LALAH HATHAWAY</td>
<td>HEAVEN KNOWS</td>
<td>VIRGIN</td>
</tr>
<tr>
<td>3 PEBBLES</td>
<td>GIVING YOU THE BENEFIT</td>
<td>MCA</td>
</tr>
<tr>
<td>4 PRINCE</td>
<td>THIEVES IN THE TEMPLE</td>
<td>PAISLEY PARK / WB</td>
</tr>
<tr>
<td>5 JOHNNY GILL</td>
<td>FAIRWEATHER FRIEND</td>
<td>MOTOWN</td>
</tr>
</tbody>
</table>

**SINGLE OF THE WEEK**

**AL B. SURE!**

**MISSUNDERSTANDING**

*WARNER / UPTOWN*

This is an excellent groove, which isn’t a total surprise considering Sure’s track record. Look for this to be one of the hottest records on the airwaves and at the clubs this fall. If Sure’s LP *Private Times And The Whole 9* is along the same vein as this single, watch it soar to the top.

Demos: All.

**ALBUM OF THE WEEK**

**BREnda RUSSELL**

**KISS ME WITH THE WIND**

*A&M*

A very good album opens with the Narada Michael Walden-produced title track, a cut that has a catchy beat and will surely be a massive cross-over hit. Russell’s current single “Stop Running Away”—also produced by Walden—makes the opening side of the LP very strong, as does “All American,” “Good For Love” and “Night Train To Leningrad” stand out on a more mellow B side, which also has great cuts.

Demos: All.
IMPORTANT RECORDS

SINGLES

BELL BIV DEVOE—I THOUGHT IT WAS ME—MCA—The question is can BBD repeat its success after two massive hits? Well, the answer is yes. "I Thought It Was Me" is definitely on par with "Poison" and "Do Me". As usual, strong raps accompany BBD's soulful lyrics. This is the most funky of the three singles they have released. Production done by Hank Shocklee, Eric "Vietnam" Sadler and Keith Shocklee. It looks like the third hit off the Poison LP. Demos All.

YAZZ—TREAT ME GOOD—POLYGRAM/BIG LIFE—The funky house cut with heavy disco overtones has the potential to be Yaz's biggest single to date. The soulful vocals are backed up with solid lyrics on a cut that has already been to the top of the Euro-soul charts. All mixes are good but the 12" mix is the best due to its pumping bass. For Yaz, the only way is up. Demos House. Funksters. Young Adults.

RAY CHARLES—I'LL TAKE CARE OF YOU—WARNER—Brother Ray does kind of always take care of us—giving us another taste of why he's been the soul and inspiration of so many, many artists. On this first single from his WB album Would You Believe, Charles tells his baby he'll always be there to take care of her. From the first note of this midtempo cut, you know the girl is gonna be convinced. The man means what he sings and no one's ever been better at that than him. Demos. Adults.

ROBBIE MYCHALS—DO FOR YOU, DO FOR ME—ALPHA INTERNATIONAL—This excellent single off Mychals' self-titled debut LP is yet another chance to show off his exceptional vocals. Lori Fulton backs him on this ballad, which is destined to be a massive Quiet Storm hit. It could well cross over to the pop charts and score well there also. Demos Quiet Storm. Adults.

ALBUMS

L.L. COOL J—MAMA SAID KNOCK YOU OUT—DEF JAM—This is rap at its best. Like Radio and Bad, L.L. has another excellent LP. All songs are good and only enhance his claim for the top spot among rappers. L.L.'s current cut "The Boomin' System" really starts the album with a boom and is followed by some really solid songs like the title track. There is also a remixed version of "Jingling Baby," which is still great to hear. Two other cuts that have already been released, "To Da Break Of Dawn" and the infectious "Illegal Search" round out one of the best rap albums of 1990. Excellent production work from Marley Marl. Demos. Rappers. Young Adults.

WINTLEY PHIPPS—THE SUN WILL SHINE AGAIN—WORD—Some beautiful ballads make this a very mellow album from the start. With Pati LaBelle featured on the title track, it is no wonder that the album is a strong one. Another duet worth noting is on "Forever Yours," where Lisa Robinson is on vocals. By far the most inspirational cut is "Someday We'll All Be Free." Demos. Adults.

B.B. KING—LIVE AT SAN QUENTIN—MCA—Here is an excellent blues effort from B.B. "Bad to the Bone" King. All the selections are awesome as King uses his fantastic vocals and guitar. Everybody will have his or her own favorites, but "Let The Good Times Roll," "Peace To The World" and "Sweet Sixteen" should be at the top of most people's lists. Demos. Blues Brothers. Adults.

C.P.O.—TO HELL AND BLACK—CAPITOL—A superb album will have you in a trance from the opening slow rap, "Ballad Of A Menace." In contrast, "C.P. OSIS" is an up-tempo cut that should become a massive hit. Some other tough-talking raps follow like "The Wall" with its incredible lyrics. This song also features Cameo's Larry Blackmon. Another guest artist is the legendary Isaac Hayes on "Ballad Of A Menace." Demos. Rappers. Soulsters. Young Adults.
<table>
<thead>
<tr>
<th>TW</th>
<th>LW</th>
<th>WOC</th>
<th>ARTIST</th>
<th>TITLE</th>
<th>LABEL</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>27</td>
<td>M.C. HAMMER, Please Hammer, Don't Hurt 'Em, Capitol</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>10</td>
<td>ANITA BAKER, Compositions, Elektra</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>14</td>
<td>KEITH SWEAT, I'll Give All My Love... Vintertainment/Elektra</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>13</td>
<td>MARIAH CAREY, Mariah Carey, Columbia</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>21</td>
<td>JOHNNY GILL, Johnny Gill, Motown</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>9</td>
<td>THE TIME, Pandemonium, Paisley Park/Reprise</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>8</td>
<td>7</td>
<td>WHISPERS, More Of The Night, Capitol</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>10</td>
<td>3</td>
<td>PRINCE, Graffiti Bridge, Paisley Park/WB</td>
<td></td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>9</td>
<td>7</td>
<td>O-NICE, Call Me O-Nice, Jive/RCA</td>
<td></td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>10</td>
<td>7</td>
<td>TONY! TONE! TONE!, The Revival, Wing/PG</td>
<td></td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>14</td>
<td>7</td>
<td>BLACK BOX, Dreamland, RCA</td>
<td></td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>13</td>
<td>24</td>
<td>HOWARD HEWETT, Howard Hewett, Elektra</td>
<td></td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>16</td>
<td>6</td>
<td>SPECIAL ED, Legal, Profile</td>
<td></td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>18</td>
<td>4</td>
<td>BOOGIE DOWN PRODUCTIONS, Edutainment, Jive/RCA</td>
<td></td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>11</td>
<td>25</td>
<td>BELL BIV DEVoe, Poison, MCA</td>
<td></td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>12</td>
<td>17</td>
<td>SNAP, World Power, Arista</td>
<td></td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>15</td>
<td>13</td>
<td>THE 2 LIVE CREW, As Nasty As They Wanna Be, Skywalker</td>
<td></td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>22</td>
<td>12</td>
<td>JUST ICE, Masterpiece, Fresh/Sleeping Bag</td>
<td></td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>21</td>
<td>9</td>
<td>COMPTON'S MOST WANTED, It's A Compton... Orpheus/EMI</td>
<td></td>
<td></td>
</tr>
<tr>
<td>20</td>
<td>20</td>
<td>11</td>
<td>CAMEO, Real Men Wear Black, Mercury/PG</td>
<td></td>
<td></td>
</tr>
<tr>
<td>21</td>
<td>24</td>
<td>7</td>
<td>KID SENSATION, Rollin' With Number One, NastyMix</td>
<td></td>
<td></td>
</tr>
<tr>
<td>22</td>
<td>28</td>
<td>3</td>
<td>N.W.A., 100 Miles And Runnin', Ruthless/Priority</td>
<td></td>
<td></td>
</tr>
<tr>
<td>23</td>
<td>25</td>
<td>5</td>
<td>LALAH HATHAWAY, Lalah Hathaway, Virgin</td>
<td></td>
<td></td>
</tr>
<tr>
<td>24</td>
<td>19</td>
<td>22</td>
<td>EN VOGUE, Born To Sing, Atlantic</td>
<td></td>
<td></td>
</tr>
<tr>
<td>25</td>
<td>32</td>
<td>4</td>
<td>VANILLA ICE, To The Extreme, SBK</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>TW</th>
<th>LW</th>
<th>WOC</th>
<th>ARTIST</th>
<th>TITLE</th>
<th>LABEL</th>
</tr>
</thead>
<tbody>
<tr>
<td>26</td>
<td>23</td>
<td>22</td>
<td>PUBLIC ENEMY, Fear Of A Black Planet, Def Jam/Columbia</td>
<td></td>
<td></td>
</tr>
<tr>
<td>27</td>
<td>17</td>
<td>12</td>
<td>ERIC B. &amp; RAKIM, Let The Rhythm Hit Em, MCA</td>
<td></td>
<td></td>
</tr>
<tr>
<td>29</td>
<td>38</td>
<td>3</td>
<td>OLETA ADAMS, Circle Of One, Fontana/PG</td>
<td></td>
<td></td>
</tr>
<tr>
<td>29</td>
<td>34</td>
<td>4</td>
<td>BASIC BLACK, Basic Black Motown</td>
<td></td>
<td></td>
</tr>
<tr>
<td>30</td>
<td>31</td>
<td>19</td>
<td>CURTIS MAYFIELD, Take It To The Streets, Curtom/ichiban</td>
<td></td>
<td></td>
</tr>
<tr>
<td>31</td>
<td>39</td>
<td>4</td>
<td>MASTER ACE, Take A Look Around, Cold Chillin'/WB</td>
<td></td>
<td></td>
</tr>
<tr>
<td>32</td>
<td>33</td>
<td>7</td>
<td>GEOFF McBRIDE, Do You Remember Love, Arista</td>
<td></td>
<td></td>
</tr>
<tr>
<td>33</td>
<td>27</td>
<td>57</td>
<td>BABYFACE, Tender Lover, Solar/EP</td>
<td></td>
<td></td>
</tr>
<tr>
<td>34</td>
<td>36</td>
<td>8</td>
<td>MAGIC MIKE, Bass Is The Name Of The Game, Cheeta</td>
<td></td>
<td></td>
</tr>
<tr>
<td>35</td>
<td>35</td>
<td>9</td>
<td>CARL ANDERSON, Pieces Of A Heart, GRP</td>
<td></td>
<td></td>
</tr>
<tr>
<td>36</td>
<td>44</td>
<td>2</td>
<td>MAXI PRIEST, Bonafide, Charisma</td>
<td></td>
<td></td>
</tr>
<tr>
<td>37</td>
<td>37</td>
<td>10</td>
<td>GLENN JONES, All For You, Jive/RCA</td>
<td></td>
<td></td>
</tr>
<tr>
<td>38</td>
<td>26</td>
<td>8</td>
<td>THREE TIMES DOPE, Live From A Clockwork Land, Arista</td>
<td></td>
<td></td>
</tr>
<tr>
<td>39</td>
<td>29</td>
<td>13</td>
<td>VARIOUS ARTISTS, We're All In The Same Gang, Warner Bros.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>40</td>
<td>30</td>
<td>16</td>
<td>ICE CUBE, AmerikkKa's Most Wanted, Priority</td>
<td></td>
<td></td>
</tr>
<tr>
<td>41</td>
<td>42</td>
<td>9</td>
<td>SILK TYMES LEATHER, It Ain't Where Ya From, It's... Geffen</td>
<td></td>
<td></td>
</tr>
<tr>
<td>42</td>
<td>48</td>
<td>3</td>
<td>THE AFROS, Kickin' Afrolectrics, JMJ/RAL/Columbia</td>
<td></td>
<td></td>
</tr>
<tr>
<td>43</td>
<td>43</td>
<td>15</td>
<td>POOR RIGHTEOUS TEACHERS, Holy Intellect, Profile</td>
<td></td>
<td></td>
</tr>
<tr>
<td>44</td>
<td>45</td>
<td>3</td>
<td>GUCCI CREW II, G4, Gucci/Hot</td>
<td></td>
<td></td>
</tr>
<tr>
<td>45</td>
<td>47</td>
<td>2</td>
<td>M.C. CHOICE, The Big Payback, Rap-A-Lot</td>
<td></td>
<td></td>
</tr>
<tr>
<td>46</td>
<td>46</td>
<td>47</td>
<td>JANET JACKSON, Rhythm Nation 1814, A&amp;M</td>
<td></td>
<td></td>
</tr>
<tr>
<td>47</td>
<td>49</td>
<td>2</td>
<td>DENISE LASALLE, Still Trapped, Malaco</td>
<td></td>
<td></td>
</tr>
<tr>
<td>48</td>
<td>40</td>
<td>30</td>
<td>AFTER 7, After 7, Virgin</td>
<td></td>
<td></td>
</tr>
<tr>
<td>49</td>
<td>41</td>
<td>13</td>
<td>MILIRA, Milira, Apolo Theatre/Motown</td>
<td></td>
<td></td>
</tr>
<tr>
<td>50</td>
<td>50</td>
<td>24</td>
<td>TYLER COLLINS, Girl's Nite Out, RCA</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
The Hot Spot
John Lee Hooker, Miles Davis, Taj Mahal, Roy Rogers.
Tim Drummond, Earl Palmer, Branford Ellis

This is the original soundtrack of the motion picture “The Hot Spot,” directed by Dennis Hopper with music by Jack Nitzsche. Produced by Michael Hoenig on the Antilles label, the soundtrack features 13 cuts which were laid down in a four-day session.

If you like down-home blues, then this CD is for you. Davis gives the project that eerie texture for which his trumpet is known. Hooker provides vocals and his unique guitar style, which really sets the tone for this project.

The movie itself has a jump-start as a result of the music, which brings a blues quality to the picture.

Made In Coracao
Toquinho/Sadao Watanabe

Smooth and mellow sounds are what you hear on Made In Coracao, released on Elektra. Toquinho and Sadao Watanabe turn out beautiful production on this project.

Easy vocals mixed with understated guitar lines make this CD a good choice for easy listening, cocktail parties and even romantic dinners. Watanabe balances out this project, turning in a steady performance using his soothing sax sounds.

Solar
Leo Gandelman

Released on Verve. Leo Gandelman’s Solar is a delightful journey into the sound of music, according to sax interpretation. His play is very emotional, blending technique with style into long minutes of pleasure.

Balance is what this CD offers. Gandelman combines various styles of music, which makes for interesting listening. The title song is a gentle tune which renders visions of a sunset on a warm evening. “Bananos” has a funky beat, set off by the bass-playing of Fernando De Souza.

“Saxy Talk” highlights Gandelman’s saxophone know-how, while “Toucan” and “Cuba Libre” offer seductive and exotic echoes. All the selections on Solar were written or co-written and arranged by Gandelman, who also takes producer credits.

ARTIST TITLE
10 6 JIMMY McGRiff You Ought To Think Headfirst/KTel
17 17 TANIA MARIA Bely Vista World Pacific
12 13 OLETA ADAMS Circle of One Fontana/Mercury
13 14 RONNIE LAVNS True Spirit RPM
15 16 AYZUTH Camino de Casa Chasity
20 20 PHIL SHEERAN Breaking Through Sonar Edge
19 19 DON PULLEN Random Thoughts Blue Note
25 25 AZYMUTH Califonia Interma
12 12 MICHEL CAMILLO On The Other Hand Columbia
11 11 HARRY CONNICK JR. TRIO Loopy’s Roach Soulfe Columbia
## Music Reviews

### Singles

#### Jamaica Boys

**Move It**

**Reprise/Warner**

Another hit looks like it's on its way for the Jamaica Boys. They are back with some more of their funky harmonies with this cut off their self-titled LP. This record could surpass "Shake It Up" and, if that happens, that would be some feat. Co-produced by Lenny White. Demos: All.

#### Carl Anderson

**My Love Will**

**GRP**

As usual, Anderson's rendition of this cut off the *Pieces Of A Heart* LP is beautiful, soft and mellow—which has become his forte. The music and lyrics were written by Lamont Dozier and definitely live up to expectations. Anderson looks like he has a Quiet Storm No. 1 here. Produced and arranged by Andre Fischer. Demos: Quiet Storm, Young Adults.

#### Ronnie Laws

**Heart Station**

**Par**

An excellent saxophone solo opens the song, a jazzy cut with funky overtones. As Laws usually does, he casts all your troubles away for a few minutes as he graces you with his songs. This instrumental nevertheless has chart position. It should place high on jazz charts and playlists. Demos: Jazz, Adults.

#### The Beatmasters

**Warm Love**

**Sire/Reprise**

Look for this lively cut with hints of deep house mixed with funky beats to explode in the clubs, especially house clubs. It's not repetitive like a lot of house; good lyrics back up an already good cut. Produced by the Beatmasters. This record—off the *Anywayawanna* LP—could be a sleeper and surprise a lot of people. Demos: House.

#### After 7

**My Only Woman**

**Virgin**

The lively uptempo cut that's as catchy as they come has the right appeal for both the clubs and airwaves. With this track the group offers proof that it is a legit force for the '90s. Like "Can't Stop," this record should become an instant hit. A brilliant a cappella version also appears—further showing After 7's true talent. Demos: All.

#### Angela Winbush

**Please Bring Your Love Back**

**Polygram**

After her success with Ronald Isley, Winbush goes solo for this beautiful ballad. Her vocals are sheer inspiration and prove she is one of today's elite female performers. The vibe that is given off by this song is 100 percent positive. This single should become a massive hit for the Quiet Stormers. Demos: All.

### Albums

#### Trudy Lynn

**Come To Mama**

**Ichiban**

The classy blues LP definitely deserves a listen to the mid- and uptempo selections. The title track is a catchy song that is the epitome of funky blues. Some more traditional cuts are "Do I Need You (Too)" and "Making Love To Me." Lynn also does an outstanding rendition of "When Something Is Wrong With My Baby," a cut that becomes a medley with "I've Been Loving You Too Long." Demos: All.

#### Drink Small

**The Blues Doctor**

**Ichiban**

Classic blues with titles like "Rub My Belly" and "Baby Leave Your Panties Home" are offered for the real blues lovers. If you are one, then *The Blues Doctor* has just the tonic you need. Demos: Blues, Adults.

---

This week's reviews were written by Terry Muggleton.
RAP, ROOTS & REGGAE

By LarriAnn Flores

RAP SINGLE OF THE WEEK
MONIE LOVE
MONIE IN THE MIDDLE
WARNER BROS.

This rapping sister from the U.K. deserves the rap spotlight this week. This single jams, Monie's rapid-fire rap is hype and the chorus asking "where's Monie at?" could be answered with "Monie is about to be at the top of the charts." The super sax blowing in the middle adds flavor to this slammer. Demos: Rappers, Teens, Young Adults.

INTELLIGENT
HOODLUM
BACK TO REALITY
A&M

This is a magical cut with rap, reggae and soul vibes. Heavy mixes include Soul II Soul's "Back to Life" and "Keep On Moving." The reggae influence has a major role on this cut, although the Soul II Soul samples really dominate this record. The various mixes that have house dubs on them should be definite club favorites in the months to come. Demos All.

BROTHERS FROM
ANOTHER PLANET

WISHING ON A STAR
SAM

Here is an infectious rap cut with an even more infectious bass guitar that's lowdown and funky. It's this guitar along with solid raps that shape this song. For a brief instant it slips into a chorus only slightly reminiscent of the Rose Royce song of the same name. It sounds like the Brothers have a fall chart entry here. Demos: Rappers, Teens, Young Adults.

FINESSE & SYNGUIS
STRAIGHT FROM THE SOUL
MCA

These tough-talking ladies have a definite hit on their hands. Using samples of an Isaac Hayes-written classic, "Hold On I'm Coming," they blend their vocals excellently. The record has a real underground sound that warehouse parties will love. It's one of the best rap mixes on the single. He's sure to please both the reggae and rap fans as he mixes the two in his own special way. Produced by Claude Evans, this is the follow-up to the new LP. Demos: Rappers, Teens, Young Adults.

R/R/R REVIEWS

SHINEHEAD
THE REAL ROCK
ELEKTRA

Shinehead is poised for international acclaim. Dancehall reggae meets rap as Shinehead rocks the mike on this midtempo cut. The "Dope Radio Mix" is excellent and deserves to be the main event. No Face

Has everyone recovered from the "Back to School Rap Party" that was at the Palladium in Hollywood over the weekend? It was an all-star event with Boogie Down Productions headlining the show. KRS-One gave a fine performance and turned the place out, doing material from their latest album Edutainment. The young audience responded with roars of excitement. Other rap artists included Laquan, who had a pre-show reception and listening party that went very well. Poor Righteous Teachers, Boo-Yaa T.R.I.B.E., D-Nice and Def Jeff all performed nicely. The Palladium is celebrating its 50th anniversary this year and plans to do more shows like this in the future. So stay tuned for more great things to come.

Motown first rapper, Trouble, bonafide her with first "(I Wanna) Make M.C. Trouble

Records' female M.C. has a hit on hands her single Make

CBR Music Video Enterprises has just released "Def Jam Classics Vol 1 & 2." This video collection features videos from Def Jam's hottest acts, like LL Cool J, Public Enemy, Slick Rick, 3rd Bass and the Beastie Boys. All this talent in one package—what a deal!

On the roots side of things, U.K. artist Maxi Priest is doing great in the U.S. with his hit single "Close To You." Look for Priest to come to the States soon on a world tour. Stay tuned for more info.

CONTINUED ON PAGE 22
<table>
<thead>
<tr>
<th>TW</th>
<th>LW</th>
<th>WOC</th>
<th>ARTIST</th>
<th>TITLE</th>
<th>LABEL</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>5</td>
<td>12</td>
<td>BLACK BOX, Everybody</td>
<td>Everybody: RCA</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>3</td>
<td>12</td>
<td>LALAH HATHAWAY</td>
<td>Heaven Knows: Virgin</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>4</td>
<td>9</td>
<td>PEBBLES, Giving You The Benefit</td>
<td>MCA</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>2</td>
<td>10</td>
<td>PRINCE, Thieves In The Temple</td>
<td>Paisley Park/WB</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>8</td>
<td>7</td>
<td>JOHNNY GILL</td>
<td>Fairweather Friend: Motown</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>113</td>
<td>13</td>
<td>THE BOYS, Crazy</td>
<td>Motown</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>10</td>
<td>12</td>
<td>HOWARD HEWETT, If I Could Only Have That Day Back</td>
<td>Elektra</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>12</td>
<td>13</td>
<td>MAXI PRIEST, Close To You</td>
<td>Charisma</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>9</td>
<td>14</td>
<td>BODY, Touch Me Up</td>
<td>MCA</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>14</td>
<td>6</td>
<td>KEITH SWEAT, Merry Go Round</td>
<td>Vintertainment/Elektra</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>13</td>
<td>7</td>
<td>QUINCY JONES, I Just Can't Help It</td>
<td>Qwest/WB</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>15</td>
<td>9</td>
<td>KIARA, You're Right About That</td>
<td>Arista</td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>17</td>
<td>8</td>
<td>TRACIE SPENCER, Save Your Love</td>
<td>Capitol</td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>18</td>
<td>8</td>
<td>SAMUELLE, So You Like What You See</td>
<td>Atlantic</td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>21</td>
<td>8</td>
<td>L.L. COOL J, The Boomin' System</td>
<td>Def Jam/Columbia</td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>20</td>
<td>5</td>
<td>BELL, BIV, DEVO, I Thought It Was Me</td>
<td>MCA</td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>38</td>
<td>4</td>
<td>MARIAN CAREY, Love Takes Time</td>
<td>Columbia</td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>23</td>
<td>5</td>
<td>TEENA MARIE, Here's Lookin' At You</td>
<td>Epic</td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>26</td>
<td>7</td>
<td>TROOP, That's My Attitude</td>
<td>Atlantic</td>
<td></td>
</tr>
<tr>
<td>20</td>
<td>22</td>
<td>9</td>
<td>MAC BAND, Someone To Love</td>
<td>MCA</td>
<td></td>
</tr>
<tr>
<td>21</td>
<td>25</td>
<td>9</td>
<td>CARON WHEELER, Living In The Light</td>
<td>EMI</td>
<td></td>
</tr>
<tr>
<td>22</td>
<td>27</td>
<td>11</td>
<td>OLETA ADAMS, Rhythm Of Life</td>
<td>Fontana/PG</td>
<td></td>
</tr>
<tr>
<td>23</td>
<td>28</td>
<td>8</td>
<td>LISA STANSFIELD, This Is The Right Time</td>
<td>Arista</td>
<td></td>
</tr>
<tr>
<td>24</td>
<td>31</td>
<td>5</td>
<td>GERALD ALSTON, Slow Motion</td>
<td>Motown</td>
<td></td>
</tr>
<tr>
<td>25</td>
<td>7</td>
<td>11</td>
<td>VAN EOGH, Lies</td>
<td>Atlantic</td>
<td></td>
</tr>
<tr>
<td>26</td>
<td>26</td>
<td>7</td>
<td>CAMEO, Close Quarters</td>
<td>Atlanta Artists/PG</td>
<td></td>
</tr>
<tr>
<td>27</td>
<td>36</td>
<td>5</td>
<td>JANET JACKSON, Black Cat</td>
<td>A&amp;M</td>
<td></td>
</tr>
<tr>
<td>28</td>
<td>46</td>
<td>3</td>
<td>M.C. HAMMER, Pray</td>
<td>Capitol</td>
<td></td>
</tr>
<tr>
<td>29</td>
<td>38</td>
<td>10</td>
<td>FAMILY STAND, In Summer I Fall</td>
<td>Atlantic</td>
<td></td>
</tr>
<tr>
<td>30</td>
<td>48</td>
<td>2</td>
<td>AL B SURE!, Missunderstanding</td>
<td>Warner Bros.</td>
<td></td>
</tr>
<tr>
<td>31</td>
<td>35</td>
<td>7</td>
<td>JONATHAN BUTLER, Hold Our Land</td>
<td>RCA</td>
<td></td>
</tr>
<tr>
<td>32</td>
<td>45</td>
<td>3</td>
<td>ANITA BAKER, Soul Inspiration</td>
<td>Elektra</td>
<td></td>
</tr>
<tr>
<td>33</td>
<td>44</td>
<td>3</td>
<td>BRENDA RUSSELL, Stop Running Away</td>
<td>A&amp;M</td>
<td></td>
</tr>
<tr>
<td>34</td>
<td>39</td>
<td>7</td>
<td>SNAP, Ooops, Up Arista</td>
<td>Arista</td>
<td></td>
</tr>
<tr>
<td>35</td>
<td>24</td>
<td>14</td>
<td>TONY! TONI! TONE!, Feels Good, Wing</td>
<td>Polydor</td>
<td></td>
</tr>
<tr>
<td>36</td>
<td>37</td>
<td>9</td>
<td>TODAY, I Got The Feeling</td>
<td>Motown</td>
<td></td>
</tr>
<tr>
<td>37</td>
<td>6</td>
<td>14</td>
<td>NAJEE/VESTA, I'll Be Good To You</td>
<td>ENI</td>
<td></td>
</tr>
<tr>
<td>38</td>
<td>11</td>
<td>14</td>
<td>THE WINANS, A Friend</td>
<td>Qwest/WB</td>
<td></td>
</tr>
<tr>
<td>39</td>
<td>42</td>
<td>7</td>
<td>BLACK FLAMES, Dance With Me</td>
<td>OBR/Columbia</td>
<td></td>
</tr>
<tr>
<td>40</td>
<td>41</td>
<td>7</td>
<td>MICHAEL FRANKS, The Art Of Love</td>
<td>Reprise</td>
<td></td>
</tr>
<tr>
<td>41</td>
<td>49</td>
<td>4</td>
<td>VANILLA ICE, Ice, Ice Baby</td>
<td>SBK</td>
<td></td>
</tr>
<tr>
<td>42</td>
<td>16</td>
<td>11</td>
<td>FATHER MC, Treat Them Like They Want To Be Treated</td>
<td>MCA</td>
<td></td>
</tr>
<tr>
<td>43</td>
<td>60</td>
<td>2</td>
<td>WHISPERS, My Heart, Your Heart</td>
<td>Capitol</td>
<td></td>
</tr>
<tr>
<td>44</td>
<td>47</td>
<td>4</td>
<td>SOUL II SOUL, People</td>
<td>Virgin</td>
<td></td>
</tr>
<tr>
<td>45</td>
<td>50</td>
<td>4</td>
<td>HI-FIVE, I Just Can't Handle It</td>
<td>Jive/RCA</td>
<td></td>
</tr>
<tr>
<td>46</td>
<td>55</td>
<td>6</td>
<td>LAQUAN, Now's The B Tum</td>
<td>4th &amp; Broadway/Island</td>
<td></td>
</tr>
<tr>
<td>47</td>
<td>34</td>
<td>6</td>
<td>NO FACE, Half, No Face</td>
<td>RAL/Columbia</td>
<td></td>
</tr>
<tr>
<td>48</td>
<td>58</td>
<td>3</td>
<td>BERNADETTE COOPER, I Look Good</td>
<td>MCA</td>
<td></td>
</tr>
<tr>
<td>49</td>
<td>56</td>
<td>7</td>
<td>D-NICE, Call Me D-Nice</td>
<td>Jive/RCA</td>
<td></td>
</tr>
<tr>
<td>50</td>
<td>59</td>
<td>3</td>
<td>JASMINE GUY, Try Me, Warner Bros.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
I CONFESS

The first single. From the forthcoming album COLD KICKIN' IT. © 1990 Virgin Records America, Inc.
RAP, ROOTS & REGGAE releases in a while. Demos: Rappers, Teens, Young Adults.

VIOUS BASE
DROP BASE II — THE SEQUEL

The sequel to the cut originally recorded with DJ Magic Mike has a similarity to Afrika Bambaataa’s “Planet Rock” without being totally the same. It’s got a wicked beat that fills the body with electricity. This should be a monster since it has great dance appeal. Demos: Rappers, Young Adults.

KID SENSATION
ROLLIN’ WITH NUMBER ONE
NASTY MIX

The rap LP opens with KS’s current “Seatown Ballers” and stays interesting to the finish. “Maxin’ With E.C.P.” and the impressionable “Prisoner Of Ignorance,” with its thought provoking lyrics, are the best cuts on the A side. Two cuts co-written with Sir Mix-A-Lot, “Legal” and “Back To Boom,” also deserve mention. Demos: Rappers, Young Adults.

AZIATIC
NIGHT LIFE
POLARIS

This excellent dance cut with hard-hitting rap lyrics will fill the dance floors with its lively, contagious sound that grows on you. It should be only a matter of time before this is being added to playlists across the country. Demos: All.

KAOS & MYSTRO
TIMELESS INSIGHT OF KAOS
WORLD ONE

A fast-paced rap cut, with lyrics just as fast, along with heavy samples ignite an already good record. “Buffalo Girls” samples are the more predominant. This song has a lot of appeal and should chart high. The title remix is by far the stronger of the two. Demos: Rappers, Teens.

BLUES BOY WILLIE
BE-WHO
ICHIBAN

This traditional blues album tells a story with each song. It takes you to the good times and bad. “Crack Up,” “Let Me Funk With You” and the title track are funny and sad at the same time. This really relaxing LP could see you through the blues. Demos: Blues, Adults.

T-WIZ
GOOD THING GOIN’
DNA

This is an up-tempo rap cut with incredible vibes. Lively horns and bells throughout keep your body rocking. When the raps get faster, so do your body movements. The clubs and record stores won’t be able to keep up with the demand this record should stir. In other words, this rap cut seems assured of chart success. Demos: Rappers, Teens.

VARIOUS
RAP MIAMI STYLE
PANDISC

As the title suggests, this is an album featuring some of Miami’s top rap performers. Kicking off the album is the clean version of 2 Live Crew’s “Me So Horny,” perhaps the most successful cut on the LP. There are some other strong songs featured: “The Rhymes Flow” by the Party Rock Crew has a Whodini sound; another good one is “Drop The Base” from DJ Magic Mike & the Vicious Base—it has overtones of a “Planet Rock” style cut. Demos: Rappers, Young Adults, Teens.

HOT RAP

“Treat Them Like They Want To Be Treated”
Father MC
Uptown/MCA

“The Boomin’ System”
L.L. Cool J
Def Jam/Columbia

“Call Me D-Nice”
D-Nice
Jive/RCA

“Love’s Gonna Get’cha”
Boogie Down Productions
Jive/RCA

“Ice, Ice Baby”
Vanilla Ice
SBK
<table>
<thead>
<tr>
<th>LABEL</th>
<th>ARTIST</th>
<th>TITLE</th>
<th>FORMAT</th>
</tr>
</thead>
<tbody>
<tr>
<td>MAJORS:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>A&amp;M</td>
<td>DENISE LOPEZ, Don’t You Wanna Be Mine</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>THE WOOTEN BROTHERS, Friends</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>THE NEVILLE BROTHERS, Fearless</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>BRENDI RUSSELL, Stop Running Away</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>THE WOOTEN BROTHERS, Try My Love</td>
<td></td>
<td></td>
</tr>
<tr>
<td>BUM RUSH/VIRGIN</td>
<td>BARSHA, Who’s The Master?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>CAPITOL</td>
<td>MELLLOW MAN ACE, If You Were Mine</td>
<td></td>
<td></td>
</tr>
<tr>
<td>COLD CHILLIN/REPRISE</td>
<td>MOVEMENT EX, Freedom Got A Shotgun</td>
<td></td>
<td></td>
</tr>
<tr>
<td>COLUMBIA</td>
<td>PERFECT GENTLEMEN, Move Me Groove Me</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>WILLIE DIXON, The Big Three Too</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>VARIOUS, News &amp; The Blues—Telling</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>VARIOUS, The Slide Guitar—Bottles</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>BIG BILL BROONZY, Good Time Tonight</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>VARIOUS, Cajun Vol 1—Abbeville</td>
<td></td>
<td></td>
</tr>
<tr>
<td>ELEKTARA</td>
<td>SPIKE &amp; CO., Do It A Cappella</td>
<td></td>
<td></td>
</tr>
<tr>
<td>EPIC</td>
<td>LIVING COLOUR, Time’s Up</td>
<td></td>
<td></td>
</tr>
<tr>
<td>GRP/MCA</td>
<td>MICHAEL PAULO, The Story Of O</td>
<td></td>
<td></td>
</tr>
<tr>
<td>JIVE</td>
<td>D-NICE, Combs On The Table</td>
<td></td>
<td></td>
</tr>
<tr>
<td>JIVE/RCA</td>
<td>HI-FIVE, Hi-Five</td>
<td></td>
<td></td>
</tr>
<tr>
<td>JMT/PG</td>
<td>HANK ROBERTS, Birds Of Prey</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>VARIOUS, The Best Of Jazz Music:</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>PAUL MOTIAN, Paul Motian On Broadway 2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>LECTION/PG</td>
<td>EDWIN HAWKINS, Like Him</td>
<td></td>
<td></td>
</tr>
<tr>
<td>MCA</td>
<td>THE JETS, Special Kinda Love</td>
<td></td>
<td></td>
</tr>
<tr>
<td>OBR/COLUMBIA</td>
<td>TASHAN, Think About You</td>
<td></td>
<td></td>
</tr>
<tr>
<td>PAISLEY PARK/REPRISE</td>
<td>THE TIME, Chocolate</td>
<td></td>
<td></td>
</tr>
<tr>
<td>RCA</td>
<td>GRADY HARRELL, Don’t Turn Your Back On</td>
<td></td>
<td></td>
</tr>
<tr>
<td>RCA VICTOR</td>
<td>PETER ALLEN, Making Every Moment Count</td>
<td></td>
<td></td>
</tr>
<tr>
<td>REPRISE</td>
<td>THERA HOUSTON, Out Of My Hands</td>
<td></td>
<td></td>
</tr>
<tr>
<td>SOLAR/EPIC</td>
<td>SHALAMAR, Wake Up</td>
<td></td>
<td></td>
</tr>
<tr>
<td>VIRGIN</td>
<td>HARMONY, Let There Be Harmony</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>KING SWAMP, Wisecrut</td>
<td></td>
<td></td>
</tr>
<tr>
<td>WARNER BROS.</td>
<td>MONIE LOVE, Mone In The Middle</td>
<td></td>
<td></td>
</tr>
<tr>
<td>INDIES:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2001</td>
<td>213-069-5203</td>
<td>SAXXY, Keep Yo Bo At Home</td>
<td></td>
</tr>
<tr>
<td>4TH &amp; B WAY/ISLAND</td>
<td>LAQUAN, Notes Of A Native Son</td>
<td></td>
<td></td>
</tr>
<tr>
<td>BEST RECORDINGS</td>
<td>705-834-5600</td>
<td>MARK COLBY/FRANK CARUSO, Mango Tango</td>
<td></td>
</tr>
<tr>
<td>CARDIAC</td>
<td>QUEEN MOTHER RAGE, Slipping Into Darkness</td>
<td></td>
<td></td>
</tr>
<tr>
<td>CHEETAH</td>
<td>407-236-9494</td>
<td>D.J. MAGIC MIKE/ROYAL POSSE, M &amp; M Gettin’ Off</td>
<td></td>
</tr>
<tr>
<td>DECCA</td>
<td>TOM STACY, Amber Waves</td>
<td></td>
<td></td>
</tr>
<tr>
<td>HOLLYWOOD</td>
<td>213-281-6863</td>
<td>THE PARTY, The Party</td>
<td></td>
</tr>
<tr>
<td>IN-EFFECT</td>
<td>LIMBOMANICS, Stinky Grooves</td>
<td></td>
<td></td>
</tr>
<tr>
<td>NASTYMIX</td>
<td>236-292-0372</td>
<td>SIDE F-X, I Can’t Sleep</td>
<td></td>
</tr>
<tr>
<td></td>
<td>HIGH PERFORMANCE, It’s Just Funky</td>
<td></td>
<td></td>
</tr>
<tr>
<td>POUND 4 POUND</td>
<td>385-253-8552</td>
<td>THE HOME TOWN BOYZZ, Ain’t We Funky Now</td>
<td></td>
</tr>
<tr>
<td>THERESA</td>
<td>415-236-6937</td>
<td>CEDAR WALTON, Among Friends</td>
<td></td>
</tr>
<tr>
<td>WINDHAM HILL</td>
<td>415-329-8647</td>
<td>VARIOUS, Windham Hill: The First</td>
<td></td>
</tr>
<tr>
<td>YO!</td>
<td>504-524-2086</td>
<td>LIL’ MAC, Lyrical Midget</td>
<td></td>
</tr>
</tbody>
</table>
MOST RECORDING ARTISTS TELL TALES of hoping to become the stuff of which their musical influences and idols are made. There are some, on the other hand, who are different—those who didn't try to follow in the footsteps of their predecessors, content instead on doing their own thing.

Vintertainment/Elektra supertalent Keith Sweat is definitely not one of the followers. Born and raised in Harlem, it was the desire to create his own sound that drove Sweat

continued on page 41
Alexis Nucklos: They Call Her Lexi

A college senior at Bowling Green State University in Ohio, Alexis Nucklos, also known as Lexi, got a very early start singing gospel music. From singing in church to performing in talent shows throughout elementary school, this talented young woman had a phenomenally strong desire to make the most of her gifts.

"I have a friend, Dwight Steel, who plays with Michael Brooks (formerly with the group Commissioned). I opened for Commissioned about a year ago at the University of Toledo and all I remember thinking to myself is, 'I really want them to hear me sing.' But they were in the dressing room, so I figured they didn't..."

A year later, a friend of Nucklos' was playing the organ at a church in Detroit. Ironically, it was the same church Brooks attended. "All of a sudden I overheard Michael saying, 'I'm getting some projects together for PolyGram and there's an opening for a female artist.' Dwight thought I could do it. So I made a four-track demo that was absolutely laughable in quality, but the true range of my voice was very apparent. Dwight and I rode up to Detroit one day and gave it to Michael after his church services. I walked into the church and after the service was over he came up to me and said, 'I know you. You opened for Commissioned about a year ago.' I was so astounded, all I could say was, 'I thought you were in the dressing room.' And he said, 'I was already dressed so I came out. You were really good.'

"He immediately went out to his car to listen to the tape. I couldn't believe it. I thought, 'I'm not going to sit here and take the chance of him hating it.' I walked around a while and when I came back he said, 'Turn it off.' I thought that he hated it. And all of a sudden he turned to me and said, 'This is great. I love it.'"

The next step took place when Brooks sent the tape to Raina Bundy, general manager of Lection/PolyGram Records. Says Nucklos, "After listening to the tape, she said, 'You can sing and I want to sign you!'"

The rest is history. Nucklos is currently making her presence felt in the urban listening to it."

What does she hope to accomplish with the release of Call Her Lexi? "To travel and meet a lot of young people who want to do something with themselves. I'm trying to better myself through college. I just want the opportunity to sit down and talk with them, to give them some direction and to tell them to get out there and try to do something to make this world a better place."

GOSPEL REVIEWS

Hezekiah Walker and the Love Fellowship Crusade Choir
Oh Lord We Praise You
Sweet Rain
After a brief hiatus, this ensemble returns hot as ever. High energy oozes from the grooves. Walker effectively combines contemporary rhythms with the traditional choir sound. This aggregation is fast becoming a favorite in gospel music circles. This record should only assist in increasing their popularity. Hit picks: "Oh Lord We Praise," "Romans 8:28," "Walk In The Light," "The Storm Will Pass" and "You Must Be Born Again."

M.C. R.G.
In Jesus' Name
Frontline
Gospel rapper M.C. R.G. sounds a lot like his secular counterpart Young M.C. Tim Miner and Bernard Wright's production meshes well with R.G.'s hard-hitting lyrics. Power-packed grooves are the order in this very surprising package. Hit picks: "Young And I'm Saved," "Cleanse," "It's In The Bible," "M.C. R.G.," "Power Of The Tongue" and the title track.

Debbie McClendon
Get A Grip
Frontline
After recording many albums searching for her musical identity, McClendon has finally hit paydirt. Influences of urban, hip hop and pop can be heard through... continued on page 44
NOW ONLINE!  (213) 469-9172

THE BRE BBS

CALL TODAY FOR PUBLIC DOMAIN IBM UTILITIES!

The BRE Bulletin Board System (BBS) is now online. Use your computer and modem to call today to receive up-to-the-minute information right out of the pages of BRE Magazine.

What’s in it for me?
Available now are the SINGLES & ALBUMS CHARTS, STATION-BY-STATION ADDS REPORT and more. In the near future, all of the research that appears in the pages of BRE will be available, plus more. Send public and private messages to other users of the BBS, post announcements, programmer’s polls, tell us what you’d like to see in the magazine. What you do with the technology is—to a large extent—limited only by your imagination.

What do I need?
All you need is a computer, modem and telephone. Your computer dealer or user group will be happy to help you. (For those of you familiar with BBSs, your modem setup is “8-N-1, 1200 baud, ANSI.”)

When can I call?
Right now the BBS is only online part time, but you can call ALL DAY WEDNESDAY & SATURDAY. This means you can get the information BEFORE the post office can deliver your magazine. For the rest of the week, the BRE BBS is online evenings, 8 p.m. to 8 a.m..

How much does it cost?
The best news yet: If you are a subscriber to BRE Magazine, it only costs you the price of the phone call—there is NO EXTRA CHARGE. If you are not a subscriber, give the BBS a call and SUBSCRIBE ONLINE (use your credit card)! You can even subscribe to the BBS ONLY!

The future is now.
Call the BRE BBS: (213) 469-9172. Log on to the system with your name, phone number, and think of a personal password (so no one else can get online in your name). Within 24 hours we will verify your subscription. Once verified, you have access to all that the BBS has to offer. Networking gains another dimension—step into the future with us.
KIPPER JONES: Carrying On The Funk
By Rachel Williams

The locale—the recording studio—is set. All the key players have taken their rightful places. The producer, the engineer and the artist inside the control booth prepare to overdub the next player. A single mic is in place and the experienced instrumentalist is ready to play. There is nothing wrong with this picture, but missing is an unknown artist—the friend of the session musician—not affiliated with this particular project. In this case, Kipper Jones, former member of R&B group Tease, was the unknown musician in question. Attending any and every session he possibly could, even those he wasn’t called to play for, Jones hoped to learn things about the music industry he hadn’t already picked up. “Who is he?” was the often-asked question when Jones “tagged” along with Tease colleagues to recording sessions. It was the frequent questioning of his presence which led to the naming of his production group, The Hoo Group, Ltd., and the credits on his Virgin Records debut album, Ordinary Story, which list him as “Mr. Juno Hoo.”

In his solo debut, the public also may be unfamiliar with Jones’ name and alias, yet they are sure to remember Vanessa Williams’ hit continued on page 42

SNAP: The Power
By Lynette Jones

Out of nowhere they came. Like a meteor powering its way through the atmosphere, landing with a bang, Snap, Arista’s dance music sensation, burst on the scene almost overnight. The unlikely combination of a rapper, Turbo B, and a jazz/classical vocalist, Penny Ford, dropped the bomb on Europe with its first release “The Power,” then proceeded to take American clubgoers by storm shortly thereafter, eventually coming forth with its debut LP, World Power.

The duet, masterminded by producers Benito Benites and John “Virgo” Garrett III, hadn’t even met one another when the vocals for the first-released track were laid. They were basically two continued on page 42
THE NATIONAL RADIO REPORT!

JIM SNOWDEN RETURNS TO HOUSTON, KISS 98.5

KACE GOES QUIET STORM

WAUG SHARES CELEBRATION

JOB LISTINGS

SUMMERS TO BE HONORED

NAB DISCUSSES DAB

STAFF CHANGES, WMVP

BLACK RADIO EXCLUSIVE

MOST ADDED
SONG OF THE WEEK
LEVERT
"ROPE-A-DOPE STYLE"
ATLANTIC

OLYM P!
Salute to Summers 1990

A tribute to the life-long achievements of William E. Summers III. All proceeds will benefit Clothe-A-Child.

Saturday, October 6, 1990
7:00 PM
Galt House East
Grand Ballroom

For ticket/table information, call 772-1226
**Programmer's Poll**

**FRANKIE DARCELL**  
WPEG/CONCORD, NC

VANILLA ICE  
"ICE, ICE BABY"

This is the newest, freshest sound I've heard in rap in a long time. It's rapidly climbing up the charts and is very hot on our playlist. Demos: Teens.

VARIOUS ARTISTS  
"LISTEN UP"

Quincy Jones has put together a mixture of artists that's got all demos excited. The song gives you such a wide variety of talent, you get everything from rap to Ray Charles. It's funky and it works in all dayparts. Demos: All.

**BASIC BLACK**  
"NOTHING BUT A PARTY"

This jam puts the swing in new jack swing. I believe that this release will establish these guys as a strong group for the 1990s. It's a strong dance track with good vocals and when you hear it, the title "Nothing But a Party" speaks for itself. Demos: Young Adults.

**COLLIN DEBOSE**  
WXLA/LANSING, MI

THE WINANS  
"A FRIEND"

All demos can appreciate this song, from the true gospel fans to the young adults. It's a nice, smooth, very pleasant midtempo cut with a timely message. Demos: All.

**Oleta Adams**  
"RHYTHM OF LIFE"

This song features a great vocal performance along with a nice midtempo groove. The song has been on the charts for a while and is still moving up. I really do like this one. Demos: Adults.

**MORGAN SINCLAIR**  
WBLX/MTL, AL

AL B. SURE!  
"MISSUNDERSTANDING"

Well, it's been a while, but he's back with a hot one. It's a fresh and different sound for Al but it works so well. This, I feel, is a strong top 10 record. Demos: Young Adults.

VARIOUS ARTISTS  
"LISTEN UP"

All I can say here is that nobody does it better than Quincy. He can really put it together. The song works well in all dayparts and phone response is tremendous. We've added it only a few short weeks ago but it's doing remarkably well. Demos: All.

**CARL ANDERSON**  
"MY LOVE WILL"

This is true adult material here. Anderson's got a unique and pleasant vocal style that I like very much. He may be overlooked, but he's got a super-strong ballad that should really hit. Demos: Adults.

**BRIAN WALLACE**  
WYLD/NEW ORLEANS, LA

KEITH SWEAT  
"MERRY GO ROUND"

Another smash ballad from Sweat. Lots of female calls for this one. Keith is definitely a ladies' man when it comes to these ballads. Demos: Females. Young Adults.

**MAXI PRIEST**  
"CLOSE TO YOU"

A strong club/dance record that's even smooth enough to slip into Quiet Storm once in a while. Maxi mixes hip hop and reggae with a little bit of R&B flavoring. And with some help from Jazzie B. on the production, this guy is moving closer to No. 1. Demos: Young Adults.

**TOO SHORT**  
"SHORT DOG IN THE HOUSE"

This is the hottest thing happening rap-wise in the New Orleans area right now. The record is hot and the phones are smokin'. Demos: Teens. Young Adults.

**TRASI SHERWOOD**  
WTCC/SPRINGFIELD, MA

**PRINCE**  
1/TEVIN CAMPBELL  
"ROUND AND ROUND"

I really like this one. Campbell's voice has what can be called youthful maturity. In other words, he sounds young but sings with such conviction. Superstar Prince has really put a fresh new twist to his "Graffiti Bridge" soundtrack. This song is hot. Demos: Teens. Young Adults.

**MONIE LOVE**  
"MONIE IN THE MIDDLE"

This young lady is one of the dopest rappers to step on the scene to date, male or female. It's a fast-paced, hyped groove that just flows and flows. She's a rapper blessed with a voice that makes you sit up and take notice. Demos: Young Adults.

**JASMINE GUY**  
"TRY ME"

Surprisingly enough, this is the most effective transition from actor to recording artist I've ever heard. A very solid track with great vocals, a slamming' dance beat and a refreshing burst of energy that should do very well in the clubs and on the air. Demos: Dancers. Young Adults.

**TONY RANKING**  
WJIT/CHATTANOOGA, TN

BELL BIV DEVOE  
"B.B.D. (I THOUGHT IT WAS ME)"

These guys are riding the crest of success these days. Hot off the heels of their previous top 10 smash "Do Me," they have released another uptempo groove equally capable of achieving the same. Not to mention the reunion performance on the MTV awards and the reunion LP in the works, these N.E. boys are hot! Demos: Teens. Young Adults.

**L.L. COOL J**  
"THE BOOMIN' SYSTEM"

Talk about growing up between albums, this new release has got the biggest sound ever. You will definitely take notice when cars go by playing this slammin' cut on their boomin' systems. Demos: Teens. Young Adults.

**MAXI PRIEST**  
"CLOSE TO YOU"

Maxi is hot with a cool groove that's burning up the charts as well as our playlist. It's so smooth yet danceable at the same time. It's got an obvious Soul II Soul flavor added by Jazzie himself—that sets this one apart from all the imitators. This is my personal favorite. Demos: Young Adults. Adults.
Summers To Be Honored

William E. Summers III, will be honored by Clothe-A-Child, a non-profit organization dedicated to providing clothing to indigent children in the Louisville community. The roast, hosted by civic leaders and local and national celebrities, will be held on Oct. 6 in the Grand Ballroom of the Galt House East.

Summers, president emeritus for Adopt-A-Child, is known as a leader in the broadcast community and has been in the industry for almost 40 years. Although his professional career began at the Louisville Defender, his first broadcast opportunity came in the late '40s when he coordinated a talent program for WGRC radio. Summers got his first real break in broadcasting in 1951 as a part-time sports announcer for WLOU radio. From there he moved into a full-time position on the business side, working as asst mgr of Rounsaville Radio, a chain of seven Black formatted stations. He was promoted to vp/gm of the operation in 1967.

Forming Summers Broadcasting Company in 1971, he purchased WLOU and became the first black station owner in the state. In 1973, he purchased WNUI-FM while remaining pres/gm of WLOU until 1982, when the station was sold to Johnson Publishing Company in Chicago.

NAB Hosts Heated DAB Discussion

Digital Audio Radio was one of the most talked about subjects at the National Association of Broadcasters conference. Over 500 men and women filled the meeting room for the forum entitled "Digital Audio Broadcasting: Friend or Foe." Experts mulled through the advantages and disadvantages of moving from the old analog radio broadcasting method to the higher transmission quality offered by Digital.

The hot spot of the meeting regarding digital conversion revolves around the sweeping ramifications the technology brings. DAB technology will immediately make current radio equipment obsolete. Consumers would have to purchase new radio systems for the digital broadcasts. The question of how long analog systems could remain competitive arose, prompting grumbles around the room.

Though regulators are just beginning to tackle the implications of digital broadcasting, the industry is preparing for the inevitable.

Sr. Sells Jr.

WTUA

George Wells, Sr. sold WTUA to George Wells Jr. for $275,000. The terms were $175,000 for the station's assets and $100,000 for the real estate. The St. Stephen, SC, station broadcasts at 3,000 watts.

WAUG Shares Celebration

WAUG, Raleigh, NC, participated in the National Black Family Reunion in Washington, D.C., by providing two families with round trip tram tickets and hotel accommodations to the affair. Pictured are (l-r) Alvin John Waples, pd; Jay Holloway, gm; winners Mrs. Deborah Blount, and Mr. and Mrs. Reuben Copeland; and "Dollar" Bill Chapel, md.

KACE Back To "Quiet Storm"

Ricky Tatum, vp/gm, KACE, announced that the station is bringing back the Quiet Storm format to the Los Angeles station. "We are very pleased to bring the Quiet Storm back to Southern California. Listeners have expressed strong desire for this format to return since its departure three years ago," said Tatum.

KACE prepared for this change with the recent hire of Lawrence Tanter, pd, who helped pioneer the Quiet Storm sound in Southern California. "The Quiet Storm will reflect the ever-changing Southern California lifestyle," said Tanter. "We will play an abundance of music that adults are thirsty for."

Houston Weather About To Change As Snowman Returns

KISS 98.5 has signed an exclusive multi-year agreement with veteran ap Jim "The Snowman" Snowden. No stranger to Houston (he previously worked for KMJQ earlier in his career), Snowden will work the morning drive slot for the station.

Williams, Smith Appointed At WMVP

WMVP has appointed Roger Williams sales manager for the Milwaukee station. Williams, 40, brings 15 years of sales experience. With 12 years experience in broadcasting, Williams was most recently employed at KWSS, San Jose, as sales manager. Prior to that, he was sr. acct exec for WLUM.

The station also announced the promotion of Ella Smith to full-time dir, community relations. Smith, currently midday air personality for the station, also
hosts WMVP's public service program "Community Focus." "Being informed is one of the most needed tools in the black community," she said.

Smith attended Jackson State University, Milwaukee and M.A.T.C.

**Job Opportunity**

Broadcast engineer needed to become a part of Washington State University's growing broadcast maintenance team. The position requires two years full-time experience in broadcast television maintenance to the component level. SBE certification FCC license and electronics training preferred. Salary $22,224-$28,224, with university benefits. Inquiries should be made to: Office of Human Services 134 French Administration Bldg. Washington State University Pullman, WA 99163-1014 (509) 335-4521

WSU is an equal opportunity employer.

**Job Opportunity**

WSSB, a non-commercial station, is looking for a program director. He or she will be responsible for developing programming as directed by management and performing other appropriate duties as assigned. Salary to low twenties. Minimum five years experience plus BA degree.

Send tape and current resume, along with three letters of reference to: Director Personnel 300 College P.O. Box 2097 South Carolina State College Orangeburg, SC 29117

**Cozy Gathering**

Recording artists Angela Winbush and Ronald Isley flank WBLS' Frankie Crocker and friend, during a night out in the city.
ROBBIE MYCHALS

After Taking You "One Mile From Paradise", His New Hit Single "Do For You Do For Me" Is Breaking On:

WDKX  WDAS  WHUR  WEBB  WOWI  WBSK  WAAA  WQMG  WPEG  WPAL  WJIZ  WZAZ  WRBD  WTMP  WENN  WATV  WXVI  WJMI  KYEA  KMZX  KCOH  WTLZ  WNOV  KIDZ  KBLK

THE NATIONAL RADIO REPORT

ALABAMA

WBIL-FM

After 7, My E.L. Confess LeVert, Repe Prince/Tevia, Round Whispers, My Woman Blues, Friends

WEUP-AM

PO: James Mitchell MO: James Mitchell P.O. Box 608 Tuskegee AL 36083 205-727-2180

WBLX-AM

Maxi Priest, Close S. Youngblood, I'd Terry Steele, Prisoner Truly Lynn, Back

PO: Michael Paul MO: Michael Paul P.O. Box 1204 Decatur Mobile AL 36604 205-432-7600

WJLD-FM

PO: Skip Chewett MO: Morgan Sinclair P.O. Box 1967 Mobile AL 36633 205-432-7609

ARKANSAS

KCLT-FM

PO: Wanda Sava P.O. Box 2870 West Helena AR 72396 501-372-9508

CALIFORNIA

KACE-FM

PO: Lawrence Turner MO: Antonio Russell 161 N. La Sota Ave. Inglewood CA 90301 213-330-3100

ROBBIE MYCHALS

After Taking You "One Mile From Paradise", His New Hit Single "Do For You Do For Me" Is Breaking On:

WDKX  WDAS  WHUR  WEBB  WOWI  WBSK  WAAA  WQMG  WPEG  WPAL  WJIZ  WZAZ  WRBD  WTMP  WENN  WATV  WXVI  WJMI  KYEA  KMZX  KCOH  WTLZ  WNOV  KIDZ  KBLK

THE NATIONAL RADIO REPORT

ALABAMA

WBIL-FM

After 7, My E.L. Confess LeVert, Repe Prince/Tevia, Round Whispers, My Woman Blues, Friends

WEUP-AM

PO: James Mitchell MO: James Mitchell P.O. Box 608 Tuskegee AL 36083 205-727-2180

WBLX-AM

Maxi Priest, Close S. Youngblood, I'd Terry Steele, Prisoner Truly Lynn, Back

PO: Michael Paul MO: Michael Paul P.O. Box 1204 Decatur Mobile AL 36604 205-432-7600

WJLD-FM

PO: Skip Chewett MO: Morgan Sinclair P.O. Box 1967 Mobile AL 36633 205-432-7609

ARKANSAS

KCLT-FM

PO: Wanda Sava P.O. Box 2870 West Helena AR 72396 501-372-9508

CALIFORNIA

KACE-FM

PO: Lawrence Turner MO: Antonio Russell 161 N. La Sota Ave. Inglewood CA 90301 213-330-3100

PAGE 34 / OCTOBER 5, 1990
<table>
<thead>
<tr>
<th>Station</th>
<th>City</th>
<th>Format</th>
<th>Program</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>KDAY-AM</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>PD: Jack Patterson</td>
<td>MD: Jack Patterson</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7700 N. Beverly Blvd</td>
<td>Los Angeles</td>
<td>CA 90034</td>
<td>310-477-1095</td>
<td></td>
</tr>
<tr>
<td><strong>KGFJ-AM</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Al B. Sure, Missund</td>
<td>Angela Winburn, Please</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cynda Williams, Harlem</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Midnight Star, Love</td>
<td>Troup, That's</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>PD: Deryl Cox</td>
<td>MD: Jerry Morris</td>
<td>1100 S. La Brisa</td>
<td>310-630-9090</td>
<td></td>
</tr>
<tr>
<td><strong>KJAY-AM</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bratton, Good</td>
<td>Caron Wheeler, Living</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cynda Williams, Harlem</td>
<td>Freo/Me, Wiz</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Janet Jackson, Black</td>
<td>Jasmine Gay, Try</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Red Bandit, Please</td>
<td>Soul II Soul, People</td>
<td>Special Gen., Love</td>
<td></td>
<td></td>
</tr>
<tr>
<td>PD: Tiffany Jackson</td>
<td>MD: Andrew Goldfield</td>
<td>5807 Sunset Blvd Suite 1100</td>
<td>310-457-8005</td>
<td></td>
</tr>
<tr>
<td><strong>KJLH-FM</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>LeVert, Rope</td>
<td>Prince/Ten, Round</td>
<td>TNT, All</td>
<td>Whispers, My</td>
<td></td>
</tr>
<tr>
<td>PD: Lynn Briggs</td>
<td>MD: Lynn Briggs</td>
<td>3347 Crenshaw Blvd</td>
<td>Los Angeles</td>
<td>CA 90006</td>
</tr>
<tr>
<td><strong>KSOL-FM</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>LeVert, Rope</td>
<td>Manie Love, Me</td>
<td>Oleta Adams, Rhythm</td>
<td>Snap, Doo</td>
<td></td>
</tr>
<tr>
<td>PD: Bob Mitchell</td>
<td>MD: Bob Mitchell</td>
<td>7300 Amherst Blvd</td>
<td>#327</td>
<td>San Mateo</td>
</tr>
<tr>
<td><strong>KDKO-AM</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Anita Baker, Soul</td>
<td>Ben Cooper, I Look</td>
<td>Janet Jackson, Black</td>
<td>Jasmine Gay, Try</td>
<td>M.C. Hammer, Have</td>
</tr>
<tr>
<td>PD: James Walker</td>
<td>MD: Kevin Ross</td>
<td>2563 Webster St</td>
<td>Denver</td>
<td>CO 80206</td>
</tr>
<tr>
<td><strong>WANM-FM</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>After 7, My</td>
<td>Candyman, Knockin'</td>
<td>Grady Harrell, Don't</td>
<td>Jamaica Boys, Move</td>
<td>LeVert, Rope</td>
</tr>
<tr>
<td>PD: Van Wilson</td>
<td>MD: Robert Glaves</td>
<td>P.O. Box 10174</td>
<td>Tallahassee</td>
<td>FL 32302</td>
</tr>
<tr>
<td><strong>WES-FM</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Al B. Sure, Missund</td>
<td>Anita Baker, Soul</td>
<td></td>
<td>Carl Anderson, My</td>
<td>Jamaica Boys, Move</td>
</tr>
<tr>
<td>PD: Marie Kelly</td>
<td>MD: Marie Kelly</td>
<td>2515 Abschnitt St</td>
<td>Savannah</td>
<td>GA 31401</td>
</tr>
<tr>
<td><strong>WFGA-AM</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Anita Baker, Soul</td>
<td>James Ingram, I Don't</td>
<td>LeVert, Rope</td>
<td>Whispers, My</td>
<td></td>
</tr>
<tr>
<td>State</td>
<td>FM Stations</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>-------</td>
<td>-------------</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Kansas</td>
<td>WBEZ-FM, WICH-FM</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Louisiana</td>
<td>WJLY-FM, WLRN-FM, WOJY-FM</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Maryland</td>
<td>WBOC-FM, WFLD-FM, WFXF-FM, WJZT-FM</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Michigan</td>
<td>WJLB-FM, WZIQ-FM</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Indiana</td>
<td>WCRS-FM, WFRM-FM, WICB-FM, WJCS-FM, WJFM-FM</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Massachusetts</td>
<td>WJZT-FM, WJSN-FM, WJZI-FM, WJZT-FM, WJZT-FM</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pennsylvania</td>
<td>WJLX-FM, WJLP-FM, WJLC-FM, WJLJ-FM, WJLF-FM</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Rhode Island</td>
<td>WJLB-FM, WJFA-FM, WJFE-FM, WJFG-FM, WJFH-FM</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>South Carolina</td>
<td>WJLY-FM, WJPC-FM, WJPO-FM, WJPL-FM, WJPM-FM</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tennessee</td>
<td>WJLY-FM, WJLR-FM, WJLP-FM, WJLU-FM, WJLY-FM</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Virginia</td>
<td>WJLY-FM, WJLR-FM, WJLP-FM, WJLU-FM, WJLY-FM</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Wisconsin</td>
<td>WJLY-FM, WJLR-FM, WJLP-FM, WJLU-FM, WJLY-FM</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Additional Information:**
- **WVEC-FM**: Michael Roberts, MD, Thomas Brown, MD, John McGill, MD, Suite 1000, Area: GA 30342, 404-884-9900
- **WXWQ-FM**: Lady Cheh, MD, Ladies Chen, MD, 521 Cottage, Area: GA 31313, 318-234-1414
- **WVEE-FM**: James Ingram, I Don’t Today, I Got Troop, That’s Vanilla Ice, Ice Will Downing, Wishing
- **WYLU-FM**: James Ingram, I Don’t Today, I Got Troop, That’s Vanilla Ice, Ice Will Downing, Wishing
- **WZHK-FM**: Lady Cheh, MD, Ladies Chen, MD, 521 Cottage, Area: GA 31313, 318-234-1414
- **WBEZ-FM**: Black Flames, Dance E.U., Confess Geoff McBride, No Gerald Atten, Slow
- **WICH-FM**: Lady Cheh, MD, Ladies Chen, MD, 521 Cottage, Area: GA 31313, 318-234-1414
- **WJLY-FM**: Basic Black, Nothing E.U., Confess Father MC, I’ll Jamaica Boys, Move
- **WLRN-FM**: Lady Cheh, MD, Ladies Chen, MD, 521 Cottage, Area: GA 31313, 318-234-1414
- **WOJY-FM**: Basic Black, Nothing E.U., Confess Father MC, I’ll Jamaica Boys, Move
- **WJZT-FM**: Basic Black, Nothing E.U., Confess Father MC, I’ll Jamaica Boys, Move
- **WJZI-FM**: Basic Black, Nothing E.U., Confess Father MC, I’ll Jamaica Boys, Move
- **WJLP-FM**: Basic Black, Nothing E.U., Confess Father MC, I’ll Jamaica Boys, Move
- **WJLU-FM**: Basic Black, Nothing E.U., Confess Father MC, I’ll Jamaica Boys, Move
NEW YORK

WDKX-FM

Anita Baker, Soul
Grady Harrell, Don't

PD: Andre Marcil
MD: Roger Moore
803 E. Main St
Rochester, NY
14605
716-262-2050

WJTB-AM

Caron Wheeler, Living E.U., Contessa
Force MID's, Are You
Geoff McBride, No
Kool Steez, You
Leah Harawere, Heaven
Lashawna Smith, Angel
Mel'sa Morgan, Don't
Pebbles, Going
Ronnie Laws, Heart

PD: James Taylor
MD: Ron Luchty
3512 Center Ridge Rd
No. Ridgeville OH 44039
216-327-1844

WUSL-FM

B. Weatherly, Our
B.D.P., Love's
LeVert, Rope
Prince/Tennis, Round

PD: Dave Allan
440 Orange Lane
Philadelphia PA 19128
215-483-9000

WZFX-FM

After 7, My
Angela Winbush, Please
Black Flames, Dance
Cheeba, Piper
Homework, Special
Youngblood, I'd
Take 6, I Love
Terry Steele, Prisoner
Whispers, My

PD: Tony Lopez
MD: Tony Lopez
225 Green St
Suite 700
Fort Smith AR 72901
919-486-4991

NEW JERSEY

WNJR-AM

B. Weatherly, Our
E.U., Contest
Geoff McBride, No
Grady Harrell, Don't
LeVert, Rope
New Kids, Let's
Phonix, Dance
Today, I Got

PD: Carlos De Jesus
MD: Carlos De Jesus
500 N. Gran Ave
Westfield NJ 07090
201-688-5000

WUSS-AM

Caron Wheeler, Living
Goswin Goddrie, Miss
LeVert, Rope
M.C. Hammer, Pray
Phonix, Dance

PD: Maurice Singleton
MD: Maurice Singleton
P.O. Box 7339
Atlantic City NJ 08404
609-345-7134

NEW MEXICO

KKSS-FM

Boys, Crazy
Caron Wheeler, Living
David Cassidy, Lying
M.C. Hammer, Pray
Stevie B., Because

PD: Cadillac Jack
MD: Cadillac Jack
5301 Central M.E.
Suite 700
Albuquerque NM 87108
505-265-1413

NEVADA

KCEP-FM

Angela Winbush, Please
Jets, Special
Raven, Tony
Quincy Jones, Listen
Ray Charles, I'll
Special Ed. Mission
Special Gems, Live

PD: Louis Caster
MD: Donald Brown
330 W Washington St
Las Vegas NV 89106
702-648-4218

WIZF-FM

Al B. Sure, Missunder
Caron Wheeler, Living
LeVert, Rope
M.C. Hammer, Pray
Mac Band, Someone
Take 6, I Love

PD: Todd Lewis
MD: Tori Turner
7030 Reading Rd
Suite 316
Cincinnati OH 45237
513-561-5000

WKGW-AM

Bern Cooper, I Look
Kool Steez, Can't
LeVert, Rope
New Kids, Let's
Whispers, My

PD: Johnny Green
712 Westward St w
Columbus OH 43201
614-779-1065

KKBX-AM

Anita Baker, Soul
Grady Harrell, Don't

PD: John Lutsky
MD: Ron Luchty
3512 Center Ridge Rd
No. Ridgeville OH 44039
216-327-1844

OYIO

KBBS-AM

Anita Baker, Soul
Caron Wheeler, Living

PD: Ron Lee
MD: Ron Lee
510 S. 3rd St.
Suite #100
Portland OR 97202
503-222-1415

WAAS-AM

Al B. Sure, Missunder
Caroleen Carter, Between
Ed. Hawkins, Still
Grady Harrell, Don't
Gwen Guthrie, Miss
Homework, Special
James Ingram, I Don't
Johnny Gill, Fab
M.C. Hammer, Pray
Stevie B/Kimiko, RJ
Troop, That's
World Class WC, Turn

PD: Sue Brands
MD: Sue Brands
PD: Box 1025
Muller's SC 29574
803-423-1140

OREGON

KDO-AM

Angela Winbush, Please
Cyndy Williams, Hartern
Demi Moore, Tony
Ed. Louis, Truly
Grady Harrell, Don't
LeVert, Rope
Prince/Tennis, Round

PD: Michael E. Case
MD: Michael E. Case
4300 W 39th St
Dayton OH 45417
513-263-9295

WAMO-AM

Add Dyer, That's
Angela Winbush, Please
Gladis Madeaera, All
Jets, Special
LeVert, Rope
Mrs. Adventures, Under
NWRA, 100
New Kids, Let's
Whispers, My

PD: Eric Favor
MD: Art Goenney
411 7th Ave
Suite 1500
Pittsburgh PA 15219
412-471-2181

WEST VIRGINIA

WVSU-FM

Al B. Sure, Missunder
Caroleen Carter, Between
Ed. Hawkins, Still
Grady Harrell, Don't
Gwen Guthrie, Miss
Homework, Special
James Ingram, I Don't
Johnny Gill, Fab
M.C. Hammer, Pray
Stevie B/Kimiko, RJ
Troop, That's
World Class WC, Turn

PD: Sue Brands
MD: Sue Brands
PD: Box 1025
Muller’s SC 29574
803-423-1140
<table>
<thead>
<tr>
<th>Station</th>
<th>City</th>
<th>Frequency</th>
<th>Call Letters</th>
<th>Format</th>
<th>Programming</th>
</tr>
</thead>
<tbody>
<tr>
<td>WLBG-AM</td>
<td>Madison, WI</td>
<td>88.7</td>
<td>EWI</td>
<td>Classic Rock, Various Artists</td>
<td></td>
</tr>
<tr>
<td>WQQK-FM</td>
<td>Kansas City, MO</td>
<td>101.9</td>
<td>WXK</td>
<td>Country, Various Artists</td>
<td></td>
</tr>
<tr>
<td>KJMZ-FM</td>
<td>Austin, TX</td>
<td>99.1</td>
<td>KJZ</td>
<td>Christmas Music, Various Artists</td>
<td></td>
</tr>
<tr>
<td>WOWI-FM</td>
<td>Lansing, MI</td>
<td>107.3</td>
<td>WOW</td>
<td>Country, Various Artists</td>
<td></td>
</tr>
<tr>
<td>WLGL-AM</td>
<td>Evansville, IN</td>
<td>93.9</td>
<td>WLG</td>
<td>Country, Various Artists</td>
<td></td>
</tr>
<tr>
<td>WOIC-AM</td>
<td>Dallas, TX</td>
<td>104.5</td>
<td>WOC</td>
<td>Contemporary, Various Artists</td>
<td></td>
</tr>
<tr>
<td>KVGB-AM</td>
<td>Asheville, NC</td>
<td>95.7</td>
<td>KVQ</td>
<td>Rock, Various Artists</td>
<td></td>
</tr>
<tr>
<td>KRTN-FM</td>
<td>Reno, NV</td>
<td>106.9</td>
<td>KRN</td>
<td>Country, Various Artists</td>
<td></td>
</tr>
<tr>
<td>WPLZ-FM</td>
<td>Minneapolis, MN</td>
<td>103.3</td>
<td>WPL</td>
<td>Classic Rock, Various Artists</td>
<td></td>
</tr>
<tr>
<td>WPSM-FM</td>
<td>Spartanburg, SC</td>
<td>91.1</td>
<td>WPS</td>
<td>Country, Various Artists</td>
<td></td>
</tr>
<tr>
<td>WJIT-FM</td>
<td>Richmond, VA</td>
<td>97.1</td>
<td>WJH</td>
<td>Contemporary, Various Artists</td>
<td></td>
</tr>
<tr>
<td>WJJS-AM</td>
<td>Corpus Christi, TX</td>
<td>101.1</td>
<td>WJS</td>
<td>Contemporary, Various Artists</td>
<td></td>
</tr>
<tr>
<td>WMVP-AM</td>
<td>Milwaukee, WI</td>
<td>103.5</td>
<td>WMV</td>
<td>Contemporary, Various Artists</td>
<td></td>
</tr>
</tbody>
</table>
Syndicated Programs: Can They Boost Ratings?

The "Top 20 Countdown"; "America's Top 40"; "What Ever Happened To?"; "The Tom Joyner Show"—they're billed as some of the most popular syndicated entertainment features on radio. They're informative; they're funny; they offer the listener an interesting diversion from regular programming.

But are they worth it? Syndicated programs can run for a couple of minutes on a daily basis, or can be a major feature—running for several hours, once a week. Whichever the case, these shows often bring a new dimension to regular programming. However, in terms of cost effectiveness as it pertains to ratings, do programmers use them to bring in listeners? Or are they simply designed to fill the dead space during the unpopular radio listening hours?

There are several types of radio-syndicated programs. They basically fall into the following categories:

The first is the short "capsule," which consists of either an information bit such as a "Black History Moment" or "On The Phone With Tyrone." These segments are on no longer than five or so minutes and can provide information or serve as an amusing break in station format. Sometimes it can be both, but what makes this sort of bit so useful is the length. Because it is so short it can be programmed in almost any shift, but many times goes in the morning drive or during afternoons, or both.

The next type of show is the "information" program usually consisting of entertainment interviews combined with musical interludes—many times songs from the people being featured. This program can last from 15 minutes to an hour and thus must be programmed on a shift which is slower paced than that of morning or afternoon drive shows.

Yet another show which is very popular with most music stations, which buy them mainly for afternoons on weekends, is the "Music Countdown."

This program can run several hours and depends heavily on the personality of the DJ and his music to keep folks interested.

For some stations, syndicated programs are used more as a selling tool than a ratings gatherer. Lawrence Tanter is PD for KACE in Los Angeles. Tanter says his station uses several syndicated programs for reasons like those just stated.

"Because we're a major market station and have production facilities and staffing in adequate numbers, we can produce shows equal in quality to the ones which are being syndicated. And because of that, when we do make syndicated buys, they're usually ones with a special angle which we can't readily duplicate. For example, we use the 'David Sanborn Show' because it is a program with a name that advertisers recognize and want to buy around.

"It seems to me that the smaller markets are better suited for syndicated programming than larger ones because a smaller station lacks the production facilities most larger stations have. Plus, I'd say they would tend to have more than a little interest in what major markets are up to since that is where the syndicators usually originate."

Charles "Madhatter" Merritt, PD for WGOK, Mobile, AL, is in agreement with Tanter's speculation concerning smaller market needs. "I use syndicated shows to give my station's audience the benefit of knowing what's happening in other parts of the country. It's a special treat for the listeners because most of the shows come from bigger cities and it gives them a taste of the musical preferences in urban areas," says Merritt.

While these shows reflect urban sounds for the smaller markets, that sound is not always what smaller markets are interested in hearing," Merritt explains. "From a geographic perspective, some of the shows, especially the music countdowns, don't contain the flavor a particular market region is familiar with or wants to hear."

"As an example, in our region of the country, the people are partial to music with a gospel or blues flavor. So they're not going to listen long to a program which is lacking that sound. It would almost be like asking them to listen to a different format. Many times they just won't do it. But this is not to say they don't give programs a chance because they do. They're like people everywhere who want to listen to a sound they're familiar with."

From the Pacific Northwest comes Bailey Coleman, PD for KRIZ/KZ1Z in the Seattle/Tacoma area. Coleman says syndicated programs not only enhance her programming, but help ratings as well. "It adds so much, programming-wise," she says. "We use them to raise the value continued on page 43
Keith views himself as a sex symbol. And he adequately projects that image as a strong black man."

—VINCENT DAVIS, PRES. VINTERTAINMENT

The current single from All My Love, "Merry Go Round," has found its way to the top of the charts in only six short weeks. Contributions from the likes of Teddy Riley, Bobby Wooten, Gerald LeVert (of the group LeVert) and Steven Russell (of Troop) figure heavily in the LP's fast climb up the charts. The album itself is sitting pretty in the No. 3 spot on black charts, reconfirming Sweat's ability to make it fast and carry it over.

Vincent Davis, president of the independent Vintertainment, says that a lot of his work, in respect to Sweat's career, deals with the packaging and marketing of Sweat's music and image. "Keith views himself as a sex symbol," comments Davis. "And he adequately projects that image as a strong black man."

But Sweat doesn't view things quite that simply. "I don't see myself as a sex symbol," he modestly laughs. "People have classified me as a beggar, but that's only because I'm not afraid to talk about men's feelings. We (men) hurt just like women do, but some men are afraid to admit it, let alone convey those feelings on a record.

"I don't believe in fantasy," he continues. "My music is all about experiences that I've gone through, relationships that I've had."

All of those who called him a beggar should be sitting up and taking notice. They are most likely amongst those who were at one time unwilling to listen to the following:

continued on page 43
single, "The Right Stuff," co-written by Jones. And Jones' 10-year association with Tease—noted for an R&B sound influenced by the likes of George Clinton, Sly Stone and James Brown—as a founding member and contributing writer may also strike a note of recollection. Like former Tease mates Chucki Booker, Derek and Thomas Organ, Rex Salas, Jay Shanklin and Cornelius Mims, Jones left the group to strike out on his own.

"I learned so much from being a part of Tease, including a good deal about the music business," Jones said. "But I became frustrated with the way the group was being promoted, so I felt it was time to move on." However, Jones insists that the group's breakup is temporary. "You'll probably see more of Tease in the future, but right now we're just doing our own things."

Jones, born in Flint, MI, started doing his own thing at the age of three when he grabbed a nearby water hose and began doing an imitation of James Brown, one of his many musical influences. But it would be a decade later before Jones cast himself into the role of a vocalist again. Beginning with piano at the age of five, Jones

SNAP cont. from page 28

artists doing their own thing.

Turbo, originally from McKeesport, PA, spent three years in the U.S. Army, serving most of his tenure in Germany. Reconsidering his decision to make a career out of the Army, Turbo turned his sights to his lifelong dream of becoming a rapper. He eventually got the opportunity to work with such notables as Maze, Big Daddy Kane, the Fat Boys and Mother's Finest.

"After the service," Turbo revealed, "I returned to the States and found things to be a lot different than when I had left. Drugs and crime were a lot worse, and some communities in general just seemed to have different moods. So I went back to Germany.

"I had already done prior touring with the Fat Boys (playing drums and beat boxing), but I never took recording seriously. I knew that it was a hundred-to-one shot to make it in this business so I stayed out."

Ford, on the other hand, is a completely different story. Having spent 13 years trying to get a successful music career off the ground (working with the likes of Soul II Soul, the Eurythmics, Klymaxx, and the Rolling Stones and spending three years touring with Chaka Khan), she was apprehensive to get involved with a project that contradicted the classical roots from which she sprang.

"I only did the track in order to get a little extra Christmas money," said the Cincinnati native. "I want to continue to write and produce the jazz and R&B music that I was already doing. I was against the computerization of music as well as rap because I am a music purist."

Ford changed her mind when she weighed the consequences of not completing the album and touring as a part of the group.

"The young lady people see in the 'Power' video is Jackie Harris. She was used as my replacement because at the time the video was shot, I was on the road with the Stones, was being offered the position of tour manager for Jazze B. and just wasn't interested in taking my work on that song any further."

Realizing the financial failure that may have resulted if Harris were found to be miming the lyrics, Ford decided to complete the Snap compilation.

Both having been discovered by the album's producers as they performed with separate organizations during Europe's Black Beat Tour, Ford and Turbo never actually met until two months after "The Power" was a smash on European dance charts. Surprisingly enough, for a short time many radio listeners were treated to two versions of the single—one by Snap and the other by rapper Chill Rob G.

The controversy surrounding who is the legitimate originator of the song is aptly addressed by both Turbo and Ford. continued on page 44

continued from page 42
what Sweat had to offer...

"When I first began my pursuit of a recording career, people wouldn't listen because my music wasn't in the mode of what radio was playing. At the time I was coming out, everyone was trying to cross over. Their only concern? To be No. 1 on the pop charts.

"People were trying to tell me that my music was 'too black.' My response was, 'Well, that's just what we need.' So my goals differed from quite a few others' because my primary concern was reaching No. 1 on the black charts—with traditional, hard-core rhythm and blues."

Considering himself a "down-to-earth" type of guy, Sweat knows that black radio is important to a successful career. However, he does take everything in stride and understands that there is never a full apprehension of one's goal.

"I want to do the best that I can do," Sweat explains. "I don't want anyone to give me something for nothing. Although I've established myself as an artist, I don't want anything I haven't worked for. This is a business where you have to prove yourself more and more. And with the release of this last album, I wanted to give listeners something better than before."

Sweat continues to deliver the goods with his Keia Pro-

ductions. Currently under the Keia umbrella are Jacci McGhee (who contributes confident background vocals on All My Love) and Omar Taylor (an MCA signee). There have also been recent calls from CBS label execs who are interested in having Sweat do some work on Cheryl Pepsi Riley's upcoming project. Looks like there'll be plenty of work for Sweat when his new label gets completely off the ground.

As long as Sweat keeps laying those sweet urban grooves he won't have to worry about riding any more merry-go-rounds. He won't even have to think about making a comeback. Instead, he can just sit back and enjoy the good life. He's got it like that. It's just one of them thangs.

KEITH SWEAT continued from page 41

of the station's image. With the diversity that the programs add, listeners get a slice of life from other parts of the country, not to mention the pure entertainment value as well. It's more than just a matter of music."

Describing how the programs contribute to her station's overall plan, Coleman says, "People want more than just music all of the time. They want information, entertainment and perspective. Listening to a syndicated show out of Chicago or New York keeps folks in touch with what the rest of the country is thinking. It offers the satisfaction of being able to know where the mind-set of another region of the country is, so it's definitely not merely a 'filler' we use at the station."

So whether it's a news show or a top 40 countdown, syndicated radio is a tool stations find valuable, either for station image, ratings or as a sales tool for drawing advertisers. Not every station uses the programs for the same reasons, but all will agree they are worth their weight in airtime.

DOWNLINK continued from page 40

MEANWHILE BACK AT THE RANCH: The Time was actually supposed to do two nights on the "Tonight Show," but opted for the one. The band just wrapped production on the video—which was shot in L.A.—for "Chocolate," the second single from their Warner Bros. Pandemonium LP....Looks like Johnny Gill will be opening for the European leg of Janet Jackson's "Rhythm Nation" tour after all....The System's with last year's unauthorized bio "Call Her Miss Ross" (Birch Lane Press), is now writing a book about Michael Jackson. Birch Lane expects a May '91 release....The Antonio "L.A." Reid/Pebbles estate in Atlanta features a state-of-the-art 48-track recording studio for him and a clothes boutique (honest) and full-service beauty salon for her. Why leave home without it if you don't have to leave home at all?
out. McClendon has one of the most distinctive voices in gospel music and husband/producer Scott Smith puts it to good use. Strong material and arrangements make this record happen. Watch this record pop up on many CHR formats. As the title depicts, get a grip on this one.

Keith Staten
*From The Heart*

Lection
An mixture of jazz and urban rhythms coupled with the gospel message dominate Staten's solo debut project. His vocals are smooth and soothing, yet when power is the protocol, he demonstrates he can reach back into the reserve tank and deliver the power and drive comparable to many of today's soulful belters. The nice balance of ballads and up tempo jams makes this an enjoyable listening experience. Hit picks: "Learn To Disagree," "Serve Him," "You," "He Is The Way" and "Miracles."

Slim & The Supreme Angels
*Serious Business*

Sing Gospel
Their last album, *Death And The Beautiful Lady*, brought instant recognition to this fledging label. After one listen to their latest effort, you can see they have another hit on their hands. Once again, Slim mixes his talent to deliver a story with the sounds of Southern soul. Hit picks: "If You Trust A Snake" and "God Loves The Ones (Who Cannot Help Themselves)."

Trenora Parker And The L.A. Cathedral Choir
*We've Gotta Be Ready*

Tribute
If you want to hear some singing folks, check out this LP. Parker has her hand in leading this choral aggregation as well as penning a large part of the material. Sax master Skip Pruitt greatly augments these arrangements with some stellar sax riffs. This record is a definite must. Hit picks: "Worship The Lord," "God's Been Good To Me," "We've Gotta Be Ready," "You're Never Alone" and "Precious Lord."

Walt Whitman And The Soul Children Of Chicago
*This Is The Day I Am*

These kids are back and as hot as ever. This album, recorded live as was their debut LP, captures both the excitement and energy that this 120-voice choir generates. Hit picks: "This Is The Day," "Bless The Lord," "Perfect Praise," "Welcome Song" and "Use Me."

Vernessa Mitchell
*On A Mission*

Benson
As the title depicts on Mitchell's debut Benson project, she is definitely on a mission. This former member of the successful Motown group High Inergy hits full stride on the opening cut. Mitchell's voice resembles another prominent female gospel artist, Tramaine Hawkins. For evidence of this, listen to "Solid Rock," "When I Am Weak, I'm Strong" or "I Found Out" for starters. Another winner for Benson.

Jackson Family
*Family Command*

Michael, Janet, Randy, Jermaine, LaToya and the gang singing gospel? No. Introducing Monty, Mathan, Maria, Maury, Monica and Michele, better known as the Jackson Family (or the M.D.'s since all of their middle names begin with the letter D). As group leader Monty states, "The central theme of this album is focused around the family." Musically, this album falls within the realm of the newly created and embraced category of urban contemporary gospel. Featured on this project are such musical stalwarts as guitarist Paul Jackson Jr. and Michael Landau, and bassist Neil Stubeinhaus. Material ranges from the R&B flavored "Do Right" to the beautiful, lush arrangements on the album's title cut and "Never A Time." The family has talent and it shows throughout this project.

Kipper Jones
*continued from page 42*

"Shockwave"—the first released single from his album—full of hot, scorching funk; the title track; and "Cut Me No Slack (Ordinary Story Part 2)" are good examples of this. But more important to Jones than closing the gap between age groups is preserving his musical heritage.

"Black musicians carrying on the tradition of black music is just something I feel strongly about," Jones said. This attitude becomes evident in his album as well, especially in the single "Carry On," which pays tribute to past and present music makers.

Jones may not be among those familiar names linked to the past and a cultural tradition, but his name is sure to be connected with those who passed it along to others.

SNAP *cont. from page 42*

"Chill Rob G didn't write or arrange the song," commented Turbo. "The producers did a sampler in Europe with Rob's vocals on it. Maybe he thought the song would never make it to the States, so he released his own version." 

"As a matter of fact," added Ford, "I sang on the 'Power' track before Rob or Turbo. Listeners can figure out whose song it is by listening to both versions of the song on their respective albums. It obviously belongs on the World Power LP because the other songs on the album create a continuity. The songwriters have a very distinctive sound."

Just as they exploded with their first single, the group has followed with what is proving to be an equal hit. "Ooops Up" is "rushing" the top of the charts almost as quickly as its "powerful" predecessor. Though some radio programmers have begun to play another song off the LP, "Believe the Hype," the group's next release may be double. It may be that "Cult of Snap" is released in Europe while "Mary Had A Little Boy" is reserved for American audiences.

Looks as if this group is working toward world domination. Why not? They've got the power, S-N-A-P!
A candlelit dinner for two—re-splendent with red roses, a nice bottle of wine and a simple card with words of love—and the promise of a moonlit walk on the beach are essential ingredients for a romantic night. But crucial to any intimate evening is the one love song that creates the mood, that says those words not always easy to come by. This is where the McCampbell brothers, better known as the Mac Band, take their cue.

It's probable that the family quartet of Kelvin, Charles, Derrick and Ray had only the first inklings of love and romance during those early days in Flint, MI. Uppermost in their minds was homework, choir rehearsal and, later, daily practices for the next contest or talent show they would enter.

"We performed in several clubs and concert halls," said Charles, lead, background vocals and guitarist. "Since we grew up near Detroit during the Motown era, many of the artists that influenced us were on that label. And as a result, our shows had that same theme as well as lots of energy."

It's a sure bet that the group had no idea then that their first released single, "Roses Are Red," from their MCA Records debut album in 1988, would become as hot or shoot as high on the charts as it did.

"We thought it was a strong song," Charles said, "but we had no idea that it would make No. 1 as fast as it did here or in the U.K." Collaboration with L.A. and Babyface, on the verge of becoming one of the hottest writing/producing teams at that time, was also no doubt a key part to their prosperity. But it was quite probably the harmonious vocal stylings, apparent on their first hit, which helped to hasten their success as well.

The road traveled to this point in their lives was not always straight and narrow, nor was it focused. During the '70s, the four brothers drifted in different directions. Charles left Flint to join a New York-based band, Soul Liberation, for whom he played bass. Meanwhile, the other three brothers were working 9-to-5 jobs and attending school. Ironically, Charles, who first departed from the group, was the person to suggest a reunion. But this time they intended to follow through and take the necessary steps to obtain a record deal.

Starting all over in Dallas, the group soon gained local recognition. Older and much more polished in their performances, they won the competition at the Dallas "Budweiser Showdown" and a $10,000 first prize in the "1986 Benson & Hedges Electric Nights Talent Search." Their "time" came while performing in a series of record company showcases in Los Angeles and, soon after, the group released its first album on MCA.

"We wanted to capitalize on the fact that we were brothers, a family act," Kelvin said. "So on our first album we were called 'Mac Band featuring the McCampbell Brothers.'"

Now just the Mac Band, the group hopes to equal or surpass its previous level of success with the current album, Love U 2 The Limit.

Our fans have always been an equal mix of men and women," Charles said. "But this album is such a celebration of women and relationships...we're definitely going to appeal to the ladies with this one."

With love songs like "You Are My Heart," the title track and "I Could Never Say Goodbye" to provide the finishing touch, the final element, the right mood to any night of romance, the Mac Band is sure to jump on many lovers' playlists.
JAYSORS AWEIGH—Grape notes the lining up of Navy reservist Ernest Davis to active duty. You probably know him better as Ed Michaels, former md and dj for WACR, Columbus, MS. Davis’ duty station is in Jackson, NC. He reports that while his unit has not yet been given the call to head out across the seas to Saudi, that call could come at a moment’s notice and within as little as 12 hours he could be en route. B&RE wishes him all the best.

A&M’S A&R SHUFFLE—Steve Rainovsky, sr. vp, A&R for A&M, has resigned his position. David Anderle and Mark Mazzetti, both current A&R vps for the company, will take on the administrative responsibilities left from that post.

LITTLE POSSE NO SMALL DEAL—Little people of the world, there’s a big reason why you should get into rap. Little Posse, B-ILL, M.C. Science, and GIZ-MO-C all are little people and have invaded the rap scene with a promising act. They are on the Tin Pan Apple label and the first singles are “Gimme Some Lovin’!” and “Livin’ Large.”

READY OR NOT—Producers R.O.N. Sweets and Shragah of Ready Or Not Productions have “rapped” up the summer and are preparing to hit the charts again with more new artists. Some of them include Sean One, Lori-Lori Jacqueline, Gerald Horton (better known as Majestic Jay Black or M.J.B.) and Stevie Blass, brother of Rakim of Eric B. and Rakim. Way to keep busy guys.

EN VOGUE TOUR SET—Atlantic recording artists En Vogue have begun touring the U.S. The first date was in Worcester, MA, with at least 50 more appearances lined up around the country. The group will be touring as special guests of Capitol’s M.C. Hammer.

MCA’S PROMO PERSON OF THE YEAR IS BROWN—Kudos to Taryn Brown, promo mgr for MCA Records. The hard-working SW region person was named Promotion Person of the Year during the company’s convention in Dana Point, CA. Brown is to be commended for earning an award amid such stiff competition.

MORE BROWN NEWS—Recording artist Bobby Brown was arrested after he intervened in a restaurant confrontation between his brother and a police officer. According to police, Brown’s brother Tommy had been arguing with another man, then cursed and threatened a police officer when the officer tried to calm him. EVEN MORE BROWN NEWS—Singer James Brown will appear via video, this weekend—at the American Film Institute in Washington’s premiere of “James Brown: The Man, the Music & the Message,” a one-hour special about his life and career. He can’t appear in person because of the terms of his work/release program confine him to a two-county area.

REagan Finishes Quality Record—Russ Reagan’s new label Quality Records has finished recording and mixing an album for its debut artists the Rainbow Girls, Ricky Times gets producer credits.

GRAPE LOOKS BACK AT THE PAGES OF B&RE: Ten years ago this issue, Jheri Busby was promoted to vp, R&B promo, Casablanca Records. Billy Bass was elevated to the position of sr. vp, Chrysalis Records J.J. Johnson hosted “KDAY Night” at Noah’s Ark, a teen disco in Long Beach, Jimmy Alexander from WBXM, Chicago, joined WBMK. Knoxville. Jaíla Larseul, with Elektra Asylum, was in the hospital on her way to a speedy recovery.

ARIES (March 20-April 19)
A Capricorn will bring you interesting news about your employment status. Listen carefully as you just may be onto another big project.

TAURUS (April 20-May 20)
Give a little more attention to courtship. A little more intellectual curiosity won’t kill you or the cat.

GEMINI (May 21-June 20)
Take special care in your decision to rebuild and/or stabilize on a more solid base. Scorpio figures in.

CANCER (June 21-July 22)
Your reputation has not suffered despite recent exposures. As long as your morals remain intact, co-workers and associates will only view recent revelations as a lighter side to your personality.

LEO (July 23-Aug. 22)
Someone will consider you a best friend within a matter of only weeks. Although this is a compliment, take care to tell him/her that friendships should be based on trust.

VIRGO (Aug. 23-Sept. 22)
Still dwelling on your birthday? Well, get on with more important tasks. Someone has been watching you and is awaiting the OK to move a little bit faster.

SCORPIO (Oct. 23-Nov. 21)
People will fall off backward to be your friend in the near future. As you make strides to truly “hook yourself up,” be careful of excess baggage.

SAGITTARIUS (Nov. 22-Dec. 21)
Both A Pisces and an Aries may be involved in a future project. Analyze frustrations and utilize patience as you work pace quickens in the coming weeks.

CAPRICORN (Dec. 22-Jan. 20)
You may receive a new deal from someone who had previously been hostile toward you. An Aquarian may be involved in an upcoming promotion.

AQUARIUS (Jan. 21-Feb. 18)
Engage in artistic indulgence this week. Exposing a young person to some of your tastes will give you a high sense of achievement.

PISCES (Feb. 19-March 19)
Funds may become tied up this week. You’ve dealt with it in the past. Grit your teeth and stick it out. Your day of reckoning has yet to come.
THE REAL ROCK

the second single and video from The Real Rock, an album with something for everyone.

Remixes by Bobby Konders and Gussie Clark
Produced by Claude Evans

PHALON

"Dance Floor Of Life"
the second single and video from the debut album Rising To The Top
You've heard & seen him at JTR. Now experience him on radio.

Produced by Ernest Williamson, Jr. and Louis McKay, Ill.
Co-producer: Phalon for JEA Productions

© 1990 Elektra Entertainment, A Division of Warner Communications Inc. A Time Warner Company

On Elektra Cassettes, Compact Discs and Records
Everybody needs "FRIENDZ"
the first single by

The Wooten Brothers

Discovered by producer Tony Rome at the Young Black Radio Programmers convention in Dallas, The Wooten Brothers have taken their years of musical experience to new heights on their debut album Try My Love.

Producer: Gary Wooten for Science Art Productions
The Wooter Brothers managed by Tony Rome for Rome Gold Entertainment Management Inc.